

WHAT LIES BENEATH:
“WINDOWS TO
THE PAST”
IN PRESERVATION
DESIGN

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PREFACE

The integration of old and new in renovations and additions to historic buildings is perhaps more desirable today than ever before. Indeed, contemporary culture, from fashion shows and art galleries to television programs, ad campaigns, and retail spaces, depicts older buildings as providing the “character” and “charm” that is frequently lacking in new construction. Architectural media, particularly print and online professional journals, have also begun to depict existing buildings as worthy of attention, today devoting entire issues of their publications to preservation-related projects. However, research on the development of preservation design and its associated aesthetics remains limited, at best. This thesis contributes to the understanding of the history of preservation design by examining one of its main modes of expression: the “window to the past.” Appearing in architectural publications beginning in the early 1980s and becoming emblematic of the aesthetics of preservation design by the 1990s and 2000s, this visual device represents the historic origins of the building through the peeling away of layers on a single surface to expose materiality, texture, craft, or color. The development of windows to the past was documented by examining three architectural journals from 1945 through 2013: *The Architectural Review*, *Casabella*, and *Detail*.

Windows to the past were disseminated in architectural journals through photographic framing, creative layouts, journal editorship, and color photography and printing. Despite its ubiquity in projects that incorporated old buildings and new designs, the approach, through the framing of existing architecture and the use of contemporary architectural materials, is often opportunistic, exploiting the visual characteristics of historic architecture and diminishing the role of history as part of architectural discourse. However, when successfully employed, the technique can function as a device that moves beyond the nostalgic notion of age and into the realm of didacticism, where it can inform the audience not only of the building’s age, but also of its craft, construction techniques, and history. By evaluating one of the most significant and prevalent modes of expression in preservation design, architectural criticism and discourse can begin to better understand the relationship between the existing and the intervening.

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I am very grateful for the resources and support that I have received from several faculty members of the Historic Preservation program as well as from the greater University. The European Institute at the School of International Affairs awarded me a summer 2014 Master's Research Travel Grant which enabled me to visit and experience numerous buildings discussed in the subsequent pages, ultimately clarifying my evaluation of windows to the past. I am also indebted to Anne-Catrin Schultz, Assistant Professor at the Wentworth Institute of Technology, who shared excerpts of her forthcoming book on layering in architecture prior to its publication date.

Lastly, this thesis would not have been possible without the constant love and support from my family, friends, and studio mates. You have all believed in me since the beginning, and I am deeply grateful for your help, hugs, and endless encouragement. I am lucky to have you all in my life.

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INTRODUCTION



▲ 1.1: Exposed wood trusses surrounded by whitewashed masonry walls. Museum and Exhibition Hall in Veenhuizen, the Netherlands by Atelier Kempe Thill (*Casabella* September 2008)

1. The History of Preservation Design: A Neglected Story

How do we negotiate between the past and the present? This question has been fundamental to architecture for centuries and has been at the core of my personal and academic interest in the field for nearly a decade. This thesis explores a prevalent, relatively novel approach of reconciling old and new in a tangible, highly photogenic, and visual aesthetic treatment: the “window to the past.” I first began to notice the consistent framing of exposed historic building fabric with contemporary interventions several years ago; countless architecture-focused digital newsletters sent to my email inbox featured an existing building that had been modified with a modern intervention. The most engaging and telling images that best represented the project consistently included old and new building fabric in the same frame, and the textures and materials of the historic buildings came alive in contrast to the newer, sleeker surfaces of the contemporary design. The repetition of images with similar content – where a brick masonry wall was surrounded by white drywall, where heavily-textured masonry walls were covered with white paint, where wooden beams were revealed and framed by smooth partitions and ceilings – suggested that the treatment was widely used, but initial research on the technique revealed no information on its origins, development, or intention. (Figure 1.1) In general, literature on additions and renovations to existing buildings is limited, and it was only after a year of research that a single book referenced this method of working, coining the term “window to the past.”¹

This lack of research and discussion on preservation design is a result of the impression that preservation is inferior and less creative in comparison to new construction. Indeed, the theories and history of preservation design is all but forgotten in contemporary architectural discourse. This thesis claims a long-deserved place for preservation design and its conceptual approaches, aesthetics, and history within architectural discourse. Over the past century, architectural theory and training has focused almost exclusively on the design of new construction, extolling the creative freedom

¹ Johannes Cramer and Stefan Breittling, *Architecture in Existing Fabric*. (Boston, MA: Birkhäuser, 2007), 162.

associated with a blank slate. The reality of professional work, however, typically includes a large portion of renovations, additions, conversions, or restorations of existing buildings. In fact, nearly all great architects until the time of Karl Friedrich Schinkel (1781-1841) divided their practice between new construction and design in existing contexts; Paul Spencer Byard, in *The Architecture of Additions*, pointed to the successive collaborations of Bramante, Michelangelo, Maderno, and Bernini (and later Mussolini) for Saint Peter's in Rome and to Christopher Wren's intervention at Inigo Jones' Queen Anne's House in the Greenwich Royal Naval Hospital as celebrated architectural masterpieces.² In Europe, it was only in the 1920s that the "discrediting" schism between architects and "conversion architects" emerged.³ Françoise Astorg Bollack, in her recent book *Old Buildings, New Forms* related that she was "taught that new was better, somehow more courageous, more moral... working with old buildings was second-rate."⁴ Much of the neglect and rejection of designing in existing contexts stemmed from the pervasive influence of European Modernism and the International Style, which promoted universal if place-less architecture that fundamentally rejected history, tradition, and context – precisely the elements that characterize historic buildings.

Preservation design thus posed several challenges during the twentieth century in both its conceptual approach and its physical and published representation. Typical ways of conceiving and researching a project are necessarily different when working with an existing building; someone else has already carried out a design, and it is necessary to consider and understand the extant material when developing a way to intervene. Furthermore, a newly constructed building can be easily identified as the execution of a contemporary design based solely on views or photographs of the exterior and the interior. Additions, renovations, and conversions, on the other hand, are more difficult to detect because of their smaller-scale changes, interior manipulations, and stylistic references. The architect must accept the role of contributor whose achievements reflect a lighter, more subtle hand rather than omnipotent creator.

This thesis values this subtlety and considers not only the modes of aesthetic expression when designing with existing buildings, but also how these modes of expression, in particular the window to the past, were depicted in the architectural press. Although architectural publications struggle at times to express the creative results of designing with existing buildings, the successful depictions of preservation design have disseminated and integrated these projects and aesthetics into contemporary architectural discourse. Ultimately, this thesis evaluates the success of windows to the past in relation to the way it incorporates the existing building: as a superficial, nostalgic surface with which to juxtapose and highlight the newness of the contemporary intervention, or as a generator of design opportunities that heightens the understanding of the historic building. The most successful instances of windows to the past emphasize the three-dimensional, real-life experience of visiting the building over that of the two-dimensional photograph seen in architectural journals.

² Paul Spencer Byard, *The Architecture of Additions: Design and Regulation* (New York: W.W. Norton Company, 1998), 18-22.

³ Cramer and Breittling, *Existing Fabric*, 9.

⁴ Françoise Astorg Bollack, *Old Buildings/New Forms* (New York: The Monacelli Press, 2013), 9.

2. Research Methodology

a. Journal Criteria and Selection

Architectural publications have long been the purveyors of taste, trends, and innovative ideas in the fields of architecture and preservation. In a time prior to the Internet and other current media outlets, architectural journals were the chief means of theoretical, critical, and visual communication of architectural discourse; indeed, “critical discourse on architecture cannot be fresh and vivid unless it is communicated through magazines and journals.”⁵ My research thus began by examining architectural publications, and although the interest in windows to the past originated in digital journals such as Dezeen and ArchDaily, their rapid turnover and relatively short lifespan was simultaneously too extensive and not established enough. After limiting myself to printed journals, I further narrowed my research to search exclusively in European journals. This decision was based on the view of European architects as the masters of negotiating between old and new, particularly after World War II, and has been strengthened through my personal experiences living and traveling abroad. This strength of European architecture was recognized as early as the 1980s, as Dale Reynolds stated in the introduction of his 1984 thesis on adaptive reuse projects for the Master of Science in Historic Preservation degree at Columbia University’s Graduate School for Architecture, Planning, and Preservation: “A cursory examination of the differences between the treatment of architectural heritage in Europe and America demonstrates the wide gap that remains between the two cultures.”⁶ Furthermore, the notion of contextualism as part of the postwar critique of Modern Architecture began in Italy in the mid-1950s and necessitated a dialogue between old and new,⁷ and has continued to play a significant role in architecture and interventions at both the urban and building scale throughout Europe.

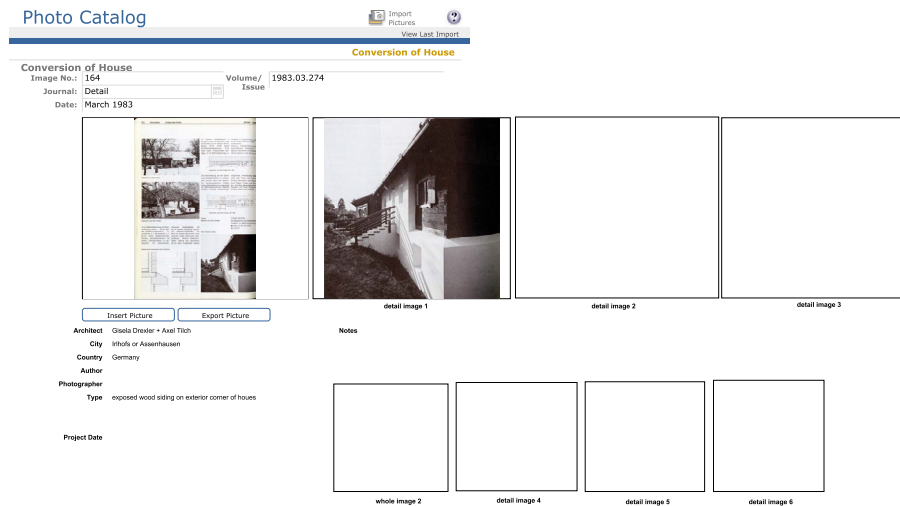
Although my search was limited geographically, it was critical for the selected journals to have high international readership beyond their national boundaries to prove their broad influence and power in disseminating architectural concepts, movements, and images. After developing a list of publications that fit this criteria, I selected three monthly architecture journals: *The Architectural Review* (British), *Detail* (German), and *Casabella* (Italian). All three have a history of over fifty years, high circulation, strong writing, international recognition, and have made significant contributions to architectural and preservation discourse. Together, these journals have been pioneers of contemporary design and aesthetics, architectural movements, and pivotal issues, thus shaping the international architectural discourse. This is not to say that these journals were the only sources of innovation in architecture

5 Suha Özkan, “Forward.” *Architectural Criticism and Journalism: Global Perspectives*. Proceedings of an International Seminar organized by the Aga Khan Award for Architecture, 6-7 December 2005, Kuwait, 3.

6 Dale Reynolds, “Theory of Adaptive Use: Toward A Design Methodology.” (Master’s Thesis, Columbia University Graduate School of Architecture, Planning and Preservation, Master of Science in Historic Preservation, 1984), v.

7 Dennis Sharp, “Architectural Criticism: History, Context and Roles.” *Architectural Criticism and Journalism: Global Perspectives*. Proceedings of an International Seminar organized by the Aga Khan Award for Architecture, 6-7 December 2005, Kuwait, 31.

► 1.2: A sample entry from the database to document the appearance of windows to the past.



and preservation; *The Architectural Record*, for example, boasts the highest readership in the industry; however, its focus is geographically too broad — the journal is international in its coverage, including projects in all continents, and my study is limited to Europe. *Domus*, established the same year as *Casabella* and often seen as its partner in the pioneering of “a new era in the history of modern Italian design,” rarely featured existing buildings in its pages, although its readership today is slightly higher than *Casabella*.⁸ The French journal *L'Architecture d'aujourd'hui* was also considered for this study, but despite early contributions from Le Corbusier, the journal was not as closely linked to new movements or architectural theories as the other selected journals were. Additionally, its circulation was limited to approximately 25,000 copies annually throughout the globe.⁹

b. Documentation

Because the emergence of this aesthetic treatment was related to postwar interests in historic buildings, existing structures, and context, I documented appearances of windows to the past by examining the selected three journals beginning in 1945 through to approximately 2012.¹⁰ Every issue of each journal was reviewed for instances of relevant projects; to be considered, the images accompanying each project had to feature an intervention of an existing building where the historic building fabric could be read, and the historic building material had to be framed in some way by the new intervention. Journals were

⁸ An initial search on Columbia's online database of architectural journals revealed few pieces in *Domus* that related to preservation design and historic architecture. *Domus'* circulation numbers for all of its editions (including Chinese, Russian, Israeli, Indian, Central American, and Mexican editions) is approximately 51,000 per annum. Accessed online via <http://www.domusweb.it/> on April 7, 2015.

⁹ Circulation numbers are based on the 2014 information. “L'Architecture d'aujourd'hui.” Accessed online via <http://www.cesanamedia.com/> on April 7, 2015.

¹⁰ Despite the intention to examine every issue of each publication, it must be noted that the database created during this research is by no means exhaustive, as there are without any doubt projects that were missed due to lack of availability in Avery Library or simply by accidental oversights. For example, although *Detail* was established in 1961, Avery Library only has access to issues beginning in January 1966; as a result, research in this journal began in 1966. *Casabella*, because of its interrupted publication during the 1940s, was examined for the years and issues when it was published.

initially skimmed for designs that were obviously additions, renovations, or reuses of existing buildings. Once the presence of an existing building was detected, the project was more carefully examined for potential windows to the past. Projects that were clearly new construction were passed over, but the accompanying text was the crucial factor for the confirmation of relevancy, because at times a newly-constructed masonry wall could appear old.¹¹

I created a database to record the basic information about each project: the journal, volume, and issue it was found in, the project name, location, architect, year of completion, photographer, and author of the piece, a brief description about the detail, and any acknowledgement to the treatment of the existing building in the project text. (Figure 1.2) I also made sure to include any specific citation made in the article regarding the exposing of the historic building. Finally, I scanned a digital version of the entire spread of the piece as well as individual images that were relevant to the project. The result of this documentation was a catalogue of over 200 entries, some of which were repeats of the same project featured two or three times in the same journal over the course of several years or the same project published in various journals. Because this documentation was completed over the course of several months, it was not possible to recall each repeated project from memory; instead, at the completion of this stage of research, the database was mined for cross-references across the journals. The related pieces were then compared for repetition of images, layouts, authors, and photographers.

3. The Journals

a. *The Architectural Review*

The Architectural Review (AR), founded in 1896 by Percy Hastings, was the first journal in Britain to publish pieces on Modernist architecture. Following the printing of an article on European Modernist architecture by P. Morton Shand in the July 1934 issue, *The Architectural Review* became known as a leading publication on Modernist discourse, soon obtaining contributions from Le Corbusier and other noted architects and critics. Over the course of a series of seven articles in the publication, Shand detailed the development of European Modernism and identified key players, including Adolf Loos, Peter Behrens, Walter Gropius, Otto Wagner, Henry van de Velde, Henry Petrus Berlage, and Charles Mackintosh.¹² However, despite this early venture into Modernism, *AR* continued to publish pieces on historic architecture, favoring English architecture from the sixteenth through the nineteenth centuries, with occasional international sprinklings from North America, Asia, Latin America, and Australia.¹³ The inclusion of examples of historic architecture were critical to the journal's approach; as J.M. Richards, editor from 1935 to 1971 believed, "the historian's role was to provide the antecedents for modernism."¹⁴ History and historic architecture were relegated to the world of precedents and references rather than instigators for new ideas in contemporary design — even the type of paper

11 Only German text in *Detail* was translated; *AR* and *Casabella* could both be read without translation.

12 P. Morton Shand, "Scenario for a Human Drama," *The Architectural Review* 76, (January-March 1934-35), 9-16, 39-42, 83-86, 131-134; 23-26, 61-64, 99-102.

13 Nicholas Adams, "History in the Age of Interpretation." *Journal of the Society of Architectural Historians*, Vol. 53, No. 1 (March 1994), 5.

14 Adams, "History," 5.

► 1.3: Historic images and precedents were often printed on thin, colored paper. (*The Architectural Review*, December 1949.)



that these pieces were published on suggested their distinction from the possibilities of contemporary architecture. As opposed to the thick, glossy pages that the rest of the magazine was printed on, the historic pieces were published on colored paper that resembled the thinness and ephemerality of newspapers; visually and journalistically, history was treated as an insert in the contemporary discourse.¹⁵ (Figure 1.3)

Among *The Architectural Review's* most significant contributions to architectural discourse was the Townscape movement, championed by the editors and contributors of the journal stretching from the 1930s through the 1970s. *AR* functioned as the mouthpiece for the movement, promoting Townscape and its realignment of modernism with existing context and reconciling historic architecture and the aesthetics of modernism through material selection, exterior treatment, program, circulation, sightlines, and siting. At this time, the journal was extremely influential, “setting the agenda for British architectural discourse” through its editorial board that included Nikolaus Pevsner, J.M. Richards, Reyner Banham, Ian Nairns, and Gordon Cullen, and through a close affiliation with authors, architects, and planners who were involved in government.¹⁶ Pevsner was a particularly significant figure, simultaneously promoting the Modern Movement and the importance of historic English architecture. By the 1980s, the journal had shifted towards a theme-based issue under the direction of

15 Critics have suggested that the use of colored and textured paper was a reflection of the editors' interest in experimental graphic design and layout and have noted that the thinner paper was used because of wartime rationing of paper by weight in the late 1930s and 1940s. However, these material choices were not applied to the entire issue and the selection of historical references on such flimsy paper hinted at its fleeting, minimal importance at the time. See Susan Lasdun, “H. de C. Reviewed: Importance of architect Hubert de Cronin Hastings to The Architectural Review.” *The Architectural Review*, September 1996: 68, and Karin Hiscock, “Modernity and ‘English’ Tradition: Betjeman at The Architectural Review.” *Journal of Design History*, Vol. 13, No. 3 (2000), 212.

16 John Macarthur, “Townscape, anti-scrape and surrealism: Paul Nash and John Piper in *The Architectural Review*.” *The Journal of Architecture* Vol. 15, Issue 3 (2009): 387.

Erdem Erten, “Shaping ‘The Second Half Century’: *The Architectural Review* 1947-1971.” (Ph. D. dissertation, M.I.T., February 2004), 29.

editor Peter Davey. As of 2011-2012, the journal boasted a readership of over 11,000 readers per issue (approximately 4,300 within the United Kingdom and 6,700 in other countries).¹⁷

b. Casabella

Casabella, founded in Milan in 1928 by Guido Marangoni, quickly became a powerful voice devoted to the tenets of modernism and Italian 'Rationalist' architecture, signaling "a new era in the history of modern Italian design."¹⁸ Editorship under Giuseppe Pagano and Edoardo Persico began in 1933 and flourished in the 1930s, promoting projects in Italy and abroad by Franco Albini, Richard Neutra, Frank Lloyd Wright, and Luigi Nervi and by "disseminating the best examples of progressive Modern buildings in Italy and beyond with astute critical writing and exceptional black and white photography."¹⁹ In 1943, the journal closed due to suppression by the Fascist government; although publication was temporarily resumed in 1946, the journal was not able to restart continuous publication until 1954 under the direction of Ernesto N. Rogers (1909-1969).²⁰ Rogers reoriented *Casabella* "to promote a contextual approach to design that emphasized pre-existing local conditions of building, site, and culture."²¹ Rogers also brought in a younger group of postwar Italian practicing architects, among them Giancarlo De Carlo, Aldo Rossi, Gae Aulenti, Marco Zanuso, and Vittorio Gregotti, whose work — both design projects as well as writing and research on historical architecture — was frequently featured in the 1950s and 1960s.²² In the 1970s, *Casabella* became the "main mouthpiece" for the critical design movement, which looked to design to critique prevailing social values and design ideologies.²³ During the 1980s, the journal was among the first to applaud adaptive reuse projects; a piece published in the January-February 1984 issue by Oswald Mathias Ungers entitled "Modification as theme," accompanied with an English translation, claimed that "modification addresses the past by observing a history and the future by defining new concepts."²⁴ The journal has continued to stay at the forefront of architecture and design, providing an outlet for dialogue within the architectural world. Since the early 1980s, the journal has been published with text in English alongside the Italian text, and in 1996, *Casabella* began publishing a Japanese version of the journal, *Casabella* Japan. Today, the journal has an average circulation of 45,000 copies per year.²⁵

17 "Business Magazines Circulation Certificate, July 2011-June 2012." Available online at <http://www.abc.org.uk/Certificates/18150922.pdf> Accessed February 2, 2015.

18 The journal was originally titled *La Casa Bella* but was then subsequently changed to *Casa Bella* (1933), *Casabella* *Costruzioni* (1938), *Costruzioni-Casabella* (1940), *Casabella* *Continuità* (1954), and then finally *Casabella* (1935 and again in 1965).

Gino Moliterno, editor. *Encyclopedia of Contemporary Italian Culture* (New York: Routledge, 2000), 33.

19 Kay Bea Jones, *Suspending Modernity: The Architecture of Franco Albini* (Burlington, VT: Ashgate Publishing, 1988), 35.

20 Gino Moliterno, editor. *Encyclopedia of Contemporary Italian Culture* (New York: Routledge, 2000), 136.

21 Moliterno, *Encyclopedia*, 136.

22 Ibid.

Vittorio Gregotti e Aldo Rossi, "L'influenza del romanticismo europeo nell'architettura di Alessandro Antonelli." *Casabella* *Continuità* (February-March 1957): 62-709.

23 Grace Lees-Maffei and Kjetil Fallan, *Made in Italy: A Century of Italian Design* (New York: Bloomsbury Academic, 2014), 63.

24 Oswald Mathias Ungers, "Modificazione come tema" ("Modification as theme). *Casabella* January/February 1984: 26.

25 Circulation is based on 2014 numbers, made accessible by the journal's publisher, Mondadori, at <http://www.mondadori.com/Group/Magazines/Italy/Casabella>. Accessed 2 February 2015.

c. *Detail*

Detail, launched in 1961, was established in Munich as a specialist journal for architects, engineers, and designers. Focusing on “demonstrating the connection between design and technology” by examining projects at multiple scales from minute details to general concepts, each issue is devoted to a specific construction theme.²⁶ The founding editor of the journal, Konrad Gatz, envisioned the publication devoting itself to construction details, believing that “an architectural journal should focus on construction and a description of how outstanding structures are really built...”²⁷ The journal was relaunched in the early 1980s to better address this position through a clearer graphic layout and more focused articles, with “documentation,” “discussion,” and “reports” sections. Unlike *AR* and *Casabella*, *Detail*’s references to historic or traditional architecture rarely, if ever, merited an entire feature on a single building; instead, several historical references were typically cited briefly in the “discussion” section, suggesting that while the buildings were valued as relevant, they were not on par with contemporary designs.

As current editor Christian Schittich noted in the fiftieth anniversary edition, aesthetics and construction details together are critical to the character of a building, particularly in the later half of the twentieth century, when novel building materials and required solutions to new architectural problems.²⁸ *Detail* was among the only publications interested in this scale of project design, and the journal is notable for its in-house research and to-scale redrawing of each detail prior to printing. As a result of this rigor, *Detail* has spawned an entire family of printed publications, beginning in 1970 with the *Deutscher Baukatalog* (annual handbook of building products and manufacturers) and continuing over the decades with the *Stahlbau Atlas* (Steel Construction Manual, first printed 1974), the addition of English (1987), French (1994), Italian (1999), and Spanish (1999) supplements to the journal, the publication of *Detail Spain* (since 2002) *Detail China* (since 2003) and *Detail English* (since 2004), and the establishment of several detail-related book series. Today, the journal is read in over eighty nations, with a yearly circulation of 29,000 copies for the German edition and 11,000 for the English edition.²⁹

4. Historical Discursive Milieu: A Return to History

a. Postwar Europe

The dominating forces of Modernism were defined by architects such as Le Corbusier, Walter Gropius, and Ludwig Mies van der Rohe and validated by critics, historians and theorists including Nikolaus

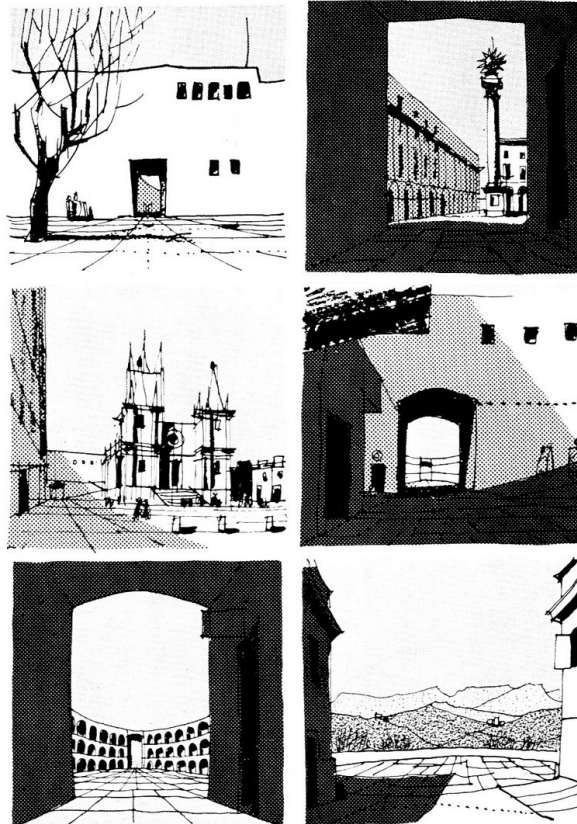
26 Christian Schittich, “Details Around the Corner.” *Architectural Design* Vol. 84, Issue 4 (July 2014): 38. (36-43).

27 Christian Schittich, “Fifty Years of the Aesthetics of Construction.” *Detail* Vol. 50 Issue 4 (April 2011): 310. (310-313).

28 Christian Schittich, “Fifty Years of the Aesthetics of Construction.” *Detail* Vol. 50 Issue 4 (April 2011): 311.

29 *Detail*. “Rate Card 2015.” Available online at http://www.detail-online.com/fileadmin/uploads/DETAIL_Ratecard_2015.pdf Accessed February 27 2015.

Detail. “Mediadaten 2015.” Available online at http://www.detail.de/fileadmin/uploads/DETAIL_Mediadaten_2015.pdf Accessed February 27, 2015.

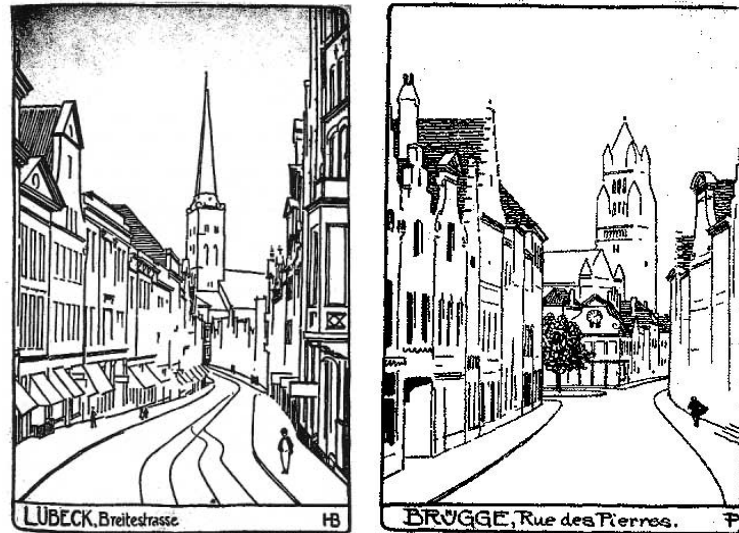


◀ 1.4: Sketches framing historic architecture in Gordon Cullen's *The Concise Townscape* (1961).

Pevsner, Sigfried Giedion, Lewis Mumford, and Henry-Russell Hitchcock. Following the trauma of World War II, both groups assumed a position of increased attention to cultural specificity and context. Architects across Europe began moving away from the supposed tabula rasa of Modernism and gravitating towards an acceptance of the influence of history and urban environments in their designs through different approaches, frequently framing historic architecture in picturesque views of the city and exploring innovative, if at times superficial, ways for existing and contemporary designs to merge together at urban and building-specific scales. Extremely prominent during the postwar period were the British Townscape movement, the Neo-Liberty movement in Italy, and the shift away from historical styles in the rebuilding of historic city centers in Germany; in later years, specific approaches of material reuse, collage, and layering of old and new building fabric were among the diverse and even opposing ways architects approached the integration of existing and intervening designs.

The Townscape movement, inspired by the Picturesque movement of eighteenth-century English painting and theory, argued for the relevancy and importance of existing cityscapes to counter the 'architectural objects' of Modernism. The term "Townscape" made its first appearance in the December 1948 issue of *The Architectural Review* in a piece by the then-chief editor, Hubert de Cronin Hastings', emphasis on city views, street scenes, comprehensive urban design, layering of history, and context and was followed by over 1,400 Townscape-related articles over a period of fifty years from 1930 to 1980

► 1.5 and 1.6: The framing of historic monuments. Street perspectives of the old town of Lübeck and Brugge, from Camillo Sitte's *City Planning According to Artistic Principles*, Vienna, 1880.



(similarly-themed articles began appearing in the publication prior to World War II).³⁰ The journal was a critical part of the campaign to promote the movement and published pieces and artwork by Nikolaus Pevsner; Ian Nairn, Gordon Cullen, and over two hundred other contributors.³¹ *AR* became the mouthpiece for the movement, which later spurred the publication of entire books on Townscape, including Gordon Cullen's *The Concise Townscape* (1961). In Cullen's book, historic architecture was framed by landscapes, shadows, and new and existing buildings to create cinematic views of the historic city, promoting the visual coherence of Townscape (Figure 1.4). Although the movement initially intended to critique modern architecture "in the name of community life and traditional forms,"³² it was later criticized as "conservative, reactionary, and nostalgic" and overly concerned with aesthetics.³³ Regardless, its impact was far-reaching and profound, affecting the work of scholars and architects of Post Modernism such as Colin Rowe, Jane Jacobs, Robert Venturi and Denise Scott Brown, Kevin Lynch, Alison and Peter Smithson, and many lesser-known personalities.

A similar interest in contextualism, historic architecture, and the framing of urban environments arose in postwar Italy under the influence of the Neo-Liberty movement. "Pure" Modernism had never taken the same hold in Italy as it had in other European nations, and firms such as B.B.P.R. (an acronym of the partners' names: Gian Luigi Banfi, Lodovico Barbiano di Belgiojoso, Enrico Peressutti, and Ernesto Rogers) reacted against the polemics of International Style by maintaining formal and material references to historic architecture; projects such as the Torre Velasca (Milan, 1952-1957) emphasized the need to acknowledge history and its inevitable, lasting effects on the Italian consciousness and sense of self.³⁴ *Casabella*, like *The Architectural Review*, was the disseminator not only of projects designed by

30 Mathew Aitchison, "Visual Planning and Exterior Furnishing: A Critical History of the Early Townscape Movement – 1930 to 1980." (PhD dissertation, University of Queensland, 2009), 1.

31 Nan Ellin, *Postmodern Urbanism* (New York: Princeton Architectural Press, 1999), 61.

32 John Macarthur and Mathew Aitchison, "Pevsner's Townscape," in *Nikolaus Pevsner, Visual Planning and the Picturesque* (Los Angeles: Getty Publications, 2010), 14, 16.

33 John Macarthur and Mathew Aitchison, "Pevsner's Townscape," in *Nikolaus Pevsner, Visual Planning and the Picturesque* (Los Angeles: Getty Publications, 2010), 14.

34 Terry Kirk, *Architecture of Modern Italy, Volume 2: Visions of Utopia, 1900-Present* (New York: Princeton Architectural



◀ 1.7: Reconstruction of the Alte Pinakothek (1952-55) by Hans Döllgast. Image via <http://www.xn--denkmalschutz-sachverstdiger-nqc.de/>

architects involved in the Neo-Liberty movement but also of their beliefs. Rogers and others involved in the Neo-Liberty movement looked to the picturesque urban spaces that nineteenth century urbanist Camillo Sitte examined, finding similar appreciation for Italian cityscapes and the framing of historic architecture in urban contexts (Figures 1.5 and 1.6). In the October 1959 issue of *Casabella-Continuità*, Rogers described the city as a “museum” of historical artifacts “for associating and generating critical views.”³⁵ This vision of Italian architecture and urbanism was continually expressed in a series of editorials by Rogers in *Casabella-continuità* and in the 1959 Congrès Internationaux d’Architecture Moderne (CIAM) convention, where his contentions were met with resistance and criticism.³⁶ The journal continued throughout the 1950s and 1960s to voice the sentiments of Rogers and others associated with the Neo-Liberty movement, providing an outlet for their theories on urbanism, history, and architecture.

The reevaluation of Modernism developed later in Germany than in England and Italy; World War II had left the nation divided and in ruins, and much of the architecture produced in the first decades after the war consisted either of reconstructions of damaged buildings, new constructions that employed historically-inspired styles, or new constructions of a distinctly Modernist vocabulary.³⁷ Although the dialogue between old and new rarely moved beyond these three divisions, the influential work of Hans Döllgast (1891-1974) bridged historic and modern architecture with visibly distinct material choices showing the scars of war in the reconstruction of the Würzburg Cathedral, the Abbey of St. Boniface (Munich, 1946-1957), and the Alte Pinakothek (Berlin, 1946-1957). In some of these projects, Döllgast used materials recovered from bombing rubble, particularly brick, to reconstruct

Press, 2005), 171-173.

35 Marco Frascari, “Tolerance or Play: Conventional Criticism or Critical Conventionalism in Light of the Italian Retreat from the Modern Movement,” in *Modern Architectural Theory: A Historical Survey, 1673-1968* ed. Harry Francis Mallgrave (Cambridge: Cambridge University Press, 2005), 364.

36 Ibid, 173-174.

37 Klaus von Beyme in Jeffrey M. Diefendorf, *In the Wake of War: The Reconstruction of German Cities After World War II* (New York: Oxford University Press, 1993), 55.

missing architectural elements so that facades and interiors would emulate their pre-war forms.³⁸ (Figure 1.7) Architectural historian Winfried Nerdinger notes that there were “occasional attempts in the fifties (in Germany) to retain readable crimes in the war–destroyed architecture as witnesses and warnings... but no architect has preserved history more convincingly and skillfully than Döllgast.”³⁹ Unlike his contemporaries in England and Italy, who were concerned with cityscapes and the urban context, Döllgast was primarily interested in the smaller scale of specific buildings and their surfaces; however, he not only preserved history, but also successfully worked with old and new in a thoughtful, site-responsive way and imparted this sensibility to his students during his tenure as professor at the Technical University of Munich until 1957.

The redefining of the relationship between history and modernism was not exclusive to Great Britain, Germany, and Italy; influential groups and conferences, including the formation of Team X, also spoke to the need to reconsider the physical and theoretical intersections of history and heritage. Team X, a dissenting group of European architects within the ninth Congress (1953) of CIAM, recognized the “inadequacies of the processes of architectural thought which they had inherited from the modern movement as a whole...”⁴⁰ The group’s original core members, Jaap Bakema, George Candilis, Giancarlo De Carlo, Aldo van Eyck, Alison and Peter Smithson, and Shadrach Woods, rejected the mechanized, overly-rational strategies emphasized in the 1933 CIAM Charter of Athens in favor of a more pragmatic, personal approach. The group called for an acknowledgement of existing conditions in a city, such as rivers, canals, historic landmarks like the Acropolis, or other “urban infra-structure,” in order to forge a more readable and clearly organized community; attention to context, particularly in relation to climate and existing transportation and communication patterns, was lauded as a way to address the “monumental dissatisfaction” architects felt with the modernism movement.⁴¹ The group was highly influential and “produced some of the earliest and most penetrating critiques of the post-war modernist orthodoxy;”⁴² as Eric Mumford notes in *The CIAM Discourse on Urbanism, 1929–1960*.⁴³ Today, many architects, planners, and urbanists continue to follow approaches that are rooted in Team X ideas.

b. The 1960s and 1970s

However broad the theoretical shifts towards the influence of historic cities and existing contexts were in Europe in the 1950s, the signing of the Venice Charter for the Conservation and Restoration of Monuments and Sites in 1964 solidified the importance of historic architecture and developed a framework for the conservation of international built heritage. Where the Townscape and Neo-

38 The collection of the rubble bricks was carried out by women, the only available labor force at the time; these “rubble women” or “brick widows,” as they were called, were later honored with a memorial for their work.

Fred Scott, *On Altering Architecture* (New York: Routledge, 2008), 203.

39 Winfried Nerdinger, “Hans Döllgast: Cheerfully Puritanical Architecture.” *OASE* 49/50 (1998): 114.

40 Alison Smithson, ed. *Team 10 Primer* (London: The Whitefriars Press, 1968), 3.

41 Smithson, *Team 10 Primer*, 48, 82.

42 Peter Blundell Jones and Eamonn Canniffe, *Modern Architecture Through Case Studies, 1945 to 1990* (Burlington, MA: Architectural Press, 2007), 6.

43 Eric Paul Mumford, *The CIAM Discourse on Urbanism, 1928–1960* (Cambridge, MA: MIT Press, 2000), 7.

Liberty movements and the work of Team X were urban-scaled, the Venice Charter was specialized and building-scaled. Although the 1931 Athens Charter outlined the concept of a common world heritage, the Venice Charter defined the notion of a historic monument and detailed guidelines for conservation, restoration, excavation, documentation, and publication. The contributions of the twenty-three individuals involved in drafting the Venice Charter spoke directly to architects and preservationists engaging with historic buildings by addressing proper methodology for additions, alterations, renovations, and restorations. Additions, according to Article 9 of the Charter, were required to “bear a contemporary stamp” to visually express their difference from the existing structure; however, renovations could not “change the lay-out or decoration of the building.”⁴⁴ The Charter also specifically spoke to the “superimposed work of different periods” and the “revealing of the underlying state,” instructing that the exposing of underlying layers was only appropriate when outer layers were “of little interest” and that which was underneath was of greater importance.⁴⁵

While Article 9 of the Venice Charter has become one of the most contentious passages of the document, it was the first codification of an approach to intervening in historical buildings for adaptive reuse. In focusing on the visual contrast of the addition, renovation, or alteration to the existing structure, the Venice Charter relied on didactic tools that could express the original/contemporary narrative. Although some critics have bemoaned the “flying away of spirit from old buildings and places” when a distinct breach between past and present exists,⁴⁶ the concept of existing buildings as palimpsests — that is, like documents that have been revised again and again yet still allow the original to be readable — has become one of the most significant tenets of preservation design and has been widely adopted by architects, preservationists, professional publications, and laypeople alike.

Also part of the discourse of architecture and historic buildings was the growing interest in architectural remains and fragments, textured surfaces, and collage as modes of architectural practice. These explorations were exemplified by the work of Carlo Scarpa, Paolo Portoghesi, Aldo Rossi, Colin Rowe, and Kevin Lynch. As the debate over Neo-Liberty architecture and references of historic styles continued throughout the 1950s, the work of Carlo Scarpa (1906-1978) emerged as a leading voice in the practice of managing the relationship between the past and the present. Born in Venice, Scarpa lived most of his life in the Veneto region and was strongly influenced by the high level of craftsmanship and historic architecture of the area. Through the techniques of fragmentation, selective demolition, and layering and de-layering to create a collage of new and existing building fabric, Scarpa scrupulously intervened at the Museo Civico di Castelvecchio (Verona, 1956-1964 - Figure 1.8), the Olivetti showroom at St. Mark’s Square (Venice, 1957-1958), the Fondazione Querini Stampalia (Venice, 1961-1963), the Museo Abatellis (Palermo, 1953-1954), and the Banca Popolare (Verona, 1973). Scarpa sought to visualize history through architecture, seeing design as a collage of time. Scarpa’s immensely influential work as an architect (although never formally licensed) and as

44 Venice Charter, Articles 5 and 9.

45 Venice Charter, Article 11.

46 Charles Philip Arthur George, His Royal Highness the Prince of Wales, “Forward.” in *The Venice Charter Revisited*, Matthew Hardy, ed. (Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 2008), xiii.



◀ 1.8: New concrete staircase inserted into existing masonry structure at the Castelvecchio Museum by Carlo Scarpa. Image via Flickr, courtesy of edwardfilms

an educator left behind a legacy that inspired a second generation of Italian architects such as Mario Botta, Aldo Rossi, Gino Valle, Franco Purini, Paolo Portoghesi, and Giancarlo de Carlo as well as countless other architects across Europe including the Karljosef Schattner, Richard Murphy, and Sverre Fehn.⁴⁷

By the 1970s, architectural critics and designers had begun to appreciate and codify the techniques that Scarpa and others were working with. Colin Rowe and Kevin Lynch were similarly interested in examining architecture as a collage, but on a more urban scale of different textures and buildings. Lynch looked to the sensory human experience — the way we experience time and place — as the foundation for his 1972 book, *What Time is This Place*. Fragmenting, collaging, and layering were the pivotal modes of operating; their use “produces a landscape whose depth no one period can equal” with the “aesthetic aim” of “heightening contrast and complexity, to make visible the process of change.”⁴⁸ Lynch called these strategies “temporal collages” and “creative demolition.”⁴⁹ He visually expressed these ideas with the publication of almost exclusively historic architecture from around the world. (Figure 1.9) However, Lynch did not publish images of windows to the past or exposed building fabric; like many critics and architects of his time, historic and contemporary architecture could be integrated at the urban scale, but it was more difficult to do so at the individual building scale. Along with layering

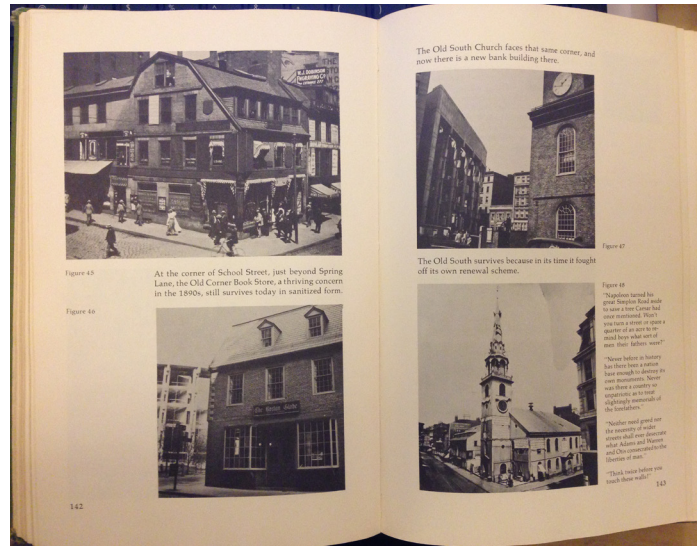
47 Jones and Canniffe, *Modern Architecture*, 9.

Kirk *Architecture of Modern Italy*, 224.

48 Kevin Lynch, *What Time is This Place* (Cambridge, MA: MIT Press, 1972), 57.

49 Ibid, 64.

► 1.9: Historic architecture in the pages of Kevin Lynch's *What Time Is This Place* (1972)



— “a deliberate device of aesthetic expression” with “the visible accumulation of overlapping traces from successive periods”⁵⁰ — these techniques would not only allow the old and new to coexist, but they would enhance the phenomenological effects of architecture and its texture, surface, and overall visual appearance.

Rowe’s 1978 book, *Collage City*, also valued both the old and the new, asserting that “we have two models of the city [the traditional and the modern]. Ultimately, wishing to surrender neither, we wish to qualify both.”⁵¹ To “qualify” and enable both, Rowe encouraged new buildings to become “digested in a prevalent texture” of existing conditions through the collage-making processes of “cross-breeding, assimilation, distortion, challenge, response, imposition, superimposition, conciliation.”⁵² (Figure 1.10) Rowe was in fact a participant in the larger multi-disciplinary discussion on collage in the arts, beginning with Cubism in the 1910s and remaining part of the discourse through the 1960s and 1970s.⁵³ This use of collage as an urban approach would allow the city “to be dealt with in fragments without our having to accept it in toto, which is further to suggest that collage could even be a strategy which... might even fuel a reality of change, motion, action and history.”⁵⁴ Citing historical references such as architectural “collisions” in seventeenth century Rome, collage presented an alternative to the “all or nothing” approach and provided a way to mediate between the assumed dichotomies of history and the contemporary.⁵⁵ Indeed, Rowe sought to prove that “collision” as an urban solution from the past was appropriate not only for contemporary strategies, but also for the future. This idea was further explored in the book’s layout; its oversized pages were comparable to those of many architectural journals, and *Collage City*’s pages were filled with a broad range of content including contemporary photographs of historic and new buildings, hand-drawn sketches, maps, aerial city shots, and historic

50 Lynch, *Time*, 170-171.

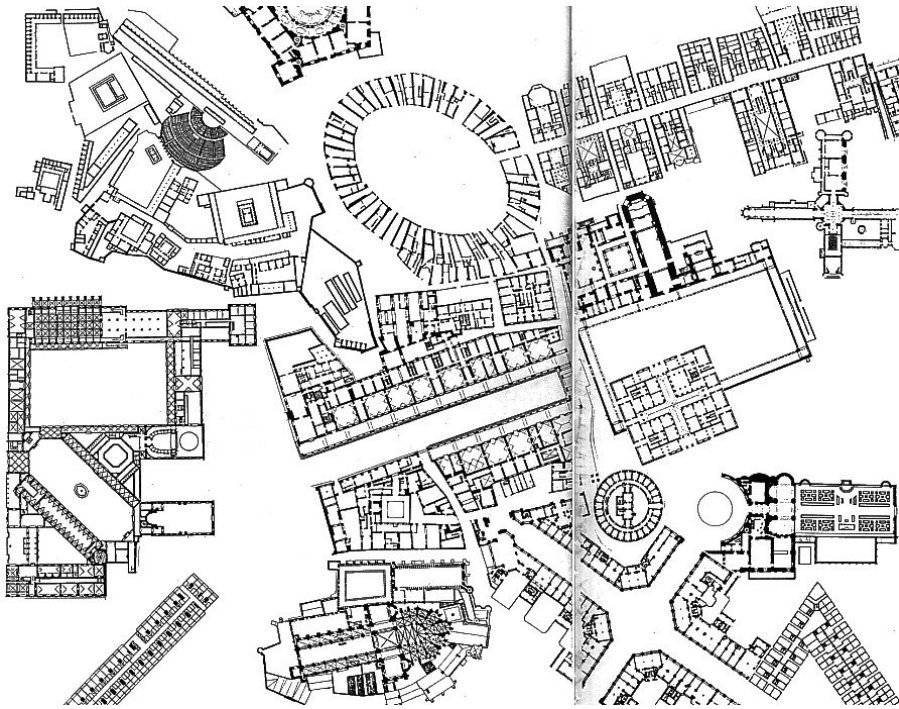
51 Colin Rowe and Fred Koetter, *Collage City* (Cambridge, MA: MIT Press, 1978), 65.

52 *Ibid*, 83.

53 Mark Linder, “From Pictorial Impropriety to Seeming Difference.” *ANY: Architecture New York*. No. 7/ 8 (1994): 26.

54 Rowe and Koetter, *Collage City*, 149.

55 *Ibid*, 106.



◀ 1.10: Frontispiece by David Griffin and Hans Kolhoff from Colin Rowe and Fred Koetter, *Collage City* (1978)

engravings. Despite the book's rich illustrations, it was primarily interested in collages at an urban scale and did not include the combining of old and new in a single building and did not feature any windows to the past. Even a section on "composite buildings" consisted of larger interventions that Rowe described as "urban megastructures" whose relationships were examined within the context of their urban environment, not within the existing building itself.⁵⁶ (Figure 1.11)

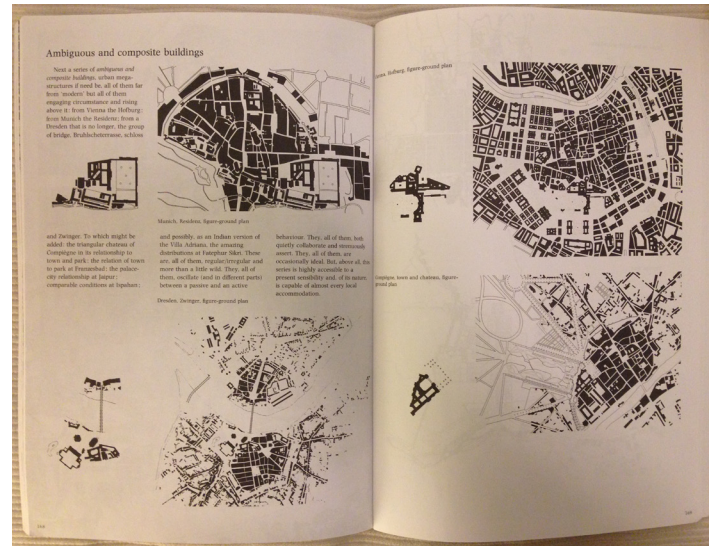
Together, these interests — the framing of historic architecture, the collage and "creative demolition" of old and new, and the reading and appreciation of surfaces and their sensory texture — can be seen in the larger context of 1970s economic and social changes. Beginning in the late 1960s, environmentalism and an interest in the natural world spurred movements to reduce excess and reuse objects and even buildings when possible. The deindustrialization and depopulation of cities in the 1970s rendered many churches, factories, train stations, and theaters obsolete, underused, or inefficient.⁵⁷ Simultaneously, the economic recession of the mid-1970s affected much of the Western world and ended the post-World War II boom; the energy crisis made the formerly abundant 'unlimited' resources such as fuel and materials scarce and cost-prohibitive.⁵⁸ This, in turn, made the modification of existing structures more financially feasible than the construction new buildings. Additionally, several countries passed preservation laws to protect existing buildings and make their restoration or renovation even more economically desirable. The United States, for example, passed the Historic Preservation Act in 1966 and created a system of tax credits for the rehabilitation of historic buildings.

⁵⁶ Ibid, 168.

⁵⁷ Harold Kalman, *Heritage Planning: Principles and Process* (New York: Routledge, 2014), 240.

⁵⁸ David Morton, "Looking Forward To The Past." *Progressive Architecture*. November 1976: 45

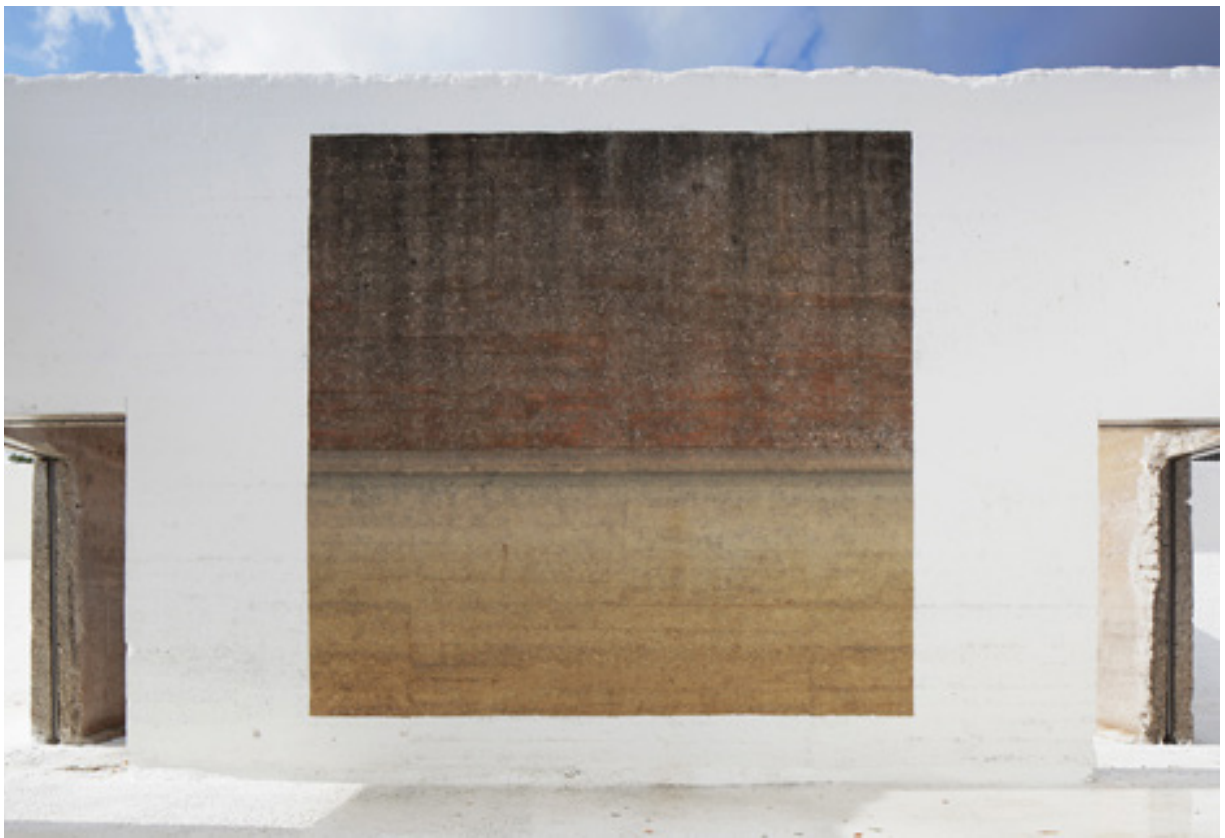
► 1.11: An excerpt from the piece on “composite buildings” in *Collage City*.



It was in this environment and architectural discourse that windows to the past emerged as a juncture between old and new. Although “work with older buildings was not only keeping some offices open during a period of severe building recession, but it was also perhaps the most rapidly expanding area of activity within the profession,”⁵⁹ preservation design had been deemed inferior to new construction since the 1920s and the rise of Modernism’s tabula rasa. Preservation design lacked the theories and legitimacy of new construction, but exposing historic building fabric became the genesis of windows to the past as a method of exposing, joining, and “colliding” historic and new building fabric. While the Postmodern movement of the 1970s and 1980s sought to reconcile history and modernism primarily through form, architects working with existing buildings relied on other means of integrating the past and present, primarily through material selection and means of layering old and new. Soon after its emergence in 1970s adaptive reuse projects, windows to the past became the most obvious technique when intervening in an old building.

⁵⁹ Morton, “Looking Forward”: 45

CHAPTER 1



▲ 2.1: Grindbakken
Bunkers in Ghent, Belgium
by Rotor (*Architectural
Review*, January 2013)

The Detail

1. Existing Methods of Understanding Preservation Design

Authors who have contributed to the scant literature devoted to preservation design have generally created one of two manuals: technical instructions for converting, restoring, or renovating a building, or theoretical frameworks to analyze the relationship between the old and new. Among those who have developed analytical methods, few have discussed the aesthetics of preservation design, instead focusing on the formal, typological, and programmatic uses of an existing building and its intervention as points of entry into the projects.

Possibly the earliest book devoted to the study of adaptive reuse and preservation design projects is *New Uses for Old Buildings* (1975) by former executive editor of *The Architectural Review*, Sherban Cantacuzino. The book classified seventy-three adaptive reuse projects into ten chapters organized by building type and intended use: gates and barracks, fortifications, barns and granaries, warehouses and industrial buildings, and pumping stations, among others. This classification implied that preservation design could be best understood through programmatic use and its role as a driver of form; as the adage goes, form follows function. This approach also suggested that there are commonalities among similarly-used buildings, but this is not always the case, as construction methods varied widely across international boundaries, over the course of time, and were subject to the availability of local materials. Furthermore, this system of categorization, while considering original program, did not consider the architecture of the interventions, making the book episodic, difficult to draw insights into, and unconvincing as a method for understanding preservation design. Similarly inconclusive was the classification of conversion and renovation projects by size and reuse, as architect Charles Bloszies later attempted in *Old Buildings, New Designs* (2012); indeed, Bloszies abandoned the very framework that

he created in his final chapter, “None of the Above,” where he stashed projects that were neither “Small Interventions,” “Major Additions,” nor “Repurposed Buildings.”¹

However, other historians, architects, and critics have asserted that the formal parti is the critical point of departure for preservation projects. Architect Françoise Astorg Bollack, for example, looked to formal typologies — insertions, parasites, wraps, juxtapositions, and weavings — as a means of “classification for comparative study” in her 2013 book *Old Buildings, New Forms*.² The author’s reliance on formal partis to create the comparative matrix speak to her training as an architect, and though the book is rich in the breadth of projects it includes, the aesthetics of preservation design are discussed on a case-by-case basis, and it is difficult to draw out insights about material selection, surface treatment, and visual appeal. While Bollack conceded that the matrix was not infallible, she nonetheless maintained that formal approaches were the most significant way to understand preservation design projects. Rodolfo Machado was similarly convinced that formal strategies were key to intervening in existing buildings: “Since the form/form relationship is the primary consideration of remodeling activity, it is naturally there where the critical potential of the activity lies.”³ These approaches were not only a way to examine and compare the projects, but also the locus of a project’s creative “potential.”

Among the few literatures that directly addressed the aesthetics of preservation design is an earlier seminal book on the topic, *The Architecture of Additions: Design and Regulation* (1998) by Paul Spencer Byard. *The Architecture of Additions* examined the aesthetic, creative, and legal aspects of adding on, in, or around historic buildings. Although the author explored more than seventy-five case studies, the goal of the discussion of these projects was not to create a cohesive framework to compare them or better understand them, but rather to develop a method of judgment “about success and failure that [is] rational, satisfying, and enforceable.”⁴ Byard considered aesthetic strategies as well as formal ones, examining buildings that were derivations or imitations of existing architectural styles and others that maintained only the facade of the existing building — “facadomy,” as he deemed it.⁵

Perhaps the most successful investigation of the aesthetic strategies when working with existing buildings is *Architecture in Existing Fabric* (2007) by German architects and historians Johannes Cramer and Stefan Breittling. The intention of the book is threefold: to clarify the different factors when working with old and new buildings, to describe and analyze different approaches to relating to the historic building fabric, and to explain the specifics of construction sites when working in these conditions.⁶ The section outlining design strategies and architectonic expression paid particular attention to the aesthetic components of a project, outlining correspondence (“where the same or similar constructions, materials, colors, and forms are used for new buildings and extensions”),

1 Charles Bloszies, *Old Buildings, New Designs* (New York: Princeton Architectural Press, 2012), 63.

2 Françoise Astorg Bollack, *Old Buildings/New Forms* (New York: The Monacelli Press, 2013), 20.

3 Rodolfo Machado, “Old Buildings As Palimpsest.” *Progressive Architecture*. November 1976, 49.

4 Paul Spencer Byard, *The Architecture of Additions: Design and Regulation*. (New York: W.W. Norton Company, 1998), 9.

5 *Ibid*, 105.

6 Johannes Cramer and Stefan Breittling, *Architecture in Existing Fabric*. (Boston, MA: Birkhäuser, 2007), 11.

unification (“buildings [that] are formally unified using color or materials”), fragmentation (“the dissection and fragmentation of a building into individual elements”), and junction and delineation (“the way in which the new and the old are brought together” using contrast and composition).⁷ The authors also discuss the aesthetic appeal of historic buildings as one of the main characteristics of preservation design, but again quickly pass over it as they move on to discuss technical aspects of a job site involving an existing building.

2. Definition of “Window to the Past”

In *Architecture in Existing Fabric*, Cramer and Breitling defined the window to the past as “a strongly didactic approach... in which an opening in the modern building frames a view of a section of the original historic building substance.”⁸ The authors cited the window to the past as a design strategy, identifying an aesthetic phenomenon that they have encountered in their research and writing whose prevalence, according to their examples, was in use since the early 1980s. Although Cramer and Breitling coined the term, their use of it is lacking in specificity, refinement, consistency, and rigor. The term’s three appearances throughout the book vary in exact wording (perhaps a result of translation from German; the detail is alternately called a “window to the past,” a “window onto the past,” and a “window on the past”) and the authors sometimes use the term interchangeably with “conservators’ finds,” an even more ambiguous term.⁹ Moreover, the authors never discuss the origins of the mode of expression, its development, its use by several different architects, nor its visual characteristics. The authors do lightly touch on the didactic appeal of the treatment, but they quickly dismiss it as superficial and uninformative.¹⁰ It appears that Cramer and Breitling’s creation of the phrase was nonchalant and not based on extensive research, as the intention of the book was to provide an overview of design strategies, technical information, and several case studies rather than in-depth analyses of ways to understand the aesthetics of preservation design.

Although Cramer and Breitling’s explanation of the detail was doubtful of its significance and imprecise in its definition, windows to the past can in fact be clearly described and analyzed for their origin and ongoing importance in preservation design and aesthetics. To elaborate on the definition that Cramer and Breitling provide, the window to the past is often achieved by removing layers of paint, wallpaper, plaster, or other surface treatments, revealing underlying layers of wall decorations, finishes, or structure on a single surface with the intention of visually conveying the building’s age and history through materiality, texture, craft, or color (Figure 2.1). I have continued to refine the definition; at times, this aesthetic treatment is produced without the subtractive process of delayering, but instead is created through a selective additive approach of creating a frame around the historic fabric, still leaving it exposed and visible to the eye and implying the depth of time.

⁷ Cramer and Breitling, *Existing Fabric*, 137-141.

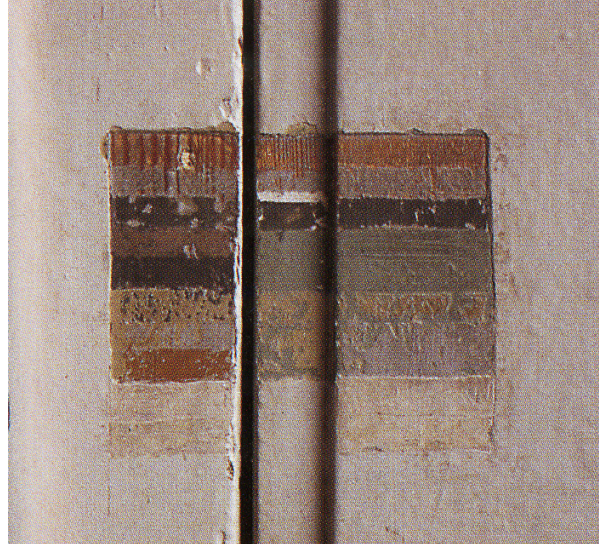
⁸ *Ibid.*, 98.

⁹ *Ibid.*

¹⁰ *Ibid.*, 143-144



▲ 2.2: Windows to the past on the ceiling. Sacristan's House in Vorarlberg, Austria by Gerhard Gruber (*Detail*, October 2002)



▲ 2.3: Window to the past revealing wall paint colors. Bauhaus Building in Dessau, Germany by Walter Gropius (*Detail*, December 2003)

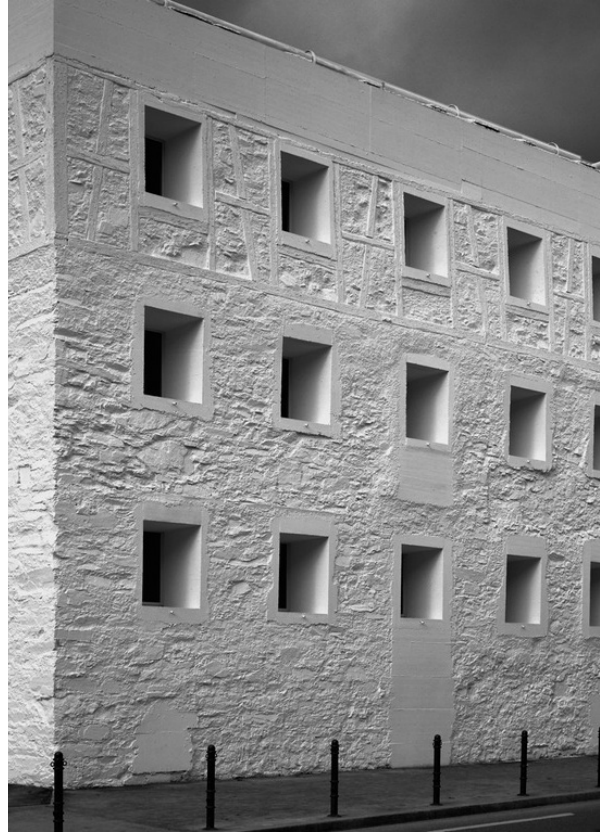
My research confirms that this mode of expression is defined not by its size, shape, or orientation—it can range from only a few inches wide to several stories high, and can appear on walls, ceilings, floors, or facades (Figures 2.2, 2.3, 2.4). Instead, I characterize it more concretely by its two components: its contents (historic building fabric) in contrast to its frame (new building fabric). The contents can be as large as an entire wall, surrounded by the adjacent walls, ceiling, and floor, or as humble and thin as a small swatch of intentionally removed wallpaper.

The window to the past can be further distinguished in one of two ways: the literal approach that Cramer and Breitling speak of, which contains one or more peeled-back layers of building fabric within a defined frame and bounded by new building fabric, and the implicit approach, which my research has developed, which might visually cover up some aspects of historic building fabric but reveals enough texture, color, or other qualities to inform the viewer of its age.¹¹ (Figure 2.5) Literal reveals frequently rely on material or color differences—that which can be seen immediately—to convey the history and age of the building, while implicit reveals depend more on texture as an implication of surface treatment and construction. Whitewashing, for example, involves the application of a thin coat of chalked lime or white paint to a surface; however, the finished surface still allows the texture and building fabric to be read. The new intervention manifests itself through this layer of paint, suggesting

¹¹ The terms “literal” and “implicit” approaches of windows to the past are terms that have been created by this author. Cramer and Breitling do not discuss implicit windows to the past at all in their book, nor do they differentiate between literal and implicit uses of framed or covered building fabric.



▲ 2.4: Windows to the past on facade. House in Azeitao Azeitao, Portugal Aires Mateus and Associados (*Detail*, April 2006)



▶ 2.5: Implicit window to the past. Culture Center in Flims, Switzerland by Valerio Olgiati (*Detail*, July 2000)

that at times this strategy relies more on shadow and textural differences than the aesthetics of decay or tonal differences, but regardless implying a desire to filter the visual qualities of the existing building.

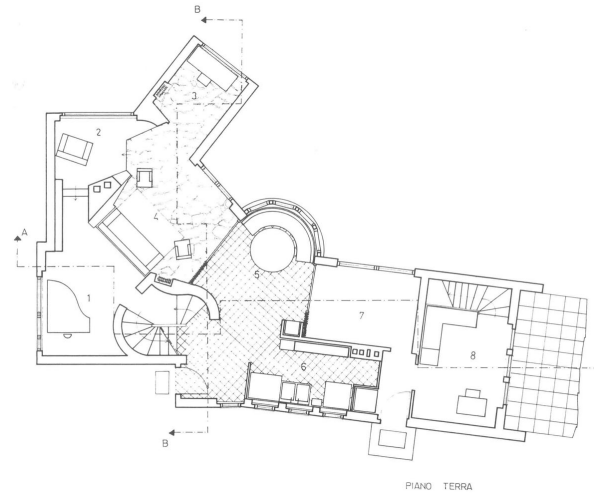
Cramer and Breitling also mention the ad hoc nature of windows to the past in general, noting that underlying layers of wallpaper or paint are “interesting finds” frequently discovered on site once construction or restoration has begun.”¹² As such, the window to the past is rarely planned ahead of time, and the decision to include it as part of the design is often made during the construction phase. The discovery of underlying historic building fabric and the spontaneous decision to then expose it can lead to unforeseen issues and challenges, particularly because many of the surfaces that are rendered visible in windows to the past were never intended to be revealed when originally constructed — masonry walls and structural members were typically covered with plaster and painted over, and cracked or damaged surface treatments were concealed because of their deterioration. However, the didactic expression of history triumphs over these issues, and layers of sealants can be applied to protect these newly-exposed surfaces.

a. Layering and Delaying Techniques in Architecture and Archaeology

Layering—whether of spaces, materials, or structure—is frequently discussed but rarely defined in architectural discourse. Anne-Catrin Schultz, in her forthcoming book *Time, Space and Material: The Mechanics of Layering in Architecture*, describes the architectural technique of layering as “the

¹² Cramer and Breitling, *Existing Fabric*, 143-144.

► 2.6: First floor plan, Mohrman House in Berlin by Hans Scharoun. 1939-1940. Image via <http://atlasofinteriors.polimi-cooperation.org/>



► 2.7: German Pavilion, International Exposition, Barcelona, Spain, Interior perspective. 1928-1929. MoMA Mies van der Rohe Archive. © 2013 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. Via architizer.com



configuration of multiple surfaces” that is often associated with the skin of an object or building, where layers are interdependent and create a time-based sequence.¹³ Schultz identifies three types of layering: a chronological sedimentation of planes materializing changes over time (temporal layering), the additive sequence of spaces (spatial layering), and the stratification of individual planes (material layering).¹⁴ Although Schultz does not refer to adaptive reuse, conversion, or renovation projects or discuss the specifics of merging old and new, her framework for understanding ways of layering is still relevant. In preservation design, temporal layering can allow “elements of different origins to be combined into a non-hierarchical whole” that lets a building to become “a cumulative composition.”¹⁵ Layering techniques are frequently additive or subtractive; “overlying” and “collaging” are additive, superimposing and juxtaposing distinct materials on top of and adjacent to one another, while

13 Anne-Catrin Schultz, Manuscript - *Time, Space and Material: The Mechanics of Layering in Architecture* (Stuttgart, Germany: Edition Axel Menges, 2015), 9.

14 Schultz, Manuscript - *Time, Space and Material*, 15

15 Anne-Catrin Schultz, *Carlo Scarpa - Layers* (Stuttgart, Germany: Edition Axel Menges, 2007), 6.

“delaying” and “exposing” are subtractive. Each approach, particularly collage, “explores the nature of forms and materials selected in a continual state of realignments and reconnections,” allowing pairings of materials and spaces to continually be reread and reformed into new wholes.¹⁶

A window to the past is a unique type of layering technique because of its simultaneous additive and subtractive process: the intervention of the new building fabric is additive, but the removal and exposure of layers, reminiscent of an archaeological dig, is subtractive. Even when the performed action is only additive—that is, when the original fabric is not delayed but instead simply left exposed with new material applied around it, or when the entire historic fabric is painted over—there is the implication of both adding on and taking away.

Layering as a design approach in architecture can be traced to the concept of cladding as the exterior layer that is placed over structure, as well as to the layering of space as a sequence of rooms as seen in Hans Scharoun’s Mohrmann House (Figure 2.6).¹⁷ Mies van der Rohe’s use of layering in collage as a pictorial medium from the 1930s and early 1940s, including the collages of the Resor House (1939), Concert Hall project (1941-42), and even the collages of the 1929 Barcelona Pavilion, remain some of the most significant drawings of his career (Figure 2.7).¹⁸ Collage techniques on the exterior of a building purportedly “dominated English architecture in the 1950s” in the use of a “flashgap” detail, where a piece of metal flashing was applied as a layer underneath individual pieces of masonry cladding to allow this exterior layer to appear free-floating.¹⁹ In this detail, distinct materials were laid on top of one another, allowing underlying elements to be selectively seen for the purpose of adding visual depth to the surface treatment. By the 1950s and 1960s, layering and collaging were employed not only as building-scaled architectural strategies, but also in urban contexts, particularly in historic city centers, where the ability to combine old and new was seen as a way to reject the tabula rasa approach of Modernism.

Particularly in projects dealing with historic buildings, temporal layering and material stratification was used as a design technique beginning in the 1950s. Carlo Scarpa and Hans Döllgast, previously mentioned in the Introduction, were among the pioneers of this technique. Döllgast, for example, rebuilt that which had been blasted away or lost in the bombing of Germany during World War II, placing his interventions of new material next to and in contrast with the remaining ruins. At the Alte Pinakothek in Munich, Döllgast rebuilt missing portions of the building’s limestone facade out of red bricks of varying tones, creating a subtle but distinguishable collage of materials that together visually presented a whole when viewed from a distance. Like the Pointillism of the 1880s and 1890s, the Alte Pinakothek appeared unified and cohesive, but a closer look revealed its mottled and composite facade. Scarpa also employed collage-like techniques of fragments of both existing and new building fabric. However, like the users of the “flashgap” detail, both Scarpa’s and Döllgast’s techniques were primarily

¹⁶ Barry Bergdoll, “John Keenen and Terence Riley: Tectonic Collage.” *Perspecta* 28 (1997): 148.

¹⁷ Schultz, *Carlo Scarpa*, 10.

¹⁸ Neil Levine, “The Significance of Facts: Mies’s Collages up Close and Personal.” *Assemblage* 37 (Dec. 1998): 72.

¹⁹ Alan Powers, “The Reconditioned Eye: Architects and Artists in English Modernism.” *AA Files* 25 (Summer 1993): 60-61.

additive, creating new layers on top of or next to existing ones, and not simultaneously additive and subtractive. Even when Scarpa's approach was subtractive, it was not an exposing process, like that of the "window to the past," but rather one of careful removal and deletion. Moreover, neither used techniques of framing the historic building fabric in contrast to the old, another characteristic of "windows to the past."

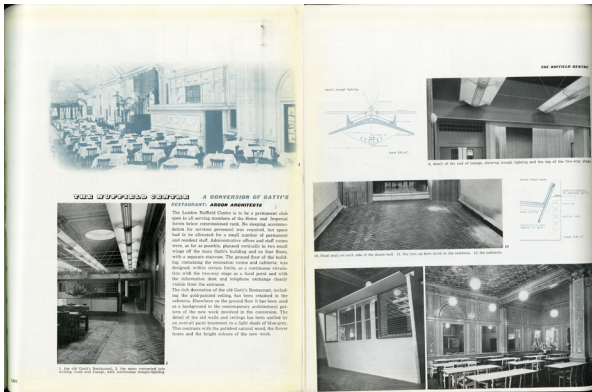
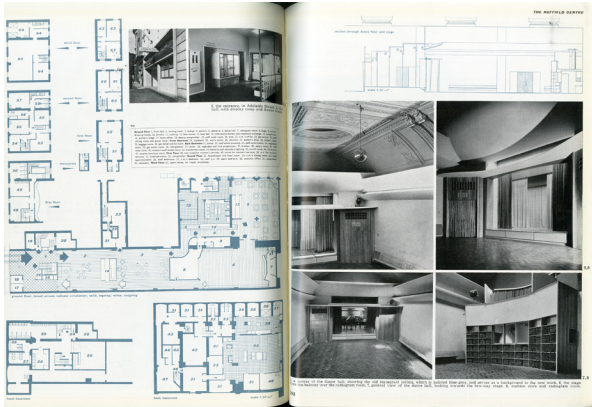
The process of delayering in architecture most likely has its origins in archaeology and emerging excavation techniques in the mid-twentieth century. The 1964 Venice Charter briefly mentioned delayering in the context of "superimposed work of different periods," stating that the "revealing of the underlying state" of building material was acceptable only in "exceptional circumstances" and when the concealed layers were of great value.²⁰ Unfortunately, it is impossible to precisely know the contents of the underlying layers and whether they are of "great value" until they are removed, by which point they have often been destroyed or impossible to reposition in their original location. This realization led archaeologists in the 1970s to consider ways of carefully and scientifically removing layers strata-by-strata in a delayering process that was based on archaeological stratification, with the goal of placing layers and features in sequential order. Archaeological stratigraphy, as detailed by archaeologist Edward C. Harris in 1979, follows four fundamental laws of 'superposition', 'original horizontality', 'original continuity', and 'stratigraphical succession.' This methodology still prevails in the field today. The "Law of Superposition" states that "in a series of layers... the upper units of stratification are younger and the lower are older, for each must have been deposited on, or created by the removal of, a pre-existing mass of archaeological stratification."²¹ These strata are seen as "unique deposits in time, space and composition," providing authentic and reliable information about the age and relative order of each layer and the objects contained within. Significantly, Harris saw these laws as infallible and indisputable — "each must have been deposited on" [*italics mine*] — in order to be accepted by the scientific community.²² As a result of Harris' published works in the 1970s, sites began to be excavated stratigraphically in the reverse order in which they were created, in contrast to more arbitrary measures of depth and extent, such as spits (a unit of archaeological excavation) and planums (horizontal slices of a site).

This technique's emergence in the 1970s profoundly affected the field of archaeology and spread to art, architecture, and preservation. Artist and architect-by-training Gordon Matta Clark's work in Niagara Falls, Paris, and Chicago in the mid-1970s involved selective cutting into buildings, delayering walls to expose inner spaces. By this point in the late 1970s, existing buildings were seen as palimpsests, if not archaeological artifacts; Rodolfo Machado wrote a piece for *Progressive Architecture* in 1976 entitled "Old Buildings as Palimpsest" which looked to literary terminology to explain the layered history of a building. A palimpsest, where a page was scraped, washed, overwritten, or altered so that it could be reused as part of a new text, recorded its multiple uses by never fully removing or erasing its original text, unconsciously rendering each change visible. Renovations, remodeling, and additions to

²⁰ Venice Charter, Article 11.

²¹ Edward C. Harris, "The Laws of Archaeological Stratigraphy." *World Archaeology* 11.1 (June 1979): 111-113.

²² *Ibid*: 111-113.



▲ 2.8: The Nuffield Centre, Arcon Architects (AR, October 1948)

existing buildings could be understood “as writing over, as underlining, as partially erasing, as interstitial writing... as a new form for an old story.”²³

Layering has continued to be a popular technique applied in architecture, particularly in preservation projects, into the early twenty-first century. Its implication of depth, both spatially and temporally, make it particularly appropriate for surface treatments and facade designs. In renovation, restoration, remodeling, and adaptive reuse projects, layered windows to the past have become the primary means of expressing of history, age, and materiality.

3. Database Collection Information

The examination of *The Architectural Review* (AR), *Casabella*, and *Detail* from roughly in 1945 through to 2012 resulted in the discovery of over two hundred examples of “windows to the past.” Although the

²³ Rodolfo Machado, “Old Buildings As Palimpsest.” *Progressive Architecture* 57 (November 1976): 46.

technique was initially applied unintentionally in the 1940s and 1950s, by the 1970s exposing historic building fabric was frequently used intentionally to express the building's age. However, at this point, the exposed historic material lacked a frame of new building material, and was rarely compressed onto a single surface. During the 1980s, these factors had come together to create the "window to the past," which was employed by several small firms working locally in central Europe. The technique's popularity rose during the 1990s and 2000s, spreading across Europe in a wide range of project types, ultimately emerging as a ubiquitous mode of aesthetics in preservation projects.

a. The 1940s and 1950s: The Unintentional "Windows to the Past"

Early instances of the treatment occurred predominantly in England, with three examples published in the 1940s and 1950s in *The Architectural Review*: in the October 1948 issue on the Nuffield Centre, a conversion of Gatti's Restaurant into a recreation club by Arcon Architects, in the August 1949 issue on a reused newspaper building in London by Erno Goldfinger, and finally in the September 1956 issue in an advertisement for Gaskell Chambers, a cabinet making and barfitting company.

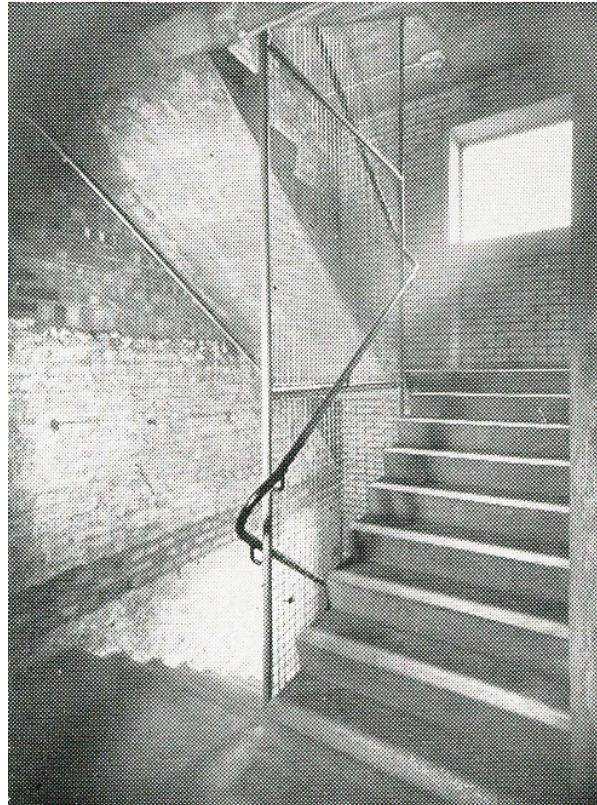
For the most part, these early applications of windows to the past were unintentional uses of the detail, where historic elements were often left exposed because of a tight budget or difficulty in removing or covering the architectural elements. The Nuffield Centre, a club serving military personnel, required administrative offices, staff rooms, recreation rooms, a kitchen, and a cafeteria, all located within the former restaurant., which had been "richly decorated" with "gold-painted ceilings" and elaborate plasterwork and molding.²⁴ The architects retained the majority of the decorative ceiling, "unifying" the "detail of the old walls and ceilings... by an overall paint treatment in a light shade of blue-grey."²⁵ (Figure 2.8) Here, the aesthetic treatment was an early implementation of the implicit "window to the past," where the intervention in fact covered the historic detailing in a coat of paint, but in doing so still allowed the plasterwork and molding on the ceiling and walls to inform the user of the building's historic origins. The intention of this strategy was to let the elaborate ceiling function "as a background to the contemporary architectural pattern of the new work," exemplifying the Townscape movement's advancement of picturesque views of historic buildings working in concert with contemporary structures, often delegating the existing buildings to little more than a backdrop. However, the retention of the Victorian-era detailing of the former restaurant, and in particular the decision to leave the ceiling in the cafeteria painted its original gold, suggested that the architects had some level of appreciation for the historic building and its ability to provide a strong contrast with the contemporary design.

The newspaper building in London, published in the August 1949 issue, had previously served as a warehouse from the late nineteenth century. Although severely bomb-damaged during World War II, the warehouse was initially deemed structurally sound; further analysis, however, revealed that the external walls were no longer plumb, and a new structure that could accommodate heavy machinery was designed from the first floor up.²⁶ Goldfinger used a modern vocabulary on the upper floors,

24 -----, "The Nuffield Centre." *The Architectural Review* 104 (October 1948): 193.

25 *Ibid*: 193.

26 -----, "Newspaper Building in London." *The Architectural Review* 106 (August 1949): 103.



▲ ▼ 2.9: Newspaper Building, London by Erno Goldfinger (AR, August 1949)

contrasting light and dark brick to delineate floor plate locations and window surrounds on the exterior; however, in the interior staircase transition from the first to second floors, where the building shifted from existing construction to Goldfinger's new structure, the architect revealed the outline of the floor plate that previously been located there. (Figure 2.9). Goldfinger's otherwise relentless attempt to express the building's modernity indicated that this detail was most likely left in its as-is condition unintentionally due to its remote location or low budget; if left deliberately, it was perhaps seen as a tectonic articulation of an earlier structure, related to the architect's desire to express structure in his projects.

The 1956 advertisement, "A Fashionable Coffee Bar for Bromsgrove," for Gaskell Chambers also exposed existing building fabric as an afterthought, not even mentioning the existing building in the project description. The cafe, designed by architect F. Potter, was located in Bromsgrove, a small town in Worcestershire, England; its use of colorful, modern materials including vinyl flooring in geometric



◀ 2.10: Gaskell Chambers advertisement (AR, August 1949)

patterns, aluminum light fixtures, vertical timber strips, and bamboo alluded to its contemporary design intent. (Figure 2.10) However, at the rear of the cafe, a stone masonry wall was left exposed, contrasting in both color and texture with the flat white planes of the drywall on either side. Although partially obscured by a stairwell and certainly not a main feature of the design, this detail added depth and age to the project, working in concert with the natural texture of the undulating bamboo canopy. Once again, the small scale and secluded location of the window to the past imply an unintentional use of the aesthetic treatment and one that was certainly not included in the journal as a result of editorial decisions, given the project's profile exclusively in the context of an advertisement.

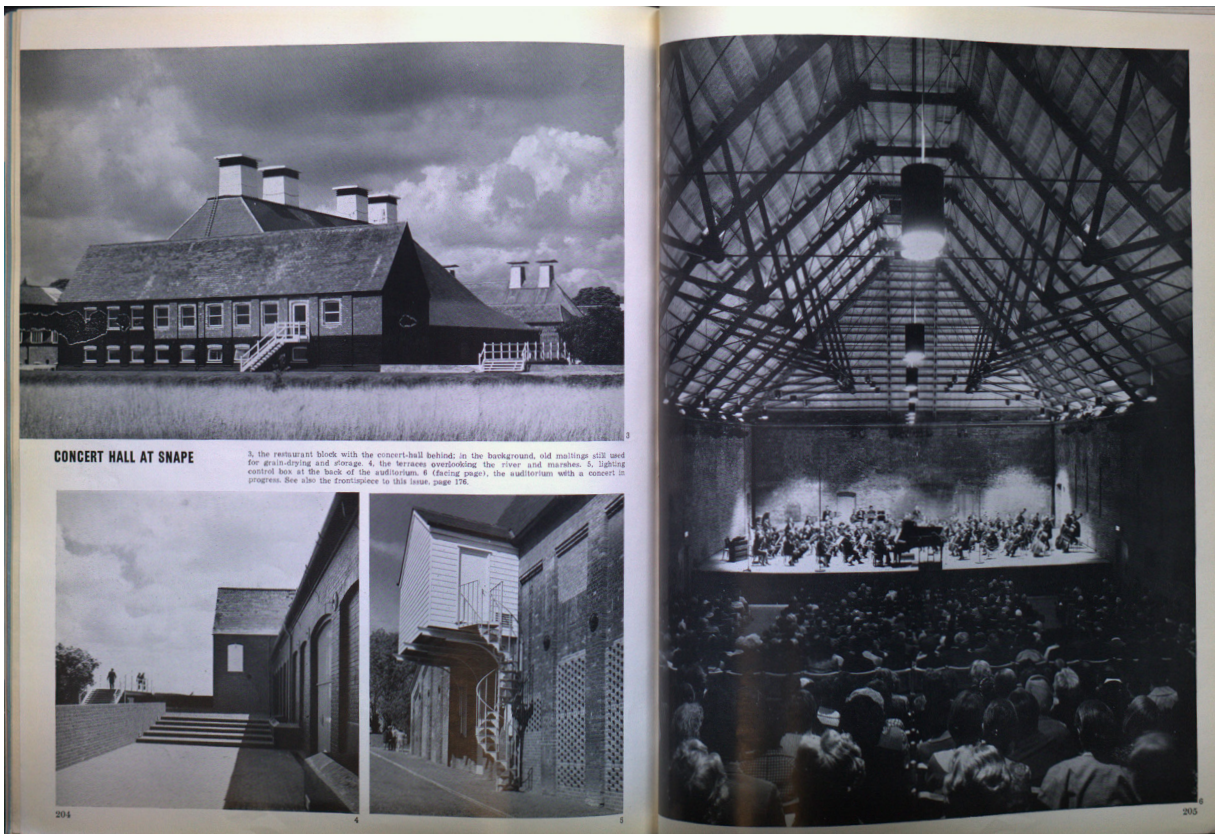
b. The 1960s: Technical “Windows to the Past”

Windows to the past was rarely applied as an architectural technique through the 1960s. By the late 1960s, *Detail* began publishing technical pieces about construction methods, repairing solutions, and material-specific studies. At times, these technical articles examined historic buildings and their related conservation challenges, often connecting these issues to similar ones in new construction and showcasing conditions where building fabric has peeled away or fallen off, exposing the structure underneath. (Figure 2.11) A March 1968 issue on the behavior of multi-layer external wall construction defects and their prevention provided images of historic masonry walls clad with plasterboard that had deteriorated, showing the brick underneath; alongside this image was a photograph of a contemporary frost-damaged ceramic tile facade, which had buckled and distorted to reveal its insulation and



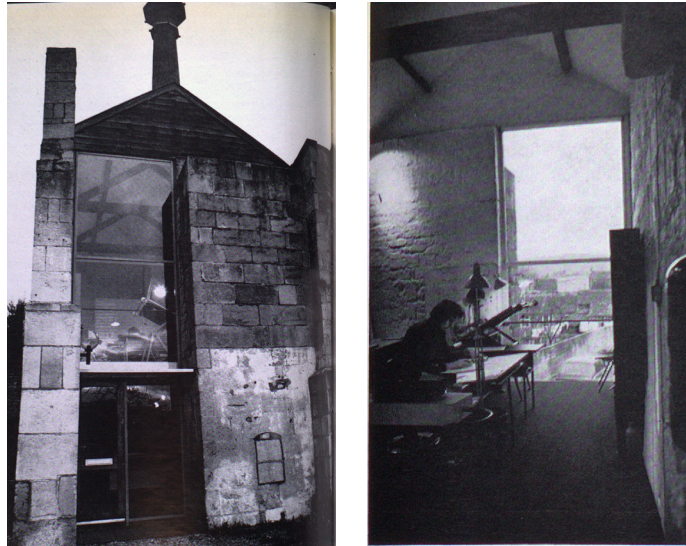
◀ 2.11: "Technical article: Behavior of multi-layer external walls construction defects and their prevention." (*Detail*, March 1968)

▼ 2.12: Snape Maltings in Suffolk, England by Arup Associates (*AR*, September 1968)



structural layers underneath. While these types of articles were not intended to provoke or inspire design approaches that incorporated decaying buildings, as “ruin porn” might today, the inclusion of these images by default made them part of the design discourse, visually contributing to the journal and architectural aesthetics.

► 2.13: "Brewery into Architects' Office." *The Architectural Review* (AR, May 1972)



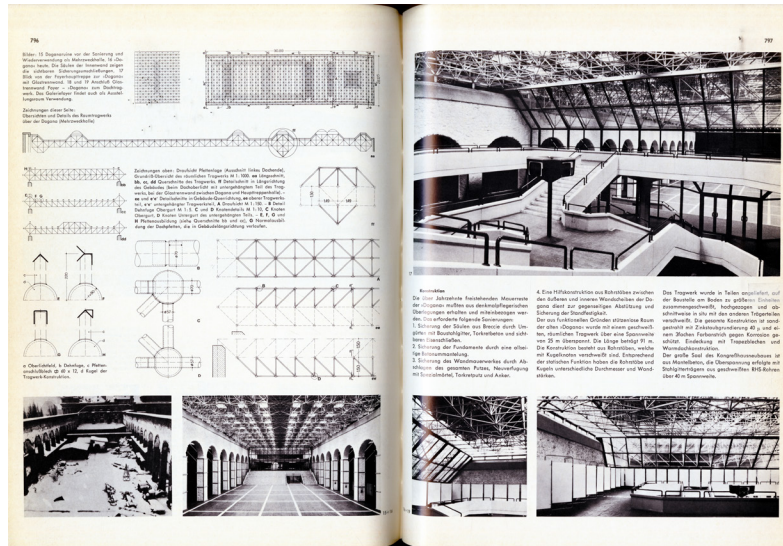
The Architectural Review during the 1960s included an occasional renovation or preservation project, including the September 1967 publication of the conversion of a Snape Maltings, a brewery, into a concert hall in Suffolk, England by Arup Associates, which became a “classic” example of successful renovations.²⁷ The complex of brick masonry buildings dating from 1800s was coincidentally mentioned in its original state in a July 1957 article in *The Architectural Review* by J.M. Richards, who praised its relationship between form and technical function in his piece on industrial structures of England.²⁸ By the early 1960s, however, the complex had been abandoned, but was soon purchased by a local farmer and businessman who envisioned it as the new site of a concert hall for a local music festival. The published images of the 1967 article depicted interior and exterior finishes restored to their original condition, with minimal, if any, new interventions applied aside from the addition of seating for concerts. (Figure 2.13) The lack of dialogue between old and new implied architects’ siloed view of preservation design at the time, where historic elements could be restored or referenced as technical precedents, but were not yet seen as having appeal or value in contemporary architecture.

c. The 1970s: Intentional Exposing

The 1970s were a turning point for adaptive reuse projects as architectural journals began featuring conversion and renovation designs, slowly accepting these projects into architectural discourse. An entire issue of *AR* was devoted to conversion projects in 1972, and the executive editor of the publication, Sherban Cantacuzino, later wrote a book on adaptive reuse in 1975. In the 1972 special issue, Cantacuzino examined more than twenty conversion projects, organizing the designs according to their original use. Exposed masonry walls and timber frame ceilings prevailed in the issue, but like examples from the 1960s, the contemporary intervention was often so minimal that no new surface treatment was added to the existing building. For example, a former brewery in Freshford, England was converted into an architect’s office, but the only new finish applied was the flooring; “the existing stone

²⁷ Sherban Cantacuzino, “Breweries: Maltings.” *The Architectural Review* 151 (May 1972): 288.

²⁸ J.M. Richards, “The Functional Tradition.” *The Architectural Review* 122 (July 1957).



◀ 2.14: Pedagogical College in Weingarten, Germany by Staatliches Hochbauamt (*Detail*, January 1975)

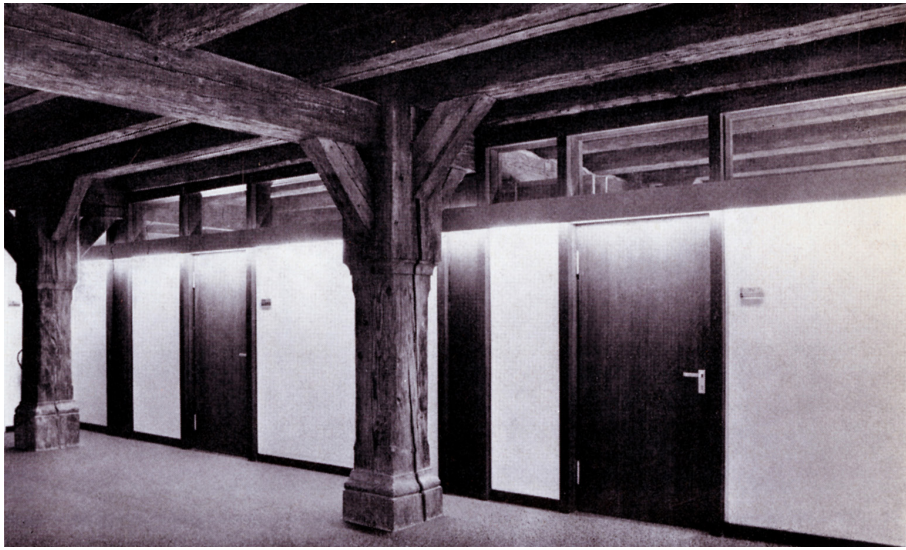
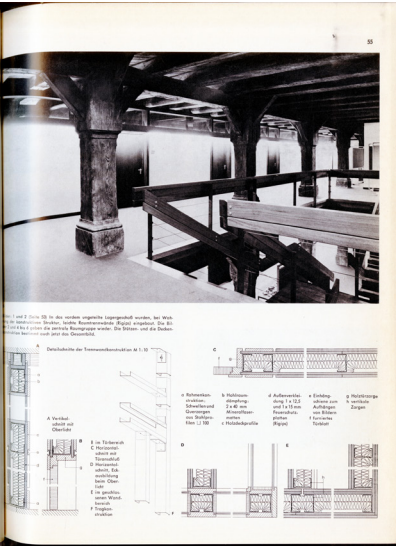
wall and suspended timber structures in the entrance block have been left exposed.”²⁹ (Figure 2.13) Ways of incorporating new finishes with existing materials were rarely explored, with historic surfaces intentionally “exposed” but still undisturbed. Tellingly, the majority of the projects had either been started more than five years prior to their publication in 1972, or were still in the middle of renovations at the time of publication, indicating both the growing interest to preserve buildings in the late 1960s and early 1970s and the lengthy process of renovation and restoration. Several of the featured projects included only images of models and construction drawings, because the work was not yet completed at the time of publication.³⁰

During this period, *Detail* also began profiling several adaptive reuse projects where historic building fabric was intentionally uncovered, but where the idea of framing these exposed moments of building material had not yet emerged. The expansion of a warehouse for a pedagogical college (January 1975) and the adaptive reuse of a concert hall (June 1976) incorporated existing walls and structural framing that were left exposed with new circulatory, programmatic, and structural insertions. The pedagogical college project in Weingarten, Germany by Staatliches Hochbauamt reused and added to a 1685 wood-frame grain storage. Although the massive wooden columns and flooring were originally exposed, in 1920 the building was converted into eighteen apartments, concealing the previously visible wood elements.³¹ The 1975 intervention re-exposed this existing structure, allowing the wood columns, volutes, and flooring to inform visitors of the building’s age. (Figure 2.14). In this case, it was not only the material — wood — that allowed the existing structure to be read as historic, but also its form and massiveness. Yet the idea of a window to the past here was still not fully formed: the strategy of exposing the historic building fabric that had previously been covered was thoughtfully executed and was successful in allowing the building to be read as old, but the idea of framing the window to the past

29 Sherban Cantacuzino, “Brewery into Architects’ Office.” *The Architectural Review* 151 (May 1972): 290-291.

30 Patrick Brown, “Bristol Docks and Warehouses.” *The Architectural Review* 151 (May 1972): 309-311.

31 ———, “Ausbau eines barocken Lagerhauses für Zwecke einer Pädagogischen Hochschule Weingarten.” *Detail* (January 1975): 53.



◀ 2.15: The Dogana in Innsbruck, Austria renovated by Heinz Marschalek, Norbert Gantar, and Georg Ladstätter (*Detail*, January 1975)

within the context of the contemporary intervention was not explored. The inserted plasterboard and metal classroom spaces did not align with or frame the wooden columns, and the columns instead wove throughout the space, still implying the layering of time and the building's evolution but not on a single surface.

A similar approach was published in the June 1976 issue of *Detail*, highlighting the Dogana, a congress and concert hall in Innsbruck, Austria renovated by Heinz Marschalek, Norbert Gantar, and Georg Ladstätter. The majority of the existing masonry structure dated to the sixteenth and seventeenth centuries but was severely damaged by bombs during World War II, after which it fell into disrepair. The extensive reconstruction and enlargement of the facility for its return to use as a multi-purpose hall involved the stabilization of masonry walls and columns with an iron framework that was echoed in the space frame truss system that supported the roof. (Figure 2.15) Both the masonry columns and supporting iron frames were left exposed, expressing the building's age but also suggesting its fragility

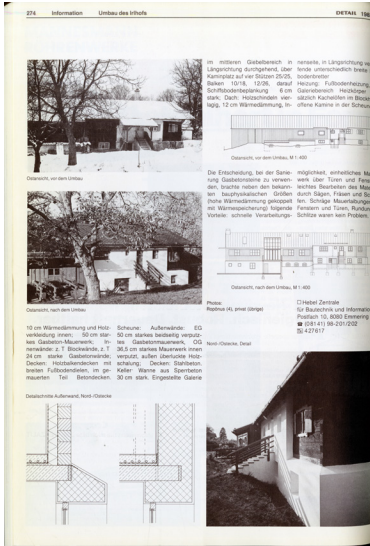
and need for contemporary structural interventions; the containment of the column within the metal frame is a structural strategy as well as an aesthetic one. The use of a structural frame over the column in theory also creates a visual frame around the existing building fabric, as a window to the past would, but the surface intervention of the new material is so minimal in comparison to the mass of the masonry columns that it is barely legible, reminiscent of the invisible interventions in restoration projects of the 1960s. Regardless, this initial concept of framing historic building elements would continue to grow in the 1980s and 1990s.

The 1970s approach of exposing masonry walls, timber roofs, and structural members without framing or bounding them by new material continued in the 1980s. Countless projects bared existing building fabric: a house in Ticino, Switzerland by Manuel Pauli (*Detail*, February 1984), the conversion of a peasant house in Upper Bavaria by Atelier Nowack (*Detail*, May 1985), a community center in Eutingen im Gau by Johannes Manderscheid (*Detail*, January 1986), a conference facility in Heiligkreuztal, Germany (*Detail*, January 1986), the Hotel Torrentius in Lutich, Belgium by Charles Vandenhove (*Detail*, February 1986), the Diocesan Museum in Eichstätt, Germany by Karljosef Schattner (*Detail*, January 1987), the branch office of Raiffesien Bank in Grafenberg-Forchheim, Germany by Wolfram Bieler and Peter Wlodarsch (*Detail*, February 1987), a warehouse in Pag, Croatia transformed into a discotheque by Nenad Fabijanic (*AR*, April 1988), several projects in London by Chris Wilkinson Architects (*AR*, May 1989), and the conversion of a fish market to a dealing house in Billingsgate, London (*AR*, October 1989). All featured exposed masonry walls or timber framing, but without the compression of old and new on a single surface and the use of framing techniques, but the pieces never made reference to the design intent.

d. The 1980s: The “Window to the Past” Emerges

Amid this proliferation of exposed historic building fabric, architects finally began to experiment with the mixing of historic and contemporary surfaces. Ideas about collapsing old and new on a single plane as an expression of time finally coalesced into the intentional and specific use of the “window to the past.” There appears to be little relation between programmatic use and the employment of a window to the past at this time; the technique appeared in projects with both public and private use, ranging from museums and community centers to banks, homes, and hotels. The majority of these works were in smaller towns and cities in Europe, particularly in West Germany and England, with an occasional nod to projects completed in neighboring Switzerland, Austria, or Belgium. Two of the earliest projects to adopt this technique included the conversion of a house by Gisela Drexler + Axel Tilch in the small Bavarian town of Emmering, Germany, published in the March 1983 issue of *Detail*, and the Catholic University library in Eichstätt, Germany by Karljosef Schattner, featured in *Detail*'s April 1983 issue and later issues of *The Architectural Review* and *Casabella*.

The house conversion by Gisela Drexler + Axel Tilch created a fragmented new skin that selectively wrapped over and around the existing wooden house. On the exterior, thick concrete block walls coated with white plaster met the original wood siding at a sloped sill. The beveled frame encased the existing



◀ 2.16 and 2.17: House Conversion in Emmering, Germany by Gisela Drexler + Axel Tilch (*Detail*, March 1983)

building fabric, draining water off the new ledge and emphasizing the depth of the new masonry walls. (Figure 2.16) Broad swaths of the wood cladding were left exposed, allowing for the intricate joinery at corners of the wood frame to remain visible and to provide a stark contrast to the smooth, consistent texture of the white plaster. The maintenance of original windows allowed the existing fenestration pattern to serve as a guide for the proportions and placement of new apertures. Unlike previous conversion projects, this design not only left historic building fabric exposed, but also used the new intervention to selectively framed the old on the same surface. The precise meeting of the old and new on the same plane was documented in *Detail* with photographs as well as a detail depicting the moment the beveled masonry edge met the wood siding. (Figure 2.17)

Ulmer Hof, the Catholic University library in Eichstätt, Germany, was renovated by Karljosef Schattner from 1978 to 1981. Schattner, a former student of Hans Döllgast, belonged to a “second generation of modern architects” that explored the dialogue between contemporary architecture and existing or historic contexts.³² Working almost exclusively in the small Bavarian city of Eichstätt, he served as the bishop’s official architect for over forty years, sensitively refurbishing, renovating, and adding to the existing historical buildings in a way that “does not confuse the past with eternity.”³³ Ulmer Hof, a three-story building originally designed as a baroque palace, was converted into offices for the Catholic University’s ecclesiastical staff in the 1970s by Schattner; its courtyard was then covered and transformed into the university’s theology library. On the walls of the enclosed courtyard, Schattner revealed paint investigations on the window surrounds, uncovering earlier applications of yellow, green, red, and white pigment underneath the most recent layer of cream-colored plaster. Nearly every existing window in the courtyard received this layering treatment, and the ghosted outlines expressed the former locations of triangular and curved window surrounds and lintels.³⁴ (Figure 2.18) Schattner

32 Roderick Kemsley and Christopher Platt, *Dwelling with Architecture* (New York: Routledge, 2013), 126.

33 Karljosef Schattner quoted in Mechthild Stuhlmacher, “Three Projects in Eichstätt by Karljosef Schattner, photographed by Klaus Kinold.” *OASE* 49/50 (1998): 140.

34 Cramer and Breiting claim that these “conservator’s finds” are fake and an “ironic reference to the building’s history” (p. 162-163) rather than a true reflection of earlier paint layers; this assertion, however, is not confirmed in either the



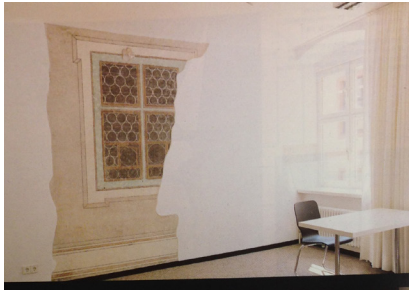
▲ 2.18: Catholic University library in Eichstätt, Germany by Karljosef Schattner, (Detail April 1983)



performed a paint reveal or paint scrape, a common technique employed by architectural conservators when completing a paint analysis to discover historic paint schemes. Instead of using the information that was revealed to help match the newest coat of paint, as is typically the case, Schattner instead used this information to select a contrasting color which further highlighted the paint reveals.

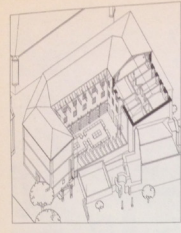
After the project's initial publication in *Detail* in 1983, Schattner's work in Eichstätt was later profiled in the November 1988 issue of *AR* in a twelve-page long spread that included over thirty-five images and drawings. While Ulmer Hof was not one of the featured projects, Schattner again used the window to the past at the Faculty of Journalism in Eichstätt, exposing a wall painting that was found under Baroque plaster and then carefully conserved and restored. (Figure 2.19) Although the Faculty of Journalism project was profiled in a piece by Gilberto Botti in the October 1988 issue of *Casabella*, the article was much shorter and only featured three images and an isometric drawing, none of which

1983 nor the 2003 publication of this project.



SCHATTNER IN EICHSTÄTT

36, wall painting on the original Renaissance house found under Baroque plaster. Schattner preserved and restored such elements, but does not attempt to complete them.
37, view into one of the old rooms, with restored Baroque ceiling and a discreet modern door.
38, restored window in the Baroque facade, new triple glazed with one pane in the outer lead between glazing bars, and a sealed double pane for the inner one. Beyond is the facade of the Summer Residence across the street.



Ulmer Hof, Biblioteca di Teologia Cattolica, Eichstätt, 1978-1980. Spazioso monumento rivestito dalla sala di lettura della biblioteca. (Foto Klaus Knoll.)
Ammucchiato, ospizioso and view of the reading room of the library. (Foto Klaus Knoll.)



36, wall painting on the original Renaissance house found under Baroque plaster. Schattner preserved and restored such elements, but does not attempt to complete them.
37, view into one of the old rooms, with restored Baroque ceiling and a discreet modern door.
38, restored window in the Baroque facade, new triple glazed with one pane in the outer lead between glazing bars, and a sealed double pane for the inner one. Beyond is the facade of the Summer Residence across the street.



Museo diocesano nel Kaufhofengel Spieghel, Eichstätt, 1979-1982. Vista della sala e di una sala del museo. (Foto Sigurd Schneider.)
View of the main and a room of the museum. (Foto Sigurd Schneider.)

1472 Rutzessaden und dann - Farbe, Anstrich oder Beschichtung?

2023 | 12 DETAIL

14 Dokumentation historischer Farb- schichten im Inneren des Ulmer Hofes, Eichstätt, 1978-1980; Architekt: Karljosef Schattner
14 Dokumentation of historical layers of colour in the courtyard of the Ulmer Hof/Eichstätt, 1978/80; architect: Karljosef Schattner

silicate paints based on the use of potassium silicate. The painting system and the background material have a reciprocal influence on each other and determine the properties of the finished construction in terms of impermeability, vapour diffusion and strength. Paint, as a liquid surface coating, consists of binders, solvents, fillers, pigments and additives, which together determine the properties of a product and its coloration. Up to the middle of the 20th century, paints were mixed by the tradespeople who used them. Today, most paints come as finished products ready mixed by the manufacturers. This ensures constant, controllable quality standards, but the subtle variations in tone and the liveliness of traditionally mixed paints have disappeared. Binders belong to the non-volatile components of paint and are important for the adhesion of the material on various backgrounds. Solvents serve to dissolve the binders and make them workable. Pigments determine the colour (ills. 6, 7) and may be of inorganic, mineral or organic origin. Additives can also be incorporated to improve the storage life, workability, visual quality, etc. The first paints used by man were made of earth. Red ochre or black manganese earth, with added charcoal and red chalk, were used by the cave dwellers of Lascaux more than 15,000 years before Christ (ill. 1). Later, lime milk was employed for whitewashing plaster or stone. Over the millennia, paints underwent a constant process of improvement in respect of their adhesion and durability through the addition of natural substances like curd and linseed oil. For lime-based paints, sieved white lime diluted with water Ca(OH)₂ is used as a binder (ill. 8). Since lime-based paints require constant maintenance, however, their use externally is restricted mainly to historical buildings where it is necessary to match new with existing materials. In external situations, there is also a danger that the lime content will be converted into gypsum as a result of acid rain. Internally, on the other hand, lime-based paints are used today for their good vapour-diffusing and absorbent properties and their ability to regulate moisture levels. In addition, they are greatly appreciated for the tonal radiance they help to achieve. Detergers and casein paints, which are mainly suitable for internal use, no longer play an important role nowadays, except in topologically correct forms of construction. Today, the wide range of paint products on the market has made it necessary to establish certain criteria for the selection of the appropriate type for a specific situation. A new system of classification for facade paints is at present being drawn up and is scheduled to be completed next year. This is based on the so-called "W-value" (the depth of an air-layer with the equivalent rate of diffusion) and the W-value (the degree of water repellence), which form the measure of comparison. This new code of classification will allow the selection of paints that are precisely matched to a particular backing. In order to determine the moisture balance of a component, a distinction must be made between paints that form a film on drying and those that do not. In conjunction with the binding agent used, additives can be incorporated in dispersion substances to control the formation of a surface film and thus to regulate the permeability or moisture resistance of the coating. If no film is formed, water glass can penetrate mineral paints and cause a reaction in the binding layer (silicification). These processes have a great influence on the industrial manufacture of paints today and result in the dispersion of products into dispersion paints on the one hand, and silicate or mineral-based paints on the other. Potassium silicate is a silicate fluid created through the fusion of quartz with potash or soda. It is used as a filler or binder for silicate paints. Their development dates back to the late 19th century. Pure silicate paints are two-component products consisting of a reactive and coloured powder (mineral pigments with fillers). The materials have to be soaked or mixed a day before use. When the paint dries, the water glass does not form a sealed film; instead, a process of petrification or silicification occurs in the mineral base (ill. 9). The open-pore structure ensures a high degree of permeability to vapour and allows a rapid drying process. The surface finish is also highly resistant to pollutants and aggressive substances. That is why silicate paints are frequently used in place of historical lime-based paints in conservation. In such situations, the strength of the rendering should be coordinated with the surface finish. Because the mineral binding agent has the same coefficient of expansion as the mineral base, stresses caused by changes of temperature and the resulting cracking – can be avoided. Since their development at the beginning of the 20th century, water-based (dispersion) paints have come to play a major role in view of their simple preparation and broad range of application. The binding agent consists of polymerisation resin dispersed in water, to which softeners, fillers and pigments are added as required (ill. 5). In chemical terms, resins in which the substances are not dissolved but merely finely distributed in the solvent are known as "dispersions". Where the finely distributed matter is a solid, one speaks of a "suspension", where it is a fluid, it is referred to as an "emulsion". These paints are suited to both internal and external use. The way they set depends on the nature of the suspension or emulsion substance they contain as well as on the drying-out process. At all events, a continuous film is formed. As an organic system, the paint does not bond with the mineral background; it simply adheres to the surface. Additives can be used to modify the properties of the film to ensure adequate vapour diffusion without affecting the great weather resistance it possesses. Since the water-absorbing and vapour-diffusing properties of paints can be determined in the manufacturing process, pigments are confronted with something of a dilemma. Dispersions are easy to work and strongly resistant to moisture. In addition, as described above, they form a surface-sealing film. Silicate-based paints, on the other hand form an open-pore, mineral-based finish and do not form moisture-insulating films. Therefore, modified manufacturing processes to combine some of the positive properties of both products. Single-component silicate dispersion paints may contain a maximum of 5 per cent organic

2.19: Catholic University library in Eichstätt, Germany by Karljosef Schattner (AR, November 1988)

2.20: Catholic University library in Eichstätt, Germany by Karljosef Schattner (Casabella, July 1994)

2.21: Catholic University library in Eichstätt, Germany by Karljosef Schattner (Detail, December 2003)

featured a “window to the past.”³⁵ Botti, in collaboration with Wolfgang Pehnt, again wrote a piece on Schattner for *Casabella* in 1994, this time a more comprehensive twelve-page article of Schattner’s work in Eichstätt and beyond, accompanied by more than thirty drawings and images.³⁶ Botti and Pehnt included a half-page synopsis on Ulmer Hof, selecting only two images: a cut-away axonometric of the project and a photograph of the reading room of the library; the reading room image, even in black and white, shows the ghosted window surround details and paint layers, using the symmetrical forms of historic architecture to mark this portion of the building as old. (Figure 2.20) This early example of the window to the past was revisited and discussed in the December 2003 issue of *Detail* in an article about plaster facades (Figure 2.21); ironically, this color reprinting of Schattner’s detail was larger and more closely cropped to the window than its earlier black and white publication, rendering its chromatic differences more significant and easily read.

e. The 1990s: Windows to the Past Thrive

During the 1990s, the appearance of windows to the past exploded to over forty-five documented instances in *The Architectural Review*, *Casabella*, and *Detail* from January 1990 through December 1999. Programmatically, the projects where it was applied remained diverse, appearing in retail, office, residential, and cultural designs. The original use of the building varied as well, but most buildings were vernacular in type, constructed of brick or local stone, and dated to the 17th century or earlier. Geographically, the designs were located across Europe, with a stronger concentration in Germany, England, France, and Austria. By this time, the project texts and image captions in *Casabella* and *Detail* were regularly accompanied by English translations, signaling the journals’ growing influence and interest in international firms and projects. The majority of the windows to the past that were featured in the pages of *Detail*, *AR*, and *Casabella* were carried out by smaller, lesser-known firms with strong ties to local architecture.³⁷ Within the project descriptions, the architects became increasingly articulate in their aesthetic approach to the historic architecture, “uncovering years of history,” “deliberately leaving parts of the old structure exposed,” and “exposing fragments of the original wall decoration and accentuating the ruinous relics by wax finishes or lead profiles.”³⁸ This language acknowledged that the exposing, uncovering, layering, or delayering was intentional, in contrast with the unintentional and unmentioned examples in the 1940s and 1950s, and that the window to the past was seen as a surface treatment that involved comparison between old and new. Furthermore, the inclusion of these phrases in the relatively short project summaries attested to the importance of this mode of expression in understanding the project as a whole.

35 Gilberto Botti, “Argomenti: Karljosef Schattner - Istituto universitario di giornalismo a Eichstätt.” *Casabella* 52.550 (October 1988): 30.

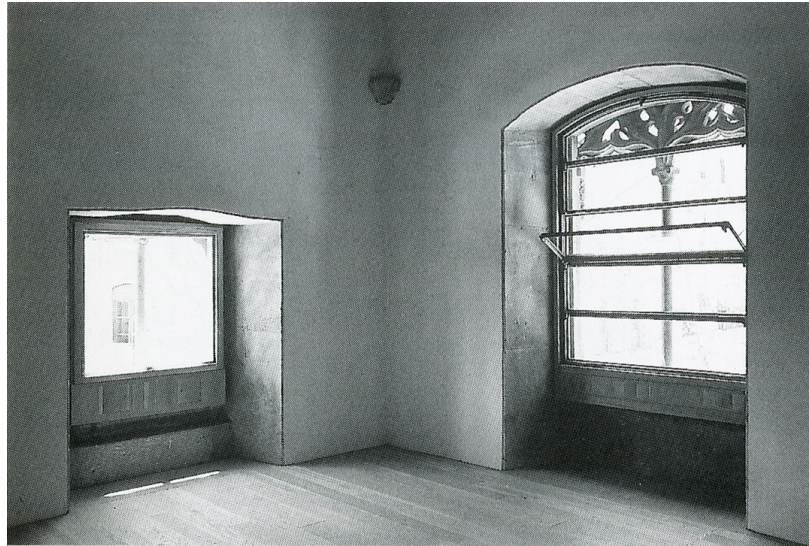
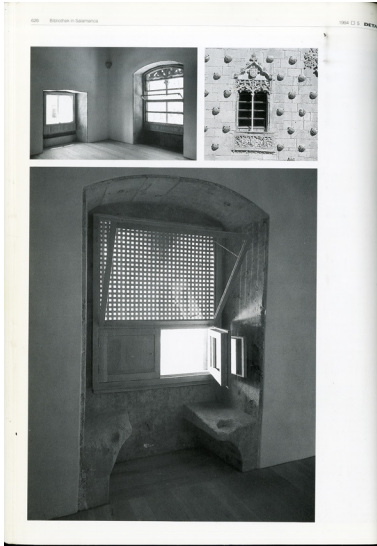
36 Gilberto Botti and Wolfgang Pehnt, “Edifici per Eichstätt,” *Casabella* 58.614 (July 1994): 4-16.

37 Although several names on this list are today well-established practices, such as that of David Chipperfield, in the 1990s these firms were smaller, emerging practices. Chipperfield’s studio, established in 1985, had obtained several smaller commissions in Berlin and Kyoto until 1999, when he designed the critically-acclaimed River and Rowing Museum in Henley-on-Thames, England.

38 “Michaelerplatz” by Hans Hollein, *Detail* 36.5 (June 1996): 845.

“An Architects’ Office” by Walter von Lom, *Detail* 33.2 (February 1993):163.

“Revitalization of a Turn-of-the-Century Administration Building” by Karg and Kessler, *Detail* 31.6 (June 1991): 602.

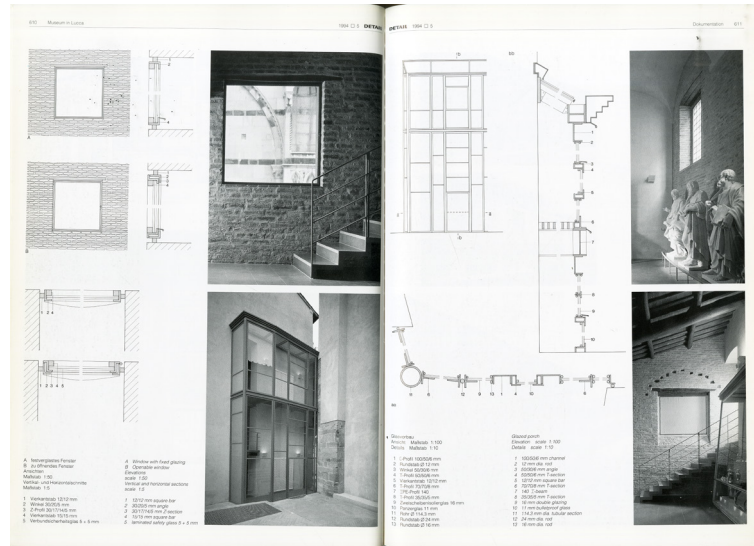
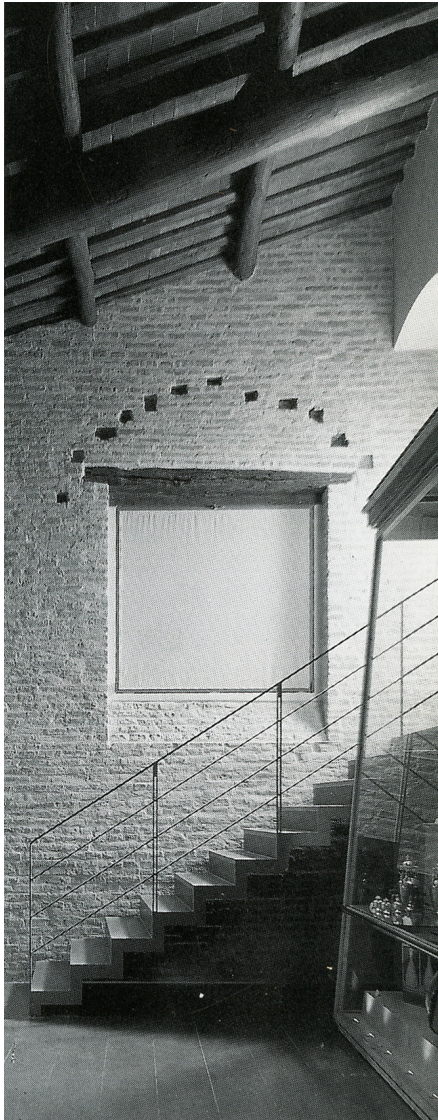


▲ 2.22: Casa de las Conchas in Salamanca, Spain by Victor López Coteló and Carlos Puente Fernández (*Detail*, May 1994)



◀ 2.23: Casa de las Conchas in Salamanca, Spain by Victor López Coteló and Carlos Puente Fernández (*AR*, April 1994)

As windows to the past became more and more common, projects were repeatedly profiled within and across journals. For example, the conversion of the Casa de Las Conchas into a library in Salamanca, Spain by Victor López Coteló and Carlos Puente Fernández appeared in *The Architectural Review* in April 1994, in *Detail* in May 1994, and in *Casabella* in November 2000.³⁹ The building dated from the end of the 15th century, with a trapezoidal interior courtyard and small doorways and punctured windows. Its exterior was refaced in 1701 and its tower reduced in height in 1772; the building's refurbishment began in 1984 and continued until 1993. The restoration and renovation focused primarily on subtly reorganizing the space around the central courtyard and inserting new circulation to connect floors, but the windows and their shading components were one of the few contemporary design elements in the project. The treatment of the fenestration was precise and understated, emphasizing the small, deeply-set windows by applying a coat of white plaster to the interior walls but leaving stone window niches and sills uncovered. (Figure 2.22) The architects infilled the existing 39 Casa de las Conchas, Salamanca, Spain by Victor Lopez Coteló - *Detail* 34.5 (October 1994): 619-626.



▲ ▽ 2.24: The Cathedral Museum in Lucca, Italy by Pietro Carlo Pellegrini (*Detail*, May 1994)

◀ 2.25: The Cathedral Museum in Lucca, Italy by Pietro Carlo Pellegrini (*AR*, April 1994)

of preservation design aesthetics. During the decade from 2000 to 2010, *AR*, *Casabella*, and *Detail* published over seventy examples of this mode of expression. The projects were largely located in Germany, Spain, and Italy, but examples appeared as far north as Denmark, England, and Ireland and as far east as the Czech Republic. Although several of the examples were smaller residential and commercial projects, over half were larger cultural institutions: museums, libraries, and cultural centers. The proliferation of additions and renovations to existing cultural institutions is likely related to the relatively recent growth of the cultural heritage tourism sector. These organizations, many of which were established during the rise of cultural institutions in Europe, constructed grand headquarters in the eighteenth and nineteenth centuries; because of their monumental nature and robust construction, these buildings have remained architectural landmarks in their respective cities. As museum attendance, heritage tourism, and museum collections have expanded, the institutions have grown as well, creating opportunities for additions and renovations, like the addition to the Albertinum in Dresden, Germany

window openings with operable wooden leafs; smaller operable glass plates were then inserted into the larger wooden window frame. (Figure 2.23) The window became a doubly framed element, with glass nesting within its larger wooden surround, which was then framed by the stone window niche and the surrounding plaster. The window to the past in this project is the revelation of this stone window surround, itself already a framing device for the fenestration.

The project's publication in *AR* and *Detail* in the spring of 1994 did not repeat all of the same photos; *Detail* used images taken by the Barcelona-based photographer Hisao Suzuki, while *AR* included images by Madrid-based Eduardo Sanchez Lopez.⁴⁰ *Detail's* publication of the project included two black and white images of stone window niches, framed by white render on the walls; on the other hand, *AR* included only color images, none of which highlighted the material differences between the window surrounds and wall surfaces. Sanchez Lopez's images were republished, along with several additional photographs and drawings, in a November 2000 piece in *Casabella* on Victor Lopez Coteló.⁴¹ Although over twenty images and drawings were published, the interior shot of the framed window to the past was again not included in this piece.

The Cathedral Museum in Lucca, Italy by Pietro Carlo Pellegrini was also featured in *AR*, *Detail*, and *Casabella*; like the Casa de las Conchas conversion, the museum was published in *AR* only a month prior to its publication in *Detail*. The Cathedral Museum was composed of a series of historic buildings, including a 13th century tower house, a 16th century church with a cloister complex that housed the Opera del Duomo until its conversion in the 1990s, several 17th century storehouses, and the ruins of walls dating to antiquity.⁴² Throughout the project, brick, stone, and timber wall and ceiling surfaces were exposed and juxtaposed with the insertion of new steel circulation and display cases. (Figure 2.24) As Carla Bertolucci, writing in *The Architectural Review* illustrated, "the interior acts as a calm backdrop for the greater theater of the exhibits themselves. Visual texture is supplied by the displays of precious tapestries, vestments, statuary and paintings."⁴³ Indeed, the images (repeated in both of the pieces in *Detail* and *Casabella*) that accompanied Bertolucci's text showed steel framing surrounding window openings and swatches of historic masonry that contrasted with the consistent, smooth colors and textures of the blackened steel. (Figure 2.25) However, the photographs depicted the historic building fabric as the provider of visual texture much more than the tapestries or paintings, whose presence was reduced to little more than a frame.

f. The 2000s and Beyond: The Emblem of Preservation Design

The repetition of projects employing windows to the past only continued after the turn of the century, when the technique became more prevalent than ever before, particularly during and after the economic downturn of the late 2000s that rendered reuse and conversion projects more financially achievable. By the turn of the twenty-first century, windows to the past had become the most distinctive feature

40 Carla Bertolucci, "Biblioteca Salamanca." *The Architectural Review* (Apr 1994): 45-50.

41 Luis Feduchi, "Victor Lopez Coteló: Architettura antica" *Casabella* (Nov 2000): 68-83.

42 Pietro Carlo Pellegrini, "Museum in Lucca" *Detail*, (May 1994)

43 Carla Bertolucci, "Religious Conversion." *The Architectural Review* (April 1994): 40-44.

by Volker Staab (*Detail* English version, November/December 2011) and the Museum of the Sea by Nieto Sobejano. This has spawned not only the enlargement of many museums, but also the establishment of many newer ones, often housed in historic buildings that were originally intended for other uses, such as the conversion of Grindbakken Bunkers into a cultural center in Ghent, Belgium by Rotor (*AR*, January 2013). This type of adaptive reuse project accounts for the majority of the projects where windows to the past are found.

In general, the architects of projects that used windows to the past as part of their preservation design aesthetic continued to be smaller, more local practices; that the technique was utilized primarily by relatively obscure, lesser-known firms made it easier for the approach to remain anonymous and unattributed, only furthering its possibilities for adaptation and employment in other projects and by other firms. The publication of windows to the past in a variety of project types and across the continent attested to its flexibility and viability in different contexts, yet simultaneously recognized its site-specificity and contextual nature.

While there are few instances of so-called “starchitects” employing “windows to the past,” there are several medium-sized firms that practice internationally and have played a role in the dissemination of the technique. Among these firms is that of Nieto Sobejano, a studio based in Madrid and, since 2007, Berlin. Founded in 1985 by Fuensanta Nieto and Enrique Sobejano, the practice is noted for additions to and interventions on historic sites across Europe, in particular museums and cultural centers. In the late 1990s and early 2000s, the firm won several competitions for expansions and renovations of cultural centers in Spain and Germany, including the Museum of the Sea at Castillo de la Luz in Las Palmas de Gran Canaria, Spain (competition 1998), the Madinat Al-Zahra Museum in Cordoba, Spain (competition 1999), and the extension of the National Sculpture Museum in Valladolid, Spain (2000), the Canary Islands Museum in Las Palmas de Gran Canaria, Spain (2003), and the extension of the Moritzburg Museum in Hall, Germany (2004).⁴⁴ Despite this success, many of these projects took nearly ten years to be completed; the Museum of the Sea was not realized until 2005 (and work continued until 2013), the Madinat Al-Zahra Museum opened in 2008, the National Sculpture Museum in 2009, and the Moritzburg Museum in 2008.

This long gestation period, typical of projects won through competitions, prolonged Nieto Sobejano’s recognition in the architectural press; little was published about the firm until the mid-2000s, when the Museum of the Sea project neared completion and was published in both the German and English versions of *Detail*, among several other Spanish and German journals.⁴⁵ The project, which involved the transformation of a fifteenth century castle and defensive tower into a museum, was published twice again in both the German and English versions of *Detail* in 2009 and 2010 in articles on different approaches to existing buildings.⁴⁶ In each instance of the project’s publication, the text

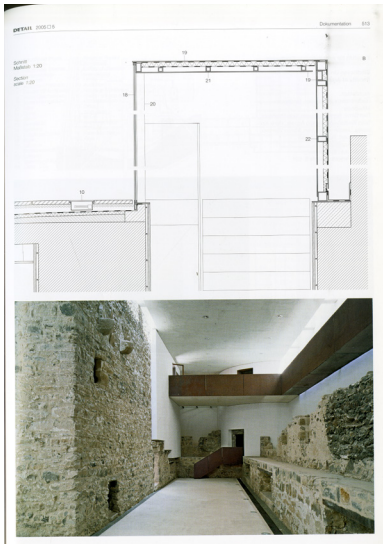
44 “Awards.” Nieto Sobejano website, <http://www.nietosobejano.com/awards.aspx> Accessed March 4, 2015.

45 —, “Sea Museum in Las Palmas.” *Detail* (May 2005): 510-513.

—, “Sea Museum in Las Palmas.” *Detail* (English edition) (July 2005): 420-423.

46 —, “Museum of Navigation.” *Detail* (November 2009): 1148-1149.

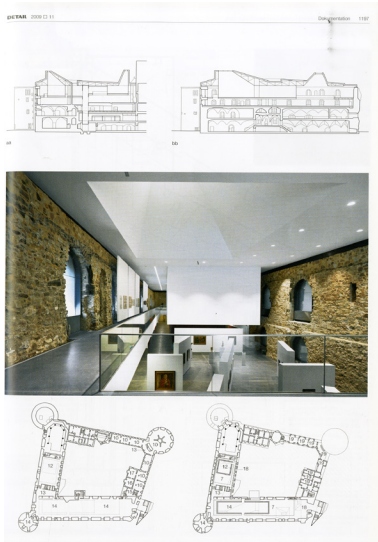
—, “Museum of Navigation.” *Detail* (English edition) (January/February 2010): 6-7.



▲ ▼ 2.26 and 2.27 (top and bottom left): Sea Museum in Las Palmas, Gran Canarias, Spain by Nieto Sobjecano (*Detail*, German edition, May 2005)

▼ ▲ 2.28 and 2.29 (top middle and bottom right): Sea Museum in Las Palmas, Gran Canarias, Spain by Nieto Sobjecano (*Detail*, German edition, November 2011)

▲ 2.30 (top right): Window to the past framing existing masonry wall, Sea Museum in Las Palmas, Gran Canarias, Spain by Nieto Sobjecano (*Detail*, English edition, January/February 2010)



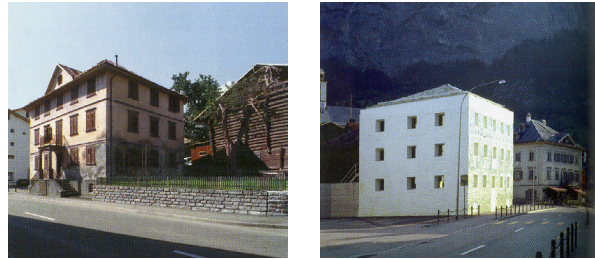
- ▲ 2.31: Art Museum Moritzburg in Halle, Germany by Nieto Sobejano (*Detail*, November 2009) English and German versions of *Detail* in the December 2010 and January/February 2009 issues,
- ▼ 2.32: Art Museum Moritzburg in Halle, Germany by Nieto Sobejano (*Detail*, January 2009)
- ▶ 2.33: Art Museum Moritzburg in Halle, Germany by Nieto Sobejano (*Casabella*, April 2009)



was accompanied by several images of windows to the past throughout the design, where white plaster walls, ceilings, and exhibition partitions framed the castle's thick masonry walls. (Figures 2.26, 2.27, 2.28, 2.29, 2.30). The same images were published in both English and German versions of the journal, and all photographs were taken by Roland Halbe, an architectural photographer based in Stuttgart, Germany. Almost simultaneously, Nieto Sobejano's art museum in Moritzburg was published in the April 2009 issue of *Casabella*, as well as both the English and German versions of *Detail* in the December 2010 and January/February 2009 issues, respectively. (Figure 2.31 and 2.32) The art museum, also originally a castle built in the fifteenth century, was converted into a museum in 1904 but had subsequently fallen into disrepair following the Second World War; Nieto Sobejano's intervention involved an expansion with a new roof and interior exhibition spaces. Similar to their work at Museum of the Sea, the thick, rough texture of the masonry walls contrasted with the flat planes of the white drywall that framed the ruins. Roland Halbe again supplied the photographs for all three publications:



▲ 2.34: Before and after photos of the Yellow House Cultural Center in Flims, Switzerland by Valerio Olgiati (*Detail*, July 2000)



▲ 2.35: Yellow House Cultural Center in Flims, Switzerland by Valerio Olgiati (*Detail*, July 2000)

Detail in English and German and *Casabella*.⁴⁷ The *Casabella* piece, however, was more than double the length of either piece in *Detail*, and featured a wider variety of images of both the interior and exterior; in fact, not a single image that appeared in *Casabella* was also published in either version of *Detail*. The images were taken from slightly different angles in the publications, but still conveyed the layering, framing, and exposing of new and old building fabric. (Figures 2.33)

Other projects that benefitted from publication in multiple journals included the Yellow House Cultural Center in Flims, Switzerland by Valerio Olgiati, a Museum and Exhibition Center in Veenhuizen, Holland by Atelier Kempe Thill, and the Carnegie Public Library in Waterford, Ireland by McCullough Mulvin Architects. The July 2000 issue of *Detail* featured Valerio Olgiati's Yellow House Cultural Center in Flims, Switzerland by Valerio Olgiati (*Detail* (November 2000): 1195-1200, 1290. ———, "Refurbishment and extension of the Art Museum Moritzburg in Halle." *Detail* (English edition) (January 2010): 45-50, 105. Jean-Marie Martin. "Le pietre parlano." *Casabella* (April 2009): 62-75.

► 2.36: Brick buildings linked by glass circulation. Museum and Exhibition Hall in Veenhuizen, the Netherlands by Atelier Kempe Thill (*Casabella* September 2008)



► 2.37 (far right): Whitewashed and natural timber framing. Museum and Exhibition Hall in Veenhuizen, the Netherlands by Atelier Kempe Thill (*Casabella* September 2008)



House Cultural Center in depth, with before and after photos of the project to highlight its exterior transformation after a coat of whitewashing was applied as an implicit “window to the past.” (Figure 2.34) The “uniform white coloration of the building... accentuates the rough texture of the walls and roof and the three-dimensional quality of the openings.”⁴⁸ The layer of whitewashing simultaneously unified the project through color and also emphasized differences in depth, relying on the texture of historic materials to break the monolithic appearance of the building’s form. (Figure 2.35) The interior, mostly gutted of its original finishes except for select wooden structural members, was also painted white. The project was never profiled in *Casabella*, but was included as an example of Olgiati’s work in an October 2008 piece on his firm’s work; the single image selected to visually express the project was an exterior shot, cropped close enough so that readers could see the textured facade and simultaneously understand its historic origins and contemporary intervention.⁴⁹

Implicit windows to the past were also employed, photographed, and published for the Museum and Exhibition Center in Veenhuizen. The former prison campus was comprised of a series of nineteenth-century brick and timber-frame buildings that were converted into exhibition halls for historic handicrafts with the addition of structural glazing to link the buildings.⁵⁰ (Figure 2.36) The images in *Casabella* in 2008, repeated in *Detail* in 2009, showed an empty exhibition hall with whitewashed timber construction supporting the roof. Despite this thin layer of paint, the texture and materiality of the wood could still be discerned, particularly when compared with the even texture of the white steel stair insertion in the main room of the museum. (Figure 2.37) The architect’s use of white, like in Olgiati’s Cultural Center, was seen as a way to unite the separate buildings and the distinct materials that were used in the original construction and the intervention.

48 ——— “Cultural Centre in Flims.” *Detail* (July 2000): 1240-1243.

49 Markus Breitschmid, “Un’architettura che, in fondo, e “solo” astratta.” *Casabella* (October 2008): 6.

50 ——— “Museum and Exhibition Hall in Veenhuizen, the Netherlands.” *Detail* (November 2009): 1182-1185
 Francesca Chiorino, “Riflessi della memoria.” *Casabella* (September 2008): 56-62.



◀ 2.38: Whitewashed timber framing and windows to the past revealing existing masonry wall. Carnegie Library in Waterford, Ireland by McCullough Mulvin Architects (*Detail*, March 2005)

▶ 2.39: Windows to the past revealing existing masonry arches. Carnegie Library in Waterford, Ireland by McCullough Mulvin Architects (*Detail*, March 2005)



The Carnegie Library Extension by McCullough Mulvin Architects in Waterford, Ireland similarly used white as a unifying mechanism, but applied the color more sparingly than Olgiati and Atelier Kempe Thill. Timber beams were whitewashed in the central double-height space of the library's circulation counter, but the existing masonry walls were partially sheathed with black walnut boards and the floors covered with a new layer of concrete.⁵¹ (Figure 2.38) In addition to McCullough Mulvin's whitewashed implicit "window to the past," the architects also created explicit windows to the past throughout the project and on multiple surfaces. Images published in the March 2005 issue of *Detail* depicted large and small swaths of exposed brick masonry, framed by cut-outs in the walnut veneer panels. (Figure 2.39) At times, the windows to the past reveal the structural masonry arches of the existing building, while other instances uncover only masonry walls. *Detail* specifically mentioned the discovery of medieval city walls during the expansion, which led to the decision to preserve and exhibit the remains with a glass showcase in the floor. Only one image published in the January 2004

51 ———, "Carnegie Library Extension." *Detail* (March 2005): 195-203.

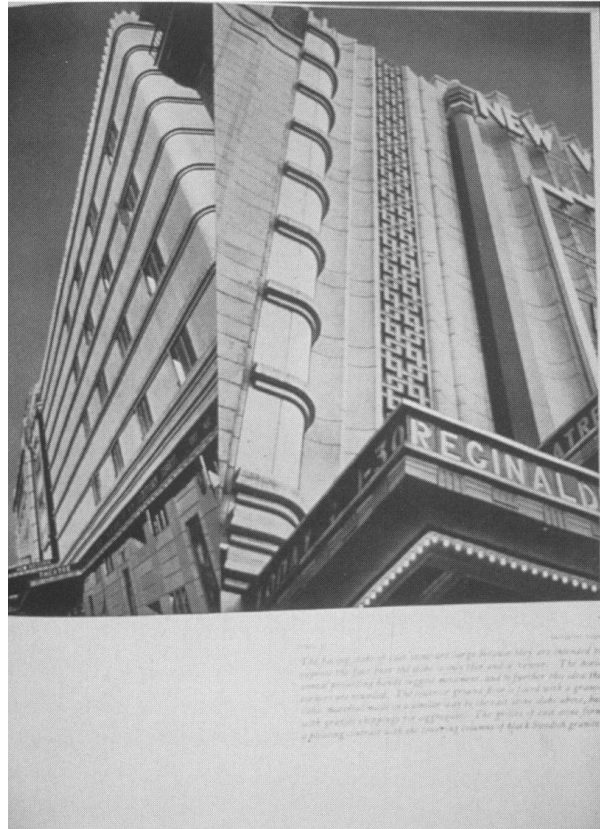
issue of *The Architectural Review* matches a photograph printed in *Detail*, but neither publication makes reference to the framing techniques employed in this project.⁵²

By the end of the 2000s, windows to the past had been widely published in European architectural journals with readership throughout the world. Although windows to the past were not closely examined or analyzed by architects or critics, by 2007 the technique had become prevalent enough to be coined by Cramer and Breitling. The aesthetic treatment was unintentionally used in the 1950s and 1960s, but the exposing of historic building fabric rose in popularity for preservation and adaptive reuse projects in the 1970s. The publication of the early instances of windows to the past began the dissemination of this mode of architectural design, which quickly spread throughout Europe in the 1990s and 2000s, in part due to changes in printing. Although architectural journals struggled to clearly depict the existing building and the contemporary intervention in the 1970s and 1980s with black and white photography, the introduction of color imagery and reproduction in the late 1980s and 1990s allowed for the colors and textures of both components of a project to be clearly read. Windows to the past, when framed, photographed, disseminated, and read across the globe, visually expressed preservation practice and its aesthetics.

⁵² Catherine Slessor, "Layers of Meaning." *The Architectural Review*. (January 2004): 42-46.

CHAPTER 2

► 3.1: *The Architectural Review* married modern photography and architecture in its layouts. The New Victoria Cinema, Wilton Road, London. (*The Architectural Review*, December 1930)



► 3.2: Costruzioni nuove a Bologna, palazzo dell'azienda comunale del gas, in Bologna, Italy by Alberto Legnani (*Casabella*, February 1937)



Despite the long history linking photography and preservation through its early subjects of historic monuments and restoration evidence, black and white photography struggled to accurately capture the textural and material contrasts that were commonly found in adaptive reuse, renovation, and conversion projects. The introduction and popularization of color photography and printing in the 1980s, in conjunction with carefully organized layouts and the intentional framing of windows to the past to capture the old and new in a single frame, made the detail easily readable and photographable, transforming the treatment into an international if uncelebrated phenomenon.

The Visual Communication Method

Throughout the 1970s, 1980s, and 1990s, the text describing featured projects in architectural publications rarely, if ever, acknowledged windows to the past and other delayering and revealing treatments to existing buildings. Architectural photography, on the other hand, prominently and frequently captured the detail. It was the images of the aesthetic treatment more so than any other printed matter — architectural drawings, sketches, or text — that most clearly and arrestingly communicated the old and new in a preservation project.

As famed architectural photographer Ezra Stoller declared in 1963, “the true architectural photography is primarily an instrument of communication between the architect and his audience.”¹ Indeed, architectural photography as published in architectural journals was the primary means of communicating and disseminating designs and ideas during the twentieth century; it is difficult, if not impossible, to imagine an architectural journal without photographs.² Photography was first developed independently in the 1830s and 1840s by William Henry Fox Talbot in England and Louis Jacques Mandé Daguerre in France. Photographers quickly began exploring photography as a means of capturing cityscapes and buildings; as the editors of the *Encyclopédie d’architecture* commented in

1 Ezra Stoller, “Photography and the Language of Architecture.” *Perspecta* 8 (1963): 43.

2 Graeme Broker and Eric Northey, “Framing Space: Agendas and Content in the Architectural Photograph.” *The Journal of Architecture* 13.2 (2008): 117.

the mid-nineteenth century, architecture was “the natural ally of photography.”³ Photography was particularly applicable to the rising field of preservation, where it was used to document the stages of careful restoration and as evidence of buildings soon to be demolished. Despite early resistance to the publication of photographic images in architectural journals in the 1800s because of the perceived lack of detail and design intention that would be represented in a photograph as well as difficulty printing in large quantities, by the 1920s, photography had become the primary instrument of distributing and communicating architectural ideas and imagery.⁴ The framing of individual photographs was coordinated with layout and sequencing within a spread in a journal to generate a story and express a point of view. In preservation design projects of the 1980s and beyond, windows to the past were prominently featured, particularly in color photographs, because of their complex textures and tones and ability to function as a synecdoche, where the part or detail is symbolic and interpretive of the whole project.

1. The Role of Photography in Architectural Publications

Although photography is seen as a vehicle of modernity, the majority of early architectural photography featured historic monuments. However, following the 1856 publication of a staircase in the Château of Blois, France in the French journal *Revue generale de l'architecture et des travaux publics*, contemporary architecture became the subject of photography.⁵ Despite this change, reproducing images in large numbers for books and journals remained difficult until the introduction of half-tone printing in the 1890s. This development coincided with the emergence of modern architecture, fundamentally changing the way that architecture was disseminated and consumed through architectural journals. *The Architectural Review* (founded in 1896) became one of the most significant vehicles for the popularization of architectural photography in Europe, embracing half-tone printing in its earliest issues and asserting itself as one of “the prime movers” in the development of architectural photography.⁶ As modern architecture established itself as the dominant movement of the first half of the twentieth century, architectural photography simultaneously revolutionized itself, popularizing the dynamic close ups and worm’s and bird’s eye views of the so-called New Photography.⁷ The unconventional viewpoints were reflective of the breaking away from traditional forms and perspective in architecture; *AR* championed these shots, “marrying” the modern style of photography with the modern architecture that appeared in its pages.⁸ (Figure 3.1) After *Casabella’s* initial establishment in 1928, the journal also began publishing New Photography as a declaration of its own modernity, and in the following years into the 1930s and 1940s, other architectural journals followed suit. (Figure

3 Neil Levine, “The Template of Photography in Nineteenth-century Architectural Representation.” *Journal of the Society of Architectural Historians*, 71:3 (September 2012): 309.

4 Levine, “Template”: 310, 328.

5 *Ibid*: 324.

It must be noted that the American publication, *The Architectural Record*, was founded in 1891 and began using half-tone printing from its inception.

6 Robert Elwall, “New Eyes for Old: Architectural Photography.” *Twentieth Century Architecture* 8 (2007): 54.

7 Andrew Higgott and Timothy Wray, *Camera Constructs: Photography, Architecture and the Modern City* (Burlington, VT: Ashgate, 2012), 4.

8 Elwall, “New Eyes”: 55.

3.2) By the 1930s, photography was widely accepted as “the ubiquitous interpreter and mediator of architectural works.”⁹

Architects soon understood the importance of using photography to promote their work in publications, and close collaborations between teams of architects and photographers developed: Le Corbusier and Marius Gravot, J.J.P. Oud and Evert van Ojen, Richard Neutra and Julius Shulman, Berthold Lubetkin and Maltby.¹⁰ Although some publications employed in-house photographers, by the 1960s and 1970s it was more cost effective for publications to rely less on resident photographers and more on images paid for and supplied by the featured architects. Many architects also began to seek out professional photographers to document their projects in order to have more artistic and reproductive authority over the images. This encouraged the repetition of photographs across different journals and strengthened the relationship between architects and photographers, but limited journals’ authorship of published images.

During the 1950s and 1960s, New Photography came under criticism for distorting or misrepresenting views. As Stoller cautioned, “...there is no real substitute for experiencing a work of architecture,” but many viewed photography as possessing an inherent honesty or veracity in its representation of a building; photography had a long history of documenting and recording supposed truths.¹¹ Images, particularly when printed in professional journals, were seen as gospel; as architectural theorist and critic Beatriz Colomina asserted, “photography as constituted in the mass media is most often uncritically received as fact.”¹² The discernible manipulation of space through close cropping and impossible views as presented in architectural publications were seen as misleading and disturbing to viewers. Distortions of scale and depth and breadth of field were easily achieved through the “skillful juxtaposition of objects,” and black and white photography often created the misconception that buildings lacked color and texture, which was then disseminated by architectural journals.¹³

However, the nature of photography is that it is selective and biased in what it includes; a photograph “freezes a moment and frames a perspective... [It] isolates objects, events, and situations from their original spatiotemporal context.”¹⁴ A photograph not only “isolates” the objects it frames from its surroundings, but it also reproduces this image as if it were eternal; as Roland Barthes declared, “What the Photograph reproduces to infinity has occurred only once.”¹⁵ The photograph cannot, in this sense, ever provide an eternally accurate view, nor can it show the complete context of a building or object. Colomina questioned the veracity of architectural photographs as a means of visual communication

9 Elwall, “New Eyes”: 65.

10 Elwall, “New Eyes”: 64.

11 Stoller, “Language of Architecture”: 44.

12 Beatriz Colomina, “Le Corbusier and Photography,” *Assemblage* 4 (October 1987): 10.

13 Elwall, “New Eyes”: 66.

Claire Zimmerman, “The Monster Magnified: Architectural Photography as a Visual Hyperbole.” *Perspecta* 40 (2008): 138.

14 Filip Mattens, “The Aesthetics of Space: Modern Architecture and Photography.” *The Journal of Aesthetics and Art Criticism*. (2011): 111.

15 Roland Barthes, *Camera Lucida, Reflections on Photography*. Stephen Heath, trans. (New York: The Noonday Press, 2010), 4.

► ▲ ▲ 3.3, 3.4, 3.5:
 Color reproduction was
 introduced in the 1980s
 and 1990s.
 (*Detail*, May 1994)
 (*AR*, December 1980)
 (*Casabella*, October 1987)



in journals, suggesting that there is a disconnect between what an image presents and how a space is in reality: “Does the photographic transformation do no more than to present (architecture) in a new vision, or is there a deeper transformation, a sort of conceptual agreement between the space this architecture comprehends and the one implicit in the photograph?”¹⁶ If a photograph cannot accurately represent a space, but the photograph is what the media publishes, then is the “truth” a “conceptual agreement” between the photograph and reality? While photography has certainly been accepted as the primary visual medium for architectural publications, images ultimately build alternate readings of space that is then interpreted by the masses. It is through the images in *The Architectural Review*, *Casabella*, and *Detail* that readers interpret and understand a project.

The advent of color photography in architectural journals further complicated the expectation of reality. During the 1940s and 1950s, virtually no publication used full-color images, but by the 1960s, many professional journals included a few pages of color.¹⁷ Until the 1980s, architectural journals rarely printed images in color because of the high cost of reproducing; as early as 1980, *The Architectural Review* printed selected pages in full color with the rest still in black and white. *Casabella* followed suit in the late 1980s, and beginning in 1990, *Detail* also began featuring projects in full color. (Figures 3.3, 3.4, 3.5) The use of color photography augmented the visual impact each project had on the reader and

¹⁶ Beatrice Colomina, *Privacy and Publicity – Architecture as Mass Media*, (Cambridge, Massachusetts: M.I.T. Press, 1994), 47.

¹⁷ Nina Rappaport and Erica Stoller, *Ezra Stoller, Photographer* (New Haven : Yale University Press, 2012), 25.

made textural, color, and material contrasts more obvious than had black and white printing. While black and white photography often accentuated light and dramatic shadows, the broad range of colors that had previously been interpreted as shades of gray could now be discerned and differentiated in publications, more clearly conveying material selection. Color and texture quickly became decisive features in expressing a richness and attention to detail that would otherwise be difficult to express visually. In preservation projects, windows to the past were particularly photographic details within a building because they were already enclosed in a frame and displayed contrasting textures and colors.

Color photography's ability to depict materiality is in part responsible for the development and prominence of windows to the past. Among the examples cited in the previous chapter on the emergence and evolution of the treatment, no project was repeated across the selected journals until images were published in color. Schattner's 1978-1981 Ulmer Hof project in Eichstatt, for instance, was originally published in *Detail* in black and white in 1983, but it was not republished in *AR* until 1988 and again in *Detail* in 2003, both times with color photography and printing. Similarly, the Casa de las Conchas in Salamanca, Spain by Victor López Cotelo and Carlos Puente Fernández appeared in full color in *The Architectural Review* in April 1994, in color and black and white in *Detail* in May 1994, and in full color in *Casabella* in November 2000. The Cathedral Museum in Lucca by Pietro Carlo Pellegrini was also only featured multiple times after color photography became common practice. The introduction of color photography and reproduction in the 1980s and early 1990s allowed photographers, publishers, and readers to visually appreciate textural and material differences, triggering the dissemination of windows to the past.

However, color images were not necessarily more true-to-life than black and white photography. While black and white photographs were relatively easy to manipulate to make colors more legible or accurate, color photographs were recorded on transparencies that were difficult to alter after exposure, and colors had to be correctly captured in the original image.¹⁸ Color also varied tremendously in publications because of different printing techniques and technology. Moreover, perceived color in spaces changes throughout the course of a day depending on lighting, making color photography potentially even less "accurate" than black and white images.

Despite ongoing concerns about the veracity of images in architectural journals even today, photographs continue to dominate architectural discourse as the primary visual communicator of space, still more popular (particularly among those outside the profession) than architectural drawings or even moving pictures. Stoller attempted to provide a solution to these complaints, urging viewers to "learn to read the photograph as carefully as a text or a set of drawings. Then... it is possible that one might experience the personal, first-hand pleasure of perceiving an idea."¹⁹

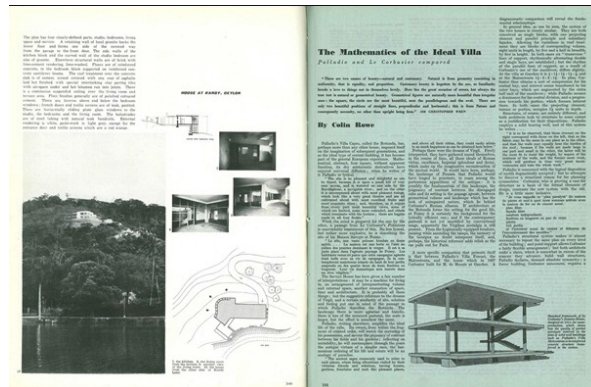
18 Rappaport and Stoller, *Photographer*, 25.

