



‘[a]uthenticity is never a stable
“material” entity; rather in
some way, all monuments are
“monuments of the mind” ‘

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Monuments of the Mind

- a new approach to historical meaning-
making in architecture

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introduction

This thesis deals with the construction of historical meaning-making through the instrumentalisation of the concept of authenticity and its significance for the practice of architecture. A critical attitude towards these instrumentalisation processes is established and crucial to the search for a new methodology. Examples of a Chinese as well as a Western context, bearing in mind the problematics of the category Western, will be examined and analysed to understand different approaches to the concept of authenticity, and the resulting consequences for the practice of historical meaning-making.

This thesis argues, that authenticity and historic preservation along with the entangled notions of tradition and nostalgia established simultaneously in the rise of modernity and Industrialisation. Historic preservation is aiming at preserving a constructed Western history, and authenticity, tradition, and nostalgia are utilised to validate and justify decisions in this production of history. The preservation of this invented European or Western narrative is reinforced through to the production of hyperrealities. Hyperrealities as constructs abolish rules and norms at the base of historical reality, historical narratives are changed in order to be able to establish new systems. Authorities

utilise these constructs and their influence on human beings in a moment of shift to form society regarding their intentions. Through a process of appropriation, those hyperrealities, over time, will come to be understood as historical narratives again and therefore serve as the future base of the definition of authenticity. This creates a convoluted cycle that constantly re-shapes and unsettles our understanding of history and practices of preserving it.

Aiming to communicate and preserve history as a non-linear, relative, multilayered process in a more accurate way, this cycle, as will be examined can be changed by looking at, creating and representing spaces through holographic Palimpsests. The techniques of Holograms and Palimpsests will be combined to produce multilayered, unstable objects that depict history through previous layers and transformation over time.

A new language around the term authenticity has to be developed. This thesis proposes to redefine the questions asked and reframe relations. Instead of seeking to categorise through authenticity as a constructed notion, examining the essence of an object or building will provide a starting point for a new methodology.

authenticity

In various schools of thought, authenticity has been understood in different ways. To elaborate and examine this concept, the definition of Theo van Leeuwen serves as a reference point in this thesis. As he elaborates, something authentic comes from an unquestionable origin, reveals truth in itself and derives from an authority (van Leeuwen T. 2001).

Elaborating on the unquestionable origin the roots of the notion can be found in the effects of Industrialisation. Mechanical reproduction, as Walter Benjamin observed, threatens the aura (or in other words the authenticity) of the original artwork (1980). Industrialisation is connected to the emerge of modernity and the roots of modernity lie in the establishment of a hyperreal Europe; a constructed narrative that dominates history up until now (Chakrabarty D. 2000). Therefore, originality and authenticity established as fragile values at the base of that invented European narrative and were supposed to be protected and acknowledged.

As a constructed notion authenticity has been instrumentalised for a variety of purposes. This thesis is dealing with such instrumentalisation processes which lead to the 'lobby of authenticity' (Kohlaas R. 2014, p.16). This lobby is used to justify

and validate processes in various disciplines that involve history, in the practice of architecture this concerns historic preservation. Developing a critical instance of this notion and its definitions is crucial to examine its influence.

Historic Preservation in architecture works with the establishment of monuments, buildings are uplifted in the process to become a declared authentic monument, their existence, importance and historic value are justified. Accordingly, this is an act of legitimisation and the resulting constructs can be seen as ' "monuments of the mind[]" ' (Botz-Bornstein T. 2012, p.16). Authenticity is never stable but instrumentalised and constructed in this process. As Botz-Bornstein summarises this, '[a] uthenticity is never a stable "material" entity; rather in some way, all monuments are "monuments of the mind." ' (Botz-Bornstein T. 2012, p.16).

Authenticity, in architecture, is, therefore, utilised in the construction of history. By declaring what is authentic enough to be protected this notion serves as one of the main criteria in the production and preservation of historical narratives. This, in the end, defines the general narration of history in the built environment.

historic preservation

origin

History, like authenticity, is a construct. In the making of history, the past passes a filter of selection and authorities define which historical narratives to let through and which ones to hold back. To preserve history means to protect the historical narratives it is made of. Historic preservation in the sense of a tradition of heritage and conservation seems to be deeply embedded in Western societies. However, this practice emerged recently as an invention of modernity, 'the whole idea of modernisation raises ... the issue of what to keep' (Kohlhaas R. 2014, p.14). Modernity arises simultaneously with industrialisation, and, therefore, historic preservation evolved along with the construction of authenticity.

Modernity or 'the narratives of "modernity" ... almost universally today, point to a certain "Europe" as the primary habitus of the modern' (Chakrabarty D. 2000, p.43) and therefore Europe, or in other words, the West, and its historical narratives can be seen as the origin of historic preservations' invention.

This implements how Europe constructed its own historical narrative and legitimised it through the invention of the practice of historic preservation. The act of declaring buildings as monuments manifests this narrative in the built environment for future generations.

The notions of tradition and nostalgia are closely connected to the concept of authenticity and were established simultaneously as part of the Western (or European) emerge of modernity and industrialisation. They serve to validate the existence of historic preservation.

Declaring something as traditional is an act of elevating, 'this is what we have always done' (Cousins M.1997, 00:06:18) compared to 'this is what we do' (Cousins M. 1997, 00:06:14) gives an act or process another meaning and justification (Cousins M. 1997). The example of the Scottish kilt, cited by Mark Cousins in his lecture on Conservation, can explain how the idea of tradition becomes ideological and the past it refers to invented. Being regarded as the traditional dress of men in the Scottish Highlands the kilt was actually an invention of the 18th century. As Trevor-Roper reveals, in the past men in the Scottish Highlands did not wear kilts but trousers. This act leads to a retrospective invention of a fictional past of Scotland, a Scotland that has never existed in the first place (Cousins M. 1997).

Also, nostalgia, as described by Michael Steiner, is utilised in the process of preserving history. It is crucial to be aware that this concept is highly ideological. As Steiner

describes the case of nostalgia connected to the American frontier,

Frontier nostalgia is often mixed with anxiety. ... A creeping anxiety that we have obliterated the very source of our uniqueness has offset an expansive faith in new frontiers. Although we may all have the lurking fear that the conquest of the continent was our greatest tragedy, we usually remember it as our greatest epic. (1998, p.5)

Therefore, nostalgia in many cases does not refer to a real but to an imagined past. This version erases and denies any guilt that comes with the real historical past.

Justifying the acts of historic preservation through the notion of authenticity therefore always refers back to the rise of modernity and Industrialisation. The West invented this notion to construct and legitimise its own narrative. Tradition and nostalgia have also been established in the same manner and validate the narratives as well as the existence of historic preservation. The utilisation of those concepts happens on an ideological level. The past they refer to is an imagined, idealised version of the past, which makes explicit how they are used by Europe or the West as a tool to construct its narrative and justify the preservation of it.



actors playing frontier 'hero' Davy Crockett and his friend George Russel **fig 1**

historic preservation

different approaches

To understand the process of historic preservation and its resulting influence one has to look at contrasting approaches. In different regions of the world, nation-states have established divergent approaches to preserve their invented historical narratives. It is important to notice that the following two instances work with an imagined version of the past but they use different means to preserve it.

In the West, preserving materiality, meaning objects, artefacts, and buildings, is at the centre of the practice.

*Westerners ... tend to see the past as a reality that can be either present (in the form of an authentic building, even if it is only a ruin) or absent (destroyed). Normally, in Western cultures, history needs to be recognized as a reality.
(Botz-Bornstein T. 2012, p.11)*

The materialisation of historical narratives, therefore, has to be recognised as a reality, in the sense of the truth, and the decision to preserve them or not defines the historical reality in the West. Authenticity, for this purpose, relies on the original aesthetic appearances of an object or building. This practice, up until now, remains

one of an absolute perception where one (imagined) state at a moment in the past is declared as authentic. Transformation and psycho-social aspects are not being taken into consideration. The destruction of declared authentic objects or buildings therefore always causes disruptions in the historical reality of Western nation-states.

