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Selling or telling? : A theory of ruin value

Abstract: To what extent can tourism be described as an agent of peace? Can war and conflict be reconciled through tourism? Why is the children's memorial in Hiroshima so important and why is the Holocaust memorial in Berlin a reconciling and fascinating monument?

The post apocalyptic vision in our mainstream mass culture is a broad genre and is loaded with heavy, dramatic architecture and landscapes of destruction; most religions have these doomsday visions, and in the mass culture, we can experience the chill and fascination of an infinite number of possible apocalyptic scenarios. But what do they tell us these visions of "the end of days" and hell, why are there always demons, flames and fire? Why are hell and heaven always in a different place on the other side, in the after life, is it rather the reverse, that hell is here on this planet? War and disasters have a deep impact and are major aesthetic objects of fascination. The Nazi death cult was carefully designed mass propaganda based on a fascinating, mass hysterical carnival of the dead. Architecture and design play an important yet unpleasant part in this.

This paper will explore four tracks of this doomsday vision: in fiction, facts and in the world of tourism.

1. The architect who, as Faust, sold his soul for immortality and the consequences thereof. 2. The artist who creates a personal vision of our fear and anxiety. 3. A comparative analysis of a group of mainstream games, comics and films that unfold the aesthetics of the vision of the apocalypse, and the important question, is the message pacifistic or just blind speculation and fascination? Cases on: "Half life 2", "Barefoot Gen", "Akira", "Spawn", "Doom", and "Constantine". 4. Finally, this paper will look into why the ruin and the memorial are fundamental parts of our cultural heritage, and why the image of the apocalypse in tourism and the new game and film media are important and brings us closer together.

Keywords: Post apocalypse, art and hell, death cults, pacifistic ascetic, Hiroshima, and Berlin.

Prelude: on the origin of memory

How do we remember? What tricks the memory? Can we improve our memory through images? The Roman philosopher Marcus Tullius Cicero (*De oratore*, ii. 86) tells the story about the Greek poet Simonides of Ceosⁱ. Scopas, Simonides' patron, blamed him at a banquet for devoting too much space to a praise of the twin sons of Leda, Castor and Pollux in an ode celebrating Scopas' victory in a chariot-race. Scopas refused to pay the entire fee and told Simonides to apply Castor and Pollux for the remainder. Shortly afterwards, Simonides was told that two young men wished to speak to him; after he had left the banqueting room, the roof fell in and crushed Scopas and his guests. During the excavation of the ruin of the building, the bodies of the victims were unrecognisable, Simonides was called upon to identify each guest killed. He managed to do so by correlating their identities to their positions (*loci*) at the table before his departure. After thanking Castor and Pollux for paying their half of the fee by saving his life, Simonides drew on this experience to develop the "memory theatre"ⁱⁱⁱ or "memory palace". The arts of memory or "Method of Loci" were later considered to be equally a part of "dialectics" and of "rhetoric" in the medieval schools.

Peter Eisenman's concrete and Sadako Sasaki's paper cranes

It is not possible to find two so totally different and contradictory forms of expression as the memorial objects of the Holocaust memorial in Berlin (1998 - 2005) and the children's peace monument in Hiroshima (1958). The sea of grey concrete coffins is a surrealistic nightmare and a modern vision of Daidalos' labyrinth on Knossos for the monster Minotaurus. The memorial is located in the centre of Berlin between Brandenburger Tor, Tiergarten, and Potsdamer Platz. At the site there are 2700 concrete pillars, or stelae, each 95 centimetres wide and 2,375 meters long. The space between the pillars is 95 centimetres to allow only individual passage through the grid; the heights vary from zero to four metres. The vertical and

horizontal lines are out of sync with the ground and top plane and together with the contradiction between the ground plane and the upper plane they create an omni directional, multi-layered experience. You get lost as in a labyrinth; the constant shifting of the ground and top level gives you a claustrophobic experience of drowning and getting lost at the same time, and the sharp corners become as fragments of slow, crushing cogwheels of a giant machine that moves towards your soft, defenceless body. This is a detouralized machine. There is absolutely no nostalgic mode for the remembered past of the holocaust victims. It is an infinite sea of grey coffins and a labyrinth that is open for your personal interpretation and experience.

The Italian architect Silvio Cassara explains: "In a prescient moment in *In Search of Lost Time*, Marcel Proust identify two different kinds of memory: a nostalgia located in the past, touched with a sentimentality that remembers things not as they were but as we want to remember them, and a living memory, which is active in the present and devoid of nostalgia for the remembered past"ⁱⁱⁱ. The memory of the holocaust victims represented through Eisenman's grey sea of sharp concrete is absolutely a present and living memory, almost unbearable. There is no symbolic imagining here as in traditional monuments; there is no centre or nostalgic fix point; it is a place out of time and context. Only the living memory and the concrete experience of the individual that gets lost in a labyrinth with no goal, no beginning and no end, a present inhuman, blind, evil, grey, abstract machine against your soft skin.

After its inauguration in May 2005 it has become one of Berlin's main tourist attractions.

If Eisenman's memorial park is grey and abstract, the visitors to Peace Memorial Park in Hiroshima see naïve brightly coloured paper cranes everywhere. It is an ancient Japanese tradition of origami, or paper folding, but today they are known as symbols of peace. The Children's Peace Monument is built to commemorate Sadako Sasaki and the thousands of child victims of the atomic bombing of Hiroshima. The monument is designed by Kazuo Kikuchi and Kiyshi Ikebe. It is a half circle of nine small glass pavilions, and in the centre is a 9m bronze bell tower with a traditional peach bell that works as a wind chime. On top of it, Sadako is holding a paper crane. Sadako Sasaki died of leukaemia ten years after the atomic bombing, and her classmates were the originators of the project that was unveiled in 1958 with the support from students in more than 3,100 schools around Japan and in nine other countries including England. Thousands of origami cranes from children from all over the world are offered around the monument on a daily basis. Each crane represents a wish for world peace. The monument is also called "Tower of a Thousand Cranes." The memorial is placed on an island between the Hon-Kawa river and the Motoyasu-gawa river right across Ground Zero. On the opposite side is the famous Genbaku Dome. August 6, 1945, the atomic explosion occurred almost directly above the building, and it was the closest structure to withstand the explosion. The grey, gloomy ruin stands as a reminder of nuclear devastation and a symbol of peace.

Both memorials are about the incomprehensible numbers of human suffering created by war and despotic regimes' contempt for anything that represents human dignity, respect and sense, and they remind us how fragile we are in this little place called earth and that the biggest threat towards human distinction comes from within ourselves. So this is architecture that is more important than shopping centres and skyscrapers. This is architecture that is made to make us think and to reconcile in respect for human values, and when we are visiting these places we learn a deeper respect for other cultures and nationalities.

Nostalgia: Look at your life as you sit in a train and it has passed you by

If we use Marcel Proust's two different kinds of memory: the nostalgia located in the past, touched with sentimentality; and the living memory which is active in the present and devoid of nostalgia for the remembered past.

