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From Noun to **Verb**

Changing architectural vocabularies

Content

Acknowledgements

Figure 1. Ryūe Nishizawa, Still from *Tokyo Ride* by Bêka & Lemoine

This master's thesis originates from two things. First, from a list of words that I collected in my research for a diploma project on building transformation, and second, from a feeling of disappointment with my architectural education. How a diploma project about a building, and a potential transformation, became a project about words will perhaps be revealed through further reading – but my disappointment will not – and requires a complete loop to the beginning.

I recall my first semester back in 2014. As we were to "build" upon yet another unbuilt site for recreation, we were told that "building can improve place" and that concrete was "great" (for formal explorations). However, concrete's not-so-great aspects were never mentioned, and the building's effect was never discussed. A lot was told – but little was questioned. That sauna project (as most projects afterwards) had an obligatory poster with drawings and text on the final delivery list. Texts that, overall, were created in retrospect the night before delivery. Lines that had no power over the lines made with a ruler. Lines that were overseen and never talked about.

One would think that things would change on the matter of words, text and architectural critique – and partly, they did. Questioning and critique became more present over the years at the two institutions where I have trained to become an architect. But I am not convinced that the relationship with lines of words has. I experienced the same tendency during my 18 months of work in an office. Words that were emptied of meaning and created the day before our final delivery. Texts copied from a former competition, copied from yet another, probably finished the night before delivery – checking off the obligatory "sustainability" [bærekraft/miljø]. The same applied when we wrote about our finished work: texts about what the architecture did and that, from my point of view, said absolutely nothing. All focus was kept on the urgent reality of the drawings – and visualisations – as the truth-telling representation of architecture. Because "no one ever reads them anyway".

Architectural critic and editor Carter Wiseman introduce *Writing Architecture* (2014) by addressing my concerns, quoting Pulitzer Prize-winner Robert Campbell, claiming a "pretentious illiteracy" amongst practising architects. Wiseman's book is a how-to-write for architects. He stresses the importance of language as a medium since it, above all, offers a key to clarity: for the practice, thinking about it, developing it, and communicating the role of the profession in society since "Architecture in particular permeates our lives at every moment and in every dimension. Unlike the other arts – painting, sculpture, music, or theatre – architecture is not a matter of choice."

That aspect of clarity and discussion – extensively, of architectural thought – is precisely where my disappointment origin. A disappointment in the things that I had hoped had been further addressed, better addressed, and acknowledged. Talked about – Thought about – Taught about.

Language and Architecture

However much language appears absent in everyday practice of architectural education – the fascination with language and its relation to architecture is neither new nor unacknowledged. Architectural historian Adrian Forty's *Words and Buildings. A vocabulary of Modern Architecture* (2000) attempted to think about what happens when we talk and write about architecture and whether language is relevant for architecture – or if architecture is beyond language as a medium. The first part focuses on language and what it performs, particularly in relation to drawings. The second focuses on critical vocabulary, formulated as a historical dictionary of the core words that have shaped modern and modernist architectural criticism.

Referring to Roland Barthes's *The Fashion System* (1967), Forty promotes the idea of language as integral to the architectural field. He sees architecture as a system consisting of three main parts: the architecture (building), its image (photography or drawing) and its accompanying critical discourse (by architect/client/critic) and questions why language, as a medium, in its own right, has received so little attention, in particular in relation to drawings. He suggests that while language can be disputed with everyone, drawings are the architects' domain.

He introduces his thesis with the longstanding assumption in Western thought that "experiences mediated through the senses are fundamentally incompatible with those mediated through language: that seeing something bears no relation to being told about it."[1] An assumption that in the early 20th century affected all art practices and lived on by Bauhaus' pedagogy and Mies van der Rohe's dictum "Build – don't talk".

He quotes Mies from Juan Pablo Bonta, who introduces the same overreaching argument of the Modern Movement, conveying an ideology of "a strong antihistorical, antitextual, and perhaps, even anti-intellectual component." For Bonta, Mies's dictum and Gropius's unwillingness to teach architectural history at Harvard are symbols of this attitude. Paradoxically, Bonta argues, the tendency was enforced both by practising architects and architectural historians who turned "quasi-critics", such as Giedion and Pevsner. Thereby, Bonta questioned how a primarily anti-verbal philosophy, dominant in architecture, could owe so much to a verbal discourse.[2]

The modernist dogma of art being something purely visual made language a non-investigative subject. In the pictorial arts, language has regained recognition as a medium, while something similar has not yet happened in architecture:

> In so far as the issue is thought about at all, it is generally supposed that what is spoken or written about works of architecture is merely a tracing of them, an always less adequate reflection of their 'reality': yet language itself

constitutes a 'reality', which, while not the same as that formed through the other senses, is nonetheless equivalent.[3]

'Reality' becomes essential in Forty's analysis as he deals with drawing and language in comparison. Language, he argues, is metaphorical by nature, while drawings are seen as representations of built form. Both language and drawings must be understood as representations of their time, as they always will be read through actual and timely interpretations – like other historical phenomena.

The model for the book's second part is Raymond Williams' *Keywords: A Vocabulary of Culture and Society* (1976). Williams acknowledges that language as a phenomenon is complex because the meaning of words is in constant flux. He recognises a tendency of people to rely upon dictionary definitions when discussing complex societal issues and opposes this way of seeing. Instead, he argues, certain words must be understood as elements of a more significant problem, especially words that embed politics and values. Each keyword was accompanied by a short essay summarising the current societal debate. Due to the book's great success, it was reprinted and republished as an extended version in 1983/85.[4] In 2005, *New Keywords* was published in line with Williams's original, but with a changed selection of words to update its relevance.[5]

Forty and Williams both aim to picture a dynamic discourse and the role that vocabulary plays in it. Forty reflects that the main difference between them is that Williams considers language part of all society, while he deals with the language of a particular discipline (architecture).

Forty convincingly argues that the Modernist era introduced a new "style" of building and a whole new set of words that replaced former vocabularies. A vocabulary that shifted to emphasise architectural intention rather than acting as a verbal representation of the built. Historically, changes in vocabulary associated with changes in style were not new. What became manifest as the difference between the modernist and the classical language phenomenon was the suspicion against language itself. Although some architects claimed they were liberated from modernism, their vocabulary remained.

> While we may be free to choose between this way of building and that, words and concepts once absorbed seem to make an unconditional conquest of our mental apparatus, and to deny any right of coexistence to those belonging to previous schemes of thought. This state of affairs will continue until the modernist way of thinking and talking architecture is, in its turn, overpowered and subjugated by some new discourse.[6]

Forty indicates that words and concepts shape our thinking mutually and declare that neither modernist thinking nor its vocabulary will change if not the architectural discourse is reconsidered fundamentally – a reconsideration that involves challenging the suspicion of language at large.

A new discourse

More than two decades (and one generation of architectural students) have passed since Forty's book appeared. We may ask, are we still stuck in the same vocabulary? Or has something changed in the way we talk and write about architecture that signals a fundamental change in architectural thinking?

Over the last decades, architects have become increasingly interested in working with the existing built fabric. New institutions have been established, and an increasing number of books, magazines and exhibitions deal with "what is". In the essay collection *Umbaukultur: The Architecture of Altering* (2020), Markus Jager points out that in the past, "adaptive reuse", "re-design" or "repurposing" was simply called "building": "Nowadays they are classed as a special discipline in architecture and the training of architects."[7] As evident in Jager's argument, and in the introduction "Adaptive reuse: a new building culture", this "new" discipline appears to be very conscious about words and terminology.[8] This tendency is reflected through recent books that aim to introduce this "new" field through proposed methods, examples and theories – although all argue that the field is as old as buildings themselves.

In 2017, Lilian Wong, professor at Rhode Island School of Design, published *Adaptive reuse: extending the lives of buildings*. In 2019 another book appeared: *Adaptive reuse of the built heritage: concepts and cases of an emerging discipline* by Bie Plevoets and Koendraad van Cleempoel, part of the Trace research group at the faculty of Art and Architecture at Hasselt University, Belgium; and in 2020, the essay collection *Undoing buildings* by Sally Stone, responsible for the Adaptive Reuse program at Manchester School of Architecture, was published. All authors begin their books by clarifying terms presenting their inherent complications. Wong explains it as follows:

> Many of the terms referred to in this book have more than one defini-
> tion. As in the mythical Tower of Babel from the biblical Book of Genesis,
> this variation of language leads to confusion in the use of these terms. For
> example, the 1995, 2006 and 2016 definitions of "preservation" by the U.S.
> Department of the Interior differ one from the other, reflecting the particu-
> lar context in which the term was defined. As this [Wong's] book focuses on
> adaptive reuse (rather than conservation or preservation), the significance of
> these terms is not conditioned upon a single understanding defined at a single
> moment in time. Rather, it is these very shifts in the understanding of conser-
> vation and preservation that give rise to and provide the basis of adaptive
> reuse practice.[9]

Wong further dedicates 15 pages to mere definitions through quotes from other texts. In *Adaptive Reuse and the built heritage*, the first chapter concludes with a glossary explained through origin and connotations in theory; however, "no specialized and

agreed terminology has been developed thus far."[10] The book of Genesis also appears in Stone's introduction, although she briefly introduces the terms, acknowledging unprecise definitions and loaded connotations. She also mentions the mantra-like appearance of words starting with the prefix *re*, like "Reduce, Reuse, Recycle". Ed Hollis, who has written the foreword to Stone, acknowledges that she even suggested a new term with her 'undo' and expanded the "repertoire of inspiration" when dealing with existing buildings.[11]

All authors in this "new" and "emerging" discipline hint that language and vocabulary play a fundamental role in the execution of the practice. They all advocate a more pragmatic approach towards the built environment than traditional "conservation" or "preservation". Nonetheless, all know that its history and vocabulary serve as a foundation on which the discipline relies – both through practical application and critical argumentation.

Historic foundation

Conservation can be considered a modern phenomenon constructed through ideas from the early nineteenth century that began to focus on the built environment as memories or symbols of the past. In France, the political situation during the Revolution of 1789 enforced this development through destruction and 'vandalism' – a term coined in the era, claimed, a bit exaggerative, by bishop Abbé Grégoire who wrote: "I created the word to kill the thing".[12] The destruction of art and architecture forced a countermovement to save these historical artefacts for the future by framing them with new meanings that affected both politics and legislation. The commission of monuments, *Commission des Monuments*, was founded in 1790 and would, with political stabilisation in 1837, develop into separate commissions caring for monuments of the past as *Commission des Monuments Historiques.* The notion of *monuments historiques*, and the framing and preservation of objects as 'historical' has to be understood as part of a social renewal, where objects became "a way of breaking rather than connecting with the past."[13]

Architect Eugène Emmanuel Viollet-le-Duc (1814–1879) came to play an essential role in the French execution and approach to conservation. Together with the British critic John Ruskin (1819–1900) and his student William Morris (1834–1896), they represented opposing positions on how to treat "historic" buildings. Both Ruskin and Viollet-le-Duc favoured the Gothic style but had very different views on what was valuable about it. Viollet-le-Duc advocated an approach of intervening with the existing in accordance to style. Ruskin and Morris founded their view from a more romantic picturesque.[14] This conflict, present in current debates, has affected associations inherent in the field's terminology, especially in the loaded words *conservation, preservation* and *restoration.*

'Restoration' is historically associated with Viollet-le-Duc, as he allowed the architect to intervene. He participated in numerous restorations of churches, cathedrals, chateaux and fortifications. He argued in his *Dictionnaire raisonné de l'architecture française* (1854) that when restoring an existing building, one should work in line with the intention of the original architect while adapting it to new use.

'Conservation' has become equivalent to protection and *not* intervening with the existing more than necessary. Ruskin and Morris were strictly against 'restoring' and believed it conflicted with the building's original spirit. In *Seven Lamps of Architecture*

(1849), Ruskin argued that it is as impossible to raise the dead as "to restore anything that has ever been great or beautiful in architecture, […] The thing is a lie from beginning to end […] Take proper care of your monuments, and you will not need to restore them"[15]. In the Society for the Protection for Ancient Buildings manifesto founded by Morris in 1877, architects are advised to put "Protection in place of Restoration".[16] Whether 'restoration' can be a conservation form is still debated. Ruskin and Morris remain figures for the strictest conservationist philosophy.

Terminology becomes even more complicated when considering translation. In American English, 'Preservation' acts as 'Conservation' in British English, implying an Act, as of law, to protect it. But as Wong argues, *preservation* has been defined differently depending on the context in which it appears. Because of these complications, language and terminology are vital for precision and clarity in the heritage discipline – precisely when defining interactions with the objects that they aim to protect. The artist and conservator Jorge Otero-Pailos introduced terms in the essay "On Self-Effacement" (2014):

> Further down the scale are progressively more intrusive interventions such as conservation, which intervenes only enough to maintain objects as they are; restoration, which completes objects as they might have been; adaptation, which changes objects to fit contemporary uses; and replications, which completely substitutes the object.[17]

Otero-Pailos is considered part of the avant-garde in conservation and coined *experimental preservation* through the book with the same name, with Thordis Arrhenius and Erik Langdalen (2016). The intention was to stir up orthodoxies rooted in the heritage movement through the adjective *experimental* – essentially contradictory to the conservation practice. Even though this avant-garde comes from a slightly different position than "adaptive reuse", both seek to challenge conventional thinking in conservation regarding interventions, memory and authorship. They also realise the importance of the precision and clarity that language and vocabulary can provide.[18]

The interior approach

Plevoets and van Cleempoel acknowledge that adaptive reuse "draws from various fields such as architecture, conservation, interior design, landscape design, planning, and engineering."[19] Hence, adaptive reuse does not position itself in the established framework of architecture and conservation. They present a diagram showing how conservation and architecture separated along with the rise of modern thought in the late 19th and early 20th centuries. From being entangled practices, through works with buildings performed by the same "architects", conservation and architecture instead became specialized practices and developed into two separate fields.

Their argumentation builds on architect and artist Fred Scott's *On Altering Architecture* (2008), where he positioned alteration between "pure architecture" and "preservation". Scott's book is considered a ground-breaking architectural theory and is referred to by all authors in the adaptive reuse discipline mentioned above. Scott argues for an interior approach to alteration, claiming that architecture and preservation rely upon a problematic perception of the built – a perception constructed through modern written records and their establishment of architecture as an art.[20]

Scott's argumentation originates from a building's possible fates: to remain, to be altered or to be demolished. In essence, Scott argues that alteration is contractionary to the architectural endeavour. He sees architecture as a belief system constructing utopia in the modern and functionalist movement. The functionalist belief, he argues, "seem to float between the moral and aesthetic, deserting one for the other in the face of argument."[21]

He suggests that when architecture positioned itself as a social and humanist practice, the underlying *idea* became foundational for architectural work – where Claude Nicolas Ledoux's projects for the Royal Salt Works (1773-1779) serve as his earliest example. Scott observes the idea as equal to the *intention* that manifested architecture as an art, with the architect as an artistic genius. As the genius invented novelty, copying and collaboration became incompatible to the architectural practice. It made originality and genius central concepts fundamental to the idea of buildings as works of art – mirrored in the practice of preservation.

Scott regards modern written records as demonstrations of our perception of buildings as works of art. With Le Corbusier's *La Ville Radieuse* (1930) and *Vers Une Architecture* (1927), he exposes that the intention of the architect lies in the connection between Le Corbusier's theory (written record) and his practice (built form). Since form had to follow function, a building that had outlived its function had to be replaced – demolished – to give room for a new one. If not, it should be preserved as an embodiment of the architectural genius that once constructed it. This often become manifest with modern architecture, as with buildings by Le Corbusier, being restored to their "original" or "new" condition – implying a new set of questions about the premises of preservation.

Through modern historical records, Scott suggests an issue in the perception of architectural work. In Sir John Summerson's *Architecture in Britain 1530–1830* (1953), Hampton Court, a building with origins in the 14th century and later changed in the 16th and 17th, first appears as the creation of Cardinal Wolsey and Henry VIII, but 200 pages later, it appears again as the creation of Christopher Wren. This, he argues, suggests an academic difficulty in positioning the building in chronological history, as it is presented with the respective architect's period and architectural style. However, the discontinuity suggested in Summerson's description is not translatable to the experience of it. Scott believes Hampton Court is one of the best architectural promenades in Great Britain: "The experience can be thus described in cinematic terms, and yet escapes explanation in architectural terms… Perhaps this suggests that the terms of such description are inapplicable to describing buildings that are other than singular and complete".[22] In other words, Scott suggests that architects appear to have difficulties dealing with altered works of architecture since they do not rely only on *one* intention of a singular author. A dissonance in the perception of architecture as a 'whole' when it is not created as a single entity.

According to Scott, form-follows-function still affects how architecture sees itself. He concludes that alteration and architecture have different goals. While architecture aims to create a new order, free itself from the past and create utopia, alteration doesn't have the same utilitarian mission. Alteration deals with "what is" as a mediation between preservation and demolition. It sees the world, and its buildings, as being in constant change. Since one can eat a sandwich in any shape of a room, alteration does not believe that form follows function. The use of buildings change, the rituals of use change, and when the city changes, buildings do too.

Scott's argument provides two important insights for my argument of the importance of language and vocabulary. Through his reading of architectural theory, he establishes texts as an inevitable premise for the evolvement of architectural thinking. Further, he lays a theoretical foundation for three distinguished practices within the architectural discipline: architectural design ("pure architecture"), preservation and alteration, and problematizes their respective mission.

Intention

'Intention' is critical for Scott's argumentation of alteration being different from architecture (and preservation). Even though Scott argues for alteration, his interpretation of architectural theory and history parallels Adrian Forty's architectural language observations. Mainly, this condenses to modern architecture's establishment as a humanist and social practice and autonomous art. *Intention* and *ideas* became important arguments for execution, resulting in a tendency of unprecise communication and abstract language.

The architect and urbanist Philippe Boudon is extensively referenced by Scott, strengthening his interest in intention, originality and the validity of the copy. In 1983, Boudon wrote the article: *Project in the Manner of… Notes on a pedagogic Concept,* where he draws a connection between function and communication: "The desire for authenticity and truth of the function…, the rejection or connotation (since the form must come strictly from the function) leads to incommunicability which puts teaching in a bad position: by definition it should create communication. All this puts modern architecture in a very precarious position: incapable of being taught because of its incommunicability."[23]

Scott continues Boudon's argument by identifying modern architectural language as a consequence of viewing *function* as equal to *precision*. When *form* became equal to the underlying *idea* of buildings as active agents for social progress, the intellectual *intention* became sufficient as an argument. Even though "latter-day proponents of functionalism such as Cedric Price and Peter Blundell Jones have sought to re-establish its potency with arguments for a greater clarity [for working with the purpose of buildings…,] it has a key difficulty: precision is a difficult quality to apply to thought and behaviour, which are crucial components of inhabitation. Intent in particular has no immediate spatial requirement."[24] Essentially, Scott emphasises the dissonance between the intellectual idea and architecture's physical and material presence since the arguments don't concern any direct spatial translation.

Scott and Boudon identify modern architectural language as abstract due to its focus on intention and ideas. They address the peculiar situation in architecture schools, questioning how architecture can be taught and learned if it cannot be communicated.

Forty also portrays the importance of architectural 'intention' with Colin Rowe's essays *La Tourette* (1961) and *The Mathematics of the Ideal Villa* (1947). He identifies that Rowe habitually describes the visual experience before turning to the mental concept that has constructed them. To Forty, Rowe's texts illustrate a modernist tendency to render what is concrete abstract, equivalent to the contemporary tradition in the visual arts. Henrich Wölfflin stated that art itself would be superfluous if language could express feelings in words (1921). Forty notes that before this

modern abstract language dogma language could only be applied to objects, while the sensations they caused could not. He explains the abstract language tendency with reference to Kant:

> To the eighteenth-century architect or critic, to Boullée, for whom 'to describe one's pleasures was to cease living under their influence', language could be properly only applied to objects. The modernist 'revolution' reversed this, declaring description of things an improper use of language, and turning what formerly had been forbidden territory into critical language's principal reserve. If on the one hand the legacy of Kantian aesthetics was, as Clement Greenberg put it in his classic essay 'Modernist Painting', that 'Each art had to determine, through the operations peculiar to itself, the effects peculiar and exclusive to itself' (755), then language had no place in a visual art; but on the other hand, it was also a legacy of Kantian aesthetics to allot to language a particular and narrowly defined area of competence between seeing and understanding. It was in this area that modernist critical language flourished.[25]

What Forty remarks is that in the 18th century, language could only be applied to objects. By the 20th century, this was reversed due to the impulse of Kantian aesthetics that determined a connection between the impression of the eye and the thought of it. Hence, Rowe's essays that somehow deal with architectural intention can be positioned in the trajectory of Kantian aesthetics emphasising the "act of seeing" as he focuses on describing the experience rather than the object itself – as this was left to drawing and images.