China, on the other hand, has for multiple reasons established a different concept to preserve its historical narratives. In this practice, the written word over something that (might have) existed physically serves as the method of preserving. Instead of something material a cultural sign as a witness of historical reality (Botz-Bornstein T. 2012) is produced.

As Frederick Mote, a western scholar on Chinese urban history, notes,

ancient cities such as Soochow were "time free" as purely physical objects. They were repositories of the past in a very special way - they embodied or suggested associations whose value lay elsewhere. The past was a past of words, not of stones. (1973, p.51)

In this sense, a material loss does not rupture the Chinese preservation of historical narratives. The object is not the sole base

of the creation and preservation of history but rather individuals encounter with it (Botz-Bornstein T. 2012) which is later on manifested in writing. Therefore, the 'psycho-social' function (ibid., p.7) of an object is more important than its physical appearance.

These two different approaches, the Chinese of the cultural, non-material sign and the Western of material artefacts are, through defining authenticity in their cultural context, utilised in historic preservation.

枫桥夜泊

张继

月落乌啼霜满天
江枫渔火对愁眠
姑苏城外寒山寺
夜半钟声到客船

literal translation

'Moon set, crow cry, frost fill sky,
River maples, fisherman light, oppose
anxious sleep, Suzhou city outside, Cold
Mountain temple, Night-middle bell
sound to visitor boat.'

Witter Bynner's
translation of this
poem, in his book
The Jade Mountain

'While I watch the moon go down, a crow
caws through the frost;
Under the shadows of maple-trees a
fisherman moves with his torch;
And I hear, from beyond Su-chou, from
the temple on Cold Mountain,
Ringing for me, here in my boat, the
midnight bell.'

poem Night Mooring at Maple Bridge by Zhang Ji, A.D. 730(?) - 780(?) fig 2

hyperreality

hyperreality and historic preservation

The following two examples from different cultural contexts demonstrate how, in different ways, conceptions of authenticity that are instrumentalised to preserve history lead to hyperreal constructs. Hyperrealities are states where the Western conception of history and authenticity are erased so that new rules can be established.

On the outskirts of Suzhou China, at the crossing of three rivers, the Maple bridge is located. It is hard if not impossible to find evidence of its physical appearance in online sources and literature. However, images show a (presumably) ancient massive arched stone bridge. The bridge became famous through a poem reflecting about it (Botz-Bornstein T. 2012) and in the poem as well as in contemporary literature, its 'psycho-social' (ibid., p.7) functions are in the foreground.

The sign of the Maple Bridge in Suzhou indicates a psycho-historic and poetic place that is justified through literary history. It does not signify a real existing object, and, in this sense, it is double. For the Chinese, the Maple Bridge is real precisely because it is not real — that is, because it is not “merely” an item of civilization, but of Chinese culture.

(Botz-Bornstein T. 2012, p.15)

In the case of the bridge, hyperreality destroys the link between historical narratives and reality; its physical historical existence is not substantial for its life as a cultural monument. The roots of the Western model of the production of history; its base on physical, material evidence, are destroyed. Consequently, defining and preserving history through something non-material will always establish a hyperreality where common rules of Western historical meaning-making are erased. The bridge as a monument of the mind, preserved in literature can, therefore, be declared as hyperreal.

The Venus de Milo is an ancient Greek statue shaped out of marble. The original, which is currently at display in the Louvre museum in Paris, has no arms - they have broken off at some point in the past - however, the Palace of Living Arts in Los Angeles showed a replica of it with arms. The statement that this was the Venus de Milo how she posed for the sculptor when he shaped her in stone (Umberto E. 1986), suggests that this Simulacra preserves the statue's history in the sense of its original state. However, what the Simulacra achieves is seeking to be more real and authentic than the actual original piece. This case shows how seeking to restore material history, in the Western approach to preserve

history, also results in something that seeks to be superior to reality. This, again, establishes a hyperreality where embedded rules of Western historic reality, such as the definition of authenticity, are abolished. Accordingly, the Simulacra statue can be declared as hyperreal.

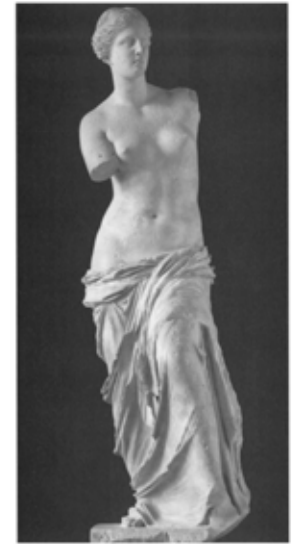


fig 3



fig 4

fig 3 Aphrodite, Melos, ca. 150-50 B.C. Paris, Musée du Louvre (© Louvre)

fig 4 Maple Bridge in Suzhou, China

hyperreality

hyperreality and simulacra *definition*

In hyperreality, as shown in the previous examples, rules and norms that form what is commonly regarded as historic reality - a Western reality based on the construction of its own historical narratives - are abolished. As a (physical) construct, hyperrealities are viewed equally real or even more real than reality. In Baudrillard's words, the hyperreal is 'a real without origin or reality' (1994, p.1). In contrast to hyperreality, Simulacra question but do not immediately destroy the connection between history and reality. Simulacra are the (physical) result of replicating something priorly existing somewhere else.

As examined, the different contemporary practices of historic preservation are validated through the notion of authenticity, which has been created for this purpose, and are established to protect the historical narratives the West invented. The result of these acts aiming to preserve history, as examined, is, however, hyperrealities which seek to be superior to reality. The example of the Venus de Milo shows how a material Simulacra of something priorly existing can succeed in circumventing the norms and rules of what is commonly regarded as historical reality. The accumulation of Simulacra, in an enclosed, controlled space, can produce hyperreal environments

which confine their inhabitants in the hyperreal. In that way, control over the inhabitants' behaviour and mindset can be established.

hyperreality

hyperreality and simulacra
different cultural perceptions

Simulacra and their results are regarded and treated differently depending on the cultural context they have been established in. To understand them in their surroundings one must examine how their influence and meaning are perceived. In the awareness that it is problematic to generalise and that there is surely an endless amount of (individual) perceptions as well, the following two examples will analyse a Western and a Chinese perception concerning the bigger worldview entangled with it.

Walter Benjamin, dealing with the reproduction of artworks, discovered that, while manual reproduction leaves the authority of the original intact, mechanical reproduction can highlight aspects that have been impossible for the artwork to see or bring the artwork in positions where the artwork self never could be (1980). This questioning of the idea of the real or the original evolved in the West in the context of the Industrial revolution. It links back to the simultaneous establishment of modernity and the invention of a hyperreal West¹ validated through historic preservation and authenticity. Notions like originality and reality lie at the base of this invented narrative that the West created to establish its hyperreal self and, therefore, explains the West's 'fear that the simulacrum trusts us to the verge of

meaningless, which is to say, chaos: moral, legal, economic, social and political' (ibid., p.23). In China, Simulacra are not regarded as a societal threat. In the Chinese worldview, qi, the flow of energy that belongs to all living entities connects Simulacra and originals and dissolves their borders. '[T]heir perspective allows for the essential dao, or life force, that informs the original to percolate with like intensity through the simulated copy' (Bosker B. 2013, p.29) and therefore, the Simulacrum and the original are not regarded as two opposing notions.

To come back to the notion of authenticity, in the Western thought the original and the Simulacra are opposing notions, the Simulacra threatens the authenticity of the original and therefore the authenticity of the society within which it is produced. In the Chinese conception, the Simulacra and the original are perceived to be connected through energy, they are acknowledged as two parts of a bigger notion and therefore the Simulacra neither threatens the authenticity of the original nor the order of the civilisation within which it is embedded.

¹ The 'hyperreal West' and 'hyperreal Europe' are regarded as the same notion for the purpose of this thesis

hyperreality

hyperreality and simulacra

Venice Water Town and Disneyland

Hyperrealities, as explained earlier, can also be produced through an accumulation of Simulacra in a controlled environment. Generalising is problematic, nevertheless, and according to the previously analysed different perceptions of Simulacras, the same categories of a Chinese and a Western example will apply to look at specific examples of hyperrealities produced through Simulacras. America stands in for the Western example for this purpose.

