

On the Work of Rafael Moneo  
**¡No Pasarán!**

## **Moneomentality for our Times**

What's in a name? First name Rafael alludes to a message from Up There. Surname Moneo is Latin for 'I remind' and also 'I admonish'. Seldom can an oeuvre fit its maker's name as well as this – at least, when we consider Rafael Moneo as a builder of monuments.

Adolf Loos considered tombs and memorials to be the only kinds of architecture that could be classed as art. In all other respects, the duty of architecture was to be useful. He took this standpoint because he wished to free architecture from the countless pseudo-artistic compulsions that obscured the true nature of the craft.

Measured against the bloodless functionalist rhetoric of the Modern Movement, the influence of Loos' ideas was overwhelming. In declaring war on Ornament, Architecture seemed to be saying goodbye to Art. To judge by their words, the members of the architectural community actually came to believe this was what they had done. But in retrospect, were they not deluding themselves? In its highly successful role as purveyor of universally lifeless slabs and boxes, Modernism looks not unlike a movement for the promotion of the necropolis. Its crowning product has been the dormitory suburb, with apartment blocks like serried ranks of tombstones, modular façades like neatly stacked funerary urns, and a population piled up as though already resting on the Far Side.

Parallel to the early Modern Movement, there were still some traditionalists who wilfully resorted to the monumental. Architects varying from the social democrat Berlage to the fascist Speer designed consciously monumental structures to express higher artistic principles. That was their job as artists, after all. And it was not long before some architects within the necropolistic ranks of Modernism became aware of a need for a similar, explicit monumentalisation of the anonymous slab. We can see traces as early as the forties. For Giedion et. al., the sober visual programme of the architectural gravediggers had become a little too successful. Post-Modernism has pursued this idea of the monument as a unique work of art, developing it into what urbanist Bernard Huet called 'a fist in the belly' of the contemporary city.

So this was architecture's aesthetic answer to the ethical plea of Adolf Loos (an answer Loos provided himself anyway by his own monumentality and his wish to express programmatic 'moods'). Loos warned architects that if they felt they had to make art, then they would find themselves restricted to those areas where image and function were identical (and where it also served as a physical and spiritual receptacle for the past), namely the tomb and the memorial. In that case 'architecture' would no longer be concerned with life and the world and would thus have abandoned its utilitarian function.

But in an age marked by extreme specialisation and social compartmentalisation, the role of the artist is a much more attractive one than servitude to utility. Only the artist is free – and you don't give up a position like that for an ethical revival, even if you do choose to suggest the opposite. Loos thought that having drawn his distinction, the



Rafael Moneo and Manuel de Solà Morales, Diagonal Block, Barcelona, 1993

conclusion was simple: live in truth. But subsequent generations of architects preferred to live in falsehood rather than give up being artists. Hence the necropolises and the monuments.

This view of Modernist architecture is admittedly a provocative one and we could obviously sketch a different, more flattering version of the history of twentieth century architectural utilitarianism (a version which has many more adherents). We could also define the role of the artistic calling in architecture differently. But if we can point to anyone whose preference for monumentalism fits our version of history, then it must be Rafael Moneo.

### **Construction, Moneomentality and Res Publica**

Monuments are supposed to be greeted with respect and silence. The American architect Kevin Roche, referring to Moneo's Mérida Museum of Roman Art, once expressed it as follows: 'This is one of the examples where the building is convincing, but the explanation isn't... So it seems to me you would be much better off without the explanation. Give us the building.'

All right, here you are. The building arises from the context in as far as the materials, its relation to urban morphology and the historical significance of the site are concerned. It reacts both to the vernacular of the surroundings and to the Roman remains above which it stands. But in spite of these signs of adjustment there is no way in which it could be called modest. On the contrary it is primarily monumental, and for at least three reasons. Firstly, being built on top of an archaeological site with catacombs and all that, it has all the features of a Piranesian *mise en-scène*. Imposing an orthogonal grid on the old foundations creates an irregular pattern with an extremely evocative

Is architecture today no longer able to endure as it did in the past? In today's architecture does there exist the sensation that works are perishable? I think these questions must be answered affirmatively, and only in so doing will we be able to oppose such a tendency, by acknowledging the gratifying way in which buildings accepted their own lives in the past.