19 Stoller, "Language of Architecture": 44.

► 3.6: Inversion of detail views printed large and general views printed small. Color reproduction was introduced in the 1980s and 1990s. (*AR*, March 1994)



► 3.7: Mixing of paper types and typography. (*AR*, March 1947)



2. Layouts

Equally as influential as published photographs is the way that the images are laid out with text. Prior to the adoption of half-tone printing, journal layouts typically consisted of columns of text for several pages, with a break in the middle or at the end for full-spread image plates that were reproduced on thicker, glossier paper. These plates were printed as individual sheets, rather than continuous rolls of paper, and then hand-mounted individually into each publication. Despite this expensive and time-consuming process, “photography was too seductive a medium for publishers to ignore.”²⁰ The development of half-tone printing not only allowed for images to be published next to their related text, but also gave way to the development of innovative, collage-like layouts with mixed typefaces and images of different sizes. Hierarchy, image size, and the sequencing of images on a page and throughout a spread became a crucial way of conveying information to viewers. Layouts, with their text and images, were the visual retelling of an experience in a building, sequenced to align with the view of the photographer, author, and editor.

Hubert de Cronin Hastings, the influential owner and editor of *The Architectural Review* beginning in 1924, sought to invert typical ways of creating a visual hierarchy, making *AR* one of the most progressive journals in format and content. He demanded general views of a building, usually published

²⁰ Mary Woods, “The First American Architectural Journals: The Profession’s Voice.” *Journal of the Society of Architectural Historians*, Vol. 48, No. 2 (June 1989): 118.

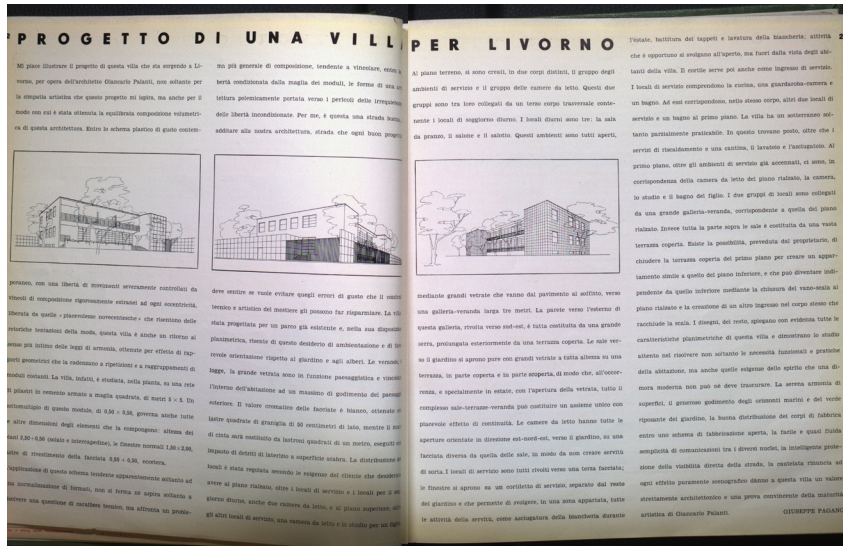
► ▲ ▲ 3.8: Typical layout of images and architectural drawings in *The Architectural Review* in the 1990s (AR, February 1994)



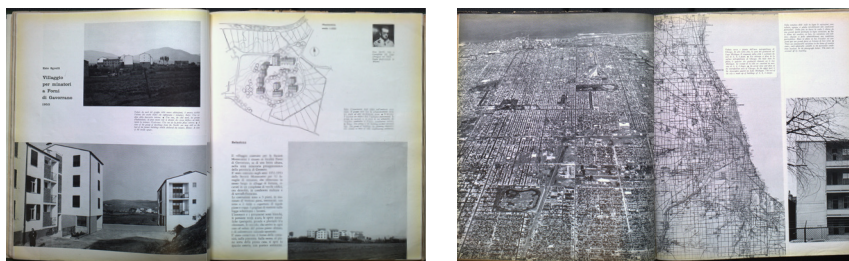
as large, full-page images, to be reproduced small,²¹ details, on the other hand, were to be printed large, placing more emphasis on moments within a building than its outward appearance from a distance, a lingering vision from early picturesque styles of photography. (Figure 3.6) This innovative layout was accompanied with bold, contrasting typefaces and various paper stock, creating differences and hierarchy not only in individual spreads but also throughout entire issues. (Figure 3.7) Each piece within an issue was treated individually, and there was little cohesion of layout throughout the course of a volume. Historical references, as mentioned in the previous chapter, were often published on thinner, colored paper, while contemporary designs were published on more substantial white or off-white paper.

When *AR* began featuring windows to the past in the 1990s, layout techniques of inverting large and small images had been replaced by a new hierarchy of organization, where texture and materiality became the key way to depict a project. The initial spread of a project included an intriguing, striking full-bleed color image that spanned one or two pages, followed by a spread of half-page and quarter-page images accompanied by one or two columns of text and architectural drawings. Site plans, elevations, floor plans, and sections were each given less than half of a page; (Figure 3.8) emphasis was undoubtedly placed on images as the best way to depict a project. Windows to the past were regularly featured as some of the largest, if not the initial, images in a spread because of their incorporation of

21 Karin Hiscock, "Modernity and 'English' Tradition: Betjeman at *The Architectural Review*." *Journal of Design History* 13.3 (2000): 212.



◀ 3.9 (far left): *Casabella's* innovative layouts in the 1930s included sparsely-laid out, double-spaced editorials (*Casabella*, January 1937)



◀ 3.10: Using photographs to break the grid (*Casabella*, April 1955)

different materials that could be easily understood through color imagery. Their placement at the start of a feature was also meant to signal the sensitivity of the design architect in opening and revealing a window to the past.

In its early years, *Casabella* similarly experimented with innovative layouts, favoring large, half- and full-page images in combination with unusual arrangements and spacing of text. (Figure 3.9) Unlike *AR* spreads of the same period, general views of the building in *Casabella* pieces were typically presented first and largest, with detail images printed smaller and in subsequent spreads. Beginning in the 1950s, the detail images were laid out so that their edges fell outside the page's margins to reach the page's bleed edge, breaking the layout grid, and spilling out beyond the confinements of the page (Figure 3.10) The technique was only used for photographs, and accompanying plans, sections, or diagrams reiterated the layout grid. This rupture called attention to the image, prioritizing it over other information on the page and implying the existence of space beyond the page. It also created an intentional deviation from the highly structured layout of general to specific images.

By the 1990s, when windows to the past began to be included more frequently, *Casabella* began its coverage of a project with a single key view of the design, followed with more general exterior views, a full spread of architectural drawings, and finally several smaller detail shots. (Figure 3.11) This closely followed the traditional format of a project description, where bigger, more general ideas were presented



◀ 3.11: Typical layout of images and architectural drawings with full-page images followed by plans in *Casabella* in the 1990s (*Casabella*, November 1998)

first, followed by more specific moments; compared to *AR*'s inverted image scale, which prioritized the detail, *Casabella* paid little special attention was given to “windows to the past.” Images that captured the technique were presented last and smallest in size, making it difficult at times to distinguish material changes and architectural features. These smaller images followed the strict layout grid of the rest of the piece, never deviating from their allocated space to bleed off the page like larger images did. The result is a balanced reading of the project, where details and aesthetic treatments like windows to the past remain small in size and concept, but consistently represented throughout the piece.

Detail, established decades after *AR* and *Casabella*, followed less radical layouts than its European counterparts, restricting itself to single typefaces and a consistent format within issues. However, windows to the past were often prominently featured — not because of the desire to invert spatial conceptions of large and small, as de Cronin Hastings sought to — because of the treatment’s smaller scale and the journal’s devotion to details. In the examples that were discovered during this research, the majority were presented larger than the general view of the project, and many were even the largest image in the layout. (Figure 3.12)

3. Changes in the Press

The effective portrayal of “windows to the past” in photography was a critical to the engaging representation of existing buildings that developed during the 1990s. Historic architecture, long



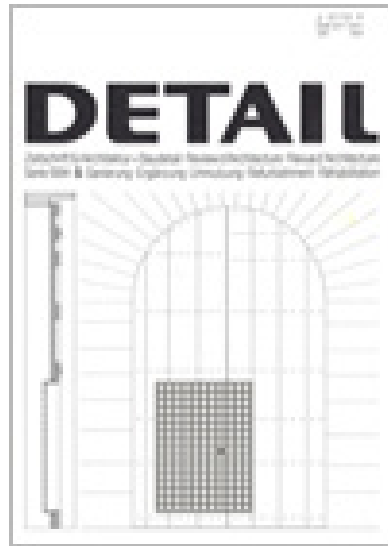
◀ 3.12 A window to the past at the end of a hallway was featured significantly larger than the general view of the building. House and Studio Building in Sent, Switzerland by Rolf Furrer (*Detail*, October 2002)

relegated to the realm of precedents in printed journals, was instead portrayed as an exciting and even desirable design opportunity. Journals featured countless profiles on interventions in existing buildings and eventually devoted entire issues to preservation, adaptive reuse, and renovation projects.

Detail (both the German and English versions) began to publish an annual issue on “Refurbishment” in May of 1994. (Figure 3.13) Each “Refurbishment” issue included a theoretical piece by the editor on conversion or renovation in the “Discussion” section, followed by overviews and analyses of several adaptive reuse and refurbishment projects in the “Documentation” portion of the issue. Technical articles, architectural details, and renovation-specific product resources were also featured, indicating the distinct set of skills and experience required for work in historic buildings compared to new construction. By the late 1990s, other issues throughout the rest of the year also typically featured at least one project involving an existing building.

Unlike *Detail*, *The Architectural Review* and *Casabella* do not follow a theme-based issue format; instead, the publication of preservation, adaptive reuse, and renovation projects were regularly sprinkled throughout the issues as a result of editorial leadership. *AR*'s May 1972 special issue on adaptive reuse paved the way for subsequent pieces on preservation, adaptive reuse, and renovation projects during the 1980s; the editorship of Peter Davey (editor from 1982 to 2005) and his successor, Catherine Slessor (editor from 2005 to the present), have helped cement preservation design in contemporary architectural discourse. Davey covered a wide range of preservation-related topics beginning in the

► 3.13: Issue devoted to Refurbishment. *Detail*, May 1994.



DETAIL Zeitschrift für Architektur • Bauwelt • Review of Architecture • 34. Serie 1984 • 3
 Herausgeber: Dr. Ing. Kurt J. Hübnermann • Christian Schödl • Ingrid Grottel • Jo Inhoff
 Redaktionsleiter: Werner Sponer (Chefredakteur) • Peter Grottel (Chefredakteur-adjutant) • Klaus Hübner (Chefredakteur-Redaktionsleiter)
 Redaktionsrat: Prof. H.-F. Bärker • Prof. Werner Fausler • Jürgen Tietz

DETAIL Diskussion

Sanierung von Altbauwerk	Reinold Jense	500
Rehabilitieren alter Wohnbauten	Reinold Jense	500
Sanierung	Manuel Suárez, Albert de Prévile	501
Reparatur der Mauer in Barcelona	Manuel Suárez, Albert de Prévile	501
Umbau und Erweiterung eines Wohnkomplexes	Richard Murphy Architects	504
Erweiterung eines Wohngebäudes	Richard Murphy Architects	504
Erweiterung eines Wohngebäudes	Richard Murphy Architects	504

DETAIL Informationsblätter

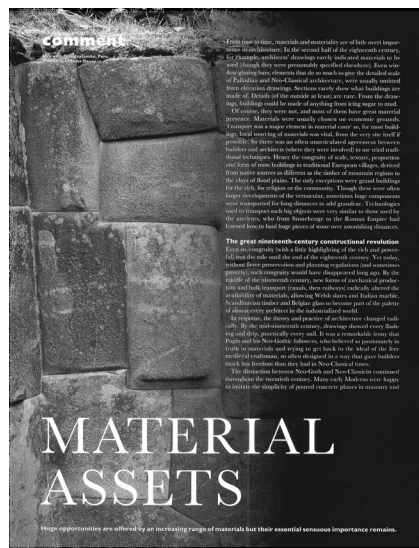
Projekt	Konstruktion	Architekt
De La Wier Pavilion, Bristol	Stahlskelet, Beton, Mauerwerk	Troughton • Mullan, London
Wohn- und Geschäftshaus in London	Mauerwerk, Metall	Atkins and Morrison, London
Museum in Lissabon	Neoklassizismus und Jugendstil	Francisco Porteiro, Lissabon
Flußufergalerie in Göteborg	Beton, Glas, Aluminium	Richard Murphy Architects, Edinburgh
Class de las Ciencias in Salamanca, Umbra, ein Altbauwettbewerb	Stahl, Beton, Glas	Ignacio Lopez Calvo, Carlos Puerto Fernandez, Javier Garcia Ordoñez, Madrid
Zentralgebäude der Universität von Gießen	Beton, Glas	Josua Frenck, Jean-Marie Vialer, Gießen
Technologiemuseum in Mainz	Beton	Bau COOP, Gießen
Umbau einer Kindertagesstätte in München	Beton	Gerdwin Hoyer-Guggenbier, Gerhard Guggenbier, München

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Praxis in Fachzeitschriften	652	Christine Ockenwirth-Schwaninger	728	Isabelle Hoffmeister
100 Jahre Bauwesen	653	Stefan	729	Ulrich Grottel
100 Jahre Bauwesen	654	Stefan	730	Ulrich Grottel
100 Jahre Bauwesen	655	Stefan	731	Ulrich Grottel
100 Jahre Bauwesen	656	Stefan	732	Ulrich Grottel
100 Jahre Bauwesen	657	Stefan	733	Ulrich Grottel
100 Jahre Bauwesen	658	Stefan	734	Ulrich Grottel
100 Jahre Bauwesen	659	Stefan	735	Ulrich Grottel
100 Jahre Bauwesen	660	Stefan	736	Ulrich Grottel

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► 3.14: Strong visual content accompanied Peter Davey's piece "Material Assets" (*The Architectural Review*, August 2004)



► 3.15 (far right): Strong visual content accompanied Catherine Slessor's piece "Corpus Continuum" (*The Architectural Review*, June 2008)

mid-1980s, including theory, material selection, and design analyses of interventions in historic buildings.²² Slessor discussed preservation design as early as 1991, when she profiled the transformation of a Welsh farm by Patel Taylor; over the course of the subsequent twenty-plus years, she has declared the mixing of old and new to be a "joy" and "the spice of life."²³ Pieces by both authors were accompanied by images that primarily featured texture, surface, and materiality. (Figures 3.14, 3.15)

Casabella, while never devoting entire issues to adaptive reuse or preservation design, has been equally influenced by preservation-minded editors. Vittorio Gregotti, director of the publication beginning in 1982, wrote several pieces in the 1980s and 1990s on the importance of history, time, and traditional

22 Peter Davey, "What's the Point of the Past?" *The Architectural Review* 201:1200 (February 1997): 4-5.
 Peter Davey, "Material Assets" *The Architectural Review* 216:1290 (August 2004): 38-39.
 Peter Davey, "Rebuilding of the Parish Church of Saint Mary, Barnes, London" *The Architectural Review* 174 (September 1983): 47.
 23 Catherine Slessor, "Building Within a Building" *The Architectural Review* 189 (October 1991): 40-44.
 Catherine Slessor, "The Joy of Mix." *The Architectural Review* 214:1279 (September 2003): 46-47.



◀ 3.16: Full-bleed image of preservation design in *Casabella*. Museo Angelika Kauffmann in Schwarzenberg, Germany by Dietrich Untertrifaller (*Casabella*, September 2008)

architecture; similarly-themed pieces were also contributed by architect, engineer, professor, and critic Bernard Secchi.²⁴ In 1996, the directorship was passed on to Francesco Dal Co, whose vision of the journal has undoubtedly been influenced by Dal Co's background as an architectural historian and Scarpa scholar.²⁵ By the 2000s, preservation design was regularly featured in the journal, with the materials and textures of existing buildings featured in full-bleed images. (Figure 3.16)

4. Framing in Photography and Architecture

Like windows, photographs precisely crop and frame moments, removing extraneous or unrelated elements and refocusing and directing the viewer's attention. The frame declares the importance of its contents, demanding that they be recognized before anything else. As a filter of information and creator of visual hierarchy, frames emphasize that which is presented in a photograph and render invisible that which is not; for those who do not visit a space or object in person, only the contents of what can be seen in a photograph can be interpreted as real, and any information that has been cut out simply does not exist. On a page, a photograph acts as a window, (Figure 3.17) framing a view of a space or building; for readers of architectural journals, the framing of an image is critical, because the photographs, typically laid out larger than accompanying text and architectural drawings, are the

24 Vittorio Gregotti, "Architettura come modificazione" *Casabella* 498-499 (1984): 2-7.

Bernardo Secchi, "Self-Preservation for our Future." *Casabella* 53.558 (June 1989): 21.

25 Dal Co has written two books on Scarpa: *Carlo Scarpa: The Complete Works* (New York: Rizzoli, 1986) and *Carlo Scarpa: Villa Ottolenghi* (New York: The Monacelli Press, 1998).

► 3.17: An image is a window into a project. Art Museum Moritzburg in Halle, Germany by Nieto Sobejano Architects (*Detail*, January 2009)



primary means of communicating a design. To make projects “reductively easier to get a hold of” and more clearly presented in professional journals, each image in a spread is framed so that it conveys one main idea or aspect of a project.²⁶ The goal for a single or group of photographs is to communicate the “multiple realities” of a building to form a “common narrative or aesthetic thread” for readers.²⁷

In architectural journal articles featuring preservation projects, the framing of space in photographs is particularly crucial to the understanding of the design because both the existing building and the contemporary intervention must to be captured in a single image in order to convey the essence of the project. If an image were to show exclusively the new intervention, readers would be led to believe that the project was new construction; if only the historic building fabric were shown, readers would assume that there was no intervention whatsoever and even that the project was a reconstruction or restoration project rather than a conversion design. This type of restoration work is largely considered to be outside of the realm of contemporary architectural discourse and would rarely be featured in the pages of architectural journals, who pride themselves on promoting new ideas about contemporary architecture and design rather than preservation. In order to include a renovation or conversion project in *AR*, *Casabella*, or *Detail*, the design necessarily needed to be a combination of old and new.

Moments where existing meets intervening — where a brick masonry wall gives way to white drywall, where steel and wood come together — are particularly photogenic because they express the existing

²⁶ Brooker and Northey, “Framing Space”: 118.w

²⁷ Iñaki Bergera and Jorge Otero-Pailos, “Editors’ Introduction,” *Future Anterior* 10.2 (Winter 2013): iii.



◀ 3.18: Saint Mang's Cloisters, Werner Lehrburger *Detail*, May 1995

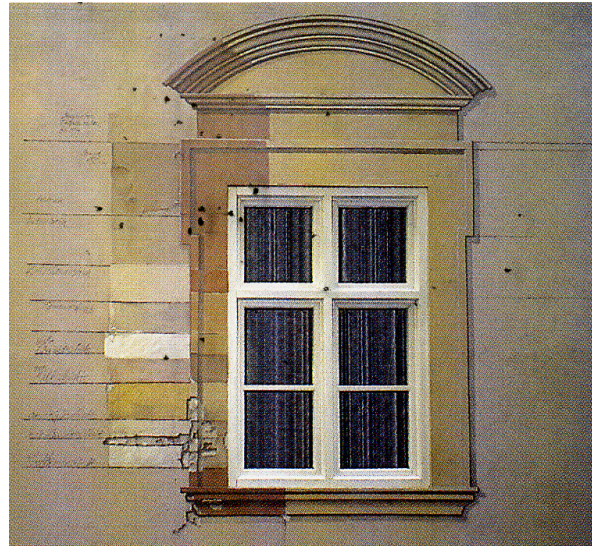


◀ 3.19: General exterior and interior shots of Hospederia de Monastario de Poblet in Poblet, Spain by Bayon Arquitectos (*AR*, October 2010)

building and the contemporary renovation in a single frame. (Figure 3.18) Images that capture both can include more general interior and exterior shots of a space as well as details of the joint between the old and new; it is not the scale or location of the addition or intervention that matters, but rather their meticulous, intentional meeting point (Figure 3.19) At times, this intersection is ragged, difficult to identify, or unseemly for publication; the imprecision of an uneven masonry wall or the distortion of wooden framing or stone lintels over decades or centuries can be difficult to measure and account for in the details of a design. Windows to the past offer a site-specific solution to the issue of depicting these type of projects. The juncture of historic and contemporary fabrics is clean and defined with a hard, straight edge to differentiate between old and new, and the frame draws in and concentrates viewers' attention. The frame and the thin line it draws claim importance to both itself and its contents.

Windows to the past are often selected as one of the most telling images in a spread because of their application of photographic framing for architectural design. Typically, intentional windows to the past (as opposed to the unintentional ones of the 1940s and 1950s) are photographed frontally, so that the frame of the photograph reiterates the frame within the architecture. (Figures 3.20) This is particularly prevalent when the window to the past is located around a doorway or window, itself already a framing device. This double frame further emphasizes the focus on old and new as a pivotal way to read the project, and the precise cropping out of the rest of the space in these images suggests that one need not see perspectival views of the architecture to understand the architect's intention; the design is no

► 3.20: A “window to the past” frames a window in the interior courtyard at the Ulmer Hoff at the University of Eichstatt by Karljosef Schattner (*Detail*, September 2009)



longer about size or form, but rather about texture and materiality. Preservation design is thus unique from contemporary design not only in the specific types of images required to convey the essence of the project but also in the means through which the project is most strongly communicated: materiality.

5. Preservation and Photography

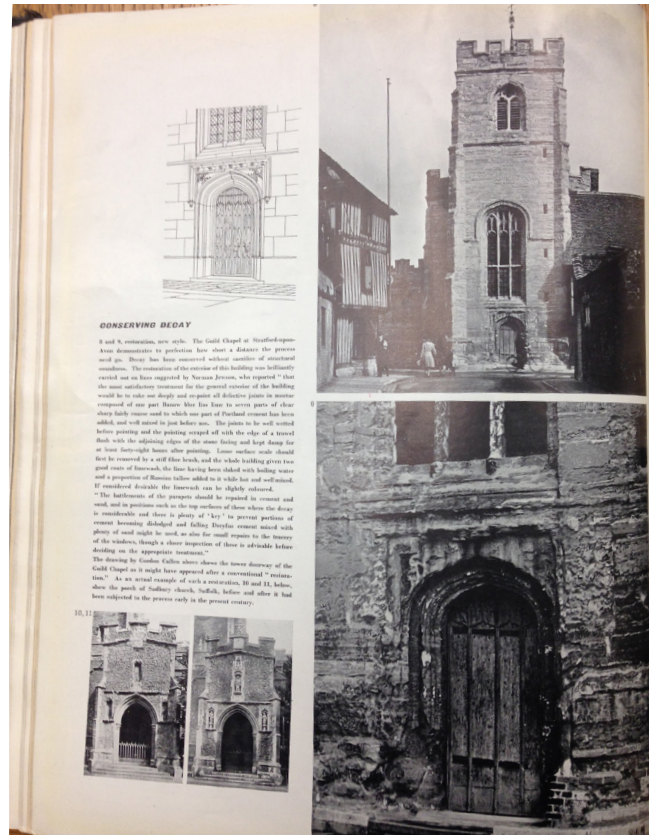
In the field of historic preservation, photographs have been seen as a method of accurately recording restorations and renovations of historic buildings since the 1840s. Two of the most important architects of the mid-1800s in France, Félix Duban and Eugène Emmanuel Viollet-le-Duc, commissioned daguerreotypes of the Cathedral of Nôtre Dame and parts of the Château of Blois as part of the documentation for their restoration in the 1840s.²⁸ Camillo Boito, working at the end of the nineteenth century, continued this tradition of photographing steps in a restoration to archive conditions for future reference.²⁹ This type of documentation, where photographs are intended to be used in the future, has become standard practice in restorations and renovations across the globe and is still used today.

Photography is also the crux of documenting existing buildings in architectural surveying, often using images not to document their restoration but simply as a testament to their existence. In these cases, photography is a form of preservation triage for buildings in danger of demolition, collapse, or severe disrepair — if a building cannot be saved, at the very least the images prove its physical and visual presence. The Historic American Buildings Survey (HABS), established in the United States in the 1930s by the National Parks Service, documents a wide range of building types across the country using a combination of photography, architectural drawings, and written histories, often including vernacular architecture and buildings that are in danger of demolition. Similar practices of government-sponsored surveying as a last-resort form of preservation were carried out in Portugal beginning in the 1930s, reorienting modern architects to the importance of historic architecture.³⁰ In this sense, photography

²⁸ Levine, “Template”: 309.

²⁹ Otero-Pailos and Berger, “Editors’ Introduction”: iii.

³⁰ Ana Tostoes and Ana Maria Braga, “Preserving Collective Memory Through Photography” *Future Anterior* 10.2 (Winter



◀ 3.21: Historical references with recently-captured images (*The Architectural Review*, September 1947)

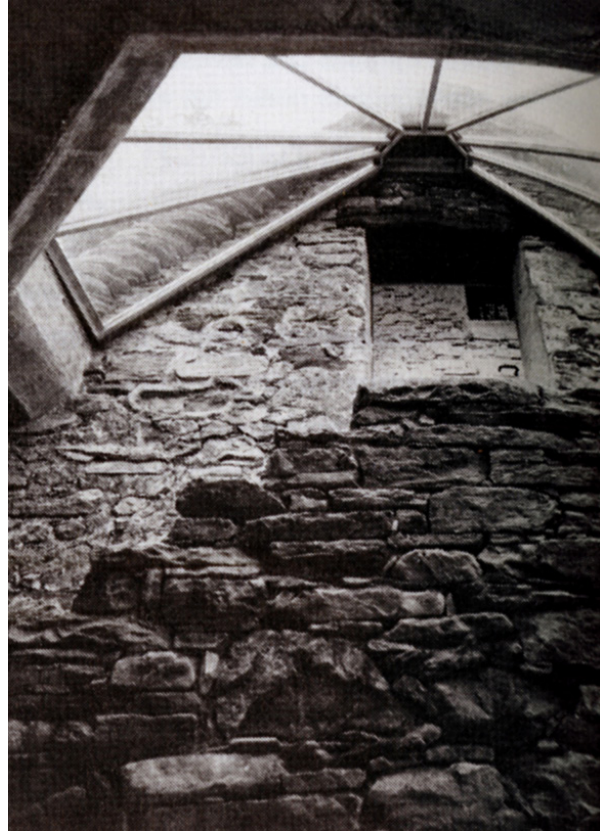
in preservation is not intended to provide facts or depict steps in a building’s restoration, but rather to ensure it will not be forever forgotten and even of its ongoing relevance. If a building can be photographed, it must exist or have existed at one point in time.

The historical references that many architectural journals featured, particularly during the postwar years, frequently included recently-taken photographs of the buildings. (Figure 3.21) The reproduction of these images in printed media was yet another affirmation of the existence of traditional architecture and its continued importance in contemporary dialogue. The inclusion of adaptive reuse and preservation design projects in these publications signaled the acceptance of “conversion architecture” as part of architectural discourse in the 1970s and 1980s.

Windows to the past was the key way of visually presenting these projects, and it is no coincidence that the increased popularity of windows to the past in journals occurred simultaneously with the introduction of full color images and spreads. Color imagery rendered tonal and textural differences more legibly than black and white photographs, where grayscale would often emphasize highlights and shadows but struggled to accurately depict the detailed textures of masonry and wood. (Figures 3.22 and 3.23) The more refined representation of material in color photography emphasized contrasts in texture, color, and, most importantly, age — the key elements in preservation design. Windows to the past capture these features on a single, photographable plane and function as telling details of the

▶ 3.22: House in Ticino, Switzerland by Manuel Pauli (*Detail*, February 1984)

▼ 3.23: Church Appendage in Jerez, Spain by Antonio Martinez Garcia and Juan Luis Trillo de Leyva (*Detail*, November 2007)



aesthetic intention of the project, where this layered treatment is symbolic of the entire project. A single image of this technique expresses the combination of old and new, the design concept of exposing and layering of elements, material selection, and attention to small-scale details. When photographed, framed, laid out, and then disseminated as part of architectural discourse, windows to the past become a key point of entry into a project. The photographs played up the aesthetics of preservation design, ultimately making it visible and, significantly, appealing to readers.

Yet much of this appeal stemmed from the staging of both the photograph and the design of the window to the past itself. The photograph, by reiterating the frame around the window to the past, declared its contents significant, but only within the context of the contemporary frame. Without the modern intervention, the historic building fabric was meaningless and perhaps even unworthy of publication. Photography is, by nature, selective in what it portrays and how; the staging and framing of the photograph depict what the photographer chooses, and the image then undergoes further

editing and selection by architects and editors before it appears in architectural journals. Indeed, what is published is far from an unintentional, anonymous technique, despite the details' lack of precise acknowledgement, nomenclature, or analysis. The design and subsequent photographing and publishing of windows to the past sought to express an architect's potentially nuanced understanding of history and the importance of historic architecture, and to prove that historic architecture could be aesthetically pleasing, acceptable to a contemporary palate, and accessible. If an architectural treatment can be photographed, published, and visually read, then it can also be "consumed" by its audience and replicated across the globe as a site-specific yet internationally-recognized signifier of preservation aesthetics.

CHAPTER 3

► 4.1: Distilled Baltic
Restaurant in London by
Seth Stein Architects and
Drury Browne Architects
(*The Architectural Review*,
January 2002)



Design Analysis of “Windows to the Past”

The photographs of windows to the past that were published in architectural journals aestheticized preservation design and made it visually accessible and appealing. The technique combined concepts of temporal and spatial complexity and layering, a didactic expression of history, and contemporary ideas of modernity to transform what was often seen as vernacular architecture into Architecture, ultimately valorizing the old within the context and frame of the new. Through the widespread publication of “windows to the past,” the preservation design canon has proclaimed that renovations and reuse projects are not about shape, size, form, or function, as various authors and architects have asserted, but is instead about materials, textures, and colors — in short, the visual and didactic appeal of a design. The value of this visual and educational appeal is contested, though; can texture, material, and color alone truly inform a viewer of anything more than the age of a building, or do these elements become little more than a visual backdrop, a wallpaper, to the contemporary design?

1. Complexity and Time/Spatial Depth

The most engaging aspect of windows to the past is, undoubtedly, the expression of the accumulation of historic stratae and traces of different moments in a building’s history, from the building’s initial creation through to its contemporary intervention. The use of layering is an attempt to imply depth (both spatial and temporal), complexity, and the multi-faceted nature of the project and its many authors and contributors. Architecture, as American theorist and architect Robert Venturi declared in *Complexity and Contradiction in Architecture* in 1966, is “necessarily complex and contradictory”; it “evokes many levels of meaning and combinations of focus” where “space and its elements become readable and workable in several ways at once.”¹ While architects who rigorously followed Modernist ideals sought to simplify designs and break with tradition, postwar architects began to embrace complexity and diversity. Although the book was written in the mid-1960s and had immediate effects

1 Robert Venturi, *Complexity and Contradiction in Architecture* (Second edition) (New York: Museum of Modern Art, Department of Publications, 1977), 16.

► 4.2: Windows to the past and interior openings reveal existing building fabric and spaces beyond. Carnegie Library in Waterford, Ireland by McCullough Mulvin Architects (*Detail*, March 2005)



on architecture in the United States, its influence did not touch architectural education, particularly in Europe, until the 1970s and 1980s, by which time many of the architects designing windows to the past had been impacted by its ideas. Today, Venturi's 1966 reading of space has become desirable and prevalent in the work of many successful international designers. Contemporary architects seek to better align architecture with the complexity, richness, and ambiguity of the human experience, creating spaces that can be understood in multiple ways.

Windows to the past provide this ambiguity and complexity by prioritizing the visual experience, where different materials and layers are exposed or covered and then framed so that viewers or visitors understand that the space they are viewing was previously different in use, color, surface treatment, or materiality. For example, the Baltic Restaurant in London by Seth Stein Architects and Drury Browne Architects was featured in *The Architectural Review* in January of 2002; prior to the nineteenth-century building's conversion into a restaurant, the brick building had been occupied by a bus manufacturing company and was subsequently abandoned. As architectural critic Penny McGuire noted and as is visible in the generously-sized images in the spread, "a clear sense of the original building is gained from the architects' expression of the trusses and of structural irregularities and junctions... [and] the texture and color of an old brick wall."² (Figure 3.1) The exposure of the red brick and wooden trusses informs the reader of the building's age, while the framing of these elements by the white ceiling and wainscoting highlights the historic features and announces the new layers of the contemporary

2 Penny McGuire, "Distilled Baltic." *The Architectural Review* 211.1259 (January 2002): 78.

intervention. Windows to the past allow readers to create an immediate connection between the spatial — the exposed and added layers of materials and textures on a wall, floor, ceiling, or structural member — and the temporal — that which has previously existed or occurred there.

This type of intervention between the existing fabric and the intervention or addition — for example, the brick masonry is framed by the white wainscoting — achieves what Venturi described as “Both-And” architecture, where “contradictory levels of meaning and use in architecture involve the paradoxical contrast implied by the conjunctive ‘yet.’”³ The window to the past is both old and new, both framed by and framing; it is visually temporal and yet also spatial in its size, depth, and color. This complexity of simultaneous perception creates multiple levels of understanding, where the contents of a window to the past can be perceived as an object framed on a surface, or as a smooth plane with a momentary textural aberration. Individually, each window to the past can be seen as a peeling away of layers of historic building fabric framed on a single plane with new material; on a larger scale, the window to the past can be understood as symbolic of the intention of the entire project. This type of scalar shift is typical in “Both-And” projects, where relationships are in flux as one moves through the spaces.⁴ For example, the renovation and expansion of the Carnegie Library in Waterford, Ireland by McCullough Mulvin Architects (featured in *Detail* in March 2005) frames the existing brick arches and walls of the 1905 library using a combination of windows to the past and interior windows. (Figure 4.2) The multi-valent, visually porous nature of the windows to the past are emblematic of the rest of the design, where interior apertures and structural members frame moments of circulation or study and contribute to the understanding of the layering of rooms and spaces. Interior windows, like the “windows to the past,” allow the viewer to be in one location while simultaneously seeing other spaces, expanding the scale of the window to the past from an individual detail to a way to access the entire project.

2. Didactic History

However, the multiple meanings of these buildings must be able to be read and comprehended; complexity for complexity’s sake is superficial and “will not work.”⁵ For both new and old to be identifiable, the two must be distinct; windows to the past do this through layering of the old and new with contrasting colors and materials so that “the new building is conceived as a further layer added to the palimpsest of traces from previous times.”⁶ Architecture as a palimpsest, discussed in Chapter 1, implies that a building is more than a space — that its history and alterations are didactic and can be visually read as a book can. Cramer and Breitling identify the “didactic design approach” as a method that communicates “the value of the historic building substance, its historical references and meaning by systematically uncovering pieces of its history and making these generators for the design concept.”⁷ That each building has a history, and that this history is and can continually be expressed architecturally,

³ Venturi, *Complexity*, 23

⁴ *Ibid*, 32

⁵ *Ibid*, 19

⁶ Cramer and Breitling, *Existing Fabric*, 99.

⁷ *Ibid*, 146

► 4.3: Windows to the past and interior openings reveal existing building fabric and spaces beyond. Carnegie Library in Waterford, Ireland by McCullough Mulvin Architects (*Detail*, March 2005)

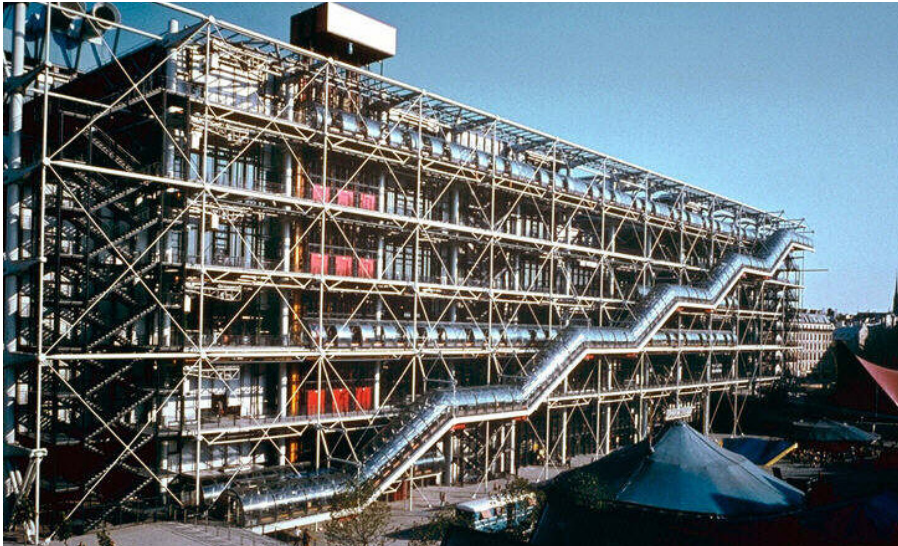


is critical to “windows to the past.” The nomenclature alone—a window to the past—implies the opportunity to see history and to make it visible and readable.

For instance, at the Lichtenfels Castle in Germany by Hans-Busso von Busse and Partners, the timber frame building was converted into a local cultural center where all wood framing members and original colored frescoes were exposed and framed by a layer of floating planes of white plasterboard screens supported by slender black steel framing and trusses. The images of the project that were selected for inclusion in the February 1993 issue of *Detail* carefully frame the spaces to emphasize both the dialogue between old and new and the way that the new frames the old. (Figure 4.3) Here, the contemporary intervention is a metaphorical and physical new layer: a cream-colored shell in the interior of the rooms encases window openings, structural members, ceiling joists, and delicate red, blue, and ochre frescoes. Readers of *Detail* can easily distinguish historic features and materials from contemporary ones because of their color, mass, surface treatment, and, significantly, their position underneath the plasterboard shell.

This technique of architectural layering follows the didactic, visually explicative nature of an archaeological site, where the law of superimposition (discussed in Chapter 1) states that underlying layers must be older than overlying strata; the new necessarily must have been deposited on or created on top of pre-existing layers.⁸ In making historic building fabric visible underneath the contemporary

⁸ Edward C. Harris, “The Laws of Archaeological Stratigraphy.” *World Archaeology* 11.1 (June 1979): 111-113.



◀ 4.4: Centre George Pompidou in Paris, France by Renzo Piano, Richard Rogers, and Gianfranco Franchini (1971-1977)



◀ 4.5: Exposed wooden beams with contemporary steel supports. Diocesan Museum in Eichstatt, Germany by Karljosef Schattner. 1977-1982. (*Detail*, May 1985)



◀ 4.6 (far left): Exposed wooden beams in the conversion of an Upper Bavarian peasant house by Atelier Nowack (*Detail*, May 1985)

shell, visitors and readers of the architectural journals understand that the design is a complex one, where the featured project is in fact only a single layer on top of a pre-existing building. The architect that employs windows to the past has accepted that he or she is not the sole designer or architect of the building, and that it is instead a collaborative, accumulative process of old and new that must be visibly expressed in order to accurately depict the building's age and story. The expression of this age, however, rarely moves beyond "old" rather than suggesting a more specific construction period or moment of significance, ultimately providing an overly simplified insight into the building's origins.

3. Revealing and Exposing

The selective revealing and exposing of the layers of windows to the past — that which makes the technique didactic and allows history to be read — can be connected to the tectonic explorations of exposed structure to express construction logic that rose to prominence in the mid-nineteenth century

► 4.7: The window to the past selectively reveals only the arch of the doorway, not the rest of the masonry wall. Raventos i Blanc Winery Expansion in Penedes, Spain by Jaume Bach and Gabriel Mora (*AR*, July 1990)



and into the twentieth. The importance of articulating construction means and materials in architecture began with the Greco-Gothic ideal of the seventeenth century and continue into the present, as architectural historian and critic Kenneth Frampton asserts in his book *Studies in Tectonic Culture*.⁹ This desire to render structural elements visible and rather than hidden and camouflaged with decorative ornament grew over the course of the nineteenth and twentieth centuries. The exposed structure of the Centre George Pompidou (1971-1977, Renzo Piano, Richard Rogers, and Gianfranco Franchini) was completed nearly contemporaneously with the precursors to the “window to the past,” where historical building fabric, in particular structural members and load-bearing masonry walls, was left exposed as a didactic display of both history and tectonics. (Figures 4.4, 4.5, and 4.6) The expression of these elements at both the Centre Pompidou and the 1960 exposed timber buildings was also an attempt to achieve material authenticity and to “truly” depict a building’s fundamental components.

Unlike the projects and architects that Frampton examines in *Studies in Tectonic Culture*, windows to the past are not exclusively tectonic, nor do they indiscriminately expose historic building fabric. Instead, the technique is selective in what it reveals and conceals; the window to the past in the expansion of a winery and education center in Penedes, Spain by Jaume Bach and Gabriel Mora (*The Architectural Review*, July 1990), for instance, only articulates a rectangular frame of white plaster around a brick arched doorway. (Figure 4.7) The frame of the window to the past does not extend along the wall, nor does it follow its curved form; instead, it selectively showcases and exposes this single threshold and conceals its surrounding elements, juxtaposing the rounded frame of the existing doorway with the rectilinear one of the new intervention. That which is exposed and revealed can be seen and read, but that which is covered is left to the imagination. Hidden elements are implicitly understood as historic, but are not visually and architecturally announced as such; rather, like photographs where the frame crops out excess information, these features are left inaccessible. Windows to the past elicit selective understanding of the past, edited by the most recent contributor to the building.

⁹ Kenneth Frampton, *Studies in Tectonic Culture* (Cambridge, MA: The MIT Press, 1995).

a. (Questionably) Valorizing Through Exposing and Framing

By uncovering historic building fabric, windows to the past have the potential to do more than architecturally express the building's history; exposing and framing the existing fabric can valorize the historic fabric, showing that it has value because of its age, materiality, texture, or color. When historic building material is left uncovered, the architect is allowing it to visually contribute to the project, accepting that historic architecture is relevant, worthy of being seen, and able to be integrated in contemporary designs. By then using the historic fabric as a generator of design decisions to create contrast, the architect further supports the importance of the historic building, elevating its significance by framing it and drawing attention to the historic contents of the frame. These strategies — the revealing of historic building fabric, the coordination of design and material decisions in consideration of the existing building, and the eventual framing of the historic building substance ultimately validate the historic building and, to a greater extent, historic architecture as a whole.

However, windows to the past only valorize historic building material within the context and frame of the new; historic architecture is not valued alone, but instead for what it can contribute to the space — ostensibly little more than texture, materiality, and color. Cramer and Breitling suggested that the exposing of historic building fabric is often only an “atmospheric effect” with minimal “actual historical value;” they claimed that the technique has been “exploited by interior designers” designing for the retail sector.¹⁰ The popularity of windows to the past for Cramer and Breitling is nothing short of “uncanny,” but the “messages they convey is limited... because no indication of the meaning of the fragment is provided.”¹¹ The authors attempted to form a link between the programmatic uses of the projects that employ this revelatory technique — what they define as commercial institutions such as shops, bars, and restaurants — and the superficial, purely aesthetic nature of the treatment. Their contentions are reminiscent of the critics of the Townscape movement, one of the early influences that led to the development of “windows to the past,” who held that the movement was devoid of a theoretical background and only addressed the visual picturesque. A window to the past and the historic fabric contained within it are, in the eyes of the treatment's critics, reduced to “decoration, obviating the need for art installations.”¹² History and historic architecture become objectified, commodities to be viewed instead of spaces to be used.

Yet Cramer and Breitling present several problematic arguments. While windows to the past are often used in commercial settings, my research in architectural journals suggests that the treatment is most common in cultural institutions such as museums, libraries, and cultural centers. Although my research is not intended to be an accurate reflection of the built environment but rather a depiction of how these projects were promoted and disseminated by the architectural press, it is clear that this treatment was employed in a wide range of projects of private and public use. In these settings, particularly in cultural institutions, where the goal is to provide educational and cultural resources, the architectural technique

¹⁰ Cramer and Breitling, *Existing Fabric*, 115.

¹¹ *Ibid*, 143-144

¹² *Ibid*, 146.

is intended not for the exclusively superficial reasons of being trendy or decorative, but because it didactically seeks to inform visitors (and readers of the journals) of the building's age. This implication of history through layers of architectural materials renders plaques, tags, and other "indication[s] of the meaning of the fragment" irrelevant and unnecessary.

Furthermore, the author's assertion that windows to the past are little more than eye-catching "decoration" used for "atmospheric effect" greatly minimizes the importance of texture and materiality in architectural and preservation design. Textures and surfaces are able to communicate ideas and intentions equally as clearly as formal and programmatic choices, and their use and visual appearance has cultural and social considerations as well as aesthetic. Art critic and aesthete John Ruskin was "acutely aware" of the significance of texture and materiality in his book *The Stones of Venice*, where he attempted to survey, draw, and document historic buildings in Venice, "stone by stone... touch by touch."¹³ Ruskin was intrigued not only by the haptic, tactile nature of the stones, but of everything that their visual presence attested to — their orientation, place of origin, manner of production and assembly. Materials, particularly in historic buildings, are often a reflection of local resources — timber framing, for example, was only possible where trees were abundant, and certain stones such as marble and granite were not readily available in locations lacking the correct geologic conditions for the formation of marble. Architects and critics have continued to explore textures and material properties, even as technology has changed over the centuries; in preservation design in particular, materials and their conservation are often paramount to the concept of authenticity and original design intention.

Finally, the textures and materials that are exposed in windows to the past imply craftsmanship — a skill that has dwindled in the latter half of the twentieth century and early twenty-first century, particularly as digital fabrication and construction have come to replace what was once done by hand. As professor of furniture design at the Royal College of Art in London David Pye lamented in his seminal book, *The Nature and Art of Workmanship*, in 1968, materials that are the result of mass production possess a "dismally restricted" range of qualities: they "lack depth, subtlety, overtones, variegation, diversity..."¹⁴ For Pye, hand-crafted materials imply a "risk" whose aesthetic quality is "free" and appealingly unrestrained, in contrast to the "certainty" of materials produced in large quantities.¹⁵

Indeed, historic construction materials such as brick, stone, mortar, wood, terra cotta, and plaster are varied in texture, form, and color, especially when compared to the uniformly smooth and monotone properties of today's drywall, steel, and glazing. Traditional building materials heighten the haptic experience and create a sense of depth of space and palette that is now rarely achievable because of highly mechanized production processes. By including windows to the past in their designs, architects are honoring the handwork and craftsmanship of earlier designers and engineers, who had a more intimate relationship and knowledge of the materials they used than many architects today, although

13 Monika Wagner, "Berlin Urban Spaces as Social Surfaces: Machine Aesthetics and Surface Texture." *Representations* 102.1 (Spring 2008): 53.

14 David Pye, *The Nature and Art of Workmanship* (London, Cambridge University Press, 1968), 19.

15 *Ibid.*, 20.

- ▶ 4.8: The window to the past celebrates the oversized stone cornice of the Ausstellungsgebäude Bruhlsche Terrasse in Dresden, Germany by Auer+Weber (*Detail*, March 2006)



this praise and valorization of the historic building materials at times borders on sentimental and shallow. For example, the Ausstellungsgebäude Bruhlsche Terrasse by Auer+Weber celebrates the dramatic carved stone cornice on the interior of a museum in Dresden, Germany by framing its oversized, elaborate moldings with white floating walls.¹⁶ (Figure 4.8) An open mezzanine level allows for closer inspection and appreciation of the architectural element. While even this monumentalization of the historic building fabric could be declared nostalgic, the strategy is nonetheless a reflection of the shortcomings (or perhaps simply the differences) of contemporary architecture today and the strengths of the past.

However, Pye's distinction between the two means of production is true to its moment in time, when designers were mediating between the materials of Modernism and those of history. Those sentiments continued into the early twenty-first century, but today many designers are re-evaluating the concept of craft in the digital age, seeking ways to exploit digital technology and merge it with hand crafts. These experimental methods have yet to be explored in preservation design, and as a result existing building fabric continues to provide aesthetic relief from the monotony of standardized materials.

4. The Transformation of Vernacular

Windows to the past not only valorized historic architecture and its complex aesthetic qualities, but also transformed what had previously been largely categorized as local, vernacular buildings into

¹⁶ "Ausstellungsgebäude Bruhlsche Terrasse." *Detail* (March 2006): 159.

Architecture worthy of features in well-known international professional journals. To complete this transformation, most architects relied heavily on the vocabulary of contemporary architecture and the influence of Modernism to emphasize contemporary architecture's "break" from traditional design; this highlighted the contrast between old and new and instigated a dialogue between the two. As the window to the past solidified its place in preservation design aesthetics in the 1990s, the use of the color white, often in concert with sleek, smooth surfaces, emerged as a typical characteristic that accompanied the technique. Indeed, in the over two hundred examples that were collected in the research for this thesis, an estimated one hundred and sixty employed white as part of the framing elements of "windows to the past," and the majority of those that did not were earlier projects that at times used the treatment unintentionally.

a. The Modernity of Flat and White

The use of white in architecture, long associated with purity and cleanliness in Western traditions, became the default color for the avant-garde of Modern architecture. Early pioneers of the Modern movement including Hermann Muthesius, Henri van de Velde, Otto Wagner, Walter Gropius, Adolf Loos, and Le Corbusier and later theorists including Nikolaus Pevsner, Sigfried Giedion, and Gottfried Semper initially debated the use of color and even employed it frequently, but poor photographic reproductions in the architectural press gave the illusion that most projects were principally white. This "facilitated the reduction of diverse tendencies and contradictions of the avant-garde into a recognizable 'look' that turns around the white wall."¹⁷ White, compared to color, was deemed intellectual, masculine, minimal, pure, permanent, clean, industrial — it embodied the desires of the twentieth century to be modern, to be rational, to be new and innovative.¹⁸ In short, white was precisely what historic architecture, with its decorative finishes and elements, tactile construction materials, and natural use of color, was not. Smooth surfaces — drywall, lacquer, steel, and glass — similarly spoke of the aspirations of modernity. Their homogeneous texture and sheen lacked the irregularities of human production and represented the achievements of mass manufacturing; additionally, they were easily cleaned — a tenet of modernity — and less quickly showed the effects of time. When surfaces could not be rendered flat, a coat of whitewashing could be applied. In the words of Le Corbusier, "COAT OF WHITEWASH. We would perform a moral act: to love purity! ... whitewash is extremely moral."¹⁹ White as an aesthetic choice was one of morality, of cleanliness, and its praise and employment by the Modern movement has made it ubiquitous, as it continues to be in architectural design today.

The consistent employment of white finishes and smooth textures in windows to the past was thus a declaration of modernity and the announcement of a contemporary layer to the building's history. As previously mentioned, the legibility of old versus new necessitated a contrast between the two; if "the complexity of historic building, its materiality, surfaces, and colors already provides for much

17 Mark Wigley, *White Walls, Designer Dresses* (Cambridge, MA: The MIT Press, 1995), 302.

18 *Ibid*, xvi, 192, 284.

19 Le Corbusier, *The Decorative Art of Today*, trans. James Dunnett (London: Architectural Press, 1987), 188, 92.



▲ 4.9: Museum of the Sea in the Canary Islands, Spain by Nieto Sobejano (Detail, March 2006)



▲ 4.10: Museum Moritzburg in Halle, Germany by Nieto Sobejano (*Casabella*, April 2009)

interest on its own,”²⁰ then the logical next step would be to provide contrast to these elements. The majority of materials in historic buildings are organic in tone — shades of gray stone, brown wood, red brick; on the other hand, pure white is nearly impossible to obtain and maintain in naturally-created materials. Indeed, truly white paint was not available until the 1920s with the mass production of titanium white. Prior to that time, white paint was created using various techniques including chalk or gypsum mixtures, zinc-based paints, and combinations of linseed oil and white lead, but the resulting pigments flaked easily, darked quickly, or had red, blue, or yellow undertones.²¹ In this sense, the use of white in contemporary architecture, particularly in “windows to the past,” is not only an aesthetic pronouncement of modernity, but also a technological statement.

²⁰ Cramer and Breitling, *Existing Fabric*: 145

²¹ James L. Garvin, *A Building History of Northern New England* (Lebanon, NH: University of New England Press, 2001), 86-95.



◀ 4.11: A coat of white paint applied to the thick stone walls of the Rubido Romero Foundation in A Coruña, Spain by Abalo Alonso Arquitectos (*AR*, December 2013)

To be sure, the use of white was not exclusively because of its associations with modernity and cleanliness. Because of its reflective nature, white is a particularly appropriate color for spaces with minimal natural light; the solid masonry construction of many historic buildings permitted only relatively small, deep windows that did not provide as much daylight as glazing systems today, and white surfaces help to brighten interiors. Nieto Sobejano's Castillo de la Luz in the Canary Islands, Spain used shell-like white partition walls on the interior of the ruins of the former fortification to enhance the light brought in from punctured windows and skylights; their project in Hall, Germany for the Moritzburg Museum used similar framing techniques and specific lighting to achieve a similar effect. (Figures 4.9 and 4.10) While Le Corbusier notes the moral qualities associated with physical and metaphorical whitewashing, the original use of the term — the application of a coat of white paint — was intended to quickly give a homogeneous appearance to a variety of surfaces. Implicit windows to the past (discussed in Chapter 1) continue to use the technique not only to unify distinct surfaces, but more importantly to draw out textural differences that can be better seen through shadows when the entire surface is the same color. A coat of white paint applied to the thick stone walls of the Rubido Romero Foundation in A Coruña, Spain by Abalo Alonso Arquitectos transformed the interiors of a former farmhouse into a unified, brightly-lit space.²² (Figure 4.11) The experiential contrasts between the white intervention and the textured, tonal colors of the existing fabric would only be heightened

²² "Rubido Romero Foundation." *The Architectural Review* 234.1402 (December 2013): 80-81.



▲ 4.12: “Before” image of the Factory Conversion in Rehau, Germany by weber + wurschinger (*Detail*, November 2006)



▲ 4.13: “After” image of the Factory Conversion in Rehau, Germany by weber + wurschinger (*Detail*, March 2006)

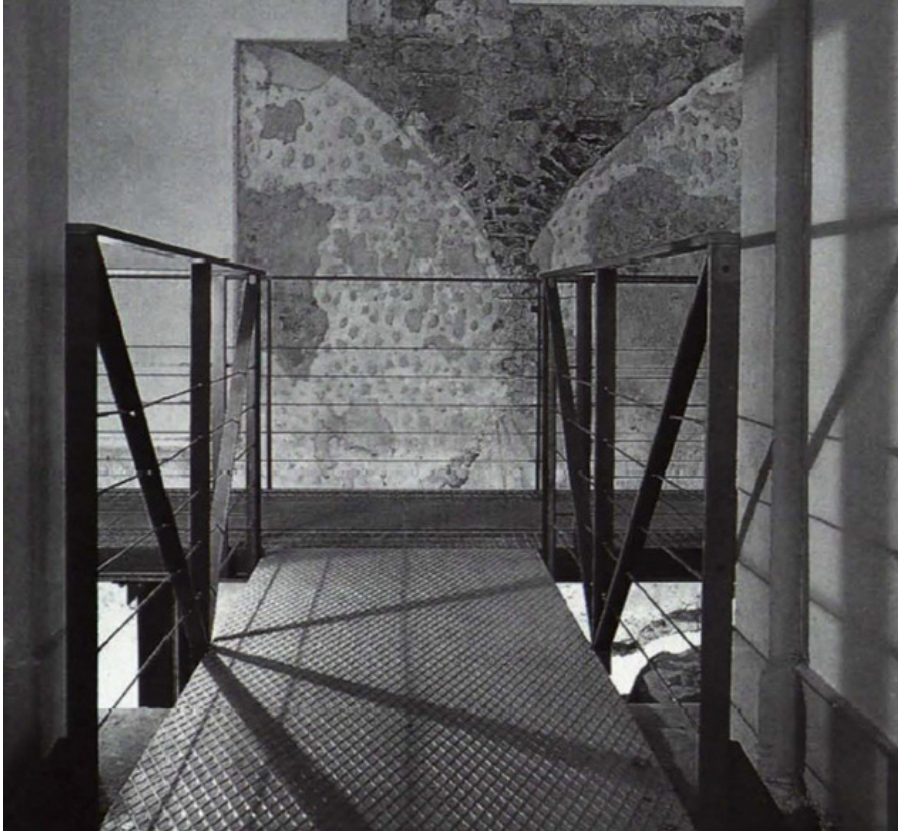
by photography, where images reproduced in architectural journals could be easily manipulated and tweaked to brighten whites and emphasize historical textural variation.

b. The Elevation of Vernacular

The photographs of projects that employed windows to the past highlighted the juxtaposition between the old and new and, implicitly, the transformation of the existing building. This metamorphosis was emphasized by the publication of “before” and “after” images in several journals. (Figures 4.12 and 4.13) For the most part, windows to the past as documented in this thesis frequently appeared in smaller towns and cities throughout Europe that were not particularly noted for their architecture. Building construction often followed local traditions and methods and employed nearby available materials. While the renovated or reused buildings were, at times, local landmarks (although some not even that), they were seldom monumental in size or significant in their architectural contributions on a national level; they were “ordinary buildings that are... rarely objects of much concern.”²³

Many architects involved in their conversion or renovation, however, sought to bring these buildings out of their local anonymity and into international prominence and acceptance into contemporary architectural discourse. As architect Rodolfo Machado commented in his 1976 article in *Progressive Architecture*, traditional buildings were conceived and produced “through a different set of criteria from that for Architecture.” He pondered whether one should “architecturalize” these vernacular structures

²³ Rodolfo Machado, “Old Buildings As Palimpsest.” 57 November 1976: 49.



◀ 4.14: Renovation of the Cloisters in Saint Mang's Church in Fussen, Germany by Werner Lehrburger (*Detail*, May 1995)

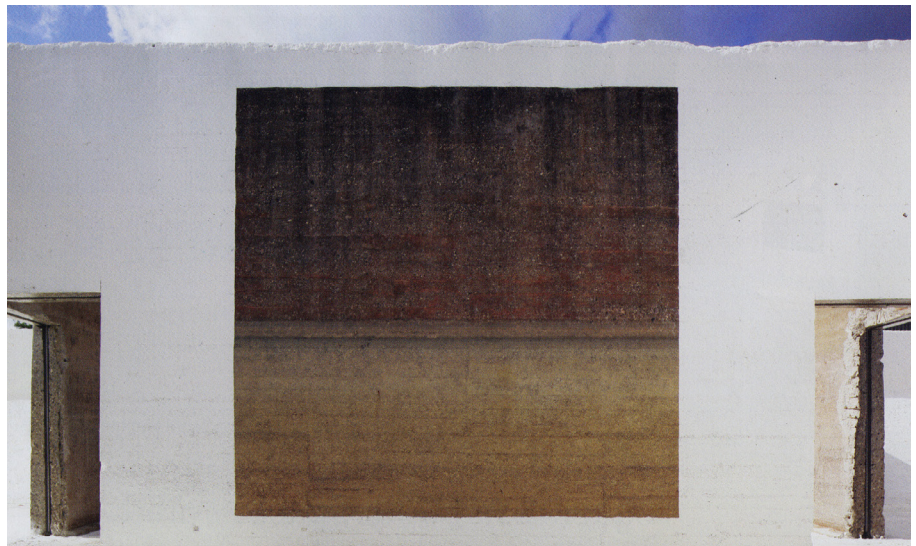
when reusing and renovating them, or “keep them within the original ‘genre.’”²⁴ According to some definitions of vernacular architecture, it would be impossible for a trained architect to intervene and have them remain within the “original genre,” because buildings that have been designed by professional architects are not considered to be vernacular, and by intentionally intervening in any way on these traditional buildings, the architect is already moving beyond its original status. To even further distinguish the building and elevate it to the level of highbrow Architecture, the architect must employ approaches and vocabularies that are easily identifiable as contemporary and photogenic for dissemination in journals — namely white surfaces, steel, lacquer, and glazing. Windows to the past are sites where these vocabularies come together and where the architect, through framing devices and material selection, attempts to transform an existing building into Architecture. The opportunity in these projects is largely one of elevation, not creation.

Yet the elevation of these buildings to the status of Architecture — the point at which they are featured in architectural journals and then disseminated across the world — does not diminish the local relevance of the original building. Windows to the past, through their didactic layering and exposing of building substance, ensure that the design still speaks to the building’s history while simultaneously acknowledging contemporary architectural discourse. The renovation of the Cloisters in Saint Mang’s Church in Fussen, Germany by Werner Lehrburger, featured in the May 1995 issue of *Detail*, framed the various materials and colors of a masonry wall with a combination of white drywall, matte gray

²⁴ Machado, “Old Buildings”: 49.

diamond-cut steel gangways, black steel handrails, and sliding glass doors. (Figure 4.14) The materials used to frame the historic building fabric were mass-produced, easily-obtainable products that are used ubiquitously around the globe. When these components were viewed alone, they suggest nothing of the building's location. It is the historic architecture that is contained within the frames of windows to the past that gave the project its uniqueness and sense of place.

CONCLUSION



► 5.1, 5.2, 5.3: Grindbakken Bunkers in Ghent, Belgium by Rotor (*The Architectural Review*, January 2013)

Since the first depiction of windows to the past in architectural journals in the 1980s, the treatment has become a central aesthetic in preservation design. The popularity of the treatment stemmed from a variety of forces including an interest in reconciling history and modernism through means other than formal ones, the contemporaneous expansion of readership and translation of journals into other languages, the introduction of color photography in trade publications, the ability of windows to the past to capture both old and new in a single image, a desire to recuperate and appreciate the craft in historic architecture, and the realization that the aesthetics of contemporary architecture — namely white, smooth surfaces — did not need to be sacrificed to showcase the existing building. Despite the frequent usage of windows to the past throughout Europe at the turn of the twenty-first century, not all projects employed the treatment as a way to critically engage with history. While the successful windows to the past functioned as both a design strategy and a didactic tool to reveal the age of the building, the less convincing uses allowed the visual nature of the technique to overpower its interpretive possibilities, making its use superficial and the existing building an object. Understanding the relevance and possibilities of windows to the past is even more relevant than ever before: renovation projects have become increasingly attractive during the economic recession of the late 2000s, readership of online journals has continued to grow, and photography as a means of visually communicating a project has become even more critical than ever before.

1. A Qualitative Evaluation

The most thoughtful employments of windows to the past curated the revealed elements to expose different types of information, critically engaging with the existing building and allowing it to be read in several ways. The success of the technique lies in the amount and type of information that the windows reveal; if a window to the past opens to show a swath of existing brick behind a new white wall, the audience understands nothing more about the historic building other than the existence of a single brick wall. While the presence of the brick is an acknowledgment of the

existing building and implies the hand that constructed the wall, the contents of the window to the past are limited in their expression as a portion of a historic building. The design of the Distilled Baltic Restaurant in London by Seth Stein, discussed in Chapter 3, integrated the existing brick wall as little more than a backdrop for a sculptural lighting fixture. The architects of the Grindbakken Bunkers by Rotor in Ghent, Belgium (featured in *AR* in January 2013) even further exploited windows to the past, painting the concrete walls of the former storage bunker white but creating “islands” around points of interest such as “a joint between two pours of the concrete; in other spots, lichens and other flora, and human interventions in the form of graffiti.”¹ (Figures 5.1, 5.2, and 5.3) The “islands” were left exposed to visitors and were determined by “experts on site visits,” but the otherwise lack of contemporary intervention — the project has no roof nor program other than as an art installation — leaves the spaces difficult to interpret. The exposed joints and graffiti are difficult to place within the larger narrative of the existing building, and the repetition of windows to the past in each room renders the technique a trope. The powerful, didactic nature of windows to the past is lost and where it can be pieced together, it builds an interpretation that is not based on the existing building and its use or construction but rather on the aesthetic results of its disuse and decay. Here, at its worst, windows to the past are nothing more than pre-existing art on a wall. The existing building plays a very constricted, prescribed role in the design process, and the employment of a window to the past is a superficial signifier of preservation so that the architect or designer can appear to have considered the existing building at the level of a detail.

On the other hand, if the window to the past is used more selectively to expose a significant element or moment within the building — an arch, a doorway, the transition between one historic addition and another, even the peeling away of several layers of paint — the audience can comprehend more about the existing building and its structure, circulation, building sequence, intended appearance, or color scheme. The complexity of what is revealed also reflects the architect’s specific and careful attention to the existing building, employing the treatment as a site-specific design decision rather than a preconceived strategy to imply consideration of the historic building. Projects with successful windows to the past allow historic preservation design and the difficulties that are associated with it, in particular the need to consider the existing materials, structure, and forms, to influence the design. They highlighted the new building and celebrated its presence, allowing it to be read in multiple ways.

For instance, the Carnegie Library in Waterford, Ireland by McCullough Mulvin Architects employed windows to the past throughout the entire project, celebrating the visual appeal of the brick walls and whitewashing the textured wood roof framing. In contrast to the repetition of windows to the past in the Grindbakken project in Ghent, the design of the library moved beyond the purely visual aspects of the historic building and its surfaces. The architects chose to celebrate other attributes of the existing building, in particular the building’s structure, by specifically framing the curved portions of the early twentieth-century brick arches that supported the historic building and its new addition and renovation. (Figure 5.4) Readers and visitors understand

1 Andrew Mead. “White Out: Grindbakken Bunker.” *The Architectural Review* 233.1391 (January 2013): 46-47.

► 5.4: On the far right, a window to the past exposes the brick masonry arch. Carnegie Library in Waterford, Ireland by McCullough Mulvin Architects (*Detail*, March 2005)



the textural, formal, and structural role of the historic building through the exposed portions, providing an outlet or window through which to visually reconstruct what had been there. As previously mentioned in Chapter 3, the windows to the past functioned as a point of departure for the rest of the project, where openings in new partitions revealed circulation systems and spaces beyond. At its best, the window to the past can be the inspiration for an entire project.

The successful and careful use of windows to the past reflects the architect's ability to select, frame, and capture an idea as a photographer does by removing excess information and highlighting and emphasizing the key elements. This is not to say that every successful employment of the treatment must expose a groundbreaking, revolutionary moment or detail in the historic building or that it must influence or be symbolic of the rest of the design, but the location of the opening of the contemporary intervention is one that requires thought and precision. The well-placed window to the past at L'île Degaby off the coast of Marseille, France by Atelier Mossegimmig (published in *Detail* in November 2009) exposed the stone arch, keystone, and transom window over a doorway. (Figure 5.5) The published image implied not only the coming together of the old and the new and the material and textural components of the existing building, but also the structural strategies that gave the doorway its form. If the window to the past were placed not above the arched doorway but instead on either of the side walls leading to the door, the technique would expose similar stone masonry construction and would still didactically inform

- ▶ 5.5: Exposed door frame and transom window. L'île Degaby near Marseille, France by Atelier Mossegimmig (*Detail*, November 2009)



the audience of the building's age, but would provide less information about the tectonics, depth, and complexity of the arch and its associated construction. The power of a window to the past lies not only in its aesthetic qualities, but also in its ability to didactically express the complexity of the historic building. The existing building must be understood and engaged, but not exploited.

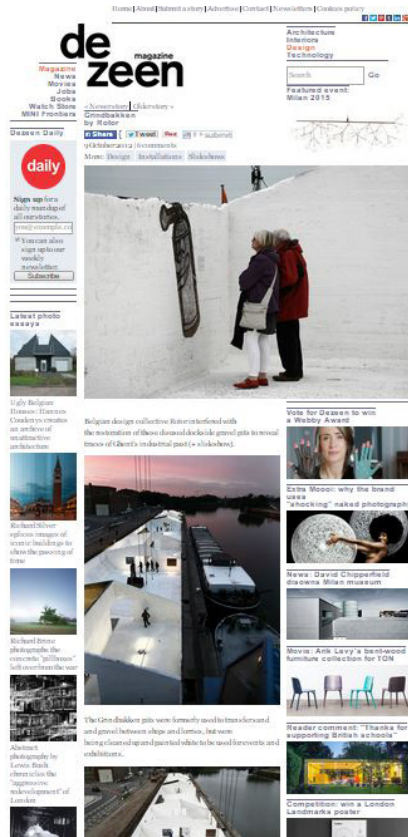
2. Looking Forward

a. The Printed and The Digital

The qualitative evaluation of windows to the past is even more relevant as we move into the digital age and as renovation projects become more common and widely publicized. Architectural journalism, like other media, struggles to balance quality news coverage and keep up with the pace of online journals and digital newsletters.² Today, ideas, techniques, and potential precedents in architecture are disseminated faster than ever, and while this thesis deals exclusively with windows to the past in printed architectural publications, online apps, blogs, and newsletters are the way of the future. In fact, my initial interest in windows to the past stemmed from its prevalence in digital media.

A brief survey of three websites, Dezeen, ArchDaily, and Archlovers, revealed the extensive use of the treatment and coverage of projects that were later featured in printed publications. The Grindbakken Bunker project by Rotor, for example, was featured on Dezeen in October 2012, three months prior to its publication in *The Architectural Review*. (Figure 5.6) The three-month lag between the two articles is likely due to the longer publication timeline for paper journals, but the images that were published in both journals were identical and were taken by the same photographers. Additionally, the feature in Dezeen was largely a collection of images with a short description by a staff editor and a longer text provided by the architect; the piece in

² The Architectural Review, for example, keeps readership statistics on both its printed and online presence; according to 2013 figures, the global readership of the journal was 60,000 people, but its social media networks witnessed many more readers and viewers. Its blog on a tumblr site alone received over 140,000 visitors in 2013. Accessed via http://www.architectural-review.com/Journals/2013/07/24/1/u/n/The-Architectural-Review-Media-Pack_2013_Digital-Version.pdf

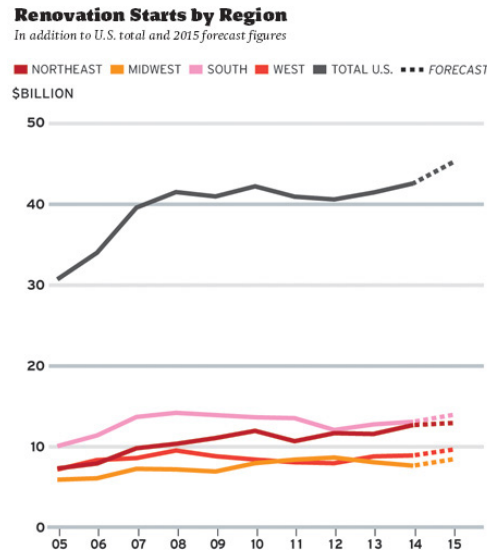


◀ 5.6: Grindbakken Bunkers featured online on Dezeen on October 9, 2012

The Architectural Review posed a more nuanced examination of the project. The time afforded by the printed journal allowed for a higher quality of news coverage, while the rapid pace at which projects are featured, disseminated, and shortly thereafter placed in the digital archive creates a boom-bust cycle in which projects are cursorily highlighted and then just as quickly forgotten.

Yet comparisons between printed and digital publications are complex and move beyond quality of writing and readership counts, and the relationship between the two media is regularly evolving as printed journals develop robust online presences. Ultimately, digital publications provide two significant differences relating to windows to the past: they appeal to a broader audience because of their accessibility and reliance on images rather than text to convey a project (even more so than printed journals), and they simultaneously provide venues for smaller, more local firms to obtain exposure. This publicity is particularly relevant for the designers of windows to the past, who tend to work at smaller, more local practices (see Chapter 2 for a discussion of firms that commonly used the device). Projects, regardless of size and architect, are featured digitally and are accessible to anyone. In contrast to the subscription-based articles and archives of *AR*, *Casabella*, and *Detail*, where access to the printed version of the publication must be paid for, (although certain articles can be read for free online) the majority of online journals are accessible to all at no cost. This democratization of both

► 5.7: Renovations in the United States peaked during the economic crisis between 2007 and 2010. (*Architectural Record*, February 2014)



featured firms and projects and access to articles creates opportunities for design experimentation, broader influences, and a better understanding of the construction and design market.

Although the quality of the work that is profiled online may vary, architectural photography and the framing of space plays even a more significant role in digital journals than it does in printed ones. Images, more so than entire articles, are circulated online on websites such as tumblr and Pinterest; if, in a printed journal, the image of a renovation project needed to include both existing and intervening architectural designs within a single image in an entire spread, then this is even more critical for digital publications. The need to express an entire project within one photograph is thus more urgent than before, and windows to the past continue to provide an aesthetically pleasing solution to this problem. Additionally, the ease of manipulating digitally-produced images heightens the required visual appeal of photographs.

3. Preservation Design, Uncritically Legitimized

Given the ever-increasing number of digital architectural publications, it is difficult to conclude whether windows to the past have become even more prevalent in preservation design in the digital age. However, the economic crisis of the late 2000s and early 2010s resulted in a similar construction market to the 1970s, when existing buildings and their renovation and reuse made them more economically attractive. (Figure 5.7) Existing buildings have become even more appealing at a time when many firms and clients are looking to sustainable and “green” building practices. This information and the knowledge that the appearance of windows to the past in printed journals increased dramatically from 2000 to approximately 2013 together imply that preservation design, particularly when employing windows to the past, has slowly worked its way into the narrative of architectural discourse. Indeed, today windows to the past as a design technique have been employed and published across the globe, with projects in the



◀ The Waterhouse at South Bund in Shanghai, China by Neri & Hu Design and Research Office (*The Architectural Review*, December 2010)

United States, China, and Latin America—some of the fastest-developing countries in the world, but where preservation is not only informal but also often unconsidered. (Figure 5.8)

Yet the way these projects were featured in publications, whether digital or print, was through photography as a visual, two-dimensional communicator of complex, three-dimensional space. From the unintentional use of the detail in the 1950s through its emergence in the 1980s and popularity in the 1990s and 2000s, imagery has played a key role in the dissemination of the technique. As discussed in Chapter 2, the introduction of color photography and reproduction actively engaged viewers through the refined expression of texture and surfaces of old buildings and their contrasting contemporary interventions. The ability to suggest the tactile, haptic nature of historic building material in “windows to the past” on a flat, smooth surface — the paper of architectural journals — allowed the reader to be immersed in the design without actually visiting the space. Similarly, the didactic depiction of history in “windows to the past” can also be understood without an in-person visit. “Windows to the past,” whether seen in person or in a publication, were dynamic in their capacity to enliven a page. By expressing texture and history in a single image, preservation design was made easily accessible and comprehensible to a wide audience.

For architects, windows to the past provided a design opportunity to engage with the existing building in a way that contrasted, if not heightened, the experience with contemporary intervention. The use of contemporary building materials, in particular white drywall, blackened steel, and reflective glazing,

contrasted with the textured, uneven, tonal materials of historic building construction. The selective nature of what is revealed and concealed in windows to the past creates opportunities to explore, define, and curate the narrative that is told through the openings in the contemporary design.

When executed thoughtfully, the revealing of historic building fabric, the coordination of design and material decisions in consideration of the existing building, and the eventual framing of the historic building substance ultimately validate the historic building and, to a greater extent, historic architecture as a whole. The technique can reconnect architects to craft, context, and *baukunst*, or “building art”, and can engage viewers and readers by making history visible, tactile, and accessible. Yet windows to the past always expose the existing building within the frame of the new construction, and when this is done for purely aesthetic rather than also didactic reasons, the results are superficial and simplistic.

Unfortunately, because of the limited attention given to preservation design and its history and theory in contemporary architectural discourse, little analytical attention has been given to successful design strategies, with windows to the past among the most prevalent approaches. Few architectural journals, whether digital or printed, critically examine and evaluate preservation design and the way that it does or does not engage with history. Most authors do not differentiate between superficial, exploitive uses of windows to the past and instances where it has been thoughtfully employed and instead laud the architect’s attention to the existing building.

While there is a clear, positive shift in the depiction of preservation design in architectural media, there is an ever-increasing need to better understand the relationship between the existing and the intervening. This thesis begins to fill this void, identifying the historical influences of this design approach, probing its development and evolution, critically discussing the methods and implications of its use, and finally evaluating its impact, both positive and negative, on architectural design which engages old building fabric in the context of new construction. Preservation design can only be truly be accepted into contemporary architectural discourse when a more critical assessment of preservation design strategies, including windows to the past, is broadly accepted and employed.

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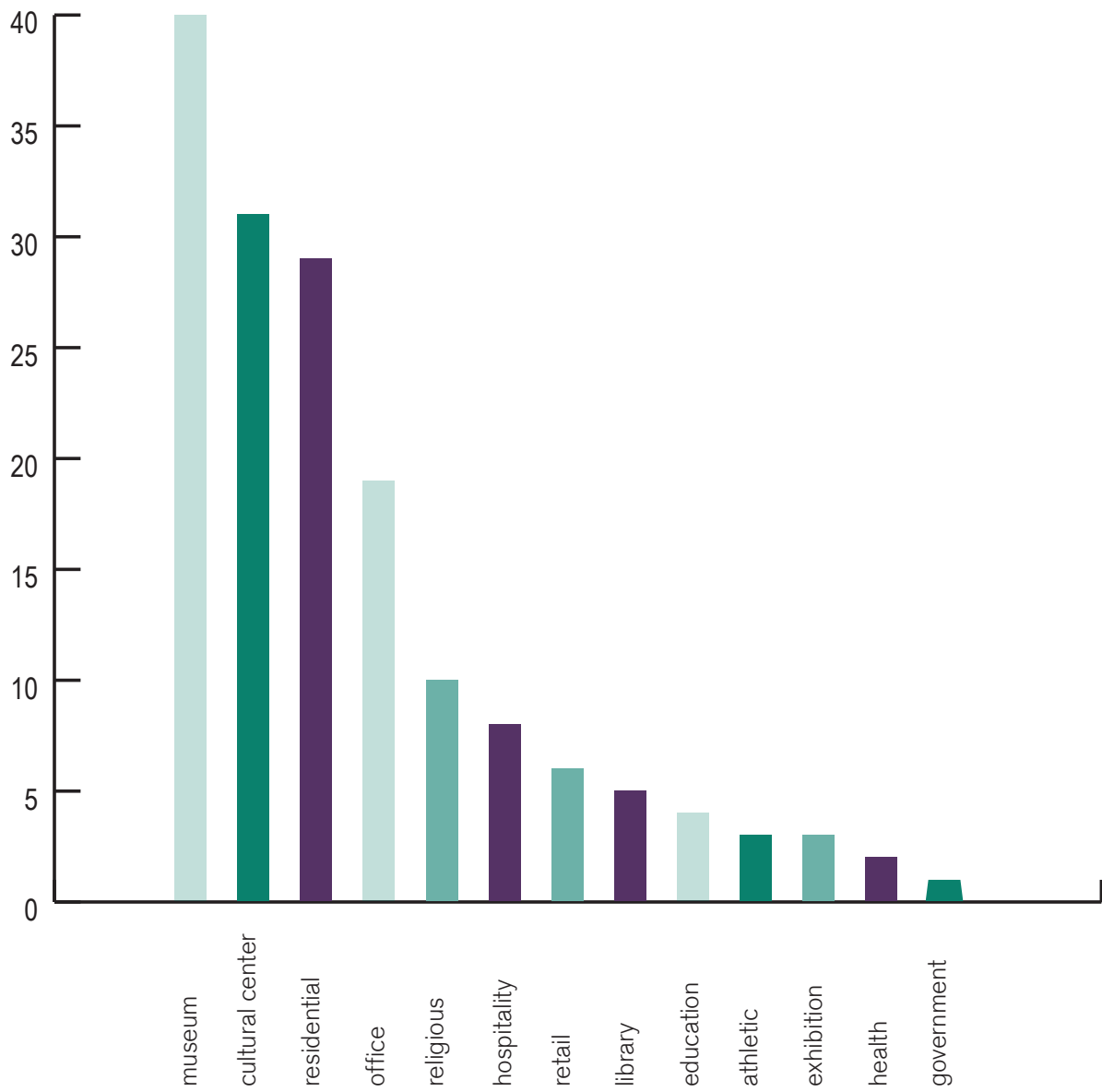
Wigley, Mark. *White Walls, Designer Dresses*. Cambridge, MA: The MIT Press, 1995.

Woods, Mary . "The First American Architectural Journals: The Profession's Voice." *Journal of the Society of Architectural Historians*, Vol. 48, No. 2 (June 1989): 117-138.

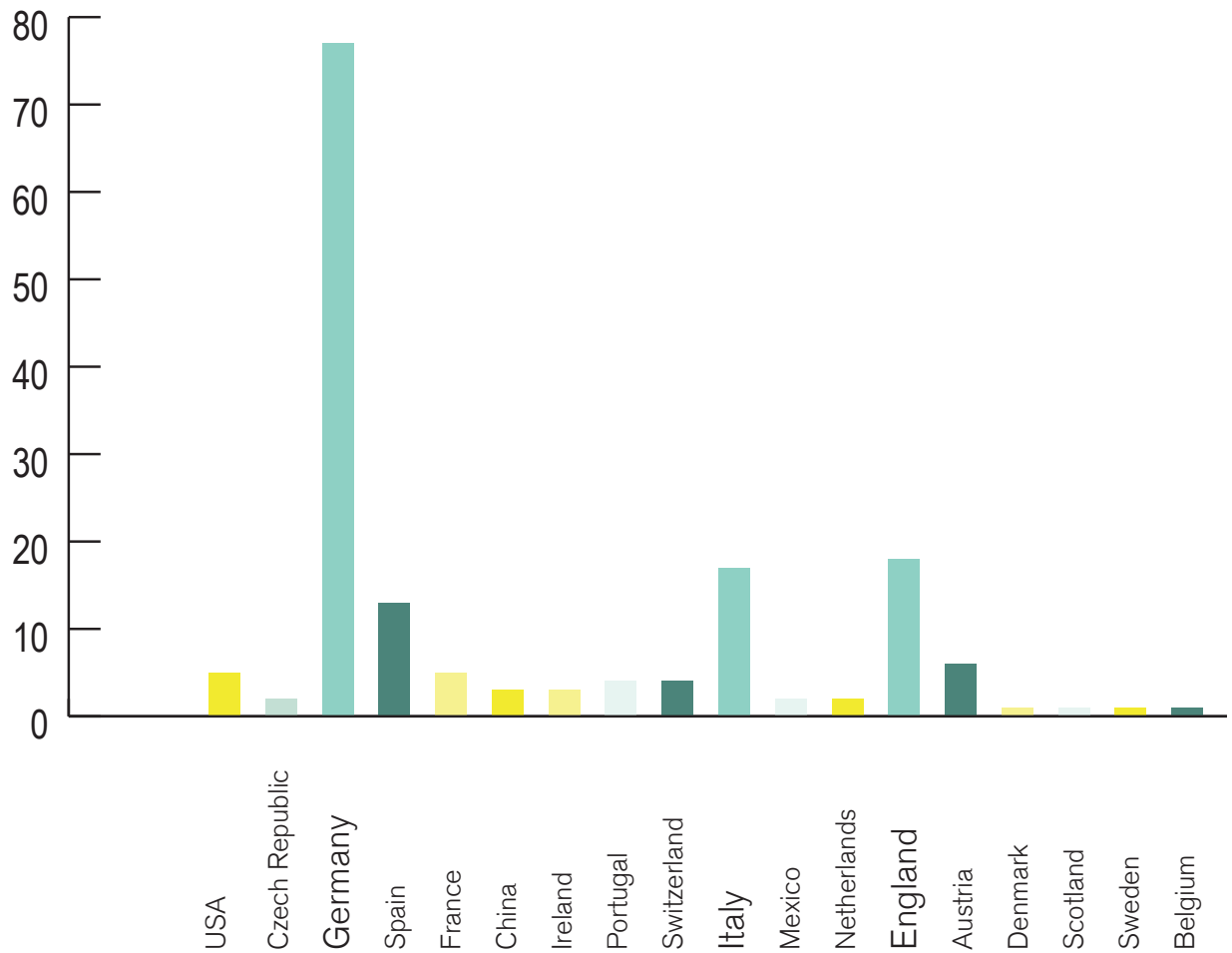
Zimmerman, Claire. "The Monster Magnified: Architectural Photography as a Visual Hyperbole." *Perspecta* 40 (2008): 136-147.

APPENDICES

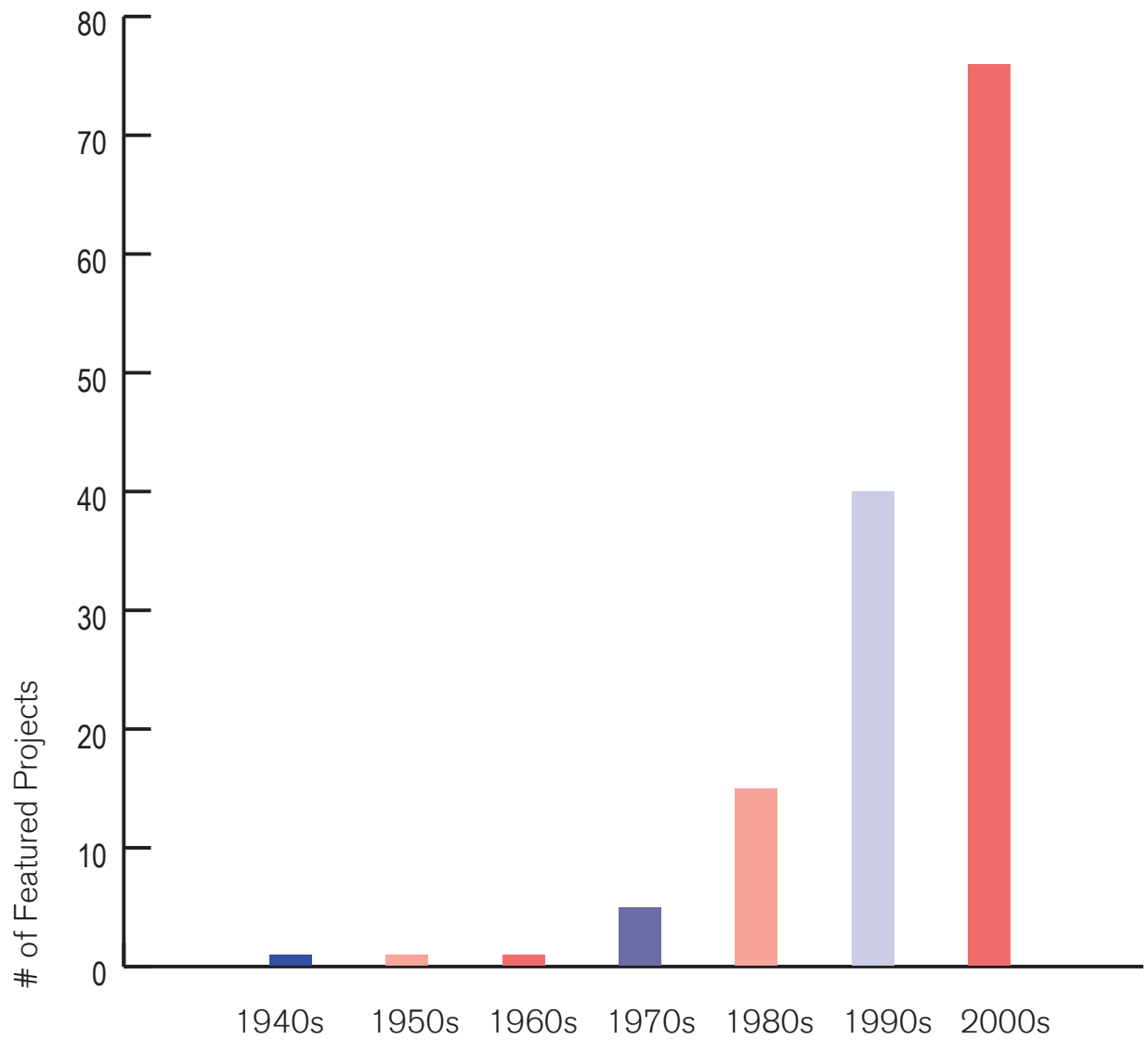
Frequency of Building Types



Prevalence of Windows to the Past by Nation



Rising Popularity of Windows to the Past



Journal Documentation Fiches

Park Avenue Armory

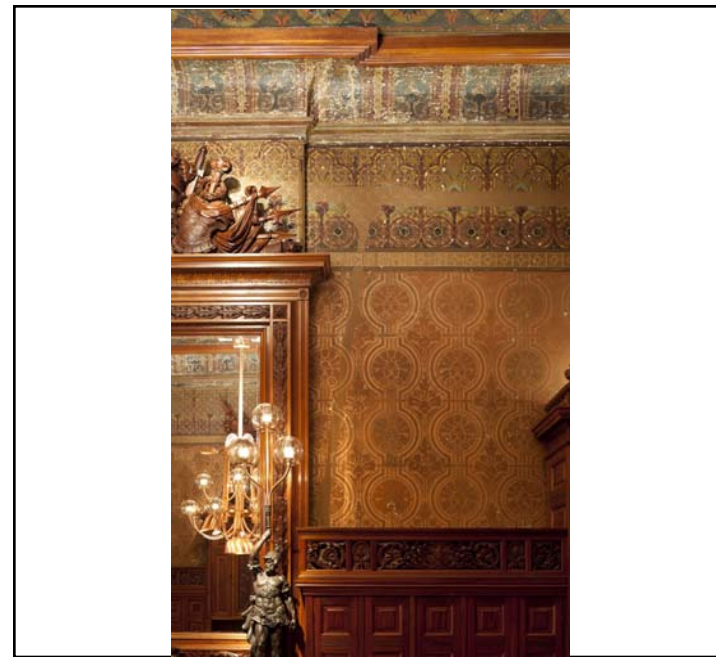
Park Avenue Armory

Image No.: 1

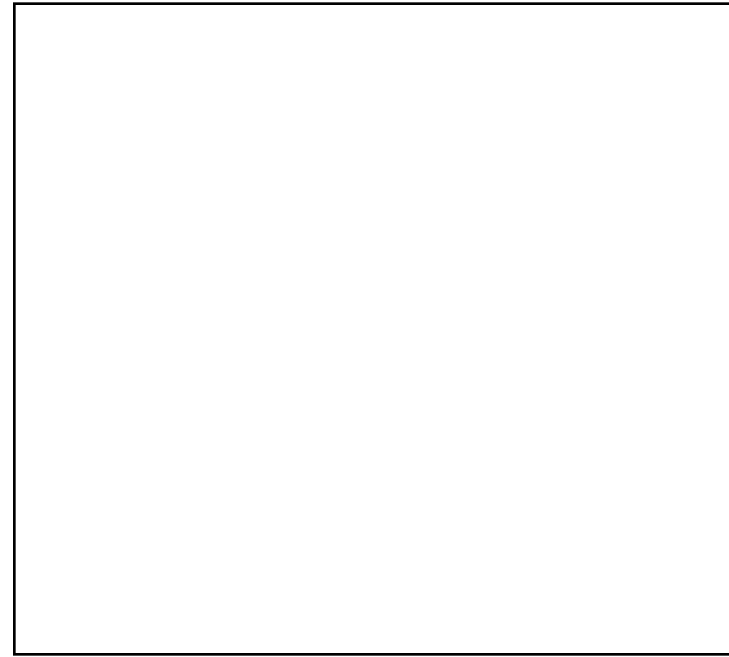
Volume/
Issue

Journal: Arch Record

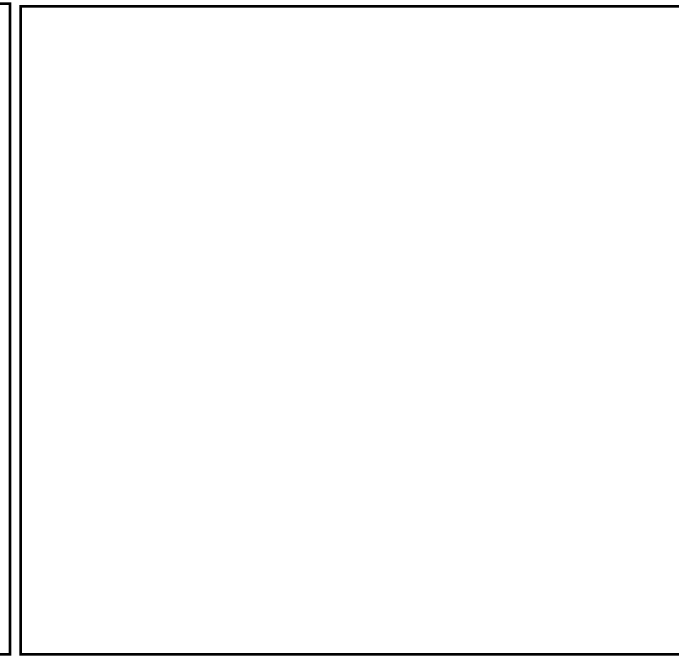
Date: Feb 2012



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Herzog de DeMeuron

City New York City

Country USA

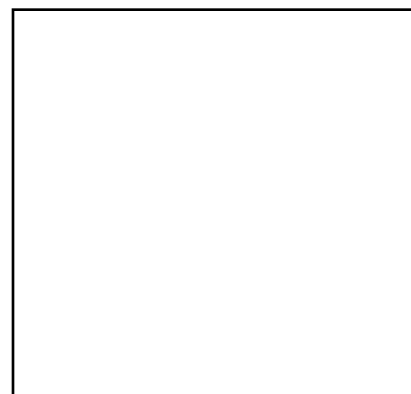
Author Suzanne Stephens

Photographer James Ewing

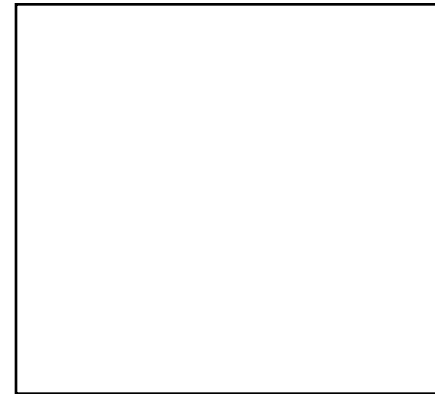
Type

Project Date

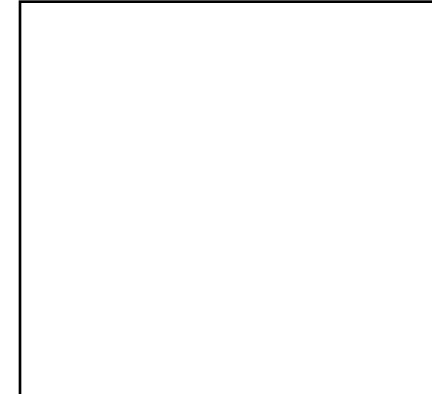
Notes \$200 million budget, only \$84 used



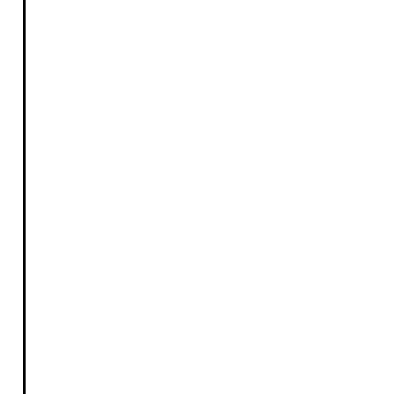
whole image 2



detail image 4



detail image 5



detail image 6

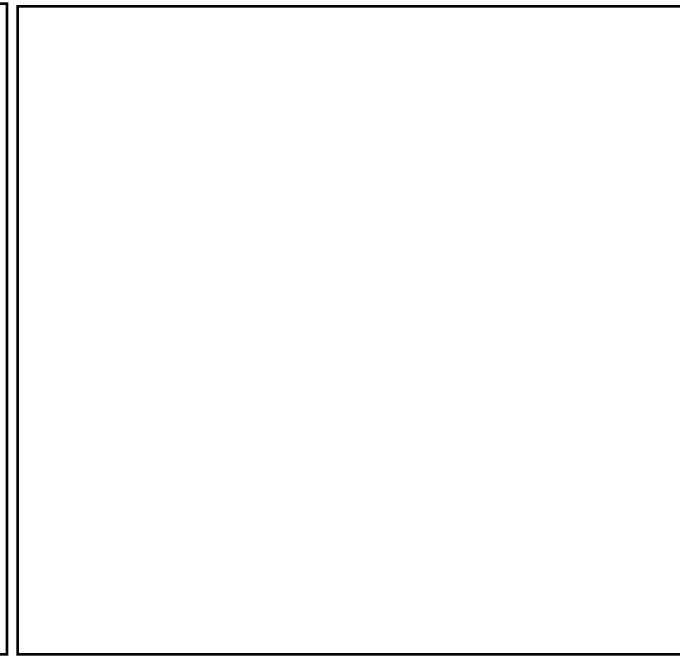
Stationary Shop in Prague

Stationary Shop in Prague

Image No.: 2 Volume/ Issue Vol 2011, No 5

Journal: Detail (English)

Date: Sept/Oct 2011



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect A1Architects, Prague

City Prague

Country Czech Republic

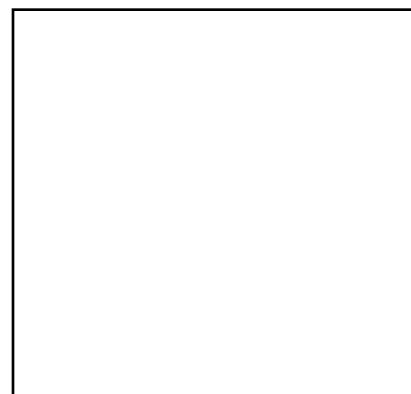
Author

Photographer

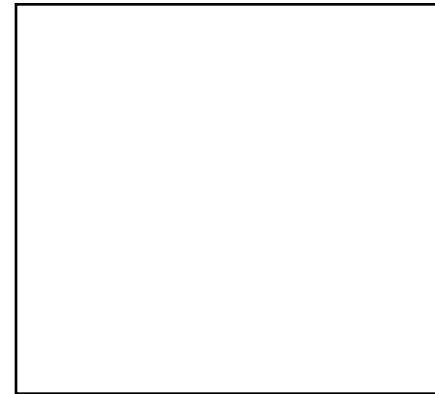
Type reveal of wall finish; whole building

Project Date summer 2010

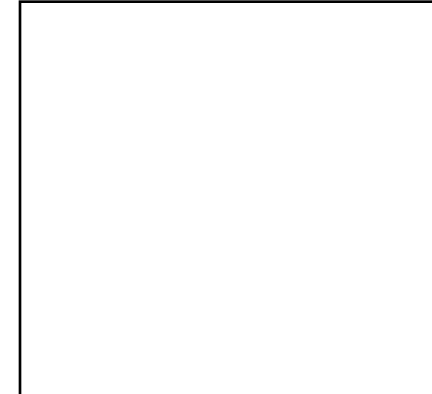
Notes



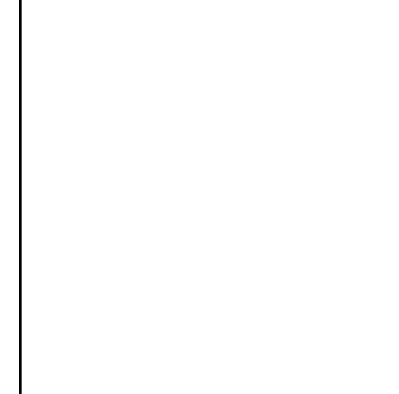
whole image 2



detail image 4



detail image 5



detail image 6

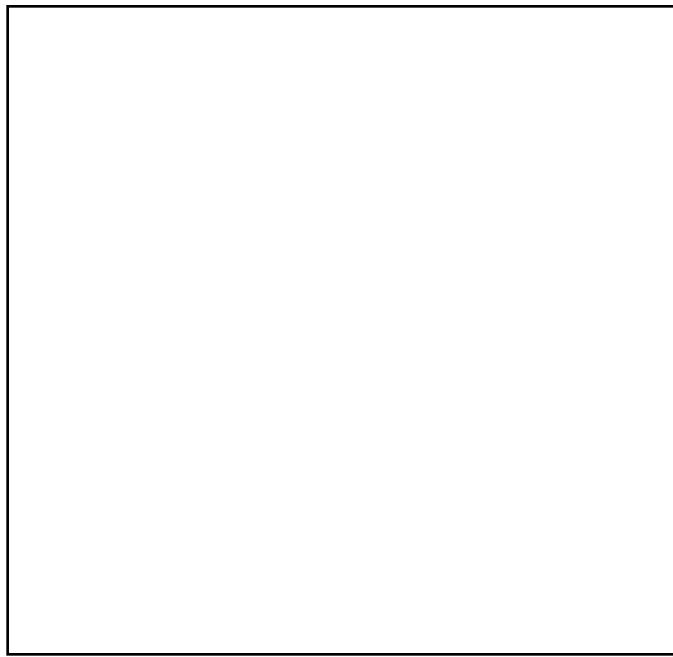
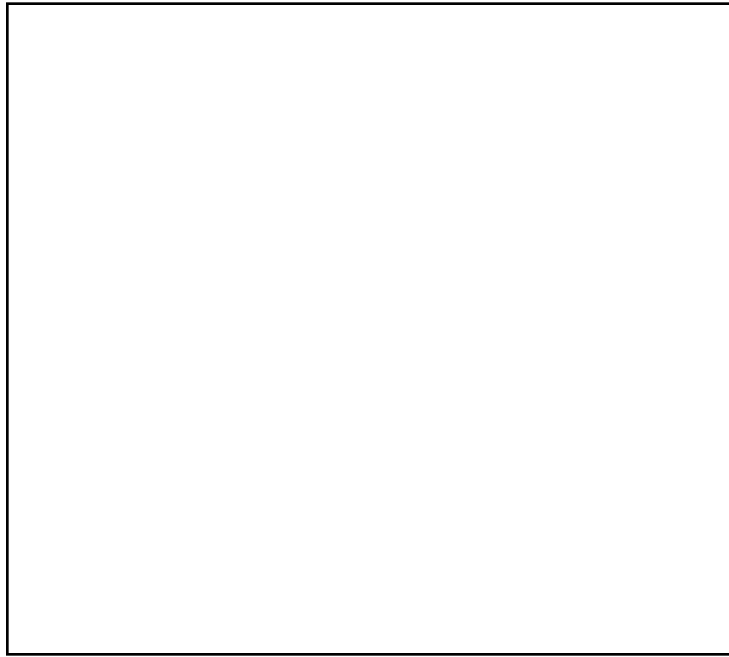
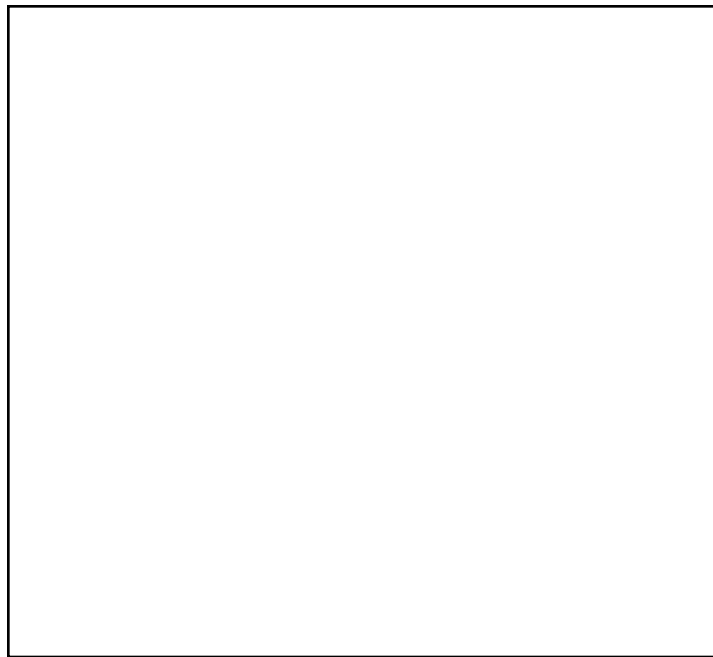
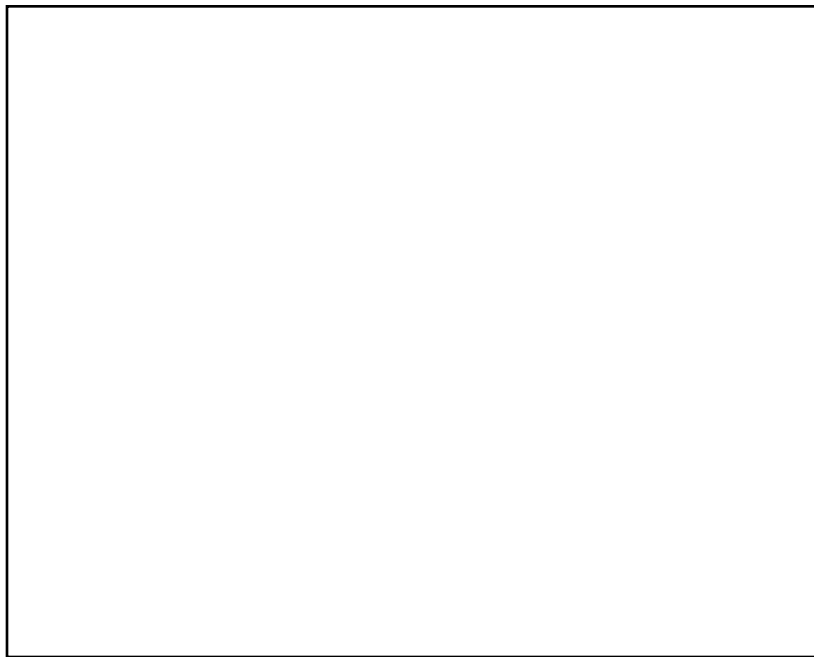
extension to Albertinum

extension to Albertinum

Image No.: Volume/ Issue:

Journal:

Date:



detail image 1

detail image 2

detail image 3

Insert Picture

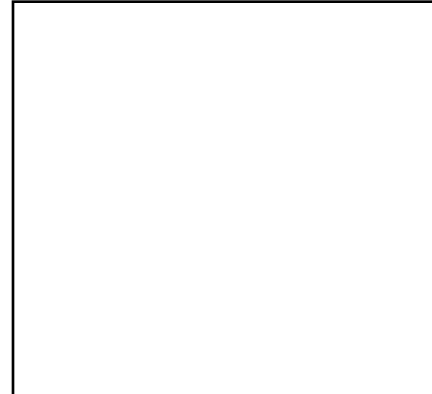
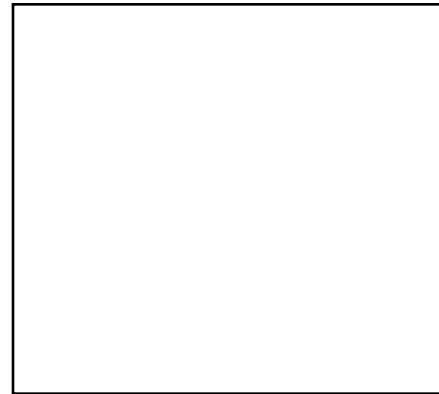
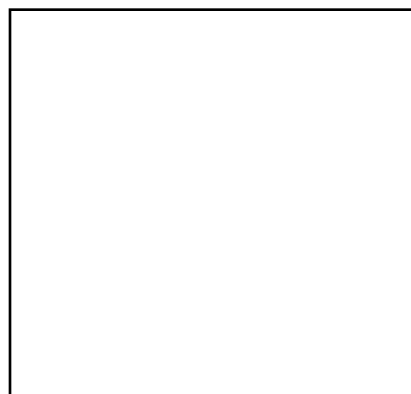
Export Picture

Architect Volker Staab
City Dresden
Country Germany
Author Sabine Drey

Notes courtyard is enclosed with story above, and cornice of formed roof is revealed

Photographer
Type edge/cornice reveal

Project Date 2010



whole image 2

detail image 4

detail image 5

detail image 6

Museum of navigation

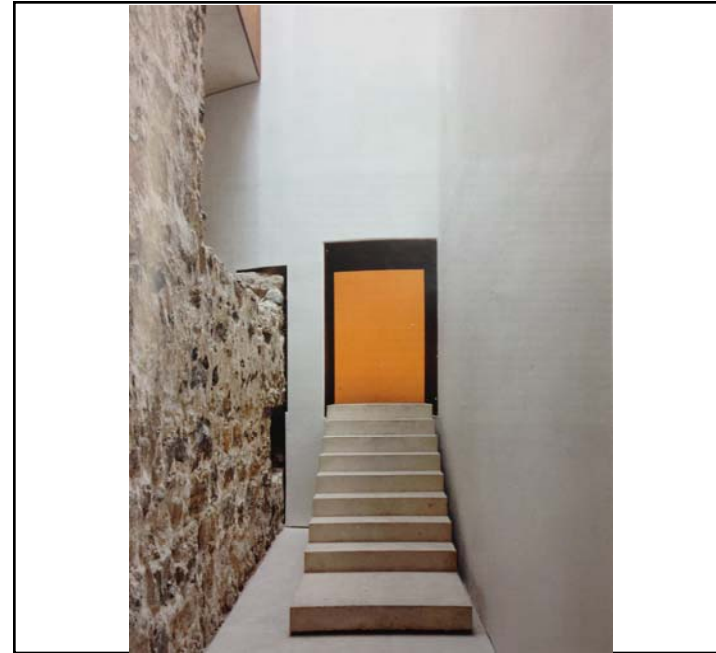
Museum of navigation

Image No.: 4

Volume/ Issue 2010 vol 1

Journal: Detail (English)

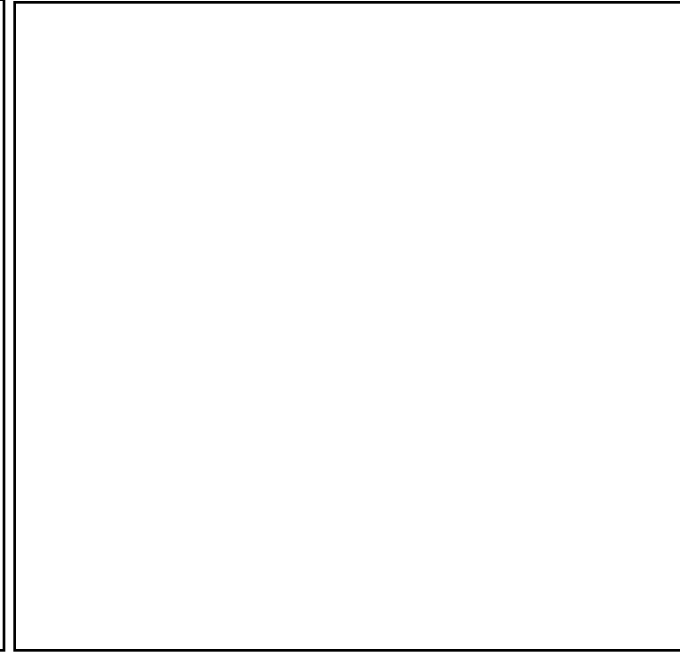
Date: Jan/Feb 2010



detail image 1



detail image 2



detail image 3

Insert Picture

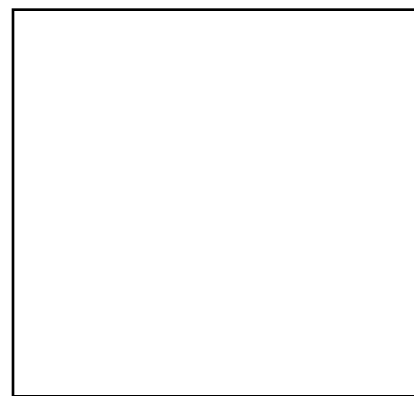
Export Picture

Architect Nieto Sobejano
City Castillo de la Luz, Gran Canaria
Country Spain
Author Enrique Sobejano, Fuensanta Nieto

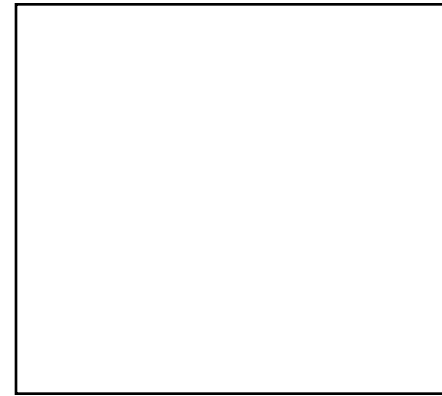
Notes part of stone masonry wall is revealed, surrounded by flat white

Photographer
Type whole wall reveal

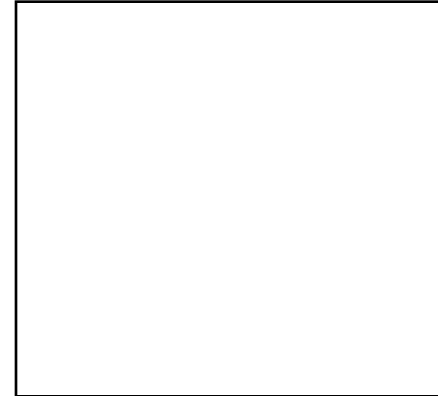
Project Date 2004



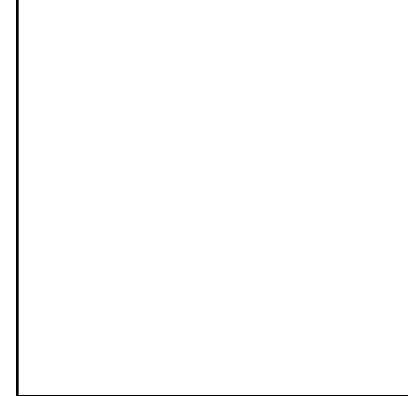
whole image 2



detail image 4



detail image 5



detail image 6

Neues Museum Berlin

Neues Museum Berlin

Image No.: 5

Volume/
Issue 2010 vol 1

Journal: Detail (English)

Date: Jan/Feb 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect David Chipperfield/ Julian Harrap

City Berlin

Country Germany

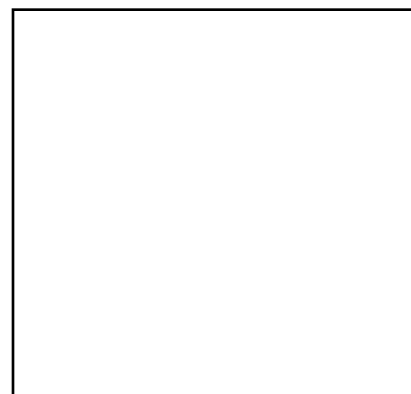
Author Julian Harrap

Photographer

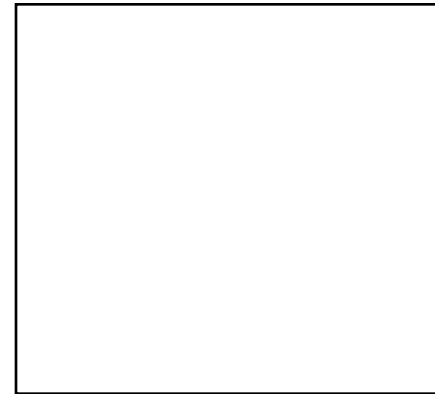
Type materials reveal

Project Date 2009

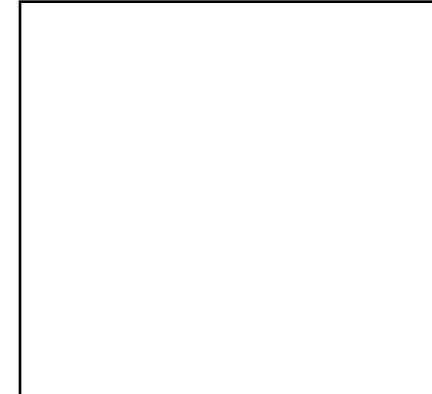
Notes



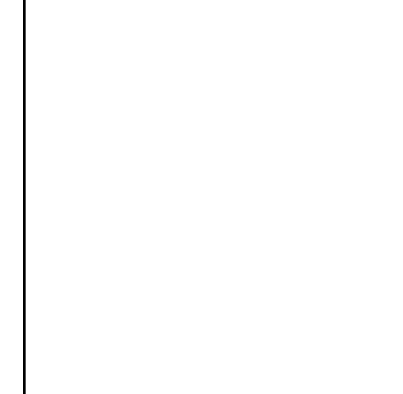
whole image 2



detail image 4



detail image 5



detail image 6

L'île Degaby: Conference Center in a Former Fortress

L'île Degaby: Conference Center in a Former Fortress

Image No.: 6 Volume/ Issue 2010 vol 1

Journal: Detail (English)

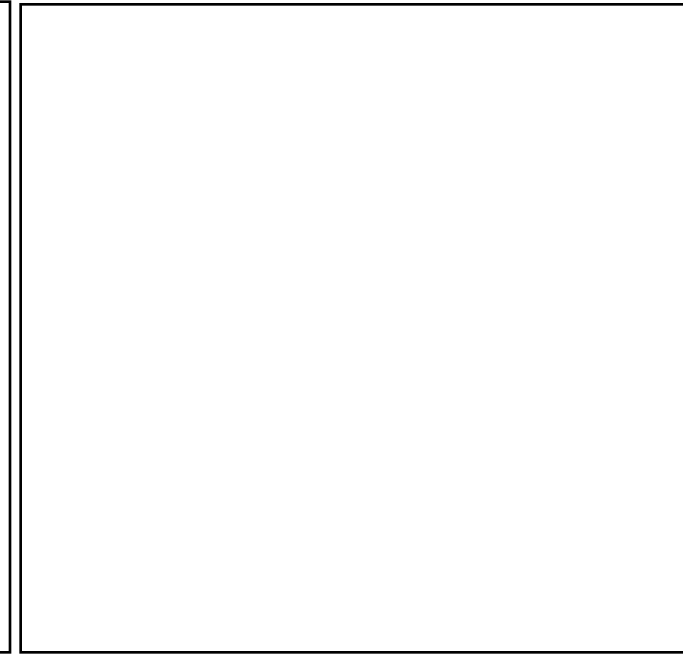
Date: Jan/Feb 2010



detail image 1



detail image 2



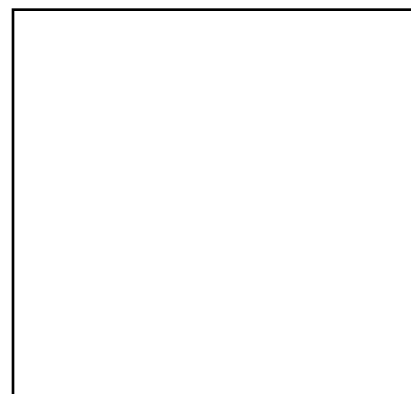
detail image 3

Insert Picture

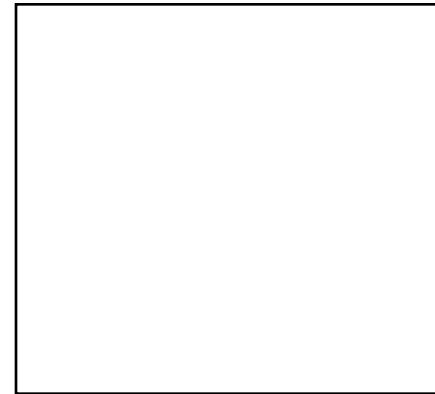
Export Picture

Architect Atelier Mossegimmig (Marseilles)
City L'île Degaby
Country France
Author Yvonne Meschederu
Photographer Bernard Biancotto, Ceyreste
Type structural reveal, framing reveal around doorway and stone lintel
Project Date

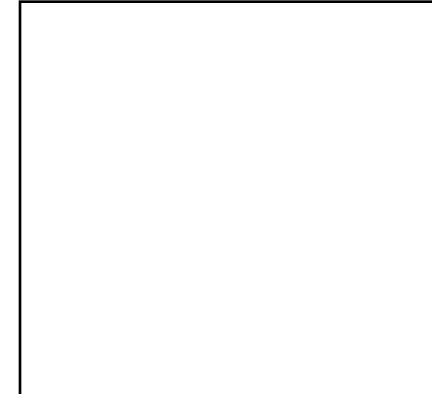
Notes



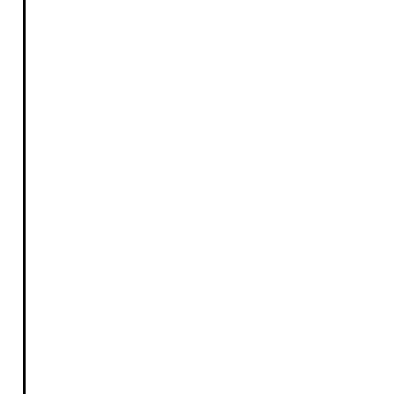
whole image 2



detail image 4



detail image 5

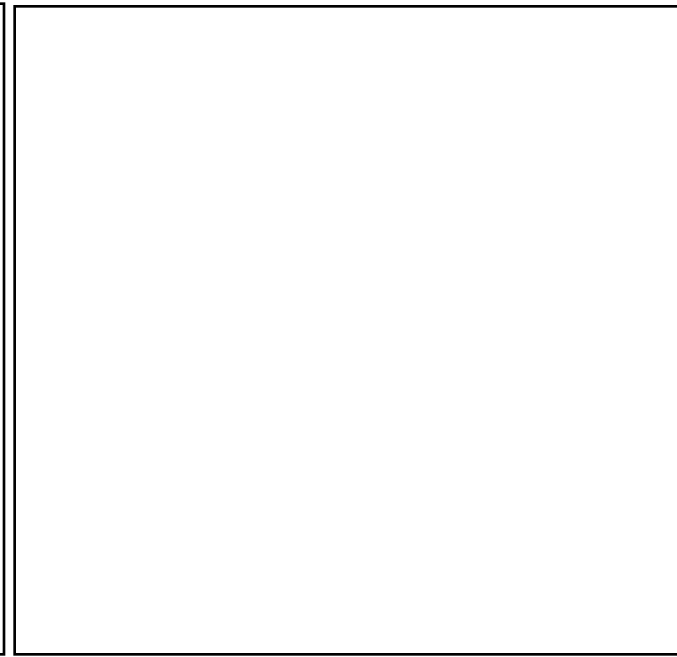
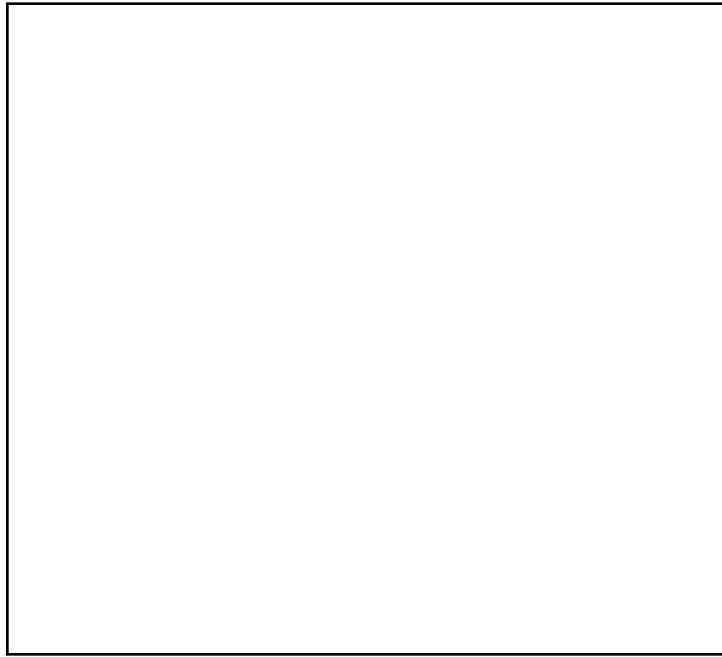
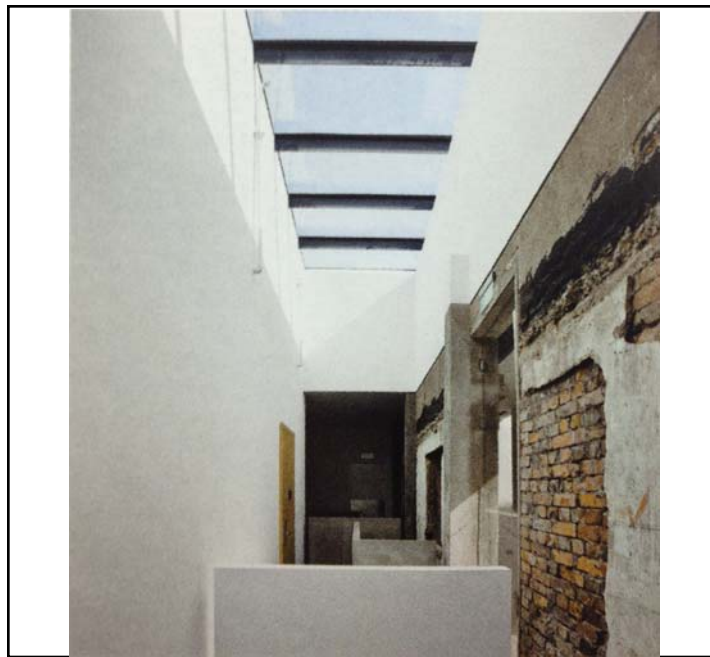
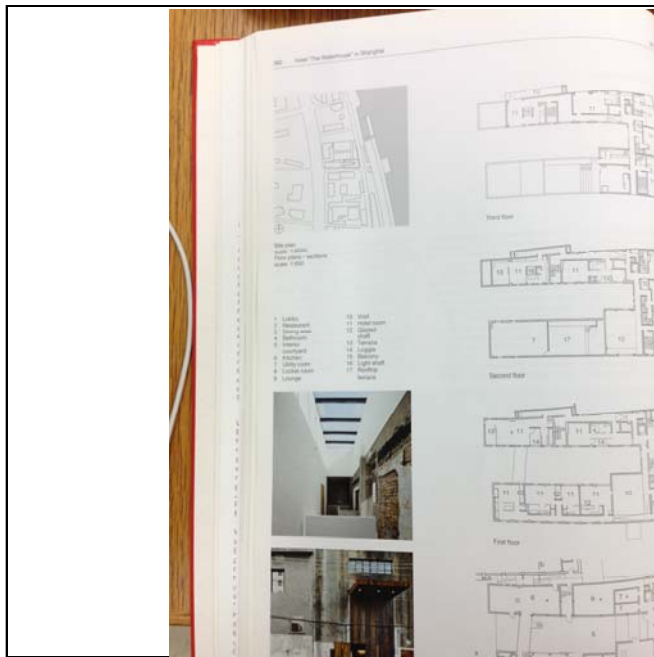


detail image 6

Hotel "The Waterhouse"

Hotel "The Waterhouse"

Image No.: 7 Volume/ Issue: 2011 Vol 4
Journal: Detail (English)
Date: Jul/Aug 2011



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Neri & Hu Design and Research Office

City Shanghai

Country China

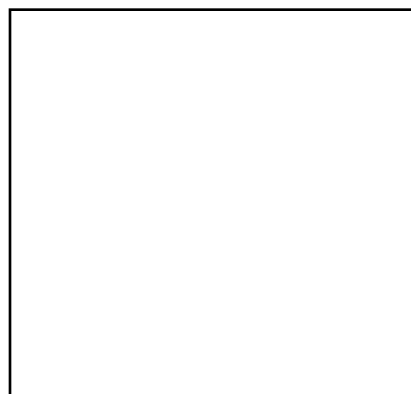
Author

Photographer Derryck Menere

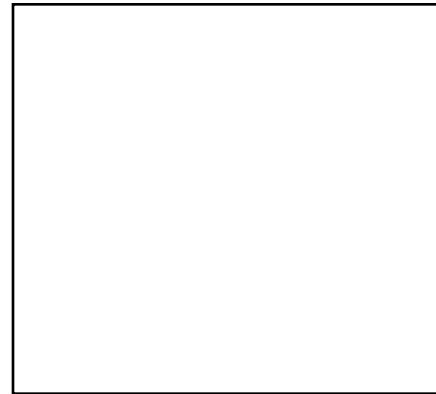
Type brick exposure

Project Date

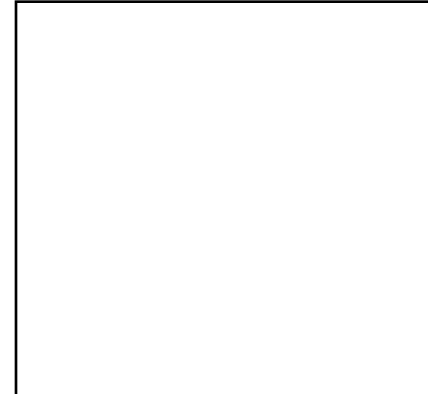
Notes three warehouses converted into hotel



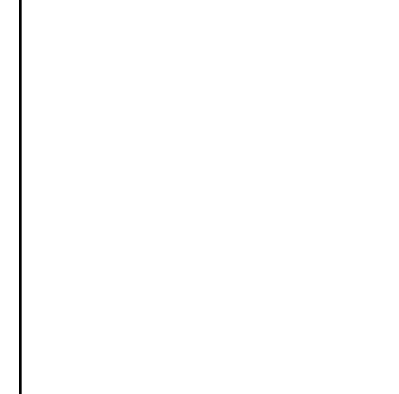
whole image 2



detail image 4



detail image 5

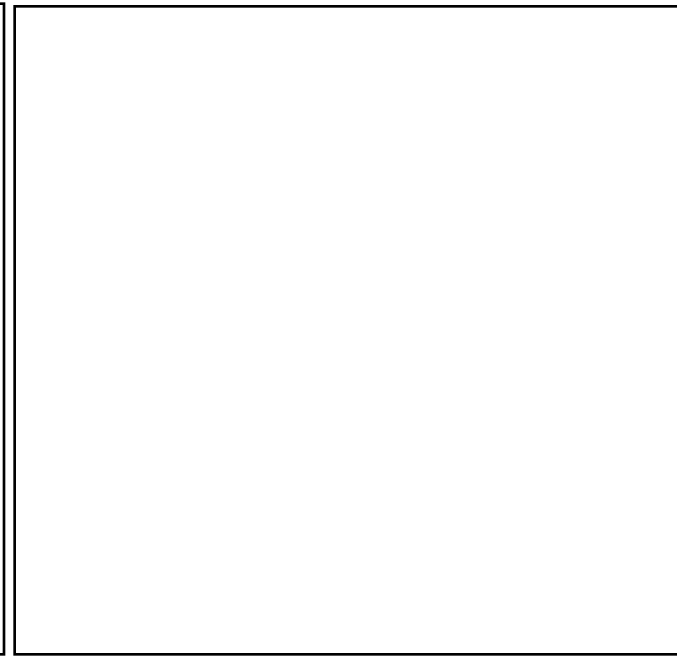
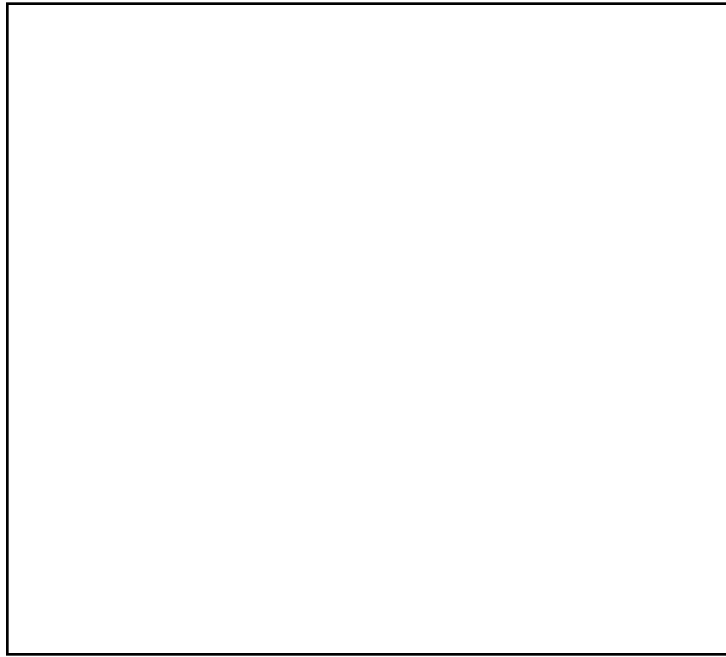
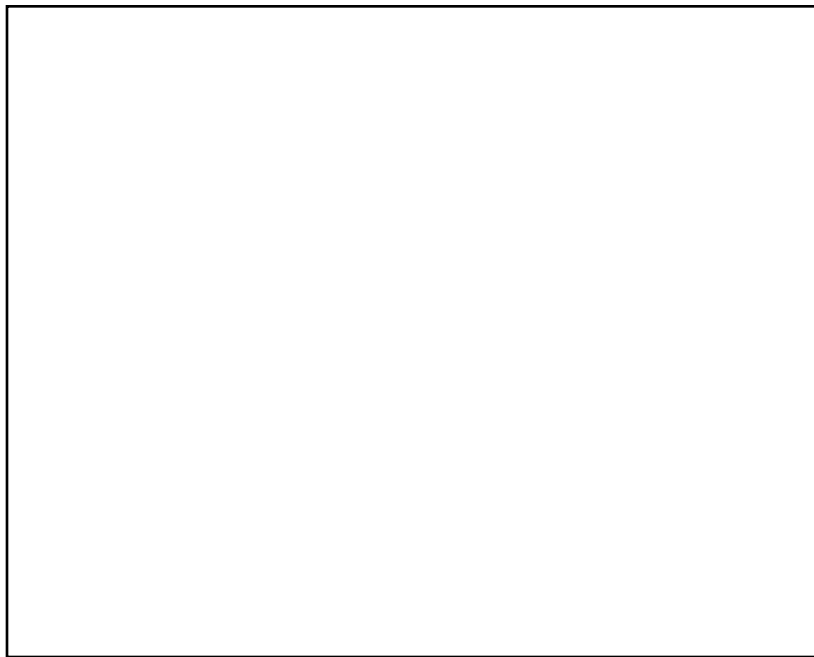


detail image 6

Expansion - Dublin Hospital

Expansion - Dublin Hospital

Image No.: 8
Journal: Detail (English)
Date: Jul/Aug 2011
Volume/ Issue: 2011 Vol 4



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect McCullough Mulvin Architects, Niall McCullough, Valerie

City Dublin

Country Ireland

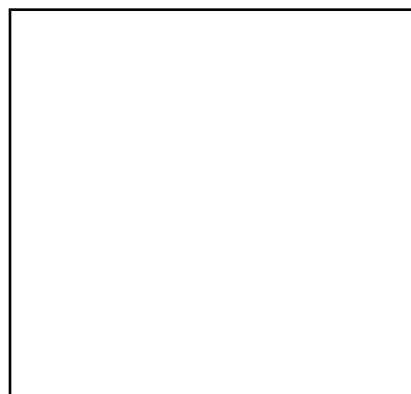
Author

Photographer Christian Richters

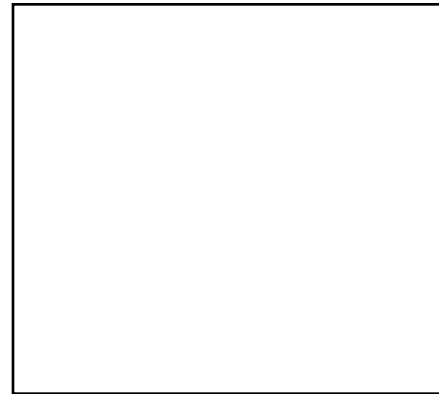
Type

Project Date

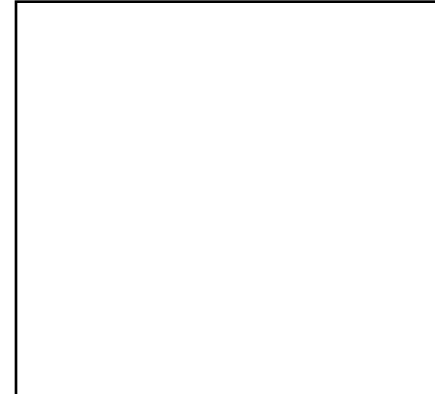
Notes



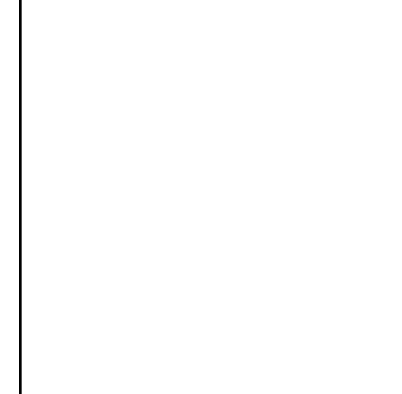
whole image 2



detail image 4



detail image 5



detail image 6

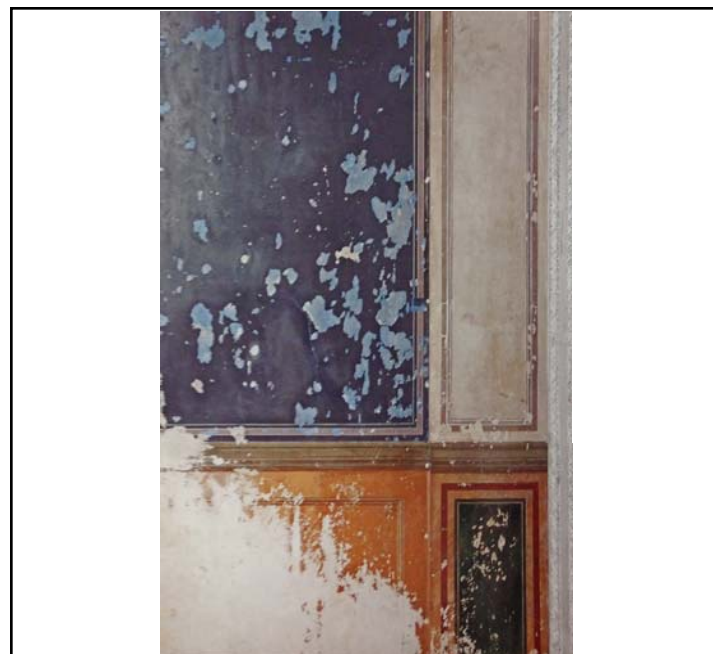
Neues Museum Berlin

Neues Museum Berlin

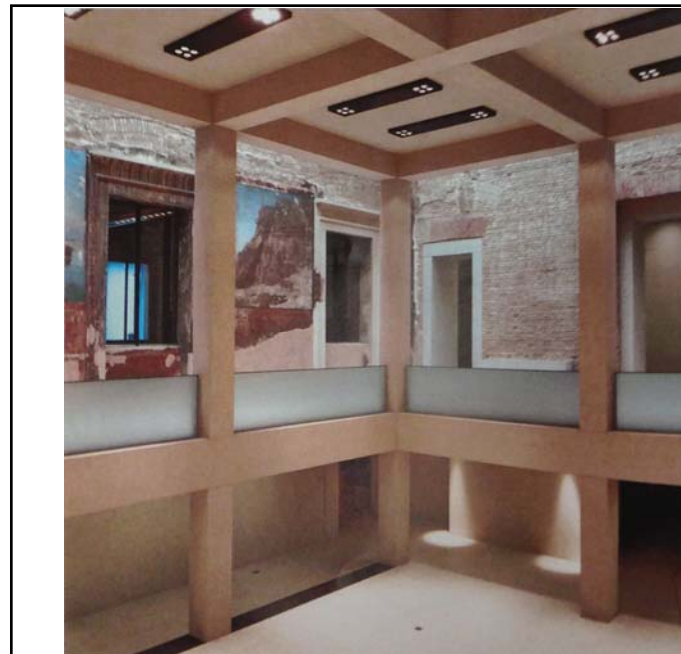
Image No.: 9 Volume/ Issue 2009 Vol 4

Journal: Detail (English)

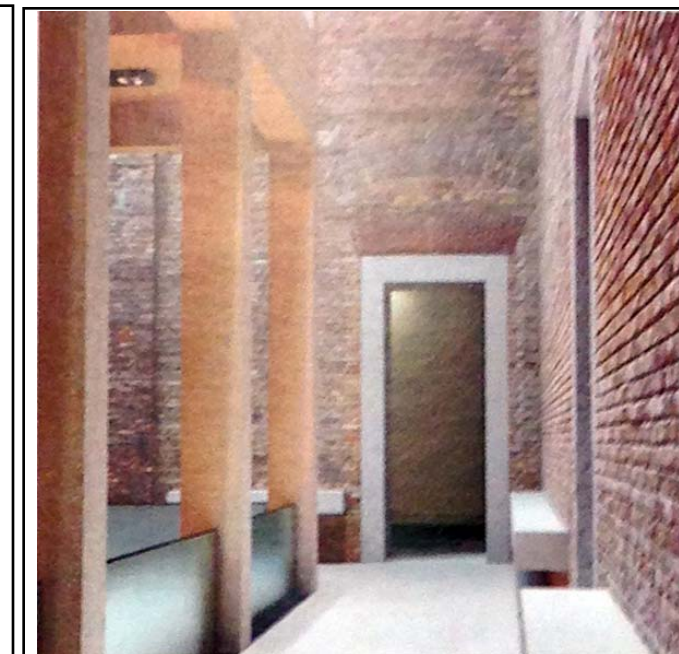
Date: Jul/Aug 2009



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect David Chipperfield/ Julian Harrap

City Berlin

Country Germany

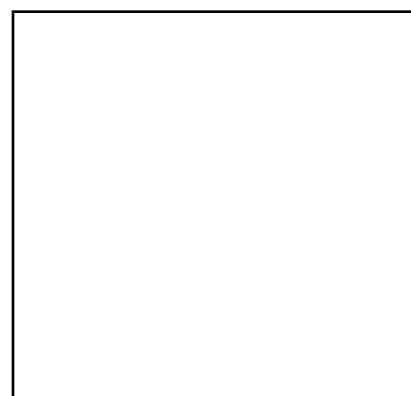
Author Christian Schittich

Photographer

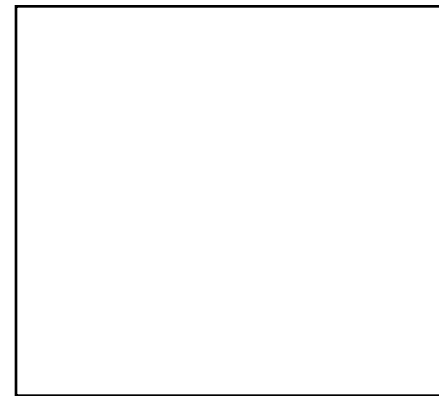
Type finishes reveal

Project Date March 2009

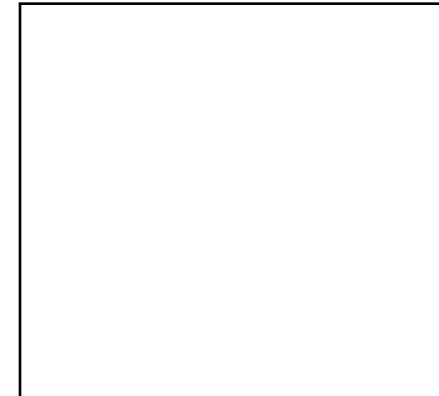
Notes



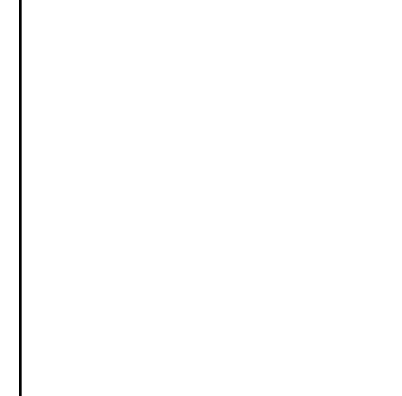
whole image 2



detail image 4



detail image 5

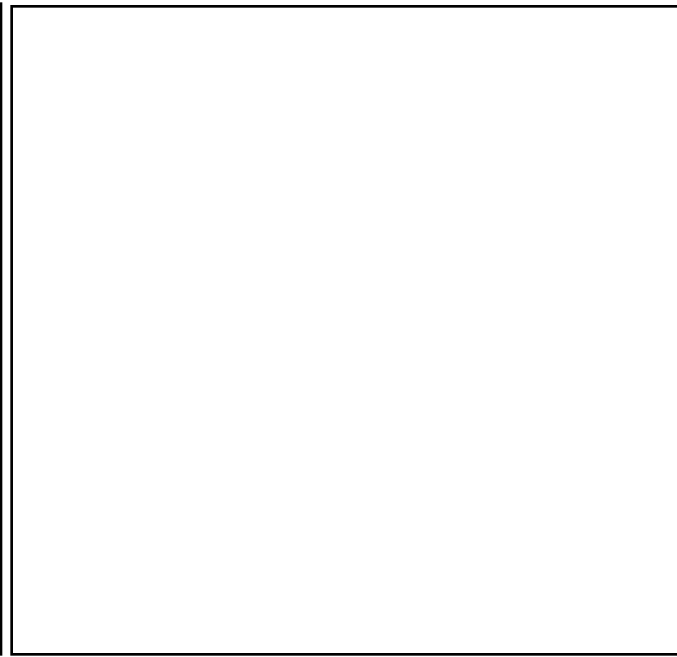
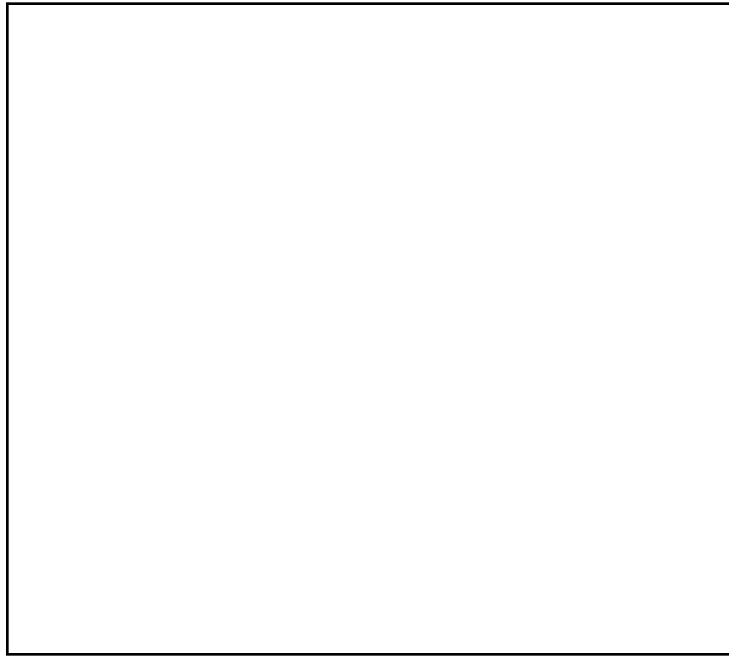
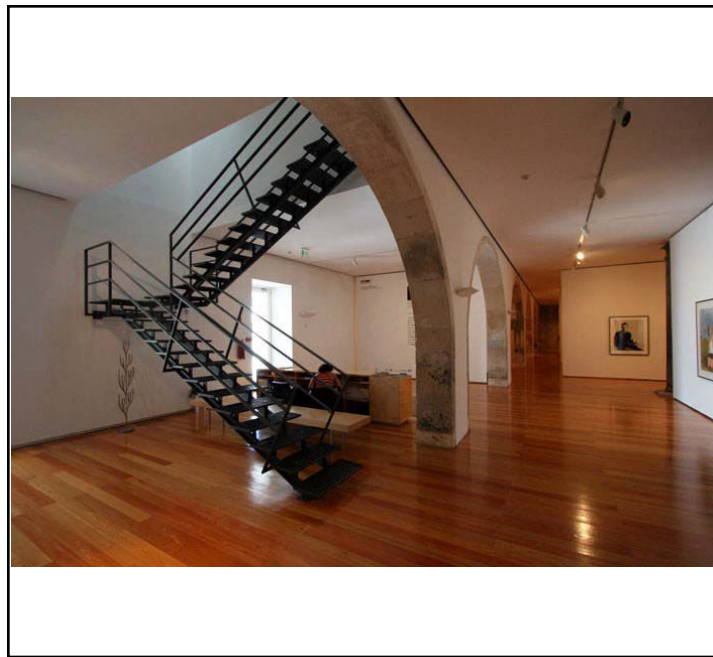
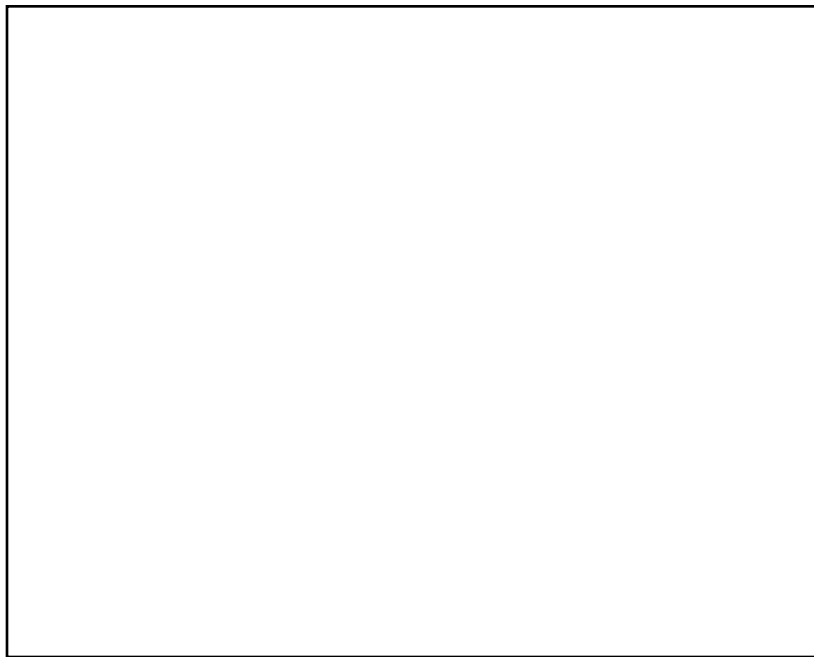


detail image 6

Center for Visual Arts Coimbra

Center for Visual Arts Coimbra

Image No.: 10 Volume/ Issue: 2008 Vol 1
Journal: Detail (English)
Date: Jan/Feb 2008



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Joao Mendes Ribeiro

City Coimbra

Country Portugal

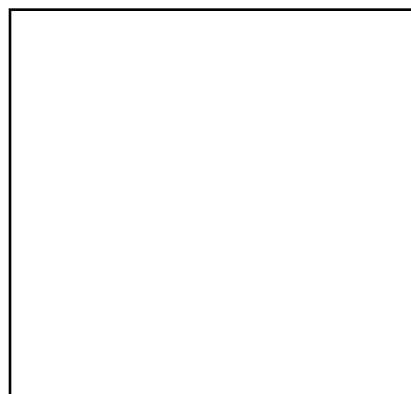
Author

Photographer FG + SG - Fotografia de Arquitectura, Lisbon

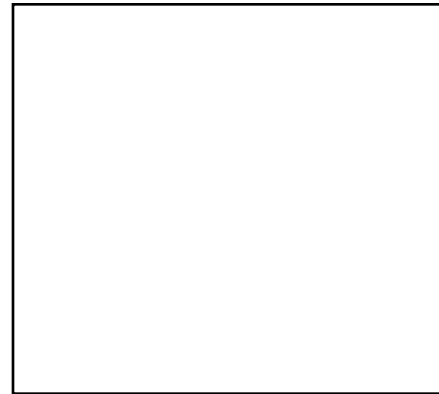
Type stone arches with white walls

Project Date

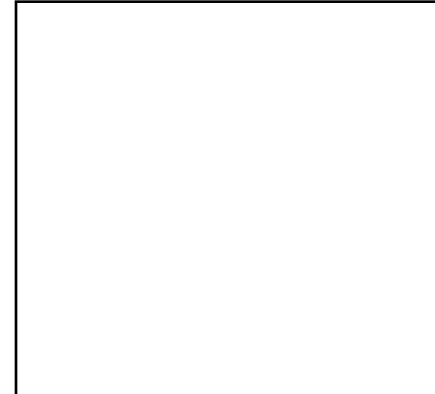
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Factory Conversion in Rehau

Factory Conversion in Rehau

Image No.: 11 Volume/ Issue 2007 Vol 1

Journal: Detail (English)

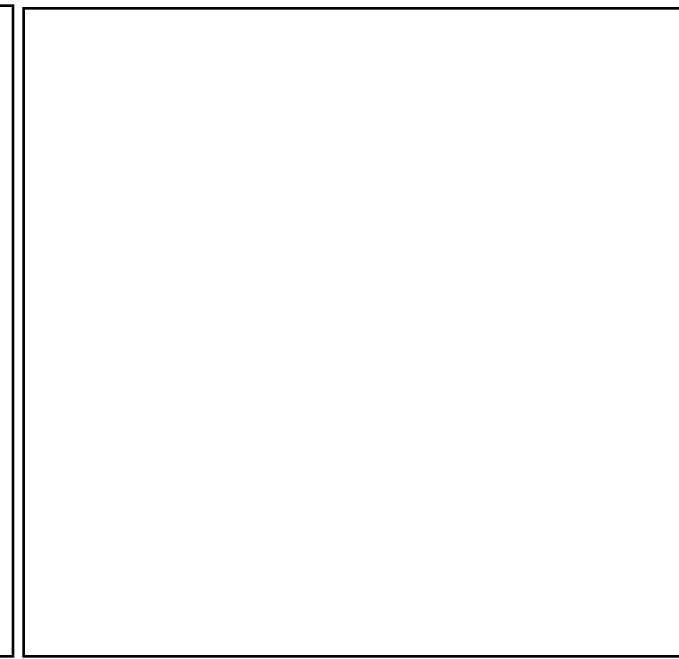
Date: Jan/Feb 2007



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect weber + wurschinger

City Rehau

Country Germany

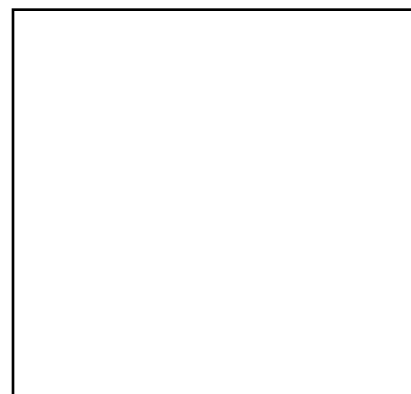
Author

Photographer Markus Weidlich

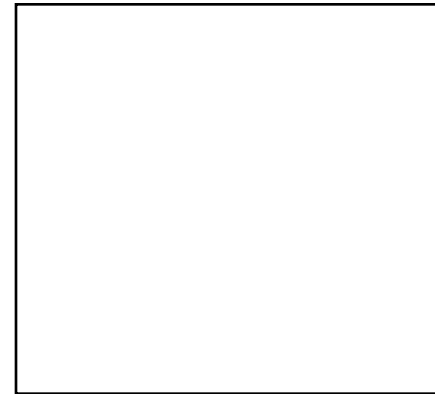
Type exposed concrete ceiling and columns