The modern belief in art and architecture, as something beyond language as a medium, made critical language get rid of all descriptive terms of objects – such as bold, bobble, repose, and massiveness. [26] Instead, the critical language developed to focus on experiences, ideas and intentions, as noted by Forty, Scott and Boudon. Through the demand for authenticity, originality, and form-following-function, critical architectural language developed away from descriptive terms of objects, to deal instead with abstract concepts related to perception. This will further be examined through the vocabulary that Forty presents in comparison with the vocabulary that adaptive reuse directs its focus towards.

Vocabularies in comparison

The abstraction found in modern architectural language, rooted in the belief of architecture as something beyond language as a medium, appears in the grammar of critical vocabulary presented by Forty. By closely examining the modernist vocabulary, one can observe that it mainly contains words that refer to or originate from abstract nouns – that describe the intangible, such as concepts or attributes. Many have multiple functions as verbs, nouns and adjectives but remain conceptual, often originating from their noun form, such as space, perhaps the most prominent contribution to the modern vocabulary.

character (noun, (adj.)), **context** (noun), **design** (noun, verb), **flexibility** (noun), **form** (noun, (verb)), **formal** (adj., noun), **function** (noun, verb), **history** (noun), **memory** (noun), **nature** (noun), **order** (verb, noun), **simple** (adj., noun), **space** (noun, (verb)), **structure** (noun, (verb)), **transparency** (noun), **truth** (noun), **type** (noun, (verb)), **user** (noun)

Adrian Forty's critical (modernist) vocabulary from *Words and Buildings* (2000). Presented together with the words grammatical form.

As Forty notes, none of the terms has a distinct opposite, and none directly assigns any direct application to the material world, but can be interpreted and used in various ways and generate different understandings. In comparison, the vocabulary proposed by Wong, Stone, Cleemopel and Pleovets suggests a different set of words that deal with actions. Their collection of terms mainly comes from the heritage discipline, prominently including *conservation*, *preservation* and *restoration*. Still, this contemporary discourse suggests a new set of words in its definition of itself – *alteration, transformation, adaptive reuse,* or Sally Stone's suggestion of *undo.* All these words originate from verbs and directly imply an *action* that interacts with a physical matter, such as to *alter, transform, conserve, convert, reconstruct, re-enact, re-use, renovate, repair, remodel, rehabilitate, remove, maintain* and *improve.* Grammatically, they are transitive verbs and require a *direct object* to complete a full sentence. In other words, transitive verbs require the action to be performed *at, upon* or *to* something.

The most notable exceptions from abstract nouns in Forty's vocabulary are *order, structure* and *design.* Still, none of them are used in its transitive form and do not require an object to be understood or used. This suggests a difference in how architecture and conservation regard the 'object' they set out to create, critique or conserve, and the *activity* that eventually makes it (and how these activities are articulated through language).

As conservation originates from the desire to 'save' or 'protect' an object or building as it is, its discourse consequently argues about *how* to maintain it for the future. The building remains in focus as the *activity* to it is of concern. In "pure architecture", the building somehow became irrelevant in the articulated critique, as its physical

presence was better represented through images than text. The shift to intention made critique distinct from physical properties, where the written records concerned ideas or perceptions *behind* the built rather than *on* it. It suggests a modern vocabulary firmly separated from the *activity* of making.

Since the "new" discourse's vocabulary originates in vocabularies associated with conservation, this thesis further investigates how Norwegian institutions deal with heritage through word use. It briefly deals with 'heritage' as a cultural concept and its implementation in Norway before looking at it through two case studies: the written records and protection documents of Bankplassen 3, hosting the Norwegian architecture museum, and a report about terminology published by the National Trust of Norway [Fortidsminneforeningen] in 1981.

Notes

1   Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames & Hudson, 2000), 12.

2   Juan Pablo Bonta, "Reading and Writing about Architecture," *Design Book Review: DBR*, no. 18 (1990): 13–16.

3   Forty, *Words and Buildings*, 13.

4   Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (Cary: Oxford University Press, Incorporated, 1985), http://ebookcentral.proquest.com/lib/ahono/detail.action?docID=679632.

5   Williams; Meaghan Morris, Lawrence Grossberg, and Tony Bennett, eds., *New Keywords: A Revised Vocabulary of Culture and Society* (Malden, Mass: Blackwell, 2005). Williams; Meaghan Morris, Lawrence Grossberg, and Tony Bennett, eds., *New Keywords: A Revised Vocabulary of Culture and Society* (Malden, Mass: Blackwell, 2005).

6   Forty, *Words and Buildings*, 20.

7   Markus Jager, "On Continuity. Repurposing Architecture's Past," in *Umbaukultur – The Architecture of Altering*, ed. Tim Rieniets and Christoph Grafe (Kettler Verlag, 2020), 38.

8   Tim Rieniets and Christoph Grafe, eds., *Umbaukultur – The Architecture of Altering* (Kettler Verlag, 2020).

9   Liliane Wong, *Adaptive Reuse: Extending the Lives of Buildings* (Boston: Birkhäuser, 2017), 10.

10   Bie Plevoets and Koenraad van Cleempoel, *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline* (Abingdon, Oxon: Routledge, 2019).

11   Sally Stone, *UnDoing Buildings: Adaptive Reuse and Cultural Memory*, 2020.

12   Thordis Arrhenius, "The Fragile Monument : On Conservation and Modernity," Artifice Books on Architecture (London: Black Dog Publ. Artifice Books, 2012), 24.

13   Ibid., 18.

14   Plevoets and Cleempoel, *Adaptive Reuse of the Built Heritage*; Arrhenius, "The Fragile Monument : On Conservation and Modernity."

15   Plevoets and Cleempoel, *Adaptive Reuse of the Built Heritage*, 27.

16   Ibid, 28.

17   Jorge Otero-Pailos, "On Self-Effacement," in *Place and Displacement: Exhibiting Architecture*, ed. Thordis Arrhenius et al. (Zurich, Switzerland: Lars Müller Publishers, 2014), 232.

18   Erik Langedalen, Thordis Arrhenius, and Jorge Otero-Pailos, eds., *Experimental Preservation* (Lars Müller Publishers, 2016).

19   Plevoets and Cleempoel, *Adaptive Reuse of the Built Heritage*.

20   Scott uses 'preservation' as an overreaching and general term. Fred Scott, *On Altering Architecture* (London: Routledge, 2008).

21   Ibid., 1.

22   Ibid., 12.

23   Philippe Boudon, "Entwerfen in der Manier von… Zu einem pädagogischen Konzept / Project in the Manner of… Notes on a Pedagogic Concept," *Daidalos* 8 (1983): 66; Scott, *On Altering Architecture*, 4.

24   Scott, *On Altering Architecture*, 3.

25   Forty, *Words and Buildings*, 27.

26   Ibid.

Heritage in text

As a brief introduction, this chapter accentuates problems embedded in 'heritage' as a social and cultural concept. In the tradition of *Keywords*, it outlines some questions and movements surrounding associated disciplines before dealing with practical implications of heritage in Norwegian institutions, law and regulations. This serves as a foundation for the case studies' cultural context.

The term 'heritage' appears in *New Keywords* while being absent in Williams's original. This serves as a clue to heritage's increased cultural importance. In NK, 'Heritage' is associated with 'history', 'memory' and 'time'. The author of the entry in NK, Bill Schwarz, professor in history at the School of English and Drama at Queen Mary University of London, notes that heritage carries both profane and spiritual origins. In the modern period, it got increasingly associated with "the idea of culture itself working as a particular subset of the larger domain of the symbolic."[1] This broad concept of heritage gave associations to 'tradition', which would begin to work interchangeably with 'heritage' in the mid-20th century. As noted by Schwarz, Williams (1958) argued that 'tradition' encompassed a selective aspect, while his contemporaries developed an argument about tradition as a subject to inventions in the present. As the content of *Keywords* originally was thought of as an appendix to Williams's *Culture and Society* from 1958, 'Tradition' was included in the original publication, associated with 'literature', 'modern' and 'standards'.[2]

At large, the impulses in the mid-20th century recognised heritage and tradition as means in the present to organise the past – still a current topic and controversy. Thordis Arrhenius' *The Fragile Monument* (2012) deals with these ideas by focusing on the *object* that heritage constructs: the monument.

Schwarz and Arrhenius overlap slightly in referential literature dealing with 'heritage' at an overall level, such as Pierre Nora's *Les Lieux de Mémoire* (1984) and David Lowenthal's *The Past is a Foreign Country* (1985). Both note the historical construction of heritage and its link to the concept of conservation and preservation emerging in the mid-late 19th century, which demonstrates through the foundation of National Trusts, protection acts, laws and regulations, implying public ownership of "the past". In the 1970s and 1980s, heritage's importance renewed through culture and touristification of old industrial ruins, forcing discussions about authenticity, gentrification and public domain.

Dealing with the monument, Arrhenius uncovers histories and a set of sites that differently show the construction of the historical monument through relations from the French Revolution, the invention of the museum, Ruskin's and Viollet-le-Duc's view of restoration, Alois Riegl's *The Modern Cult of Monuments* and Le Corbusier's Plan Voisin. Seen through the object, Arrhenius questions the conditions on which

heritage resides. She ultimately asks, "at what moment did the maintenance and renewal of buildings shift to a discursive practice of conservation generating professions, schools and legal measures. Indeed how and when has the task of maintaining buildings become a site of conflicting and contradicting desires?"[3] These questions resonate with the position of the formerly introduced books on alteration – ultimately residing on the belief that conservation is a modern phenomenon, while caretaking of buildings is not.

Schwarz concludes that these controversies affect administration, governance, local groups and curators dealing with exhibitions, local artefacts and world heritage sites. However, "the politicisation of the concept of heritage in the [end of the 20th century and the beginning of the 21st] confirms that the past is not as commodified as pessimists fear. What is clear, though, is that the concept of heritage signifies the organisation of a new historical moment in the workings of historical time."[4]

Implementation in Norway

Norway's Cultural Heritage Administration lies under the Ministry of Climate and Environment [Klima- og Miljødepartementet]. The Ministry is organized in four departments [fagavdelinger] and rule eight underlying agencies [etater]. 'Kultur- og polaravdelingen' is responsible for the Cultural Heritage Administration on a national level that consists of the National Directorate of Cultural Heritage [Riksantikvaren] and the Norwegian Trust for Cultural Heritage [Norsk Kulturminnefond]. Riksantikvaren, as a directorate, performs administrative duties. Although the Norwegian Trust for Cultural Heritage is no longer a trust in the traditional sense (allocating money), they perform a role like the one they originally had when funded in 2002.

The Ministry 'Klima- og Miljødepartementet' and the directorate Riksantikvaren rule under the Act of Cultural Heritage [Kulturminneloven], which legislates the national responsibility to safeguard Norwegian heritage. Heritage objects and environments listed according to this Act are considered to have national value. Building and environments can also be listed through the Plan and Building Act [Plan- og bygningsloven] by political decision-making at the municipal level.

National

Riksantikvaren is a directorate that acts as the expert advisor at the state level and takes part in developing cultural heritage politics under the Ministry of Climate and Environment governance. This directorate assist the regional and local institutions in developing overall strategies for cultural heritage associated with urban development and environmental protection. The Norwegian Trust for Cultural Heritage [Kulturminnefondet] offers funding for private owners of cultural heritage objects or environments deemed "worthy of protection". This does not typically include buildings listed according to the Cultural Heritage Act, since private owners can apply for funding directly from Riksantikvaren.[5]

Regional

The regional administration is responsible for implementing national politics, though such administrations act in an extension of Riksantikvaren. The regional administration consists of the county municipality [Statsforvalteren]), the administrative museums [Forvaltningsmuseene], the governor at Svalbard [Sysselmannens], and the Sami Cultural Heritage council. In practice, the regional administration supports the local municipalities to consider heritage as a resource.[6] They also interfere in conflicts between heritage legislation and local planning initiatives. If such conflicts of interest arise, they can alert Riksantikvaren and ask them to consider an official objection [innsigelse].

Some regions have the specific position of *Fylkeskonservator*, formerly associated with the regional museums. Like the regional administration, Fylkeskonservartoren acts as an extension of Riksantikvaren and is primarily responsible for assisting local municipalities with concerns about heritage status.[7] It is also their job to interfere if the local authorities do not make decisions according to plans – national, regional or local – that have previously been agreed upon.

Local

Local municipalities have no direct or formal responsibility under Kulturminneloven, except Oslo Municipality, the county level of that region. Since 2015 they have been given the task of identifying, valuing, and overseeing heritage issues according to national goals. Regional advisors assist local municipalities with expertise. The regional institutions can deliver objections to local planning authorities if they consider Kulturminneloven and PBL in conflict because of planning proposals. If so, Riksantikvaren is consulted. However, there are exceptions with special laws for churches, graveyards, and agriculture, since these impact societal functions substantially.

Some municipalities have local departments for cultural heritage administration, even though it is not a mandatory responsibility. Many, such as Oslo, Bergen, Trondheim and Stavanger, have a position of 'Byantikvar'. Other municipalities, such as as Rørås, have a position of "Kulturminneforvalter". Byantikvaren in Oslo is different, since they serve the city of Oslo as a regional municipality.[8]

Voluntary Trust

The voluntary organisation National Trust of Norway [Fortidsminneforeningen] plays an essential role in Norwegian heritage. The organisation was founded in 1844 by the artists J.C. Dahl and Joachim Frich, and by some art historians and archaeologists. At the turn of the century, the Trust gained an official reputation and founded five archaeological museums, followed by an Act to protect relics in 1905 [lov om bevaring av fortidslevninger], which gave the trust a formal and institutional responsibility. Riksantikvaren was founded in 1912 and the trust continued to play an important role for built heritage. The first building protection law was formulated in 1920. Riksantikvaren's and Fortidsminneforeningen's undertakings became more and more entangled. As time went on, an awareness grew of the importance of having two distinct and separate organisations, one with official responsibility and another based on voluntary commitment. However, the National Trust remained an

important actor, and its publication remains of interest in the field. The goal of the National Trust is to work "for the preservation of our country's cultural monuments and built heritage, as well as to create a general understanding of the value of these."

> We fight for valuable cultural monuments and cultural environments to
> be taken care of for posterity. Some believe that cultural monuments must
> be very old to be valuable. This is not the case. We care about cultural
> monuments from all epoches, although with a special fondness for historic
> buildings and building environments. [9]

The National Trust influences local discussion and national policies, teaches traditional craft and building care, and manages some historic properties, among them eight stave churches.

Protection

Buildings can be protected on different terms and on different levels. Formal protection requires protection by law, either Kulturminneloven, Kirkeloven or PBL. These laws can list singular objects, a building, whole areas, or a group of buildings. In cases where larger structures are protected, they are either cultural environments [kulturmiljø] according to Kulturminneloven, or conservation zones [hensynssone] according to PBL.

Kulturminneloven can protect buildings through single decisions [Enkeltvedtak], general regulations [Forskrift], and automatically [Automatisk fredet]. *Enkeltvedtak* §15 requires Riksantikvaren to file a suggestion. *Forskrift* §22 can be used if a building is state-owned, and automatically protected buildings must be of a certain age according to §4.

Local planning authorities can protect buildings through PBL. Buildings not protected by law can be recognised at national, regional or/and local levels through protection plans [verneplaner] and listing [listeføring]. These have no official protection but are acknowledged through their registration as cultural heritage. If a building is registered, changes require the involvement of regional authorities. Buildings that are formally protected require Riksantikvaren's involvement. Regional authorities must be involved in dealing with UNESCO, and if it applies to whole areas, Riksantikvaren must too. Common practice is that all instances are involved.[10]

Tools, List, Registers

Askeladden:
RA's official database and scientific archive. Requires special access.[11]

Kulturminnesøk:
a search tool for registered cultural heritage. It gathers information from Askeladden and lists objects, buildings, environs and landscapes with different protection statuses. The database allows public users to suggest cultural heritage.[12]

NB!-Registret:
a register for cultural heritage areas in cities, considered of national interest. Primary a tool for local planning authorities, but with open access.[13]

Riksantikvarens vitenarkiv:
an archive that contains the National Archives' digital publications and reports, some 19th-century board works, a couple of older series and exam papers by conservators.[14]

SEFRAK-registret:
a register of Norwegian buildings from before 1900, in Finnmark before 1945. All facilities were photographed and measured between 1975–1995. It is mainly a register of buildings that could be worthy of preservation but are not necessarily legally protected.[15]

Gul Liste:
is Oslo municipalities' list of protection-worthy buildings. Gul Liste contains buildings protected by Kulturminnevernloven [Fredet], buildings protected by PBL (formally protected by the municipality) and, registered buildings, informal protection behind political decisions.[16]

Eksempelsamling:
a webpage with examples of successful interventions in buildings with different protection statuses. The examples are divided into the categories: Ombruk, Istandsetting, Klimatilpasning, Sikringstil-tak, Brannsikring, Universell utforming, Teknisk infrastruktur, By- og stedsutvikling, Energieffektiv-isering. Launched in 2020.[17]

Ordnøkkelen:
a thesaurus for key-terms search in RA's databases developed since 2009.[18]
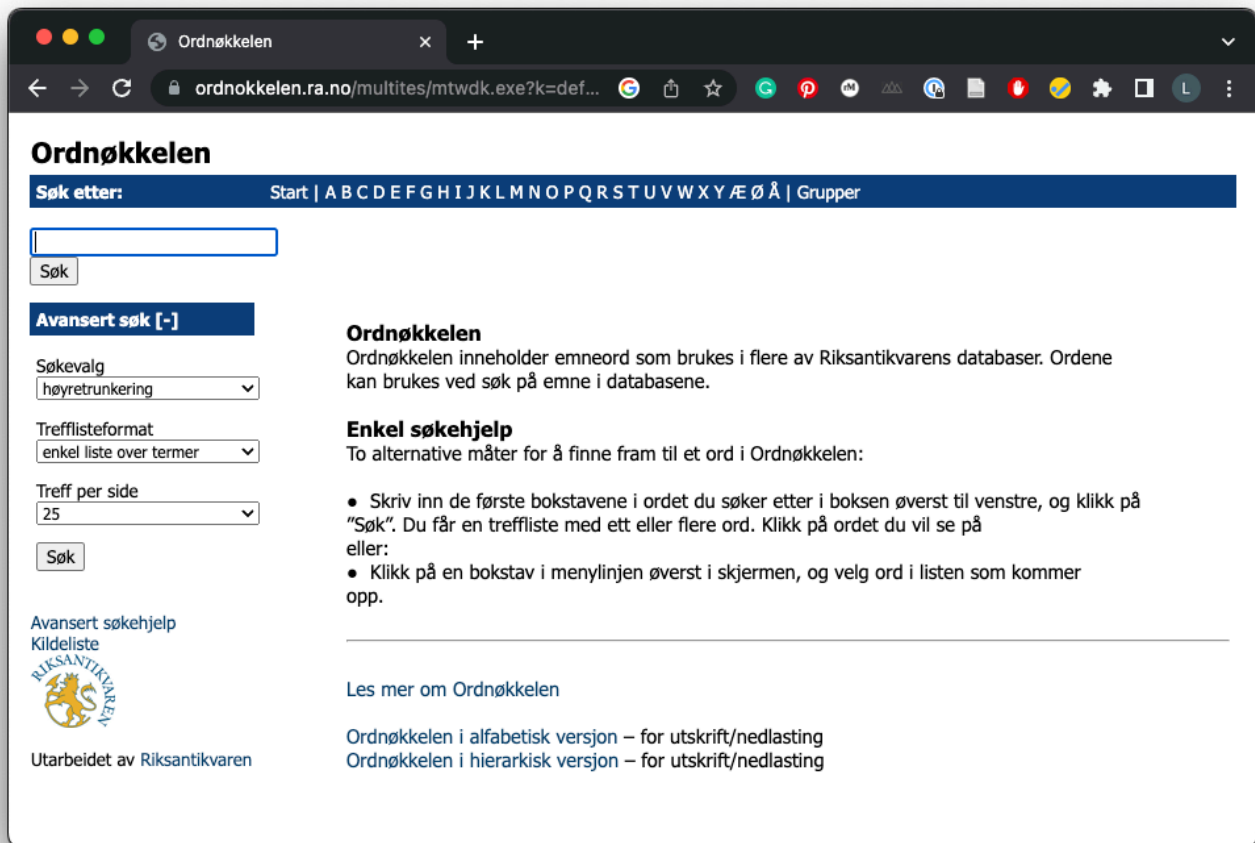
Figure 2.1. Ordnøkkeln as website and public tool.