Rafael Moneo

If the past now includes the ordinary traces of old everyday life among its valued contents, there are different things to be said about the sense of uniqueness which hangs over the celebrated objects within its changing repertoire. This sense of uniqueness may indeed still characterise precious works of art, but in recent times it has drifted far from its old academic moorings and it can now be held in common by, say, a phrase of rhyming slang, an old piece of industrial machinery (preferably in situ), a hand-painted plate from the turn of the century and a cherished landscape or place. It is not merely official cultural policy which determines the meaning or the extent of the modern past. The uniqueness of heritage objects may indeed be pointed out in

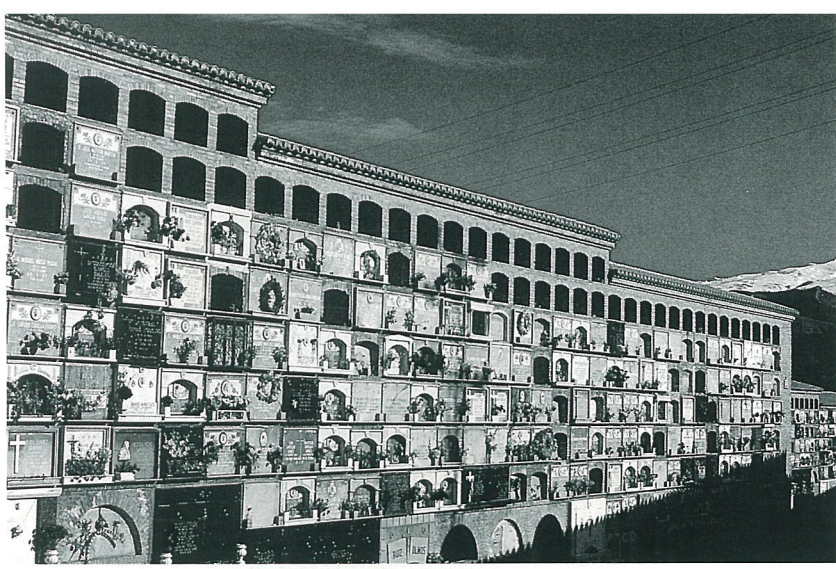
official guidebooks, but it is far more powerfully expressed in the vernacular measures of everyday life, the unique heritage object has aura, and in this respect the national heritage seems to have a persistent connection with earlier traditions of bourgeois culture – a connection which may even be especially strong as the modern past reaches out to include not masterpieces but the modest objects of bygone everyday life in its repertoire.

Patrick Wright

When we build, let us think that we build forever.

John Ruskin





Cemetery, Granada

spatiality. Here the monumentality is psychological in nature. Secondly, the simple main form has a gigantic volume, giving it a monumentality reminiscent of Peter Behrens' attempts to reconcile industrial and historic architecture. Here, the monumentality is morphological. Finally, the building shares much of the character of the nineteenth-century museum in which historical glory had to be expressed in full. To achieve this, all the material, spatial and illumination registers are pulled open. In this respect, the monumentality is above all institutional.

The meaning of this monumentality is something we can readily analyse, but the Mérida Museum's mood of concentration and contemplation is a less tangible affair. Words would only sully this exalted atmosphere with the vanities and subjectivism of everyday language. To Moneo, the building is always the touchstone for the word. We never catch him uttering elaborate theories. His work must first and foremost speak for itself. As a representative of the Madrid school, his architecture is earnest and imperious. Allowing ourselves to be tempted into obvious geo-historical clichés, we could also link his work with the introversion and barren inhospitability of the *Meseta Central*. The Counter-reformation Catholicism of Castile, Philip II and his El Escorial spring to mind. This is the architecture of Madrid the power centre.

But although Moneo lets the spatial-historic context speak through his work, he speaks principally for himself. His special mixture of autonomous type and specific context gives his architecture the universally admired stature of a solid, sensible statement amid the incessant gabble of architectural utterances that threatens to deafen us. It is this impression of solidity that lasts. Moneo is not solely interested in claiming a status as an independent artist. He believes an artistically purified architecture is capable of fulfilling a public duty, to restore an age-old link between building and society which has fallen into neglect. The form of a building used to be largely determined by the method of construction. This could be seen in the building itself and thus gave the building a measure of transparency, general comprehensibility and authenticity. However, modern building technology has made form independent of its construction, which is now no longer evident from the appearance of the building. This partly

explains the totally arbitrary exteriors produced by the architectural packaging industry. Architecture and building no longer necessarily go together.

'Today arbitrariness of form is evident in the buildings themselves, because construction has been dealt out of the game of design. When arbitrariness is so clearly visible in the buildings themselves, architecture is dead; what I understand as the most valuable attribute of architecture disappears.'★

This statement on the death of architecture and its loss of tectonic substance is not in the least exaggerated. On the contrary, Moneo regards exaggeration and irony as signs of the profession's decadence. It is specifically his lack of ironic distance from the *métier* that makes Moneo look more and more like a

new hero, not afraid to take up arms against the per-

★ Moneo, Rafael, 'The Solitude of Buildings', *Architecture and Urbanism* 8 (1989), pp. 36-37.

vasive exhaustion of meaning. He takes the means of the craft as his guide – the constructional technique, the typology and the properties of the material – with the aim of making a 'legible' public architecture. It is striking that he establishes his communication with the public not so much by the transparency of his construction as by the recognisability of forms and types, his monumentality and tactile proximity. And how could he do otherwise? Now that architecture has, in Moneo's words, 'lost its necessary contact with society and, as a result, has become a private world',★ a transparent structure can no longer really denote the *Res Publica*. It is now more critical than ever that we pose ourselves the Wittgensteinian question, 'Can there be architecture where there's nothing to glorify?'

