Berthing Minotaurs: Urban Islands and the Pedagogical Practices of Unsettlement on Cockatoo Island

 "We treat desire as a problem to be solved, address what desire is for and focus on that something and how to acquire it rather than on the nature and the sensation of desire, though often it is the desire between us and the object of desire that fills the space in between with the blue of longing."[1]

—Rebecca Solnit - A Field Guide to Getting Lost

THOMAS RIVARD
University of Technology Sydney

OBJECT: URBAN ISLANDS

The academic project in architecture posits that creative works and our corresponding engagement with them create a potentially productive conceptual territory between what things are and what they seem to be. Though as noted by Rebecca Solnit above, it is the wandering through this conceptual territory that is the signal experience. Too often though, tethered within the academy and bounded by precise curricular aims, the architecture studio project devolves to consolation, linearity and completion, in both temporal and physical terms. This paper explores an alternative method of architectural education in which (paradoxically) immersion and unsettlement become central factors; a process that demands that one cede responsibility, or at least abandon (even if temporarily) the myth of being in complete control of the creative process.

Urban Islands is an ongoing educational project exploring the potentials of using the indeterminate, the incongruous and the illusory as seminal ingredients in not simply understanding, but in re-making place. For two weeks each year, 60 students from multiple universities led by a trio of international studio leaders selected from around the world temporarily inhabit Sydney's Cockatoo Island, in the pursuit of, not what constitutes architecture, but rather ways in which we might approach it.[2] This paper describes the key considerations of the **Urban Islands** project, from its conception to its operations to its continuing outcomes. Firstly, the conceptual origins of the project (and its pedagogical intentions) are outlined, followed by a description of the site, Cockatoo Island, along with integral strategies that emerge from its character and conditions. Then some of the key operations in understanding and remaking place are explained. Finally, several significant works completed over the years are offered as examples of the didactic potentials of the project.

In the end, the aim is not to foster obfuscation, but rather to engender an immersive practice in which process detaches from production, a loss not of bearings but of baggage. As Solnit refers Walter Benjamin, "to be lost is to be fully present, and to be fully present is to be capable of being in uncertainty and mystery." Importantly, one does not "get" lost, but rather loses unnecessary aims, implying a conscious decision to abandon procedure in favour of an episodic meandering. [3]

SUBJECT: MIGRATORY EXPLORATIONS

As the aim of the project is ultimately about engendering the sensibilities of the architect, for inspiration we reach back to the apocryphal original architect, the semi-mythical Daedalus.

Daedalus was, at the outset, a wanderer. Banished from ancient Athens for killing his nephew, he subsequently found refuge in the employ of King Minos of Crete.[4] His personal history mirrors that of Cockatoo Island but, as with reflections, in reverse. Daedalus had first gained renown in Athens for devising statues so lifelike and animated they needed to be chained into place lest they, according to Socrates, "play truant and run away." According to Indra Kagis McEwen, in "Socrates' Ancestor," the interpretation of this act of concatenation suggests a shift from privileging motion to valuing fixity, a conflict at the root of settlement's opposition to migrancy. To reach back to the pre-Socratic figure then, to the unchained statue, is to elevate personal experience over established knowledge.[5] Daedalus, that master artificer, valued the experience of making (a wandering through knowledge) over the rules of making (the presentation of the outcomes).

The second stage of Daedalus' history, as apocryphally the first architect, was in service to Minos, King of Crete and commander of the most powerful navy in the then known world. In this role Daedalus first designed fortifications, piers and seawalls, reifying the boundaries and thresholds of Knossos. He was also instrumental in the design and fabrication of the ships of the King's navy; being credited with inventing the prow.[6] As McEwen notes, the term *daidalon* (referring generally to a built work), was associated with both the cutting up of fragments as well as the joining of them together. This applied to armour; but especially to the fabrication of ships.[7] Most notoriously, Daedalus was responsible for the hollow cow, a mobile and camouflaging vessel, a fiction, into which the Queen secreted herself for union with the White Bull, the offspring of which, the Minotaur, would never leave the island.

The final stage of Daedalus' trajectory was that of prisoner. He was held captive (along with his son Icarus) by Minos for his transgressions (creating the false cow, but also lending assistance to Ariadne by providing her with the ball of thread by which Theseus navigated his way out of the labyrinth) in a prison of his own making. For Daedalus, the labyrinth ceased to be that archetypal place of wandering, a place of infinite chance and opportunity. The only option was to leave, to become again migratory, via an act transcending the physical strictures of place.