The Japanese film-maker Hayao Miyazaki movingly tells of our relationship to memory and nostalgia: "I believe nostalgia has many appearances and that it's not just the privilege of adults. An adult can feel nostalgia for a specific time in their lives, but I think children too can have nostalgia. It's one of mankind's

most shared emotions. It's one of the things that makes us human and because of that it's difficult to define. It was when I saw the film *Nostalgia* by Tarkovsky^{iv} that I realised that nostalgia is universal. Even though we use it in Japan, the word nostalgia is not a Japanese word. The fact that I can understand that film even though I don't speak a foreign language means that nostalgia is something we all share. When you live, you lose things. It's a fact of life. So it's natural for everyone to have nostalgia.”^v

In the film “*Nostalgia*” by Tarkovsky, the beautiful Toscana in Italy becomes a grey underworld, a limbo for the Russian protagonist who is longing for his home in Russia. His nostalgia tears him apart. He has no place to dwell. Nostalgia is a word loaded with national romantic overtones. It represents a “lost world,” a dream of the primordial origin of home and place. The feeling of nostalgia is also an important part of the phenomenology of where man dwells. As the German philosopher Heidegger expresses it. “Full of merit, yet poetically, man dwells on this earth”^{vi}. And man dwells under the stars, for Heidegger, poetry is a tool that allows humans to be able to build and to dwell. Nostalgia for place and a certain time in our life is poetry; and poetry is the core from where we can understand our position and common conditions as humans between heaven and earth. Nostalgia is constructed from the two Greek words *nostos*, “return home” and *algos*, “pain.” The Swiss physician Johannes Hoffer coined it to describe homesickness of Swiss mercenaries who spent a long time away from their homeland.

In “*The future of Nostalgia*,” the cultural historian Svetlana Boym proposes two kinds of nostalgia: restorative and reflective. “Restorative nostalgia...attempt a transhistorical reconstruction of the lost home. Reflective nostalgia thrives in... the longing itself, and delay the homecoming. Restorative nostalgia does not think of itself as nostalgia, but rather as truth and tradition. Reflective nostalgia dwells on the ambivalence of human longing and belonging”^{vii}.

Nostalgia can be entirely utopian, like Zoe Akins oxymoronic statement “The nostalgia—not of memories. But of what has never been”^{viii}. Akin claims nostalgia is a paradoxical state of mind, a feverish hallucination, an urge for the pure Shangri-la.

To the old Greek and Romans, nostalgia becomes the measurement and ideal for art and architecture. The artist travels to the past to learn. And the beginning of the rediscovery of the ancient ancestors started when Julien-David Le Roy's book “*Les ruines des plus beaux monuments de la Grece*” was published in 1758. In 1751, the society of dilettanti in London sent two artists to Athens to draw images of “The most beautiful monuments in Greece,” to publish them and make them accessible for the man in the street. Art becomes cult, and the antique ruin at Acropolis becomes our common European root and fundament. The ruin becomes the symbol of our great cultural legacy and our origin as civilised democratic nations. The Danish writer H.C.Andersen wrote on his visit in Athens in 1841 “..Parthenon, the magnificent ruin on Acropolis, in astonishment I see the sculptures, and the greatness of its grand style, it is a temple above all temples.”^{ix}

Nostalgia can also be blind as in the case of Marie Antoinette, who in 1783 commissioned the architect Richard Mique to build eight picturesque peasant farms beside her Petit Trianon at the Palace of Versailles. A simulation that pretended to be a nostalgic representation of the real, rural French country life. Here she could walk dressed as a shepherdess and a milkmaid among docile hand-picked clean cows. Nostalgia selects only what is agreeable, and even that it distorts or turns into myth. Architecture is in a parallel void as a pathological melancholia, or a blind, decadent, sentimental nostalgia. She was declared guilty of treason, orgies in Versailles, and sexual abuse of her son by the Revolutionary Tribunal in the early morning of October 16, 1793, and sent to the guillotine.

The Poetic Room and the Poetics of the Room. Metaphysics and the individual perception.

In order to look ahead it is sometimes necessary to go a few steps back. In classical architecture it is composition and order that in its entirety create a special poetic room parallel to the real world. “*Katharsis*” is the word that Aristotle uses about the process in plays and tragedies that cleanse the soul by breaking it down and building it up again.

Architecture creates a world parallel to “the real world” and thereby opposes the two worlds, the poetic and the ordinary, in the same way that tragedy creates a depiction^x of reality.

“It takes the existing reality and reorganizes it through strangemaking on a higher cognitive level. It provides a new frame in which to understand reality, with which to “cleanse” away an obsolete one. The means are formal, the effect is cognitive, purpose moral and social”^{.xi}

It is Tzonis and Lefavre who introduce the concept of “Strangemake”. They claim that the means of classical architecture stem from the classical drama. We who watch the drama and the architecture go through a “cleansing” (Katharsis). We sympathise with our “hero”, we identify with his destiny. In the same way, classical architecture causes a feeling in us, the watchers, that reminds us of our destiny. The order and monumentality of architecture tell us about a world before us and a world after us. That is to put our lives in perspective, distancing ourselves from our ordinary lives.

The classical and parallel world of architecture tells us about our “ordinary world”. Therefore, we feel small in a drama which is infinitely bigger than we are, and that is “The Tragical Function of Architecture”. Here they mean that the monumentality of classical architecture and pathos talk to us.

Using the word “strangemake” may in some ways be reminiscent of what Berthold Brecht does when he uses the word “Verfremdung”^{xii} to describe what happens when the actor in the middle of a play steps out of his role and talks directly to the audience to make them aware of what is going on and ensuring that they remain cool and do not get carried away. But this is a cool and remote approach to the world of phenomena. Gaston Bachelard whose focus is on the poetics of the house and the room, not the monumentality of architecture, speaks of another pathos and states that: “daydreaming mark humanity in its depths.....Therefore, the place in which we have experienced daydreaming reconstitute themselves in a new daydream, and it is because our memories of former dwelling-places are relived as daydreams that these dwelling-places of the past remain in us for all time.”^{xiii} On the basis of Jung, Bachelard describes the mental structure of the human psyche as a house with many unknown and complex rooms, the origin and fountain of daydreaming and all art.

Hell and Heaven: "A Theory of Ruin Value"

The post apocalyptic vision in our mainstream mass culture is a broad genre and is loaded with heavy, dramatic architecture and landscapes of destruction. Most religions have these doomsday visions, and in the mass culture we can experience the chill and fascination of an infinite number of possible, apocalyptic scenarios. But what do they tell us these visions of “the end of days” and hell, why are there always demons, flames and fire? Why are hell and heaven always in a different place on the other side, the after life, is it rather the reverse, that hell is here on this planet? War and disasters have a deep impact and is a major aesthetic object for fascination. The Nazi death cult was a carefully designed mass propaganda based on a fascinating, mass hysterical carnival of the dead. Architecture and design play an important and not very pleasant part of this.

"But if the Movement should ever fall silent, even after thousands of years this witness here will speak. In the midst of a sacred grove of age-old oaks the people of that time will admire in reverent astonishment this first giant among the buildings of the Third Reich."^{xiv} Adolf Hitler’s opening remark at the cornerstone-laying for the convention hall in Nürnberg.