★ Moneo, Rafael, op. cit. p. 36.

#### Whom Should One Glorify?

This immediately brings us face to face with the present status of the monument, the device that Moneo has made into the *leitmotif* of his work. A monument is literally something that reminds. In Lewis Mumford's words, 'The monument is a declaration of love and admiration attached to the higher purposes men hold in common'; to which he adds, 'An age that has deflated its values and lost sight of its purposes will not produce convincing monuments.' Perhaps Moneo sees the monumental qualities of his buildings merely as an expression of permanence. But even if his intentions are this modest, the cultural implications of his monumentality remain precarious. Sigfried Giedion already perceived this problem in 1943 when he wrote, 'Monuments are (...) only possible in periods in which a unifying consciousness and unifying culture exists. Periods which exist for the moment have been unable to create lasting monuments.' Admittedly, in a direct reaction to Mumford, Giedion expressed the opinion that there really was a genuine modern monumentality which could be found in the work of Brancusi, Arp or Picasso; however, the public was not ready for it. The present-day public clearly is ready for these heroes of the historic avant-garde – but more for their heroism, at a safe historic distance, than for the undiminished monumental significance of their work.

It is questionable whether Giedion really would have been satisfied with Moneo's monumentalism. The problem is still unsolved: the monument is dead, long live the monument! Moneo lives and works in a period that lacks collective values to monumentalise.

I have the impression that buildings are going to last less well than they have in the past. There is a widespread yet largely unarticulated belief that buildings are going to disappear, and I share this sensation as well. Architecture is now prepared for being an ephemeral art. That is one of the reasons why architecture today so frequently appeals to the superficial image of its predecessors; today's society does not believe in the lasting condition of its own creations. The initial impact of the building is what counts, not its

long life. My point of view, however, is that this durability – this condition of being built to last – is very powerful. One must still fight for that. It would be favourable to have more stable cities, more stable architecture, more durable and less ephemeral constructions. I realise that being against ephemerality is a very difficult issue, but that is the position which I have taken, with the awareness that I could be mistaken.

Rafael Moneo

We knew that [the task of architecture] was a question of truth; we tried to find out what truth really was. We were very delighted to find a definition of truth by St. Thomas Aquinas: *adequatio intellectus et rei*, or as a modern philosopher expresses it in the language of today: 'truth is the significance of fact'.

Ludwig Mies van der Rohe

Better the rudest work that tells a story or records a fact, than the richest without meaning.

John Ruskin

I would say that in other times, ideas were realised through the building itself. Now it seems that these ideas don't exist except in a description of the process, and that once the building has been completed, it doesn't deserve to last.

Rafael Moneo



There is simply no 'unifying culture' or other effective public sphere in which values can be shared. How could such a public sphere be created? Would it be enough to court the public with a demagogic, monumental awesomeness, an impressionistic aggrandisement of something vaguely familiar? This awe-inspiring vagueness could be read as practically anything. There are quite a few things that people find awe-inspiring – among other things, the power of the establishment or of vested interests.

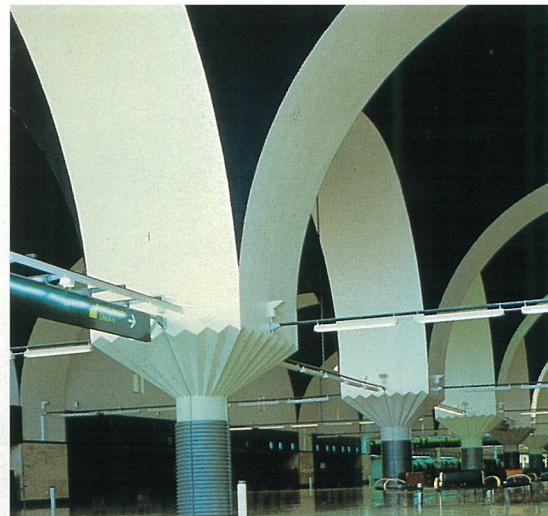
So what is the content of Moneo's monumentality? Somehow, whether deliberately or otherwise, his work never makes this clear. Is the monumentality a (perhaps unconscious) legitimising ploy, a piece of propaganda for something? Or does it appeal to a merely formal consensus? If the monumentality is meant to express some public meaning, does it also question this meaning? Is there any critical reserve? Or is the populism a conservative legitimisation that cuts both ways? Perhaps a modern-day monument largely celebrates the power under whose aegis it is built. And considering the architect-friendly institutionalism of the Spanish *colegios*, this presumably applies to Moneo too. Moneo's own statements, clear and strongly-worded though they may be, are also paradoxical. Anyone reading them carefully can only conclude that their condemnation of formal arbitrariness is irreconcilable with the entirely arbitrary decision about 'what I understand as the most valuable attribute of architecture'. It is this ambiguity that raises Moneo above the carnival of forms but at the same time makes him a major figure in it.