These three acts of elementary architecture personified in Daedalus have become the operative framework for **Urban Islands**: experience via migratory exploration (the indeterminate journey), making via reconstitutive fabrication of fragments (the incongruous object) and, lastly, a reach beyond the boundaries of the project to establish a communicative act with loose temporal and material limits (the illusory depiction).

SITE: EXCAVATED SITUATIONS

The physical territory of **Urban Islands** is Cockatoo Island in Sydney Harbour, the largest of several islands in the Harbour that were originally heavily wooded sandstone outcrops. After English colonisation in 1788, Cockatoo Island operated as a prison within a prison, a place of punishment and effective sequestration (due to the fact that no prisoners could swim[8]) for recidivist convicts transported to the colony. Prisoners were employed to build their own barracks cut by hand from the Island's sandstone; later, convicts' manual quarrying provided stone for major projects around Sydney.

Between 1847 and 1857, this forced labour was used to construct the Fitzroy Dock, the southern hemisphere's first dry dock. From 1857 onwards, the Island was Australia's biggest shipyard; it comprises the nation's most extensive built record of shipbuilding, naval engineering and industrial practices from the mid-19th century. In 1869 the convicts were relocated and the prison complex became an industrial school and reformatory for girls, as well as a vocational training site for orphaned and wayward boys, who were sequestered on a ship moored alongside the Island.[9] After 1908, the Island became exclusively a naval dockyard until its eventual decommissioning in 1991.

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Paradoxically Cockatoo Island's very nature led to its demise; its geographic isolation proved inefficient for modern shipbuilding. After 1991, the Island lay vacant for 14 years, access prohibited, its physical infrastructure decaying. Recent histories of the island dockyard evocatively establish this operational trajectory of the Island from a crowded place of intense, colossal and highly complex fabrication to an abandoned, quiescent ruin.[10] The material history of Cockatoo Island can then be understood in three stages:

> **The Prison**, an extreme place of confinement, carved out of stone by its own inmates, from which flight was deemed impossible. In this state, no one left the Island.

Figure 1: *Cockatoo Island* ph. by Steven Young

The Dockyard, a constantly expanding workshop transforming materials into machines. Significant aspects of the operations included the drawing of the ships (often at full scale), sectioning (the cutting of the parts) and the joinery (assembling the parts). Concurrent were ongoing modifications of the Island to accommodate these operations: cutting, excavating, extending and erasing the physical fabric, both built and geologic. The ultimate products of these complex operations of material manipulations were vessels for the Royal Navy that left the Island, permanently.

The Vacant Site, an urban ruin, with both physical and psychical qualities, when the Island became detached from the city, both operationally and conceptually, over time. In this state, no one went to the Island.

This final state established Cockatoo Island as a terrain vague, a site of interpretation, receptive to the construction of an imaginary that is also paradoxically specific to place. As defined by Ignasi de Sola-Morales, terrains vague, with their absence of use and spatial expectancy, exist as elemental zones of latency within the fabric of the city: void as absence, but also as promise, as the space of encounter. These places deliver the sensibility of the uncertain, or indeterminate: discontinuous spaces in which non-use becomes translated to cultural obsolescence. Instead of an active present, memory, coupled with expectation, is the predominant characteristic. And, as Sola-Morales points out, "The Romantic imagination which still survives in our contemporary sensibility feeds on memories and expectations," finding in them opportunities to establish new personal narratives, of "the other, the alternative, the Utopian, the future." [11]

In 2005, Cockatoo Island's gradual rehabilitation as public space and site of cultural curiosities and alternative events began. Beyond standing in as a highly photogenic backdrop for filming, the Island has now become an experiential museum of sorts, home to the Sydney Biennale, myriad other arts and music festivals and many other programs and events of cultural production and creative imagination. This constantly shifting calendar of disconnected events, coupled with the inevitable (if photogenic) misfit between contemporary culture and the industrial architecture of the Island, results in an artifice, a disjunction between site and experience, a type of collage. This can be understood as the product of a compositional operation which the surrealist artist Max Ernst characterised as "the union of two apparently incompatible realities." [12]

The contemporary art event itself is inherently the site of surrealist operations, curatorial actions creating new juxtapositions between objects wildly separated in time and space. These relationships subvert the temporal linearity and material authority of traditional institutions by fragmenting historical narrative and celebrating the quotidian.[13] Ignoring chronology and combining subjects with multiple origins, this operation produces a space in which the viewer wanders of their own volition.[14] For **Urban Islands** this surrealist curatorial act, creating an infrastructure of experience through which one wanders, becomes our specific strategy for Cockatoo Island.

