

STONE AS A VEHICLE OF TIMELESSNESS: NATURE AND THE NEW VALLETTA ENTRANCE



AUTHOR: KONRAD BUHAGIAR
ARCHITECTURE PROJECT
konrad@ap.com.mt

ABSTRACT

When Renzo Piano Building Workshop (RPBW) set about designing the new City Gate and Parliament House for Valletta, they had one thought in mind: for these contemporary structures to participate in the homogeneity of the urban fabric of the town, as well as to contribute to the harmonious composition of volume and scale of which it is made, then there could be no option but to build a structure of stone that “looks as if it had been built not stone by stone with cement and sand but as if it had been carved alive and upright out of living rock and set down on earth like a block that had come from its bosom and as enduring as the earth itself” (Lamartine 1835: p.77).

The desired effect, therefore, was inspired by the fascination of Antiquity to create buildings like architectural bodies without contiguities or joins, “*ex uno lapide*”. The ambition to create a stone building that was like a product of Nature could be achieved by using several new and traditional techniques, precision of jointing and uniformity of surface texture, being only two of these. This “perfectibility through confection” (Barry 2013: p.63) is further enhanced by simulating, and accelerating, the erosion created by the effects of the elements, the ‘unending deterioration of a finish that results from weathering [becoming] part of its beginning(s) and it’s ever-changing “finish” (Mostafavi & Leatherbarrow 1993: p.16). In this way, the participation in historical time of the whole process of the building’s manufacture is excluded in favour of the inference of timelessness.

This paper explores the implications of these aesthetic and symbolic criteria, and their application to the architectural considerations determining the design and construction of these buildings.

INTRODUCTION

In his article *What's the big idea?* David Armitage (2012) discusses the return of the *longue durée* in historical thought and writing. This attempt to explain historical phenomena using wide-ranging panoramas of both space and time is expressed as a trend defined by various names: “world history”, “deep history” and “big history”, among them. It locates meaning and intention, which are products of human activity and central to intellectual history, within the vaster framework of cosmological time. Histories are focused on “big ideas”, “central concepts in our political, ethical and scientific vocabularies which have deep pasts”.

Architectural theory has not been excluded from the desire to paint contemporary architectural thought onto the broader canvas of a continuous, unbroken and unremitting architectural history. Ruptures, like that of Modernism for example, are not relegated to the level of intellectual histories, the rebellions of a number of individuals besotted by progress and turning their backs on the past. They are interpreted, instead, as necessary reassessments of the past and enriching realignments that are, nevertheless, enduring elements of a collective drive towards survival and permanence.

This paper explores the notion of *longue durée* in RPBW's work on the City Gate project for Valletta. It does this on two levels: firstly it argues in favour of locating the architectural philosophy underlying the design of the new gate and parliament house within the ‘big’ tradition that requires buildings to measure up to Mother Nature; and, secondly, it describes the processes that allow the building to acquire that permanence and timelessness, the *longue durée*, that is collectively sought after in buildings of this nature and symbolic bearing.

EX UNO LAPIDE: THE MYTH OF THE MONOLITHIC BUILDING IN ANTIQUITY

In his in-depth essay with this title, Fabio Barry traces back the ambition to erect buildings *ex uno lapide* (“out of one stone” or, more literally, “all of a piece”) to the menhirs of Stonehenge and the giant obelisks of Aswan (Barry). He scours the classical world for examples of buildings across the Mediterranean, from Petra in Jordan to Sutri in Italy, where Architecture appropriates both the mountain and the quarry to constitute an in-between zone where ambiguity as to the natural or man-made origins is of the essence. In all these instances, buildings are man-made simulations of Nature. They seem to be “born” out of the “living rock”, an expression, still frequently used to-day that imbues the mineral, static nature of buildings with the qualities of a pulsing, living body. This is a superiority acquired, according to Barry, as a result of two very specific characteristics: size and invisible jointing, the latter serving to create the illusion of the former (Barry).