Ordnøkkelen

'Ordnøkkelen' is a thesaurus produced by Riksantikvarien containing about 3500 indexed words. It is not a word list or dictionary of definitions but an indexing tool applied by those who register material in Riksantikvaren's collections. Ordnøkkelen has also been developed as a public tool (website) with the aim of helping users to optimize searches in the library's search engine Oria. [19]

The thesaurus is systematically arranged according to lexicographic data structures where all words appear in a hierarchical context of parent-child term relations. Some words have accompanied explanations to help the users to direct attention from unauthorized terms to authorized ones.

The terms are categorized in nine main groups: 1. Time and periods [Tid og perioder]; 2. Subjects [Fag], 3. Human beings [Mennesker], 4. Activities, Events, and Processes [Aktiviteter, hendelser og prosesser], 5. Matter and Materials [Stoff og materialer] 6. Properties and Conditions [Egenskaper og tilstand] 7. Administration, organizations, law and finance, [Forvaltning, organisasjoner, jus og økonomi] 8. Objects and general [Objekter og allment] 9. General [Allment].[20]

Jan Helge Skjerven, senior advisor and librarian at the OFAB section (photography, archive, and library) and today officially responsible for Ordnøkkelen, explains that librarians have developed the service since 2009. By today, Ordnøkkelen is in

aktiviteter, hendelser og prosesser #
. aktiviteter #
. . befaring
. . behandling
. . . istandsetting
. . . . spunsing
. . . konservering
. . . . konserveringsmetoder
. . . . . konsolidering (konservering)
. . . . . retusjering
. . . montering
. . . overflatebehandling
. . . . luting
. . . . polering
. . . . sandblåsing
. . . rengjøring
. . . . rensing
. . . restaurering
. . . . komplettering (restaureringsteknikk)
. . . vedlikehold
. . belysning (lyssetting)
. . dokumentasjon
. . . arkivarbeid
. . . fotografering
. . . . flyfotografering
. . . . infrarød fotografering
. . . . røntgenfotografering
. . . . ultrafiolett fotografering
. . . oppmåling
. . . . fotogrammetri
. . . . landmåling
. . . registrering
. . . . SEFRAK
. . . samtidsdokumentasjon
. . . stedfesting
. . energibruk
. . . energisparing
. . evakuering
. . flytting
. . folketellinger
. . forfalskning
. . . kunstforfalskning
. . formidling
. . . informasjon
. . . . informasjonsvirksomhet
. . . . miljøinformasjon
. . . . offentlig informasjon
. . . markedsføring
. . . kampanjer
. . . omvisning
. . . publisering
. . . tilrettelegging
. . . . skilting
. . . . tilpasning
. . . . universell utforming
. . . undervisning
. . . miljølære
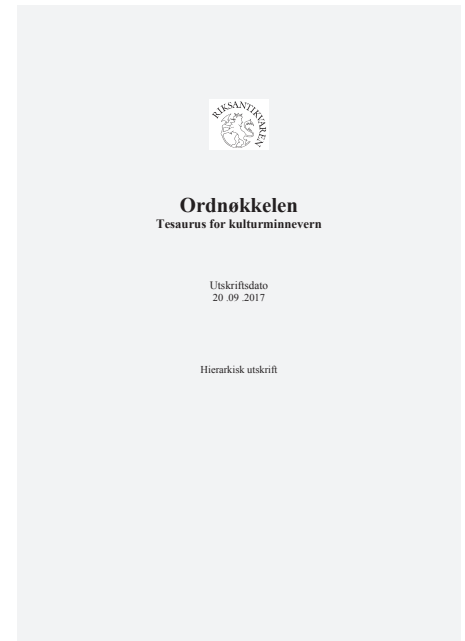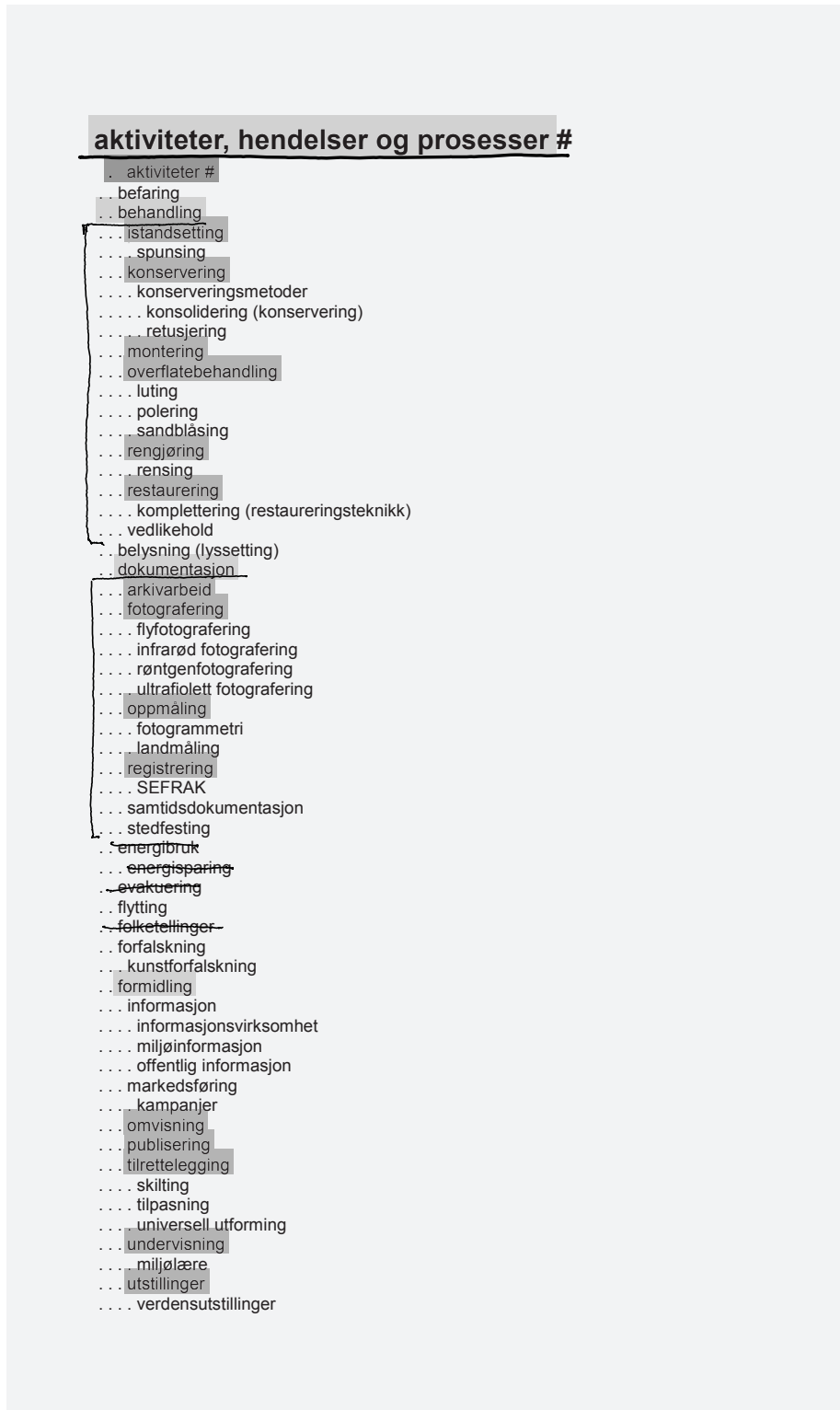. . utstillinger
. . . verdensutstillinger

Figure 2.2. Print of
Ordnøkkeln's terms
in hierarchical order,
"activities, events
and processes", 3.

limited development. However, new terms are added when the current terminology is not sufficient. Due to technical reasons, the online version has not been updated since 2017, yet some terms have been added while not published on the public tool. Recently added terms mainly concern parts and pieces of stave churches and ships to better index and describe RA's photographic collections, and certain terms related to "new" environmental issues. It is a work in progress.[21]

The systematization somehow organizes what the discipline is about and shows what it deals with. It recognizes very practical matters, processes, objects and administration, law and finance equally. In that aspect, one can see the list of terms as a way into Riksantikvaren's universe of practice.

Ord for Ord:
Rapport om bruk av begreper innen kulturminnevernet (1981)

Case I

Word by Word: a report about the use of terms in cultural heritage protection was published in 1981 by the National Trust (FMF). It originated from the seminar 'Restauration and Rehabilitation principles' in 1979, which concluded that the use of terms varied significantly. The conference appointed the art historian and ethnographer Dag Myklebust to lead a committee to uncover and clarify terminology.[22]

The committee members, Myklebust, architect and first antiquarian Lars Roede, conservator Mille Stein, ethnographer Liv Hilde Boe, and Francine Lampe would all later get prominent positions in the Norwegian heritage field – Myklebust as part of a UNESCO expert committee in 1986, Boe as the chief conservator at the Norwegian Folk Museum from 1991, Lampe as a senior advisor at Riksantikvaren and Stein as conservator and researcher in the Norwegian Institute for Cultural Heritage Research (NIKU).

Depending on their expertise, biases were recognised as the main challenge for the report's mission of increasing precision in terminology between building protection practices and establishing a systematic approach. The committee acknowledges problems inherent in this extensive task and emphasises that the report should be regarded as a tool for discussion rather than conclusive. (Fig. 2.3, 2.4)
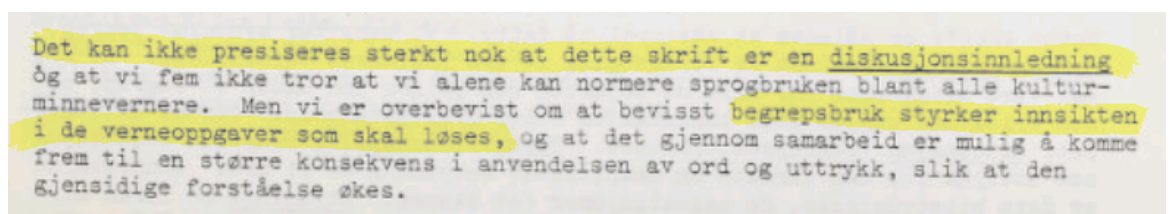

Det kan ikke presiseres sterkt nok at dette skrift er en diskusjonsinnledning og at vi fem ikke tror at vi alene kan normere sprogbruken blant alle kultur-minnevernere. Men vi er overbevist om at bevisst begrepsbruk styrker innsikten i de verneoppgaver som skal løses, og at det gjennom samarbeid er mulig å komme frem til en større konsekvens i anvendelsen av ord og uttrykk, slik at den gjensidige forståelse økes.

Figure 2.3. Introduction,
Ord for Ord, 1.

They decided to map terms through current use and etymology before proposing a definition. The final valuation rested upon the term's philological meaning – perhaps to establish some firm and common ground when not managing to explicate the word in use.[23] Therefore, Norwegian, Latin, English, Italian and French dictionaries became primary source material. In addition, they used *Humanistisk Forskning i Bygningsvern* (1979), published by Norges Almenvitenskaplige Forskningsråd (NAVF), which they considered the best systematic approach to building protection in Norway so far. Myklebust held a scholarship at NAVF from 1980–1983.

Figure 2.4. Introduction,
Ord for Ord, 3.

An important conclusion was that terms were used in unqualifying manners – presupposing that their definitions were generally known – and that the terminology in play in other languages appeared as confused and imprecise as in the Norwegian context. (Fig. 2.5)

Figure 2.5. Introduction,
Ord for Ord, 2.

Before publishing in 1981, the committee distributed the report to Riksantikvaren, By- and Fylkeskonservatorer, the Nordic National Trusts, NTH, AHO and others involved with heritage in Norway. They received ten responses; some agreed to it, emphasising the value of their work while others provided thoughtful comments added to the revision. Among the respondents were Stephan Tschudi-Madsen, the director at Riksantikvaren, Elisabeth Seip, director of the Architectural Museum, the Norwegian Art- and Cultural History Museums through conservator Arne Berg at the Norwegian Folk Museum, and the Norwegian Conservator's Association.
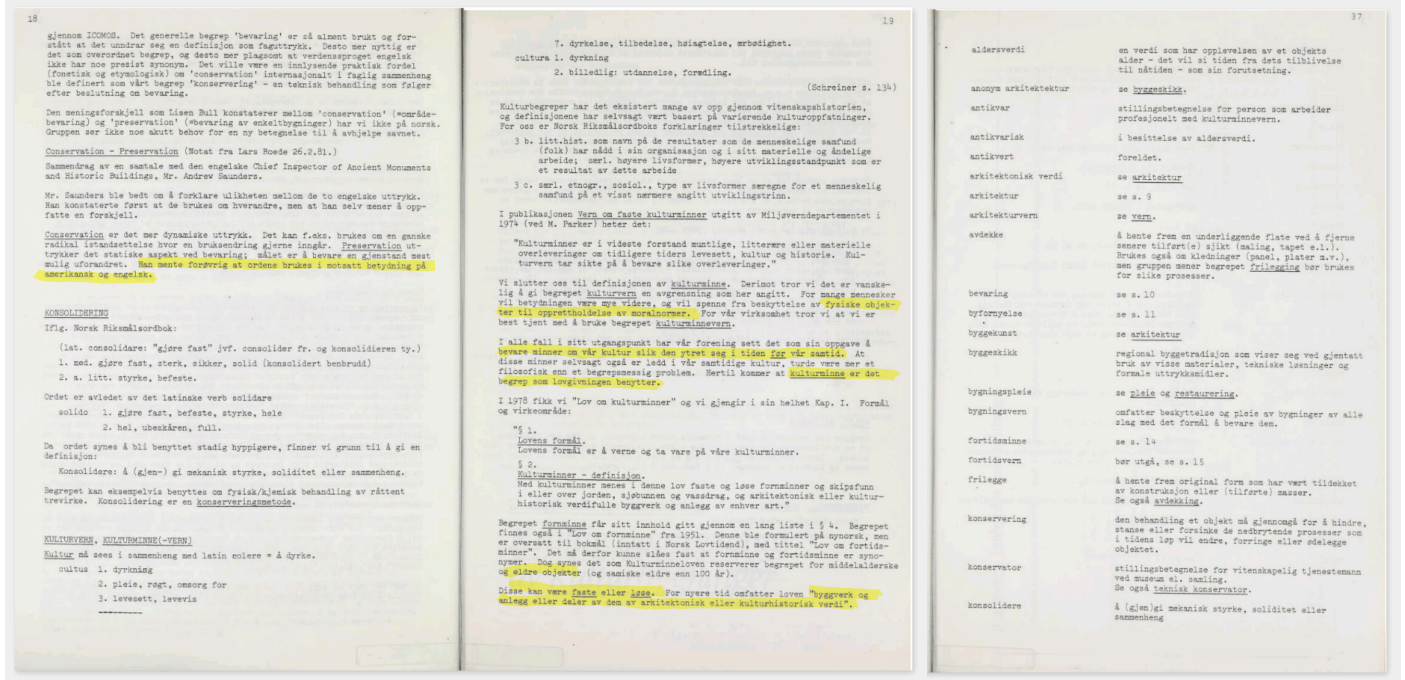
Figure 2.6. Structure of the first and second part. Longer text's and drafts from etymological origins in the first. A shorter wordlist with dense explanations in the second, referring to the first. *Ord for Ord*, 18-19,37.

Terms

The report is divided into two parts that address the terms and their meaning differently. The first deals with associated terms, such as "Antique – Antiquarian work – Antiquarian", and provides a more thorough reflection on their interconnectedness. The second part, only two pages long, lists some that did not get attention in the first. These words come with a short explanation or refer to another term detailed in the first part – such as 'byggekunst' described under architecture and architectural value. Part two also repeats some words with a more condensed summary – such as 'preservering' that should be avoided in building protection, see page 23 or 'monument' synonym for 'minnesmerke'. (fig.2.6)

Table 1 shows how and where all terms appear in the report. **Bold** words are used as headlines in part one. *Italics* are underlined in the text, thereby, recognised to have value but not defined on their own. Words in a regular font appear in the list in the second part, but are explained under associated terms in part one. Underlined terms are given further attention in my analysis. In addition, all words have been addressed a letter terming their grammatical form: noun (n), verb (v) or adjective (a). This analysis helps us realize which type of words appears problematic in their definition. It also sheds light on that many are nouns that derive from verbs, relating to the former recognition of Forty's vocabulary in comparison with terms defined by the adaptive reuse discourse.

Antikvarisk (a)– **Antikvarisk arbeid** (a+n) – **Antikvar** (n) – Aldersverdi (n) – Antikvert (a)

Arkitektur (n) – **Arkitektonisk** (a) **verdi** – Byggekunst (n)

Bevaring (n) – *konservering* (n) – *preservering* (n) – som kan vare *vedlikehold, reparasjon, gjenreisning, frilegging, rekonstruksjon, fullføring av uferdige bygg, reproduksjon (kopiering), flytting* (all n. from v.)

Byfornyelse (n) – *sanering – rehabilitering – utbedring* (all n. from v.)

Byggeskikk (n) – Anonym arkitektur (a+n)

Avdekke (v)

Fortidsminne (n)

Forn- (a): *Fornforsker, Fornfund, Fornkunnskap, Fornlevning, Forntid*

Frilegge (v)

Konservering (n)– **Konservator** (n) - Teknisk konservator (n)

Konsolidering (konsolidere) (n. from v.)

Kulturhistorisk (a) verdi (n)

Miljø (n)

Minnesmerke (n)

Monument (n)

Opprusting (n. from v.)

Pastisj (n)

Pleie – Bygningspleie (n. from v.)

Preparere (v)

Preservering (n. from v.)

Rehabilitering (n. from v.) – Utbedring (n. from v.) – (Regenerering) (n. from v.)

Renovering (n. from v.)

Rensning (n. from v.) – *restaurere* (v)

Restaurering (n. from v.) – Tilbakeføring (n. from v.) – (Rekonstruksjon) (n. from v.)

Sanere (v) – Sanering (n. from v.)

Tilpasning (n. from v.)

Vedlikehold (n. from v.) – Underhåll (svensk) –– reparasjon (n. from v.) – bygningspleie

Vern (n) - Arkitekturvern – **Bygningsvern** – **Kulturminnevern** – **Kulturvern** – **Fortidsvern** – Bevaring (n)

Vøle (v)

Table 1

Observations

The editorial committee ironically reflects on the use of synonyms. The publication itself is an example of how the authors synonymously use 'term', 'word' and 'phrase', which is excellent for making the text flow but reprehensible in the manner of logic. (Fig. 2.7) However, they have no apparent reflection of the word's grammatical form other than as part of its etymological origin. Grammar and its effect on meaning or association are never treated as any overreaching topic. On the suggestion of introducing *byggningspleie* [building care] as a term for physical actions, in opposition to juridical or administrative protection, Arne Berg, on behalf of Norsk Folkemuseum, comments the lack of distinction between *byggningspleie* as a verb and noun. The group responds that both forms are equally useful and provide no further reflection on the issue.