SITE-SEEING: DRAWING OUT – DRAWING ON
Urban Islands is deliberately framed: each incarnation of the program begins and ends with operations that we qualify as acts of drawing. As John Berger offers in his essay "Drawn to that Moment," the drawing, once freed from the burden of static representation, allows for the recognition of both time and space, and

the "simultaneity of a multitude of moments."[15] Our continued interest and insistence on acts of drawing was inspired by the Mould Loft on the Island, a building where the cutting templates for the ribs of ships were set out via hand-drawn lines cut into and annotated on the timber floor, leaving an overlapping tracery of years of calculations and fabrications.[16]

For **Urban Islands**, this signal act of drawing conflates an operation as precise as the detailed act of hull fabrication with one as poetic as a departure across water. As outlined by Paul Carter, this synthesis of concerns that incorporates seemingly contradictory impulses – the corporeally exact and the illusory narrative – has its roots in the work of Italian philosopher Giambattista Vico who, positing a return to ancient ideas of logos, described place making as a poetic endeavour. Vico's faculty for combining the literal and the symbolic, *ingegno*, is, at its heart, an operation to depict disconnected, divergent aspects of spatial constructs. [17]

In his meditation on wandering, Walkscapes, Francesco Careri offers that the disconnected traverse through unmapped space (without fixed referents) allows that space to be continually re-drawn via one's own engagement with it.[18] Such peregrinations were significant to Edgar Allen Poe, whose work, with its concomitant impenetrable crowds and unfathomable spaces, is a personal navigation, via fiction, of the experiential space of the city.[19] Beginning as it does with an indeterminate agenda, it may be said of **Urban Islands** that, as per the epigraph to Poe's short story, The Man of the Crowd, "*es lässt sich nicht lessen*" - like the city, "it does not permit itself to be read."[20]

Unlike Poe's unwitting perambulators though, we too easily assign to (and demand from) our educational projects a procedural clarity and a productive literality that constrains personal interpretations of it, as well as one's sense of individual utility within it. As the city fascinated and inspired Poe, we subsequently also frame our territory as a place of sheer experiential density coupled with narrative inscrutability.[21] **Urban Islands** embraces this idea of obscurity; we believe, with these investigations, that the experience is more important than the outcome. Like Poe's stories we value above all that indeterminate pursuit through territory, and the subsequent discovery of unknown and incongruous elements within it.[22]

A corresponding disregard for the immutability of fixed structure formed the core of the Situationists' conception of the city. As explored by Tom McDonough in his reconsideration of the movement focussing on their spatial thinking (instead of the critique of the visual spectacle), for the Situationists the city was less its conjoined physical structure than a series of discontinuous points of potential "reciprocity and community." This is most manifest in the series of maps produced in the late 1950's, in which isolated islands of encounter demand personal navigation. Concurrently, underpinning these individualised responses to physical territory was a profound interest in the city as a source of history, not chronologically ordered but as a repository to be excavated. These "secrets held within the landscape" were to be unlocked by the Situationists' most renowned urban strategy, the dérive, a wandering through the city.[23] A central exploratory strategy for **Urban Islands** is that strategic meandering through space to excavate its latent potentials - the drift.

For Paul Carter, in his exploration of migrancy and myth, the drift plays a vital role in understanding place, especially in terms of escaping the logic of colonial settlement and the marking of place. For Carter, since places are discursive constructs,

the drift, characterised as a trace, is neither a delineation of space nor an erasure of what has come before. He uses the trace in two ways – the first is as a material record of place, marks on the landscape infused with the history of their making, a writing without text.[24] On Cockatoo Island, the extensive (and often violent) material excisions and fabrications are traced with scars of the island's brutal history as well as the romance of its past. These traces are the Island's "secrets locked in the landscape."