Venice Water Town in Hangzhou and Disneyland in California are two examples of hyperrealities produced in this way. They do not seem to have much in common at first, however, an accumulation of 'sophisticated architectural reconstructions, spatial planning, and extra-architectural elements, such as ornamentation and naming' (Bosker B. 2013, p.34) in an enclosed space leads in both cases to the establishment of hyperrealities. Both examples share an attempt 'to find, in paradoxical fashion, authenticity and identity in a process of imitation' (Botz-Bornstein T. 2012, P.12), however, what is produced are constructs that in fact circumvent requirements of authenticity.

Disneyland in California first opened its gates in 1955 and was the only one designed and produced by Walt Disney himself. Areas like

Frontierland created an idealised and therefore hyperreal version of the brutal and violent reality, that a countless amount of (indigenous) people experienced as the American expansion took place in the 18th and 19th century. America replicated its idealised historical self onto itself and by doing so it is 'whitewashing history' (Botz-Bornstein T. 2012, p. 13) and actively changing the perception of its past. This act of 'whitewashing history' refers to the earlier mentioned idea of an imagined past, which is produced, in this case, through a nostalgic attempt of historic preservation.

Transforming the frontier into a place where people might reenact with the past became a passion for Walt Disney. Remodeling what was often a dirty, brutal, chaotic experience into the cleanest, happiest, most predictable place on earth became a mission. (Steiner M. 1998, p.6)

Walt Disney used architecture as a tool to transform historical reality into a hyperreality and by executing his plans into built form he is reflecting the fears and hopes of several generations since the American expansion. To immerse oneself in this hyperreality means to comfort oneself by denying any feeling of guilt that a person of American or

Western heritage would experience in confrontation with one's own history. Put into other words, what Frontierland does is to rewrite historical reality in peoples' minds, it constructs an imagined, 'superior' and therefore hyperreal version of the past.

Venice Water town, on first sight, also looks like a 'theme park enclave' (Bosker B. 2013, p.5), and is as well as Disneyland a controlled and restricted space. This Simulacra of Venice is located in Xiaoshang district, Hangzhou province, China, and has recently been erected as one of many real estate districts that are simulating Western cities to provide housing for the newly emerging middle and upper class. As well as in Disneyland, simulating beyond the material and aesthetic aspect 'the "feel"—the atmospheric and experiential local color' (Bosker B. 2013, p.2) leads to the creation of a hyperreal environment.

China simulates the alien historical Europe and establishes it within its present-day self. The notion of a hyperreal Europe has been created, as explained earlier, through colonisation and has been manifested through the narratives the colonisers constructed. (Chakrabarty D. 2000, p.39) As Dipesh Chakrabarty, an Indian historian, notes,

hyperreal Europe will continually return to dominate the stories we tell. "The modern" will then, continued to be understood, ... as a known history, something which has already happened elsewhere and which is to be reproduced, mechanically or otherwise (2000, p.39)

Understanding the creation of Venice Water Town, even though pre-modern buildings have been replicated, as the simulation of modernity allows, therefore, to look at the bigger political and economical intentions that are entangled with the creation of such spaces.

Both examples, Disneyland and Venice Water Town are dealing in different ways with the idea of establishing the historical hyperreal West or hyperreal Europe and by simulating it, the hyperreality it produces is doubled and therefore layered. The result in both cases is the overwriting of historical reality with a hyperreality produced through the western model of material preservation, through the accumulation of Simulacra. Embedded within enclosed, restricted spaces allows authorities to establish control over these environments.



fig 5



fig 6

fig 5 New Orleans Square in Disneyland Park, Anaheim, California

fig 6 Frontierland in Disneyland is 'whitewashing' history

©The Walt Disney Company



Walt Disney conferring with native american 'actors' fig 7



fig 8



fig 9

fig 8

canal view of Venice Water Town, Hangzhou, China

fig 9

St. Mark's square Simulacra in Venice Water Town, Hangzhou, China

authorities

America and China

Hyperrealities are often produced in a moment of a deep shift in society, related to the emerging of a new social-political and economic order (Bosker B. 2013). Consequently, which are the driving forces behind the establishment of hyperrealities through architecture and the built environment? Looking closer at the two examples the power relations that are entangled with it become visible and 'the process of building is significant, as is that act of possession' (Bosker B. 2013, p.32).

Nation-states, who in their cultural context define what to be considered as authentic and what not, seek to gain psycho-social power through establishing such spaces. Therefore, America and China can be regarded as two Empires who rival over the supremacy over the supremacy over the world. They share 'ambitions to retrieve a psycho-social quality through imitation' (Botz-Bornstein T. 2012, p.11) and seek to establish a hyperreal, flawless version of Europe and modernity.

In the 1950s, when Disneyland was built, postwar America was in the middle of the rise of Consumerism and Fordism and the economy was growing at a faster rate than ever before. Disneyland confines its occupants in a hyperreality that helped the Empires leading

authorities in the process of establishing this new economic system.

Umberto Eco observed this during his travels through America in the 1970s:

In the ghost town, on the contrary, since the theatricality is explicit, the hallucination operates in making the visitor take part in the scene and thus become participants in that commercial fair that is apparently an element of the fiction but in fact represents the substantial aim of the whole imitative machine. (Umberto E. 1986, p.42,43)

The hyperreality intended to establish Consumerism and Capitalism, the toy houses 'interior is always a disguised supermarket, where you buy obsessively, believing that you are still playing' (Umberto E. 1986, p.43). The ideas of Capitalism and Consumerism are closely linked to the idea of modernity which is connected to the invention of a hyperreal Europe (Chakrabarty D. 2000).

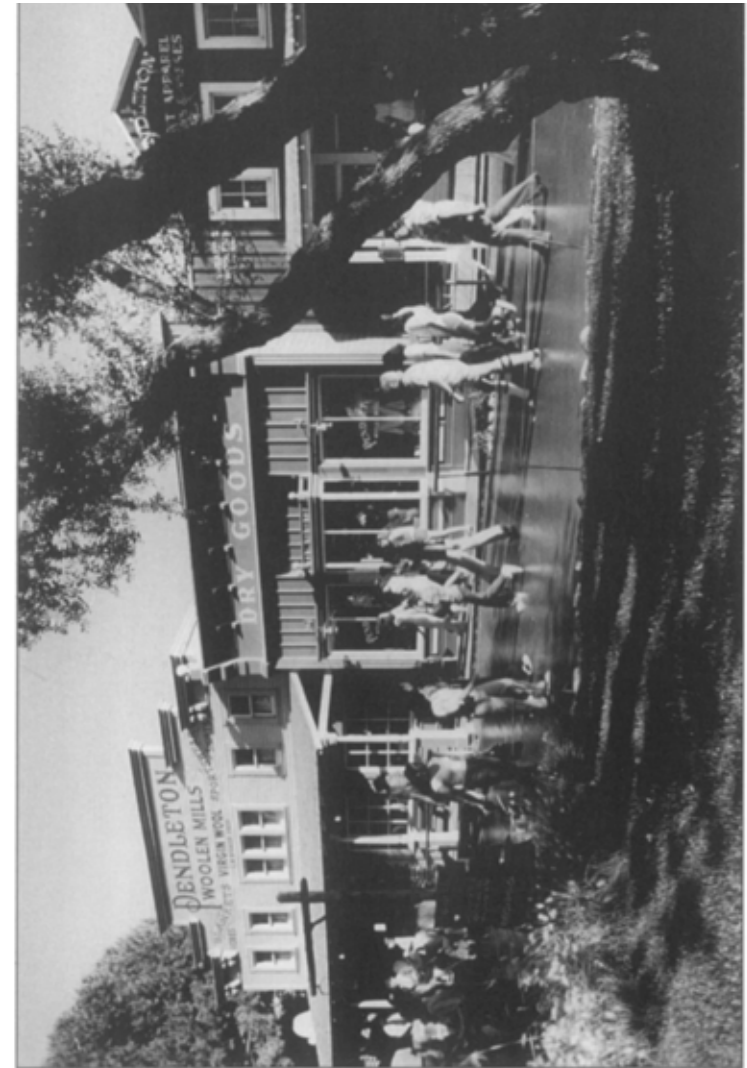
Therefore, Disneyland does not only rewrite America's historical past, but it also established a modern hyperreal West; the historical narratives the colonisers defined as the truth, on an economic level. The theme parks' visitors unconsciously, in the illusion of play, are conditioned

by these inherent supreme intentions and in this way contributed and still contribute to establishing the power of the Empire America over the rest of the world.

