

Adolf Behne (1885–1948) was an art and architectural critic in Berlin best known for his publications on Expressionism and *Neue Sachlichkeit* (New Objectivity). He was the author of several books including *Der Moderne Zweckbau* (*The Modern Functional Building*), 1926, and *Eine Stunde Architektur* (*One-Hour Architecture*), 1928. Behne joined the Deutsche Werkbund, founded in 1907, which sought to bring together art, craft and industry, and founded the *Arbeitsrat für Kunst* in 1918 with Walter Gropius and Bruno Taut (among others). The group combined social-political goals with crafts and architecture.

The publication of *Eine Stunde Architektur* accompanied the 1927 Werkbund exhibition “Die Wohnung” [The Dwelling] at the Weissenhofsiedlung in Stuttgart. It also inaugurated a small series of books connected to the Werkbund. These included Werner Graeff’s *Eine Stunde Auto* [*One-Hour Car*] on automotive design, and in 1930, *Eine Stunde Druckgestaltung*, [*One-Hour Print Design*], edited by typographer Jan Tschichold, itself a successor to Tschichold’s 1928 *Die neue Typografie* [*The New Typography*]. Paul Renner, Tschichold’s mentor, designed the *Eine Stunde* books.

At the beginning of *Eine Stunde Architektur* Behne proposes a new way of dwelling and living [neu wohnen] in which spaces respect their inhabitants. He writes, “Dwelling [Wohnen] means living in space so that space and person relate to one another. Dwelling means living purposefully in a space... it implies that space recognizes people.” Behne approached this functionalism through a rubric of art and art history, transcending conventional approaches to both, in his definition of a new way to live. “So was the old way of dwelling not good?” he asks. “It was not good because it was not a way of dwelling,” he answers. In the excerpt published here, Behne uses art and architectural examples from the 16th to 18th centuries to explore the historical relationship of people to their dwellings.

Adolf Behne

EXCERPT TRANSLATED AND WITH AN INTRODUCTION BY MOLLY WRIGHT STEENSON

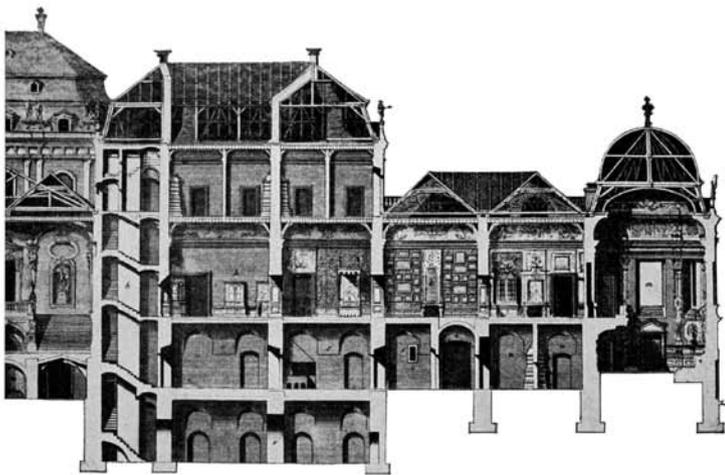
Eine Stunde Architektur (One-Hour Architecture)

ORIGINALLY PUBLISHED BY AKADEMISCHER VERLAG

DR FRITZ WEDEKIND & CO. STUTTGART 1928

* Adolf Behne, *Eine Stunde Architektur*. Stuttgart: Akademischer Verlag Dr. Fritz Wedekinde, 1928, 5.

** *Ibid.*



Let us take one of the most luxurious Baroque castles, Belvedere Palace near Vienna, whose surplus in ratio against Trausnitz¹ cannot be miscalculated.

But in this resplendent building, there is no corridor. If someone wants to go from the west wing to library L to chapel M, he needs to go through a number of rooms in either the northern or southern parts of the castle: the painting gallery, the game room, the coffee room, the dining room, the great room, the presentation chamber for the Prince, the conference room and the audience chamber—or on the other side, the Princess' bedroom, the antechamber, the serving room, the western staircase, the main corridor, the Prince's dressing room, the Prince's bedroom, and the painting gallery.

He encounters no bathroom, neither here nor there.

Buildings of this style are half public. Their hallways are streets. The entirety is a half-open traffic system.

(All domesticity was initially a further development of the street based on different means. That is why the formation of walls in an interior room was initially determined by the exterior architecture.)

Belvedere Castle has an east-west orientation that is nearly exact. Toward the east, there is a narrow side with the chapel and the hall of mirrors. There is a small balcony between these two rooms.

But the balcony has no direct relationship to the private chambers of the Prince and the other side is situated the same way with the west balcony and the chambers of the Princess. Picture gallery and library lie between the balcony and the living spaces.

The morning sun cannot reach the inhabitants: 125 meter northern façade, 30 meter eastern façade.

The stairways lie south, the main hall north.