Antiquity provides innumerable examples of buildings which were designed and executed with a view to eliding historical, chronological time in order to settle among the hills and valleys where time is a-chronic and cyclical. Temples in particular, since they housed the Gods, required “magnificence” in the archaic sense of the word, that is, not merely “splendid or impressive in appearance” but “glorified”. In physical, measurable terms, this quality required magnitude, giant or colossal scale, vastness and superhuman proportion. In so doing, the architect was reconfiguring Nature, reshaping it, as Hegel envisioned it, to create “the external environment of spirit” (Sallis 1994: p.47). Moreover, in order to achieve a quality of eternity and the timelessness fit for the abode of the Gods, the Temple also needed to be continuous, like the body, and not composite and made of several separate parts. This was a vital consideration for the Roman ideal and Seneca even professed, “we believe that nothing is good which is composed of things that are distinct” (Seneca, *Epist.* 102.6-7).

Barry writes: “According to Seneca, the acme of such cohesion is a body without contiguities or joins, that is a perfect whole. In architecture, it is obvious that this gold standard was unfeasible. So, to approach perfection two subsidiary conceits must be enlisted. The first was *ex uno lapide* (“all of a piece”) and the second, *harmonia* (literally a “good fit,” and thence “harmony”). *Ex uno lapide* denoted the overall desired result, and *harmonia* the jointing necessary to achieve it; together they signified perfectibility through confection.”(Barry)

Both the qualities of mass and invisible jointing are lauded in Cassiodorus' tribute to the ruined Theatre of Pompey (whose architecture was copied for nearly all future theatres and amphitheatres, including the Coliseum and the Theatre of Marcellus, within the ancient city of Rome and throughout the empire), when he puts the following words in the mouth of Theodoric:

“It would be conceivably easier for mountains to fall than for that solidity to tremble: For that very mass is so entirely formed from vast blocks that, but for the added craftsmanship, it too might be thought the work of nature... those arched vaults, with their overhanging stonework, are so beautifully shaped with invisible jointing that you would suppose them the caverns of a lofty mountain, rather than anything man-made”

(Cassiodorus, *Variae* .51.3-4).



Figure 1: Rome, Theatre of Marcellus, porticus (Author: MM, upload to Italian wikipedia 10.05.2005, via WikimediaCommons).

Figure 2: View of the Parthenon from the Propylea by Edward Dodwell: *Views in Greece*, London 1821, p. 31 (WikimediaCommons).

Ancient texts often describe the authors' admiration for the techniques used by contemporary artists and artisans aimed at creating the perception of integrity through a carefully crafted joining of a multiplicity of parts. Critics, like Symmacus, praise marble revetment and columns that are “so polished that despite the composition of many pieces they give the illusion of being one sole piece” (Symmacus, *Epist.* 1.12). The development of perfect jointing, or fine fitting, did away with the need of mortar and hid cramps and ties to give the impression of natural cohesion and, as a result, of a work of Nature that has no (chronological) timescale attached to it. Only by associating with Nature could timelessness become embedded in the building.

Perhaps the structure that is most famous for its timeless qualities is the Parthenon. Plutarch is commonly remembered for his appraisal of this building, writing approximately five hundred years after it was erected. He was in awe not only of the beauty of the temple, but also of the fact that the whole building was “created in a short time for all time” (Plutarch, *Pericles* 159). When commenting on the speedy execution of the building, he was inferring that time was not an element necessary for the creation of the temple and endeavouring to prove, that, from the start, the temples’ essence was a-chronistic. The Parthenon, he says, seemed not only “even then and at once antique, but in the freshness of its vigour” and also “recent and newly wrought” (Plutarch).

Moreover, its sharpness seemed to suggest that it was not eroded by time giving it a perceived “bloom of perpetual newness,” as though “the unfaltering breath of an ageless spirit had been infused into it”(Plutarch).