As well as in America, China's creation of contemporary real estate hyperrealities goes hand-in-hand with big changes in the structure of its society. The Empire aims at expressing 'China's phenomenal ability to catch up to and surpass the West and establish itself as a First World power' (Bosker B. 2013, p.17). China's population is growing and since the opening to the West in the post-Mao era, a new emerging wealthy middle class forms a growing part of society. Whereas in Disneyland one would be confined in the hyperreal for a day or maybe two, those environments surround their occupants on a daily, continuous basis 'not only in an alien architectural form, but also in an alien style of life with alien quotidian rituals' (Bosker B. 2013, p.40/41). The 'psycho-social' (Botz-Bornstein T. 2012, p.7) aim of establishing a hyperreal West can be seen as an attempt to establish modernity (as defined in the context of a hyperreal Europe) within Chinese culture. Framing this within the set-up of an Empire, this act expresses the increasing domination of the middle class. They establish themselves as

the ruling class within the Empire and seek to demonstrate their supremacy over the West.

Therefore both Empires, China and America, are constructing hyperreal historical narratives that are manifested through architectural control. Each of these two examples operates in a Capitalist and consumerist economic framework, and hence, caters to a majority of middle-class population.



Frontierland hyperrealities fig 10

authorities

Venice

The idea to establish supremacy over other Empires by creating hyperrealities that have a 'psycho-social' (Botz-Bornstein T. 2012, p.7) impact, rewrite history and establish a new system, is not a contemporary invention. Examples of hyperrealities that have been established in this manner can be found in the past.

Venice, which served as the authentic role model for the creation of Venice Water Town as well as other Simulacra, can serve as an example and will for this purpose also be treated as an Empire.

Following the conquering of Constantinople, Venice demonstrates his supremacy in a similar way than America and China. It supplanted (which will for this purpose also be treated as a form of simulation) elements from the Byzantine empire in its territory and put them at the heart of its city, the St. Marks square. The doge, in 1177, was granted by the pope a status similar to the pope's own, which led to a power shift and guaranteed the city or rather the doge autonomy and authority. The Doge, by creating a hyperreal environment was aiming at expressing his power and supremacy over the inhabitants of Venice, the Byzantine empire as well as the pope (and the existing system). This also happened on a 'psycho-social' (Botz-Bornstein

T. 2012, p.7) level, as Fabio Barry observes,

[t]he appropriation of Constantinople was ultimately fulfilled by the “imperialization” of SanMarco’s forecourt, the great Piazza. Once the Basilica had received a new marbled façade in the 1260s, the Piazza could begin to impersonate the Hippodrome, with the horses of San Marco at its head like the starter gates (carceres) in Constantinople. ... Yet, the Venetians appropriated the Hippodrome not as an architectural typology but as the locus of civic ceremonial. After all, the Hippodrome was never just a racetrack but also a meeting ground and pressure valve for the city’s factions ... all under the watchful eye of the emperor. (Barry F. 2010, p.13,14)

The creation of this hyperreal version of the Hippodrome mostly happened after Constantinople has been lost in 1204 but by erecting this hyperreal 'monument[] of the Mind' (Botz-Bornstein T. 2012, p.16), the Doge could pretend continuous domination over Constantinople and let the inhabitants of Venice believe in it. '[T]he civic heart of Venice [...] became “almost another Byzantium” ' (Barry F. 2010, p.10). Furthermore, incorporating this alien ritual also served as a powerful tool to gain

religious supremacy. The Byzantine Empires' main religion was orthodox and supplanting elements from an orthodox ritual into the St. Marks square which hosted the city's main civic and religious institutions (Foscari, G. 2014) was a conscious action. Through this act the Doge expressed his supremacy over the roman catholic church and the pope, thus manifested his religious authority.

In this sense, the example of Venice combines the Chinese approach with the Western model, resulting in a hyperreality created through the simulation of a material artefact and a cultural sign.

The trade of knowledge could have lead to the combination of the two approaches. Venice established its trade with the Mongol empire as early as the 13th century and the knowledge exchange of the two Empires, in theory, could have included such an abstract concept. This idea also explains, why China, in the example of Venice Water Town, choose the western material conception of authenticity and preservation to establish a hyperreality. It can be seen as a result of 'China[s] ... exchanges of goods, technologies, and ideas with the West' (Bosker B. 2013, p.9).

Hyperreality, when realised as a

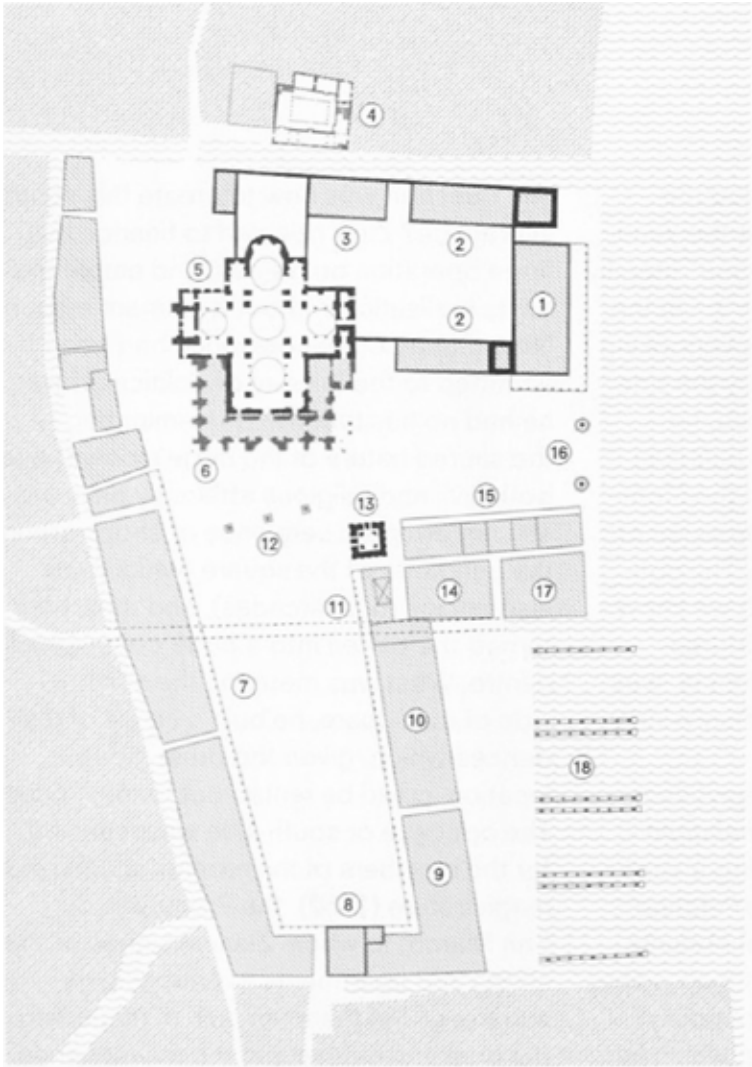
combination of the concepts of a cultural sign and a materialised form, in this case, 'architectural control' (Steiner M. 1998, p.8) can, therefore, become even more powerful than one concept alone. On the other hand, this also makes explicit that simply combining the two concepts does not offer an escape from the production of hyperrealities.

Hyperrealities can become part of historic reality if they pass through a 'filter of civilization' (Botz-Bornstein T. 2012, p.16), in other words, if they are appropriated and transformed over time, which happened in the case of Venice. '[R]eality is not historical because it refers in a straightforward way to a historical fact' (Botz-Bornstein T. 2012, p.16). Thus, any conception of authenticity and history solely based on the invented Western narration will always lead to new creations of idealised historical narratives - and hence to hyperrealities.