Dette skrift er således et eksempel på dette. Vi benytter synonymt begrep, ord og uttrykk, hvilket er forkastelig ut fra logikkens terminologi. Et ord

Figure 2.7. Introduction,
Ord for Ord, 2.

Ingeborg Hage, Culture Heritage consultant in Troms, contributed to the report with a diagrammatic systematization of the word's relation. The systematisation regards *byggningspleie* as a verb and definition for the actions performed on the physical object. More terms are classified further down the hierarchy. (Fig. 2.8)

The hierarchy gives associations to Riksantikvaren's Thesaurus *Ordnøkkelen's* systematisation of terms as searching indexes. It also clearly visualises that a set of actions respond to an overreaching idea of *kulturminnevern* [Cultural heritage protection] and buildings as a part of it.

On a closer look at the words included in the report (table 1), one realises that it contains mainly nouns – abstract and concrete. Concrete nouns are often derivates from a verb, while abstract nouns have no related action. Generally, nouns that derive from a verb, such as *maintenance, reconstruction,* or *rehabilitation,* are relatively straightforward to define. Exceptions are terms with political associations, such as *sanitation,* and words with slightly different meanings across languages, such as *rehabilitation.* These nouns, deriving from verbs, resonate with today's glossary of alteration, even though we can observe another level of uncertainty of meaning. The uncertainty found in the report corresponds to and confirms that terminology was not as established as it is today. It also responds to translatory reasons in words with loaded associations in other languages, such as preservation, restoration and conservation. Translatory issues expand to this essay, studying Norwegian terms in English.

The most significant dissonance in the report appears when terms are linked with
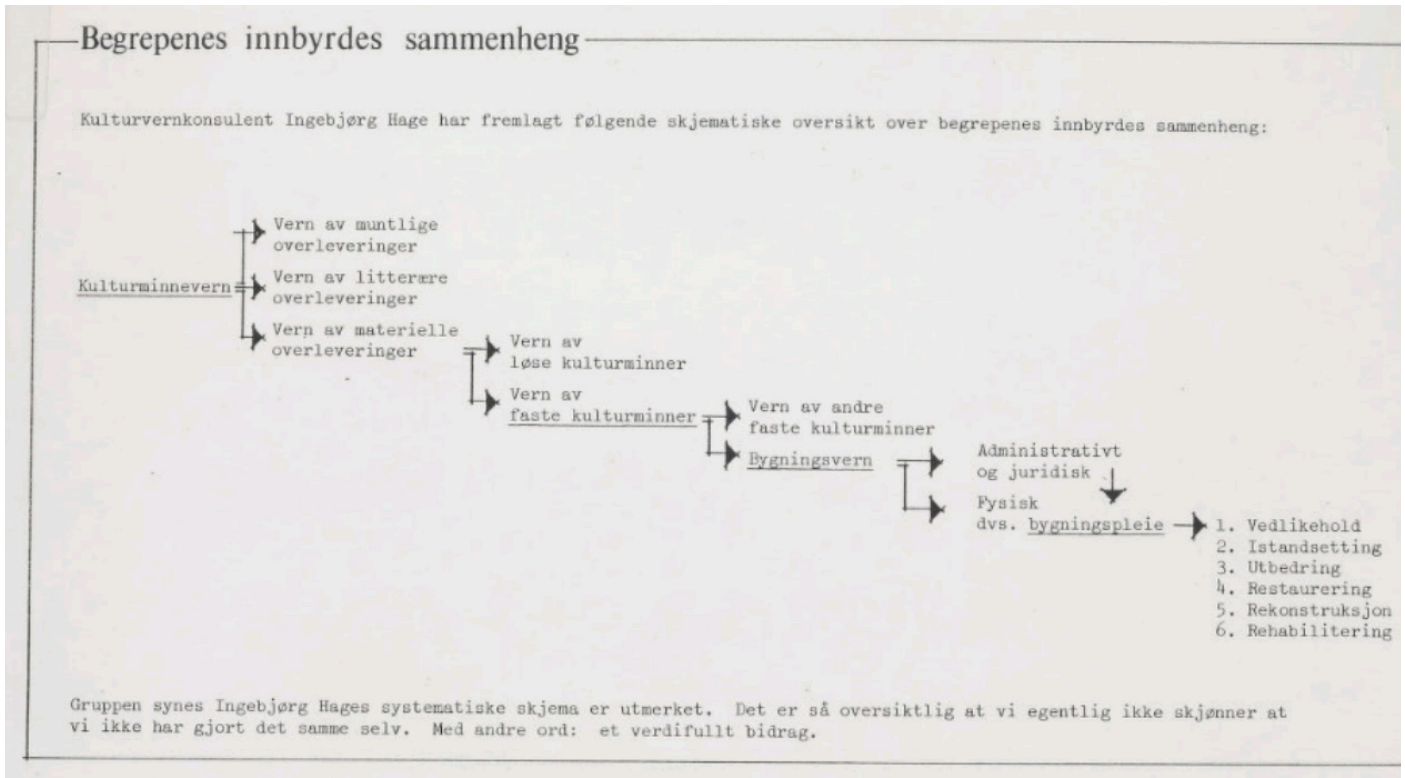
Figure 2.8. Ingeborg Hage's schematic illustration of the word's relations. *Ord for Ord,* 39.

a profession, such as antiquarian, architecture (-al value) and conservation. In these sections, an almost philosophical problem arises: what came first – the chicken or the egg? The professions or its practice? The committee is conscious of the dilemma but has no consistent approach. The committee members question what 'architecture' or 'conservation' *is* parallel to what an 'architect' or 'conservationist' *do*. Reflecting on this issue, together with the analysis of grammatical form, one realises that the group's ultimate problem is the definition of abstract nouns. They note problems defining these words, but continue the quest for explanations regardless. The definitions of abstract nouns, and especially those related to professions, are where the report *Ord for Ord* balances on the border of absurdity.

> Ved revisjon av innstillingen ser gruppen at dette er et av de mest problematiske
> begrepene den har behandlet. Vi tok utgangspunkt i etymologien og definerte
> begrepet antikvarisk så snevert at det vanskelig kan forlikes med det vide
> begrepsinnhold som vi har forutsatt når vi til daglig har talt om antikvarisk
> arbeid og antikvarisk verdi. Grunnen til at vi snakker om antikvarisk verdi
> er primært at de profesjonelle bygningsvernere kalles antikvarer. Gjennom
> sitt arbeid definerer de innholdet i begrepet antikvarisk verdi, i det de jo
> forvalter denne mer eller mindre mystiske størrelse. Det er selvsagt bekvemt
> for antikvarene å ha et eget målesystem som lar dem argumentere uimotsigbart.
> Behovet for en videre definisjon er således et behov for å presisere innholdet
> i antikvarens faglige virke. I så måte har Arne Madsen rett i at bevarings-
> politiske vurderinger ikke ligger utenfor betydningsinnholdet. Men da er det
> også klart at ordet vanskelig lar seg definere på basis av dets etymologi.

Figure 2.9. Antikvarisk, Antikvarisk Arbeid, Antikvar *Ord for Ord,* 8.

Antikvarisk (a)– Antikvarisk arbeid – Antikvar (n)

Associated terms: Aldersverdi (n) – Antikvert (a)

The committee mainly reflects upon the etymological meaning of words with the Latin base "ante". They suggest that "antiquarian" means "having age value". In the revised version, they admit that this series included the most difficult terms to define because of its connection to the antiquarian profession. Arne Madsen, a building consultant at Riksantikvaren and respondent to the report, commented that there already is an established practice talking about "high or low" antiquarian value, which doesn't translate to high or low *age* value. The committee returned with concluding, "The need for a further definition is thus a need to specify the content of the antiquarian's professional work", which is difficult to define according to the word's etymology. (fig.2.9)

> Den andre utveien er å erkjenne at vi vanskelig kommer utenom det innarbeidede
> samlebegrep som omfatter både aldersverdi og en rekke andre verdier. Nå har jo
> antikvarer alltid arbeidet med ting som er gamle, og derfor må vi da forutsette
> grunnbetydningen '-som er gammel' og dernest samtlige andre verdier som beret-
> tiger et objekt til å være gjenstand for antikvarisk arbeid.

Figure 2.10. Antikvarisk, Antikvarisk Arbeid, Antikvar *Ord for Ord,* 9.

Consequently, they deemed their first proposed etymological definition of "antiquarian value" as "age value" too narrow, as suggests that one should use the more precise 'age value'. On further reflection, they consider a second option to regard 'antiquarian value' as an overreaching term for all values of old objects. Since old objects constitute the work of antiquarians, antiquarians would be a profession that defines the values of objects of age. Architect Lars Roede supports the idea of 'antiquarian value' as a collective term encompassing all values, while the rest of the committee prefers to avoid it. (fig.2.10)

The first proposal of antiquarian meaning 'having age value' is, however, based upon numerous exciting texts and topics that appear not to be explored in depth – perhaps, because of architects' "recent interest in building preservation", as the report by NAVF concludes. This tendency is covered through referencing Christian Norberg-Schulz, who, in the article *Antikvariske verdier* in Byggekunst 5, 1960, argued for antiquarian values to be measured by architectural quality instead of age. (fig.2.11)

> Christian Norberg-Schulz skrev i 1960:
> "Vi vil altså ikke bevare det gamle for det gamles skyld, men bevare de byggverk og miljøer som er mulige symbolske former. Antikvariske verdier måles ikke i alder, men i arkitektonisk kvalitet".
> ("Antikvariske verdier", Byggekunst 5-1960)

Figure 2.11. Antikvarisk, Antikvarisk Arbeid, Antikvar *Ord for Ord,* 8.

Reading the report today, one sees that it opposes the, at the time, forward-leaning thinking of the monument as a carrier of the symbolic – a way of thinking associated with post-modern ideas. Such ideas opposed the monument as "a cult of age", putting an enormous value on age itself. Age as a value, the cult of age, was initially proposed by Aloïs Riegl in his *The Modern Cult of Monuments: Its Character and Origin* (1903). Riegl proposed a systematic value approach for deciding conservational strategy. He argued that both schools of restoration and conservation were equally modern, but he differentiated them by valuing different things caused by our perception of the object. They were either valued as an object of age, or to have a value of artistic quality. The distinction suggested by Riegl, implicitly present in the report, can be seen as the conflict between architecture and preservation regarding the object as either 'form' or carrier of 'history'. The conflict between the fields appears again when the commitee tries to avoid defining architecture but goes on and does it anyhow.

> Gruppen har ikke hatt til hensikt å begi seg inn i den store og vedvarende debatt om hva arkitektur er. Noen absolutt arkitekturdefinisjon har det derfor ikke vært noe mål for oss å gi. Men i og med at vi til stadighet møter et objekts arkitektoniske verdi som et bevaringsargument, kan vi ikke helt løpe fra problemet.

Figure 2.12. Arkitektur, Arkitektonisk Verdi. *Ord for Ord*, 9.

Arkitektur (n) – Arkitektonisk verdi (a + n)

Associated terms: Byggekunst (n) - Byggeskikk (n) – Anonym arkitektur (a+n)

Before proposing a definition, the committee addressed that they do not intend to define architecture. Still, they realise that if they are to define 'architectural value' as a protection criterion, they cannot wholly escape the problem. (fig.2.12)

Their point of departure relied on NAVF's definition of architecture and supplementary dictionary entries. However, they considered neither clarifying. By quoting architect and professor Odd Brochmann, who defines architecture as "the organisation of physical environment with the purpose to satisfy practical and spiritual needs", they delimited *arkitektur* against *byggeskikk* – concluding that architecture requires more than sustaining practical needs.

In NAVF's report, *byggekunst* is considered to have two meanings that include both *arkitektur* and *bykkeskikk*. The second part states *byggekunst* as "the art of making buildings and facilities from an intelligent combination of ideas, technical skills and form-giving talent as an expression of individual creation". The committee of *Ord for Ord* considers this a better architectural definition. But they explicitly add an artistic aspect of architecture, associating it with creativity and originality, emphasising an artistic intention. (fig.2.13) They concluded that architectural value, as a protection valuation criterion, is based upon a subjective interpretation of the object reliant on

> Det begge disse definisjoner slår fast, er at arkitektur inneholder noe mer enn
> tilfredsstillelsen av rent praktiske bhov. Men det synes klart at den arki-
> tektoniske kvalitet også ligger i hvordan det praktiske løses. En avgrensning
> mot byggeskikk vil være basert på i hvor høy grad det i intensjonen ligger et
> ønske om også å tilfredsstille de åndelige behov. En annen slik sondring
> mellom arkitektur og byggeskikk vil være profesjonaliteten hos den som utformer
> byggverket. En tredje vil være fundert i det element av skapervirksomhet og
> originalitet som synes å ligge nedlagt i det sproglige utgangspunkt for begrepet
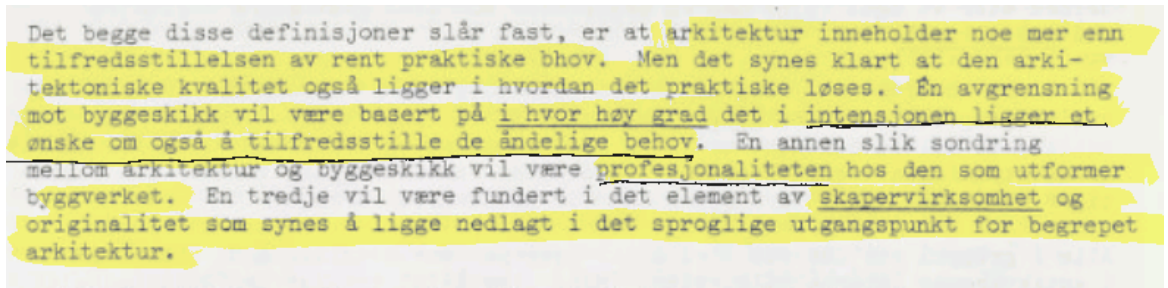> arkitektur.

Figure 2.13. Arkitektur, Arkitektonisk Verdi. *Ord for Ord*, 10.

aesthetical qualities. They include comments by Arne Madsen, who opposes their definition of architecture. To him, *arkitektur* is the form, while *byggekunst* is the whole process, including work by other professions. The committee considered Madsen's argument simple and decided to stick to their proposed definition – arguing that architecture is something more than only *form*.

Byggeskikk (n)

Associated terms: Arkitektur (n) - Anonym Arkitektur (a+n)

Byggeskikk has already been delimited with architecture satisfying more than only practical needs. When the committee defines *byggeskikk* separately, the term's association remains essential. Architecture can affect *byggeskikk* [common building practice], and architects can appropriate elements in it. However, this can never happen in the opposite direction. Consequently, architecture (made by architects) is seen as an innovative practice that comes before *byggeskikk*. They use this argument to complement NAVF's definition of *byggeskikk*, manifested through materials, technical solutions, form and aesthetics in a regional building tradition. A building tradition that sometimes allows us to speak about it as being architecture that sustains certain aesthetical qualities.

The respondent Lisen Bull, consultant at RA, contributes substantially with *byggeskikk*'s English translation: 'vernacular architecture'. She writes that vernacular architecture has a debated position in Britain since it comes into conflict with the idea of what architecture is. She exemplifies the term's exclusion in *The Penguin Dictionary of Architecture* (year not specified) by Fleming, Honour and Pevsner, even though it has been regularly used. Ronald Brunskill argues that the end of the vernacular took place at the turn of the 20th century in his *Illustrated Handbook of Vernacular Architecture* (1974). Bull asks if the committee has thought of if, for example, the Swiss building style in Norway could be included in the term *byggeskikk*.

From Bull's comments, the committee realised that the Norwegian language doesn't contain the problems implied by vernacular architecture in Britain. However, the issue addresses the "chicken and egg" problem of architecture. The commitee note that *byggeskikk* was coined by the sociologist and ethnographer Eilert Sundt, in his *Om bygnings-skikken på landet i Norge* (1861). Sundt formulated the difference between the city and the countryside by arguing that the countryside followed conventions. The committee specify that *byggeskikk* is used both as the common tradition described by Sundt, and for buildings with similar appearances, from the same time and place. Further, they define *byggeskikk* as a way of building – a process – and not only as a description of its product, the object. They conclude that it did not end with the Swiss building style and expand the question implied by Bull: if *byggeskikk* can exist within industrialised processes.

In the revision, the committee concludes that NAVF's report definition of byggeskikk as a regional building tradition – manifested through materials, technical solutions, form and aesthetics – can remain. To complete the discussion, the group suggests a new term they initially did not include: 'anonymous architecture', situated on the border between *byggeskikk* and architecture. They define *anonym arkitektur* as not made from drawings made by an architect, but having origins in known building forms inspired by both. This suggestion implies the importance of architectural authorship since architects only can make architecture. Thereby it releases focus from the object the profession makes, since its qualities are always subjective, and instead makes it defined by the author behind.
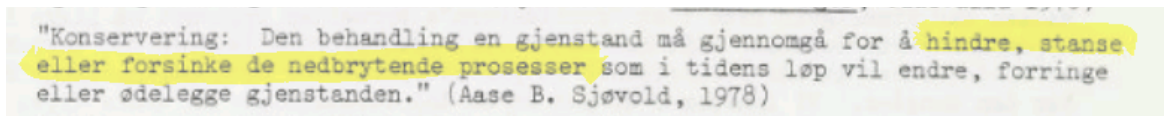
"Konservering: Den behandling en gjenstand må gjennomgå for å hindre, stanse eller forsinke de nedbrytende prosesser som i tidens løp vil endre, forringe eller ødelegge gjenstanden." (Aase B. Sjøvold, 1978)

Figure 2.14. Konservering, Konservator. *Ord for Ord,* 16.

Konservering (n. from verb) – Konservator (n)

Associated terms: Teknisk konservator (n)

The report states that in Norwegian and the other Nordic languages, *konservering* is considered a technical action done to an object to prevent – or stop – degrading material processes that would make the object age and ultimately devastate it. (fig.2.14) The action of conservation implies a physical and (or) chemical treatment of the material. Therefore, the committee points out that *konservering* always comes after a decision of *bevaring* [protection].

The group recognised complexities embedded in the terms due to their association and use in English. 'Conservation' embeds the specific technical *action* found in Norwegian but also implies a broader understanding of the protection of historical monuments. They further mention the associated terms restoration and preservation that emphasise the confusion of terminology in the field. Referring to the Venice Charter, reports from ICOMOS meetings, and a book by Stefan Tschudi-Madsen, they suggest that preservation appears to be used as the overreaching definition.

Following the logic of the international use of conserving as a technical treatment, a *konservator* would perform *konservering*. However, that is not the case, since *konservator* also defines museum officials in Norway, while a person performing *konservering* is specifically called *teknisk konservator*. The Nordic Conservation Association and the committee wishes to term museum officials differently, proposing the Swedish and Danish use of intendent. The report concludes that it is a matter of administration and not part of the group's mandate, concern and responsibility. Interestingly, it is a very different approach from when they defined architecture and the architectural profession. (fig.2.15)

Lisen Bull questions the group's conclusion about international terminology regarding conservation and preservation, as she argues that these are not synonyms. Bull refers to Nicolaus Pevsner's preface to Tschudi-Madsens *Restoration and Antirestoration* where Pevsner suggests the definition of "Preservation dealing with individual buildings and conservation with areas". Bull adds several examples, such as the title 'conservation officer' and several book titles where 'conservation' implies an over-reaching term. To Bull, 'conservation' appears to be the term used when there is no

Som det fremgår av vår tekst deler vi dette syn på bruken av stillingsbeteg-
nelsen. En endring i stillingsbetegnelser er imidlertid en administrasjonssak
som ligger utenfor gruppens arbeidsområde.

Vi bør vel ikke ha ambisjoner om å reformere det engelske sprog, men vi kan
forsøke å påvirke internasjonale konvensjoner om fag-terminologi, f.eks.

