Pier Paolo Tamburelli

Project of Historical Architecture
FATIMA, LOURDES, MOUNT RUSHMORE

PROJECTS BY:
Fosbury Architecture
Ganko
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LIBRIA

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Project of a Historical Architecture
is a project coordinated by Pier Paolo Tamburelli.
The first episode *(Wonders of the Modern World: Fatima)* was
developed in 2013 at the Porto Academy, the second episode
(Wonders of the Modern World: America) was developed
in 2014/2015 at the University of Illinois at Chicago, the
third episode *(Wonders of the Modern World: Lourdes)* was
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FOREWORD

In a note contained in his *Remarks on Frazer's Golden Bough*, Wittgenstein wrote:

'[…] one might begin a book on anthropology in this way: When we watch the life and behaviour of men all over the earth, we see that apart from what we might call animal activities, taking food &c., &c., men also carry out actions that bear a peculiar character and might be called ritualistic.'

Wittgenstein's remark provides a good starting point in order to observe contemporary landscapes and cities. Wittgenstein suggests the possibility to observe both "animal" and "ritualistic" activities, without pre-conceived exclusions, and so he implicitly proposes, too, to observe the consequences of these activities in terms of transformations of the environment, thus both "animal" and "ritualistic" landscapes. Wittgenstein seems to suggest too, that, while "animal" activities require an "animal" explanation, "ritual" activities require a "ritual" explanation.
Wittgenstein's proposition might sound obvious, and yet it implies a radical reconsideration of the founding principles of Modern architecture. In fact, Modern architecture, starting from Laugier's account on the production of the "primitive hut", has been based on a strict reductivism, that maintained that all architectural phenomena could be explained in "functional" (or "animal" according to Wittgenstein's terminology) terms. Ritual actions, ritual landscapes, and ritual buildings were consequently excluded from the attention of Modern (and, for that matter, also Postmodern) architecture.

In 1721 Austrian architect Johann Bernhard Fischer von Erlach published the *Entwurff einer historischen Architektur*, a collection of eighty-six folios intending to illustrate the architecture of the Jews, Egyptians, Syrians, Persians, Greeks, Romans, Arabs, Turks, Siamese, Chinese and Japanese together with some projects by its author. Fischer selects the various objects to be included in its book according to two simple parameters: the buildings are *only monuments* and they are all *real buildings* (or at least buildings he believes to exist or have existed). In so doing he delineates a possible method for the understanding of monumental architecture that is both *realist* and *comparative*. Fischer seems to implicitly suggest a critique of the liberal presuppositions of Modern architecture that is similar to the critique addressed by anthropologists and economists such as Malinowski (1922), Polanyi (1944), Mauss (1950), and Sahlins (1974) to the interpretations of primitive economy in classical liberalism. These *realistic* critiques – as well as the arguments we can discover in Rossi's *The Architecture of the City* (1966), Loos' *Architecture* (1910) and Koolhaas' *Delirious New York* (1978) – oppose the *ideal* constructions of both Laugier and Adam Smith, allowing us to (re-)think architecture as something immediately immersed into linguistic exchange and inextricably linked to social and religious ceremonies.

Project of a Historical Architecture is an ideal prosecution of Fischer's great oeuvre that aims at observing contemporary landscapes in search of the traces of ritualistic actions. In fact "ritualistic landscapes" did not disappear in modern times. Deliberately neglected because of the prejudices of Modern architecture (i.e. prejudices of liberal anthropology), they just disappeared from architectural discourse.
Project of a Historical Architecture is an attempt to look back at Fischer's *Entwurff* and try to imagine a realistic, collective and comparative approach to contemporary architecture. The research aims at producing a detailed list of "ritualistic landscapes" realized (or fundamentally

reconfigured) in the modern era (here conventionally understood as the period following the publication of Laugier's *Essai* in 1753). The "ritualistic landscapes" included into the list are then described through analytical diagrams exposing the logistics and the ritual movements taking place at each site. These brief sets of descriptive diagrams are completed with drawings that imagine a possible architectural project based on the gathered evidence. While diagrams try to describe the relevant quantities of human beings associated to these places and their complex movements, the projects try to expose the – for so long incredibly ignored – architectural potential of these places.

We decided to simply call the objects of our classification "wonders" – as in the "Seven Wonders" that were so important for Fischer's list – and so explicitly refer to the awe and amazement they inspire. "Wonder" is not only the formal infrastructure allowing for a specific set of gestures to be performed, but first and foremost the trace left by the reiteration of these very same acts. Against the dogmas of Modern architecture, each wonder suggests – by virtue of its sheer existence – the possibility of an architecture whose ultimate goal is not to command life but simply to record it, providing nothing but the appropriate spatial conditions for the accumulation of gestures and the transmission of memory. Also "wonders" avoid distinguishing too precisely between objects and events (in some cases this distinction is very complicated), while at the same time allow concentrating on the object-side of the phenomenon, and so observing these phenomena from an *architectural* point of view. In fact, the list of "wonders" is not a register of "rituals", or events: it is a list of things – buildings, landscapes, objects – defining the spatial conditions that allow these rituals to happen. As such, all the "wonders" belong to architecture.

As in the case of Fischer's book, our collection of case studies is not based on a strict, scientific set of criteria. The inclusion of certain elements into the list is in many ways debatable and we must admit that the categories are sometimes ambiguous, too. In fact, as for Fischer, the pure amazement for a specific "wonder" encountered along the research is sometimes sufficient to include it into the collection. Our list of "wonders" does not claim to provide an exhaustive collection of "ritualistic landscapes" in the contemporary world. Nevertheless, we believe that it identifies a specific field of interest, a subject as enormous and evident as neglected for an incredibly long period of time. This evidence is roughly ordered according to a few provisional categories, that help subdividing the subject into different fields and might possibly be instrumental in a further, more precise, classification. The very simple and very broad definitions of the various categories are provided together with the list of wonders.

We tested our research hypothesis on three cases: Fatima, Lourdes and Mt. Rushmore. The selection results from circumstances that allowed us to visit these sites. First, the logistics and dynamics of the rituals on each site are carefully described. Then a project is developed, starting form these descriptions. The project tries to provide a dignified form to these neglected constellations of gestures. In this respect the three projects are strictly conservative from the point of view of the ritual – the ritual is accepted as such and incorporated into the new form without proposing any alteration – while, on the contrary, the projects are extremely free from the point of view of form. All the main architectural elements of the different sites have been erased as in a spell, and substituted with a new group of forms – whose only constraint is the strict correspondence to the ritualistic gestures currently taking place on the site.

WONDERS OF THE MODERN WORLD

Natural Wonders are natural elements that are viewed, experienced and revered for their evident beauty. Natural wonders emerge from their context by means of their size or form (or a combination of the two). Natural wonders can be destinations of religious or tourist traffic. In this case, natural wonders are normally modified by the introduction of architecture.

Artificial Wonders are objects or collections of objects constructed atop the earth or carved out from the earth. Normally they are intentional markers of a mythical event, whose re-enactment is the main scope of the ritual that takes place inside or around the object.

Artificial Wonders can then be subdivided in:

Colossal Objects or *Colossal Sculptures*, just big things, more or less intentionally resembling other things;

Infinite Storages, collections of objects accumulated in a place in massive numbers to produce a rhetorical effect by means of sheer repetition;

Sanctuaries, consecrated spaces and landscapes that are the destination of a pilgrimage for the worship a specific object (such as a tabernacle, an altar, a relic, etc.), the commemoration of a specific event and/or the performance of exceptional religious ceremonies;

Places of Entertainment, venues for the gathering of masses attending a certain, specific, unique event which normally happens only once a year.

46. DreamVille
47. Indio's Empire Polo Fields
48. Grand Canyon
49. Joshua Tree
50. Niagara Falls
51. Old Faithful Geyser
52. Sequoia Park
53. Devils Tower

54. Monument Valley
55. Hollywood Sign
56. Crazy Horse Memorial
57. Statue of Liberty
58. AMARG
59. Kharkov Tank Graveyard
60. AREA 51
61. Mickelsen Safeguard

62. Coney Island
63. Daytona International Speedway
64. Indianapolis Motor Speedway
65. Magic Kingdom
66. Mall of America
67. Fair Park

68. Salt Lake Temple
69. Salvation Mountain
70. Washington National Mall
71. Greater World Earthship
72. Basilica of Our Lady of Peace
73. Buddha of Bamiyan
74. Rungrado May Day Stadium
75. Difunta Correa shrine

76. Our Lady of Sorrows Shrine
77. Serafimo-Diveevskij Monastery
78. Velikaya River Bank
79. Astrodome of Houston
80. Mount Fuji
81. K2
82. Iguazu Falls
83. Great Blue Hole

84. Arizona Meteor Crater
85. Mir Mine

WONDERS OF THE MODERN WORLD

TYPE	NAME	PLACE	STATE	EVENT	YEAR	SIZE	ATTENDANCE
NATURAL WONDERS	Arizona Meteor Crater	Coconino County	USA	--	--	1 km2 - 170 m	250,000/year
	Ayers Rock	Uluru-Kata Tjuta National Park	AUS	--	--	4 km2 - 350 m	400,000/year
	Devils Tower	Bear Lodge Mountains	USA	--	--	5 km2	478,833
	Grand Canyon	Gand Canyon National Park	USA	--	--	4,930 km2	5,520,736
	Great Blue Hole	Carribean Sea	BH	--	--	70,650 m2	200,000/year
	Iguazu Falls	Brasil - Argentina border	BR-RA	--	--	3km - 8 m	1,200,000/year
	Joshua Tree	Joshua Tree National Park	USA	--	--	3,200 km2	2,025,756
	K2 Mountain	Karakorum Mountains	RC-PAK	--	--	8,609m	2,000
	Mir Mine	Mirny	RUS	--	--	1 km2 - 525 m	--
	Monument Valley	Navajo Tribal Park	USA	--	--	121 km2	400,000/year
	Mount Fuji	Honshu Island	JP	--	--	3,776 m	300,000/year
	Niagara Falls	Usa - Canada border	USA	--	--	51m	22,000,000/year
	Old Faithful Geyser	Yellowstone National Park	USA	--	--	1,962 m2	4,097,710
	Sequoia Park	Sequoia National Park	USA	--	--	1,630 km2	1,097,464
ARTIFICIAL WONDERS **COLOSSAL OBJECT**	Batu caves	Kuala Lumpur	MYS	Thaipusan	--	43 m	1,600,000
	Buddha of Bamyan	Bayman	AFG	--	III-V (destroyed 1947)	53 m	--
	Crazy Horse Memorial	Black Hills	USA	--	1931	171 m	1,200,000/year
	Hollywood Sign	Hollywood	USA	--	1923	15 m - 10 m	--
	Kyaiktiyo Golden Rock	Mount Kyaiktiyo	MMR	--	--	15 m	2,000,000/year
	Laykyun Setkyar	Khatakan Taung	MMR	--	1996	129 m	3,000,000/year
	Mount Rushmore,	Pennington County	USA	--	1925	17 m	2,434,297
	Sculptures of the Emperors Yan and Huang	Zhengzhou	CHN	--	1987	106 m	1,000,000/year
	Spring Temple Buddha	Lushan	CHN	--	1997	153 m	730,000/year
	Statue of Liberty	New York	USA	--	1886	93 m	4,097,710
	Ushiku Daibutsu	Ushiku	JP	--	1993	120 m	
ARTIFICIAL WONDERS **SANCTUARIES AND PLACES OF WORSHIP**	Al-Masjid Al-Haram	Makkah	AS	Hajj	(692) - 2007	356,000 m2	2,000,000/year
	Arlington National Cemetery	Arlington	USA	--	1864	2,4k m2	120,000/year
	Basilica of Our Lady Aparecida do Norte	Aparecida	BR	Nossa Senhora da Conceição Aparecida	1955	12,000 m2	8,000,000/year
	Basilica of Our Lady of Guadalupe	Mount Tepeiak in Mexico City	MEX	Our Lady of Guadalupe	XVI century	87,144 m2	9,000,000/year
	Basilica of Our Lady of Peace	Yamoussoukro	CI	--	1989	720,000 m2	500,000/year
	Chiesa di Padre Pio	San Giovanni Rotondo	IT	--	1994	6,000 m2	8,000,000/year
	Dashashwamedh Ghat	Varanasi	IND	--	--	100 m	--
	Difunta Correa shrine	San Juan	RA	--	1940	120,000 m2	120,000m2
	Ganges river bank	Haridwar	IND	Kumbh Mela	--	1,200 m	70,000,000
	Girgaon Chowpatty	Mumbai	IND	Ganesh Chaturthi	1892	--	1,500,000
	Godavari river bank	Nashik	IND	Parna Kumbh Mela	--	1,600 m	75,000,00
	Great Mosque of Touba	Touba	SN	--	1926	260 m2	4,000,000/year
	Greater World Earthship	El Prado	USA	--	1998	4km2	200
	Imam Husayn Shrine and Cemetery	Karbala	IRQ	Mourning of Muharram, Arbaeen	(VII century) 1817 - 1991	13,600 m	9,000,000
	Kshipra river bank	Ujjain	IND	Kumbh Mela	--	1,000 m	60,000,000
	Monastery of St. Simon	Mokattam Hills in Cairo	ET	--	--	11,000 m2	4,000/year
	Nigambodh Ghat	New Delhi	IND	--	--	200 m	--
	Normandy American Cemetery	Colleville-sur-Mer	FR		1956	700,000 m2	1,000,000/year