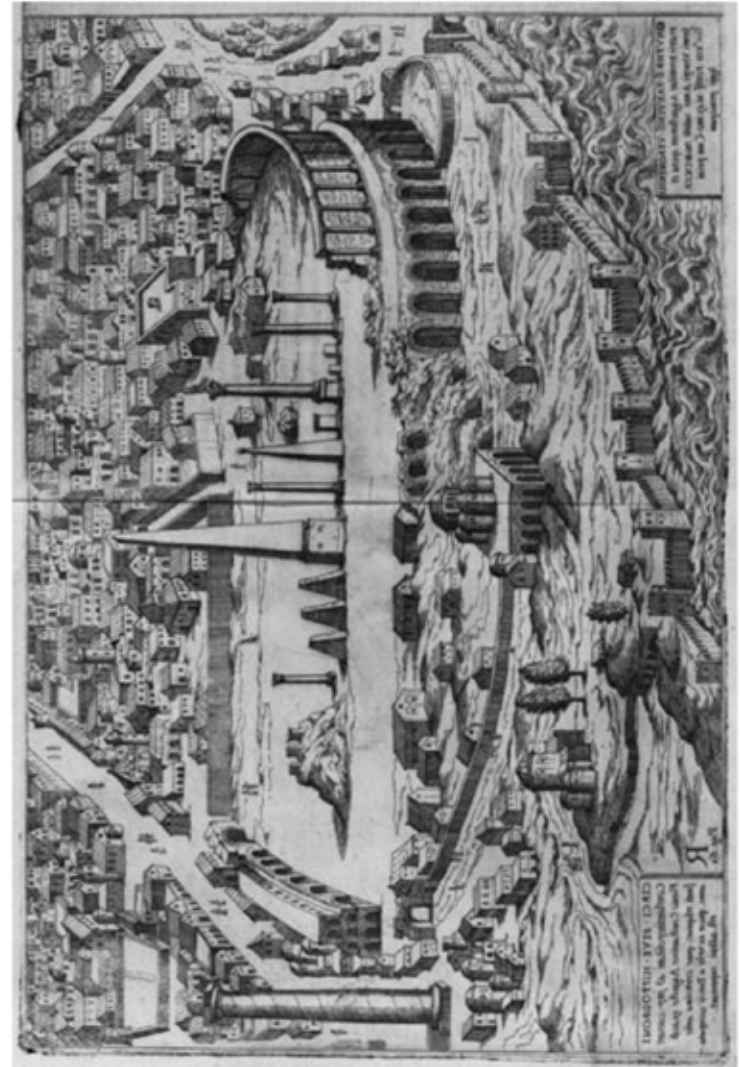
Basilica di San Marco, west façade, horses of the Hippodrome on the loggia above the porch

fig 11



Piazza di San Marco 12th-13 th century hypothetical reconstruction **fig 12**

5 Basilica di San Marco
 6 Narthex (with Sea Entrance) - the horses of the Hippodrome were placed here



Constantinople, The Hippodrome, ca. 1450 **fig 13**

conclusion

Hyperrealities are produced as a consequence of the instrumentalisation of the lobby of authenticity in practices of historic preservation. The roots of historic preservation as well as authenticity can be found in the rise of modernity and Industrialisation of the West and were created to establish a hyperreal Europe or hyperreal West; a historical narrative the Western nations invented. The attempt to preserve history on the base of a hyperreal West will lead to the production of more hyperrealities. By appropriation over time, as we saw in the Venice example, those hyperrealities can become what we perceive as (historic) reality and authentic. This creates a convoluted cycle in historical meaning-making, which will inevitably lead to the production of new hyperrealities.

What does that mean for the practice of architecture and the preservation of its history? As discussed earlier, the profession has to acknowledge that '[a]uthenticity is never a stable "material" entity; rather in some way, all monuments are "monuments of the mind" ' (Botz-Bornstein T. 2012, p.16).

First of all, it is important to establish a relative approach towards authenticity and history and to separate them in the making of history. This means, not to declare

any state in the past as authentic because that way one taps in the trap of taking an imagined past as a reference, which is neither authentic nor leads to the preservation of history. It is crucial to look at the whole process of the emerging of a place in its socio-political and economic context without judging or validating it on authenticity. As the example of Venice proves, we should not be blinded by what is commonly seen as 'authentic historic buildings' because also they could have been established as hyperreal environments in the first place.

Secondly, historic preservation should not be based on tradition and nostalgia. Up until now, those notions are used to justify and validate processes in the preservation of the West's hyperreal historical narratives. However, the historical narratives nostalgia and tradition refer to are invented and refer to a past that has never existed. If the historical narratives that are preserved are already invented, the production of hyperrealities is the inevitable result.

Thirdly, the idea of a cycle can support the establishment of a non-linear perception of history. Like the Chinese concept of qi; the life force that connects all things simultaneously, we also must look at different practices of historical

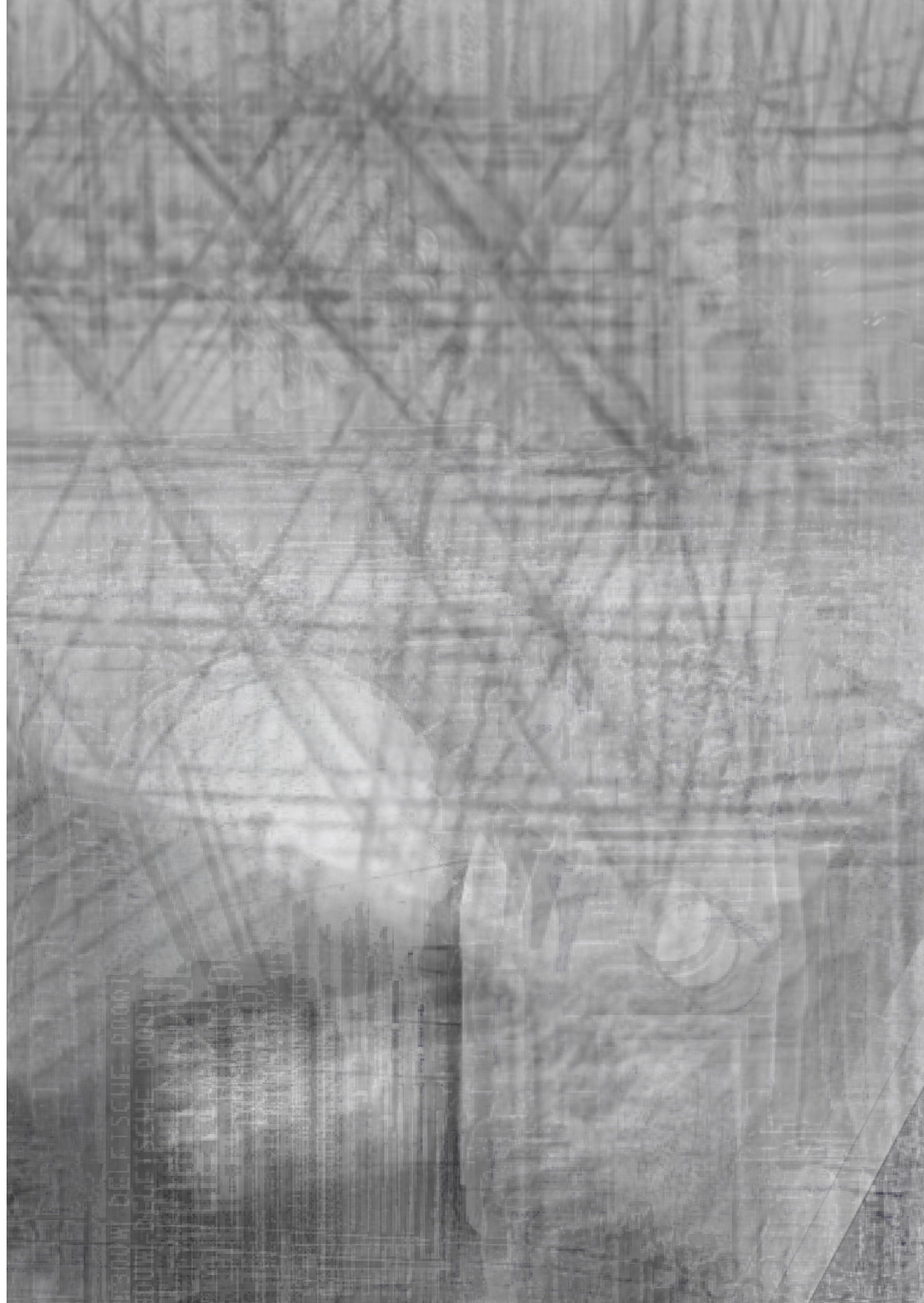
meaning-making in different cultures and times simultaneously.