Project Date

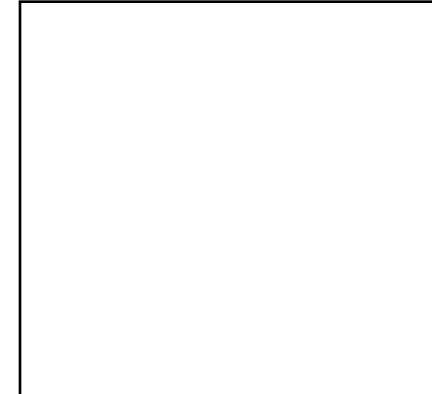
Notes "The white, synthetic surfaces recall matt and glazed porcelain -- a subtle reference to the site's history. The original cast-iron columns and sand-blasted, brushe-blasted concrete emphasize the ensemble's industrial character." (p. 56)



whole image 2



detail image 4



detail image 5




detail image 6

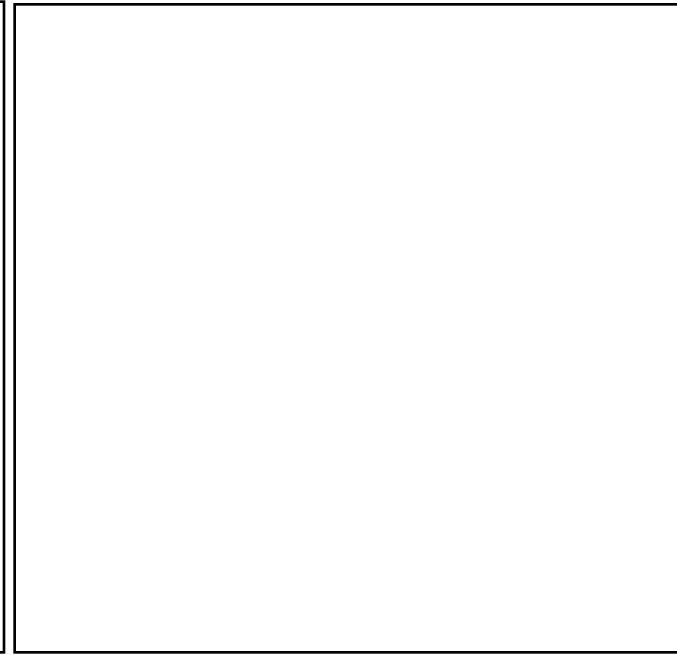
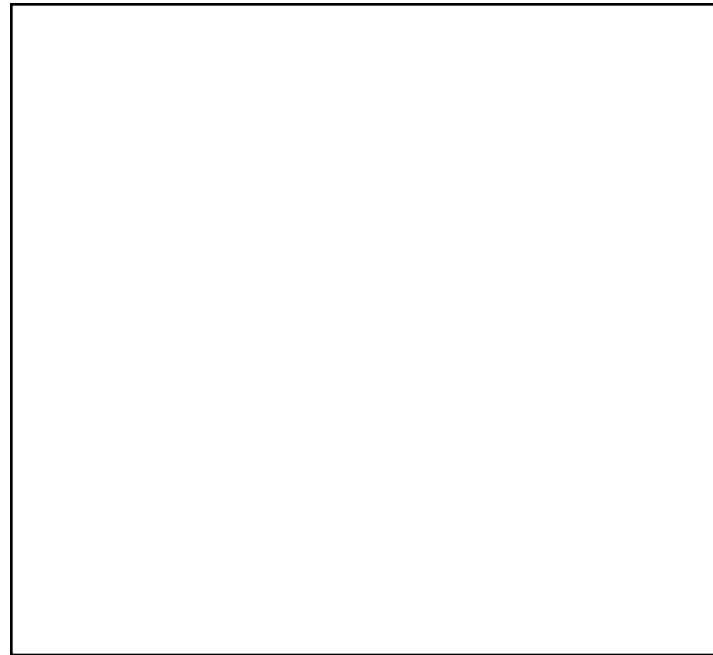
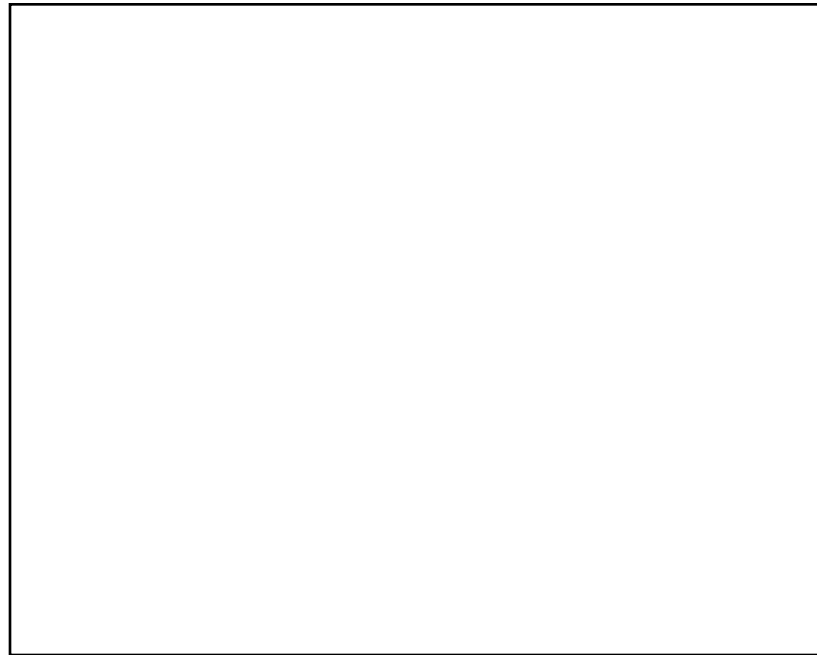
unnamed non-religious hall in Germany; had lay dormitory

unnamed non-religious hall in Germany; had lay dormitory

Image No.: 12 Volume/ Issue: 2005 Vol 4

Journal: Detail (English) 

Date: Jul/Aug 2005



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect restoration completed partially by Colfermit Rajasil GmbH

City

Country Germany

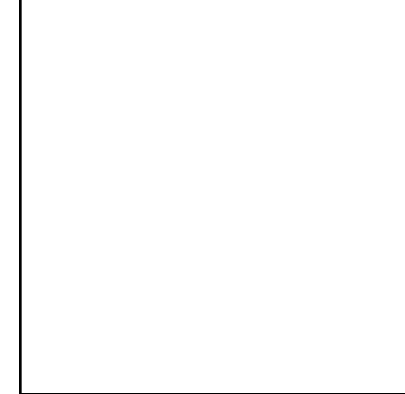
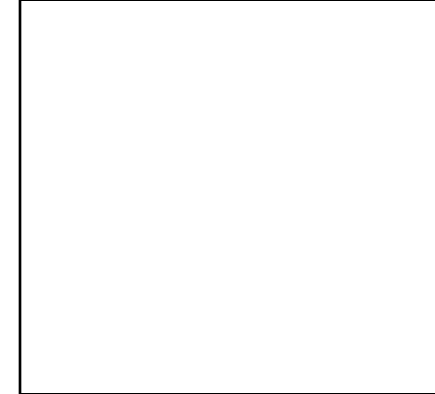
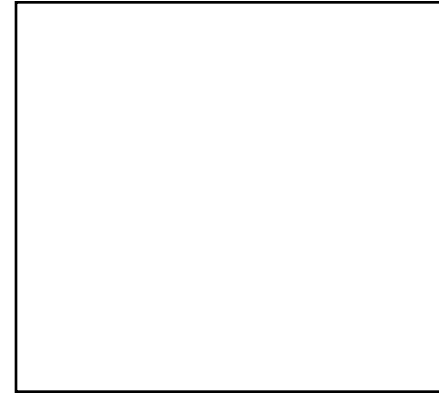
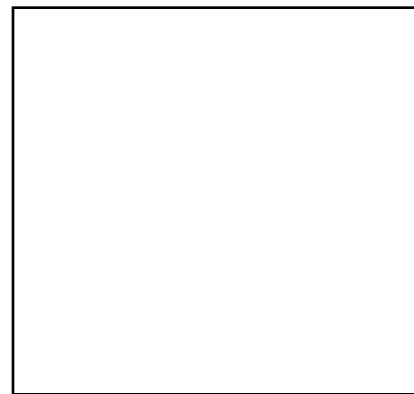
Author possibly by the company? Contains information on the exact

Photographer

Type exposed taunus quartzite surrounded by new plaster

Project Date

Notes movie "The name of the rose" was shot there??



whole image 2

detail image 4

detail image 5

detail image 6

Alte Pinakothek

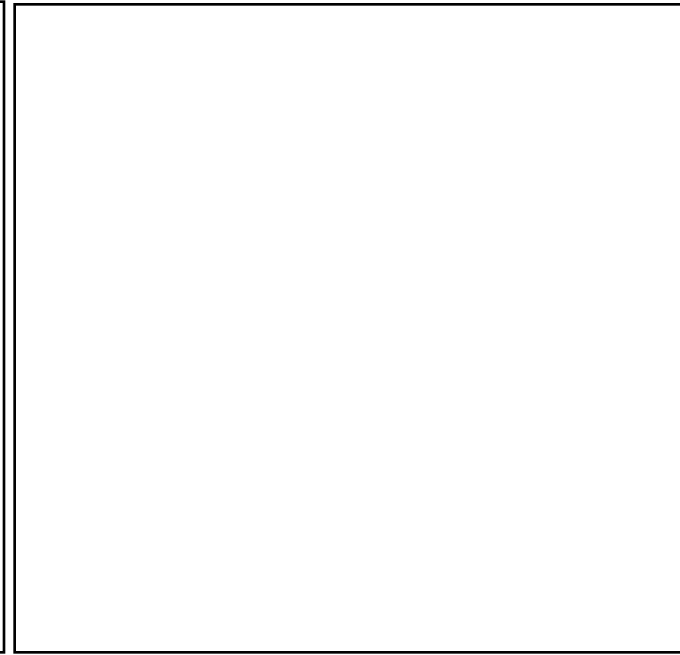
Alte Pinakothek

Image No.: 13

Volume/ Issue 2012.12

Journal: Detail

Date: Dec 2012



detail image 1

detail image 2

detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Hans Dollgast, architect

City Munich

Country Germany

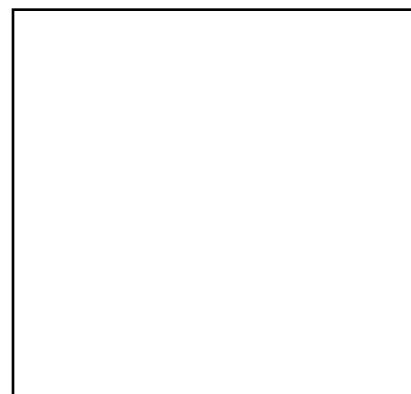
Author Ulrich Pfammatter

Photographer Sabine Drey, D-Munchen

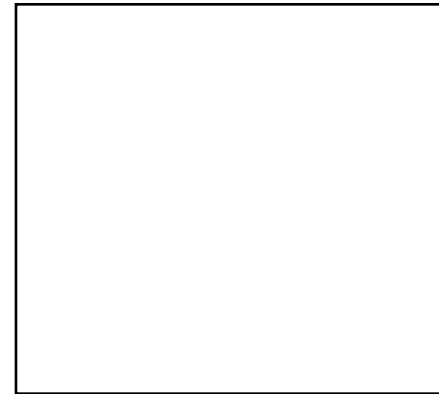
Type brick façade addition to older brick façade

Project Date 1952-1955

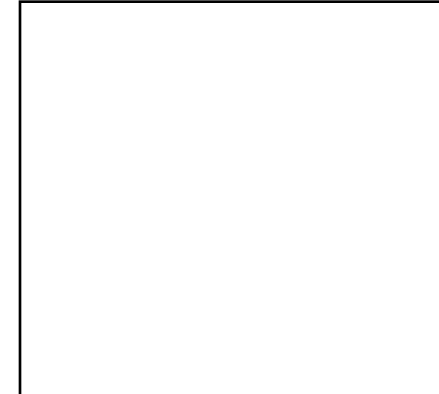
Notes



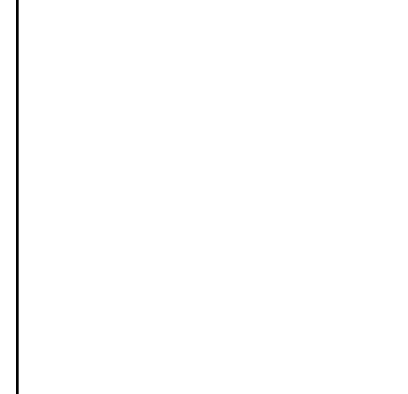
whole image 2



detail image 4



detail image 5



detail image 6

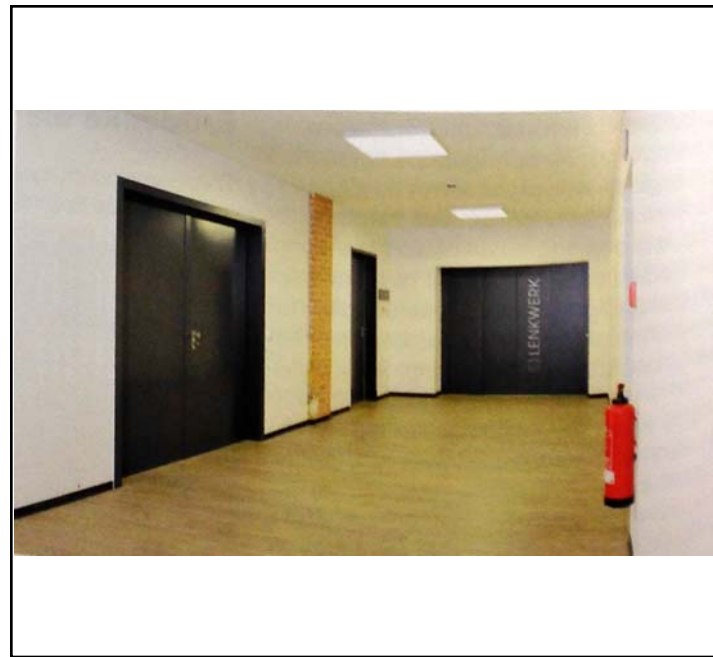
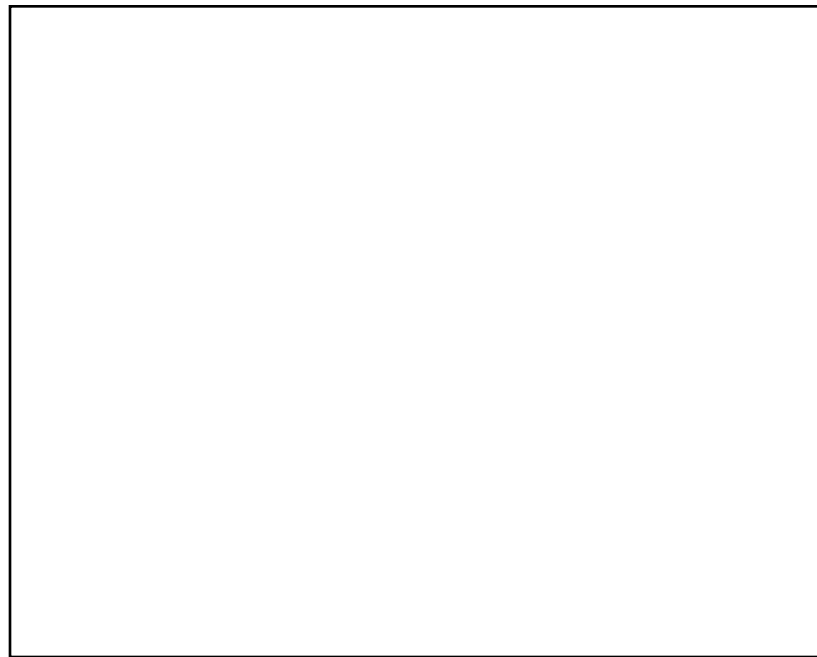
joint factory bielefeld - structures and gates in the forum for

joint factory bielefeld - structures and gates in the forum for

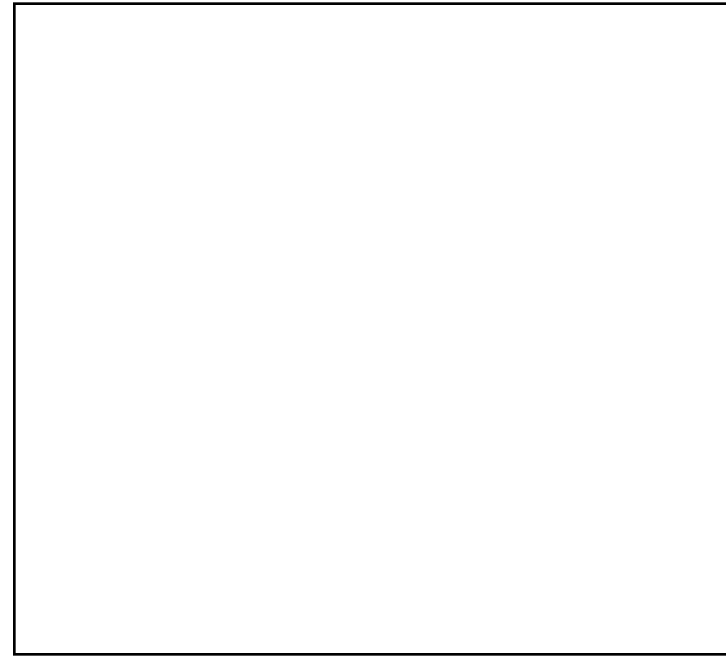
Journal: 14 Volume/ Issue 2012.6

Journal: Detail

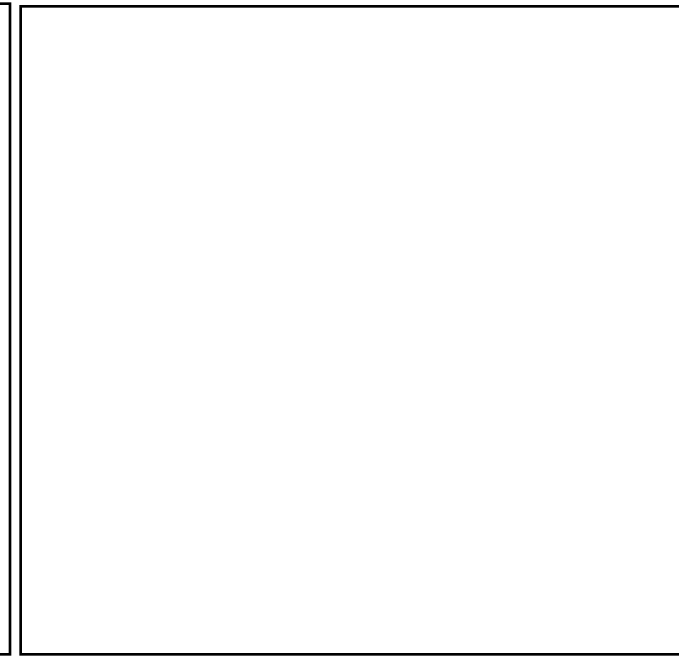
Date: June 2012



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Bielefeld

Country Germany

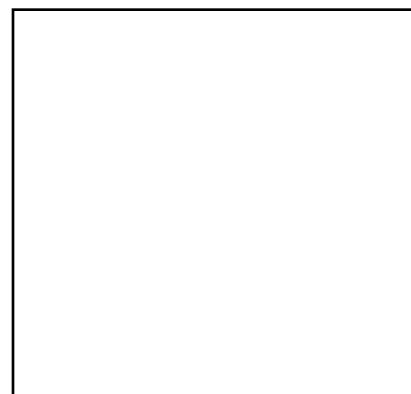
Author

Photographer from company? Hormann KG Verkaufsgesellschaft

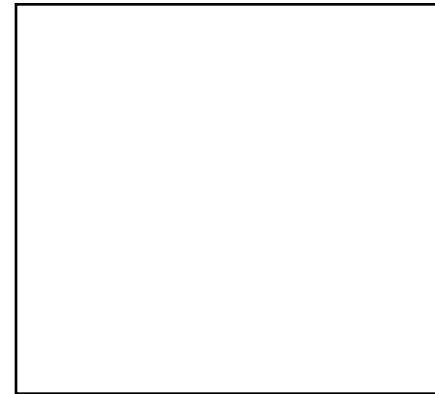
Type exposed brick column with white walls surrounding

Project Date 1938, 2012

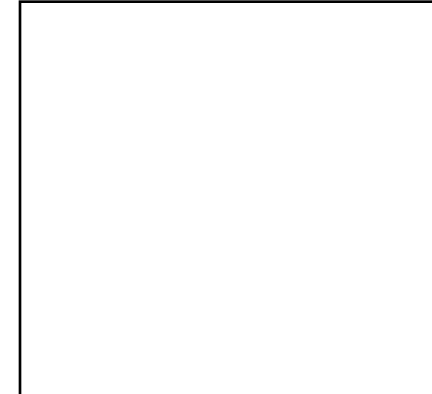
Notes



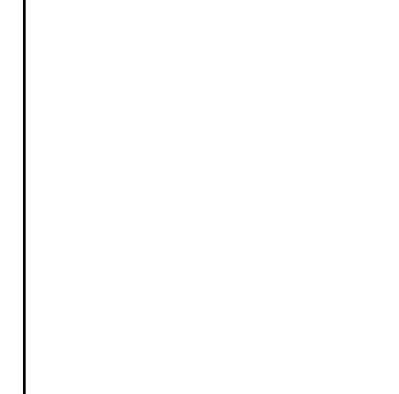
whole image 2



detail image 4



detail image 5



detail image 6

Neues Museum Berlin

Neues Museum Berlin

Image No.: 15

Volume/ Issue 2012.6

Journal: Detail

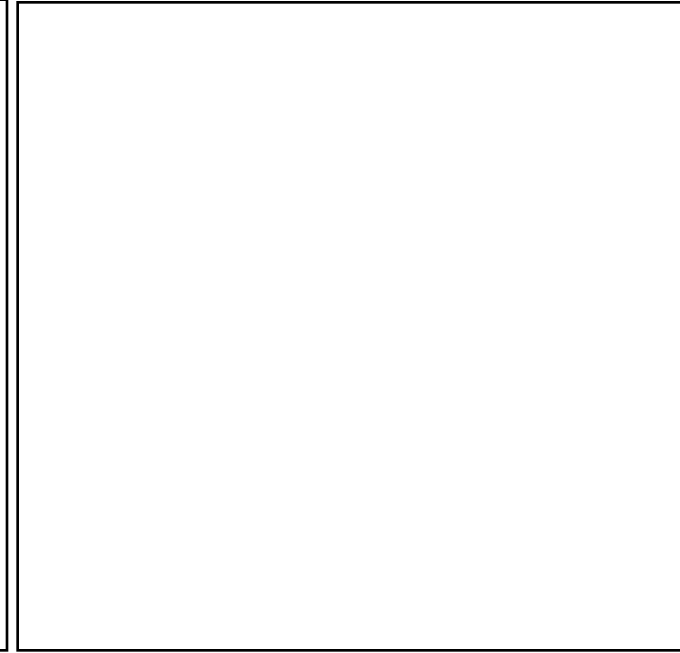
Date: June 2012



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect David Chipperfield/ Julian Harrap

City Berlin

Country Germany

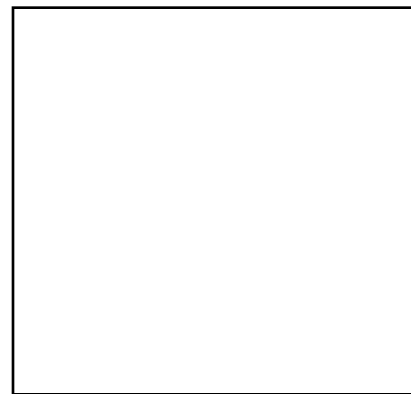
Author probably Detail magazine editors

Photographer

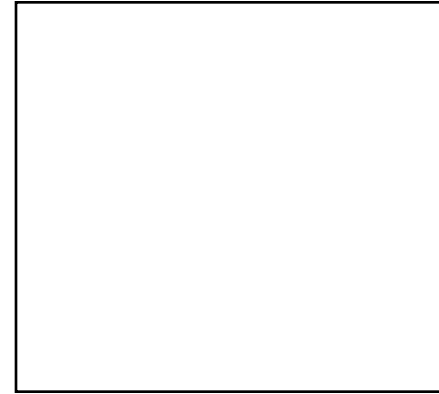
Type pathway to room with covered ceiling

Project Date 2009

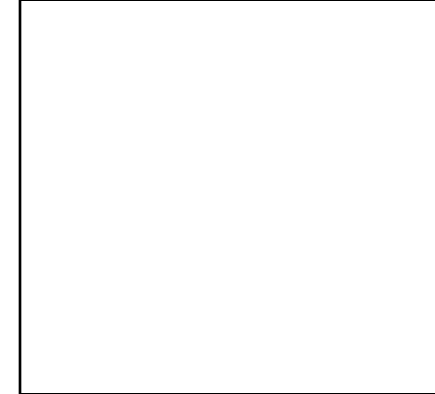
Notes won prize "Pramiert wurde 2011"



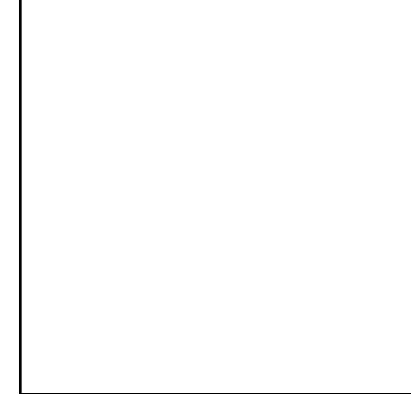
whole image 2



detail image 4



detail image 5



detail image 6

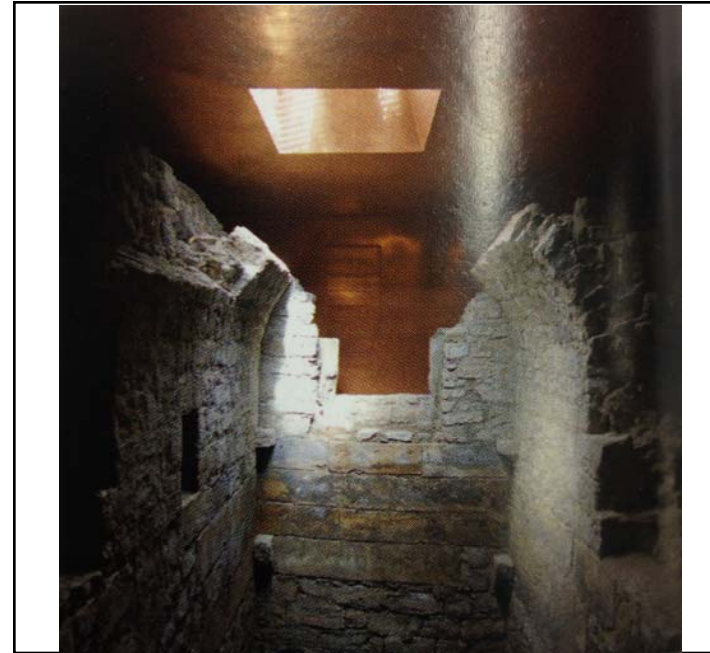
Authenticity and Protection for Jewish Ritual Bath

Authenticity and Protection for Jewish Ritual Bath

Image No.: 16 Volume/ Issue: 2010.4

Journal: Detail

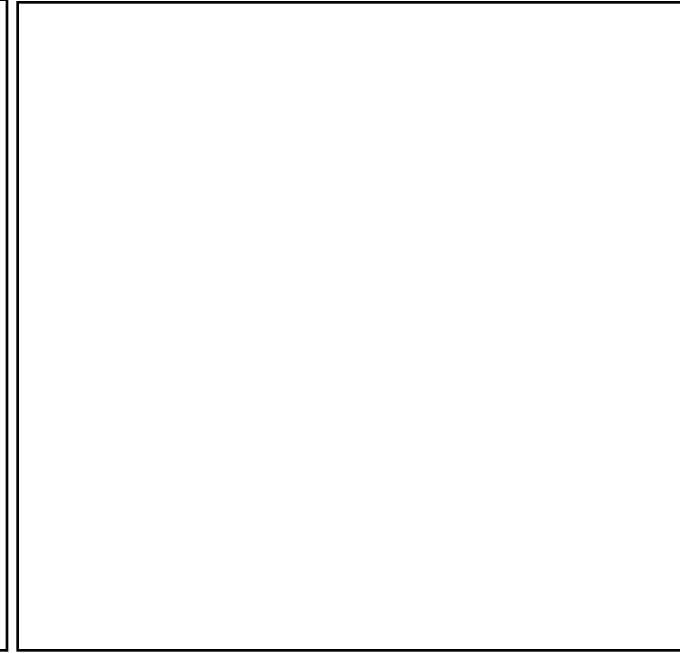
Date: April 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Architekturbüro Gildehaus und Reich aus Weimar

City Erfurt

Country Germany

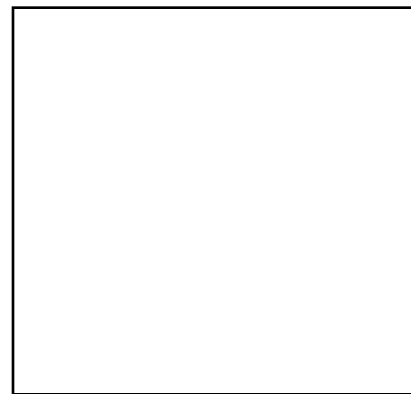
Author probably Midas Metal Company

Photographer probably Midas Metal Company

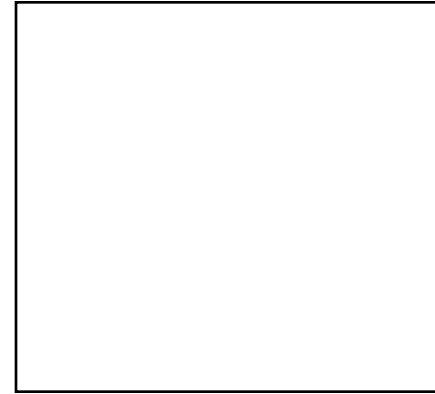
Type ruins of Jewish mikveh revealed below ground and enclosed with metallic structure

Project Date 2010?

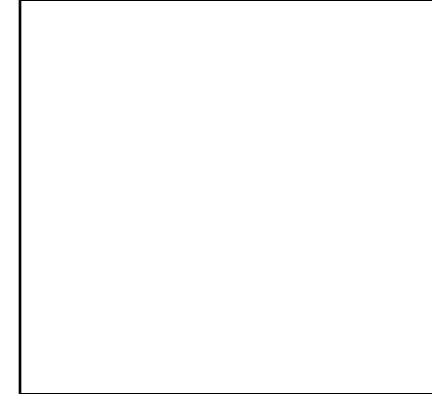
Notes



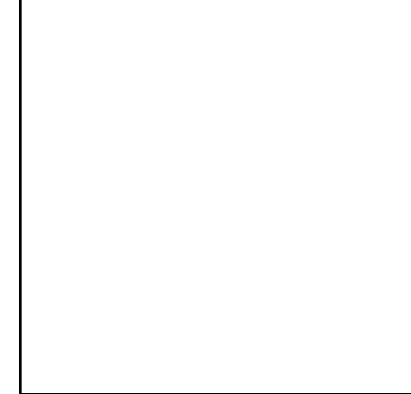
whole image 2



detail image 4



detail image 5



detail image 6

House in Former Granary

House in Former Granary

Image No.: 17 Volume/ Issue: 2012.4

Journal: Detail

Date: April 2012



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect 2b architectes (Lausanne)

City Echandens

Country Switzerland

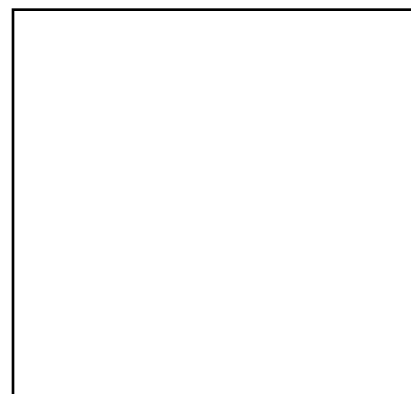
Author

Photographer Milo Keller, F-Paris

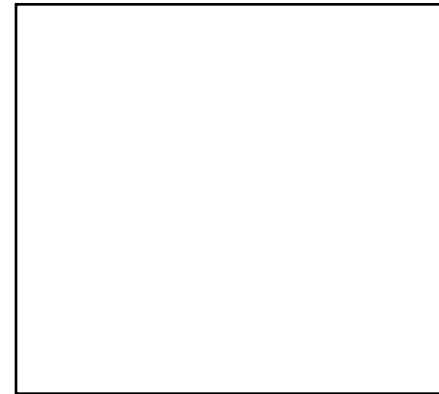
Type exposed and painted timber framework

Project Date

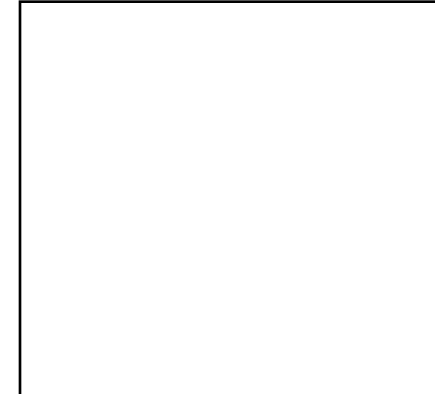
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Sports Hall

Sports Hall

Image No.: 18 Volume/ Issue: 2012.4

Journal: Detail

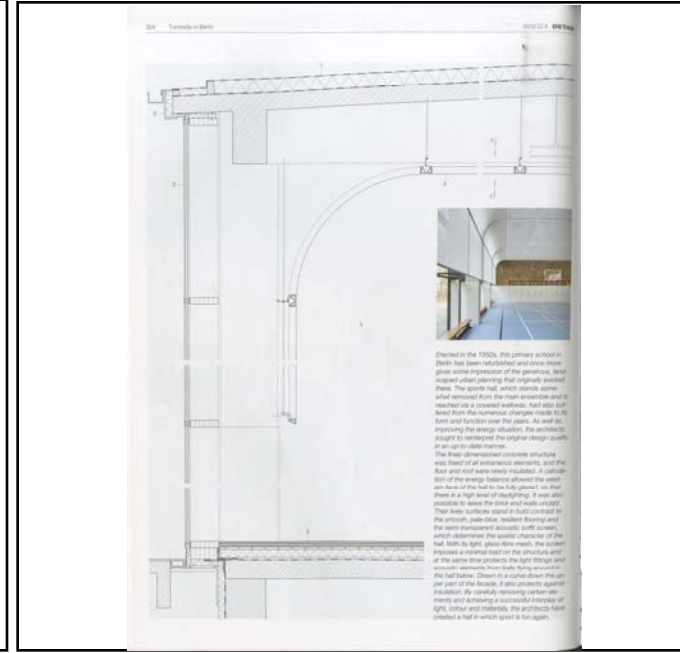
Date: April 2012



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect ludloff + ludloff Architekten (Berlin)

City Berlin

Country Germany

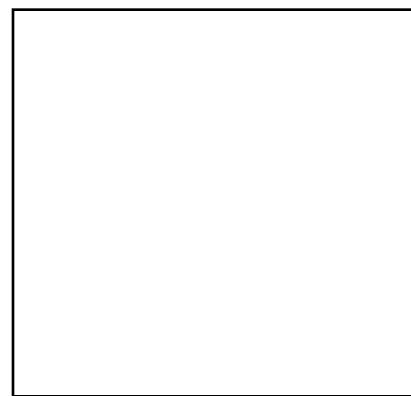
Author

Photographer "photos, which is not a known photographer, architects are

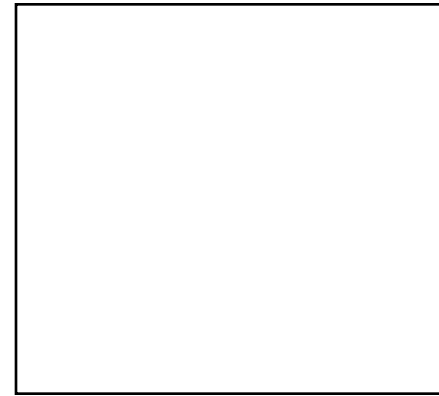
Type exposed brick walls in 1950s school gymnasium

Project Date 2012?

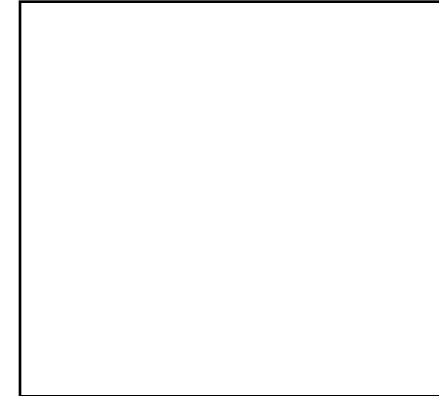
Notes



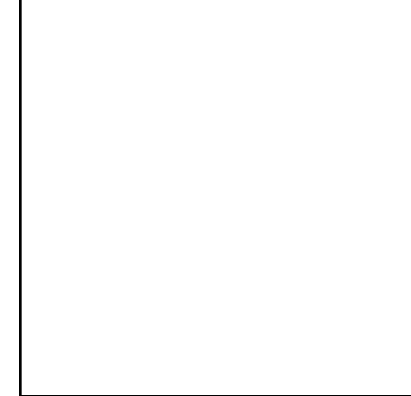
whole image 2



detail image 4



detail image 5



detail image 6

Military History Museum

Military History Museum

Image No.: 19

Journal: Detail

Date: April 2012

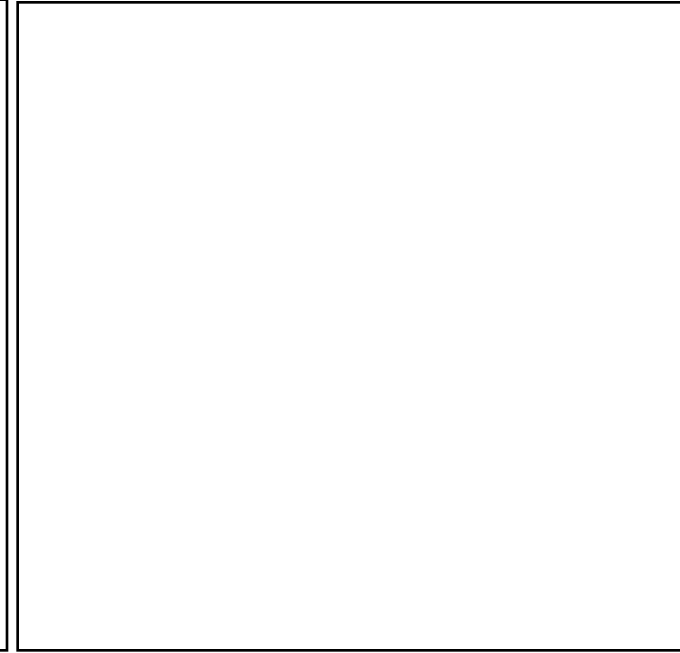
Volume/ Issue 2012.4



detail image 1



detail image 2



detail image 3

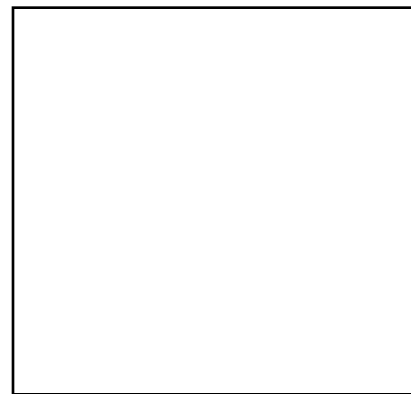
Insert Picture

Export Picture

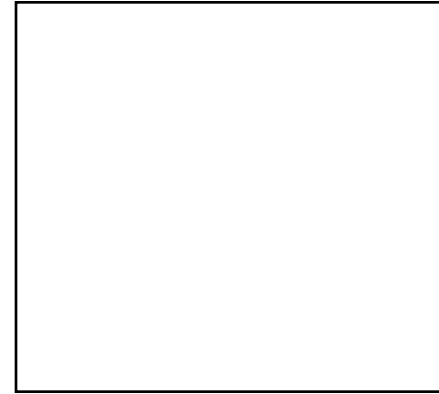
Architect Daniel Libeskind
City Dresden
Country Germany
Author Saint-Gobain Rigips GmbH probably
Photographer Saint-Gobain Rigips GmbH probably
Type exposed masonry piers of arches

Project Date

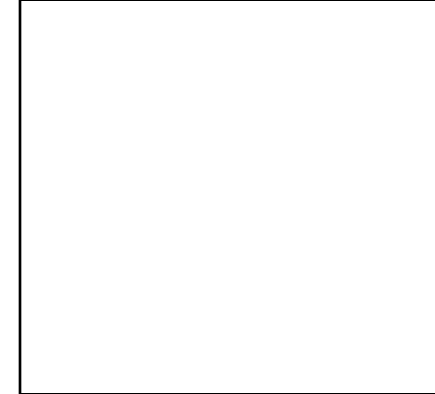
Notes



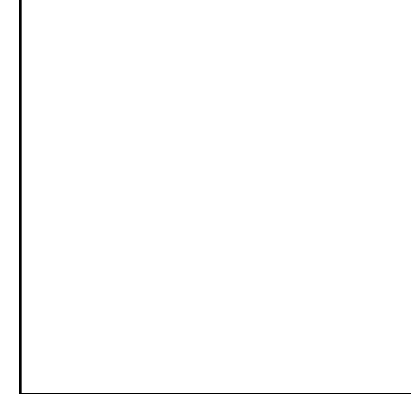
whole image 2



detail image 4



detail image 5

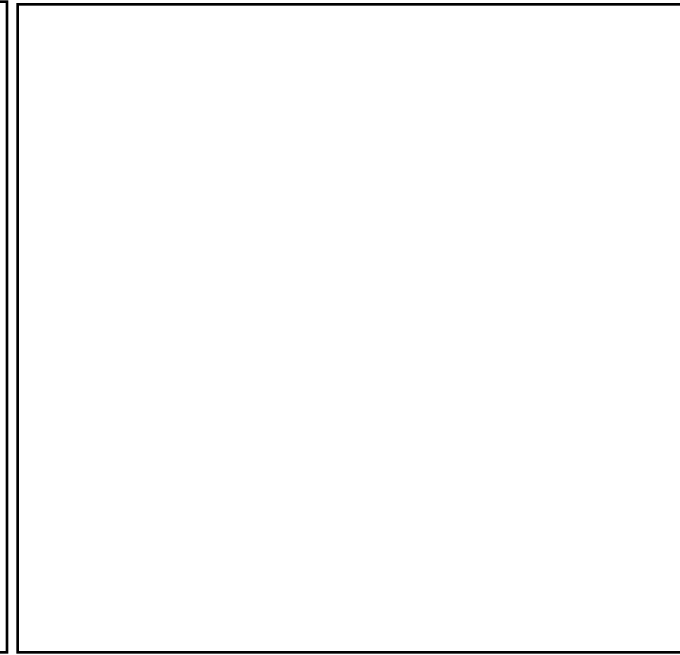
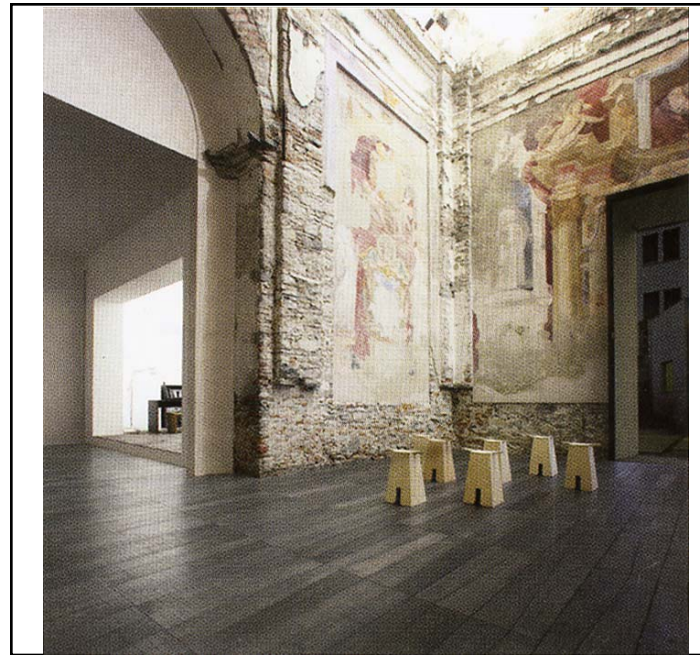


detail image 6

Galleria Vittorio Emanuele

Galleria Vittorio Emanuele

Image No.: 20
Journal: Detail
Date: Sept 2011
Volume/ Issue: 2011.9



detail image 1

detail image 2

detail image 3

Insert Picture

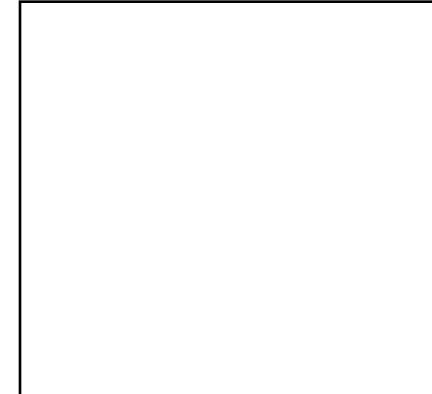
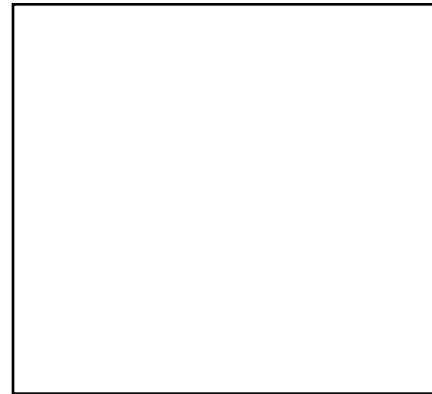
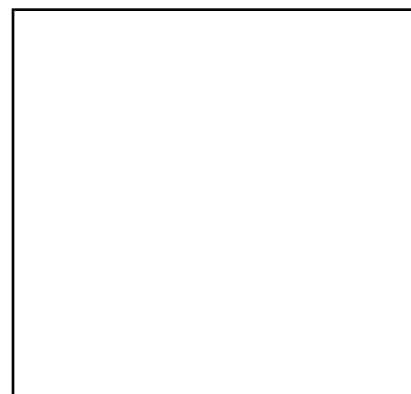
Export Picture

Architect unclear....
City Milan
Country Italy
Author unclear... perhaps Margaritellie Deutschland GmbH?

Notes seems to have been used during Milan fashion week in 2011?

Photographer
Type exposed frescos and masonry surrounded by white clean arches and entryways

Project Date



whole image 2

detail image 4

detail image 5

detail image 6

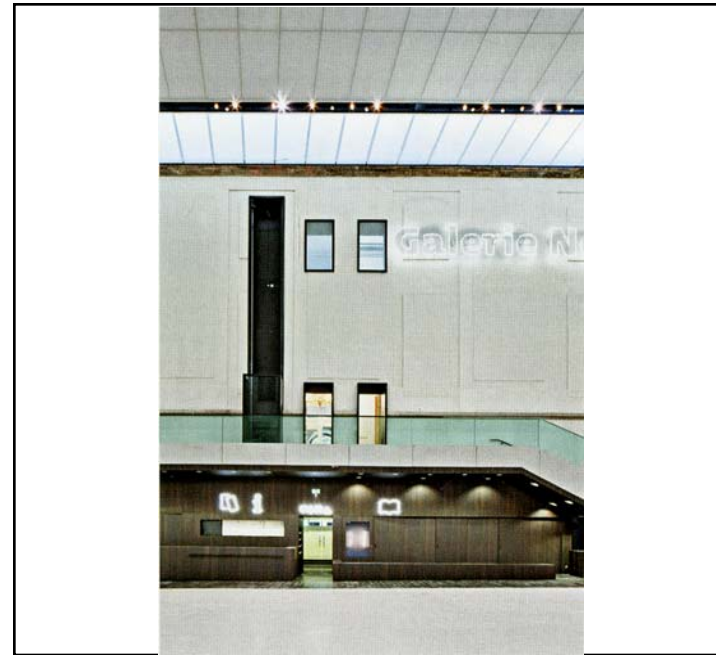
Refurbishment and new construction of central store of

Refurbishment and new construction of central store of

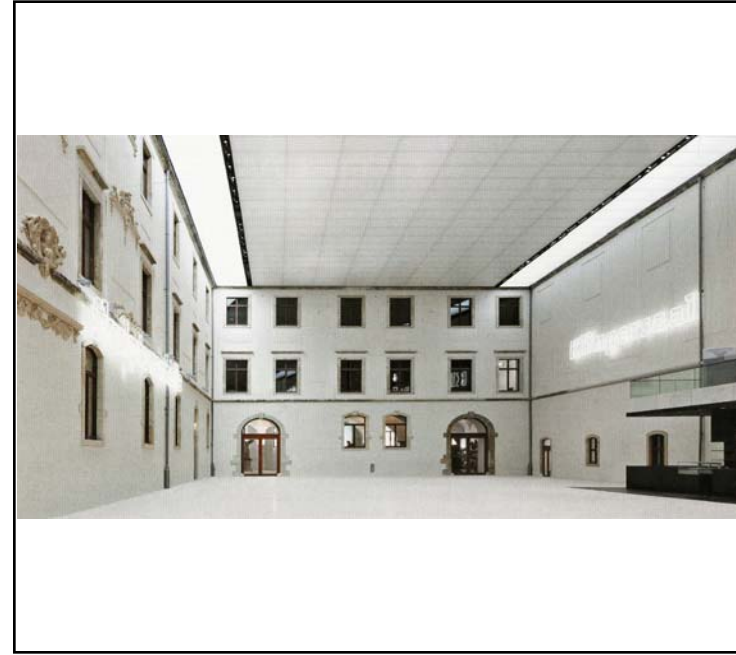
Abstract Num 21 Volume/ Issue 2011.1

Journal: Detail

Date: October 2011



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Staab Architects (Berlin)

City Dresden

Country Germany

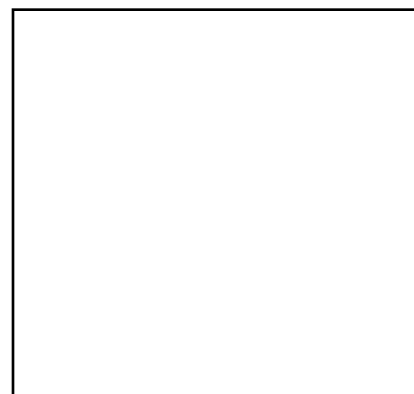
Author Sabine Drey

Photographer Staab Architects

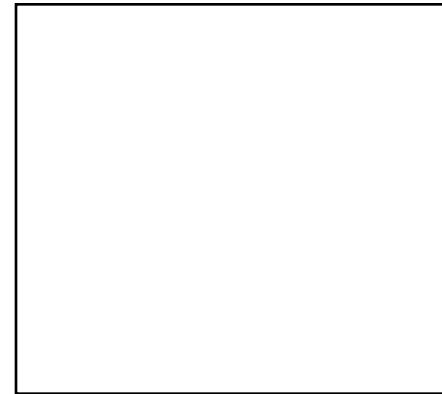
Type selective exposing of masonry as framing for apertures, fenestration

Project Date

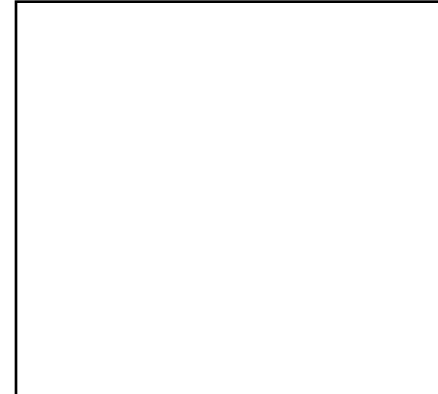
Notes



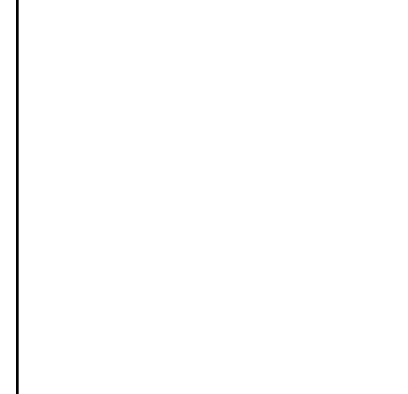
whole image 2



detail image 4



detail image 5



detail image 6

Market Hall and Shops "The Viaduct"

Market Hall and Shops "The Viaduct"

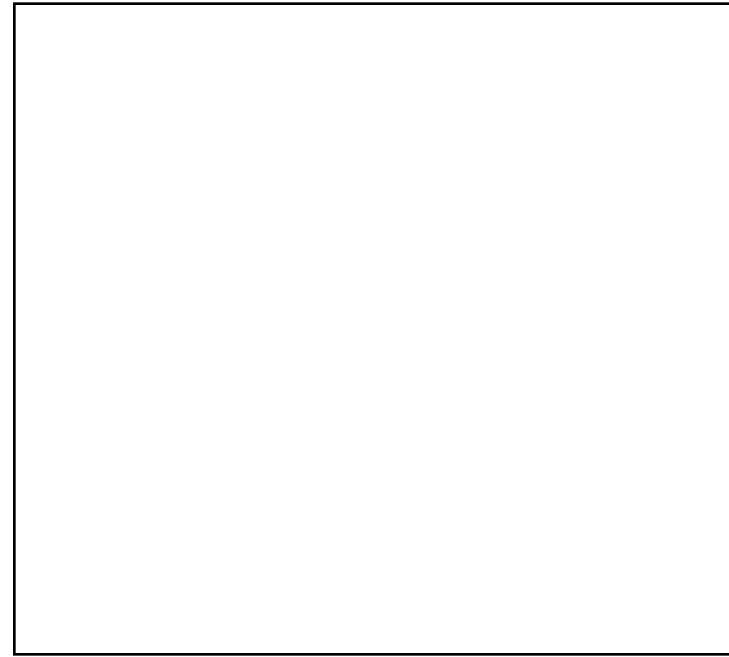
Image No.: 22 Volume/ Issue 2011.1

Journal: Detail

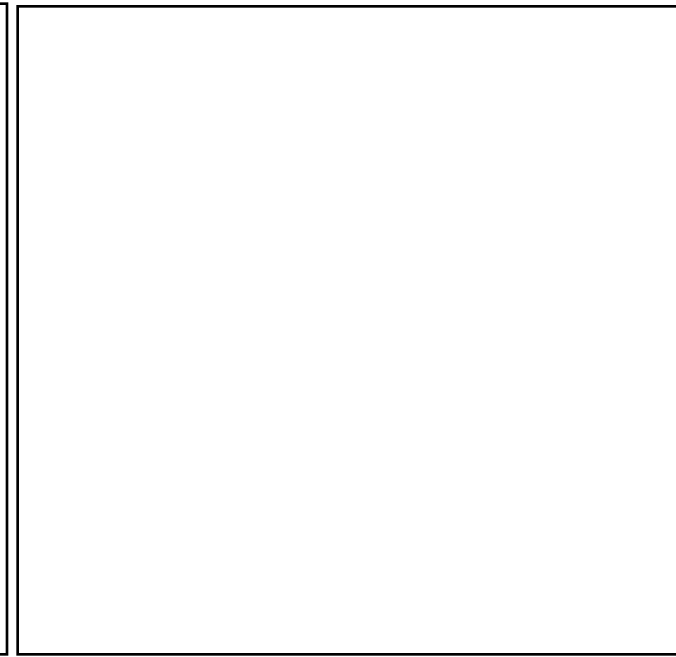
Date: October 2011



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect EM2N Architects (Zurich)

City Zurich

Country Switzerland

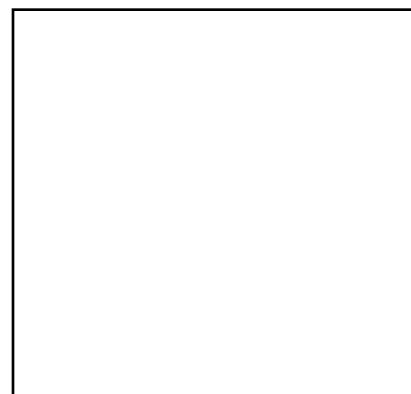
Author

Photographer "photos, which is not a known photographer, architects are

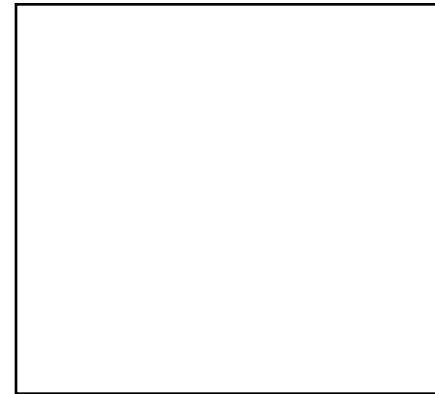
Type

Project Date

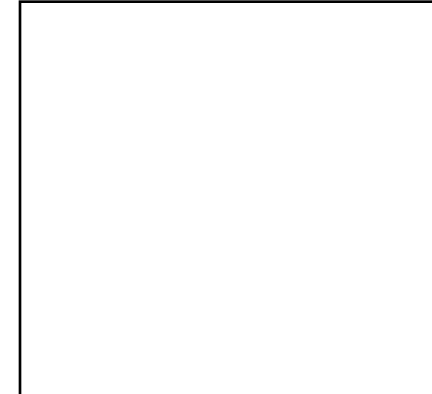
Notes



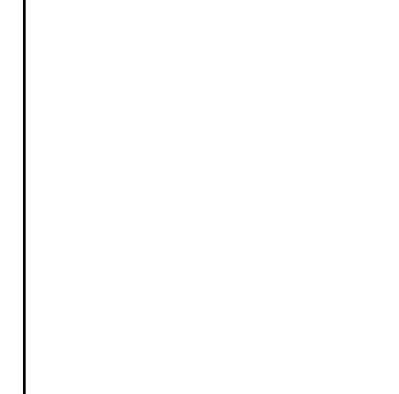
whole image 2



detail image 4



detail image 5



detail image 6

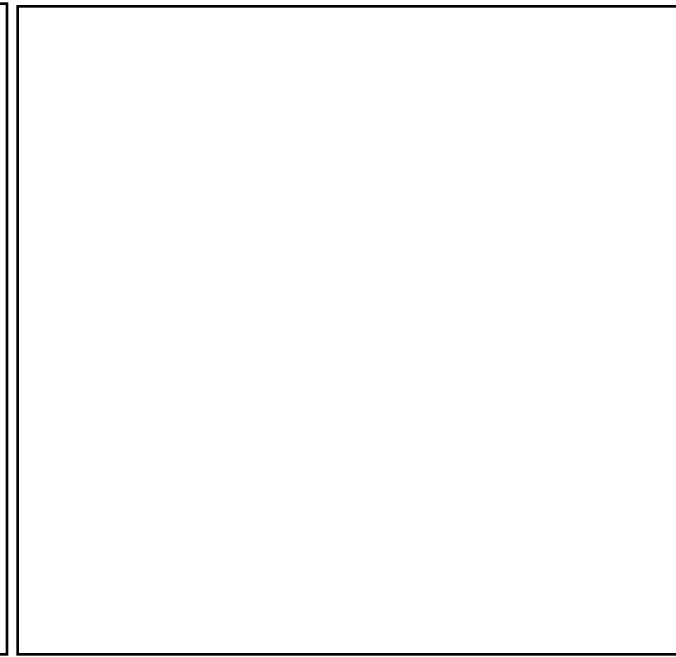
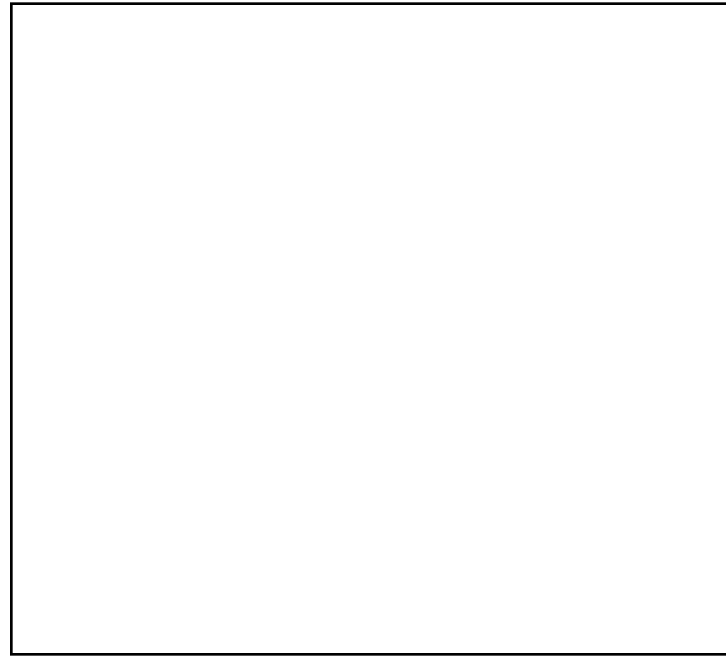
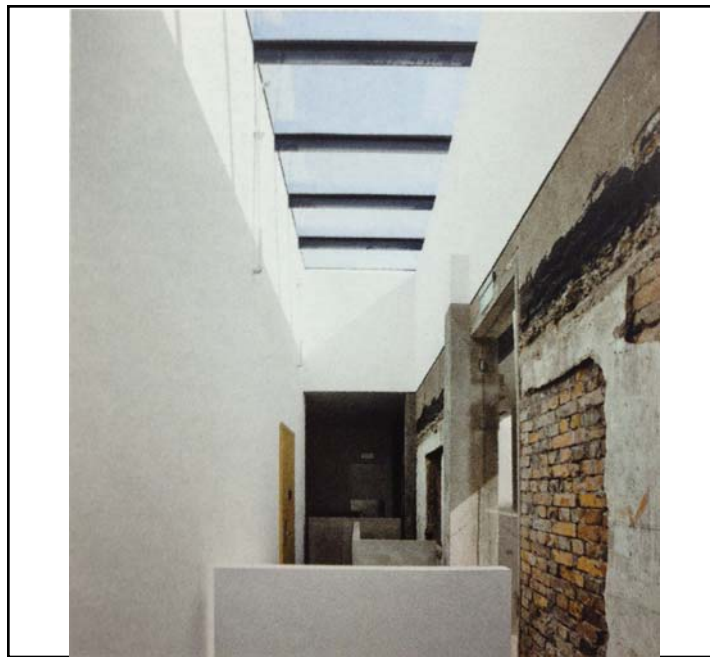
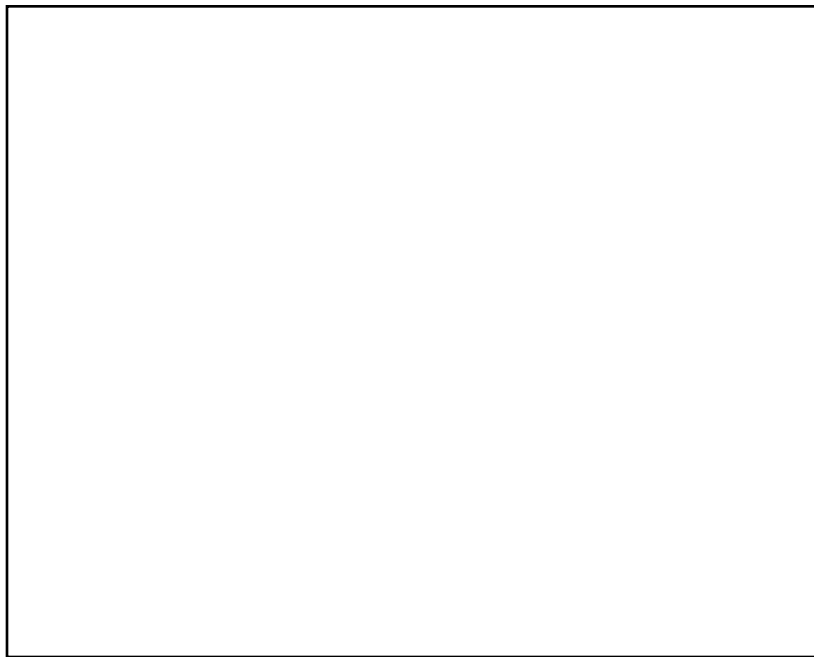
"Hotel the Waterhouse"

"Hotel the Waterhouse"

Image No.: 23 Volume/ Issue 2011.5

Journal: Detail

Date: May 2011



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Neri & Hu Design and Research Office

City Shanghai

Country China

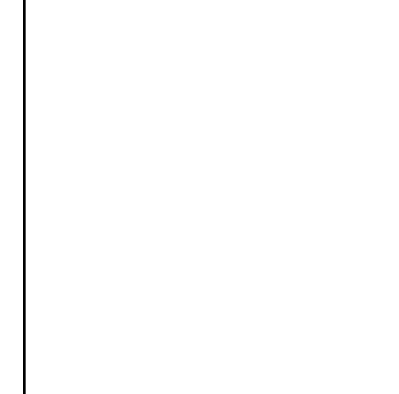
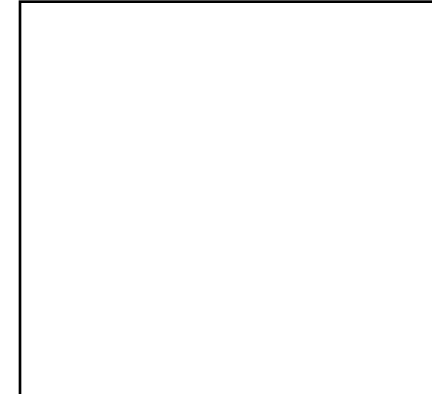
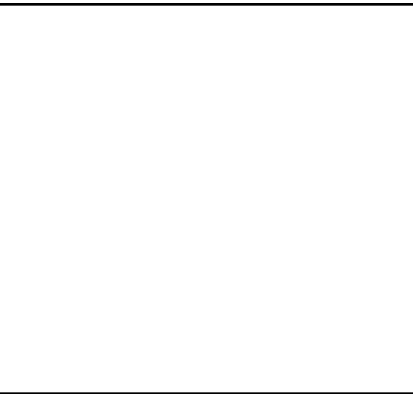
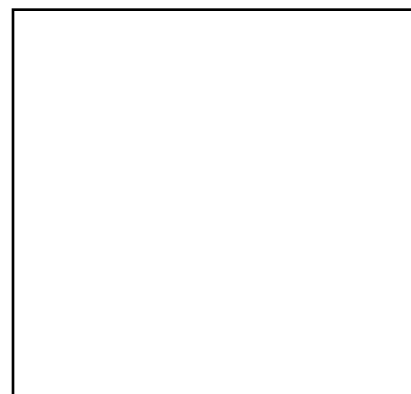
Author

Photographer Derryck Menere

Type brick exposure

Project Date

Notes three warehouses converted into hotel



whole image 2

detail image 4

detail image 5

detail image 6

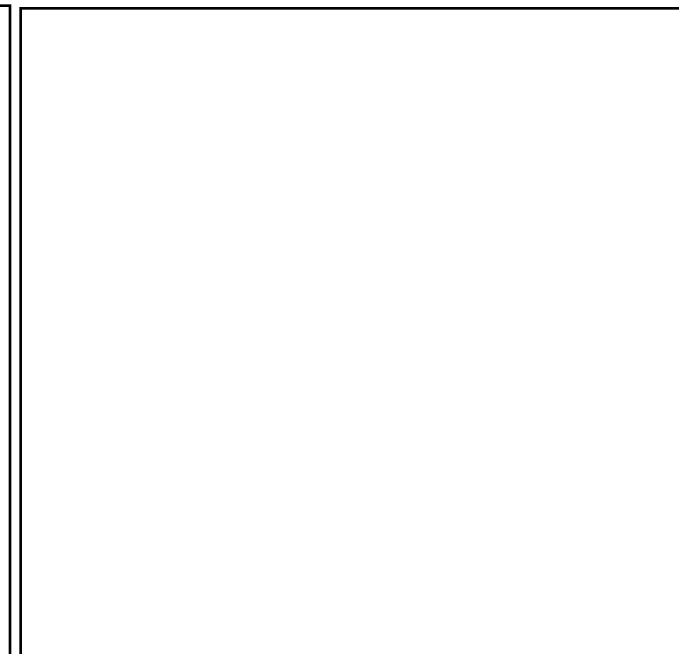
Expansion - Dublin Hospital

Expansion - Dublin Hospital

Image No.: 24 Volume/ Issue 2011.5

Journal: Detail

Date: May 2011



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect McCullough Mulvin Architects, Niall McCullough, Valerie

City Dublin

Country Ireland

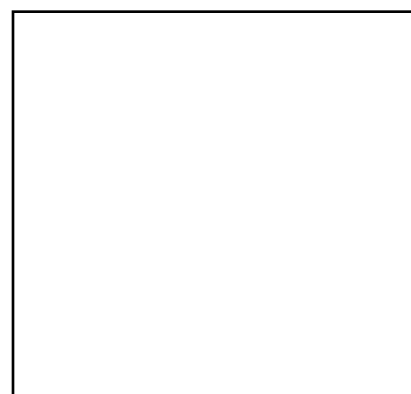
Author

Photographer Christian Richters

Type

Project Date

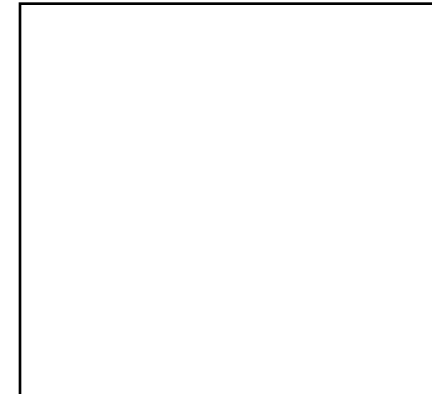
Notes



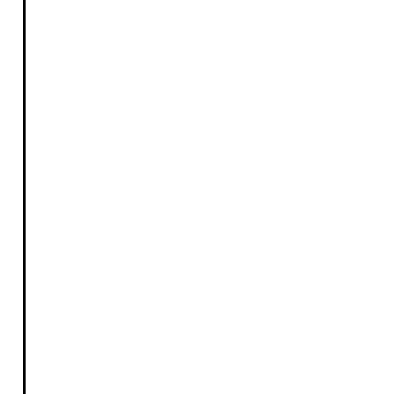
whole image 2



detail image 4



detail image 5

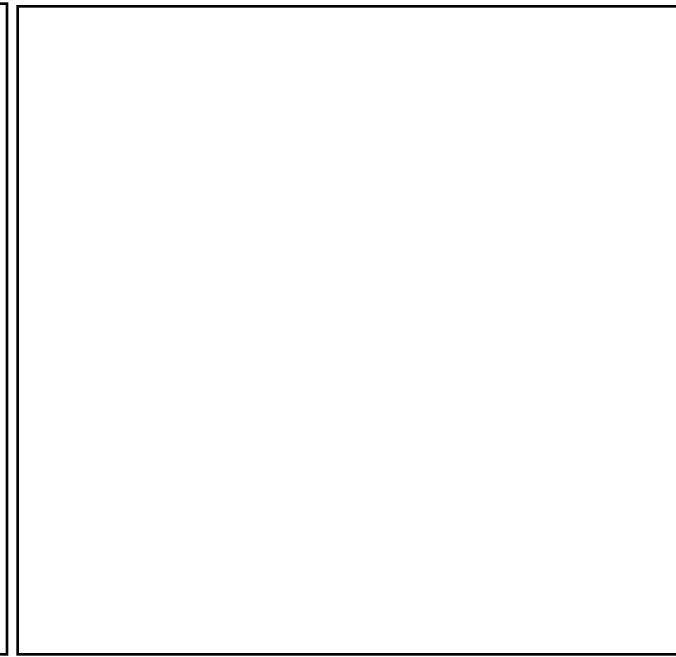
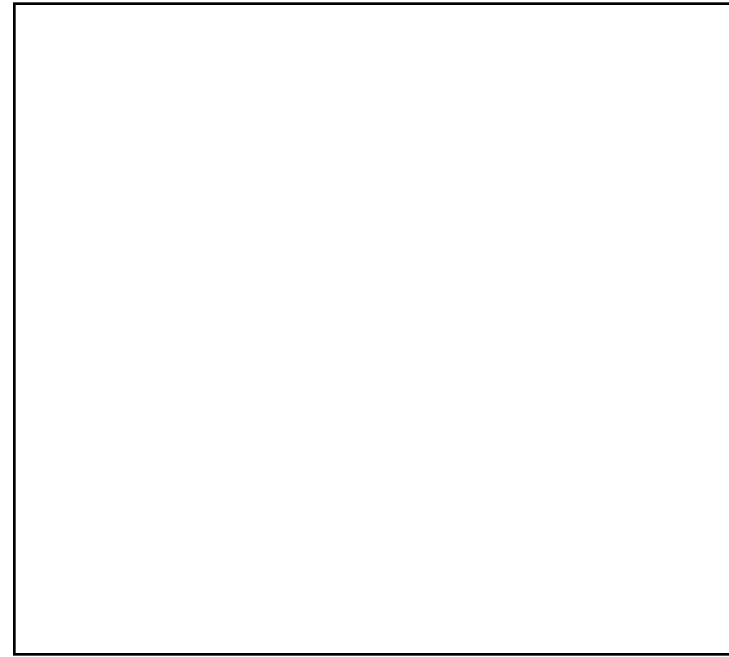
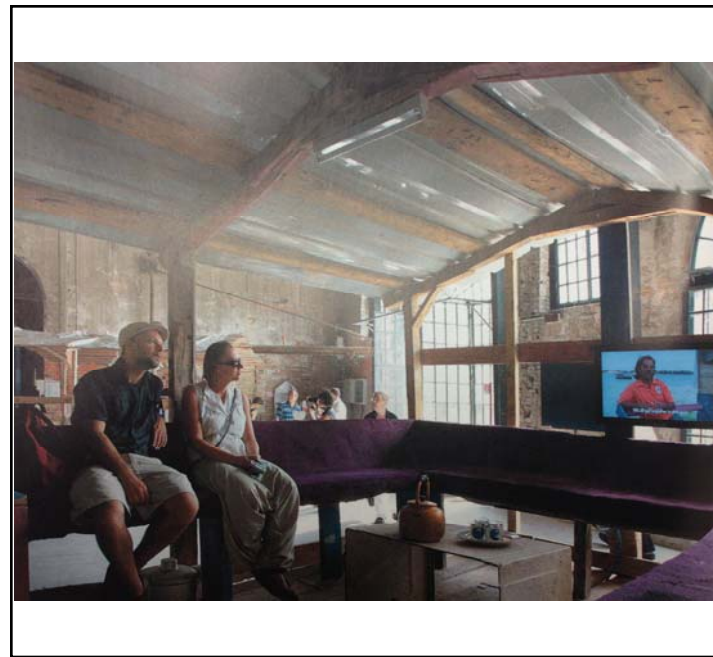
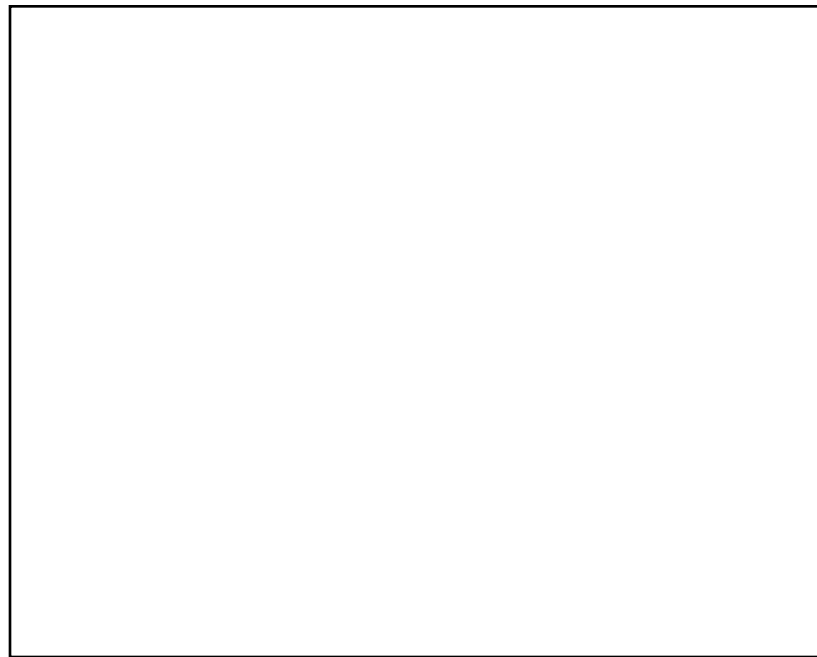


detail image 6

venice biennale exhibit from Bahrain

venice biennale exhibit from Bahrain

Image No.: 25 Volume/ Issue: 2011.4
Journal: Detail
Date: April 2011



detail image 1

detail image 2

detail image 3

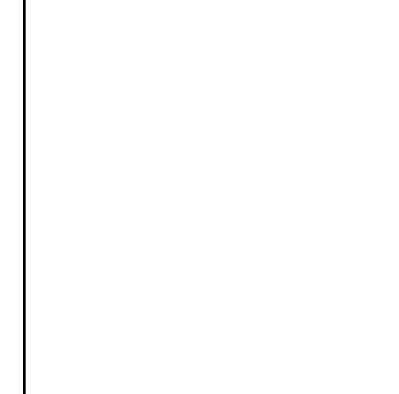
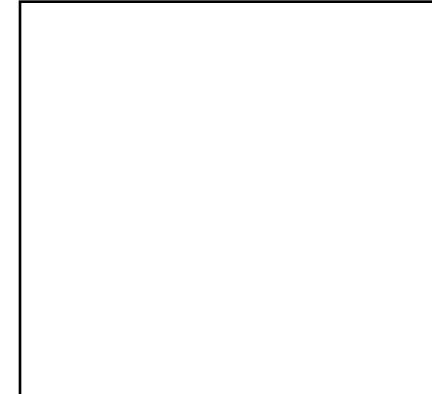
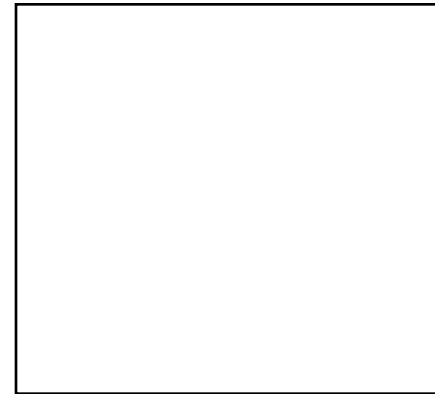
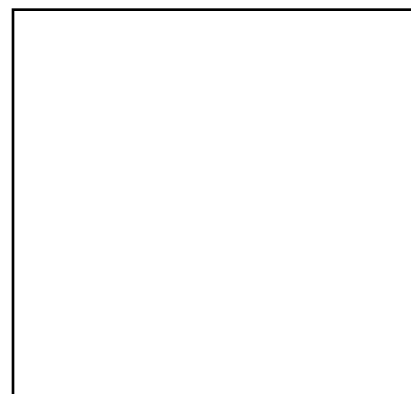
Insert Picture

Export Picture

Architect Bahrain Urban Research Team, LAPa-EPFL
City Venice
Country Italy
Author Adres Lepik
Photographer Detail archive
Type exposed masonry walls

Notes

Project Date



whole image 2

detail image 4

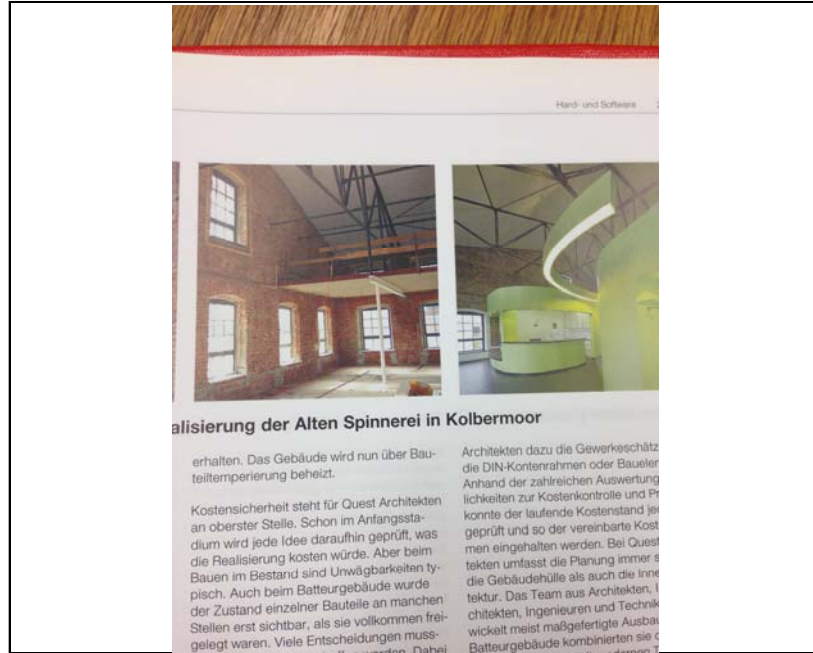
detail image 5

detail image 6

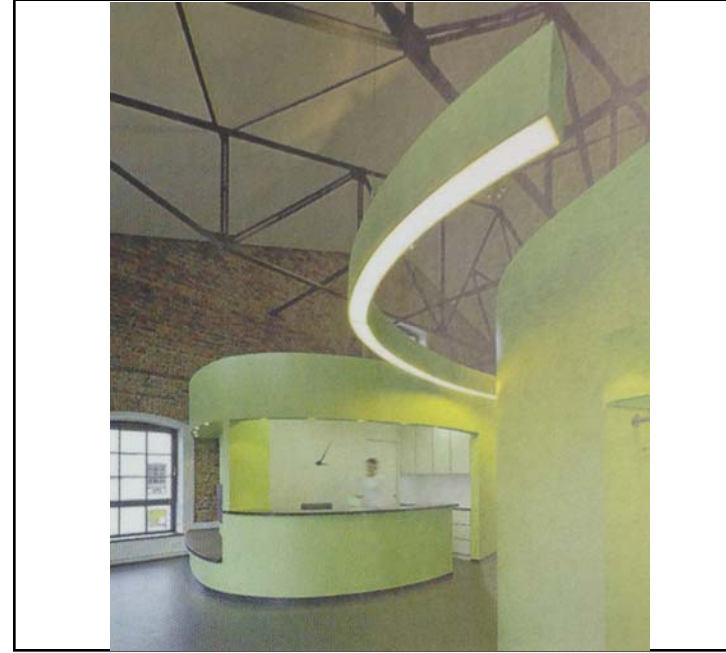
Former spinning factory

Former spinning factory

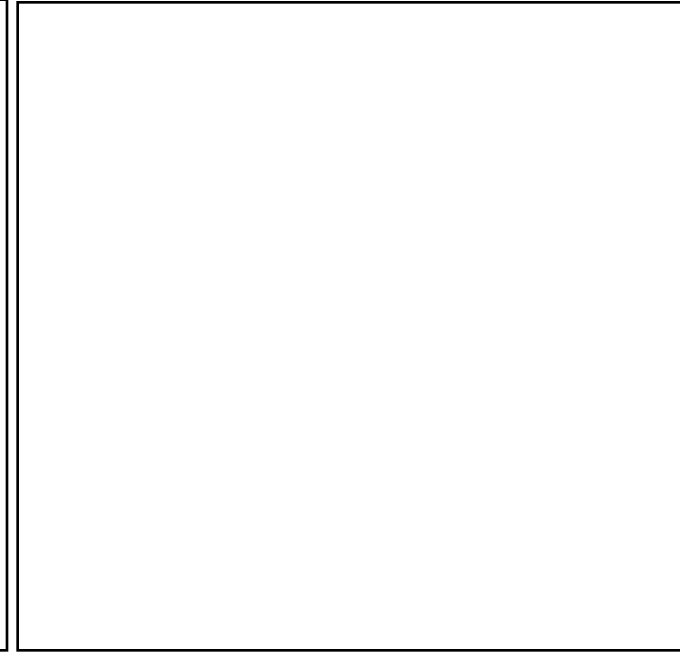
Image No.: 26 Volume/ Issue: 2011.3
Journal: Detail
Date: March 2011



detail image 1



detail image 2



detail image 3

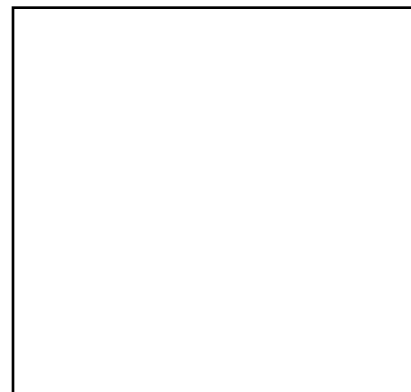
Insert Picture

Export Picture

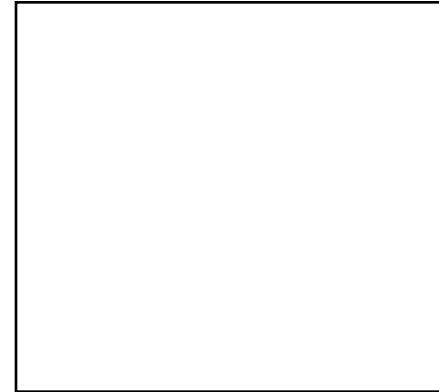
Architect Orca Software GmbH
City Kolbermoor
Country Germany
Author
Photographer advertisement
Type exposed walls - brick

Project Date

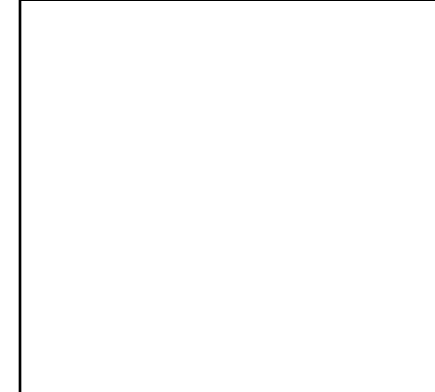
Notes



whole image 2



detail image 4



detail image 5



detail image 6

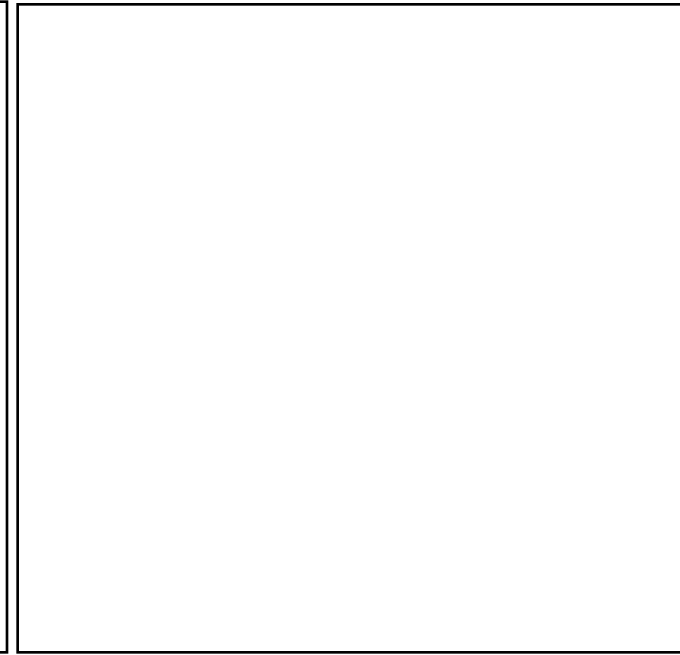
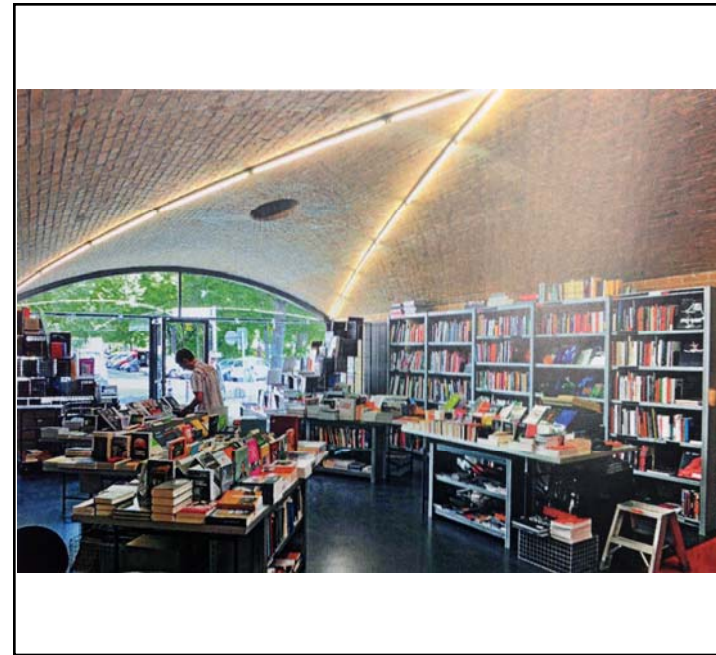
Bookshop on Savignyplatz

Bookshop on Savignyplatz

Image No.: 27 Volume/ Issue 2011.3

Journal: Detail

Date: March 2011



Insert Picture

Export Picture

Architect no known architect

City Berlin

Country Germany

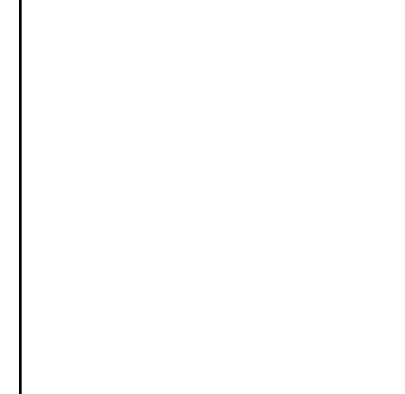
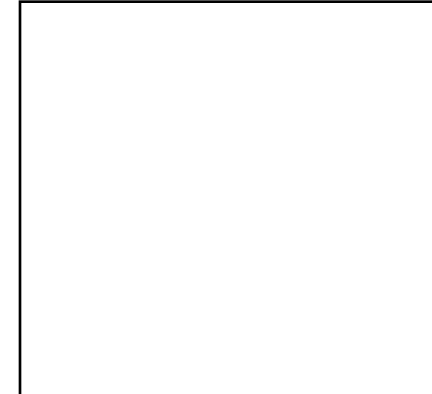
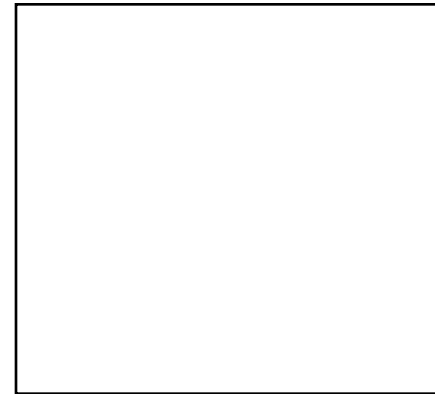
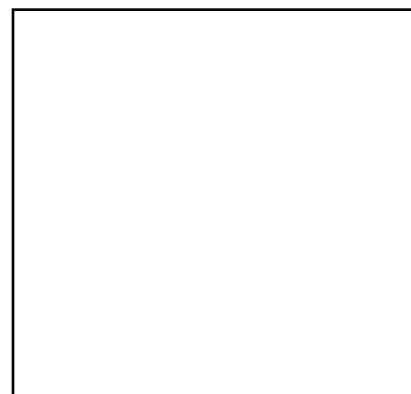
Author

Photographer Detail archive

Type exposed brick ceiling

Project Date 1980

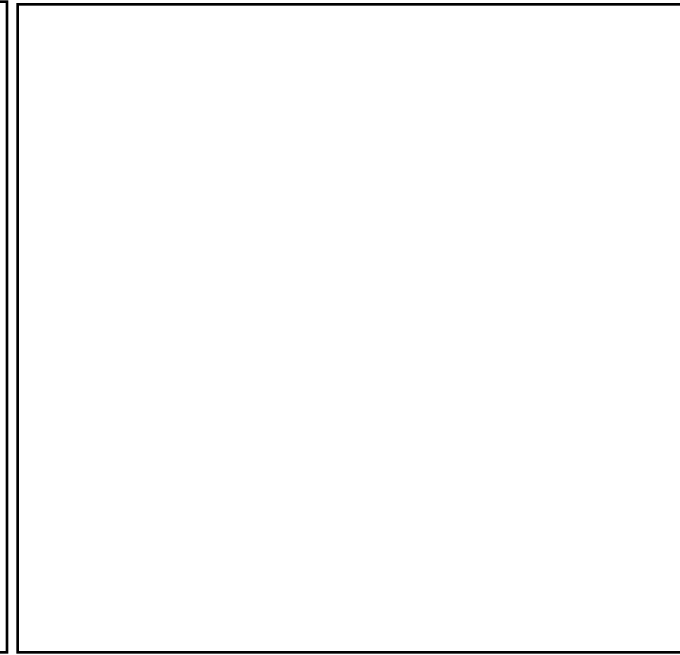
Notes



Office in old something?

Office in old something?

Image No.: 28 Volume/ Issue: 2010.7/8
Journal: Detail
Date: July/Aug 2010



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect no known architect

City

Country Germany

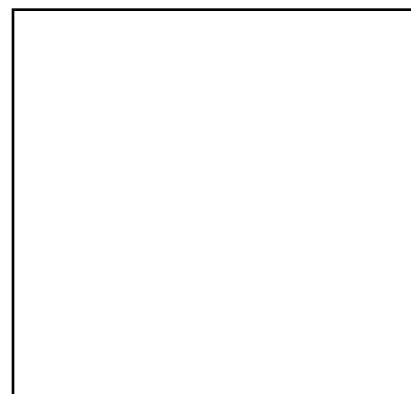
Author manufacturer/company?

Photographer Schuco international KG

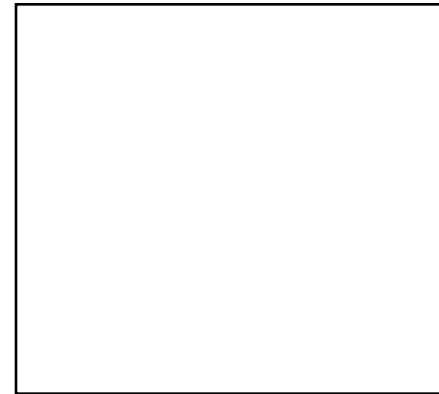
Type

Project Date

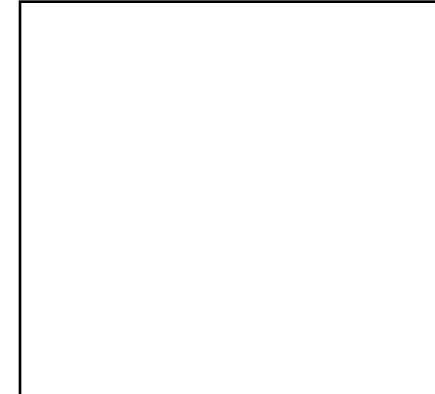
Notes



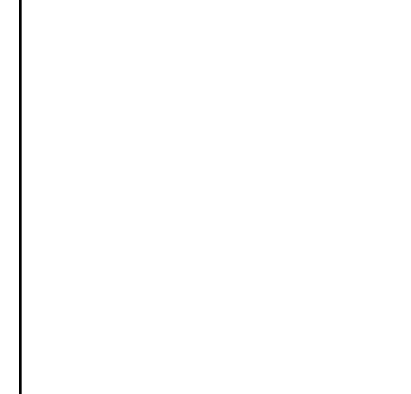
whole image 2



detail image 4



detail image 5



detail image 6

Conversion of Kiptenberger Speicher into Diocesan Museum

Conversion of Kiptenberger Speicher into Diocesan Museum

Image No.: 29 Volume/ Issue 2011.5

Journal: Detail

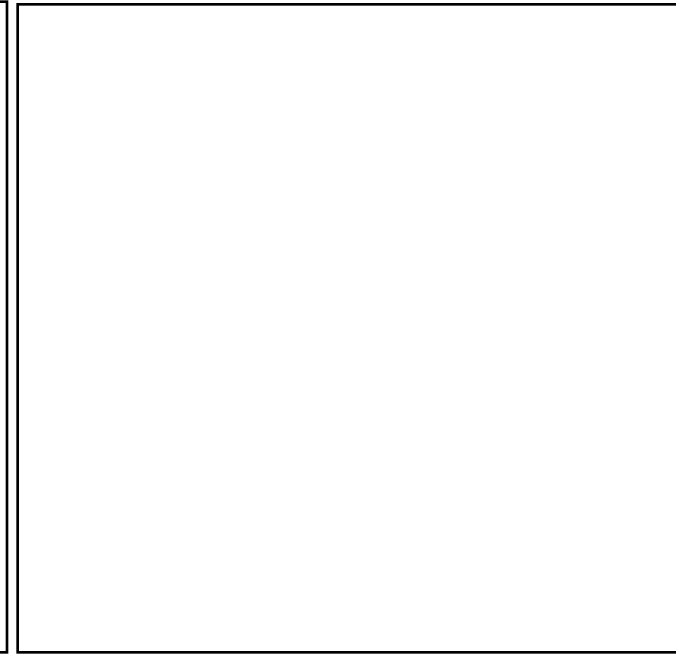
Date: May 2011



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country Germany

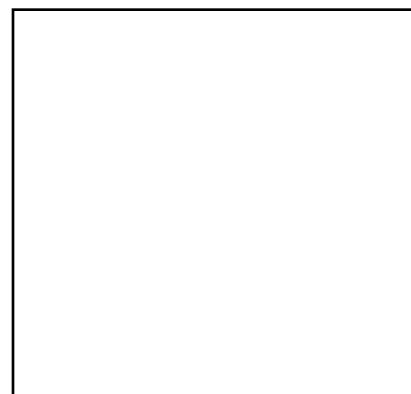
Author

Photographer

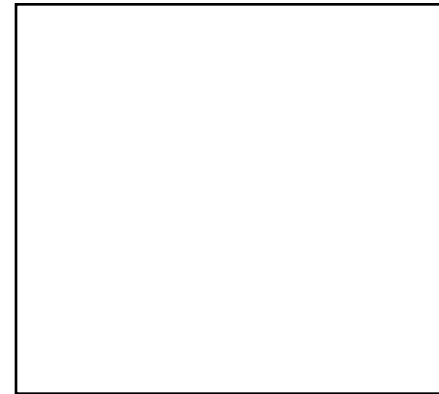
Type

Project Date 1979-1982

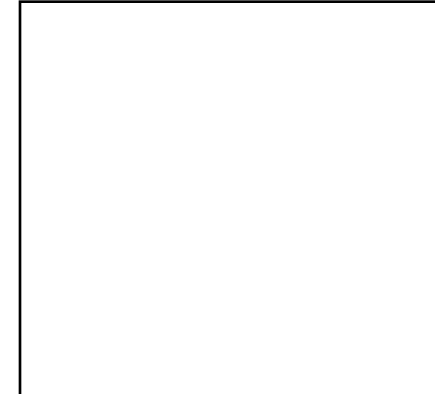
Notes former granary serves as entrance space to the museum. Woo lattice walls and siplay cases with exterior mount tube posts define the space.



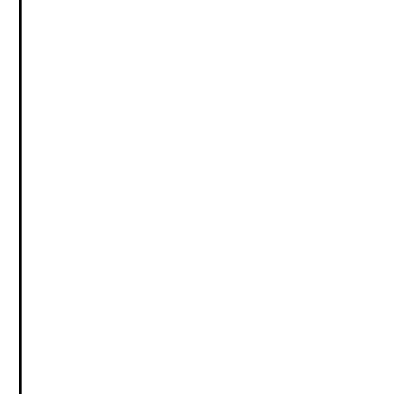
whole image 2



detail image 4



detail image 5



detail image 6

Cloudscapes at the 12th Architecture Biennale Venice

Cloudscapes at the 12th Architecture Biennale Venice

Image No.: 30 Volume/ Issue 2010.11.1157

Journal: Detail

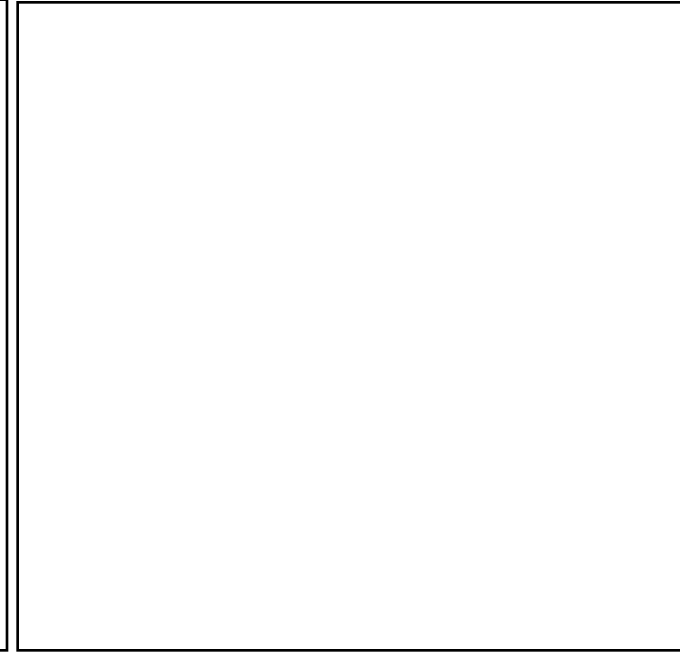
Date: November 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Tetsuo Kondo & Transolar klima Engineering

City Venice

Country Italy

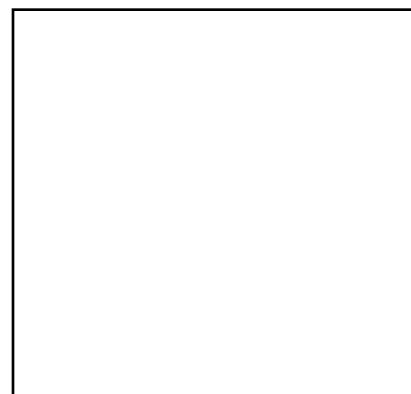
Author Frank Kaltenbach

Photographer oben links

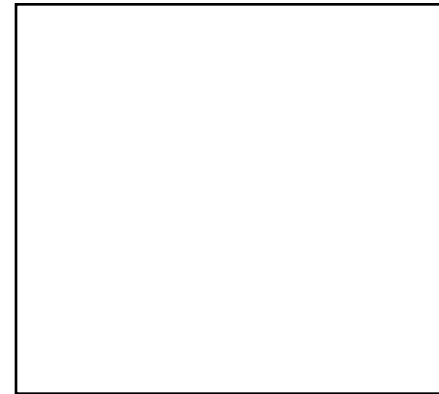
Type exhibition piece

Project Date 2010

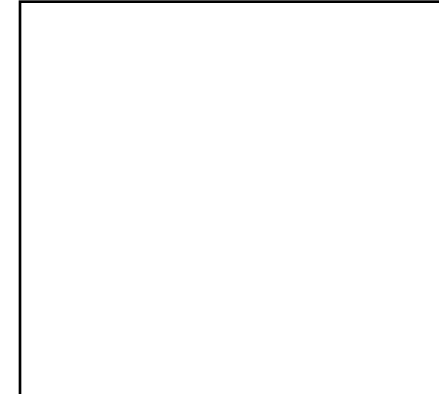
Notes "...the boldly suspended and walkable ribbon made of thin steel sheet metal leads from the old column bases to their heads heads below the ceiling and into a humid fog that turns the streaks of dawn sunlight into natural spotlights."



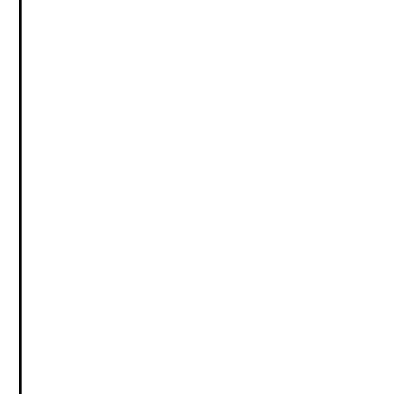
whole image 2



detail image 4



detail image 5



detail image 6

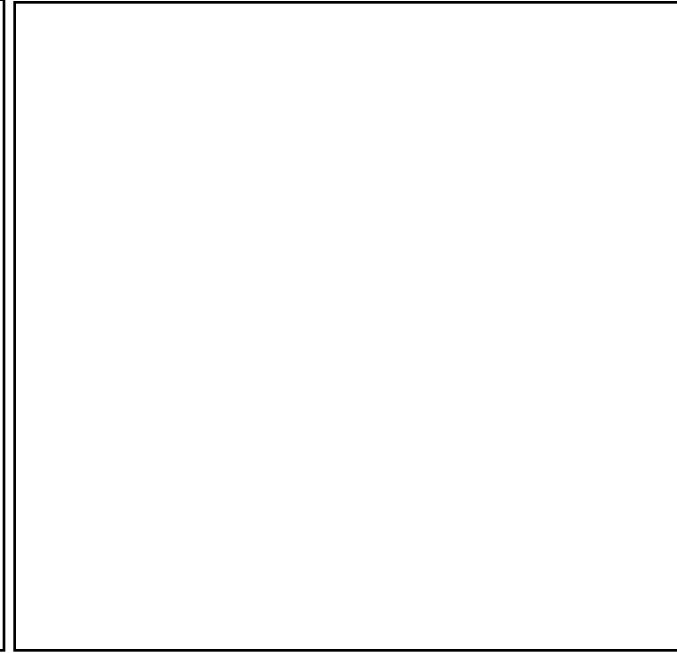
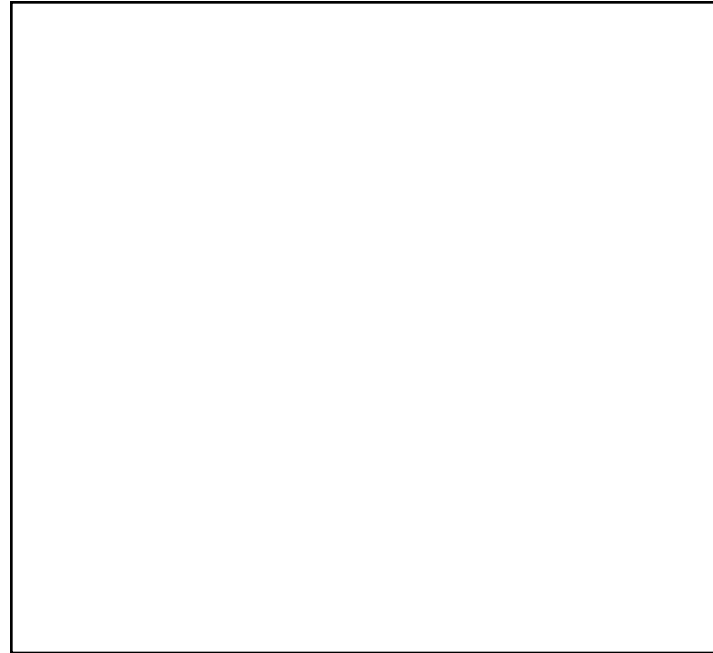
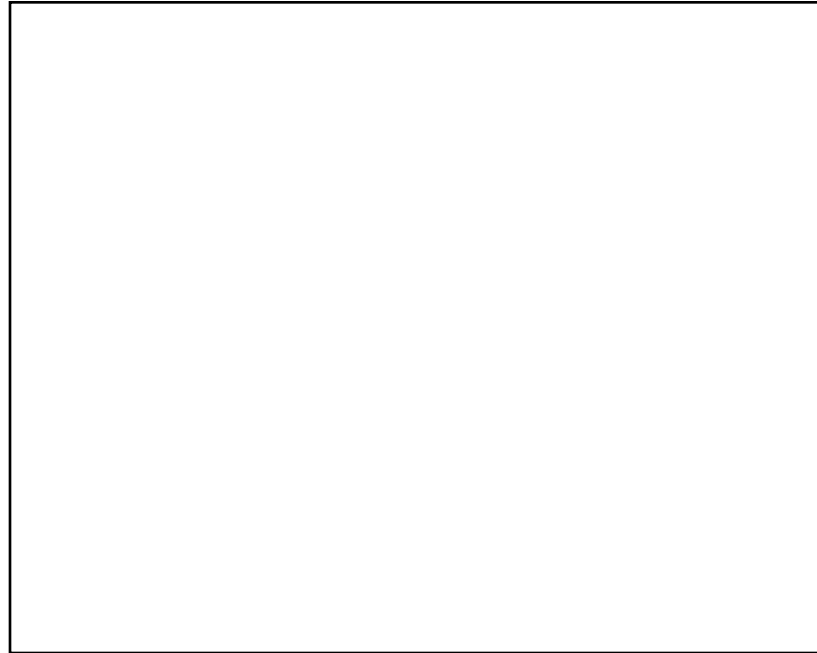
Refurbishment and Extension of the Art Museum Moritzburg

Refurbishment and Extension of the Art Museum Moritzburg

Image No.: 31 Volume/ Issue 2010.12.1286

Journal: Detail

Date: December 2010



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Nieto Sobejano

City Halle

Country Germany

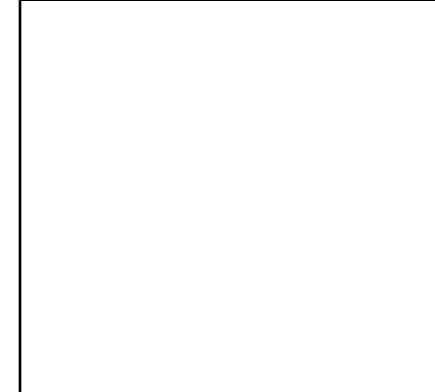
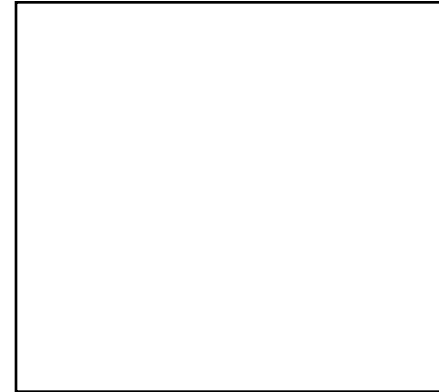
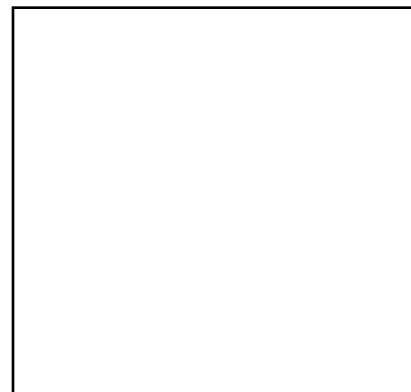
Author Oliver Herwig

Photographer Roland Halbe, Stuttgart

Type museum

Project Date ?

Notes appears to have been featured in an exhibition called "The wonderful world of gravity"



whole image 2

detail image 4

detail image 5

detail image 6

Museum in Mexico City

Museum in Mexico City

Image No.: 32 Volume/ Issue 2010.12.1322

Journal: Detail

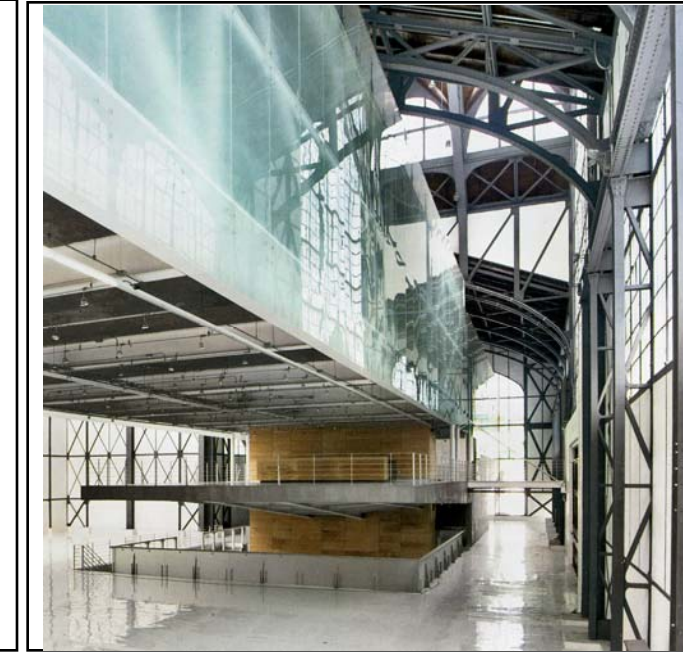
Date: December 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Enrique Norten/ TEN Arquitectos

City Mexico City

Country Mexico

Author

Photographer Luis Gotdoa

Type museum - exposed steel framework with selectively placed inset panels; original wood slats are selectively exposed

Project Date ?

Notes structure originally from 1902, stood in Dusseldorf, housed large-scale exhibition, was transported and re-erected in Mexico City 1903-1905; used as museum of natural history; today belongs to university and is a gallery



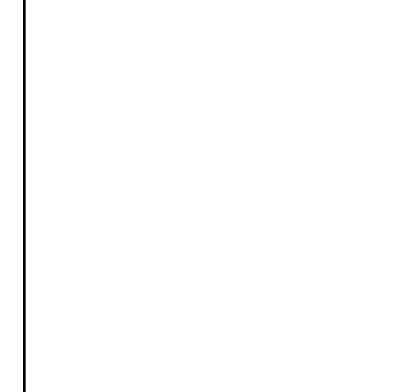
whole image 2



detail image 4



detail image 5



detail image 6

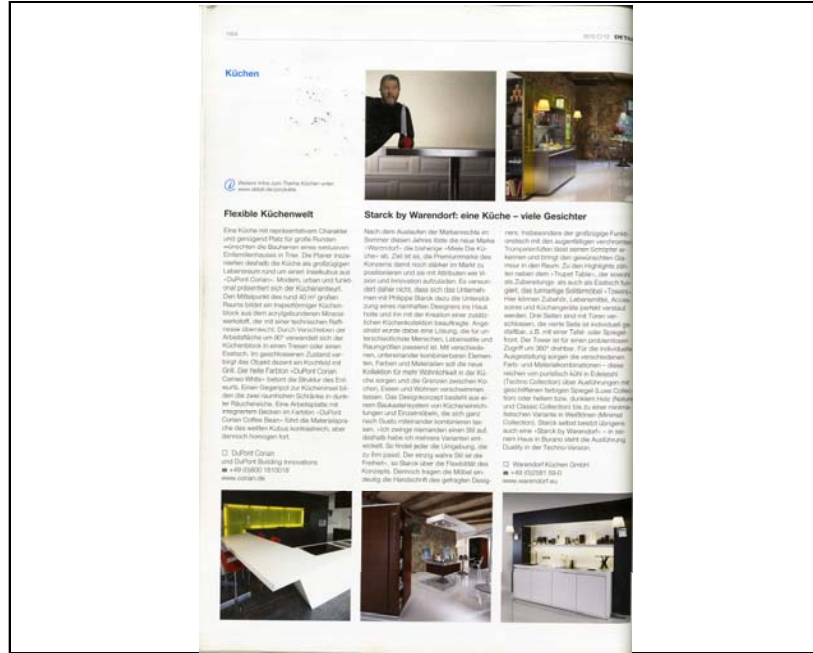
Kitchen Ad

Kitchen Ad

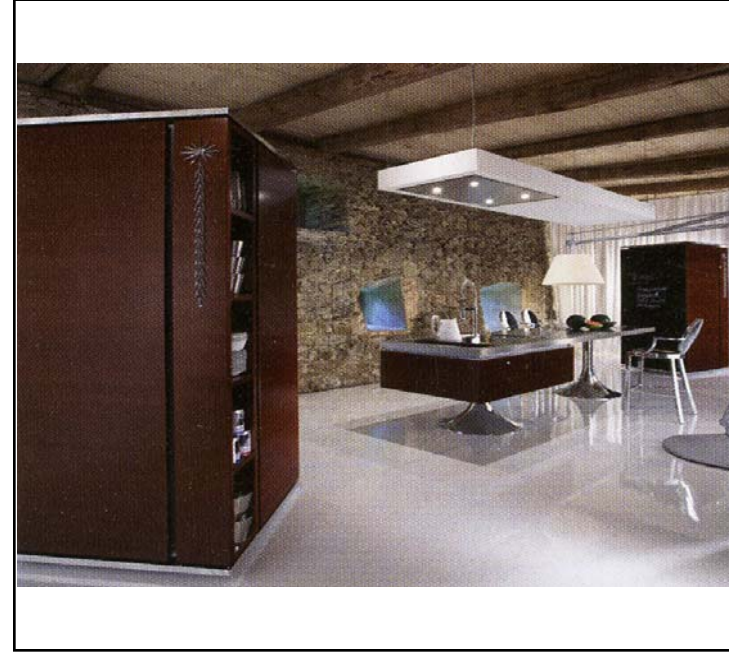
Image No.: 33 Volume/ Issue 2010.12.1354

Journal: Detail

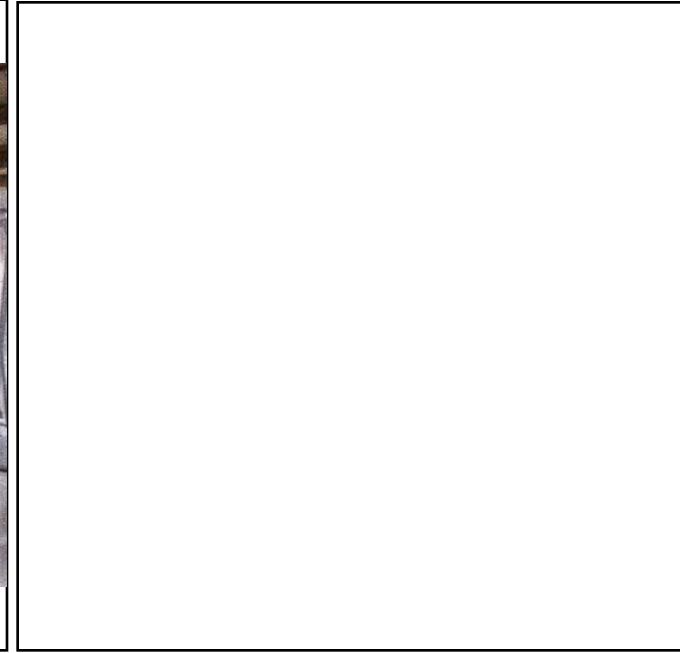
Date: December 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

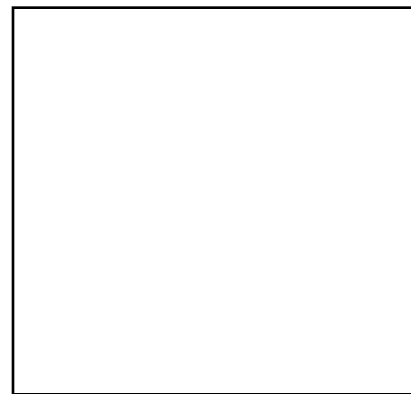
Author Warendorf Kuchen GmbH

Photographer

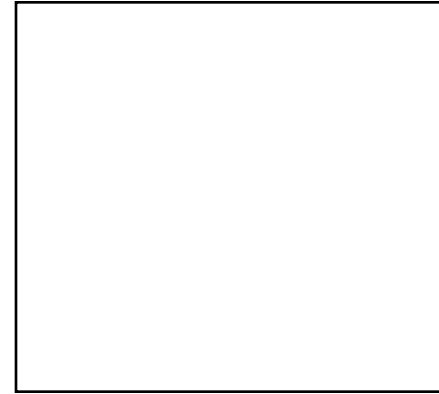
Type kitchen with masonry walls and timber ceiling, super new floors and fittings, furniture

Project Date

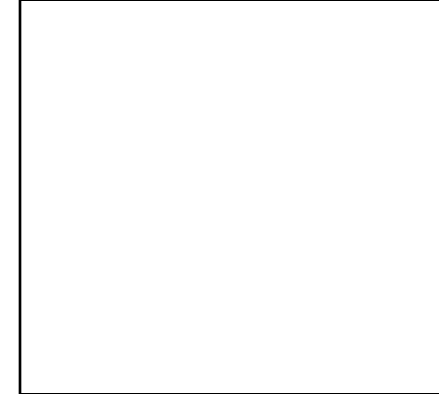
Notes advertisement



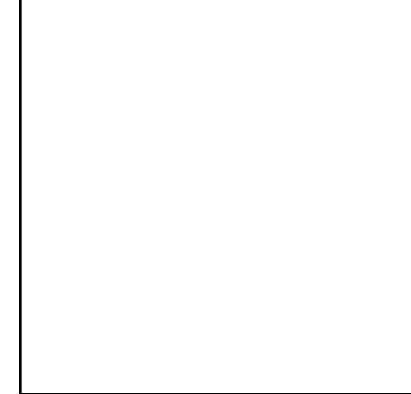
whole image 2



detail image 4



detail image 5



detail image 6

Kitchen Ad

Kitchen Ad

Image No.: 34

Volume/ Issue 2010.12.1434

Journal: Detail

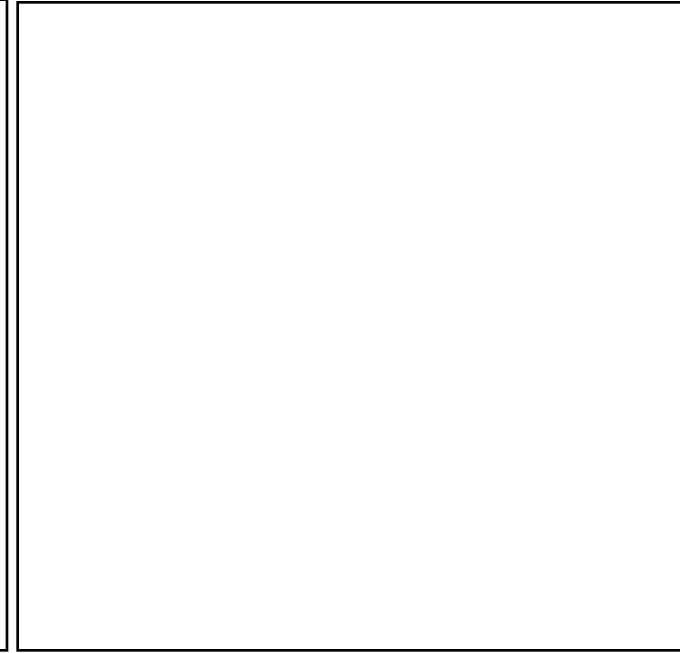
Date: December 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

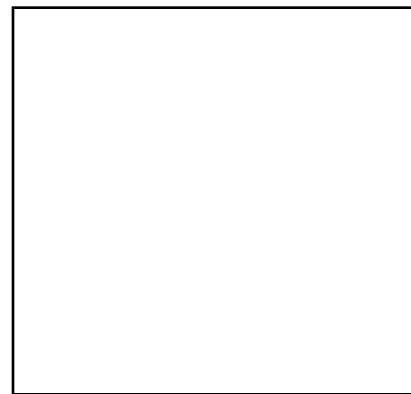
Author Velux Deutschland GmbH

Photographer

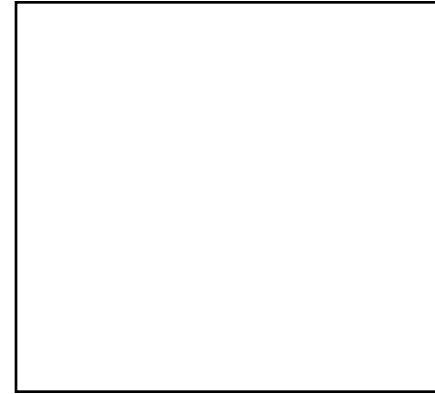
Type kitchen with masonry and timber frame walls, pitched ceiling, new floor and door, furniture

Project Date

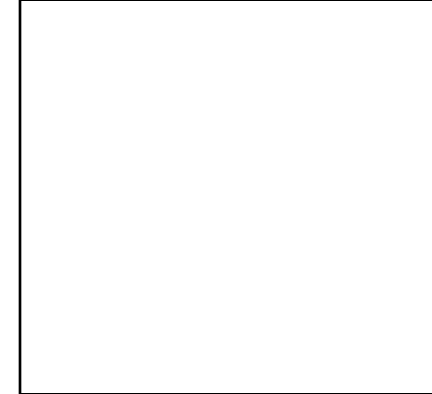
Notes advertisement



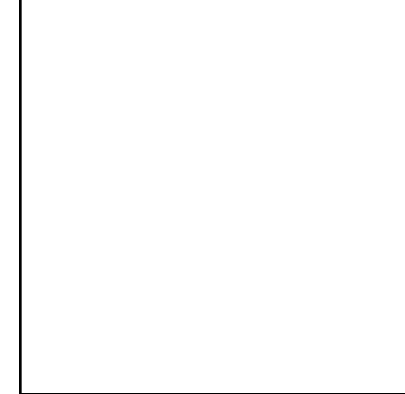
whole image 2



detail image 4



detail image 5

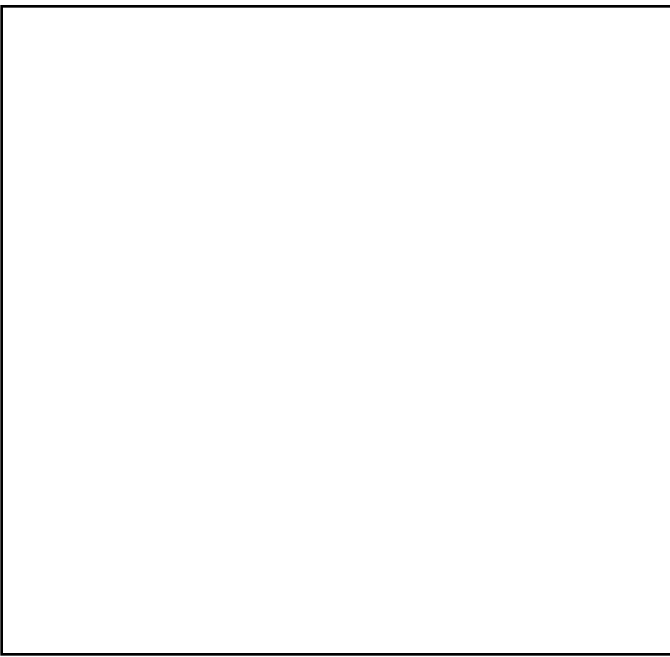
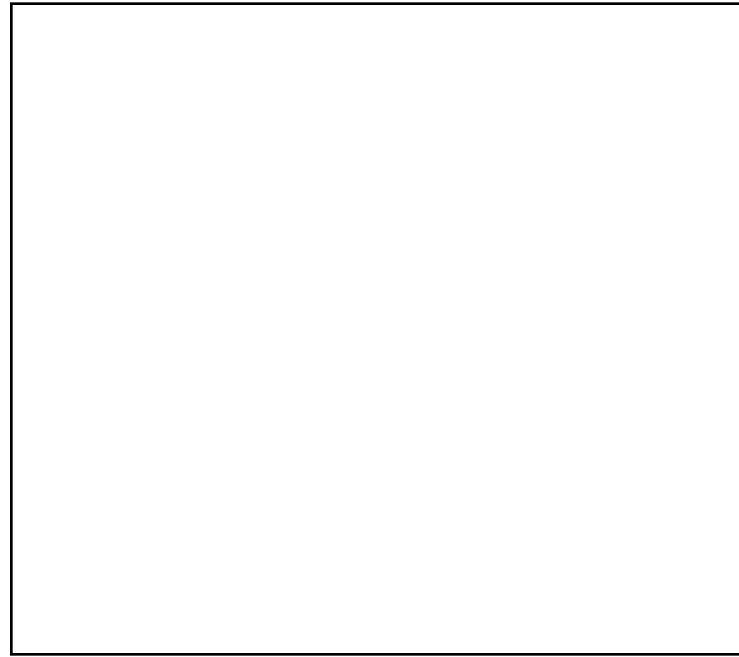
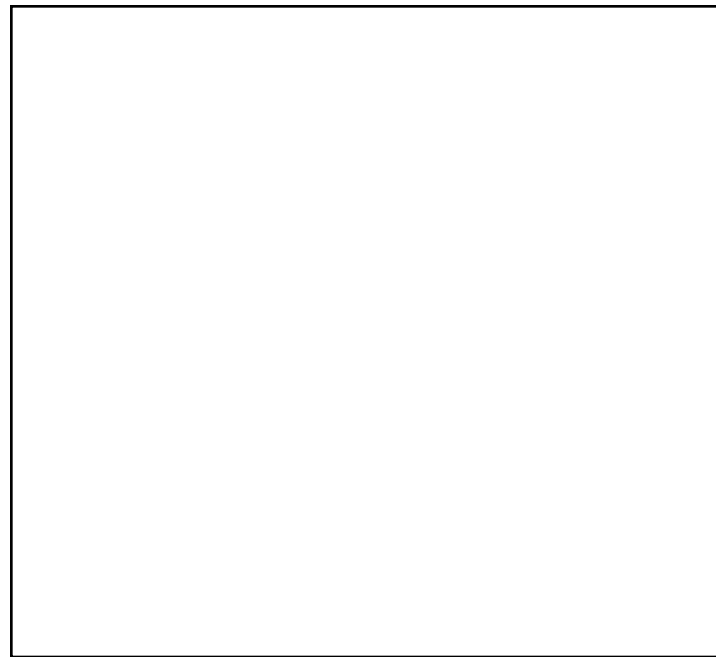
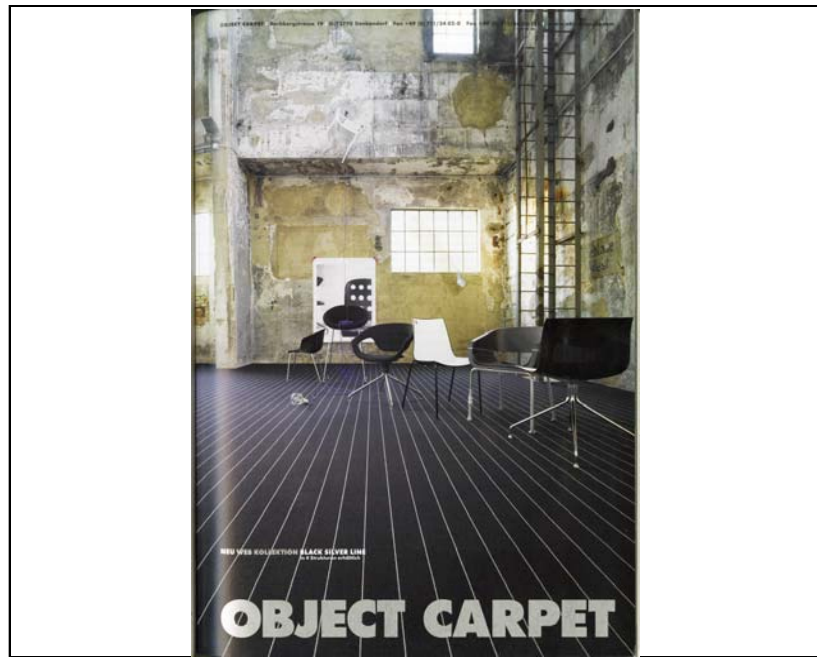


detail image 6

Furniture Ad

Furniture Ad

Image No.: 35 Volume/ Issue: 2010.6.651
Journal: Detail
Date: June 2010



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect

City

Country

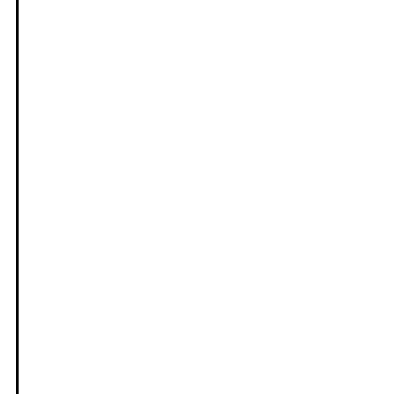
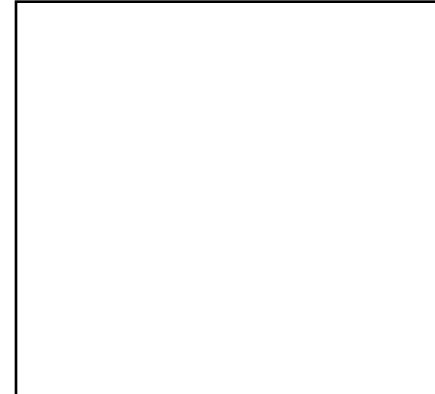
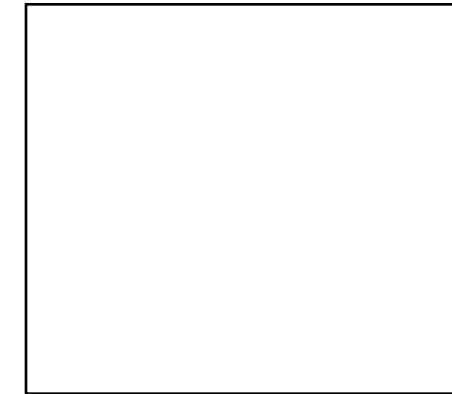
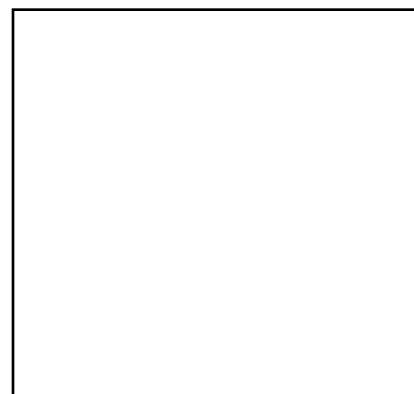
Author: Object Carpet

Photographer

Type: walls of old exposed concrete with some chairs and new flooring

Project Date

Notes: advertisement



whole image 2

detail image 4

detail image 5

detail image 6

Windows Ad?

Windows Ad?