WONDERS OF THE MODERN WORLD

TYPE	NAME	PLACE	STATE	EVENT	YEAR	SIZE	ATTENDANCE
ARTIFICIAL WONDERS SANCTUARIES AND PLACES OF WORSHIP	Our Lady of Sorrows Shrine	Kibeho	RWA	--	1992	1,400 m2	240,000/year
	Pantai Gandoriah	Pariaman	RI	Tabuik / Muharram	1831	112 m	200,000/year
	Quiapo Church *(Minor Basilica of the Black Nazarene)*	Manila	RP	Traslación (9 January)	(1586) - 1984	300 m2	9,000,000
	Raj Ghat	New Delhi	IND	--	1948	180,000 m2	--
	Salt Lake Temple	Salt Lake City	USA	--	1893	40,500 m2	3,000,000/year
	Salvation Mountain	Colorado Desert	USA	--	1986	15 m	30,000/year
	Sanctuary of Our Lady of Fatima	Fatima	P	Apparition (13 May)	1928	14,257 m2	4,000,000/year
	Sanctuary of Our Lady of Lourdes	Lourdes	FR	Apparition (11 February)	1858	420,000 m2	6,400,000/year
	Sanctuary of Our Lady of Medugorje	Medjugorje	BIH	--	1934	109,000 m2	2,000,000/year
	Serafimo-Diveevskij Monastery	Diveevo	RUS	--	1780	900 m2	1,000,000/year
	Tekyeh Dowlat	Tehran	IR	Mourning of Muharram	1868 (destroyed 1947)	7,000 m2	4,000/year
	Triveni Sangam	Allahabad	IND	Maha Kumbh Mela	--	20 km2	120,000,000
	Turag River Shore	Tongi	BD	Bishwa Ijtema	1949	647,500 m2	5,000,000/year
	Velikaya River Bank	Velikoretskoye	RUS	Velikoretsky Pilgrimage	--	800 m	40,000/years
	Washington National Mall	Washington	USA	--	1790	590,000m2	24,000,000/year
ARTIFICIAL WONDERS INFINITE STORAGES	AMARG (The Aircraft boneyard)	Tucson	USA	--	1946	10 km2	--
	AREA 51	Rachel	USA	--	1950	155 km2	--
	Hashima's Island	Nagasaki	JP	--	1887	63,000 m2	--
	Kharkov Tank Graveyard	Kharkov	UK	--	1991	112,000m2	--
	Mickelsen Safeguard	Montana - North Dakota border	USA	--	1975	3 km2	--
ARTIFICIAL WONDERS PLACES OF ENTERTAINMENT	Astrodome of Houston	Houston	USA	--	1962	40,000 m2	2,000,000
	Black Rock City	Black Rock Desert	USA	Burning Man	1997	4 km2	67,564
	Coney Island	New York	USA	--	1829	2 km2	400,000
	Daytona International Speedway	Daytona Beach	USA	Daytona 500	1959	2 km2	168,000
	Disneyland Paris	Marne-la-Vallée	FR	--	1992	3 km2	9,940,000
	DreamVille	Boom	B	--	2005	15,000 m2	180,000
	Fair Park	Dallas	USA	Texas State Fair	1885	1 km2	3,000,000
	Ford Farm	Wight Isle	UK	Isle of Wight Festival	1968	2 km2	58,000
	Indianapolis Motor Speedway	Speedway	USA	Indianapolis 500	1909	2 km2	235,000
	Indio's Empire Polo Fields	California	USA	Coachella music and arts festival	1999	2 km2	200,000
	Las Vegas Strip	Las Vegas	USA	--	1959	6,800 m	42,000,000
	Little John's Farm	Reading	UK	Reading Festival	1961	27,000 m2	75,000/day
	Magic Kingdom	Bay Lake	USA	--	1971	430,000m2	19,332,000
	Mall of America	Bloomington	USA	--	--	--	--
	Monte Carlo Formula 1 Racetrack	Monte Carlo		Monaco Gran Prix	1929 (first edition)	3,340 m	60,000/year
	Nagashima Spa Land	Kuwana	JP	--	1966	760,000 m2	5,600,000/year
	Obudai-Sziget	Budapest	H	Sziget Festival	1993	1 km2	65,000/day
	Rungrado May Day Stadium	Pyongyang	DVR	Arirang Festival (Mass Games)	2002	206,390 m2	150,000/year
	Sambodrome	Rio de Janeiro	BR	Rio de Janeiro's Carnival	1984	105,000 m2	90,000/day
	Tai Ping bridge	Anxian County	RC	Chunshe	1799	200 m	150,000/year
	Theresienwiese	Munich	D	Oktoberfest	1810	420,000 m2	6,000,000/year
	Worthy Farm	Pilton	UK	Glastonbury Music Festival	1981	4 km2	135,000/day

FISHER AUF DER REISE NACH STONEHNGE

Entwurff einer historischen Architektur

On 26 July 1721, the *Wiener Diarium* informs its readers that a new book by the general surveyor of constructions, Johann Bernhard Fischer von Erlach, is ready and that the ones who had pre-ordered their copy could go and pick it up at the architect's place.[1] The book is titled *Entwurff einer historischen Architektur*[2] and is a collection of eighty-six folios promising to illustrate the architecture of the Jews, Egyptians, Syrians, Persians, Greeks, Romans, Arabs, Turks, Siamese, Chinese and Japanese together with some projects by the author.

The title of the book is curious. Literally translated into English, it would read "Project of a Historical Architecture". The difficulty here is not only the interpretation of *Entwurff* – which can be understood as "project" but also as "essay", "draft" or "sketch"[3] – but also the fact that the semantic realms of "architecture" and "history" are not combined the way we might expect. Fischer does not speak of *architectural his- tory;* he speaks of *historical architecture*. If nouns and adjectives mean anything, then the book is not,

as Hans Sedlmayr suggested, "the first ever monumental history of architecture in images".[4] The title does not announce a "history of architecture". Rather, the *Entwurff* is a book about "the architecture of history".

In refusing to understand the *Entwurff* as a history book, it is also possible to reject the remainder of Sedlmayr's interpretation as well: "This vision of 'historicity' is produced by a resignation before reality. In place of reality, which rejected his most beloved projects, Fischer has created a historic 'utopia' for himself."[5]

The *Entwurff,* like any book on architecture ever produced by an architect, is written because Fischer found himself temporarily unemployed and with the not-very-hidden purpose of generating fresh employment. In Fischer's case, the immediate goal of the book is to obtain his confirmation as the state architect of the new ruler. Indeed, the book is assembled in a hurry in order to be presented to the new emperor in 1712 and, once the main goal had been obtained – for Fischer does remain architect to the state – the book only gets published ten years later and without many corrections. Also, for this same pragmatic reason the *Entwurff* is not utopic; as the title clearly states, it is a *project*. It may have some of the naïvety that is typical of projects, but it presents neither a proposal for a new world nor

any longing whatsoever for a lost Golden Age. Of course, there is a certain Baroque atmosphere, for the *Entwurff* does not lack an inclination toward solemnity, grandiloquence and farce, and there are a few too many triumphal columns around not to suspect a shadow of disbelief (as in the case of Loos's very Viennese column for Chicago). Still, for all its triumphant bitterness and paradoxical erudition, Fischer's cultural project is proposed with a reasonable degree of optimism. Fischer is 100% serious (and *as a consequence,* of course, 100% non-serious). Fischer looks at things that would not be considered worthy of attention in the centuries that follow, and he looks at them from a point of view that might seem naïve but is actually, when considered from the perspective of our contemporary condition, very realistic and extremely productive.

Fischer's work is probably not precise enough. Fischer does not define the presuppositions for an anthropological approach to architecture, nor does he offer any argument about the relationship between gestures and spaces. He does not have a solid theory of monuments and memory, nor does he explicitly define a theory of architecture based on the shared as opposed to the individual. And yet in spite of all his imprecision and haste, all of the characteristics of a reasonable approach to architecture are contained in the *Entwurff*.

1 The book cost 30 Gulden (10 for a subscription, 20 for delivery). Without the subscription the cost was 40 Gulden; see Andreas Kreul, Johann Fischer von Erlach: Regie der Relation, (Salzburg and Munich: Anton Pustet, 2006).
2 Johann Bernhard Fischer von Erlach, Entwurff einer historischen Architektur (Vienna, 1721). A handy modern edition is Entwurf einer

historischen Architektur: Nachdruck der Erstausgabe von 1721 (Dortmund: Harenberg, 1978).
3 Fischer himself – with the collaboration of the erudite Carl Gustav Heraeus – translates the title into French as "Essai d'une architecture historique". For an analysis of the title, see also Gundula Rakowitz, "Entwurf einer architectura vetera sed novissima", in

Andreas Kreul, Barock als Ausgabe (Wiesbaden: Herrassowitz, 2005), 213–36.
4 Hans Sedlmayr, Johann Bernhard Fischer von Erlach, 2nd ed. (Vienna: Herold, 1976), "Die erste monumentale Architekturgeschichte in Bildern".

Fischer may not have gone to see Stonehenge,[6] but his intellectual project did pave the way for the subsequent – unavoidable – journeys to Lourdes and to Mt. Rushmore, to "Burning Man" and to Maha Kumbh Mela.

The most interesting aspect of Fischer's book is the selection of elements included in the collection. The *Entwurff* is indeed purely an exercise in compilation, for there are no new archaeological findings and very few drawings resulting from first-hand observation.[7] The drawings in the *Entwurff* do not have the sharpness of personal experience; they all look a bit like they were redrawn from Google Maps. As a man of the Baroque, Fischer explores *not the universe but libraries*.[8] Fischer sim- ply *selects* buildings and then gathers the available information and redraws them (using his sources with varying degrees of freedom). He does not follow a rigid method: sometimes he portrays ruins,[9] sometimes he reconstructs the original monuments.[10] Despite its vast scope, the *Entwurff* is realistic and accurate. Fischer carefully acknowledges the surveys, the literary sources, the travel books and the medals used to produce the images. He highlights the eventual internal contradic- tions of the texts he employs (as in the case of Pliny's account of the Mausoleum of Halicarnassus) and reports the differences between the various sources (for instance, the different measurements of the great pyramids reported by Thevenot and Lucas). Fischer combines two apparently conflicting acts: he selects *only monuments* and he selects *only real buildings* (or at least buildings he believes to be or have been real): no houses, no warehouses, no fortresses, and no Eldorados, Atlantises or primaeval huts. Fischer's fantasy *applies only to the real*.

Fischer's realism is even more evident in some of his more paradoxical selections. Indeed, the *Entwurff* includes such things as the Nile Waterfalls (I, xii), which appear strange as part of a series of monuments. Yet the presence of the waterfalls in the *Entwurff* is absolutely a consequence of the conceptual framework of the book: the waterfalls are *real* and *monumental*. Also, their place in the collective memory had been precisely – and artificially – fixed, thereby turning this piece of nature into a *gigantic cultural artefact,* exactly the kind of thing that belongs in Fischer's collection. What in fact matters for Fischer is just scale and having a place in the collective memory.

The *Entwurff* is subdivided into five books. The first three are dedicated to the *historical architecture* suggested in the title, the fourth describes projects by the author and the last contains drawings of vases. I will not talk about Books IV and V.