Carter's second use of the trace is as a line of purpose, a process that translates movement into place-making, as opposed to the line as place-marking. This introduces migrancy as a method of settlement that does not demand erasure, and in which memory is retained.[25] Complicit with Cockatoo Island is certainly a material history of migrations, either to the Island in the form of convicts and (later) industrial materials, or from the Island, in the form of stone and eventually, highly complex warships. However, more significant than this history of material migrations is the Island's decades-long separation from Sydney. By virtue of its abandonment, and its continued estrangement as a site of discontinuous curation, we are now all migrants to Cockatoo Island, and must subsequently insinuate new narratives within its fabric.

This engagement with multiple points of entry into an indeterminate territory creates a different kind of territorial map, one affording a fundamental "unknowability," a condition valued by Vico in his uncertainty towards scientific rationality and its descriptive tools. Vico believed that Cartesian cartography could only provide a mechanical description of the world; to move beyond this required using the language or fabric of a mythological past as an expansive framework for development.[26] Thus, one of the central aims of **Urban Islands** is to draw out the familiar in a way that allows for the possibilities of the unfamiliar.

These possibilities are exemplified in Giovanni Battista Piranesi's *Campo Marzio*, his "map" of the Roman Forum. Though containing some recognisable monuments, the map bears no literal resemblance to Rome, either ancient or 18th century: Piranesi's map depicts a real city contiguous with one located in imagination and prehistory.[27] Here, the primitive and mythic underlie the physical fabric of the city.[28]

Piranesi's work thus assumes a critical dimension, actively resisting scientific objectivity in favour of a city still informed by speculations, allegations and narrative, instead of simply facts.[29] The *Campo Marzio* is Piranesi's reaction to the Enlightenment: it contains within it the real and the unreal, the past as well as a yet unrealised future. As a critical fragmentation of time and space, the map posits a disjointed geography of excisions and allegory, recognisable locations conflated with mythic resonances - most importantly, one wide open to interpretation.[30]

Piranesi's map anticipates Poe and the Situationists through its construction of the city as labyrinth, a product greater than its constituent elements, infused with collective mythmaking and based on an underlying palimpsestic fabric[31] and "an intricate network of sites of interpretation."[32] In place of a literal depiction of territory, the narrative mapping of Piranesi alters the geography, scale and content of the city to both discover and re-present these spaces of indeterminacy, gaps into which the reader's implication is invited.[33] Like Daedalus' labyrinth, that place of infinite wandering, which is held to be the origin of the city[34]; this innate indeterminacy promises infinite possibilities for individual interpretation.[35]

Rather than a cartographic tool to simplify complex and incompatible conditions, drawing as a central part of **Urban Islands** has evolved into instrumental investigations to describe the incongruous potentials at the start of the project – this is the prospective "drawing out" of place. At the end, the specifically sited works prompt a second act of drawing, a discursive exchange that suggests new operative trajectories for the Island, and for architecture – this becomes our projective "drawing on."

PROJECT: MAPS, MECHANISMS, MEMORIES AND APPARITIONS
The Drawing Office – Flores Prats Studio, 2013

This studio group began by sectioning Cockatoo's notional (and invisible) threshold, Sydney Harbour, via long hand-made drawings, worked on by teams of students. The scope of the drawings, connecting Cockatoo with opposite headlands across the water, soon exceeded the studio spaces – the group then colonised the vacant Building 10 on the island, the former Drawing Office, where the sections of ships' hulls were originally drawn, moving in furniture, lights and equipment. For 10 days, the Drawing Office was resurrected as a "Drawing Office," in which the massive drawings and their apparatus of making displayed the capacity to be occupied as well as represented, the makers of the drawing becoming complicit with the territorial space of the drawing itself.


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The Vanity of Seagulls – Nat Chard Studio, 2011
This construct is one of a suite of instruments created to observe, inspect, photograph, record and compare specific conditions on the Island – all of which evolved to become more curious and complex than the conditions or objects being observed. While legitimising these quotidian conditions, the instruments also used them as springboards for reifications both illusory and entirely visceral. The Vanity of Seagulls is an investigative device to test whether the Island's flock