Image No.: 36

Journal: Detail

Date: September 2010

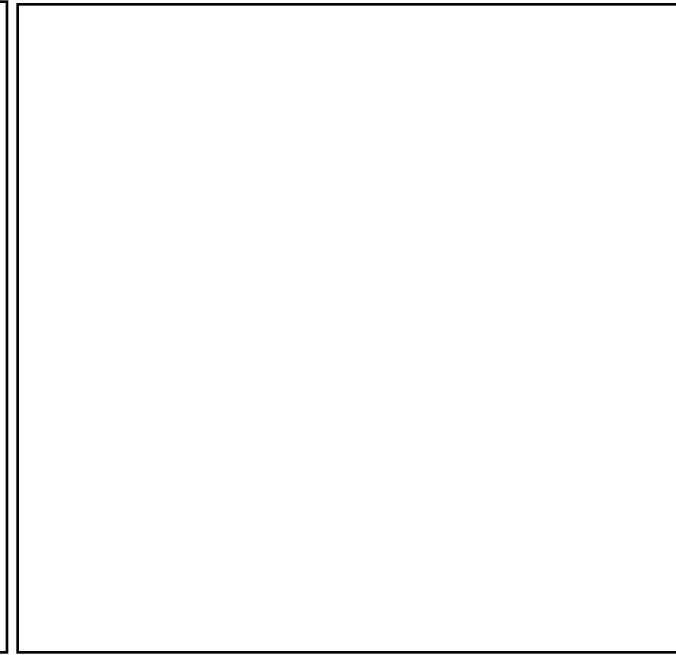
Volume/ Issue 2010.9.956



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

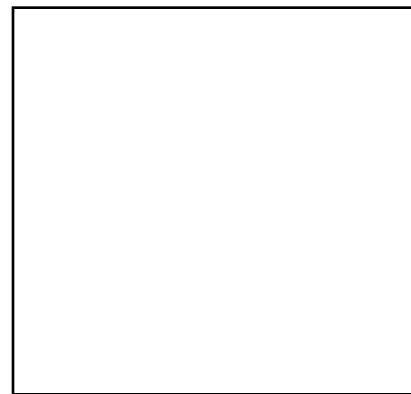
Author Velux Deutschland GmbH

Photographer

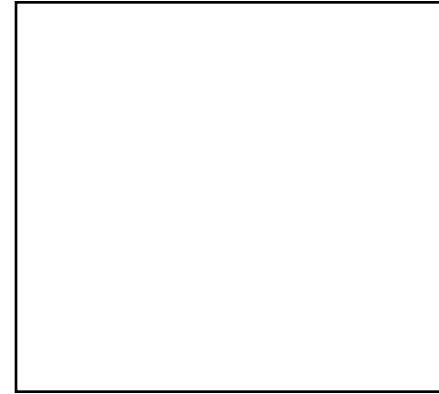
Type attic with exposed timber members but new flooring, windows

Project Date

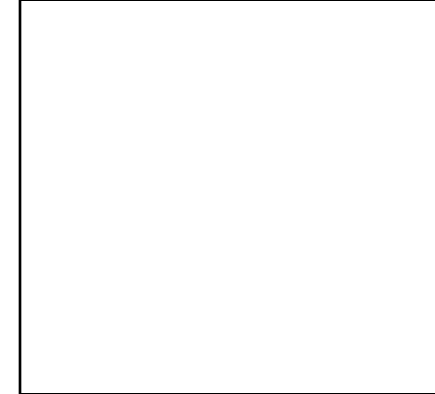
Notes ad



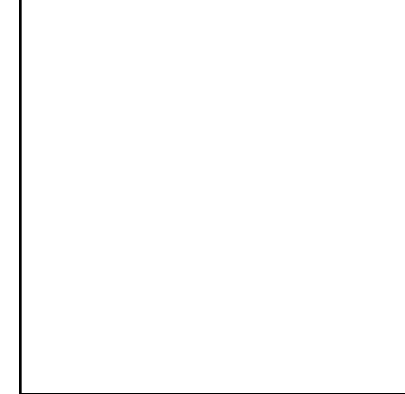
whole image 2



detail image 4



detail image 5



detail image 6

Ruhr Museum

Ruhr Museum

Image No.: 37

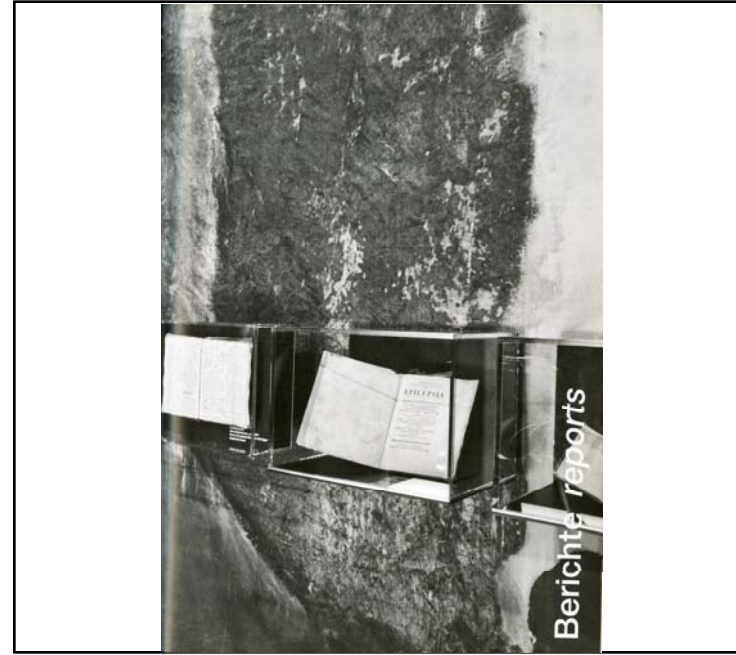
Volume/ Issue 2010.4.283

Journal: Detail

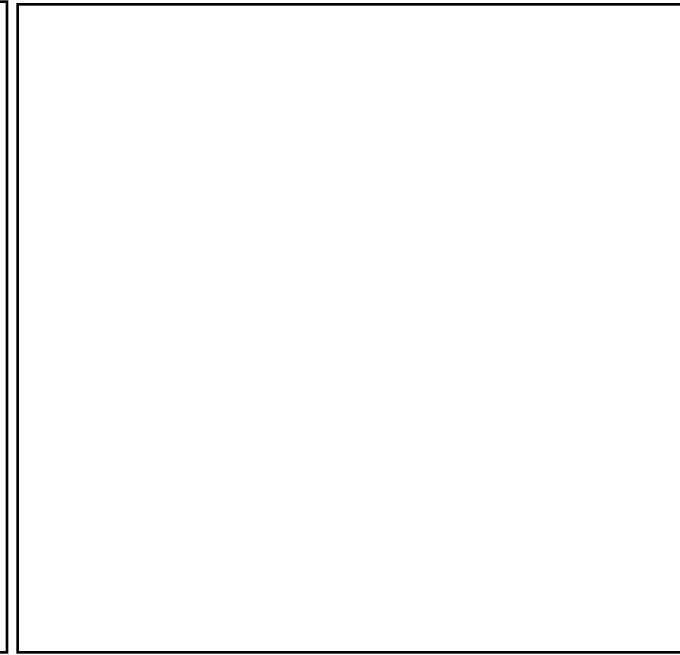
Date: April 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Kooperation Heinrich Boll & Hans Krabel/Office for

City Essen

Country Germany

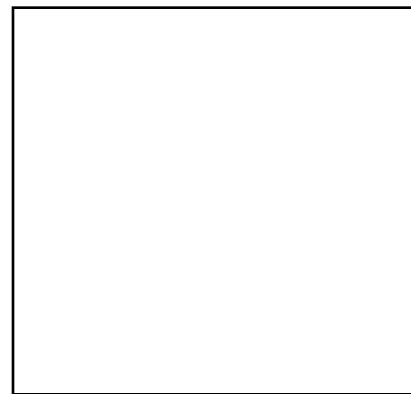
Author Christian Schittich

Photographer Christian Schittich, Brigida Gonzalez/Ruhrmuseum Essen

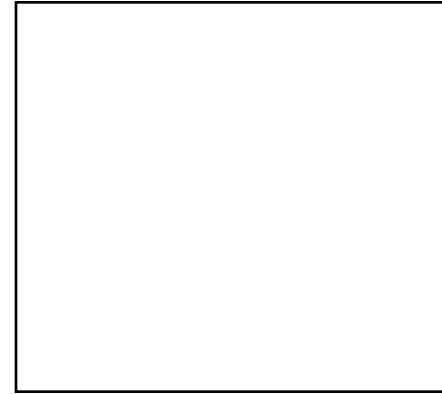
Type exposed CMU, concrete walls

Project Date 2010

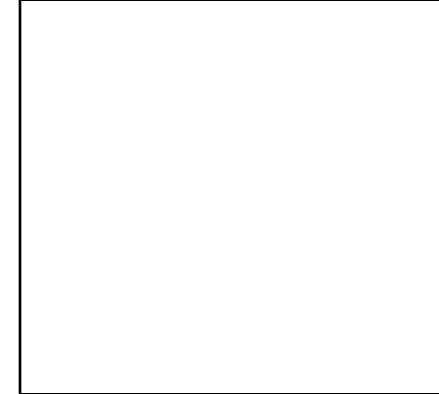
Notes rehab of 1920s industrial site



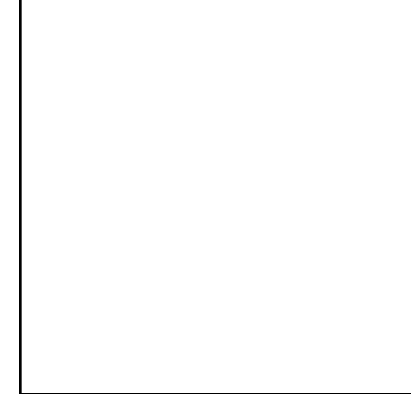
whole image 2



detail image 4



detail image 5



detail image 6

Columba Diocesan Museum

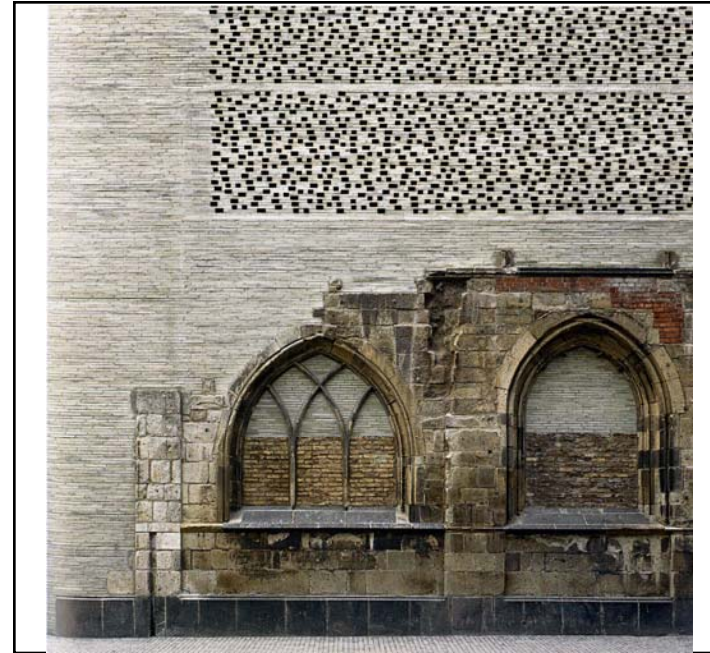
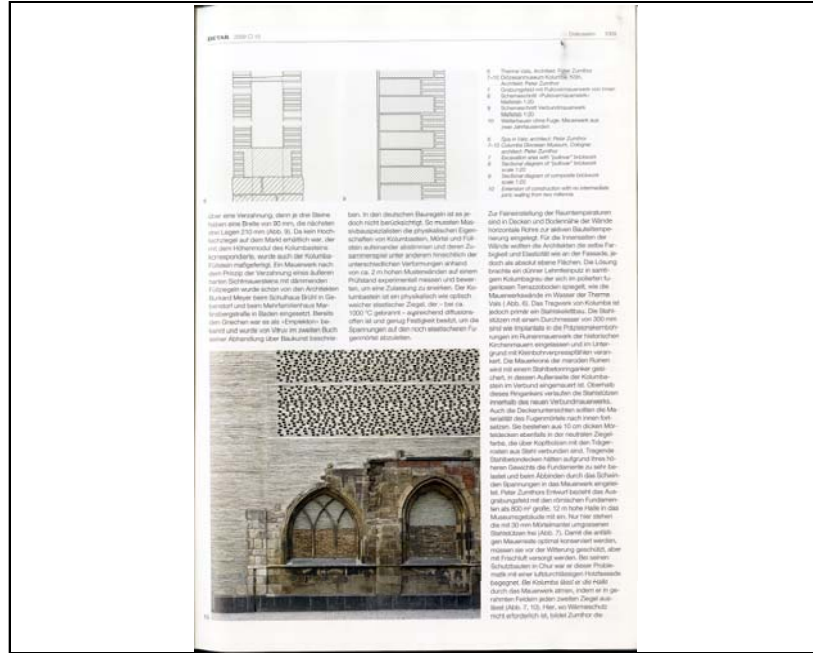
Columba Diocesan Museum

Image No.: 38

Volume/ Issue 2009.10.1009

Journal: Detail

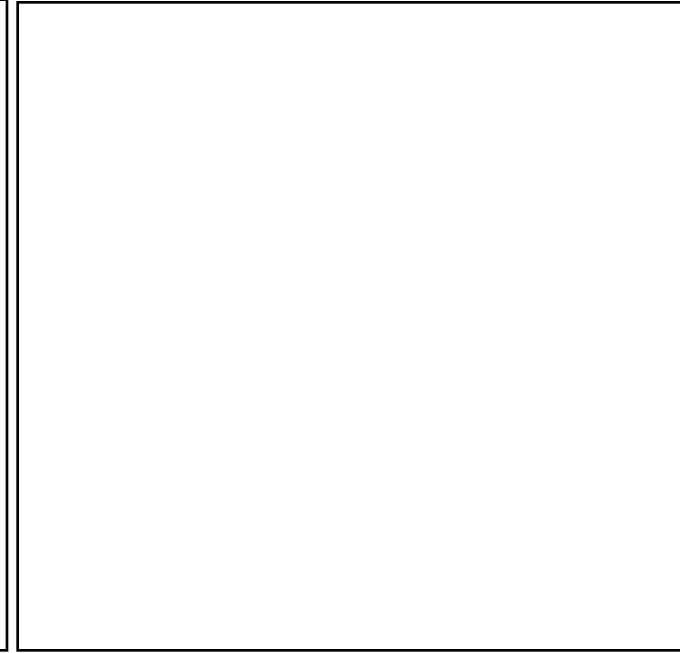
Date: October 2009



detail image 1



detail image 2



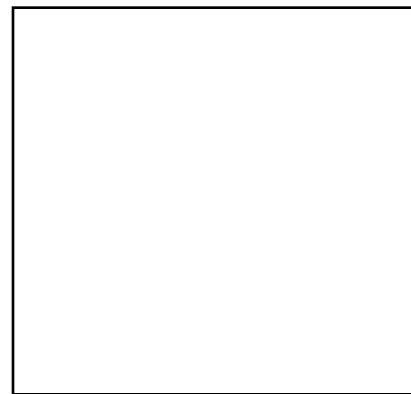
detail image 3

Insert Picture

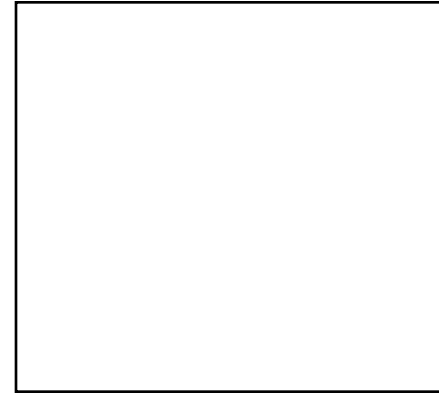
Export Picture

Architect Peter Zumthor
City Cologne
Country Germany
Author Frank Kaltenbach
Photographer Jochen Helle
Type joining of new masonry wall infill with existing pointed gothic window arches
Project Date

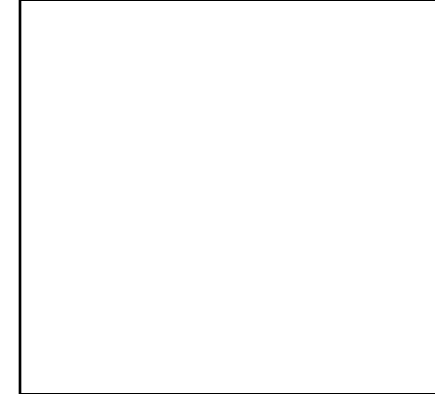
Notes caption: "extension of construction with no intermediate joint; walling from two millenia; same photo detail repeated on p. 1024 for advertisement about Detailplus magazine"



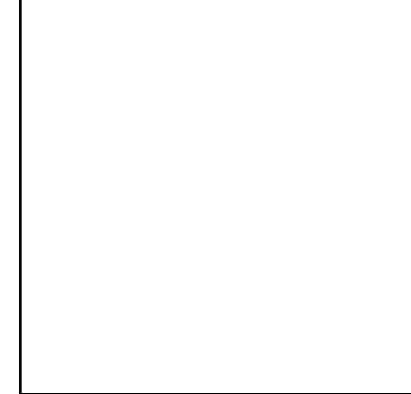
whole image 2



detail image 4



detail image 5



detail image 6

Museum of Navigation

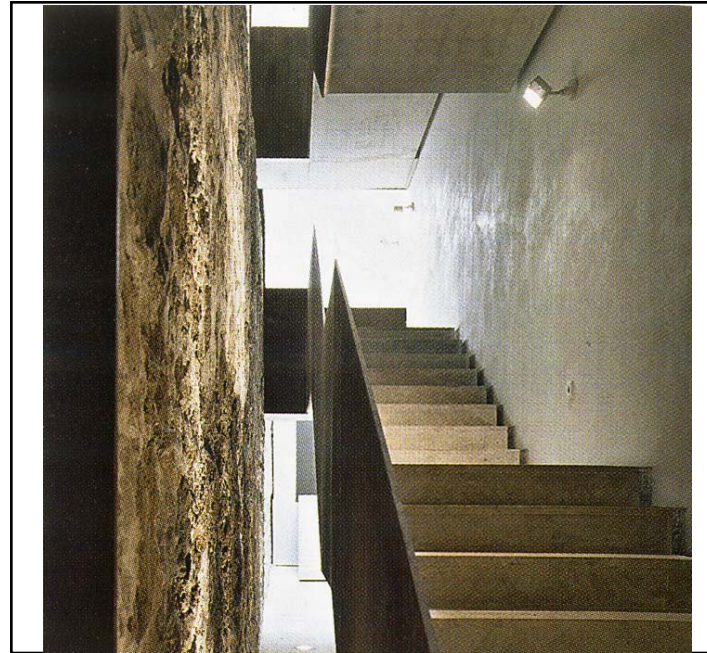
Museum of Navigation

Image No.: 39

Volume/ Issue 2009.11.1148

Journal: Detail

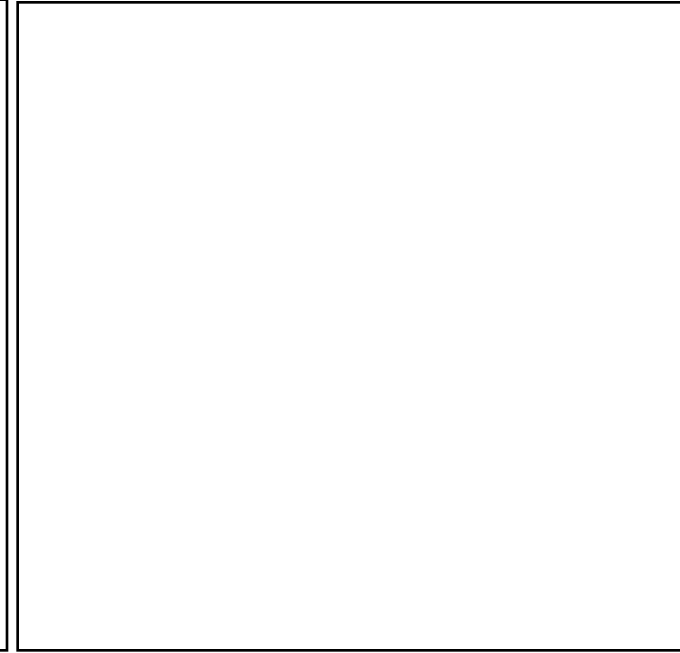
Date: November 2009



detail image 1



detail image 2



detail image 3

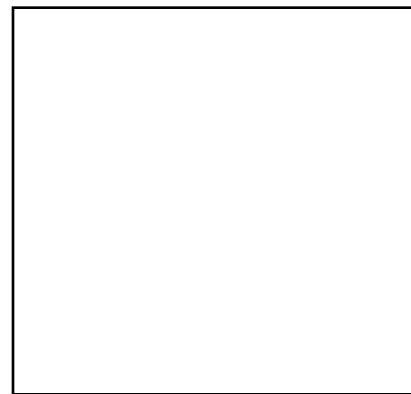
[Insert Picture](#)

[Export Picture](#)

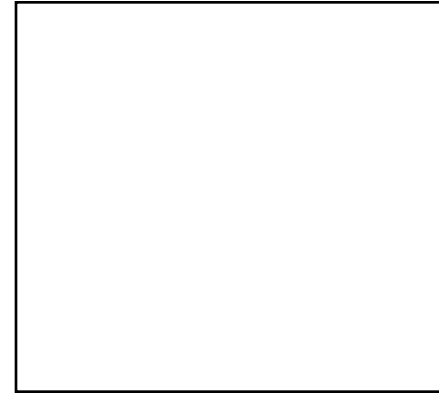
Architect Nieto Sobejano
City Castillo de la Luz, Gran Canaria
Country Spain
Author Enrique Sobejano, Fuensanta Nieto
Photographer Roland Halbe
Type existing masonry walls with white walls around

Project Date 2004

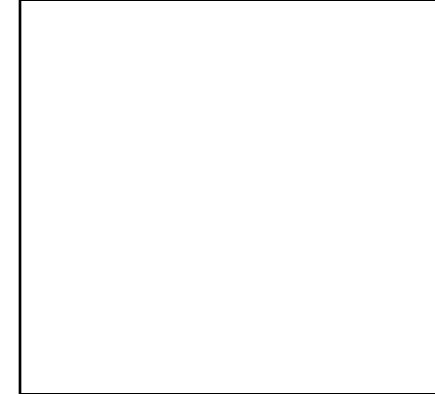
Notes



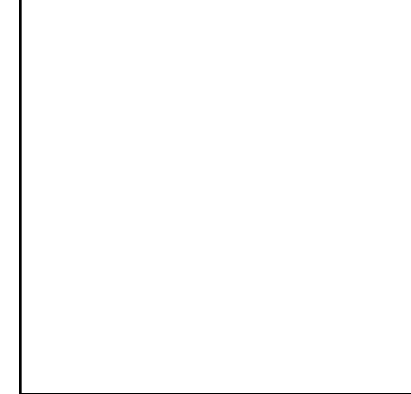
whole image 2



detail image 4



detail image 5



detail image 6

Neues Museum Berlin

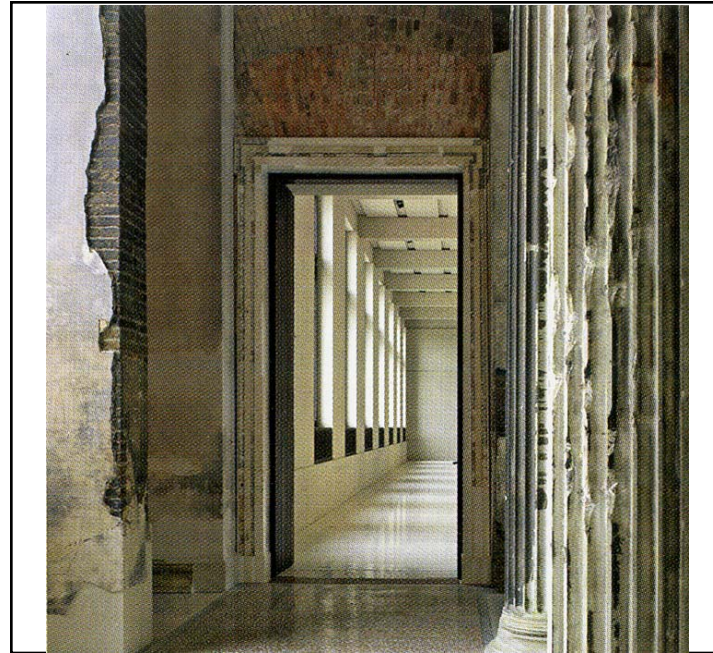
Neues Museum Berlin

Image No.: 40

Journal: Detail

Date: November 2009

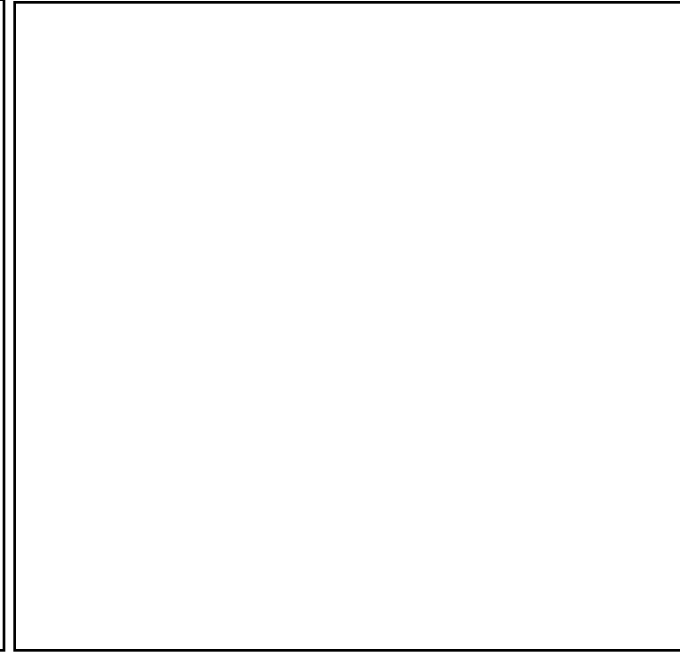
Volume/ Issue 2009.11.1150



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect David Chipperfield/Julian Harrap

City Berlin

Country Germany

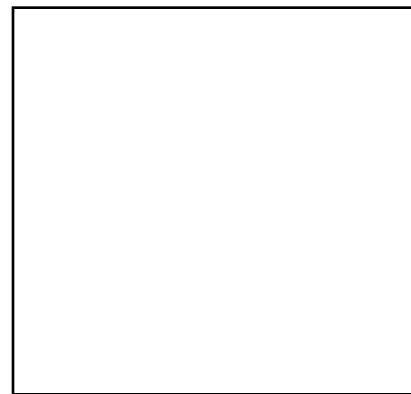
Author Julian Harrap

Photographer Christian Richters, Munster

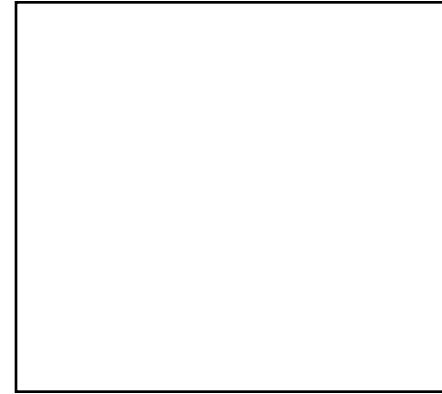
Type columns and old masonry revealed

Project Date 2009

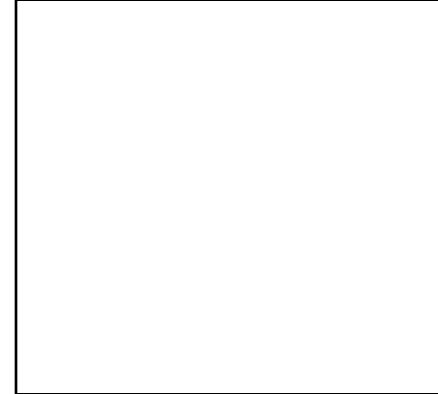
Notes



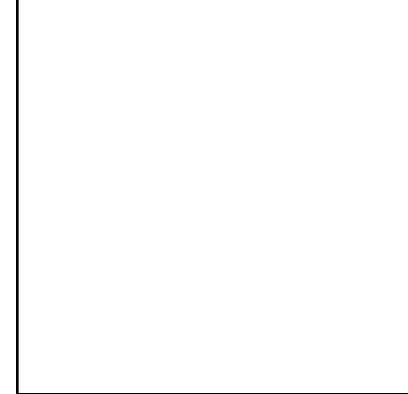
whole image 2



detail image 4



detail image 5



detail image 6

MACRO Future/M.A.R.C.O. Future all/ex/Al Mattatoio

MACRO Future/M.A.R.C.O. Future all/ex/Al Mattatoio

Image No.: 41 Volume/ Issue 2009.11.1153

Journal: Detail

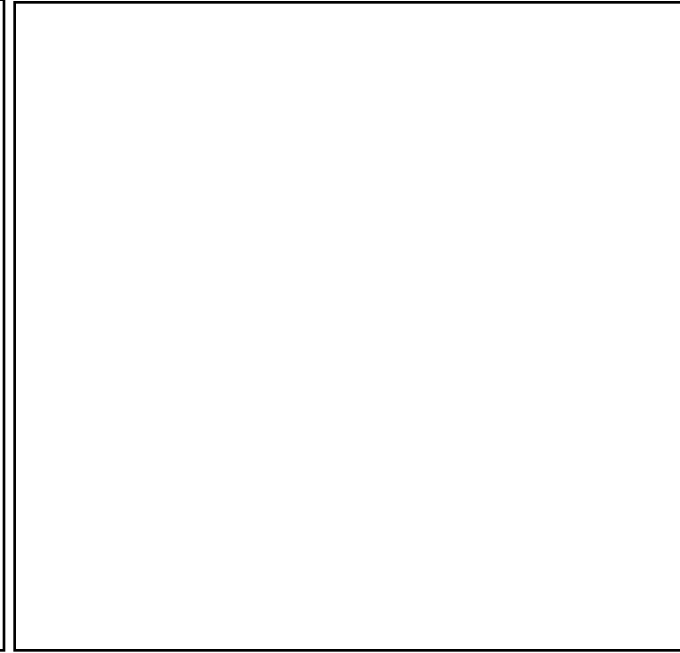
Date: November 2009



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Luciano Cupelloni Architecture

City Rome

Country Italy

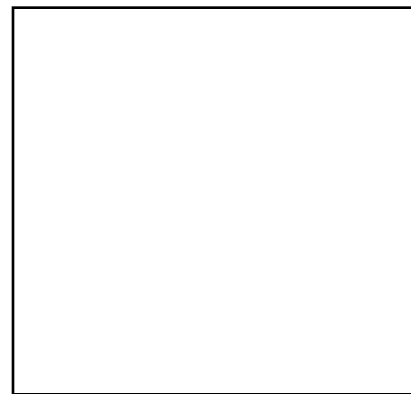
Author Luciano Cupelloni

Photographer Rodolfo Migliari/Vision srl, Rome

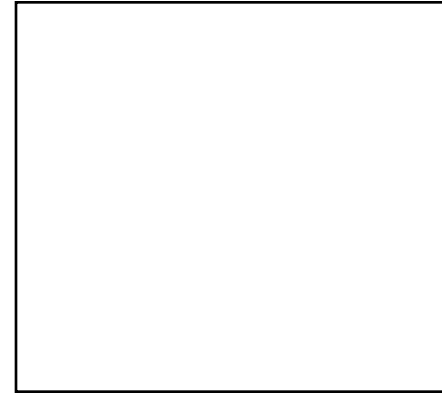
Type reveal of ceiling

Project Date 2007

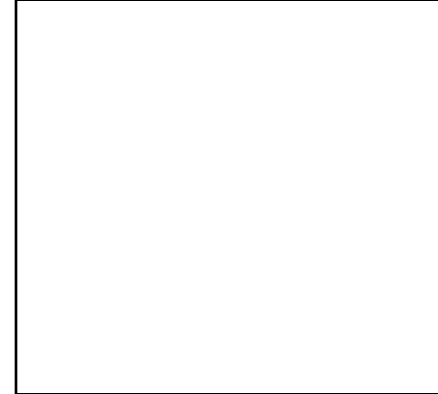
Notes



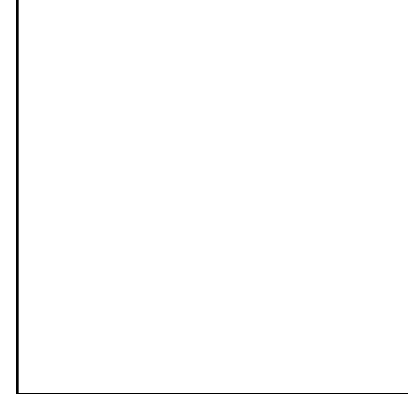
whole image 2



detail image 4



detail image 5



detail image 6

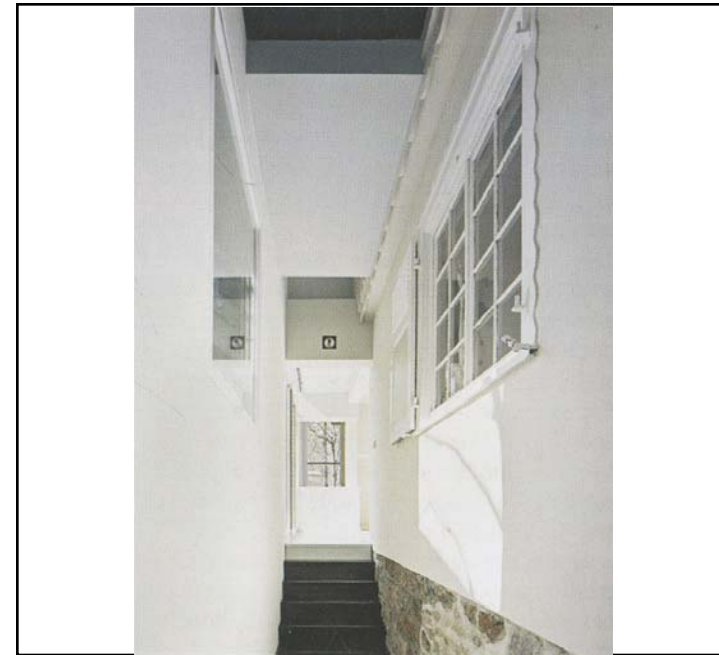
Wohlfahrt-Laymann residence

Wohlfahrt-Laymann residence

Image No.: 42 Volume/ Issue 2009.11.1154

Journal: Detail

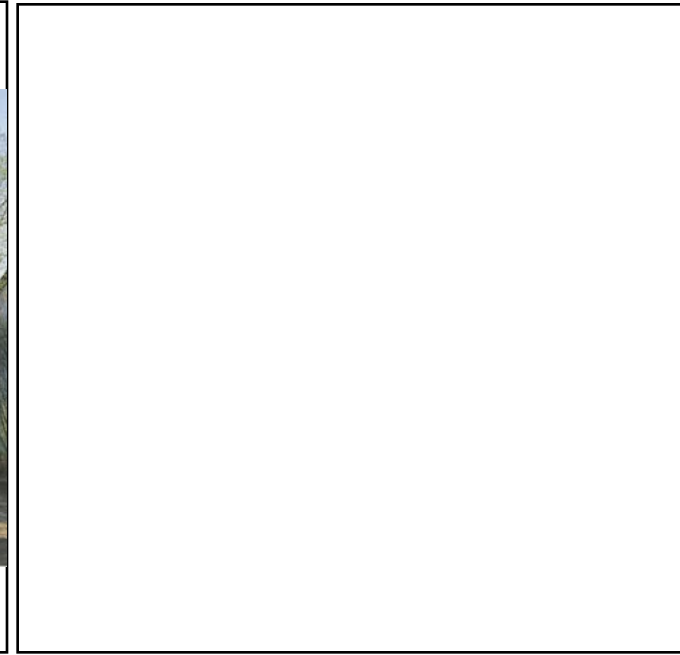
Date: November 2009



detail image 1



detail image 2



detail image 3

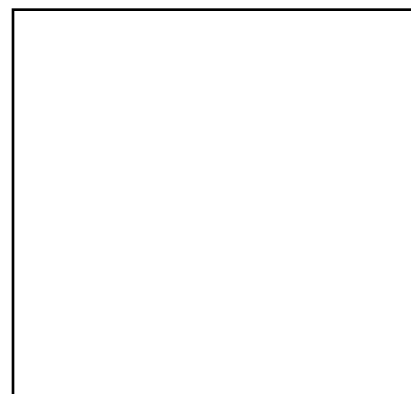
Insert Picture

Export Picture

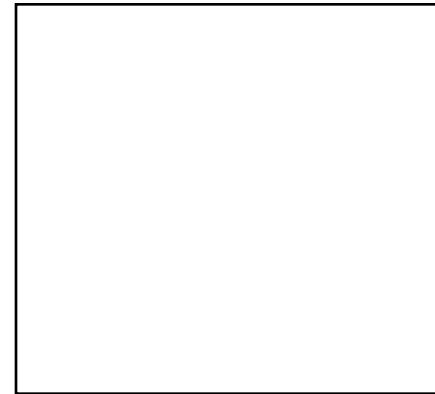
Architect Meixner Schluter Wendt
City Oberursel
Country Germany
Author Weixner Schluter Wendt
Photographer Christoph Kraneburg, Koln
Type reveal of masonry foundations, window

Project Date 2006

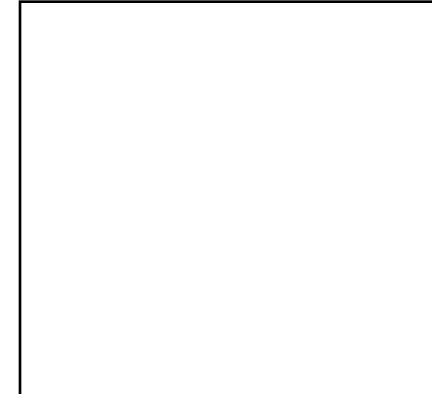
Notes



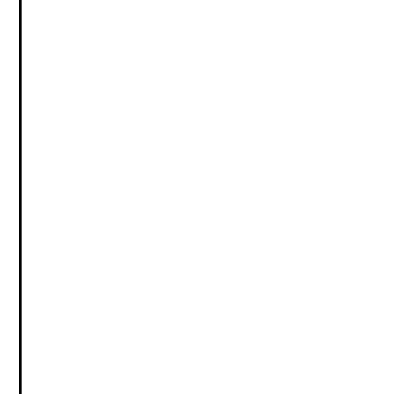
whole image 2



detail image 4



detail image 5



detail image 6

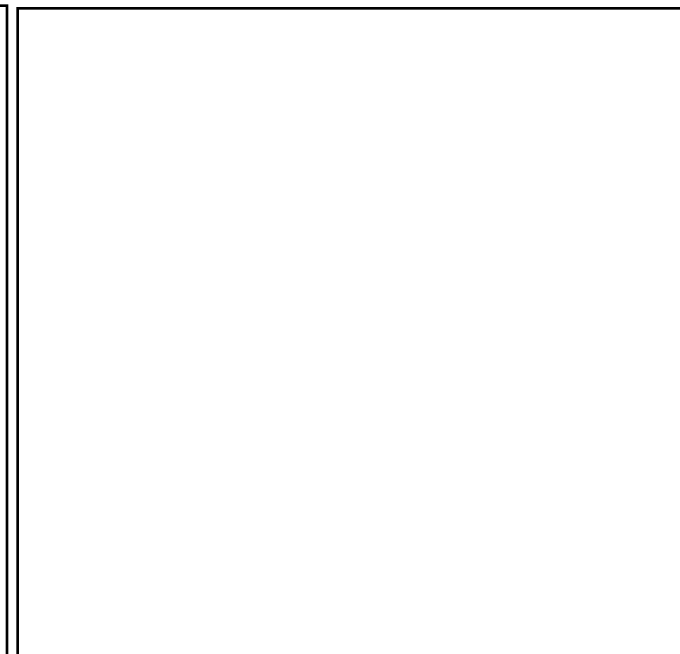
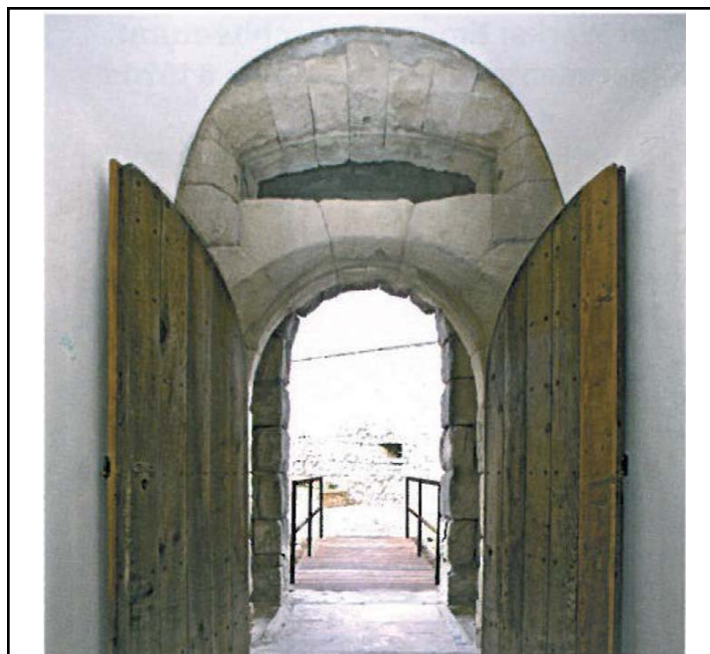
L'ile Degaby

L'ile Degaby

Image No.: 43 Volume/ Issue 2009.11.1162

Journal: Detail

Date: November 2009



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Atelier Mossegimmig

City L'ile Degaby

Country France

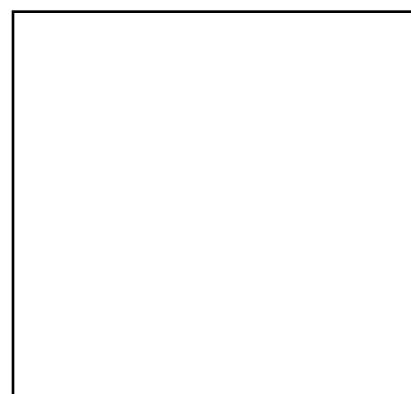
Author Yvonne Meschederu

Photographer Bernard Biancotto, Ceyreste

Type same as in English version

Project Date

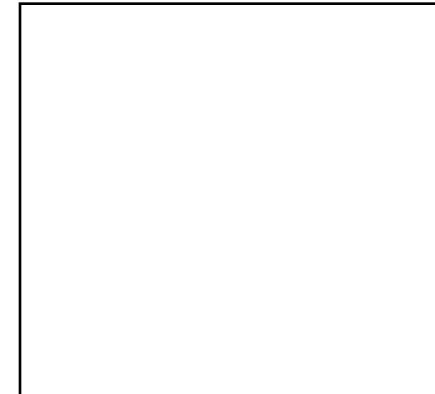
Notes



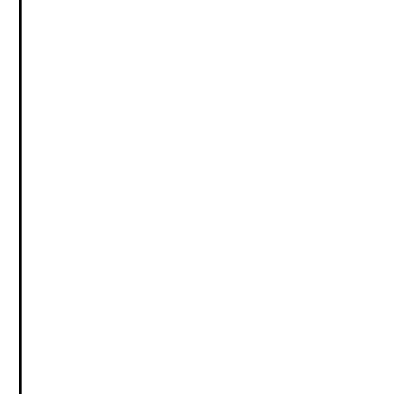
whole image 2



detail image 4



detail image 5



detail image 6

The Highline

The Highline

Image No.: 44

Volume/ Issue 2009.11.1164

Journal: Detail

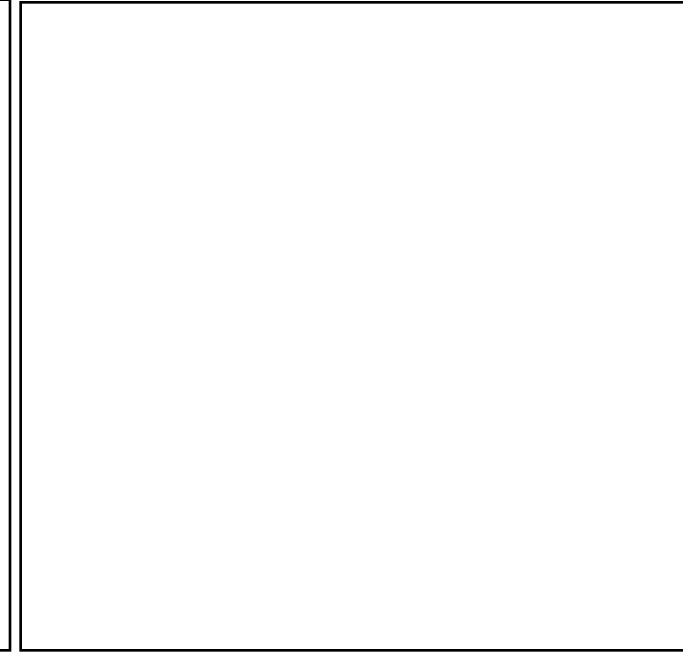
Date: November 2009



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Diller Scofidio + Renfro, James Corner Field operations

City New York

Country USA

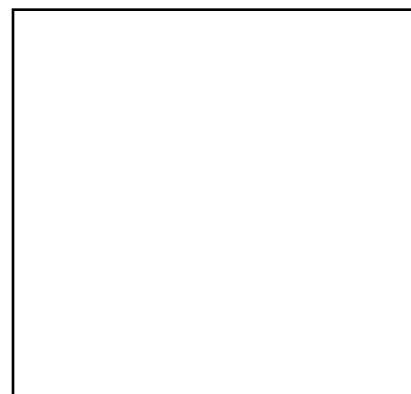
Author Thomas Madlener

Photographer ?

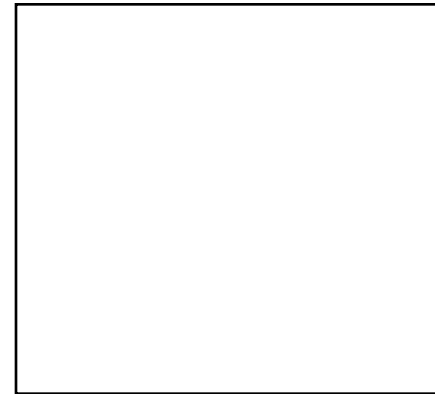
Type exposed old rail lines

Project Date

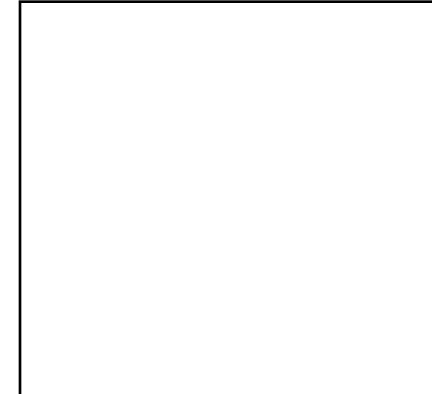
Notes



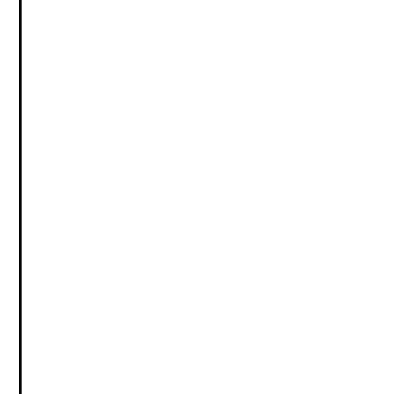
whole image 2



detail image 4



detail image 5



detail image 6

Residence in Former Metalworking Shop

Residence in Former Metalworking Shop

Image No.: 45 Volume/ Issue 2009.11.1180

Journal: Detail

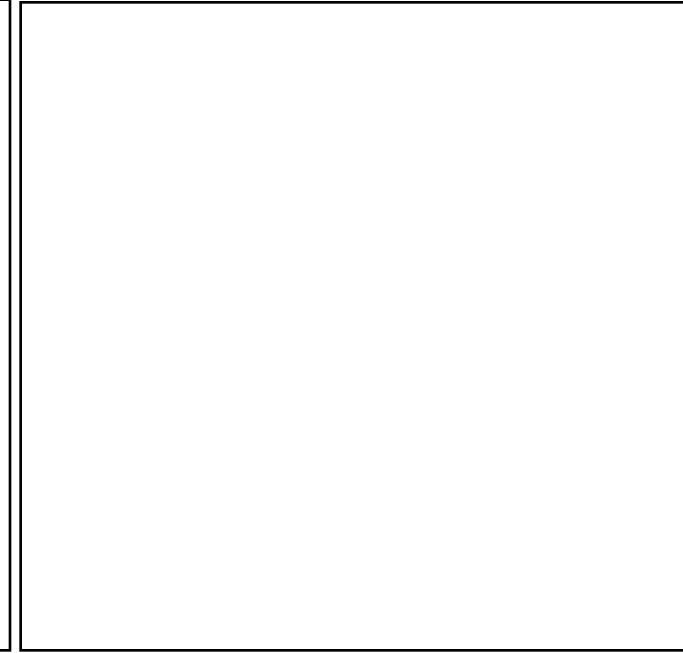
Date: November 2009



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect SoHo Architecture

City Memmingen

Country Germany

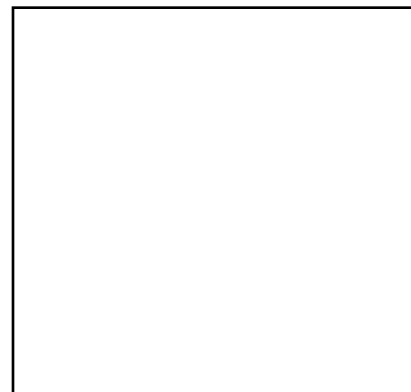
Author

Photographer Rainer Retzlaff, Waltenhofen

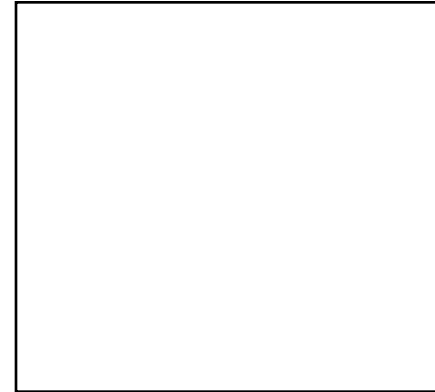
Type exposed wood beams

Project Date

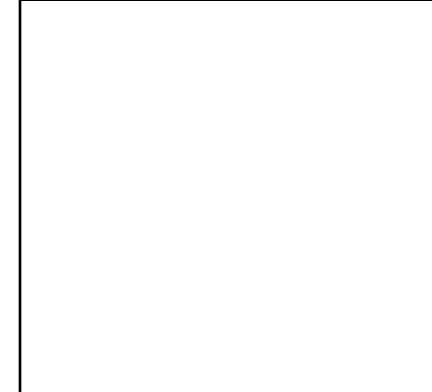
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Museum and Exhibition Center

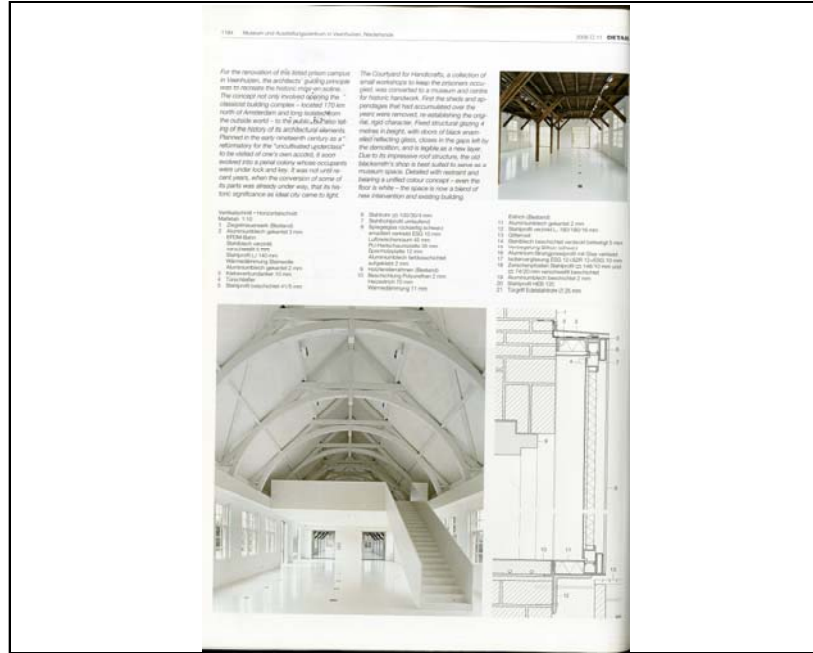
Museum and Exhibition Center

Image No.: 46

Volume/ Issue 2009.11.1184

Journal: Detail

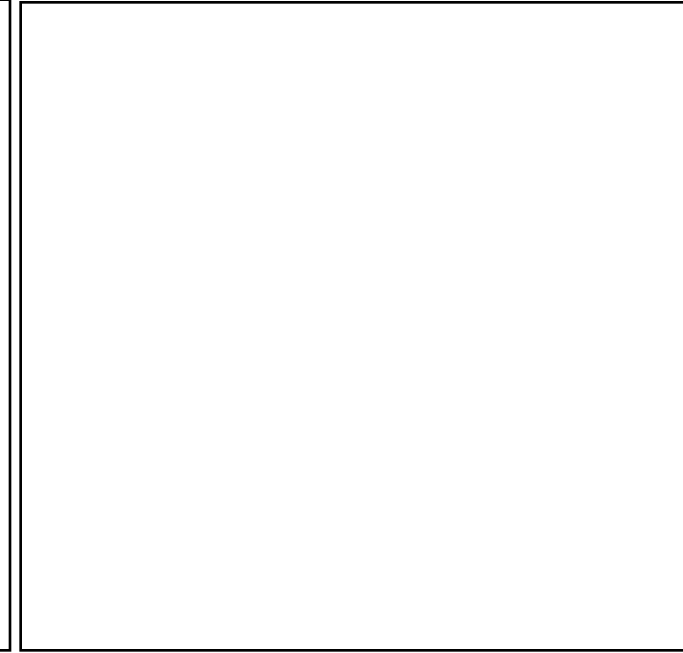
Date: November 2009



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Atelier Kempe Thill

City Veenhuizen

Country Holland

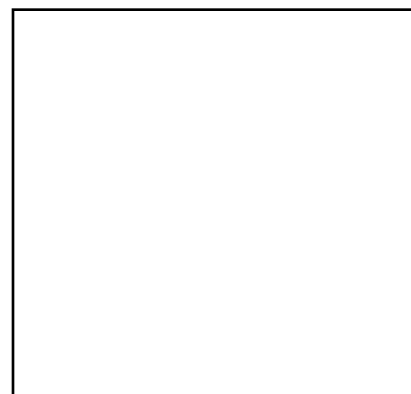
Author

Photographer Ulrich Schwarz, Berlin

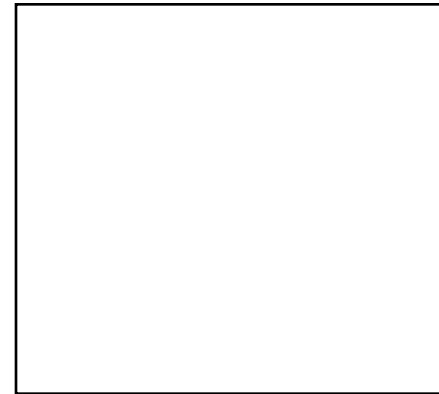
Type exposed wood trusses and framing, sometimes painted white, sometimes not

Project Date

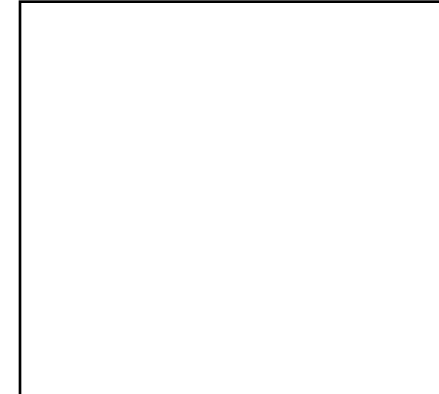
Notes



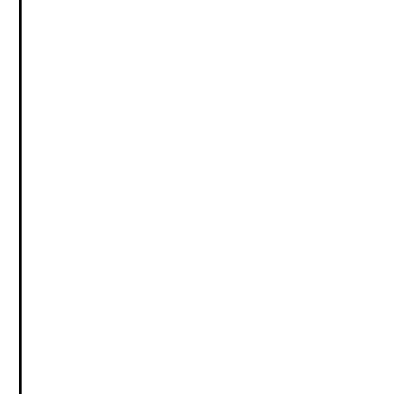
whole image 2



detail image 4



detail image 5

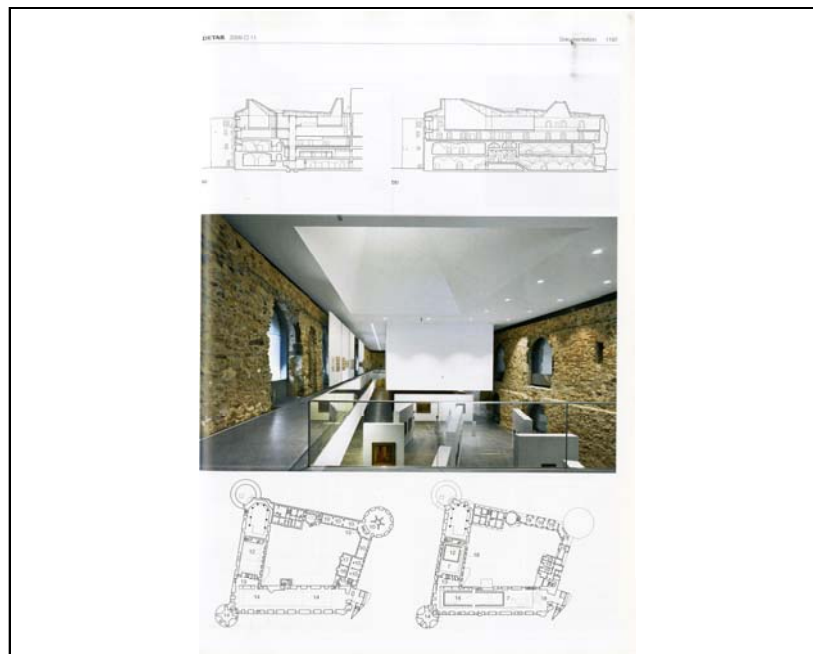


detail image 6

Refurbishment and Extension of the Art Museum Moritzburg

Refurbishment and Extension of the Art Museum Moritzburg

Image No.: 47 Volume/ Issue: 2009.11.1197
Journal: Detail
Date: November 2009



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Nieto Sobejano

City Halle

Country Germany

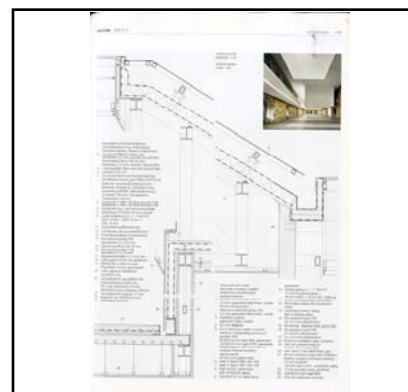
Author

Photographer

Type masonry walls partially covered with white panels

Project Date

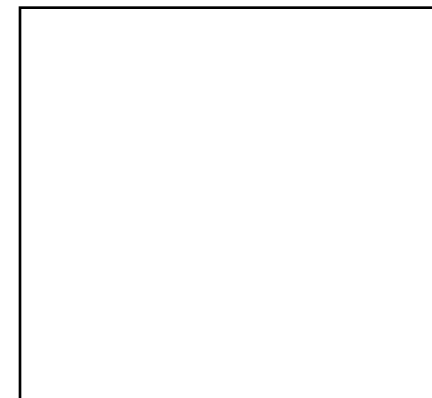
Notes



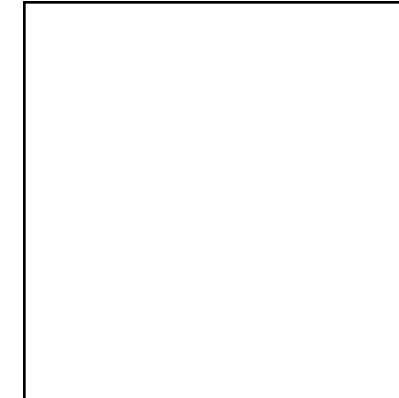
whole image 2



detail image 4



detail image 5



detail image 6

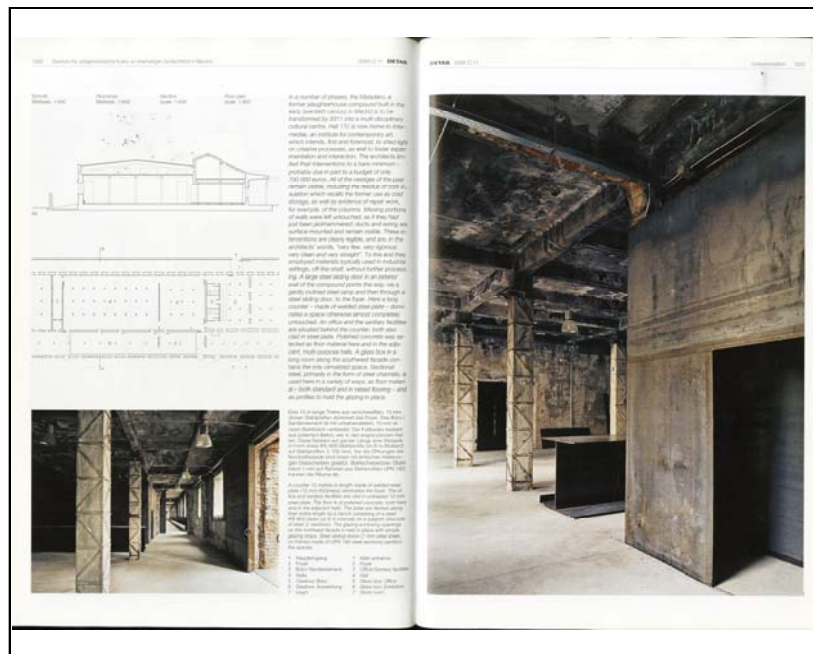
Center for Contemporary Culture in a former Slaughterhouse

Center for Contemporary Culture in a former Slaughterhouse

Image No.: 48 Volume/ Issue 2009.11.1201

Journal: Detail 

Date: November 2009



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Arturo Franco and Fabrice van Teslaar

City Madrid

Country Spain

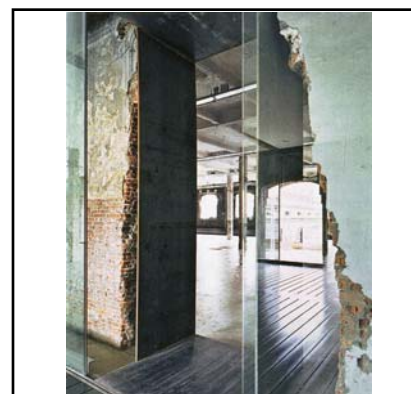
Author

Photographer Carlos Piñar, Madrid

Type museum, visible repairwork on columns and walls, missing portions left alone

Project Date 2011

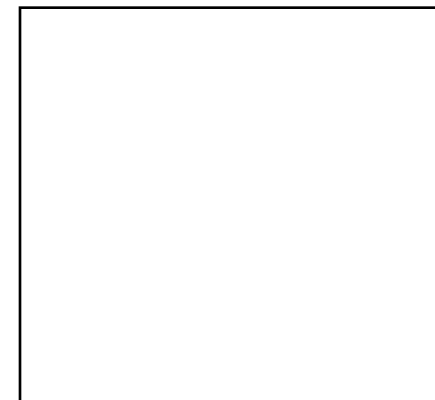
Notes "All of the vestiges of the past remain visible, including the residue of cork insulation with recalls the former use as cold storage..."



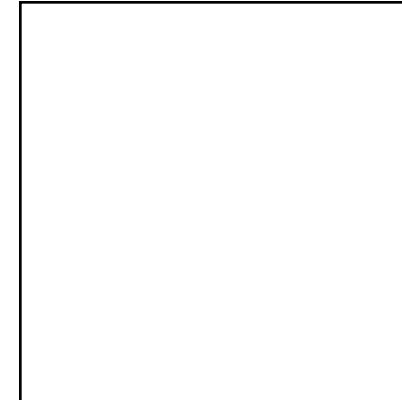
whole image 2



detail image 4



detail image 5



detail image 6

Art Museum Moritzburg

Art Museum Moritzburg

Image No.: 49

Volume/ Issue 2009.01.26

Journal: Detail

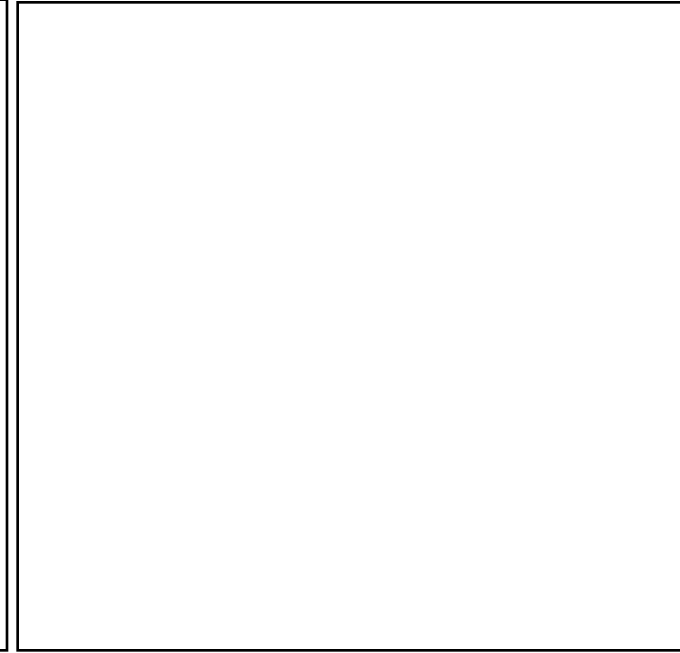
Date: Jan/Feb 2009



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Nieto Sobejano

City Moritzburg

Country Germany

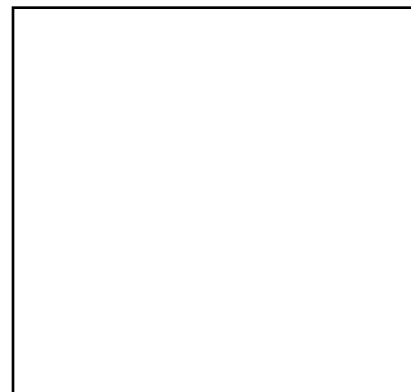
Author Gunter Kowa

Photographer

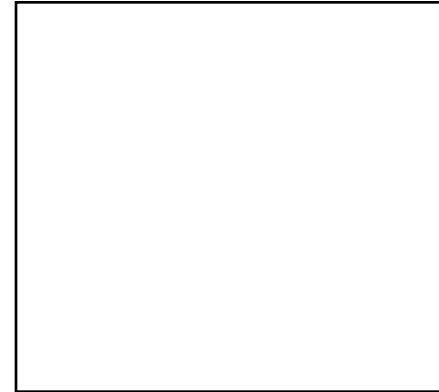
Type confusing -- is this the correct project?

Project Date

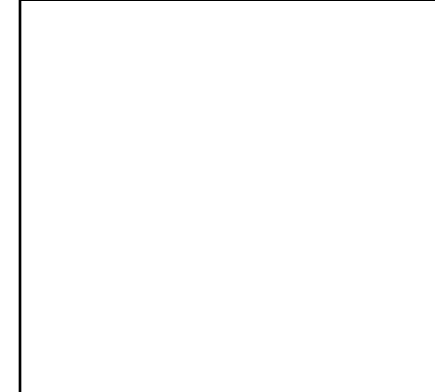
Notes



whole image 2



detail image 4



detail image 5



detail image 6

House in Porto

House in Porto

Image No.: 50 Volume/ Issue 2009.04.314

Journal: Detail

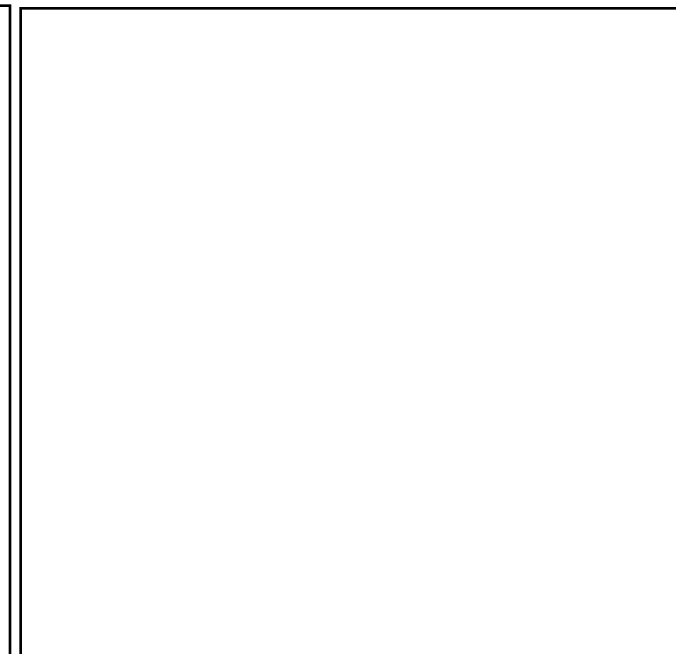
Date: April 2009



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Ezzo Arquitectura

City Oval, Porto

Country Portugal

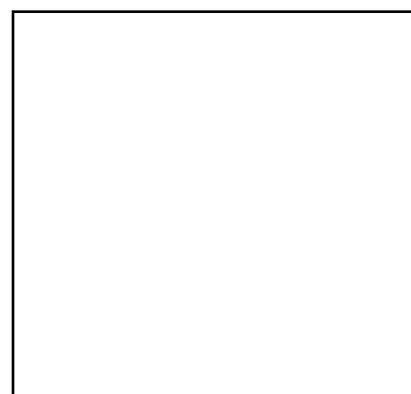
Author

Photographer Joao Ferrand, Matosinhos, Portugal

Type residence; exposed masonry walls and joists in intermediate level

Project Date

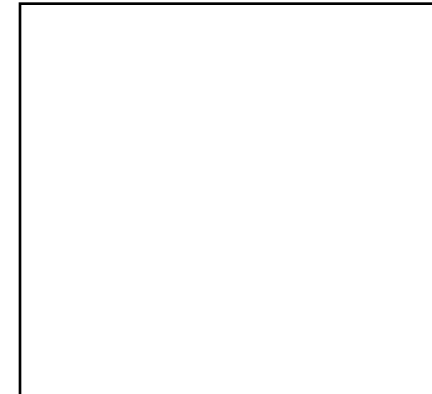
Notes



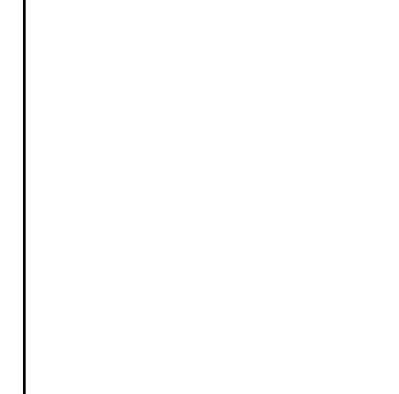
whole image 2



detail image 4



detail image 5



detail image 6

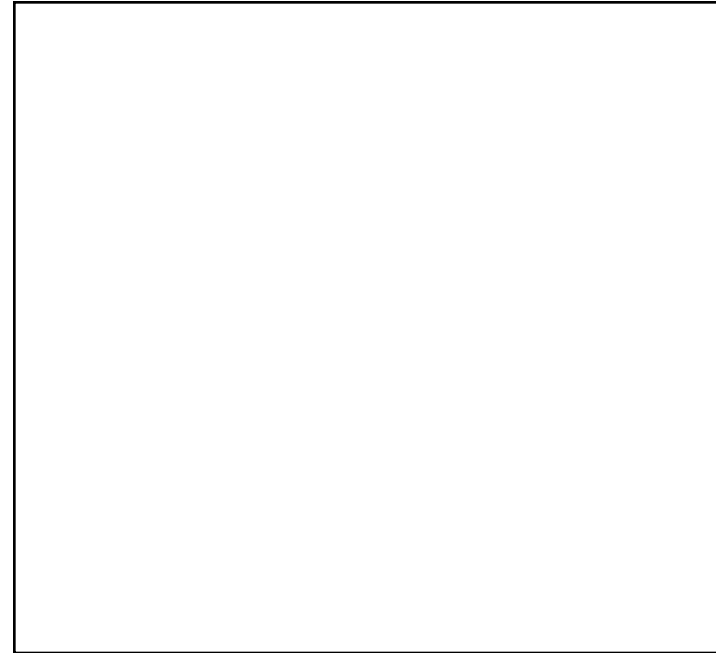
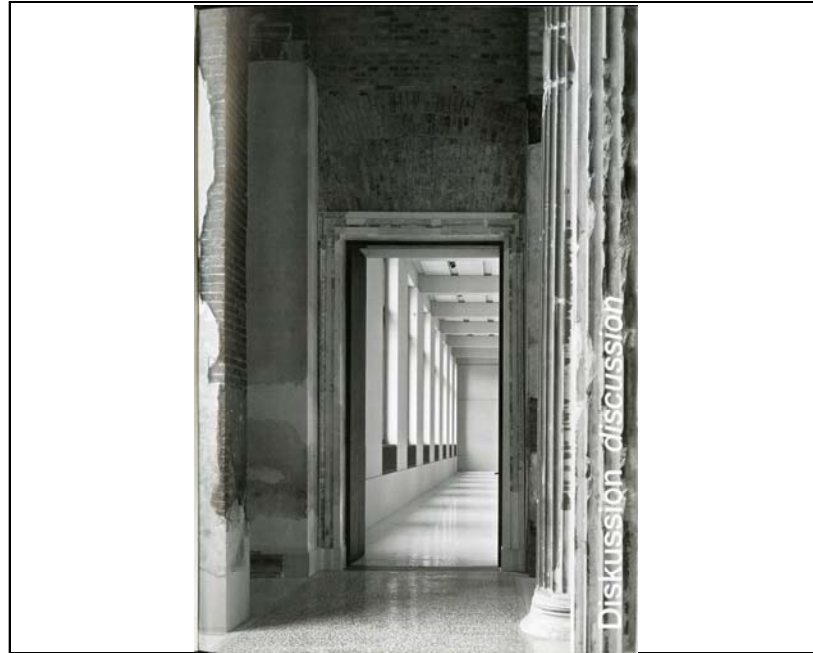
Neues Museum

Neues Museum

Image No.: 51 Volume/ Issue 2009.05.423

Journal: Detail

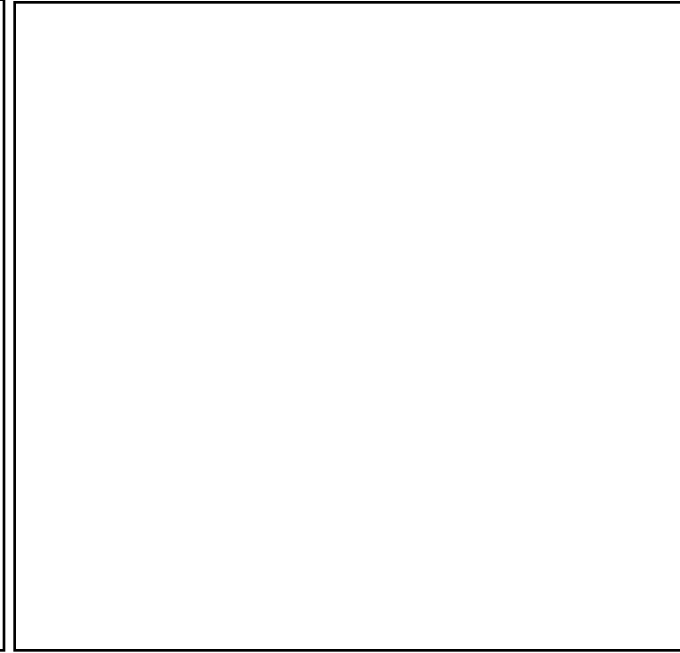
Date: May 2009



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect David Chipperfield/Julian Harrap

City Berlin

Country Germany

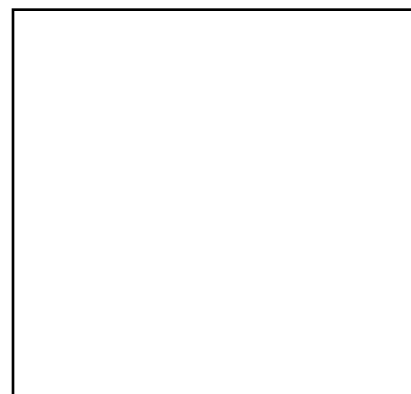
Author Christian Schittich

Photographer Christian Richters, Munster

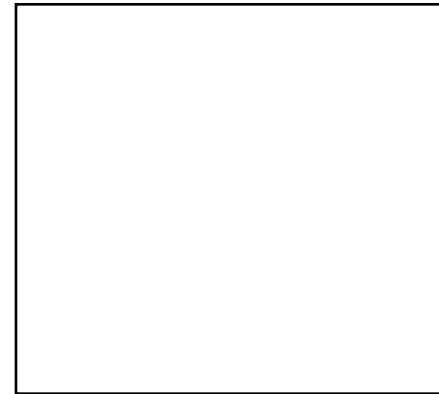
Type same image as before - column detail

Project Date

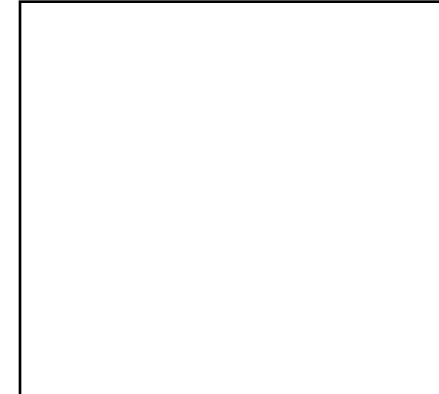
Notes



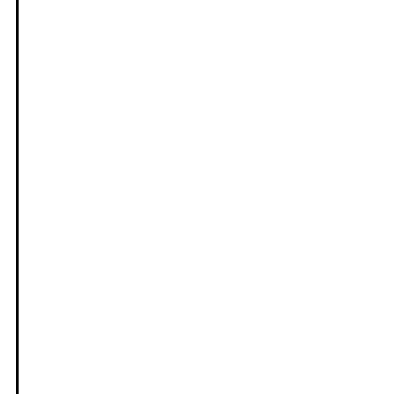
whole image 2



detail image 4



detail image 5



detail image 6

The Highline

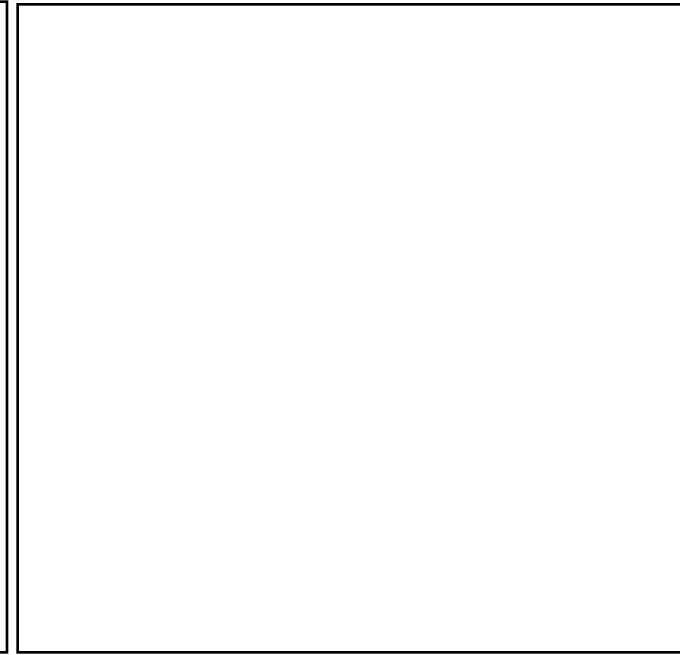
The Highline

Image No.: 52

Volume/ Issue 2008.12.1389

Journal: Detail

Date: December 2008



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Diller Scofidio + Renfro, James Corner Field operations

City New York

Country USA

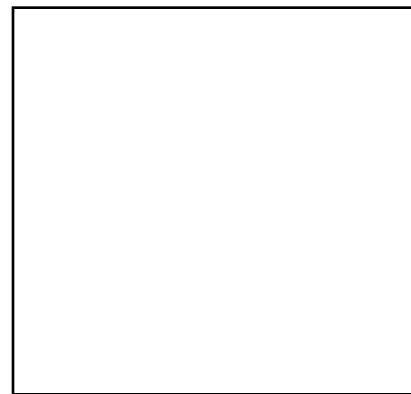
Author Hubertus Adam

Photographer James Corner Field Operations

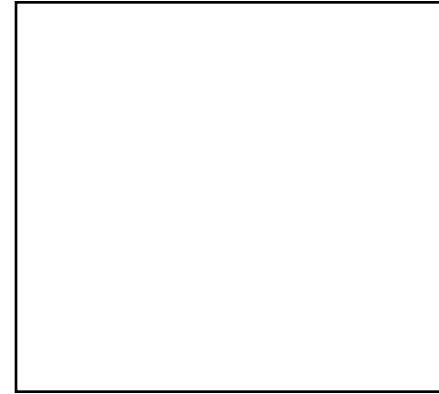
Type rendering of exposed rails

Project Date 2004-2009

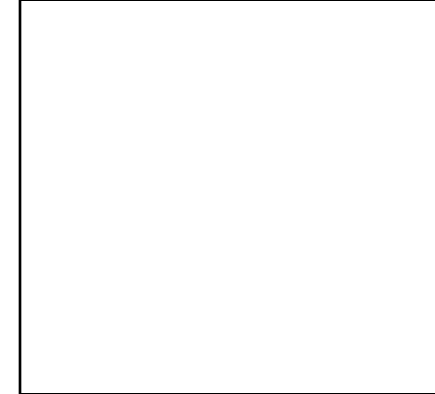
Notes is a rendering that includes the rails, not a photo!



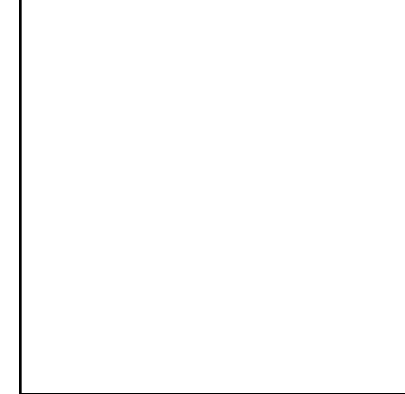
whole image 2



detail image 4



detail image 5



detail image 6

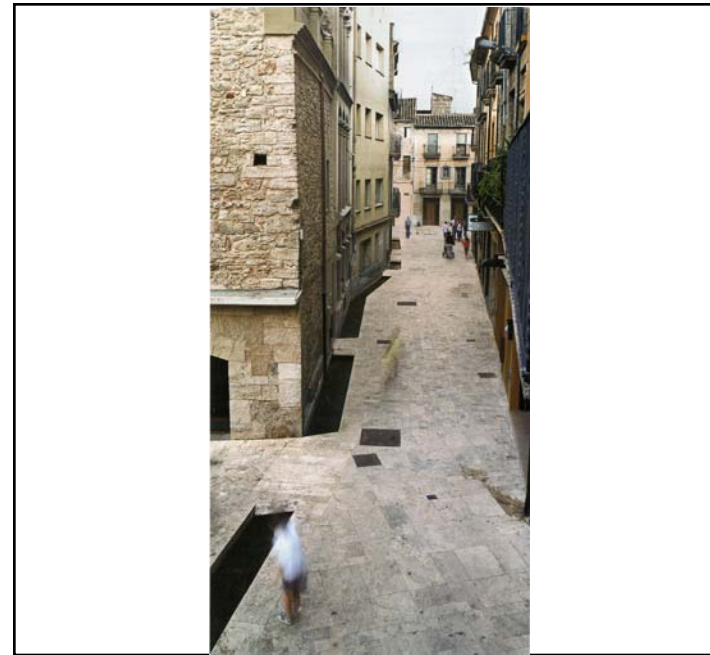
Rehabilitation of Old Town Center in Banyoles

Rehabilitation of Old Town Center in Banyoles

Image No.: 53 Volume/ Issue 2008.12.1446

Journal: Detail

Date: December 2008



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect MiAS Arquitectes, Barcelona

City Banyoles

Country Spain

Author

Photographer Adria Goula Sarda, Barcelona

Type revealing of medieval waterway system throughout town

Project Date

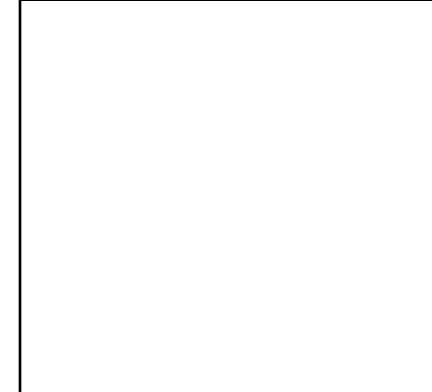
Notes travertine used for paving



whole image 2



detail image 4



detail image 5



detail image 6

Saint Klara Church Renovation

Saint Klara Church Renovation

Image No.: 54 Volume/ Issue 2008.06.667

Journal: Detail

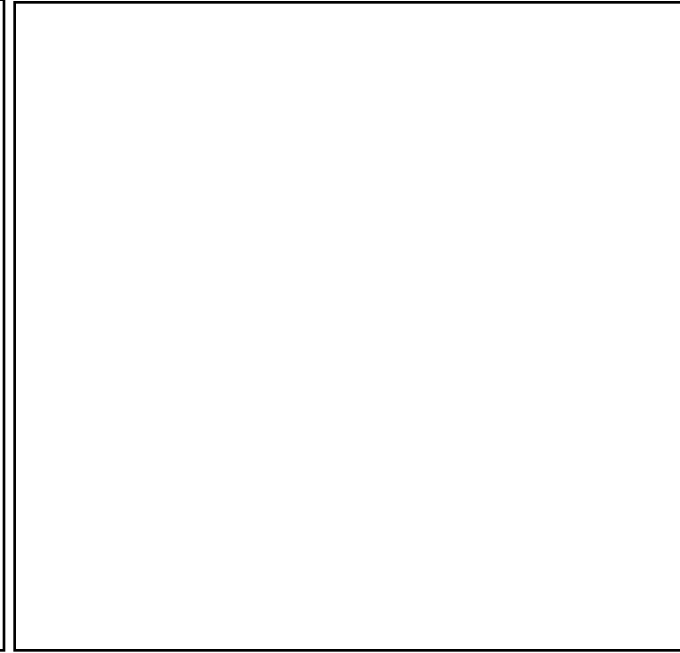
Date: June 2008



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Nurnberg

Country Germany

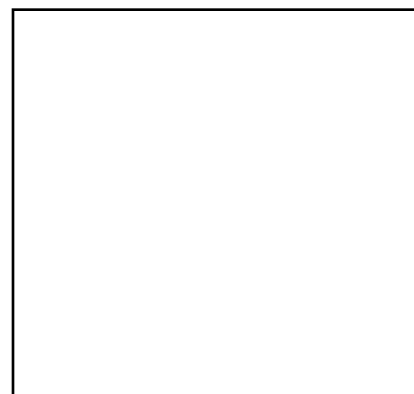
Author

Photographer Oliver Heini, Nurnberg

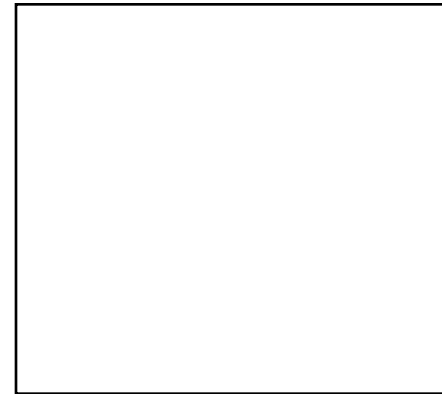
Type exposed masonry of arches

Project Date

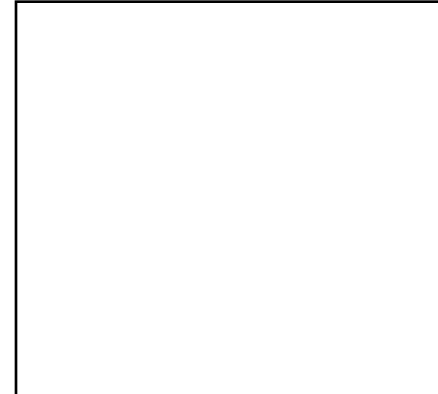
Notes image is of east choir; church built 1857



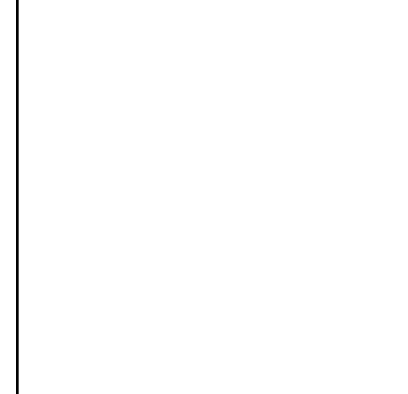
whole image 2



detail image 4



detail image 5



detail image 6

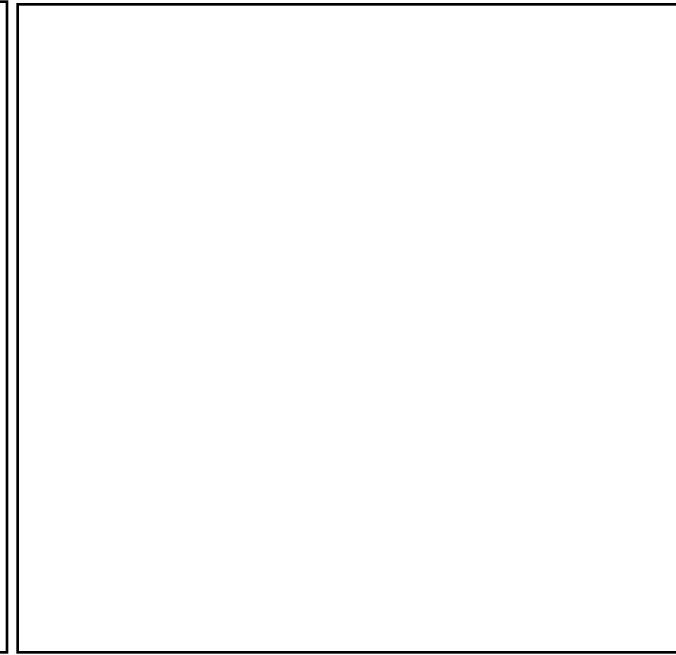
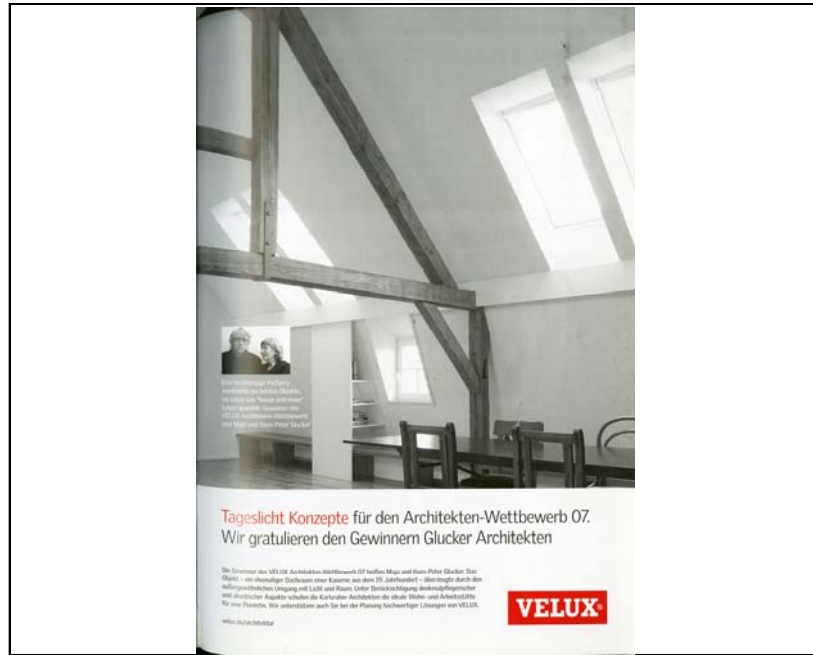
Wood Framing Ad

Wood Framing Ad

Image No.: 55 Volume/ Issue 2008.07.806

Journal: Detail

Date: July/Aug 2008



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Gucker Architects

City

Country

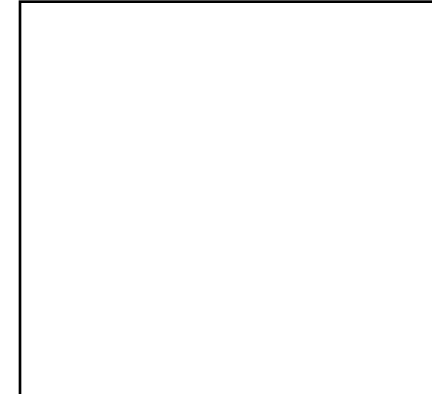
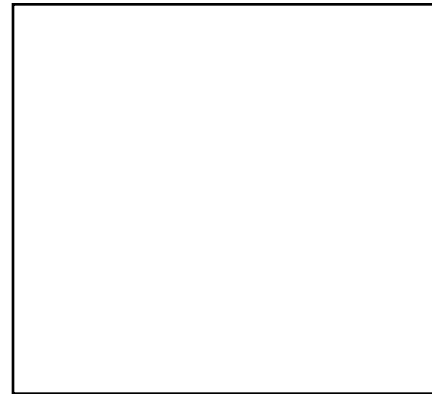
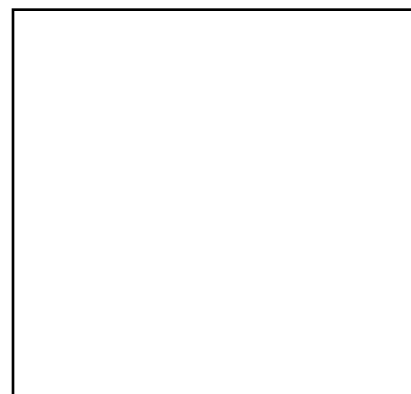
Author Velux

Photographer

Type exposed timber framing and truss

Project Date

Notes ad caption says that the renovation was of a former roof space in a 19th century barracks



whole image 2

detail image 4

detail image 5

detail image 6

Auslobung Velux AW 09 Ad

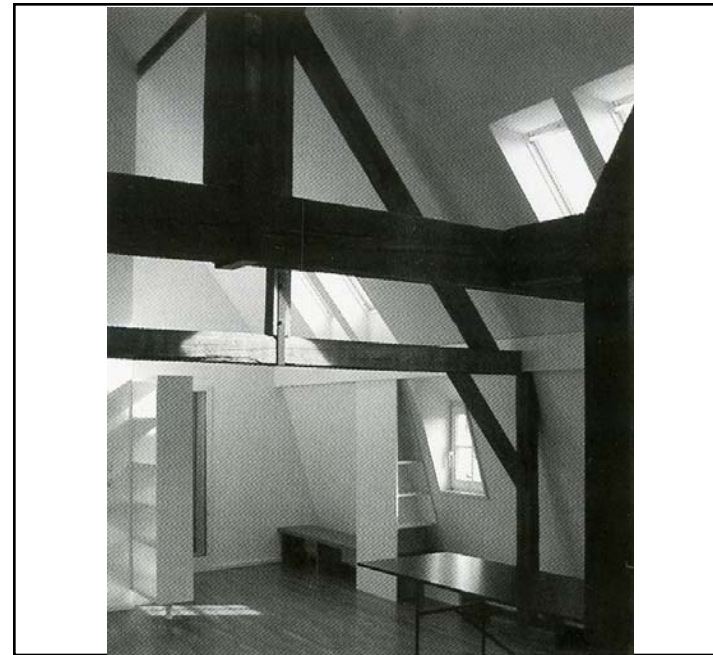
Auslobung Velux AW 09 Ad

Image No.: 56

Volume/ Issue 2008.07.885

Journal: Detail

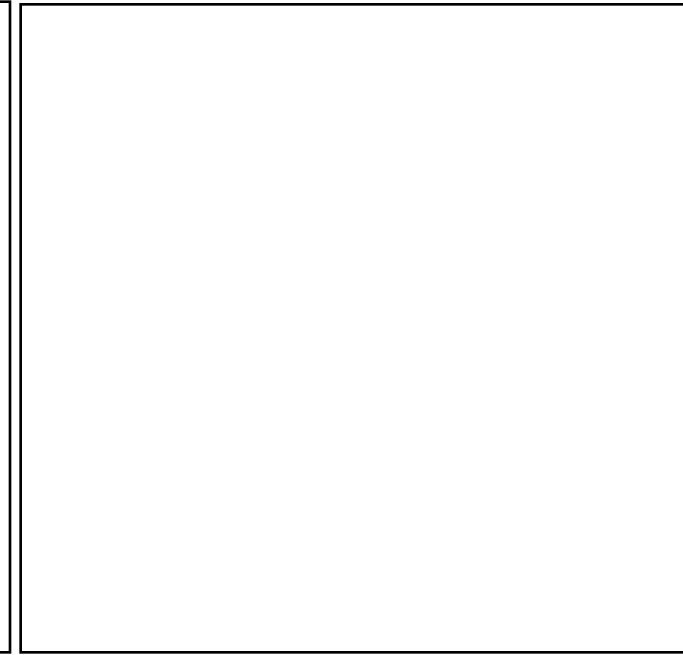
Date: July/Aug 2008



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Gucker Architects

City

Country

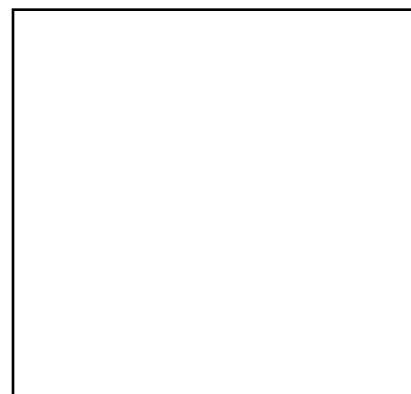
Author Velux

Photographer

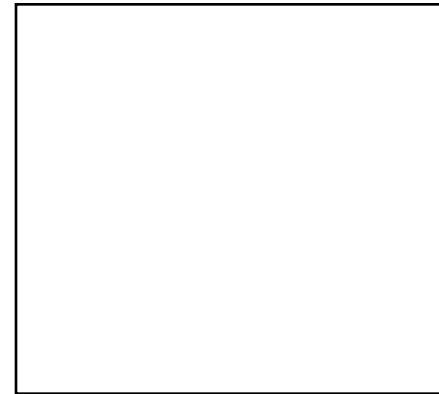
Type exposed timber framing and truss

Project Date

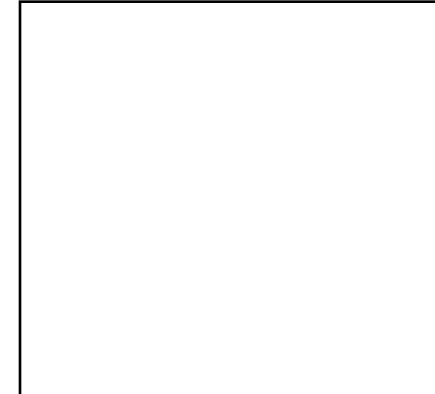
Notes



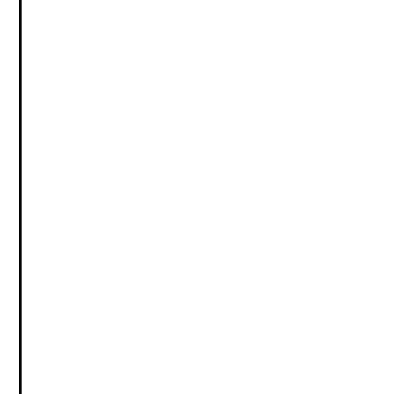
whole image 2



detail image 4



detail image 5



detail image 6

Minihome Nursery

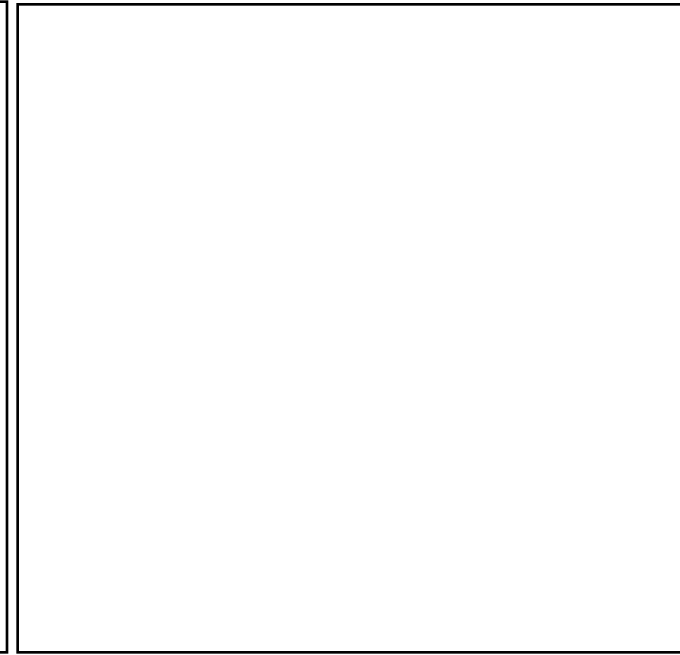
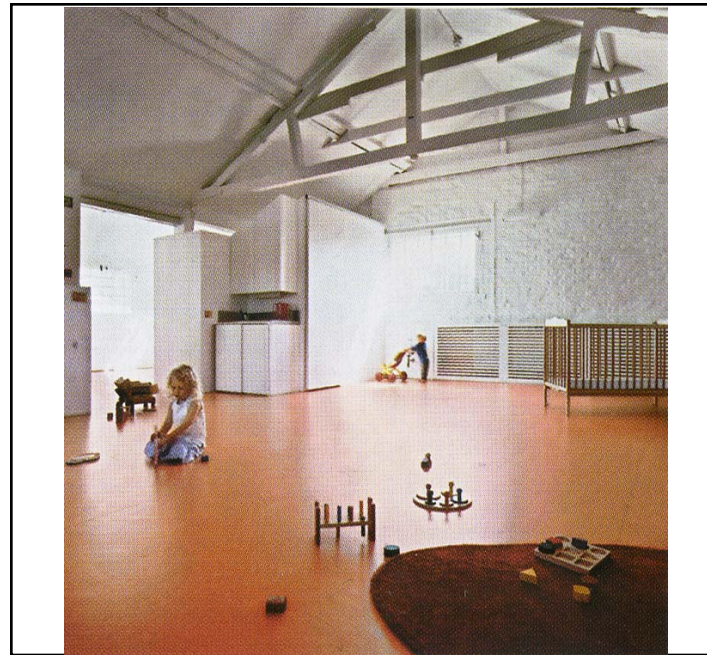
Minihome Nursery

Image No.: 57

Volume/ Issue 2008.03.133

Journal: Detail

Date: March 2008



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Ullmayer Sylvester

City London

Country England

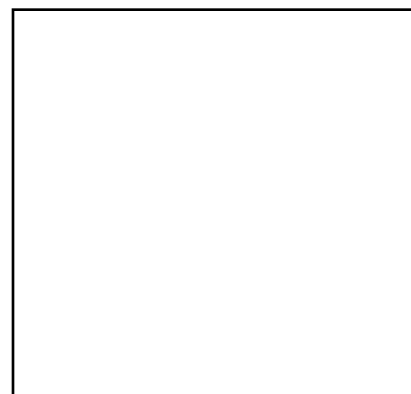
Author

Photographer

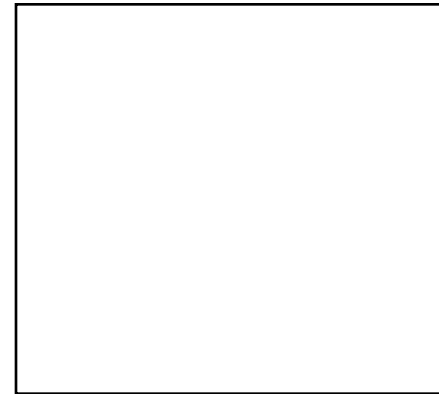
Type exposed beams and masonry walls

Project Date 2003-2004

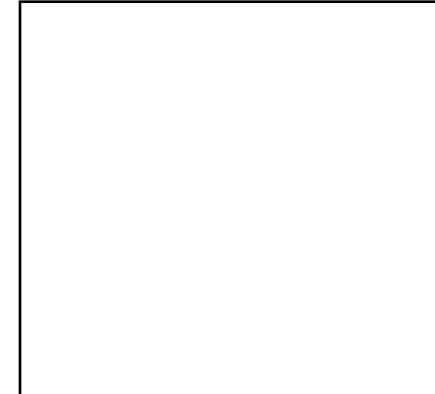
Notes



whole image 2



detail image 4



detail image 5



detail image 6

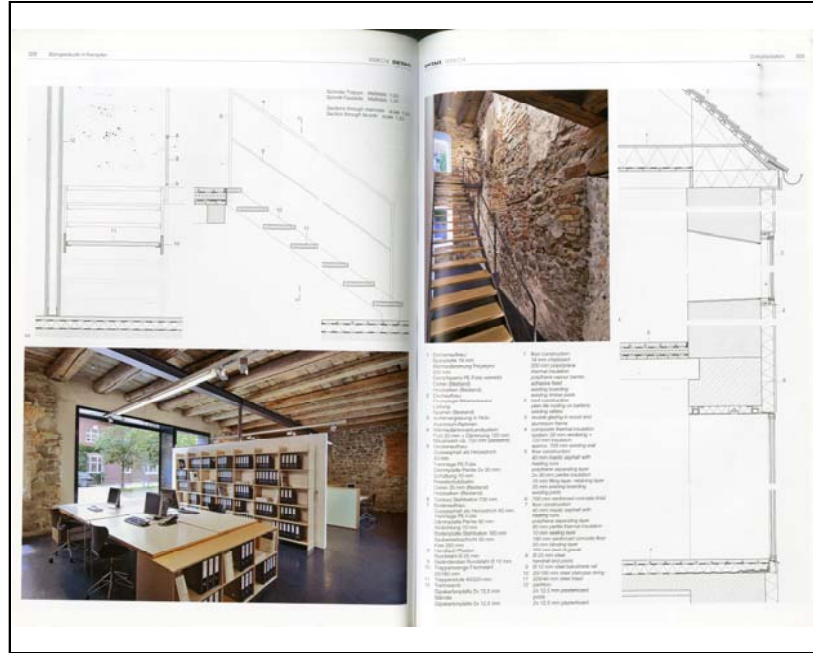
Office Building in Kempten

Office Building in Kempten

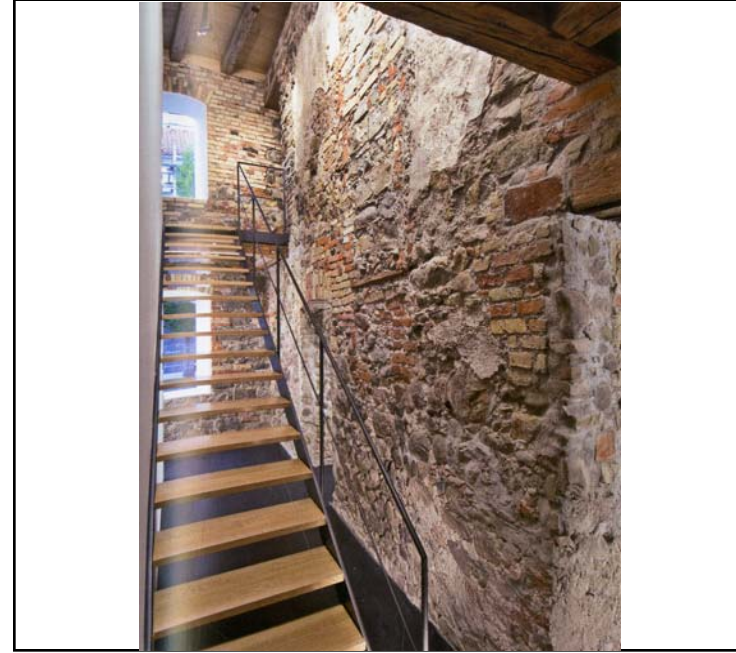
Image No.: 58 Volume/ Issue 2008.04.327

Journal: Detail

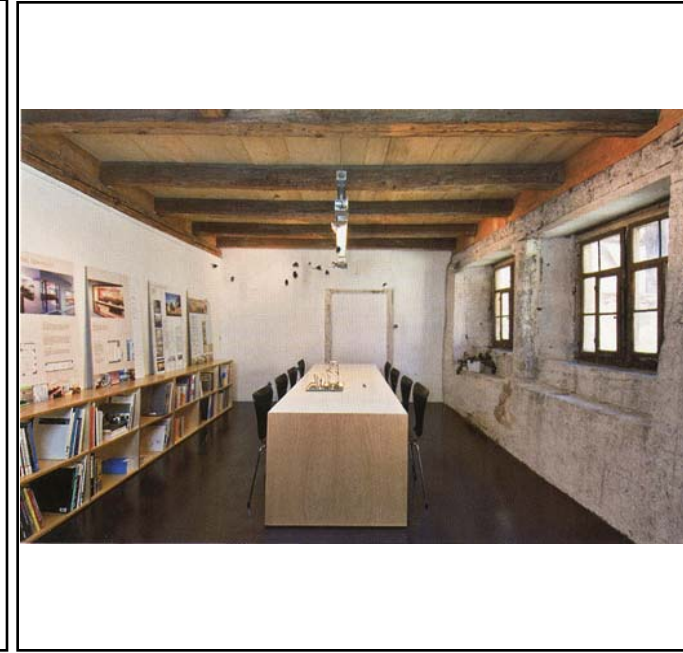
Date: April 2008



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Maucher + Hoss Architekten

City Kempten

Country Germany

Author

Photographer Hermann Rupp, Kempten

Type exposed masonry walls, timber framing

Project Date

Notes dilapidating building in part from the 11th c.; masonry wall was sandblasted after removal of plaster



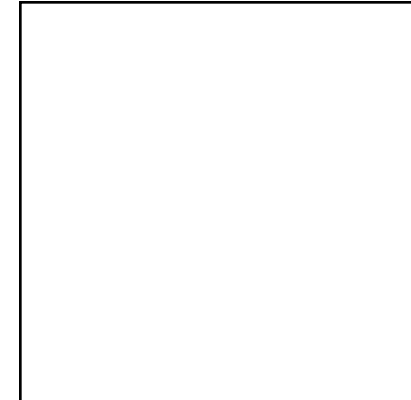
whole image 2



detail image 4



detail image 5

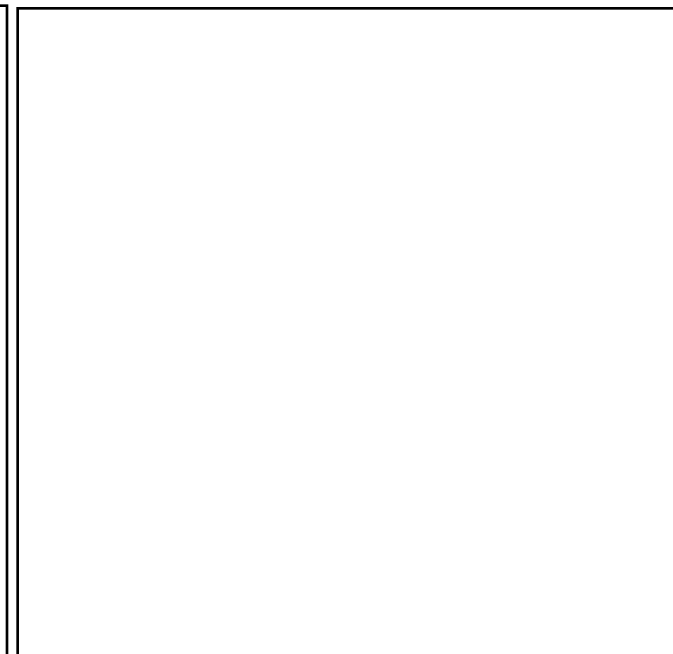
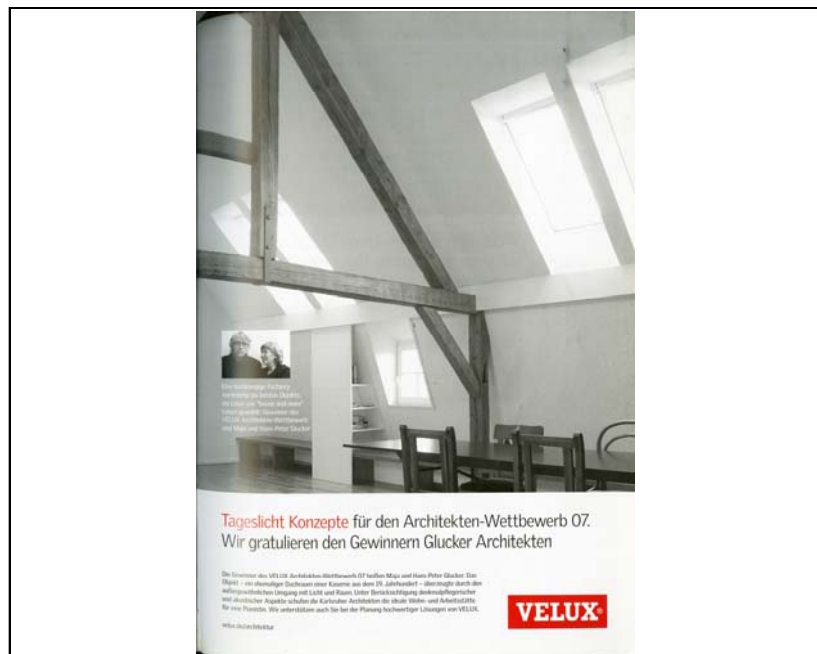


detail image 6

Wood Framing Ad

Wood Framing Ad

Image No.: 59 Volume/ Issue: 2008.05.459
Journal: Detail
Date: May 2008



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect: Gucker Architects

City:

Country:

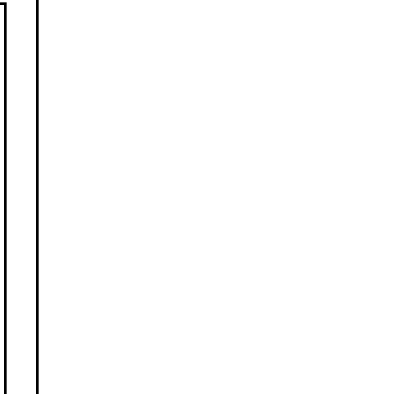
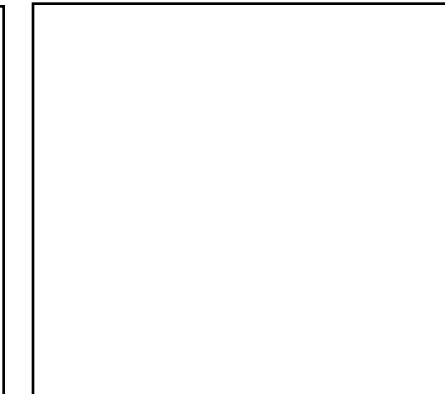
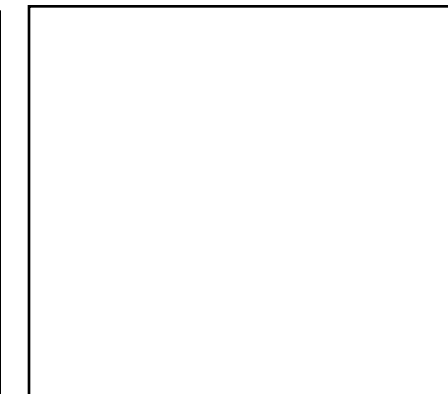
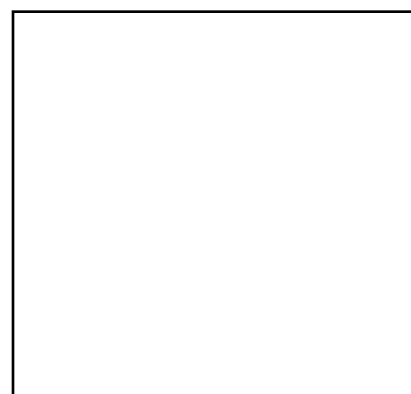
Author: Velux

Photographer:

Type: exposed timber framing and truss

Project Date:

Notes: same ad as image 55



whole image 2

detail image 4

detail image 5

detail image 6

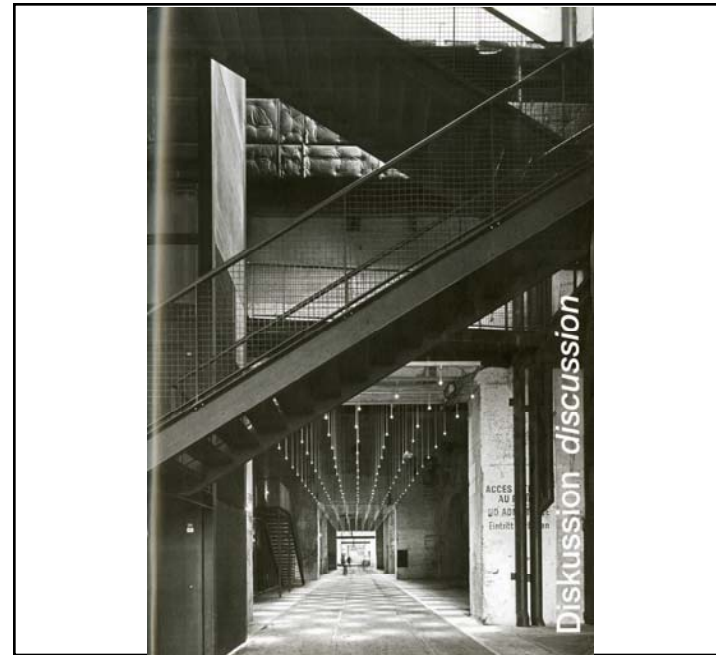
Alveole 14 - Transforming a Submarine Bunker into a Cultural

Alveole 14 - Transforming a Submarine Bunker into a Cultural

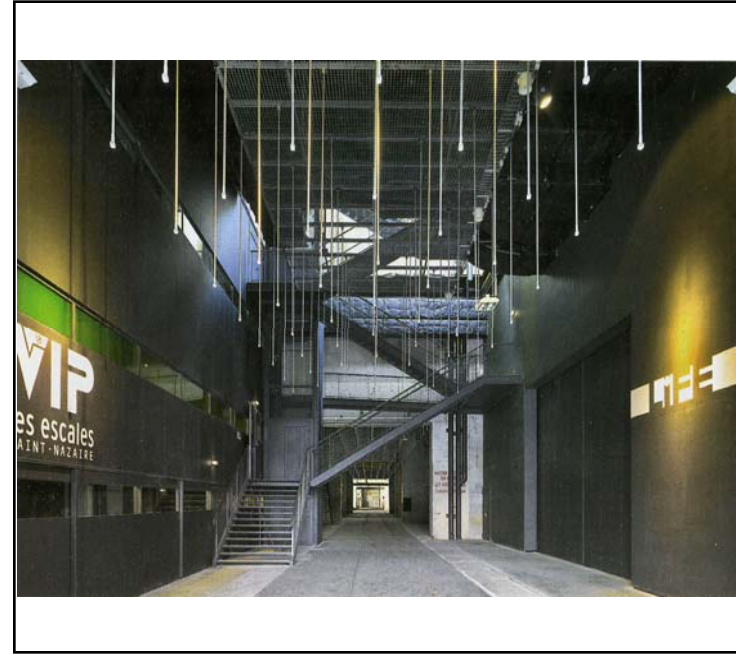
Center No.: 60 Volume/ Issue 2007.11.1257

Journal: Detail

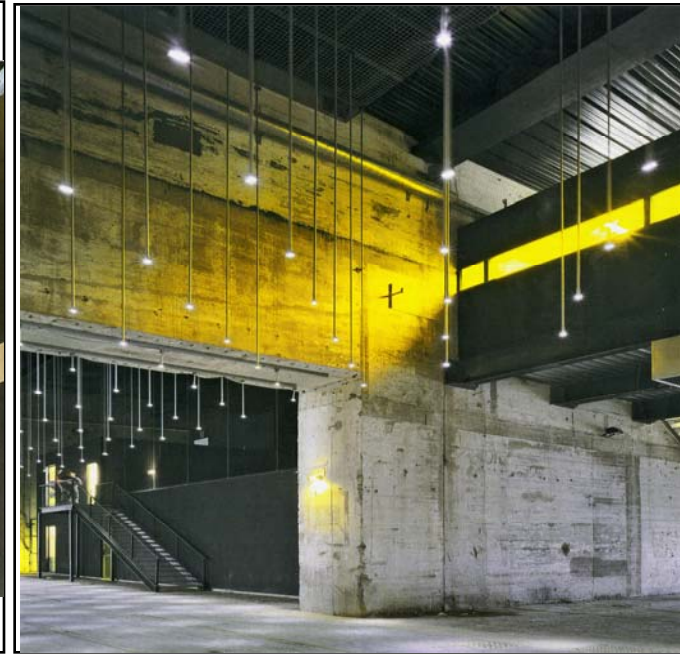
Date: November 2007



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect LIN Finn Feipel + Giulia Andi

City Saint-Nazaire

Country France

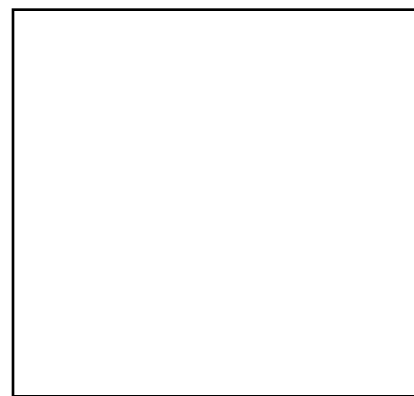
Author Roland Pawlitschko

Photographer Details archive

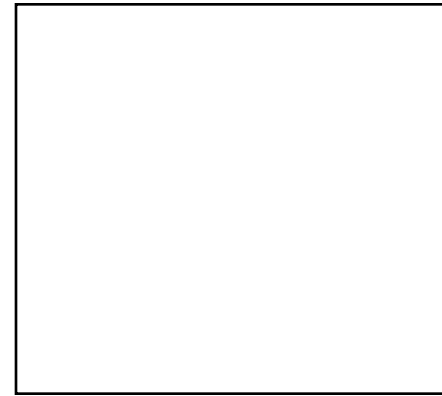
Type exposed concrete columns and walls

Project Date

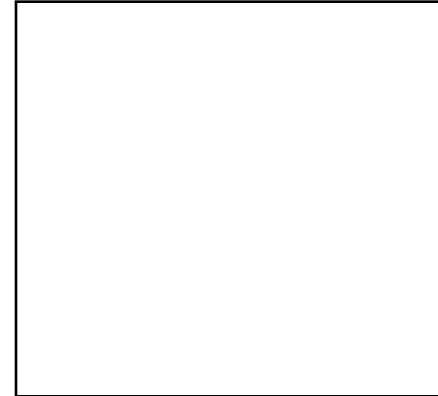
Notes built as a submarine bunker in city's old port; "the bunker's history constitutes a heavy burden... the building was never conceived of as a memorial, nor exclusively as a museum, but as a venue for cultural events." p. 1262



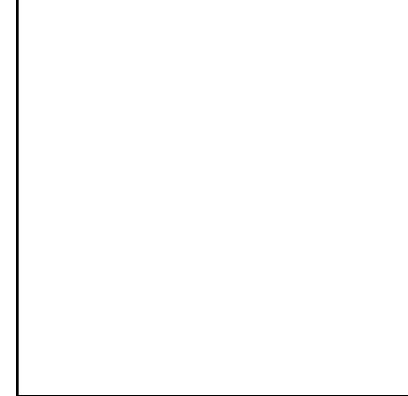
whole image 2



detail image 4



detail image 5



detail image 6

Columba Diocesan Museum

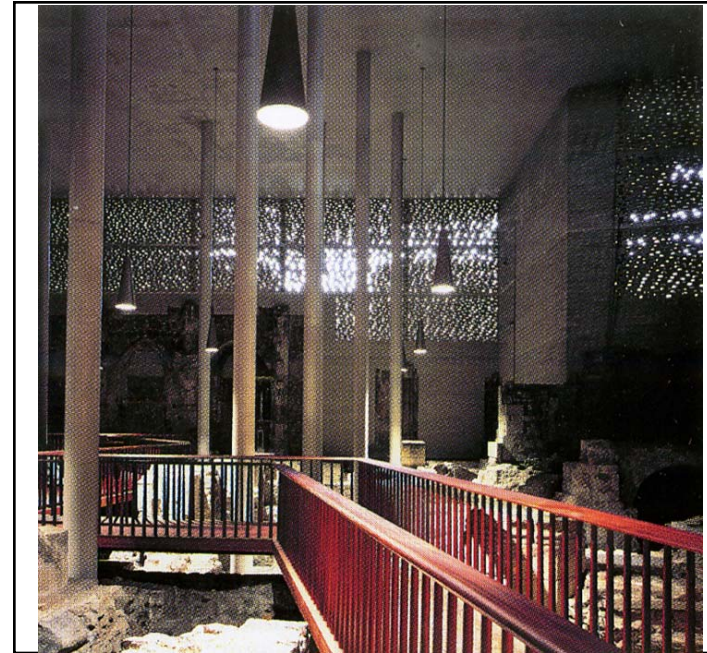
Columba Diocesan Museum

Image No.: 61

Volume/ Issue 2007.11.1267

Journal: Detail

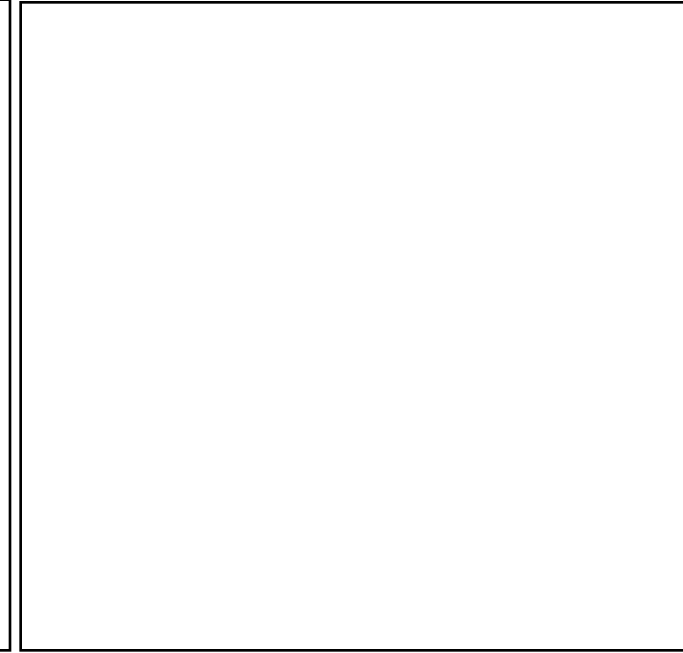
Date: November 2007



detail image 1



detail image 2



detail image 3

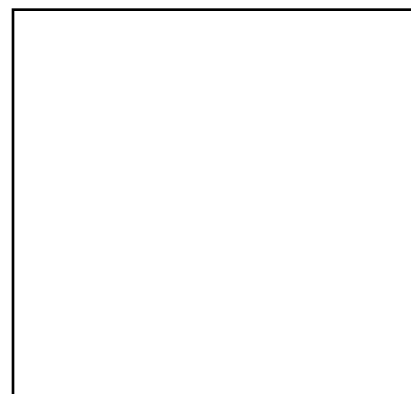
Insert Picture

Export Picture

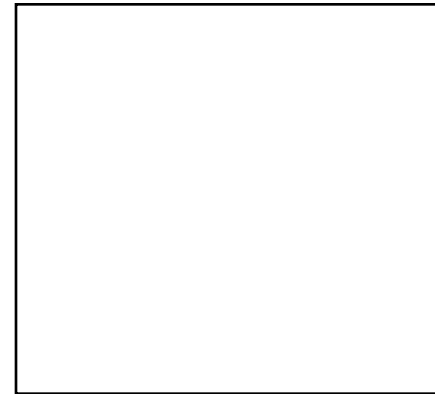
Architect Peter Zumthor
City Cologne
Country Germany
Author Christian Schittich
Photographer Details archive
Type exposed archaeological ruins

Project Date

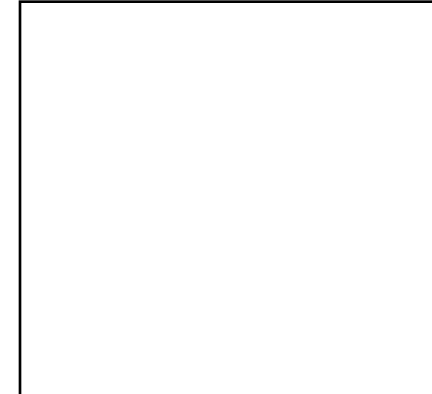
Notes



whole image 2



detail image 4



detail image 5

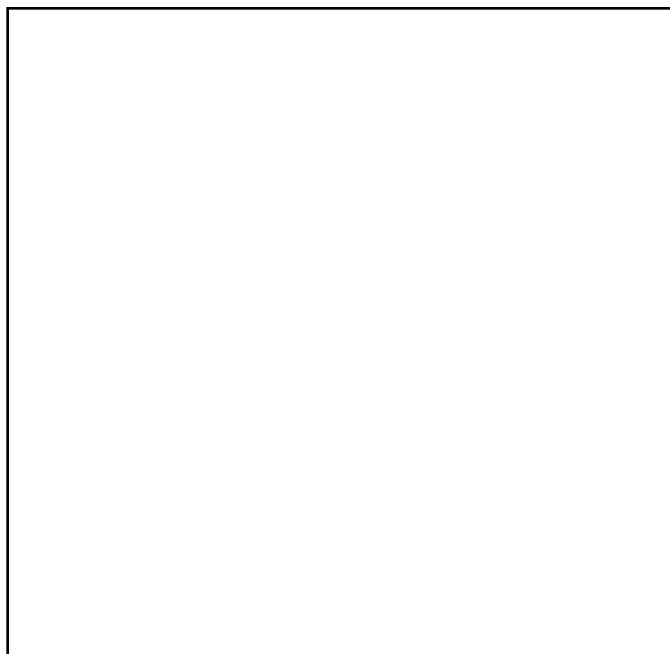
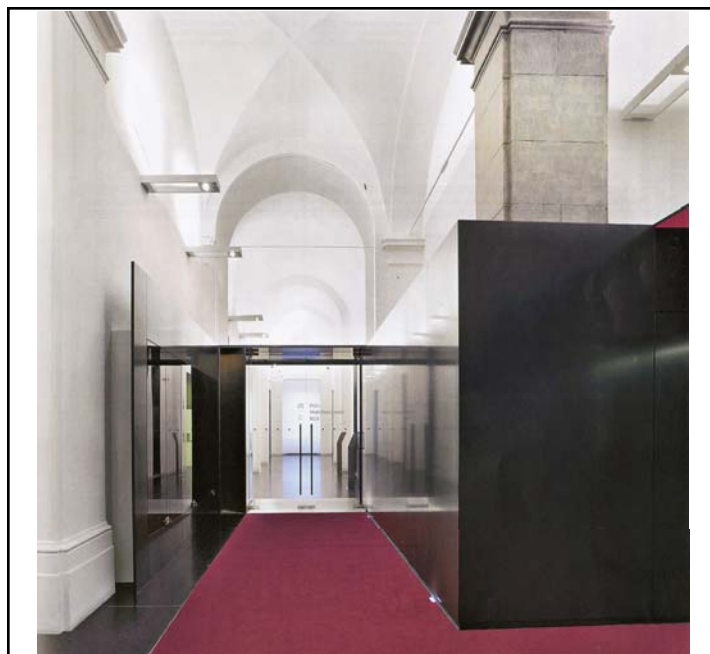


detail image 6

Conference Center in Rome

Conference Center in Rome

Image No.: 62 Volume/ Issue: 2007.11.1283
Journal: Detail
Date: November 2007



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Daniele Durante

City Rome

Country Italy

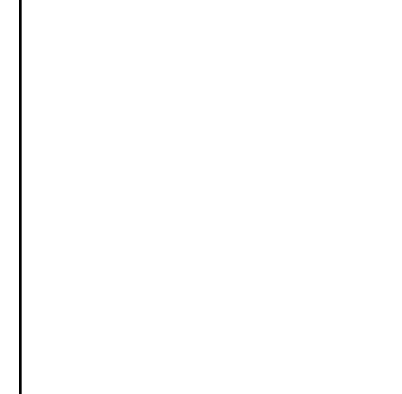
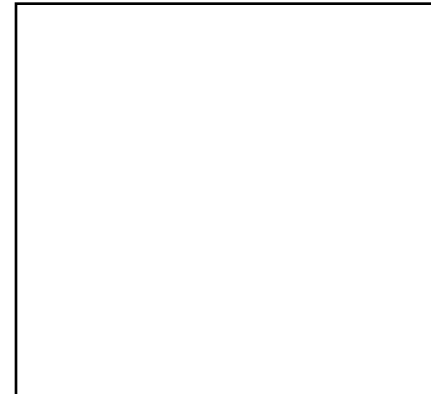
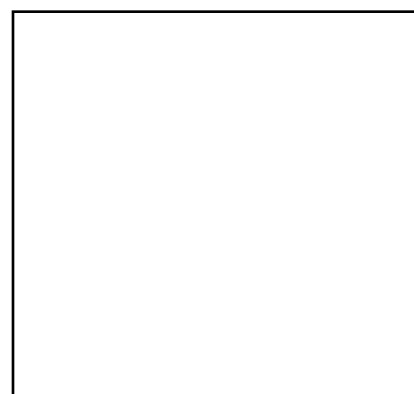
Author

Photographer Beppe Raso

Type exposed masonry column

Project Date

Notes "inserted with utmost care in the vaulted spaces of the ministry of commerce and finance..."



whole image 2

detail image 4

detail image 5

detail image 6

Center for Visual Art

Center for Visual Art

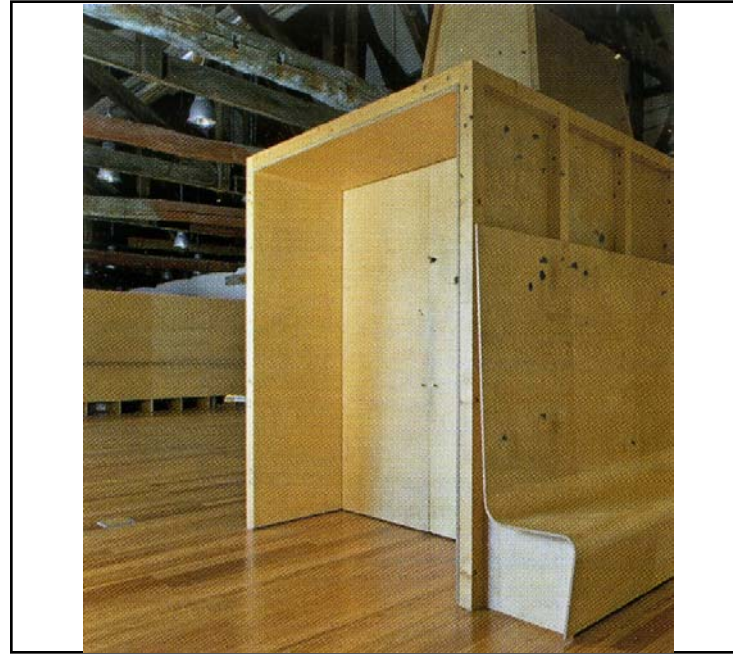
Image No.: 63 Volume/ Issue 2007.11.1287

Journal: Detail

Date: November 2007



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Joao Mendes Ribeiro

City Coimbra

Country Portugal

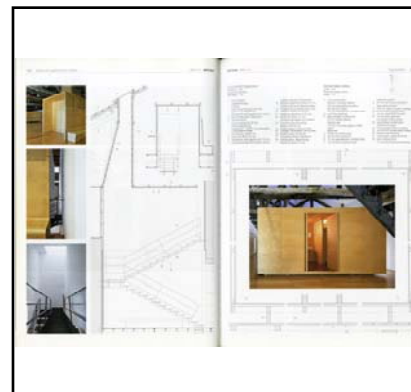
Author

Photographer FG + SG - Fotografia de Arquitectura, Lisbon

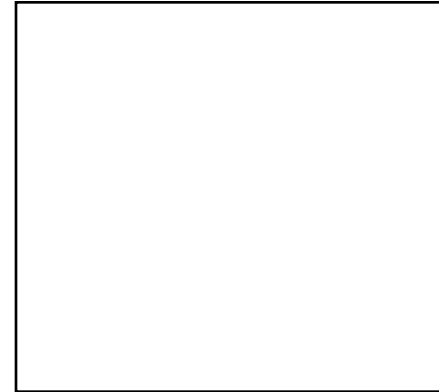
Type exposed masonry arches and walls

Project Date

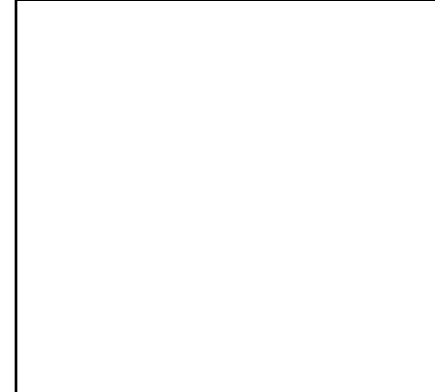
Notes



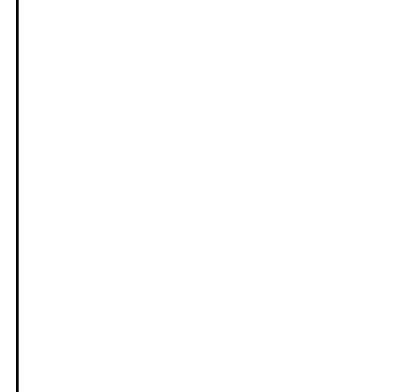
whole image 2



detail image 4



detail image 5



detail image 6

Church Appendage

Church Appendage

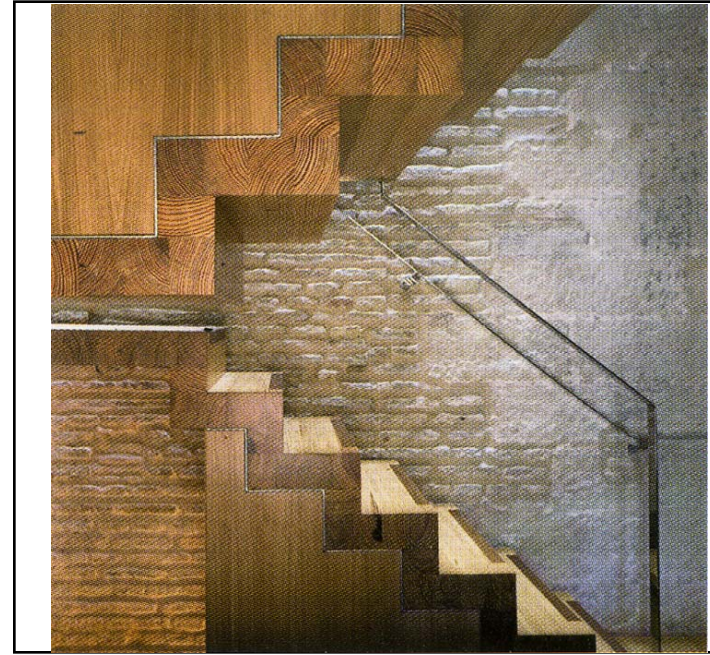
Image No.: 64 Volume/ Issue 2007.11.1290

Journal: Detail

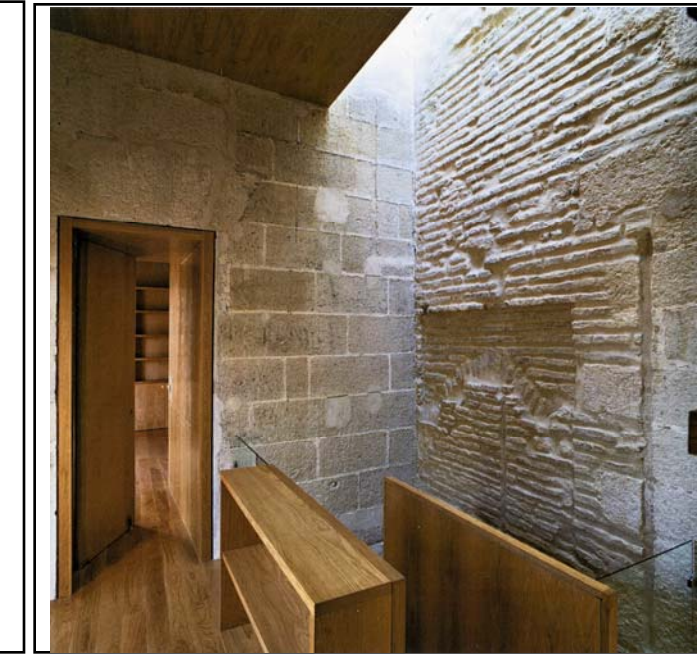
Date: November 2007



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Antonio Martinez Garcia & Juan Luis Trillo de Leyva

City Jerez

Country Spain

Author

Photographer Details archive

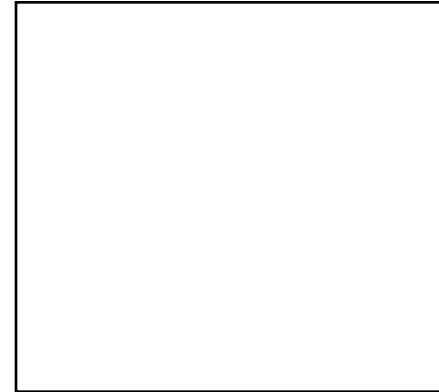
Type exposed masonry walls

Project Date

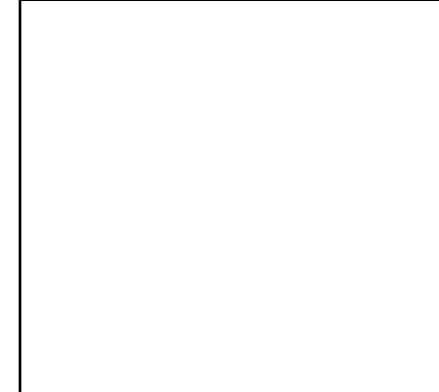
Notes



whole image 2



detail image 4



detail image 5



detail image 6

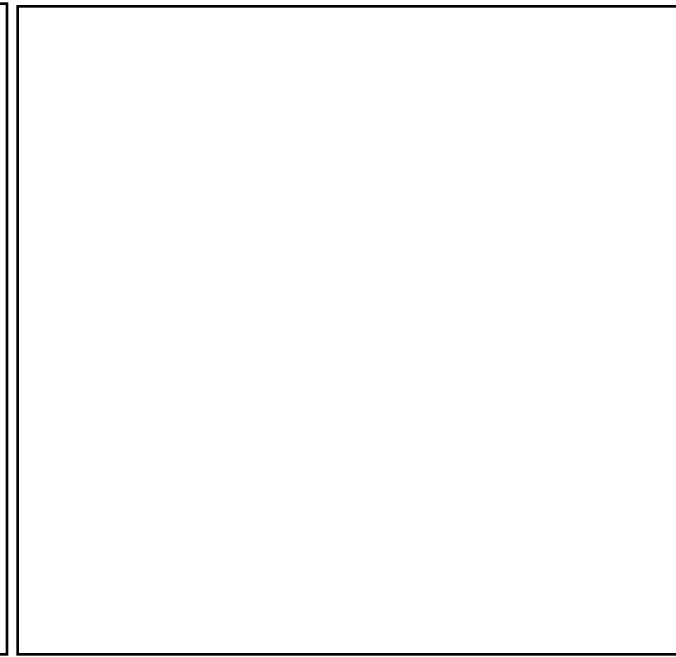
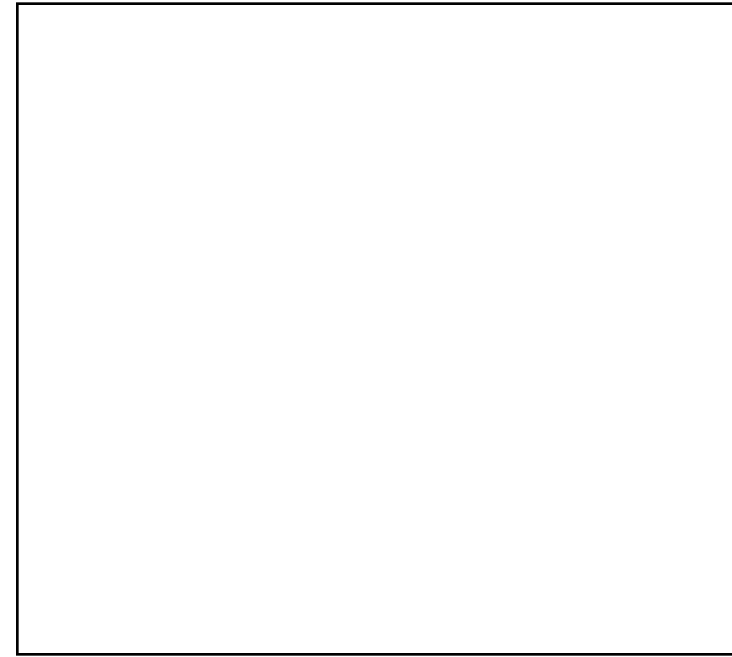
tile ad

tile ad

Image No.: 65 Volume/ Issue 2007.1369

Journal: Detail

Date: November 2007



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect

City

Country

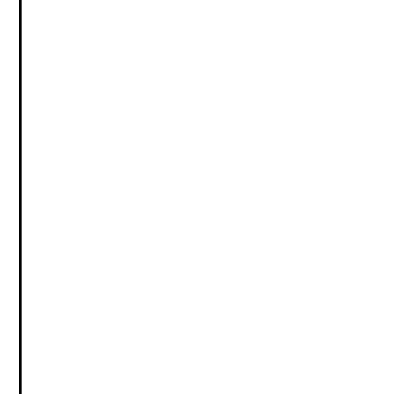
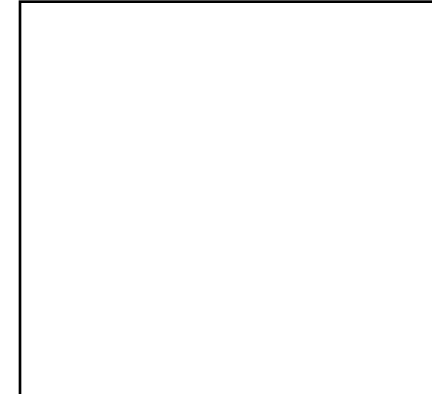
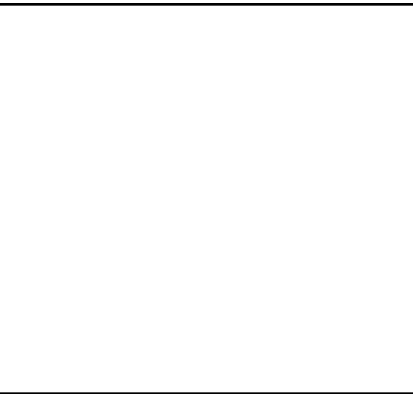
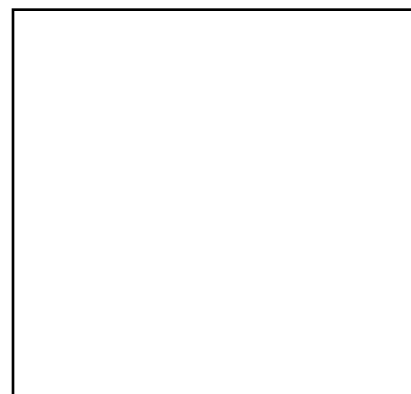
Author Metropol Ceramica?

Photographer

Type exposed brick walls

Project Date

Notes



whole image 2

detail image 4

detail image 5

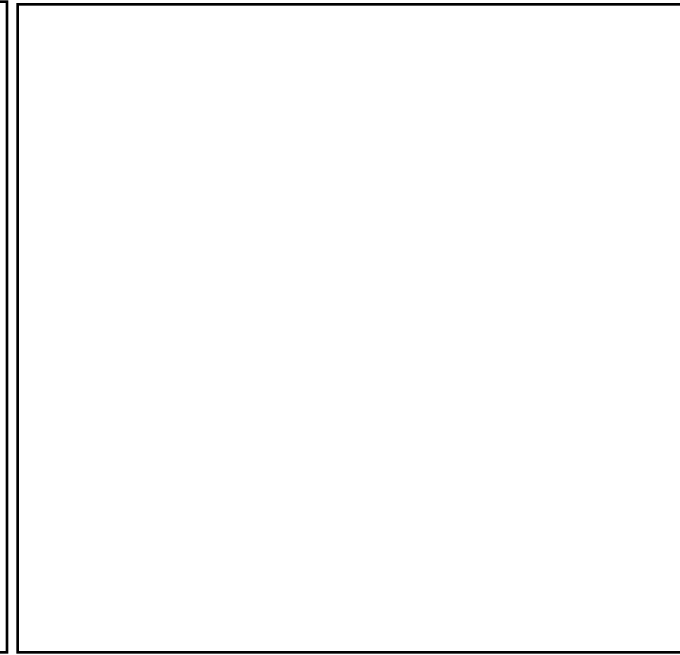
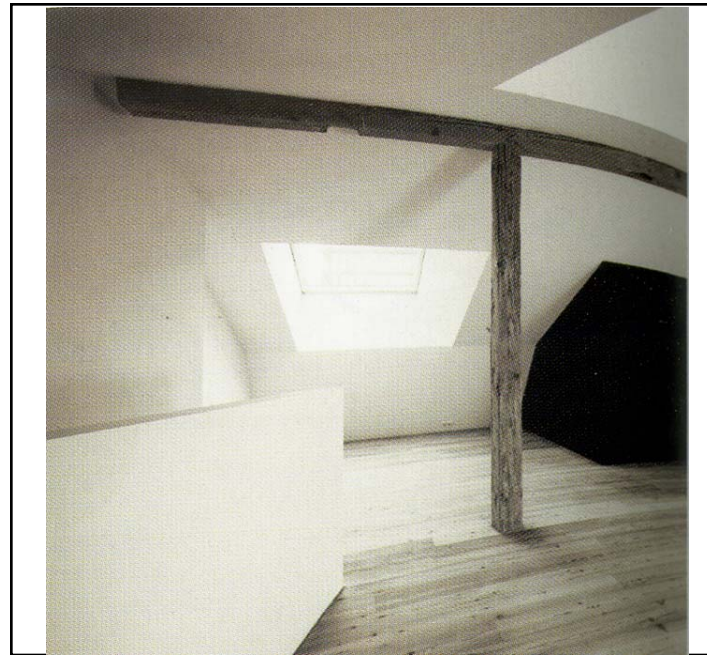
detail image 6

Velux Ad

Image No.: 66

Journal: Detail

Date: July/Aug 2007

Volume/
Issue 2007.07.910

detail image 1

detail image 2

detail image 3

[Insert Picture](#)[Export Picture](#)

Architect

City

Country

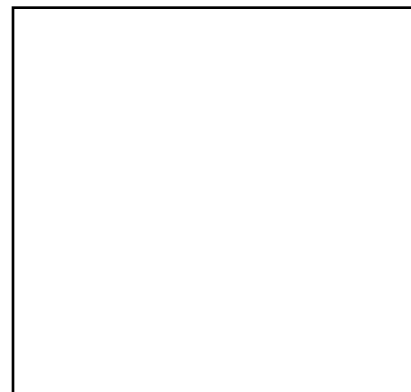
Author Velux

Photographer

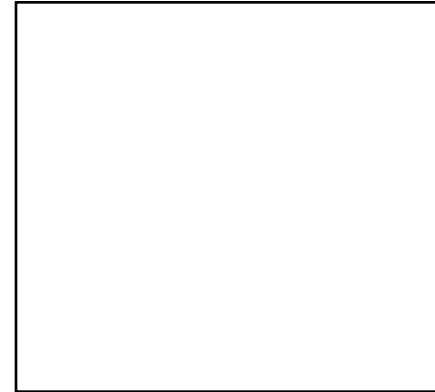
Type exposed timber frame

Project Date

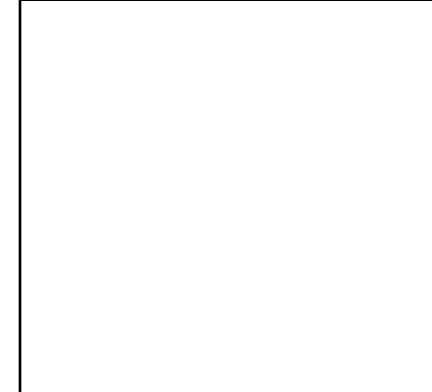
Notes



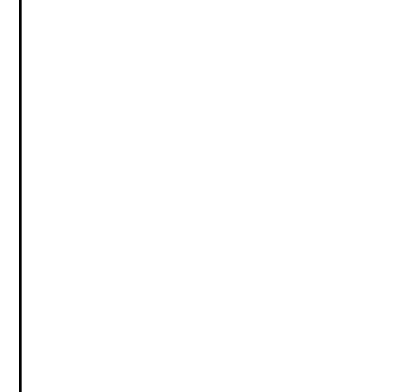
whole image 2



detail image 4



detail image 5



detail image 6

Spitzbart Ad

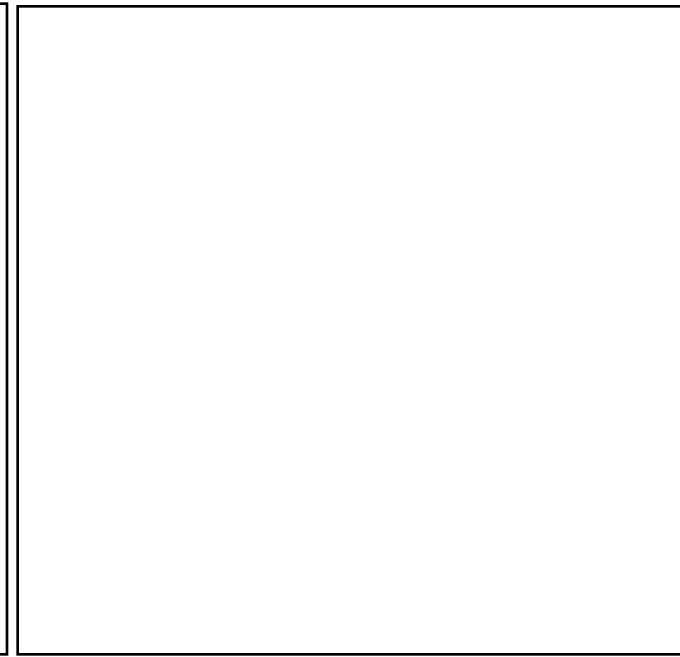
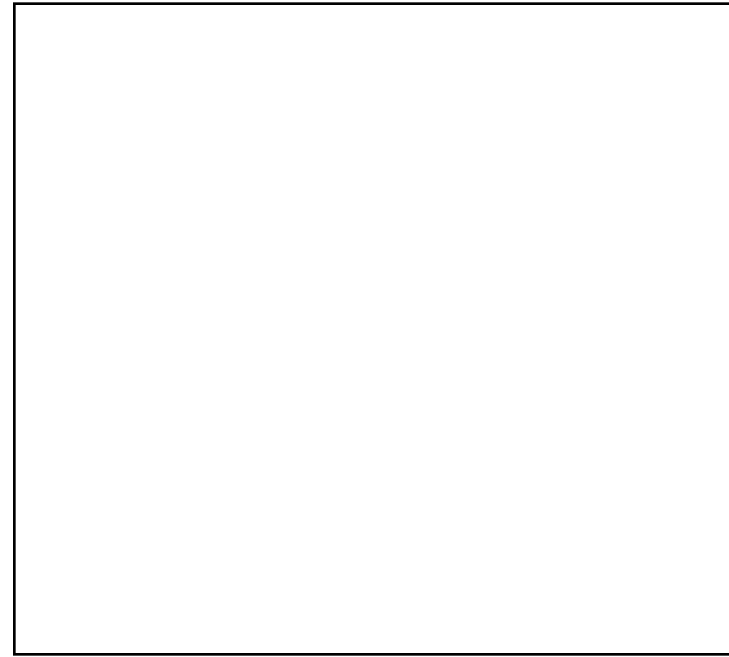
Spitzbart Ad

Image No.: 67

Volume/ Issue 2007.04.431

Journal: Detail

Date: April 2007



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect

City

Country

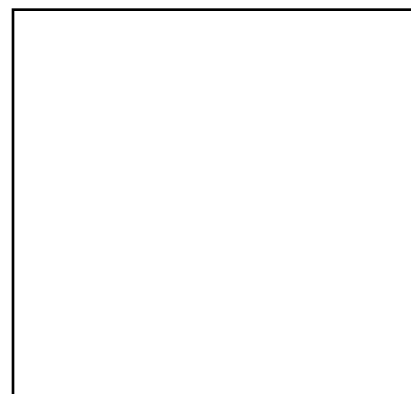
Author Spitzbart - die Treppe

Photographer

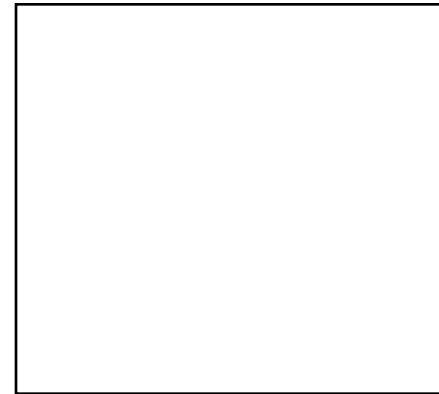
Type exposed timber frame embedded in new white ceiling

Project Date

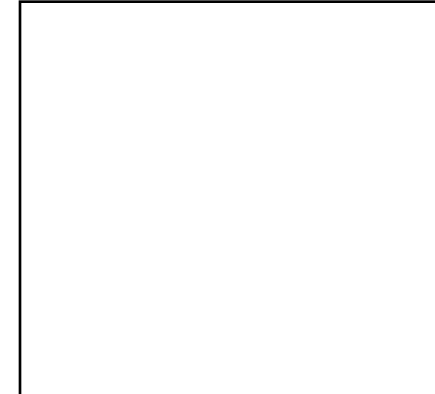
Notes ad for stairs



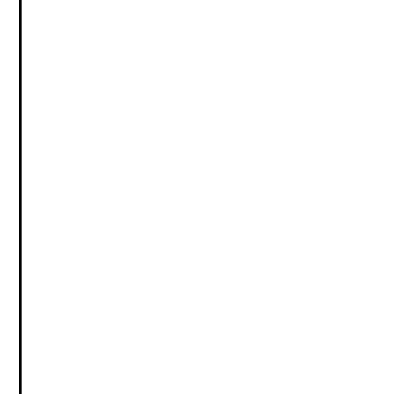
whole image 2



detail image 4



detail image 5



detail image 6

Pavatex Ad

Pavatex Ad

Image No.: 68

Volume/ Issue 2006.10.1198

Journal: Detail

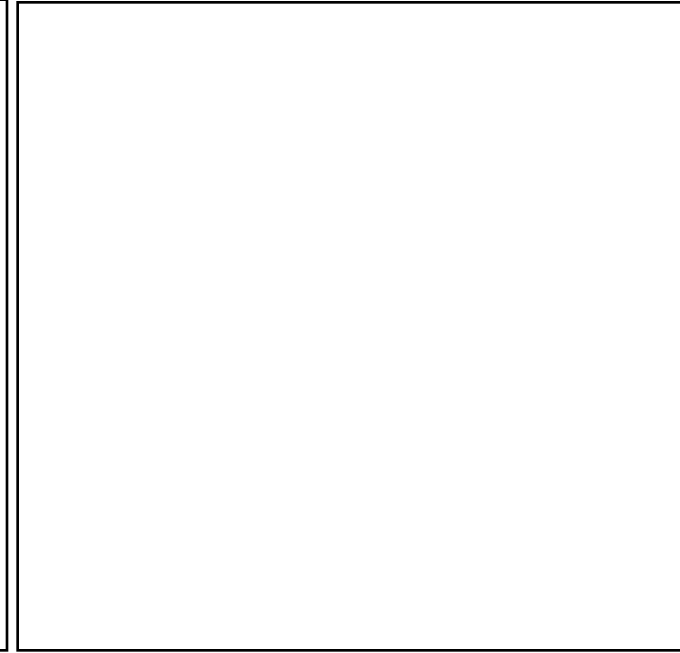
Date: October 2006



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Eilenburger

Country Germany

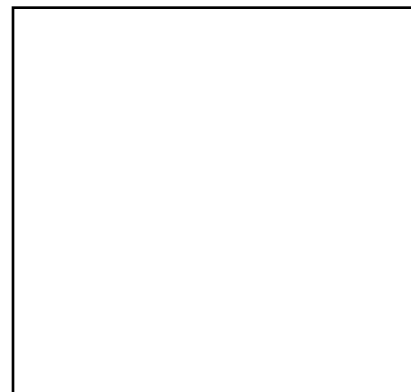
Author Pavatex GmbH

Photographer

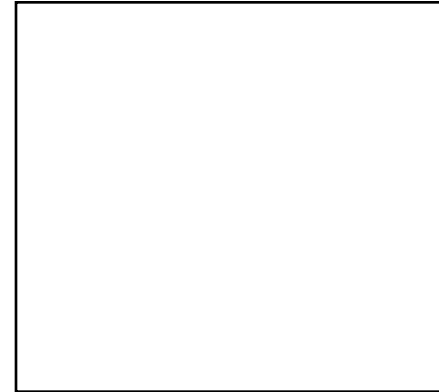
Type exposed brick column

Project Date

Notes ad for insulation; image is the interior of a former water tower for local train station, tower was built at turn of the century



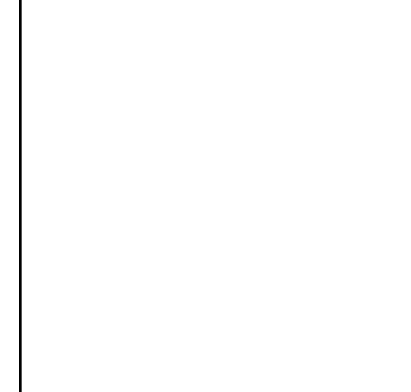
whole image 2



detail image 4



detail image 5



detail image 6

Attic Renovation

Attic Renovation

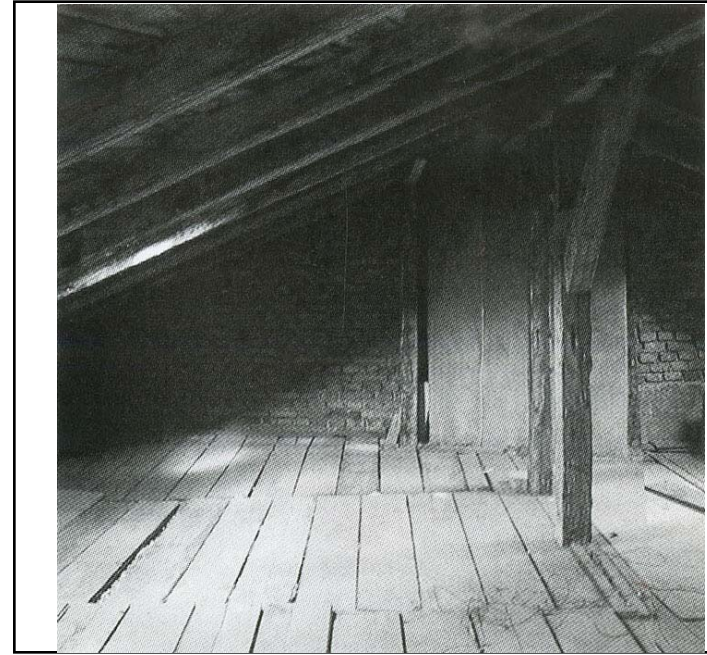
Image No.: 69 Volume/ Issue 2006.11.1246

Journal: Detail

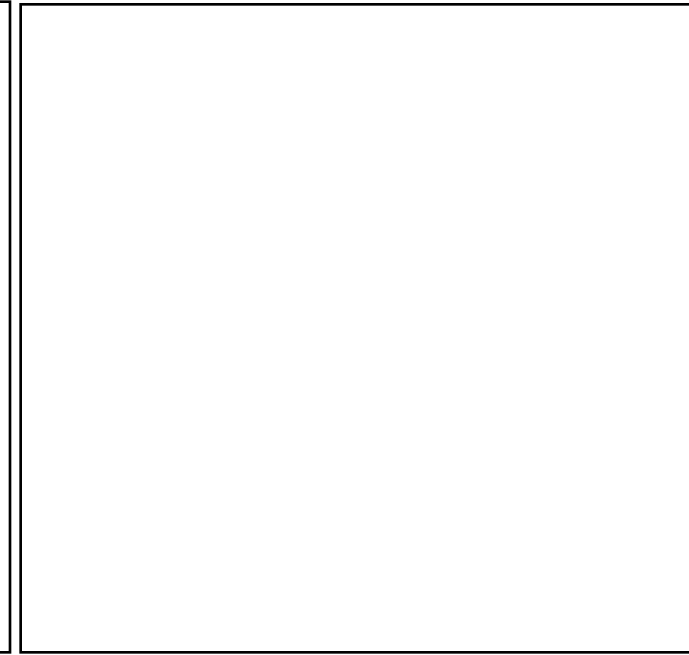
Date: November 2006



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Andreas Meck, meck arkitekten with Suzsanne Frank

City Munich

Country Germany

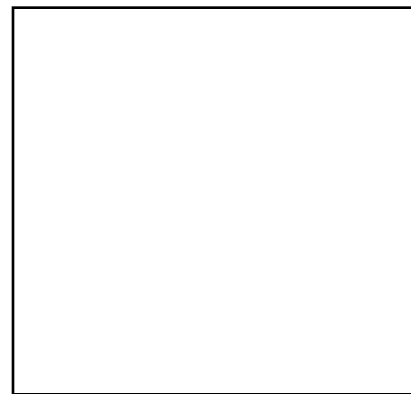
Author

Photographer Michael Heinrich, Munich

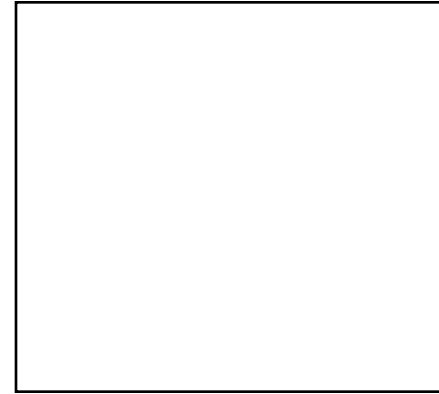
Type exposed wood beam in attic

Project Date

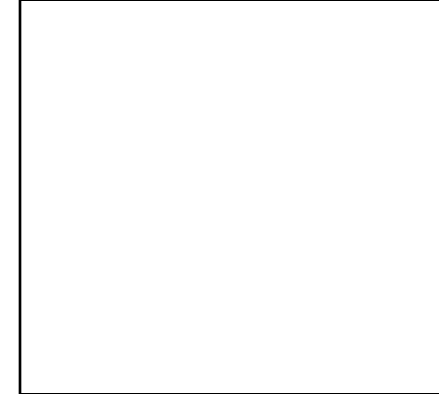
Notes opposite page shows image of project prior to renovation



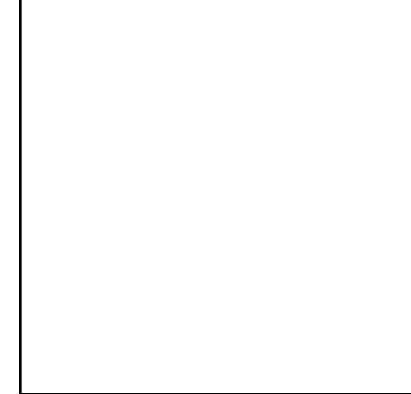
whole image 2



detail image 4



detail image 5



detail image 6

Factory Conversion in Rehau

Factory Conversion in Rehau

Image No.: 70

Volume/ Issue 2006.11.1277

Journal: Detail

Date: November 2006



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect weber + wurschinger

City Rehau

Country Germany

Author

Photographer Markus Weidlich, Weiden

Type exposed concrete ceiling and columns in office space

Project Date

Notes same main image as before, but also shows "before" photos of top story



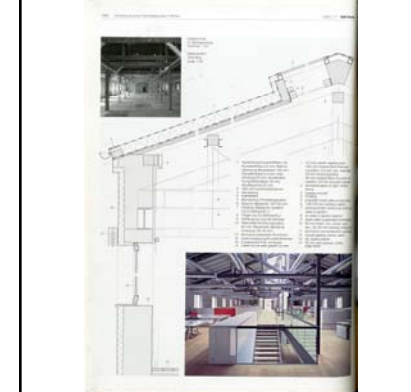
whole image 2



detail image 4



detail image 5



detail image 6

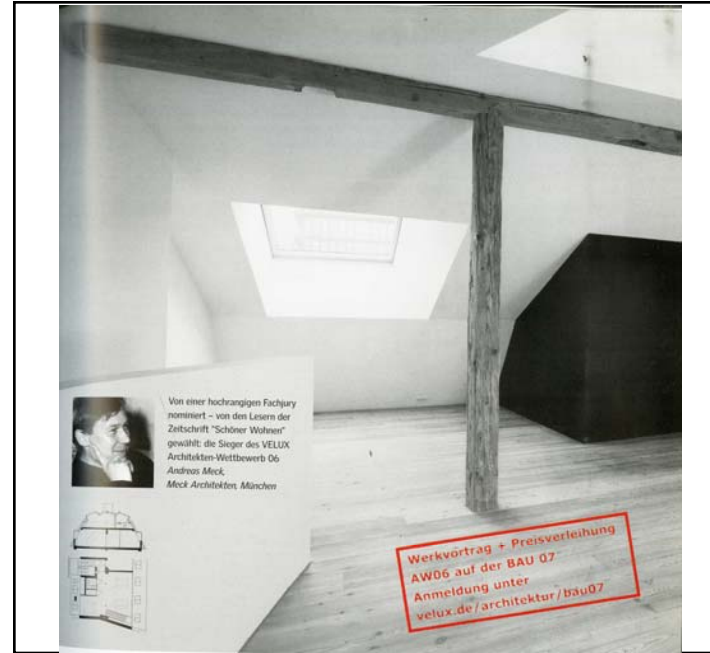
Velux ad

Velux ad

Image No.: 71 Volume/ Issue 2006.12.1385

Journal: Detail

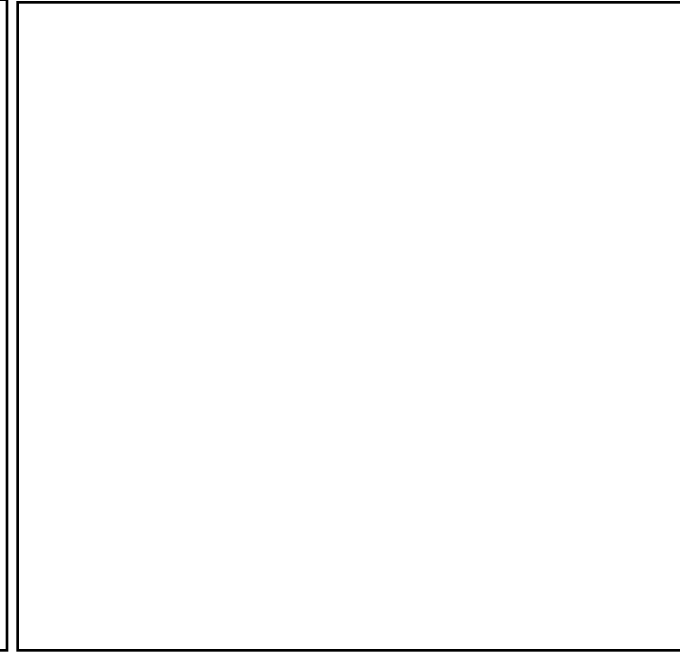
Date: December 2006



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Andreas Meck, meck arkitekten with Suzsanne Frank

City Munich

Country Germany

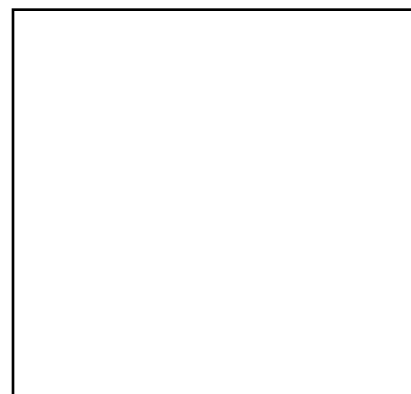
Author

Photographer Velux

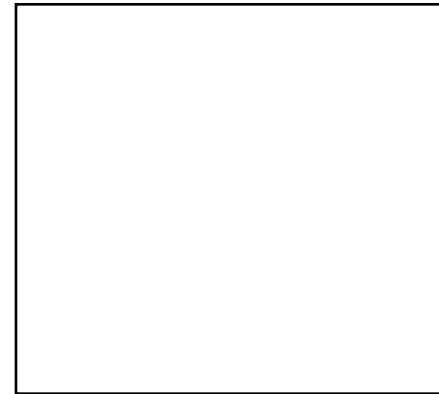
Type looks like same project as #69

Project Date

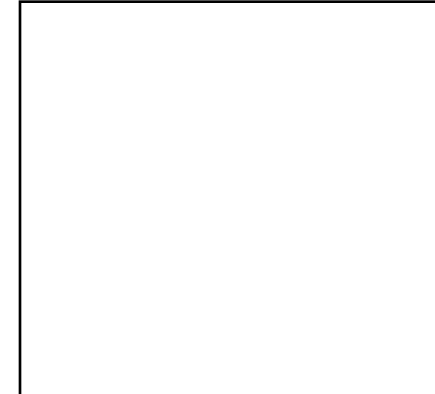
Notes



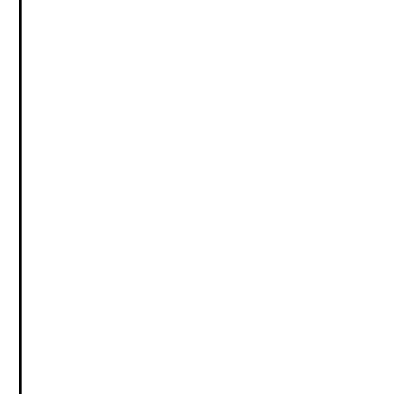
whole image 2



detail image 4



detail image 5



detail image 6

Exhibition terrace

Exhibition terrace

Image No.: 72

Volume/ Issue 2006.03.159

Journal: Detail

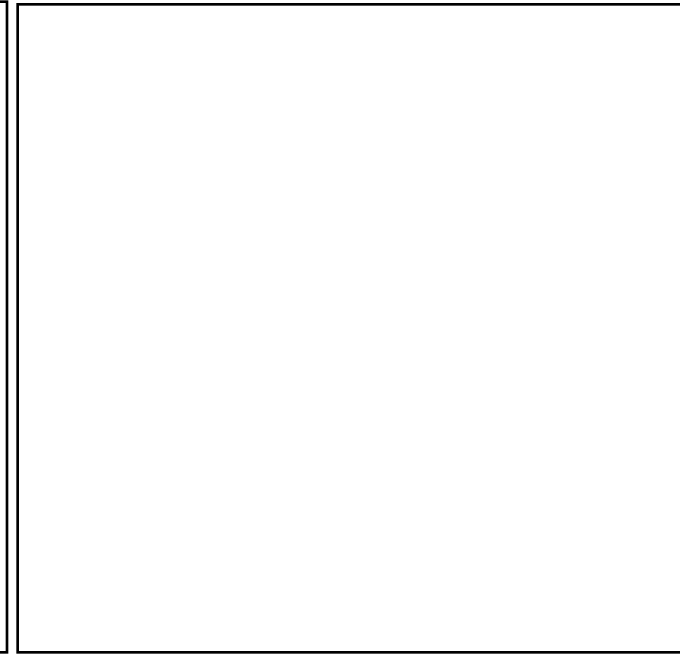
Date: March 2006



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Auer +Weber

City Dresden

Country Germany

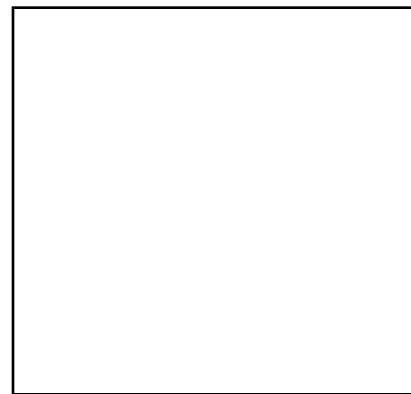
Author

Photographer Toni Ott? or Detail archive

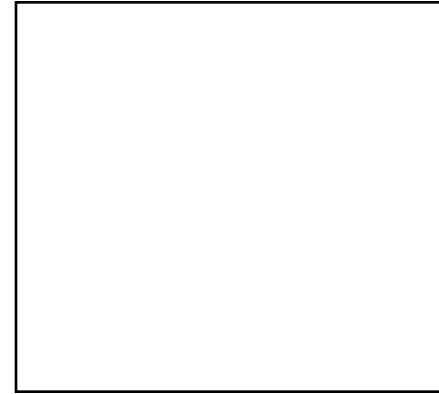
Type exposed cornice

Project Date

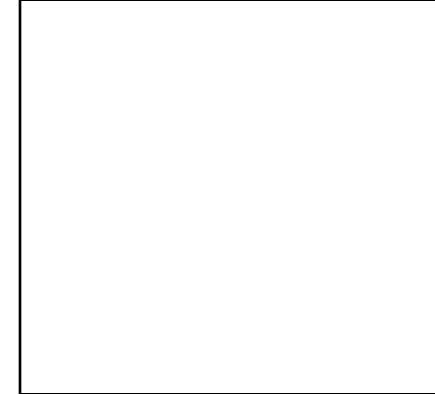
Notes



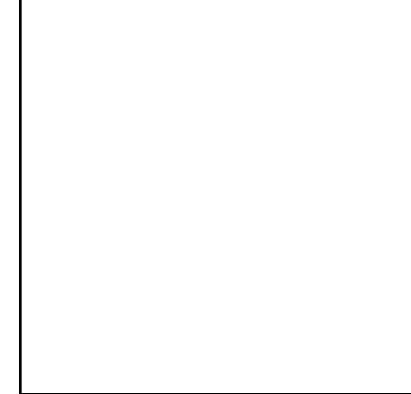
whole image 2



detail image 4



detail image 5



detail image 6

House in Azeitao

House in Azeitao

Image No.: 73 Volume/ Issue 2006.04.347

Journal: Detail

Date: April 2006



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Aires Mateus & Associados

City Azeitao

Country Portugal

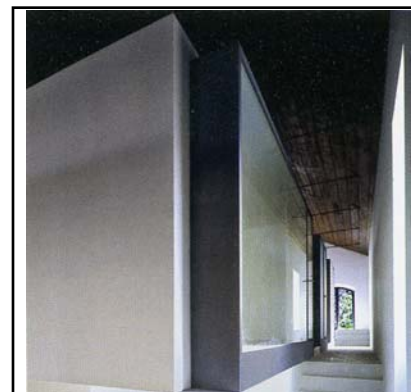
Author

Photographer Buro Uebele, Stuttgart

Type exposed masonry window and door surrounds on exterior, interior exposed trusses and ceiling

Project Date

Notes old wine warehouse was gutted for conversion into single-family house



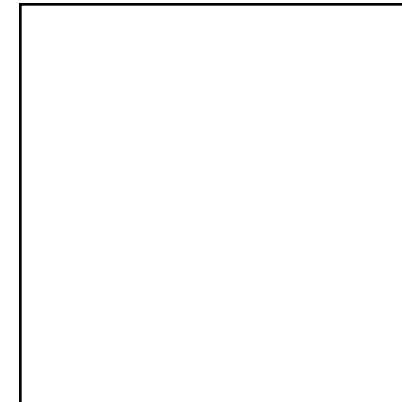
whole image 2



detail image 4



detail image 5



detail image 6

Hotel East

Hotel East

Image No.: 74

Volume/ Issue 2006.04.390

Journal: Detail

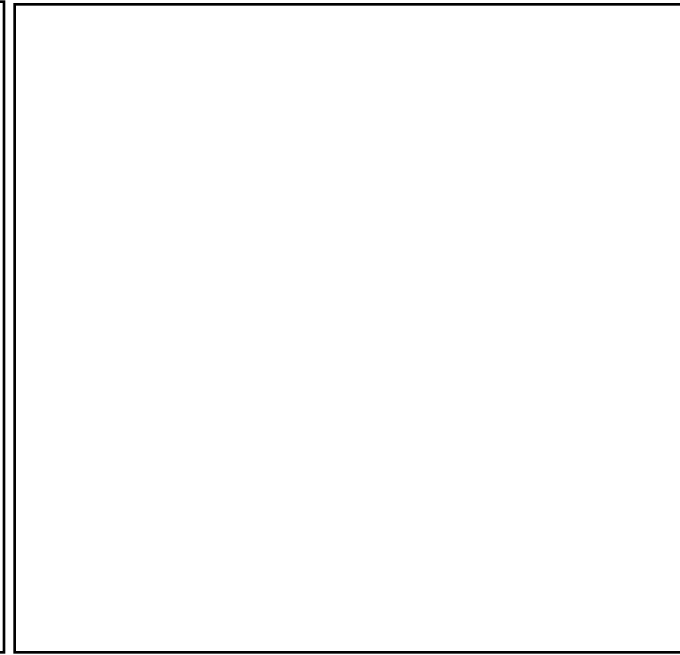
Date: April 2006



detail image 1



detail image 2



detail image 3

Insert Picture

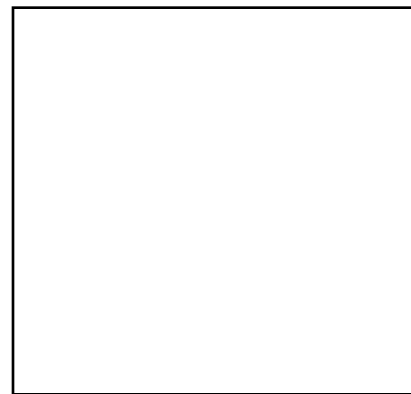
Export Picture

Architect Jordan Mozer
City Hamburg
Country Germany
Author Caparol (paints)? Pilkington?