A detailed analysis of the elements included in the first three books and the sources Fischer used in their description is included in the table below on pages 160–65. The following summary of Book I exemplifies how Fischer brings the different elements together. Book I is dedicated to Jewish, Egyptian, Syrian, Persian and Greek architecture. It opens with two engravings dedicated to Solomon's temple and then describes the so-called Seven Wonders, portrays a supposed Temple of Nineveh (taken from a – probably fake – medal in the Bellori collection), then goes back to Egypt – with the Pyramids of Giza and the Lighthouse of Alexandria having already been described among the Seven Wonders – for five more engravings (including the Nile Waterfalls), and then shifts to Persian tombs only to return once again to Greece to describe the Labyrinth of Crete, several Athenian monuments and the colossal statue that was to be carved into Mount Athos (according to the tales of Vitruvius, Plutarch and Strabo), and then finally concludes with the relatively uninspiring obelisk of Marcus Aurelius and Lucius Verus in Corinth. The order of the narration is quite complicated. Despite being placed at the beginning of the book, Solomon's temple is not presented as the origin of architecture. Its influence vanishes immediately after its appearance: no connection is made to the Seven Wonders that follow right

5 "Aus der Resignation der Wirklichkeit gegenüber ist diese Schau des 'Historischen' mit erzeugt. Anstelle der Wirklichkeit, die sich seiner Lieblingsschöpfungen versagt hat, hat Fischer sich ein historisches 'Utopia' geschaffen." Ibid., 228.
6 Sedlmayr has imagined that Fischer visited Stonehenge when he went to London in 1704 after visiting Friedrich I in Berlin. Sedlmayr also imagines a meeting there between Fischer and Christopher Wren. As much as I would like to believe this, his hypothesis has been rejected by of the subsequent scholarship.
7 To my knowledge, Fischer only saw the Isola Bella (II, xv), the Hellbrunn rocks (II, xiv b) and the Roman ruins that supported his reconstruction of the Roman arches (II, v), Trajan's Forum (II, vii), Hadrian's Mausoleum (II, viii) and Diocletian's baths (II, ix).
8 Walter Benjamin, The Origin of German Tragic Drama [1963], trans. John Osborne (London: NLB, 1977), 140.
9 Such as, the aqueduct in Carthage (II, ii) and Palmyra (II, xiii).
10 Such as, all of the Seven Wonders (I, iii–x), the Domus Aurea (II, iv) and Trajan's Forum (II, vii).

away. Solomon's temple is just one of the many elements in the book – it plays no special role and it is described in exactly the same way as the rest.[11] At a certain point, Fischer mentions the Jewish origin of the Corinthian order and speaks of its transmission to the Greeks through the Phoenicians, but this "theory" (which derives form Villalpando's *Ezechielem Explanationes*) occupies barely seven lines of the *Entwurff*'s extremely skinny columns of text and it is never mentioned again afterward.[12] This bizarre theory remains an anecdote and does not have any influence on the structure of the book. In contrast, it would be difficult to exaggerate the importance of the Seven Wonders to the overall organization of the book. As a quintessentially plural group (the Seven Wonders are indeed *seven*), these monuments of the ancient world provide the basic sequence of precedents that regulates all possible expansions of the series. The Seven Wonders are a list, and consequently the *Entwurff* is a list, too. All elements are on the same level. The result is that the rule of the *Entwurff* is simply additive, entirely paratactic: Chinese pagodas are part of the collection because the Isola Bella is part of the collection, and the Isola Bella is part of the collection because the Hanging Gardens of Babylon are part of the collection, etc. The project's "theory" is the sheer accumulation of buildings. Fischer

avoids disturbing the perfectly a-hierarchical equilibrium of the *Entwurff* with the introduction of minor narrations. Even in the case of Book II, which is dedicated to Roman architecture, where the story could have been a bit less fragmented due to the relative abundance of source material, Fischer decides to avoid reproducing drawings of monuments already appearing in other books,[13] with the result of de-structuring the possible narration and reducing the Roman monuments to the same fragmentary condition of all the other elements included in the book.

The Seven Wonders define the atmosphere of the *Entwurff* in its entirety. The particular mixture of erudition, gigantism and exoticism implied by the "Wonders" sets the tone for all five of the books. Even if it clearly implies an ambition of universality, the *Entwurff* is not an encyclopaedia and it does not claim to be exhaustive or complete. The *Entwurff* thrives on the pleasure of the single element: curiosity is more important than any *esprit de système*. In this respect, Fischer's work is like an architectural Wunderkammer, yet contrary to contemporary literary works like Kircher's *Arca Noë* (1675) and *Turris Babel* (1679), in the *Entwurff* there are no giants nor any detailed logistics about how the animals were loaded onto Noah's ark. In the *Entwurff* there is no encrypted secret, no conspiracy theory, no

masonic wisdom. The book is what it looks like: complicated *and* sober, overflowing *and* boring, megalomaniacal *and* unentertaining.

Time

The *Entwurff* is not organized in chronological order. Fischer opens Book I with a map recording all the illustrated buildings, but there is no trace of an overall chronology. Dates rarely appear in the notes accompanying the engravings. Here and there Fischer mentions bizarre formulas (e.g., "Jahre der Welt 2860" for the Hanging Gardens of Babylon), but in general he avoids dating things as much as possible. In the *Entwurff* the time coordinate is missing. Here Fischer faces a difficulty that is not his own. At the beginning of the 18th century, there was no agreement on a general chronology – not even an approximate one – for natural and human history. The traditional time structure based on the Bible had begun to seem questionable and yet no real alternative was available. Fischer's work indeed operates in the relatively short interregnum separating a world with a past of around six thousand years from a world with a past of a million years,[14] and he does not seem to be particularly keen on taking a position on this dangerous subject. Anyhow, even considering the lack of a reliable absolute chronology with which to work and imagining a

11 It might be noted that there are two engravings dedicated to Solomon's temple instead of the single one afforded to the majority of the monuments included in the Entwurff. Still, this is not the only case of this (Diocletian's palace in Split is also described by two engravings [II, x; II, xi] and Fischer does not give any special reason for this choice).

12 The text differs a bit in the German and French versions. Here below both are reproduced in their entirety; in any case, the "theory" is not particularly long. The German text reads: "Angesehen leicht zu behaupten / daß in denen letzten Seculis, samt andern abgestorbenen Künsten / gleichsam wieder lebendig gewordene Römische Bau-Kunst ihre Vollkommenheit / und die sogenannte Corinthische Ordnung zu erst nach dem Salomonischen Bau durch die Phoenicier von der Griechen entlehnet." The French version reads: "[L]'on pouroit fort bien soûtenir, que l'architecture Romaine doit ses perfections avec l'Ordre Corinthien à cette excellente structure; les Phoeniciens en ayant fait connoitre les beautés aux Grecs, & ceux-cy aux Romains."

separate chronology for each of the books, certain relative relations are already clear in the early 18th century, and in a "history" book it would be impossible to justify the random alternation of Egyptian and Greek monuments in Book I, the positioning of Stonehenge after imperial Roman buildings in Book II and giving precedence of Ottoman mosques in Istanbul over the sanctuaries of Mecca and Medina in Book III. The order of the monu- ments presented in the book is just *seemingly* historical; buildings are placed one next to the other in the most predictable way.

Fischer's book becomes understandable only when one accepts what it claims to be: *a project of a historical architecture,* an enquiry into the possible ways in which architecture can relate to history. The *Entwurff* is not "a history", not just in the sense that the book precedes the *scienza nuova,* but also because the *Entwurff* does not even have a "story": there is no beginning or end. There is no direction; there is just a multitude of possibilities that are not aligned and do not define a clear track.

Contrary to a "history of architecture" wherein the link between architecture and history is presupposed and historical development immediately results in a corresponding architecture, in the *Entwurff* there are only historical events (*stories* and not *history*) and the project focuses its at-

tention on how architecture relates to them. The "his- torical" is not given. Fischer's real interest is what makes architecture historical. How does architecture react to the different circumstances in which it happens to be produced? The *Entwurff*'s latent comparativism is a consequence of its deliberate ahistoricism. Fischer explicitly writes that the scope of the book is to achieve, using the fantastic French formula, "une Idée generale de la diversité des batiments de l'antiquité et de toutes les Nations".[15] The heart of Fischer's work is this *diversité.* And this diversity, for Fischer, manifests itself both in time (*de l'antiquité*) *and* in space (*de toutes les Nations*). Fischer refuses the great modernist simplification, maintaining that space cannot be reduced to a dependent variable by being entirely subordinated to time.

If for Laugier the link between architecture and history is defined through the primaeval act of building the first hut and does not need to be redefined anymore (on the contrary, it is necessary to go back to the purity of that foundational relation in order to eradicate recent mistakes), for Fischer the way in which architecture relates to historical circumstances changes in the very different cultural contexts in which architecture is produced. If Laugier imagines a linear development of architecture as the necessary output of the evolution of human needs, for Fischer the

relation between architecture and history is anything but continuous. There are breaks, gaps, catastrophes. Fischer's book is a collection of single moments, a polyptych comprising parallel immobilities mirroring casual constellations of desires. In all of these petrified instants a certain relation between body and space is fixed. Each building corresponds to specific gestures, to precise sets of values, to particular combinations of ambitions and fears. As much as these events are historical, lively and mutating, the corresponding archi- tecture cannot avoid being inert, silent, immovable. In the *Entwurff,* historical architecture is *architecture:* it corresponds to historical processes just as crystals correspond to volcanic eruptions.

The monuments collected in the *Entwurff* are all absolute monuments, and yet they are *many;* they comprise an open set, a firmament in which each element rightly claims to embody the totality while at the same time recognizing its unexhaustible singularity. This explains the complete flatness of Fischer's work, the total lack of any narrative. In the *Entwurff* there is no overall time of narration, and so each fragment has its own time: the geological lifespan of the Nile Waterfalls is confronted with the archaic presentness of the pyramids, the eroded time of the Roman ruins and the very brief duration of the celebrations of the king of Siam. This multiplicity of times incorporat-

13 Book II is indeed dedicated to some unknown ancient Roman buildings ("einingen alten unbekannten Römischen Gebäuden"). Fischer explicitly declares his principle of economy in the introduction: "In solchen bereits herausgegebenen Zeichnungen, als etwan vom Palladio, Serlio, Donato, Ligorio &c. hat man lieber dieses Buch eines Zierrahts berauben wollen, als ohne Noth etwas machen, das

schon mit gleichem Fleiß gemacht worden." Entwurff, 4v.
14 For a detailed discussion of the problem, see Paolo Rossi, The Dark Abyss of Time: The History of the Earth and the History of Nations from Hooke to Vico (Chicago: University of Chicago, 1987). Fischer, whom Leibniz proposes as a candidate for the new "Imperial Academy of Learning" in 1713, was probably informed

about this contemporary debate involving geological, historical and theological arguments.
15 Fischer, Entwurff, 13v: "Eine generale Idée von den Bau- Arten unterschiedener Zeiten und Wölker".

ed into the build- ings survives in Fischer's work *in the form of architecture*. Architecture is *historical* precisely because – *in se* – architecture is always the same; architecture registers history because it cannot *become* history, it cannot *substitute* history. Architecture, for the *Entwurff*, is *historical* because it remains detached, because it has no ambition to correspond to the zeitgeist, because it has no desire to be modern or anti-modern, no desire to foster progress or to oppose progress.

In Laugier's fable, primitive man produces architecture as a result of his solitary spiritual evolution; the *Essai* is a *Bildungsroman*, and primitive man is its undisputed protagonist. He grows together with the story, reaching maturity out of his own experiences. On the con- trary, in the *Entwurff* there is not a single protagonist; the monuments are populated by an animated multitude from which no identifiable characters seem to emerge. In Laugier's fable, there are a story and a protagonist but no events, while in Fischer's *Entwurff* there are a multi- tude and events but no story. In the *Entwurff* things start *in medias res,* with the subject being the entire universe – the book even starts with an invocation of the muses. If Laugier writes the architectural treatise of the age of the novel – the equivalent of the *Wilhelm Meister* or *Le Rouge et le Noir* (or, even better, *Madame Bovary*) – Fischer's work lies some- where between the epic poem and the Baroque *Trauerspiel,* between the *Orlando Furioso,* the *Gargantua* and *Catharina von Georgien*.