Figure 2.15, 2.16. Konservering, Konservator. *Ord for Ord*, 17.

defined difference between conservation and preservation. The committee partly objected because of the use of preservation as an overreaching term in American English. They note with content that *bevaring* appears equivalent to the American use of preservation, while being frustrated over the lack of such on the international scene. To conclude, they wish conservation could be used only as a technical action, suggesting that they potentially could affect the international conventions' use through ICOMOS. (fig.2.16)

Lastly, the report contains a summary of a conversation between Lars Roede and Andrew Saunders, the English Chief Inspector of Ancient Monuments and Historic Buildings, whom they asked to explain the differences between conservation and preservation. Saunders defined 'conservation' as the dynamic expression and 'preservation' as the static aspect. Conservation can be more radical, while preservation is meant to keep the object unchanged. Saunders recognises that the terms function as opposites in America.

> Beskyttelse kan like gjerne bestå av opinionsdannelse og administrative tiltak (fredning, andre juridiske foranstaltninger, regulering) som de fysiske inngrep som må til for å stoppe forfall. Beskyttelsen innebærer en beslutning om <u>bevaring</u>. Når bevaring er vedtatt og bygningen sikret mot ødeleggelse, kan man pleie den. Bygningspleien kan bestå i restaurering, rehabilitering, utbedring og vedlikehold. Bevaringsgraden vil variere efter hvilken måte man velger å pleie på, og overgangen mot en behandlingsmåte som ikke innebærer bygningspleie i bevaringshensikt, vil selvsagt være flytende. Dette er en av grunnene til at vi ønsker en sterkere presisering av <u>rehabiliterings</u>begrepets bevaringsinnhold.

Figure 2.17. Vern. *Ord for Ord*, 16.

Bevaring (n)

Associated terms: Arkitektur-, <u>Bygnings</u>-, Kulturminne-, <u>Kultur</u>-, Fortids-, <u>Vern (n)</u>

The committee resists a set definition since they regard the term as overreaching, as it is used in Denmark. Noting that the trust itself works with *bevaring* of buildings, they point to the advantages of a broad understanding compared to the loaded associations of *konservering/preservering/restaurering*. However, they conclude that it deals with existing objects and their continuous existence.

Vern (n) – Bygningsvern (n)

Associated terms: Arkitektur-, <u>Bygnings</u>-, Kulturminne-, <u>Kultur</u>-, Fortidsvern (n) − <u>Bevaring (n)</u>

Etymologically *vern* means to protect. The verb *verne* comes from understanding the noun *vern, originating* from the norse word *vǫrn*.[24] The group states that *vern* has begun to appear in compound words, combining *vern* with what it protects, such as *kultur-* and *arkitektur*. They argue in line with their architectural definition, as *byggningsvern* is more extensive than *arkitekturvern*. *Vern*, *bygnings-*, *kultur-/kulturminne-* and *fortidsvern* are treated as separate definitions in the report. However, its content is cross-referenced and is therefore treated as a continuous text in this summary.

In NAVF's report *bygningsvern* is defined as *bevaring* or *rehabilitering*; a definition that the group object to on several levels. They believe in a more complex and two-sided understanding of *bygningsvern*: one that consists of administrative work, raising opinions and forcing legal actions, in effect leading to a decision of *bevaring*.

Bevaring can then enforce actions of *pleie* [caretaking of] the building. *Pleie* can occur through different actions, not only *rehabilitering* or *bevaring*. *Pleie*, as a consequence of the decision of *bevaring*, can also be actions such as *utbedring*, *vedlikehold* and *konservering*; actions defining how the object is kept or protected. The group aims for greater precision by searching for specificity in actions performed in the field. (fig.2.17)
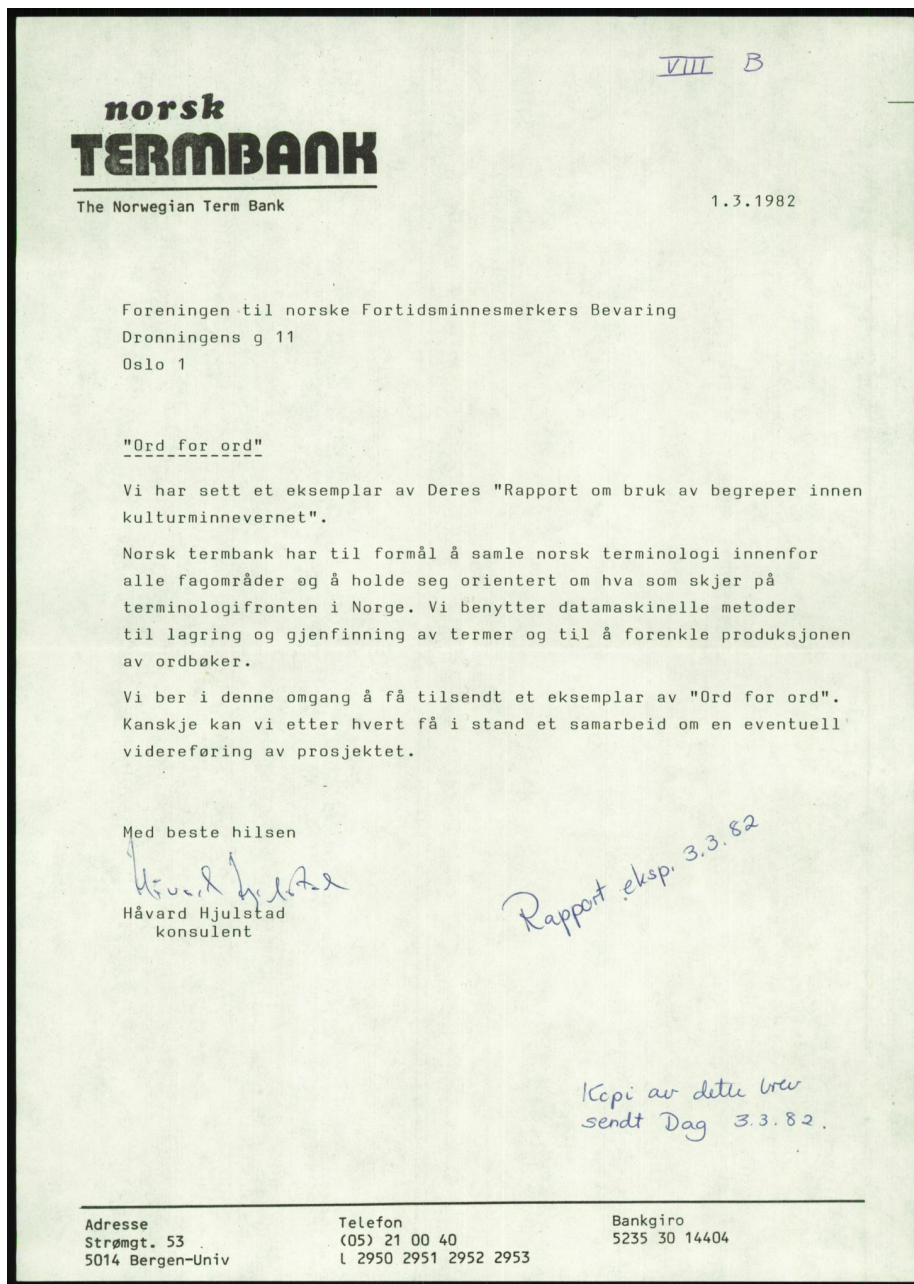

Figure 2.18. Letter from "The Norwegian Term Bank" that asks for a copy of the publication for a potential collaboration and extension of the project.

Respons

As presented in the introduction, Fortidsminneforeningen initially received ten responses on their work with the report. The responses generally approved and complimented the work the committee had done. Elisabeth Seip, director of the architecture museum, responded positively but wished they also had considered legal terms (fig.2.19). In 1982, Fortidsminneforeningen received another letter from *Norsk Termbank,* that asked for a copy for a potential collaboration. The report and its responses act as an example of a that the preservation discourse recognise the importance terminology. (fig.2.18)

What the report presented is to some point absurd in regards of how they treat terms according to their etymological and dictionary origin. In a sense, the committee appear to regard the vocabulary as "static" as the objects of conservation themselves. Raymond Williams reflects on giving legitimating power to dictionaries and its bases upon philological and etymological means. He argues that we make a mistake when we consider words as absolutes, especially in regards of words dealing with ideas and
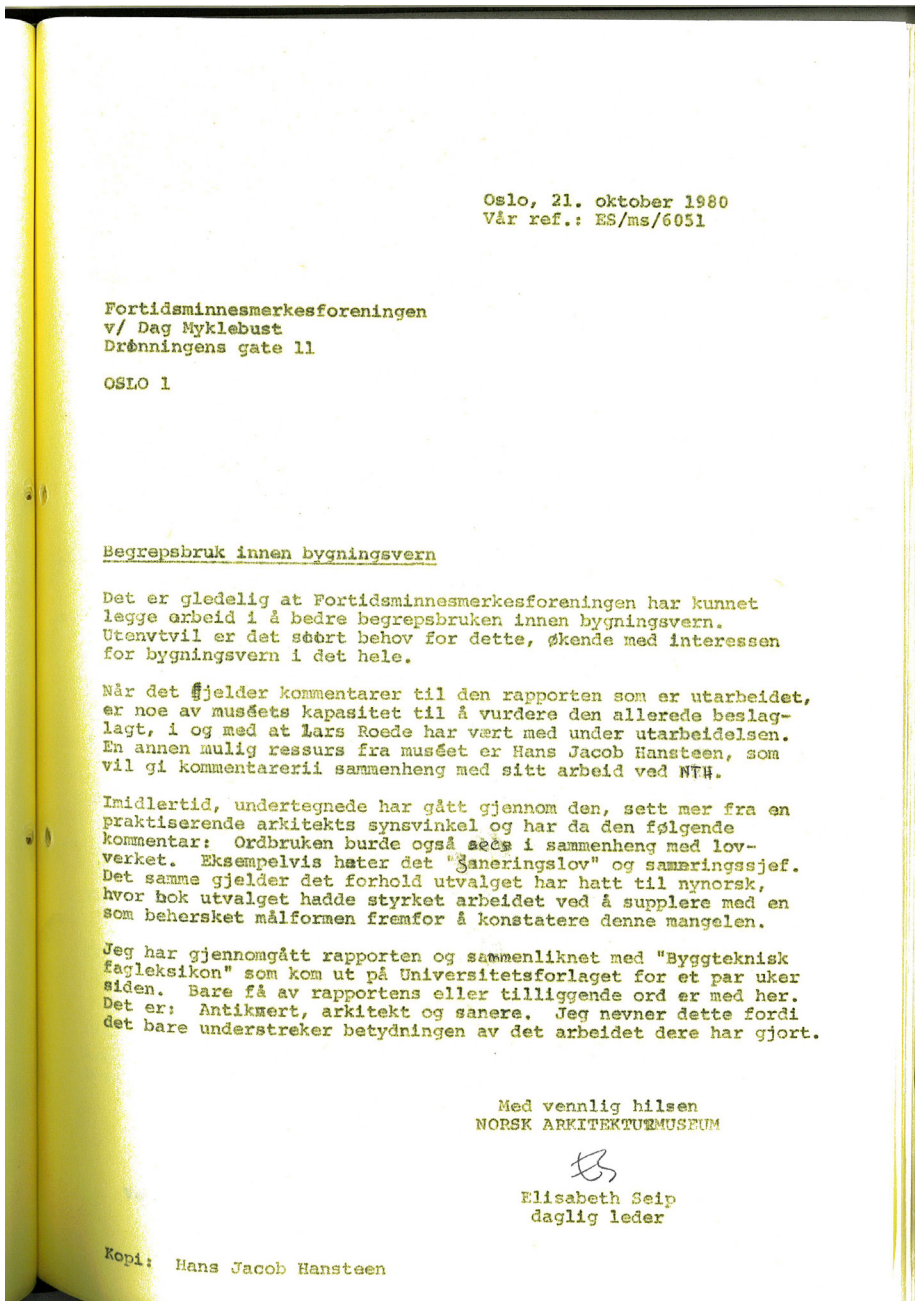
Figure 2.19. Response letter from Elisabeth Seip, at the Norwegian Architecture Museum, that complements the report. She adds that it had been valuable to include legal use of terminology.

values. Such words should rather be encompassed "as elements of the problems."[25] This is precisely what happens when committee set out to define words related to professions, especially words that origins from nouns, as architecture.

Linn Willetts Borgen, research and professional development advisor at FMF acknowledges in an email that she didn't know about the report and confirms that there is no current discussion about terminology, even if they do acknowledge the nuances in various terms. Today's discussions, she writes, are rather about value evaluation. [26]

Still, the report and its responses confirm a tradition in preservation that regard language of value and appears to also have had some influence as a contribution to discussions on the Norwegian heritage scene.

Bankplassen 3
The Norwegian Architecture Museum

Case II

The Building

Bankplassen 3 consists of three connected building volumes. The main part was designed by architect Christian Henrich Grosch and housed the National Bank of Norway from 1830–1895. In 1911, architect Henry Bucher added a magazine wing for the building's new occupant: the National archive, which stayed from 1914 until 1979. The latest addition of an exhibition pavilion was designed by architect Sverre Fehn, who transformed the facility into an architecture museum. Fehn's project was proposed in 1997, decided upon in 2001 and built between 2006–2008.

The Institution

The Norwegian Architecture Museum (NAM) was founded in 1975 by the Norwegian National Architecture Association (NAL). For many years, the museum was an integrated part of NAL's undertakings, located in their headquarters in Josefine gate 31. Based on an initiative by the Minister of Culture Åse Kleveland in 1993, the museum gained status and was relocated to Kongens gate 4, co-occupied with *Norsk Form*. Soon, it became evident that the museum needed more space to develop as an independent institution. Searching for a new place, the museum commissioned Sverre Fehn to propose a refit and extension of the old bank further down the street. When presented to the press in 1998, Fehn's project and the museum's proposal received both attention and support. The current tenant Nasjonalt læremiddelsenter, however, had no plan of moving out.

Between 1998–2000, the museum gained institutional reputation. When Nasjonalt læremiddelssenter moved out in late 2000, NAM saw potential to make a strategic move – perfectly coinciding with the Grosch bicentennial in 2001– and made their official proposal to move the museum to Bankplassen 3. For the jubilee, they curated an exhibition about Grosch, and the first Grosch medal was granted to Fehn by the architecture foundation. NAM's moving proposal suggested a "master meeting" of architects from two centuries – a "meeting" that would affect both debates and listing documents.[27]
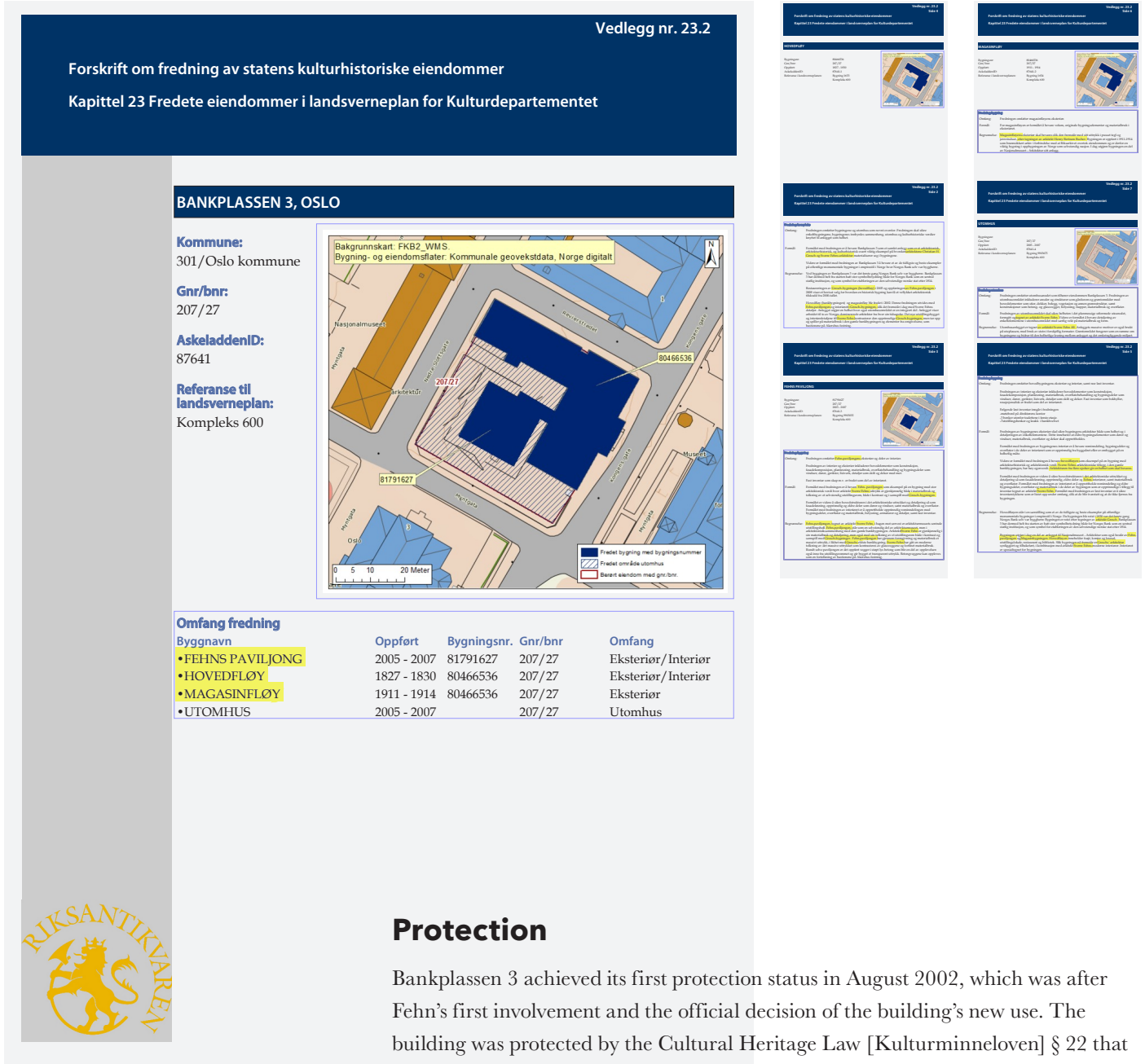
Figure 2.20. "Scope of protection". Fehn's pavilion is addressed with authorship already on page 1. Forskrift Om Fredning av Statens Kulturhistoriske eiendommer – Kapitel 23 Fredete eiendommer i landsverneplan for Kulturdepartementet – Vedlegg 23.2.

Protection

Bankplassen 3 achieved its first protection status in August 2002, which was after Fehn's first involvement and the official decision of the building's new use. The building was protected by the Cultural Heritage Law [Kulturminneloven] § 22 that regards State-owned buildings, [Forskriftsfredning] as suggested by Riksantikvaren. The protection valuation concerned the building's architectural value as the first building in classical empire style and its symbolic value for the establishment of the capital Christiania and Norway after 1814. In addition, the building was accounted with historical value as the first bank building erected in Christiania by the institution *Norges Bank*.

The protection of the complex concerned both the exterior and the interior. While the exterior was protected as a whole, with both Grosch's and Bucher's contributions, the interior was protected in parts – primarily Grosch's spatial distribution. The garden, in which Fehn's pavilion now sits, was not accounted protection worthy.[28]

In Statsbygg completion report, with the subtitle *Rehabilitation, Remodelling and New construction* [Rehabilitering, ombygging og nybygg], Riksantikvaren declared that they were in close contact with both Statsbygg and the architect Fehn during the whole building process.

> All work carried out in the bank building has not changed or distorted Grosch's architecture. This has been a central point since the building was

Fredning kompleks

Omfang: Fredningen omfatter bygningene og utomhus som nevnt ovenfor. Fredningen skal sikre enkeltbygningene, bygningenes innbyrdes sammenheng, utomhus og kulturhistoriske verdier knyttet til anlegget som helhet.

Formål: Formålet med fredningen er å bevare Bankplassen 3 som et samlet anlegg som er et arkitektonisk, arkitekturhistorisk, og kulturhistorisk svært viktig eksempel på hvordan arkitektene Christian H. Grosch og Sverre Fehns arkitektur materialiserer seg i bygningene.

Videre er formålet med fredningen av Bankplassen 3 å bevare et av de tidligste og beste eksempler på offentlige monumentale bygninger i empirestil i Norge hvor Norges Bank selv var byggherre.