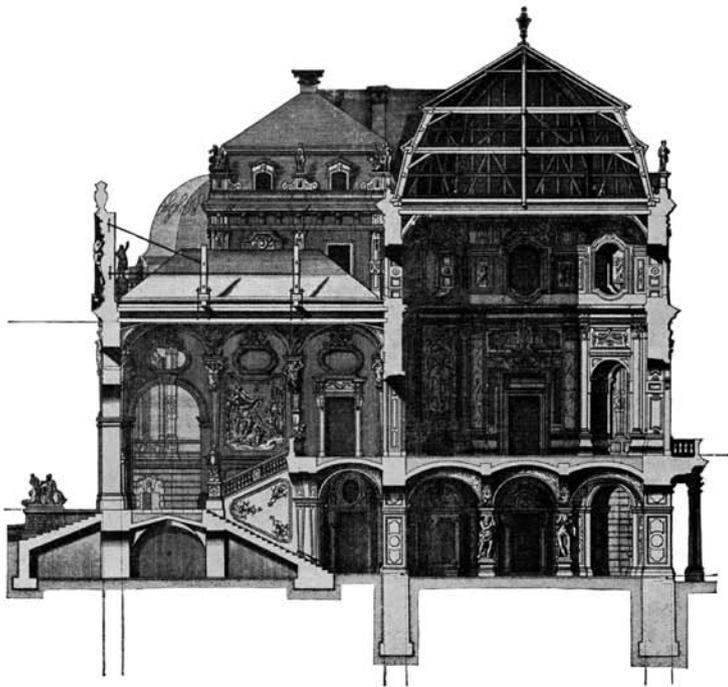
In the castle's strictly symmetrical layout, any functional differentiation between the rooms is missing. Bedroom, stairs, chapel, conference room—all stand in a row, undifferentiated from one another, changing only in size.

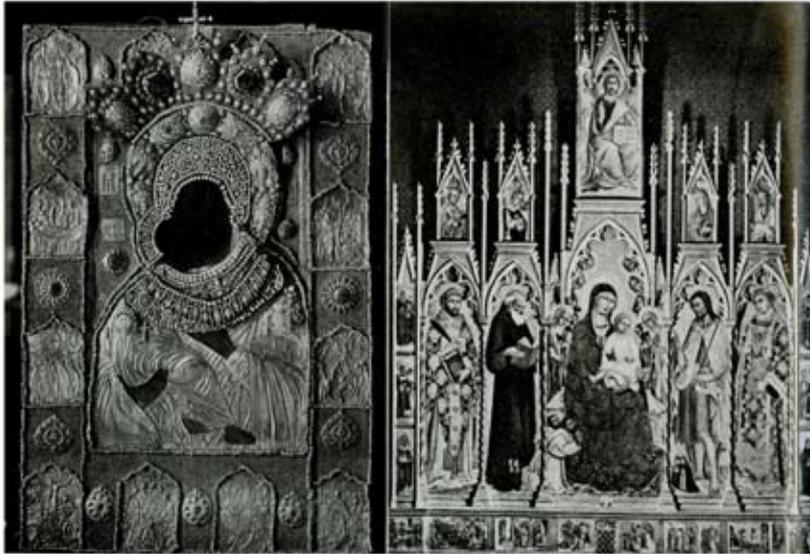
The entire ground floor is the kitchen—up to dining room N, which is specifically for the officers of the retinue. All meals for the royal table must be carried up three stories and then pass through the drafty vestibule.

The confectionery is in the opposite part of the house, as is the coffee room.

The wine cellar sits next to the library and the chapel, far from the banquet room and as far as possible from the dining room of the officers.

When we marvel at Casanova's adventures and his good fortune, then we should think of the castles of his time.





The painting gallery in Belvedere Palace is not treated any differently than a dressing room or a conference room. Three of its walls are ruptured by door and window openings. The pictures are distributed on all four walls and also hang on the narrow pilasters, where they are very hard to see against the light.

Here the picture is more an object of adornment [Schmuck] or a piece of property than an optical instrument (incidentally, hanging items on the window pilasters is an old custom). The picture, too, is a human apparatus [Gerät] although it is seldom seen as such. And also, picture could only slowly and gradually develop into "picture" [Bild]. The 12th century Russian icon conceals its painting under a silver plate. The artfully painted representation is deprived of its aesthetic function [Funktion]. As an apparatus, the picture is incomplete.

And one cannot say that this painting is nevertheless a successful apparatus, certainly not an aesthetic but a religious one, since in this case the purpose of the icon is not to please the eye, but rather to gather prayers. One cannot make this argument because the undeniable religious power of the icon works on a completely different level than the aesthetic medium. As a religious apparatus, a crude sliver of wood or an unaesthetic bone can be complete. The religious performance does not demand aesthetics. Painting, even when it is enabled as a cult object, is its own performance [Leistung]² with its own media. When the representation, which is hardly complete, remains forever covered, the picture is incomplete as an aesthetic apparatus.