When the Titanic on its maiden voyage from Southampton to New York collides with an iceberg close to Newfoundland and sinks on the 15th of April 1912, the unthinkable happened. The French philosopher and architect Paul Virilio says that any new technology is embedded with a new catastrophe: the ship, the car, the aeroplane and cyberspace. According to Virilio the main reason for this is the increasing velocity that pushes us and the technology to the edge of disaster. Right now on the net and TV any disaster is online worldwide, and the velocity brings any terror event worldwide at once.

In 1934, the party architect Albert Speer proposed "A Theory of Ruin Value"^{xv}, (Ruinenwerttheorie) on which Hitler's megalomaniac Third Reich dreams could be based. Speer decided to use principles and materials in monuments and buildings that would result in great ruins after hundreds or thousands of years of decay. Speer, as Faust, had made a deal with Mephistopheles or Hitler to realise his and Hitler's dream of immortality by leaving beautiful and astonishing ruins to the future generations, as the great empires of Rome and Greece.

As a 7 year child, Virilio was evacuated in 1939 to the port of Nantes, where he was traumatised by the spectacle of Hitler's Blitzkrieg during World War II. In this war Hitler creates his Atlantic gigantic fence of bunkers along the shore of France.

On the 25th of August 1945 "Fat boy" destroyed the Japanese cities Hiroshima, and with the second bomb in Nagasaki it ended the Pacific war, but traumatised more than a generation of Japanese. It was the nation that experienced the apocalypse and Ragnarok created by the atomic bomb. In Europe the Jews experienced a holocaust that placed Israel as the only post-apocalyptic nation besides Japan.

In 1975 Virilio co-organised the "Bunker Archeologie" exhibition at the Decorative Arts Museum of Paris. It was an exhibition of Virilio's photographic studies of German WW2 bunkers around the Western and Northern coasts of France, and his theoretical writings on "military space", and "velocity".

'Velocity' is the key word of Virilio's thinking. He labelled it 'dromology', and the 'aesthetics of disappearance.' It is the core concept of his critical thinking, and he is in no way an optimist looking at our present global culture. He states in the book "Strategy of Deception": "For want of being able to *abolish the bomb*, we have decided, then, to *abolish the state*, a nation state which is now charged with "sovereignist" vices and "nationalist" crimes, thereby exonerating a military-industrial and scientific complex which has spent a whole century innovating in horror and accumulating the most terrifying weapons, not to mention the future ravages of the information bomb or of a genetic bomb that will be capable not merely of abolishing the nation state, but the people, the population, by the 'genomic' modification of the human race"^{xvi}

Speer explained his "A Theory of Ruin Value", in his memoirs: "The idea was that buildings of modern construction were poorly suited to form that 'bridge of tradition' to future generations which Hitler was calling for. It was hard to imagine that rusting heaps of rubble could communicate these heroic inspirations which Hitler admired in the monuments of the past. My 'theory' was intended to deal with this dilemma. By using special materials and by applying certain principles of static's, we should be able to build structures which even in a state of decay, after hundreds or (such were our reckonings) thousands of years would more or less resemble Roman models.

To illustrate my ideas I had a romantic drawing prepared. It showed what the reviewing stand on the Zeppelin Field would look like after generations of neglect, overgrown with ivy, its columns fallen, the walls crumbling here and there, but the outlines still clearly recognizable. In Hitler's entourage this drawing was regarded as blasphemous. That I could even conceive of a period of decline for the newly founded Reich destined to last a thousand years seemed outrageous to many of Hitler's closest followers. But he himself accepted my ideas as logical and illuminating. He gave orders that in the future the important buildings of his Reich were to be erected in keeping with the principles of this 'law of ruins'.^{xvii} A strange and almost unbelievably naïve and romantic statement by an architect considering that his goal was immortality through architecture, and as a lead architect and designer for a death cult, nothing should surprise us. But ironically there are no "great ruins" left of the Third Reich, only the colossal, almost unbearable, virtual monument of the holocaust in the traumatised memory of the Jewish people.

The art historian John Ruskin had already in 1849 asked architects to consider "A ruin value." In his book "The seven lamps of architecture" he stated: "When we build, let us think that we build for ever. Let it not be for present delight, not for present use alone; let it be such work as our descendants will thank us for, and let

us think, as we lay stone on stone, that a time is to come when those stone will be held sacred because our hands have touched them, and that men will say as they look upon the labour and wrought substance of them, 'See! This our fathers did for us.'"^{xviii} Ruskin was a poetic dreamer. He continued: "For indeed, the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its ages." For Ruskin it was a commitment for all of us to build not only for one generation, but for our children and for eternity.

The nationalist writer Arthur Moeller van den Bruck was not a poetic dreamer. He explained his and the Nazi party's distorted architectural vision as neo Classicist monumentalism: "Monumentality is a masculine art....Its verse have a heroic ring. Its lines are hieratically superimposed. Its forms have the force of dogmas. It has in itself the march of warriors, the language of lawgivers, scorn of the monument, Accountability to eternity."^{xix} This is not a romantic language. It is manipulation and militaristic propaganda. The Nazis' architecture was a confused mix of different styles. Official buildings were built in monumental Neo-Classicism, housing estates were built in traditional Heimatstil, and industrial buildings in the international functionalist style. There was no confusion in the design of the Nazi KZ camps, they became a totalitarian, mechanical architecture of hell here on earth, holocaust and genocide for millions of innocent Jews and other people.

A ruin in the landscape becomes a vessel for the spirit of the place. In their distorted minds, Hitler and Speer were inspired by Ruskin and the romantic idea that ruins represented the myth and the spirit of the place. Ruins were very fashionable in 17th and 18th century European garden and landscape design. Young men took "The Grand Tour" to Greece and Italy, and they wanted to reconstruct their romantic impression of the ruined classical buildings they saw there, so when they came home they created mock gothic and classical temple ruins and placed them seemingly randomly in the landscape as nostalgic and picturesque simulations of a grand past that newer was. In the great park Sanssouci in Potsdam outside Berlin, a special part of the park was designed as "Ruinenberg" so that King Frederic II's summer residence had a perfect view from the Castel of Sanssouci to "Ruinenberg", again a romantic simulation of a great past that newer was.

After the millennium and 9/11, ruins and burning cities have become a bigger part of the images of the world we receive through the global real time of telecommunication. It is the "public stage;" it is as Virilio says: "the public screen, where the "acts of the people" are played out-that liturgy in which serial cataclysms and catastrophes have the role as a *deus ex machina*^{xx} or, alternatively, of the *oracle* announcing the horrors yet to come and, in this way, denouncing the abomination of the destiny of the peoples"^{xxi} To Virilio this media spectacle was introduced by the Greek tragedy. "The tragic chorus is the city itself," the scene where the destiny of the city and its inhabitants' future unfolds.

End of days, end of architecture & vicious circles

When architecture meets metaphysic in the landscapes of heaven and hell, we are at the edge. Here architecture ends and becomes a pure landscape of terror. The name of the city does not refer to its architecture but to the destiny and narrative of the city and its inhabitants.