Fourthly, authenticity is instrumentalised by authorities and structures of power, to reinforce and expand their power through architectural control. In restricted, enclosed spaces they can establish new systems through conditioning bodies and minds of the ones subject to them. At the same time, those hyperrealities from the base of the future perception of authenticity. In that way, in a moment of shift, society can be shaped and formed efficiently over a long time span according to the authorities' intentions.

A social shift implements that there is general insecurity, which means it is easier to manipulate people's minds. Therefore such a moment is ideal to manifest architectural control through hyperreal constructs. After the establishment of hyperreality, reality, or the current political and economic situation will feel inferior to the situation the hyperreality established, which leads to the ambition to manifest the hyperreal on a larger scale. This instrumentalisation supports the responsible authorities' (Empires and nation-states) intention to implement the new system. By being appropriated and transformed over time, hyperrealities, in the future, will become what we regard as

history and therefore, the common ground for authenticity. Judging on that authenticity we will construct and preserve history which in a lot of cases will lead to the production of more hyperrealities which will, again, become history.

In conclusion, it is important to break this convoluted cycle to actually be able to perceive, produce and preserve history in a more multi-layered, non-linear, non-absolute way. To change the practice of historical meaning-making and historic preservation in architecture one has to start at its roots, the production of historical narratives and the concluding definition of authenticity. In a western context, this means to be aware of hyperreal Europe as the dominant narrative (Chakrabarty D. 2000) that we invented and to look at the narratives that have been excluded in this process. The resulting instability of revealing what has been excluded up until now can be regarded as crucial to the start of a new approach.





search for new methodologies

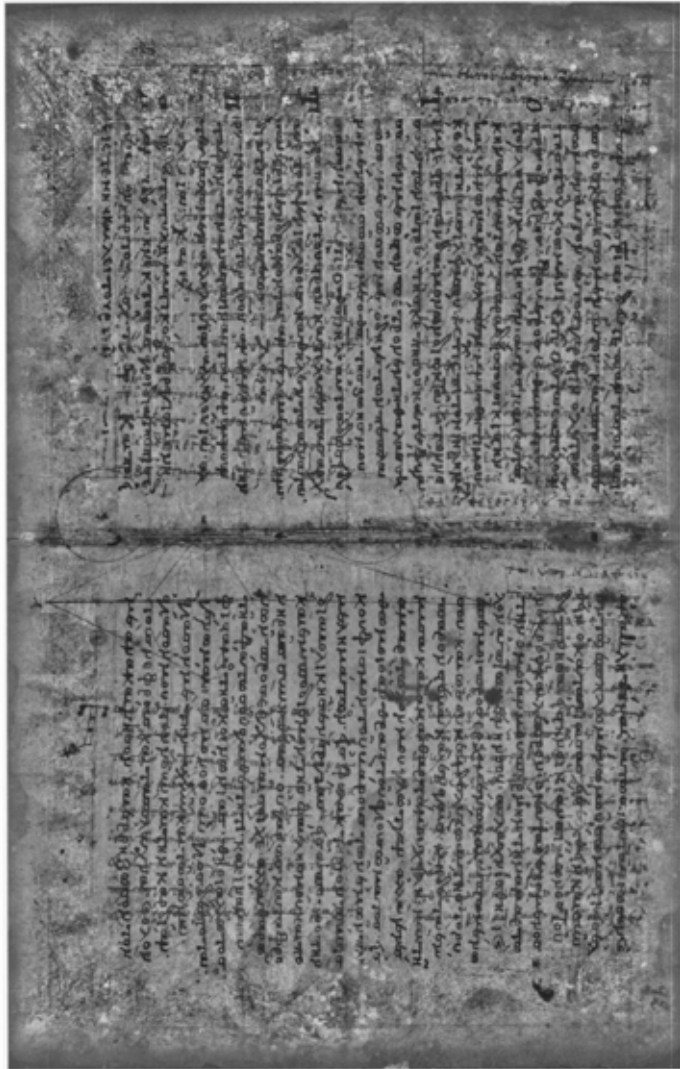
Holograms and Palimpsests

As argued, new methods of how historical narratives are produced and preserved have to be evolved. Following these new approaches in historical meaning-making, the notion of authenticity including its definition is going to be critically reconsidered and will change. A different language around this term has to be developed. In architecture and the built environment, this would concern and affect the base of the practice - how we study, represent and create space. Palimpsests and Holograms are techniques of examining, representing and generating multilayered, non-static, hybrid objects and arrangements which offer interesting possibilities in the search for a new approach.

Palimpsests are objects, images or texts, that reveal their history through superimpose. Marks of the previous state or layer are still partly or fully visible. In Architecture, every building that reveals traces, and therefore some of its histories, can be considered a Palimpsests. Studying and representing the built environment as a Palimpsests allows for the consideration of social, political, and economic influences over time as a 'qi' like continuum and for the dissolution of history as a fixed entity (Powell K. 2008, p.19). Translating this method into a new approach to the practice of architectural historic preservation

means to abolish the procedure of uplifting a building into a monument by declaring it authentic. Moreover, the buildings' value should not be defined through a frozen state that represents an imagined past but rather its transformation should be regarded as significant.

Holography is a photographic technique, that records a subject by its light patterns and the resulted image can appear three-dimensionally. Keith S. Pennington, in his 1968 essay on Holography, describes the technique and resulting possibilities. What makes this technique interesting in the search for a new methodology, is, that it can 'conduct many optical observations a second time on the "original" sample; similarly, it will allow one to make detailed comparisons of samples recorded at totally different times '(Pennington K. 1968, p.43). Therefore, as a method of studying and representing, it is able to overlap different stages of change on one physical subject on top of each other. Regarding the Wests' material-based approach in historical meaning-making this technique's result can lead to objects and buildings that seem to appear less stable or less fixed. This enables to perceive material transformation over time - which in the case of architecture is almost never visible in real-time - in a pluralist manner.



Archimedes Palimpsest; has been produced to reveal the layer of Archimedes' document which had been overwritten

fig 14

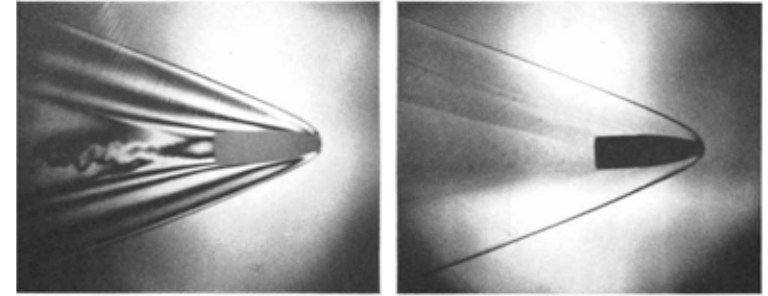


fig 15

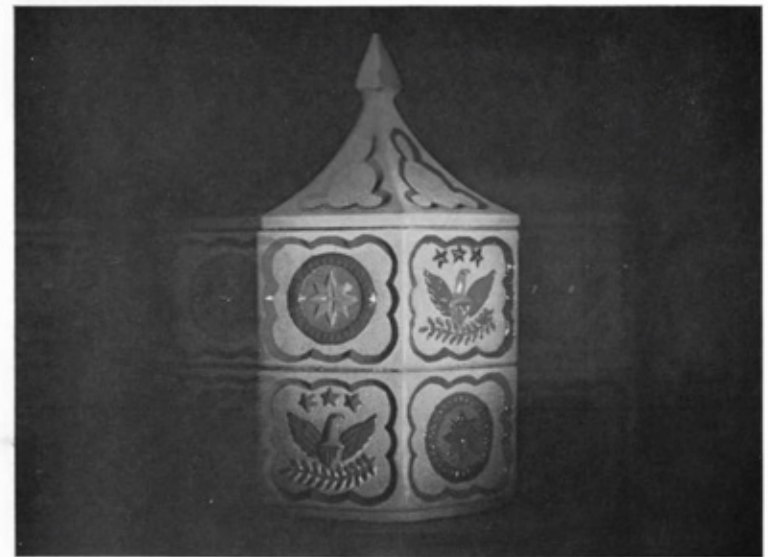



fig 16

fig 17 double-exposed hologram of a bullet in flight

fig 18 hologram of a small vase



search for new methodologies

the Delftse Poort, a case study

The Delftse Poort is a former city gate to the city of Rotterdam and can be seen as a case study to explore the concepts of authenticity and historical preservation, using earlier explained observations, conclusions, and techniques to allow for a new methodology.