Figure 2: *The Drawing Office* ph. by Thomas A Rivard

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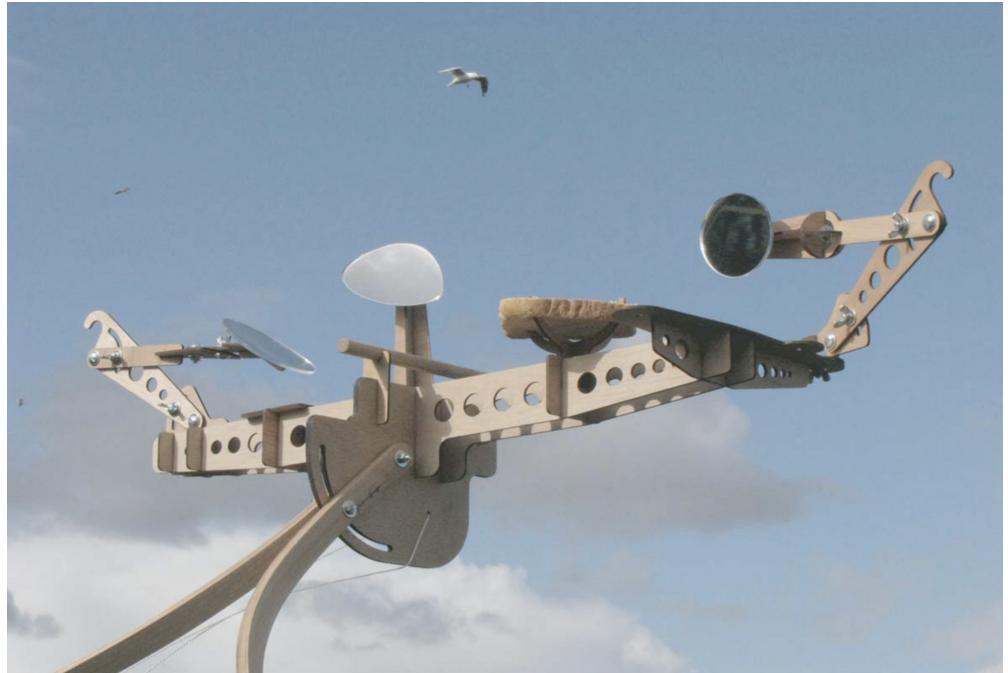
of seagulls prefer to eat the offered slice of bread, or instead preen themselves in an array of mirrors. Their unanimous choice surprised no one, but delighted all.

Sea of Memories – RE Group Studio, 2006

The Turbine Hall is the largest man-made structure on the Island, where the dynamos for battleships and hydroelectric dams were assembled – empty, it is inviolate, majestic and (seemingly) immobile. After a day of discussions that revolved around the redundancy of architecture in such an environment, and how one might act in the most affective way but with a minimum of means, the entire cohort was escorted through this installation. Consisting of a flooded floor, 1000 candles, re-projections of the truss work onto the trusses and an enhanced soundscape of the wind moving perforated roof sheets, the work completely unsettled one's understanding of the space. The reflection doubled its size, the candles and the projections dissolved and shifted surfaces and structures and the soundscape re-created the sonorous intimacy of the industrial manipulation of materials. Reinforcing the earlier discussions was the realization that this majestic spatial manipulation had been achieved with only water, light and sound.

The Deep Surface – Mark Smout Studio, 2009

The unseen landscape of the rough hewn sandstone steps of the Fitzroy Dock are now a lost terrain. The former dry dock is flooded and the caisson gates so corroded that a future revelation of this unique topography is out of the question. Through lofting an interconnected web of lights into the air, the Deep Surface captures a fleeting spectral image of lost terrain: the interstitial space between dock and ship. This network of points, a weightless simulacrum of the decaying fabric, was created using monofilament line and transparent hyper-reflective tape. Though physically present it could only be seen in the after-image of flash photography – a structure that was there, but invisible, except in remembered time.

Figure 3. The Vanity of Seagulls ph. Mark Szczerbicki.

CONCLUSION

In Walter Benjamin's "Author as Producer", he anticipated contemporary notions of understanding place when he insisted that a cultural work could not exist independently of its environment. Isolated artefacts were bereft of utility unless inserted "into the living social context."[36] For Benjamin, creating genuinely expansive cultural works entailed producing correspondingly emancipatory spaces from which the works could emerge, and in which they could be experienced. The task, he suggested, was to reimagine the methods and intentions of production, and to construct an infrastructure of sensation in which individual experience and interpretation was central. The actual content of the work was in fact secondary.