The Siene altar painting displays itself openly before the eye, even though its visibility on the altar was considerably more constricted than how it is now displayed in the museum. But even if the picture no longer repels the eye, it still seems rather strange. There is a discrepancy between the gaze of the eye in its natural progression and the distribution of the surfaces, the mass of the fields, and the proportions of the *tableau*. The picture is well visible, but still not good to look at. Its aesthetic function is arrested.

In 1926, Lissitzki [*sic*] created a "picture-space" [Bilderraum] for an exhibit in Dresden that strove to demonstrate painting as an autonomous optical instrument, and not as a colored fleck upon the wall. Thus, here the wall is not used as a surface, but rather the painting is the surface and consequently, the wall becomes a non-surface.



A few things should be made clear about why we say that dwelling [Wohnen] is something new.

Regularity and symmetry of form were initially more important than people's requirements. Houses were not instruments specified to humans, but rather memorials, monuments. Naturally, this stood out most clearly where means were abundant. To a certain degree, the farmhouse type follows the functionality of the spaces more faithfully. Even today, the townhouse emulates the typology of the castle far more than the farmhouse.

Certainly, the farmer's furniture was simpler and more purposefully clear than the flamboyant furniture of the patricians and castle occupants. Though little of this farmer's furniture survived, the greater characteristics by which it [can] reach us were certainly common of the entire production.

Analogous to the houses were the arbitrary furnishings, structures subordinated to a formal canon, their functions inhibited, products with an almost hostile face, more *immobilia* than *mobilia*.

Of an historic furniture piece, we [should] not primarily ask about its forms, or the derivation of its ornaments, but without rejecting the previous questions, ask once again about its performance capacity [Leistung]. To what extent is the chair already a chair, to what extent is the dwelling [Wohnung] already a dwelling, the house [Haus] already a house, the picture already a picture?—This is our question.

For us, this has to do less with forms, but rather with functions. It is not adornment [Schmuck] and its taste [Geschmack] that show us to what degree man stands in a factual relationship towards a piece of furniture and how much it can perform for the people; only its practical value [Gebrauchswert] can do this. We want to trace the forms back to their origins, to their spirit—to the people. Forms-in-themselves do not interest us, but rather forms in relation to people; not *a priori* forms, but performance capacities. Only through the production of this relationship will our judgment be precise.

Common art history simply records the form of a chair and compares it with innumerable other forms of chairs; it derives the one from the other, but never asks about performance.



Furniture, perhaps more evidently than the house, shows how the monumental forms of man constrict and inhibit people.

Just like the table with its often needlessly wide feet, or the border of the tabletop that projects into space, not out of necessity so that it stands more solidly, but because of ornamentalism, formalism and monumental exhibitionism: in principle, this is exactly what the bench, chair, and every piece of furniture does. It is rigid and cumbersome, on a smaller scale, just like the doorknocker, which, like a tense insect, warns us before any contact—a *noli me tangere*—although it should invite handling and grasping.

We know that the first time man tries to do something, he is inclined to exaggerate his efforts and movements to the point of non-purpose [zwecklos] or even adversely to purpose [zweckwiedrig]. How he strains the first time he swims, wriggling around the first time he paddles, and how simple, how economically lean and light his movements become the better he learns to swim and paddle.

A similar fact seems to apply to the activities of the human collective, and no less to building [Bauen]: in the beginning with ornamentalism—later with the simple and clear capacity for performance as the fruit of advanced discipline. We recall a similar quote from Le Corbusier: in the report of a lecture Le Corbusier gave in Frankfurt, J. Gantner writes: “He started with the elementary statement that for designers, the primary form is not the geometrically simple form, but rather the geometrically complex form, and the simple form represents the result of artistic consideration.” (“Das neue Frankfurt,” 1928, vol. 4)

Furniture balks at furniture. The space built between pieces of furniture is absolutely contrary to the inclinations, interests, and nature of the human organism, with no consideration whatsoever to human anatomy. Since each individual piece of furniture is stiff and inflexible, the space between them is inarticulate. The living room disintegrates into corners between the table and the bench that are difficult to access. Man cannot be contained in a relationship either with or next to the furniture and the corner; therefore it is no wonder that his stance is stiff, unfree and sometimes tortured.



The study room of St. Jerome enchants us with its mood [Stimmung] of tranquil serenity in working, but it is certain that we would rearrange its furnishings before long. Surely we would not place ourselves at the table so that the sun would fall on the page with the turbulent curls of the bull's-eye windowpane.³ Surely we would make the desk broader, so that the elbow of the writing arm could rest on it; surely, we would place the inkbottle on the other side so that we did not have to reach across the desk to grasp it.

We would have had to accustom ourselves to go out of our way around the strongly protruding corners and feet of the table and bench, whose pretentious width constricts the room, and to be sure we would not have placed the chest underneath the bench where it could not be opened.