Throughout history, the Delftse Poort has existed in different versions and has been located in different places. The third version in this place, a neoclassical gate, was designed and built by Pieter de Swart in 1769. Formerly it was marking the border of the city and functioned as the point of entry or exit, city authorities controlling whom entry or exit will be granted.

Rotterdam as a harbour city flourished in the early 19th century and the establishment of the Nieuwe Waterweg stimulated the city's expansion. The city grew over its' until then remaining river-borders and the gate became a figure on the lively, newly-created Hofplein at the end of the 19th and beginning of the 20th century. With increasing traffic demands, the gate, in the meanwhile a functionless but important monument to the city's inhabitants, was supposed to be moved aside to free space for cars and trams. The relocation started in 1939, and for a while when the works started and the gate was partly moved already,

the gate existed in two places and also in none at the same time.

In the middle of this attempt, the bombing happened, causing big damages to the gate. The cities' authorities, busy with developing a new city-centre and necessary infrastructure, decided not to rebuild it but to demolish the parts of it that were left over. However, the gate seemed to have remained important in the city's collective memory of its pre-war state, and therefore, in 1995, a steel-frame 'reconstruction' was established in what is now claimed to be the original location².

The neoclassical gate how it was built in 1769 by Pieter de Swart was undoubtedly declared as authentic by authorities. If we follow this logic, all the versions that did not derive from authority - may it be the bombed ruin or the state when it was completely covered in scaffolding in the moment of relocation - would inevitably be excluded. However, regarding the historical narrative of the gate, it will never be enough to portray only one moment in time. On the contrary, certainly not the newly erected state is significant, but the moments of shift when it moved under urban and economical forces have to be preserved to tell its history.

Taking a more radical approach,

² In fact it was not the original location because then the gate would have been located in the middle of the street

it could be questioned if the gate ever could have been considered authentic. The original gate, built in the neoclassical style can be considered a hyperreality itself because it simulates architectural elements from another time and location. Correspondingly to the earlier examinations, this manifestation served the cities' authorities. Establishing a hyperreality, as explained, means to create a construct where common rules and orders, the ones that form the base of Western historic reality, can be avoided and abolished. This includes history which, in this act, is rewritten.

When Disneyland's opening has been advertised, Americans were invited to be ' "the first to enter the gates of time into our historic past" ' (Steiner M. 1998, p.3). The Delftse Poort, if being regarded as a hyperreal gate in the very moment it has been established, does the opposite, it is the gate to a city how authorities wanted and aimed the city to be. Can the Delftse Poort, accordingly, be considered a hyperreal gate to an imagined superior future version of the city?

Rotterdam, as mentioned earlier, became powerful as a harbour city in the rise of industrialisation. Delft, nowadays a small, idyllic university town next to Rotterdam, was, up

until then; and for sure still in 1769 when the gate was built, the more important, powerful and wealthy city. The name the Delftse Poort already suggests its function and position, it served as the gate that connected the two cities. If we follow the earlier made examinations of the influences of hyperrealities; changing the past and establishing a new order, we can regard Delft and Rotterdam as two rivaling authorities. By establishing a hyperreality, Rotterdam, accordingly, was trying to establish superiority and manifest a new economic order, depended on and entangled with the expansion of Rotterdam's harbour.

The closer examination of a gate's function defines it as a point of entry to a space that is enclosed, authorities controlling whom to grant, or prevent access. It is a threshold between outside and inside, a moment of transition. The void of the gate, its' function as a gateway, can be considered as its essence as it was the initial reasoning to built the physical gate. In this logic, the Delftse Poort was not authentic anymore, or rather lost its essence³, after it lost its function as a point of entry to the enclosed city of Rotterdam. This, on the other hand, also means that the physical material construct never was the essence of the gate. The space of its void, its function as a gateway, can

accordingly be considered essential to its existence.

However, declaring that the material outer shell of the gate never was at the essence of its existence will not help in the attempt to preserve its history. As mentioned, this history is, nevertheless, important in the context of the city's history as it is portraying and rendering visible different important social and political forces. These complex urban and economic forces under which it transformed can not be portrayed through the void but have to be depicted through its material appearance. Therefore, in this case study and for the purpose of developing a new methodology, the notion of essence and the preservation of history have to be separated.

To preserve the history of the gate, the different moments of shift, that have been excluded in its historical narrative up until now must be revealed. By rendering transforming forces visible, these moments of shift have to be depicted equally. This will allow for and encourage to take a pluralistic gaze that recognises the process the gate and the city underwent and will lead to preserving its history. The essence of the gate lies within its void, it's interior'. This space; it's characteristic to form a moment of transition,

a moment in-between, neither outside nor inside the city, has to be explored spatially.

New methodologies, as they will be developed will start to deal with both aspects separately to later decide if and how a merge will be useful. The techniques of Pamplisets and Holograms will be used in this process to allow for a new representational language but are also crucial to change the fixed perception of monuments and their history in the process of creating spaces. Starting with the example of the Delftse Poort, the resulting new visual and spatial language will hopefully be able to set a tone for the necessary changes in architectural historical-meaning making.

³ as a term proposed to replace authenticity



The Delftse Poort's history as it is usually remembered; a solid monument of the city **fig 17**



fig 18



fig 19

fig 18, 19 Delftse Poort construction site during relocation due to traffic demands in 1939 / 1940; a layer of its historical narrative that has not been told up until now



fig 20



fig 21

fig 20, 21 Delftse Poort ruin (the part of the gate that has not been relocated yet) after the bombing in May 1940; another layer of its historical narrative that has not been told up until now



fig 22



fig 23

fig 22, 23 A monument to reconstruction of the city; the 'fourth' version of the Nieuwe Delftse Poort designed by Rotterdam artist Cor Kraat