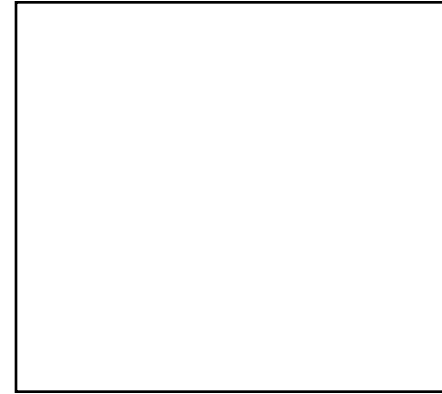
Photographer
Type exposed brick walls

Project Date

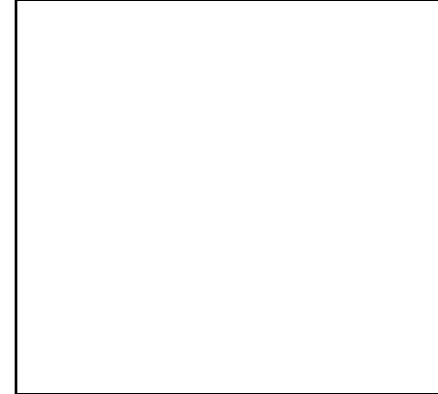
Notes



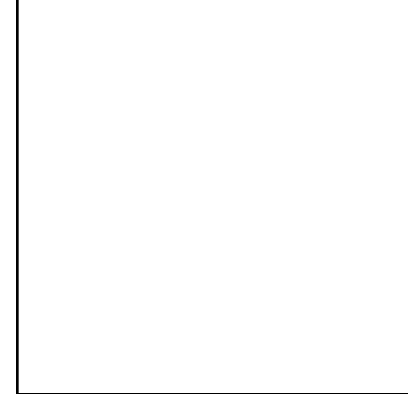
whole image 2



detail image 4



detail image 5



detail image 6

Neues Museum Berlin

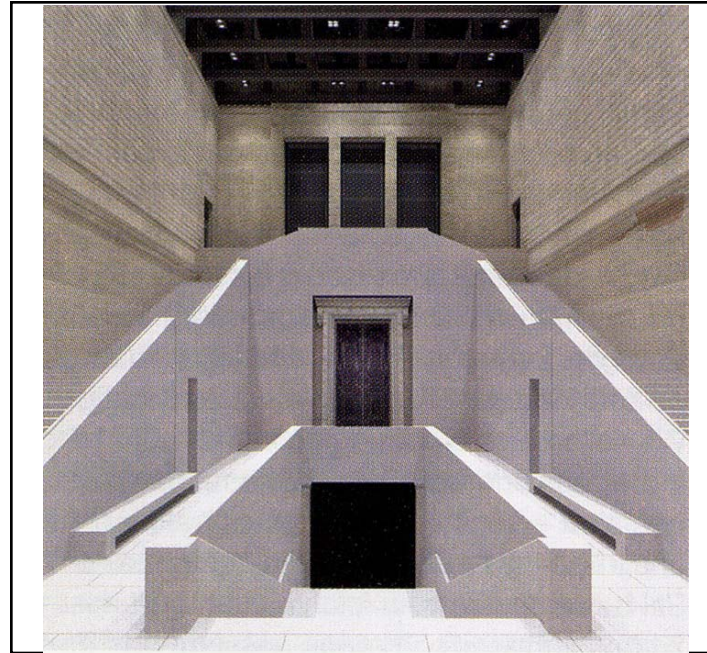
Neues Museum Berlin

Image No.: 75

Volume/ Issue 2005.10.1076

Journal: Detail

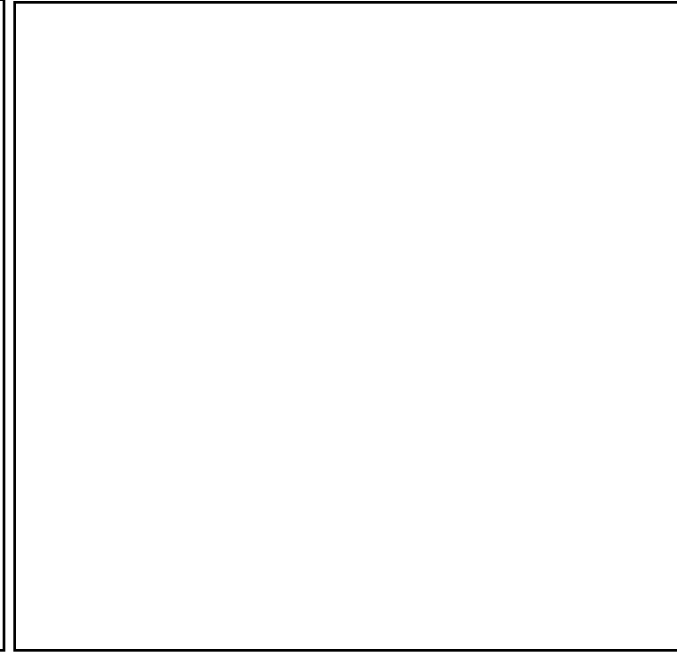
Date: October 2005



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect David Chipperfield & Julian Harrap

City Berlin

Country Germany

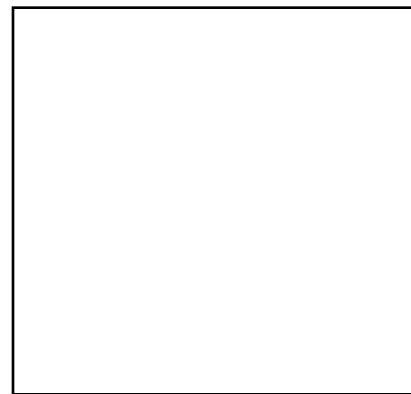
Author interview with David Chipperfield; editor is Christian Schittich

Photographer Jorg von Bruchhausen

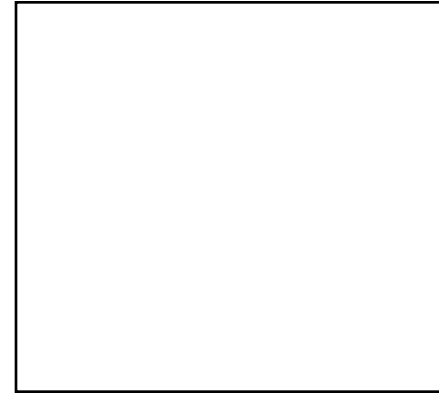
Type interted stairwell with masonry walls, possibly also protective gear around columns in bottom left image

Project Date

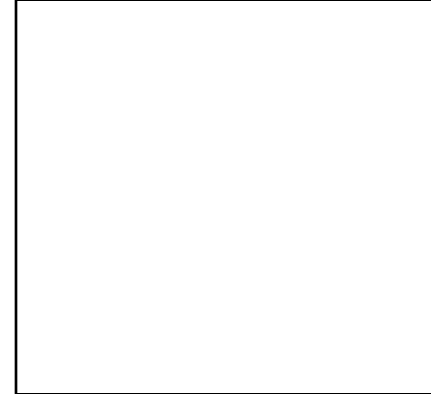
Notes is this a reveal??? still can't decide



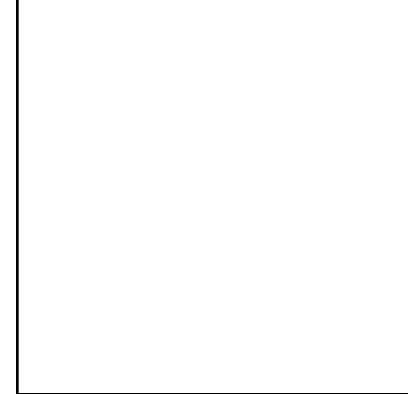
whole image 2



detail image 4



detail image 5



detail image 6

Wagon/Firehouse of Minden

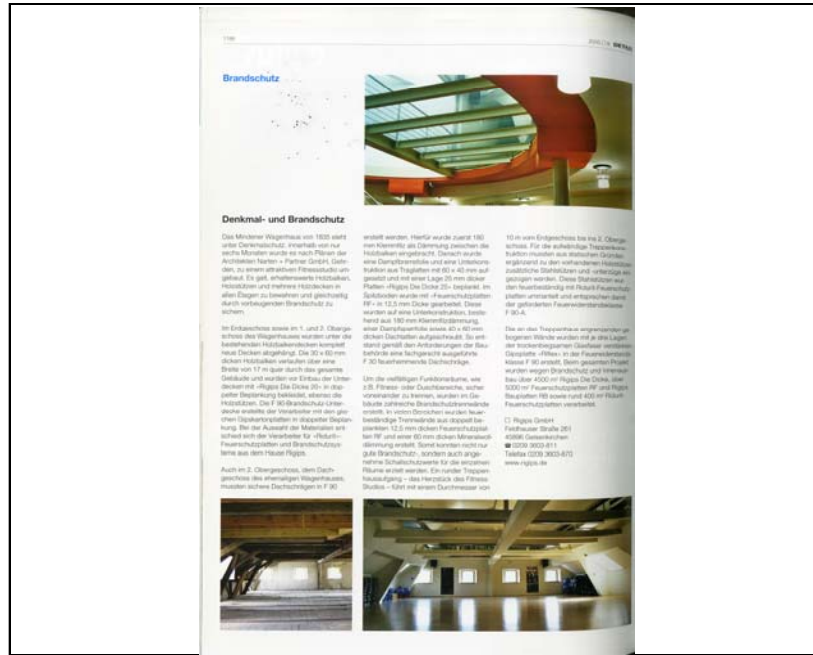
Wagon/Firehouse of Minden

Image No.: 76

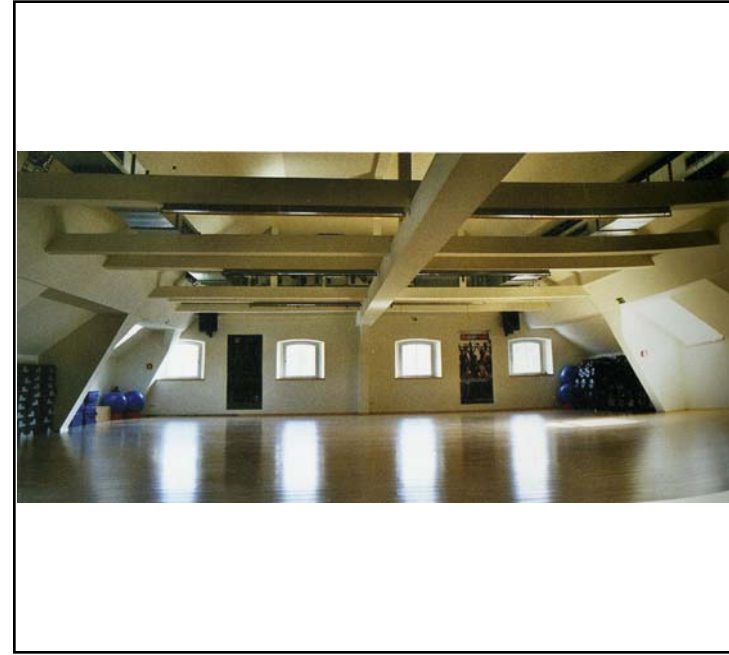
Volume/ Issue 2005.10.1186

Journal: Detail

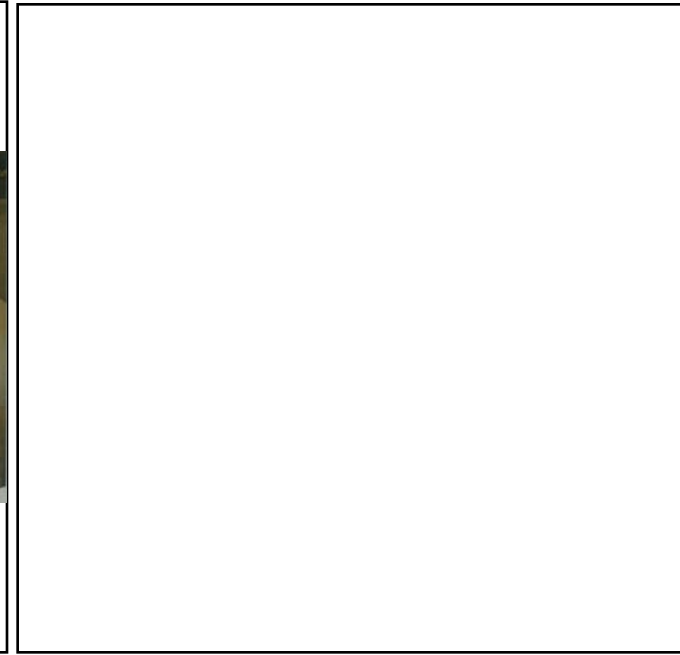
Date: October 2005



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Minden

Country Germany

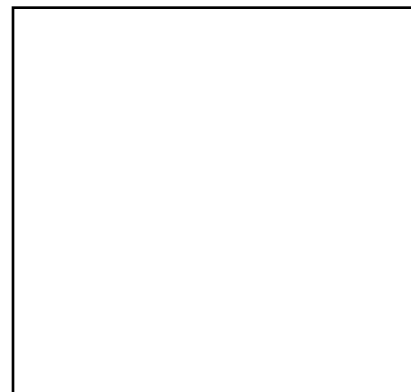
Author Rigips

Photographer

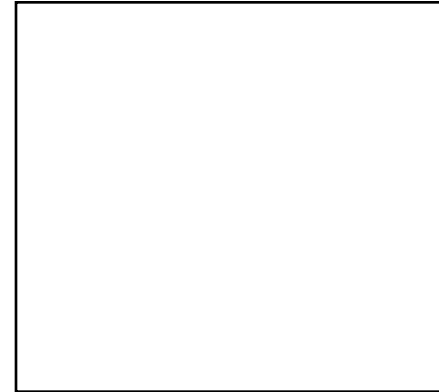
Type is actually the opposite of exposing/revealing -- instead is covering the historic fabric

Project Date

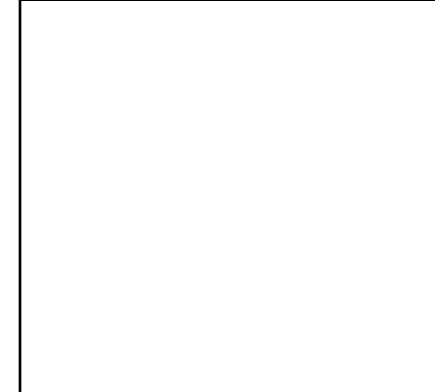
Notes



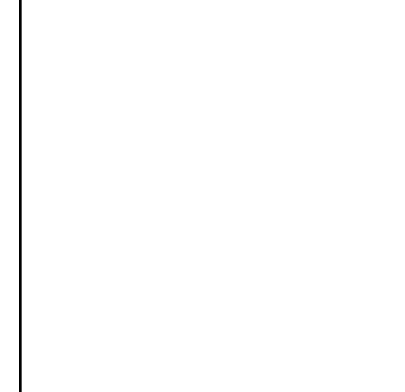
whole image 2



detail image 4



detail image 5



detail image 6

Historic Building Renovation

Historic Building Renovation

Image No.: 77 Volume/ Issue 2005.10.1208

Journal: Detail

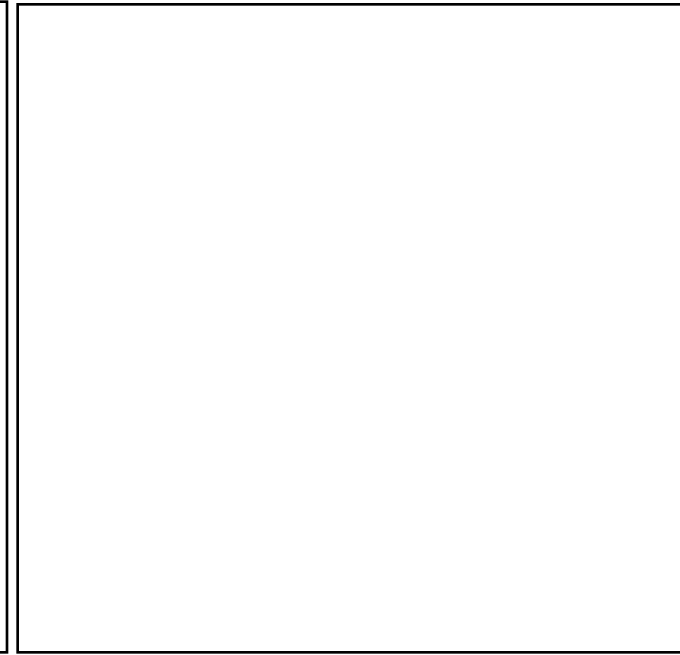
Date: October 2005



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Kempten

Country Germany

Author Schock GmbH, Schorndorf

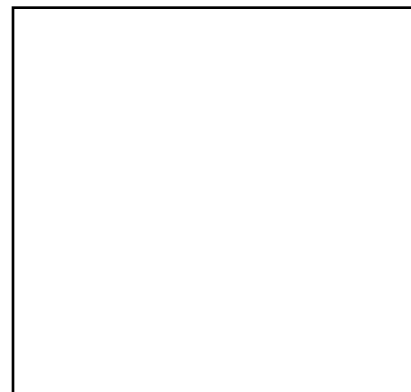
Photographer

Type exposed masonry columns, white plastered arches

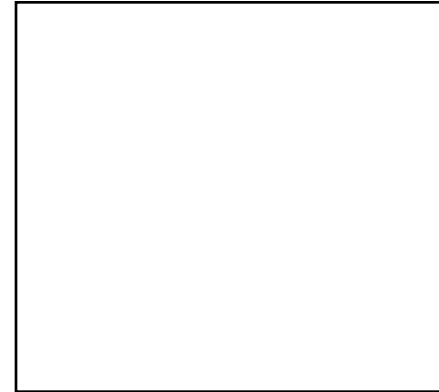
Project Date 2003

Notes

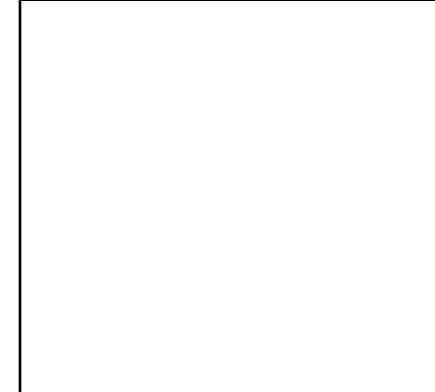
building constructed in 1572, converted in summer 2003 for use as offices



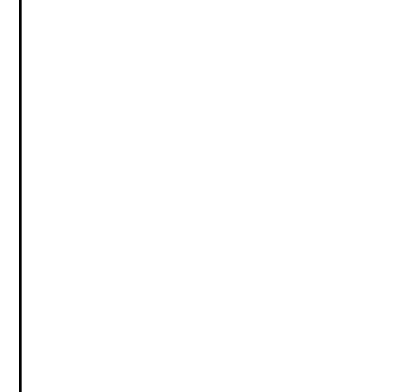
whole image 2



detail image 4



detail image 5



detail image 6

City Villa

City Villa

Image No.: 78

Volume/ Issue 2005.09.1048

Journal: Detail

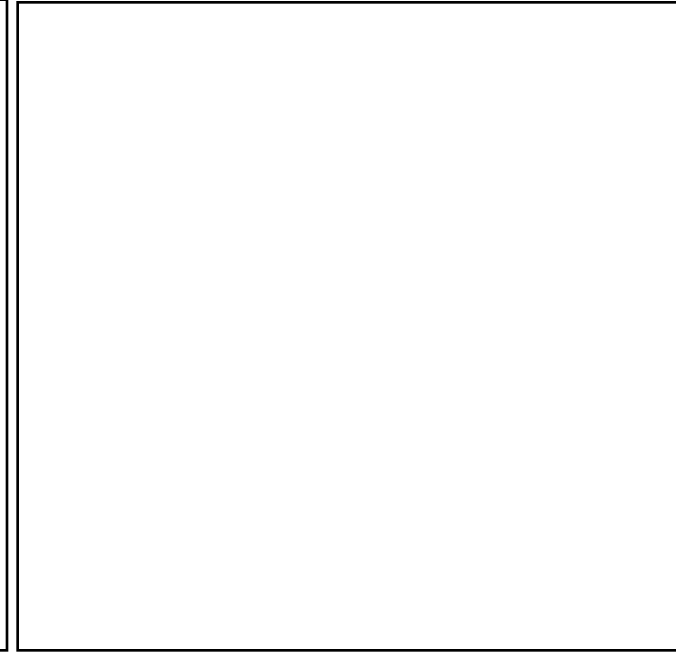
Date: September 2005



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Eva Jiricna Architects

City Prague

Country Czech Republic

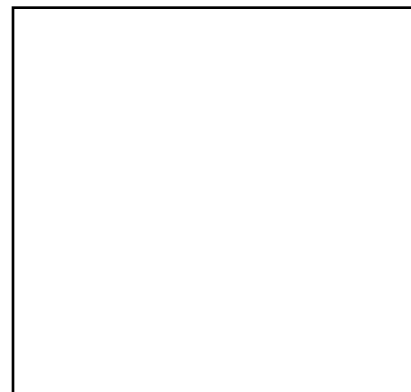
Author

Photographer Richard Bryant/Arcaid

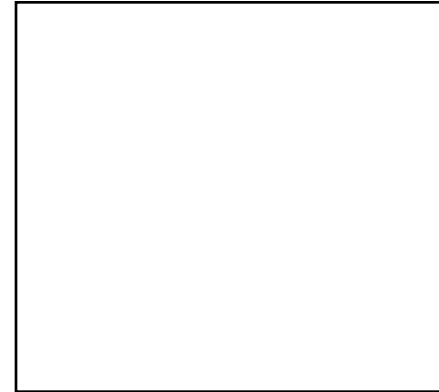
Type

Project Date

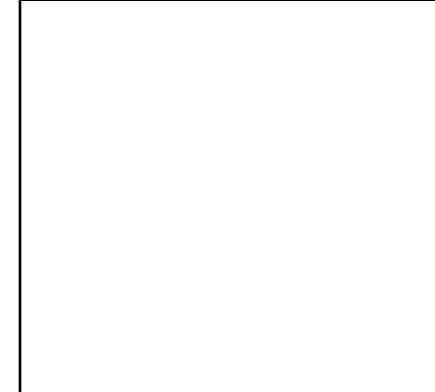
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Architectural Documentation Center

Architectural Documentation Center

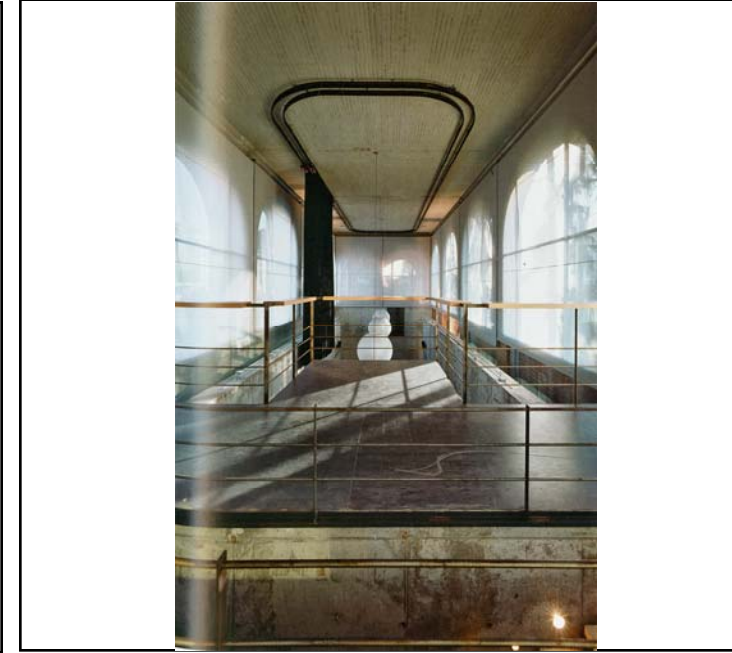
Image No.: 79 Volume/ Issue 2005.01.63

Journal: Detail

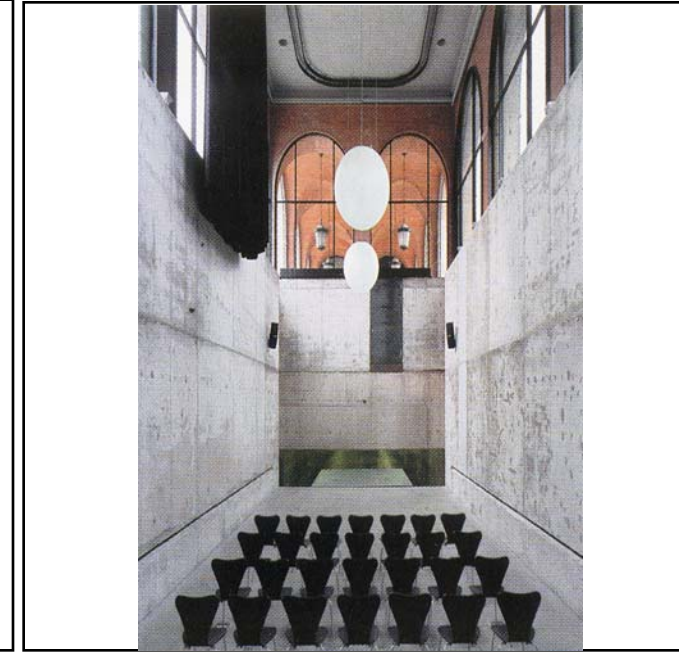
Date: January/February 2005



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Aparicio + Fernandez-Elorza

City Madrid

Country Spain

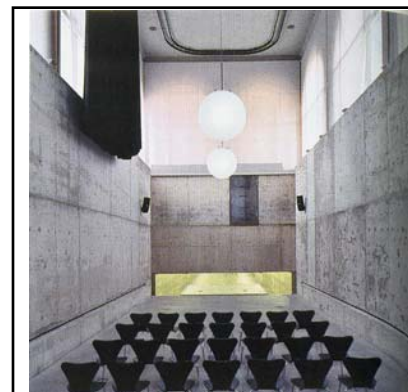
Author

Photographer Roland Halbe, Stuttgart

Type exposed concrete beam, masonry walls

Project Date

Notes unsure if this is really a reveal...



whole image 2



detail image 4



detail image 5



detail image 6

Aula Magna, Royal Palace

Aula Magna, Royal Palace

Image No.: 80

Volume/ Issue 2005.01.88

Journal: Detail

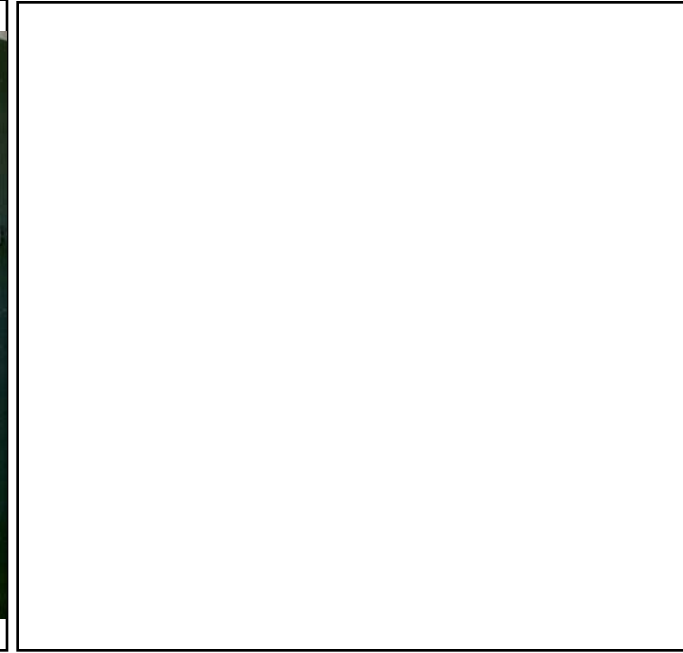
Date: Jan/Feb 2005



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Venaria Reale, Turin

Country Italy

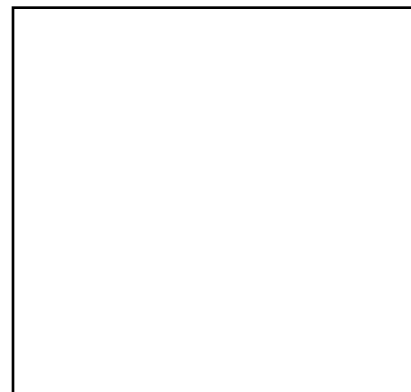
Author Rheinzink (architectural zinc company)

Photographer

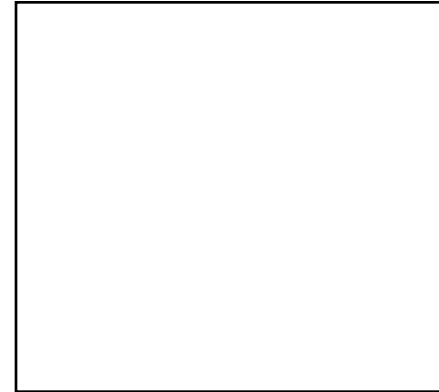
Type exposed masonry columns

Project Date

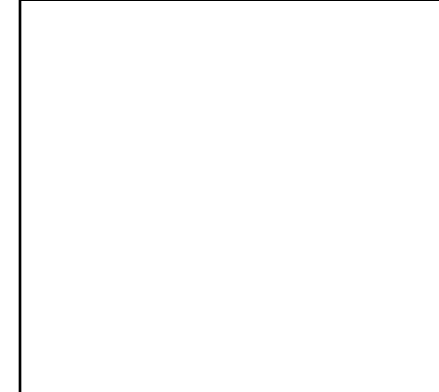
Notes



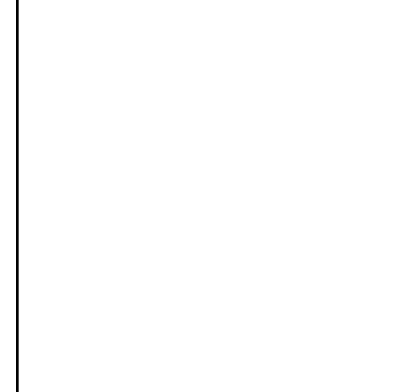
whole image 2



detail image 4



detail image 5



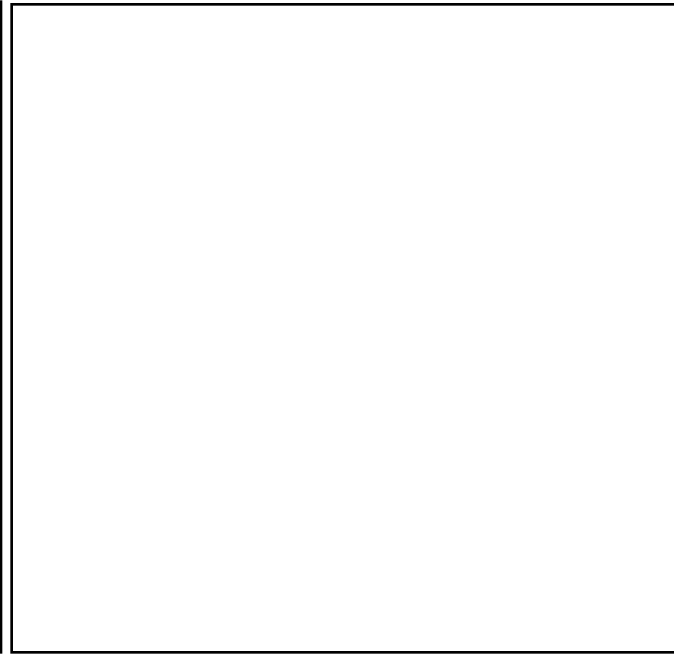
detail image 6

Attic Renovation Ad

Attic Renovation Ad

Image No.: 81
 Journal: Detail
 Date: Jan/Feb 2005

Volume/ Issue: 2005.01.97



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect

City

Country

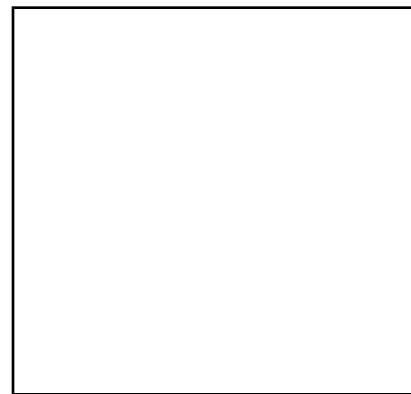
Author deutsche Heraklith GmbH

Photographer

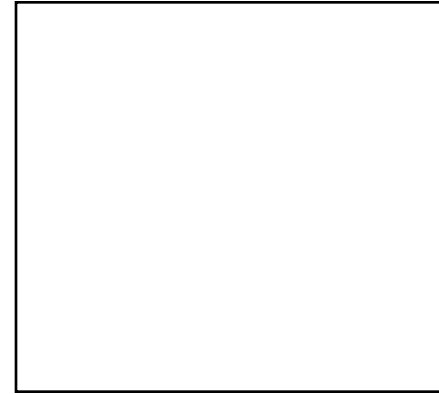
Type exposed timber frame and trusses in ceiling

Project Date

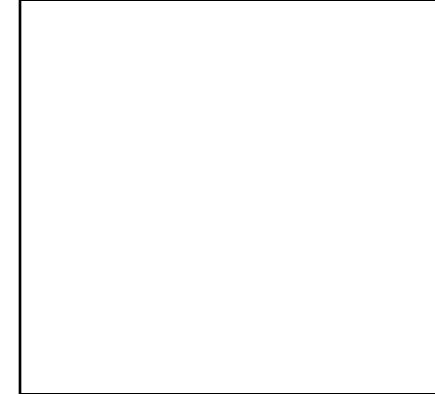
Notes advertisement from wool insulation company



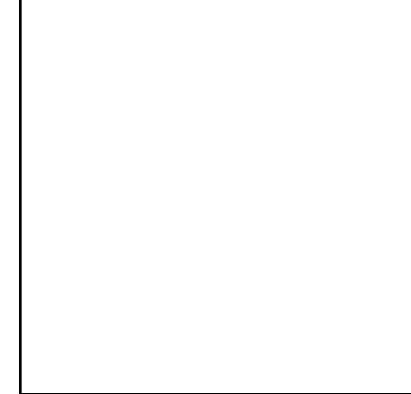
whole image 2



detail image 4



detail image 5



detail image 6

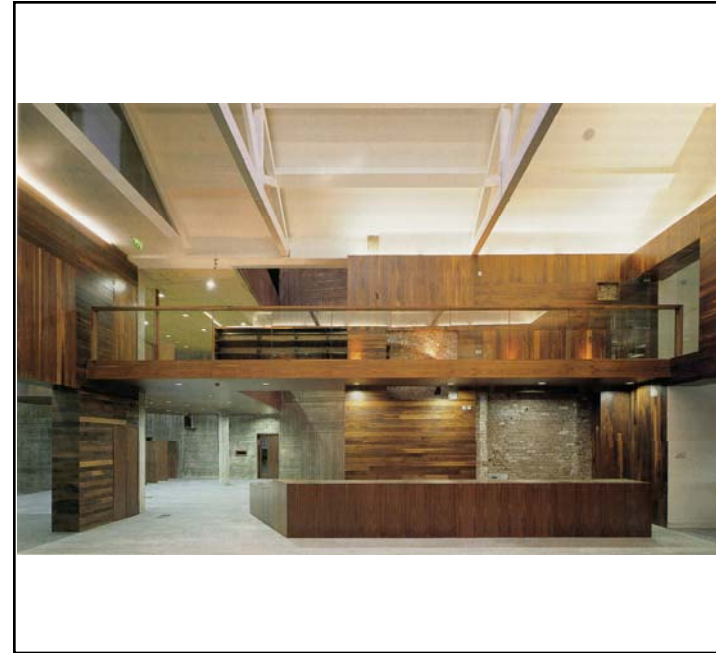
Carnegie Library Extension

Carnegie Library Extension

Image No.: 82 Volume/ Issue 2005.03.195

Journal: Detail

Date: March 2005



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Niell McCullough, Valerie Mulvin, Ruth O'Herlihy

City Waterford

Country Ireland

Author

Photographer Detail Archive

Type exposed masonry wall and masonry arch

Project Date

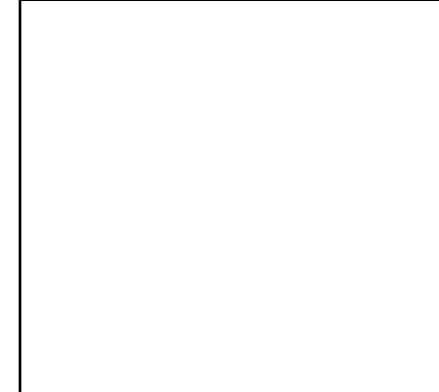
Notes at beginning of project, discovery of medieval city walls led to decision to preserve and exhibit beneath glass showcase in the floor



whole image 2



detail image 4



detail image 5



detail image 6

Velux Ad

Velux Ad

Image No.: 83 Volume/ Issue 2005.03.275

Journal: Detail

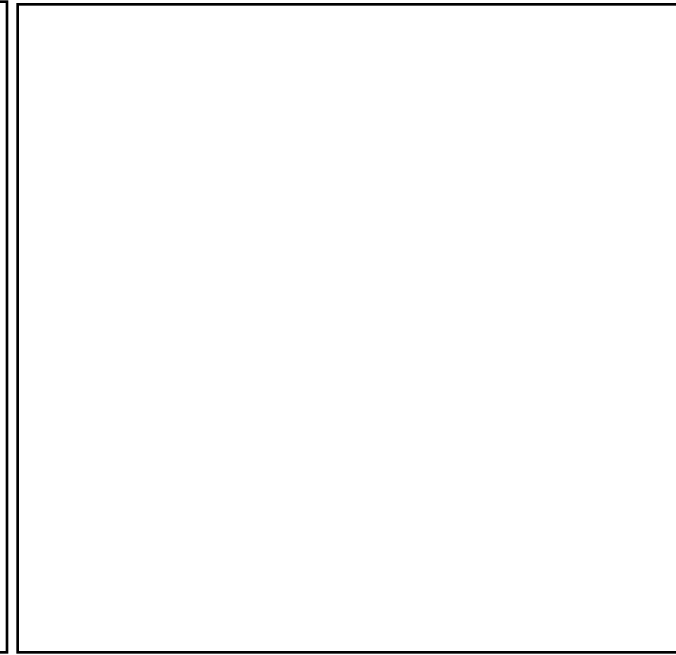
Date: March 2005



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

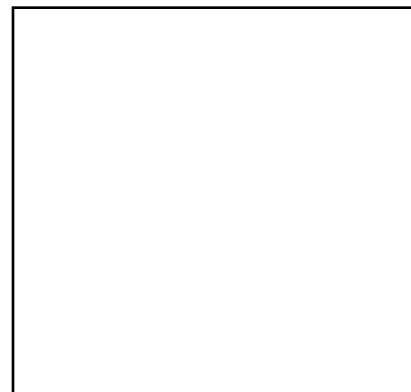
Author Velux

Photographer

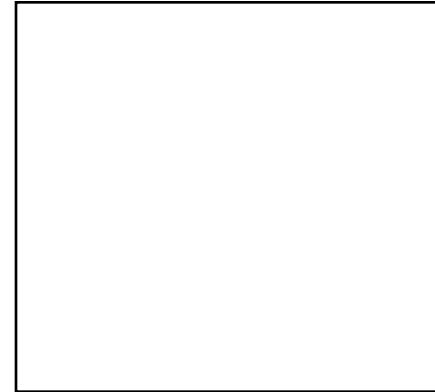
Type wood beams in attic

Project Date

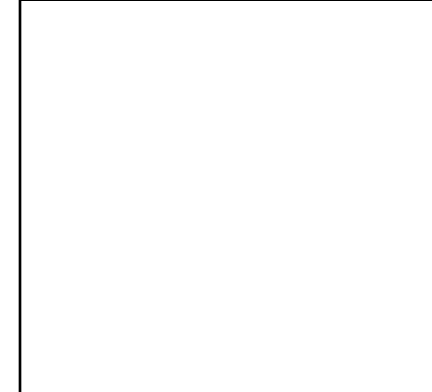
Notes



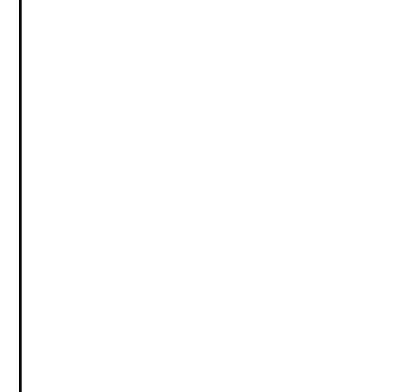
whole image 2



detail image 4



detail image 5



detail image 6

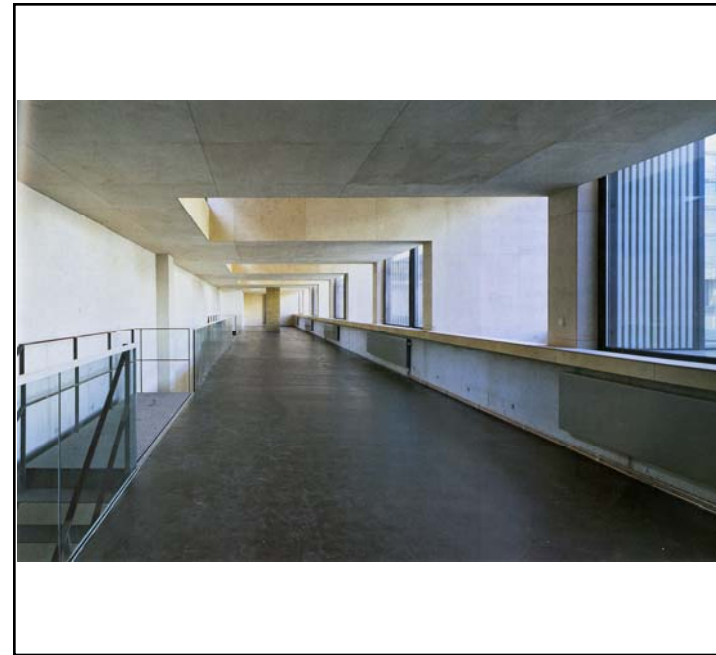
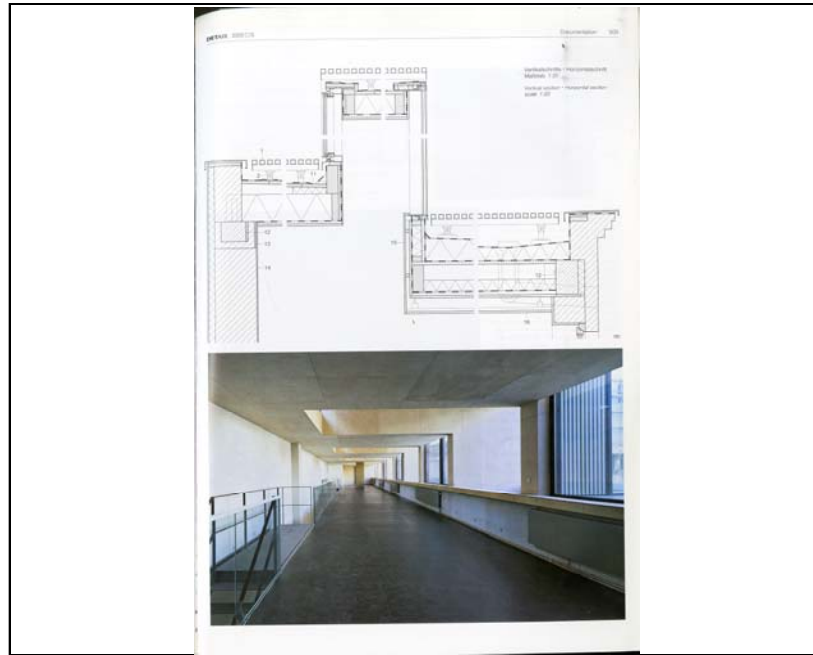
Coach House

Coach House

Image No.: 84 Volume/ Issue 2005.05.509

Journal: Detail

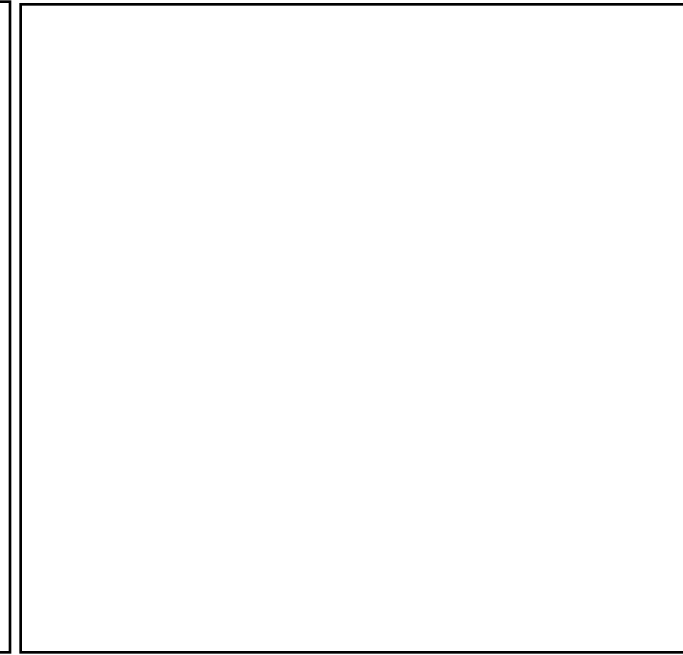
Date: May 2005



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Augustin and Frank Architekten

City Berlin

Country Germany

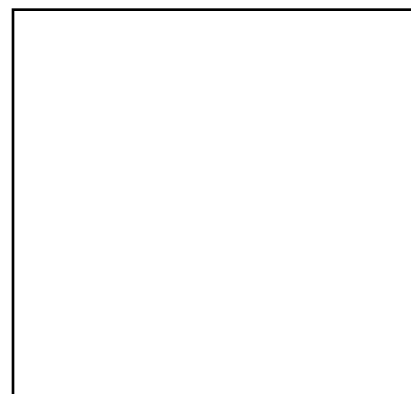
Author

Photographer Werner Huthmacher, Berlin

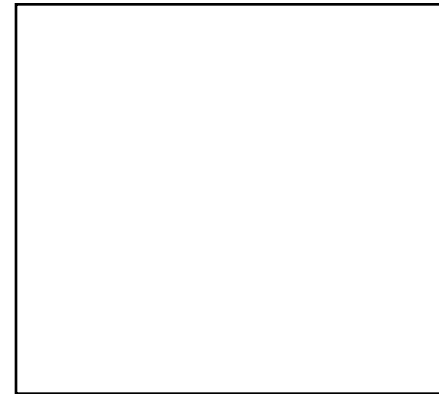
Type exposed brick masonry column

Project Date

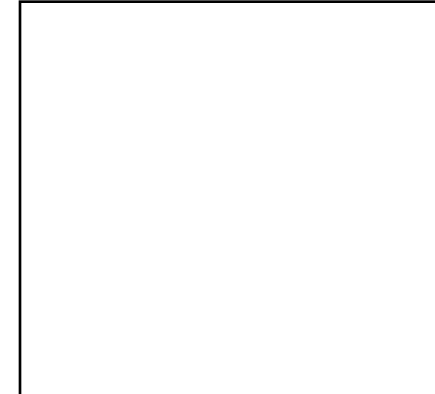
Notes "For the additional floor, the two existing rows of pillars were used as a support for raising the level of the roof along the length fo the rear area." p. 504



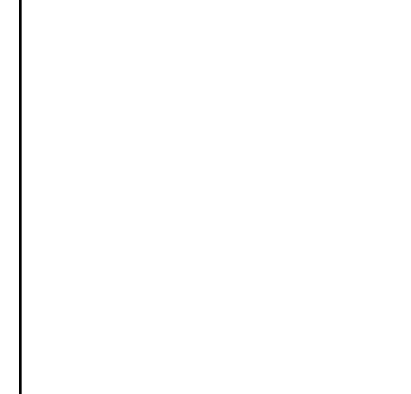
whole image 2



detail image 4



detail image 5



detail image 6

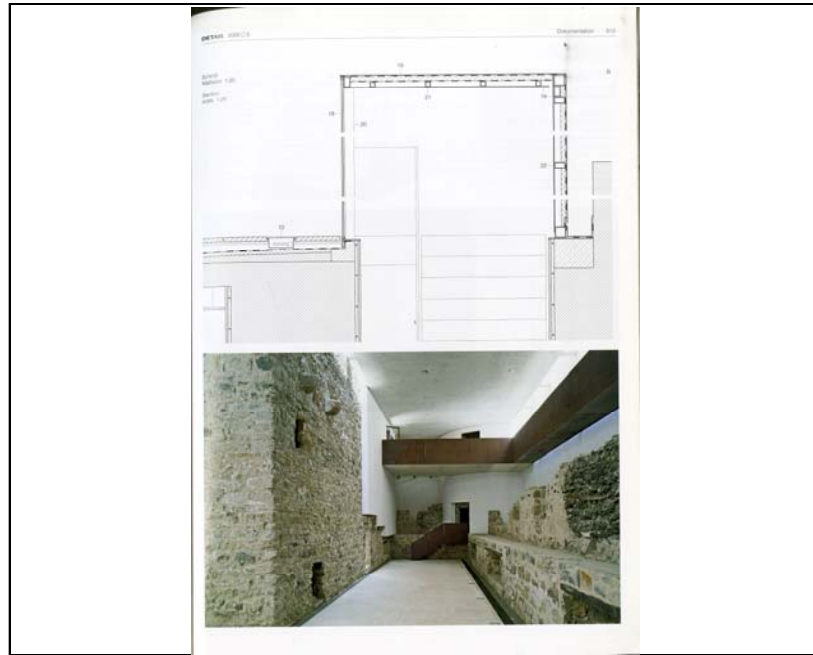
Sea Museum

Sea Museum

Image No.: 85 Volume/ Issue 2005.05.513

Journal: Detail

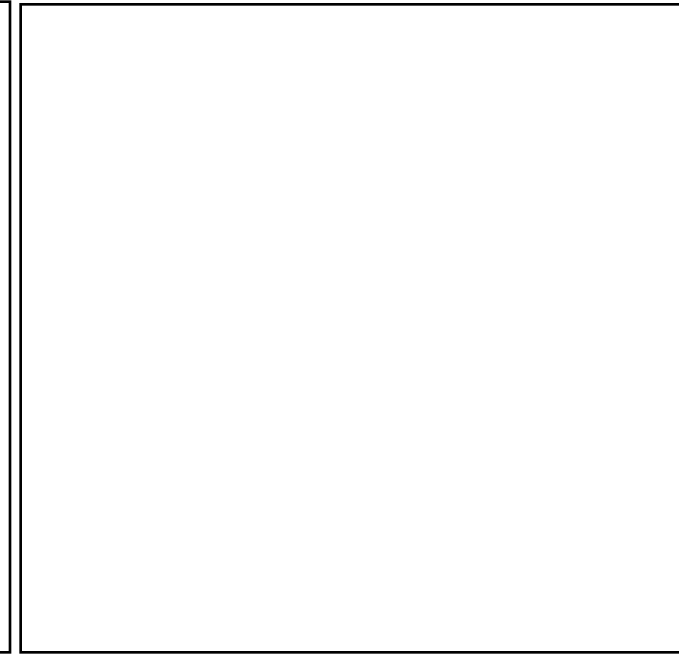
Date: May 2005



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Nieto Sobejano

City Las Palmas, Gran Canaria

Country Spain

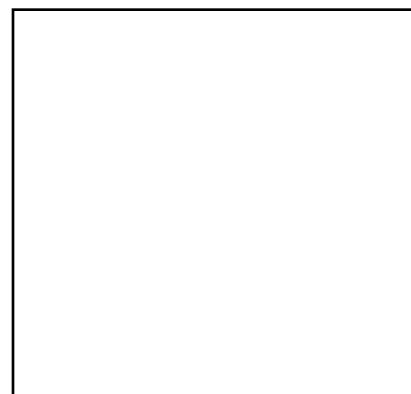
Author

Photographer Roland Halbe

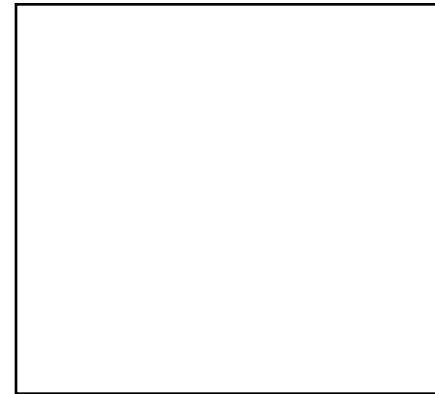
Type exposed masonry walls, white plaster over it in certain portions

Project Date

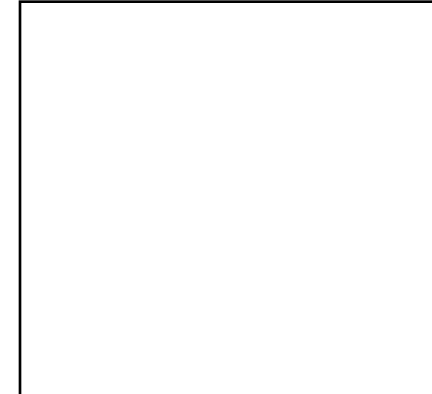
Notes former 15th c. fortress formerly used to defend harbor of Las Palmas



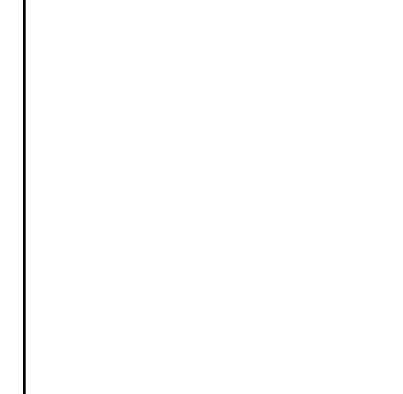
whole image 2



detail image 4



detail image 5



detail image 6

Church Renovation - Ad

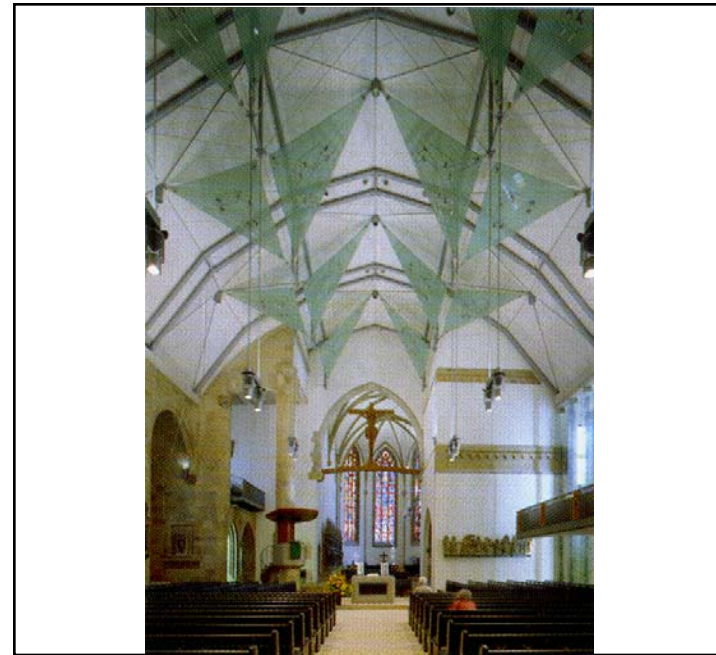
Church Renovation - Ad

Image No.: 86

Journal: Detail

Date: Jan/Feb 2004

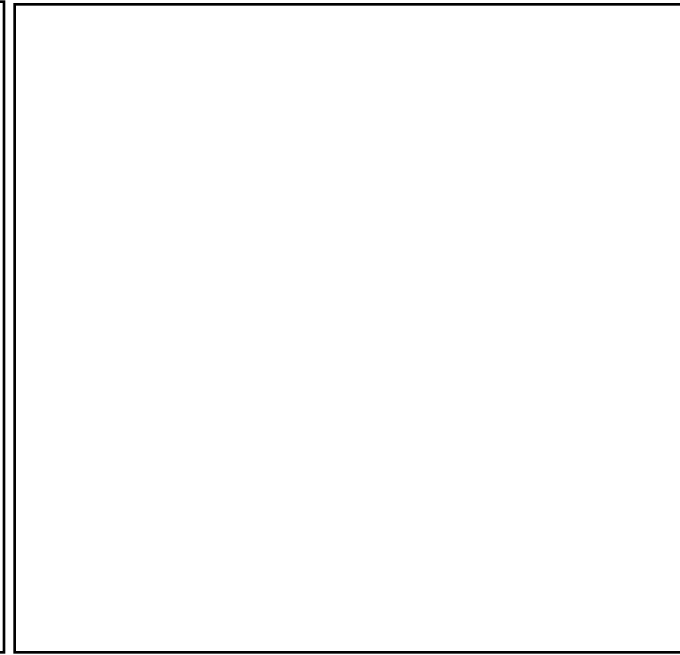
Volume/ Issue 2004.01.92



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Stuttgart

Country Germany

Author Carl Stahl GmbH

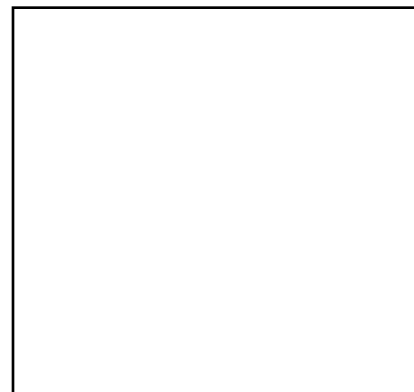
Photographer

Type exposed masonry and sculpture on walls

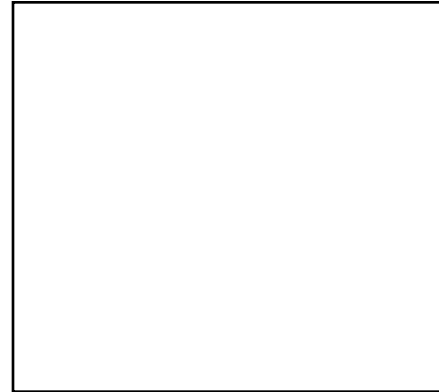
Project Date

Notes

ad for steel manufacturer



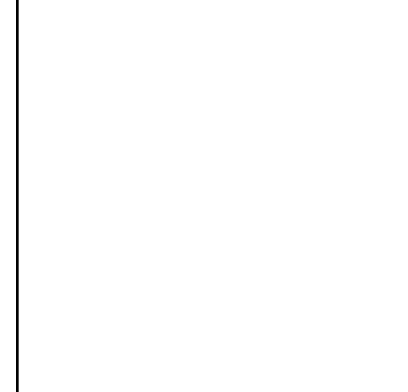
whole image 2



detail image 4



detail image 5



detail image 6

basilica of the Santa Casa Renovation - Tile Ad

basilica of the Santa Casa Renovation - Tile Ad

Image No.: 87 Volume/ Issue 2004.09.1024

Journal: Detail

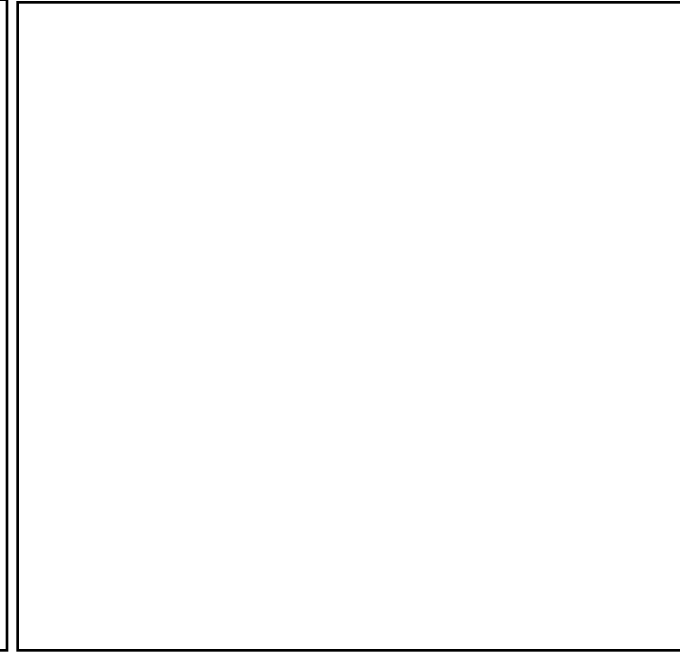
Date: September 2004



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Loreto

Country Italy

Author

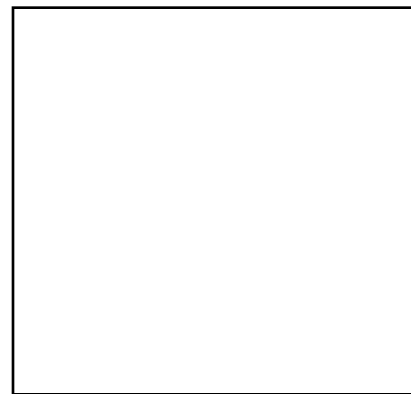
Photographer

Type exposed masonry

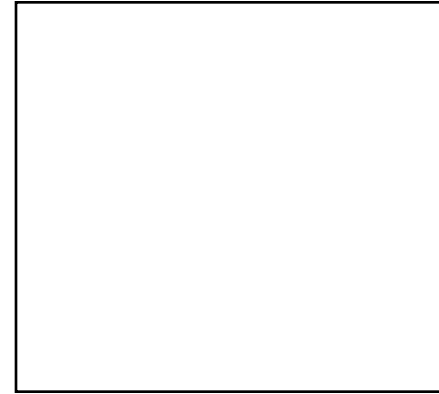
Project Date

Notes

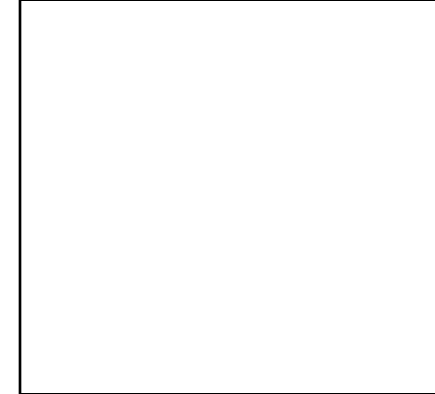
ad for marble and granite company



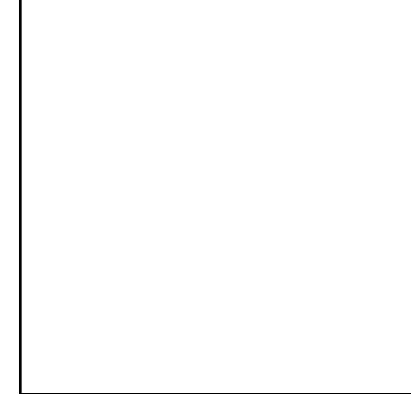
whole image 2



detail image 4



detail image 5



detail image 6

Eifel museum - Ad for Glass company

Eifel museum - Ad for Glass company

Image No.: 88 Volume/ Issue 2004.10.1214

Journal: Detail

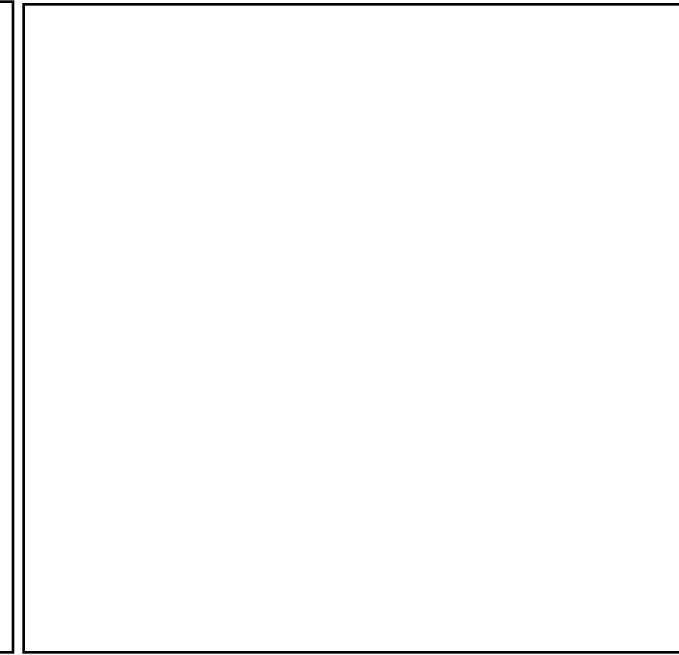
Date: October 2004



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Mayen

Country Germany

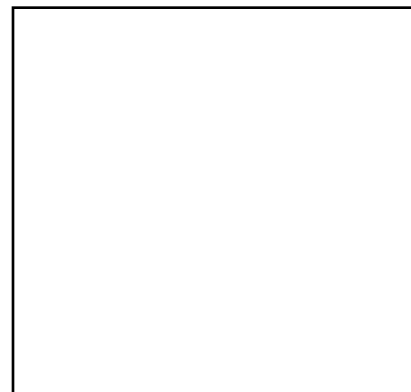
Author Spectral Society for Lighting Technology

Photographer

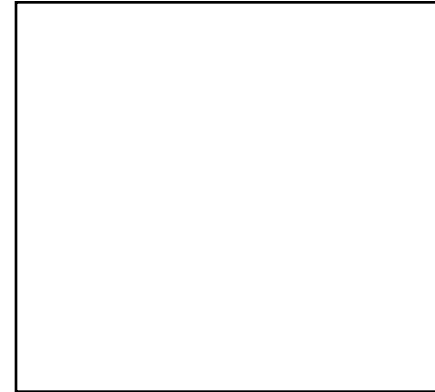
Type old door

Project Date

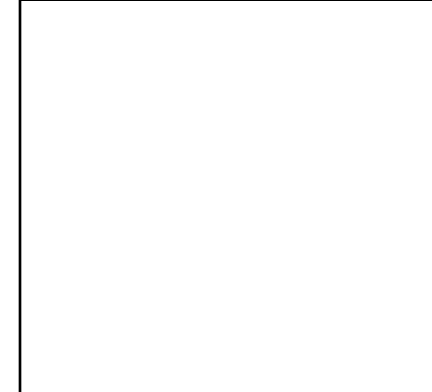
Notes ad for glass/light company



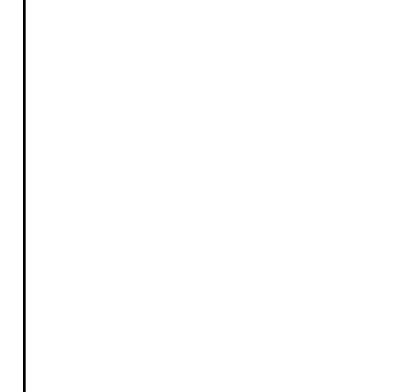
whole image 2



detail image 4



detail image 5



detail image 6

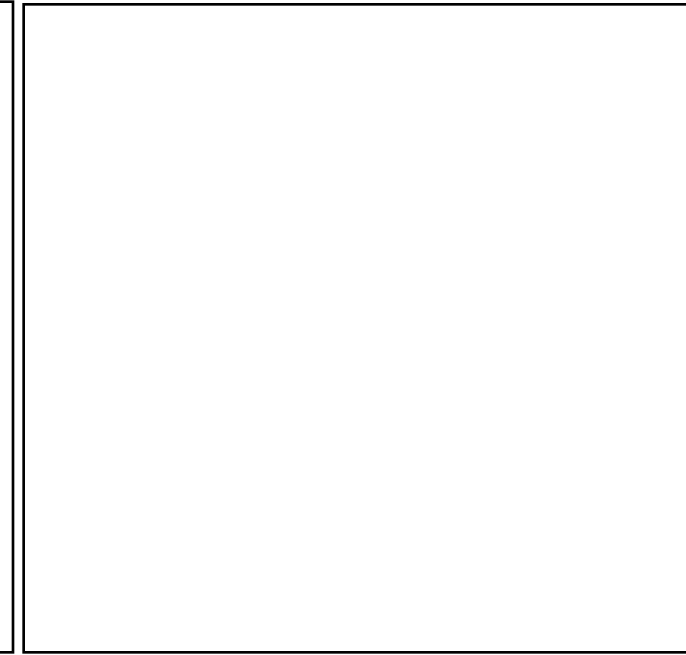
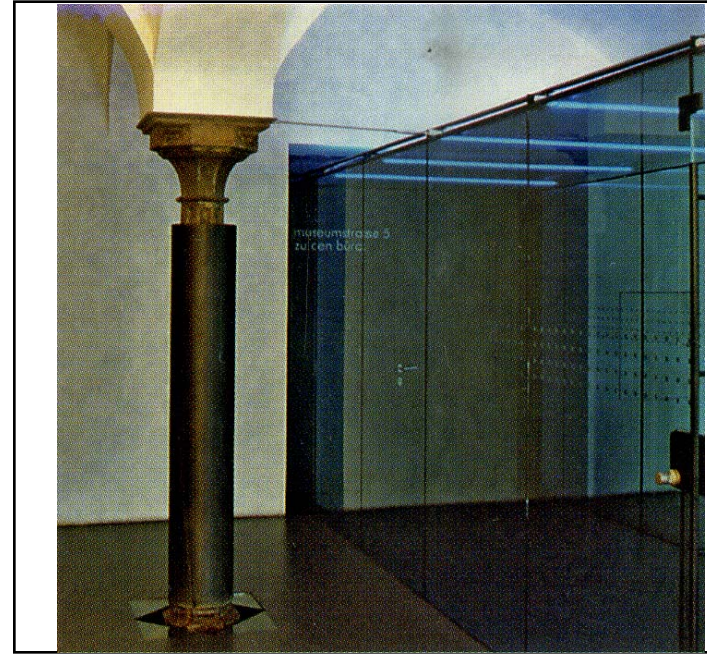
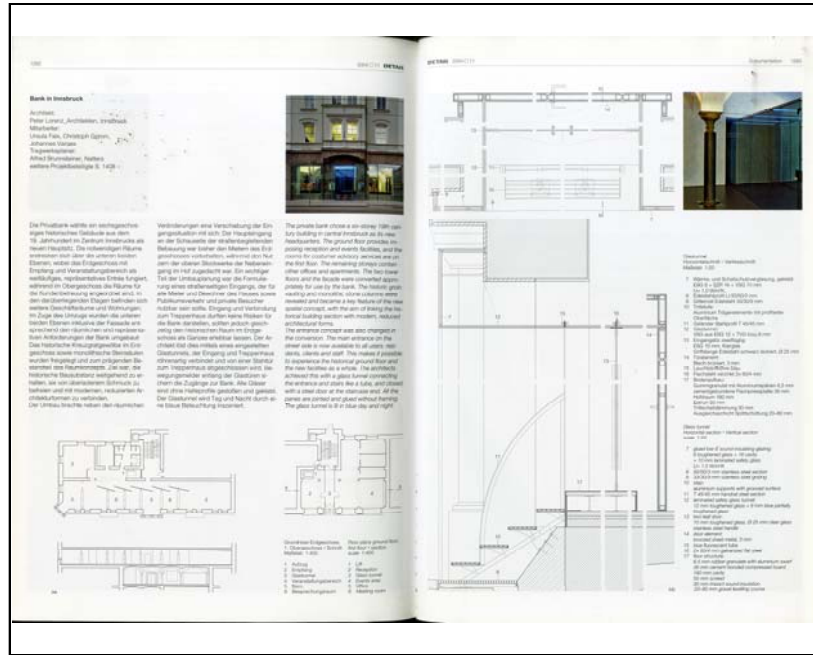
Bank in Innsbruck

Bank in Innsbruck

Image No.: 89 Volume/ Issue 2004.11.1293

Journal: Detail

Date: November 2004



detail image 1

detail image 2

detail image 3

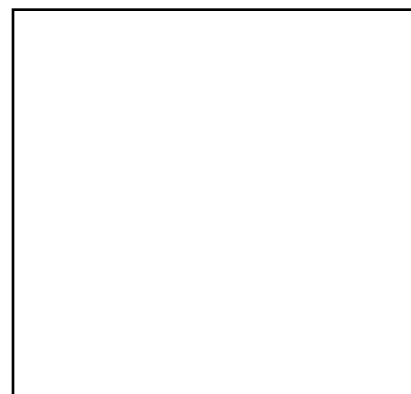
Insert Picture

Export Picture

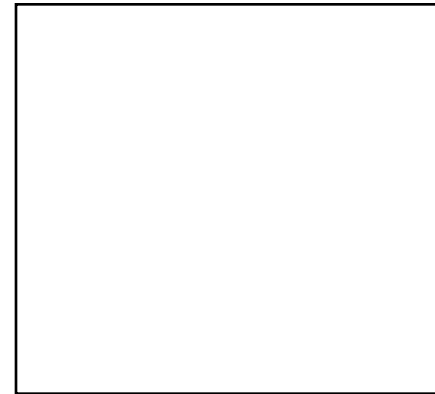
Architect Peter Lorenz_Architekten
City Innsbruck
Country Austria
Author
Photographer p. 1292: Thomas Jantscher, Colombia; p. 1293: Yvonne
Type facade enclosed in glass, exposed stone column

Notes six-story 19th c. building in central Innsbruck, "The historic groin vaulting and monolithic stone columns were revealed and became a key feature of the new spatial concept, with the aim of linking the historical building section with the modern, reduced architectural forms." p. 1292

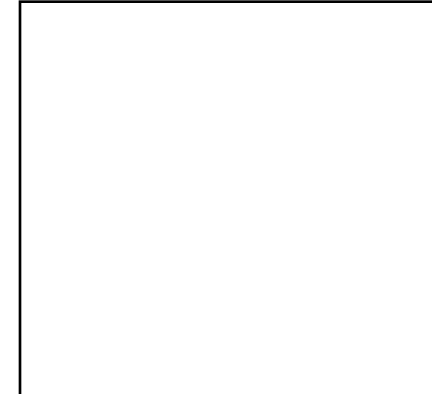
Project Date



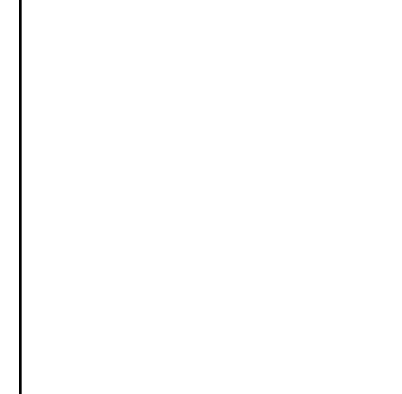
whole image 2



detail image 4



detail image 5



detail image 6

Smith's Bar and Restaurant

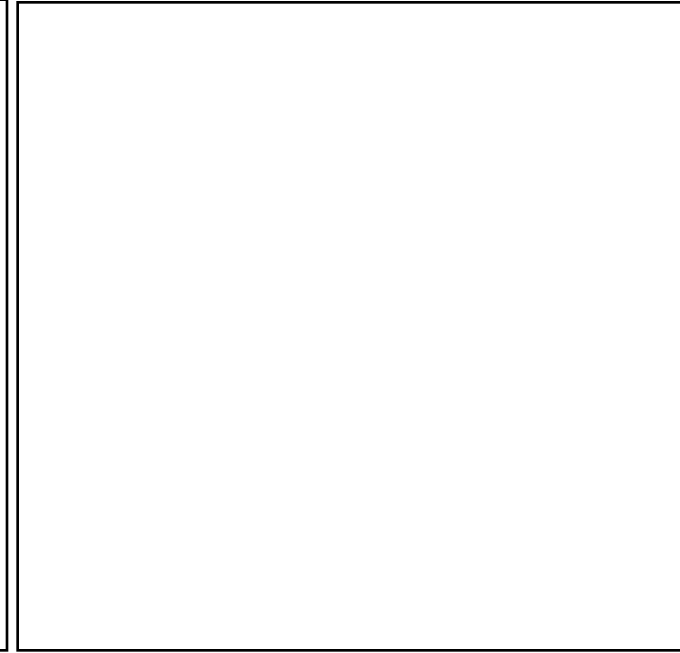
Smith's Bar and Restaurant

Image No.: 90

Volume/ Issue 2003.05.471

Journal: Detail

Date: May 2003



detail image 1

detail image 2

detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Wells Mackereth Architects

City London

Country England

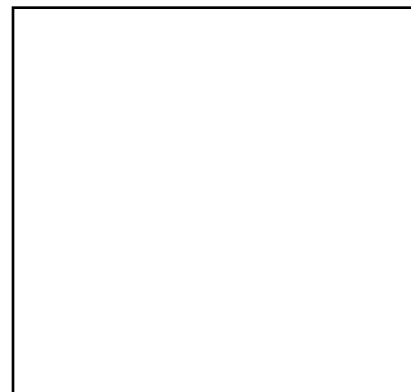
Author Eva Henze

Photographer Details archive

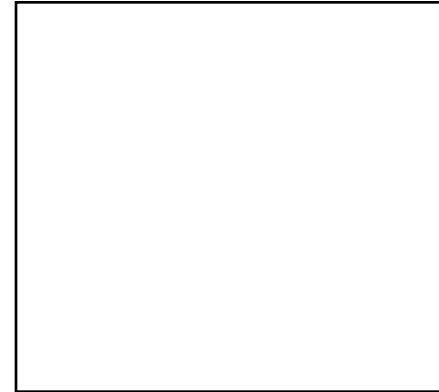
Type exposed masonry wall

Project Date 2001

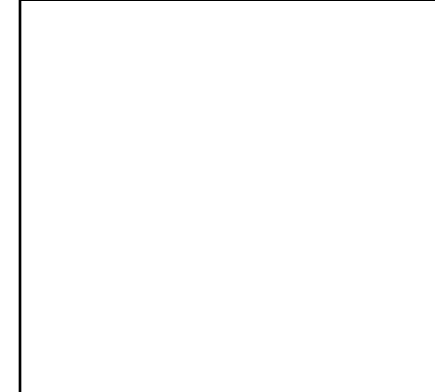
Notes four-story bar and restaurant is located in former meat store from the 1870s



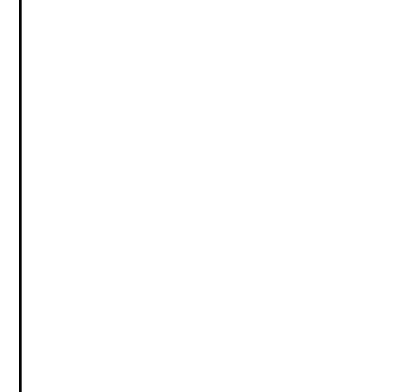
whole image 2



detail image 4



detail image 5



detail image 6

Bauhaus Building, Dessau

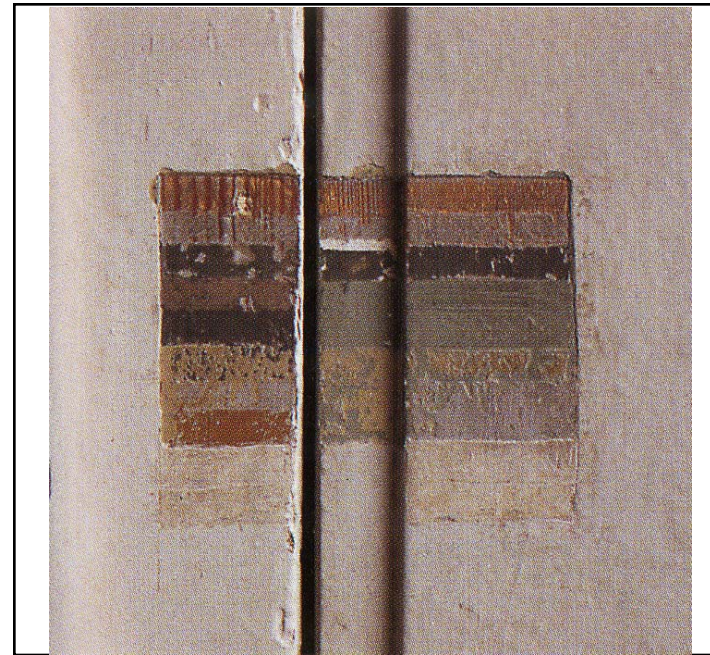
Bauhaus Building, Dessau

Image No.: 91

Volume/ Issue 2003.12.1403

Journal: Detail

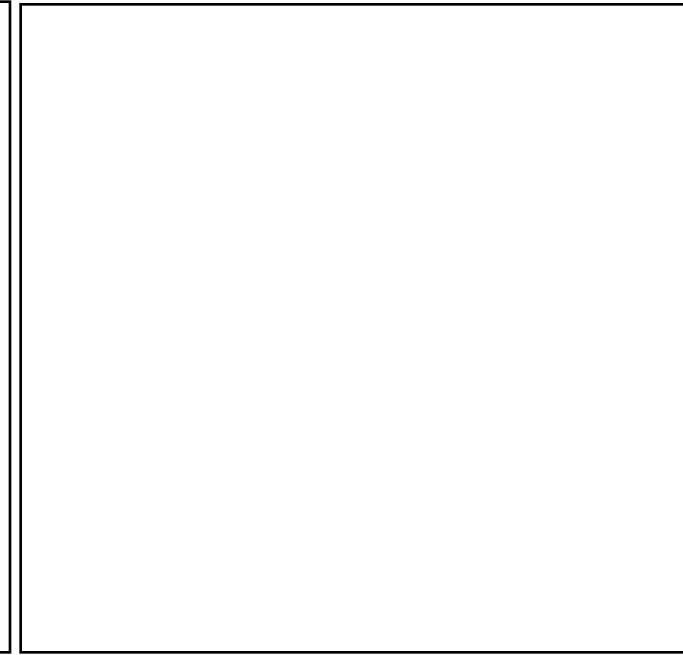
Date: December 2003



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Dessau

Country Germany

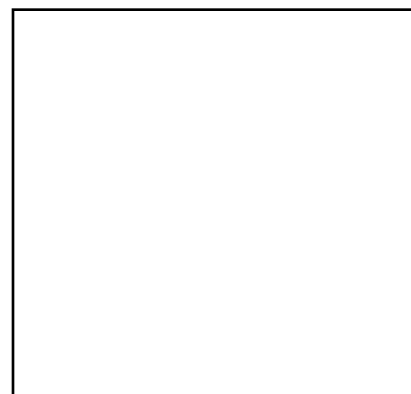
Author Katrin Simons

Photographer Katrin Simons

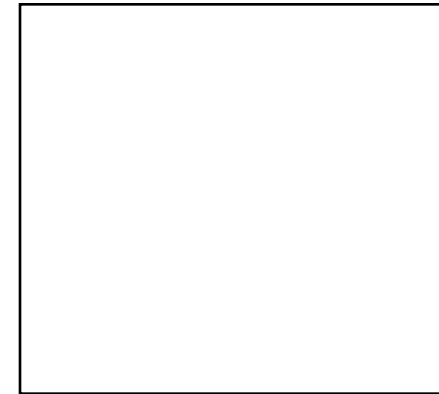
Type exposed layers of color in staircase

Project Date originally constructed in 1925-26

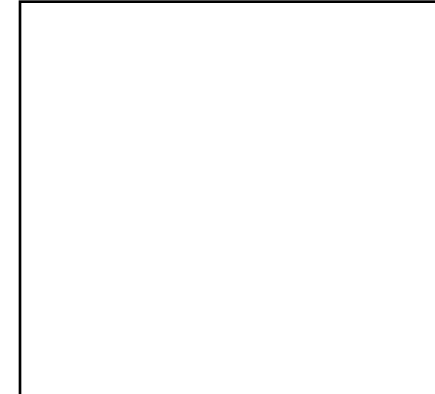
Notes paint reveal!



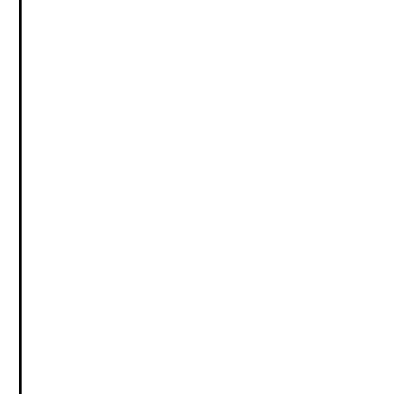
whole image 2



detail image 4



detail image 5



detail image 6

Ulmer Hof

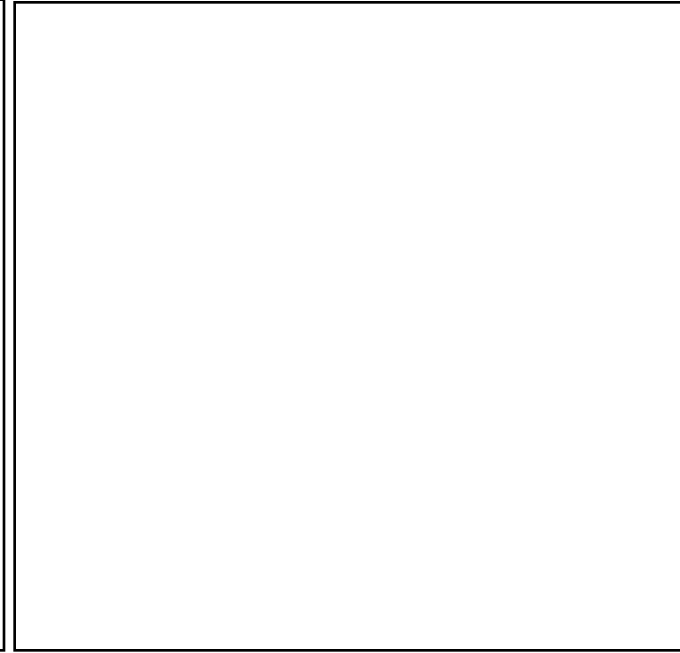
Ulmer Hof

Image No.: 92

Volume/ Issue 2003.12.1472

Journal: Detail

Date: December 2003



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Karljosef Schattner

City Eichstatt

Country Germany

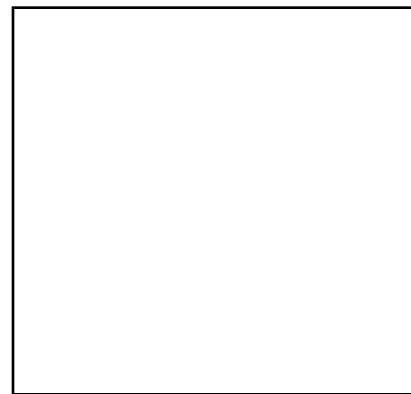
Author Alexander Reichel

Photographer Detail Archive

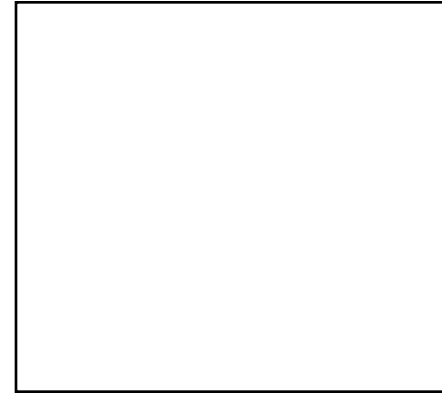
Type exposed layers of paint

Project Date restoration 1978-80

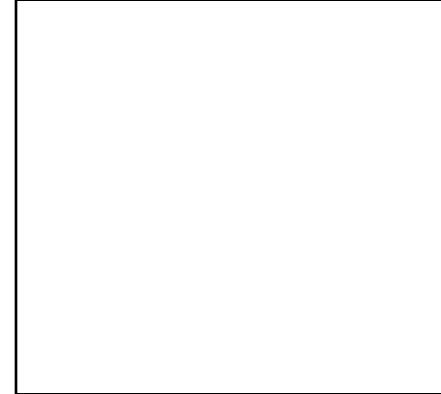
Notes documentation of historical colors layered in the courtyard of the Ulmer Hof



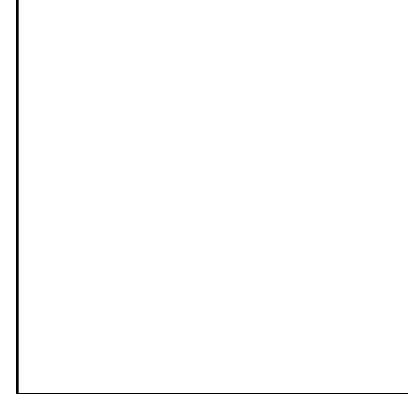
whole image 2



detail image 4



detail image 5



detail image 6

House and Studio Building

House and Studio Building

Image No.: 93 Volume/ Issue 2002.10.1241

Journal: Detail

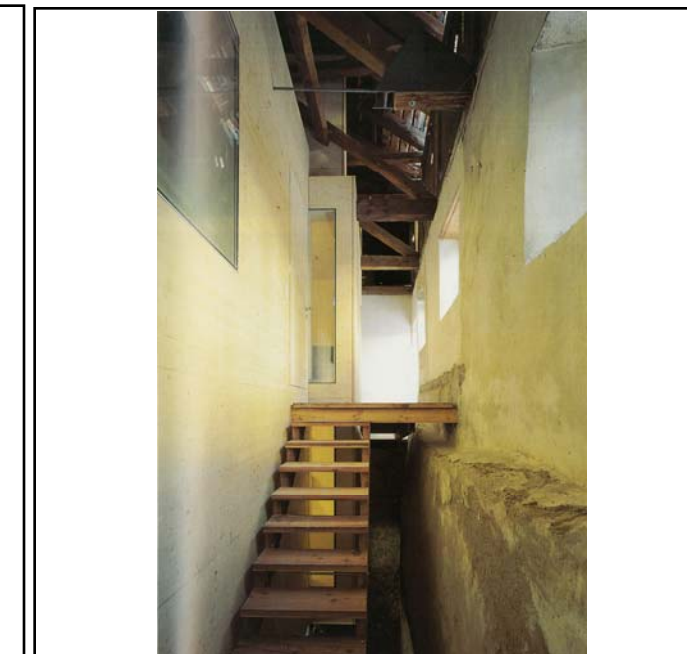
Date: October 2002



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Rolf Furrer

City Sent

Country Switzerland

Author

Photographer Naas+Bisig

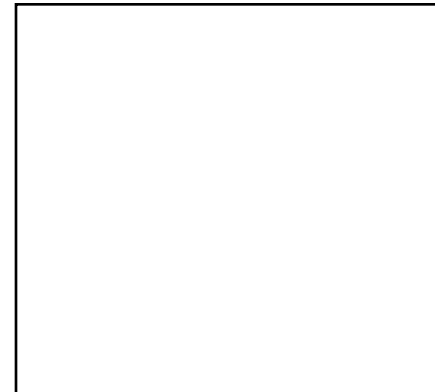
Type exposed wood walls, foundations, wood trusses

Project Date

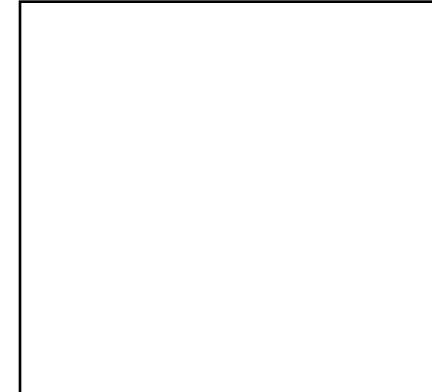
Notes



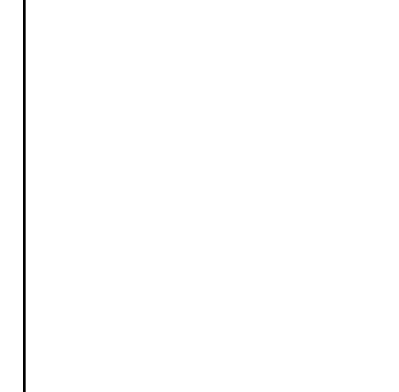
whole image 2



detail image 4



detail image 5



detail image 6

Sacristan's House

Sacristan's House

Image No.: 94 Volume/ Issue 2002.10.1249

Journal: Detail

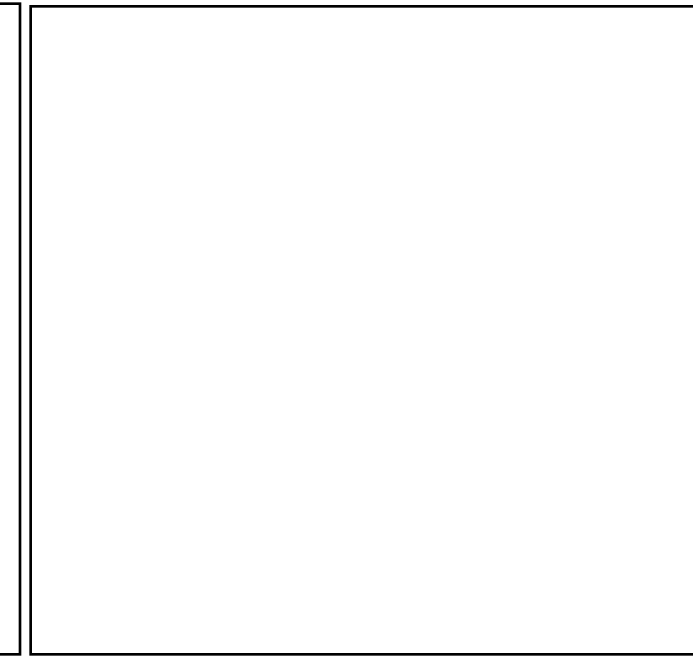
Date: October 2002



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Gerhard Gruber

City Hohenweiler, Vorarlberg

Country Austria

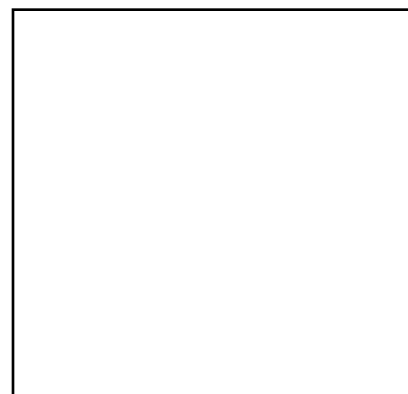
Author

Photographer Ignacio Martinez

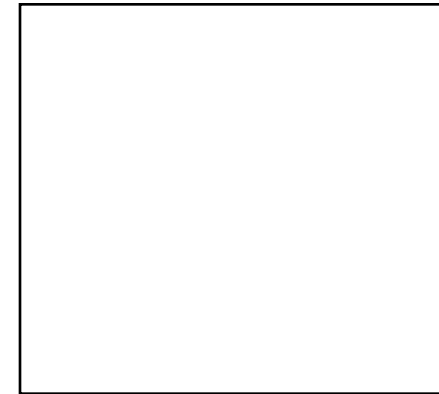
Type residence with exposed timber beams

Project Date

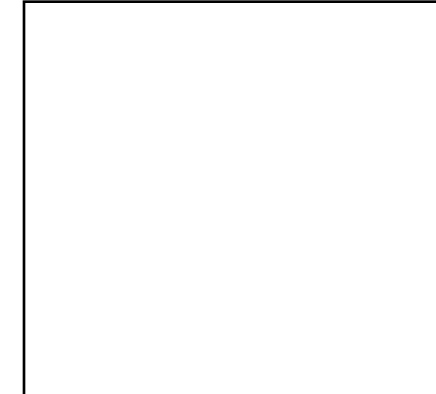
Notes former sacristan's house and schools dates from 1774;



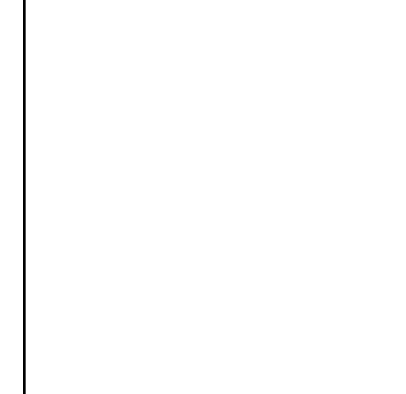
whole image 2



detail image 4



detail image 5



detail image 6

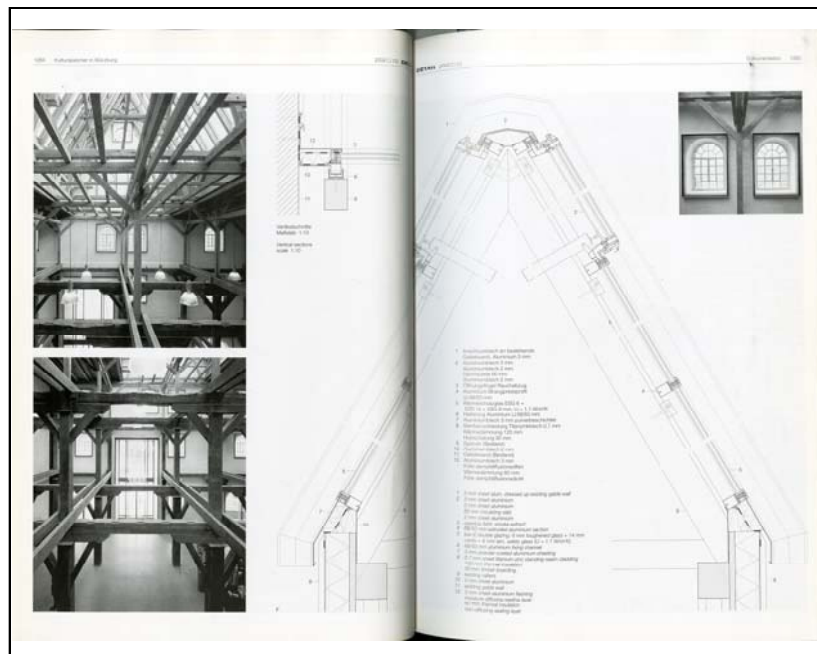
Cultural Center

Cultural Center

Image No.: 95 Volume/ Issue 2002.10.1265

Journal: Detail

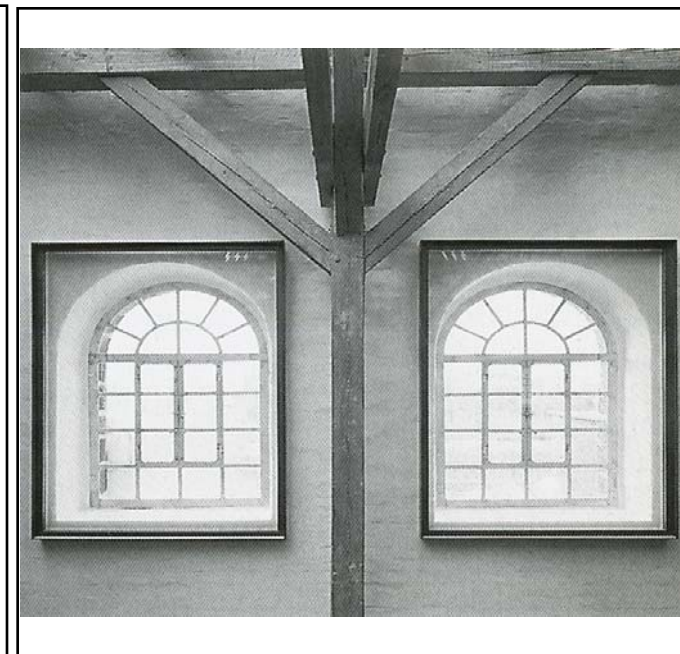
Date: October 2002



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Bruckner & Bruckner

City Wurzburg

Country Germany

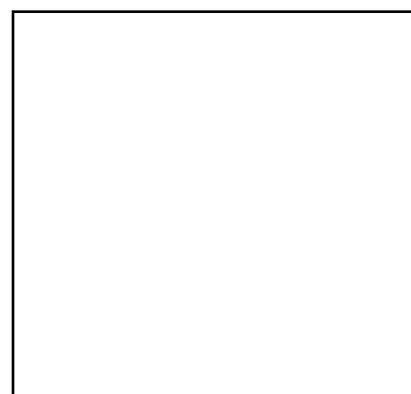
Author

Photographer Gerhard Hagen

Type wooden trusses

Project Date

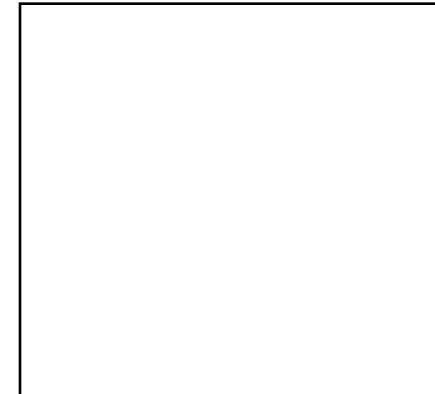
Notes former frain store build in 1904



whole image 2



detail image 4



detail image 5



detail image 6

Ad for glass and room design

Ad for glass and room design

Image No.: 96 Volume/ Issue 2002.10.1316

Journal: Detail

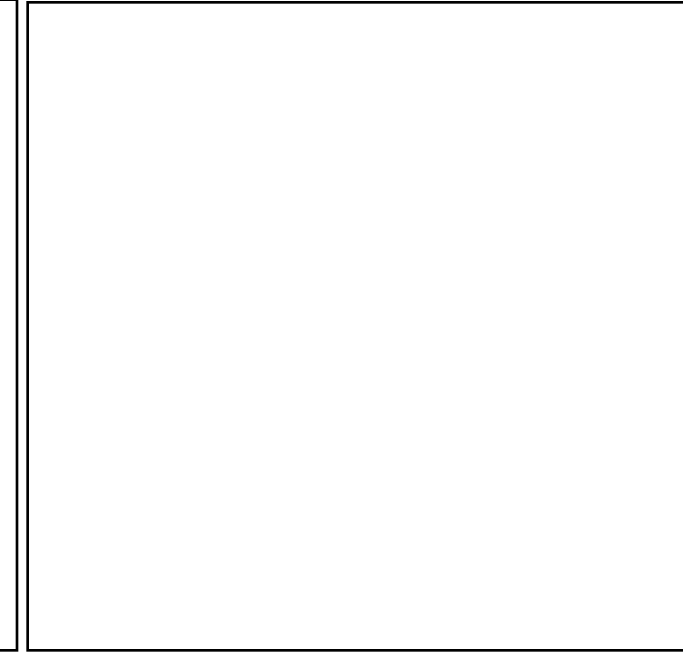
Date: October 2002



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

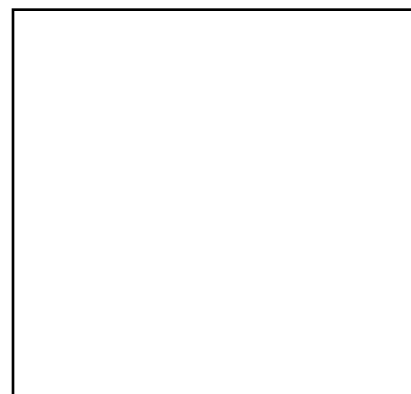
Author ad for H&T Raumdesign AG and Vertretung für Deutschland:

Photographer

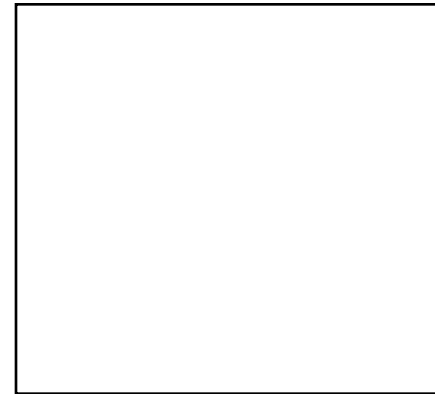
Type exposed concrete walls?

Project Date

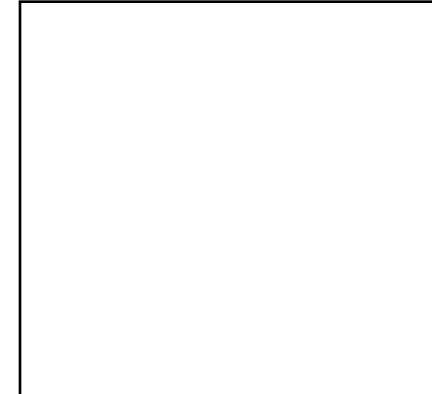
Notes the buildings of the former paper factory was built in 1872. In 1933, the first concentration camp was housed in the former Hesse national state.



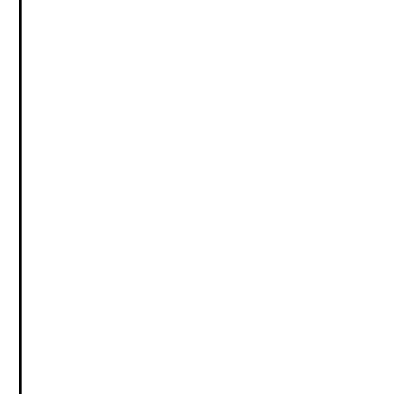
whole image 2



detail image 4



detail image 5



detail image 6

Ad for Marmorit

Ad for Marmorit

Image No.: 97

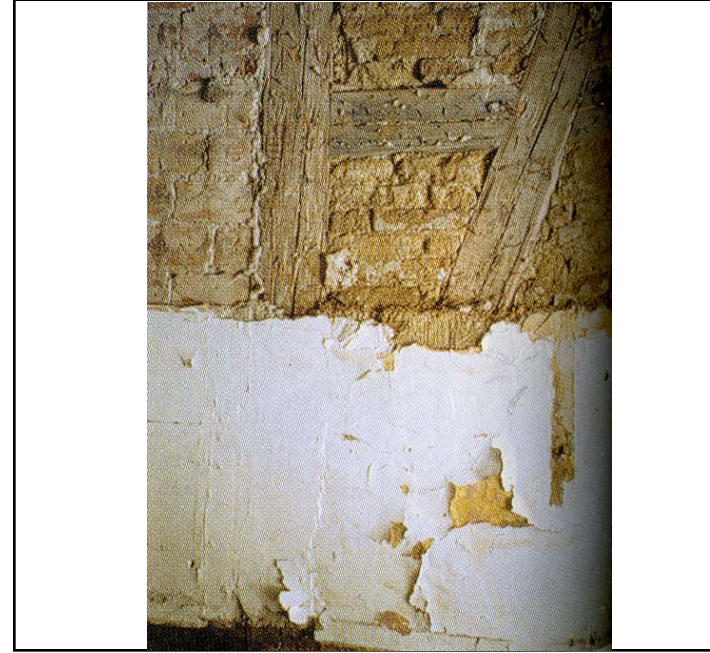
Volume/ Issue 2002.10.1308

Journal: Detail

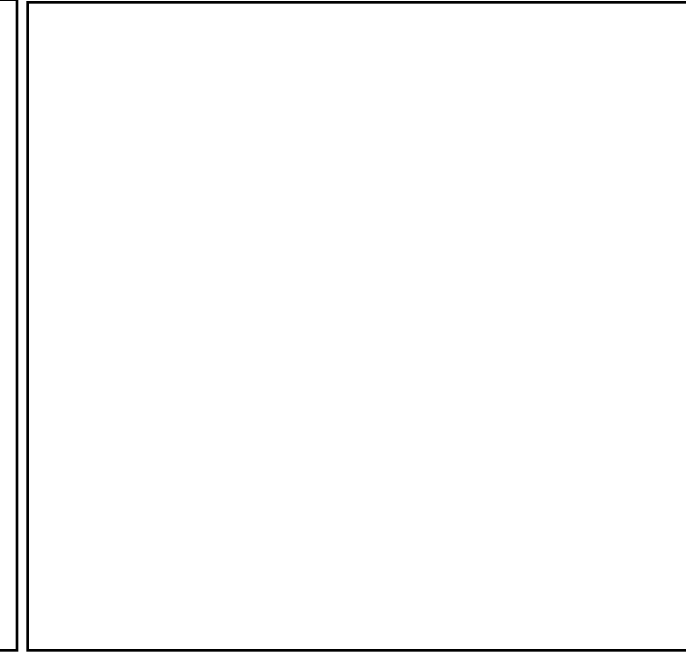
Date: October 2002



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

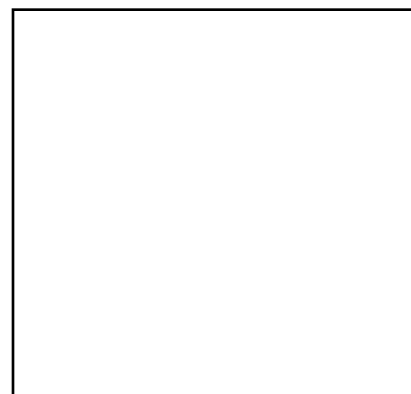
Author Marmorit GmbH

Photographer

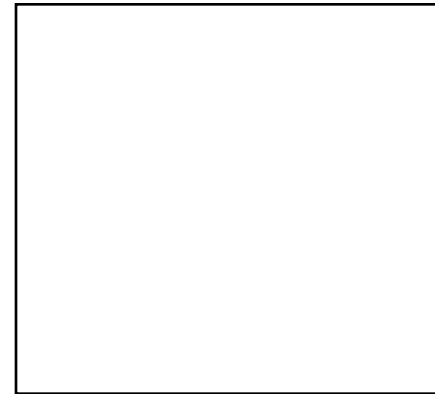
Type looks like ad for restoring walls and masonry and plaster

Project Date

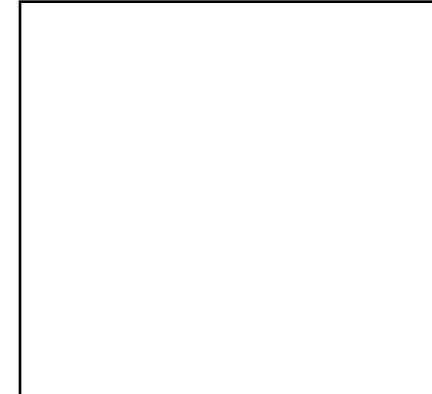
Notes



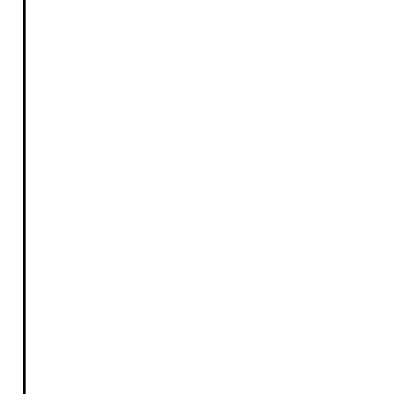
whole image 2



detail image 4



detail image 5



detail image 6

Stairs book

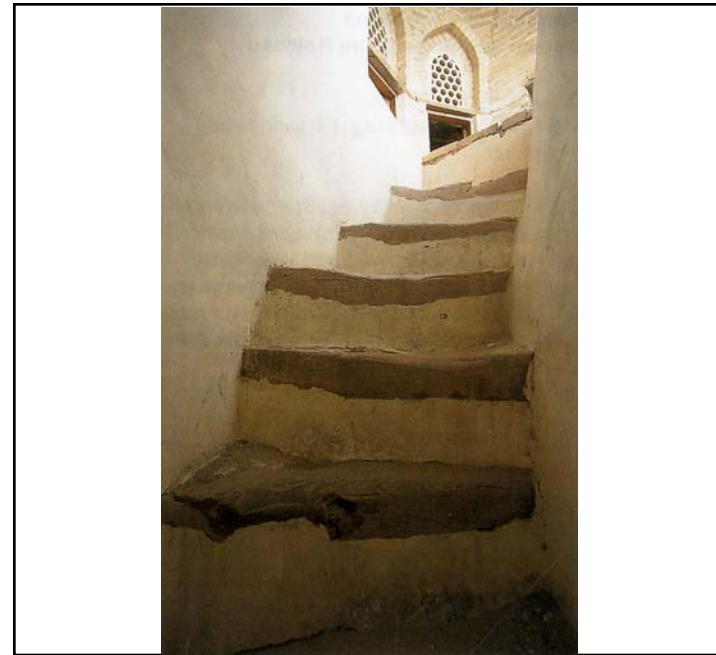
Stairs book

Image No.: 98

Journal: Detail

Date: April 2002

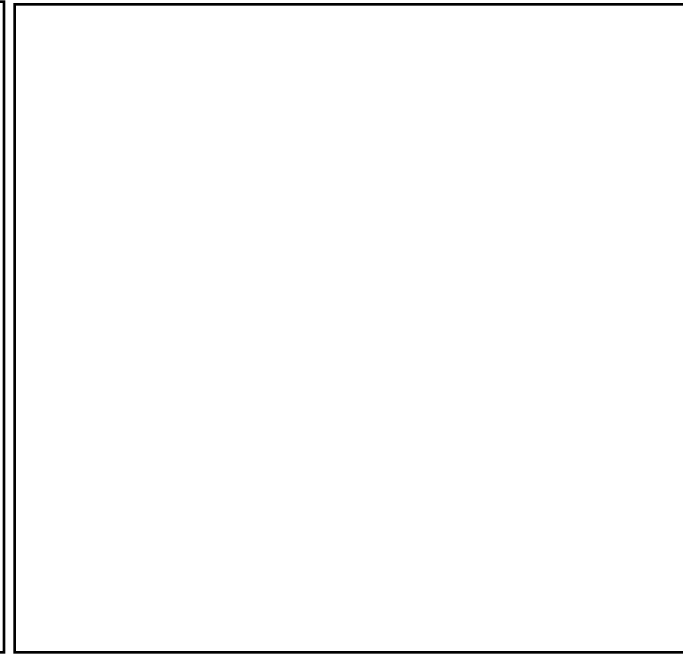
Volume/ Issue 2002.04.405



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

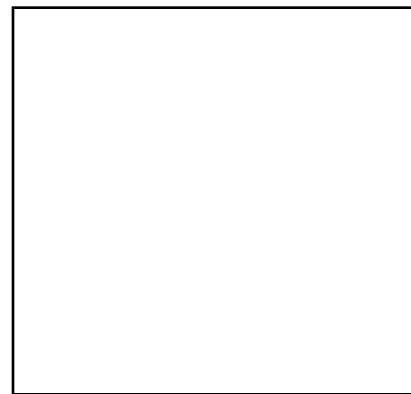
Author

Photographer

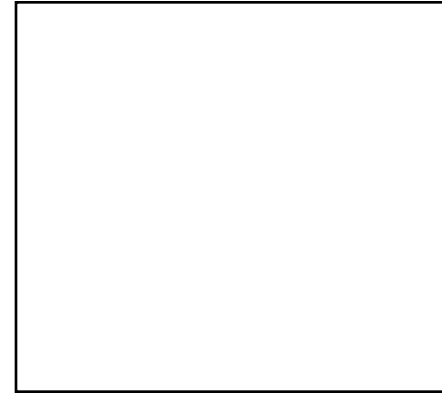
Type book: Stairs. A. u. S. Blanc, Butterworth-Heinemann, Oxford 2001.

Project Date

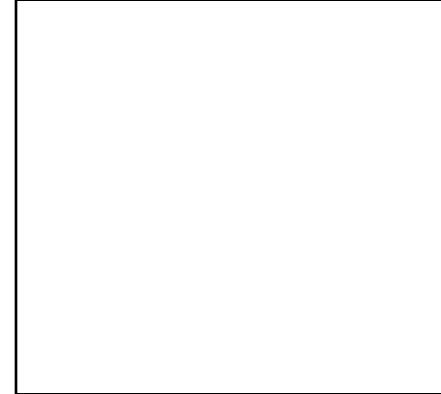
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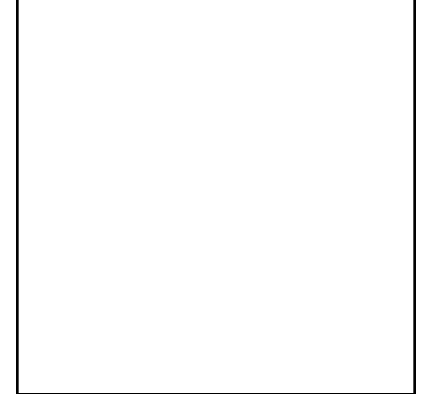
whole image 2



detail image 4



detail image 5



detail image 6

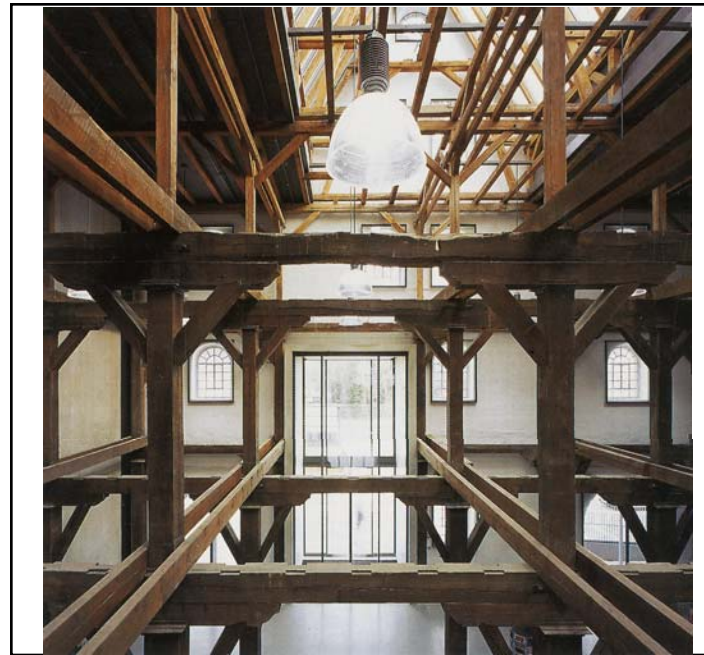
Cultural Center

Cultural Center

Image No.: 99 Volume/ Issue 2002.05.565

Journal: Detail

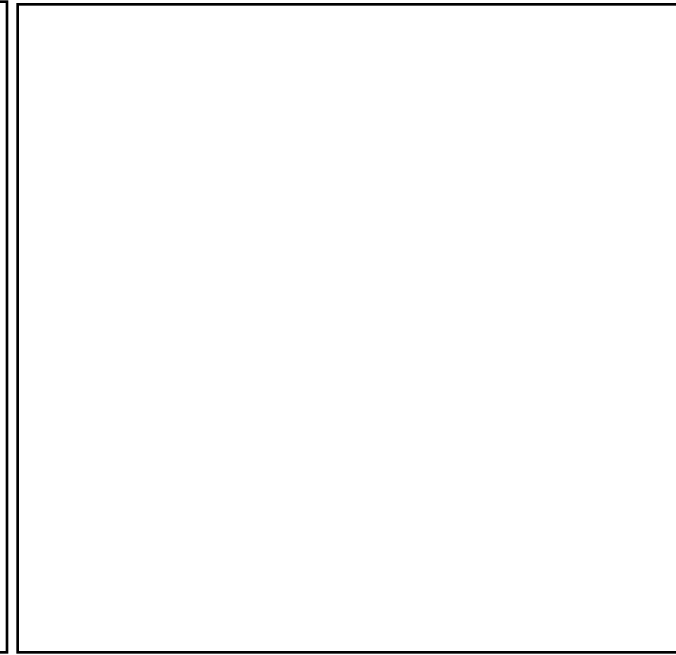
Date: May 2002



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Bruckner & Bruckner

City Wurzburg

Country Germany

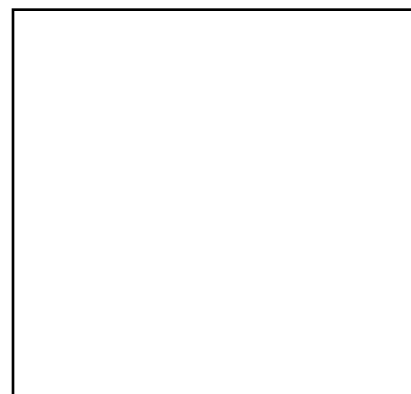
Author

Photographer Gerhard Hagen

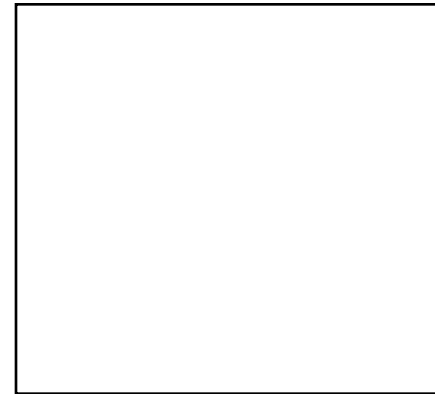
Type wooden trusses

Project Date

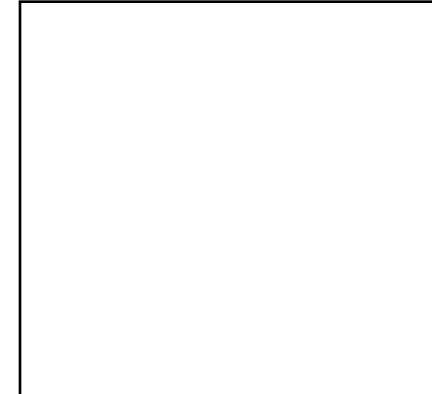
Notes



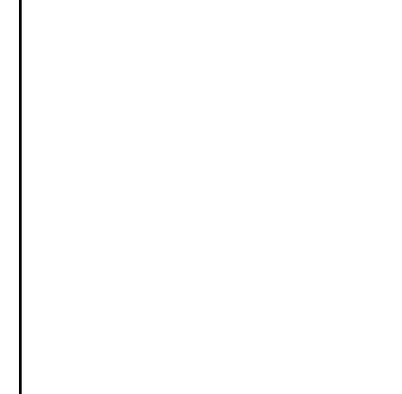
whole image 2



detail image 4



detail image 5



detail image 6

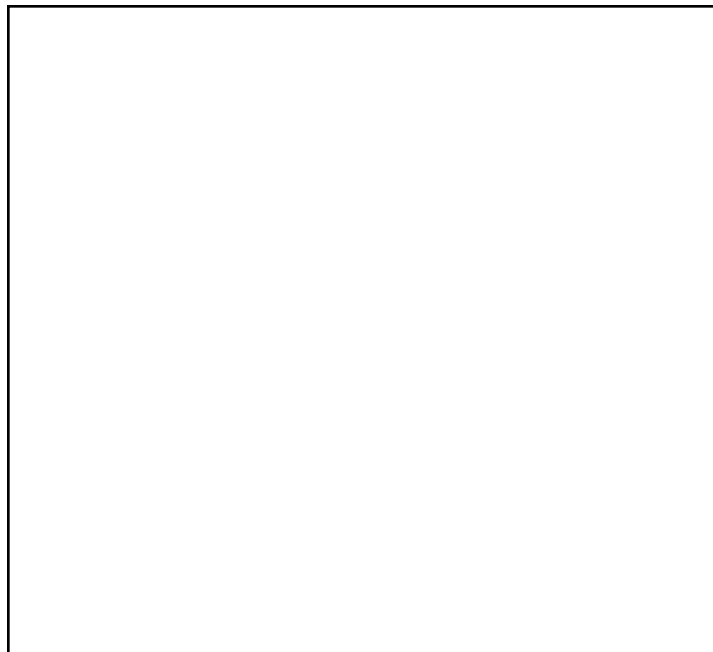
Duravit ad

Duravit ad

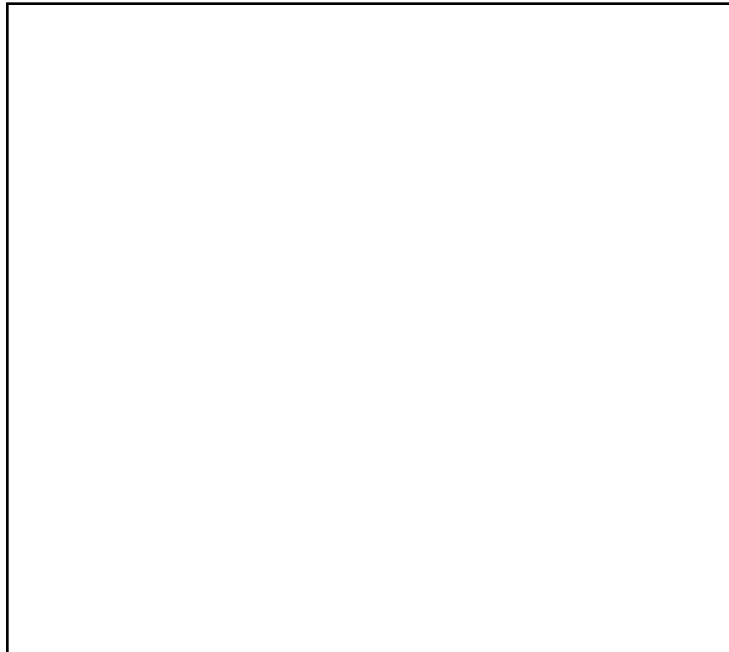
Image No.: Volume/ Issue:

Journal:

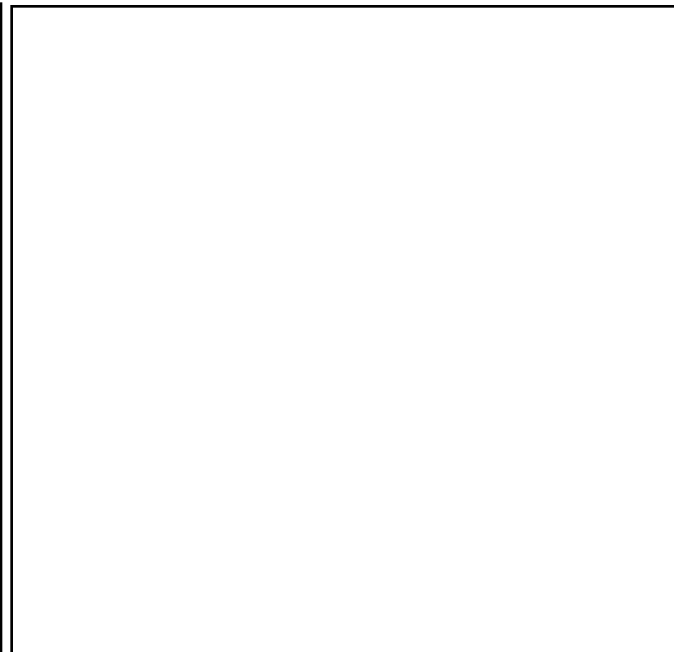
Date:



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

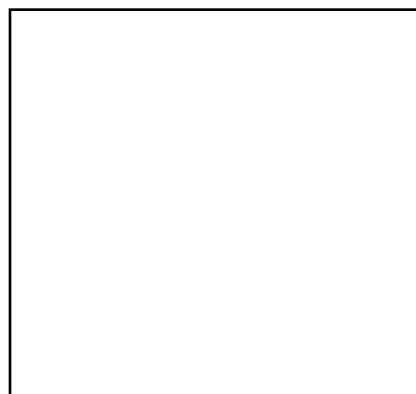
Author

Photographer

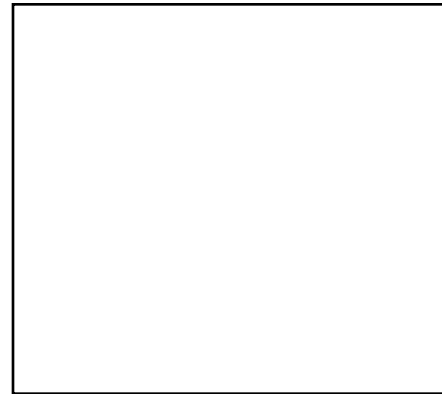
Type exposed brick under plaster

Project Date

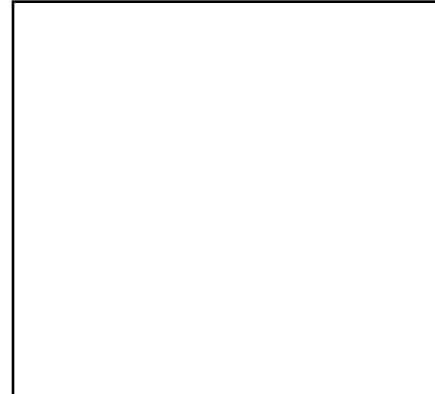
Notes



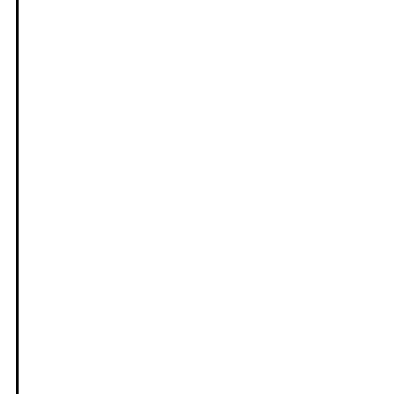
whole image 2



detail image 4



detail image 5



detail image 6

ad for Hess Form + Licht

ad for Hess Form + Licht

Image No.: 101

Volume/ Issue 2001.08.1566

Journal: Detail

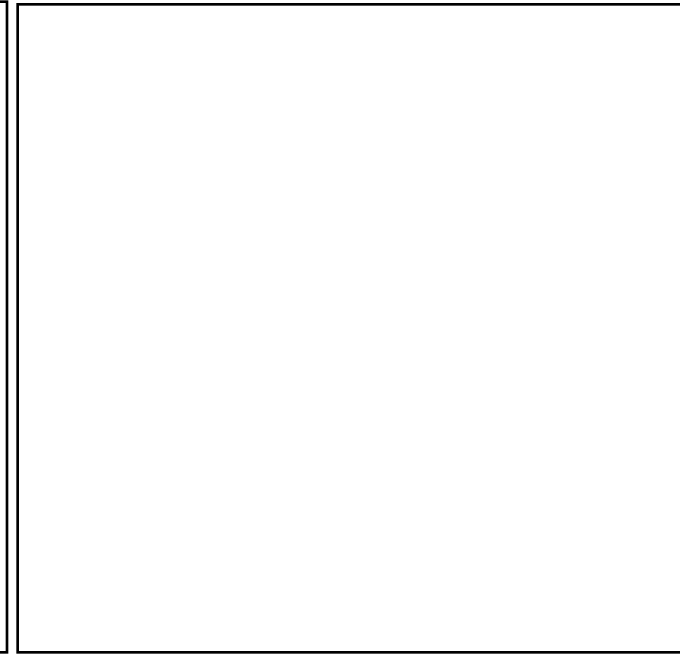
Date: August 2001



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

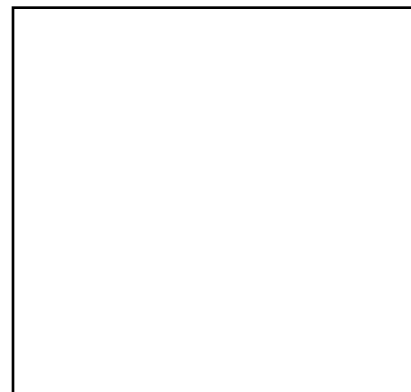
Author

Photographer

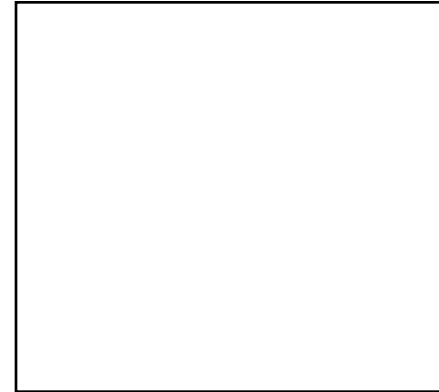
Type

Project Date

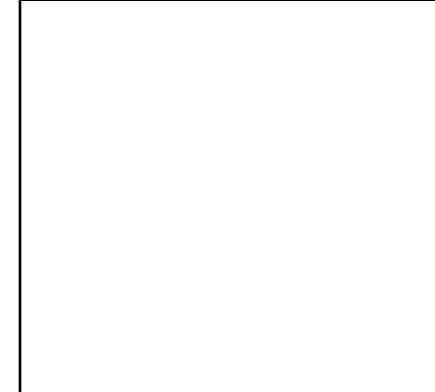
Notes



whole image 2



detail image 4



detail image 5



detail image 6

ad for forster steel profile systems

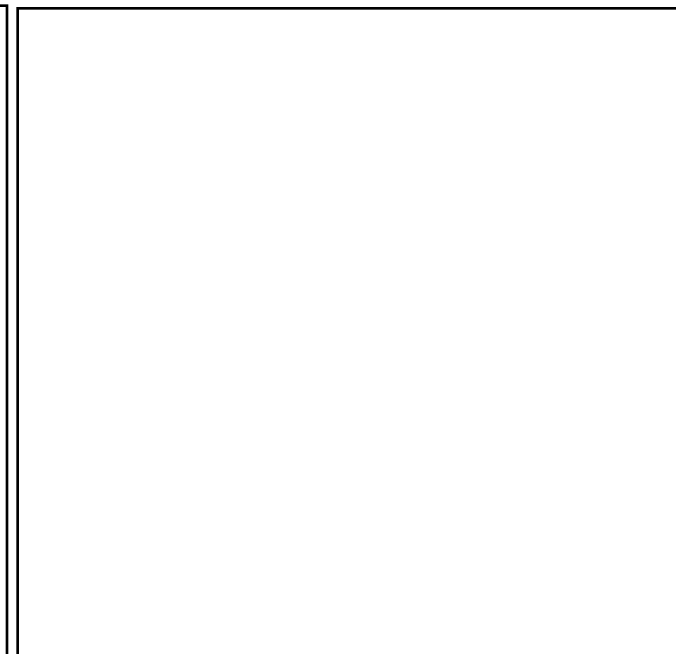
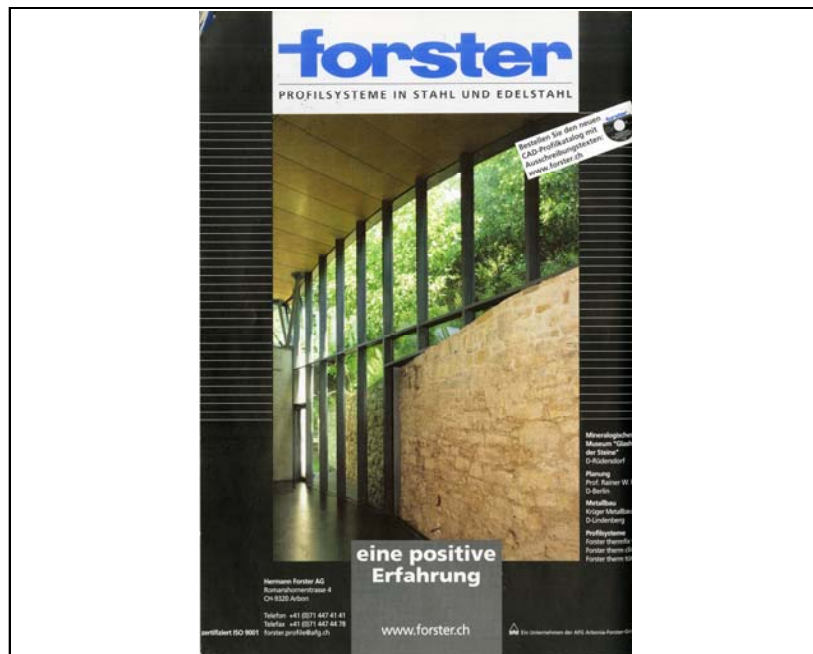
ad for forster steel profile systems

Image No.: 102

Volume/ Issue 2001.04.624

Journal: Detail

Date: April 2001



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect

City

Country

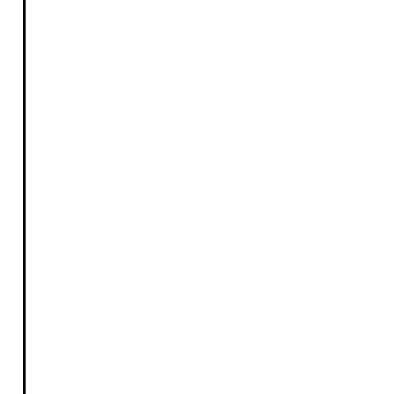
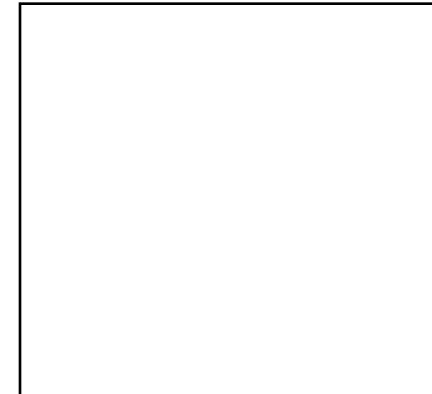
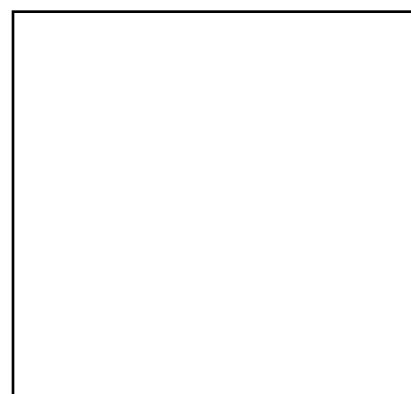
Author

Photographer

Type

Project Date

Notes



whole image 2

detail image 4

detail image 5

detail image 6

Wine Museum

Wine Museum

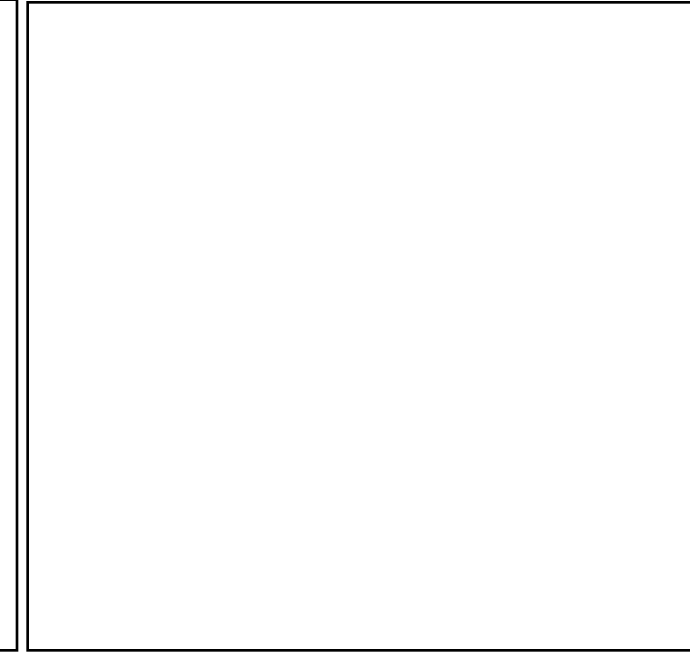
Image No.: 103
Journal: Detail
Date: June 2001
Volume/ Issue: 2001.06.1037



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Roberto Valle Gonzalez

City Peñafiel

Country Spain

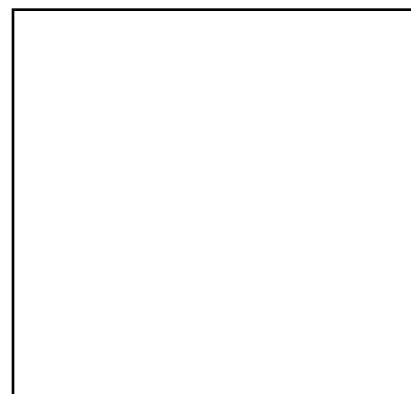
Author

Photographer Ricardo Gonzales

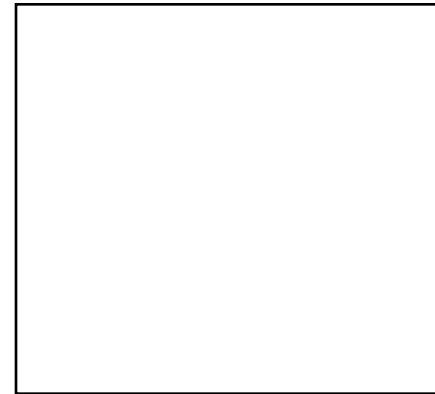
Type exposed masonry

Project Date

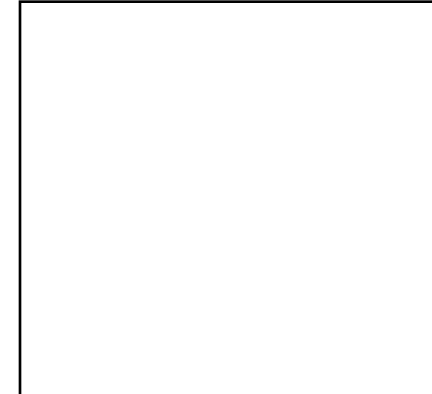
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Ad for stair manufacturer