We probably would have had the desire if it were possible, to open the window, perhaps to enjoy the view, and certainly to let in fresh air. Today, of course, closed windows also grant views, but bull's-eye glass windows didn't allow this. It is thus anachronistic when our architectural historians extol the lovely views from old castle rooms, for the external views could only exist where there were windowless openings, therefore the beauty of external views made little sense to the inhabitants of the time. Before the 15th century, we could not speak of such sense. From this time forward we occasionally see bull-glass windows with casements that open. (See page 30.)

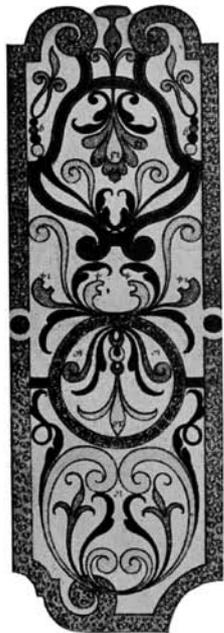
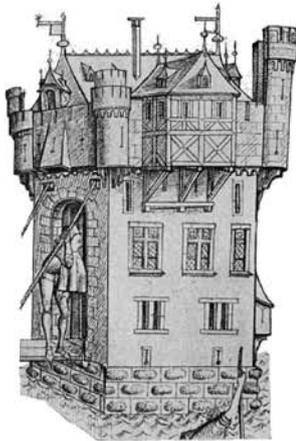
In 1516, Holbein painted a parlor with bull's-eye glass on the signboard of a schoolmaster, and it is easy to realize that only a tiny area of the windows could open.⁴ It also did not offer an external view. It is possible that the desire to open the window rarely existed because the separation of the living room from the street was rather small.

St. Jerome had more meager requirements for space than we do. It was all satisfactory for him. Is our critique thus inaccurate?

Arguably not, because it makes it possible for us to have an image of the people at that time. It would be unjustified if we used it to blame and rebuke the architect of the room. We will return to this point later.

Pillows lie on benches with tassels and bobs. Like the sleeping dog, they bring a bourgeois element to the workroom of the saint.

And the lion? The lion is actually just the pelt of a lion, the antecedent of the lion used as carpet and bedside rug in well-to-do bourgeois residences.



When for each individual piece of furniture—wardrobe, table, chair, bench—formalism inhibits the relationship to people, the relationships between the furniture pieces themselves are not without friction; that is to say: the performance of the room is also half a performance.

When one senses the cumbersomeness, unfriendliness, and uncomfortable feeling of the furnishings and the whole residence, one would at first know no other remedy than a pile of pillows on the bench and window seat, and the general preference for crinkled fabrics, curtains, covers and draperies that may originate from the pursuit of countering cold weather. (In winter, residences were cold in the truest sense of the word.)

Here, today's residential kitsch has its origin.

It is the indifference toward healthy, objective [sachlich] conditions and improvements of living space that generates the excessive preference for bourgeois-sentimental and kitschy pillows and tassels and curtains and draperies.

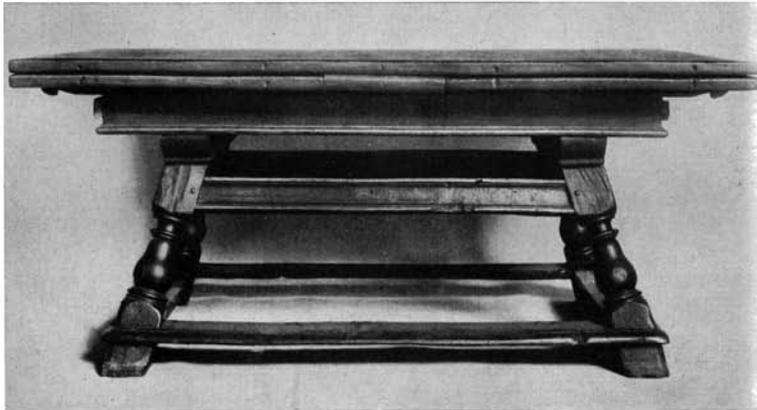
Everything that we are afflicted by today, the fussiness, the draped, the plastered, the pillow charm, the addiction to little silhouettes, the framed house blessings [Hausseggen] and *étagères*, these little somethings here and there—all of this comes from the respected elders. This shows that Justi could have hardly been correct when in the preface to his Böcklin catalog he argues that the earlier centuries had no kitsch.

The literature on residential culture [Wohnkultur] is minimal, and the formal ballast gigantic. Hellweg ("The Ideal Home," 1927) makes mention of an 1483 inventory of the German military fortress in Prozelten occupied by 29 knights. It notes four benches, two seats and a small table, 21 pillows and 33 blankets.

Are not, then, all of the horrors and mendacities of the Grunewald villa already modeled in the Renaissance? Are not, then, the crammed together bric-a-brac on Georg Ciszze's writing desk and the renowned table of Holbein's ambassadors, kitsch?

If it is not anachronistic to speak of art in every time period, then it is also not anachronistic to speak of its kitsch.