Space

In the first three books of the *Entwurff* there are eighty-one drawings: sixty-eight perspectives and relatively few other types of drawings: seven plans, four elevations, one section, one perspectival section. Normally, there is a single plate for each building and a single drawing comprising each plate. In the *Entwurff*'s original large format (39.5 x 56 cm) the drawings are quite detailed. The engraving usually represents the monument at the centre, with an urban or landscape background. These backgrounds are neither precise nor totally generic, and they somehow manage to locate the object in a relatively appropriate con- text. The drawings always include space for people to move around the buildings; they describe not only the objects, but also the entire scene in which these gestures can take place: the architectural objects and the multitude of movements they make possible. The typical drawing of the *Entwurff,* the *pseudo-axonometric perspective,* is indeed the view that best describes the building's relationship with the landscape *and* the choreography of movement within it. Often the centre of the drawing is empty, entirely oc- cupied by the void that constitutes the focus of Fischer's attention. The model for these images is probably the drawing Fischer used to present his first proposal for Schönbrunn to Leopold I in 1688 (reproduced in Book IV). The drawing does not describe the royal residence in its entirety but rather concentrates on describing the spatial organization of the gardens and the movements of the crowds on the terraces. The majority of the engravings of the *Entwurff* again show objects inserted into landscapes (the pyramids, the Light-house of Alexandria, the Colossus of Rhodes, Hagia Sophia) or enclosures defining controlled processional paths (Trajan's Forum, the Isola Bella, Mecca, the Forbidden City) or a combination of the two (the Hanging Gardens, the Nanking pagoda). The *Entwurff* also incorporates more pictorial views, ones normally associated with larger portions of landscape, like those representing the Nile Waterfalls, Mount Athos and the aqueduct of Carthage. Even if these choices are obviously influenced by the original source materials, Fischer normally defines his own point of view and, if possible, corrects eventual mistakes he finds in his sources. Sometimes certain features move from one context to another: Chinese mountains surprisingly appear in the description of the Acrocorinth (I, xix).

Fischer's book is the first book on architecture to

use this type of relatively relaxed, Pop drawings and associate them with an explicit theoretical ambition. By comparing the *Entwurff* with previous litera- ture, it is possible to discern three traditions that converge in it. One is the "high" tradition of the architectural treatise, normally either not illustrated (e.g., Vitruvius's, at least as it was transmitted to us, or Alberti's) or filled with dry, abstract diagrams (e.g., Cesariano's or Palladio's). A second source is the Baroque, hyper-verbose, multifaceted, bizarrely inventive, visually compelling and philologically nonsensical commentary (e.g., Villalapando's or Kircher's works). A third element in the mix is the "low" tradition of the *vedute* produced by engravers such as Giovan Battista Falda and Alessandro Specchi, and Domenico Fontana's choreographic description of the *performance* of the trans- portation of the Vatican obelisk. From the first and second tradition Fischer takes the "high" subjects and the erudite themes (e.g., the Seven Wonders, Solomon's temple), and from the third he takes techniques of representation, a penchant for anecdote and a prevalence of the visual over the textual. From this popular tradition (that is, a tradition of illustration more than of architecture), Fischer maintains the Baroque attention to the relationship between gestures and spaces, for the development of the event in the urban scene. Fischer's interest in the logistics of ceremonies ends up multiplying the amount of stairs and entrances in the *Entwurff,* as can be seen in the surreal staircase added to the Temple of Artemis in Ephesus (I,vii), and introducing rituals even where they do not exist (at least in such a form), as in the case of the invented procession passing under the Chinese "triumphal" arch (III, xv a). This strictly Bernini-esque understanding of architecture, which Fischer learned during his time in Rome and to which he remained loyal his entire life, appears through these relatively popular drawings populated by people, carriages, horses, ships, smoke, fires, camels and a monkey.

Architecture

In the *Entwurff* there are only monuments. Each element is finite, concluded, self-centred, separated from the others. The landscape of the book is made up of discrete elements lacking any connection to one another. But if what defines a monument is precisely the discontinuity that separates it from the background, then how can such an obses- sive accumulation of exceptions not degenerate into the production of a new type of background? How does the *Entwurff* not end up like Piranesi's *Campo Marzio*?

Contrary to the scanty population of the *Campo Marzio,* the *Entwurff* is crowded with 6,072 black figurines moving around the buildings. These fig- urines are always extremely tiny and faceless. They reveal few details about themselves: Turks have turbans, the Siamese and Chinese have paper umbrellas. It is possible to recognize their gestures, but it is not possible to recognize individuals. The figures create a hectic metropolitan background that can be subdivided into different groups with different rhythms: some are excited (like the wrestlers fighting next to the Temple of Zeus at Olympia or the knights riding their horses in the Meidan in Isfahan), some are quite bored (like the men sitting in front of Hagia Sophia or the man beating his dog next to the Nanking pagoda). This multitude links all of the different episodes in the *Entwurff,* providing a background against which the monuments can appear as "figures". It is this "individuable Common"[16] that gives a sense to the monumental architecture of the *Entwurff*. The multitude is the real subject[17] operating in the book. Fischer does not say anything about this multitude, and from what one can understand by observing the gestures of the figures in the engravings, they look frantic but, in the end, also quite passive. The little people are always in movement, but this movement is extremely mechanical, and they look like choreographed puppets. Anyhow, even if the reader always suspects the intervention of a grotesquely oppressive tyrant ordering North Korea–style

16 The "individuable Common" is an expression deriving from Gérard Sondag's introduction to Duns Scotus's Ordinatio II, which is referenced by Paolo Virno in his "Angels and the General Intellect". See Gérard Sondag, introduction to Duns Scotus, Le Principe d'Individuation (Ordinatio II, 3) (Paris: Vrin, 1992). See also Paolo Virno, E così via, all'infinito: Logica e antropologia (Turin: Bollati

Boringhieri, 2010); and idem, "Angels and the General Intellect: Individuation in Duns Scotus and Gilbert Simondon", in Parrhesia 7, consulted online at http://www.parrhesiajournal.org/ parrhesia07/ parrhesia07_ virno.pdf.

17 Virno opposes the "realism of the Common" and the "nominalism of the Universal". This opposition is developed by confronting "the relation of the inclusion of the already constituted individual in the Universal and the preliminary belonging of the individual undergoing individuation in the Common." Virno, "Angels and the General Intellect", 61.

mass exercises, the little people never compose a larger figure (as they do, for instance, on the frontispiece of Thomas Hobbes's *Leviathan*): in the *Entwurff* the multitude remains formless before the monuments. The tension in the drawings is produced by the confrontation of the hyper-defined, normally symmetrical architectural form and the magmatic, vibrating crowd. Fischer plays the unpredictability of this multitude (which is always *the same multitude,* throughout the different drawings) against the fixity of the buildings. The multitude that moves through the engravings of the *Entwurff* seems to possess a creative power that systematically exceeds the limits of the architectural forms it has produced. At the same time, to Fischer it seems that this creative power can unfold only through discrete steps, via closed, stable, concluded forms (forms that clearly do not hide the hallmark of the violence of the states that produced them).[18] Even if it is not possible to say anything about Fischer's philosophical and political attitudes, the *Entwurff* exhibits all the aspects of a realist theory of architecture: the multitude (the Common), the state (the Universal), the monuments (Architecture).[19] It is interesting to confront Fischer's project with the other cultural options available at the time. In Sedlmayr's aforementioned book about Fischer, the author quotes a passage from an appendix to Charles Perrault's *Memoires* in which the author proposes that Colbert realize a series of thematized rooms at the Louvre:

Je proposai à M. Colbert d'en faire à la manière de toutes les nations célèbres qui sont au monde, à l'italienne, à l'allemande, à la turque, à la persane, à la manière du Mogol, du Roi de Siam, de la Chine, etc. Non seulement à cause de la diversité que causerait cette diversité si curieuse et si étrange, mais afin que quand il viendrait des ambassadeurs de tous ces pays-là, il pussent dire que la France est comme l'abrégé du monde et qu'ils se retrouvassent en quelque façon chez eux, après s'en être éloignés de tant des lieus.[20]

Perrault's idea is the exact opposite of Fischer's. Nothing could be farther removed from the extremely ambitious and respectful "idée générale de la diversité" than a petty "diversité si curieuse et si étrange". And of course the *Entwurff* really does not try to be "l'abrégé du monde". Fischer does not want to reduce the complexity of *historical architecture* to the theme park proposed by Perrault. The *Entwurff* is an attempt *to expand* the architectural discipline, to imagine a form of knowledge capable of dealing with different traditions and understanding different cultures. Fischer wants to *expand classicism* while Perrault wants to *exhibit exoticism*.

The *Entwurff,* somehow like Leibniz's *Characteristica universalis,* is a realistic cultural project when it is published. The fact that Fischer would indisputably lose to Laugier is not yet known. In his work, Fischer reacts to contemporary conditions and imagines how European classicism could relate to the different architectural traditions with which it is starting to be in contact, and this project involves a reconsideration of classicism that is totally different from the one successfully proposed by Perrault and later Laugier. For Fischer, the rigorous abstraction that the architects of the Italian Renaissance and of the High Baroque decoded from the Romans does not need any scientific/technological/functional refoundation. The classic repertoire has to remain what it is; what needs to change is the set of phenomena that defines contemporary architecture's focus of attention. Fischer does not want to reform the grammar; he does not care about its shaky foundations. He is content with expanding the set of problems that can be considered using that very same known grammar.

All of the different architectural traditions – for this is Fischer's project – can be understood *from a classical point of view*. In a way the *Entwurff* is an attempt to *design* (sometimes literally) all traditions according to the classical grammar, to show that these cases are not excluded.

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18 The dialectical relationship between form (defined, stable, silent) and subject (mutating, polymorphic, unstable) recalls Gehlen's anthropology; see Arnold Gehlen, *Der Mensch: Seine Natur und seine Stellung in der Welt* (Berlin: Junker und Dünnhaupt, 1940).

19 Fischer forgets only the Individual. Probably one of the biggest challenges in contemporary architecture is to think of the individual as not hidden within the house, or to liberate the individual trapped in the house, to save the individual from the private.

20 Sedlmayr quotes Louis Hautecourt, *Le Louvre et les Tuileries de Louis XIV* (Paris, 1927), 190–91. The original text is cited in Jacques-François Blondel, *Architecture française*, bk. IV (1756), 9.

Fischer redraws Chinese bridges following the same logic he applies to redrawing Roman ones. He can complete missing information and correct his sources because he believes that the code he uses is universal. Fischer imagines a *universal* architecture that is the sum of all existing buildings (and that is based on an original *common* desire to leave traces in architecture). As such, classicism, for Fischer, *is not a tradition*. Classicism is the *Characteristica universalis,* the *language of a common language* – the language that does not escape the duty of being shared and, as such, has to be realistic about the differences that exist in the world as a matter of fact. Classicism becomes a way to observe all traditions "aus dem Gesichtspunkt der Totalität".[21] And given that the classical grammar is universal, there is really no reason to reduce the number of different contexts in which the grammar can be applied. The universal tone of the *Entwurff* is – of course – also an imperial one. Fischer writes as the general surveyor of constructions of the Holy Roman Emperor, and it is not possible to forget the geopolitical role of imperial Austria when reading the *Entwurff* (also, its specific orientation toward the east can only be understood when considering Fischer's geographic position). So for Fischer, *expanding classicism,* in a way, also means expanding the empire (and this is maybe not so innocent). Indeed, it is possible to argue that the defeat of Fischer by Perrault and Laugier is also the defeat of an archaic, unpractical instiution – the Holy Roman Empire – by the modern nation-state. At the same time, the old, convoluted empire seems strangely familiar today, at least considering how similarly unpractical the European Union is. Seen from this point of view, the political perspective of the *Entwurff* seems both mediaeval (and thus quite similar to the one developed in Dante's *Monarchia*) and contemporary, at least when one considers the indisputable obsolescence of the nation-state. The complexity of the *Entwurff* seems necessary, and perhaps even clumsily promising. In the end, from a geopolitical point of view, wouldn't Vienna be a more reasonable option for the capital of the European Union? And wouldn't it be more fun?

The radical isolation of the different episodes of the *Entwurff* is resolved only in a theological dimension. The different episodes share only what is *ultimately common;* in the *Entwurff* there is no intermediate narration, no partial tradition that brings together a few disparate pieces. The brotherhood of all of the different episodes is not understood in terms of some sort of development, continuity or shared origin. For Fischer there is really no distinction between principal traditions and minor ones: they are all irrelevant *per se*.

Even the Roman architectural tradition is meaningless in the *Entwurff*. The reason why all the different monuments come together in the same book is highly abstract: all buildings share the same basic relationship to humans, and that is enough; there is no need for minor affinities. What is *common* is simply the *absolutely common*. The *Entwurff* is really a catholic (in the sense of violently universal) book. Just like for St. Paul, being a Roman or a Jew, a slave or a king, does not make a difference. The generosity of the *Entwurff* is the cruel generosity of this extreme abstraction and of this extreme *terre-à-terre* truism: the common is the world, and this we all share.

Pier Paolo Tamburelli

In the following pages tables from Fischer's Entwurff einer historischen Architektur (Book I,II,III).