In the Apocalypse of St John, the Apostle wrote: "And he cried out with a strong voice, saying: Babylon the great is fallen, is fallen: and is become the habitation of devils and the hold of every unclean spirit and the hold of every unclean and hateful bird:" Rev.18:2. The architecture of Babylon is a state of mind. Babylon, the city with the seven hills, is a metaphor for the pagan city of Rome. In the New Testament, Peter's 5:13, "Babylon" is a reference to Rome; in St John the great whore of Babylon sits on "seven mountains". Rome becomes the new Babylon.

The Whore of Babylon rides the seven-headed Beast and she is a supreme Christian figure of evil. According to St John she bears the title "Mystery, Babylon the Great, The Mother of Harlots and Abominations of the Earth" Rev.17: 5-6. "The Great Satan" is a metaphor often used by Muslim fundamentalists to link the US with the evil Whore of Babylon and the Roman Empire, and, as the Christian fundamentalists, they demand

and predict a punishment, a day of doom, an end of days for those who are different than they are, and not true believers.

The walls of the old Babylon fall in a pattern that mirrored Nebuchadnezzar's conquest of Israel. In the Bible, Genesis chapter 11, the tower of Babel become symbols of human arrogance. Humans had in their hearts to become like God, and therefore God stopped the building of the tower by confusing their languages so that each spoke a different language. After that no one understands each other, and because of that the great tower fell.

The image of the apocalypse and hell is also the life work of the eccentric Dutch painter Hieronymus Bosch (c. 1450-1516) who created the perhaps most famous artistic visions of hell and heaven. His style was unique, and his iconography and symbolism is unforgettably vivid. It remains unparalleled only reflected in the 20th century by the surrealist movement. He dealt in particular with visions of the torments of hell. Bosch used images of half-human animals, demons and machines to evoke fear and confusion, to portray the destiny and evil of man, his nightmarish vision is marvellous and terrifying and its antecedents may be found in the Gothic twilight world of the late Middle Ages reflecting the anxieties of his time. Among his most famous triptychs is "The Garden of Earthly Delights" with Adam and Eve in paradise on the left, the earthly delights with numerous nudes in the middle panel, and on the left hell with fantastic images of punishment.

In the Italian architect and artist Piranesi's (1720 -1778) "prison"^{xxii} sketches, he visualises enormous, dark, subterranean, labyrinthine caves, almost infinite vaults with stairs and mighty machines.

In Dante's (1265 – 1321) "The divine comedy," hell, purgatory and heaven are complex circular landscapes and labyrinths. We go deeper and deeper at the ledges, into the cities and basement of hell. As Adrian Searle describes the Italian artist Sandro Botticelli's (1445 -1510) work on Dante: "Terraced, pinnacled, traveling forever downward, the ledges, cities and basements of hell are furnished with sloughs, gorges and deserts; there are cities, rivers of boiling blood, lagoons of scalding pitch, burning deserts, thorny forests, ditches of shit and frozen subterranean lakes. Every kind of sin, and sinner, is catered for. Here, descending circle by circle, like tourists to Bedlam, came Dante and Virgil. Following them, at least through Dante's poem, came Botticelli."^{xxiii}

The English poet and painter William Blake (1757-1827) worked on illustrating Dante's inferno through a series of extraordinarily intense atmospheric watercolour images, dark blurry and multi layered transparent scenarios from hell. The French artist, engraver, and illustrator Gustave Doré (1832 – 1883) made the most famous illustrations in the 19th century of Dante's Divine Comedy. Doré had a dramatic and very detailed black and white graphical style, mostly known from his illustration of the bible.

Dante begins his voyage in the dark wood where he has lost his path, and as he is trying to climb a mountain, his way becomes blocked by three beasts - a leopard, a lion, and a she wolf. Scared and helpless he returns to the dark wood where he meets the ghost of the Latin poet Virgil, author of *The Aeneid*. Virgil becomes his first guide through Hell and Purgatory. The second guide through Paradise is his beloved Beatrice. Dante and his guide enter through the gates of hell on which is inscribed the famous phrase, "*Abandon all hope, ye who enter here.*" Outside Hell on the shores of the Acheron, Dante sees the Opportunists, souls of people who in life did nothing. With them are the outcasts, who took no side in the Rebellion of Angels. They are being punished and pursued by hornets that continually sting them while maggots and other such insects drink their blood and tears. After that Dante and Virgil reach the ferry that will take them across the river Acheron and to Hell.

Virgil becomes Dante's guide through the "**Nine circles of Hell**". The circles are concentric, each new one representing further and further evil, and in the centre of earth Satan is bound. Each circle's sin is punished in an ironic fashion. In **Limbo**, the **First Circle**, reside the virtuous pagans and the un-baptized who did not accept Christ. They are not punished, but their separation from God is without hope of reconciliation. Having survived the depths of Hell, Dante and Virgil ascend out of the underworld, to the shores of the Mountain of Purgatory on the far side of the world. Mount Purgatory has Seven terraces corresponding to "**The seven deadly sins.**" Each terrace represents a particular sin. The seven deadly sins are: **Pride, Envy, Wrath, Sloth, Avarice, Gluttony, and Lust**. At the seven terraces the souls are punished and purified. At the top of

the mountain is the Garden of Eden. Virgil, who is a pagan, can not enter Paradise, so Beatrice is the second guide into Paradiso. Dante drinks from the River Lethe, the river of oblivion, which helps the soul to forget past sins. After that he drinks from the River Eunoe, which purifies the renewal of memories, and he is ready to enter Paradiso.

Paradiso. Heaven consists of nine concentric spheres. They are: The Moon, Mercury, Venus, The Sun, Mars, Jupiter, Saturn, the fixed stars and the last sphere, the primum Mobile. From here, Dante ascends to a substance beyond physical existence called the Empyrean Heaven, the true home of all blessed, a heaven of pure light beyond time and space. This heaven is arranged as a three dimensional structure of light, an immense white rose. The image of the rose is also used to represent Christ or earthly love. Within the depth of the divine light God appears as three equally large circles spinning within each other representing the Holy Spirit with the essence of each part of God. Here he meets God himself face-to-face and becomes enlightened and reaches an understanding of the Divine and of human nature. After this vision, the book ends with Dante's vision growing ever stronger, and the vision of God becomes equally inimitable and inexplicable until no word can come close to explaining what he saw, offering him a vision of how Divine Love is the power behind existence.

The Divine Comedy has been a source of inspiration for almost eight centuries. Its influence on culture cannot be overestimated. As one of the most well known and greatest artistic works in the Western tradition, it has inspired countless artists. Also in connection with new media such as film and games its influence is immense. The archetypal landscape and architecture of the divine comedy is surprisingly geometrical and symmetrical. The sacred numbers of three and nine are a key to the structure of this landscape. Hell has nine circles, paradise nine spheres, and God is represented as three circles, a trinity. All three worlds, hell, purgatory and paradise, have to be explained as concentric circles because of the overall structure of the narrative and the symbolic intention of the artist. In new electronic media such as games, the structure of levels becomes a perfect game flow and narrative. The first motion picture based on Dante's *Inferno* was a black and white film by Harry Lachman from 1935 called "Dante Inferno" written by Philip Klein and starring Spencer Tracy who plays a con-man who goes into the carnival business by reconstructing a fairground attraction called Dante's Inferno.