#### ¡No Pasarán!

Moneo thus stands for himself and, as a result of his strong identification with it, for his craft. For Moneo, in both word and deed, it is literally a question of architecture and *basta!* Enough of placing the profession at the mercy of pure utilitarianism; enough of leaving architecture to rot in the bedlam of Megalopolis; enough of infiltration by semantic incongruities; enough of letting the social context nibble away at the ground plan; enough of arbitrary, autonomous façades that deny the construction; and enough of scorning tradition as an irrelevance. Like a present Populär, Moneo proclaims a return to discipline, in form, in profession and in behaviour. In this work, the consul pronounces 'Me or chaos'. His architecture, with its sharp edges and its bulwark-like character, is a fortress built to defend the integrity of his profession, to hold off the ubiquitous compromise of the good, the true and the beautiful, with their opposites. The cosmic order, or whatever is left of it, needs protection. That is the purpose of the closed and self-possessed buildings of Rafael Moneo.

We might also mention here the views of Giorgio Grassi on the emasculation of architecture as a social project. According to Grassi, architecture can currently express nothing but itself, because all possible references have become obsolete. Meanings are no longer held in common. The only thing left for architecture is to restrict itself to its own, inherent properties. Architecture can survive only by objectivising its own means. This is Roland Barthes' theory of 'the death of the author' illustrated in practice: better a dead author than a dead architecture.

'Architecture implies the distance between our work and ourselves, so that in the end



New San Pablo Airport Terminal, Sevilla, 1991

the work remains alone, self-supported, once it has acquired its physical consistency. Our pleasure lies in the experience of this distance, when we see our thought supported by a reality that no longer belongs to us. What is more, a work of architecture, if successful, may efface the architect.'★

Architecture should emerge with renewed strength ★ Moneo, Rafael, op. cit. p. 40.

from this presumed self-effacement. It involves restoring an adequate sense of reality, and he believes this can be achieved by concentrating on the construction. Construction techniques now make it possible to be completely arbitrary, so the architect must consciously enforce the 'legibility' of his architecture. The professed farewell to the personal signature, and the concentration on the authenticity of the building and material, is meant to defeat the ephemerality with which architecture is presently stricken:

'Architecture is now prepared for being an ephemeral art. That is one of the reasons why architecture today so frequently appeals to the superficial image of its predecessors; today's society does not believe in the lasting condition of its own creations. The initial impact of the building is what counts, not its long life. My point of view, however, is that this durability – this condition of being built to last – is very powerful. One must still fight for that.'★

¡No pasarán! Accursed ephemerality, thou shalt not pass these walls! Moneo's walls work as a boundary between two worlds, and that is why they are so

★ Moneo, Rafael, 'The Idea of Lasting', *Perspecta* 24 (1988), p. 154.  
★ Colquhoun, Alan, 'Between Type and Context', *A & V* 36 (1992), p. 9.

impenetrable and so massive. Their presence is prominent enough for them to 'constitute a third space of their own', as Alan Colquhoun puts it.★ The boundary is not just the instant of in-between but a region in its own right. It is not just a line of demarcation but stands for its own nature as a line of demarcation. The boundary has become an image.

#### Mérida Museum of Roman Art: Moneotony

Rafael Moneo's preoccupation with achieving a monumental air of reality is at its most explicit in this archaeological museum. Although built above the remains of an aqueduct and a basilica, it seems impervious to them in its autonomy. Moneo hopes to stay

In Moneo's work, 'concept' is never privileged. The elements must sustain themselves on the basis of their own integrity, not on the reflected prestige of an overarching idea structure. Architecture, for Moneo, both necessitates and exceeds its description as a field of theoretical inquiry. This is what gives the empty measure, the space of denial, its importance in his work.

Assemblage

The constructed world is our global heritage, our cultural and social topography, which is anything but artificial. Specifically addressing the situation in America, the newly transformed landscape, contrary to popular sentiment, deserves the same attention and respect as the one created by nature.

Rafael Moneo

Architects should accept techniques and use building systems for starting the process of the formal invention that ends in architecture. Even an architecture such as Le Corbusier's should be seen in the light of the time-honoured acceptance of building technologies as the base for the formal proposal. And to be an architect, therefore, has tradi-

tionally implied being a builder; that is, explaining to others how to build. (...) It should appear as if the techniques imposed have come to accept forms boundaries, for it is the acknowledgement of these limits that renders so explicit the presence of building procedures in architecture. Paradoxically, it is technical flexibility that allows architects to forget the presence of technique. The flexibility of today's techniques has resulted in their disappearance, either in architecture itself or in the process of thinking about it. This is something new. Architects in the past were both architects and builders. Before the present disassociation, the invention of form was also the invention of its construction.

Rafael Moneo

Using the brick without a joint secures the brickness of the material, keeps the brick in a more pure state, and allows the wall to remain as an almost abstract architectural element. I believe the abstract use of materials depends on our attempts to keep their own identities alive, without dissolving them in the reality of the architectural element.