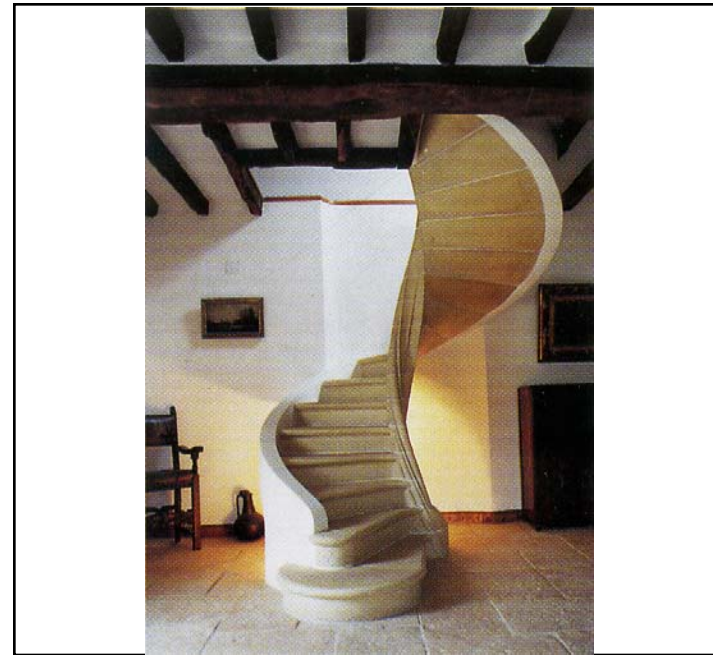
Ad for stair manufacturer

Image No.: 104

Journal: Detail

Date: June 2001

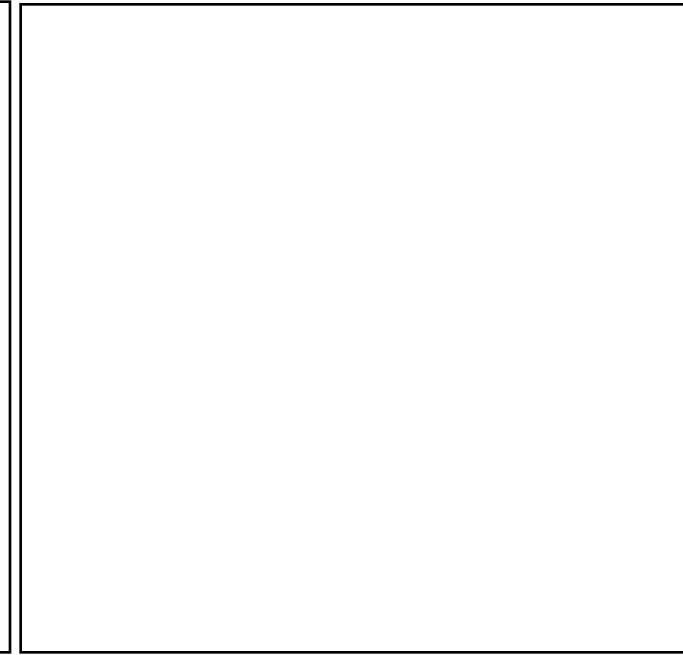
Volume/ Issue: 2001.06.1159



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

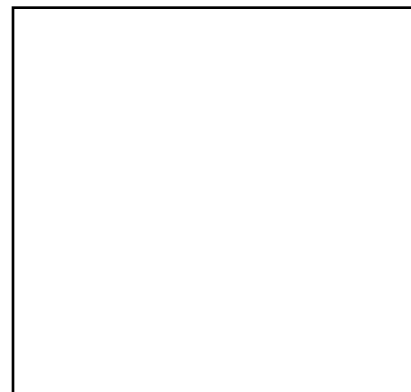
Author

Photographer

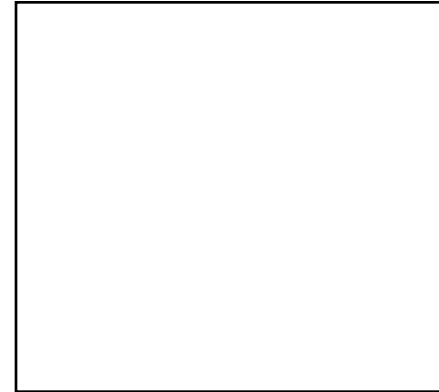
Type: ad for La Tour Architektur-Elemente

Project Date

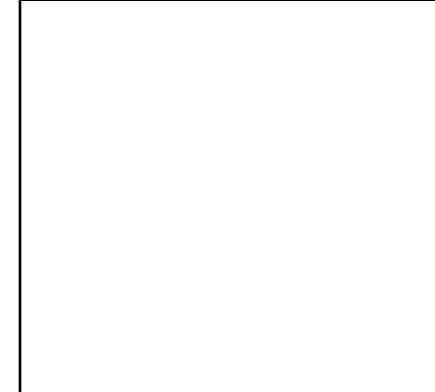
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Memorial and Museum in Judenplatz

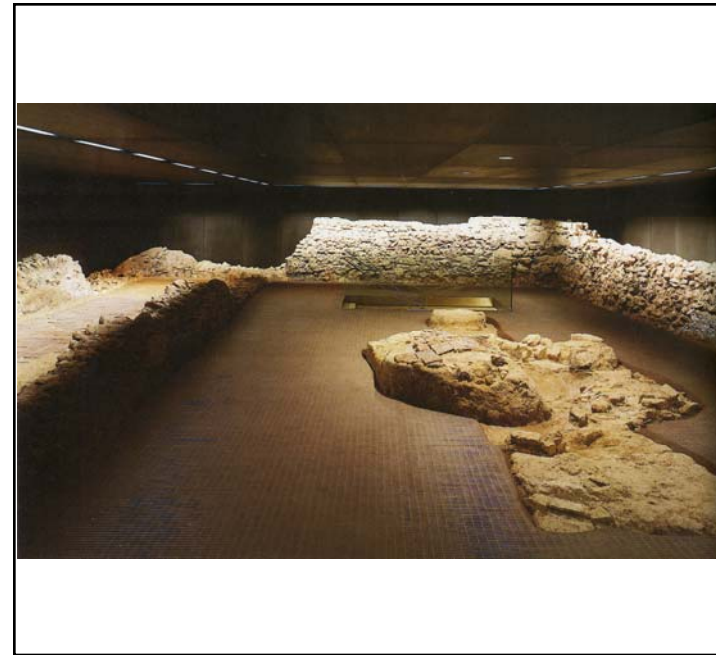
Memorial and Museum in Judenplatz

Image No.: 105

Volume/
Issue 2001.02.252

Journal: Detail

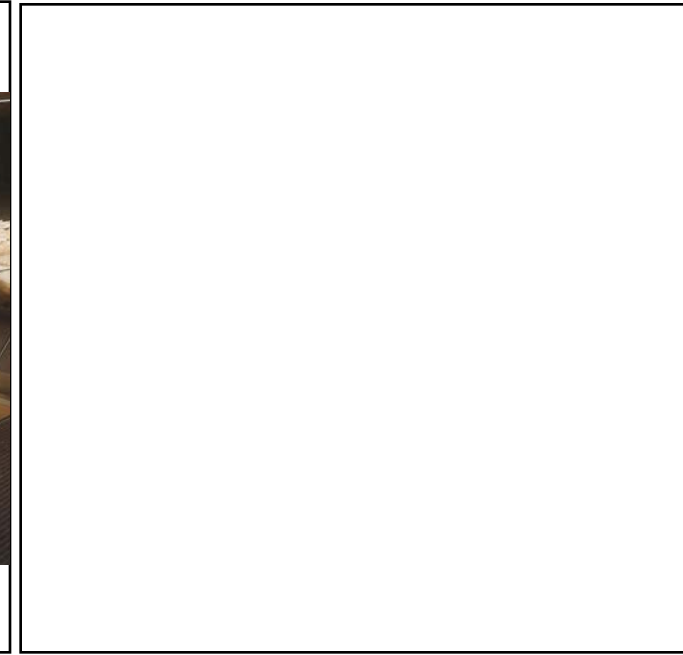
Date: Feb 2001



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Christian Jabornegg, Andras Palffy

City Vienna

Country Austria

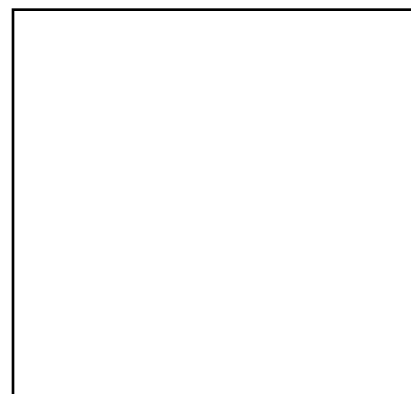
Author

Photographer Werner Kaligofsky, Vienna

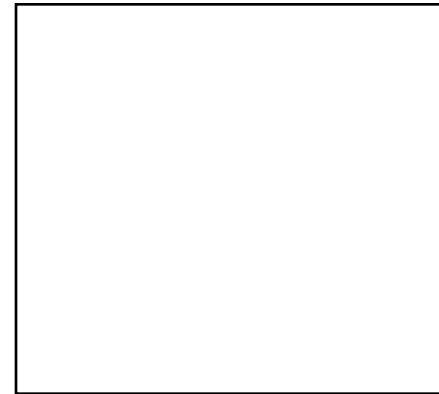
Type exposed medieval masonry walls

Project Date

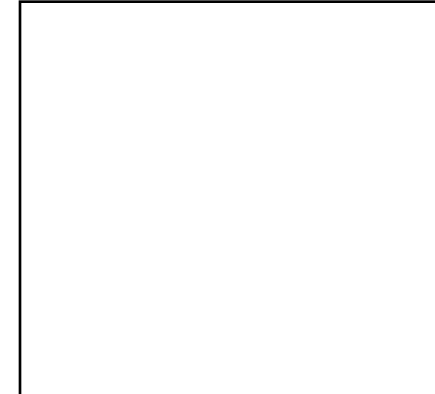
Notes



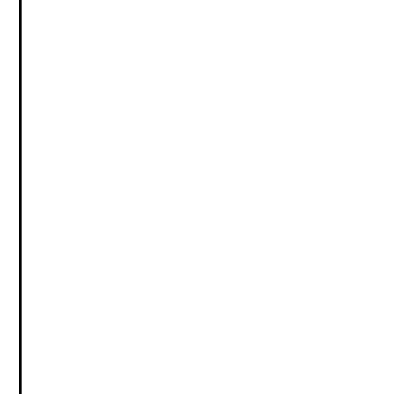
whole image 2



detail image 4



detail image 5



detail image 6

The Danish Center for Architecture

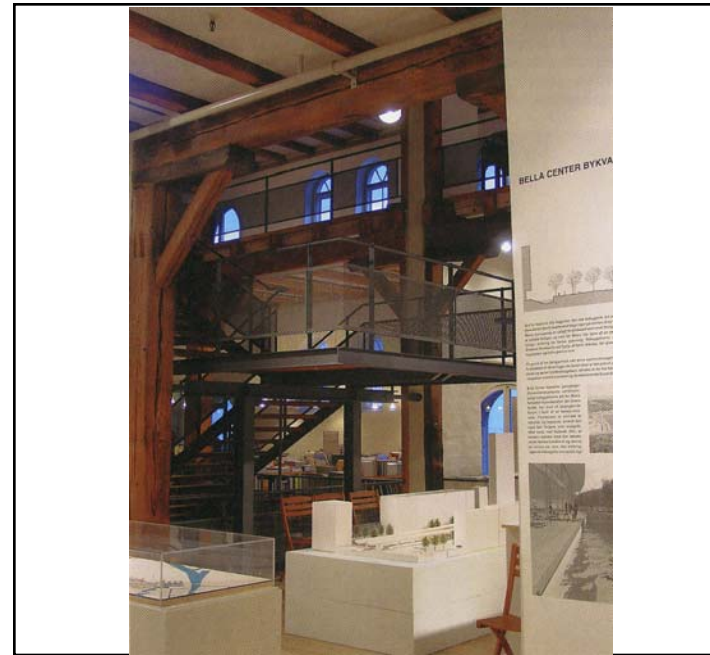
The Danish Center for Architecture

Image No.: 106

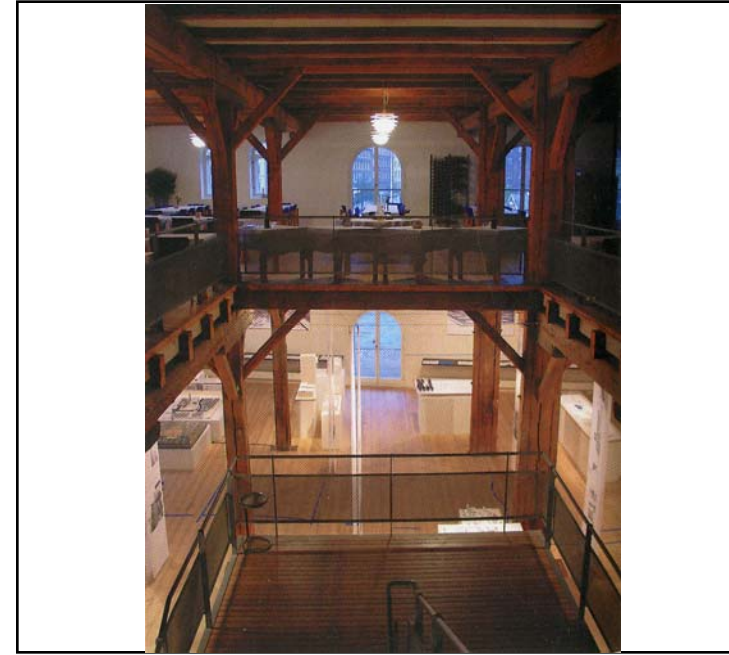
Volume/ Issue 2001.03.397

Journal: Detail

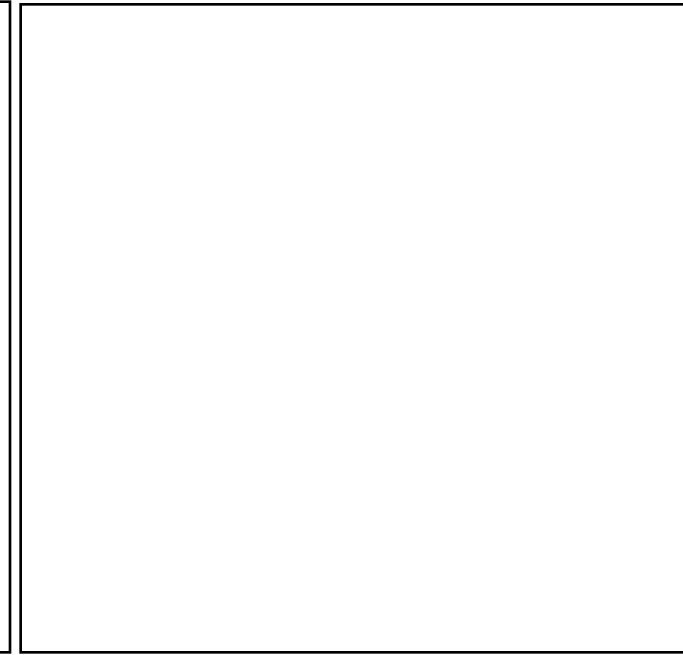
Date: March 2001



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Gannel Dok

Country Denmark

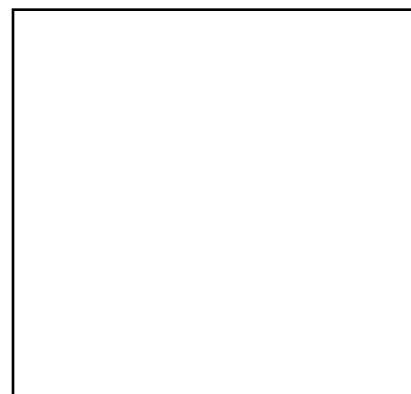
Author

Photographer

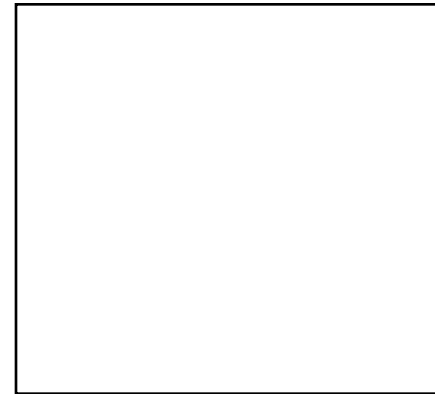
Type

Project Date

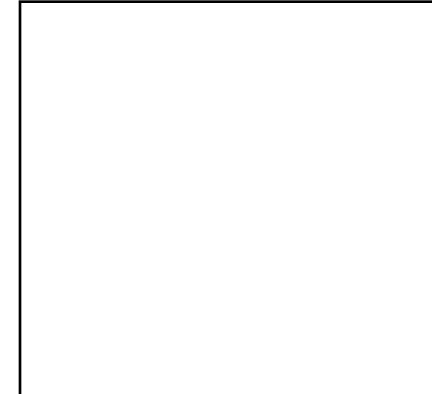
Notes



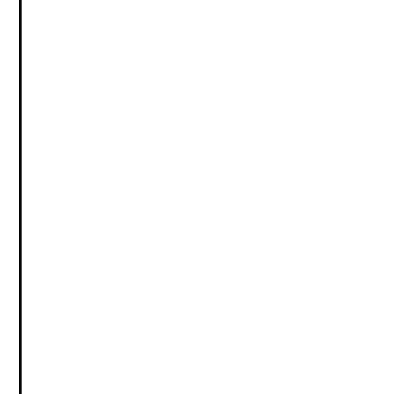
whole image 2



detail image 4



detail image 5



detail image 6

Foyer of Foreign Ministry

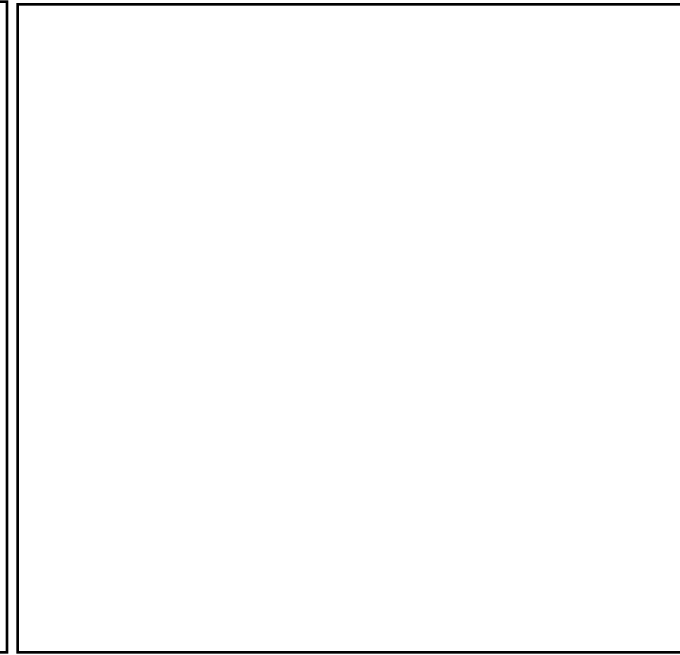
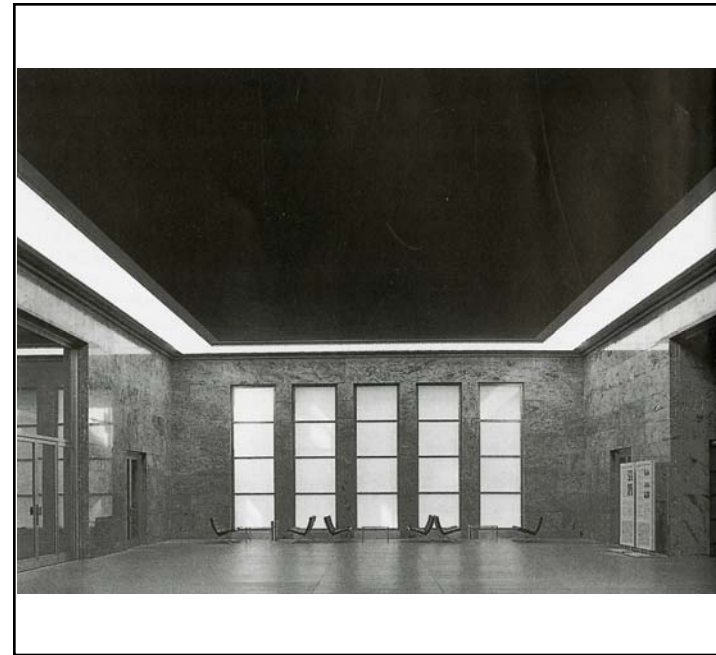
Foyer of Foreign Ministry

Image No.: 107

Volume/ Issue 2000.07.1178

Journal: Detail

Date: July 2000



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

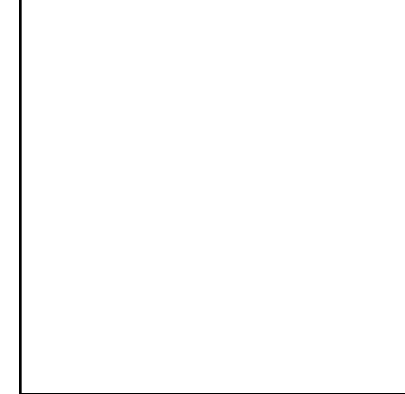
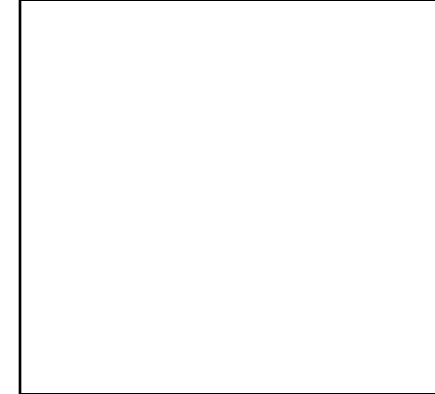
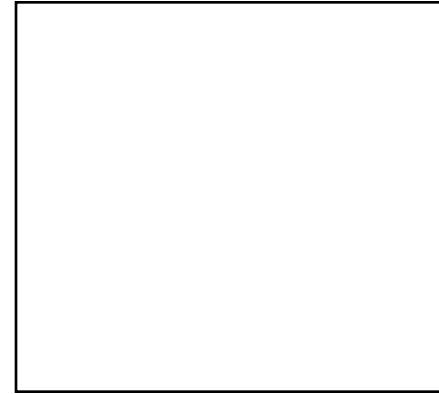
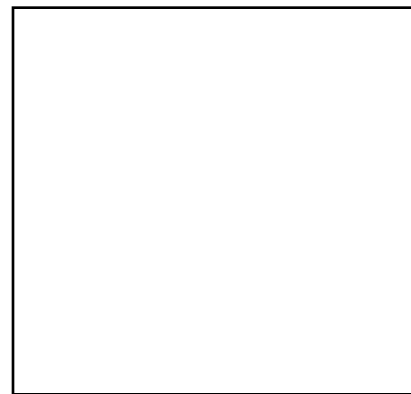
Architect Hans Kollhoff
City Berlin
Country Germany
Author Hans Wolfgang Hoffmann

Photographer Erik-Jan Ouwerkerk

Type

Project Date

Notes



whole image 2

detail image 4

detail image 5

detail image 6

Visitors' Information Center

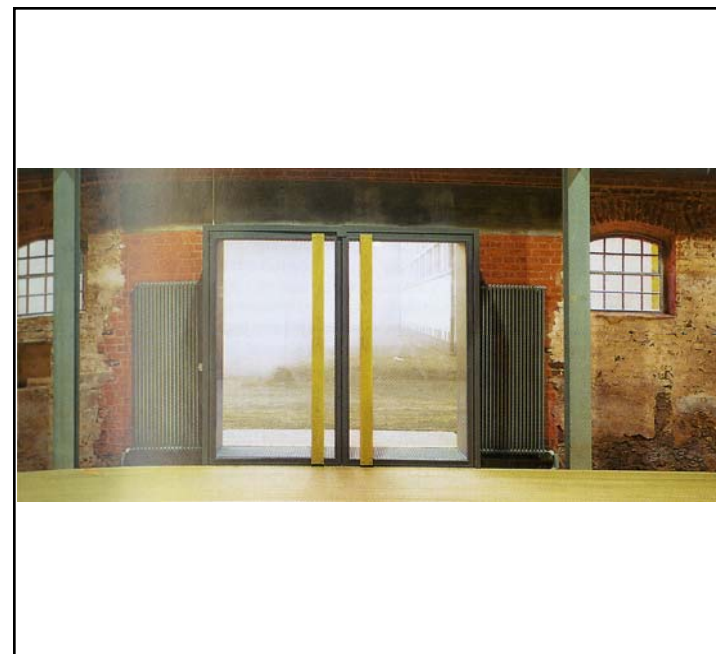
Visitors' Information Center

Image No.: 108

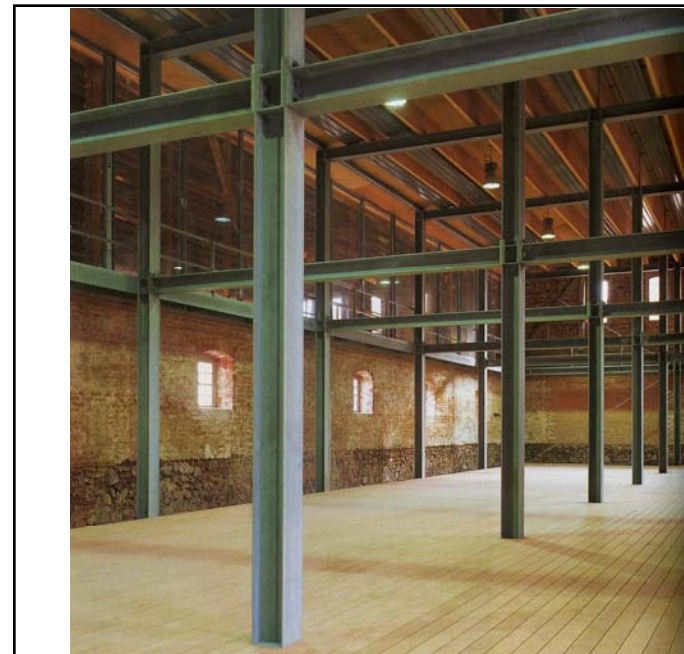
Volume/
Issue 2000.07.1208

Journal: Detail

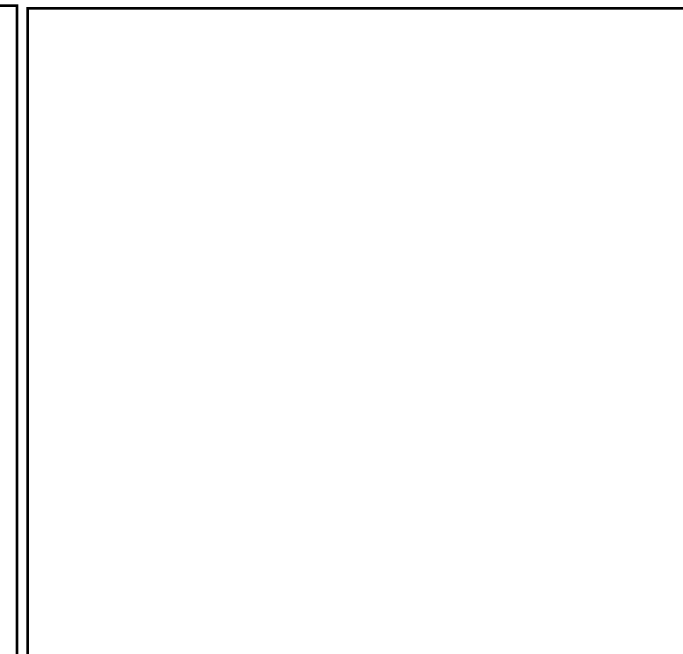
Date: July 2000



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Anderhalten Architekten

City Crieswen

Country Germany

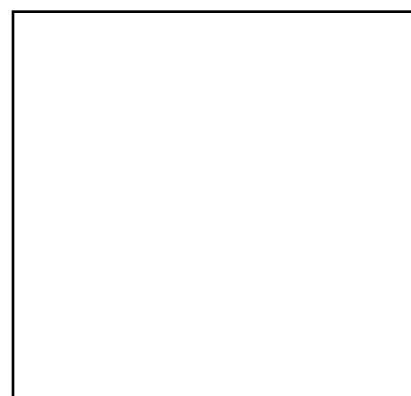
Author

Photographer Werner Huthmacher/artur, Kohn

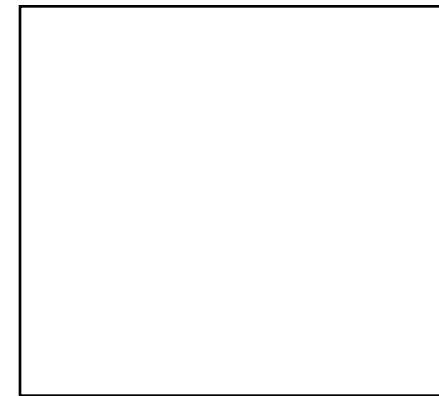
Type

Project Date

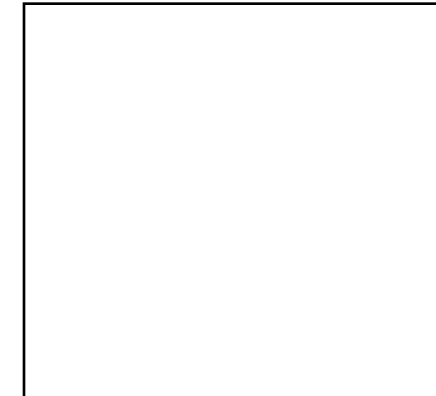
Notes



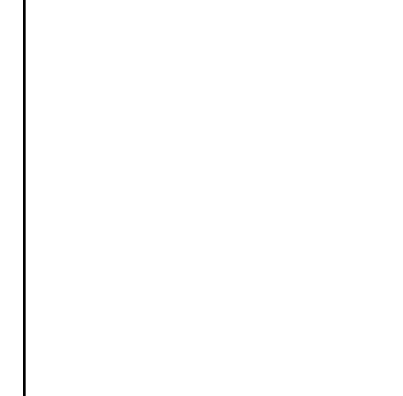
whole image 2



detail image 4



detail image 5



detail image 6

Image No.: 109

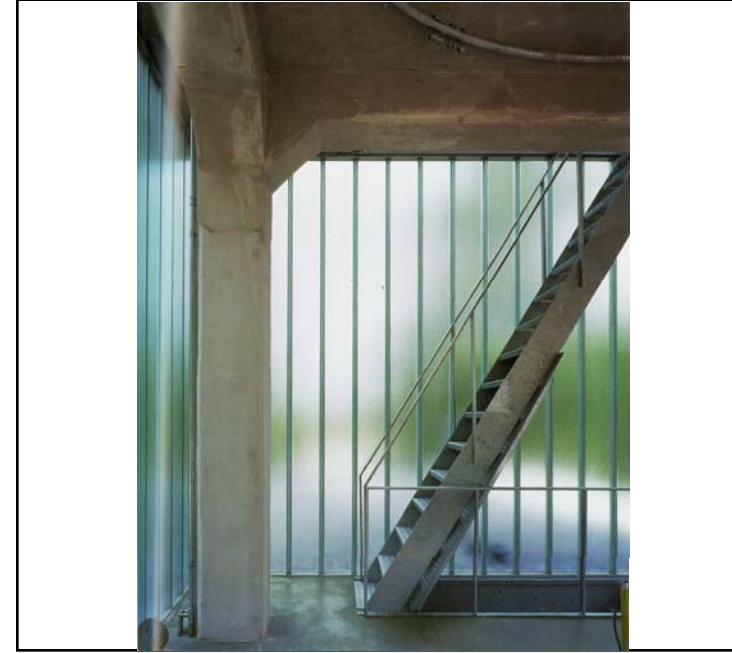
Journal: Detail

Date:

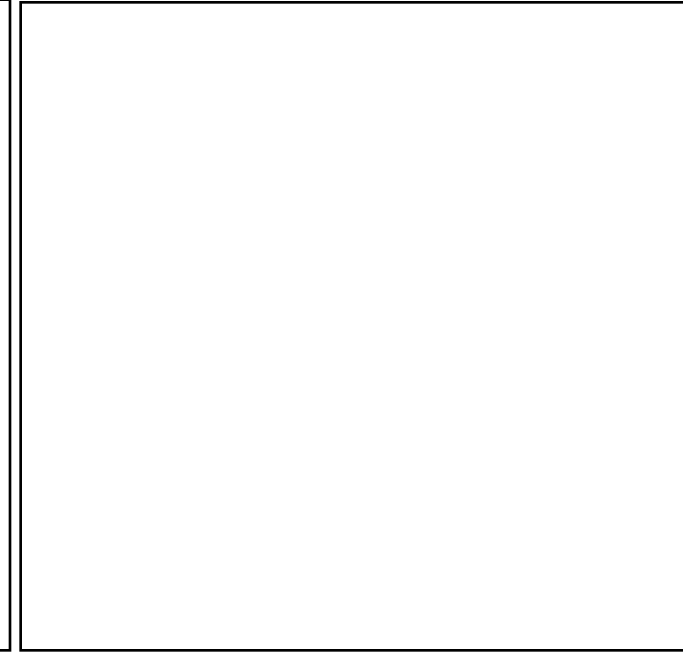
Volume/
Issue



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

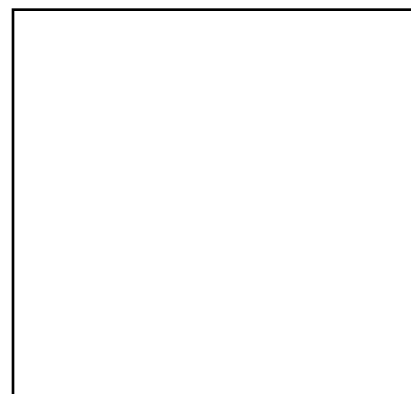
Author

Photographer

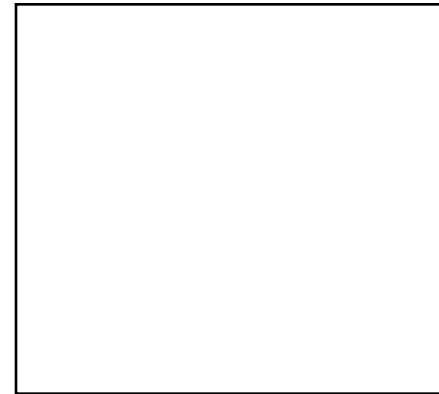
Type

Project Date

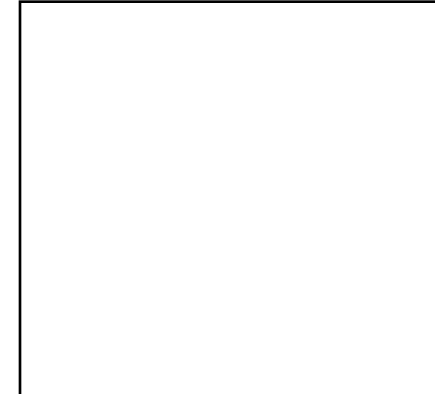
Notes



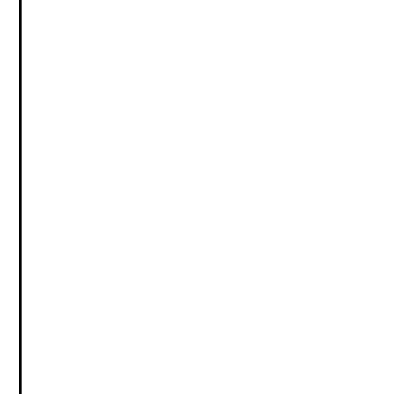
whole image 2



detail image 4



detail image 5



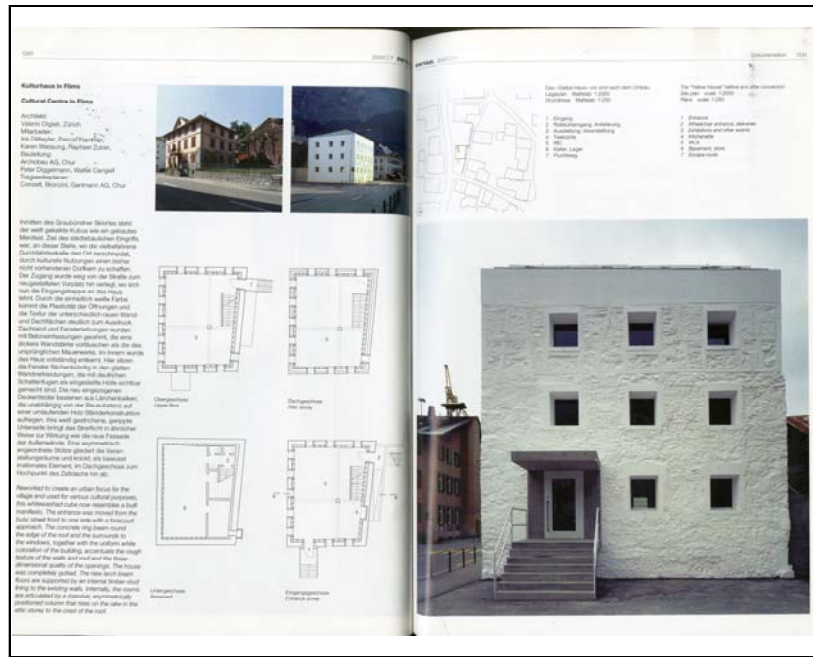
detail image 6

Image No.: 110

Volume/ Issue 2000.07.1240

Journal: Detail

Date: July 2000



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Valerio Olgiati

City Flims

Country Switzerland

Author

Photographer

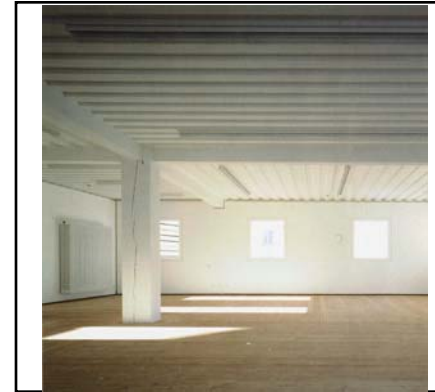
Type exterior material/texture reveal

Project Date

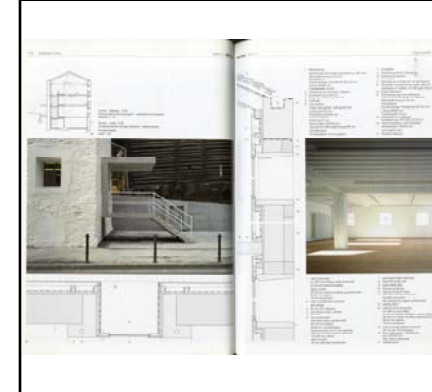
Notes has before & after shot, is called Cultural Center in Flims



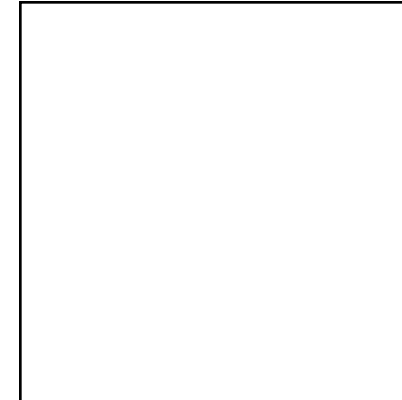
whole image 2



detail image 4



detail image 5



detail image 6

Rehabilitation of Einstein Tower

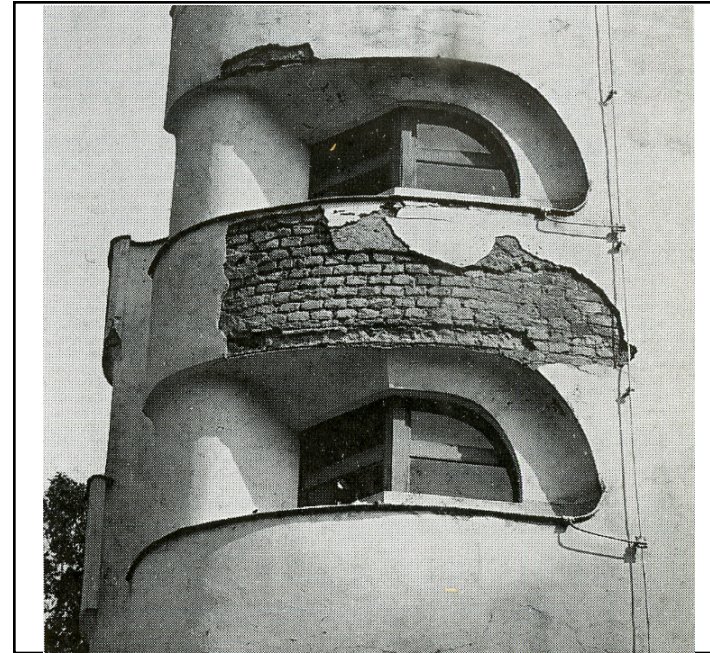
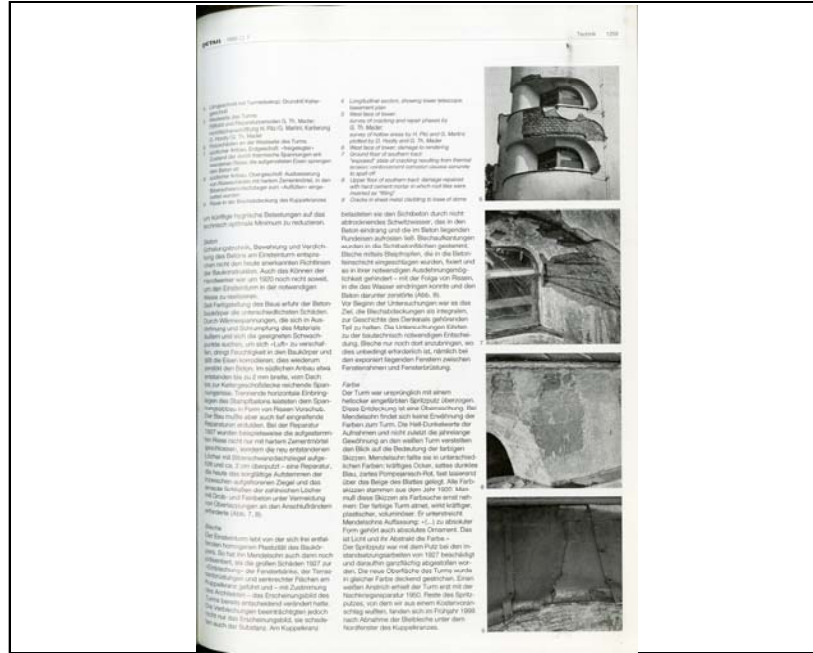
Rehabilitation of Einstein Tower

Image No.: 111

Volume/ Issue 1999.07.1259

Journal: Detail

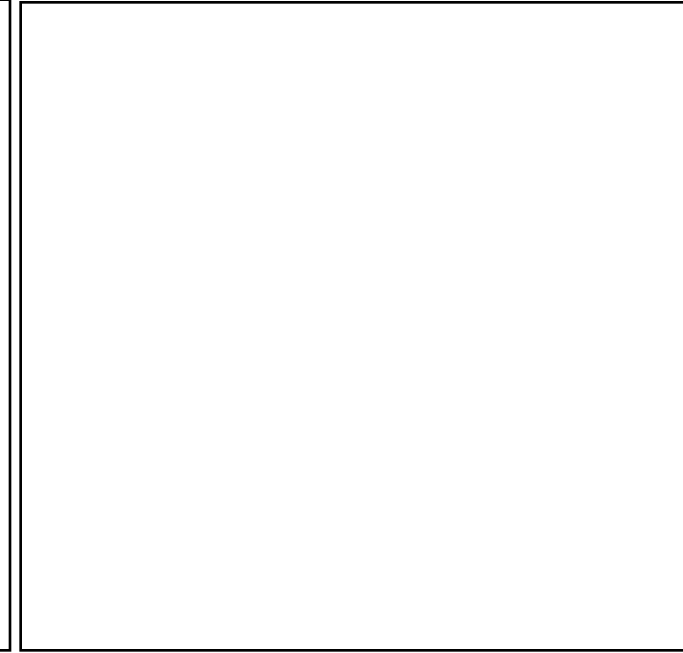
Date: July 1999



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Pitz & Hoh Wekstatt für Architektur und Denkmalpflege

City Potsdam

Country Germany

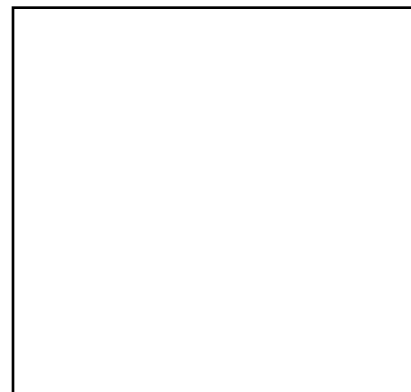
Author Christine Hoh-Slodczyk (?)

Photographer Wolfgang Reuss, Berlin

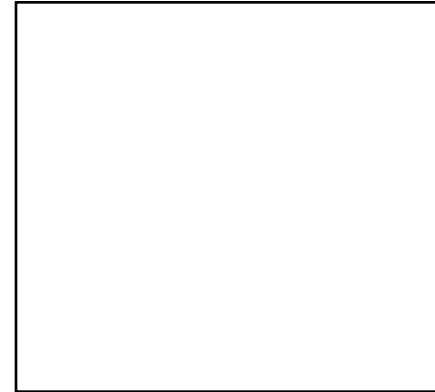
Type nothing new, but is exposed masonry, etc

Project Date

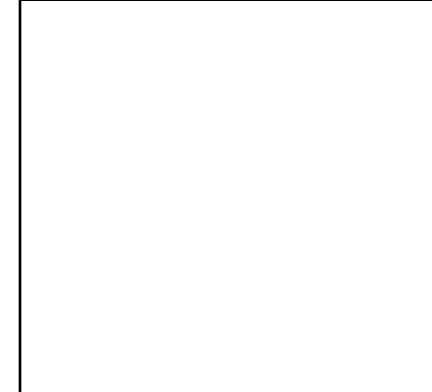
Notes



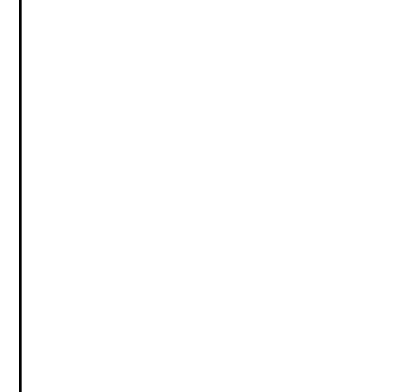
whole image 2



detail image 4



detail image 5



detail image 6

Youth Center

Youth Center

Image No.: 112 Volume/ Issue 1999.02.202

Journal: Detail

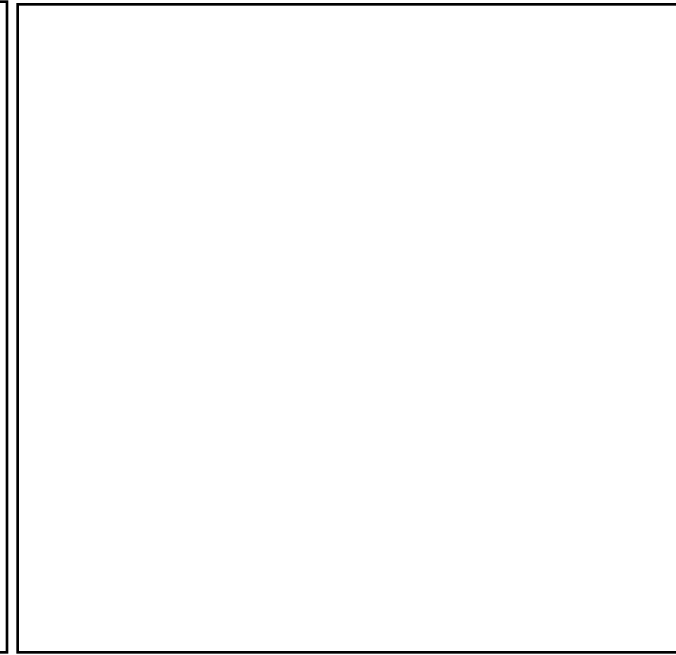
Date: Feb 1999



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Klaus Roth, Berlin

City Hagenow

Country Germany

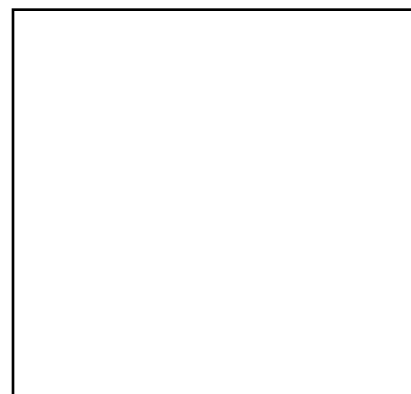
Author

Photographer Detail Archive

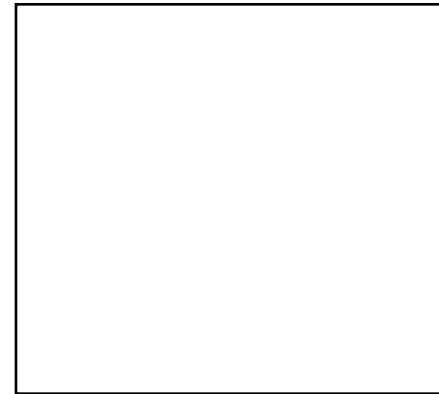
Type exposed concrete in "before" photo

Project Date

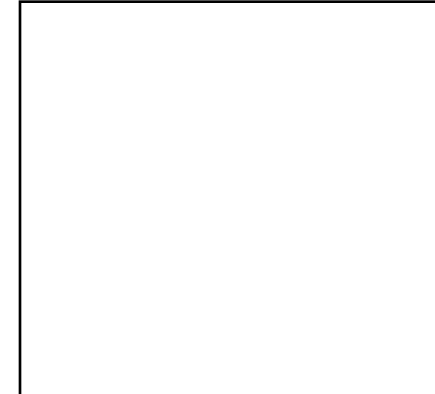
Notes converted tank hall with concrete skeleton frame structure



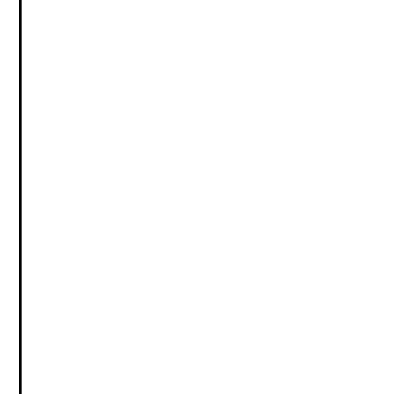
whole image 2



detail image 4



detail image 5



detail image 6

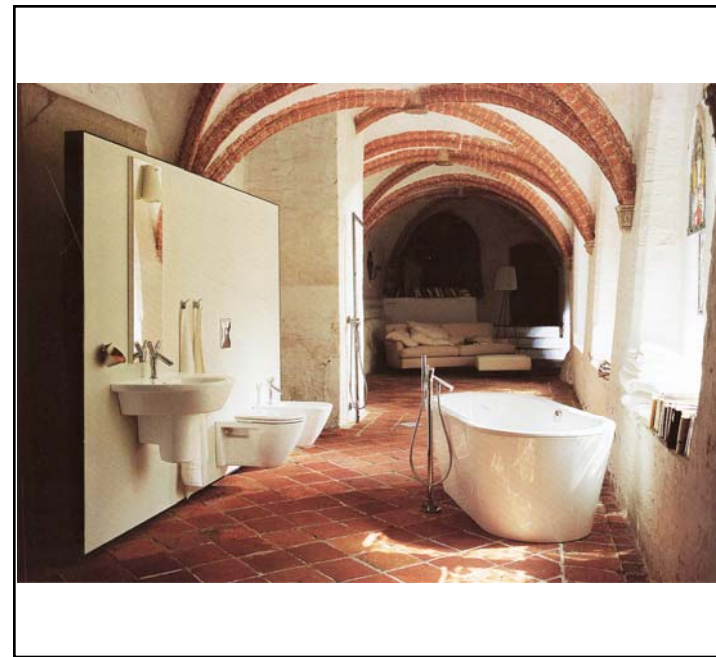
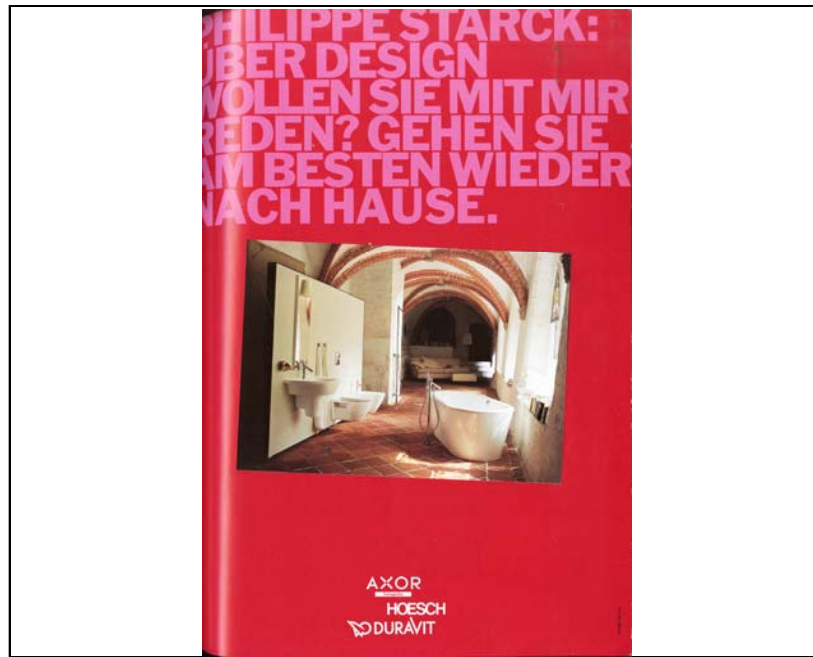
Ad for Hoesch Bathtubs & Accessories

Ad for Hoesch Bathtubs & Accessories

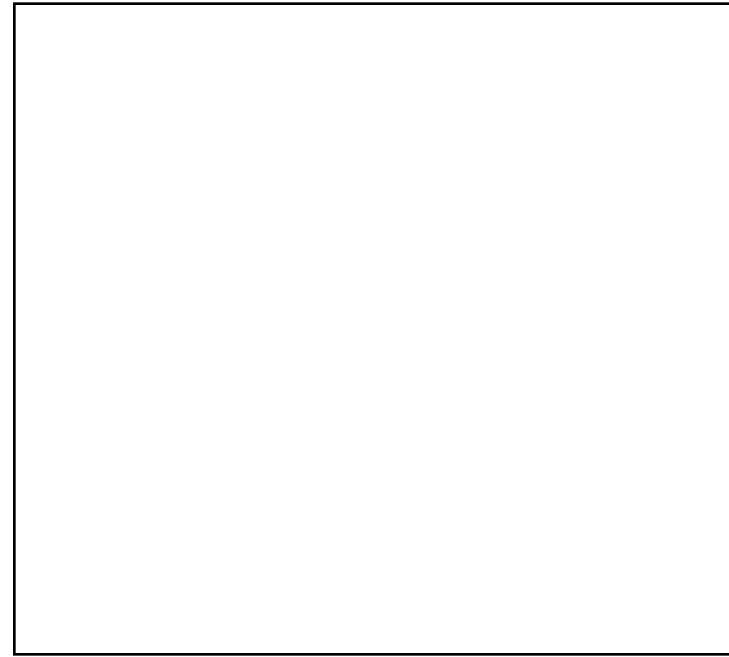
Image No.: 113 Volume/ Issue 1998.07.1243

Journal: Detail

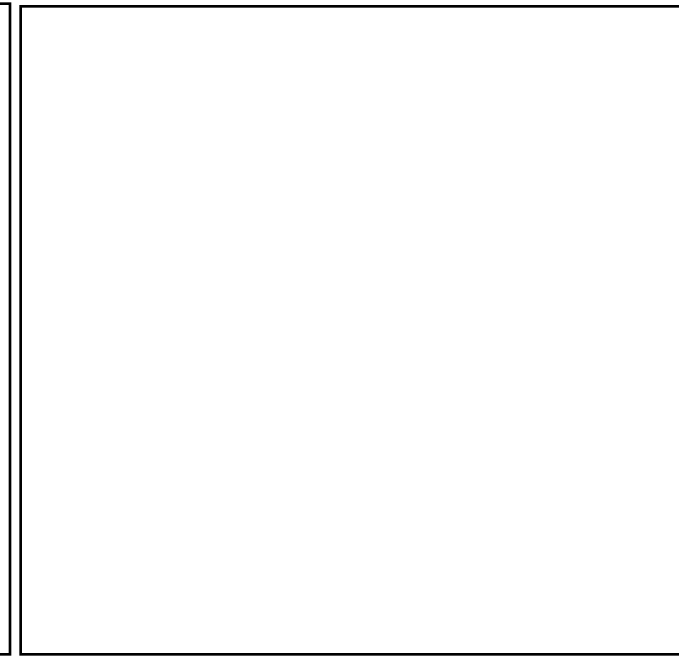
Date: July 1998



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Philippe Starck

City

Country

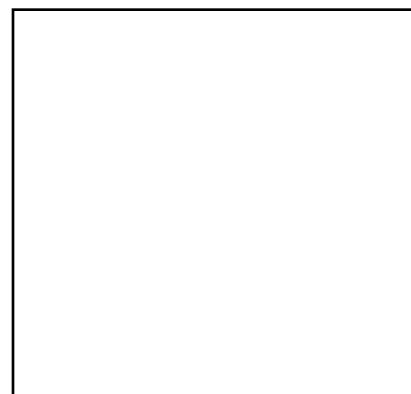
Author

Photographer

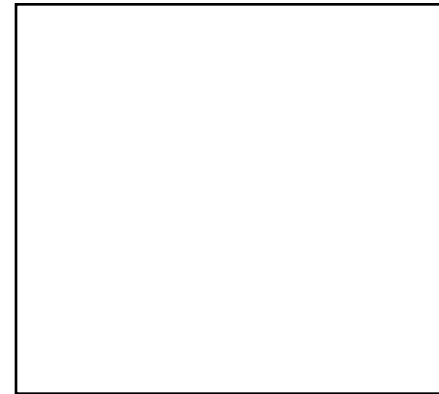
Type exposed brick arches and plaster walls

Project Date

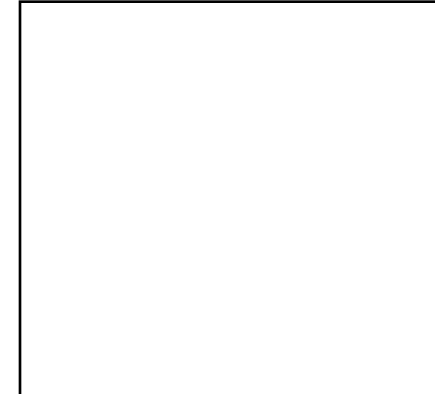
Notes



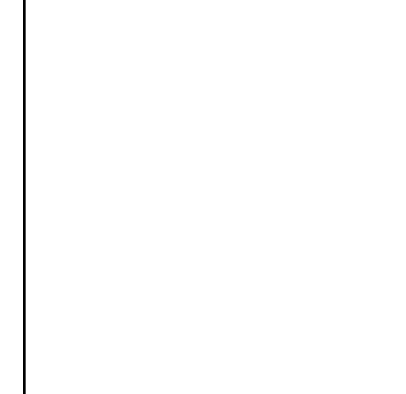
whole image 2



detail image 4



detail image 5



detail image 6

House in Chevannay

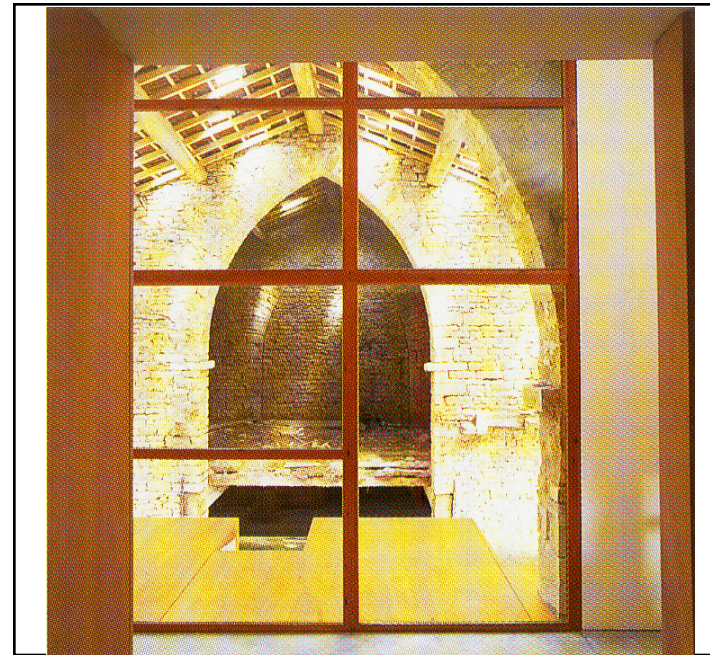
House in Chevannay

Image No.: 114

Volume/ Issue 1998.04.580

Journal: Detail

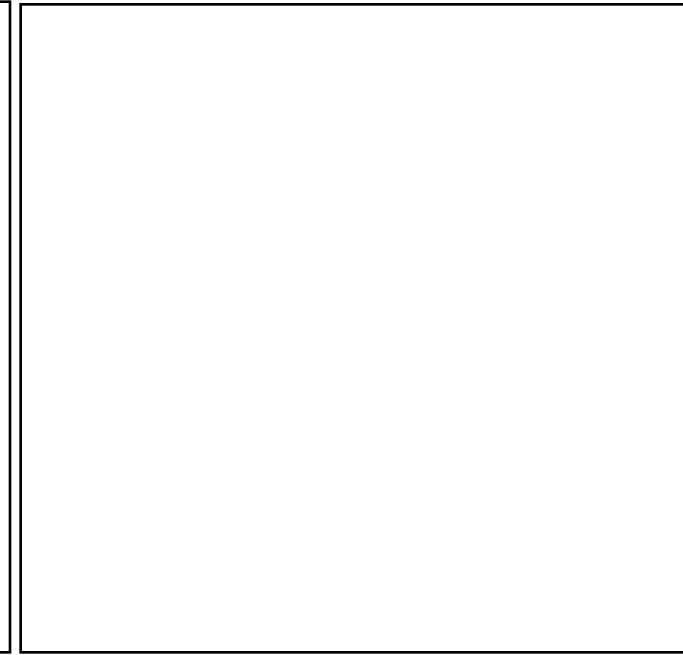
Date: April 1998



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Guillaume Terver

City Chevannay

Country France

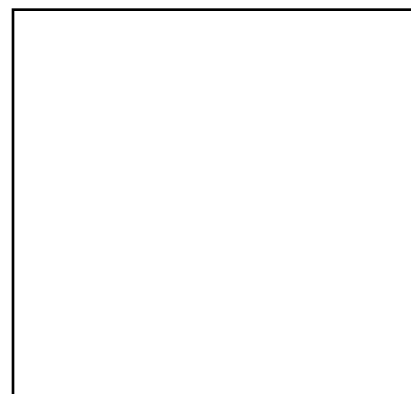
Author

Photographer Theo Delhaste, Courbevoie

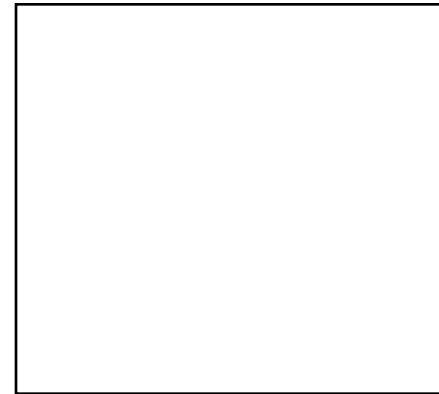
Type exposed masonry walls

Project Date

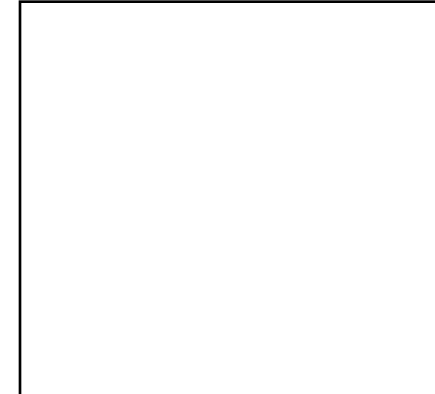
Notes



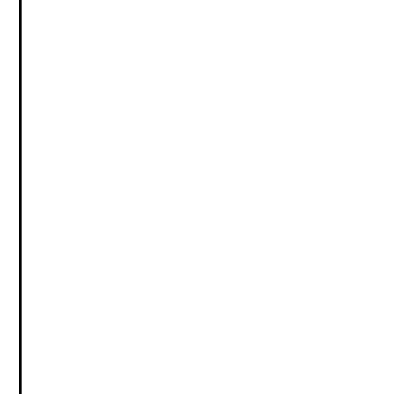
whole image 2



detail image 4



detail image 5



detail image 6

Ad for Bayosan Wachter

Ad for Bayosan Wachter

Image No.: 115

Volume/ Issue 1998.04.652

Journal: Detail

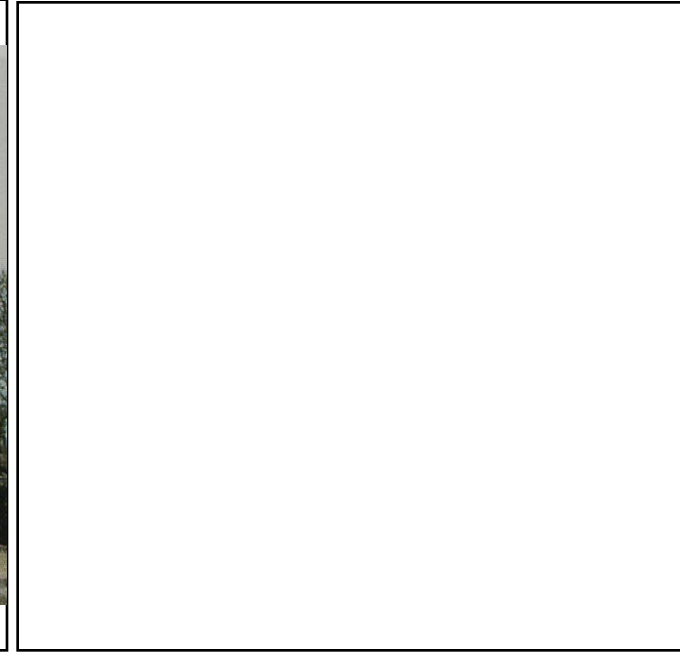
Date: April 1998



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Bismarck

Country Germany

Author

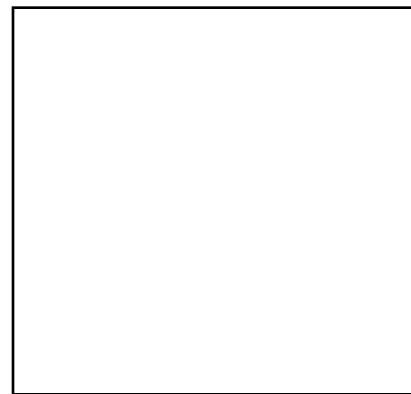
Photographer

Type brick underneath plaster/concrete

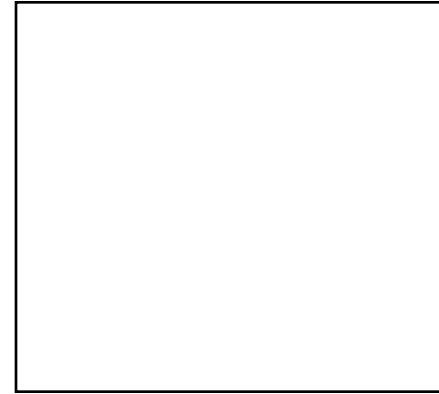
Project Date

Notes

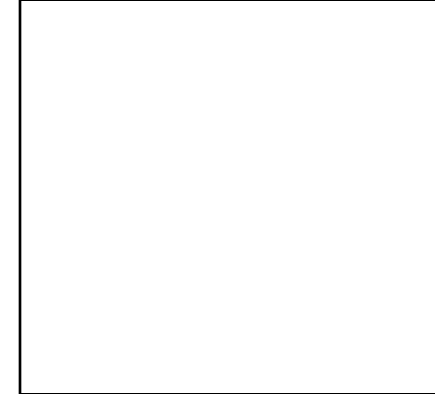
company produces concrete products and special construction materials



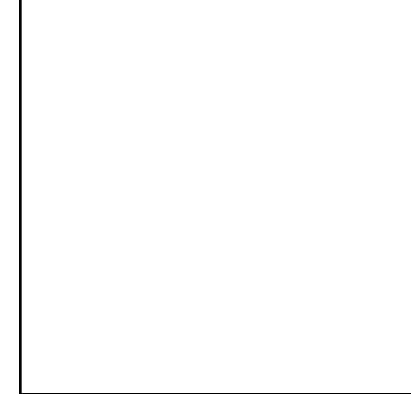
whole image 2



detail image 4



detail image 5



detail image 6

Ad for Heidelberger Cement

Ad for Heidelberger Cement

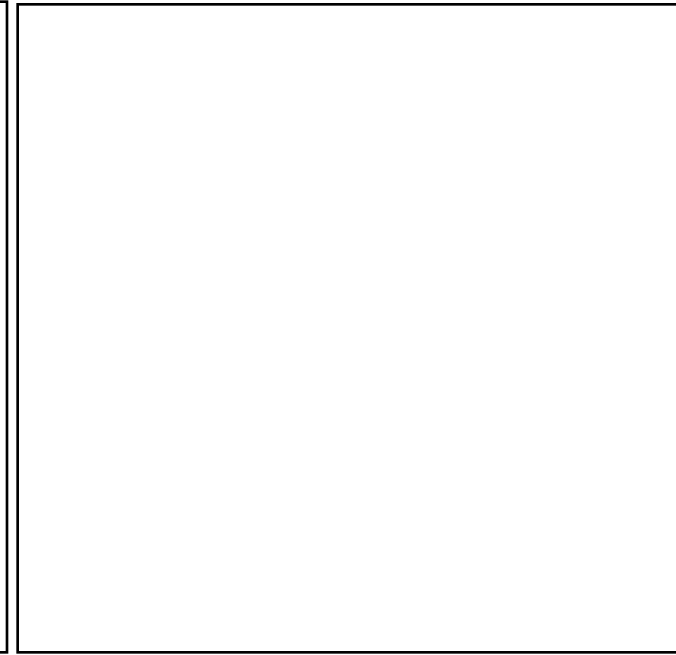
Image No.: 116 Volume/ Issue: 1998.05.847
Journal: Detail
Date: May 1998



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

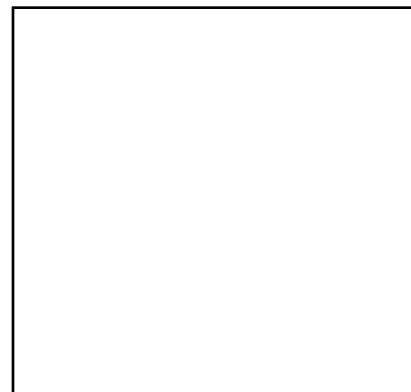
Author

Photographer

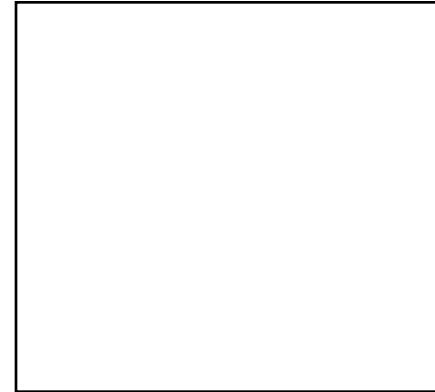
Type men putting cement over timber frame structure

Project Date

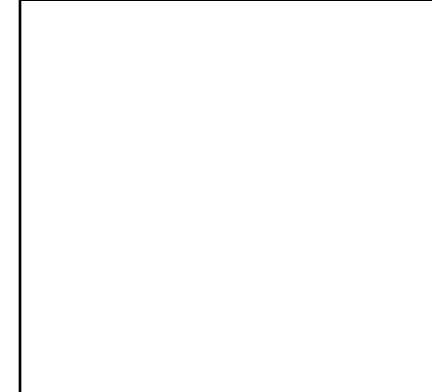
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Ad for Juma Natural Stonework

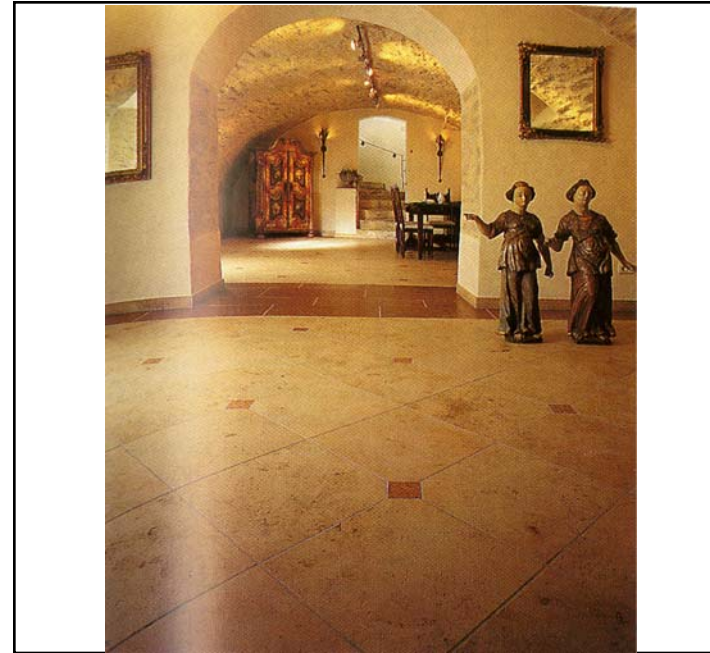
Ad for Juma Natural Stonework

Image No.: 117

Volume/ Issue 1998.06.1075

Journal: Detail

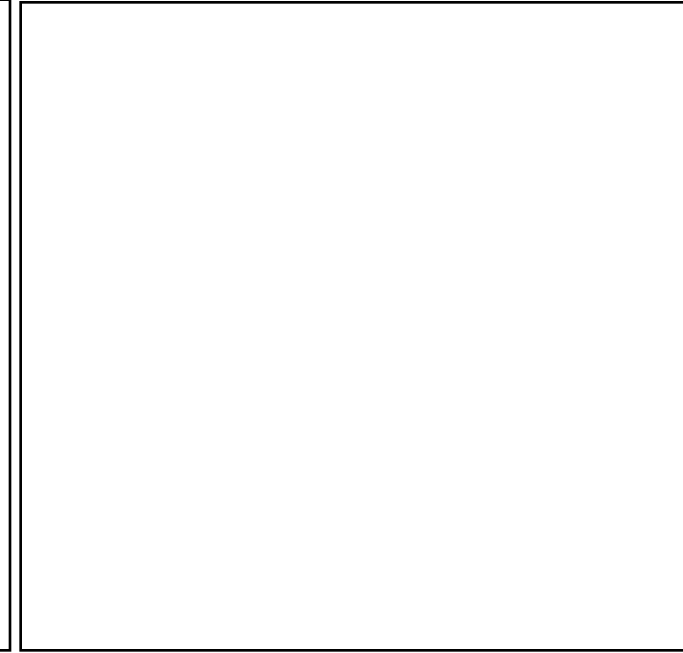
Date: June 1998



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

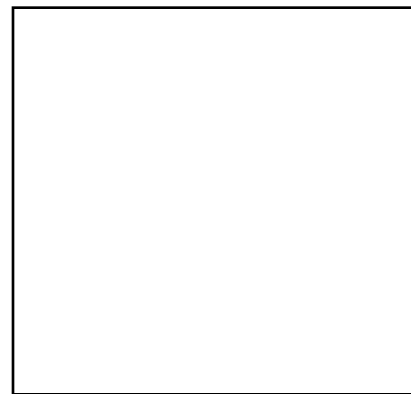
Author

Photographer

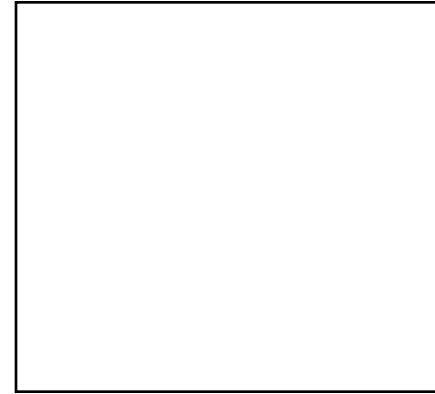
Type

Project Date

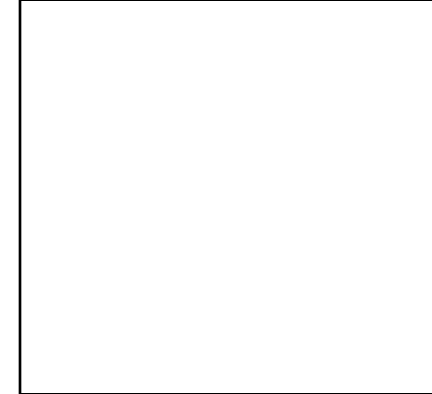
Notes



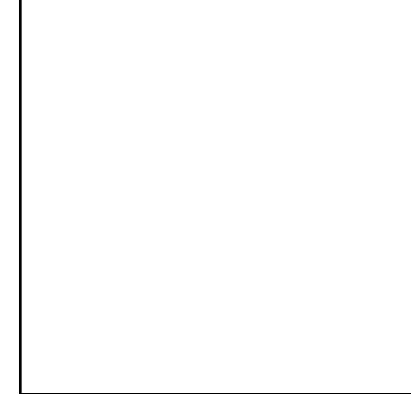
whole image 2



detail image 4



detail image 5



detail image 6

Ad for Freudenberg Bausysteme

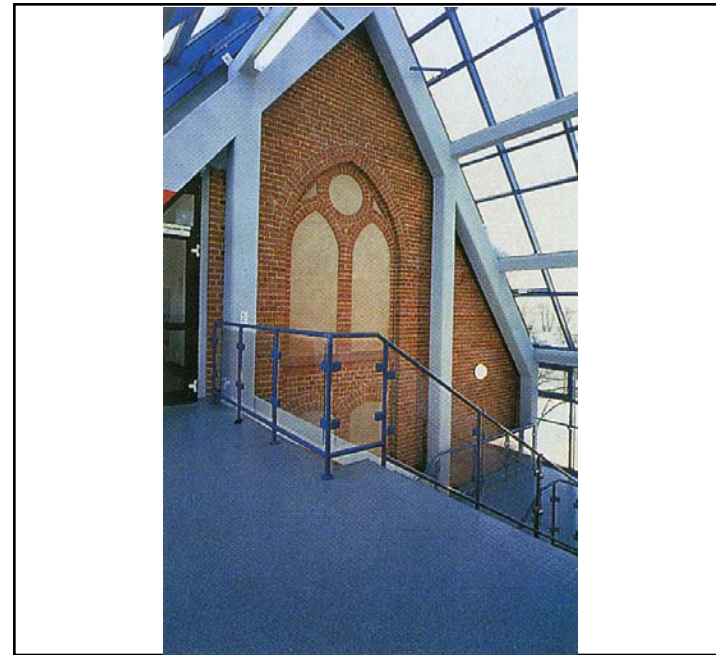
Ad for Freudenberg Bausysteme

Image No.: 118

Volume/ Issue 1998.06.1098

Journal: Detail

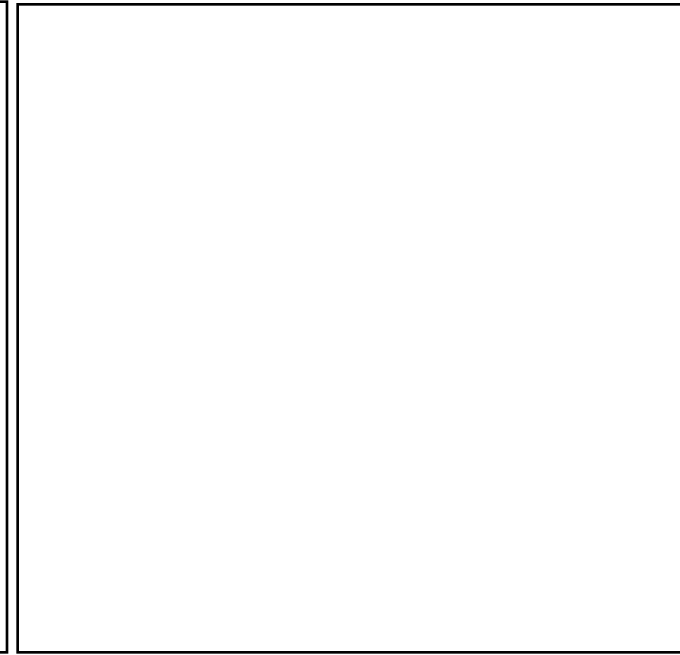
Date: June 1998



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

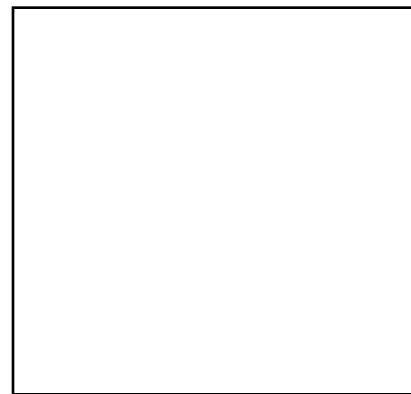
Author

Photographer

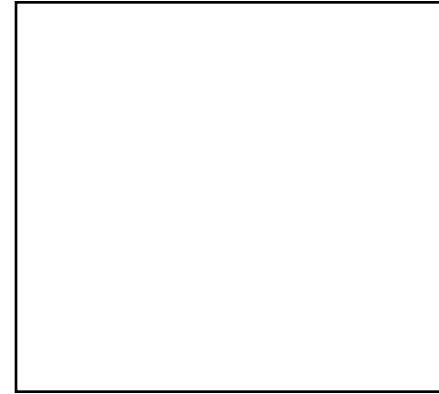
Type

Project Date

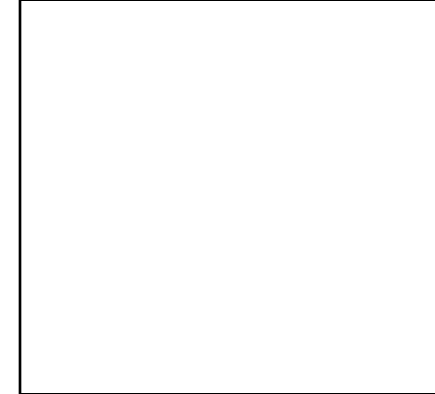
Notes



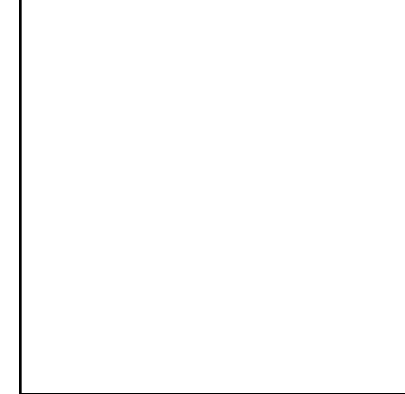
whole image 2



detail image 4



detail image 5



detail image 6

School of Fine Arts

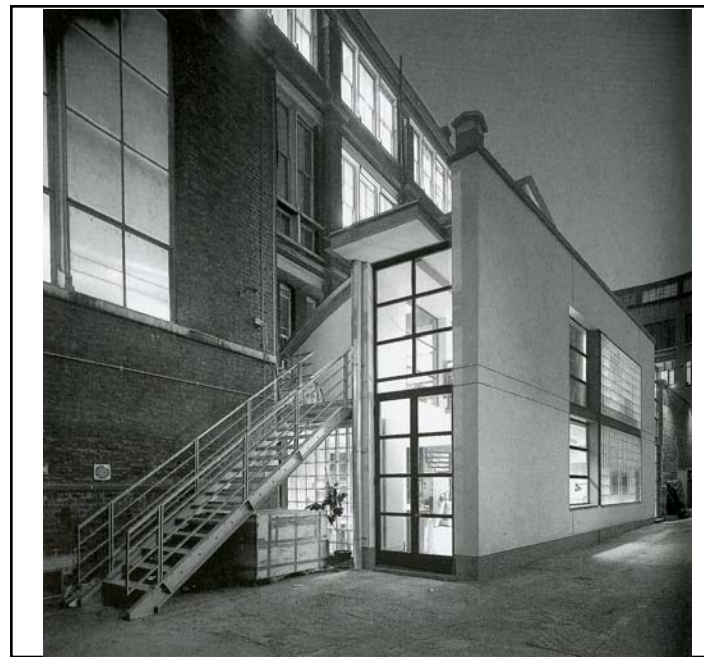
School of Fine Arts

Image No.: 119

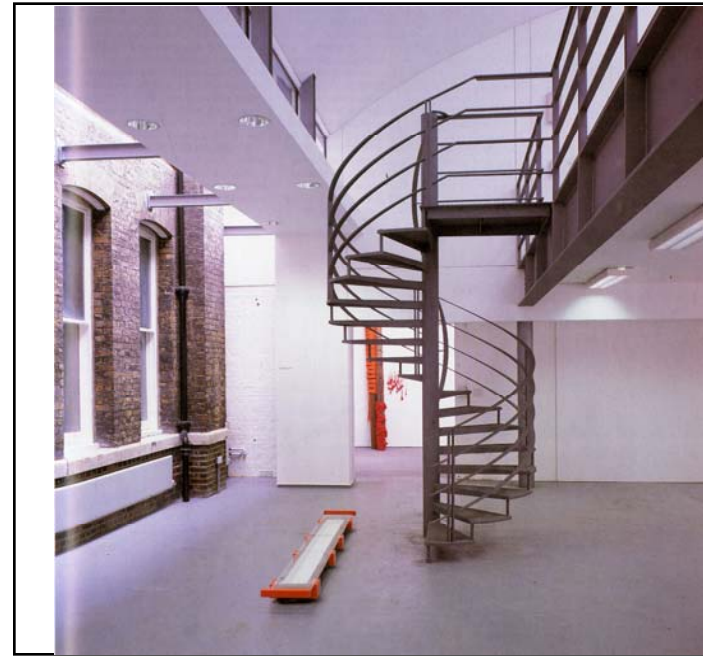
Volume/ Issue 1998.02.176

Journal: Detail

Date: Feb 1998



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Fraser Brown MacKenna Architects

City London

Country England

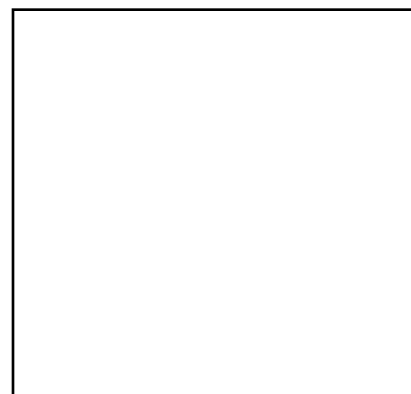
Author

Photographer Cliff Haynes (London), last image: Andrew Wittuck (London)

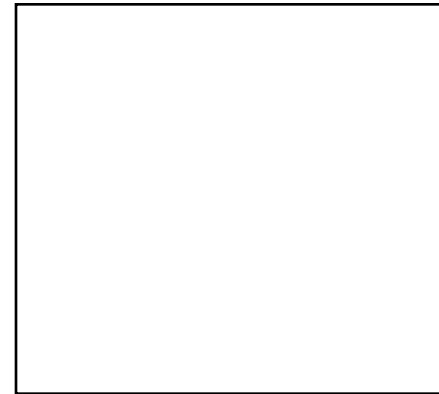
Type exposed brick, at times painted

Project Date

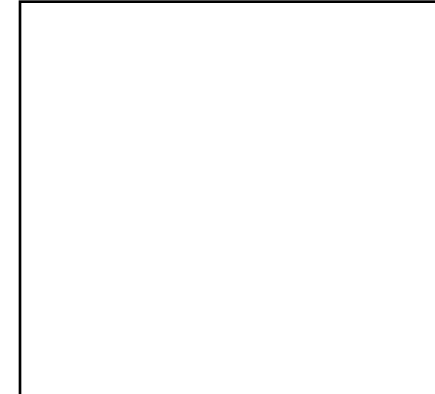
Notes



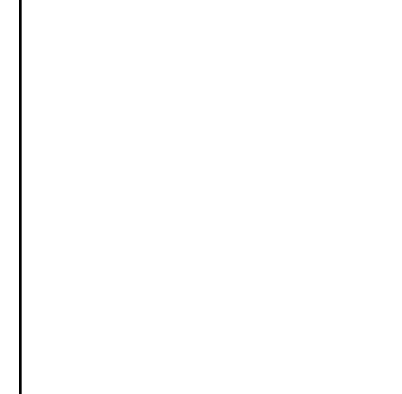
whole image 2



detail image 4



detail image 5



detail image 6

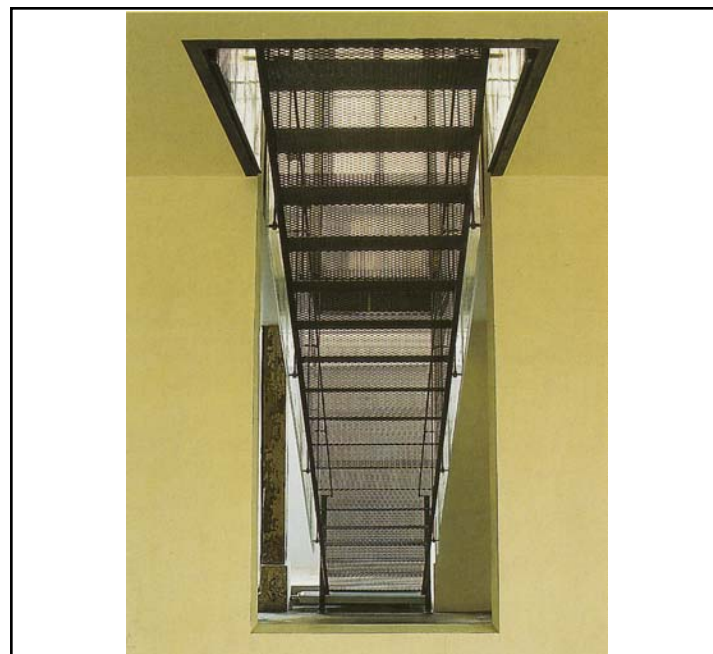
Advertising Agency Office

Advertising Agency Office

Image No.: 120 Volume/ Issue 1998.02.181

Journal: Detail

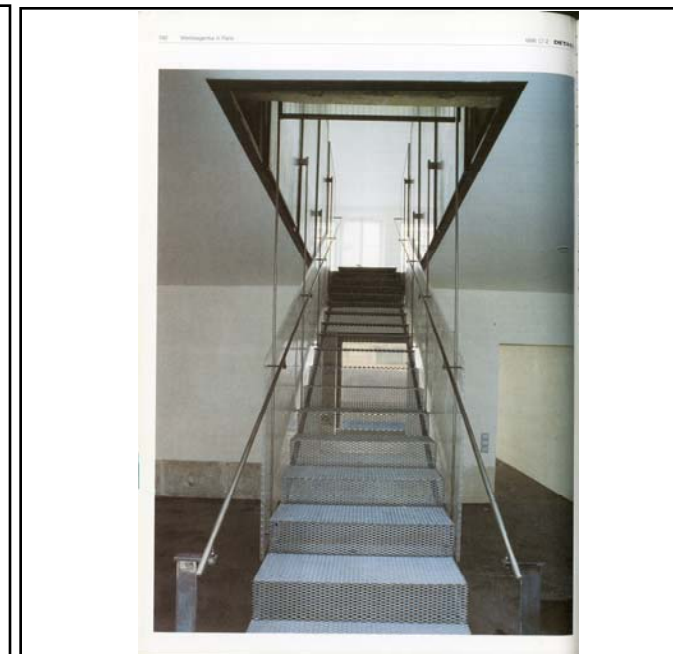
Date: Feb 1998



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Fabrice Millet

City Paris

Country France

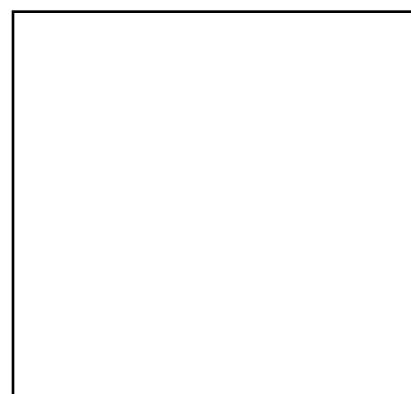
Author

Photographer Berengere Lommond, Paris

Type exposed concrete (?) column, exposed concrete baseboards

Notes former warehouse

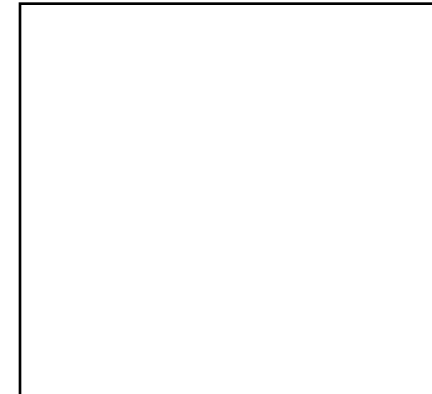
Project Date



whole image 2



detail image 4



detail image 5



detail image 6

Ad for Spanish Tile/ Terracotta

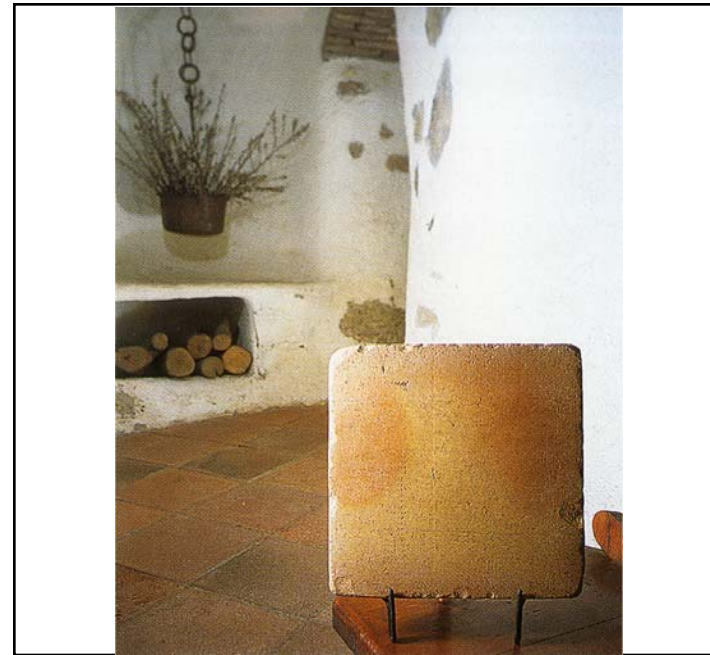
Ad for Spanish Tile/ Terracotta

Image No.: 121

Volume/ Issue 1997.04.660

Journal: Detail

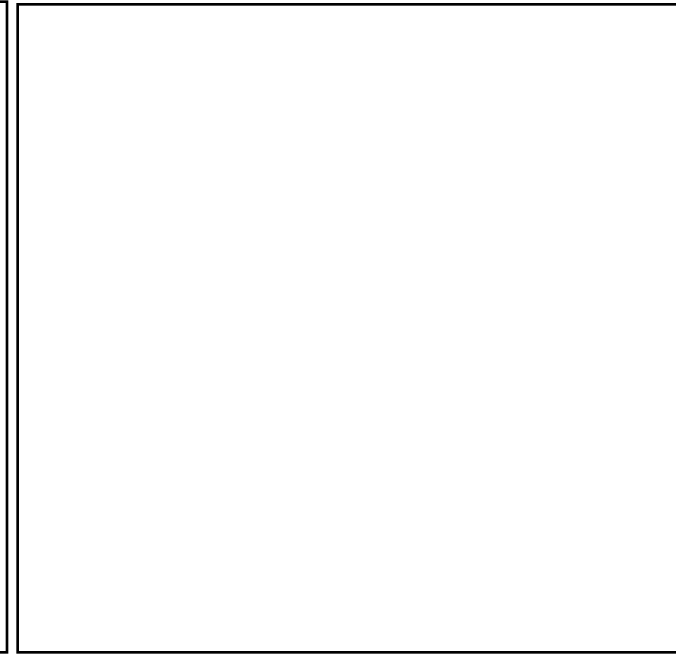
Date: April 1997



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

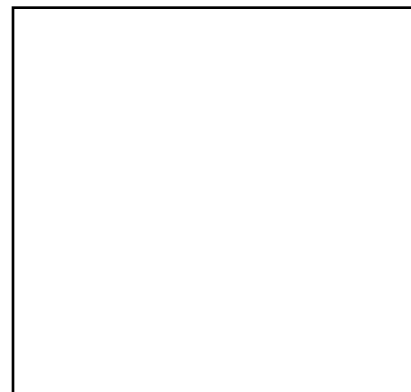
Author

Photographer

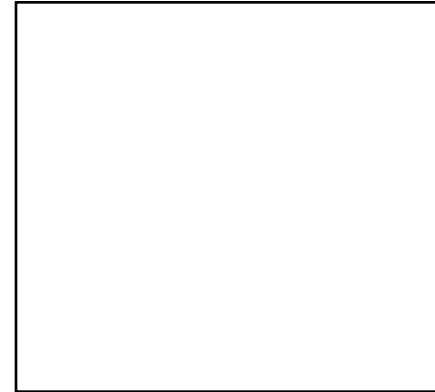
Type exposed stone masonry

Project Date

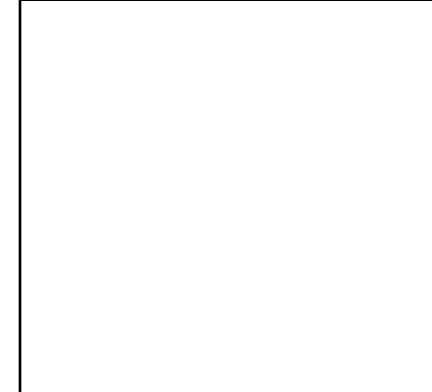
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Alloa Tower: Rehabilitation of an Early Scottish Structure

Alloa Tower: Rehabilitation of an Early Scottish Structure

Image No.: 122 Volume/ Issue 1997.06.871

Journal: Detail 

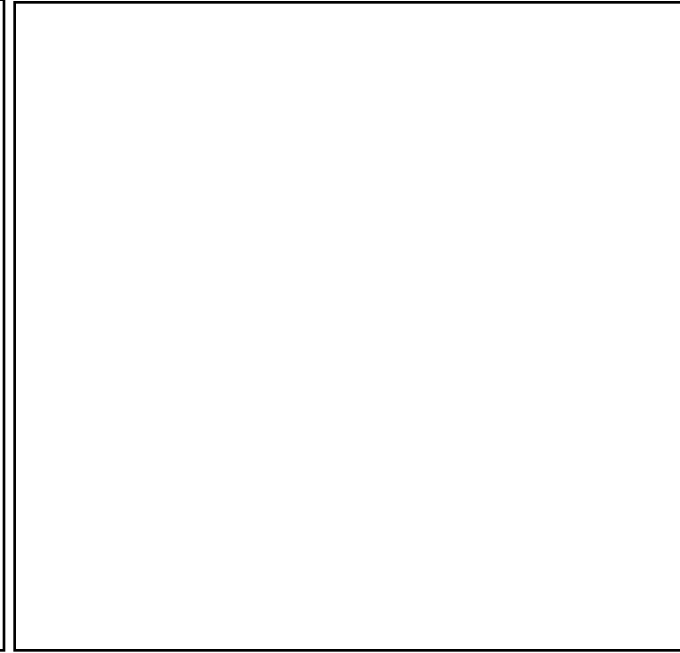
Date: June 1997



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect BobHealth + Ted Ruddock with Martin Hadlington

City Alloa, Clackmannanshire

Country Scotland

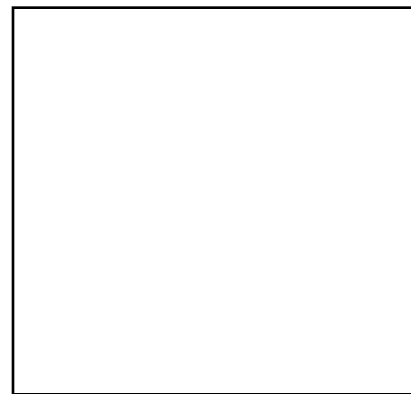
Author

Photographer from architects

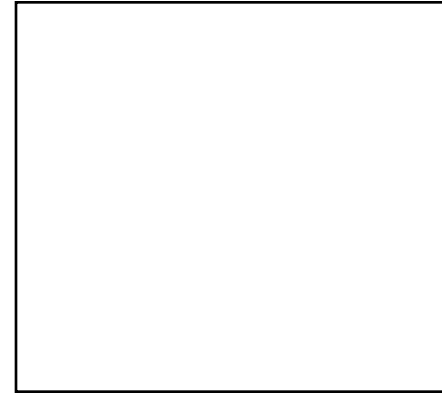
Type exposed wall under plaster

Project Date

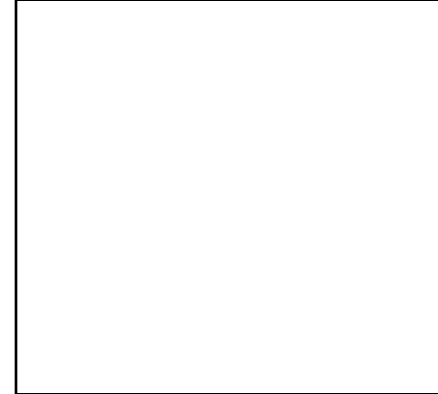
Notes



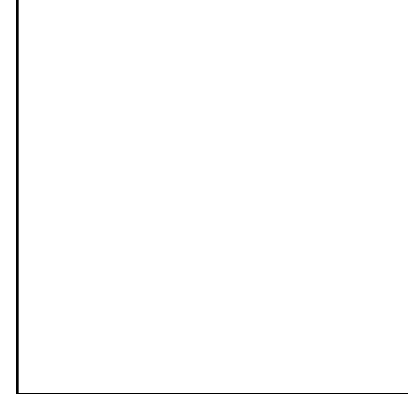
whole image 2



detail image 4



detail image 5



detail image 6

Zollverein Coal Mine, Pit XII

Zollverein Coal Mine, Pit XII

Image No.: 123

Volume/ Issue 1997.06.877

Journal: Detail

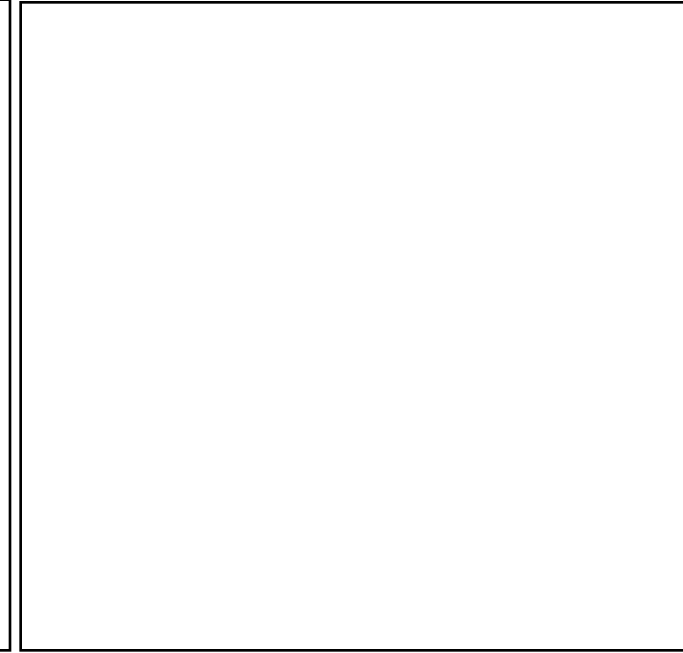
Date: June 1997



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Heinrich Boll + Hans Krabel

City Essen

Country Germany

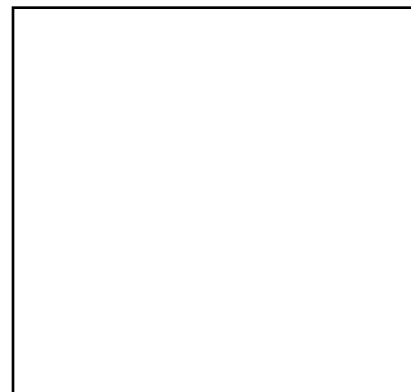
Author

Photographer Stefan Pegels (Essen)

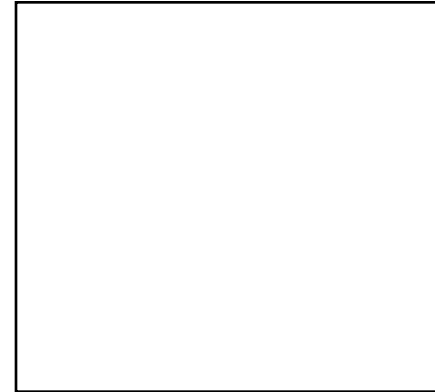
Type exposed concrete wall

Project Date

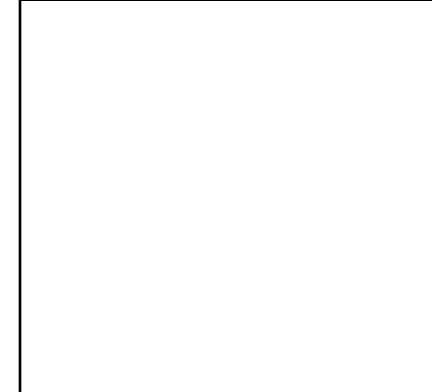
Notes conversion and extension of an industrial monument dating from 1928-32



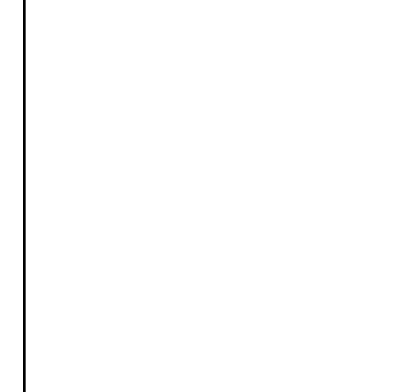
whole image 2



detail image 4



detail image 5



detail image 6

Barn Conversion

Barn Conversion

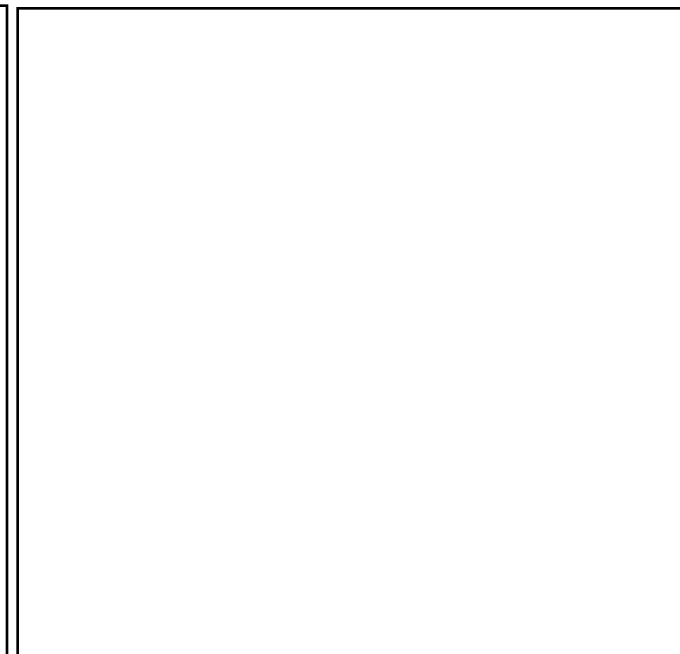
Image No.: 124 Volume/ Issue: 1997.06.895
Journal: Detail
Date: June 1997



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Ute Schauer and Franz Volhard

City Offenbach

Country Germany

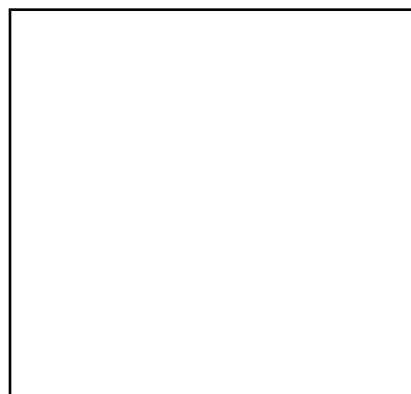
Author

Photographer Ulrike Myrzik (Munich)

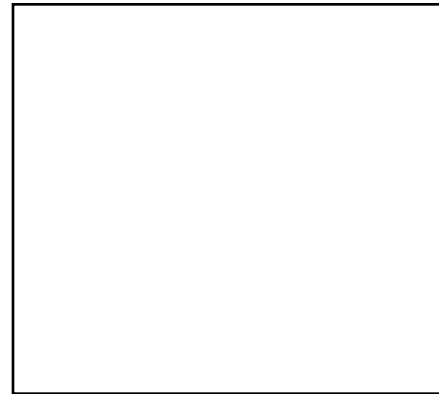
Type exposed masonry column and timber framing

Project Date

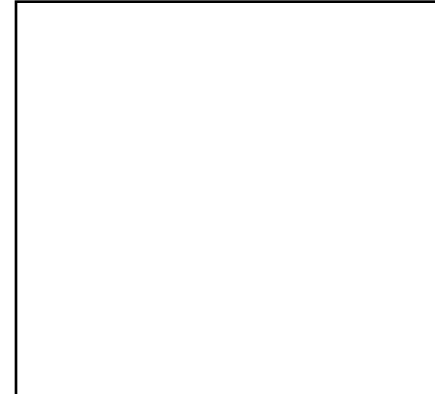
Notes covered with white wash



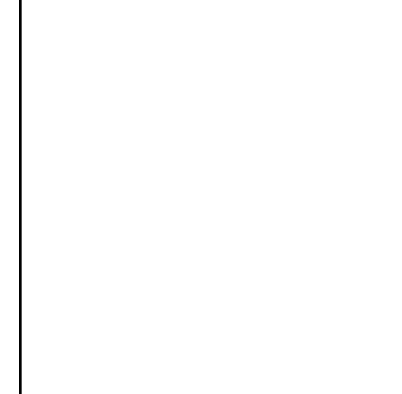
whole image 2



detail image 4



detail image 5



detail image 6

Ad for Maxit Holding

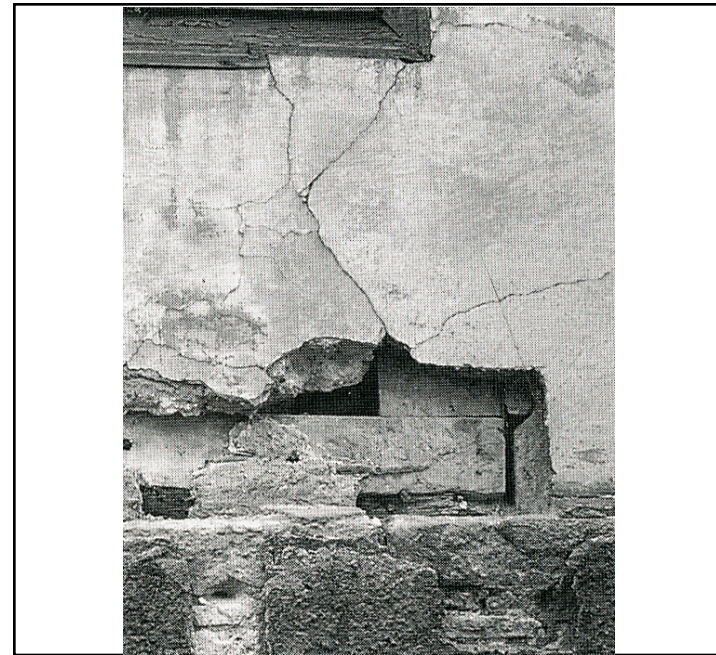
Ad for Maxit Holding

Image No.: 125

Volume/ Issue 1997.06.956

Journal: Detail

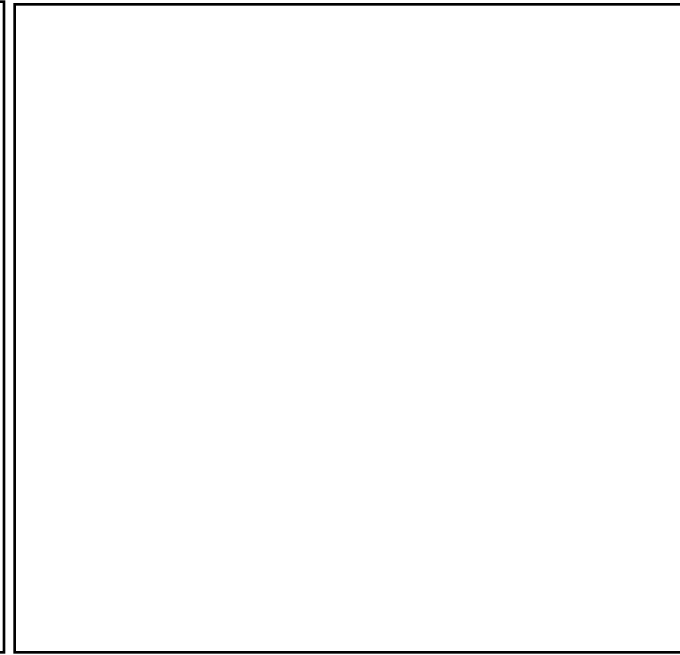
Date: June 1997



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Weimar

Country Germany

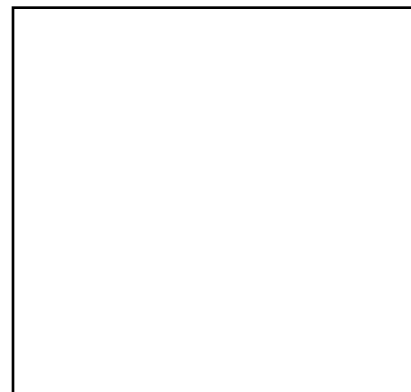
Author

Photographer

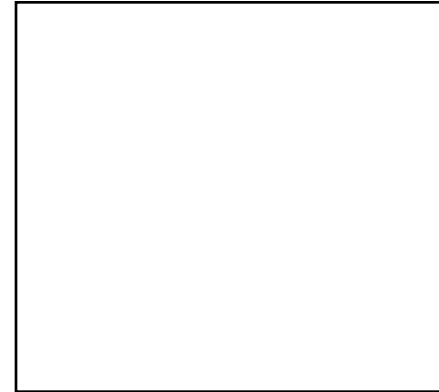
Type reveal of wood framing under plaster/cement

Project Date

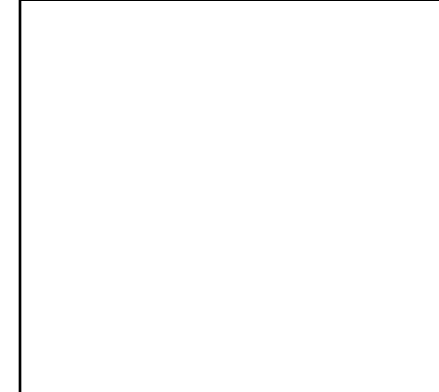
Notes



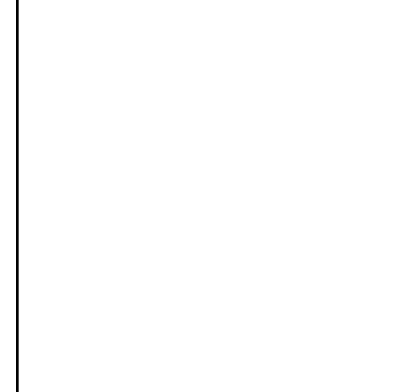
whole image 2



detail image 4



detail image 5



detail image 6

Church Community Center

Church Community Center

Image No.: 126

Volume/ Issue 1997.02.153

Journal: Detail

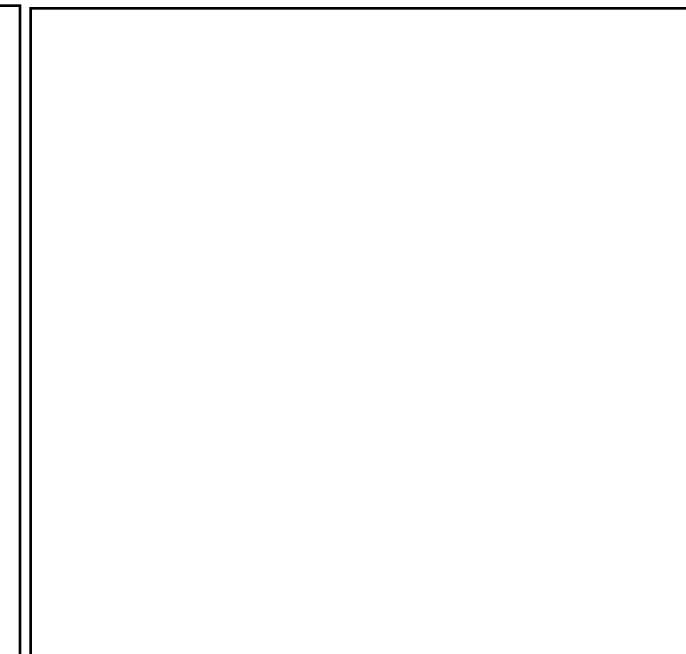
Date: Feb 1997



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Grafen Kleuters Architekten

City Geilenkirchen

Country Germany

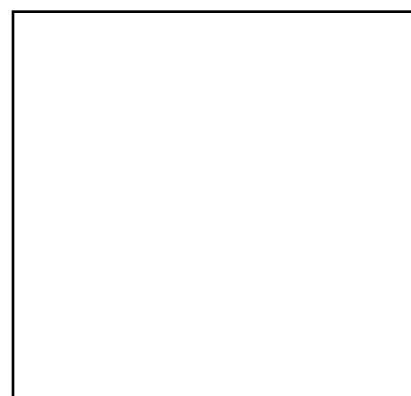
Author

Photographer Kim Zwarts (Maastricht)

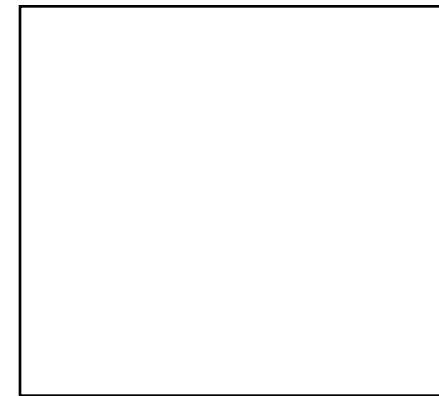
Type exposed brick masonry

Project Date

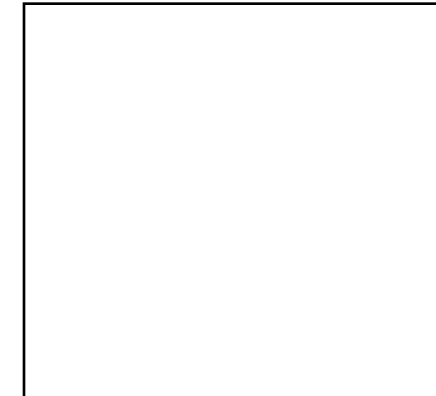
Notes structure is in between town hall and former shelter for the homeless and exposes brickwork on party walls



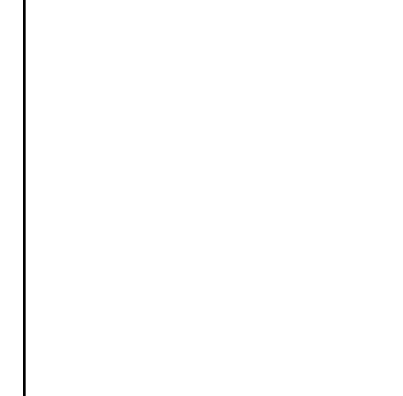
whole image 2



detail image 4



detail image 5



detail image 6

Michaelerplatz

Michaelerplatz

Image No.: 127

Volume/ Issue 1996.06.845

Journal: Detail

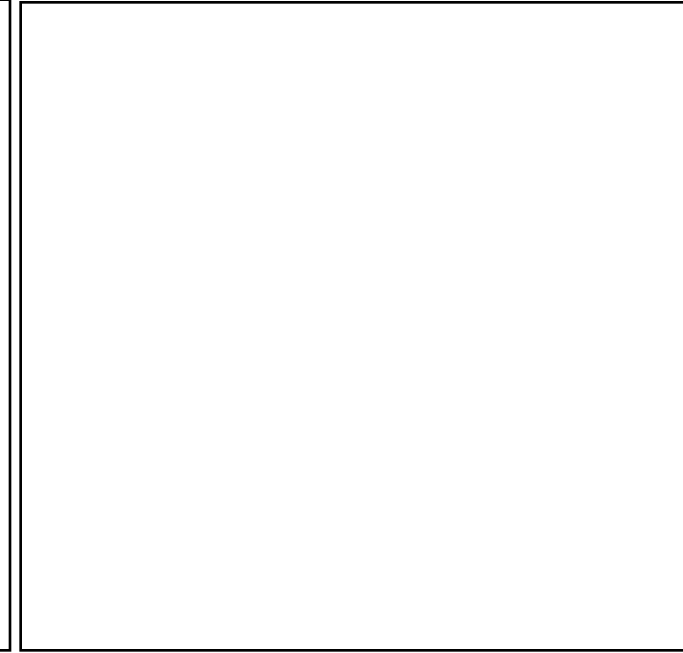
Date: June 1996



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Hans Hollein

City Vienna

Country Austria

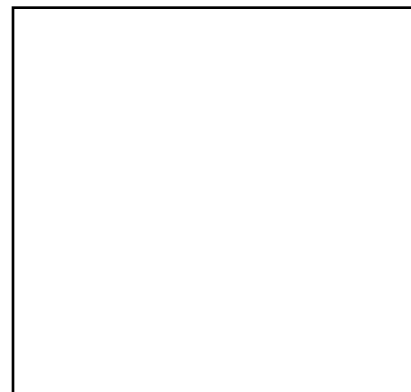
Author

Photographer Sina Baniahmad (Vienna)

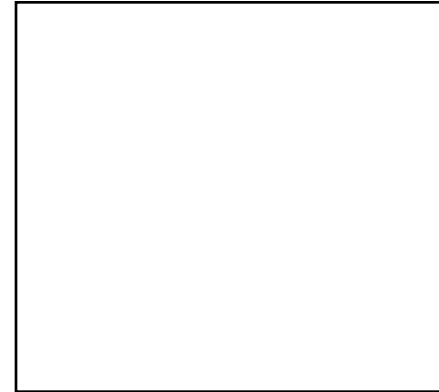
Type urban reveal of historic urban structures

Project Date

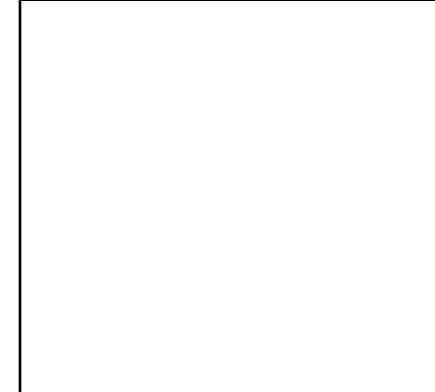
Notes "two thousand years of Viennese building history hvae been uncovered beneath the circular center pf this public open space. An 11-meter-wide and up to 7.5-meter-deep strip..."



whole image 2



detail image 4



detail image 5



detail image 6

Dutch Design Institute

Dutch Design Institute

Image No.: 128 Volume/ Issue 1996.03.339

Journal: Detail

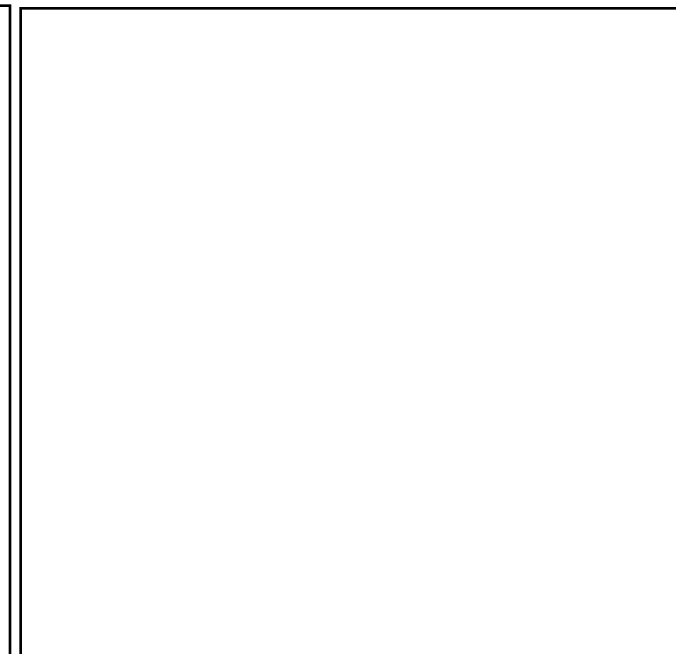
Date: March 1996



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Jan Benthem, Mels Crouwel

City Amsterdam

Country Netherlands

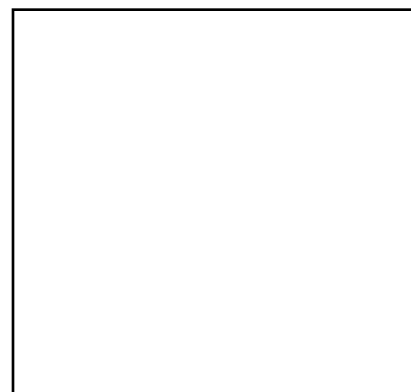
Author

Photographer Jannes Linders (Rotterdam)

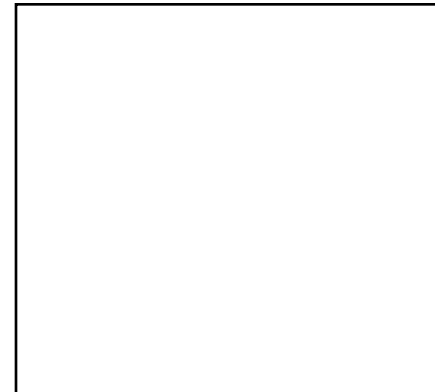
Type reveal of wood beams in ceiling

Project Date

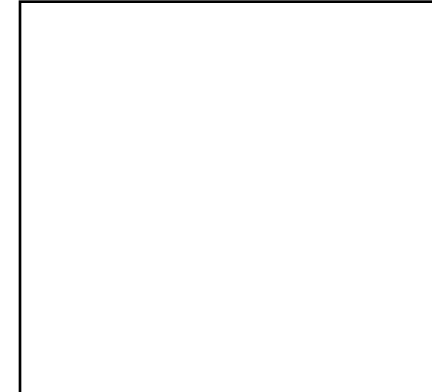
Notes



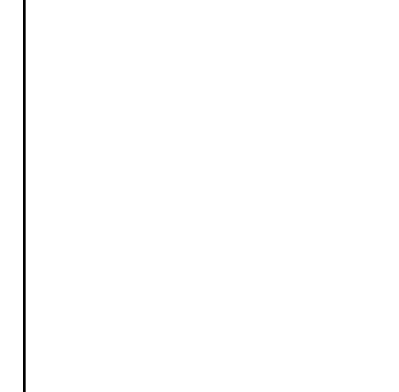
whole image 2



detail image 4



detail image 5



detail image 6

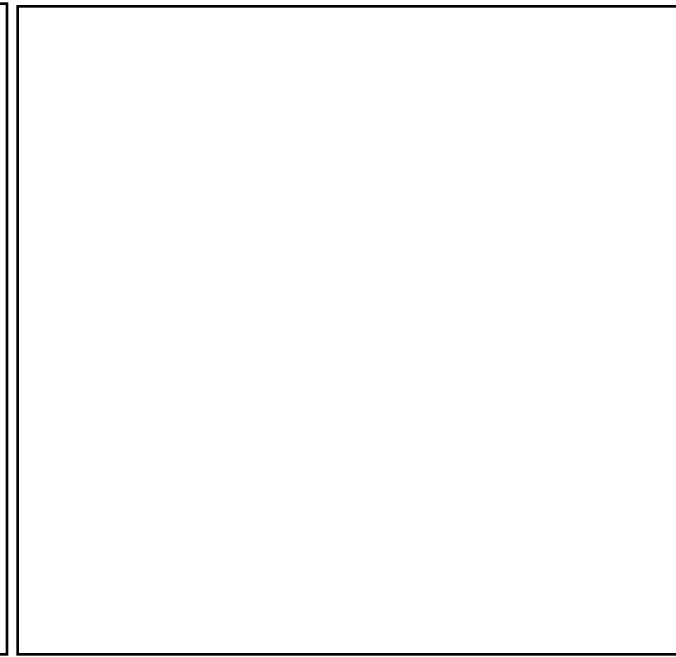
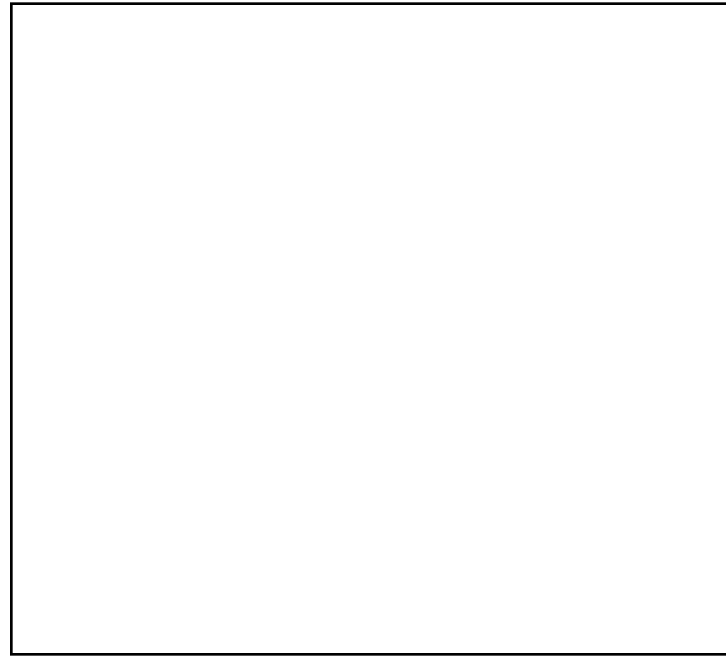
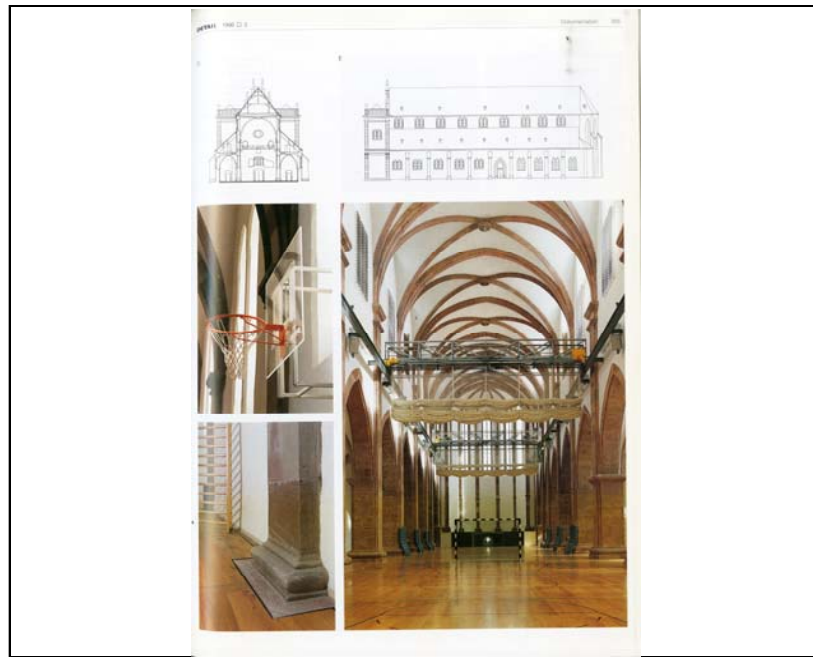
Conversion of St. Maximin Church

Conversion of St. Maximin Church

Image No.: 129 Volume/ Issue 1996.03.355

Journal: Detail

Date: March 1996



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect Alois Peitz, Leiter Diözesanbauamt

City Trier

Country Germany

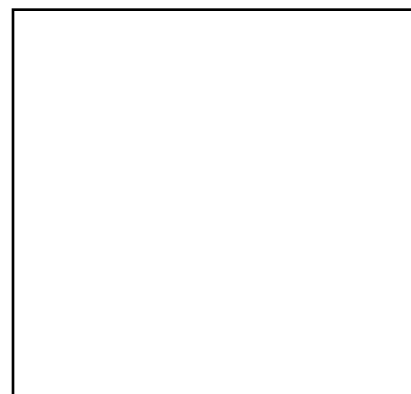
Author

Photographer Tobias Trapp (Oldenburg)

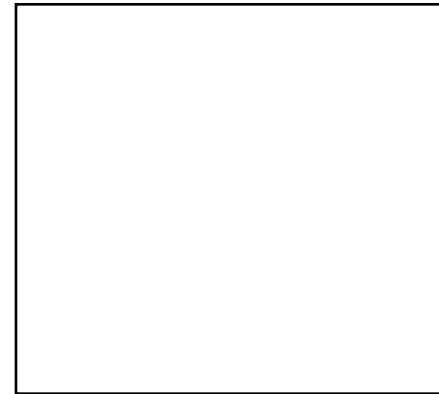
Type reveal of column and base?

Project Date

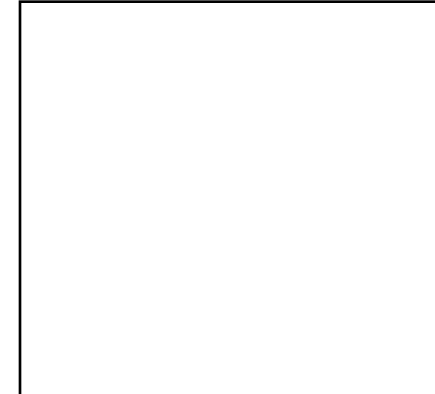
Notes



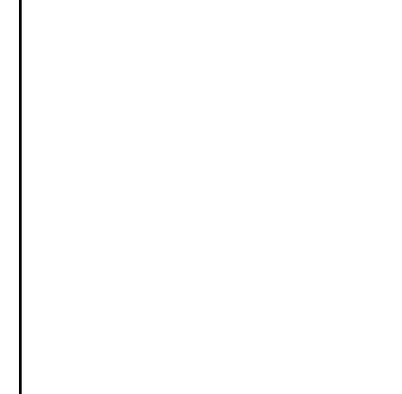
whole image 2



detail image 4



detail image 5



detail image 6

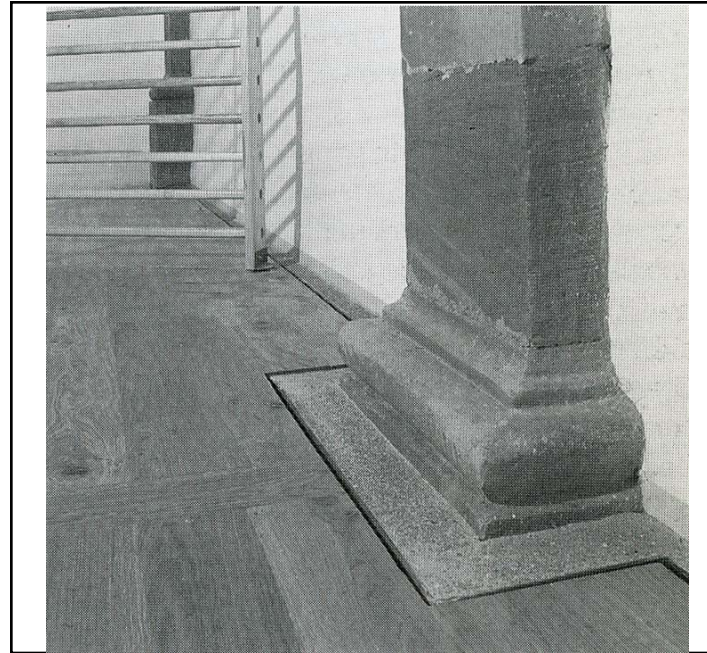
Conversion of St. Maximin Church

Conversion of St. Maximin Church

Image No.: 130 Volume/ Issue 1995.05.825

Journal: Detail

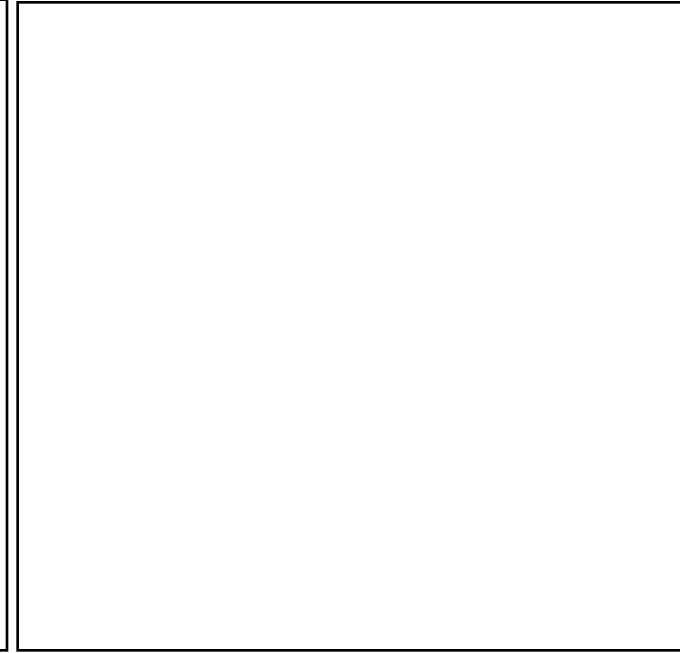
Date: May 1995



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Alois Peitz, Leiter Diözesanbauamt

City Trier

Country Germany

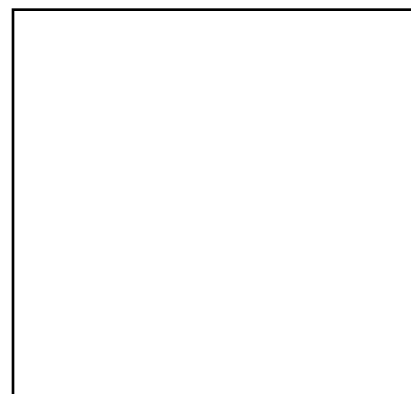
Author

Photographer Tobias Trapp (Oldenburg)

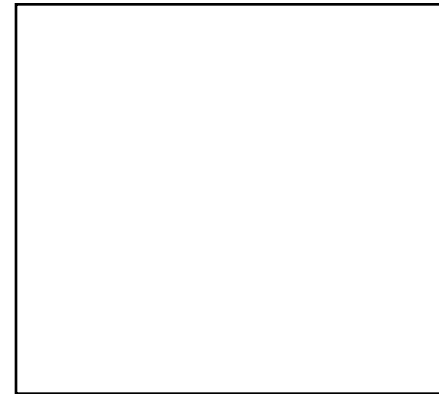
Type reveal of column and base?

Project Date

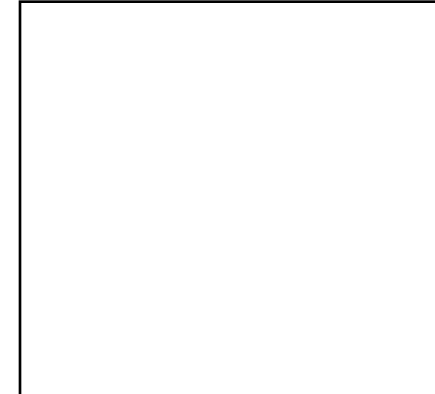
Notes same images (but here in B&W) were used in March 1996 Detail!



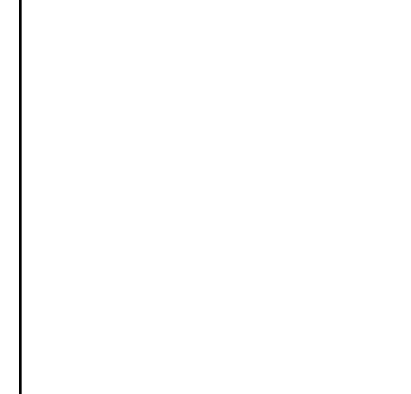
whole image 2



detail image 4



detail image 5



detail image 6

Cloisters in Saint Mang's

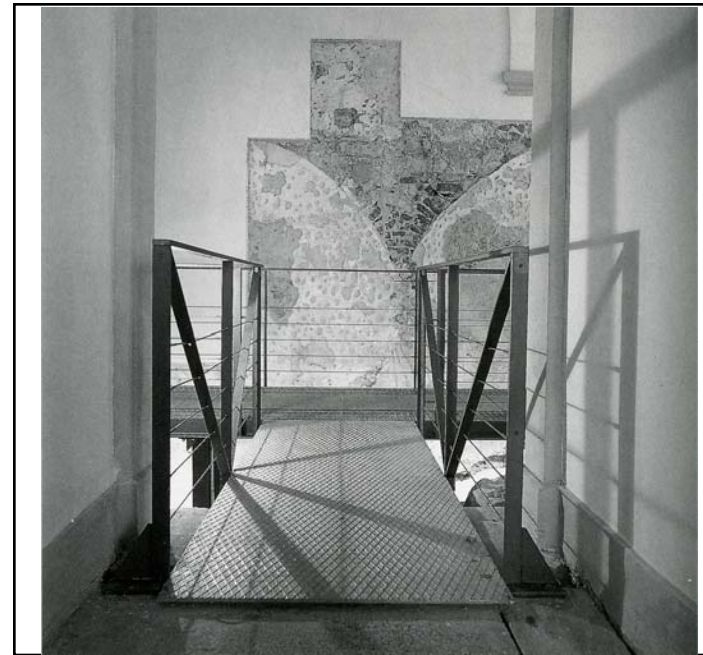
Cloisters in Saint Mang's

Image No.: 131

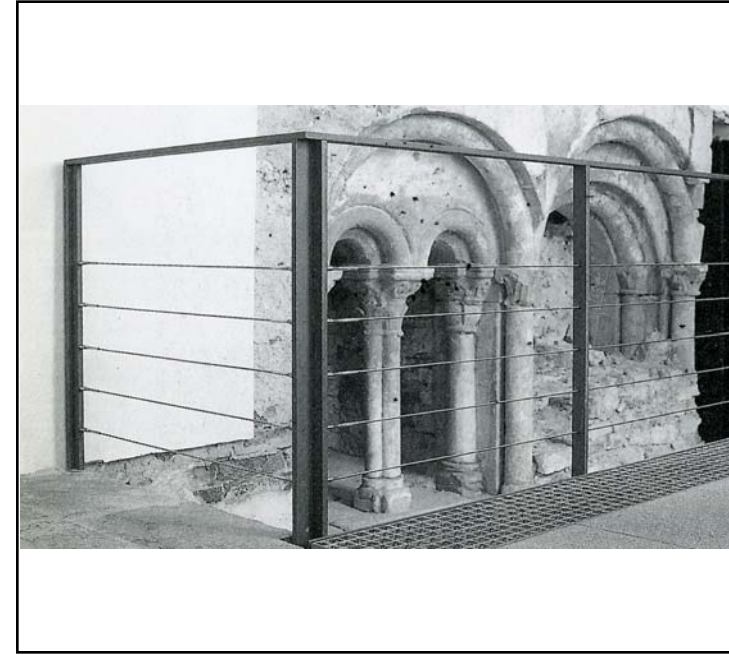
Volume/ Issue 1995.05.830

Journal: Detail

Date: May 1995



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Werner Lehrburger

City Fussen

Country Germany

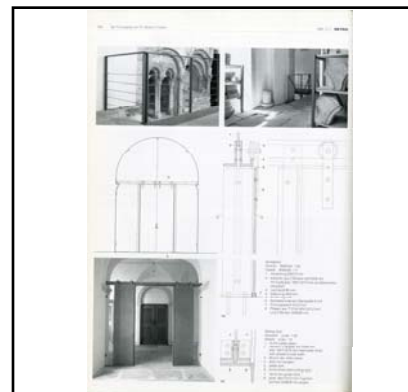
Author Werner Lehrburger

Photographer architects? or Stadtarchiv Fussen

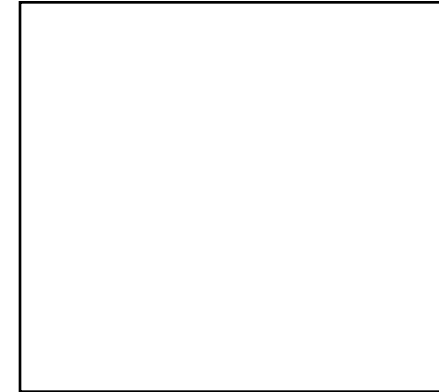
Type exposed masonry wall

Project Date

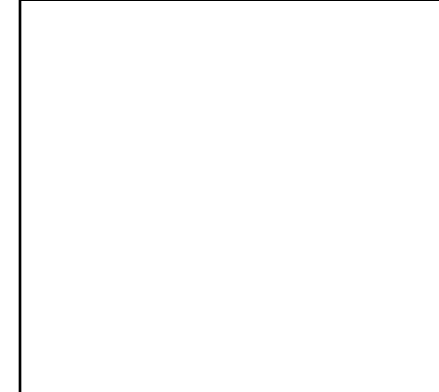
Notes



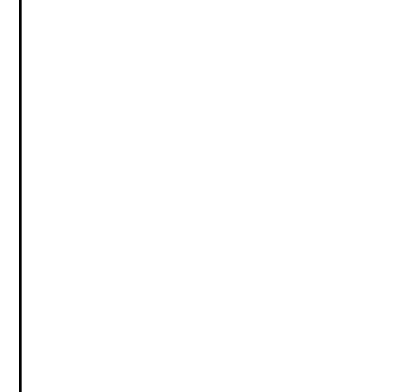
whole image 2



detail image 4



detail image 5



detail image 6

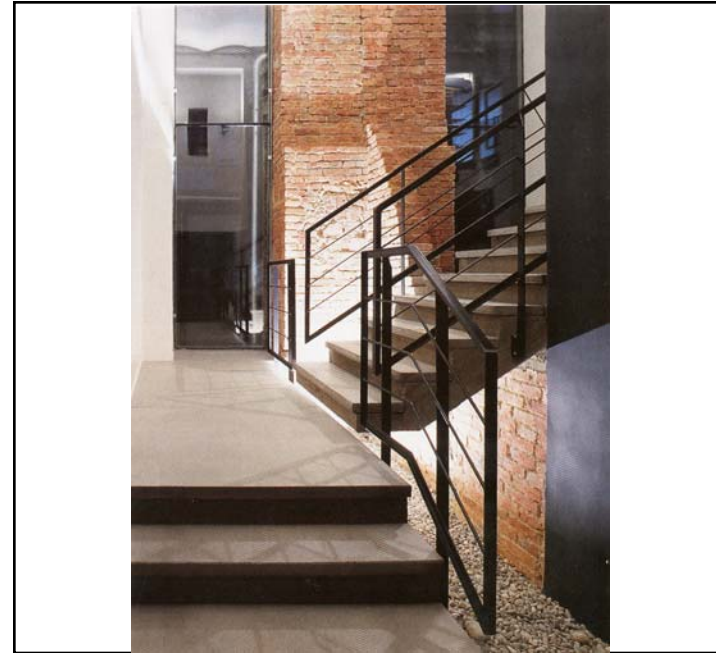
Office Conversion

Office Conversion

Image No.: 132 Volume/ Issue 1995.05.835

Journal: Detail

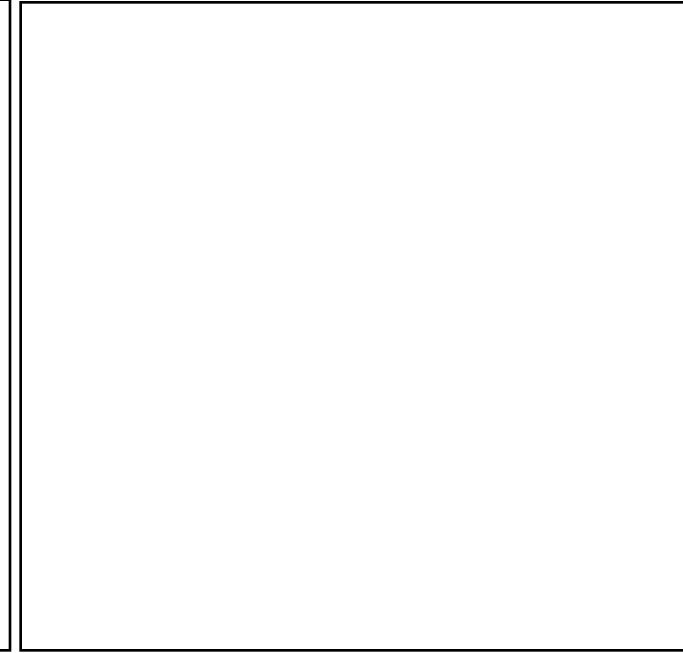
Date: May 1995



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Rudolf Fritz, Susanne Hohndorf, Gerhard Huber, Friedel

City Vienna

Country Austria

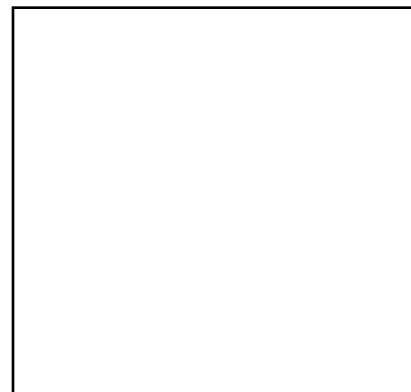
Author architects

Photographer Hannes Schild (Vienna)

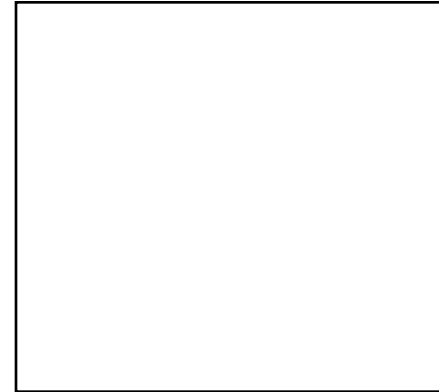
Type exposed brick wall

Project Date

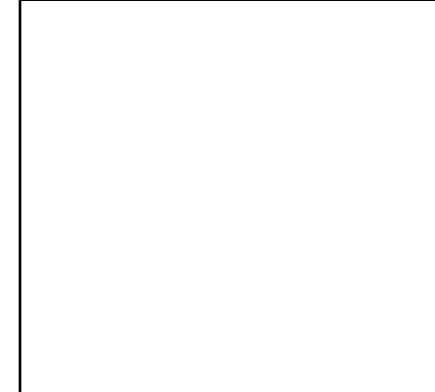
Notes industrial workshop from 1899 converted to offices of first floor, exhibition space on ground floor and coffee shop in annex; upper floor remained single, undivided space



whole image 2



detail image 4



detail image 5



detail image 6

House in London

House in London

Image No.: 133 Volume/ Issue: 1995.01.47
Journal: Detail
Date: January 1995



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Future Systems

City London

Country England

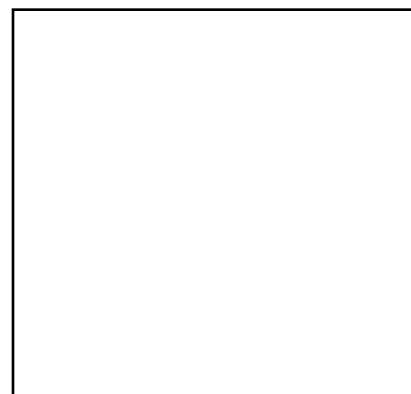
Author

Photographer Richard Davies (London)

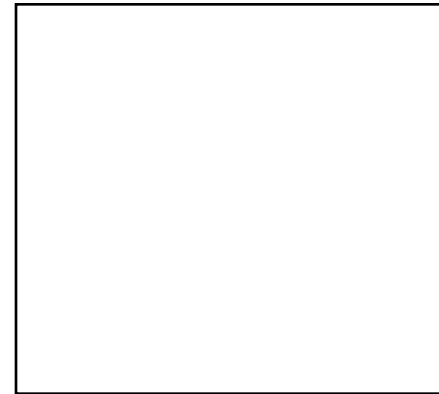
Type artwork looks like exposed masonry wall!