The film "What Dreams may Come" from 1988 is strongly inspired by Dante and Gustav Dore's illustrations of Dante's inferno. The film and comic Constantine also exists in a game adaptation. In the beginning of the game, Constantine enters a terrifying reconstruction of the Second Circle. Here those who are driven by lust are punished. These souls were blown about by a violent fire storm, trucks and cars are blown across a blood red sky above a ruined city inhabited by brainless zombies. But this is hell in a parallel underworld, Hell could be here. The ruins of Hiroshima were hell to the inhabitants of the city, but the ruins that Hitler and Speer dreamt of were a romantic heaven to them. The grey iron Atomic Dome that stands in the Peace Park in the centre of Hiroshima next to the Aioi River is not a romantic ruin but a terrifying monument. Simultaneously, however, it is also fascinating in the sense that this could happen to all of us. We must avoid this with all means. When King Frederic II in his summer Rococo residence "Sanssouci" in Potsdam had a perfect view of "Ruinenberg", this is yet another romantic simulation and a fascination with a great past that never was. When architecture becomes ruin, it loses its function and becomes an object of fascination, and this is our focus, post apocalyptic visions and doomsday.

Styx and Hades

Access to the underworld is, according to Greek mythology, possible at several locations, one of these being at the Tainaron peninsula south of Porto Kayio where there was a passage through the dark caves to the shores of Styx. Before the gates of Hades you must pass the five rivers of Hades: Acheron (the river of sorrow), Cocytus (lamentation and misery), Phlegethon (waves of fire), Lethe (forgetfulness) and Styx (the river of fright and horror). Styx, the largest of them, forms the boundary between the upper and lower

worlds. The gate of Hades is guarded by a monstrous dog named Kerberos with three heads and a snake tail. When arriving, it would be friendly and lick the feet of the dead, but if anyone wanted to leave, it opened its three jaws and barked as the hellhound it was.

The underworld Hades is divided into two sections or levels, Erebus and Tartarus. Erebus was the place where the dead first entered the underworld to meet the ferryman Charon who took them across Styx (Acheron) to Tartarus. Here, where the three roads meet, the shades of the departed entered the land of the dead to be judged. Here in the forecourt of the palace of Hades and Persephone sit the three judges of the Underworld: Minos, Rhadamanthys and Aeacus who decide where the souls are to be sent. The souls that returned to the Fields of Asphodel are neither virtuous nor evil, but are they neither impious nor evil, they must take the road to Tartarus, and, finally, if they are heroic or blessed, be sent to Elysium.

This part of the underworld is then divided into three subsections: the Elysian Fields, the Asphodel Meadows, and Tartarus. The Elysian Fields were similar to the Garden of Eden in the Christian heaven. The Asphodel Meadows is where the ordinary souls were sent to live after death. In Greek mythology, Tartarus is both a deity and a place, and it could be compared to the Christian Hell. It was the deepest part of the underworld. The deity, Tartarus, was king of Lydia and a close friend of the gods; so close that he could steal nectar and ambrosia from the gods, thus becoming immortal. He became so insolent that he committed the most horrible crime. To test the gods, he served his son cut up in small pieces as a ragout. The gods saw through him and punished him to forever be immersed up to his neck in cool water, which disappeared whenever he attempted to quench his thirst, and above him they placed luscious grapes that leapt up when he tried to grab one.

Here in Tartarus, the thief and murderer Sisyphus also reigns, doomed to forever move his stone to the top of the hill, and when it rolls downhill he has to move it up again Sisyphus was avaricious and deceitful, killing travellers and guests in violation of the laws of hospitality. He seduced his niece, took his brother's throne and betrayed Zeus' secrets. The Danaides killed their husbands on their wedding night. For that horrible act they are doomed to forever filling a bottomless vessel, but the jugs were actually sieves, so the water always leaked out. The Danaides are together here with the Titans who were chained because of their rebellion against the gods.

The dead in Hades are equal to each other, as shadows of themselves they are floating over The Asphodel Meadows, a ghostly place. Being here is neither torture nor happiness. The dead were floating over the meadows covered with the Asphodel flowers, a lily (Asphodelus ramonus), it was a white terminal flower that was also the preferred food of the dead. As they drift purposeless over the meadows, they create a squeaky sound as bats fluttering at nightfall. The dead have no consciousness as they have drunken from Lethe, the river of oblivion.

The ancient world was ruled by Hades and his two younger brothers, Poseidon and Zeus. Zeus got the sky, Poseidon got the seas, and Hades received the underworld. Hades ruled the dead and the underworld assisted by demons. No one leaves his domain, and he would become quite enraged when anyone tried to leave, or if anyone tried to steal the souls from his realm. Hades' weapon was a two-pronged fork, which he used to shatter anyone and anything that was in his way or not to his liking. He also had a famed helmet which made him invisible. Robert Graves who has created a giant comparative study on sources and origin of the Greek myths boldly states that: "A true science of myth should begin with a study of archaeology, history, and comparative religion, not in the psycho-therapist's consulting room. Though the Jungians hold that "myths are original revelation of the pre-conscious psyche, involuntary statements about unconscious psychic happenings", Greek mythology was no more mysterious in content than are modern election cartoons."^{xxiv} If they are just cartoons as Graves states, then cartoons are a true original art form that only grows stronger and more brilliant through time. Just take a look at our contemporary art and media to see their massive and constant influence.

Actual and virtual ruins

The apocalypse is a sci-fi genre on its own, and it is indeed mainstream. The ruins of the Underworld have a special ruin value in the game "Crysis" from Crytek. The destructive landscape created by an alien invasion of Earth becomes almost "sublime" in its infinitely complex and detailed horror, and the sound of the aliens in the sky creates an instant chill. The landscape of hell in mainstream games, comics and films that unfolds the aesthetics of the vision of the apocalypse is constructed and created again and again, and that image is a more common image than the image of a possible heaven; heaven doesn't sell tickets, hell is a real "Blockbuster".

The "sublime" is a term in aesthetics whose fortunes revived under postmodernism after a century or more of neglect. It refers to the experience of pleasurable anxiety that we experience when confronting wild and threatening sights, like, for example, in "Crysis" where the massive, craggy, erupting mountain in a cold icy storm, black against the sky, looms terrifyingly in our vision.

The "sublime experience" as the German philosopher Schopenhauer coins it: "a pleasure from perceiving objects that threaten to hurt or destroy the observer"^{xxv} has reappeared in our virtual world, and we play the experience again and again. In games we can die again and again and redo our mistakes until we do it right and win. We simulate a possible meeting with hell as Dante in "Crysis"(2007) and "Half-life2" (2004), and the landscape and architecture of the "Level" is carefully designed by level and game designers leaning heavily on their classical roots from the work of artists as Hieronymus Bosch, Piranesi, Sandro Botticelli, William Blake, and Gustave Doré. The sublime is also illustrated in Romantic paintings by e.g. Caspar David Friedrich from the 19th century whose work shows how small and insignificant we are as humans against the forces of nature.