What feels like kitsch to us is also the stereotypical application of ornament, regardless of which material and performance it involves, so that for example, a decorative flowerbed would be treated in terms of its ornament exactly the same way as the breastplate in a suit of iron armor.



The lack of perspectival unity in representations of interiors until the 16th century is certainly not a direct consequence of the entirely disjointed and irregular rooms, objectively [sachlich] speaking, that degenerate in all sorts of corners, but it certainly stands in connection with this phenomenon. The factual [faktisch] spatial arrangement of furniture in a correct and uniform manner under a single point of view requires a type of perspective.

We cannot talk about comfort in these old dwellings. Their decorative luxury is often grand, but their comfort is primitive. Comfort must be lacking because nothing interacts with anything else; nothing like mutual support, reference, or help can be felt. One almost always observes in these old representations how people strive to turn between the table and the seat with their legs out in the open, although writing, eating, and playing cards would not be more comfortable as a result.

The table can be beautiful because man stays far from it. When man comes closer to things, their ornamental forms must fall away.

The fashion of pointed shoes, which take part in the furniture as much as the people, underscores the general aversion to proximity, underscores the retaining of distances, and the denial of the function of closeness.

In the division of utensils, such as washbasins, towels, mirrors, drinking vessels, reading stands, the things that belong together in use are seldom brought together. Until the rococo period, there is absolutely no talk of guiding and aligning furnishings in the entirety of a room. One adhered to the wall, from which one only very shyly dared to break free.

From this time period comes the penchant for hanging pictures on the wall. As soon as the room is sensed spatially, pictures begin to interfere.

The first furniture that was designed from a logically functional perspective is the reading stand. It offers proof that in the development of furniture as well, the people who are the most intellectually alert effect transformation.



Is then everything old worthless— with nothing in it worth studying or admiring?

Our observations should naturally not be apprehended as such.

A critique of a period-bound performance can only be made by the people of that time and their requirements. That which remains beneath the requirements of people is a weak performance; that which fulfills their requirements is a useful performance and that which carries the requirements of people further is a feat [Tat], just as happens in painting, in architecture, in all things.

In order to understand the achievements of a period and judge them accordingly, we need to next construct an index of human types [Indexmenschen] and from there, the critique can follow. The only question should always be: What were their requirements—not ours—and how were they fulfilled?

And how do we find these indexes of human types? Indeed, no differently than how we measure the performance of their apparatuses against our own requirements because it is the only thing that we can directly experience. It is the same as when we measured St. Jerome's workspace against our requirements, from which we acquired an animated [lebendig] concept of the requirements that an intellectual of the 16th century put on his studio as well as upon the intellectual person himself. We do not have another way.

But this assessment of his requirements against our requirements was not a critique of the architect (of his space); rather, this assessment, this compensation of requirements provides us first with the standard for the historically equitable judgment of space.

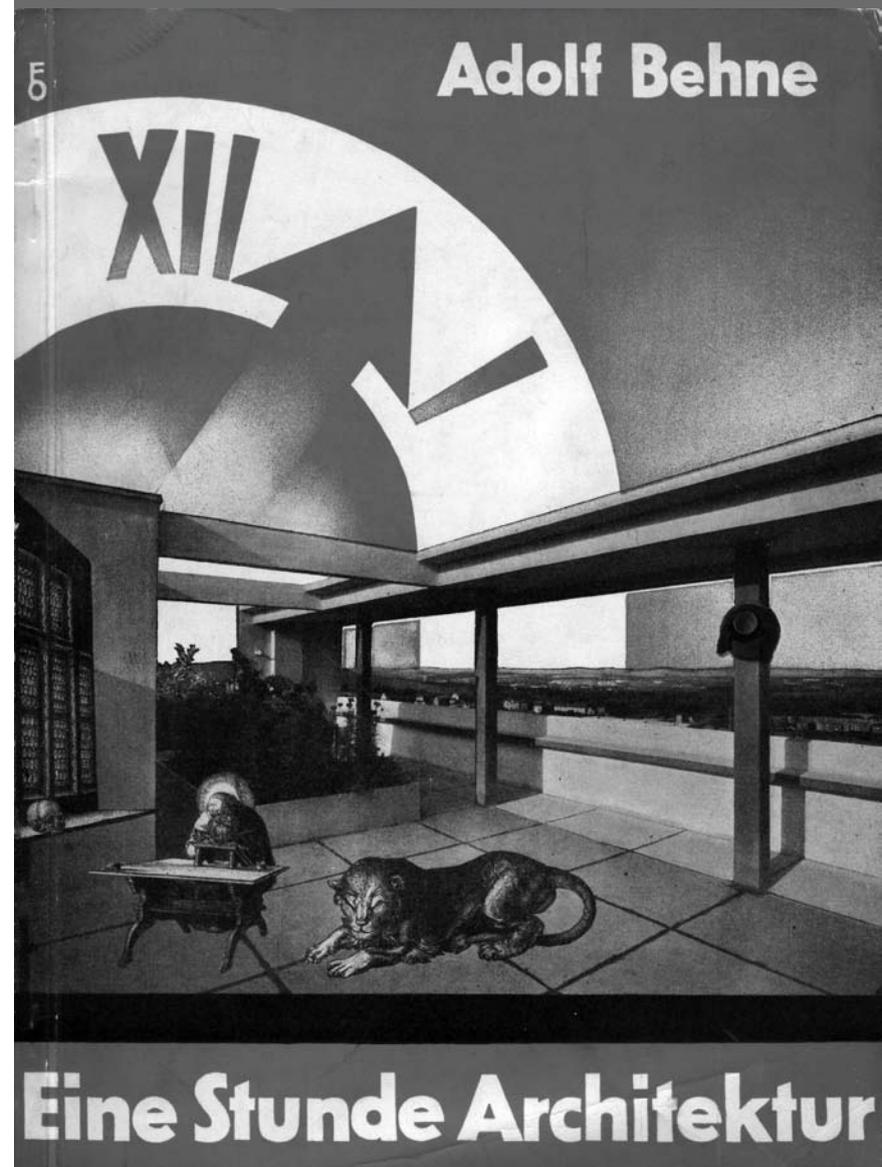
It will admittedly be different if one wants to situate the old as the paragon for all periods. We must defend ourselves against this perspective by showing that old buildings cannot fulfill our living, indisputably important requirements, [and] that this calling-for-the-old essentially sets us backwards. We are thus defending our lives because this [matter] has to do with life.