The evolution of techniques developed to make buildings seem ageless was inexorably connected with the ambition to endow architecture with moral depth, to associate the solidity of the structure with a robustness of substance and character that was a reflection of the society that built these walls. Cladding, no matter how precious, is a reflection of a weak and superficial society for, as Seneca declared, “under marble and gold dwells slavery” (Seneca, *Epist.* 90.10).

BUILDINGS AND NATURE IN THE LAMP OF POWER

The moralistic underpinnings of building *ex uno lapide* were, consciously or unconsciously, taken up and expounded many centuries later by John Ruskin whose commanding arguments, notably contained in his *The Seven Lamps of Architecture*, endowed Architecture with values normally attributed to human morality. True to the 19th century Romantic tradition holding sway in English cultural circles, in *The Lamp of Power*, Nature is the omnipresent metaphor and container of meaning. Architecture, for Ruskin (1979: p.72), possesses a “power and majesty, which Nature herself does not disdain to accept from the works of man” and a “sublimity in the masses built up by his coralline-like energy, which is honourable, even when transferred by association to the dateless hills, which it needed earthquakes to lift and deluges to mould”.

Ruskin’s description of the power and beauty of a wall that is not divided by the joins of the individual elements of which it is composed concurs with the ancient texts regarding the nobility and spirit of infinity that is contained in vast expanses of undivided surface. This he contrasts with domestic Architecture, which, because of its nature and scale, relies on the charm created on its walls by the juxtaposition of its composite elements and the composition of its individual architectural features. He says: “Of the many broad divisions under which architecture may be considered, none appear to me more significant than that into buildings, whose interest is in their walls, and those whose interest is in the lines dividing their walls”. (Ruskin: p.76) He also determined that “the masonry of a building is to be shown: and also that, with certain rare exceptions, (as in the cases of chapels and shrines of most finished workmanship,) the smaller the building, the more necessary it is that its masonry should be bold, and *vice versa*” (Ruskin: p.80).

Ruskin’s thought on the matter, however, goes one step beyond that of the Ancients. For him, the awe inspired by vast surfaces is capable, by virtue of a subconscious association with those immense and unbroken surfaces found in Nature, of neutralizing the divisions created by the individual building blocks and all other architectural elements, relegating them to the background. He qualifies his earlier remark thus: “...as regards abstract power and awfulness, there is no question; without breadth of surface it is in vain to seek them, and it matters little, so that the surface be wide, bold, and unbroken, whether it be of brick or of jasper; the light of heaven upon it, and the weight of earth in it, are all we need: for it is singular how forgetful the mind may become both of material and workmanship, if only it have space enough over which to range, and to remind it, however feebly, of the joy that it has in contemplating the flatness and sweep of great plains and broad seas. And it is a noble thing for men to do this with their cut stone or moulded clay, and to make the face of a wall look infinite, and its edge against the sky like an horizon”(Ruskin: p.77).

No deception will contribute to the feeling of timelessness, or rather of the building's participation in natural time as opposed to chronological time, than the effects of "the play of passing light on its broad surface"(Ruskin: p.77), and the "many artifices and gradations of tinting and shadow, time and storm [that] will set their wild signatures upon it; ... the rising or declining of the day, the unbroken twilight [that] rests long and luridly on its high lineless forehead, and fades away untraceably down its tiers of confused and countless stone"(Ruskin: p.77).

Significant in the context of the discourse presented here is Ruskin's observation that apart from making "the face of a wall look infinite", "time and storm will set their wild signatures upon it". It is as though his portrayal of the agelessness of a building is conjured up by the combination of both time and the elements and their erosive effects on the surface of a broad expanse of a seamless wall, its "lineless forehead".