Rafael Moneo

Architecture arrives when our thoughts about it acquire the real condition that only materials can provide. By accepting and bargaining with limitations and restrictions, with the act of construction, architecture becomes what it really is.

Rafael Moneo



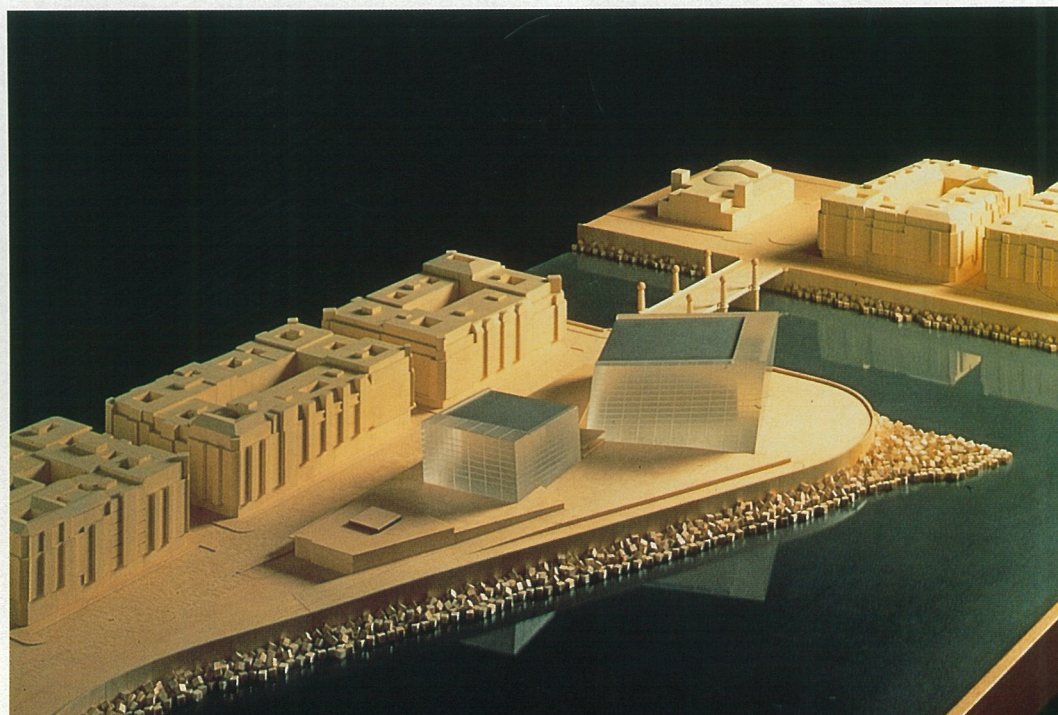
New San Pablo Airport Terminal, Sevilla, 1981



Branch Office, Bank of Spain, Jaén, 1988



Kursaal, Cultural Centre and Auditorium, competition entry, San Sebastián, 1990





one step ahead of representation:

'The work alludes to Roman architecture, but naturally it isn't Roman. (...) the authenticity of the image is kept by the reality of the construction. This building is probably not far from what Roman architects would have done... I tried to go about making a Roman architecture in a direct and real way, not by means of representation but by means of strict reality. And for me the problem of realism is connected to construction, to the logic of building itself. It is one of the issues in which I am most interested.'

The architecture aims to be as 'real' as possible, but the representative photographs of this project tell us something else. Suppose we look at Didi Biggi's photo of the entrance. The arch formation, the niche with its interplay of light and shadow, the headless statue in the wet style and the spotless white of the two passing nuns, all blend to suggest a masterly *mise en-scène* of durability. Add to this the marble frieze (the only marble in the whole building) engraved with MVSEO, and we have all the ingredients for the representation of the unrepresentable. To put it another way, the appeal to pure, uncontaminated sensation makes for a glossy image... The building, with its monumental arches, its buttresses, its imperturbable materiality and its sumptuous calm, is so explicit that it constitutes a denial of itself. The new world order commands us to kneel before culture in the guise of a museum, and the first thing we see is a marble frieze with the word MVSEO on it. The irony that Moneo hates so intensely has forced its way in nonetheless. As a cultural manifesto, the absoluteness of an Architecture refined into pure Art has acquired a hyper-meaning. The interior spaces full of headless and handless statuary seem to celebrate the architect's abstention in thought and deed. Of course, that is one way to combat arbitrariness: treat the building as an *Unzeitgemäße Betrachtung*.