In "Crysis" the level design leans on Dante's inferno and the "Nine circles of Hell." We begin our voyage in the dark wood as Dante, and after a long and dangerous journey we descend through a large excavation to the bottom access of the alien mountain cave where we climb inside the mountain of Purgatory to the final confrontation with the alien forces (Satan) at the mountain top. The climbing of the alien mountain becomes a symbolic struggle, and each level that you win and overcome represents an intermediate aim on the road to purgatory. "In Half-life2" our voyage begins in the ruins of metropolis, and the goal is the alien mega structure at the centre of town, it is not a mountain, but we must climb it to confront the alien forces of evil. The overall structure is based on the classical Journey of the hero. In his book "The Hero with a thousand faces," Joseph Campbell explains the overall common structure in myths and fairytales. The development of the archetypal journey of the protagonist he calls the rites of passage: "separation-initiation-return" "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man."^{xxvi} In videogames, we are the hero and we are taken on the dangerous journey that begins in the dark woods. This is why the videogame is so fascinating. We become heroes and can experience heaven and hell without dying.

You may experience some kind of "Katharsis" on your journey through "Crysis," but unlike Dante's inferno, it is not a "Memory theatre" with a precise architecture that enables you to remember neither all the deadly sins and the punishment that goes with them nor, later, the seven virtues. In Half Life, however, you meet all the collaborators with the alien forces. You meet all kind of zombies, as in the underworld of Hades and Dante's inferno, but the main point in Crysis and Half-life2 is that you can travel forward in time, to hell and back without dying, you can taste the sense of immortality and that is a simulation that is hard to compel with. In Disneyland you can travel backwards and experience your childhood. Playing "Crysis," is there any possible kind of reconciliation in it? Can war and conflict be reconciled through playing videogames? Do we become numb and senseless by playing, or could we say that if we are all playing the same games, we share a common human condition and fate since the obstacles and struggles are the same for all of us?

There is a potential in gaming that can be described as a possible agent of peace. You can go anywhere, meet anyone. The world is open, so why isn't it reflected in mainstream games?

Hellscape and Underworld

In the film “Constantine”(2005),^{xxvii} hell is the entire city of Los Angeles, a parallel universe with an insane super-directional wind. Constantine has been to hell and back, resuscitated against his will, marked as an attempted suicide with a temporary lease on life, patrols the earthly border between heaven and hell, hoping in vain to earn his way to the salvation of his lost soul by sending the devil’s foot soldiers back to the depths. Michael Fink, visual effects supervisor, explained the origin of hell in Constantine: “Hell looked like that moment when that heat wave from the nuclear blast hits everything just before the shockwave blows it apart and when the heat wave hits, things stream off violently they start to blow, apart. They melt. They catch fire. But they aren’t disintegrating until the shockwave hits. “Maybe hell is that moment during a nuclear blast, but it lasts forever.”^{xxviii} Michael Fink and his team watched videos from nuclear test blasts and created a landscape so close to Keiji Nakazawa “Barefoot Gen”(1973)^{xxix} as an expressionistic cartoon story of Hiroshima, Nakazawa translated his own harrowing experiences into his semi-autobiographical cartoon story about Barefoot Gen. “Barefoot Gen” was released as a film (1983) and “Barefoot Gen 2” (1986), both directed by Mori Masaki. Nakazawa was 6 years old in August 1945 when the atomic bomb was dropped on Hiroshima. He experienced how most of his family was killed in the blast. This is a real story of hell on earth, not in a parallel world as in “Constantine”, did Michael Fink and the director Francis Lawrence know about Barefoot Gen?

In Alain Resnais’ poetic masterpiece of a film “Hiroshima Mon Amour”(1959), the story of the two lovers, a French woman and a Japanese architect, becomes one with the city they represent. As the male protagonist concludes at the end of the film “My name is Hi-ro-shi-ma, your name is Nan-tes”. The female’s personal and traumatic story about her experience in the war becomes a tragedy on a micro level parallel to the apocalypse in Hiroshima. Both of the protagonists must walk in a state of limbo trying to understand and reflect on what happened to them. In the infinite neon night of Hiroshima, the post-war city and the hellscape become a state of mind. My name is the city and the suffering of the city is also mine. The ruins of the city become a psychological mental landscape, and the Genbaku Dome becomes a tormented mark of the city. A city crushed between three kinds of evil: a despotic militaristic system, U.S. and Russia. For America it was retribution time, which the English researcher and writer Max Hasting explains thus: “The principal and overwhelming reason for dropping the bomb was to compel the Japanese to end the war; but it seems entirely reasonable that the U.S. also wished to frustrate Soviet expansionism”^{xxx}

The hellscape and post apocalyptic landscape of the blast is also the theme of Akira Kurosawa’s film “Dreams”(1990). There are two stories: “Mount Fuji in Red” and “The Weeping Demon” showing how we created hell on earth. In “The Weeping Demon” the landscape is gloomy, misty and grey but anything that is left is mutated. Without food, the survivors are cannibals tormented by their mutating bodies that makes them horns sprout, painfully, from their heads. There is a mainstream in Japanese science fiction based on the post apocalyptic landscape, and the two classic “Akira”(1988), by Otomo and “Ghost in the Shell”(1995) and its sequel “Ghost in the Shell 2 Innocence” (2004) by Masamune Shirow, coin the essence of the black vision of Neo Tokyo after the blast. All films have their own “slow drive” of sliding camera movements where the drawn animation is imperceptibly replaced by computer animation. Yet the atmosphere remains seductively full and the rain falls with a hypnotic softness in the silence, before the action once again explodes in a blast of concrete and glass. In “Akira” the constant repetition of the blast and the exploding city becomes an almost hypnotic purification process.

In Japan, the dystopian epic Akira has, according to Paul Gravett, proved to be more popular than live-action and can outdo the most lavish American blockbuster. Gravett explains that: “Katsuhiro Otomo’s graphic storytelling raised the benchmark in Manga’s expressive potential”^{xxxi}. The Neo Tokyo nightmare and its post-apocalyptic landscape of Akira has become the ultimate vision of dystopia, but into this aesthetic destruction there is an embedded message saying: Hell is here, not in a parallel place and never again can we accept an atomic blast, the world is a fragile place, and we must respect it. All Japanese children learn from first grade about Barefoot Gen and about Sadakos paper cranes. Do we teach the children about that in Denmark?

Between Berlin and Hiroshima A theory of ruin value?

Is there a lesson to be learnt from Eisenmann's grey concrete, Sadako's paper cranes and the Genbaku Dome? How can a ruin have a special kind of value? Is the ruin in itself an iconic fragment of architecture that goes beyond any kind of intentions from the architect, a sovereign object in its own space of significance?

The art historian John Ruskin asked architects to consider "A ruin value." In his book "The seven lamps of architecture" he stated: "When we build, let us think that we build for ever....For indeed, the greatest glory of a building is not in its stones, nor in its gold. Its glory is in its ages." For Ruskin it was a commitment for all of us to build not only for one generation, but for our children and for eternity.