STONE AND IDENTITY IN THE MALTESE LANDSCAPE

***The Seven Lamps of Architecture* was published in 1849, approximately fifteen years after Alfonse de Lamartine writings relating his travels to the near East were published with the title: *Souvenirs, impressions, pensées, et paysages pendant un voyage en Orient* (1835, p.77). His description of the Maltese built landscape has uncanny similarities with Ruskin's admiration of the undivided stone wall that seems to be carved all of one piece.**

“This then is a description of the landscape: A soft, golden and serene light spreads equally over the sea, the ground and the sky, hitting the white and yellow stone of the houses, articulating the lines of the cornices...cleanly and sharply against the blue horizon... This quality of the air, this white and yellow colour of the stone, this strength of line, gives the most insignificant building in the south a firmness and sharpness that are reassuringly pleasant to the eye. Each house looks as if it had been built not stone by stone with cement and sand but as if it had been carved alive and upright out of living rock and set down on earth like a block that had come from its bosom and as enduring as the earth itself.”



Figure 3: Maltese landscape (AP)

This tradition of a building solid and essential as a rock and lasting as the hill from which it was extracted, is firmly rooted in the Mediterranean architectural mythology. It is understandable, therefore, that it should have served as a springboard for the creation of a new construction in Valletta whose location at the entrance to the town, and whose vocation as a symbol of National Democracy should require it to transcend the conventionally limited aspirations of building to act as a container of meaning. Maltese stone, a sedimentary rock whose properties evoke the perfect picture of Mediterranean culture, was, in this context, a fundamental choice.

When Renzo Piano Building Workshop set about designing the new City Gate and Parliament House for Valletta, they had one thought in mind: for these new contemporary structures to participate in the homogeneity of the urban tissue of the town, as well as to contribute to the harmonious composition of volume and scale of which Valletta is made, then it had to be an expression of both the limestone landscape before Valletta's birth, the rock-outcrop of the untamed Mount Sceberras, and the historic evolution of its built fabric itself. By so doing, the building would insert itself irrevocably in the time-honoured Maltese building tradition and architectural expression.

The Project Description Statement submitted to MEPA in September 2009 stated: "The most important determining factor was inevitably the overall presence of the local stone and the dominating presence of St James Cavalier. Also influencing the final product was an obligatory analysis of historical documents (plans and photos), providing an understanding of the evolution of the situation of Valletta's entrance in the ancient and more recent past. Architectural elements such as the two grand staircases along Republic Street that existed before Bergonzo's plan for the new Gate, the original dimensions of the ancient bridge (dated 1612), the sixteenth century façade of the Auberge d'Italie that has all but disappeared behind the Police Station Bldg. and the complex subterranean presence of wells, vaults and tunnels of different epochs, have all influenced and enriched the final solution" (ADI, 2009).

This choice is not gratuitous. For stone, today, in a world enamoured of the relentless progress of technology, where great buildings are not of stone but of steel, glass and concrete, displays an "impoverished sense, no doubt, now that [it] has lost its ancient privilege" (Sallis: p.6). But can stone still count as it once did? Can its original deeper and enhanced sense be recovered?

It is of extreme significance, therefore, that in this project, the use of limestone is not only dictated by its aesthetic and formal qualities but expressly for its potential as a container of national significance, for, as Rainer Emig (2002) writes, "The ground [is] a perfect symbol of cultural, ethnic, and national identity, a signficatory confluence of the historical and the mythical, individual and collective".

The chemical composition of limestone is such that it is water-soluble and easily eroded. Capillary action causing water to migrate through its body and salt-laden winds that act on its surfaces immediately create all manner of etched markings and textures on its exposed face. And yet limestone builds up over a long time out of organic matter, in a way evoking the stratified millennial history of Mediterranean civilization. It is then quarried by man, cut, molded and relocated to create a new man-made landscape composed uniquely of the honey coloured Maltese limestone. The punctured cubic forms that characterize this building tradition date back to the first millennium BC. Ramparts, fortifications, vernacular buildings, terraced walls and open fields are juxtaposed harmoniously to form a complex composition where nature and architecture are intertwined. The result of this relentless, centuries-old labouring and remodelling of the limestone land has produced an expressive landscape, that evolved only gradually and remained virtually unchanged until the advent of modern construction technology. "Birth, death and all that is graceful and vicious between sit comfortably within this natural [and man-made] web" (Kastner, Jeffrey & Wallis 1979: p.11). It has the Maltese psyche deeply engraved in it.