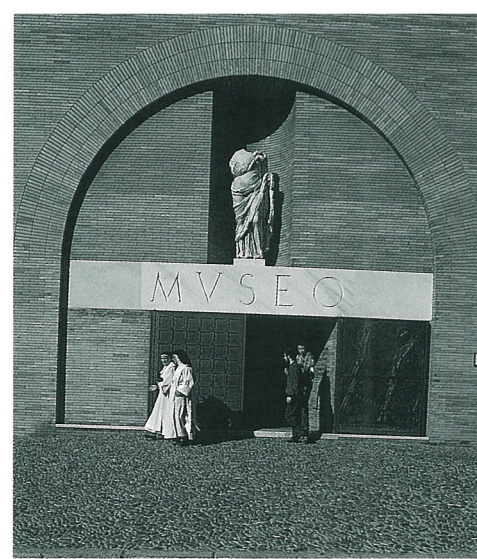
#### Congress Building and Auditorium, San Sebastian: Moneomania

168 In Moneo's design for the congress building and auditorium in San Sebastian, we once again see the simultaneous use of formal abstraction and personal theatricality. The latter is apparent in the way the building's two monolithic masses are marooned in their context. Moneo describes them graphically as 'stranded rocks', adding 'They do not belong to the city, they are part of the landscape'. ★ That landscape is mainly determined by the sea wall of basalt blocks along the bay. Thus we can regard this cultural centre as a symbolic defence.

The most prominent features are the facades made of blocks of moulded glass; the choice of this material, with its immaterial effects, tempted critics to see this building as representing the start of a completely new chapter in Moneo's oeuvre. In daylight, the two volumes have a reflective, mysterious character. At night, with internal illumination, they look more like phosphorescent crystals. 'Undoubtedly', Moneo says of these, 'the moulded glass blocks will give the construction the abstract, remote quality that we are seeking'. Pierluigi Nicolin has described this project as 'an exploration of a boundary between art and architecture'. ★ Again, Moneo has opted for Art. Moneo is the artist-architect who

★ Moneo, Rafael, 'San Sebastian', *Lotus International* 70 (1991), p. 60.

★ Nicolin Pierluigi, 'Minimal Architecture and Aesthetic Shock', *Lotus International* 70 (1991), p. 58.



National Museum of Roman Art, Mérida, 1984

bestows his glistening salt crystals on the city. It is precisely their immaterial effect that gives architecture yet another chance to prove its invincibility – as art, once again. Moneo has now himself achieved a quality he once admired in I.M. Pei's Hancock Tower, and without his having to abandon the fight for the realness of the building. Even more so than with the monumental materiality of the Museum in Mérida, the image can be reduced here to the minimal point at which it coincides with the object. The artist creates his image without external intervention, and without imposing a meaning on it. But in spite of that it remains... an image.

#### Überarchitektur, but 'Rafael is Abundantly O.K.' ★

Moneo is in control of his craft to an exceptional degree. He sees it in such strict and ascetic terms that we could almost say his craft controls him. His passion for the métier has proved overwhelming and has brought him to a position of extreme essentialism. His search for the 'natural laws' of architecture and his formal totalitarianism tempt him to produce what can best be described as *Überarchitektur*. The arbitrariness with which Moneo does battle is pandemic precisely in that ★ Rowe, Colin, 'Moneo's Spain', *A&V* 36 (1992), p. 4.

What is fascinating about Moneo's work is not the pure, minimalist structure but the way it satisfies the great need for strong images. Moneo is searching for an *essence* of architecture that can stay permanently free of the caprices of *existence*. In spite of his intentions he demonstrates that even the most uncompromising idiom cannot evade the clutches of representation. Even Moneo the Titan preserves only a formal image of the past, of the monument, and of a public meaning; he does not embody a public meaning in its own right. His ascetic strategy can as easily be interpreted as a simulation. Not only the cultural condition of the present is to blame for that, but Moneo himself – striving for the inescapable image. Mass-appeal masquerades as authenticity; a tune you can sing along with first time. It is his play of innocence that earns him worldwide acclaim. His mixing of image and truth into an appealing, evocative whole (Moneo described his Logroño city hall as 'suggesting an atmosphere in which the soul of the discipline resides') can only be applauded. In fact, applaud is about all we can do.

Presentness changes. It is always changing. The aim of buildings is to last for a long while. Therefore, it must not only have presentness but something that is satisfying over a long period of time. It involves the idea of values and the certainty which you have about those ideas.

Leon Krier

Is there anything unknown to the architect, he who is as old as the sun.

Claude-Nicolas Ledoux

The aspects of things that are most important for us are hidden because of their simplicity and familiarity.

Ludwig Wittgenstein

The term that best characterises the most distinctive feature of academic architecture today is 'immediateness'. (...) Architects reduce architecture to a private, personal domain. It follows that this immediateness transforms the intentions of the architect; and turns what should be presumed as general into a personal, expressionist statement. Architecture has lost its necessary contact with society and, as a result, has become a private world.