Begrunnelse: Ved byggingen av Bankplassen 3 var det første gang Norges Bank selv var byggherre. Bankplassen 3 har dermed helt fra starten hatt stor symbolbetydning både for Norges Bank som en sentral statlig institusjon, og som symbol for etableringen av den selvstendige norske stat etter 1814.

Restaureringen av Grosch-bygningen (hovedfløy) i 2005 og oppføringen av Fehn-paviljongen i 2008 viser et bevisst valg for hvordan en historisk bygning kan få et vellykket arkitektonisk tilskudd fra 2000-tallet.

Hovedfløy (bankbygningen) og magasinfløy ble fredet i 2002. Denne fredningen utvides med Fehn-paviljongen og interiøret i Grosch-bygningen, slik det fremstår i dag med Sverre Fehns detaljer. Anlegget utgjør en helhet hvor også utomhusområdet er en integrert del. Anlegget viser arbeidet til to av Norges dominerende arkitekter fra hver sin tidsepoke. Det nye utstillingsbygget og interiørdetaljene til Sverre Fehn kontrasterer den opprinnelige Grosch-bygningen, men tar opp og spiller på materialbruk i den gamle bankbygningen og elementer fra omgivelsene, som bastionene på Akershus festning.

Figure 2.21. "Protection of building complex: Scope, Purpose, Justification". Bucher is not mentioned, while Fehn and Grosch appear 4 times each. "Vedlegg 23.2".

listed, and the new elements are now part of a very successful whole. The result has been a building where the past meets the present, and collectively the facility represents architectural history.[29]

Earlier in the report, Fehn's opinion of the existing building complex value is clearly articulated.

Sverre Fehn argues that the building complex's quality and strength are the original construction and the refined masonry work, which he wishes to enhance. Riksantikvaren has come a long way in meeting the architect's thoughts and have jointly and through a demanding process given the old building mass a new "life" …[30]

Specificities are not further presented. Soon after the completion of Fehn's rehabilitation and glass pavilion addition in the former garden, RA suggested the protection listing to also include Fehn's new work. They argued that the facility formed a complete whole to which the garden and the new pavilion belonged. The suggestion further included Fehn's new interiors with the re-establishment of the stairwell, all his fixed interiors and some objects such as the meeting room table in the director's office, benches, and a stool (in addition to Grosch's spatial distribution). Riksantikvaren emphasises that the new part *contrasts* (see Forty's vocabulary) the original Grosch building and consequently shows the work of two of Norway's most prominent architects from two different epochs.

The "master-meeting" that NAM first mounted is reflected in the Regulation Act 'Vedlegg 23.2'. On the overview page (1.), the protection is listed to concern Fehn's pavilion, the main building, the magazine wing, and the outdoor area. (fig.2.20)

However, on the introduction page (2.), the main wing is introduced as "the Grosch-building (hovedfløy)". (fig. 2.21)

Throughout the 7-page long decree, the main part of the building varies in descriptive term as 'Hovedfløy' (7 times) and the Grosch building (5 times). Since both Fehn and Grosch give name to their respective work they announce an importance of authorship.

In total, 'Fehn' appears 23 times in the document, 'Sverre Fehn' 12 times, 'Grosch' 9 times and 'Bucher' only once. Bucher is mentioned as the architect behind the *drawings* of the magazine wing, not as the architect of the magazine wing itself. "The magazine wing should be preserved (…) after drawings by architect Henry Bertram Bucher". This is a distinct contrast to how Fehn and Grosch figure in the document as they are associated with the building itself. In other words, Bucher receives personal authorship of drawing material, while Fehn and Grosch receive it for the buildings.

The personalised (almost celebrity) aspect is emphasised through the reference to 'Arkitekt Sverre Fehn' –appearing 7 times, while 'Sverre Fehn AS' (his company) appears once – and then in association with the garden and outdoor areas in contrast to the "architecture" that are adressed to Fehn himself.[31] At the time of building, Fehn's health decreased, and he only occasionally visited the building site with the young team at his office.[32]

Statsbygg's report and the protection decree suggest that the architects, Grosch and Fehn, were of equal importance as the buildings for its protection valuation – which invites further questions. First, it suggests the question of the importance of personification, or the architect as an author and the signature's effect on the historic narrative, second, if selective narration and curation, where Fehn and Grosch are assigned the building complex's principal authors, is representative of "architectural history" as the protection decree claims.
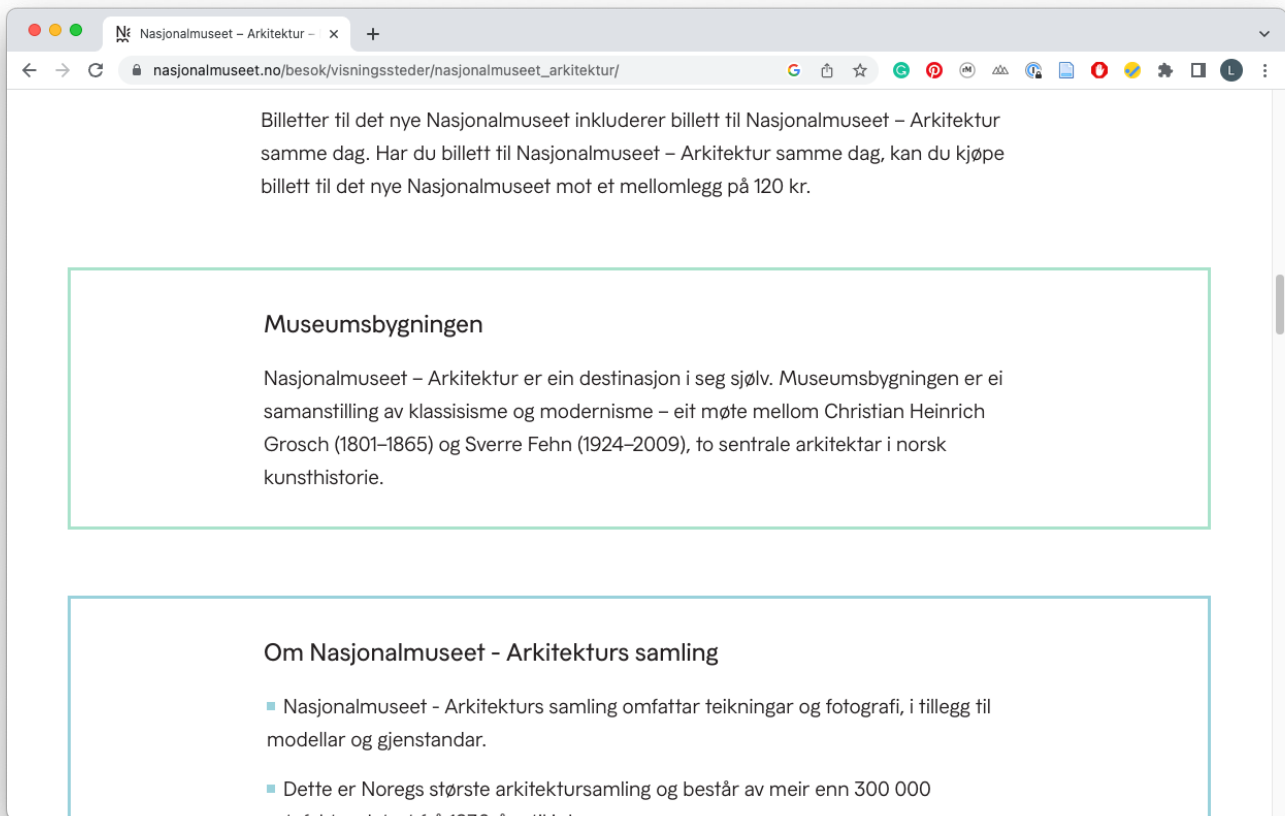
Figure 2.22. Print Screen of *Nasjonalmuseet Arkitektur* webpage where the museum building is presented as a meeting between the central architects Christian Heinrich Grosch and Sverre Fehn.

Narrative & Reception

In 2002, the museum appears in the Norwegian Architecture Yearbook [Årbok Arkitektur i Norge], published by NAM and Bonytt in collaboration with NAM's director Ulf Grønvold as editor. The project's inclusion in the Yearbook could be part of the strategic move that NAM took in the official debate as funding was not resolved officially until 2004, when Jens-Ultveit Moe agreed to sponsor the pavilion.[33] In *Grosch and Fehn, Bankplassen 3* the museum and its history are described in two contributions. Gordon Hølmebakk, among the initiators of the Grosch foundation and part of the jury for the Grosch medal that Fehn received, introduced Grosch and Fehn as architects.[34] The second contribution presents the museum project's formal moves and is signed by Fehn, but it was probably co-written with the project leader architect Martin Dietrichson.[35]

Hølmebakk emphasises the persons behind the work, framed through portraits and images of Bankplassen 3: one photograph of the entry and a stamp with the building's façade. Grosch is presented as a pragmatic and productive practician, with works across styles; from the neo-classical university buildings at Karl Johansgate to the romantic bazars around the Oslo Cathedral. Hølmebakk claims that "architecture is the form of art that most directly mirrors the time it is created in". Sverre Fehn is recognised as Norway's most influential architect after Grosch, making him an apparent candidate for the medal. However, as an author and literary critic, he realises the difficulty in expressing Fehn's works in words – stating that Fehn's architecture has qualities that only the architect can see while still manifesting something that everyone can have an opinion about. Hølmebakk finally uses the "worn-out" "humanist", describing his architecture as "an art that unmistakably is his own, but

Dette er saken

Arkitekturmuseet består av **Christian Groschs bygning** for Norges Bank, opprinnelig fra 1830, og en nyoppført glasspaviljong. Paviljongen er tegnet av **Sverre Fehn** og prosjektet sto klart i fjor høst.

I Aftenposten 3. mars anklaget **professor Rune Slagstad** sentrale embetsmenn i kulturdepartementet for å ha motarbeidet planene for det nye Arkitekturmuseet. Grunnen skal være at det truet arbeidet med en stor museumsfusjon på Tullinløkka.

Aftenposten fakta

Arkitekt Sverre Fehn står bak restaureringen.

Tilfreds leder for Nasjonalmuseet, Aliss Helleland.

Figure 2.23. The article "The King opened poetics in concrete" in Aftenposten. The fact box mentions Grosch and Fehn as the building's authors.

still not without history".[36]

NAM's strategy of framing the museum as a "master meeting" affected the historic narrative presented to the public. A series of articles in Aftenposten on the museum project between 1998 and 2008, all attribute the building complex to Grosch and Fehn.[37] Aftenposten's article dedicated to the opening event presents it as a Grosch building with a pavilion of "concrete poetics" by Fehn. [38] Today, a similar historic description appears at the museum's web page, emphasising Grosch and Fehn as the building's authors.[39] (fig.2.22)
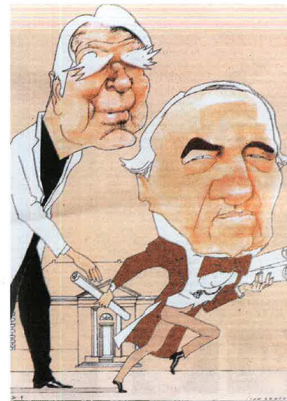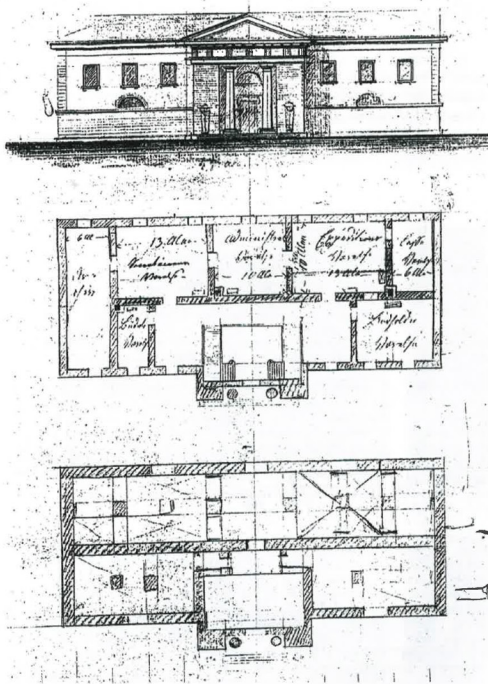
Criticism

Not long after NAM's move-in at Bankplassen 3, Ola Storsletten published "Bankplassen 3 as Building Archaeological Source". Storsletten was involved in uncovering the building structure between 2004 and 2006 through NIKU, the Norwegian Institute of Cultural Heritage Research. NIKU's responsibility was to uncover details that would affect further planning and construction. The investigation also functioned as research of brick constructions from the early 19th century, an uncovered area since these buildings generally have been studied as a "whole" instead of being studied through their detailed components. In this respect, Storsletten emphasises that archaeology relies on both "silent" sources – physical buildings – and literary or drawn transcripts. However, the buildings themselves are always considered primary because knowledge is inscribed in the material construction.

NIKU uncovered support structures, foundation and floor detailing through the excavations, but also evidence (traces) that the original building had been built with

Figure 2.24. Spread of Storsletten's "Bankplassen 3 as a building archaeological source" with a caricature drawing of Fehn and Grosch by Finn Graff. in *Kunst og kultur* (2008) nr. 3.

windows, doors and a staircase according to Grosch's drawings. The staircase in wood from the renovation by Bucher around 1910 was removed and replaced with a new replicated staircase based on Grosch's drawings.

Storsletten declared that the next time anyone conducts an archaeological investigation on the building, only traces from Grosch and Fehn will remain, except for a few windows and the main entrance doors. While acknowledging why the building was restored to its "original", he pointed to the radicality of the restoration since it erased parts of its history. He compared the radicality with restorations of stave churches (his field of expertise) and argued that one had to go back to the 1950s to find a similarly radical approach, exemplified with Heddal stave church restored by Gudolf Blakstad and Herman Munthe-Kaas between 1939 and 1954. The architects considered many alterations from the mid-1800s as tacky [tarvelige] and removed them – unconsciously also probable original pieces. Storsletten describes the approach today as much more careful since one can unconsciously cause to remove valuable remains.

NIKU's responsibility was to make sure that no original parts were removed while transforming the facility into an architectural museum. However, Storsletten emphasises that many secondary changes, such as the wooden staircase, were substituted even though they were not "bad" architectural interventions. Recognising the immensely positive response to the new museum, Storsletten questions if it would not have been wise to be extra careful with removals since they excluded part of the building's history. Especially since the selective approach of history is contradictory to the building's new function as an architecture museum.[40]

Leif Anker was more direct with criticism in "Ser vi det samme?: Bankplassen

Figure 2.25. Spread of Anker's "Do
we see the same?: Bankplassen 3 –
more than Gorsch and Fehn", *Fremtid
for Fortiden* 2008, nr 4. 16-17.

3 – mer en Grosch og Fehn". He realised that neither the building's history as a
national archive was mentioned nor Bucher as an architect; thereby, he sees a third
of the building mass as wholly neglected in written and built records. Anker ques-
tioned if the ventilation addition on top of the magazine wing had been allowed on
another historical building and noted that Bucher's interiors were replaced by Fehn's.
Further, he asked if Statsbygg's responsibility has affected the allowance of these
profound changes. To conclude, Anker acknowledged the finished project's positive
response but indicates that Fehn's work had not been diminished even if the transfor-
mation had been a more correct transcript of the building complex's whole history.
He accentuated the importance of how we term things: if it is architecture, preserva-
tion of the past [fortidsvern] or conservation of the building [bygningsvern]. Anker
concluded that the transformation of the museum clearly articulates architecture and
preservation as different fields, even though they often are mixed and conflated.[41]
(fig.2.25)

Notes

1   Bill Schwarz, "Heritage," in *New Keywords: A Revised Vocabulary of Culture and Society*, ed. Meaghan Morris, Lawrence Grossberg, and Tony Bennett (Malden, Mass: Blackwell, 2005), 154.

2   Schwarz, "Heritage."

3   Thordis Arrhenius, "The Fragile Monument : On Conservation and Modernity," Artifice Books on Architecture (London: Black Dog Publ. Artifice Books, 2012), 12.

4   Schwarz, "Heritage," 156.

5   Miljøverndepartementet, "Om Klima- og miljødepartementet," OrganisasjonsKart, Regjeringen.no (regjeringen.no, December 30, 2013), https://www.regjeringen.no/no/dep/kld/organisasjon/id692/.

6   Miljøverndepartementet, "Riksantikvaren," Eksternvirksomhet, Regjeringen.no (regjeringen.no, July 13, 2006), https://www.regjeringen.no/no/dep/kld/organisasjon/etater-virksomheter/riksantikvaren/id85702/.

7   "Riksantikvarens historie - Riksantikvaren," December 11, 2019, https://www.riksantikvaren.no/om-riksantikvaren/riksantikvarens-historie/.

8   "Byantikvar," in *Wikipedia*, September 3, 2021, https://no.wikipedia.org/w/index.php?title=Byantikvar&oldid=21778118.

9   "Our Cause," Fortidsminneforeningen, accessed September 23, 2022, https://fortidsminneforeningen.no/en/about-us/our-cause/; "Vår Historie," Fortidsminneforeningen, accessed September 23, 2022, https://fortidsminneforeningen.no/om-oss/var-historie/.

10   "Forskrift Om Fredning Av Statens Kulturhistoriske Eiendommer - Lovdata," accessed September 7, 2022, https://lovdata.no/dokument/SF/forskrift/2011-11-09-1088; "Ordlister med ordforklaringer - bokmål - Riksantikvaren," February 9, 2022, https://www.riksantikvaren.no/ordlister-med-ordforklaringer/__trashed/.

11   "Askeladden 3.0," accessed September 7, 2022, https://askeladden.ra.no/AskeladdenRedigering/#/lokalitetdetails/87641.

12   "Ord og begrep - Kulturminnesøk," accessed August 29, 2022, https://www.kulturminnesok.no/praktisk-informasjon/ord-og-begrep/.

13   "NB!-Registeret," accessed December 1, 2022, https://riksantikvaren.maps.arcgis.com/apps/webappviewer/index.html?id=43a25b7d4d474f36ade60f9a69e620f0.

14   "Riksantikvarens Vitenarkiv: Riksantikvaren," accessed December 1, 2022, https://ra.brage.unit.no/ra-xmlui/handle/11250/92934.

15   "Sefrak-registeret - Riksantikvaren," February 17, 2020, https://www.riksantikvaren.no/les-om/sefrak/.

16   Gul Liste, "Byantikvarens informasjonsark," n.d., 2.

17   "Eksempelsamling - Riksantikvarens Eksempelsamling," February 14, 2022, https://eksempelsamling.ra.no/page/5/.

18   Riksantikvarien, "Ordnøkkelen," accessed August 25, 2022, https://ordnokkelen.ra.no/Help/om_ordnokkelen.htm.

19   "Termene er valgt ut fra behovet Riksantikvaren har når litteratur, bilder o.a. skal registreres i databaser, for senere gjenfinning. Det er derfor ikke en fullstendig ordliste for kulturminnevern, men gjenspeiler behovet for gjenfinning i basene." Ibid.

20   Ibid.

21   Jan Helge Skjerven, "SV: ordnøkkelen research," 19.09.20022; Jan Helge Skjerven, "SV: ordnøkkelen research," 16.09.20022.

22   Dag Myklebust et al., *Ord for ord: rapport om bruk av begreper innen kulturminnevernet* (Oslo: Foreningen til norske fortidsminnesmerkers bevaring, 1981), https://www.nb.no/search?q=oai-id:"oai:nb.bibsys.no:998111336054702202"&mediatype=bøker.

23   Falk and Torp *Etymologisk Ordbog* (1906), Johansen, Nygaard and Schreiners *Latinsk Ordbok* (1921), *The Concise Oxford* (1959), Calsat and Sydler *Vocabulair international des termes d'urbanisme et d'architecture* (1970), extract of *ICOMOS comitato italiano: terminologia comparata* published in Restauro nr. 32 (1977).

24   "Vern - Det Norske Akademis Ordbok," accessed December 12, 2022, https://naob.no/

ordbok/vern.