Figure 4: Weathered walls (AP)

Figure 5: Gozitan Streetscape (Heritage Malta)

Local stone is inscribed in the timeless rituals that guarantee survival, continuity and meaningfulness. No writer has expressed better than W.H. Auden (1979: p.185) the erstwhile bond between the limestone land, likened to the Mother figure, and her son, “the flirtatious male who lounges/against a rock in the sunlight... [and] whose works are but extensions of his power to charm...”. In his poem *In Praise of Limestone* (1948), he identifies the sources of the Man’s determination to manipulate Nature and to shape his environment thus:

*“...From weathered outcrop
To hill-top temple, from appearing waters to
Conspicuous fountains, from a wild to a formal vineyard,
Are ingenious but short steps that a child’s wish
To receive more attention than his brothers,...
...can easily take.”*

ON CONSTRUCTION AND TIMELESSNESS

Having established therefore, that the choice of local stone is not based solely on historic, aesthetic and formal considerations, but on symbolic ones, and therefore on the ambition to imbue the building with timeless meaning related to Maltese identity, I will now attempt to uncover the specific methodologies that were applied to achieve this, namely:

1. *Ex uno lapide*
2. Harmonia
3. Artificial Weathering
4. Globigerina vs Coralline limestone

1. *Ex Uno lapide.*

The most symbolic element in the whole urban transformation of the entrance into Valletta is perhaps the new Gate itself which is an attempt to stitch back together the curtain walls previously flanking the successive gates, built and torn down one after the other.

Throughout the centuries, the consecutive widening of the gate and entrance bridge with each new Gate project had left a breach in the walls, a lacuna that, as a result of the current work, will be integrated. This is achieved by inserting three independent giant scale stone masses that replicate the external inclination of the bastions, project the uppermost line of the curtain wall and create a composition of three solids and two voids that, already upon entering the town, link the Gate to the Parliament House via the South East corner block containing one of the vertical circulation cores of the building.

The Project Description Statement submitted to MEPA (ADI) states that: “the fundamental change to all previous gates since the period of the Knights of St John, is that the scheme proposes to abandon, simply and irrevocably, the overlying street bridging between the two Cavaliers...bringing back the stone mass of the gateway itself to the original front alignment of the curtain wall and leaving the view of the sky above the threshold open and unencumbered as a symbolic gesture of welcoming” (ADI).

The stone blocks, by virtue of their size, height and mass emphasize the power of the bastions defending the city. Originally conceived to be composed of one block, a project that had to be abandoned on account of the impossibility of adequate means of transport, the blocks are clad using Coralline limestone. The individual stones are cut in such a way as to eliminate any suggestion of a cladding system.



Figure 6: City Gate Block (AP)

Figure 7: Corner cladding stones (AP)

Corner stones are L-shaped, a conceit aimed at giving the false impression of solid blocks, and the joints are pointed using carefully studied coloured mortar to cause the divisions to disappear from a distance. Finally the whole juxtaposition of blocks is treated with a light acid wash to provide a surface finish and texture that disintegrates further the distinction between one masonry block and the other.

2. Harmonia.

The desire to create a building all of one piece was also the driving force behind the architectural concept and detailing of the Parliament house itself. The building is divided into two wings, one containing the Chamber and the second housing the offices of the Speaker of the House, the administration and the offices of the Prime Minister, Ministers and Members of Parliament.

Each of these two volumes is lifted on slender, receding pilotis in order to increase the flow of public space beneath the building itself where it leaks into a central courtyard dividing the blocks, the street between St James' Cavalier and the back of the Parliament House, the remains of the Old Opera House and the new Square fronting the Auberge d'Italie.