Figure 4: Sea of Memories ph. Kota Arai

Figure 5: The Deep Surface ph. Johan Hybschmann

ENDNOTES

1. Solnit, Rebecca. *A Field Guide to Getting Lost*. (New York: Penguin Group, 2005), 30.

2. Urban Islands is an independent intensive studio program run for two weeks each July on Sydney's Cockatoo Island. The studios are run by emerging architects selected from around the world, and engage masters students from 6 different Australian Universities. The program is coordinated by Tom Rivard and Mark Szczerbicki, and was founded by Joanne Jakovich, Olivia Hyde and Tom Rivard in 2006. www.urbanislands.net

3. Ibid, Solnit, 6.

4. The Palace of Knossos on Crete is the location of the original labyrinth, built to contain the Minotaur, hybrid offspring of Poseidon's White Bull and the Queen Pasiphae, who was obliged to fall in love with the Bull as punishment to King Minos for not sacrificing the creature as promised. The labyrinth was the product of Daedalus, nominally the first architect.

5. McEwen, Indra Kagis. *Socrates Ancestor: An Essay on Architectural Beginnings*. (Cambridge: MIT Press, 1997). 5-6.

6. Nyenhuis, Jacob E. *Myth and the Creative Process: Michael Ayrton and the Myth of Daedalus, the Maze Maker*. (Detroit: Wayne State University Press, 2003), 25-7.

7. Ibid, McEwen, 48.

8. With one exception: the only known escapees from the Island, Frederick Ward and Frederick Britten, successfully swam to the mainland in 1863. Ward later achieved renown as the notorious bushranger Captain Thunderbolt.

9. Jeremy, John. *Cockatoo Island: Sydney's Historic Dockyard*. (Sydney: UNSW Press, 2005), 2-6.

10. Jeremy, John. *The Island Shipyard: Shipbuilding at Cockatoo Island 1870 to 1987*. (Sydney: Sydney Harbour Federation Trust, 2013), 305.

11. Sola-Morales, Ignasi De. "Terrain Vague," in *Territories*. (Barcelona: Editorial Gustavo Gill, 2002), 108-9.

12. Ernst, Max. *Beyond Painting, and Other Writings by the Artist and His Friends*. (New York: Wittenborn, Schultz, 1948), 13.

13. Pascoe, David. *Peter Greenaway: Museums and Moving Images*. (London: Reaktion Books, 1997), 208-9.

14. Hauptman, Jodi. *Joseph Cornell: Stargazing in the Cinema*. (New Haven: Yale University Press, 1999), 12.

15. Berger, John. "Drawn to That Moment," in *Selected Essays*, edited by Geoff Dyer. (London: Bloomsbury, 2001), 423.

16. Hyde, Olivia. "The Mould Loft," in *Cuttings*, edited by Joanne Jakovich, (Sydney: Sydney University Press, 2007), 111-117.

17. Carter, Paul. *Dark Writing: Geography, Performance, Design*. (Honolulu: University of Hawaii Press, 2009), 22-23.

18. Careri, Francesco. *Walkscapes: Walking as an Aesthetic Practice*. (Barcelona: Gustavo Gili, 2002), 48.

19. Vidler, Anthony. *The Architectural Uncanny: Essays in the Modern Unhomely*. (Cambridge MA: MIT Press, 1992), 4.

20. Poe, Edgar Allen. *The Portable Poe*. Edited by Philip Van Doren Stern. (New York: Penguin Books, 1973), 107-113. In this story, the unnamed narrator obsessively stalks an equally unidentified elderly gentleman for the whole of a night and day through a murky crowded London, solely enticed by the sheer difference communicated by the man's face: "the absolute idiosyncrasy of its expression."

The pedagogical agenda of **Urban Islands** insists on moving beyond attitudes of education that credit new variations and new partialities as sufficient productive ends in themselves. Without the demand to re-consider the spaces in which we act, these methods are too easily co-opted into the endless cycles of making and remaking embodied in late capitalist, consumerist and neoliberal systems, all of which are being called into question.

The task then is to find opportunities that present themselves in the territory, and to move beyond analysis and production alone, into the realm of spatial practice. **Urban Islands** experiments with creating new spaces, new ways of being, in what we consider to be a fluid landscape.