Whatever our stance toward the old, whether valuing the historical or fighting for the future—in any case, we must see every apparatus together with its people in order to free it from the museum cabinet.

NOTES

This translation was supported by a grant provided by the University Committee on Research in the Humanities and Social Sciences at Princeton University in the summer of 2008, which the editors gratefully acknowledge.

- 1 Trausnitz is a medieval castle situated in Landshut, Bavaria that served as the home of the Wittelsbach dynasty.
- 2 The word *Leistung* is translated as performance or performance capacity of a building or an apparatus [Gerät]; depending on the context the same term may also connote power, output or proficiency and should be distinguished from function [Funktion].
- 3 Bull's eye glass obtains its distinctive shape from mouth-blown glass production. The resulting panes permitted light to pass but the pattern did not offer clear, unobstructed views.
- 4 Hans Holbein painted *Signboard for a Schoolmaster* in 1516, an actual sign depicting the schoolmaster teaching his students to read and write. Although Behne refers to the bull's eye glass represented in the Holbein work, he does not provide an image of the signboard in this text.



FOR FRANCES

This brief essay is dedicated to the memory of Frances Chen, who offered generations of students, faculty and staff in the Princeton School of Architecture a life example of how the contemplative and often gray space of the library can live in harmony with a more colorful and vibrant view of the world.

Spyros Papapetros

Saint Jerome in his Modernist Study

An afterword to Adolf Behne's
Eine Stunde Architektur

I. Never judge a book by the cover? The cover of Adolf Behne's *Eine Stunde Architektur* perhaps proves otherwise. Look at Saint Jerome in his new work space designed by Max Fischer, the author of the collage on Behne's cover: instead of the cluttered cabinet drawn by Dürer, the fourth century scholar now sits on the terrace of Le Corbusier's residence for the Weissenhof estate in Stuttgart of 1926-27. Scholars should leave their cubicles, come out into the open air, and project their study into space, Behne appears to proclaim from Le Corbusier's balcony. While Le Corbusier's terraces would often be used for gymnastics, here the patio serves for a more contemplative form of exercise. Instead of the delicate light coming from Dürer's bull's-eye window—a window that, as Behne notes, offers no views, and blurs the pages of the book with its shadowy swirls—Jerome now reads bathed in bright sunlight with infinitely open vistas all around him. While in the Renaissance engraving the saint is surrounded by myriads of objects, Fischer (and Behne) have allowed him to take with him only what is essential to his *Leistung* (performance) as a scholar: his book, his lectern, a skull as *memento mori*, his round ecclesiastic hat, usually hanging from a tree but now suspended from one of Le Corbusier's concrete columns (the saint could certainly use that to protect himself from the "strong" sunlight of Stuttgart), plus his lion (more of a "pelt" or a "bedside rug" than a real animal, as Behne suggests), a companion image that follows the saint in his excursions from the city to the desert, and now the terraces of modern architecture.¹

Yet apart from all the striking contextual differences, there are also a number of uncanny similarities which may suggest that, in fact, the saint's habitat has not radically changed. First, there is the strong sense of perspective evident in both images: the wooden beams of the Renaissance study are now substituted by the diagonal lines of Corbusier's concrete frame, which Fischer artfully connects to the ancient perforated wall. Dürer famously uses one-point perspective, while the heavily retouched photograph of Le Corbusier's terrace offers a two-point perspective. Both Dürer and Fischer appear to house the saint inside a cubicle that is simultaneously concrete



Memory Atlas of images of St Jerome in his Study or in the Wilderness.