The facades themselves are designed as compact, uniform stone blocks whose blank facades are etched away by the elements as it were, to create the voids for windows, but whose monolithic scale is aimed at creating the image of unique stone blocks.

This impression is consolidated by ensuring, using a numbering procedure, that the individual stone blocks are derived from the same stratum and, as much as possible, each one is placed next to its natural neighbour in the quarry. As a result, colour gradation and vein formations are continuous and uninterrupted. The actual technology utilized for fixing the stones in place is a hybrid system combining hanging and cladding techniques with traditional load bearing construction methods.

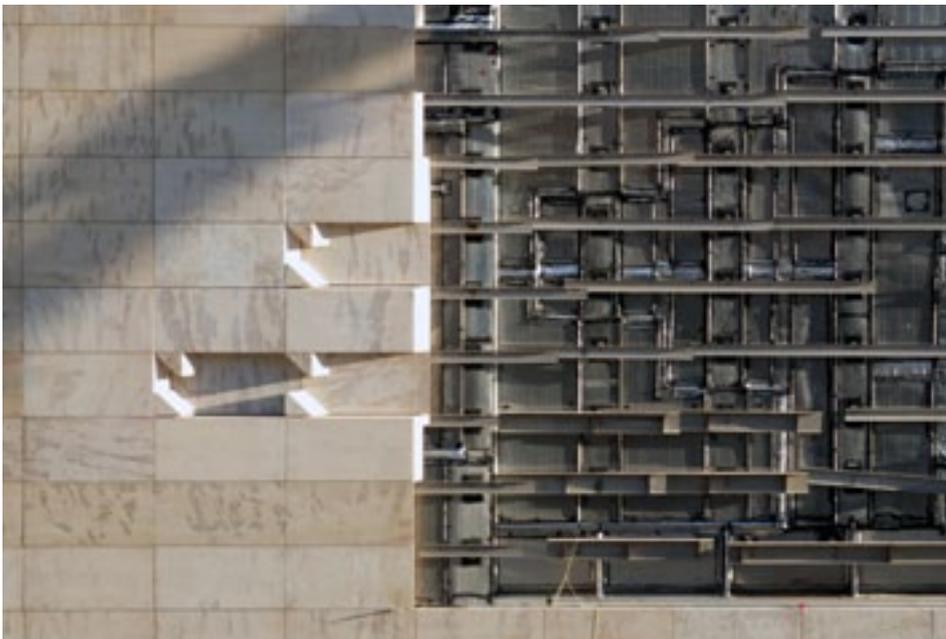


Figure 8: Facade (AP)

Figure 9: Facade Section (AP)

3. Artificial weathering.

This 'perfectibility through confection' is further enhanced by simulating, and accelerating, the erosion created by the effects of the elements, the "unending deterioration of a finish that results from weathering [becoming] part of its beginning(s) and it's ever-changing 'finish'" (Mostafavi & Leatherbarrow: p.16). In this way, the building is 'born' already in an aged state, a travesty that permits the building to elude the natural participation in historical time by locating the whole process of the building's manufacture outside chronology, which is thus excluded in favour of the inference of timelessness.

Plutarch explains the effect of this instant ageing thus: "For this reason are the works of Pericles all the more to be wondered at; they were created in a short time for all time. Each one of them, in its beauty, was even then and at once antique".

In the City Gate Project, this operation was achieved in two ways: firstly by acid etching the whole surface of the City Gate blocks, as already described, in order to diminish the distinction between the individual masonry blocks and, secondly, by creating a shading device for the apertures of the Parliament house that eliminates the need for external elements attached to the façade. This is achieved by carving out the stone surface to create both the aperture deep inside the thickness of the wall and its shading stone fin, a design element springing from a metaphor of the corrosion of the stone surfaces of the bastion walls.