The Genbaku Dome in Hiroshima is a fractured skull and there is nothing romantic or nostalgic about it. It is a warning that says "The apocalypse could return." The ruin of Pantheon on the rock of Acropolis reminds us of the greatness of the ancient Greek culture as the cradle of the western culture. Speers had a simple theory. His hypothesis was that if you avoid steel and concrete in the building and only used natural stone materials, it would create more beautiful ruins. But was it true? We will never know because the Nazis used a lot of ordinary concrete and iron, another contradiction, and combined with glass, these are the materials of the modernistic movement represented by the Bauhaus school.

Eisenmann's memorial to the Jews who died in the Holocaust is a truly postmodern object. It is an open ended system of signs reflecting and multiplying each other on a curved grid. There is no hierarchy and therefore no ultimate meaning. It is an undulating field of infinite reflection.

There is a difference between Eisenmann's postmodern aesthetic relativism and the absolute significance of the Genbaku Dome in its context at the centre of Ground Zero in Hiroshima. It is clear evidence of crime. In another context it could have been an ordinary but decorative fragment of a post-industrial structure.

And so it is with the paper crane as a single object; it is naïve, poetic and decorative, but multiplying in number and colour it becomes almost unbearable in the context of Sadako's destiny, a soft, poetic black hole. Each little fragile crane symbolizes the hope and spirit of a child, a monument can be more in the mind of the beholder than in stone and concrete, a painful but yet poetic virtual memorial in our minds.

The monument is an infinite vessel and a container open for any content. It is architecture freed from function, and the content is the function; it is not "form follows function" but "form follows content".

There is a parallel in the metaphysical function between the Genbaku Dome and the Kaiser-Wilhelm-Gedachtnis-Kirche or Memorial Church at the centre of the former West Berlin This church monument is one of Berlin's most famous landmarks. It is a vast Neo-Romanesque church designed by Franz Schwechten, destroyed by bombs in 1943 and reconstructed as a memorial ruin and a monument to peace and reconciliation, a reminder of the futility of war, now it stands in the centre of the most intensive shopping parts of Berlin. The Genbaku Dome stands in a quiet green grove at the river bank.

The ruin is an oxymoronic^{xxxii} object. It is "unsightly and beautiful," it is pain and pleasure at the same time. It contains contradictory characteristics; to the romantics, it is the sign of a lost nostalgia, to the victims of holocaust, it is a tomb and a warning to us all, and to the despot and the dictators, it is an elusive proof of crime and pure malice. The fascination of the ruin is based on the chill or thrill of more than one possible interpretation of things we have lost. To the romantics, it is also evidence of nostalgia or hypochondria. The ruin is past and present. It is a Janus mask^{xxxiii} with two sides, a gate from the past to the future. It reminds us of our destiny, it tell us about a world before us and a world after us. That is to put our lives into perspective, distancing ourselves from our ordinary lives.

It is "The Tragical Function of Architecture" that the monumentality of classical architecture and pathos speak to us. "Katharsis" is the word that Aristotle uses about the process in plays and tragedies that cleanse the soul by breaking it down and building it up again.

Svetlana Boym states that: "The ruin is an obvious example of the age value, but the value of the ruin itself changes through history. In the baroque age, the ruins of antiquity were often used didactically, conveying to the beholder "the contrast between ancient greatness and present degradation" ...The ruin is not merely

something that reminds us of the past; it is also a reminder of the future, when our present becomes history.”^{xxxiv} Nostalgic ruins and reconstructions are based on mimicry, it’s a fake, it’s a sign of error to a destination that is a *fata morgana*, a place that is empty. As Boym says “The object of nostalgia is further away than it appears.”^{xxxv} But the value of the ruins of the future, which is pure virtual, and the thrill of its possible appearance in the future as “Ruins of cyberspace” or in “real” becomes a mainstream collective obsession nursed by the entertainment industry, in Sci-fi films and games like “Half life 2”, “Gears of War”, “Doom”, “Constantine”, “Spawn”, “Hellboy” and “Terminator”.

The ruins of ancient and lost architectures create a world parallel to “the real world” and thus oppose the two worlds, the poetic and the ordinary in the same way that tragedy creates a depiction^{xxxvi} of reality. “It takes the existing reality and reorganizes it through strangemaking on a higher cognitive level. It provides a new frame in which to understand reality, with which to “cleanse” away an obsolete one. The means are formal, the effect is cognitive, purpose moral and social”.^{xxxvii}

It is Tzonis and Lefavre who introduce the concept of “Strangemake”. They claim that the means of classical architecture stem from the classical drama. We who watch the drama and the architecture go through a “cleansing” (*Katharsis*). We sympathise with our “hero”, we identify with his destiny. In the same way we become immersed in Eisenmann’s grey concrete labyrinth here the key concept is to “Strangemake”. Sadakos paper cranes become symbols of the “heroic children of Hiroshima” and the Genbaku Dome becomes a monument of infamy and evidence of crime saying “No more apocalypses, no more nukes”. This is what we learn as tourists when we come to Hiroshima and Berlin.

To coin five aspects out of the content of the previous chapters of a phenomenology of the ruin, the monument and the memorial we could suggest a pentagram system of appearances and different values: 1. The apocalyptic evidence of crime or decay. 2. The reflective nostalgia of the romantic. 3. The restorative metaphysic, living memory. 4. Virtual doomsday as pure thrill and entertainment. 5. The void of post industrial structures.

Each of these appearances contains conflicting elements, nostalgia is a simultaneous image of home and abroad, and are you in a state of nostalgia and hypochondria, you are defenceless and passive in a state of mild schizophrenia, you are fixed and hypnotized as a deer in the black night in front of a truck’s blinding light, “should I stay or should I go”? Baudrillard says:

“...the schizophrenic is against his will open to everything and he lives in the greatest confusion. He is the obscene victim of the obscenity of the world. He is not characterized by what is commonly referred to as a loss of reality, but rather by this absolute closeness and this total immediateness of everything, this overexposure of the transparency of the world”^{xxxviii}. Here we are just doubly exposed to the image of home and abroad, nostalgia is a mild form of schizophrenia.

This is not the case with the living memory this is an abstract, open work of art, inviting you to participate and to explore the many possible layers of meaning and storytelling, but it is you who are the protagonist in this narrative labyrinth of Eisenmann’s. Here the value is in the eye and the senses of the beholder. As Silvo Cassara stresses it: “The enormity and horror of the Holocaust are such that any attempt to represent it by traditional means is inevitably inadequate. The memory of the Holocaust can never be nostalgia.”^{xxxix}

Regarding Hitler and Speer? They left no ruins of any value, not according to their own wishes, and when they began speculating about a special ruin value for the ruins of the Third Reich, it disintegrated because they had already started a monumental, blind machine of destruction and terror that they never imagined, that only left dust behind in the real world (Berlin becomes a virtual capital), and the indelible monumental virtual memory of holocaust in our minds. In a sense Speers’ theory was right. If he had used the same material as the Greeks and Romans, there could have been monuments and ruins from the Third Reich, but then again, he forgot the Russians who demolished all of it. The only remains of his grand Reich Chancellery and its red marble in the Mosaics Hall is the red marble walls at the underground Station Mohrenstrasse, a monument as a coffin or a sarcophagus, what kind of value is that?

In the latest documentary film on the legacy of Hiroshima “White light black rain”^{xl} (2007) directed by Steven Okazaki, Okazaki states that we now have the capability of the Hiroshima bomb 400,000 times.