Ultimately, **Urban Islands** has developed within this landscape of familiar but inscrutable objects an equally unfamiliar but discrete pedagogical space, shifting perceptions between an elusive site and immediate artefacts, layering scales, stories and sensations. On Cockatoo Island, as opposed to the didactic clarity of propositions (in which an architecture is "exhibited" or delineated clearly), the works deployed over the years are a paratactical collection of evidence and episodes, demanding a bodily engagement as well as a personal interpretation of the relationships between the elements. Experientially, **Urban Islands** creates a space of encounter within which all these multiple fragments of the re-imagined narratives and re-presented material histories of Cockatoo Island demands individual re-assembly by each participant.

The operation presented here is a dualistic process: a narrative re-mapping of place that paradoxically aims to expose vacancies, or terrains vagues, and an insinuation of narratives across and onto the territories in question. The developments that result, neither wholly physical nor completely conceptual, in turn become the departure points for subsequent exploration and development, both in analysis and projection.

Urban Islands has adopted a speculative attitude towards the physical and the experiential, treating both as essential ingredients commensurate with their fictional interpretation in the fabrication of architecture and the city. The program and its constituents do not simply study Cockatoo Island, they create alternate variations of it. All the while, the considerations of the program suggest that the ultimate goals of architecture are beyond simply materialisation or manufacture. Instead, **Urban Islands** revolves around the ambiguous act of transforming ideas into matter, and matter into ideas, driven by narrative explorations, critical intuition, material artifice and the necessary ability to slip the boundaries of both truth and reality.

The Expanding Periphery and the Migrating Center

21. Smith, P. D. *City: A Guidebook for the Urban Age.* (New York: Bloomsbury, 2012), 165.

22. Gilloch, Graeme. *Myth and Metropolis: Walter Benjamin and the City.* (Cambridge UK: Polity Press, 1996), 141. Criminality as a means of erasing oneself from the constituents of the City also became an operative practice: the Situationists considered the derivé a subversive activity in large part because they did not shop.

23. McDonough, Tom. *The Situationists and the City.* (London: Verso, 2009), 9-12.

24. Carter, Paul. "Mythforms: Techniques of Migrant Placemaking," in *Drifting: Architecture and Migrancy.* (London: Routledge, 2004), 88-90.

25. Ibid, Carter, 91.

26. Pérez-Gómez, Alberto. *Built Upon Love: Architectural Longing after Ethics and Aesthetics*. (Cambridge MA: MIT Press, 2008), 89-90.

27. Bloomer, Jennifer. *Architecture and the Text: The (S)crypts of Joyce and Piranesi.* (New Haven: Yale University Press, 1993), 67-70.

28. The context of Piranesi's work, which seemingly proposes destruction, restoration and reconstruction concurrently, is the tradition begun in the 15th century of instauratio urbis (literally "the instalment of the city"), attempts to restore the form of ancient Rome. Over these romantic re-readings of Rome loomed the Enlightenment, which challenged antiquarian scholarship with science, namely archaeological knowledge. Archaeology was recruited to supplant the myths of ancient knowledge with empirical methods free from ideology; cartography sought to replace the allegorical narrative of maps with the exactitude of objective data. The leading figure in this effort was Giovanni Batista Nolli, author of the Nuova pianti di Roma. Nolli used the most current measuring instruments and techniques to create (14 years before Piranesi's plan) the first cadastral map of Rome; depicting the city in spectacular detail; purporting it to be a comprehensive map of the "real" Rome.

29. Aureli, Pier Vittorio. *The Possibility of an Absolute Architecture.* (Cambridge: MIT Press, 2011), 108-115. So treasured has been the Nolli plan's accuracy that his map was used by the City of Rome's planning department up until the 1970's.

30. Ibid, Bloomer, 70.

31. Yourcenar, Marguerite. *The Dark Brain of Piranesi, and other essays*. (New York: Farrar, Straus, Giroux, 1980), 90.

32. Ibid, Bloomer, 72.

33. Ibid, Vidler, 37.

34. Jormakka, Kari. "The Most Architectural Thing," in *Surrealism and Architecture,* edited by Thomas Mical. (New York: Routledge, 2005), 293.

35. In the same manner, Gilles Deleuze held that this labyrinth, in its manipulations of both time and space, could be an instrument to eliminate the literal: instead of cartographers, we need to be "cryptographers," to decipher the connections between fissures in physical matter and our personal insinuations into those gaps. Deleuze, Gilles. The Fold: Liebniz and the Baroque. (Minneapolis: University of Minnesota Press, 1993), 3.

36. Benjamin, Walter. *Reflections*. (New York: Schocken, 1986), 222.