Project Date

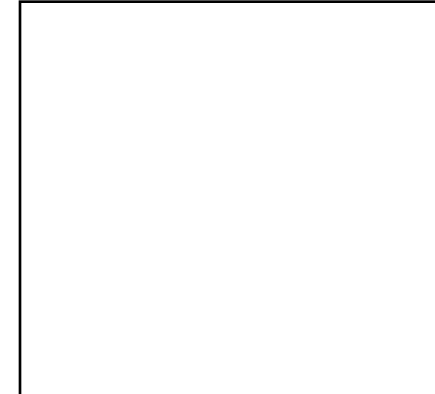
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Bavarian Vereinsbank Filiale

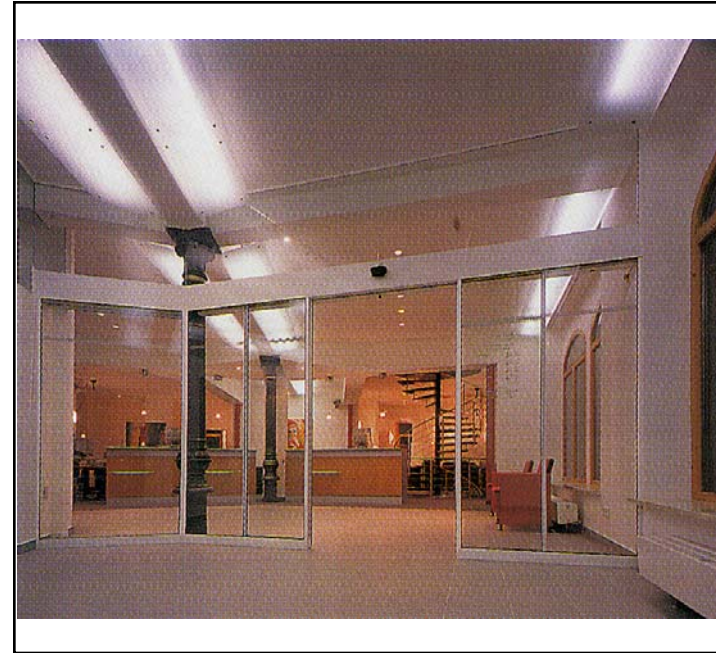
Bavarian Vereinsbank Filiale

Image No.: 134

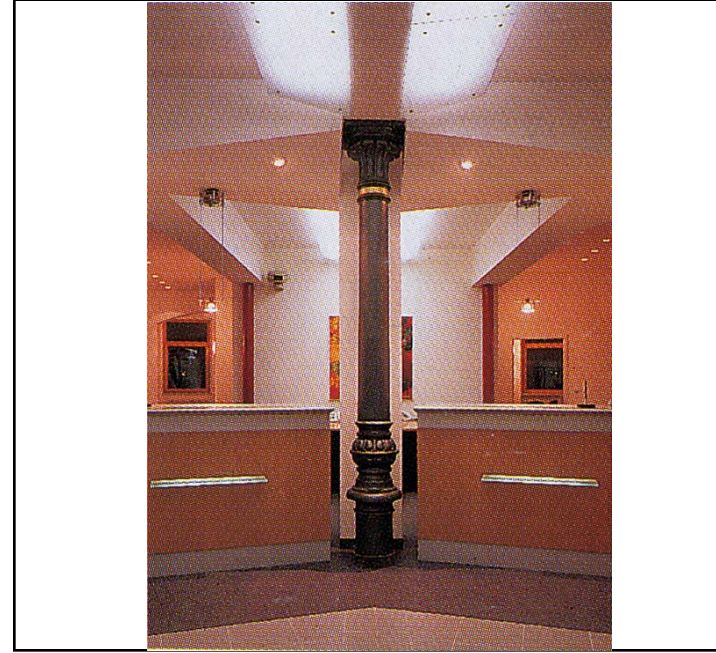
Volume/ Issue 1995.02.307

Journal: Detail

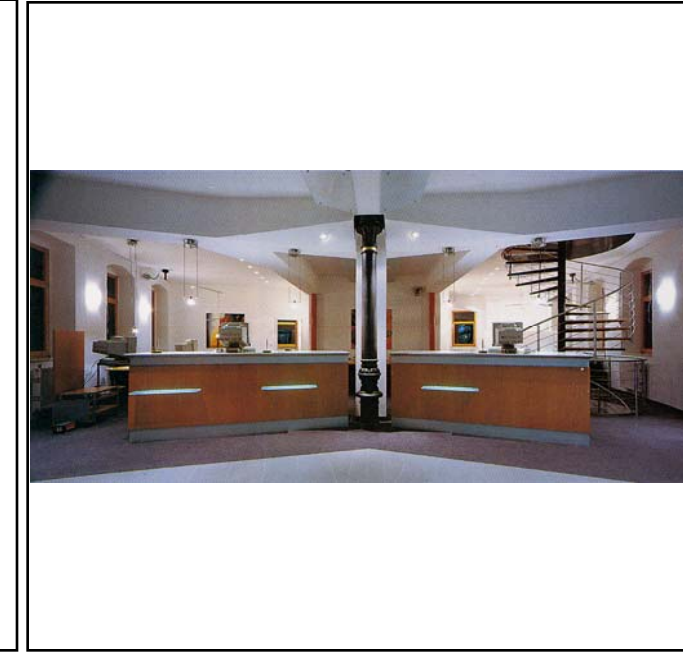
Date: Feb 1995



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Sabine Nickel

City Dresden

Country Germany

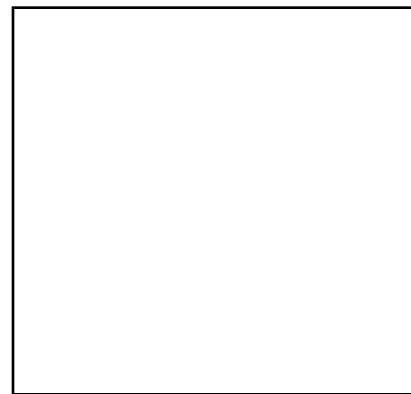
Author

Photographer Thomas Dix (Grenzach-Wyhlen)

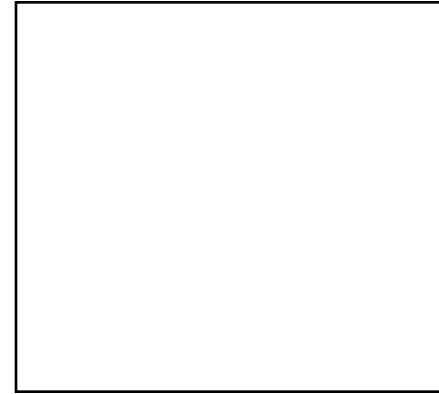
Type exposed cast-iron column

Project Date

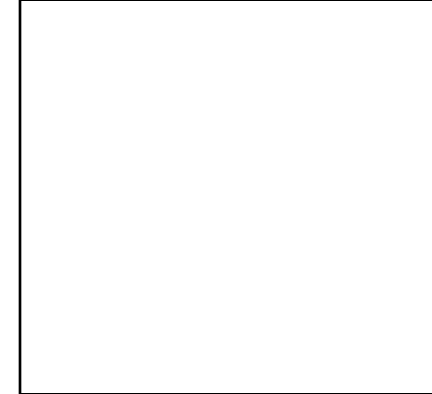
Notes



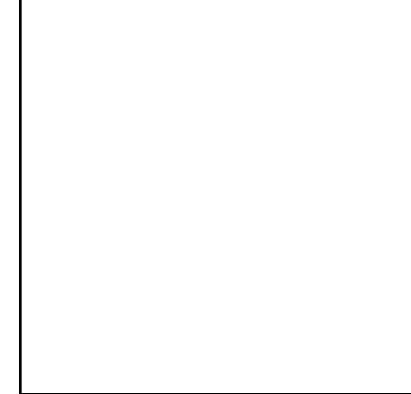
whole image 2



detail image 4



detail image 5



detail image 6

Ad for Schomburg Building Systems

Ad for Schomburg Building Systems

Image No.: 135

Volume/ Issue 1994.04.568

Journal: Detail

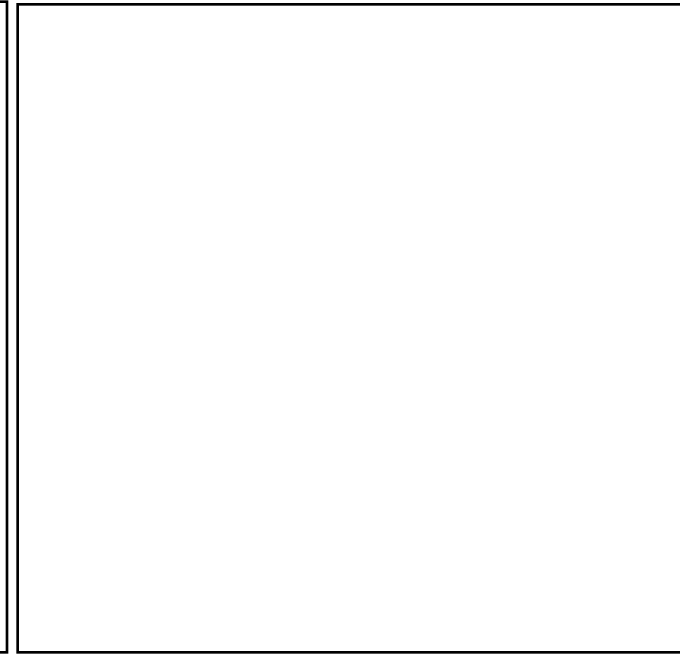
Date: April 1994



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

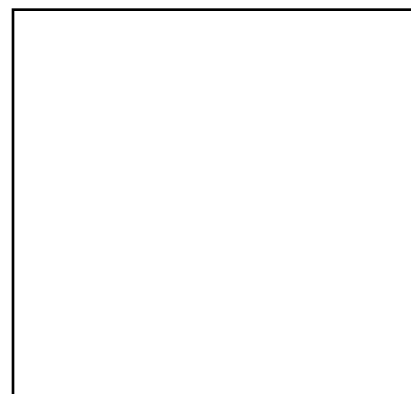
Author

Photographer

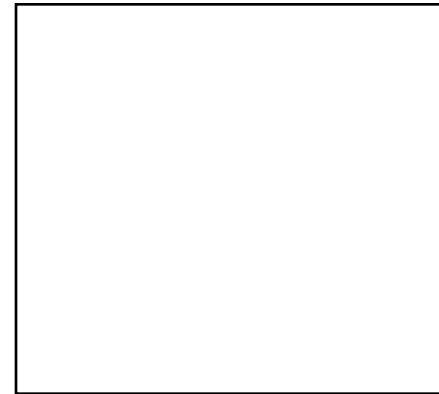
Type exposed layers of brick and cement/plaster

Project Date

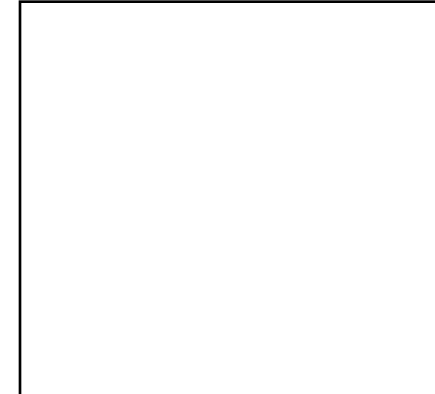
Notes



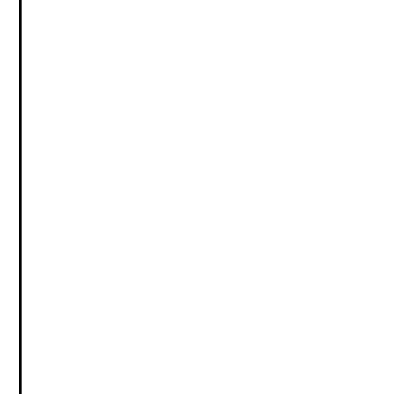
whole image 2



detail image 4



detail image 5



detail image 6

The Adventure of Rehabilitation: Indersorf Monastery Secondary

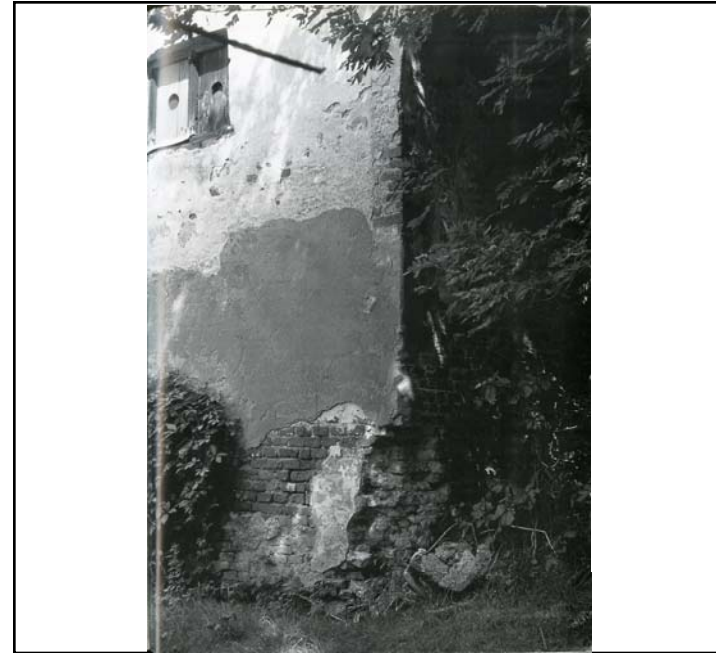
The Adventure of Rehabilitation: Indersorf Monastery Secondary

Journal: 136

Volume/ Issue: 1994.05.581-584

Journal: Detail

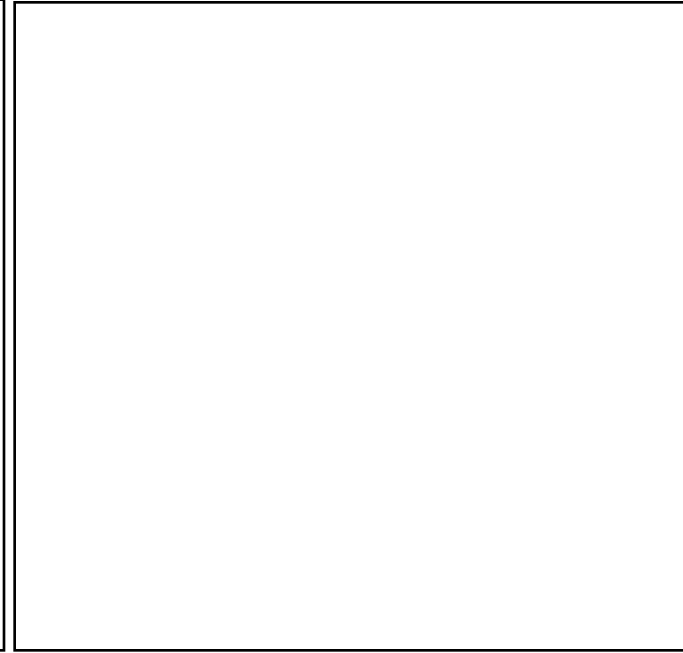
Date: May 1994



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Kaup, Scholz, and Partners

City Indersdorf

Country Germany

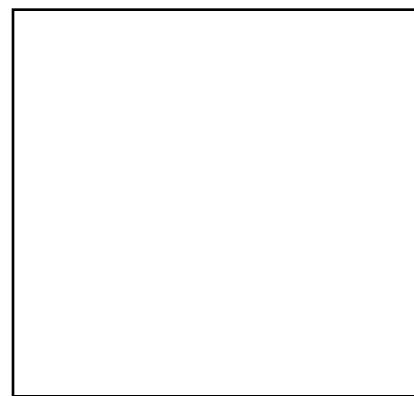
Author Roland Jesse

Photographer Roland Jesse (Munich), last page: Herbert Hartmann (Munich)

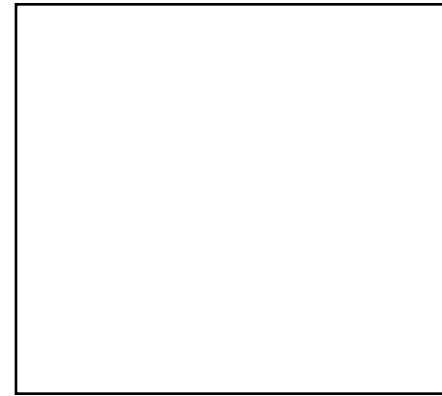
Type lots of before & after photos, exposed masonry under plaster and cement

Project Date

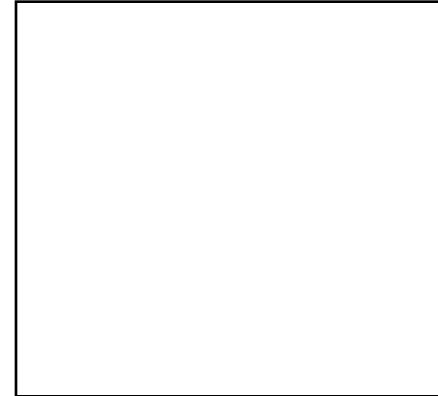
Notes none of the "after" photos have reveals, but the inclusion of the reveals in the dilapidated state is something that architects would see and could get stuck in their heads



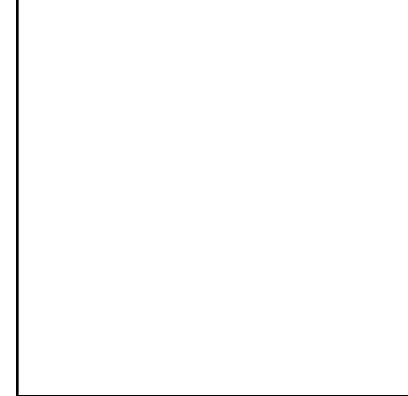
whole image 2



detail image 4



detail image 5



detail image 6

Museum in Lucca

Museum in Lucca

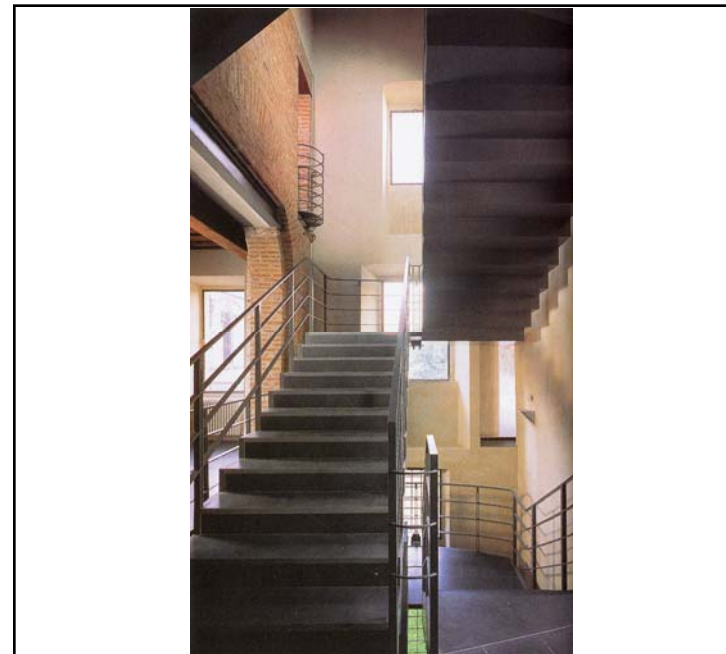
Image No.: 137 Volume/ Issue 1994.05.608

Journal: Detail

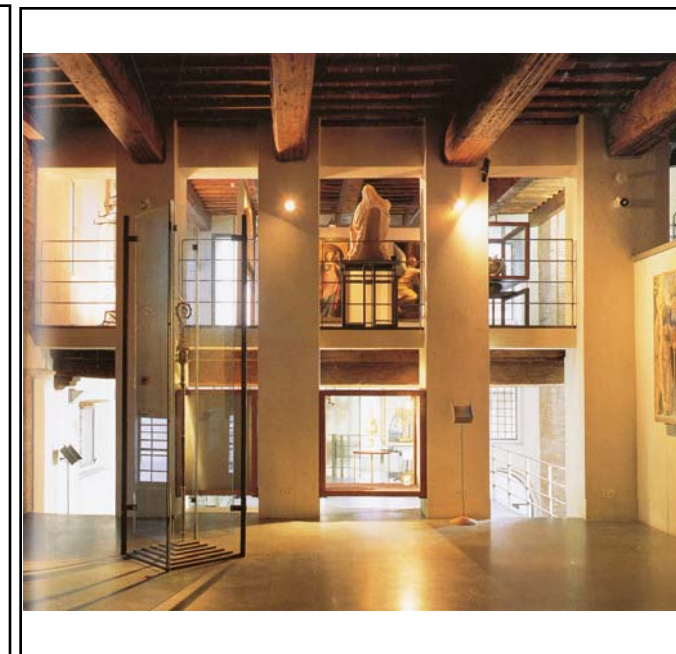
Date: May 1994



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Pietro Carlo Pellegrini

City Lucca

Country Italy

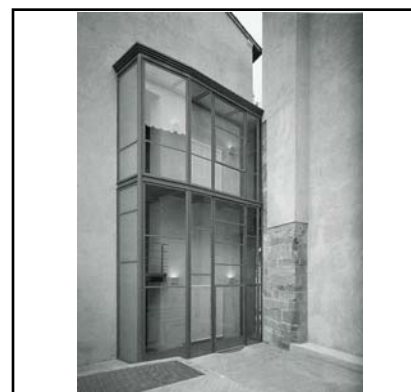
Author

Photographer Mario Ciampi (Lucca)

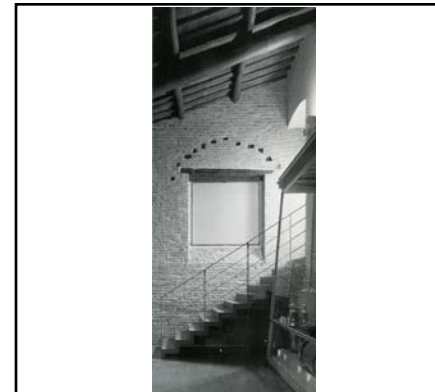
Type both exposed brick and exposed timber framing

Project Date

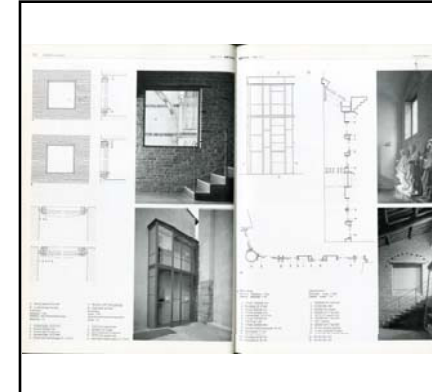
Notes



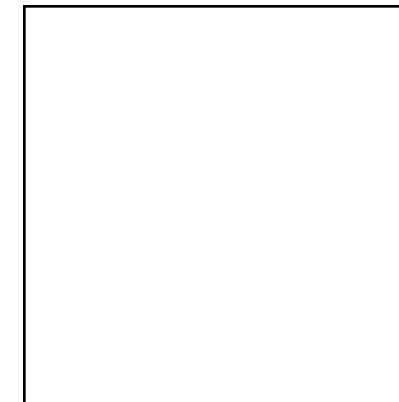
whole image 2



detail image 4



detail image 5



detail image 6

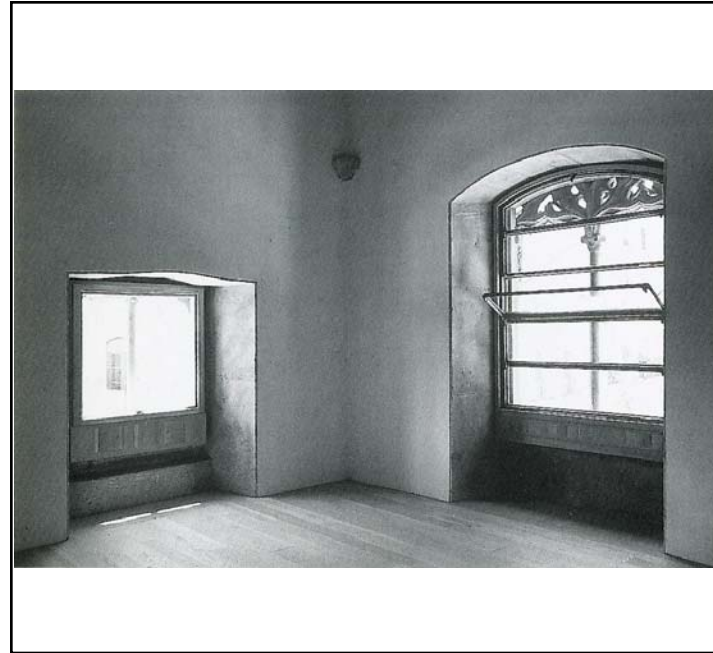
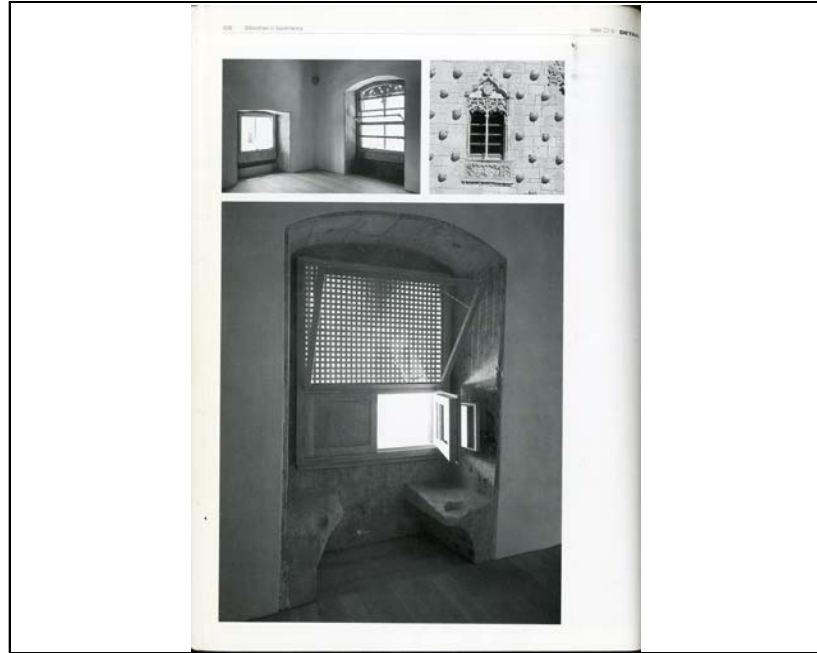
Casa de las Conchas: Conversion to a Public Library

Casa de las Conchas: Conversion to a Public Library

Image No.: 138 Volume/ Issue 1994.05.626

Journal: Detail

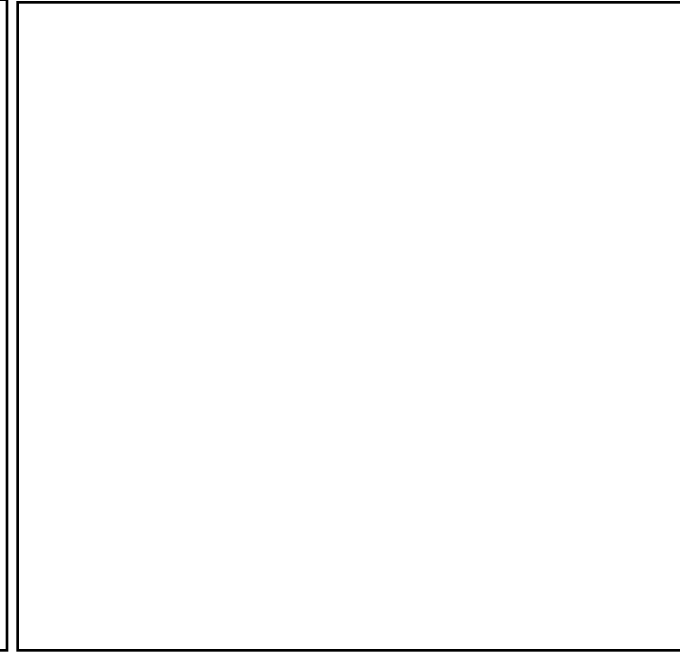
Date: May 1994



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Victor Lopez Coteló

City Salamanca

Country Spain

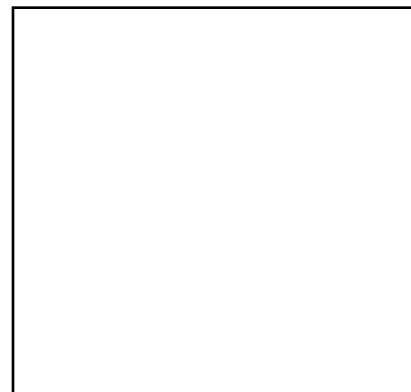
Author

Photographer Hisao Suzuki (Barcelona)

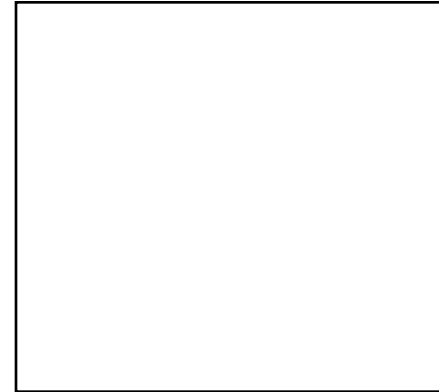
Type exposed masonry nooks around windows

Project Date

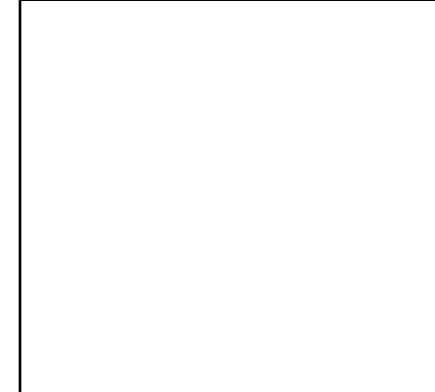
Notes building dates to end of 15th century, trapezoidal courtyard with small doorways and recesses; new facade in 1701, reduction in height of tower in 1772, beginnings of refurbishment date back to 1984.



whole image 2



detail image 4



detail image 5



detail image 6

Bad Neuehanhr Roman Villa Excavation

Bad Neuehanhr Roman Villa Excavation

Image No.: 139

Volume/ Issue 1994.01.8

Journal: Detail

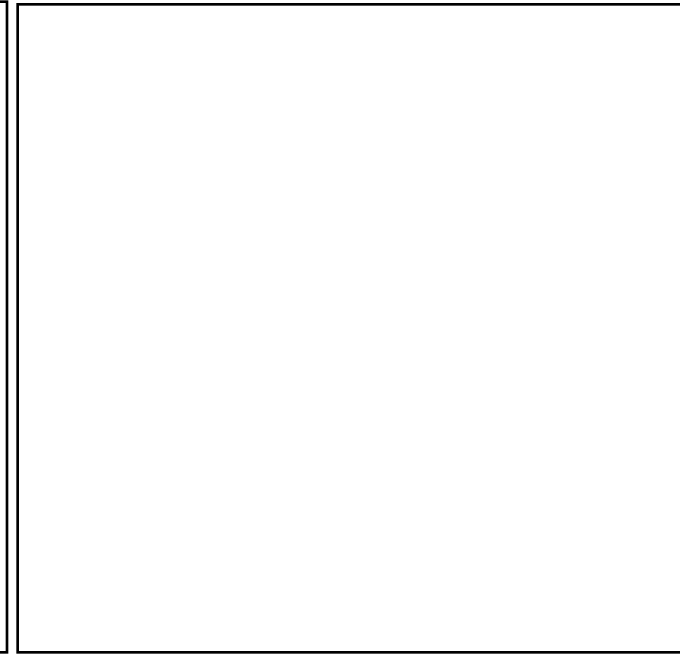
Date: January 1994



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect

City Bad Neuenahr

Country Germany

Author Karl J. Habermann

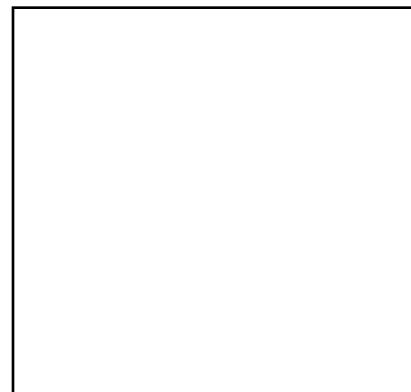
Photographer W. Mertens

Type remains of colored plasterwork of walls of Roman villa

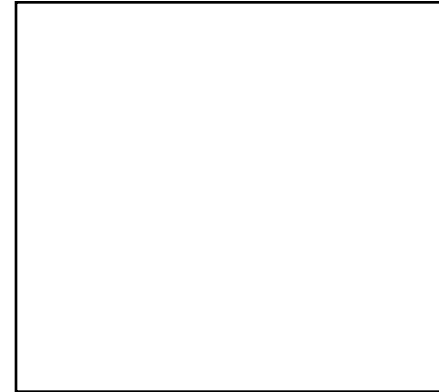
Project Date

Notes

again does not have modern intervention but is perhaps just an inspiration image



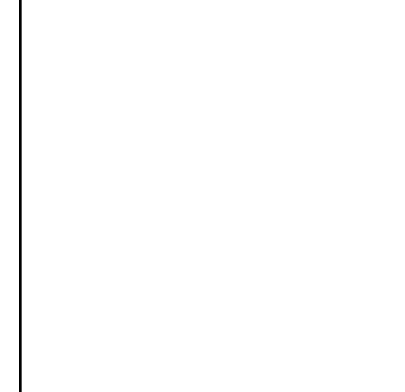
whole image 2



detail image 4



detail image 5



detail image 6

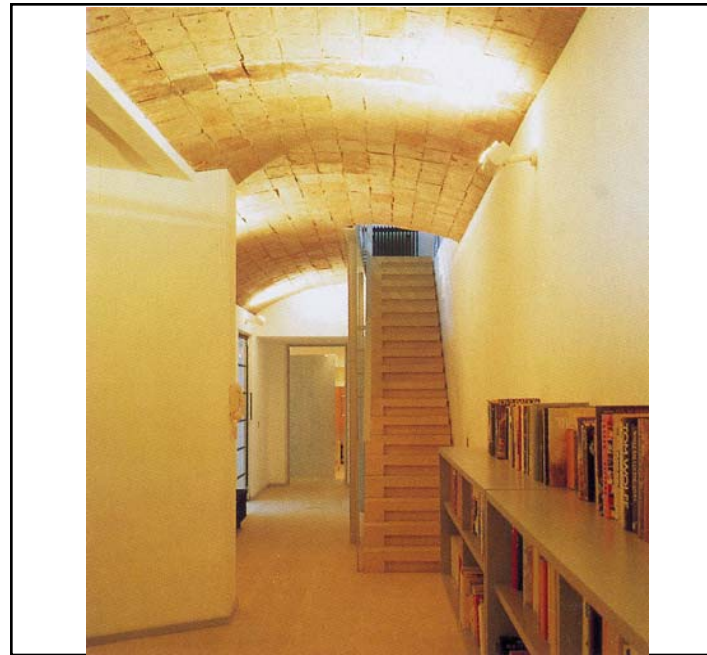
David Chipperfield's Apartment in London

David Chipperfield's Apartment in London

Image No.: 140 Volume/ Issue 1994.02.128

Journal: Detail

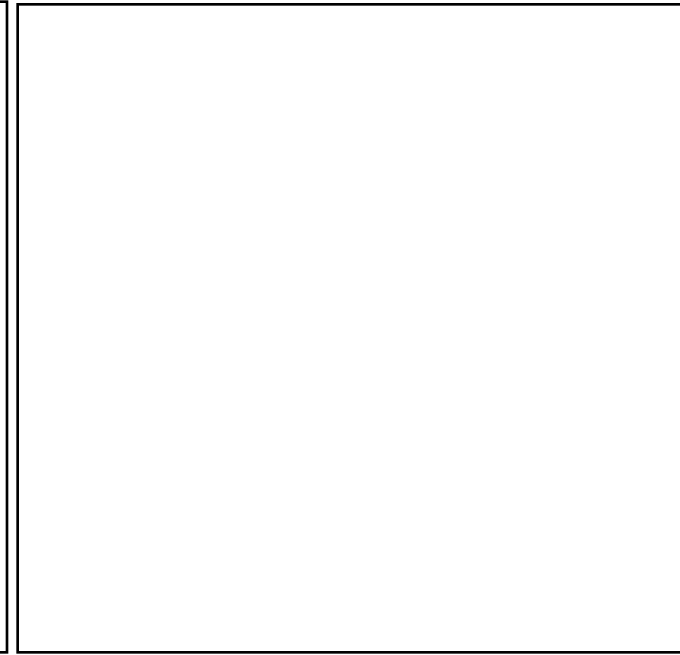
Date: Feb 1994



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect David Chipperfield

City London

Country England

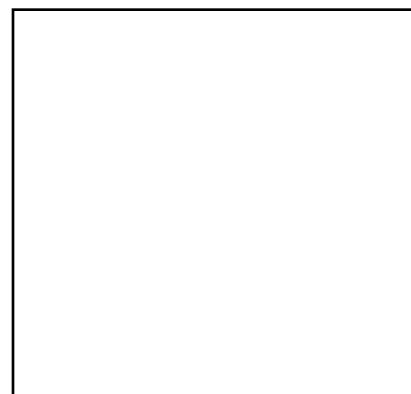
Author

Photographer Detail archive

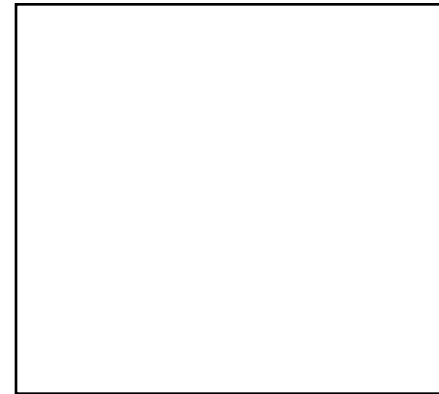
Type exposed brick vaulted ceiling

Project Date

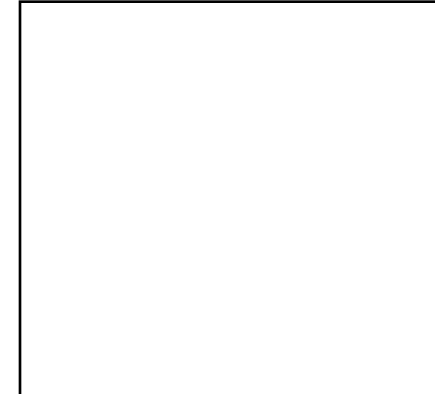
Notes



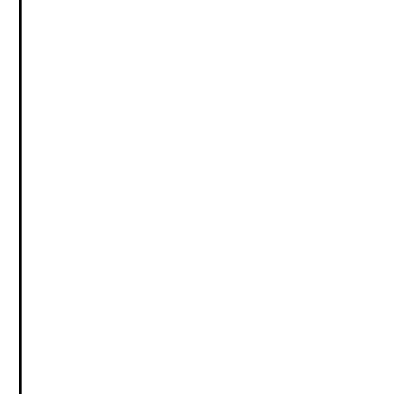
whole image 2



detail image 4



detail image 5



detail image 6

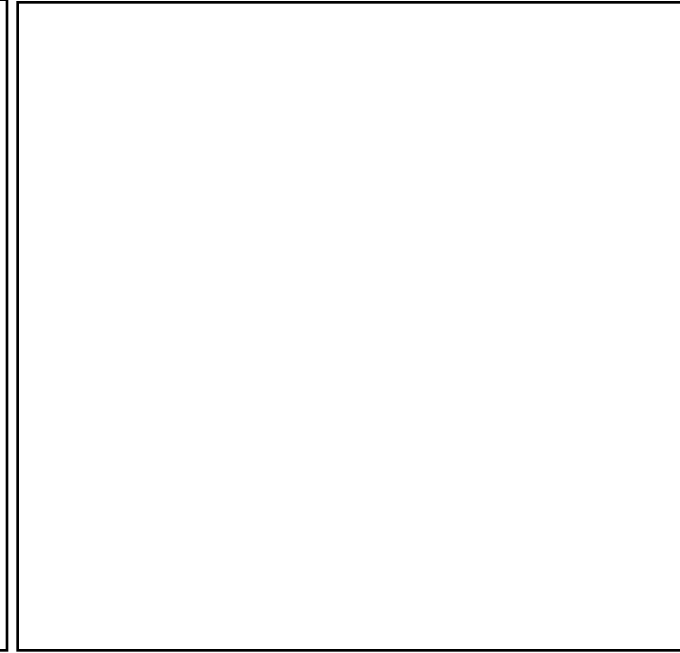
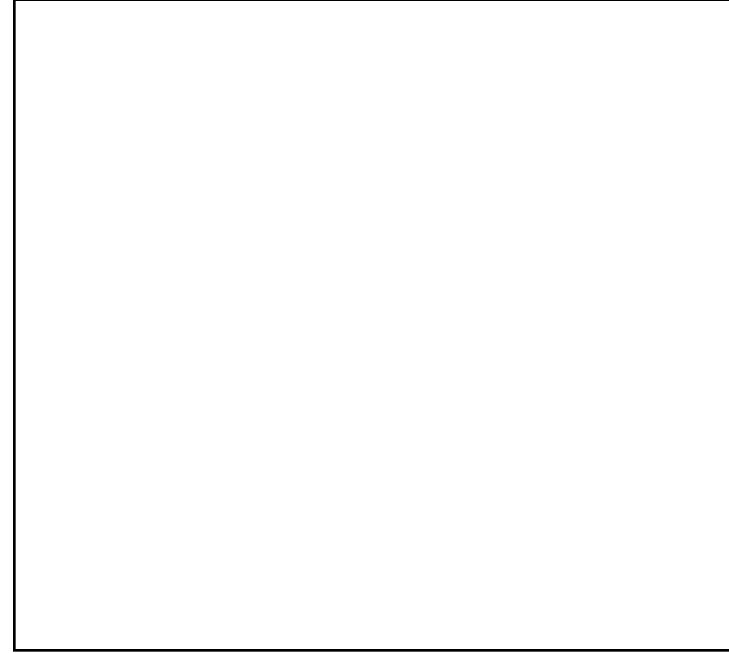
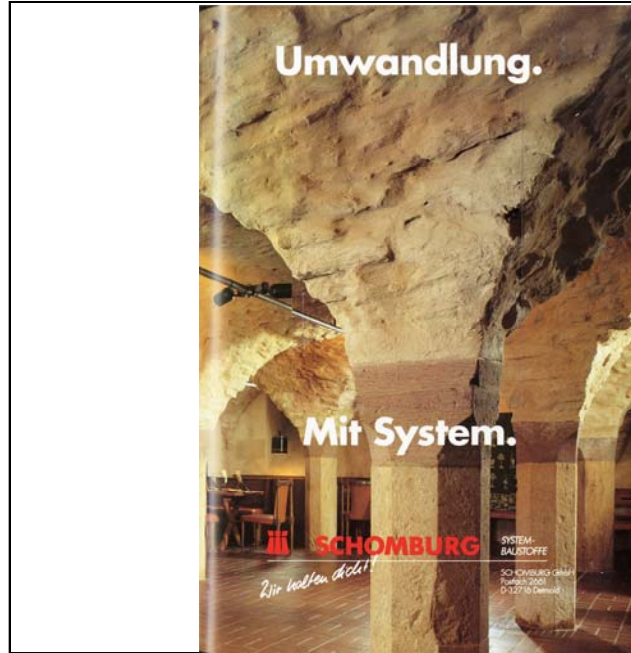
Ad for Schomburg building supplies

Ad for Schomburg building supplies

Image No.: 141 Volume/ Issue: 1994.02.229

Journal: Detail

Date: Feb 1994



detail image 1

detail image 2

detail image 3

Insert Picture

Export Picture

Architect

City

Country

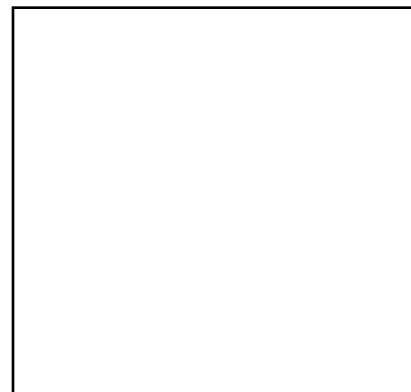
Author

Photographer

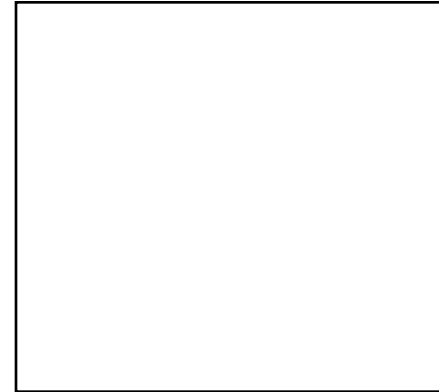
Type: literal reveal -- under flap of paper, reveals "before" image of what column looked like

Project Date

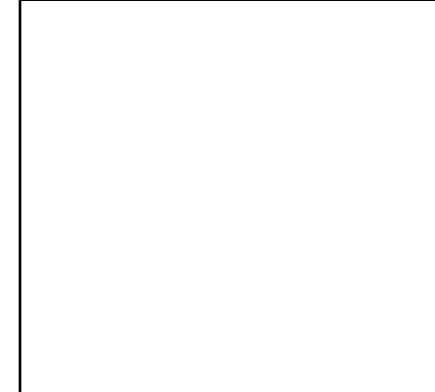
Notes



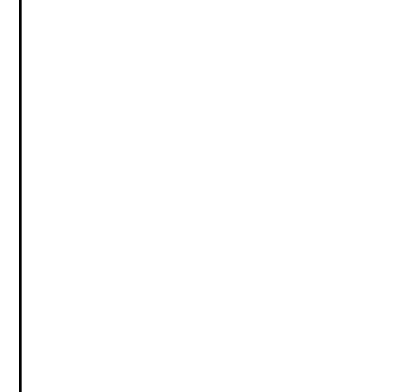
whole image 2



detail image 4



detail image 5



detail image 6

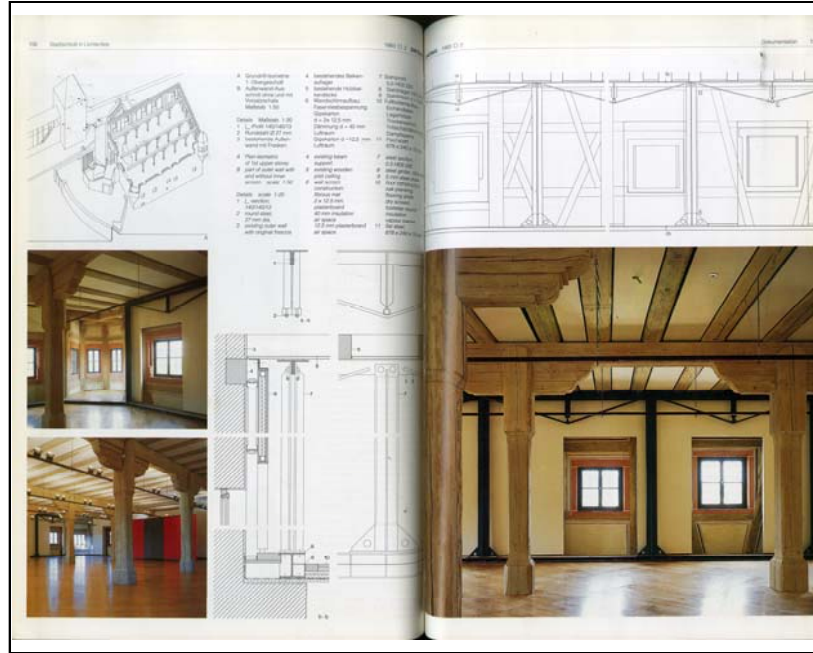
Lichtenfels Castle

Lichtenfels Castle

Image No.: 142 Volume/ Issue 1993.02.158

Journal: Detail

Date: Feb 1993



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Hans-Busso von Busse and Partners

City Lichtenfels

Country Germany

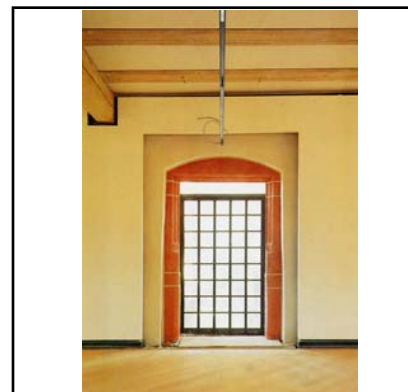
Author architect

Photographer Jens Weber (Munich)

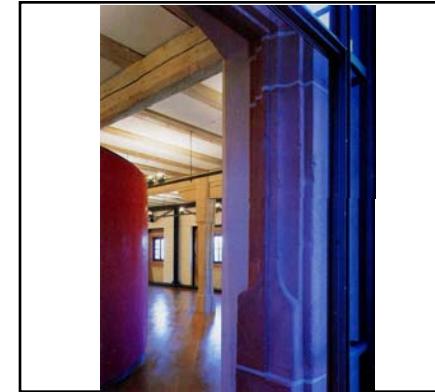
Type exposed timber frame and columns

Project Date

Notes castle was storage for grain and basket goods until renovation; built late 1700's,



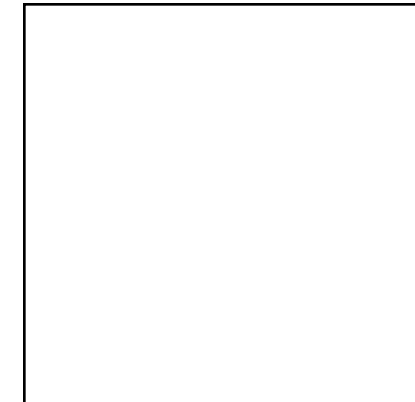
whole image 2



detail image 4



detail image 5



detail image 6

Architects' Office

Architects' Office

Image No.: 143

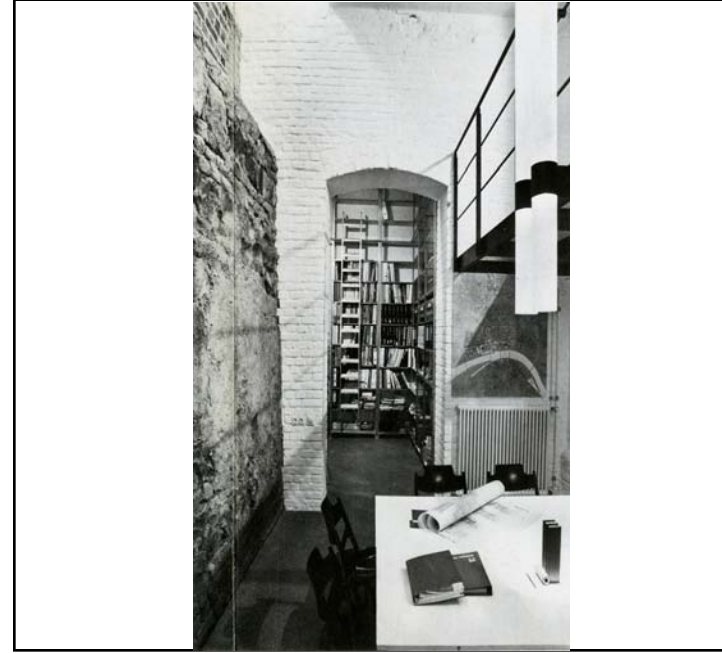
Volume/ Issue 1993.02.163

Journal: Detail

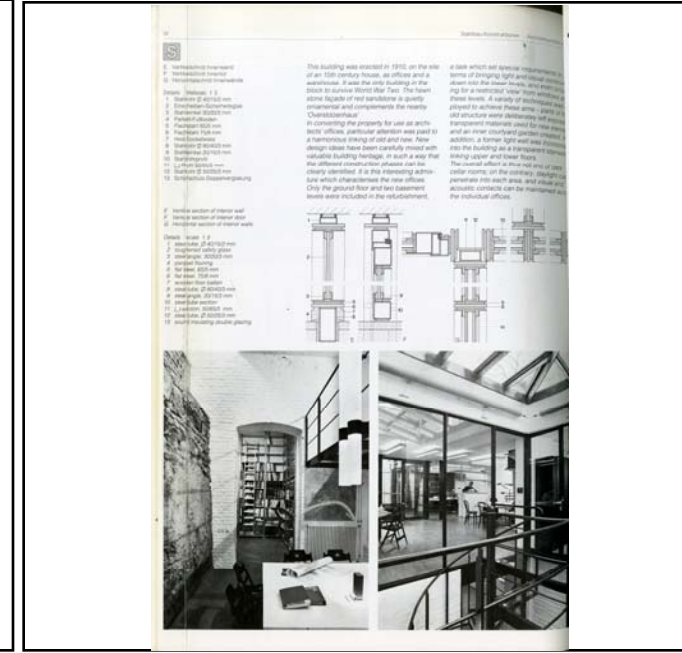
Date: Feb 1993



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Walter von Lom

City Cologne

Country Germany

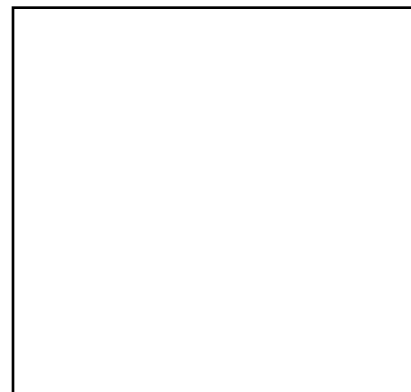
Author architect

Photographer Helmut Stahl (Köln)

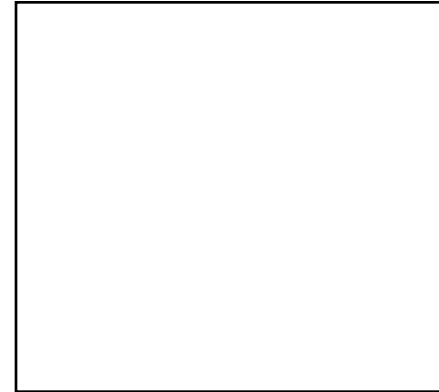
Type exposed brick wall

Project Date

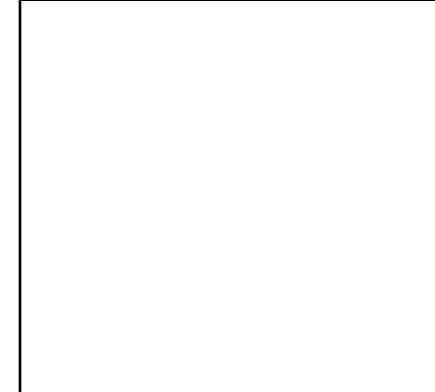
Notes building erected in 1910 on site of 15th c. house; built as offices and warehouse, only building on the block to survive WWII; "parts of the old structure were deliberately left exposed"



whole image 2



detail image 4



detail image 5



detail image 6

Community Center in Roth

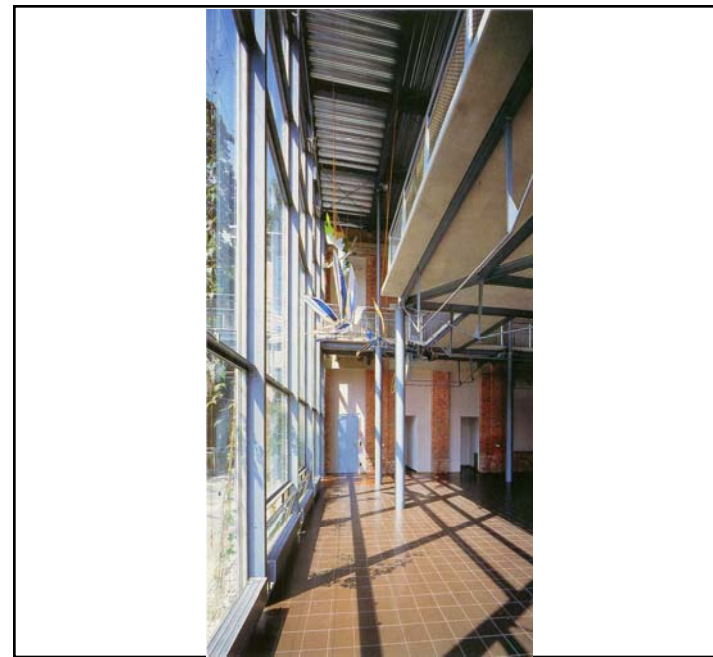
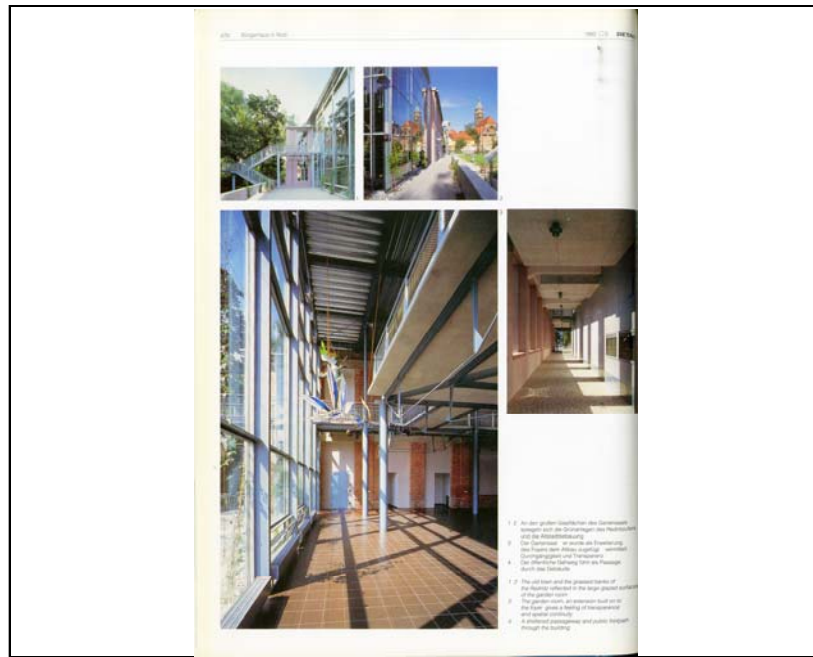
Community Center in Roth

Image No.: 144

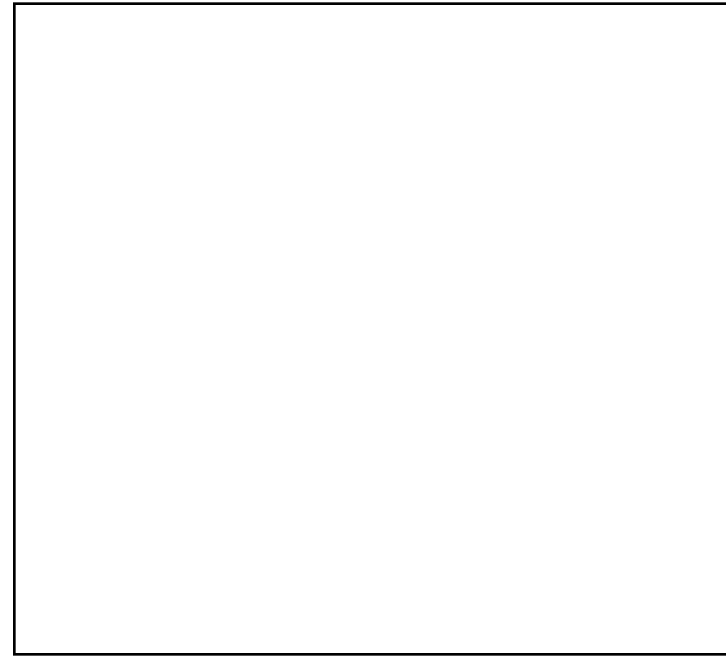
Volume/ Issue 1992.04.470

Journal: Detail

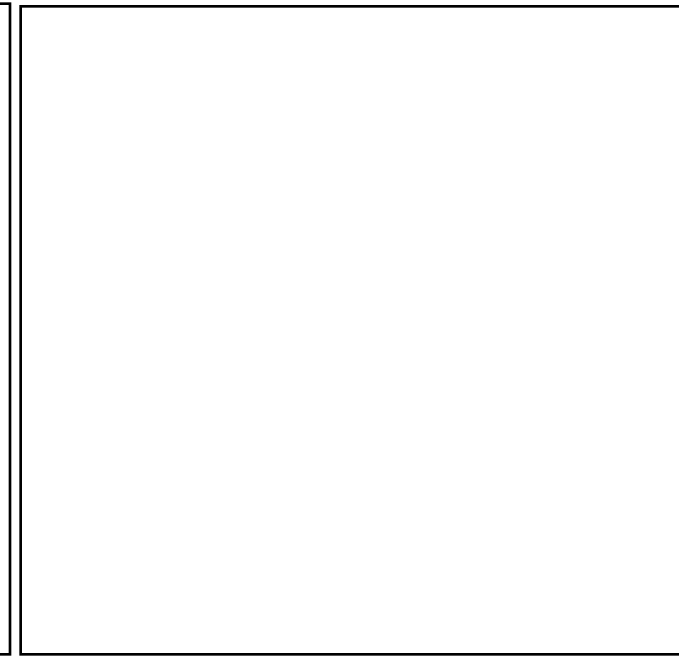
Date: May 1992



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Klaus Molenaar

City Roth

Country Germany

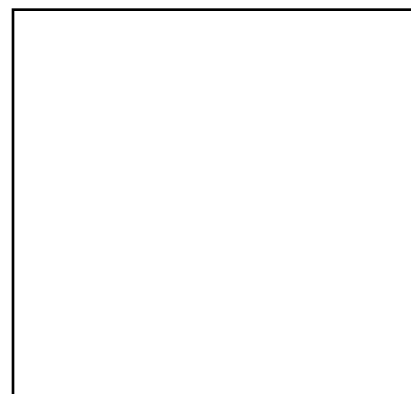
Author Ulrike Molenaar (architect)

Photographer Karl Kroupa (Munich)

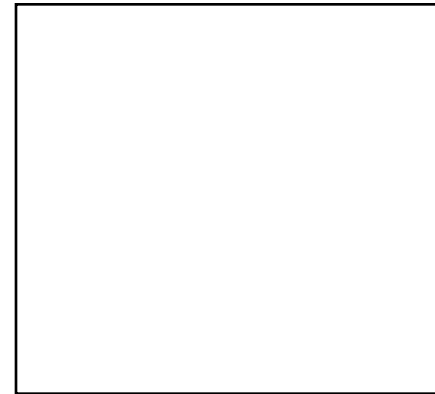
Type exposed brick piers and wall

Project Date

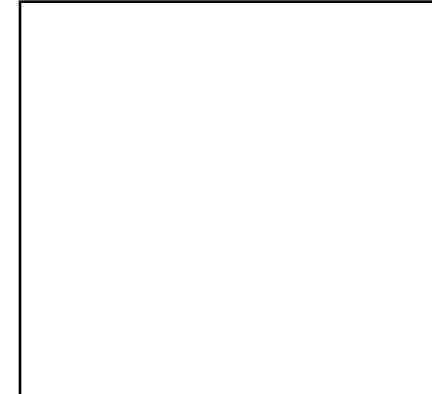
Notes former wire factory, retained old roof and much of the basic building structure



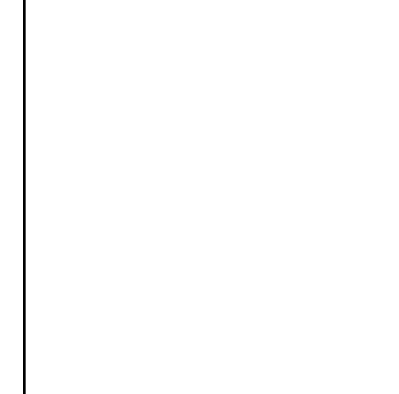
whole image 2



detail image 4



detail image 5



detail image 6

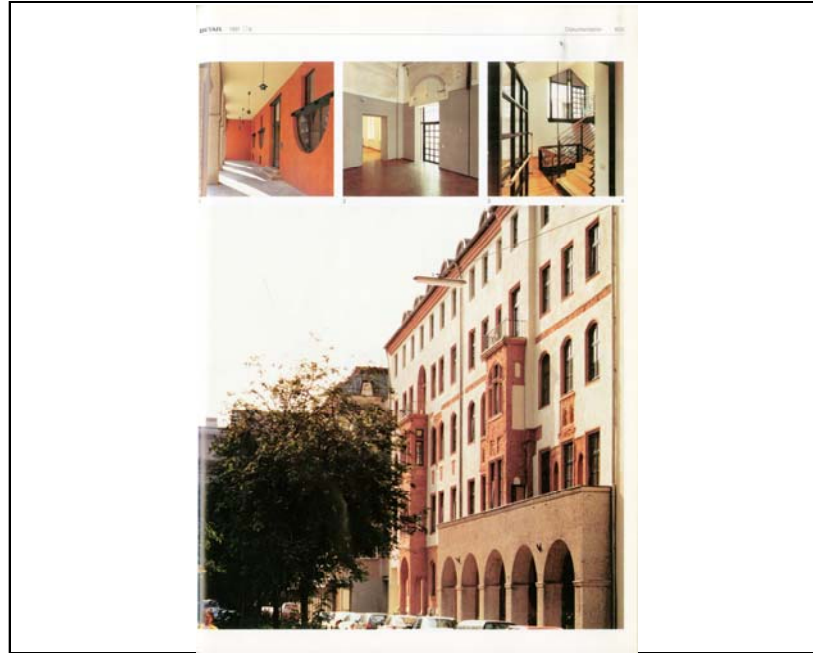
Revitalization of a Turn-of-the-Century Administration Building

Revitalization of a Turn-of-the-Century Administration Building

Building No.: 145 **Volume/ Issue** 1991.06.602

Journal: Detail 

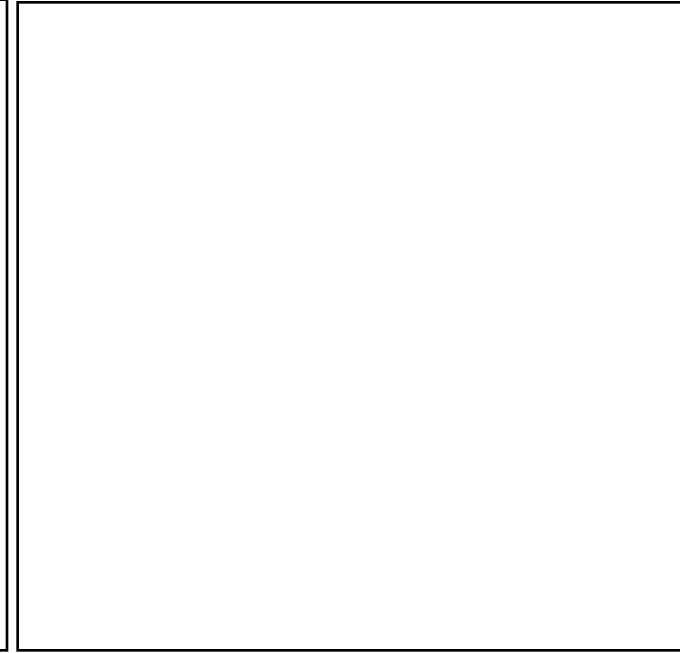
Date: June 1991



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Finanzbauamt Munchen I(builder), Karg & Kessler (architects)

City Munich

Country Germany

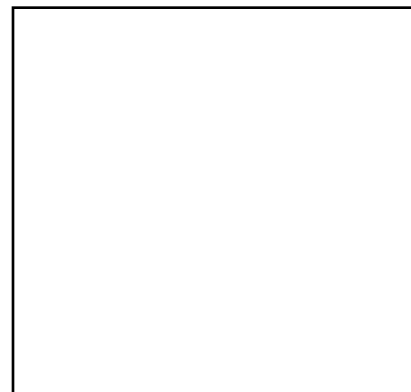
Author architects

Photographer Erdmann Weber (Ulm)

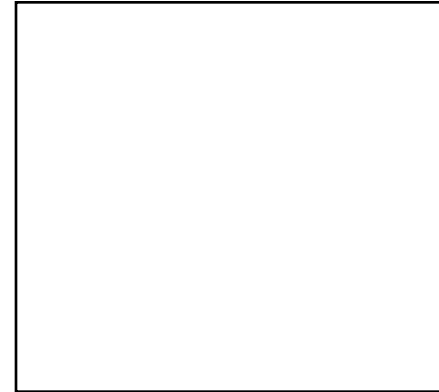
Type hall view: old arches, maybe frescoes? can't tell

Project Date

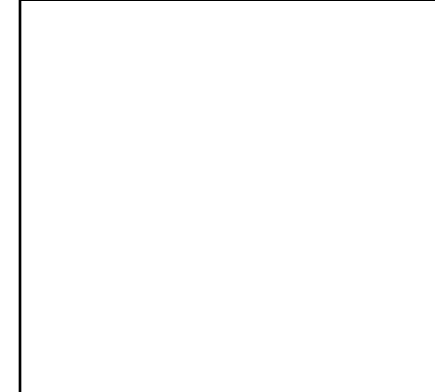
Notes building had undergone numerous changes and additions during the Third Reich; concrete arched erected between 1933-1937, red sandstone blocks were uncovered (had previously been cut off and covered with plaster before 1945), are now exposed; "On the interior, too, the difference between historic substance and modern additions is clearly perceptible, nothing is covered over or distorted by reconstruction... In the former conference hall, Friedrich Schelle, the sculptor, shows up all layers of changes by exposing fragments of the original wall decoration and accentuating the ruinous relics by wax finishes or lead profiles "



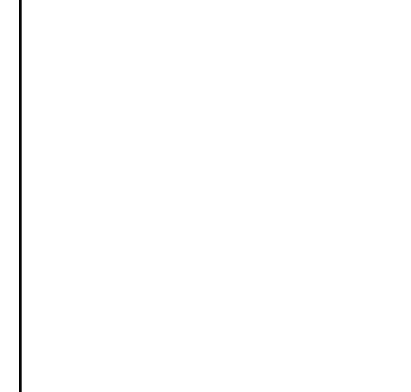
whole image 2



detail image 4



detail image 5



detail image 6

Chapel and Crematory

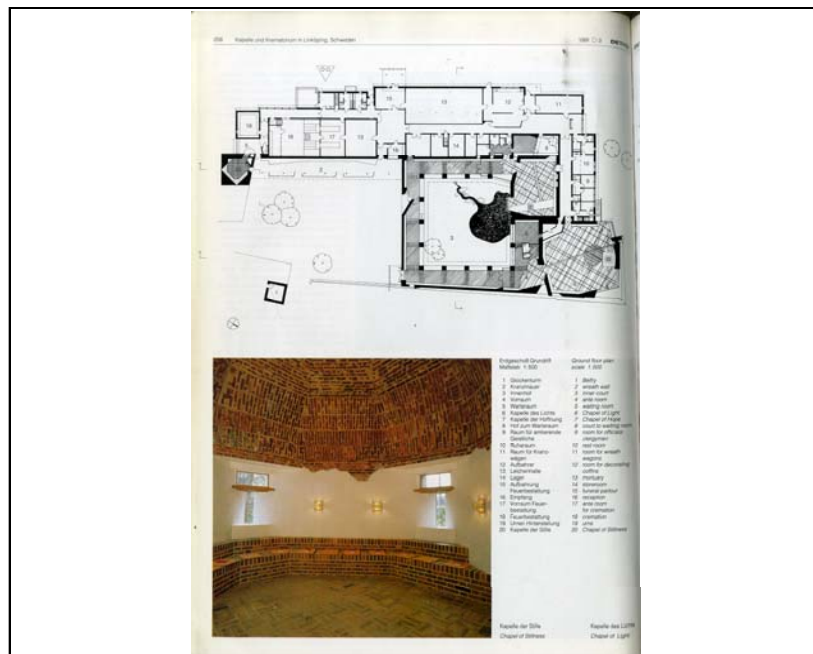
Chapel and Crematory

Image No.: 146

Volume/ Issue 1991.03.258

Journal: Detail

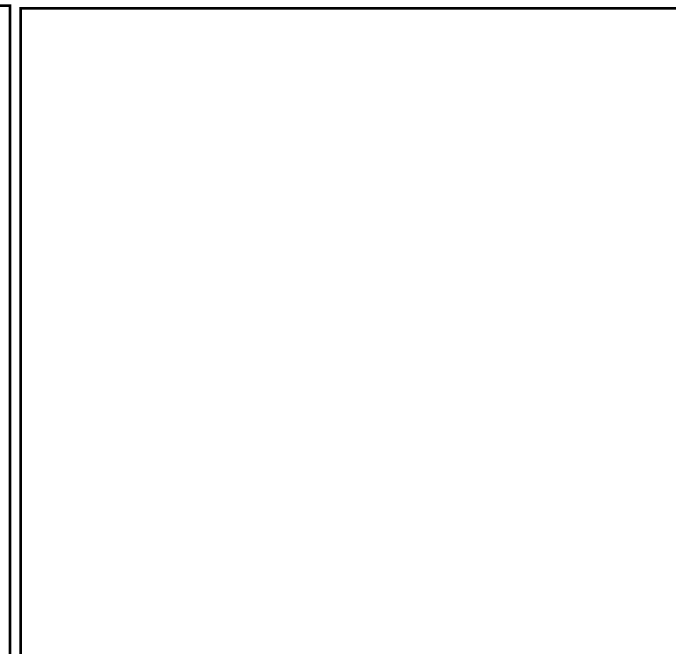
Date: March 1991



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Ove Hidemark

City Linköping

Country Sweden

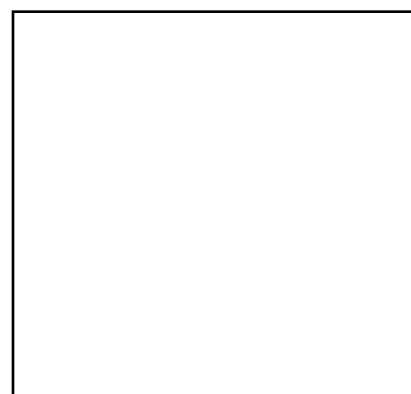
Author

Photographer Hakan Ahlden (Stockholm)

Type not sure if it's exposed old construction or new...

Project Date

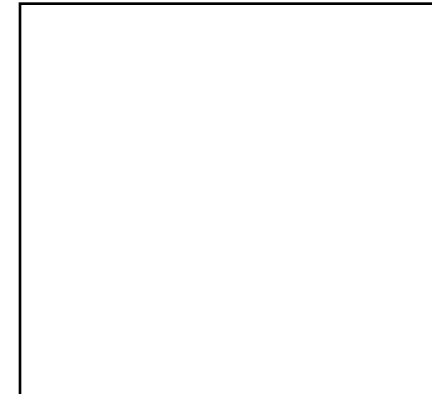
Notes



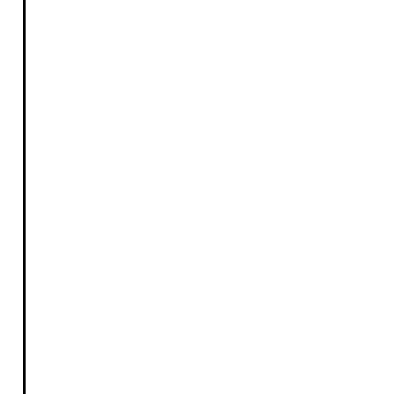
whole image 2



detail image 4



detail image 5



detail image 6

Article: Rules for Construction and Renovation

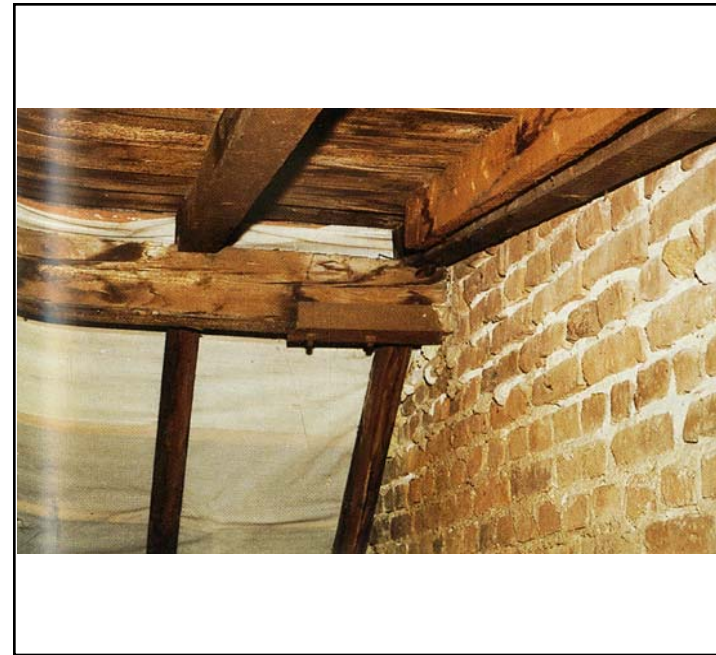
Article: Rules for Construction and Renovation

Image No.: 147

Volume/ Issue 1990.01.83

Journal: Detail

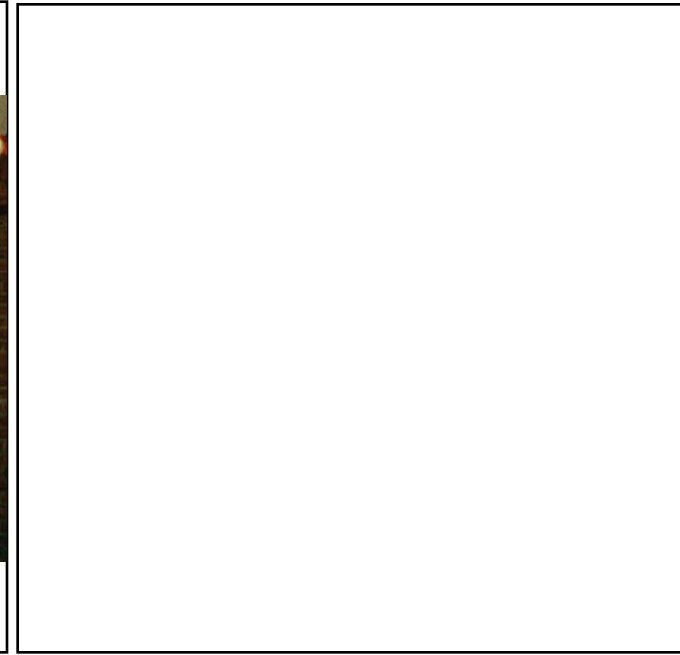
Date: January 1990



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

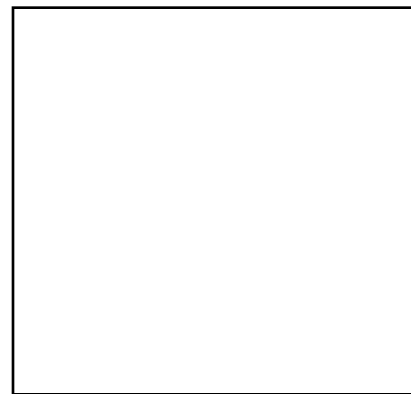
Author

Photographer

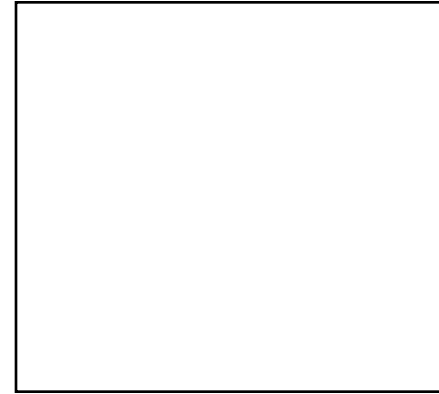
Type show exposed brick masonry wall and timber frame in residence

Project Date

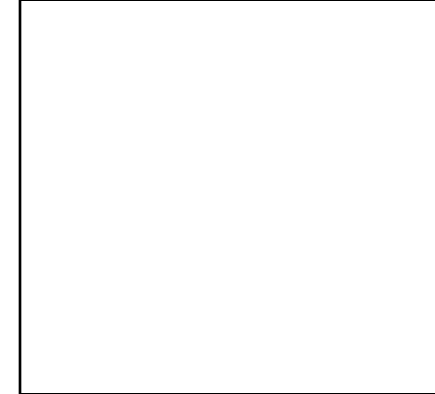
Notes don't know what project this is, is simply a set of "rules" with photos



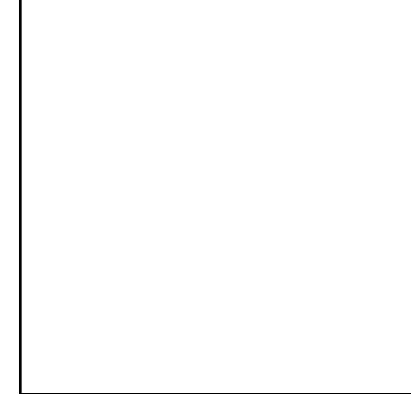
whole image 2



detail image 4



detail image 5



detail image 6

Staircase in the former Cloister of Heiligkreuztal

Staircase in the former Cloister of Heiligkreuztal

Image No.: 148 Volume/ Issue 1990.02.141

Journal: Detail

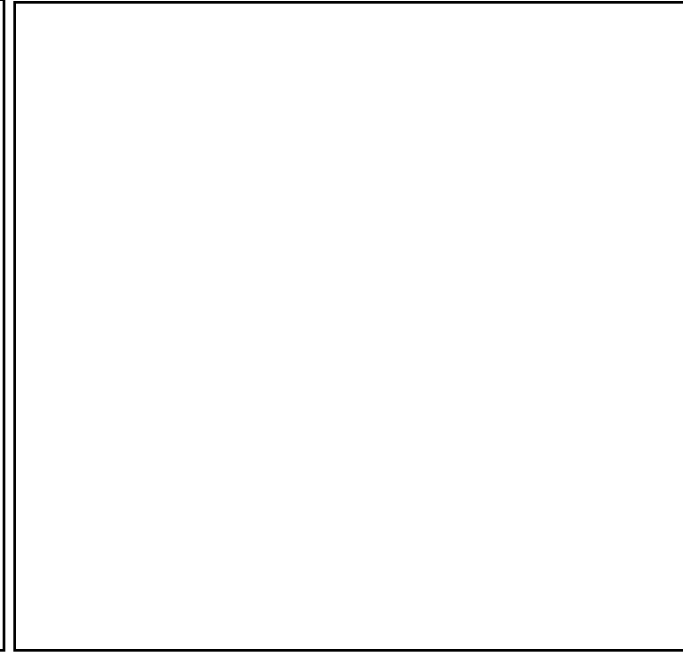
Date: Feb 1990



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Johannes Manderscheid

City Riedlingen

Country Germany

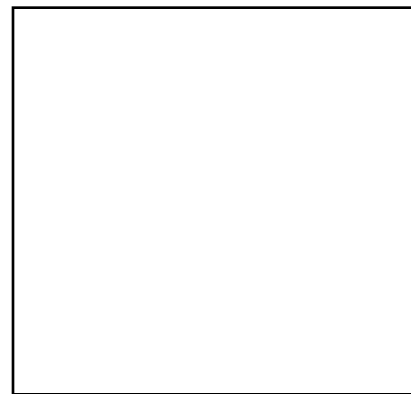
Author

Photographer Detail Archive

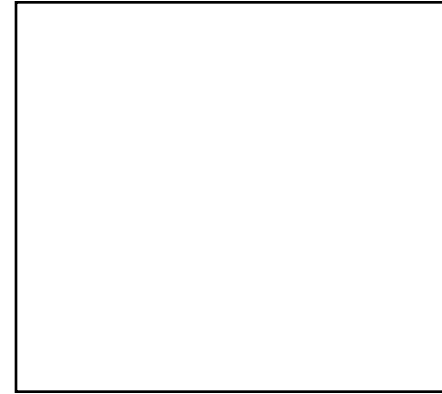
Type exposed wood frame with brick infill

Project Date

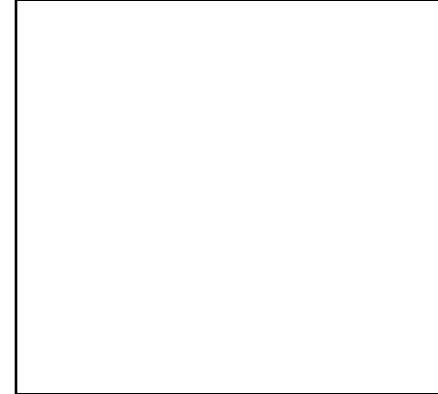
Notes Cistercian cloisters; former working quarters/brewery/grain warehouse converted into housing for people who require therapy



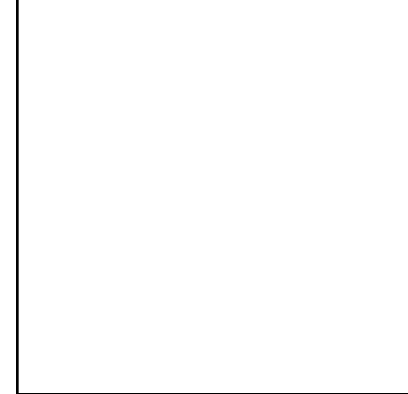
whole image 2



detail image 4



detail image 5



detail image 6

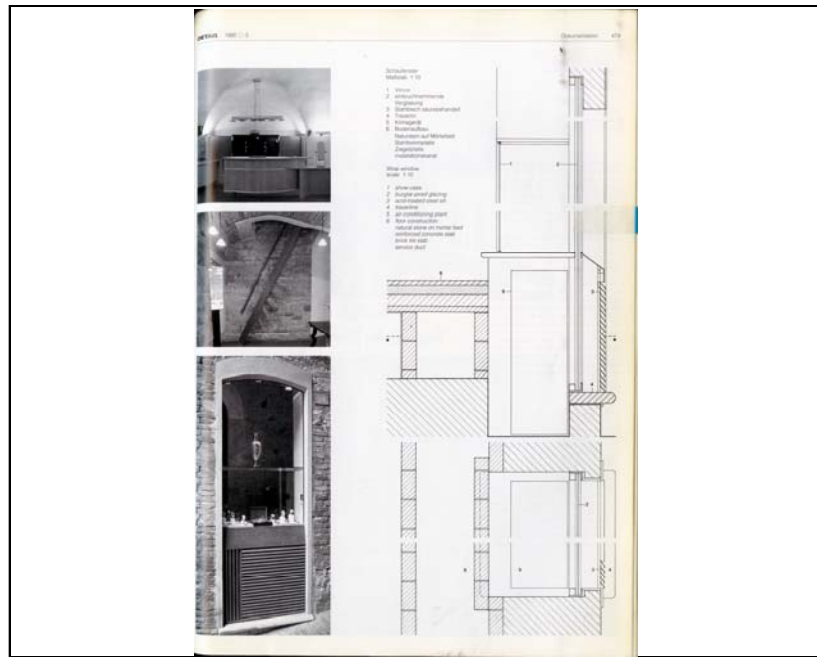
Jewelry Shop in Perugia

Jewelry Shop in Perugia

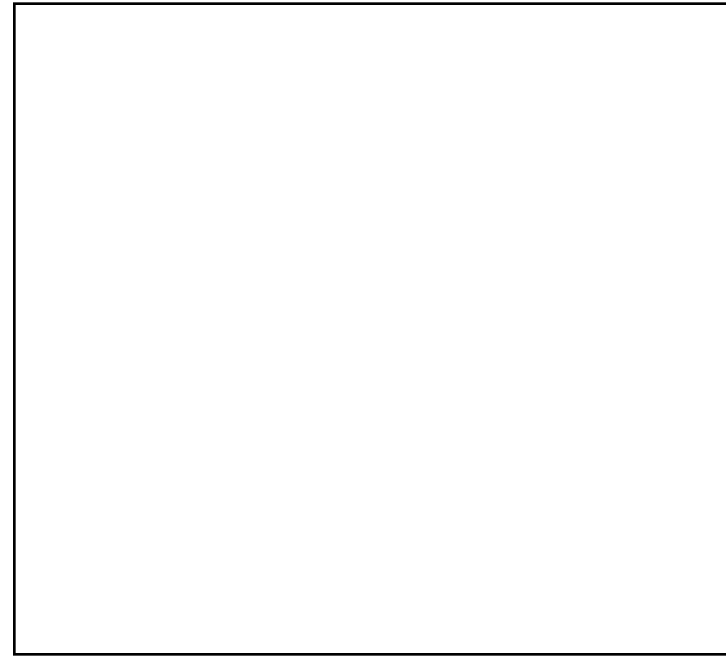
Image No.: 149 Volume/ Issue 1990.05.479

Journal: Detail

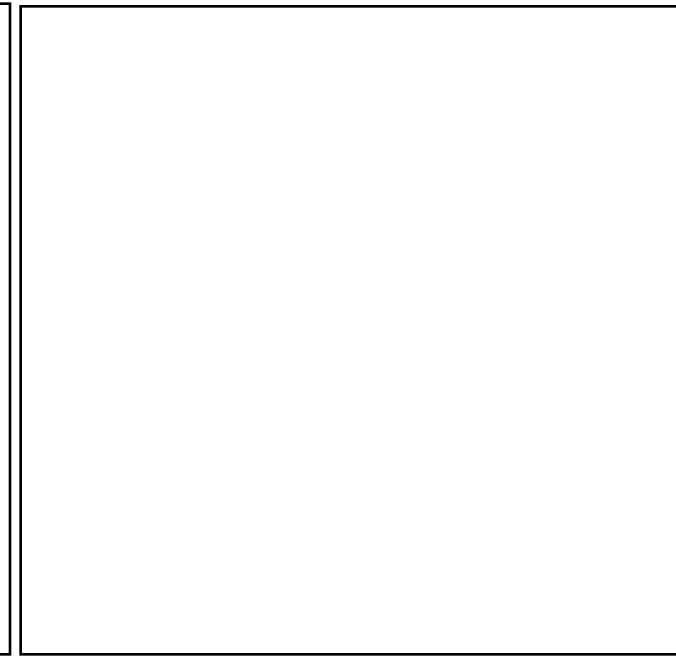
Date: May 1990



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Mario Solinas, Marco Morettini

City Perugia

Country Italy

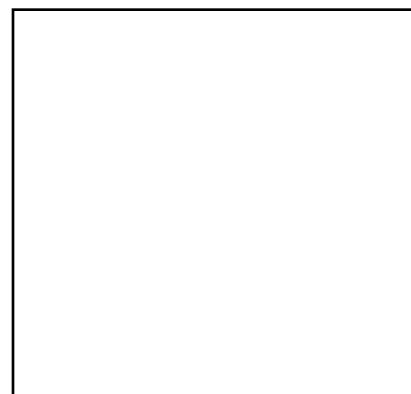
Author

Photographer Luca Dolcini

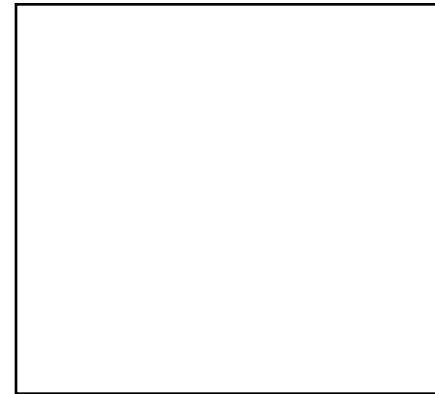
Type exposed masonry walls

Project Date

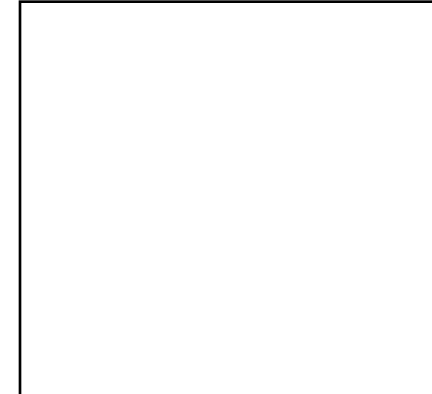
Notes structure originally from 13th and 14th centuries



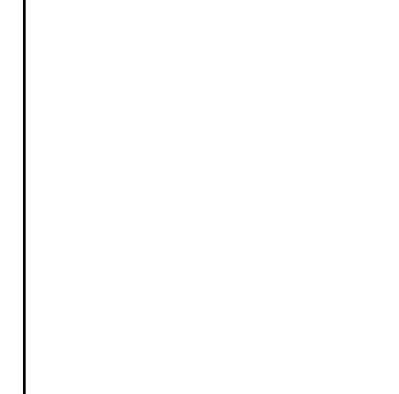
whole image 2



detail image 4



detail image 5



detail image 6

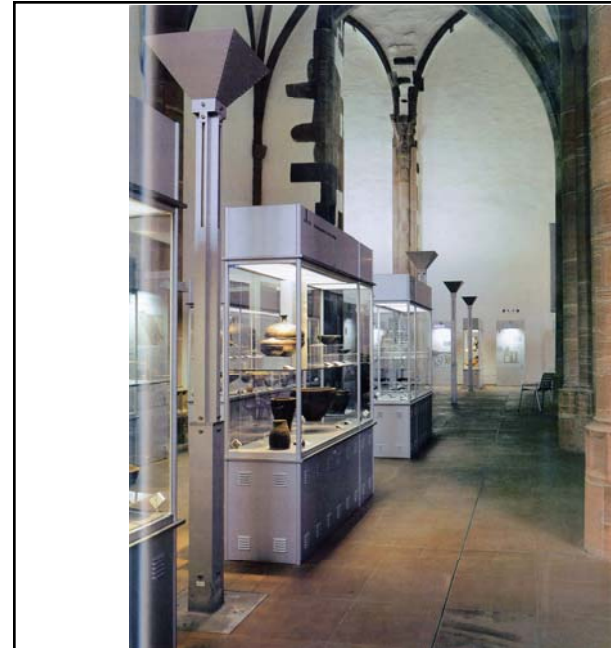
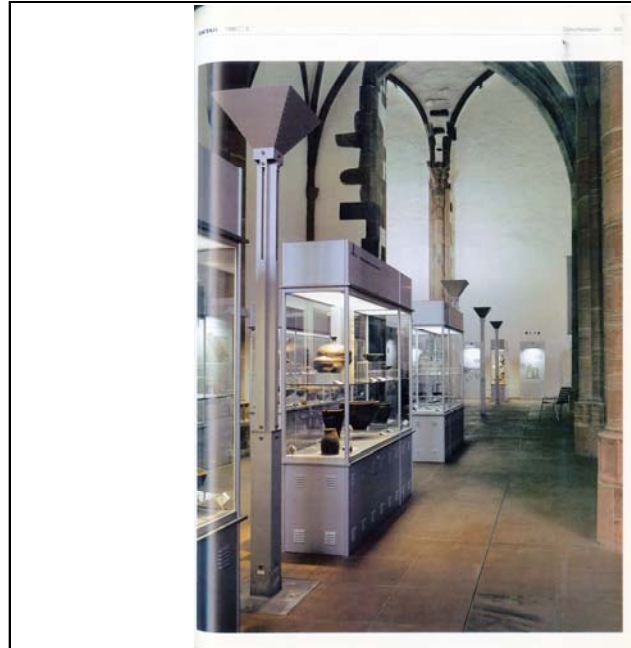
Museum for Pre- and Early History

Museum for Pre- and Early History

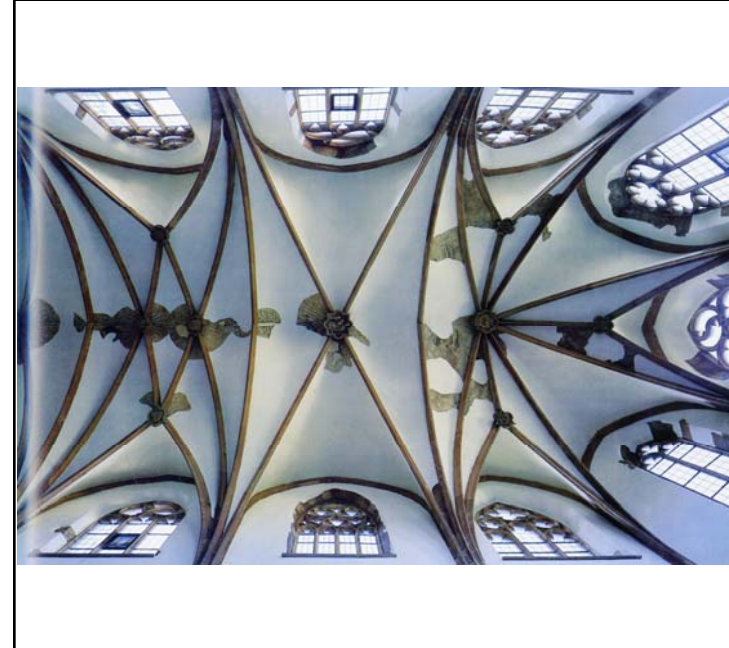
Image No.: 150 Volume/ Issue 1990.05.501

Journal: Detail

Date: May 1990



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Josef Paul Kleinhues

City Frankfurt

Country Germany

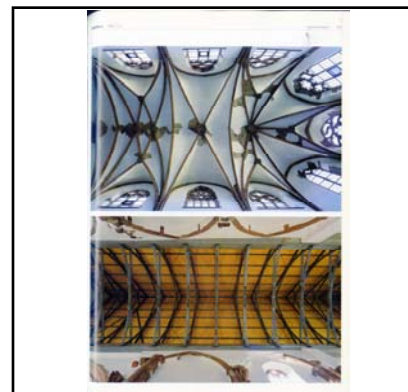
Author

Photographer Detail

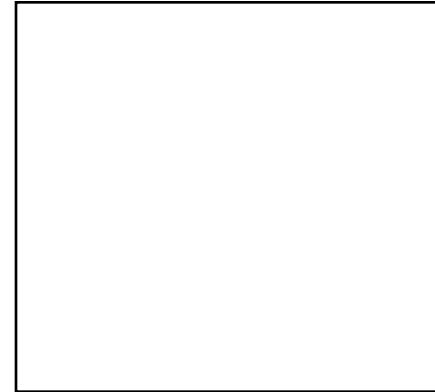
Type exposed masonry trimming

Project Date

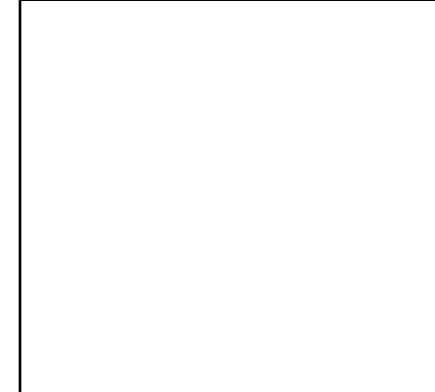
Notes "Although the modern wing of the new building with exposed fixing method of the reddish,yellowish natural stone bands to the facade provocatively abuts the transept of the old church, it persuasively picks up the quoining of the Gothic apse, thus reconciling the new with the old in a meaningful and sensative way." p. 498



whole image 2



detail image 4



detail image 5



detail image 6

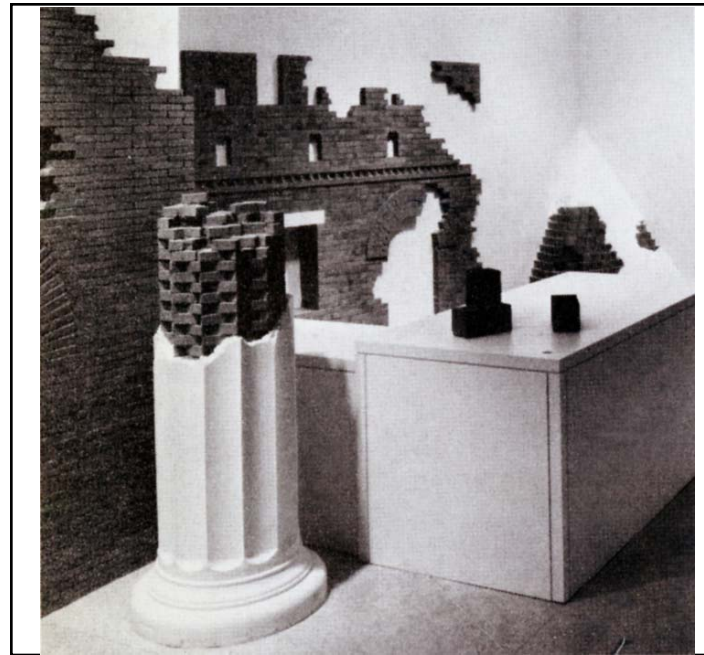
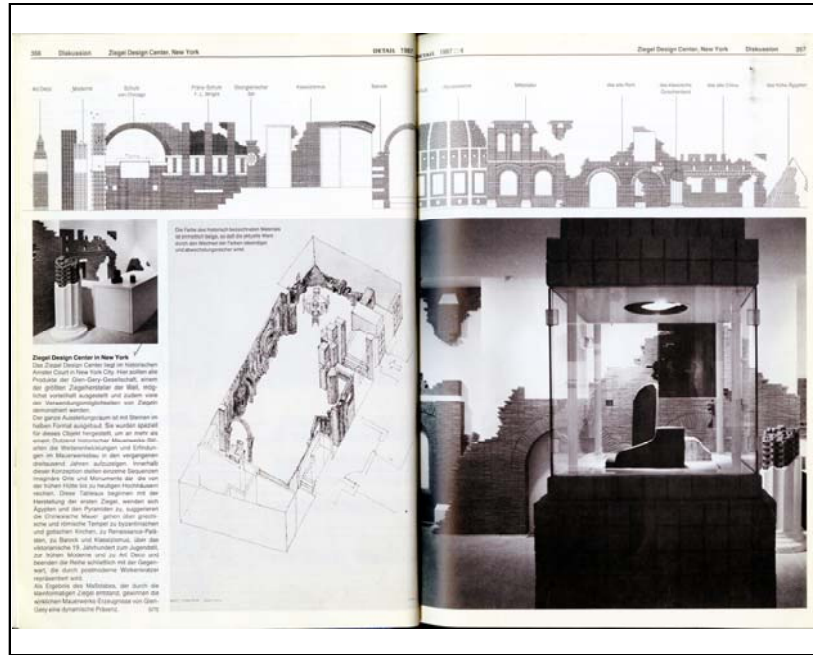
Ziegel Design Center

Ziegel Design Center

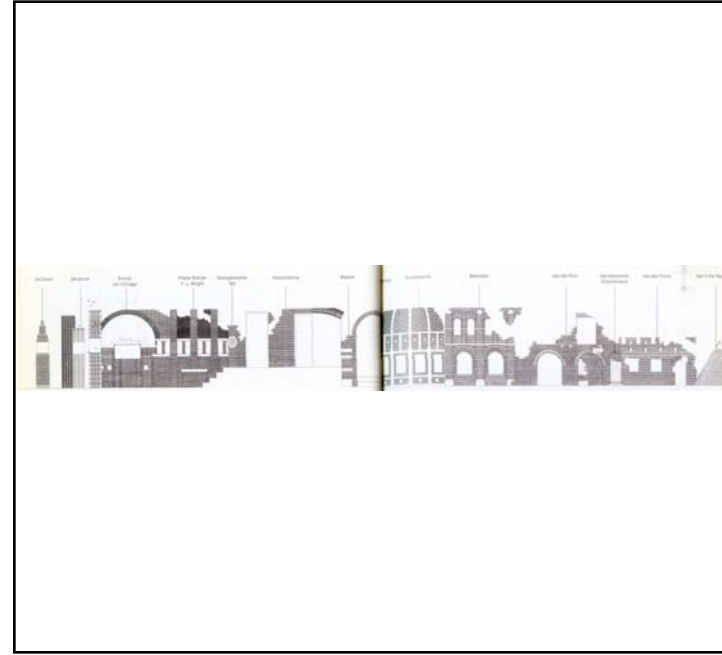
Image No.: 151 Volume/ Issue: 1987.04.356

Journal: Detail

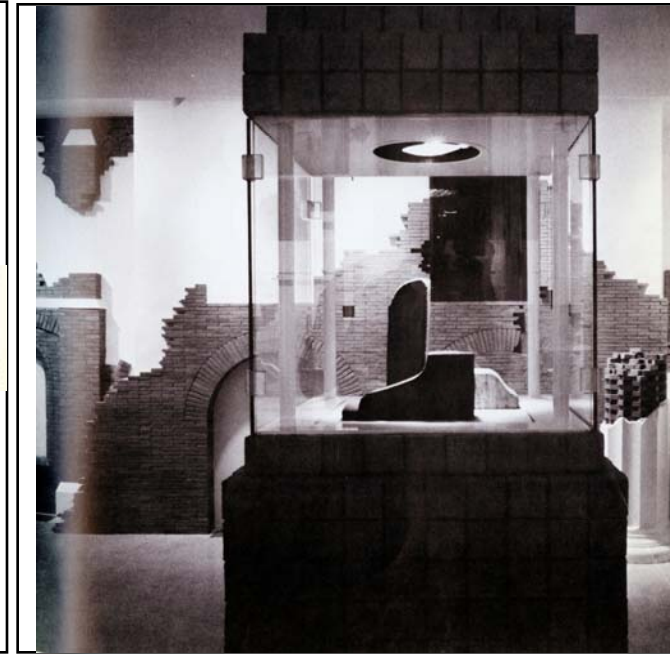
Date: April 1987



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect ??

City New York

Country USA

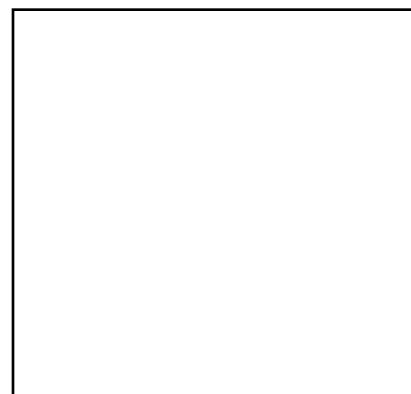
Author Gery design company???

Photographer ??

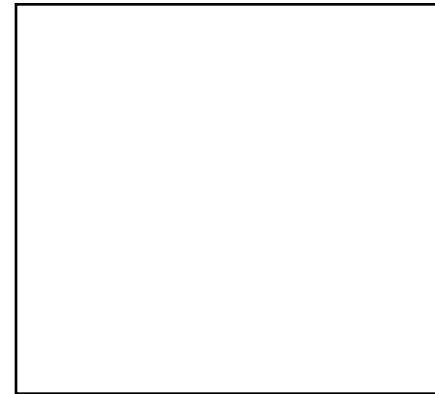
Type FAKE! is a showroom for a brick manufacturer who wanted to show the different possibilities in the form of ruins!

Project Date

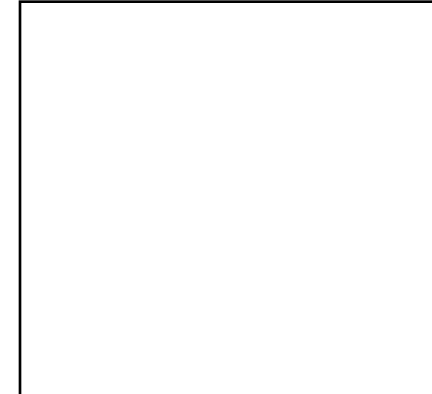
Notes



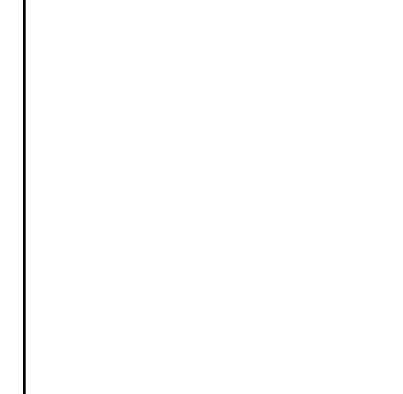
whole image 2



detail image 4



detail image 5



detail image 6

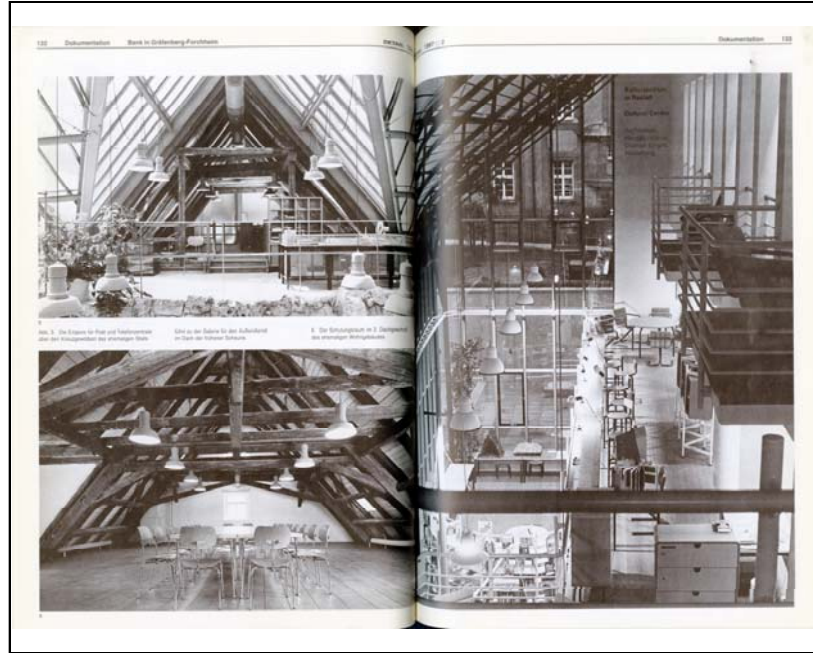
Branch Office - Raiffeisen Bank

Branch Office - Raiffeisen Bank

Image No.: 152 Volume/ Issue 1987.02.132

Journal: Detail

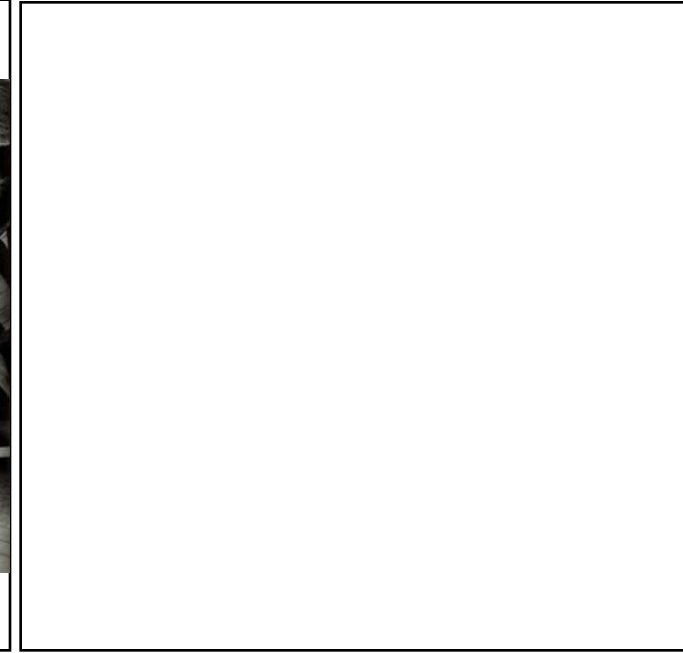
Date: Feb 1987



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Wolfram Bieler, Peter Wlodarsch

City Grafenberg-Forchheim

Country Germany

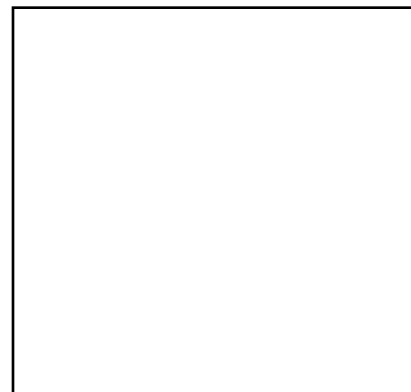
Author architects

Photographer

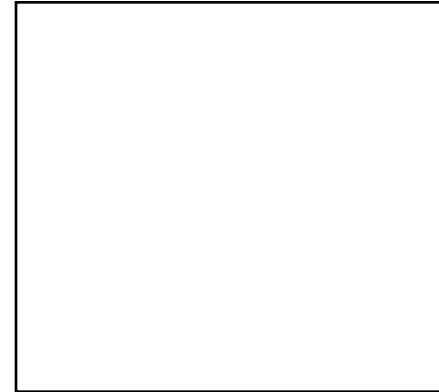
Type exposed timber framing in conference room

Project Date

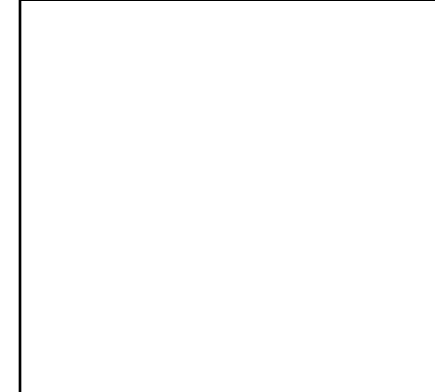
Notes 300 year old farmstead; left timber roof of old structure exposed to show "intention to emphasize the structural unity of the old and the new by employing transparency lavishly." p. 129



whole image 2



detail image 4



detail image 5

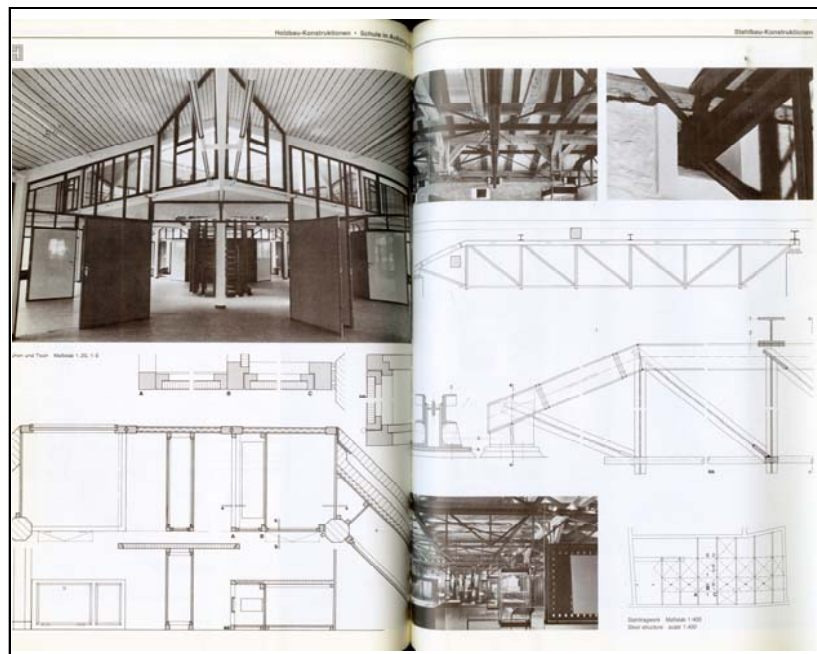


detail image 6

Diocesan Museum

Diocesan Museum

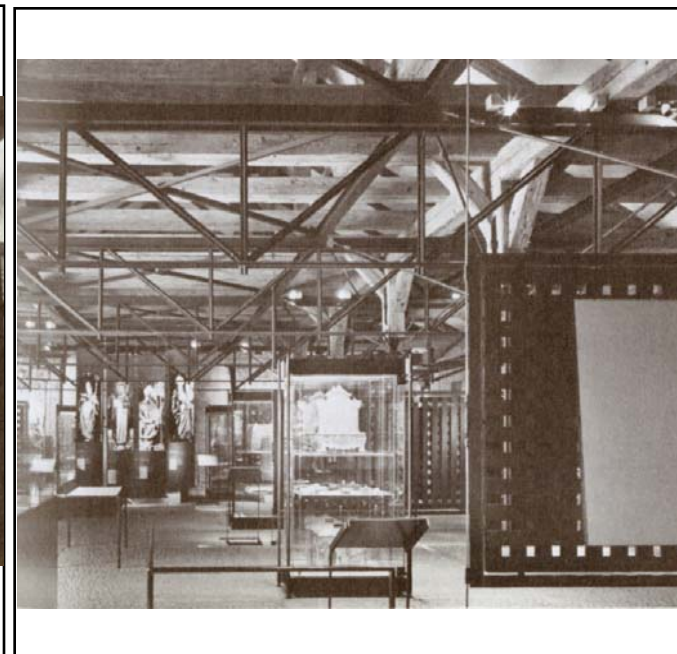
Image No.: 153 Volume/ Issue: 1987.01.269.Stahlbau Konstruktionen
Journal: Detail
Date: January 1987



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Karljosef Schattner

City Eichstatt

Country Germany

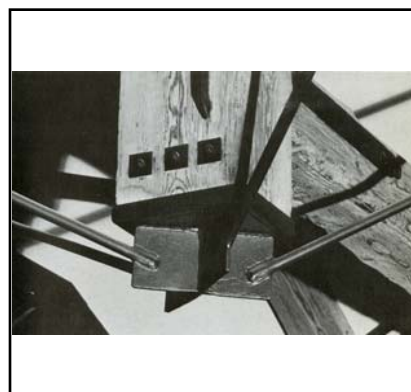
Author

Photographer

Type timber framing now supported by steel framing

Project Date

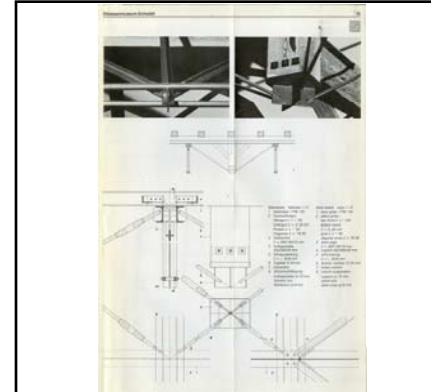
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Ad for STO Silicate Product manufacturer

Ad for STO Silicate Product manufacturer

Image No.: 154 Volume/ Issue: 1986.05.397

Journal: Detail

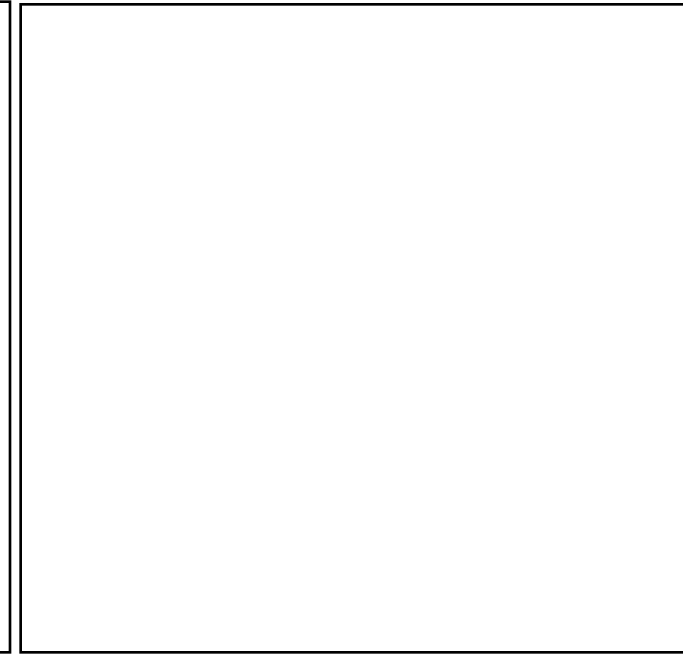
Date: April 1986



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

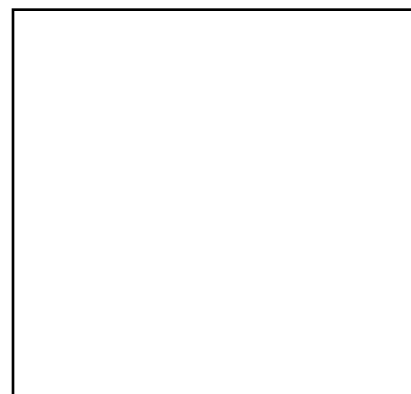
Author

Photographer

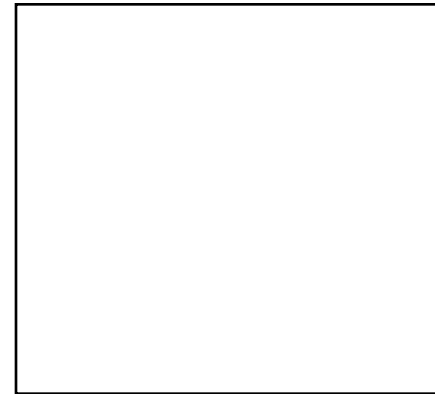
Type

Project Date

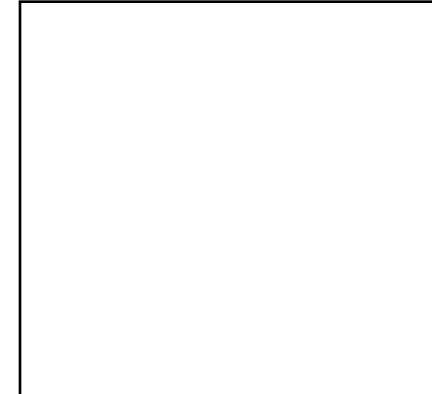
Notes building dates from 1567



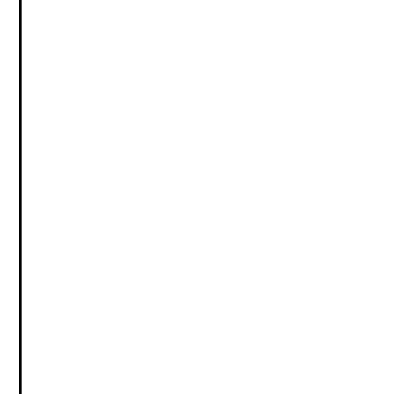
whole image 2



detail image 4



detail image 5



detail image 6

Community Center in Eutingen im Gau

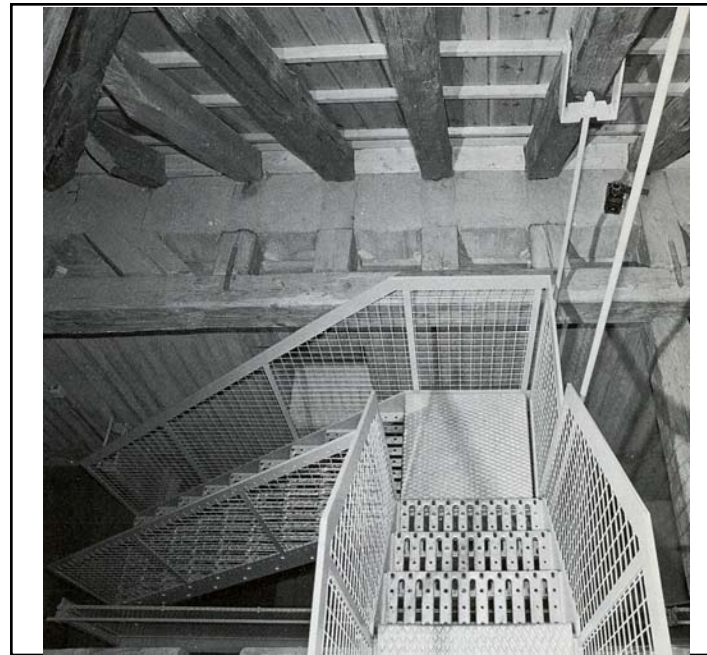
Community Center in Eutingen im Gau

Image No.: 155

Volume/ Issue 1986.01.51

Journal: Detail

Date: January 1986



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Johannes Manderscheid

City Eutingen im Gau

Country Germany

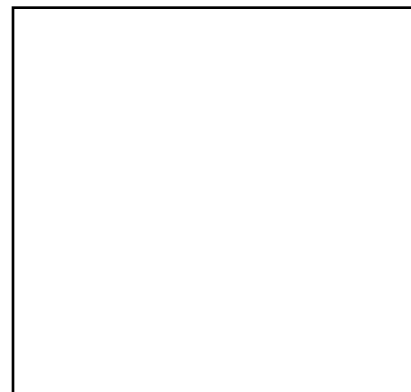
Author

Photographer

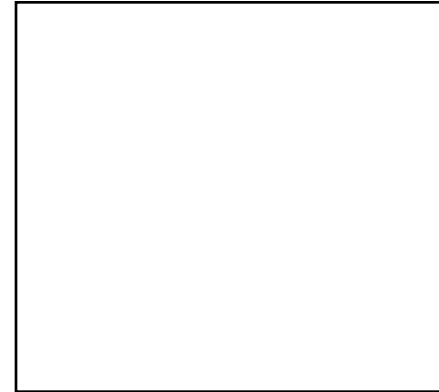
Type exposed wood beams and framing

Project Date

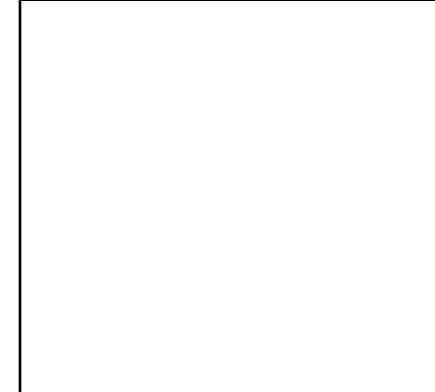
Notes



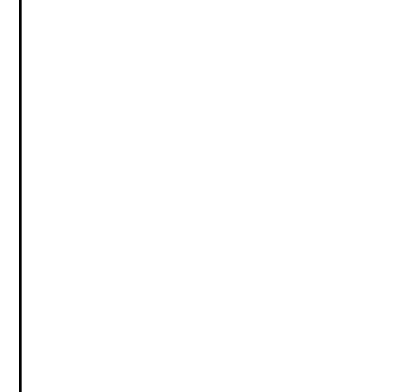
whole image 2



detail image 4



detail image 5



detail image 6

Conference Facility

Conference Facility

Image No.: 156

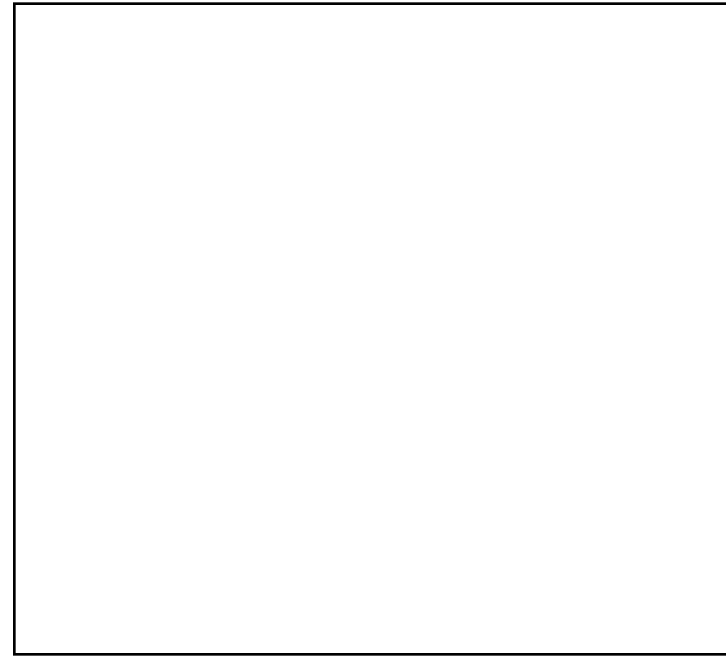
Volume/ Issue 1986.01.56

Journal: Detail

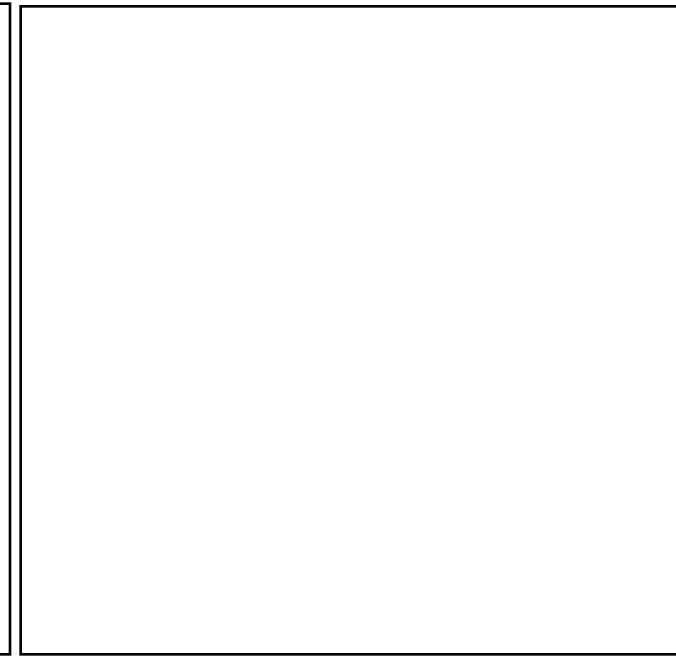
Date: January 1986



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Heiligkreuztal

Country Germany

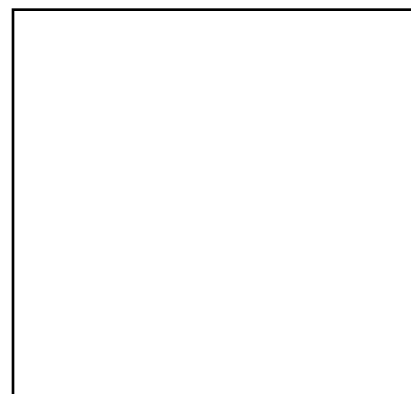
Author

Photographer

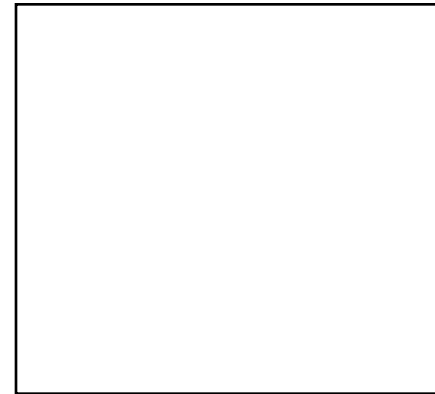
Type exposed stone ribbing of vaults

Project Date

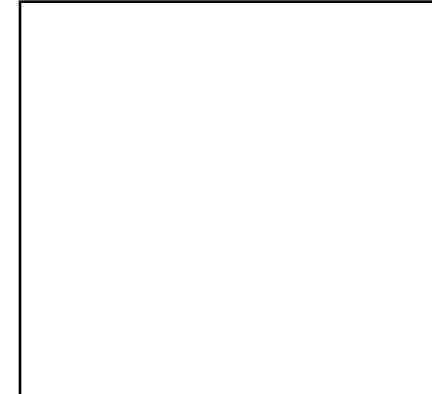
Notes



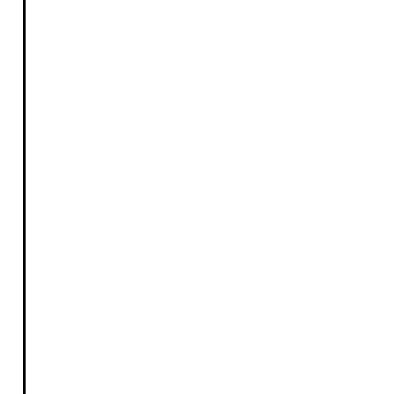
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detail image 4



detail image 5



detail image 6

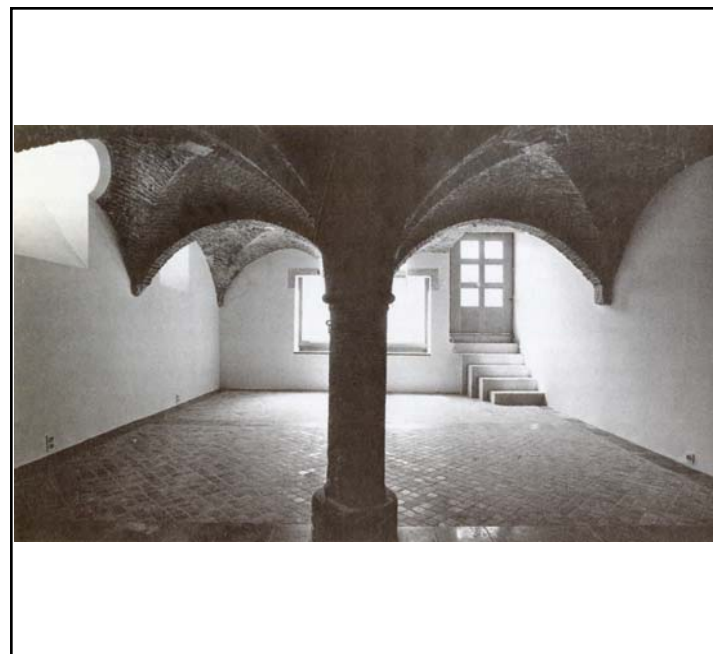
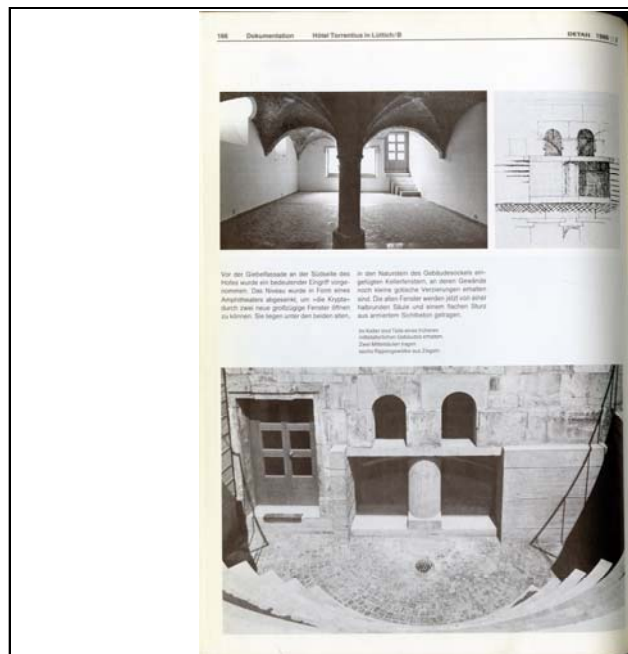
Hotel Torrentius

Hotel Torrentius

Image No.: 157 Volume/ Issue 1986.02.165

Journal: Detail

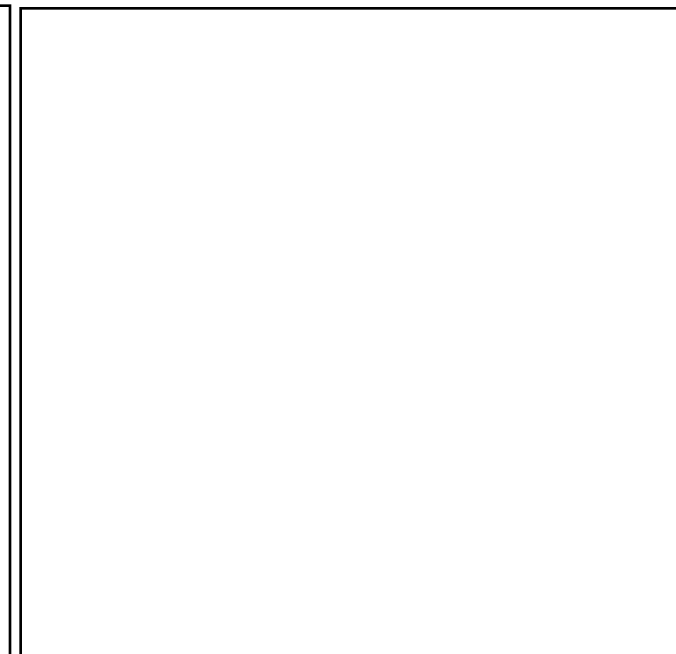
Date: Feb 1986



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Charles Vandenhove

City Luttich

Country Germany

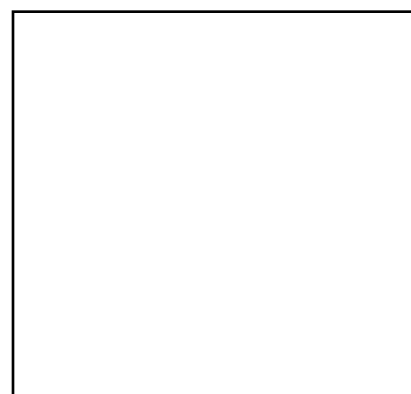
Author Charles Vandenhove

Photographer

Type exposed wall fresco, vaulted masonry ceiling

Project Date

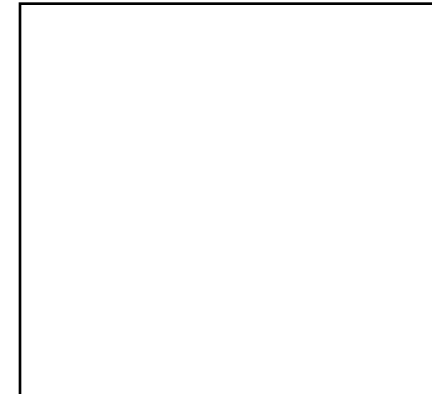
Notes



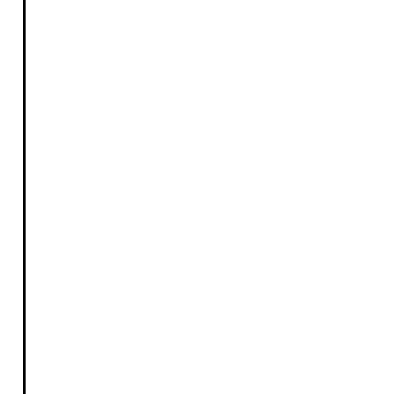
whole image 2



detail image 4



detail image 5



detail image 6

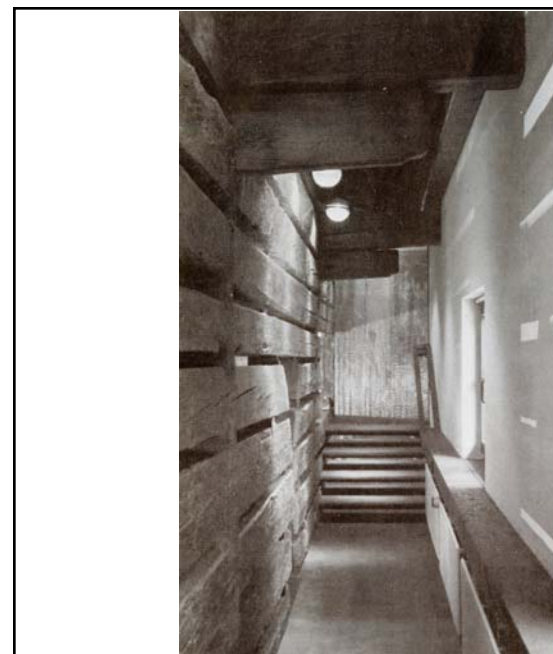
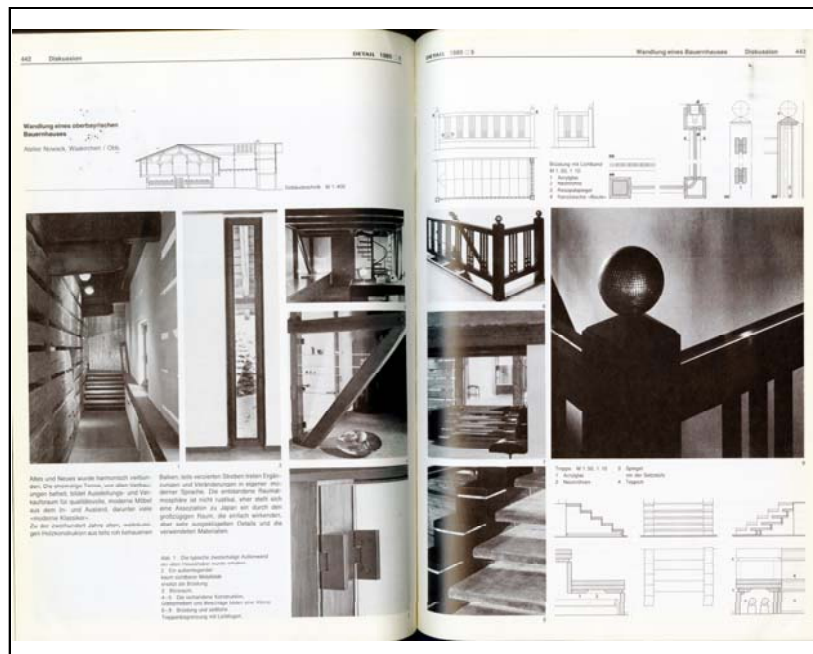
Wandlung eines oberbayerischen bauernhauses

Wandlung eines oberbayerischen bauernhauses

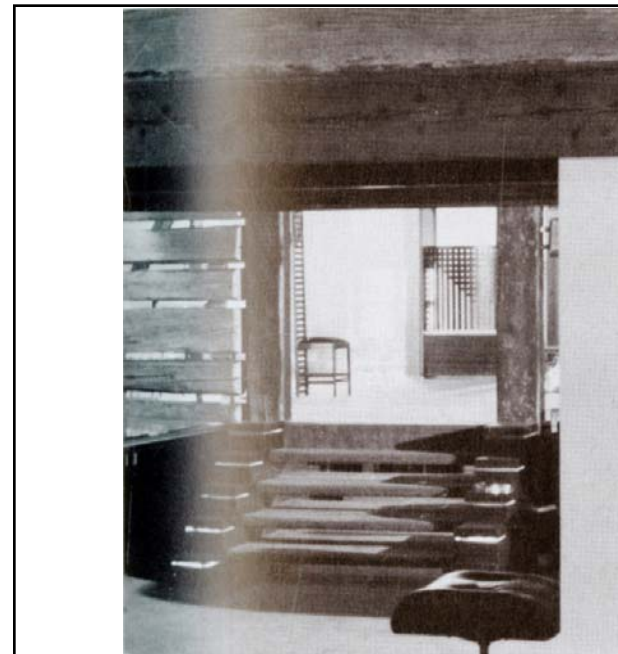
Image No.: 158 Volume/ Issue 1985.05.442

Journal: Detail

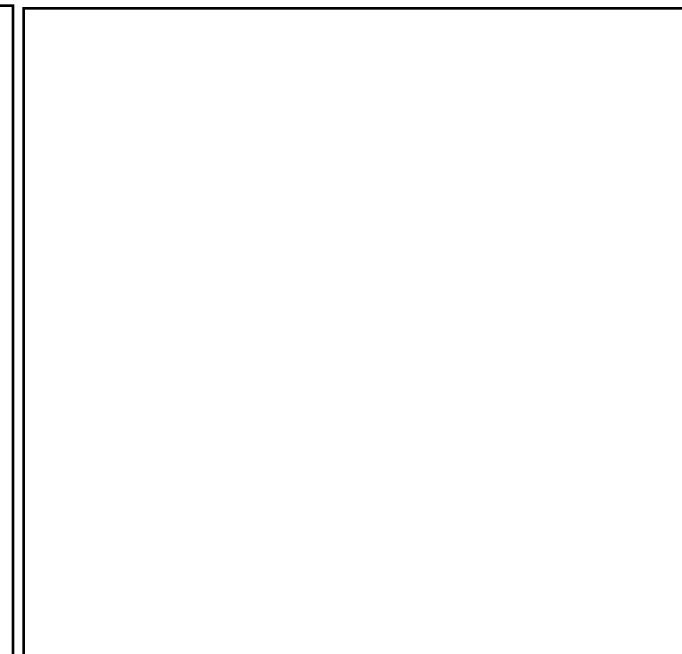
Date: May 1985



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Atelier Nowack

City

Country

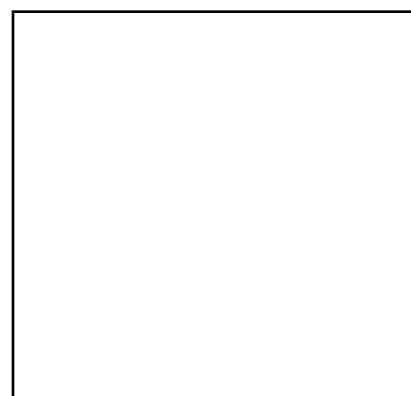
Author

Photographer

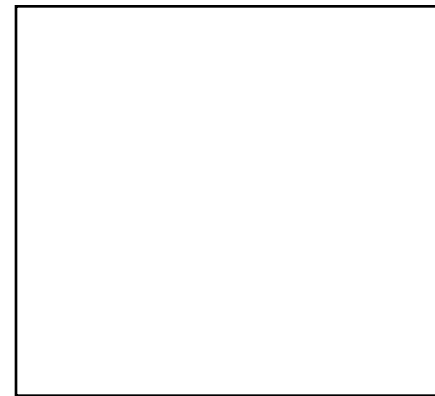
Type exposed wood siding and framing

Project Date

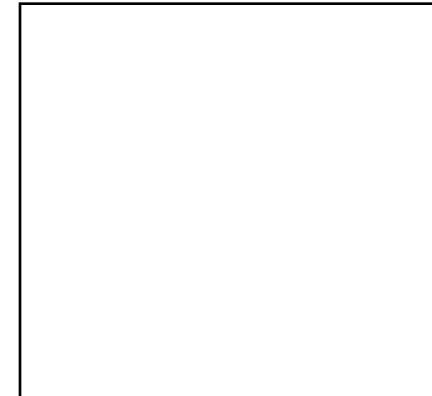
Notes



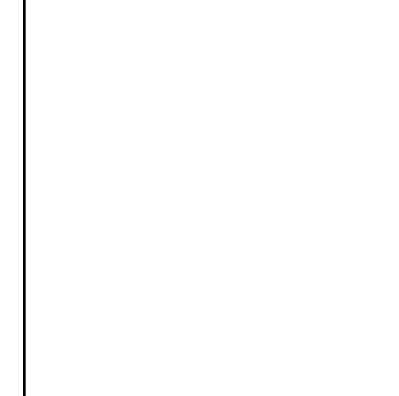
whole image 2



detail image 4



detail image 5



detail image 6

House in Tessin

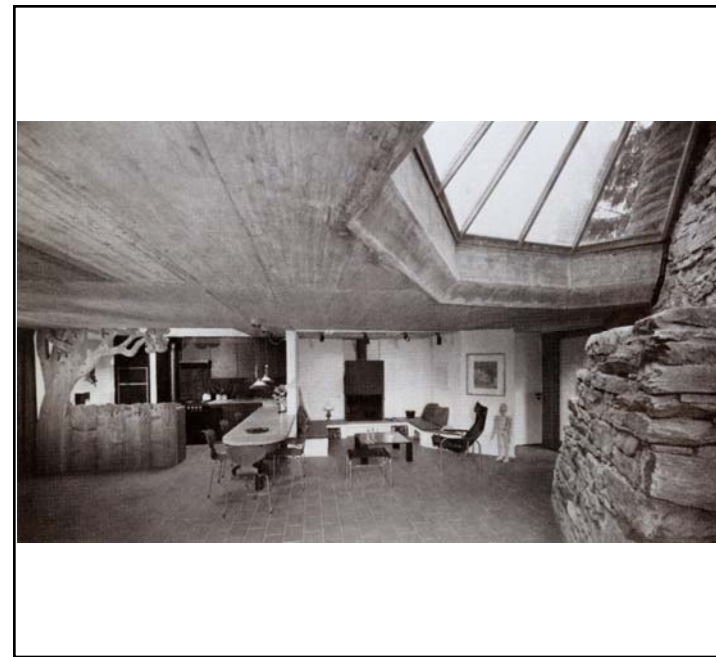
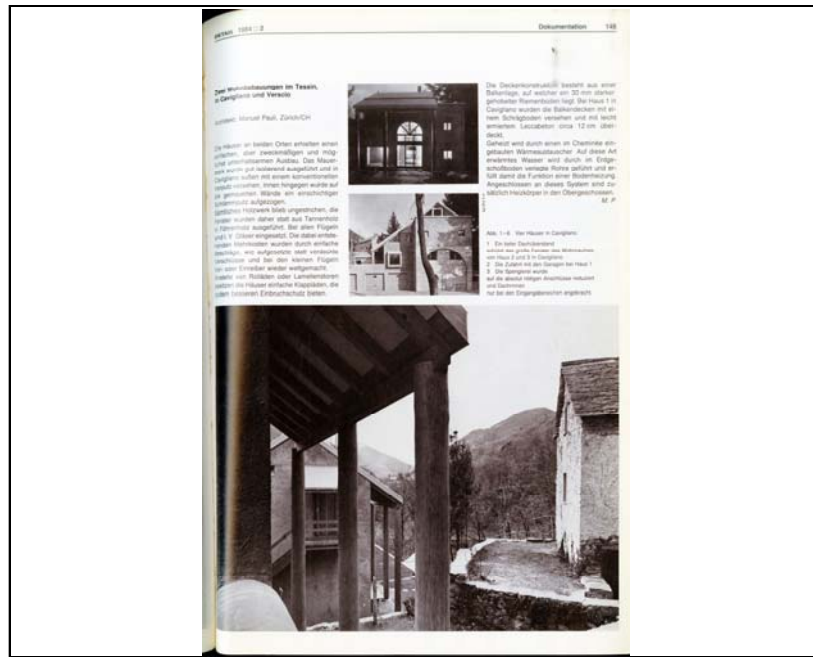
House in Tessin

Image No.: 159

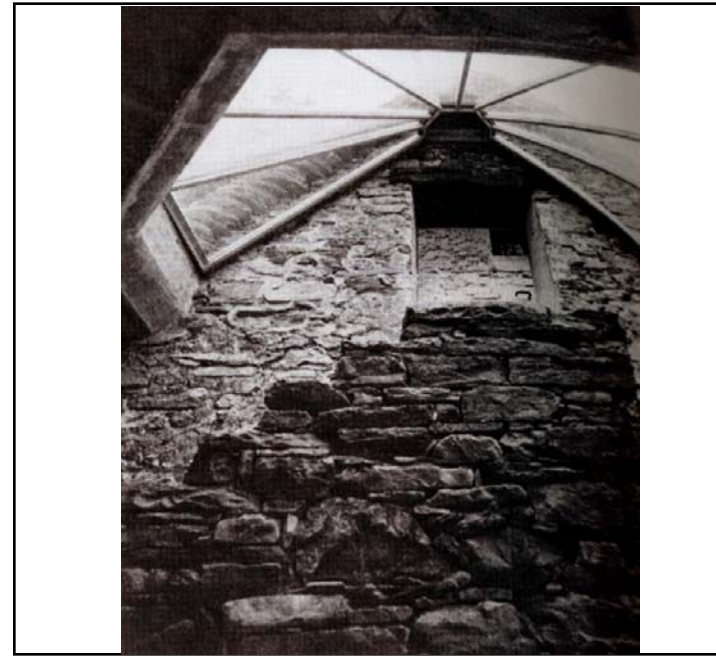
Volume/ Issue 1984.02.145

Journal: Detail

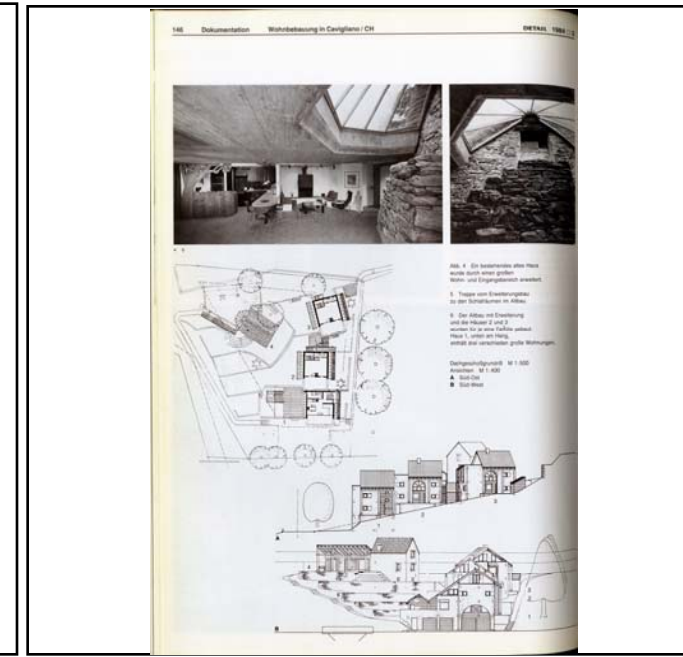
Date: Feb 1984



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Manuel Pauli

City Tessin

Country Italy

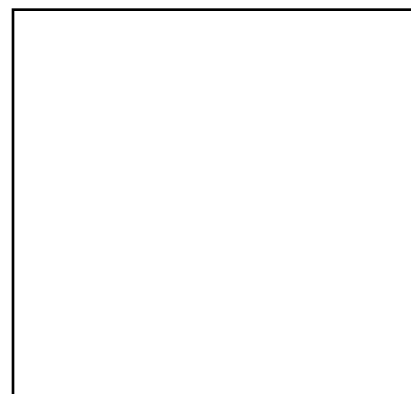
Author Manuel Pauli

Photographer

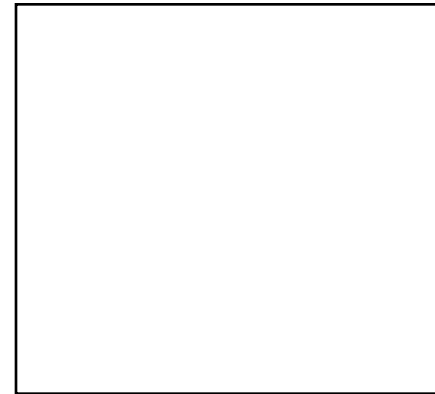
Type exposed masonry wall

Project Date

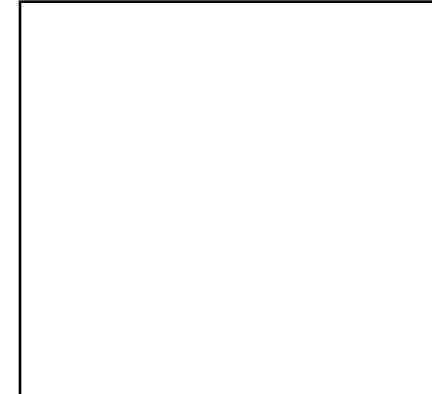
Notes



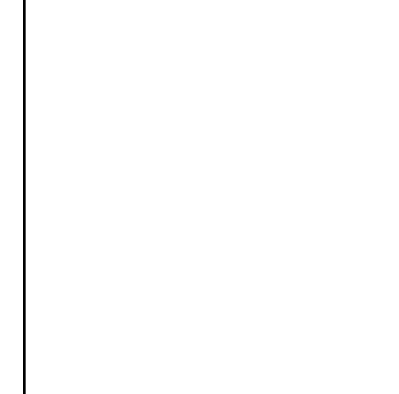
whole image 2



detail image 4



detail image 5



detail image 6

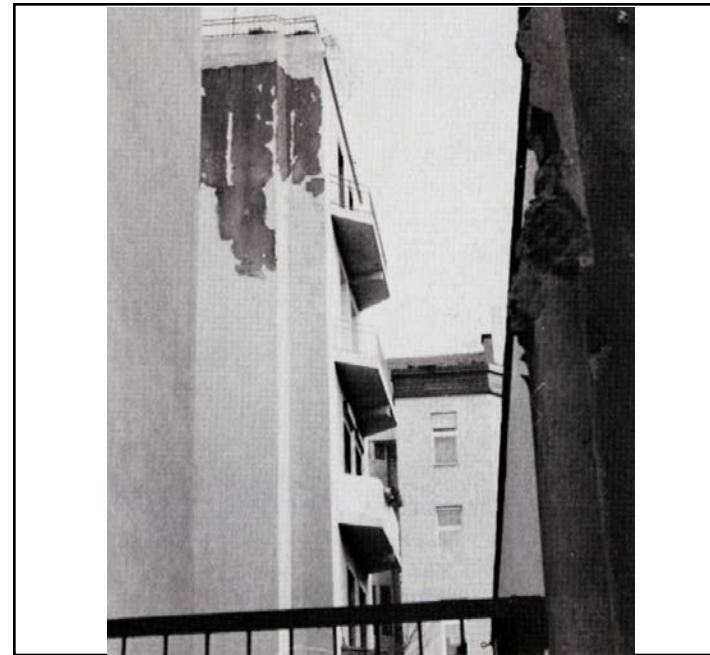
Conservation Rules about the Roof's Edge