Row 1 (from left to right): Master of the San Costanzo Pietà, Antonello da Messina, Jan van Eyck;

Row 2: Dürer, Max Fischer, Dürer. Row 3: Dürer, Follower of Andrea Mantegna, Giovanni Bellini.

and ideational, open and closed, and which may infinitely expand in all directions. Suspended between two different perspectives, Jerome now appears to inhabit his own private island amidst the sea of “ineffable space.” Corbusier’s extrovert patio may be in contrast with the introverted saint whose face remains half buried in his book, yet in Fischer’s collage the modernist structure bears the mark of another form of introversion, as its frame now rises like a mental projection that together with the remnants of the medieval study appear to emanate from Saint Jerome’s haloed head.

II. But Behne is only one of the possible stations in Saint Jerome’s modernist trajectory. During the 1937–38 academic year and in the context of his “Laboratory for Design Correlation,” Frederick Kiesler conducted a research seminar at Columbia University that included an analysis of the “biotechnical” possibilities (as well as limitations) of Saint Jerome’s library as depicted in a number of Renaissance paintings.² In *Eine Stunde Architektur*, Behne had remarked that in Dürer’s drawing the table was not broad enough to support “the saint’s writing arm” and that the inkstand was incorrectly placed since the saint had “to reach across the desk to grasp it.” While limited in space, the saint’s body sets a measure for testing the efficacy of his space of study: the architecture of his reading expands into an intricate system of architectural parameters. Kiesler asked his students to analyze the spatiotemporal implications of all of the saint’s movements, such as the time that he needs to reach for a book, open it and look for a reference, put it down and look for another book, walk over to his reading stand, kneel down and pray, walk back to the book shelf, pick up a third book, return to his study to continue reading, and so on and so forth. The final objective of the research studio was the design of an all inclusive mobile personal library system that would combine book-shelving and reading space in one functional unit. Sitting inside the circular structure, the reader would hardly have to leave his or her desk to reach for a particular item in the library since, thanks to a functional arrangement of the book shelves, the modular system could carry up to three thousand volumes. As opposed to Dürer’s rather disorderly

study, Kiesler's modular reading machine illustrated the effort to compartmentalize knowledge and to put order into chaotic thinking by isolating the instruments of learning into identifiable units. The Viennese architect would have liked to enclose Saint Jerome inside this perfectly self-sufficient environment—a space in which one can live and study in an endless process of research.

III. And from patron saint of modernism (or in Kiesler's case, cross-temporal "correalism"), Jerome also reaches the beginnings of postmodernism—an era that thrives on temporal anachronisms and spatial overlays. We know that the Smithsons included an image of *Saint Jerome in His Study* from the well known painting by Antonello da Messina in their book *Ordinariness and Light* (1970), and that they also referred to the years that they spent in their country pavilion in the Fonthill estate as a period of "Jerome-ing"—suggesting, apparently, the calm atmosphere of work and contemplation that permeated their Wiltshire cottage house.³ Alison Smithson also presented a talk on Saint Jerome in Barcelona in 1985 and in Stockholm in 1986, which was later published.⁴ In her lecture, Smithson distinguishes between three different habitats occupied by Saint Jerome as represented in paintings and drawings from the early Renaissance to the Baroque, and from Lorenzo Monaco to Rembrandt. First among these habitats is the open environment of the "desert," the space of "infinity," wilderness, freedom, "freshness," and sublime asceticism, but also of "green consciousness" and "restoration" away from the city. Second is the enclosed habitat of the "study" that portrays a world of peace, functionality, tranquility and "timelessness." If the desert was "a restorative place in nature," the study is the "reenergizing cell," as well as a "cocoon" and a "crystal"—a spatial fragment that is calm and protected from the neighboring restlessness of the city. Saint Jerome's third habitat is the "grotto," an ostensible synthesis or free overlay of one habitat upon the other that compensates the polarity between the desert and the studio. Smithson remarks that even in the desert, the saint would refuse to be separated from his books, therefore rocks and earth cavities (like a "quotation

from a Nativity scene") would form a new enclosure for his library.