Figure 10a: Parliament Building Office Block



Figure 10a: Engraving of the first photograph of the Parthenon, Gaspard-Pierre-Gustave Joly de Lotbinière, 1839; Published in *Excursions Daguériennes* by Noël Paymal Lerebours in 1841. (WikimediaCommons)

4. Globigerina vs. Coralline Limestone.

The impressions that inspired Plutarch with awe, as he describes the freshness and ‘perpetual newness’ of the Parthenon, were probably generated by the contrast of the sharpness of the Parthenon marble structure with the surrounding structures built of humbler materials. Can we assume that this perception was enhanced by the contrast with the relative deterioration of the adjacent buildings, whose state of ruin, being necessarily worse, provided a modest foil to the Temple, causing it to stand proud and vertical amidst the debris? If that is the case, would it not be expedient to design a structure in stronger and nobler materials than its surroundings so that the delayed effects of time and the elements will provide an ageing that is perceived as being slower, generating a sense of ‘perpetual newness’?

This is the fundamental consideration that determined the choice of Coralline limestone in both the new City Gate and the Parliament Building. The softstone setting, whether in the adjacent curtain walls and bastions or in the surrounding buildings, provides the ideal backdrop to the new hardstone clad structures with their severe corners and clearly demarcated cornice lines standing out ‘cleanly and sharply against the blue horizon.’ Time will leave its mark on these walls at a different, slower, rate than on their surroundings allowing them to stand proud in their historical environs.

CONCLUSION

For centuries man has been looking at the buildings erected by his forefathers, searching for the reasons why these structures have remained so meaningful to him and his kin centuries later. Some of the answers to these timeless questions have been recorded in countless ways, from paintings to architectural criticism, from travellers' recits to poetry, ineffable explanations that have been interiorized by contemporary practitioners and architectural theorists and that have found their way into the collective subconscious.

A close reading of these texts, whether pictorial or literary, can give up clues that, once revisited and reapplied, can imbue contemporary works with a timelessness that guarantees their survival through the ages. In a world where buildings are consumed like any other disposable item necessary to realize our everyday activities and dreams, the city has remained firm and unmoved, a champion and expression of human achievement. Some buildings are imbued with a timeless spirit. They belong to mythical time, to the realm of the ternal and cosmic. As such, they provide an anchor against the shifting tides of fashion and taste. If this is the case with RPBW's new Gate and Parliament House, then these structures are destined to reshape not only the entrance to Valletta, but also the lives and future of its inhabitants.

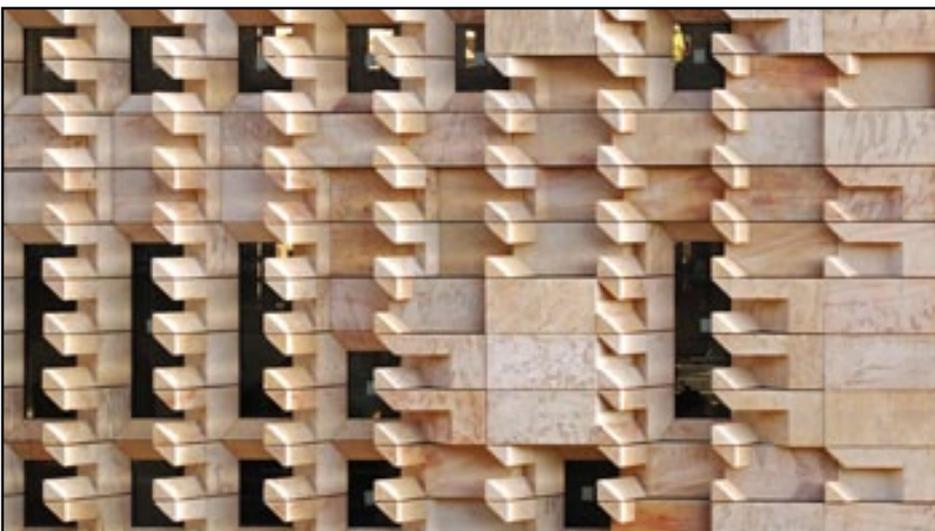


Figure 11: Parliament Building, Detail of Stone Fins (AP)

REFERENCES

ADI Associates, Environmental Consultants Ltd (2009) *Project Description Statement*. Submitted to the Malta Environment and Planning Authority on 11 September 2009 (Unpublished).