25   "The questions are not only about meaning; in most cases, inevitably, they are about meanings. Some people, when they see a word, think the first thing to do is to define it. Dictionaries are produced and, with a show of authority no less confident because it is usually so limited in place and time, what is called a proper meaning is attached. I once began collecting, from correspondence in newspapers, and from other public arguments, variations on the phrases 'I see from my Webster' and 'I find from my Oxford Dictionary'. Usually what was at issue was a difficult term in an argument. But the effective tone of these phrases, with their interesting overtone of possession ('my Webster'), was to appropriate a meaning which fitted the argument and to exclude those meanings which were inconvenient to it but which some benighted person had been so foolish as to use. Of course if we want to be clear about banxring or baobab or barilla, or for that matter about barbel or basilica or batik, or, more obviously, about barber or barley or barn, this kind of definition is effective. But for words of a different kind, and especially for those which involve ideas and values, it is not only an impossible but an irrelevant procedure. The dictionaries most of us use, the defining dictionaries, will in these cases, and in proportion to their merit as dictionaries, list a range of meanings, all of them current, and it will be the range that matters. Then when we go beyond these to the historical dictionaries, and to essays in historical and contemporary semantics, we are quite beyond the range of the 'proper meaning'." Raymond Williams, Keywords: A Vocabulary of Culture and Society, Rev. ed. (New York: Oxford University Press, 1985), 16.

26   Linn Willetts Borgen, "Begrepsavklaringer Tradisjon," September 29, 2022.

27   Statsbygg, *Nasjonalmuseet - Arkitektur: Bankplassen 3 : rehabilitering, ombygging og nybygg*, vol. nr. 672/2008, Ferdigmelding (Statsbygg : trykt utg.) (Oslo: Statsbygg, 2008).

28   "Forskrift Om Fredning Av Statens Kulturhistoriske Eiendommer - Lovdata"; "Askeladden 3.0."

29   "Alla arbeidene som er gjennomført i bankbygningen har ikke endret eller forvansket Groschs arkitektur. Dette har vert et helt sentralt poeng siden bygningen ble fredet, od de nye elementene inngår nå i en svært vellykket helhet. Resultatet har blitt en bygning der fortid møter nåtid, og samlet representerer anlegget arkitekturhistorie." Statsbygg, *Nasjonalmuseet - Arkitektur*, nr. 672/2008:14.

30   "Sverre Fehn mener bygningens kvalitet og styrke ligger i den opprinnelige konstruksjonen og det raffinerte murverket og ønsket å fremheve og synliggjøre dette. Riksantikvaren har langt på vei imøtekommet arkitektens tanker og de har i felleskap og gjennom en krevende prosess gott den gamle bygningsmassen på bankplassen ett nytt «liv»..." Statsbygg, nr. 672/2008:9.

31   Riksantikvarien, "Forskrift Om Fredning Av Statens Kulturhistoriske Eiendommer - Kapittel 23 Fredete Eiendommer i Landsverneplan for Kulturdepartementet - Vedlegg 23.2" (Riksantikvarien, n.d.), https://lovdata.no/static/SF/sf-20111109-1088-k23-02-01.pdf?timestamp=1567526621000.

32   Per Olaf Fjeld, *Sverre Fehn: The Pattern of Thoughts* (New York: Monacelli Press, 2009).

33   Rune Slagstad, "Kampen Om Museet," *Aftenposten*, March 3, 2008.

34   Gordon Hølmebakk, "Grosch og Fehn: Bankplassen 3," in *Årbok 2002*, vol. 2002, Arkitektur i Norge, 2002; Sverre Fehn, "Arkitekturmuseet: Bankplassen 3," in *Årbok 2002*, vol. 2, Arkitektur i Norge, 2002, 66–68.

35   Martin Dietrichson, "Arkitekturmuseet," *Mur + Betong*, no. 4 (2007): 7–13.

36   "Jeg finner ikke noe bedre ord for slik byggekunst – om ordet er aldri så forslitt – enn humanistisk. Det er en kunst som er umiskjennelig hans egen, men like lite som annen kunst er den historieløs. Den henter tilfang langveisfra, fra samtidige og forgjengere." Hølmebakk, "Grosch og Fehn: Bankplassen 3," 65.

37   Anne Lise Stafne, "I Bresjen for Fehn-Bygg i Oslo," *Aftenposten*, November 10, 1998; Erle Moestue Bugge, "Rett Mann Til Rett Tid," May 31, 2001; Birger Kolsrud Jåsund, "Gleder Seg Til å Flytte," *Aftenposten*, May 2, 2001, 16; Lotte Sandberg, "Et Forbilledlig Museum," *Aftenposten*, September 9, 2007; Ulf Andenæs and NTB, "Kongen Åpnet 'Poesi i Betong,'" *Aftenposten*, March 7, 2008; Slagstad, "Kampen Om Museet."

38   Andenæs and NTB, "Kongen Åpnet 'Poesi i Betong.'"

39   "Nasjonalmuseet – Arkitektur," Nasjonalmuseet, accessed November 14, 2022, https://www.nasjonalmuseet.no/besok/visningssteder/nasjonalmuseet_arkitektur/.

40   Ola Storsletten, "Bankplassen 3 som bygningsarkeologisk kilde," *Kunst og kultur (trykt utg.)*. 91(2008)nr. 3 (2008): 162–71.

41   "Det er viktig hva vi kaller ting. Om det er god arkitektur, er det godt fortidsvern, enn si bygningsvern? Bankplassen illustrerer tydelig at arkitektur og fortisvern er to ulike felt. De har mye med hverandre å gjøre, de opptrer ofte side ved side og de blandes altfor ofte sammen. En må kunne la seg begeistre av grep som gjøres og av det nyskapende. Men en må også kunne bruke begge øyene og se anlegget og dets historie for hva det er og har vært." Leif Anker, "Ser vi det samme?: Bankplassen 3 - mer enn Grosch og Fehn," *Fremtid for fortiden* 2008 nr 4 (2008): 16–17.

Rethinking the Keywords

This essay started with a disappointment in my architectural education and a modest wish that I had learned differently. In essence, I'm thinking about a lack of precision, critique, and acknowledgement of the main medium that critique is made up of: language. I am not objecting to that other media can convey critical approaches; rather, I've tried to balance language as a medium of architectural production besides images and drawings.

I deal with language in three fields within architectural discourse: architectural design, preservation and alteration. Through tracing vocabularies, I notice a shift from abstract nouns in architecture to transitive verbs in alteration, which affirms different approaches to buildings and their valuation. The changing discourses in modern thinking reveal different ideological agendas, which in different ways are intertwined with history's position in architecture and its effect on pedagogy. The fields' different attitudes to history, and its importance for practise, expose a dissonance between how buildings are narrated in written records and how buildings are perceived as physical experience. These attitudes also hint at the drawing as architecture's primary medium.

This third and last chapter comprises my endeavour to reconnect the dots spread out across my thesis and case studies by some identified keywords.

Language – Drawings – History – Ethics

According to Adrian Forty and Juan Pablo Bonta, language's stance in architectural discourse may be captured in Mies' dictum "build don't talk". For Bonta, the dictum renders architecture as an "anti-intellectual, anti-verbal and antitextual" discourse caused and supported by a resistance to teach history in architecture schools. His observation coincides with Mari Lending's examination of the lack of public criticism in the Norwegian tradition, within the academic disciplines in the nineteenth and twentieth centuries (architecture and engineering); in the emerging field of architectural journals from the latter part of the nineteenth century, and throughout the twentieth century, including in the press; very differently from the adjacent fields of aesthetics, literature and art. Through numerous examples and public debates, she shows how this field has been dominated by practising architects, with little interest in having their work discussed by critics from other fields, neither in a historical nor in a contemporary perspective.[1] Forty, Bonta and Lending all aim to re-establish texts, critique and the teaching of history in architecture as an essential architectural medium and genre for discursive development, an issue Bonta formulates with precision:

> Architectural thinking is the source of writing, but it is not – I mean, it is not expected to be – the result of reading. People exercise architectural judgement on the basis of exposure to architectural form, not because of trends picked up in the literature. Neither reading nor writing is rated highly in this paradigm. Texts convey people's perceptions about architecture, but they do not affect other people's perceptions – at least, not of people that

matter.[2]

The ethical quest of building society in modern architectural thought made the discipline's elitist past of limited interest. Forty contextualised the social agenda parallel to architecture becoming an autonomous or independent art, forcing a strive for originality, creativity and ideals of inventing novelty, attracting a distinction of *form* on the one hand and *intention* on the other. Scott provides a complementary perspective arguing that the idea of form-follows-function allowed a connection between theory and practice, enabling the idea of the architect as the creator of utopia. The written records (critique) were left to focus on the intention behind an architectural project. At the same time, the visual medium (drawings/images) had to convey the project's formal moves, forcing a separation between architecture's social and ethical intention, articulated through language, and its image, revealed through built form.

Authorship – Originality

Architecture's independence as an art form, as an educational institution, the connection of theory and practice through intention, and the belief in form-follows-function divided architecture and preservation into separate fields founded on different ethical missions. The division made *pure architecture* set out to construct utopia and novelty, while *preservation* dealt with saving past attempts for the future. Both practices consequently shared a perception of architecture as an art made by one author, making originality, authorship and authenticity central concepts.

The Norwegian Architecture Museum and the report *Ord for Ord* (1981) manifest authorship as foundational for both architecture and preservation and creates a link between them through architectural history.

Riksantikvaren and Fehn had agreed to restore the building complex to its "original" Grosch condition. Through media reports, branding and legal protection documents, some made before construction and restoration started, Fehn and Grosch appear as the buildings' sole creators. The altered building complex conveys a carefully plotted story through written records and physical manifestation. The historic transcripts of the museum support Scott's suggestion of a misconception in perception as the reports of the architectural museum describe it as a "successful whole" while the public branding emphasises its two authors. Historical records depict the building in two separate times, it appears discontinuous, while the physical perceived experience is complete. Fehn and Grosch (and their respective contribution) are as such placed in architectural history.

The architect's importance for the valuation of the built is demonstrated through a conflict of professions in *Ord for Ord's* definitions. The chicken-and-egg problem of what came first – the profession or its production – suggest that the physical thing is defined by its creator, for instance in the discussion of architectural value. The committee members know that they can't define 'architecture' and acknowledge that architectural value does not determine if a building should be preserved. However, they argue that architecture is characterised by being made by an architect. The reasoning provides a perspective of how architecture regards itself and how ideas of authorship and originality are enforced by preservation.

The Copy – Pedagogy – Methods

Since architecture and preservation deal with buildings differently and are founded on different ethical missions, their argument about execution differs. Preservation results in a practice that deals with what is, arguing *why* and *how* to preserve, while the architectural design discourse deals with the *intention* behind.

The Norwegian Architecture Museum asserts argumentation of valuation found between architecture and preservation as restoration work opposes the principle of authenticity. Restoration has, as briefly mentioned, been essential in the argumentation of how to preserve in line with the conflict between the French and English traditions. The dispute symbolises the doctrine of authorship that has made reproductions and copies complex entities in their strive towards originality. For Fehn, the idea of a complete whole and a contrasting addition appeared as the directive for intervening with the building mass at Bankplassen 3. Anker and Storsletten problematised Fehn's interventions by regarding the building as a historical source, transcending it to an "object of knowledge" to borrow Otero-Pailos's expression.[3] He explains that it can be traced back to Johann Joachim Winckelmann who, in the eighteenth century, perceived ancient art and architecture as historical records. The conflict between the museum as a historical source and architectural intention highlights architecture and preservation as separate disciplines with different missions – affecting the valuation of existing buildings as objects.

The example of the museum dealing with contrast and restoration introduces that it is mainly Grosch's intention, not Fehn's restoration work, that is emphasised in the reconstructions. Fehn's primary position is as the creator of something new (inventor and creative genius) and not as the preservation architect. Otero-Pailos examine the self-effacing tradition that preservation withholds and partly blames architectural education for not noticing the creators that have participated in framing old works, as with Leo von Klenze's work on the Acropolis. In this self-effacing tradition, the museum and Fehn make a sort of exception since he explicitly is mentioned as the restoration architect, perhaps because he is, first and foremost, an architect and not a preservationist.

Contrast, restoration and authenticity prompts the concept of the copy and take us back to Scott's argumentation of the copy as contractionary to the idea of the architect and preservationist. Preservation has often objected copying as a method since the authentic "object of knowledge" cannot be replicated. In architecture, past works became un-referential since the premise of genius was found in the ability to create "new", which made architecture incommunicative. Boudon proposes that it puts teaching in a bad position since it should create communication and suggest "projects in the manner of…" as a pedagogic concept. Scott defends copying as a method for learning, generally and traditionally recognised by other arts, such as painting, music and sculpture. Cleempoel and Pleeovets introduce the renaissance concept *aemulatio* which addresses copying in three stages: *translatio* as a translation of the original, *imitatio* to creatively edit or imitate, and the last stage, *aemulatio,* which is to surpass the original.[4] The concept was used by a studio at Harvard, taught by Job Floris in 2020. The ambition of the course was to activate a threefold presence that would deal with the past, presence and future in one singular moment.[5]

56

A browser window showing the Harvard University Graduate School of Design website.

Courses

Aemulatio

Aemulatio.
The Renaissance period brings the idea of aemulatio, expressing the challenge to creatively imitate famous examples instead of inventing new themes. Imitation was the basic rule, an attitude which covered most of the arts, finding expression in different ways: translatio (translate), imitatio (creative editing) or aemulatio (surpass). Every architectural example, classic or contemporary, could be copied as it was considered to be an honor when others varied in one's work. In accomplishing this, an architect had to know the conventions (rules, regulations) of different architectural expressions, tools, and elements. During this studio, we will work along this principle of aemulatio.

The Italian church Sant Carlo Alla Quattro Fontane was built between 1634–1677 in Rome, expressing an exciting

Course Number
STU-1305

Hours/Location
Tue, Thu 2:00 PM – 6:00 PM

Fall 2020

Option Studio

8 Credits

↗ Course Website

Instructor
Job Floris

Department
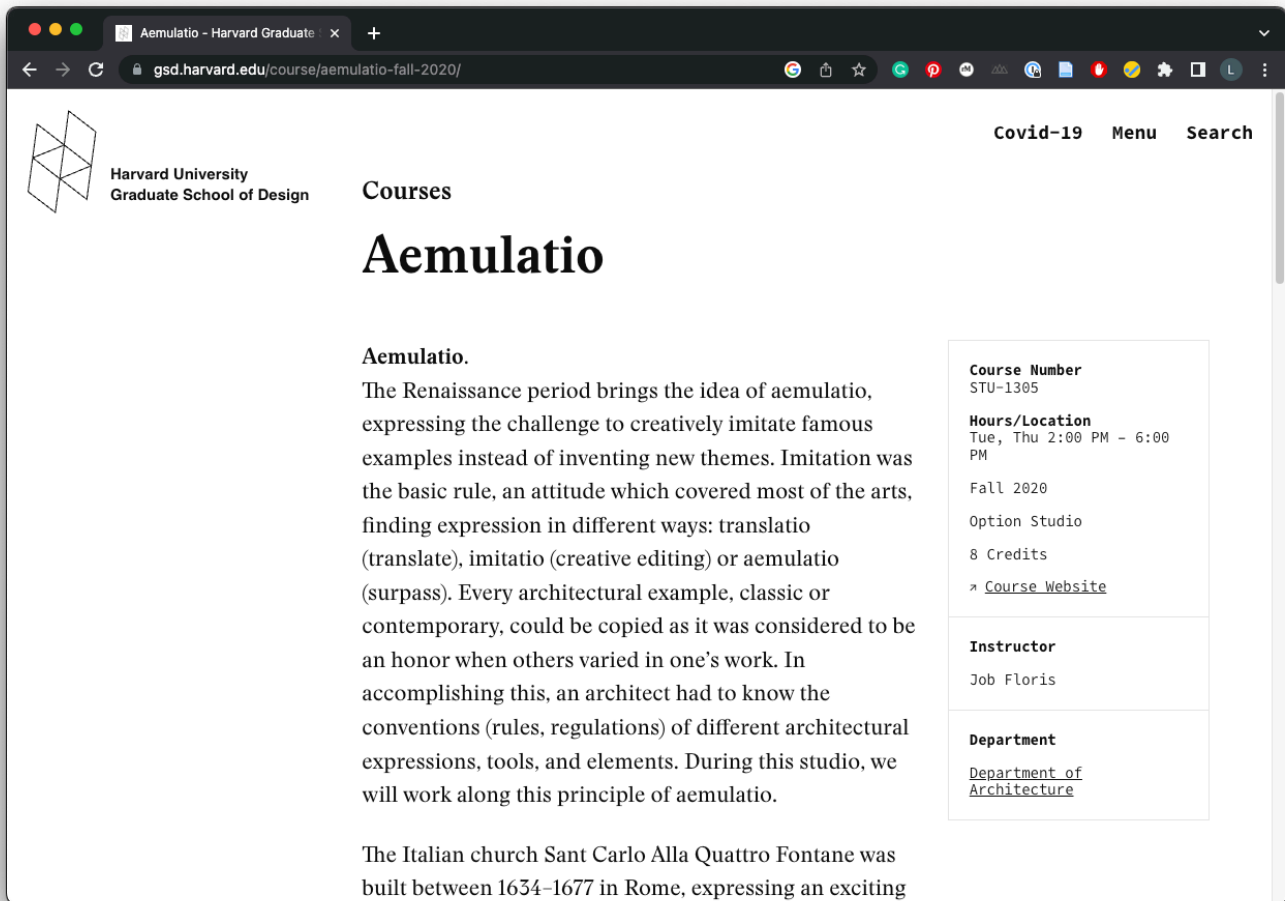Department of Architecture

Figure 3.1. Print screen of Harvard's *Aemulatio* course.

A new discourse?

Through Scott and the new tradition rendered here, we are introduced to a third "emerging" discipline: Alteration or Adaptive Reuse that doesn't necessarily perceive buildings as total entities (objects) and doesn't consider originality, authorship and authenticity foundational for its practice. The recognition of language as a medium is illustrated through recent work by Wong, Stone, Cleempoel and Pleeovets, in books that aim to introduce the discipline by suggesting methods for intervening (such as the copy, the interior approach, spolia and palimpsest). Here, words are essential to both method and execution, and language provides precision, clarity and argument for *why* and *how* to act upon or with the existing. Contributions such as *Adaptive Reuse for the built heritage*, *Undoing Buildings* and *Adaptive Reuse: Extending the Life of Buildings* introduce a vocabulary originating from the preservation discourse. The vocabulary, found in preservation has origins from the birth of the discipline in the late 18th and 19th century, underwent changes in the 1980s through a significant attempt of systematisation. This can be regarded as an echo of the tendency to establish a scientific approach in a field that, in essence, is subjective and affected by values in society at large. *Ord for Ord* (1981) is one example of how the preservation discourse searched for an agreeable vocabulary in a pursuit to define a set of "objective" criteria. Through my reading, *Ord for Ord* also demonstrates how alteration and adaptive reuse have collected part of its vocabulary from preservation.

Ord for Ord's vocabulary illustrates a difference in argumentation and terminology between architecture and preservation. The wordlist includes mainly nouns that originate from verbs, some abstract nouns describing functions of objects as monuments, and adjectives related to values. Unlike the architectural vocabulary of abstract nouns presented by Adrian Forty, *Ord for Ord* implies an argumentation that deals with why certain buildings should be valued and how they should be preserved. The verbs indicate action, which activates the structure it deals with and its maker. The verbs reintroduce themselves in alteration practices with new verbs such as reuse, remodel, transform and improve. These vocabularies suggest that alteration takes a more pragmatic approach. Alteration acknowledges preservation's history but focuses not only on the past since it also evaluates values for the present and future. One such attempt is introducing *intentional* values by Nadin Augustiniok, Bie Plevoets, and Koenraad Van Cleempoel that attempt to balance aesthetic or architectural values with a focus on how the built shapes social habits.[6]

The abstraction in Forty's architectural vocabulary supports his and Scott's argument of architectural intention that developed in architecture, manifesting it as a social practice and independent art – thinking that caused architectural language to replace descriptive terms associated with the material thing to deal instead with theoretical abstraction.