Were we to compare Smithson's and Behne's view of Saint Jerome, which of the three habitats distinguished by the female architect would better fit the updated version of his study presented on the cover of *Eine Stunde*? Smithson presents the study "cell" as "the machine to live in" described in the "writings of the Heroic Period of the Modern Movement"—an obvious reference to Le Corbusier. But Smithson had also presented the desert as the space of infinity, another prototypical space in modernism from Corbu to Banham. Could finally Fischer's collage, in its hypothetical overlay of the Renaissance study (indexed by the fenestrated wall fragment from Dürer's engraving) upon the "infinite space" of the desert (delineated by Corbusier's pavement grid), be the representation of a modernist "grotto"? If so, then which "nativity scene" is this grotto citing? Could we in fact review Behne's book cover as a composition of different "scenes"—medieval, Renaissance and modern—and could we include among these spaces the very "model" colony on top of which Saint Jerome and his reading desk have landed? Contemporary German critics of the Weissenhofsiedlung would ironically comment on the imaginary facade of this group of full-scale architectural models by European architects built on top of a hill in Stuttgart for its apparent similarity to a white village on a Greek island or a North African colony.⁵ Saint Jerome fits well in dream-like compositions: in religious paintings of the Renaissance the saint often appears in the background as a memory, more imagined than seen by the personages of the foreground. Regardless of the scene he inhabits, Jerome will always be a quotation from another context. He is an agent of *heterotopia*; yet he does not disrupt, but integrates all spaces into which he is pasted.

IV. And finally, why Saint Jerome? Why would the image of the medieval scholar appeal to a series of twentieth century architects or critics, from Behne to Kiesler and the Smithsons, and why would his figure be inserted into so many different contexts, from European Renaissance to modern-

ism? Perhaps the answer lies in Jerome's unique psychological structure: half "Ciceronian" and half Christian, half classical scholar and half man of the church; the first Latin editor and translator of the Bible is a figure of intellectual split. The saint has something inherently architectonic in his constitution in terms of the internal divisions he portrays. Jerome embodies the polarity between academic life and civic action, withdrawal into personal space and expansion into public life, and these dualities are projected in his habitats that alternate through the ages.

Smithson remarked that the cyclical alternations of the saint's habitats are in fact allegorically connected to transitions that occur in modern architecture. Jerome's desert and his grotto are linked both to the origin and the end of the infinite perspectives and limitless aspirations of the "heroic period," as well as the beginning of a new architecture with a "lighter touch." While decidedly more objective (sachlich) in tone, Behne's use of Saint Jerome is also metaphorical. The saint's relocation on top of Le Corbusier's terrace signals not only the divinely sanctified emergence of modern architecture, but also the origin of its inherently teleological (and partly theological) perspective. The large clock rising like a sun disk behind Le Corbusier's building connotes sunrise, yet soon enough we realize that it is already one o'clock in the afternoon and that "architecture" has moved past midday. It is precisely the incongruous use of both historical temporality marked in the passing of centuries and 'real time' measured in minutes and seconds that makes Fischer's collage cover less symbolic than subtly allegorical in relation to Behne's text. Never judge a book by its cover? Only if the judge avoids reading allegorically, and merely looks at the cover.

To conclude: if Behne pushes the clock digits prematurely forward, and if Kiesler projects Jerome in a revolving time machine, Smithson (by going back to the saint's representations in the Renaissance) appears to move time backwards, yet only to fast-forward to the present when she redeems the saint as the apostle of postwar environmentalism and the messenger of an

emerging "green consciousness." It was inevitable that Jerome would soon grow weary of the "ascetic" luxury of his Corbusian villa and eventually decide to return to the desert where he could protest and write about his new environmental concerns. Once more it is past midday and action is needed before "the hour of architecture" will again be over and the clock forebodingly strikes *one*.

NOTES

- 1 On page 30 of the original edition [258 in this volume] and below the well-known 1514 engraving by Dürer, Behne places a section of another engraving of Saint Jerome in His Study (1492), again by Dürer, which shows a different arrangement of the saint's bookstand and bookshelves. Two pages earlier there is an image of Saint John in his study from a Northern medieval manuscript [256].
- 2 Frederick Kiesler, "St. Jerome's library, Contact Cycle Studies: Chance Description for Graphic Mutation of J.W. Clark's The Care of Books page 300 from a painting by Vittore Carpaccio," student report, quoted in Stephen Phillips, *Elastic Architecture: Frederick Kiesler and his Research Practice – A Study of Continuity in the Age of Modern Production*, PhD Dissertation, School of Architecture, Princeton University April 2008, vol. 1, 132-133, and vol. 2, 404-405, figs. 3.23-24. I am grateful to Stephen Phillips for allowing me to use unpublished material by Kiesler included in his dissertation.
- 3 Cited in Alison and Peter Smithson – from *the House of the Future to a House of Today*, edited by Dirk van der Heuvel and Max Risselada (Rotterdam: 010 Publishers, 2004), 54.
- 4 Alison Smithson, "Saint Jerome: The Desert...The Study," in Alison and Peter Smithson – from *the House of the Future to a House of Today*, 224-231. The text first appeared as a booklet distributed at the Tecta Stand at the Milano Fair in April 1991.
- 5 See the combined illustrations in Paul Schultze-Naumburg, *Das Gesicht des Deutschen Hauses* (Munich: Georg D.W. Callway, 1929), 129. For commentary on the Weissenhof estate as an Arab village, and the corresponding postcard reproduced in the popular press, see Richard Pommer, "The Flat Roof: A Modernist Controversy in Germany," *Art Journal* vol. 43, no. 2 (Summer 1983), 158-169.