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21 Georg Lukács, Geschichte und Klassenbewusstsein (Berlin: Malik, 1923).

BOOK I

PLATE	SUBJECT	DRAWINGS	CATEGORY	DATE (FROM WIKIPEDIA)	DATE (ASSIGNED BY FISCHER)
I	Temple of Solomon	1 plan	building	10th c. BC	3,000 years after the Creation of the Earth / 1,000 years BC
II	Temple of Solomon	1 perspective	building	10th c. BC	3,000 years after the Creation of the Earth / 1,000 years BC
III	Hanging Gardens of Babylon	1 perspective	building	590 BC	Year of the Earth 2860
IV	Pyramids of Egypt	1 perspective	buildings	26th c. BC	–
V	Colossal Statue of Jupiter at Olympia	1 perspective	statue	436 BC	Olympic games instituted in 776 BC
VI	Mausoleum of Artemisia in Halicarnassus	1 perspective	building	351 BC	Year of the Earth 3651
VII	Temple of Diana in Ephesus	1 perspective	building	560 BC	first temple burned by Herostratus in the Year of the Earth 3594 (397 years after the foundation of Rome and 354 BC)
VIII	Colossus of Rhodes	1 perspective	statue	3rd c. BC	Year of the Earth 3686. The statue collapsed because of a earthquake in the Year of the Earth 3742, or 220 BC; the remnants remained until 560 AC, when Mauvia, the Sultan of Egypt and Persia, removed the bronze relics (note that 560 AC is **before** the birth of the Prophet Muhammad and consequently there could be no sultan)
IX	Lighthouse of Alexandria	1 perspective	building	280 BC	Year of the Earth 3670 (370 BC)
X	Temple of Nineveh	1 perspective	building	–	–
XI	Mausoleum of King Moeris of Egypt	1 perspective	building	19th c. BC (death of Pharaoh Amenemhat III, also called Moeris)	–
XII	Nile Waterfalls	1 perspective	waterfalls/ruins	–	–
XIII	Pyramid of Thebes	1 perspective	building	–	–
XIV	Tomb of Sotis in Heliopolis	1 perspective	building	–	–
XV	Tombs in Cairo	1 perspective	building	–	–
XVI	Persian tombs	2 elevations	building	–	–

DESCRIPTION	SOURCES	CAST
yes	Flavius Josephus, **Antiquitates Judaicae**, L. 20, C. 8; Matth. c. 24; Marc. c. 13, v. 1 & 2; Matth. c. 21; J. B. Villalpando, **Ezechielem explanationes**, c. 23, v. 24; Ammianus Marcellinus; Ezekiel, 3, Reg. 6: John Lightfoot; Doubdan, **Voyage de la Terre Sainte**	–
yes	Flavius Josephus, **Antiquitates Judaicae**, L. 20, C. 8; Matth. c. 24; Marc. c. 13, v. 1 & 2; Matth. c. 21; J. B. Villalpando, **Ezechielem explanationes**, c. 23, v. 24; Ammianus Marcellinus; Ezekiel, 3, Reg. 6: John Lightfoot; Doubdan, **Voyage de la Terre Sainte**	374 people
yes	Curtius, L. 8, C. 1; Strabo, L. 16; Pliny, l. 6, c. 26; Solinus, c. 56; Martianus, l. 6 c. de Babyl.; Strabo, l. 16, init.; Pliny, l. 6, c. 26; Curtius, l. 5, c. 1; Diodorus, **Bibl. Hist.**, l. 2, c. 4; Ammianus, Lib. 23; Strabo, Lib. 1; Herodotus, lib. 1; Curtius, lib. cit; Herodotus, l. 1; Diodorus, L. 2 c. 4 & alii; Strabo &; Pliny, l. 18; Curtius & alii; Strabo, l. c.; Pliny, l. 6, c. 26. H.; Pausanias, in Arcad. l.8; Herodotus, L. 1; Clio; Herodotus, l. c.	438 people, 24 ships, 5 carriages, 12 horses
yes	Strabo, l. 17; Diodorus, Bibl. Hist., L. 2, C. 2; Paul Lucas, **Reise nach der Levante**; Diodorus, Bibl. Hist., L. 2, C. 2; Relation des P. Elzear von Sanserre; Pliny L. 6, c. 12; Anthol. L. 4 C. 17; Jean de Thévenot, **Relation d'un voyage fait au Levant**; Pliny; Herodotus; Diodorus; Ammianus; Plutarchus; Solinus; Thevenot; Lucas; Elzear	148 people, 6 camels, 18 horses
yes	Pliny; Pausanias; Strabo, l. 8; Pausanias l. 5; Strabo L. V.; Propertius L. 3	63 people, 13 horses
yes	Vitruvius, Praefat. L. 7; Pliny, L. 36 c & 13; Vitruvius, L. 2 c. 8; Martial; Aulus Gellius, L. 10 c. 18; Strabo, L. 14; Herodotus, L. 7; (medal of Valerius Bellus considered fake by Fischer)	25 people, 9 ships
yes	Pliny, L. 36. c. 9; Pliny, l. v. 1 c. 45; Pliny, L. 36 c. 14; Eustachius, Coment. in Dyonis.; Pliny L. 36 c. 14; Strabo, L. 14; Vitruvius; Spon, Voyage de Grece; medals of Hadrian, Antoninus Pius and Marcus Aurelius time in the Barberini collection; Daviler, Cours de l'Architecture selon les x ordres de Vignole, p. 36; Vitruvius; Xenophontes; Phylon Bizantii, de Septem Miraculiis ex versione Leoniis Allatii; Valerius Maximus, L. 8, c. 15; Aulus Gellius, L. 7 c. 6; Strabo, L. 14; Spon & Wehler, Voiages; Tacitus, Annal., L. 25; Pomponius Mela, L.; Plutarchus, Vita Alexandrii	38 people
yes	Pliny, L. 2, C. 42; Sextus Empiricus, L. 6, Adv. Mathem.; du Mont, Nouveau Voyage du Levant; Simonide, Anthol. L. 4; Julius Caesar Scaliger, Remarques sur la Chronique d'Eusebe; Cedrenus & Zonaras	47 people, 17 ships
yes	Strabo, L. 7; Pliny, L. 36 c. 15; Lucianus; Strabo L. 17; Pliny, L. 7 c. 38	10 people, 11 ships
yes	Medal in the collection of Giovan Pietro Bellori	211 people, 11 ships, 4 camels, 4 horses
yes	Diodorus, L. 2 c. 1; Pliny, L. 5 c. 9, Herodotus, L. 2; Pomponius Mela, L. 1 c. 9; Pliny, L. 36 ch. 12	108 people, 25 ships
yes	Paul Lucas, Voyage du Sieur Lucas au Levant, pag. 70; Diodorus, L. 1, c. 17; Pliny, L. 5 c. 17; Pliny, L. 5 c. 9; Strabo L. 7; Chron. Euseb. A. 2. Olymp. 188; Tacitus, Lib. 2, Annal., c. 19	7 people, 3 horses
–	–	36 people
–	–	20 people
–	–	7 people, 1 horse
–	Figueroa; Herber; de la Valle; Thevenot; Chardin	–

PLATE	SUBJECT	DRAWINGS	CATEGORY	DATE (FROM WIKIPEDIA)	DATE (ASSIGNED BY FISCHER)
XVII	Labyrinth of Crete	1 perspective	building	–	–
	Temple of Venus on Cyprus	1 perspectives	building	–	–
XVIII	Mount Athos	1 perspective	statue/mountain /city	–	–
XIX	Temple of Jupiter Olympius	1 perspective	building	6th c. BC	–
	Theatre of Bacchus	1 perspective	building/hill	6th c. BC	–
	Temple of Minerva in Athens (Parthenon)	1 perspective	building	5th c. BC	–
	Acrocorinth	1 perspective	buildings/ mountain	since 16th c. BC	–

BOOK II

PLATE	SUBJECT	DRAWINGS	CATEGORY	DATE (FROM WIKIPEDIA)	DATE (ASSIGNED BY FISCHER)
I	Amphitheatre of Tarragona	1 perspectives	ruins / nature	2nd c. BC	–
	Tomb of C. and P. C. Scipio in Tarragona	1 perspectives	ruins / nature	3rd c. BC	–
II	Aqueduct of Carthage	1 perspective	ruins / nature	2nd c. BC	(destroyed by the Arabs from 685 AD)
III	Bridge of Augustus	1 perspective	building / event	1st c. BC	–
IV	Domus Aurea	1 perspective	building / city	64–68 AD	–
V	Arch of Catullus and Marius	1 perspective	building	–	–
	Arch of Domitian	1 perspective	building	1st c. AD	–
	Arch of Drusus	1 perspective	building	3rd c. AD	–
	Arch of Septimius Severus	1 perspective	building	202 AD	–
VI	Naumachia	1 perspective	building / event	1st c. AD	–
VII	Trajan's Forum	1 perspective	buildings	112 AD	–
VIII	Mausoleum and bridge of Emperor Hadrian in Rome	1 perspective	building / city	134 AD	–

DESCRIPTION	SOURCES	CAST
–	Roman coin of Carthage; Plutarch, **Theseus**	24 people
yes	Tacitus, L. 2, **An.;** Roman coin; Tristan; Patin; Harduin	–
yes	Vitruvius, Praefat. L. 2; Strabo, L. 13; Plutarch, **in vita Alex. M.;** Neuhof, **Gesandt. Der Ost Indischen Compagnie nach China**, p. 318; Martinus Martini, **Novus Atlas Sinens.**, n. 69	122 people, 10 ships, 4 camels, 9 horses
–	–	24 people
yes	Pausanias; Wheler and Spon, **Reisebeschreibungen**; Vitruvius, L. 5 c. 6; Vitruvius, L. 5 c. 8; Pollux; Suetonius	–
yes		–
–	–	14 people
–	drawing by Anton Weiss (survey of 1711)	–
–	Livy, L. 38; Valerius Maximus, L. 8, c. 34; Livy, L. 25 c. 34-36; Pliny L. 3 c. 3; drawing by Anton Weiss (survey of 1711)	6 people, 4 horses
–	According to the drawing commissioned by Charles V to Antonio Barbalonga during the conquest of Tunis	53 people, 30 horses
yes	Suetonius, Aug. ch. 30; Cassius Dio, L. 53; Livy, l. 39; Martial, LX epigr.	280 people, 2 ships, 7 carriages, 3 dogs, 6 elephants, 35 horses
yes	Suetonius, Ner. C. 31; Tacitus,15 Annal.; Pliny, L. 36, c. 5; Olypiodorus, Biblioth., Phot. Cod. 80; Martial, L.1, de spectac.; Suetonius, Ner. C. 20; Pliny, L.36, c. 22	255 people, 3 ships, 5 horses
–	Drawing made from direct observation	7 people, 1 horse
–	Roman medals in the Bellori collection	4 people, 1 dog, 1 horse
–	Roman medals in the Bellori collection, Suetonius	16 people, 12 horses
–	Roman medal in the French king's cabinet of coins	9 people, 2 horses, 1 dog
yes	Suetonius, Ces., c. 39; Claud., c. 21; Nero, c. 12; Dom., c. 5; Tacitus, Lib. XII, Xiphilinus; Onophrio Panvinio, descript. Urb. Rom.; Martial; Hieronimus Mercurialis, de arte Gymnast., Liv. 3, ch. 13	1,588 people, 48 ships, 12 horses
yes	Vitruvius, L. 5; Roman medal A (reproduced in the engraving); Publius Victor, descript. Rom.; Nicephorus, L. 7 c. 16; Aulus Gellius; Roman medal B (reproduced in the engraving); Cassiodorus; Xiphilinus; Cassius Dio; Aurelianus (?); Tacitus; Probus; Eutropius, L. 7; Cassius Dio, in Hadriano; Cassiodorus, Euseb.; Spartianus, in Hadriano	102 people, 4 horses
yes	Roman medal in the French king's cabinet of coins; Suetonius, Aug., C. 30; Cassius Dio, in vita Hadriani; Spartianus, in Hadriano; Pancirollus, de XIV. Reg. Urbis Roma Reg. IX; Procopius, L. 1 c. 18; Procopius, de Bello Gothico; Montfaucon, Itin. Ital., p. 449	108 people, 9 ships, 5 horses