Armitage, D. (2012) What's the big idea? *The Times Literary Supplement* [online]. Available from: <http://www.the-tls.co.uk/tls/public/article1129685.ece> [Accessed 05 May 2013]

Auden, W.H. (1979) *Selected Poems* (ed. Edward Mendelson); London, Faber and Faber, p.185.

Examine this region

Of short distances and definite places:

What could be more like Mother or a fitter background

For her son, the flirtatious male who lounges

Against a rock in the sunlight, never doubting

That for all his faults he is loved; whose works are but

Extensions of his power to charm? From weathered outcrop

To hill-top temple, from appearing waters to

Conspicuous fountains, from a wild to a formal vineyard,

Are ingenious but short steps that a child's wish

To receive more attention than his brothers, whether

By pleasing or teasing, can easily take.

Barry, F. (2013) *Ex Uno Lapide: The Myth of the Monolithic Building in Antiquity*. In: Buhagiar, K., Dreyfuss, G. & Bruenslow, J. (eds.) *The Founding Myths of Architecture*. London, Artifice, pp. 57-72.

Cassiodorus. *Variae* 4.51.3-4. Quoted in: Barry, F. Op. cit. p.60.

Emig, R. (2002) Lust in the Ground: The Erotics and Politics of Soil in Contemporary Poetry. *Critical Survey*. [Online] 14 (2), 37-48. Available from: dx.doi.org/10.3167/001115702782352114 [Accessed 05 May 2013]

Hegel, G.W.F. (1985) *Asthetik*, ed. Friedrich Bassenge. West Berlin, Verlag das europaische Buch, 2:24. Quoted in: Sallis, J. (1994) *Stone*; Bloomington and Indianapolis, Indiana University Press, p.47.

Kastner, J. & Wallis, B. (1998) *Land and Environmental Art*. London, Phaidon Press Limited, p.11.

Lamartine, A. de (1835) *Souvenirs, impressions, pensées, et paysages pendant un voyage en Orient 1832-1833*. Paris, Librairie de Charles Gosselin, p. 77 (Author's translation).

Mostafavi, M. & Leatherbarrow, D. (1993) *On Weathering, The Life of Buildings in Time*. Cambridge (MA) and London, The MIT Press, p.16.

Plutarch (1916) *Plutarch's Lives*. With an English Translation by Bernadotte Perrin. Cambridge (MA), Harvard University Press, and London, William Heinemann Ltd. "For this reason are the works of Pericles all the more to be wondered at; they were created in a short time for all time. Each one of them, in its beauty, was even then and at once antique; but in the freshness of its vigor it is, even to the present day, recent and newly wrought. Such is the bloom of perpetual newness, as it were, upon these works of his, which makes them ever to look untouched by time, as though the unfaltering breath of an ageless spirit had been infused into them".

Ruskin, J. (1979) *The Seven Lamps of Architecture*; New York, Farrar, Straus and Giroux, p.72-80.

Sallis, J. (1994) *Stone; Bloomington and Indianapolis*, Indiana University Press, p.6.

Seneca. *Epistulae Morales*, 90. 10. Quoted in: Barry, F. Op. cit. p.66.

Seneca. *Epistulae Morales*, 102. 6-7. Quoted in: Barry, F. (2013) Op. cit. p.62.

Symmacus. *Epistulae* 1.12. Quoted in: Barry, F. Op. cit. p.64. Symmacus was, here, describing the marbles in his father's house.