Abstract nouns, mainly making up Forty's vocabulary, function as concepts of the social where values and politics are embedded. These words have no distinct opposite and encompass general questions and struggles in culture and society. Since Williams's *Keywords* from 1985 only consists of abstract nouns, one quickly concludes that the verb-dominated wordlist from alteration cannot be comparable to Forty's and Williams' vocabulary. Forty acknowledges that "critical vocabulary is not about things, it is about encounters with things, and it is above all means of structuring those experiences that language is of value."[7] He concludes that the vocabulary introduced in his seminal book probably will remain until some new discourse subjugates it. Perhaps this contemporary discourse is adaptive reuse, and maybe these *encounters* are about to shift – from *intentions* to *interactions*.

From Noun to Verb

Last year, architect and adjunct professor at Aalborg University Sarah Robinson launched *Architecture is a verb*. She aims to "outline an approach that shifts the fundamental premises of architectural design and practice in several important ways."[8] In line with my observations, she notices the movement and presence inherent in the verbal form. "In ancient Hebrew the verb was primary. The root of all lost Hebrew words is a verb form, while adverbs, adjectives and nouns were obtained by modifying the verbal form with prefixes and suffixes."[9] Robinson suggests a disconnection of body and mind, and languages' inability to express the present and exemplifies that "the language of physics is unfit to describe the actual dynamic processes that physics itself studies."[10] She asks why "architects do not architect architecture" while "the builder builds with his body (…) the architect projects her 'vision' from her disembodied mind."[11] These observations serve yet another example of architectural intention and its disconnection from what architectural processes are about. Even though Robinson's study is founded on phenomenological philosophy, her overall observations strikingly resemble mine as she concludes with a "taxonomy of interactions". As the book appeared very late in my process, I have

Selected vocabulary from *Keywords* (1985) related to architecture and the content of this essay.

> aesthetics, art, city, communication, culture, criticism, development, formalist, **history**, image, mediation, myth, **nature**, **originality**, society, structural, **subjective**, taste, **tradition**

Forty's architectural vocabulary from *Words and Buildings* (2000).

> character, context, design, flexibility, form, formal, **function**, **history**, **memory**, **nature**, order, simple, **space**, structure, transparency, truth, type, user

Selected vocabulary from *New Keywords* (2005) related to architecture and the content of this essay.

> aesthetics, art, city, commodity, **copy**, culture, deconstruction, development, discipline, **discourse**, fetish, **heritage**, **history**, image, **memory**, narrative, **nature**, objectivity, participation, private, public, **space**, spectacle, text, theory, time, tourism, utopia, **value**, virtual

'History' and 'Nature' exist in *Keywords, Words and Buildings* and *New Keywords*. In the latter two, 'memory' and 'space' also appear.

not made an analysis of the interactions Robinson proposes. However, her argument serves as a precedent of a shift in how we think about architecture, revealed through a movement in discursive language from Nouns to Verbs. From an intention-driven and noun-based discipline dealing with abstract thought, architecture is apparently turning to practical matters focusing on how we interact.

Another example of this shift is OMA-partner Reinier De Graaf's forthcoming *Architect, verb: the new language of building* (2023). The publisher claims that De Graaf "dryly skewers the doublespeak and hot air of an industry in search of an identity in the 21st century". The mention of identity, and the title itself, points to an ongoing change in language related to building practice and thinking about architecture as a discipline.[12]

In an introduction to the book *Exhibiting Architecture* (2016), Mari Lending notes the recent appearance of *re*-words, both nouns and verbs: a present interest in replicas, reconstructions, reproductions, restorations, remakes, recreations, repetitions, reenactments, reinventions, and remediations – and an attraction to recycle, reuse, recompose, reimagine, restage, reactivate, reconnect, reassess, re-evaluate, re-examine and redefine. Lending sees them as a symbol of the "return to a very physically perceived past and is part of the post-theoretical and material turn in the humanities."[13] To Lending, this implies a shift from relying on theoretical constructs to considering the world as it is experienced, through objects and their material properties. The *re*-appearance in vocabulary implicitly emphasises much of what alteration or transformation is all about, to deliberately look at what already exists instead of beginning anew.

The Object – Processes

The material turn, from abstract intellectualism to practical matters, leads us onto a trace of theories that evaluate the existing and the world differently. Theories that re-evaluates buildings as objects in what Lending terms a "very physically perceived past". As Scott demonstrates, alteration questions this view of buildings and what we value with them. The transitive verb, noted essential in this shift, directly implies an action upon something and reconfigures the idea of activity implicit in the profession, an activity that emphasises interactions with objects –not unlike works of art.

The re-examining of "contemporary societies (…) will open many avenues for a pragmatist architectural endeavour, based on what architects and users do," states Albena Yaneva in *Latour for Architects* (2022). Robinson writes that "an obstacle to dynamic thinking is the subject-verb-object structure of sentences which implies that action arises in a subject and is exerted on an object. Why do we say, for example, that it is raining, instead of that rain is happening? To whom, exactly, does 'it' refer?"[14] Robinson uses this as "one example of how our language is unable to speak of ongoing processes", pointing to that the *processes* that make architecture have been devalued in the discipline.

The "disappearance of process" is also essential in Tim Anstey's argument in 'Things that move', where he discusses the *act* of architecture in terms of placing and displacing material.[15] Anstey questions the work-author relationship and ultimately aims to reconsider what architecture *is* and what we value in it – dealing with questions of how architects define themselves and their work – and how we value the *actions* that create it. "An important enquiry within such a definition is to understand which elements are critical in creating such actions within a framework that also includes an idea of ethical responsibility."[16]

The verb reintroduces the act of *doing.* All these texts and ideas consider philosophical thinking of our world and the things that make it – questioning concepts such as modern, nature and culture.

It reconnects to Robinson's observation that "the language of physics is unfit to describe the actual dynamic processes that physics itself studies."[17] Yaneva's book on Bruno Latour's thinking, directed explicitly to architects, discusses how his work is relevant to architecture and design. Their perspective and thinking could have been a chapter on its own but is here briefly introduced as it challenges conceptions of the world and objects. Latour states: "the object does not reflect the social. It does more. It transcribes and displaces the contradictory interests of people and things."[18]

Latour studied science *in the making* through an 'anthropological' method by following scientists in their everyday routine. In this approach, which Latour terms realist (in opposition to critical), objects, places, instruments, situations and events contribute to producing scientific truth, which manifests itself as the scientific phenomenon.[19] As Yaneva notices, Latour's (and Steve Woolgar's) method has, during the past two decades, "inspired a number of ethnographic accounts of architectural practices":

> These studies investigated the culture and the practices of designers rather than their theories and ideologies. They followed *what* designers *do* in their daily and routine actions by prioritising the pragmatic content of actions,

not of discourses. They paid close attention to *how* architects and engineers themselves produce designs and mobilise visualisations to think in a designerly way.[20]

By tracing the production, and the entities that constitute it, one realises that practices are dependent on human and non-human actors: objects, theories and social relations are all entangled in processes. In English, *actors* are often limited to humans. To Latour, lending the term from semiotics, anything that acquires meaning can be a potential *actor* that coproduces the world. He provides "a non-modern position [that] puts us right in the middle of things."[21] The Actor-Network Theory (ANT) proposes that the actor is not a source of an action, it does not arise in a subject, rather, *action* is dislocated among subject and objects: humans and nonhumans. 'Nonhuman' replaces the object to widen its scope because, just like subjects, they also participate in social life. This proposes a radically different position that opposes the modern dualist logic of 'Nature' and the world of objects on the one hand, and 'Culture' and 'Society' with no relation to the object world on the other. Latour argues against this reductive view where Nature and Society are separated as a means of purification. Instead, we should deconstruct the concept of ideas and society – which he considers the new task for the critically-minded: "In the pragmatist perspective that guides Latour's approach to objects, the divide between the 'subjective' and 'objective' is abandoned in favour of the idea of mediation."[22]

Building – Language – Image – Realities

For Latour, the term mediator is used to emphasise that objects are participants in the course of action that other agents overtake. "Often, we have the tendency to attribute agency to humans who have intentions. Instead, agency, for Latour, differs from strategic, wilful intention, but expresses itself in fragmented actions."[23] To clarify, *agency* – or the power to act or do things with a purpose – does not arise in a subject and is exerted on an object – *agency* is a chain of reactions between humans and nonhumans that emerges from a collective that together can construct moral behaviour. Yaneva exemplifies how numerous *actants* participate in a safer traffic environment. Some nonhumans are programmed with actions – such as speed bumps – that, together with seat belts, signs, drivers and traffic police, make up a collective of fragmented actions, distributing agency among them. Yaneva further notes that "there is a tendency to distinguish between the world and words, but the text and the context shape each other mutually. What matters is the chain of translations between things, texts, people. Machines, objects, people and texts resist, act and react, they cannot be reduced to language."[24]

Yaneva states that according to Latour, *texts* take the position of mediator in the network of humans and nonhumans – or in Bonta's words, "texts convey people's perceptions"[25] – that, together with objects, construct our perception of the world in which we live. Still, Yaneva states that they cannot be reduced to language alone.

Perhaps, since texts are recognized with agency in Latour's and Yanevas' thinking, it allows us to revisit Adrian Forty and his postscript essay on *Words and Buildings*. In "Architectural Description. Fact or Fiction?", part of the collection *When Architects and Designers Write, Draw, Build?* from 2013, Forty reflects that, in retrospect, he wished he had not considered language as a totality but rather as the plurality language really is, not only a comparison of language with other medias in

architecture. In this postscript, Forty compares different types of architectural texts and concludes that language is a fictional medium that separates it from the inevitable presence of buildings.

> Ultimately, our task in writing about architecture is to seek out what cannot be spoken about, or has not yet been spoken about, and render it in language. The mistake, I argued in *Words and Buildings*, is to think that language acts as a direct equivalent for architecture. But it does not, buildings *are* in a way that words can never be; and words create something that eludes building as a medium. Whatever the construction created by language, it is not one of truth-telling; language gives us a resit from the over-insistent, static reality of building. The constant uncertainty as to whether language is truth or fiction releases architecture from its most tiresome feature, the unremitting presence of building.[26]

I believe this aspect of truth or fiction – "reality" – is what connects Yaneva and Latour with Forty's reflection. They acknowledge that all things: objects, texts, and images mediate, shape and form our perception of our world and discipline. What Forty doesn't say however (probably because he primarily deals with language), but that I believe lies latent in his argumentation is that neither are drawings. Because buildings *are* in a way that *drawings* can never be… And whatever the image, created by drawing or visualisation, it is not one of truth-telling… (as it is easy to make manipulations). The constant uncertainty as to whether images are truth or fiction releases architecture from its most tiresome feature, the unremitting presence of building. Because, ultimately, *buildings* cannot be reduced to the medium of either language or drawing. Still, both can act as valuable mediums in the production of them.

> The greatest advantages of Latour's sociology is that it is realistic, pragmatist (oriented around things) and remains in *this* world. It applies care, caution and attention to understand the world by relying on 'what comes from our own hands'. Such an earthly approach can provide a useful conceptual framework for architectural scholars and practitioners to better tackle the realities of design and architecture. [27]

Notes

1   Mari Lending, "Den fraværende arkitekturkritikken," Byggekunst, no. 8 (2001): 5–7.

2   Juan Pablo Bonta, "Reading and Writing about Architecture," Design Book Review: DBR, no. 18 (1990): 13–16.

3   Jorge Otero-Pailos, "On Self-Effacement," in Place and Displacement: Exhibiting Architecture, ed. Thordis Arrhenius et al. (Zurich, Switzerland: Lars Müller Publishers, 2014).

4   Bie Plevoets and Koenraad Van Cleempoel, "Aemulatio and the Interior Approach of Adaptive Reuse," in Umbaukultur – The Architecture of Altering, ed. Tim Rieniets and Christoph Grafe (Kettler Verlag, 2020), 44–49.

5   "Aemulatio," Harvard Graduate School of Design, accessed September 1, 2022, https://www.gsd.harvard.edu/course/aemulatio-fall-2020/.

6   Nadin Augustiniok et al., "An Inquiry into Intentional Values The Arenawijk in Antwerp – Renaat Braem's Modernist Social Housing Ensemble as a Case Study," 2021, https://doi.org/10.31577/archandurb.2021.55.3-4.2; Nadin Augustiniok, Bie Plevoets, and Koenraad Van Cleempoel, Adaptive Re-Use in Conservation. On Balancing Monument and Architectural Values, 2020, https://document-server.uhasselt.be//handle/1942/34042.

7   Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (London: Thames & Hudson, 2000), 15.

8   Sarah Robinson, Architecture Is a Verb (Milton, UNITED KINGDOM: Taylor & Francis Group, 2021), iii, http://ebookcentral.proquest.com/lib/ahono/detail.action?docID=6420599.

9   Ibid., 7.

10   Ibid.

11   Ibid.

12   "Architect, Verb. by Reinier De Graaf: 9781839761911 | PenguinRandomHouse.Com: Books," PenguinRandomhouse.com, accessed December 1, 2022, https://www.penguinrandomhouse.com/books/721284/architect-verb-by-reinier-de-graaf/.

13   Mari Lending, "Circulation," in Place and Displacement: Exhibiting Architecture, ed. Thordis Arrhenius et al. (Zurich, Switzerland: Lars Müller Publishers, 2014), 167.

14   Robinson, Architecture Is a Verb, 7–8.

15   Tim Anstey, "Things That Move," Nordic Journal of Architecture 2, no. 3 (2012): 47–57.

16   "Defining elements of process as integral to the notion of the architectural work is to raise the stakes in regard to such processes and to position them as matters of central import to the self-definition of architecture as a discipline. To shift one's emphasis from understanding architectural intention as the organizational composition of built artefacts to valuing a microscopic understanding of process is to shift how one values a Le Corbusier or a Cedric Price (…) the aim would be to make integral a notion of material construction into the central vanity that must accompany actions within a discipline that, from its roots, is defined as artistic and creative. And it perhaps allows a new kind of definition of what architecture is and what we value in terms of the actions that create it. It would be productive to think of architecture as the art of getting things moved about from one place to another, at a rather slow speed, with the intention that they will stay for a while and create value. An art of placing, or displacing material. An important enquiry within such a definition is to understand which elements are critical in creating such actions within a framework that also includes an idea of ethical responsibility." Anstey, 55.

17   Robinson, Architecture Is a Verb, 7.

18   Latour (1992) in Albena Yaneva, Latour for Architects, Thinkers for Architects (London: Routledge, 2022), 49.

19   Ibid., 24.

20   Ibid., 23.

21   Ibid., 12.

22   Ibid., 44.

23   Ibid., 55.

24   Ibid.

25   Bonta, "Design Book Review."

26   Adrian Forty, "Architectural Description, Fact or Fiction?," in When Architects and Designers Write, Draw, Build?: Essays on Architecture and Design Research, ed. Jørgen Dehs, Martin Weihe Esbensen, and Claus Peder Pedersen (Aarhus: Arkitektskolens Forl, 2013), 209.

27   Yaneva, Latour for Architects, 2.

Reflection & Re-evaluation

The authors of *Ord for Ord* emphasise that their publication is not conclusive, and neither is this thesis. *Ord for Ord* is presented as a discussion entry; however, my thesis is not. I do not claim that this essay provides any new ideas; instead, it serves as an attempt to picture a discourse on the move – through a network around words and language. It displays identified tendencies of ideas that act together – and independently – in our discipline.

As much as this thesis investigates changing vocabularies, it has been an opportunity to re-evaluate my own architectural stand and education. A reflection of everything seen in a slightly new light.

In the strive of summarising this essay, my partner (who is not an architect) commented that it sounded like my thesis was "a defence for the long format". In essence, he was right. Because what I have longed for has been content that better responds to the complexities inherent in the field.

I am not saying that architecture should become something different than dealing with buildings, rather, I have wished for a revaluation of the sometimes-unproportionally-valued-fast-consumable image that often formats critique and removes focus from both why and how. That sometimes, images manage to take our attention from everything else, both buildings and text.

I still believe that texts and language remain of value. They are just as real as pipes, bricks and buildings – and do have agency in the coproduced perception of our world. Language can help us distinguish methods from results and processes from buildings. Meanwhile, acknowledging the value of all the tools – or media – we need to make them.

Thinking never happens in a vacuum. We are already on the move – to a discourse where words and vocabulary help us to rethink and re-evaluate the premises for our discipline.

Figure 4. Still from *Tokyo Ride* by Bêka & Lemoine

The European architecture belongs to the continent culture.
Chinese too. They are really… to me… noun. Noun.
Their language is really made of nouns, like brick stuck on each other. Very
Logical. But Japanese and South Asian architecture, is more verb… In the
language that they use.
More… How do you say? Elusive. More like… Moving.
A moving feeling.

Ryūe Nishizawa.

Figures

1   Still from TOKYO RIDE - Bêka & Lemoine - Trailer - Ryūe Nishizawa and Kazuyo Sejima, 2020, https://www.youtube.com/watch?v=2RllKgqsHJw.

2.1   Riksantikvarien, "Ordnøkkelen," accessed August 25, 2022, https://ordnokkelen.ra.no/Help/om_ordnokkelen.htm.

2.2   Riksantikvarien, "Ordnøkkelen - Hirarkisk Utskrift," September 17, 2017, https://ordnokkelen.ra.no/.

2.3   Dag Myklebust et al., Ord for ord: rapport om bruk av begreper innen kulturminnevernet (Oslo: Foreningen til norske fortidsminnesmerkers bevaring, 1981), 1, https://www.nb.no/search*?q=oaiid:"oai:nb.bibsys.no:998111336054702202"&mediatype=bøker*.

2.4   Ibid., 3.

2.5   Ibid., 2.

2.6   Ibid., 18–19,37.

2.7   Ibid., 2.

2.8   Ibid., 39.

2.9   Ibid., 8.

2.10   Ibid., 9.

2.11   Ibid., 7.

2.12   Ibid., 9.

2.13   Ibid., 10.

2.14   Ibid., 16.

2.15   Ibid., 17.

2.16   Ibid., 17.

2.17   Ibid., 33.

2.18   Håvard Hjulstad, "Ord for Ord," March 1, 1982, Fortidsminneforening-en, RA/PA-2007/D/Dg/Dgb/0038 / Ord for ord, 1982, Arkivverket.

2.19   Elisabeth Seip, "Begrepsbruk innen bygningsvern," October 21, 1980, Nasjonalmuseets dokumentasjonsarkiv.

2.20   Riksantikvarien, "Forskrift Om Fredning Av Statens Kulturhistoriske Eiendommer - Kapittel 23 Fredete Eiendommer i Landsverneplan for Kulturde-partementet - Vedlegg 23.2" (Riksantikvarien, n.d.), https://lovdata.no/static/SF/sf-20111109-1088-k23-02-01.pdf?timestamp=1567526621000.

2.21   Riksantikvarien, 2.

2.22   Print Screen of website "Nasjonalmuseet – Arkitektur," Nasjonalmuseet, accessed December 8, 2022, https://www.nasjonalmuseet.no/besok/visningsste-der/nasjonalmuseet_arkitektur/.

2.23   Scan of Ulf Andenæs and NTB, "Kongen Åpnet 'Poesi i Betong,'" Aften-posten, March 7, 2008.

2.24   Scan of Ola Storsletten, "Bankplassen 3 som bygningsarkeologisk kilde," Kunst og kultur (trykt utg.). 9*1*(2008)nr. 3 (2008): 164–65.

2.25   Scan of Leif Anker, "Ser vi det samme?: Bankplassen 3 - mer enn Grosch og Fehn," Fremtid for fortiden 2008 nr 4 (2008): 16–17.

3.1   Print Screen of website, "Aemulatio," Harvard Graduate School of De-sign, accessed December 8, 2022, https://www.gsd.harvard.edu/course/aemula-tio-fall-2020/.

4   Still from TOKYO RIDE - Bêka & Lemoine - Trailer - Ryūe Nishizawa and Kazuyo Sejima, 2020, https://www.youtube.com/watch?v=2RllKgqsHJw.

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