PLATE	SUBJECT	DRAWINGS	CATEGORY	DATE (FROM WIKIPEDIA)	DATE (ASSIGNED BY FISCHER)
IX	Baths of Diocletian	1 perspective	building	298–306 AD	–
X	Palace of Diocletian in Split	1 perspective	building / city	293–305 AD	–
XI	Octagonal Temple of Jupiter in Split	1 plan, 1 section	building	293–305 AD	–
	Internal square with ancient colonnade	1 perspective	building	293–305 AD	–
	Aqueduct of Diocletian	1 perspective	building	293–305 AD	–
	North gate of Split, called the "Iron Gate"	1 elevation	buildings	293–305 AD	–
XII	Temple dedicated to Jupiter	1 perspective	building	–	–
	Temple of Vespasian on the Capitol	1 perspective	building	87 AD	–
	Macellum of Emperor Augustus	1 perspective	building	65 AD	–
	Temple of Jupiter	1 perspectives	buildings	222–35 AD	–
XIII	Ruins of Palmyra (Syria)	1 perspective	ruins / nature	1st–2nd c. BC	Built by Solomon, embellished by Seleucus Nicator, restored by Hadrian, sacked under Aurelianus (270 AD)
XIV	Stonehenge	1 perspective	building	31st–17th c. BC	–
	Hellbrunn rocks	1 perspective	nature	–	–
XV	Isola Bella	1 perspective	building / nature	1632 AD	–

BOOK III

PLATE	SUBJECT	DRAWINGS	CATEGORY	DATE (FROM WIKIPEDIA)	DATE (ASSIGNED BY FISCHER)
I	Imperial baths in Budapest	1 section, 1 elevation, 1 plan	building	–	1565 AD
II	Mosque of Sultan Orcanus	1 perspective	building	–	–
	Mosque in Pest	1 perspectives	building	–	–
III	Mosque of Sultan Ahmed	1 plan, 1 perspective	building	1609–1616 AD	1610 AD
IV	Süleymaniye Mosque	1 plan, 1 perspective	building	1550–1557 AD	–
V	Great Cistern of Constantinople	1 plan, 1 perspective	building	532 AD	–
VI	Hagia Sophia	1 plan, 1 perspective	building	532–37 AD	–

DESCRIPTION	SOURCES	CAST
–	Serlio, Libro terzo di Architettura	127 people, 3 horses
yes	Survey by Giovan Pietro Marchi; Spon and Wheler; Eusebius, L.8 c. 39	110 people, 12 ships
yes	Survey by Giovan Pietro Marchi; Spon and Wheler; Eusebius, L.8 c. 39	–
yes		–
yes		1 person, 1 dog
yes		8 people, 2 dogs, 2 horses
–	Medal of Tiberius in the French king's cabinet of coins	–
–	Roman medal	6 people
–	Roman medal; Xiphilin; Cassius Dio	3 people
–	Roman medal	18 people
yes	Le Brun, Voyage au Levant.; Flavius Josephus, L. 5 c. 25; 3. Reg. c. 9 v. 18; Edward, Smith, Inscriptiones Graecae Palmyrorum; Halifax, in the Acten der Englischen Societät An. 1695; survey by Sparre, Cose, Gyllenichip; Vopiscus	17 people, 5 camels, 5 horses, 6 cows, 4 goats,
–	De Svecia illustrata; Olaus Wormius, Monuments Danois	21 people, 14 horses
–	–	6 people, 1 horse
–	–	12 ships
–	–	–
–	–	8 people
–		5 people, 1 dog, 1 horse
–	"Oriental drawings"	30 people
–	–	131 people, 67 horses
–	–	–
–	–	26 people, 2 horses

PLATE	SUBJECT	DRAWINGS	CATEGORY	DATE (FROM WIKIPEDIA)	DATE (ASSIGNED BY FISCHER)
VII	Elevation of a part of Mecca	1 perspective	building	since 5th c. AD	_
VIII	Tomb of Muhammad at Medina	1 perspective	building	622 AD	_
IX	King of Persia's Palace	1 perspective	building	_	17th c. AD
	Bridge of Alivardi-chan at Ispahn	3 perspectives	building	_	17th c. AD
X	French Emperor's entrance to the King of Siam's Palace	1 perspective	event	1685 A.C	October 1685
XI	Forbidden City of Beijing	1 perspective	building	1420 AD	1406 AD
XII	Nanjing pagoda	1 perspective	building	1402–24 AD	_
XIII	Bridge between Focheu and Nantai	1 perspective	building / nature	_	_
XIV	Cientao bridge	1 perspective	building / nature	_	_
	Loyang bridge	1 perspectives	building / nature	_	_
XV	Chinese triumphal arch	1 perspectives	building / city	_	_
	Sinkicien pagoda	1 perspectives	building / nature	_	_
	Chinese mountains and artificial caves	1 perspectives	building / nature	_	_
	Kengtung bridge	1 perspectives	building / nature	_	_

**TOTAL
I, II, III** **81 drawings (50 sheets)** **7 plans, 4 elevations,
2 sections,
68 perspectives**

The tables in the previous pages try to provide an overview of the themes and sources of the first three books of Fischer's *Entwurff einer historischen Architektur.*
This task, which should have been carried out by much better philologists, was not particularly easy. Fischer's text is extremely careful in documenting its sources, but the way it notes them varies. The author's notes normally appear in a flanking column and are connected to the text by letters in parentheses. However, sometimes sources are reported only in the main text or are added to a sort of bibliography at the end. Sources also vary in the parallel German and French texts, which do not correspond to one another perfectly. In our chart we have reported the sources in the order in which they appear in the book, simply citing the name of the author (using the anglicized version when appropriate), followed by a literal transcription of Fischer's note.

DESCRIPTION	SOURCES	CAST
yes	Drawing by Arab engineer brought to the Sultan in Constantinople and later to Vienna (the original drawing is in the collection of Mr. Hüldeberg)	199 people, 1 horse
yes	Drawing by Arab engineer brought to the Sultan in Constantinople and later to Vienna (the original drawing is in the collection of Mr. Hüldeberg)	14 people
–	–	90 people, 2 dogs, 22 horses
–		20 people, 6 ships, 6 horses
–	Père Tachard, Voyage de Siam	651 people, 24 ships, 2 elephants, 13 horses
–	–	539 people, 19 horses
–	–	203 people, 5 dogs, 12 horses
–	–	25 people, 30 ships
–	–	28 people
–	Martino Martini, Atlas Sin., p.124	62 people, 16 ships, 4 horses
–	–	65 people, 36 horses
–		30 people, 1 ship, 1 horse
–		15 people, 4 horse
–		13 people

6,072 people, 273 ships, 12 carriages, 19 camels, 16 dogs, 8 elephants, 6 cows, 1 monkey, 4 goats

The variations apparent in the format of the citations are Fischer's. Quotes that are repeated in the original (normally Fischer uses the expression loc. cit.) have not been cited twice here. And when Fischer did not report anything more than the name of the author, we did the same. A rather clumsy and outdated attempt to trace the sources Fischer used in composing the *Entwurff* can be found in George Kunoth, *Die Historische Architektur Fischers von Erlach* (Düsseldorf: Verlag L. Schwann, 1956).

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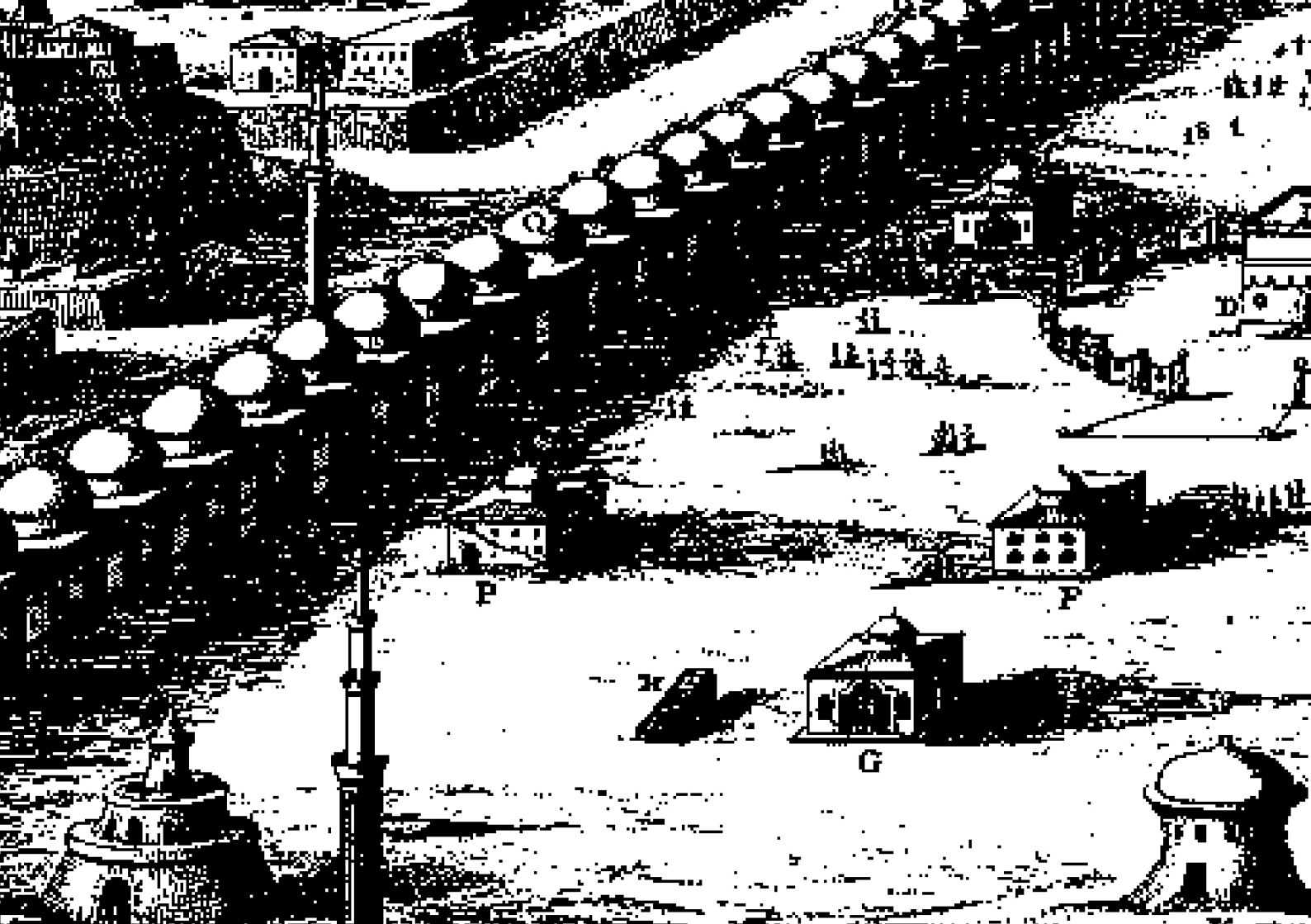
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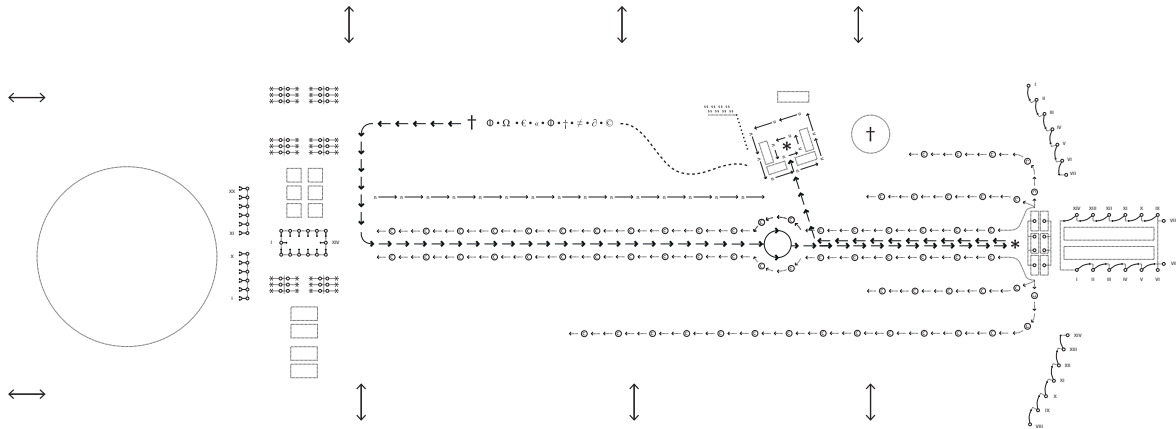
EXISTING SITUATION

Movements:

← Procissao das velas   ←◎ Holy Communion

" " " Burning candles   ◦—ᵪᵢᵥ Station of praying

◦∗ Confession   .... Queuing

"—→ Knee walking

Elements:

† Sacred Tree   Ω∙ϵ Icons, flags

∗ Sacred Image of Mary   .... Conelebrant

▭ Sitting Area

PROJECT

Movements:

← Procissao das velas
. . . Burning candles
○ * Confession
ⁿ— Knee walking
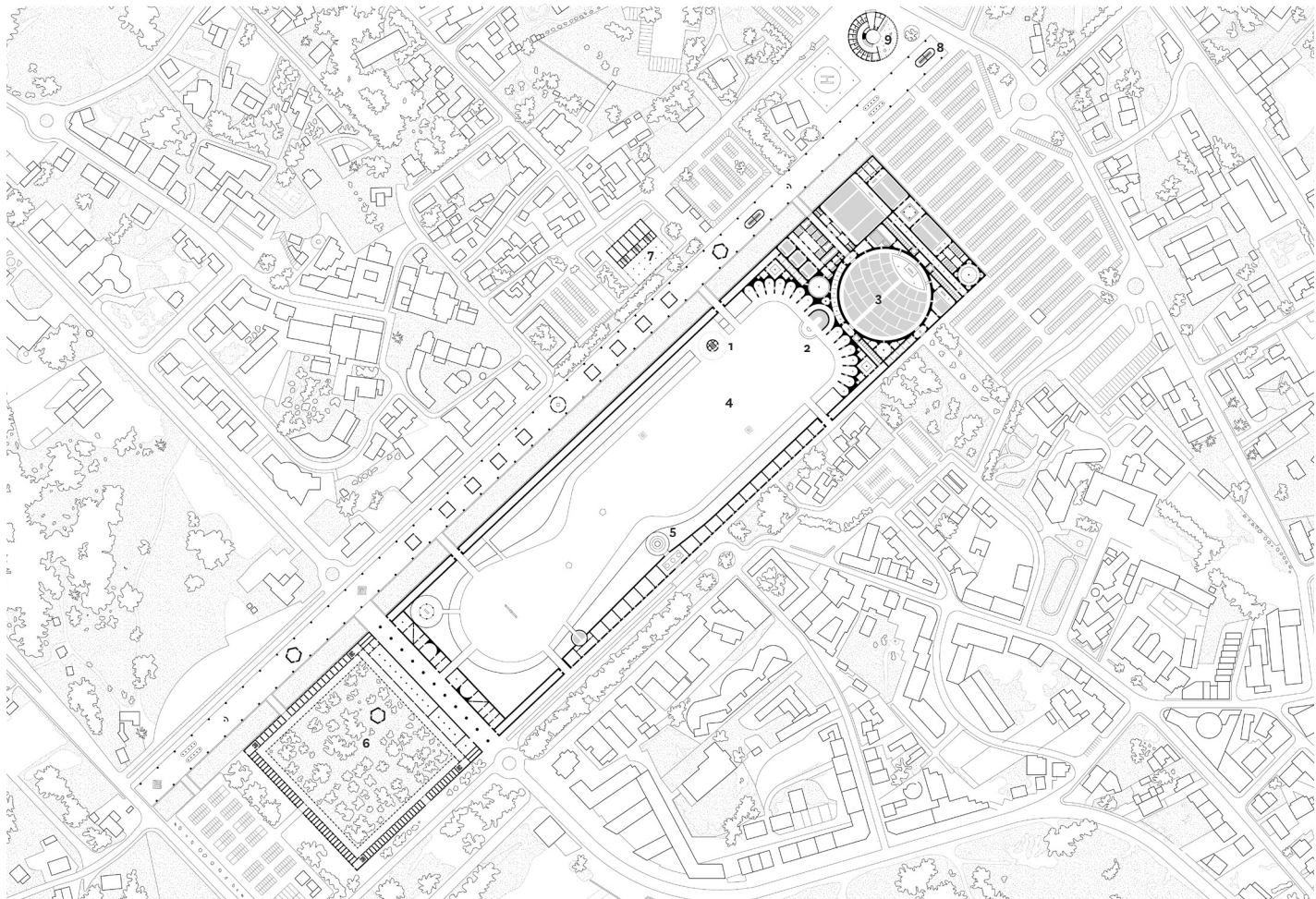
←○ Holy Communion
○← ₓᵥ Station of praying
.... Queuing

Elements:

† Sacred Tree
* Sacred Image of Mary
▭ Sitting Area

Ω · є Icons, flags
---- Conelebrant

LEGEND:
1 1 Chapel of Apparitions
2 Altar, Portico
3 Basilica
4 Precint of preyer
5 Brazier
6 Camping area, accomodation
7 Direction and offices
8 Logistic axis
9 Medical Pavilion
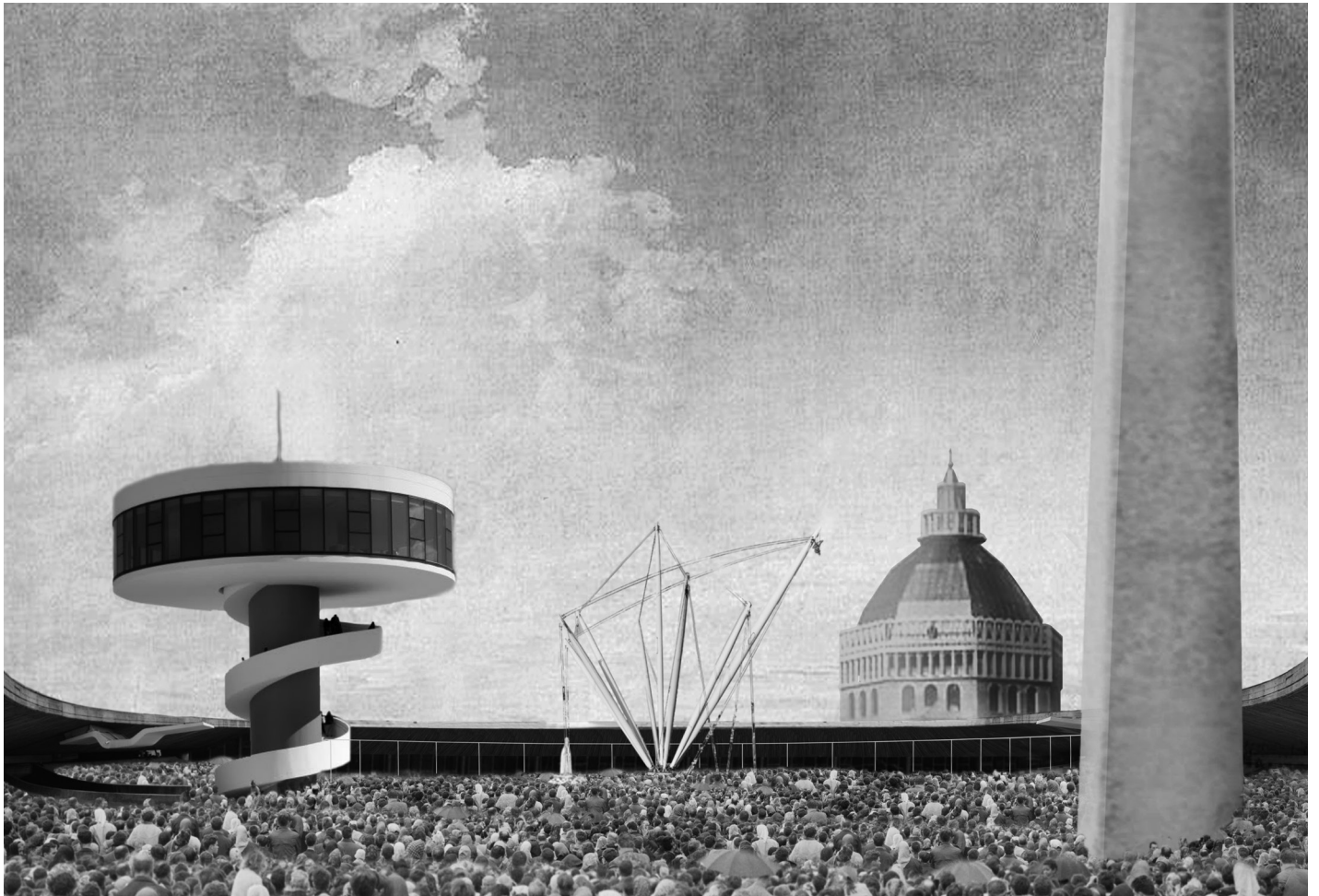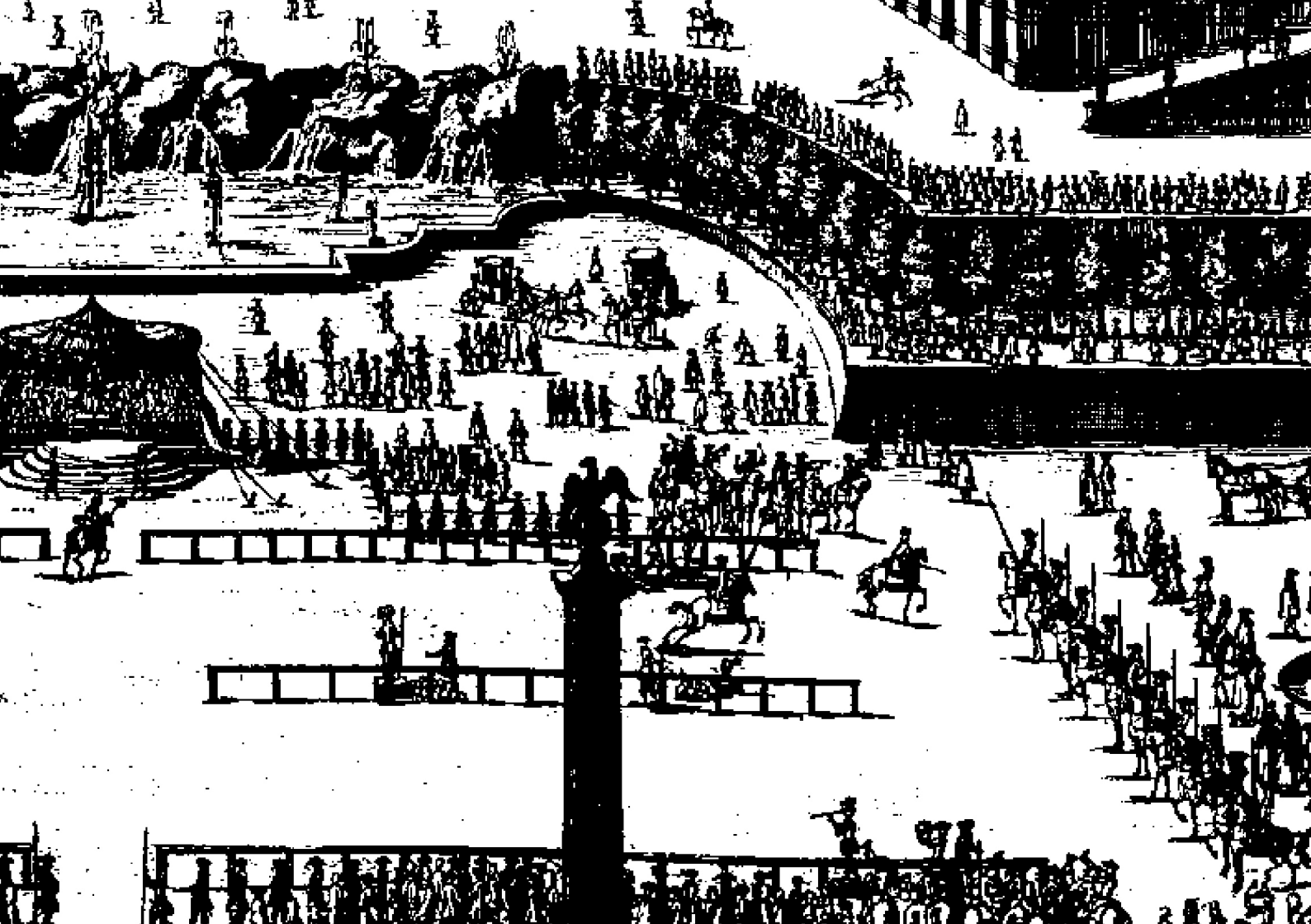
LOURDES
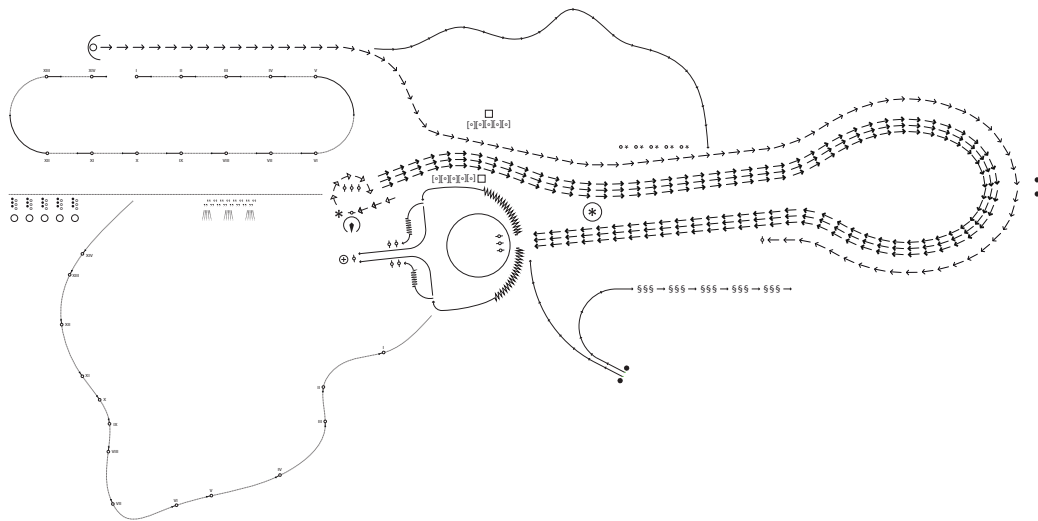
EXISTING SITUATION