Conservation Rules about the Roof's Edge

Image No.: 160 Volume/ Issue 1984.06.629

Journal: Detail

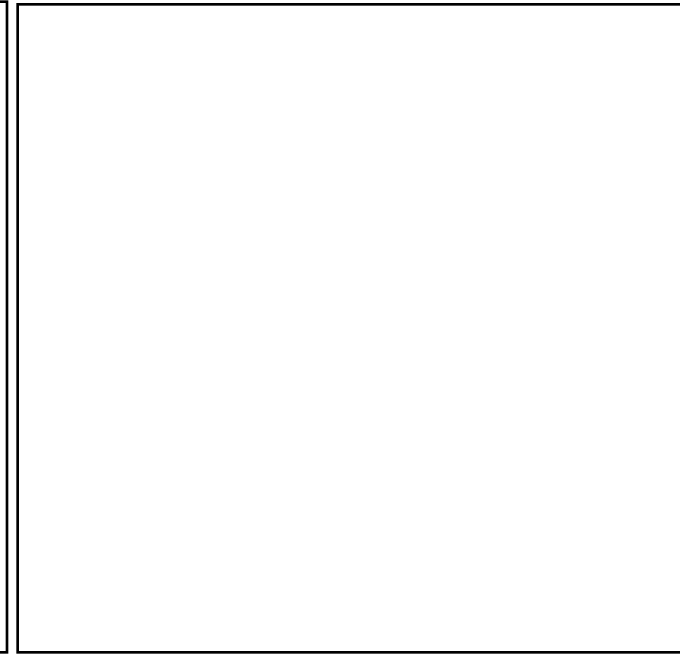
Date: June 1984



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect

City

Country

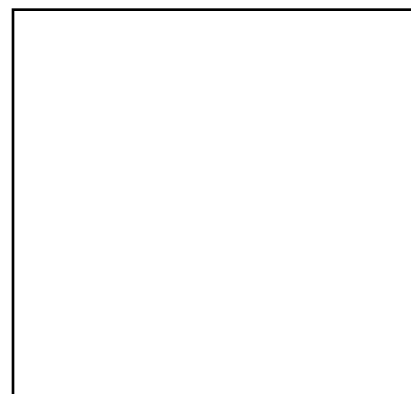
Author

Photographer

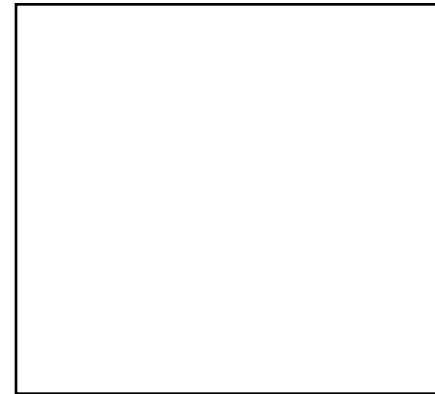
Type technical image of only old

Project Date

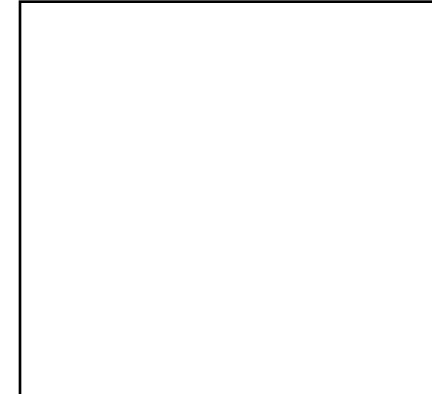
Notes



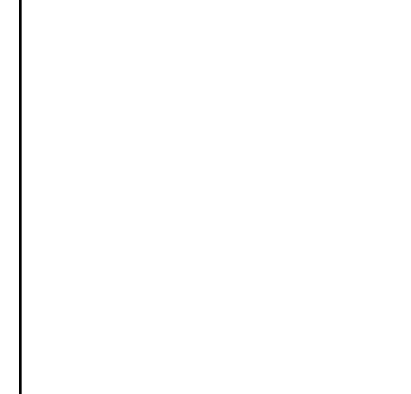
whole image 2



detail image 4



detail image 5



detail image 6

University Library in Stockholm

University Library in Stockholm

Image No.: 161 Volume/ Issue: 1983.04.369

Journal: Detail

Date: April 1983



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Ralph Erskines arkitektkontor

City Stockholm

Country Sweden

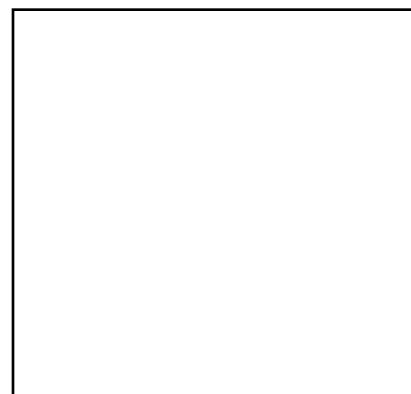
Author

Photographer

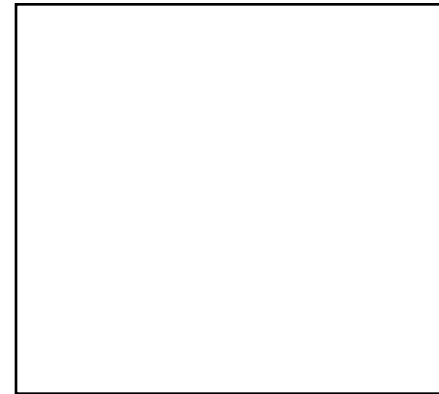
Type exposed masonry around window frame

Project Date

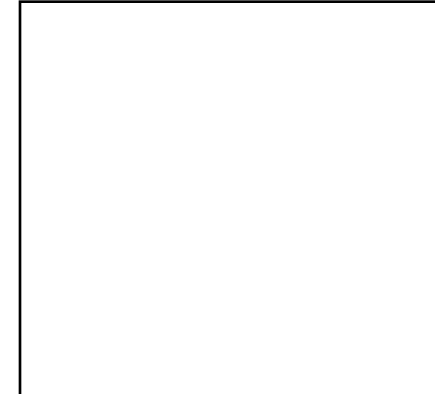
Notes



whole image 2



detail image 4



detail image 5



detail image 6

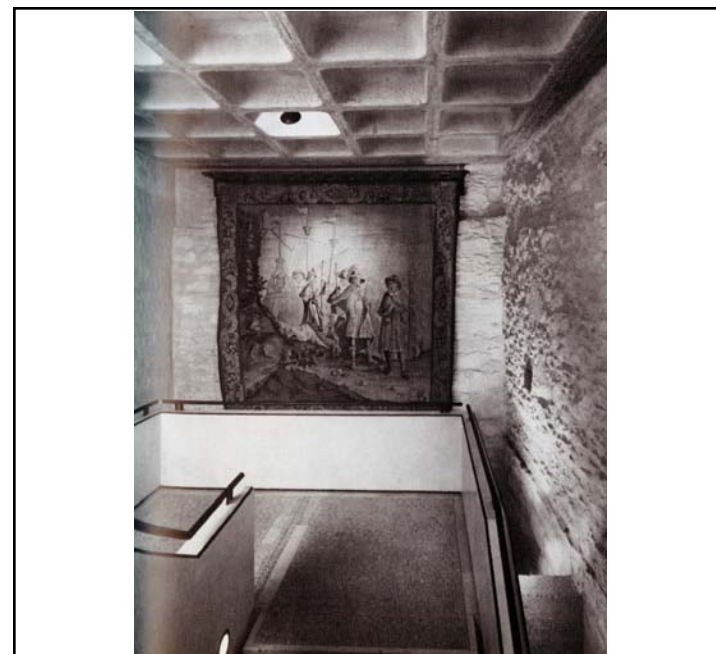
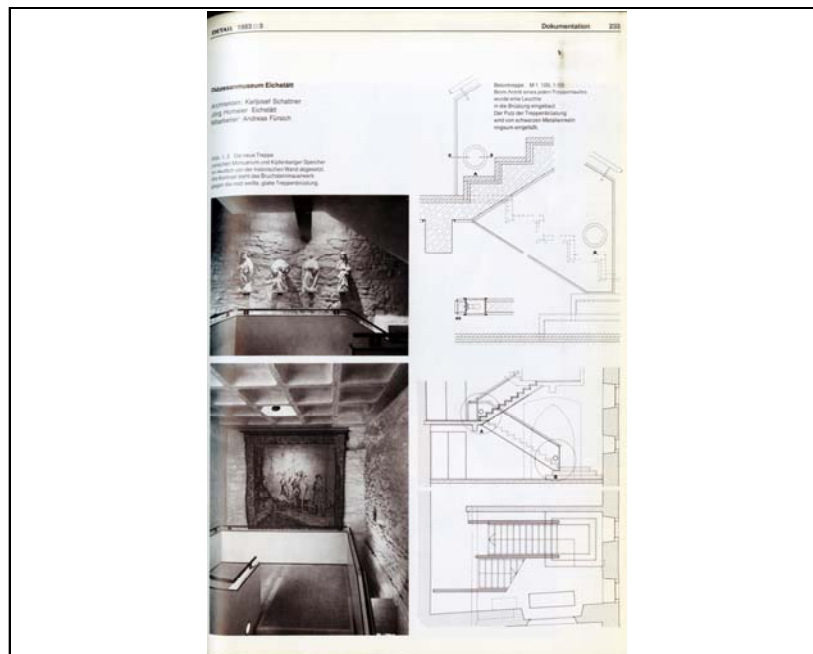
Diocesan Museum

Diocesan Museum

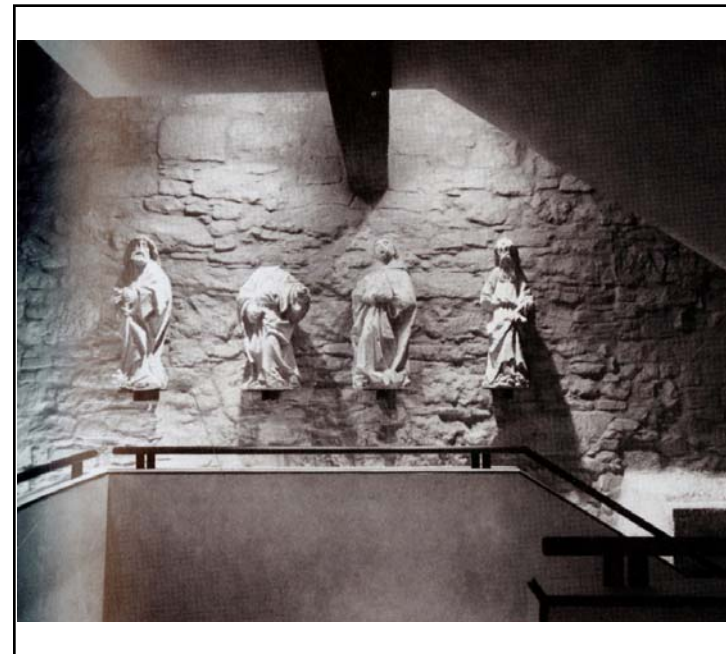
Image No.: 162 Volume/ Issue 1983.03.233

Journal: Detail

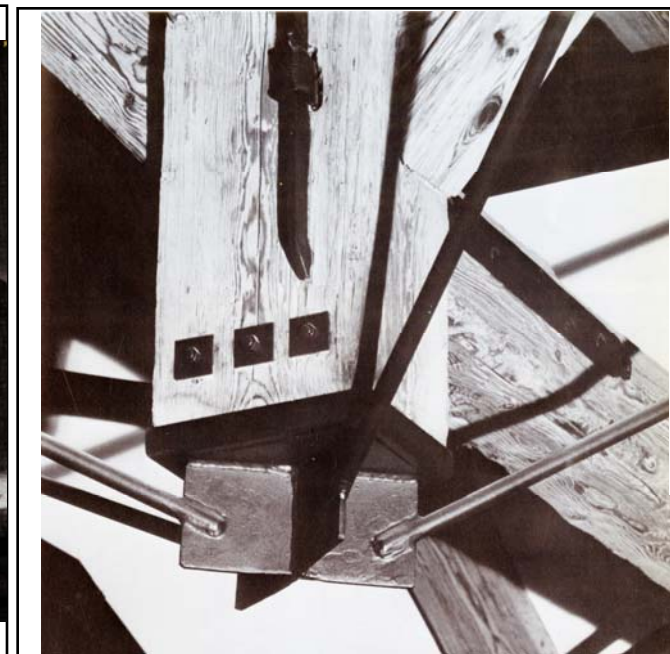
Date: March 1983



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Karljosef Schattner

City Eichstatt

Country Germany

Author

Photographer

Type timber framing now supported by steel framing

Project Date

Notes



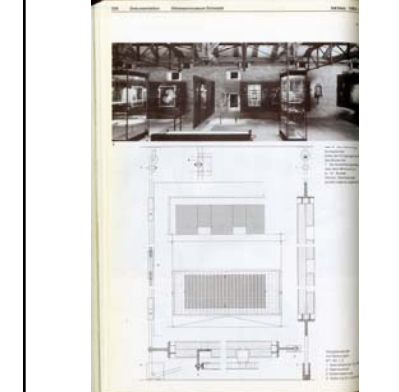
whole image 2



detail image 4



detail image 5



detail image 6

Herzog-August Library

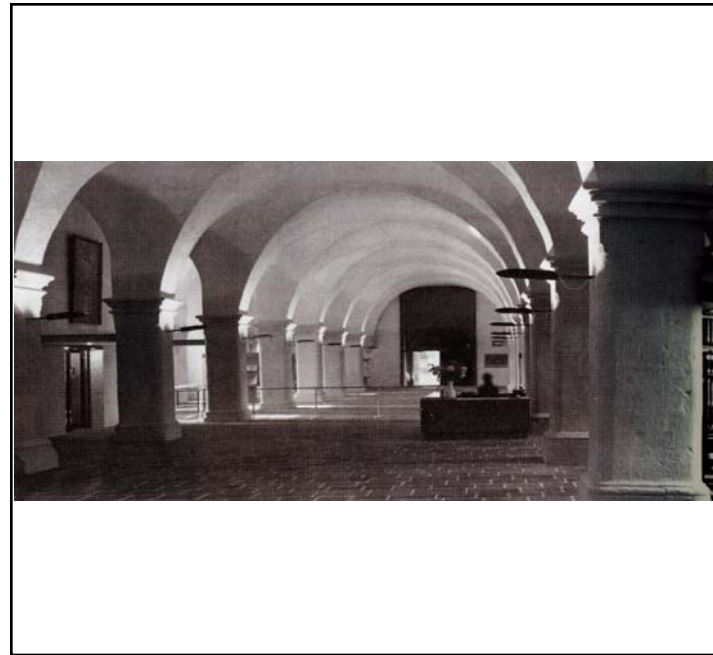
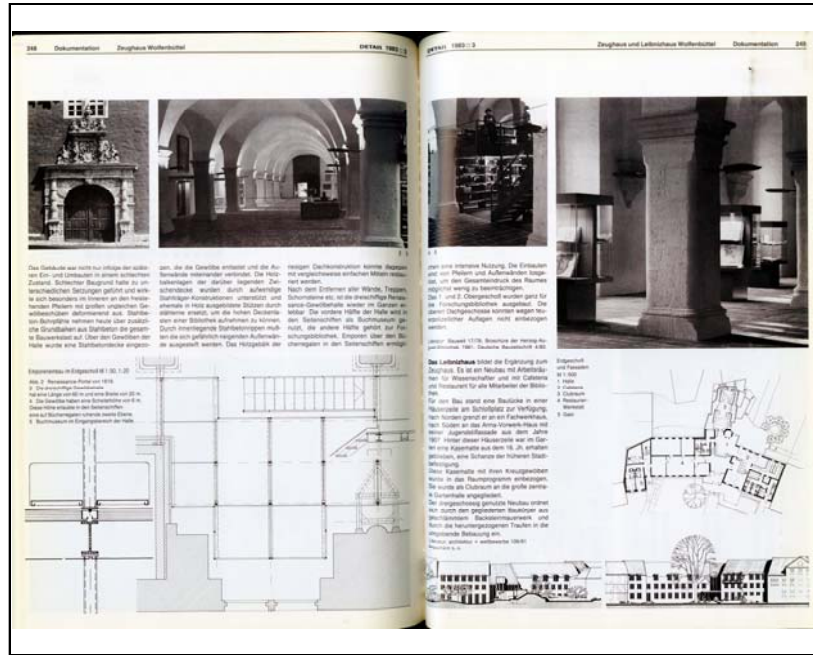
Herzog-August Library

Image No.: 163

Volume/ Issue 1983.03.248

Journal: Detail

Date: March 1983



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Kraemer Sieverts & Partners

City Wolfenbuttel

Country Germany

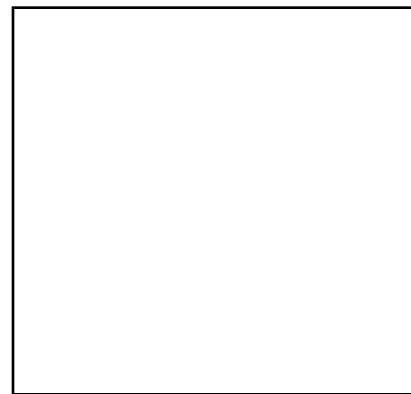
Author

Photographer

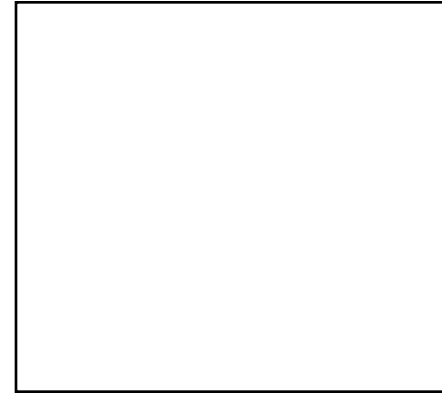
Type exposed masonry columns

Project Date

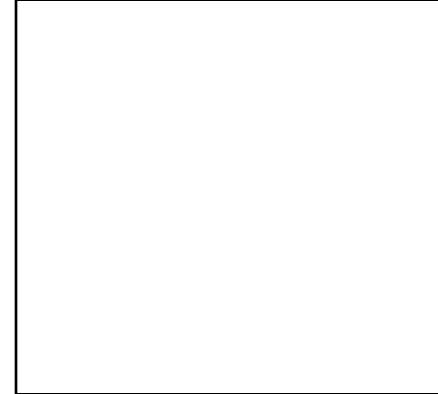
Notes building constructed in 1619, additions or something in 1753



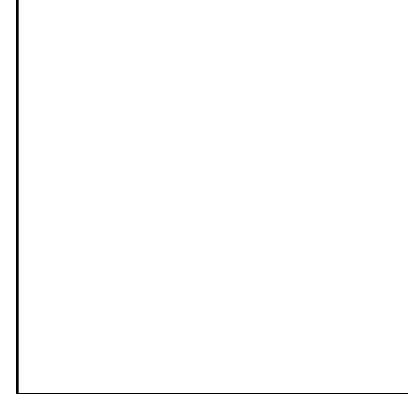
whole image 2



detail image 4



detail image 5



detail image 6

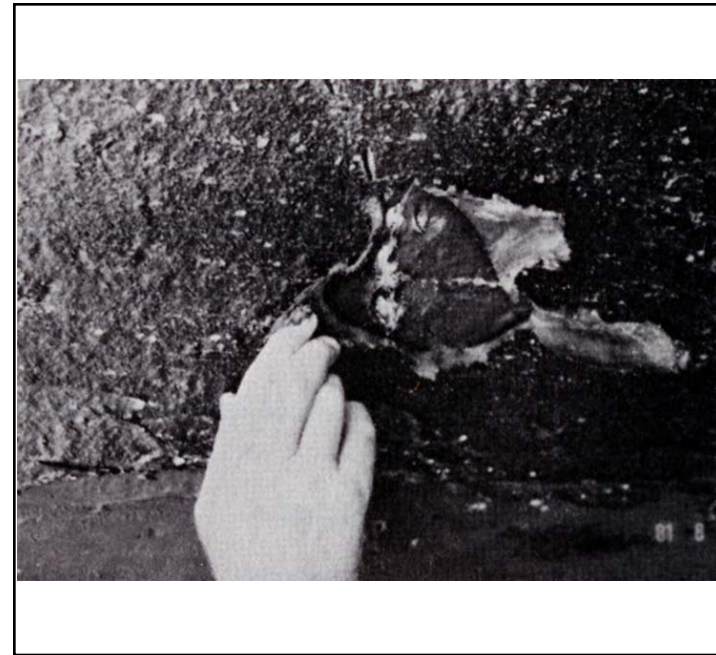
Technical Article: Preservation - or harm

Technical Article: Preservation - or harm

ImageNet 165 Volume/ Issue 1982.05.509

Journal: Detail

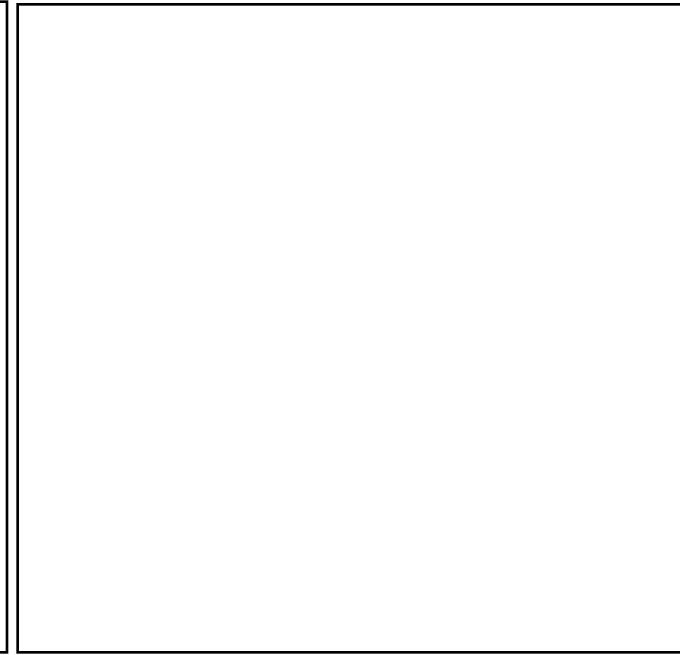
Date: May 1982



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Ingo Grun

City

Country

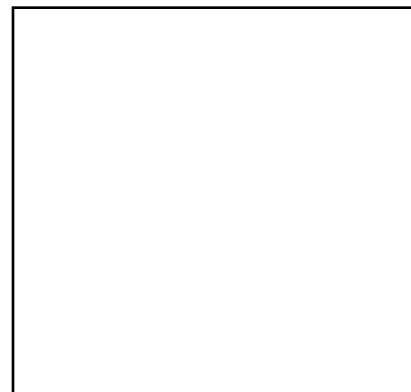
Author

Photographer

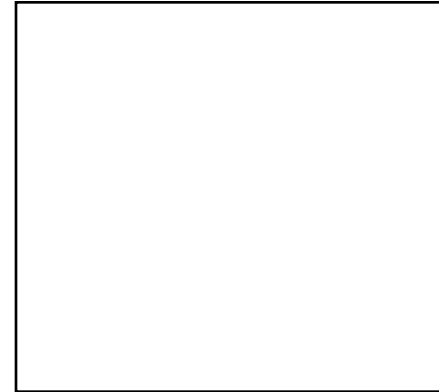
Type exposed brick under plaster/cement

Project Date

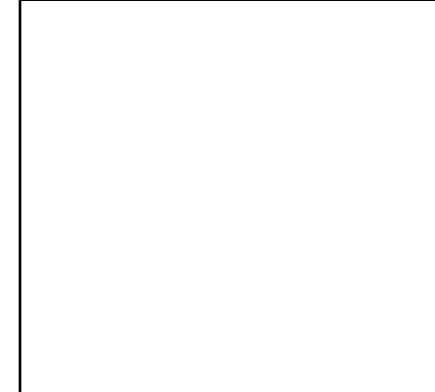
Notes



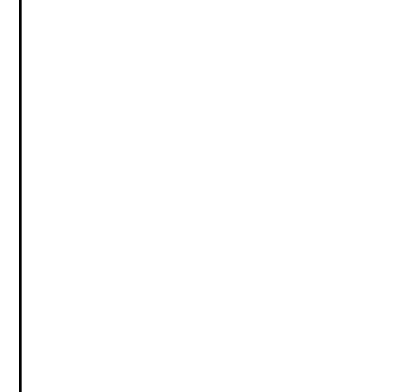
whole image 2



detail image 4



detail image 5



detail image 6

Technical Article: Rising wall moisture - causes and

Technical Article: Rising wall moisture - causes and

Volume/ Issue: 166

1979.02.134

Journal: Detail

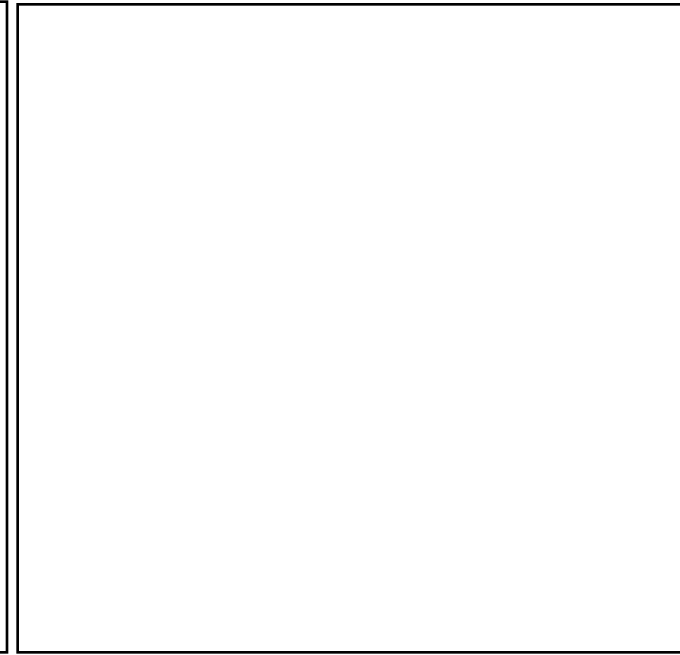
Date: Feb 1979



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Dr. Uwe Erfurth

City

Country

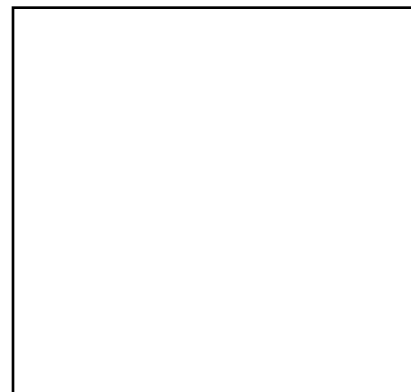
Author

Photographer

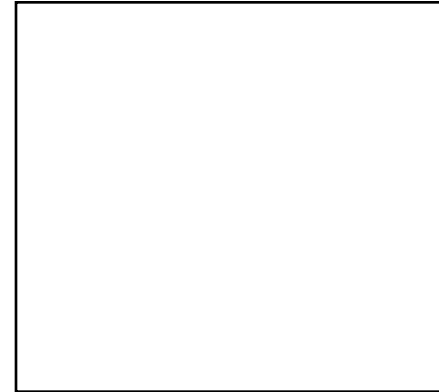
Type exposed brick under plaster layers

Project Date

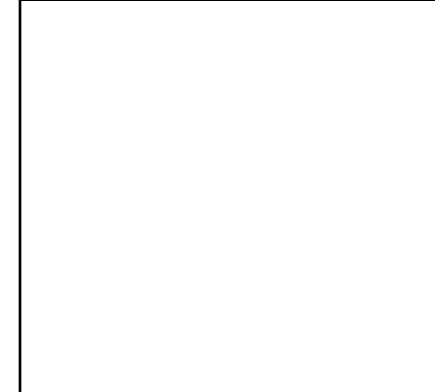
Notes



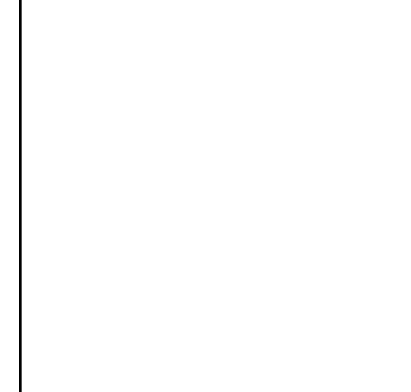
whole image 2



detail image 4



detail image 5



detail image 6

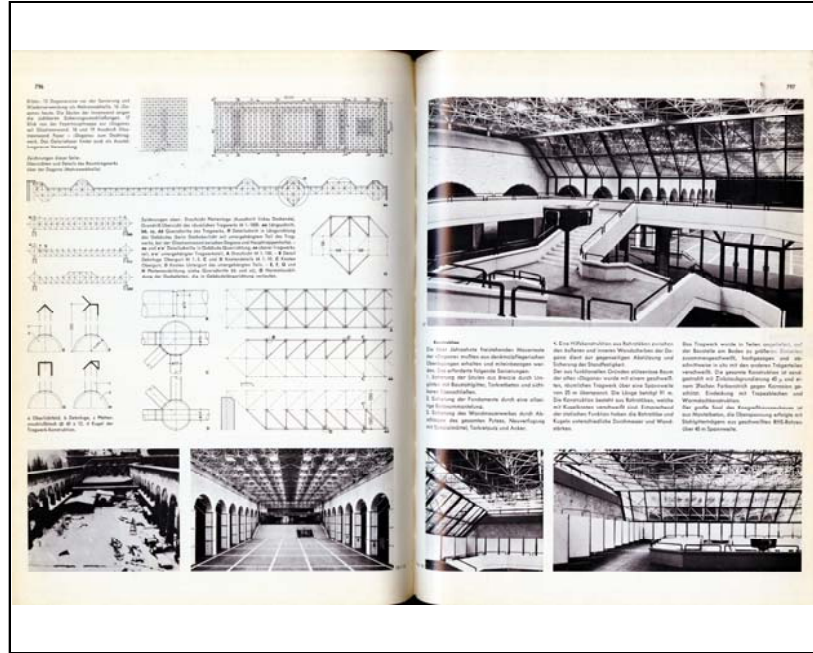
Congress and Concert Hall

Congress and Concert Hall

Image No.: 167 Volume/ Issue 1976.06.796

Journal: Detail

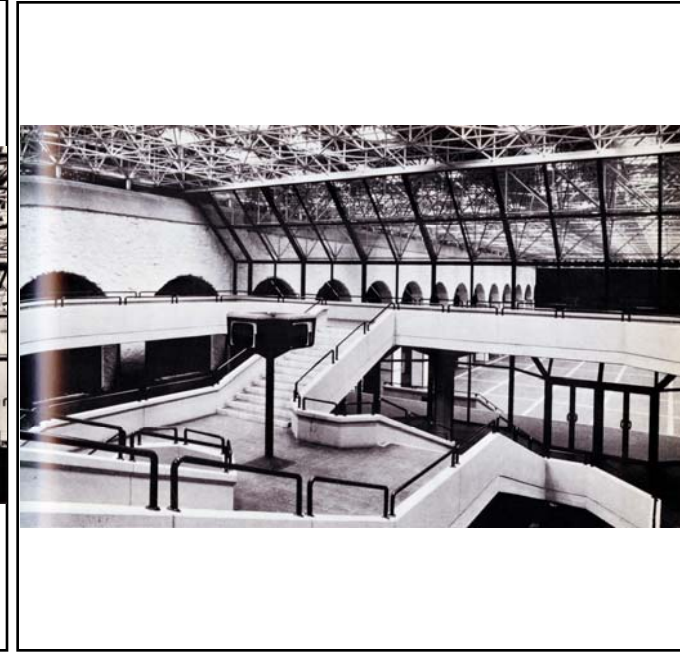
Date: June 1976



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Heinz Marschalek and Norbert Gantar, Georg Ladstätter

City Innsbruck

Country Austria

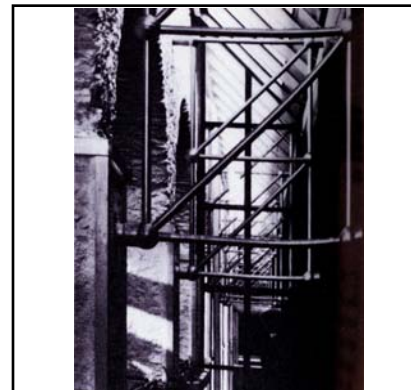
Author

Photographer

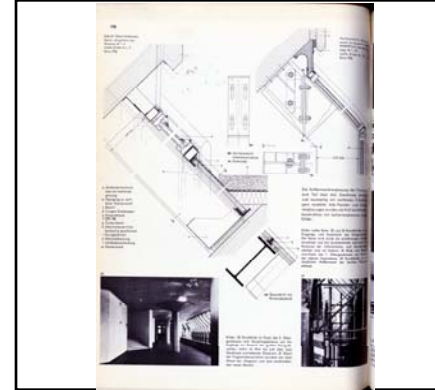
Type exposed masonry of arched arcade area

Project Date

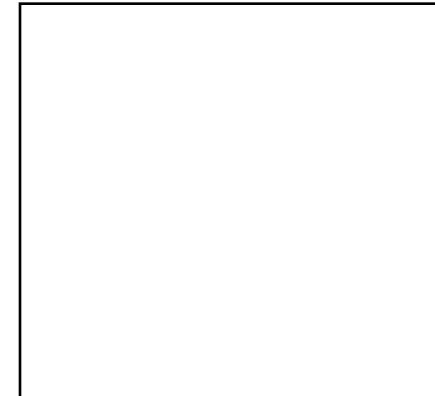
Notes dogana ruin before the renovation and reuse as a multi-purpose hall.
hongana today. the pillars of the inside want to show the visible assurance sum closures



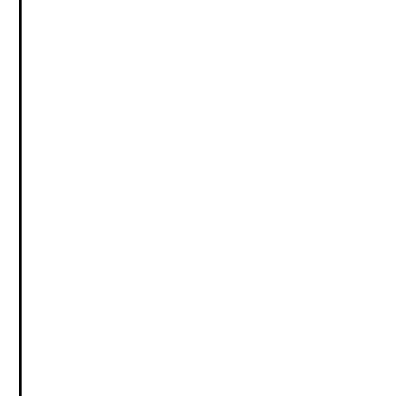
whole image 2



detail image 4



detail image 5



detail image 6

Weingarten expansion of a baroque stock home for purposes of a

Weingarten expansion of a baroque stock home for purposes

of a pedag...

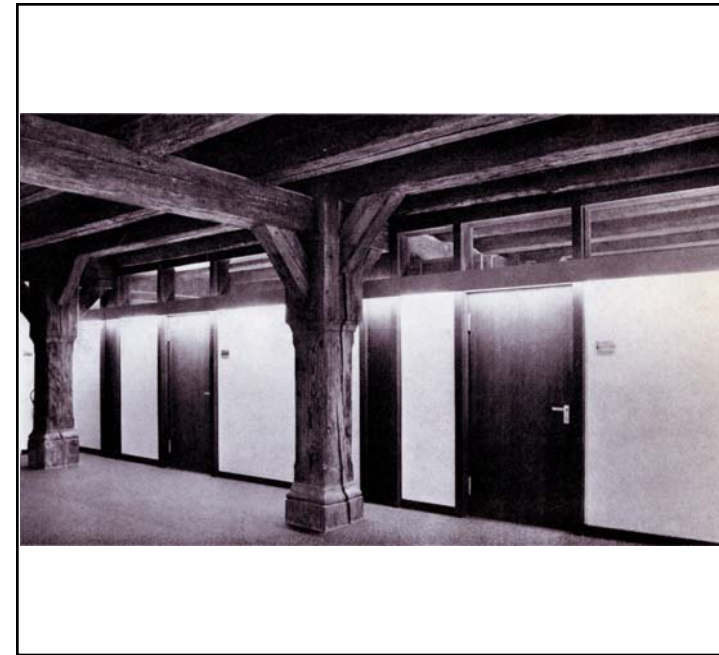
168

Volume/
Issue

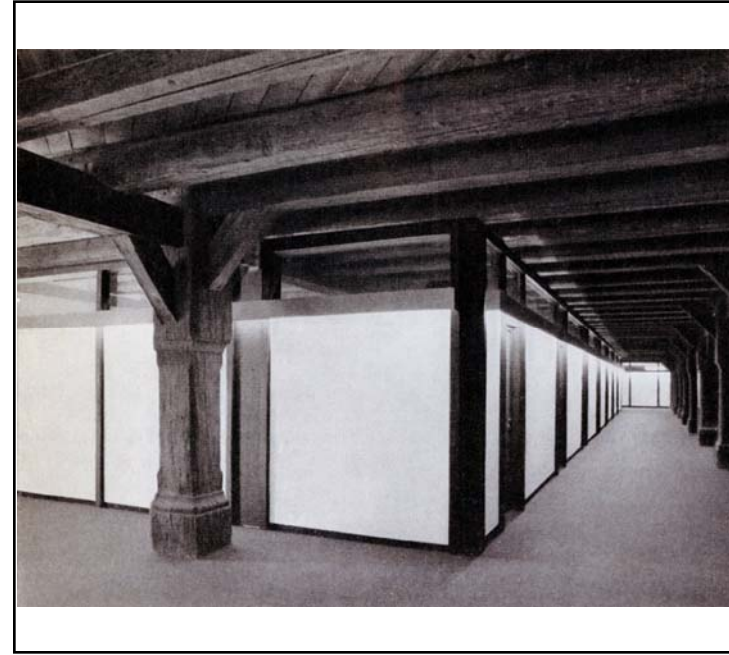
1975.01.54

Journal: Detail

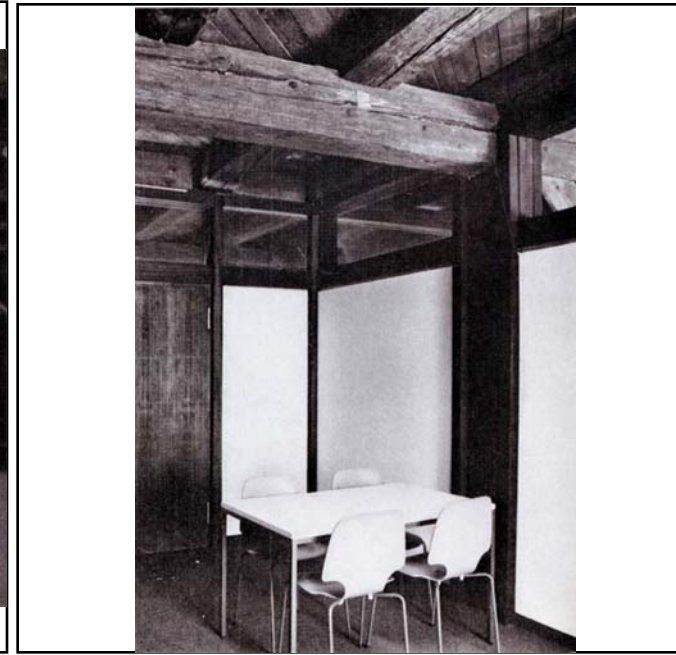
Date: January 1975



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Staatliches Hochbauamt

City Ravensburg?

Country Germany

Author

Photographer

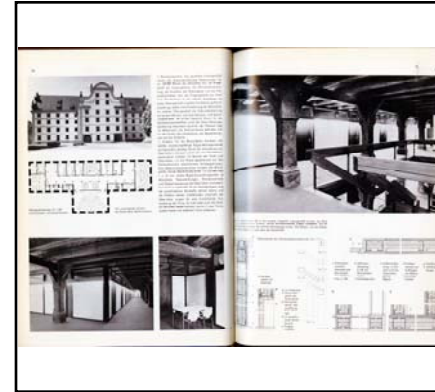
Type

Project Date

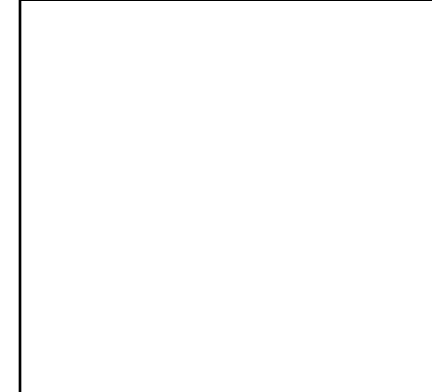
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Ad for Salzburger Tiles?

Ad for Salzburger Tiles?

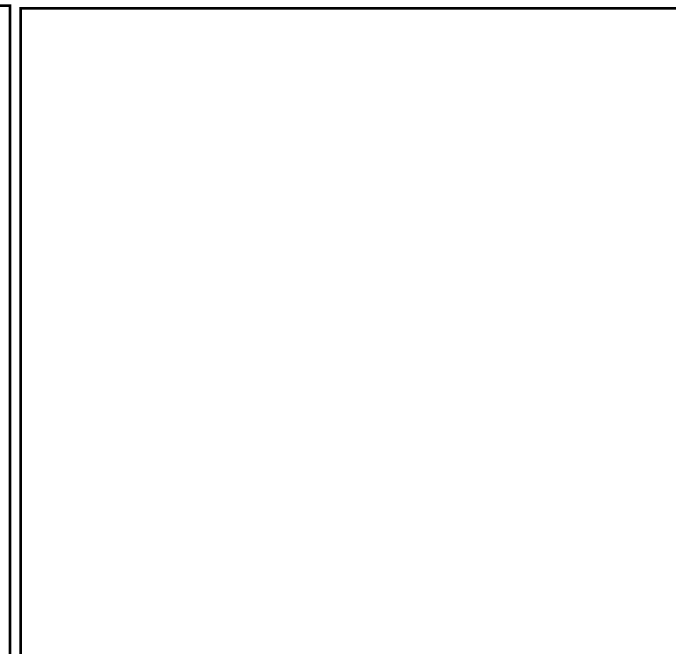
Image No.: 169 Volume/ Issue: 1974.03.385
Journal: Detail
Date: May 1974



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

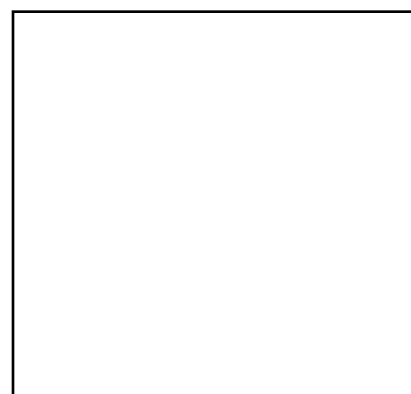
Author

Photographer

Type

Project Date

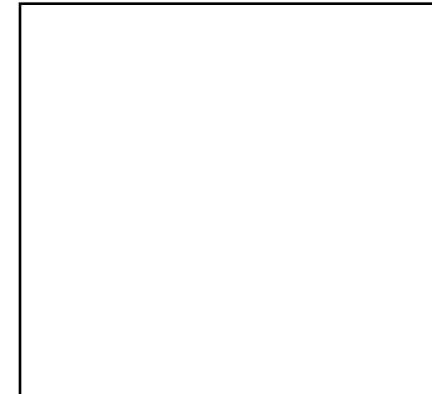
Notes



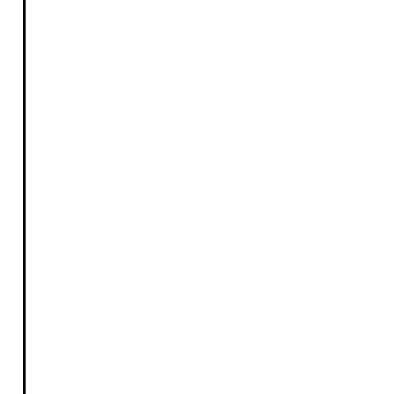
whole image 2



detail image 4



detail image 5



detail image 6

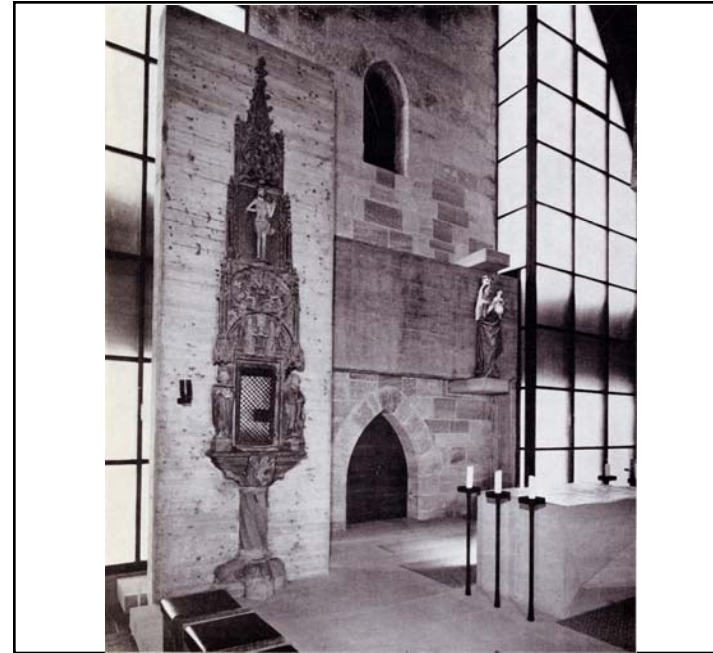
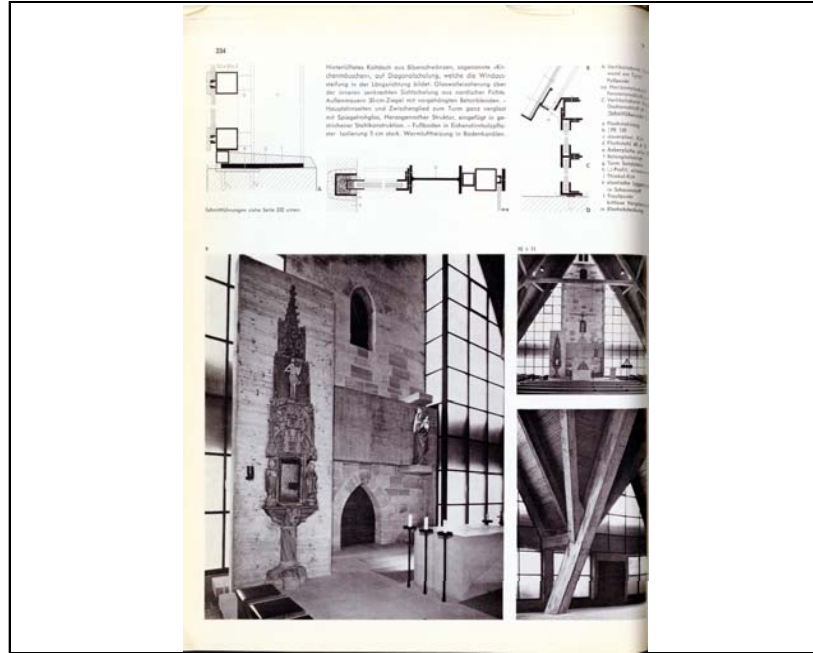
Enhancements to the Catholic City Church

Enhancements to the Catholic City Church

Image No.: 170 Volume/ Issue 1971.03.231

Journal: Detail

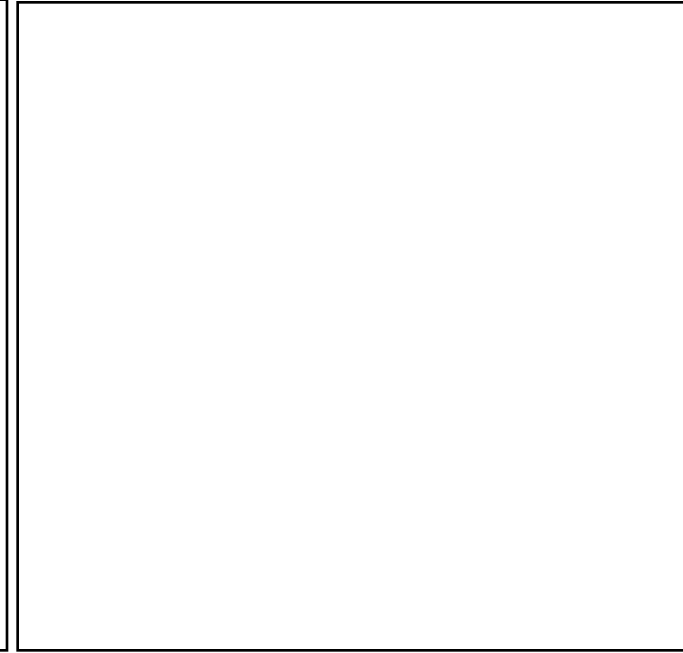
Date: May 1971



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Architekt Dipl. Ing. BDA Josef Elfinger

City Ornbau

Country Germany

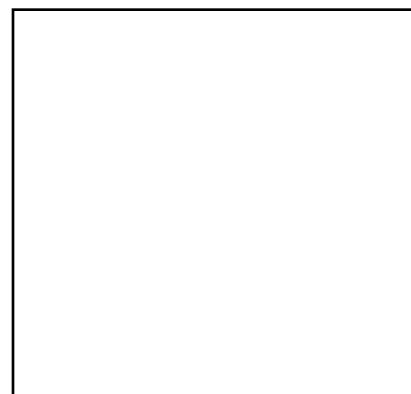
Author

Photographer

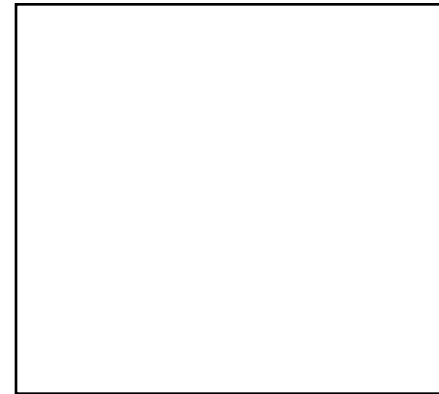
Type reveal of masonry wall?

Project Date

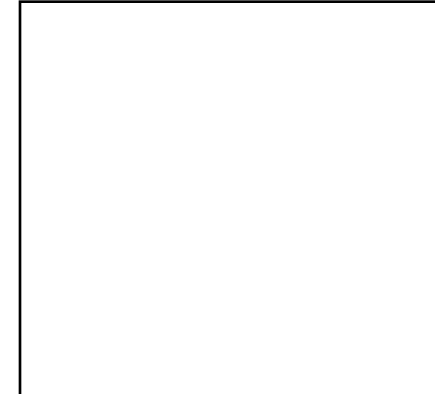
Notes



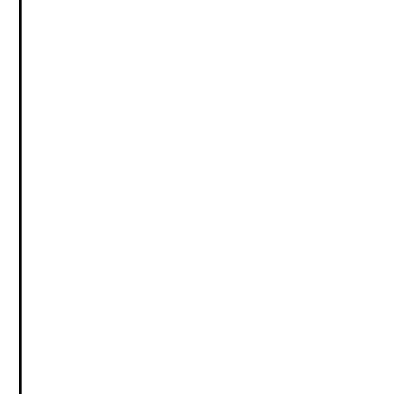
whole image 2



detail image 4



detail image 5



detail image 6

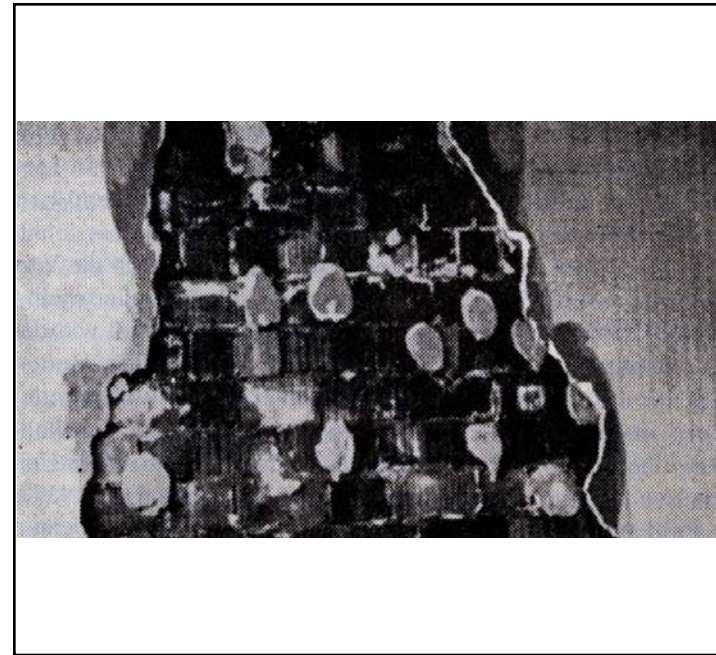
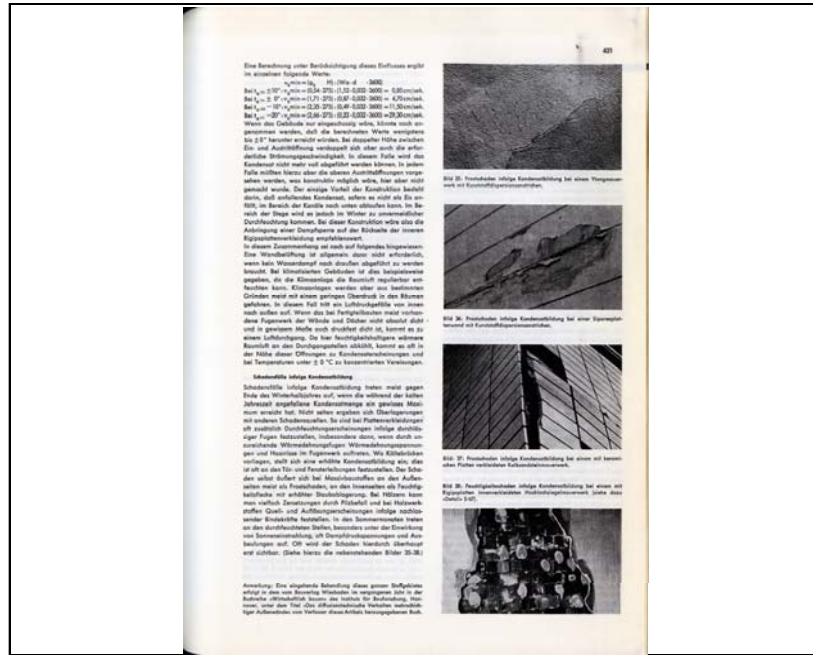
Technical article: Behavior of multi-layer external walls

Technical article: Behavior of multi-layer external walls

171 1968.03.421

Journal: Detail

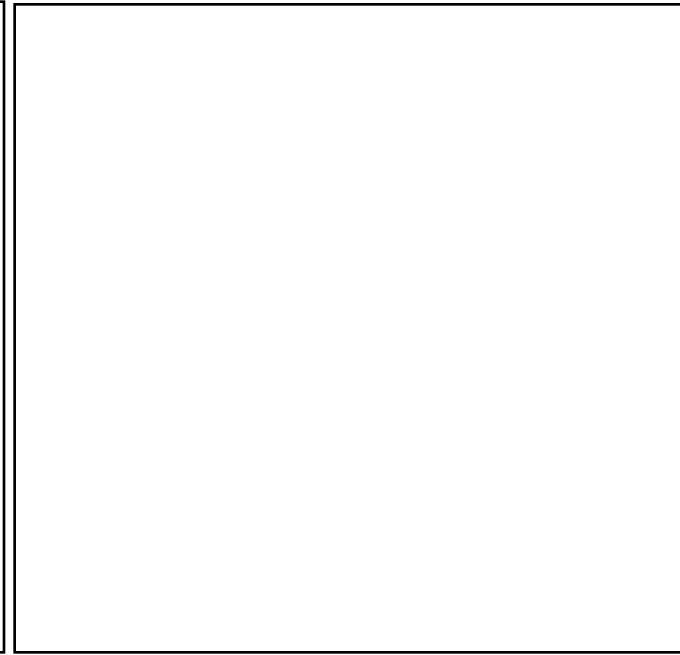
Date: May 1968



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country

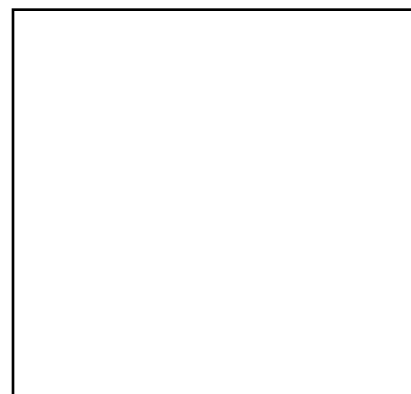
Author

Photographer

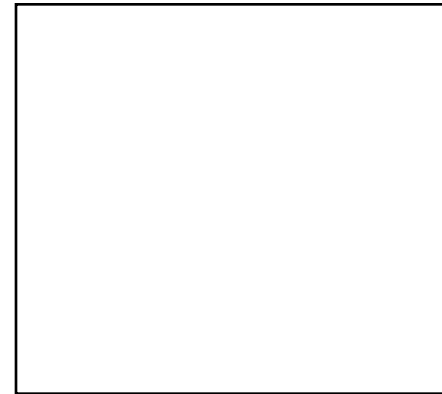
Type reveal of CMUs beneath plaster

Project Date

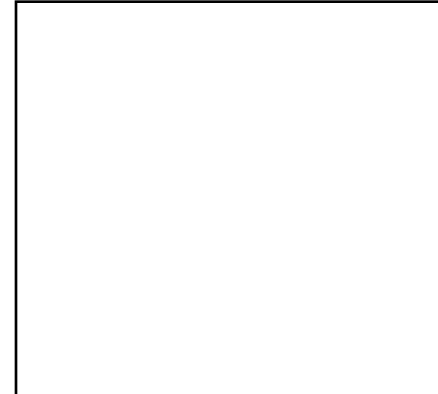
Notes moisture damage due to condensate formation in an inner cladding with plasterboard panels highly perforated bricks brickwork



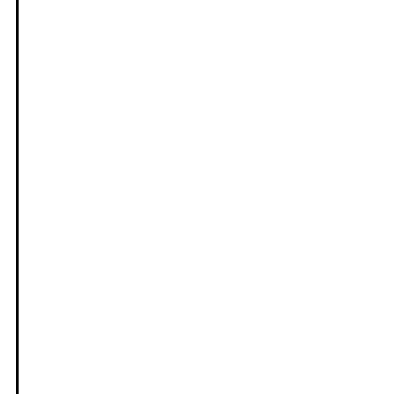
whole image 2



detail image 4



detail image 5



detail image 6

The Georgian Theater

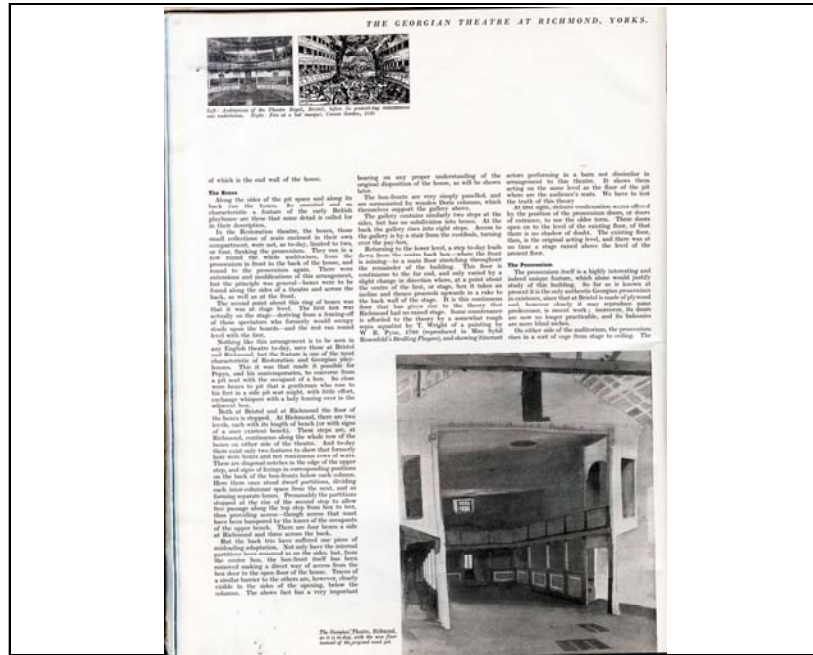
The Georgian Theater

Image No.: 172

Volume/ Issue 1945.01.24

Journal: Architectural Review

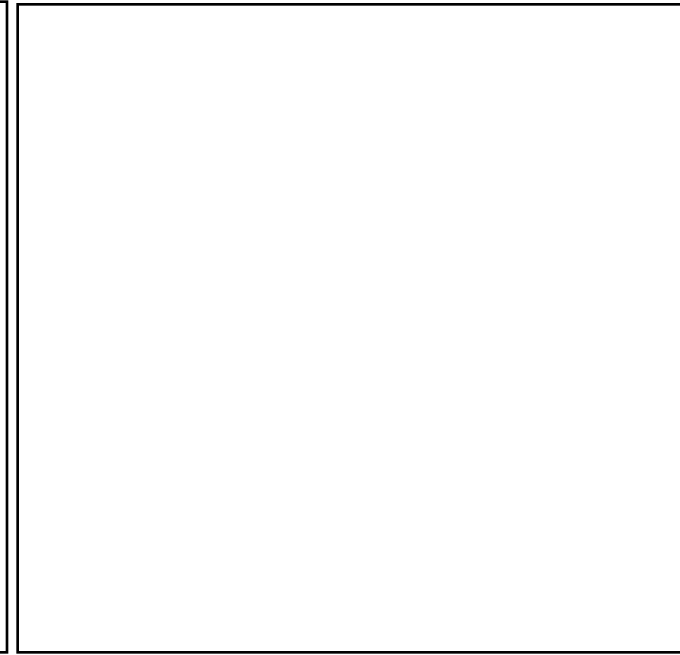
Date: January 1945



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect

City Richmond

Country England

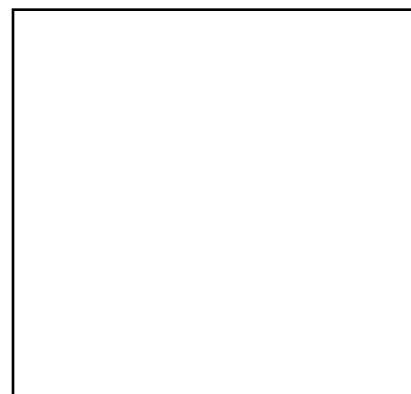
Author Richard Southern

Photographer permission from A.J. Glover

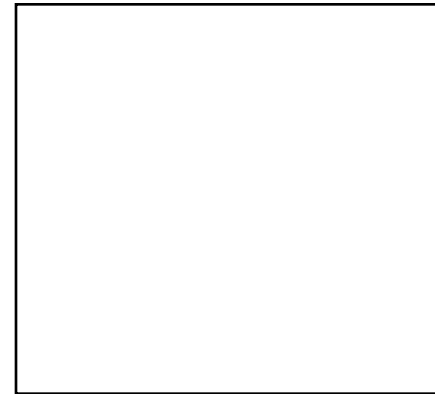
Type exposed masonry

Project Date ??

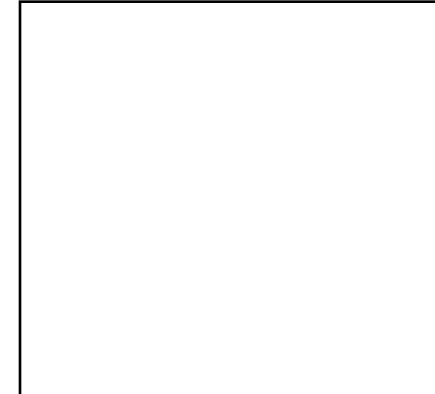
Notes



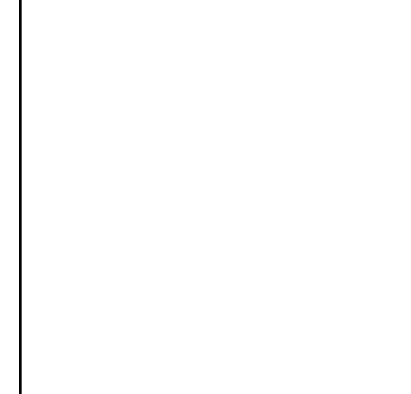
whole image 2



detail image 4



detail image 5



detail image 6

Ad for Armoured Fire Doors

Ad for Armoured Fire Doors

Image No.: 173 Volume/ Issue 1945.02.iii

Journal: Architectural Review

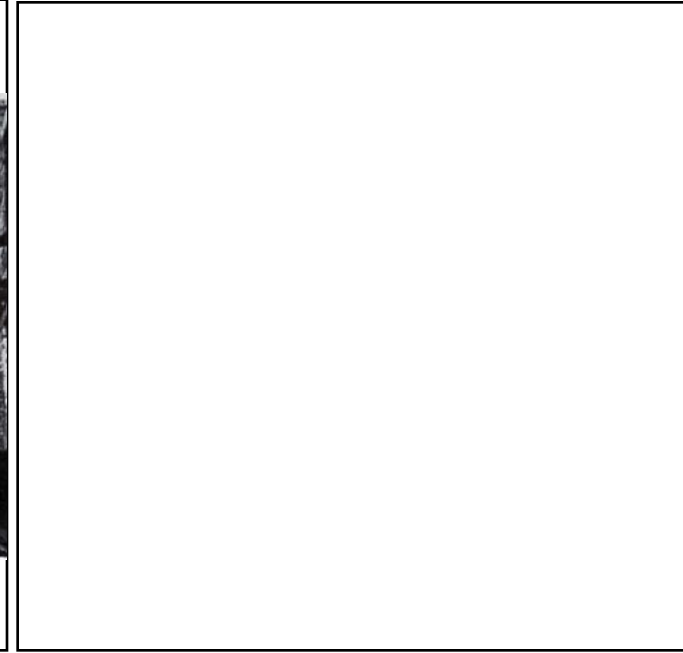
Date: Feb 1945



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City Berlin

Country Germany

Author Mather & Platt Park Works

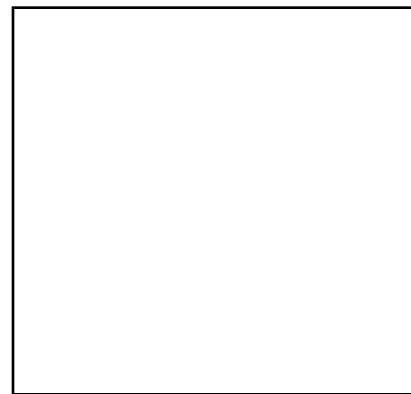
Photographer

Type exposed party wall

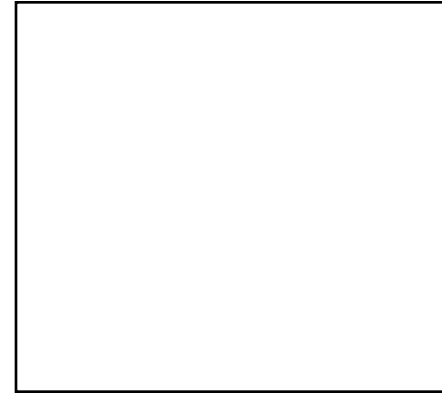
Project Date 1940-1941

Notes

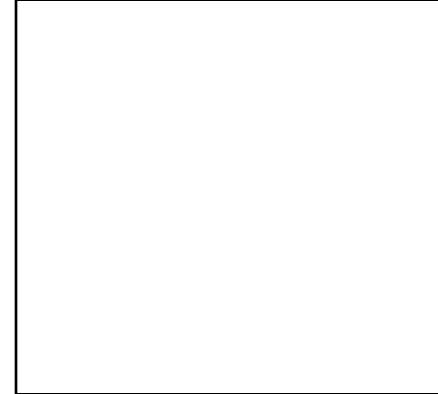
"The photograph reproduced on the left was taken during the period of the 1940-1941 air raids on Britain. Although the fire had wiped out one large building it had failed to reach the storeyed building seen in the background, thanks to the efficiency of Mather & Platt Armoured Fire Doors."



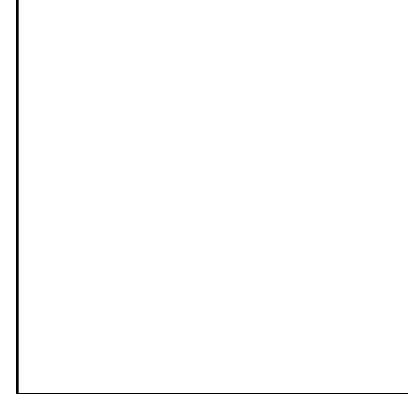
whole image 2



detail image 4



detail image 5

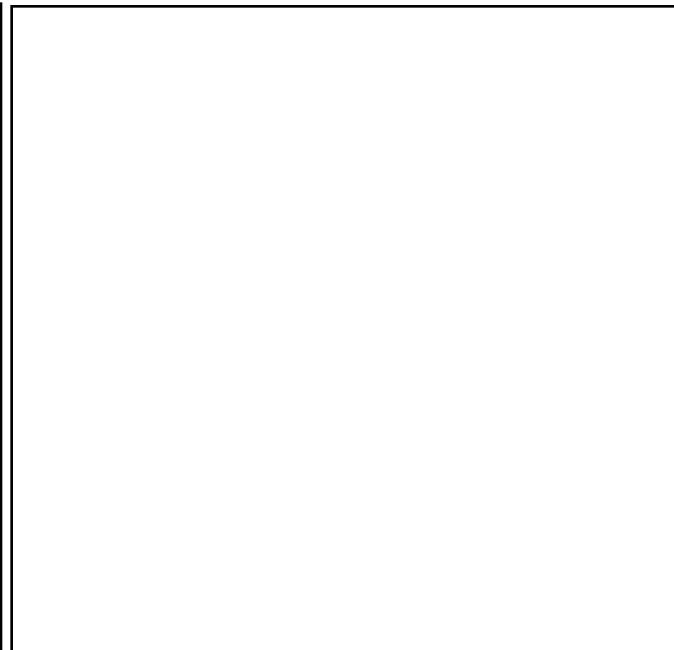
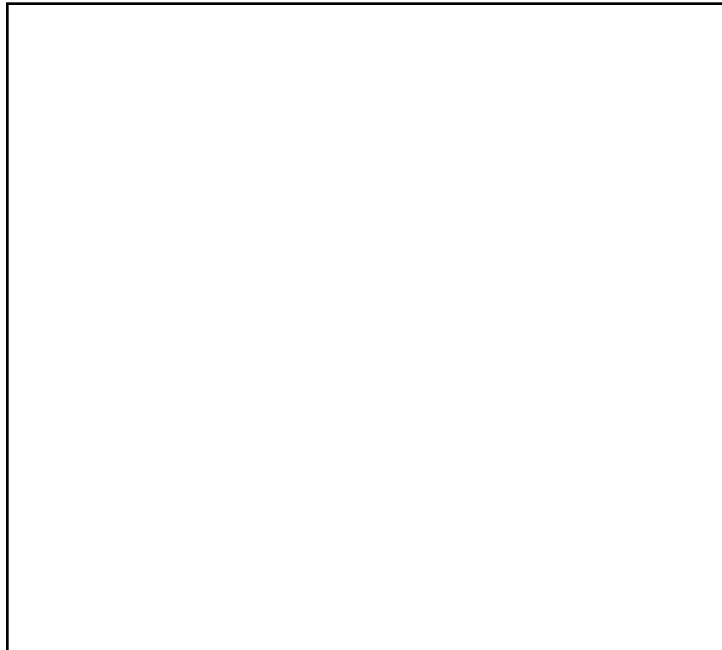
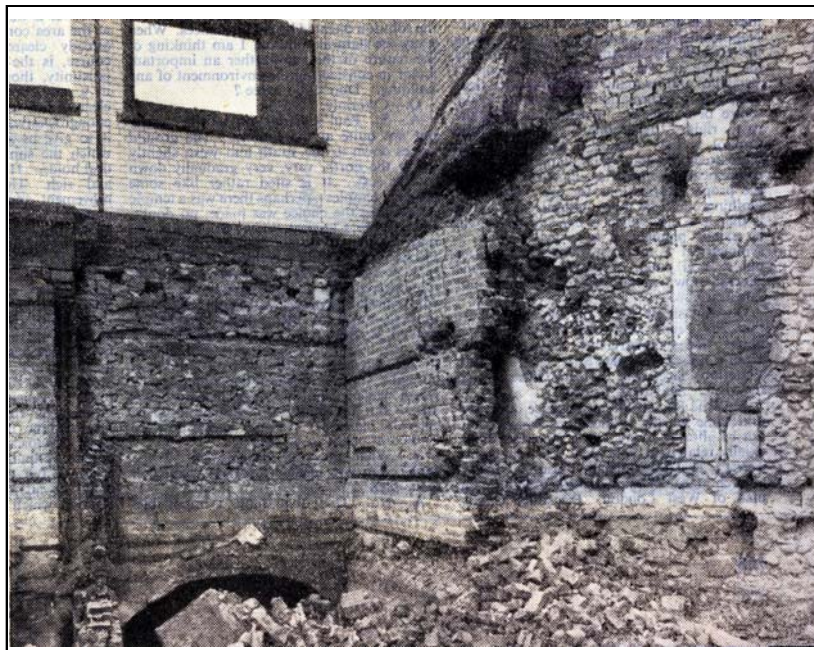


detail image 6

London Wall

London Wall

Image No.: 174 Volume/ Issue: 1945.06.194
Journal: AR
Date: June 1945



detail image 1

detail image 2

detail image 3

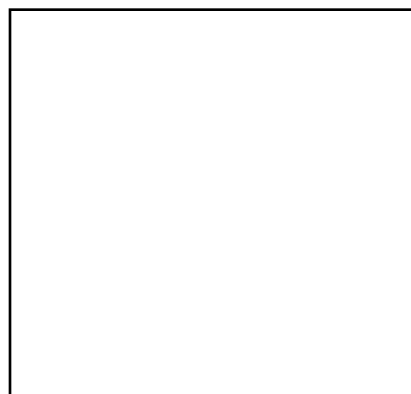
Insert Picture

Export Picture

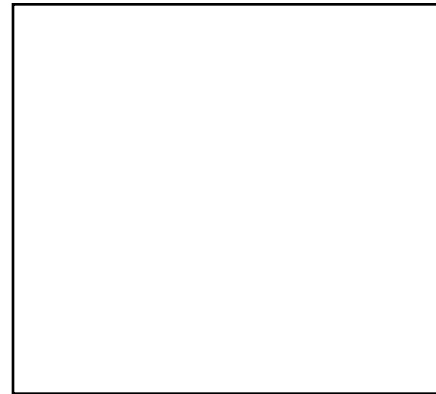
Architect Romans
City London
Country England
Author John Coolmore
Photographer probably by Dell & Wainwright
Type ancient wall revealed

Notes "New sections of it [the Roman city wall] have been exposed during the recent air raids."

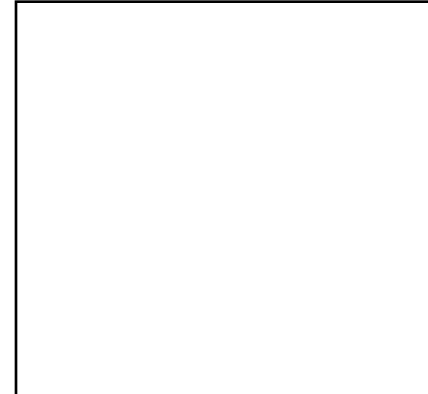
Project Date 1940s



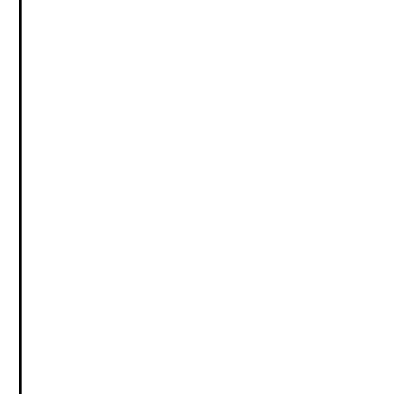
whole image 2



detail image 4



detail image 5



detail image 6

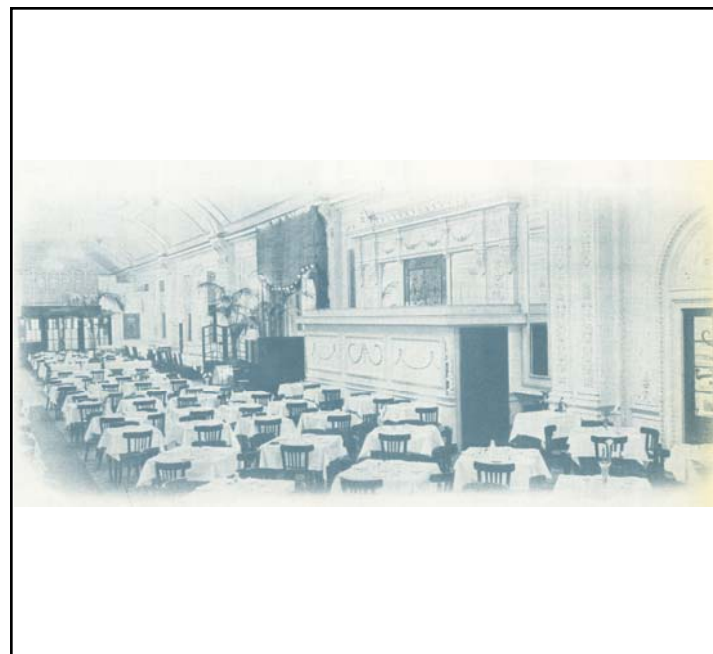
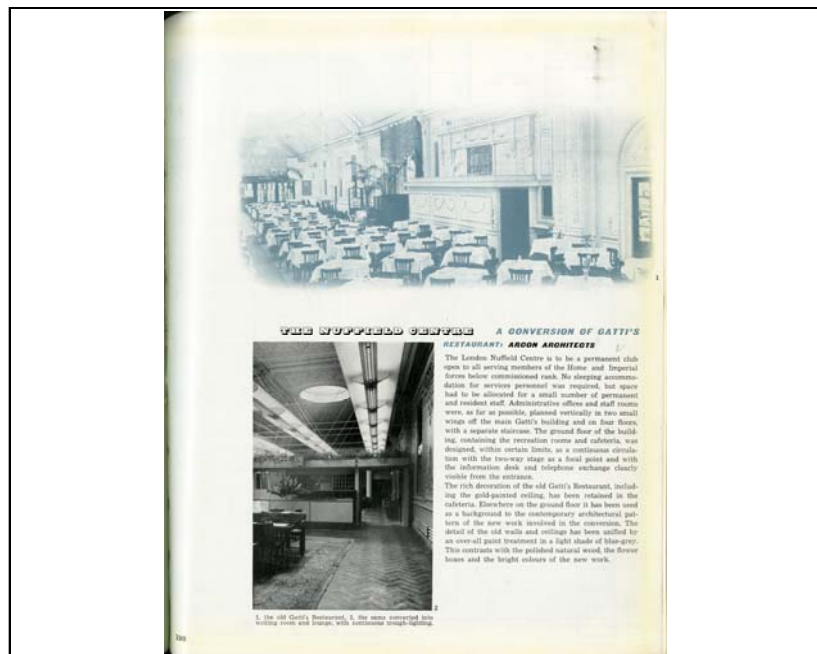
The Nuffield Centre: A Conversion of Gatti's Restaurant

The Nuffield Centre: A Conversion of Gatti's Restaurant

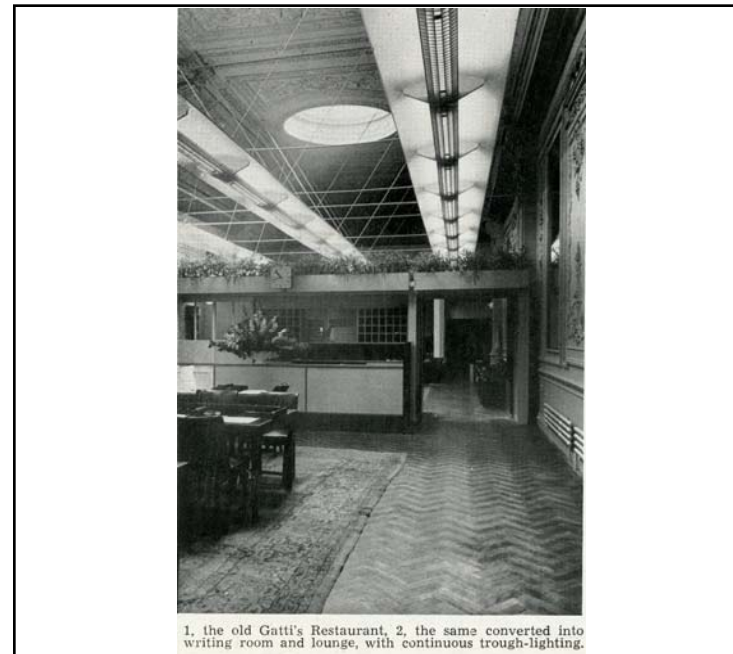
Image No.: 175 Volume/ Issue: 1948.10.193

Journal: AR

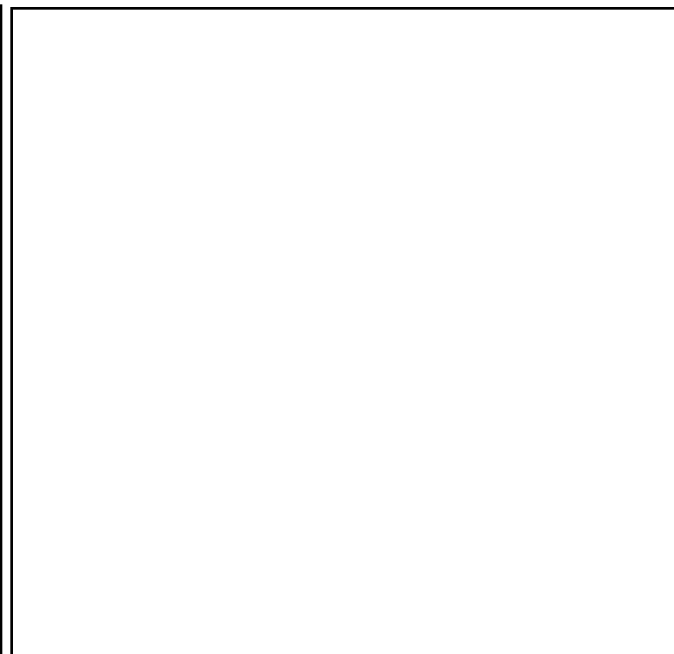
Date: October 1948



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Arcon Architects

City London

Country England

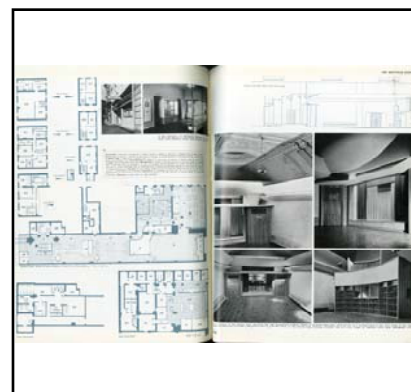
Author

Photographer

Type exposed richly decorated ceiling

Project Date 1948

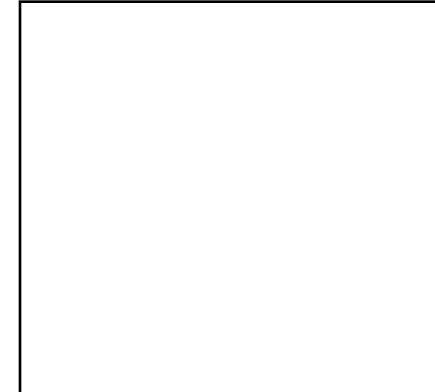
Notes "The rich decoration of the old Gatti's Restaurant, including the gold-painted ceiling, has been retained in the cafeteria. Elsewhere on the ground floor it has been used as a background to the contemporary architectural pattern of the new work involved in the conversion. The detail of the old walls and ceilings has been unified by an over-all paint treatment in a light shade of blue-grey. This contrasts with the polished natural wood, the flower boxes and the bright colours of the new work." p. 193



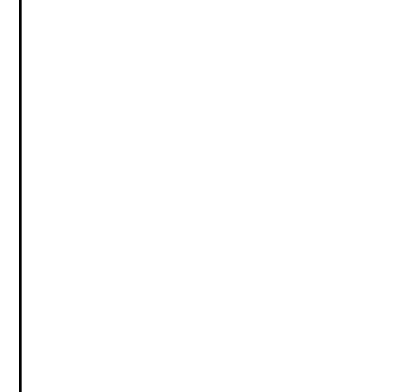
whole image 2



detail image 4



detail image 5



detail image 6

Ad for Mond Nickel Company

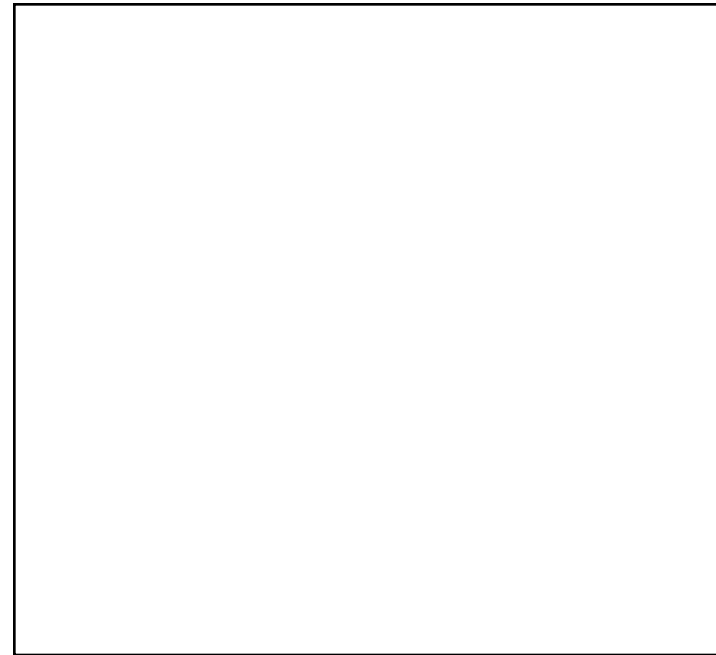
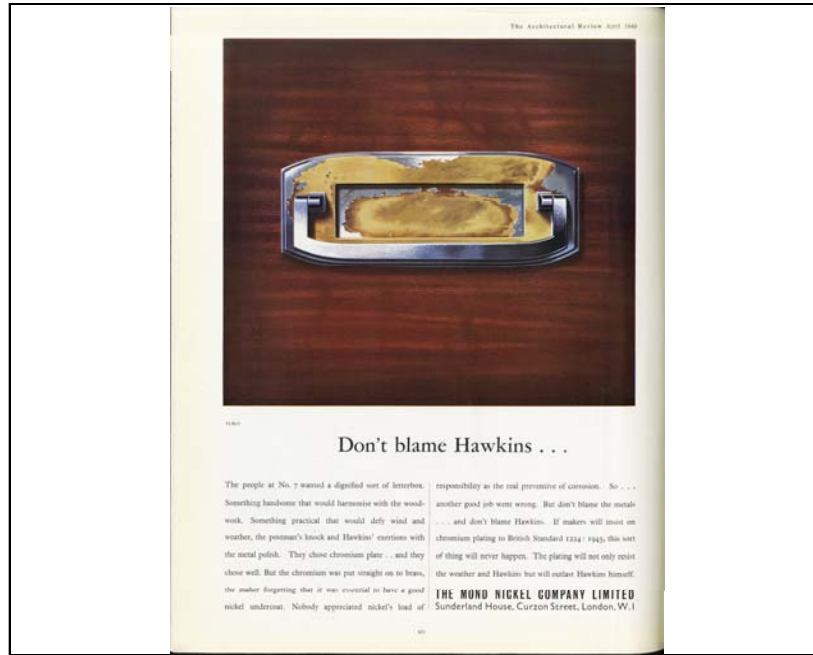
Ad for Mond Nickel Company

Image No.: 176

Volume/ Issue 1949.04.xiv

Journal: AR

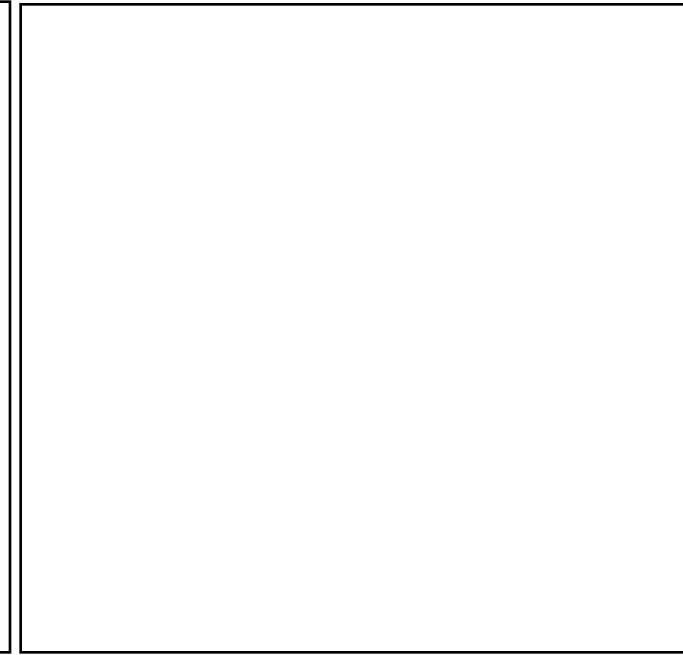
Date: April 1949



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect

City

Country England

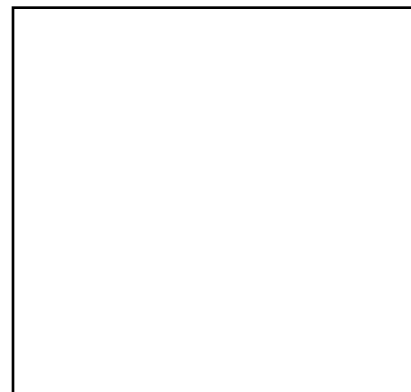
Author Mond Nickel Company

Photographer

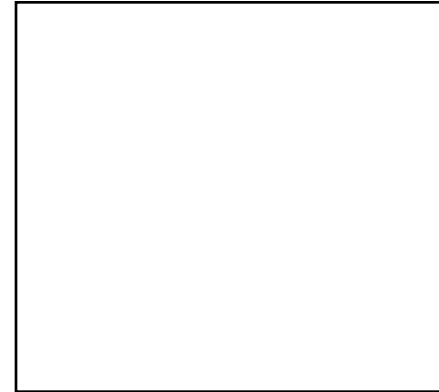
Type exposed brass under chrome of letterbox

Project Date

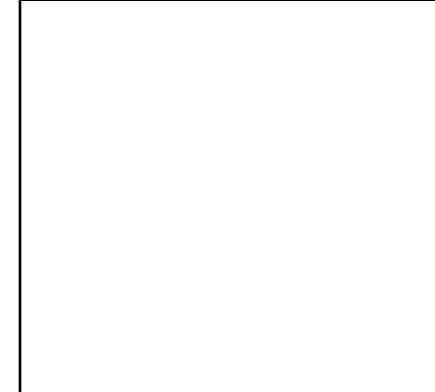
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Newspaper Building in London

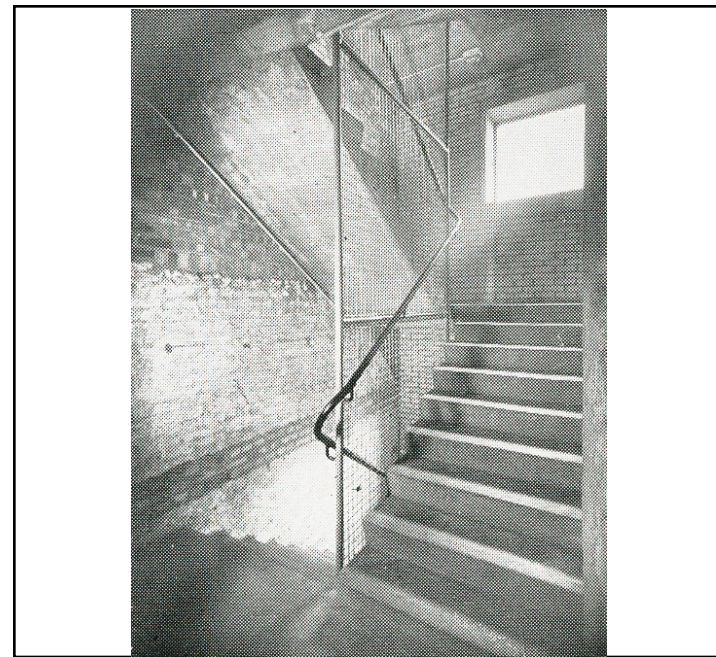
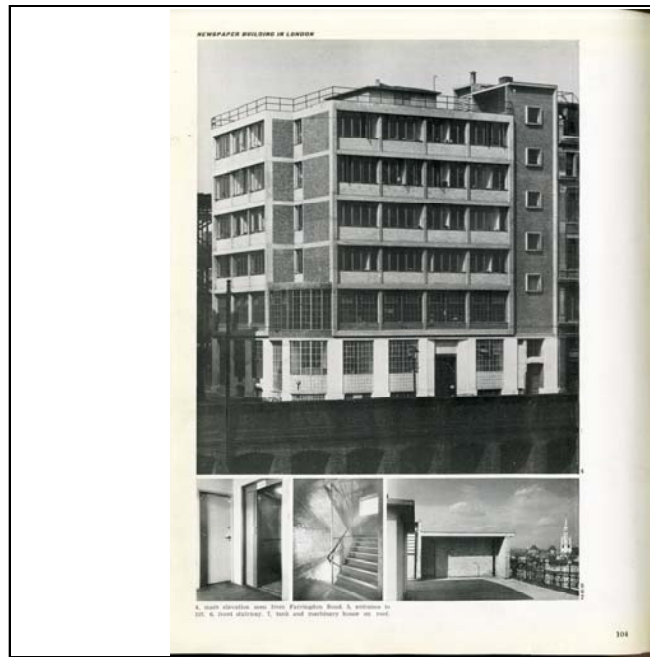
Newspaper Building in London

Image No.: 177

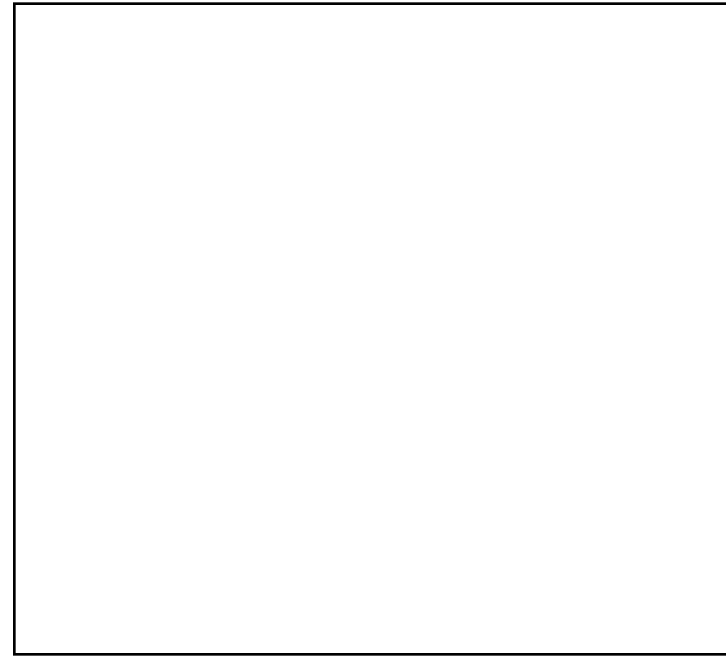
Volume/ Issue 1949.08.104

Journal: AR

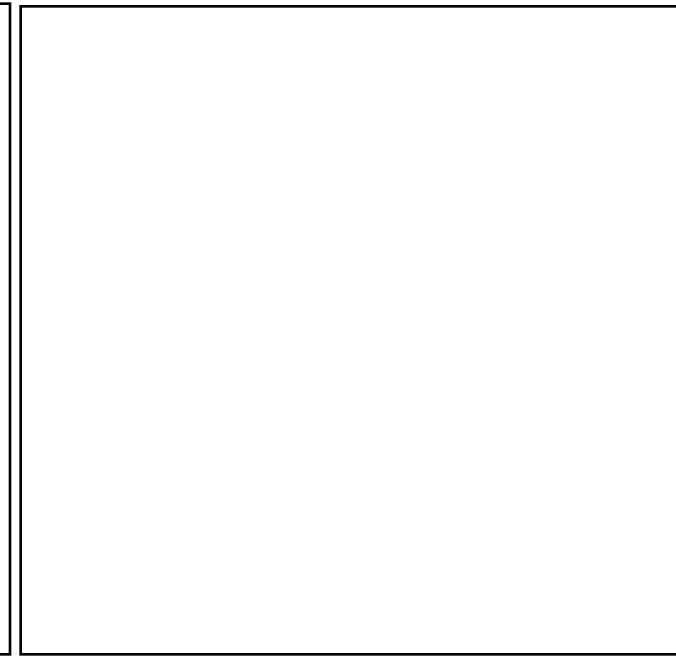
Date: August 1949



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Erno Goldfinger

City London

Country England

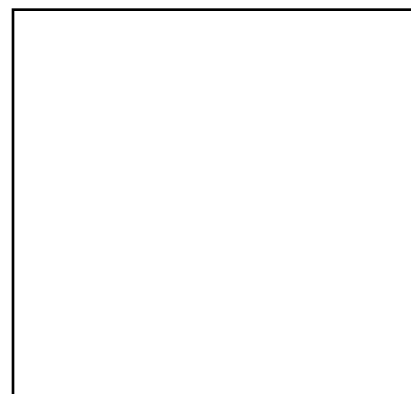
Author

Photographer

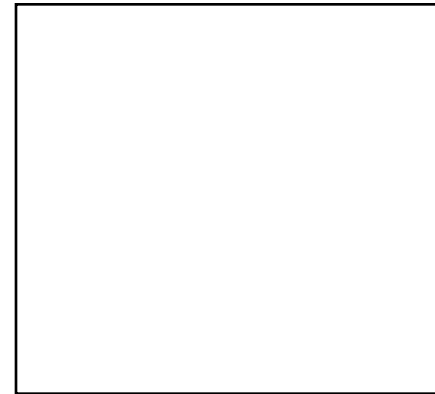
Type exposed masonry walls

Project Date late 1940s

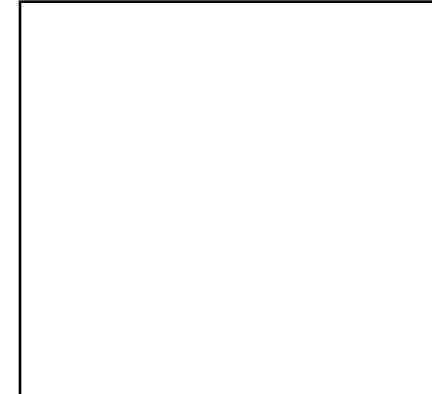
Notes "A bomb-damaged Victorian warehouse in Farringdon Street was acquired, and appeared to be structurally sound. Work was begun on the replacement of existing timber floors by reinforced concrete floors, strengthening these where necessary with pillars to carry heavy presses and other machinery. It was found that some external walls were considerably out of true; new plans had to be prepared; a new structure had to be built from the first floor up."



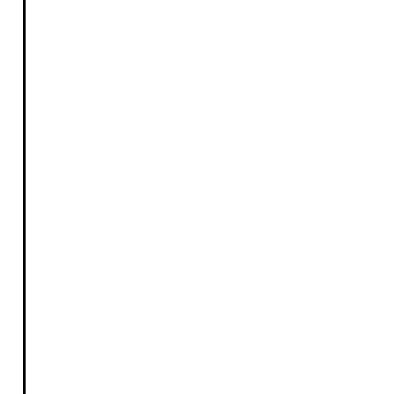
whole image 2



detail image 4



detail image 5



detail image 6

Paulskirche

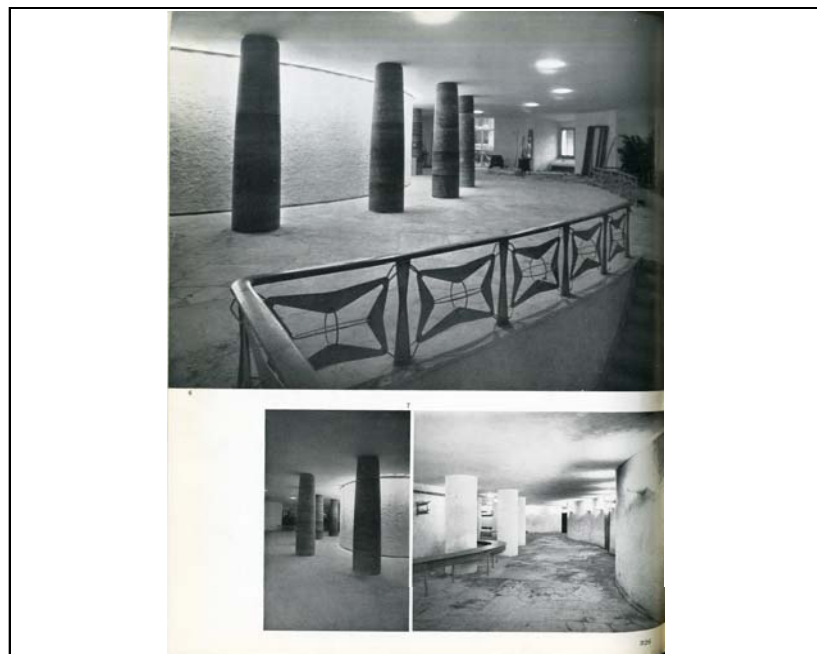
Paulskirche

Image No.: 178

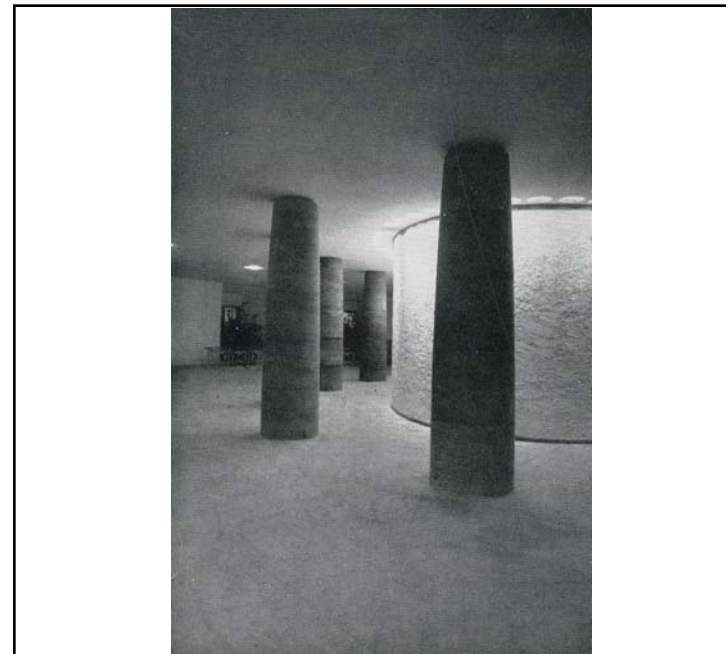
Volume/ Issue 1949.11.323

Journal: AR

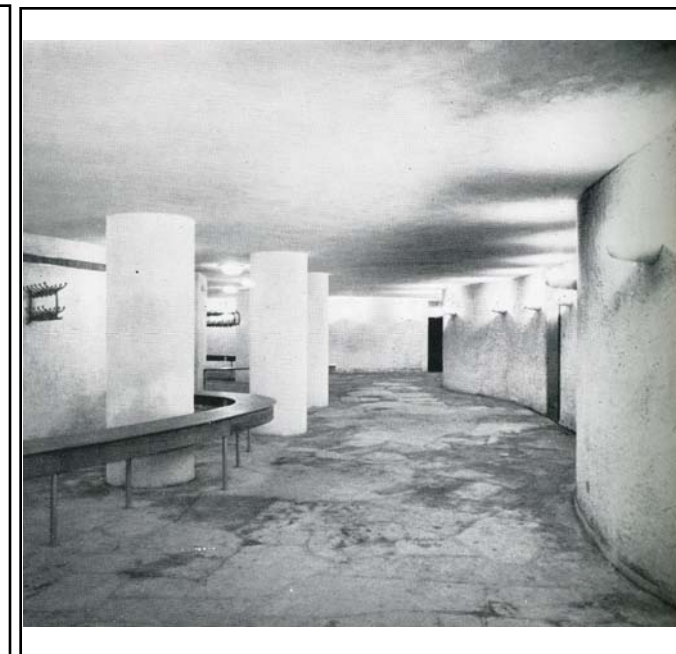
Date: November 1949



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Rudolf Schwarz, Johannes Krahn, Eugen Blanck, Gottlob

City Frankfurt

Country Germany

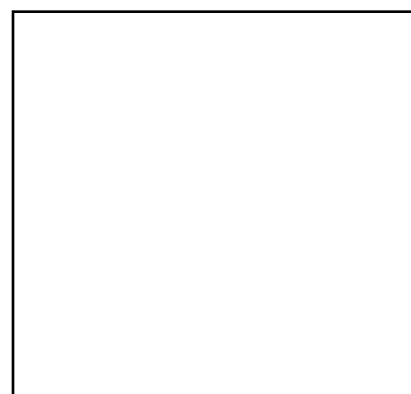
Author

Photographer

Type exposed stone columns and floor

Project Date

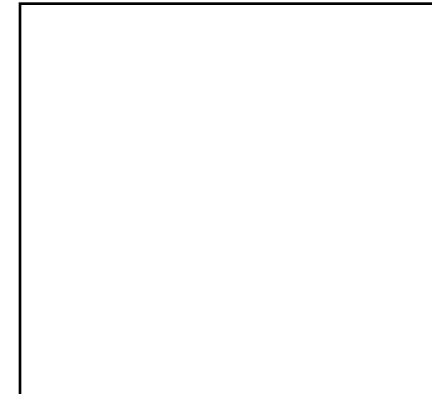
Notes church gutted in bombing raids during WWII



whole image 2



detail image 4



detail image 5

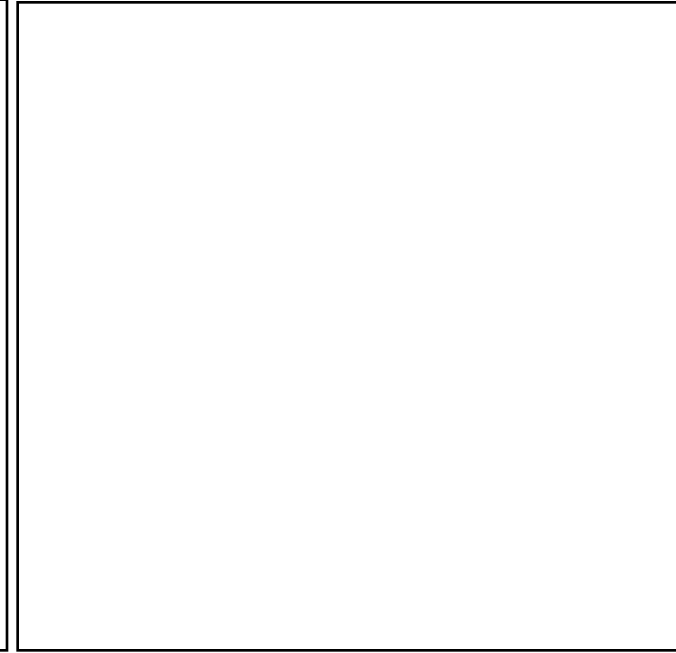
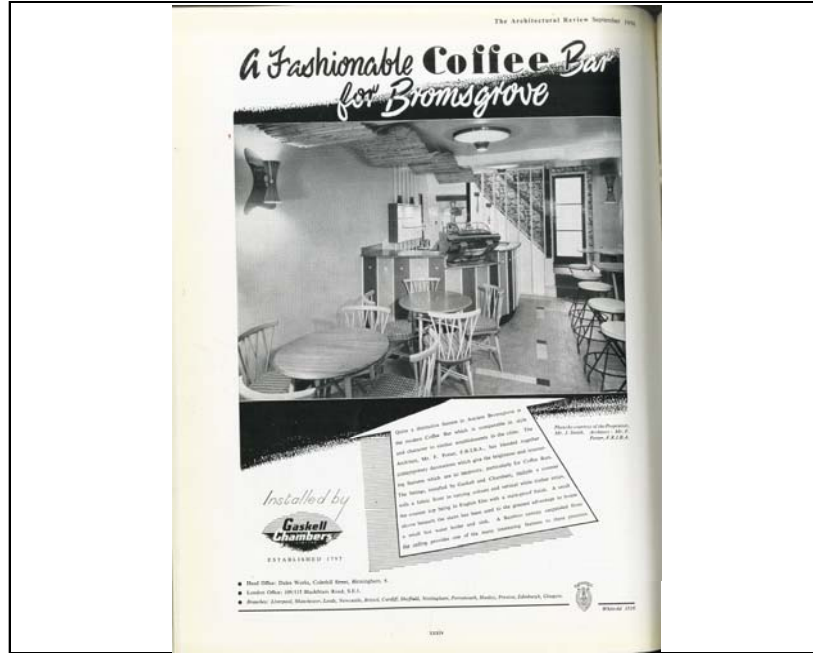


detail image 6

Ad for Gaskell Chambers (service fittings)

Ad for Gaskell Chambers (service fittings)

Image No.: 179 Volume/ Issue: 1956.09.xxxiv
Journal: AR
Date: September 1956



detail image 1

detail image 2

detail image 3

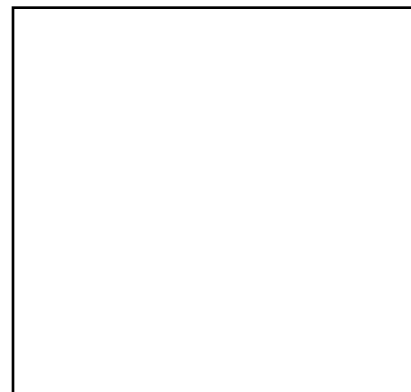
Insert Picture

Export Picture

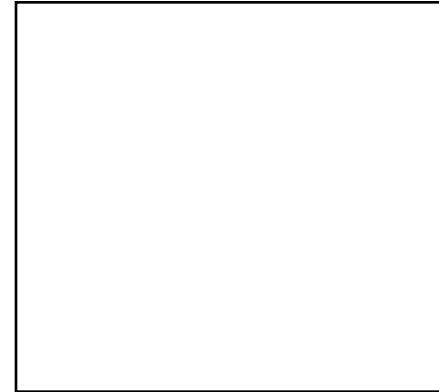
Architect F. Potter
City Bromsgrove
Country England
Author
Photographer
Type exposed masonry wall

Notes

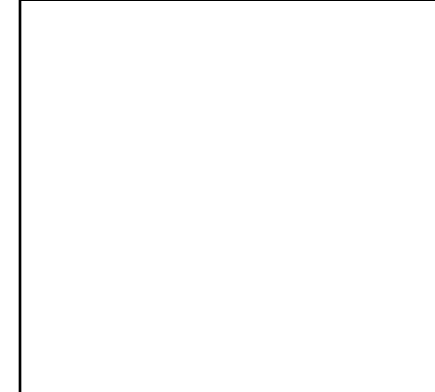
Project Date



whole image 2



detail image 4



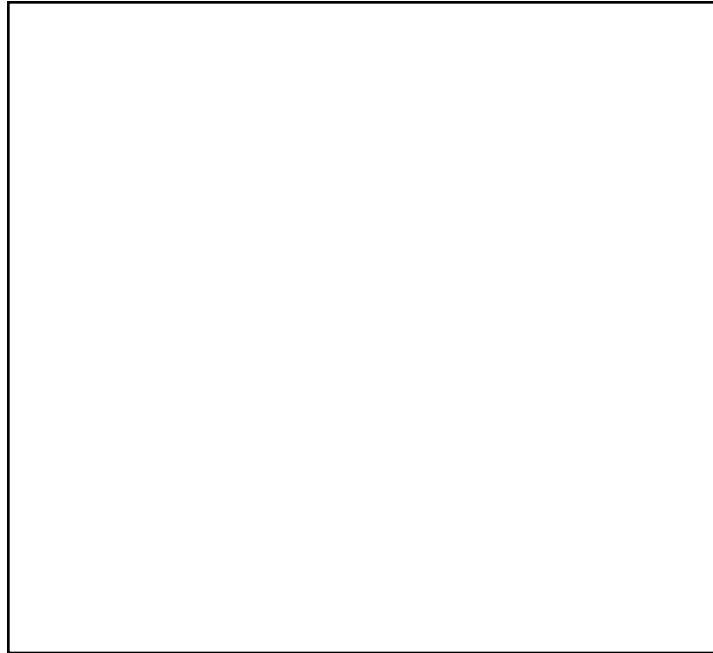
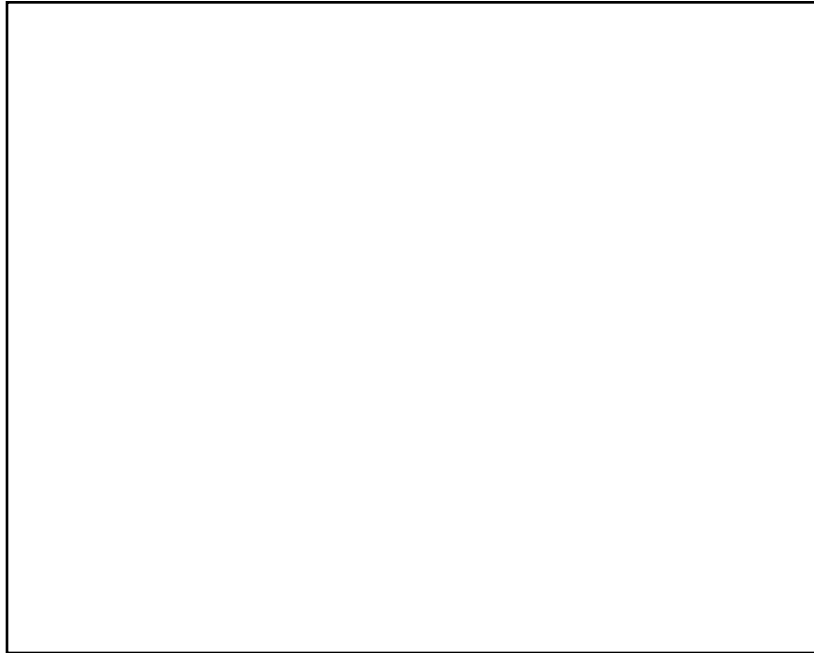
detail image 5



detail image 6

Image No.:
Journal:
Date:

Volume/ Issue



detail image 1

detail image 2

detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect

City

Country

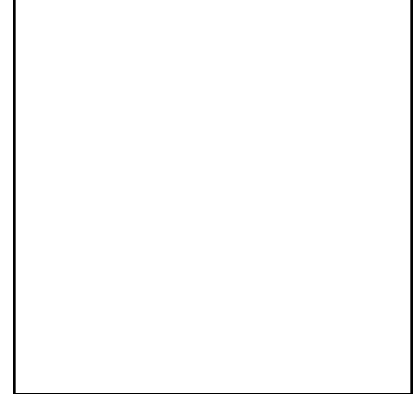
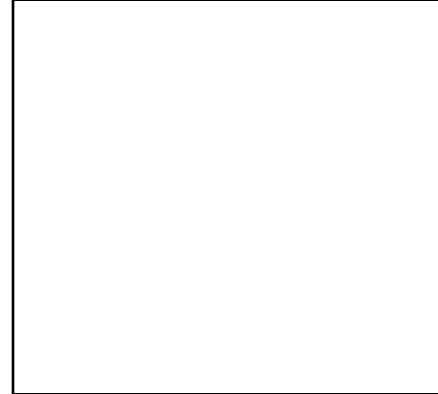
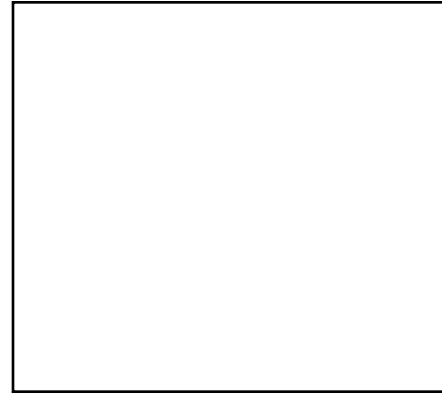
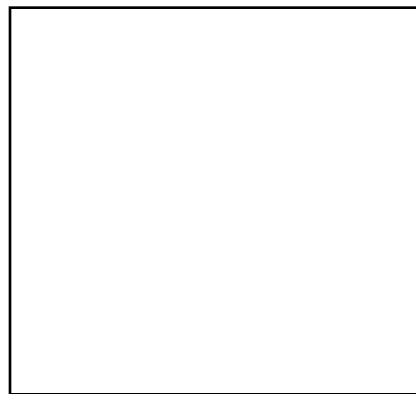
Author

Photographer

Type

Project Date

Notes



whole image 2

detail image 4

detail image 5

detail image 6

Rubido Romero Foundation

Rubido Romero Foundation

Image No.: 181 Volume/ Issue 2013.12.80

Journal: AR

Date: December 2013



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Abalo Alonso Arquitectos

City Negreira, A Coruña

Country Spain

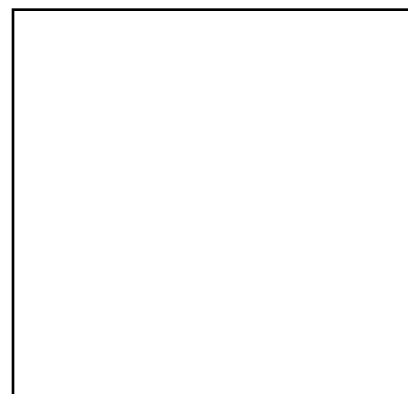
Author

Photographer Hector Santos Diez/ BISimages

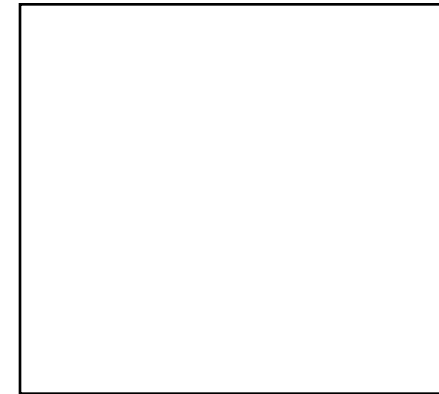
Type exposed masonry walls but painted white - exposing texture but not color

Project Date 2013

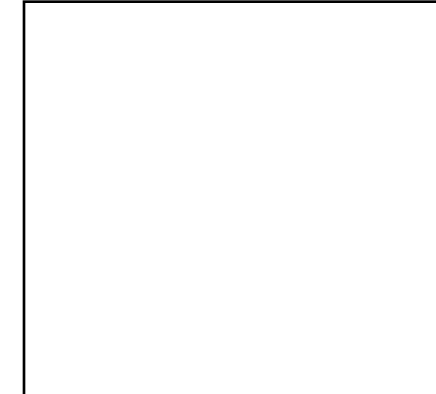
Notes



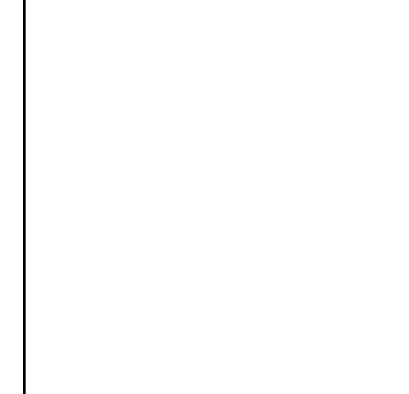
whole image 2



detail image 4



detail image 5

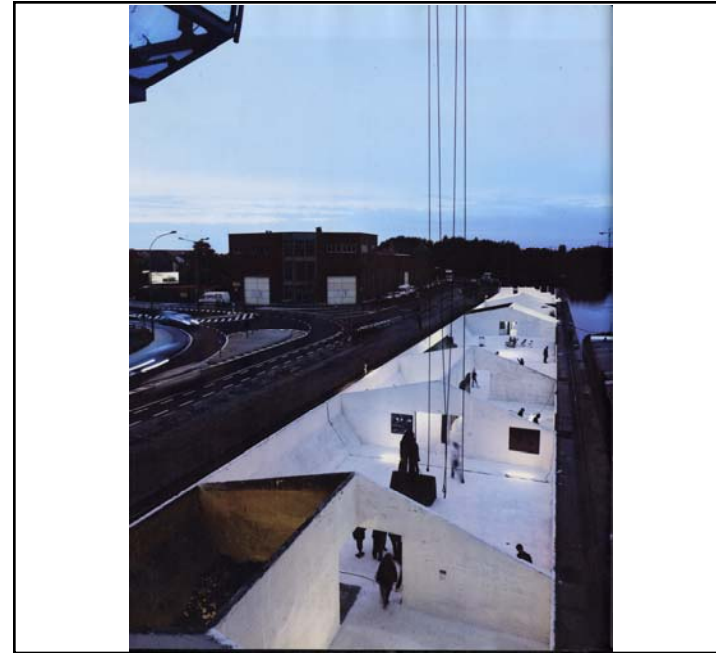


detail image 6

Grindbakken Bunkers

Grindbakken Bunkers

Image No.: 182
Journal: AR
Date: January 2013
Volume/ Issue: 2013.01.46



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Rotor

City Ghent

Country Belgium

Author Andrew Mead

Photographer the architect & Johnny Umans, Eric Mairiaux

Type selective reveals of concrete walls

Project Date 2013

Notes "Inspected more closely, the paintwork's lacunae reveal places of historic interest, identified by a roster of experts on site visits. The long zigzag shown here exposes a join between two pours of the concrete; in other spots, lichens and other flora, and human interventions in the form of graffiti, are islanded by the white



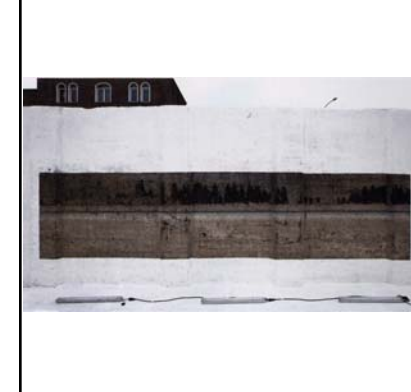
whole image 2



detail image 4



detail image 5



detail image 6

Mill City Museum

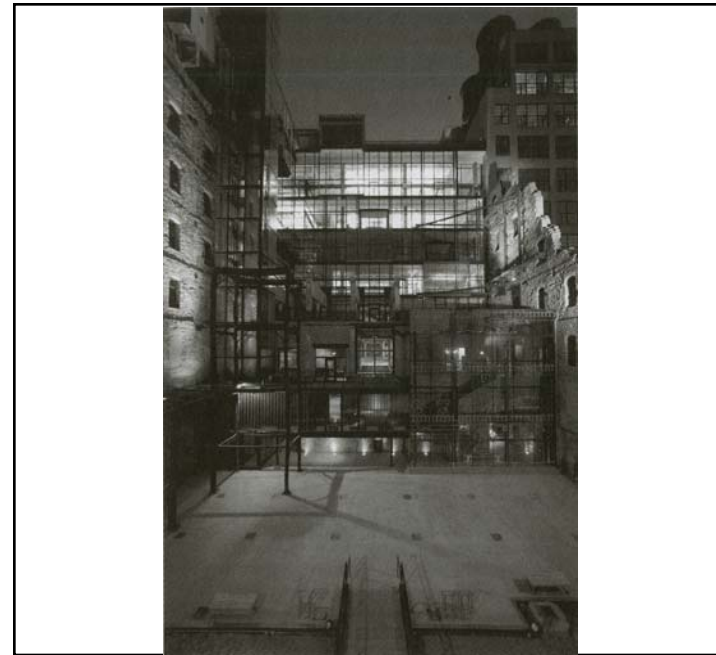
Mill City Museum

Image No.: 183

Volume/ Issue 2013.01.83

Journal: AR

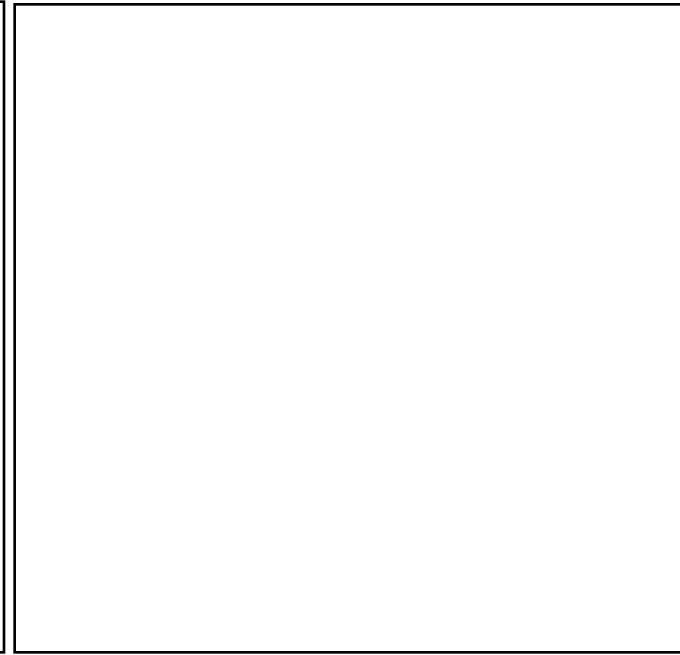
Date: January 2013



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Meyer, Scherer & Rockcastle

City Minneapolis

Country Minnesota

Author Antoinello Marotta

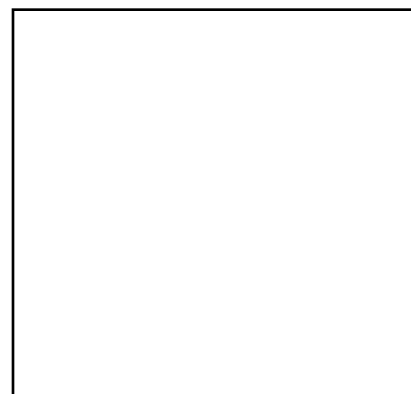
Photographer

Type brick walls are exposed and presented as part of museum

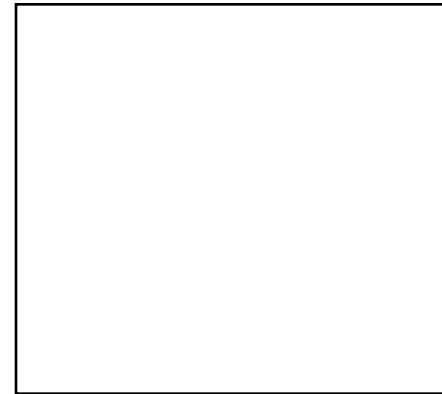
Project Date 2003

Notes

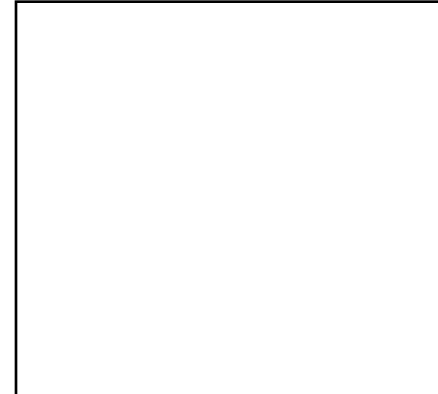
example was found in piece about museums; failure of museum model as "traditionally understood" spaces that were "no longer able to accommodate new artistic expression" occurred in 1960s, "The idea of intruding into places of the past, like a parasite that changes its memory from the inside out, appeared in the mid-90s. Today industrial areas, old factories, slaughterhouses, correctional institutions and the remains of 17th century establishments are being transformed into incredible memory machines." (p. 83)



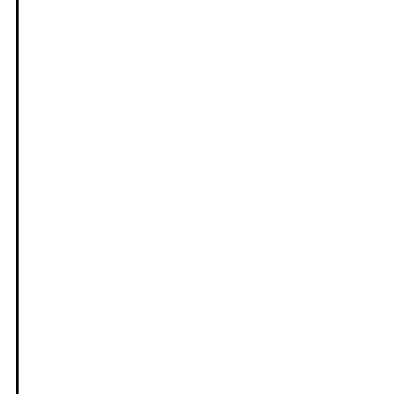
whole image 2



detail image 4



detail image 5



detail image 6

Contemporary Arts Center

Contemporary Arts Center

Image No.: 184

Volume/ Issue 2011.12.41, 82

Journal: AR

Date: December 2011



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect ICA Arquitectos

City Madrid

Country Spain

Author Luis Fernandez-Galiano

Photographer Rolande Halbe

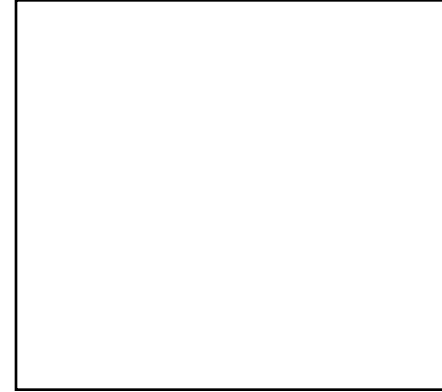
Type exposed brick walls

Project Date

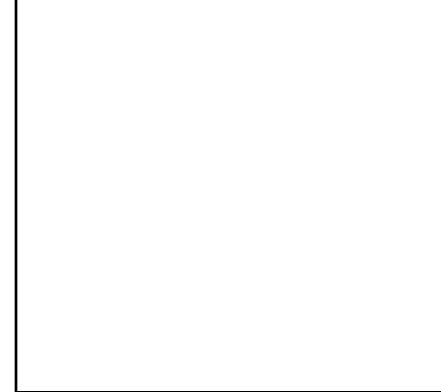
Notes located in former municipal slaughterhouse



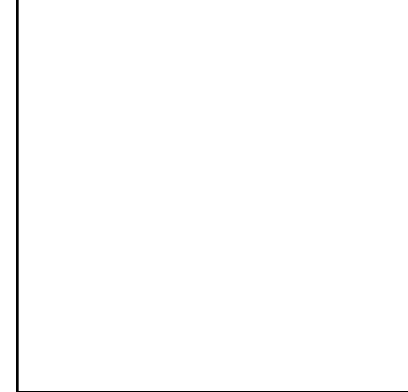
whole image 2



detail image 4



detail image 5



detail image 6

Hospederia de Monastario de Poblet

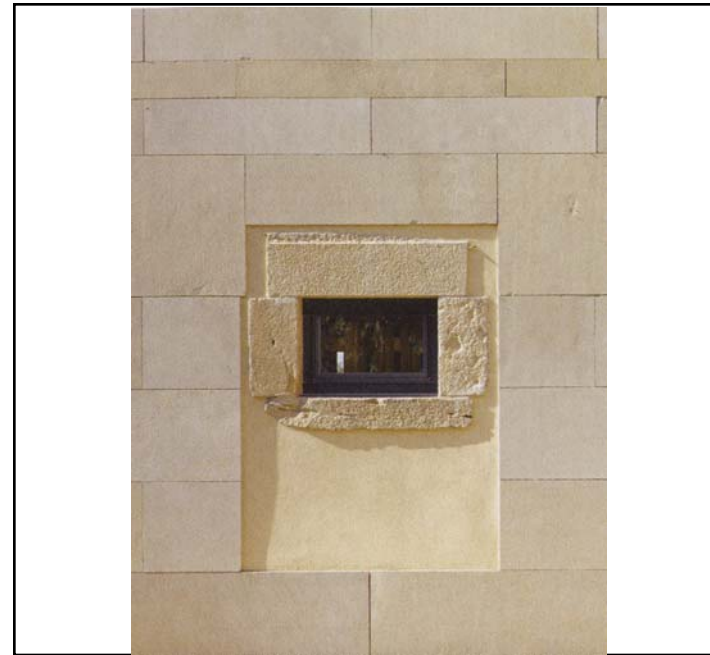
Hospederia de Monastario de Poblet

Image No.: 185

Volume/ Issue 2010.10.064

Journal: AR

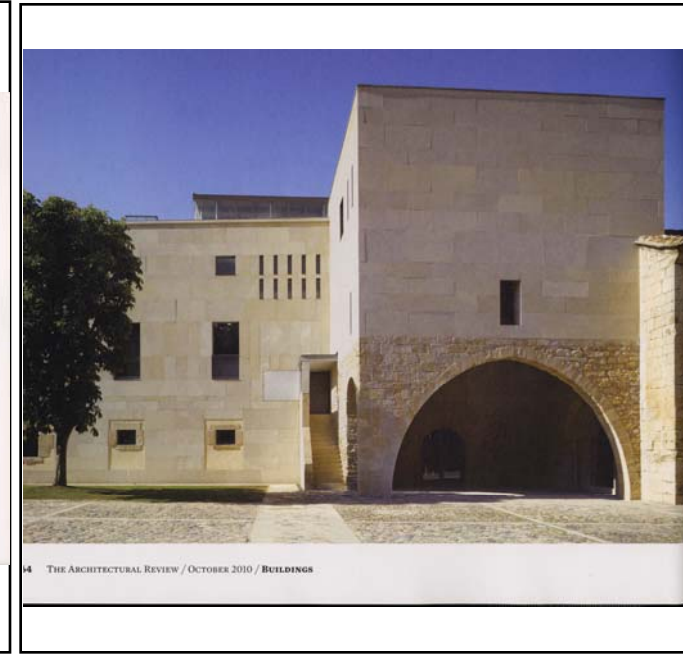
Date: October 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

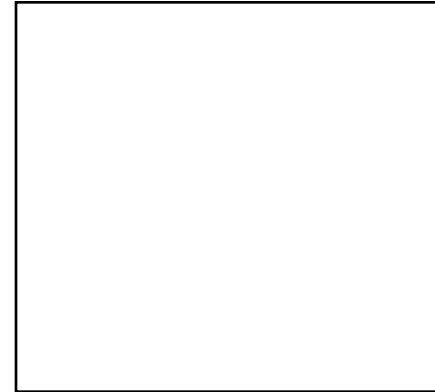
Architect Bayon Arquitectos
City Poblet, Catalonia
Country Spain
Author Catherine Slessor
Photographer Roland Halbe
Type exterior window reveals

Project Date July 2010

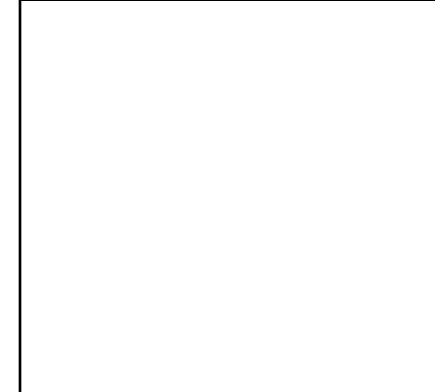
Notes



whole image 2



detail image 4



detail image 5



detail image 6

Balancing Act at the Venice Biennale

Balancing Act at the Venice Biennale

Image No.: 186

Volume/ Issue 2010.10.090

Journal: AR

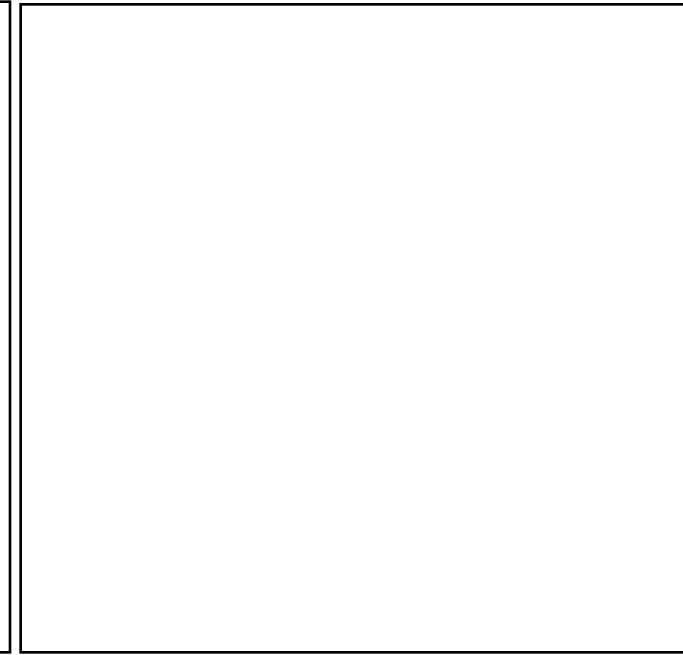
Date: October 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Anton Garcia-Abril & Ensemble Studio

City Venice

Country Italy

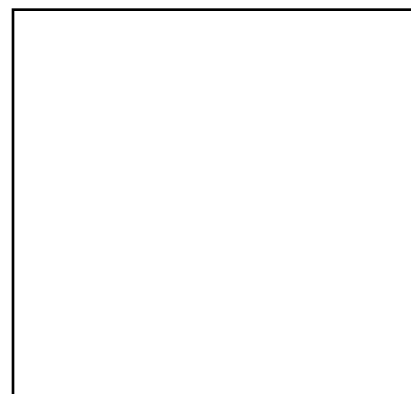
Author

Photographer

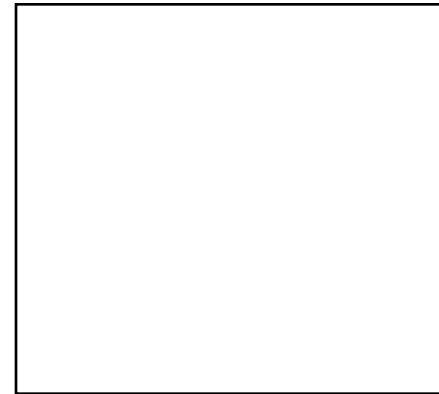
Type exposed brickwork of columns in exhibit hall

Project Date 2010?

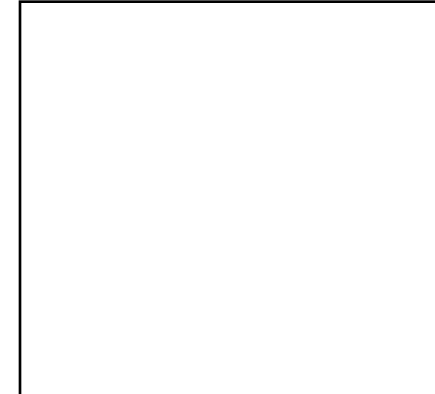
Notes importance of Venice Biennale's existing architecture as inspiration?



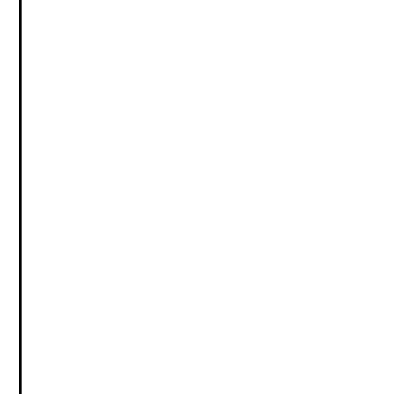
whole image 2



detail image 4



detail image 5



detail image 6

The Waterhouse at South Bund

The Waterhouse at South Bund

Image No.: 187 Volume/ Issue 2010.12.050

Journal: AR

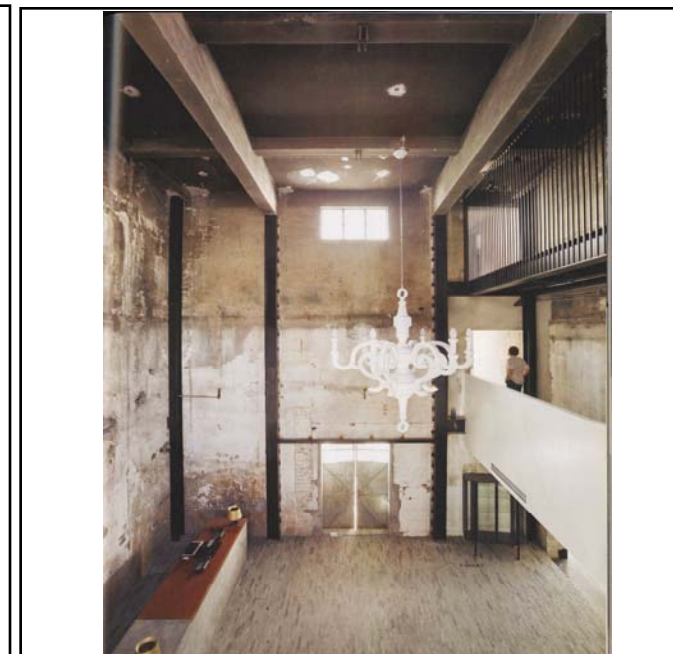
Date: December 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Nero & Hu Design & Research Office

City Shanghai

Country China

Author

Photographer Pedro Pegenaute Esparza, Derryck Menere

Type exposed concrete & brick walls throughout

Project Date

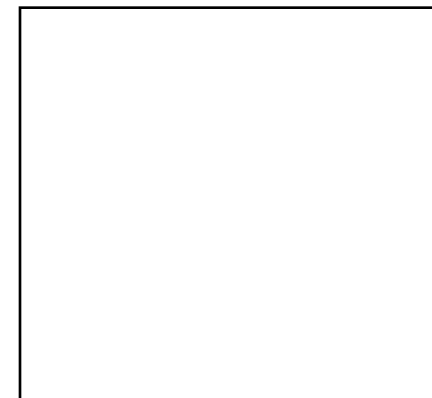
Notes also seen in several issues of Detail magazine - is a significant project?



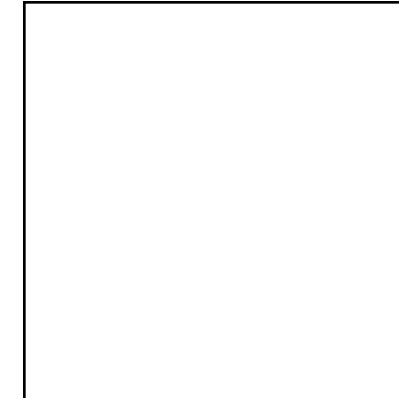
whole image 2



detail image 4



detail image 5



detail image 6

Casa Collage

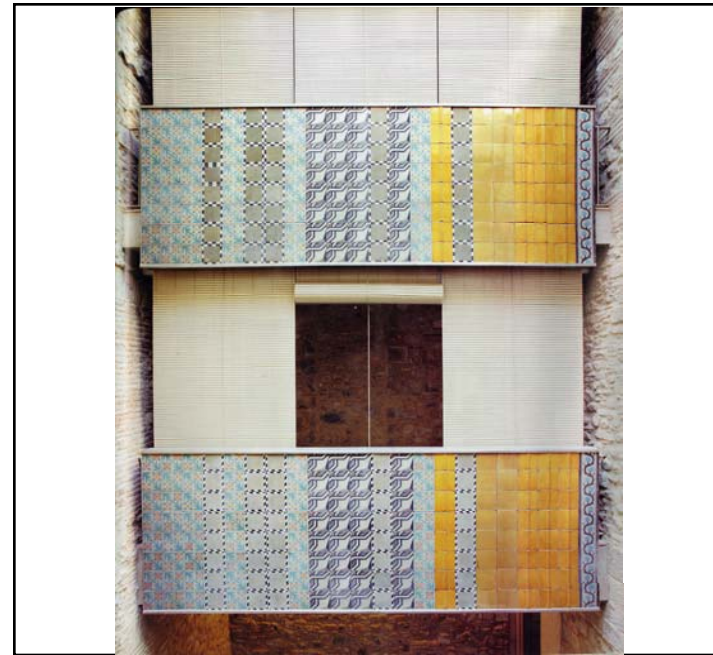
Casa Collage

Image No.: 188

Volume/ Issue 2010.12.080

Journal: AR

Date: December 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect Bosch Capdeferro Arquitectures

City Girona

Country Spain

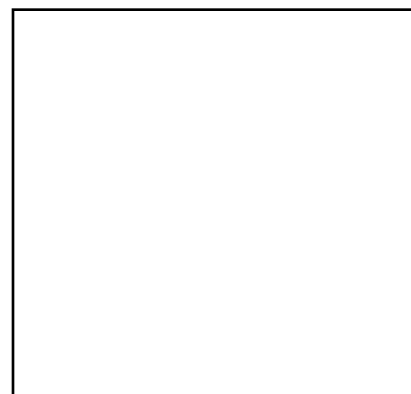
Author

Photographer Jose Hevia, Javier Jubierre

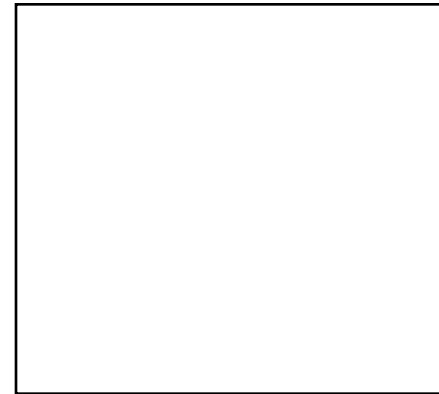
Type

Project Date

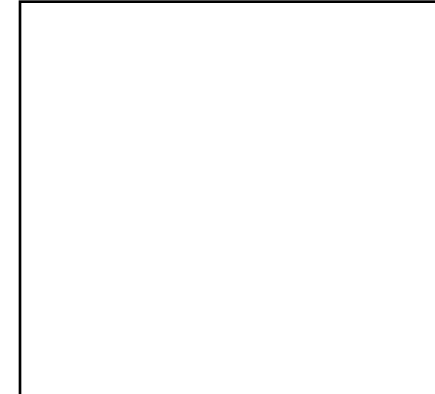
Notes



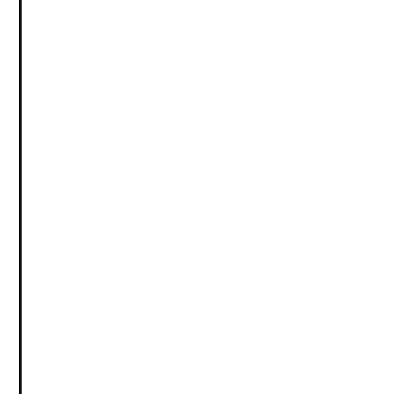
whole image 2



detail image 4



detail image 5



detail image 6

Astley Castle

Astley Castle

Image No.: 189

Volume/ Issue 2012.06.053

Journal: AR

Date: June 2012



detail image 1



detail image 2



detail image 3

[Insert Picture](#)

[Export Picture](#)

Architect Witherford Watson Mann

City Warwickshire

Country England

Author Niall Hobhouse

Photographer Helene Binet

Type exposed concrete and brick, unclear if is a reveal or just adding to ruins

Project Date 2010?

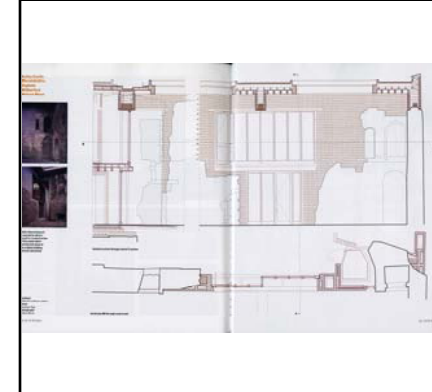
Notes on the fence as to whether this qualifies or not...



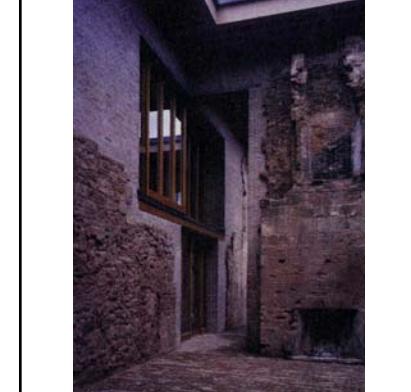
whole image 2



detail image 4



detail image 5



detail image 6

Chopo Museum

Chopo Museum

Image No.: 190

Volume/ Issue 2010.07.070

Journal: AR

Date: July 2010



detail image 1



detail image 2



detail image 3

Insert Picture

Export Picture

Architect TEN Arquitectos

City Mexico City

Country Mexico

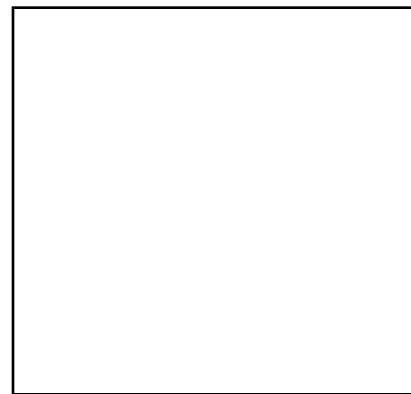
Author Michael Webb

Photographer Luis Goroda

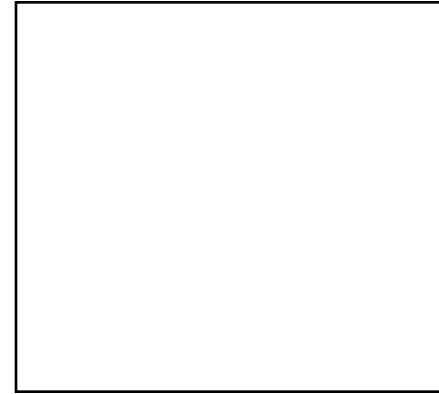
Type exposed masonry ceiling but covered up with white panels in other areas of walls

Project Date

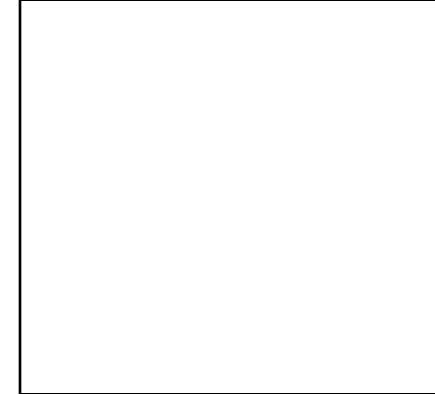
Notes



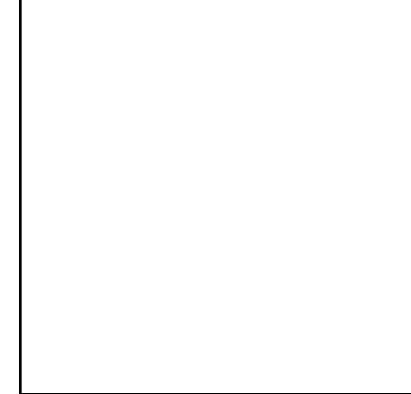
whole image 2



detail image 4



detail image 5



detail image 6