There is only one conclusion, as Bertrand Russell stated when he launch the Russel-Einstein Manifesto in London on July 9 1955. “Remember your humanity, and forget the rest”.

Ole Pihl

ⁱ Simonides of Ceos (c. 556 BC-468 BC), Greek lyrical poet, was born at Ioulis on Kea. He was included, along with Sappho and Pindar, in the canonical list of nine lyrical poets by the scholars of Hellenistic Alexandria. He is the narrator and main character of Mary Renault's historical novel *The Praise Singer*.

ⁱⁱ In ancient advice, loci were physical locations, usually in a large, familiar public building, such as a market or a temple. To utilize this method, one walked through the building several times, viewing distinct places within it, in the same order each time. After a few repetitions of this, one should be able to remember and visualize each of the places in order reliably. To memorize a speech, one breaks it up into pieces, each of which is symbolized by vividly imagined objects or symbols. In the mind's eye, one then places each of these images into different loci. They can then be recalled in order by imagining that one is walking through the building again, visiting each of the loci in order, and viewing each of the images that were placed in the loci, thereby recalling each piece of memory or speech in order.

http://en.wikipedia.org/wiki/Method_of_loci

ⁱⁱⁱ Silvio Cassara: Peter Eisenman Feints. Skira Publications. 2006. p.152.

^{iv} Andrei Tarkovsky: Nostalgia 1983. 120 min. Artificial Eye. Italy USSR.

^v Tom Mes, "Hayao Miyazaki Interview," Midnight Eye, 1 July 2002. Available at:

www.midnighteye.com/interviews/hayao_miyazaki.shtml

^{vi} Martin Heidegger: "Poetically Man Dwells. In Poetry, Language, Thought", 1971. Trans. Albert Hofstadter. New York: Harper Colophon Books. pp. 213-229.

^{vii} Svetlana Boym: "The Future of Nostalgia" Basic Books. 2001. XVIII.

^{viii} Zoe Akins: "The Tomorrows" www.oxymoronica.com. Writers of every type have experimented with oxymoronic and paradoxical phrasing. Oxymoronic constructions play around with the difference between literal and figurative truth.

^{ix} H.C.Andersen: "En digters Bazar". Copenhagen. Rasmus Navers Forlag. (1842). 1943. p. 194.

^x The Greek use the word "Mimesis" about the art that to them is an imitation of reality.

^{xi} Tzonis and Lefavre: Classical architecture, the poetic of order" MIT press. p. 278.

^{xii} Bertold Brecht: "Om tidens teater". Gyldendal Uglebøger 1960.

^{xiii} Bachelard. p. 6.

^{xiv} Joachim Fest: (1977) *Hitler* [1973]. Harmondsworth: Penguin. Hitler reportedly said at the cornerstone-laying for the convention hall in Nürnberg (modified after Fest 1977: 784):

^{xv} Albert Speer: (1970) *Inside the Third Reich*. London: Weidenfeld & Nicolson 1970 p.56. [German original: *Erinnerungen* 1969].

^{xvi} Paul Virilio: "Strategy of Deception" Verso books 2000. p.57.

^{xvii} Albert Speer: p. 56.

^{xviii} Ruskin, John (1880)"The Seven Lamps of Architecture, The Lamp of Memory". Dover Publications Inc. New York. 1989. p. 186.

^{xix} Hanno-Walter Kruft: "A history of Architectural theory" Princeton architectural Press. 1994. p. 390. translated from: Arthur Moeller van den Bruck "Der Preussische Stil" (1916), Breslau 1931.

^{xx} *Deus ex machina* is a [Latin](#) term meaning: "God in the machine;" a phrase that is used to describe an unexpected, artificial, or improbable character, device, or event introduced suddenly in a work of fiction or drama to resolve a situation or untangle a plot (e.g., having the protagonist wake up and realize it was all a [dream](#), or an angel suddenly appearing to solve all the plot problems of a story that won't be resolved by the characters). The Greek used it as an event in their plays when the gods interfere with the play to explain the meaning and plot of the play. The notion of *deus ex machina* can also be applied to a revelation within a story experienced by a character which involves the individual realization that the complicated, sometimes perilous or mundane and perhaps seemingly unrelated sequence of events leading up to this point in the story are joined together by some profound concept. Thus the unexpected and timely intervention is aimed at the meaning of the story rather than a physical event in the plot.

^{xxi} Paul Virilio: "Unknown Quantity" Thames & Hudson 2003 p. 44.

^{xxii} Giovanni Battista (also Giambattista) Piranesi: The "prisons" (*Carceri d'invenzione*), or known as the single Italian word for prisons - *carceri*, are a series of 16 prints.

^{xxiii} Adrian Searle Tuesday March 13, 2001 [The Guardian](#).

^{xxiv} Robert Graves: "The Greek Myths Complete Edition" Penguin Books. 1992. p.22.

^{xxv} Arthur Schopenhauer: "The World as will and representation" "Volume I. New York: Dover Press §39

^{xxvi} Joseph Campbell: "The hero with a thousand faces" Fontana Press. 1993. p. 30.

^{xxvii} The original comic book *Hellblazer* with the protagonist John Constantine came from *Vertigo* and was written by Jamie Delano; with art by John Ridgway and Alfredo Alcalá.

^{xxviii} Michael Fink Visual effects supervisor on extra material "Constantine" Warner Brothers 2005. Directed by Francis Lawrence.

^{xxix} Keiji Nakazawa: "Barefoot Gen a cartoon story of Hiroshima". Published Penguin Books 1989. In 1992 *Barefoot Gen* becomes animated to film. Director Mori Masaki.

^{xxx} Max Hastings: "Retribution. The battle for Japan, 1944-45" Alfred A. Knopf. 2007 p. 463.

^{xxxi} Paul Gravett: "Manga, sixty years of Japanese Comics" Laurence King Publishing. 2004. p. 109.

^{xxxii} Oxymoron: a figure of speech that combines two apparently contradictory terms, for example: cruel kindness. (Greek *oxus* sharp + *moros* stupid)

^{xxxiii} Janus mask, the **mask** employs two faces, one on either side. "**Janus**," refers to the Roman god of two faces. Janus is frequently used to symbolize change and transitions such as the progression of past to future, of one condition to another, of one vision to another, the growing up of young people, and of one universe to another. He was also known as the figure representing time because he could see into the past with one face and into the future with the other.

^{xxxiv} Svetlana Boym: "The Future of Nostalgia" Basic Books. 2001. p.79.

^{xxxv} P.354.

^{xxxvii} Tzonis and Lefavre: *Classical architecture, the poetic of order*" MIT press. p. 278.

^{xxxviii} Baudrillard "Transparency of Evil" Verso books. 1993 p. 42.

^{xxxix} Silvio Cassara: *Peter Eisenman Feints*. Skira Publications. 2006. p.152.

^{xl} *White Light/Black Rain: The Destruction of Hiroshima and Nagasaki* is a 2007 documentary film written, directed, and produced by director Steven Okazaki. The film features interviews with fourteen survivors and four Americans involved in the 1945 atomic bombings of Hiroshima and Nagasaki.