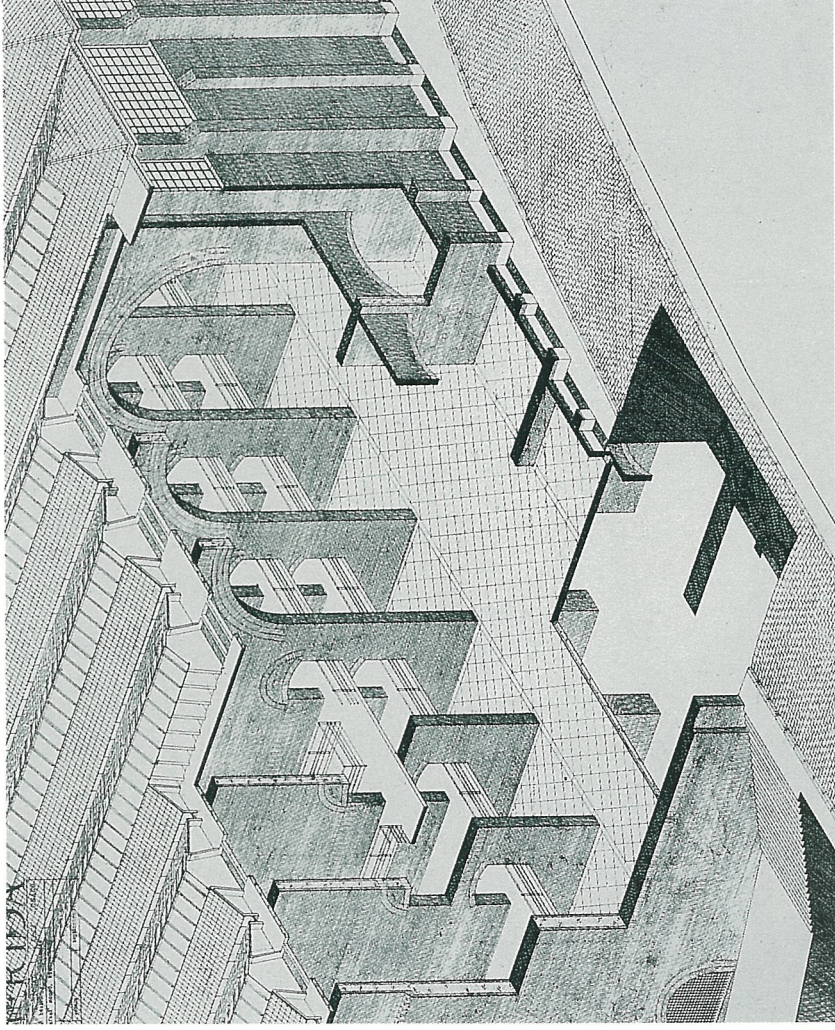
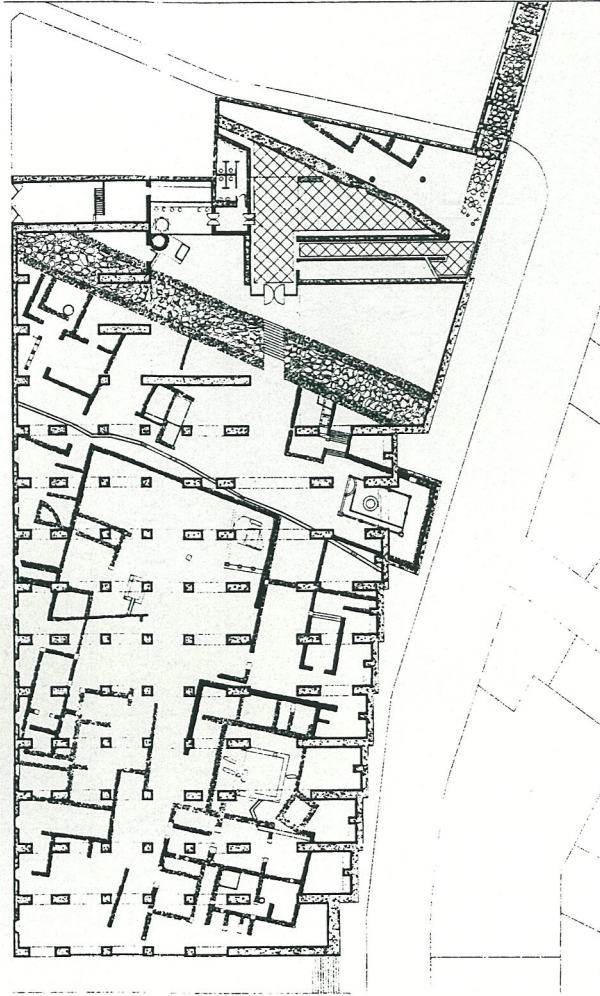
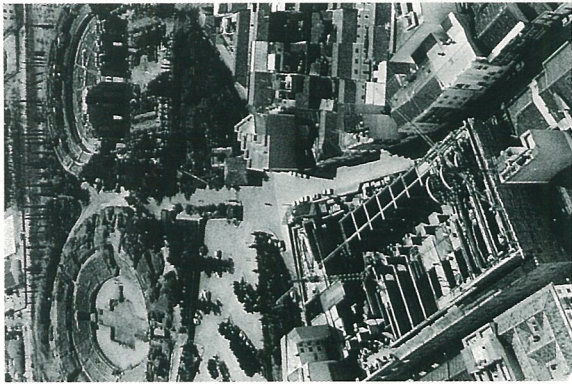
Rafael Moneo

At the risk of sounding a bit out of fashion, I believe that a certain exoneration of the notion of unity is needed today, especially in the case of objects. Unity, in Aristotle's definition, implies in relation to objects the possession of a certain kind of 'self-ness'. I realise that *self* is a word that describes an exclusively human quality, but I would like to extend the definition to objects. In my perception - as an architect - every object - despite its similarity to others - possesses the

same kind of unique, unrepeatable wholeness that we use to discuss human beings. To use another word slightly out of context, I see this as the 'individuality' of an object, an attribute of its unity. As you can see, I tend to respect the notion of unity in architecture more than do most of my colleagues working today.