'double-expose' gateway; then and now (© author) **fig 24**

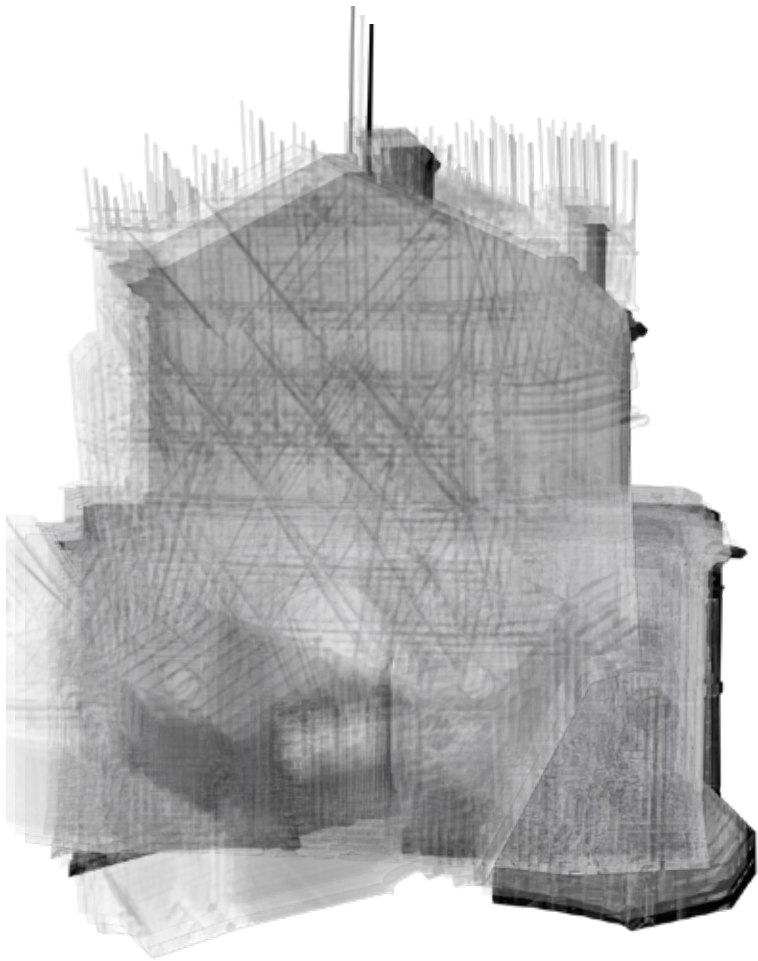


fig 25



fig 26

fig 25, 26 cut-out images of the hyperreal gate produced in the production of developing a new visual language (© author)



overlap-image produced in the process of developing a new visual language (© author) **fig 27**



fig 28



fig 29

fig 28, 29 projecting its 'moments of shift' onto the reconstructed hyperreal version of the gate (© author)

Daar glijdt het bootje de kotte over achter de huizen van den Oppert heen om straks bij het verlaat in de Schie te komen en zoo in de duisternis tot Delft te varen. Niemand spreekt, de schipper roeit voorzichtig met zoo weinig mogelijk geklots. Hij weet wat de vrouw niet weet, dat Geurt Wever gezien heeft hoe Avicenna Jan Hendriks meter het huis insleepte dan droeg en voelt dat deze goede vrouw gevaar dreigt. Het is koud in de Maartavond op het water, de vrouw trekt haar huik dicht om zich heen, zij zwijgt en vaart mede onder de Delftsche Poort door en de Schie in. Eerst voorbij de Heul durft zij fluisterend vragen waartoe dit alles dient. Zij varen nu langs de houtagerijen en ver weg strekken zich de nachtfiluweelen landerijen uit.

There the boat glides across the Rotte behind the houses of den Oppert to later arrive at the Verlaat in the Schie and thus sail to Delft in the darkness. Nobody speaks, the skipper rowed carefully with as little sloshing as possible. He knows what the woman does not know, that Geurt Wever has seen Avicenna Jan Hendriks dragging more into the house than wearing and feels that this good woman is in danger. It is cold in the March evening on the water, the woman pulls her hood around her, she remains silent and sails under the Delftsche Poort and into the Schie. Only past the Heul she dares to ask in a whisper what the purpose of all this is. They now sail past the sawmills and the velvet farmlands stretch far away.

Het was helemaal geen luxe-stomer, ons Delftsche bootje. O neen! Het was een eenvoudig, plat, sober, groen-geverfd vaartuis. Het had zelfs meer van een schuit dan van een boot, (maar vroeger waren de mensen lang zoo veeleischend niet als tegenwoordig) en ofschoon er eenige kajuiten waren, was het bedoeling van de menschen, lang om bovenop te zitten. En bovenop werd het dan volgepropt. Zwart zag het Delftsche bootje van de passagiers, vooral op mooie dagen, want behalve dat dit reizen goedkoop was, kreeg je gratis een portie frische lucht waarop je weken kon blijven teren. Het bootje lag gemeerd aan de Schie, vlak bij het Hofplein, als het ware in de schaduw van een eenoude Delftsche Poort. Daar zou het nu


It was not a luxury steamer at all, our Delft boat. O no! It was a simple, flat, austere, green-painted vessel. It seemed to be more a barge than a boat (BUT in the past men were not nearly as demanding as they are today) and although there were some cabins, men intended to sit on top. And on the top it was stuffed. Black was the Delftsche boat from the passengers, especially on nice days, because besides that this travel was cheap, you got a free portion of fresh air that you could live on for weeks. The boat was moored on the Schie, near the Hofplein, as it were in the shadow of the centuries-old Delftsche Poort. It could not be there now, because the Schie is filled up, and it is actually good that the boat did not live up to this.

Het zeewater klotste er overal tegen de bewierde binnensluizen, en van de meeste huizen uit kon men de klotsende echo van de zee wel ergens ruiken of horen; het zei je iets, altoos. In den winter rammeide de Merwe de dijken - dan geurde heel de stad naar slib en ziltig wier; bij noordwesterstorm, als de eb niet wegkon, geurde de grachten tot bij de Delftsche waterpoort naar beukvisch, en elke geur deed iets met je. Gloeide 's zomers de zon langs de Leuve, dan kree kreeg je den smaak van teer en versch gekorven houd op je tong, een smaak, die je met de hitte verzoende. Maar bij mist was Rotterdam het aantrekkelijkst, verleidelijk als een jonge vrouw, die reeds het noodige heeft meegemaakt en toch op avontuur belust blijft; zingende staat zij op en werpt haar ramen open, die op de rivier uitzien.

The seawater sloshed everywhere against the swarming interlocks, and from most houses one could hear or smell the sloshing echo of the sea; it said somethin to you, always. In the winter the Merwe rammed the dikes - then the whole city smelled of silt and salty seaweed; and in a north-westerly storm, when the ebb could not go away, the canals up to the Delftsche waterpoort smelled like beech fish and every scent did somethin to you. In the summer the sun glowed along de Leuve, then you got the taste of tar and freshly carved wood on your tongue, a taste that reconciles you with the heat. But in fog, Rotterdam was the most attractive, seductive as a young woman, who has already experienced the necessary and remains eager for an adventure; she rises singing and opens her windows that look out onto the river.

encounters with the Delftse Poort translated to english

fig 30
fig 31
fig 32



glossary

Authenticity

A constructed notion which has been instrumentalised by authorities for a variety of purposes, e.g. to justify and validate historical processes such as preservation, in architecture

Hyperreality

A (physical) construct which is regarded equally real or even more real than reality. It abolishes rules and norms of Western historic reality like historical narratives and the definition of authenticity. In this thesis, its establishment and resulting consequences are discussed through
a) different practices of historic preservation
b) the accumulation of Simulacras in a controlled space

Empires


Form of authority that by creating and maintaining hyperrealities, reinforces and expands its power. The produced hyperreal constructs
a) change and rewrite history
b) establish a new (economical) order

Historic Preservation

The act of trying to preserve history which evolved along with the creation of a hyperreal West. Justified and validated through the concept of authenticity as well as the ideas of tradition and nostalgia


Historical Reality (also 'History')

Constructed entity based on the Western selection of historical narratives that is reinforced through hyperrealities



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fig 1, 6, 7, 10

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fig 2

<https://www.johnderbyshire.com/Readings/fengqiao.html>

fig 3

https://www.jstor.org/stable/40024510?seq=1#metadata_info_tab_contents

fig 4, 5

Botz-Bornstein T. (2012). *Hyperreal Monuments of the Mind.*

fig 8, 9

<http://www.biancabosker.com/original-copies>

fig 11, 13

Barry F. (2010). *Disiecta membra. Ranieri Zeno, the Imitation of Constantinople, the Spolia Style and Justice at San Marco*

fig 12

Foscari, G. (2014). *Elements of Venice*

fig 14

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fig 15, 16

Pennington K. (1968) *Advances in Holography.* Scientific American, vol. 218, no.2, pp. 40-49

fig 17

<https://rotterdamkaart.nl/#beelden>

fig 18, 19

<http://www.engelfriet.net/Alie/Hans/hofplein2.htm>

fig 20, 21

<https://nimh-beeldbank.defensie.nl/foto-s>

fig 22, 23, 30, 31, 32

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