Movements:

← Marian procession

← Eucharistic procession

Praying

← Grotto walking

Burning candles

∘• Confession

∴ Bathing

[+] Collecting Holy Water

•→ XIV Station of praying

§ Shopping

Elements:

• • Entrance

✳ Sacred Image of Mary

☊ Sacred Grotto

⊕ Crypt

⌒ Altar

○ Pools

□ Fountains

⫴ Candles

PROJECT

Movements:

← Marian procession
← Eucharistic procession
⌐ Praying
← Grotto walking
⸱⸱⸱⸱ Burning candles

∘∗ Confession
⸫⸫⸫ Bathing
[⸱] Collecting Holy Water
⸱⸱ XIV Station of praying
§ Shopping

Elements:

● • Entrance
✳ Sacred Image of Mary
☊ Sacred Grotto
⊕ Crypt

⌒ Altar
○ Pools
□ Fountains
⋔ Candles

LEGEND:
1. Sacred Grotto
2. Upper Church
3. Crypt
4. Lower Church
5. Saint Pio X Church
6. Statue of Mary
7. Confessionals
8. Facilities
9. Shops
10.Via Crucis
11. Via Crucis for disabled
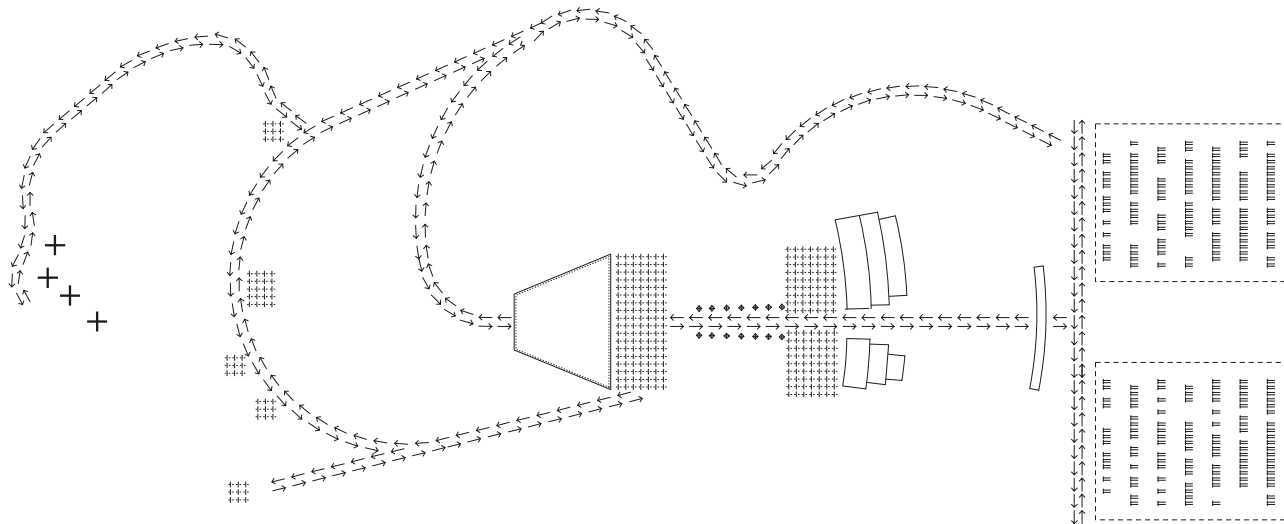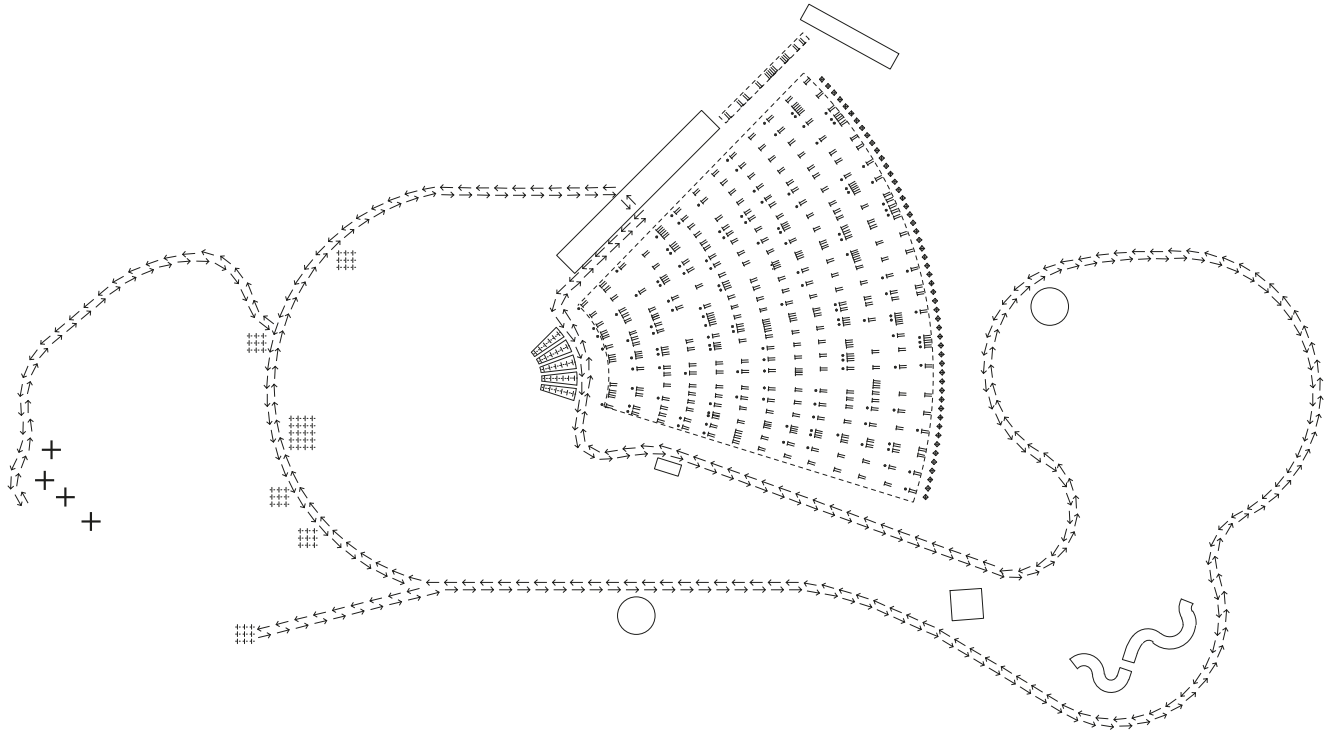12. Pools
13. Altar
14. Candles
15. Fountains
16. Park
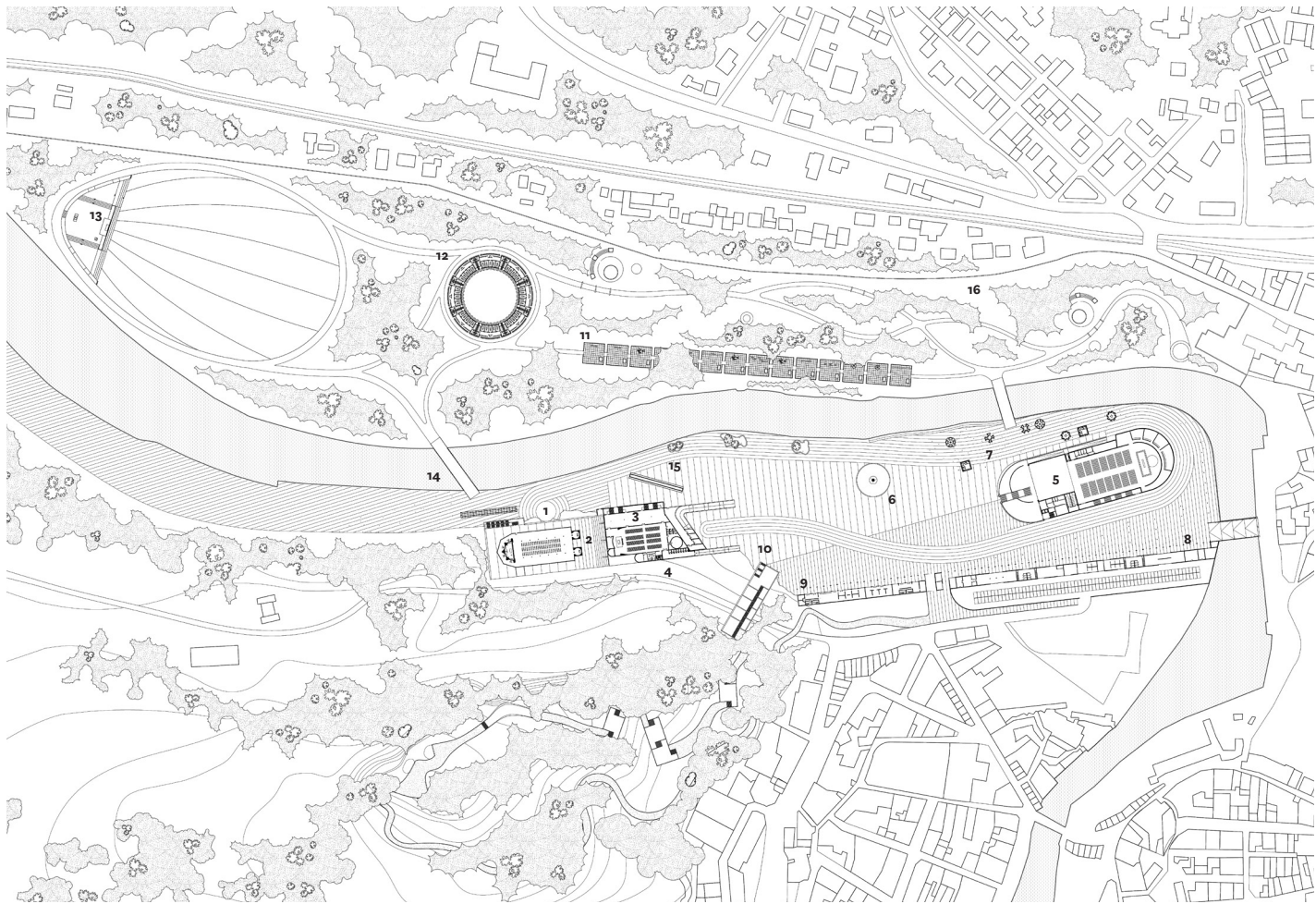
MOUNT RUSHMORE

EXISTING SITUATION

Movements:
↓↑ **Walking**
| **Observing**
ᴨ   **Parking**
ᴨ̇ **Tail Gating**

Elements:
+   **Statue**
⬚ **Sitting Area**
⬚ **Parking lots**
□ **Shop**
◆ **Flags**

PROJECT

Movements:
↓↑ **Walking**
| **Observing**
π **Parking**
ŤŤ **Tail Gating**

Elements:
+ **Statue**
▢ **Sitting Area**
⬚ **Parking lots**
▢ **Shop**
◆ **Flags**

LEGEND:
1. Hall of record
2. Presidential trail
3. Amphitheatre
4. Parking
5. Gate
6. Services and offices