Rafael Moneo

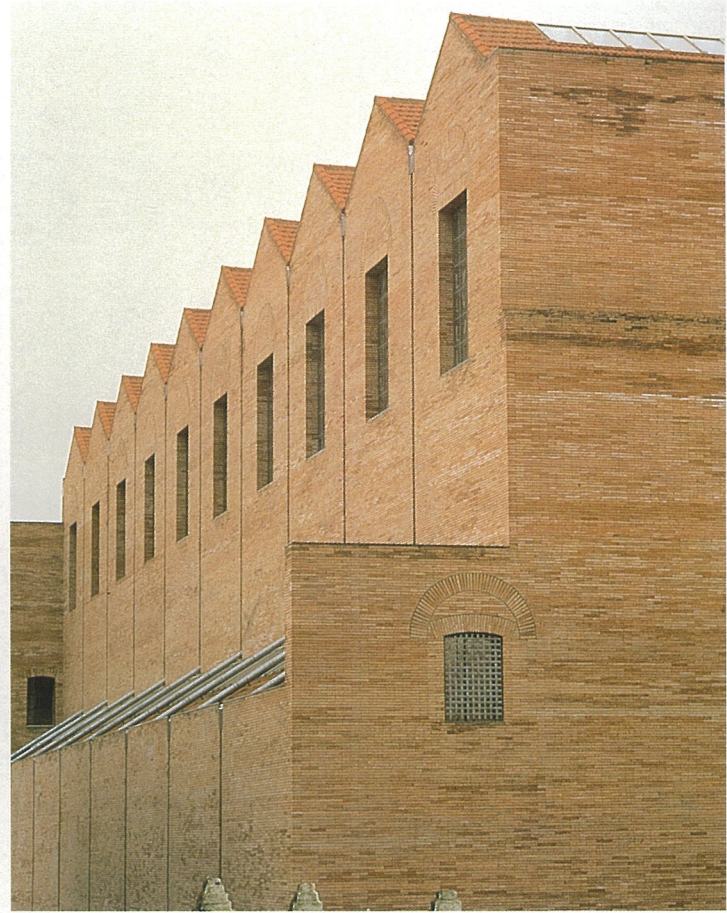




Mérida was a very important Roman city. In the last century archaeologists started to excavate the Roman ruins. The excavation left a vertical cut in the street. The first problem was to build a major structural wall there to retain the land behind. This idea of a major wall on the site was present almost from the beginning of the city's history. My intention was to build a building that had something of the greatness of ancient Rome, ambitious as this may sound. So I decided more or less to follow the technique of Roman construction, especially its simplified manner of building bearing walls of concrete clad with brick. I then crossed these with a system of very simple slabs. The horizontality of the slabs contrasts with the massive brick walls. This gives great importance to the walls, and allowed me to establish a strong relationship between the wall system defining the museum and the ruins underneath. Thus the new building is directly linked to the archaeological site of the crypt. A connection to the ruins of the theatre and the circus is made through a covered passage. The wall system, which acts as a set of buttresses to the vertical cut of the street caused by the excavations, was architecturally ordered through arched openings in the walls. The openings create a perspectival space in which, however, frontality still dominates. The

main gallery is the result. At the same time, the system of parallel arched walls provides an appropriate frame for containing the archaeological fragments in the museum's collection. The different levels defined by the corridors in the narrow galleries allow views of the fragments from different vantage points. There is also a workshop with a space for conservation of paper, mosaics, and bronzes. The brick cross-walls are lit in three ways. One is a skylight above the central space, allowing light to fall directly over the museum. A second is a north light, which reflects light off the walls and is good for lighting sculpture. The third, providing a kind of Baroque light, comes from an indirect source. The bays are twenty feet and the walls are two feet thick on the main level; underneath they are four feet. The height is fifteen metres. It is a rather dramatic space. I would like people visiting the museum to have the feeling that not only the crypt but also the new walls were 'found' by excavating, that the walls have been there since the third century after Christ and were uncovered in the process of building another building some centuries later. I like this kind of continuity between the old site and the new wall built on it, between the ruins and the new building. *Rafael Moneo*





Jacqueline Salmon, from the series 'Grotiers d'abondance', 1990-1991



# LE PATRIMOINE



Rob Scholte, Freeze, 1986

