Architecture Senior Theses   School of Architecture Dissertations and
                                              Theses

Spring 2019

Speculative Spoliation: Spolia as an instrument of locus making & identity mediation

Amelia Gan

Follow this and additional works at: https://surface.syr.edu/architecture_theses

Part of the Architecture Commons

Speculative Spoliation

Spolia as an Instrument of Locus Making & Identity Mediation

Thesis by
Amelia Gan Wen Jiun
Syracuse University
School of Architecture
Spring 2019

CONTENT

abstract

This thesis puts forward the provocation to employ spoliation as a form of preservation and as a tool of locus making and identity mediation. This is done by syncretizing architectural artifacts and remnants from different timelines, oscillating between operations of defamiliarization and memorialization. This thesis test and explores its contention on a site of contested memory, where the idea of reclaiming cultural ownership is done through a formal, spatial and orderly spoliation. The artifacts 'on site' and 'off site' is relayed through different mediums and dimensions through parameters of resolution and syncretization.

In this thesis, Spolia* is defined as found artifacts or material with ingrained place identity that are repurposed into new building matter in novel contexts. This includes architecture remnants or fragments from sites of historical ruins, urban derelicts, artifacts that are currently being displayed in museums, and artifacts that are translated between the digital and the physical.

This thesis will use artifacts in its original and altered state. The artifacts' form is spoliated and is gradually syncretized into a new container, creating a spectrum that deviates from the original. This is a response to the current state of the artifacts where, because it has been left to weather on site, it has degraded from its original appearance. A reconstruction will merely devalue the work and will never achieve the level perfection of it when it was originally built. In its inability to achieve the previous level of perfection, it will never bring back history. The goal of this project is not to bring back history, however, but to enable active engagement with the past in the present, while projecting forward.

prologue

Architecture's impermanence results in demolishment, reconstruction, or its fragments being exhibited in museums or ruin parks. Attempts at preservation often only look at surface-level significance of these artifacts without allowing the addition of meanings over time. While displaying an artifact in a museum or turning ruins into tourist parks directly addresses the history of the artifacts, these sites only grant the passive observation of the artifacts and fail to address the value that can be derived when we allow more active engagement with the artifacts. Actively engaging with these objects in settings beyond museums and ruins, where they are integrated into current contexts, relates it in both a personal and collective way and thereby derives and ascribes different layers of cultural value. A way to achieve active engagement is through the use of spolia.

In addressing the topic of how to preserve, it is important to acknowledge the reason for preservation. This thesis holds the position that preservation of architecture is done in order to situate ourselves in history and to act as a physical manifestation of our cultural identity. Through the preservation of the building and its succession over time, the architecture becomes familiar and associative, allowing it to define the place that it occupies.
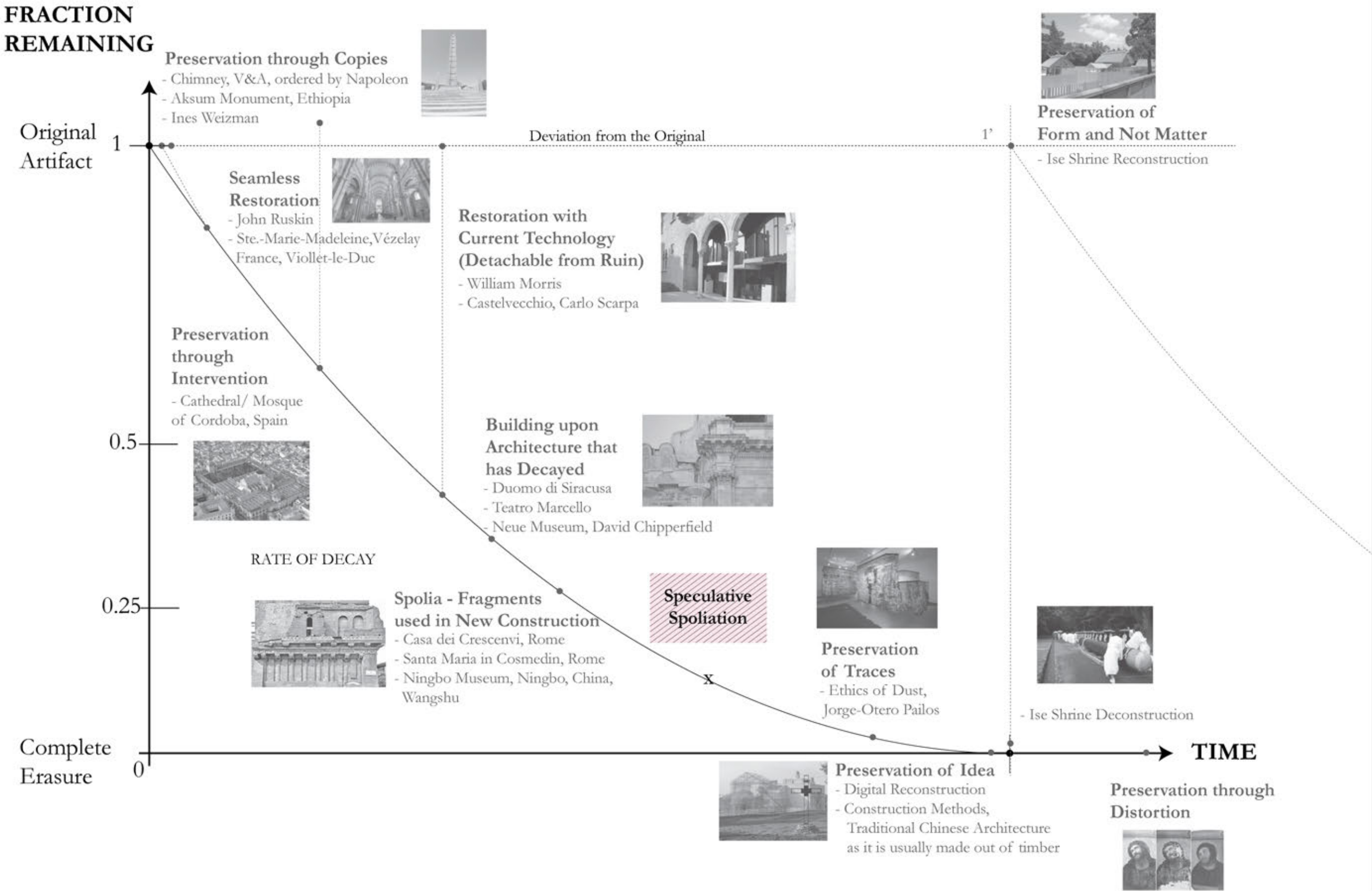
This thesis is a proposition of doing the said preservation through the employment of spolia. Through spolia, architecture remnants are integrated into a different context, putting forward a form of preservation without reconstruction. Though not physically representative of the entirety of its original architecture, this thesis contends that spolia will be able to act as an instrument of locus making and identity mediation through the memory that is ascribed to the object. By embedding and syncretizing the spoliated object into a new construction, it makes history relevant again. Spoliation allows for progressive architecture that is not limited by history in its form and use.

As artifacts come with the baggage of cultural and political heritage, it is crucial to determine what spolia to reuse in the new context. To be able to carry out a successful syncretization of spolia in the new context, the architectural effect and objective that would like to be achieved from the addendum of the spolia should be first determined. The artifacts would need to be of the right resolution and scale in order to have a degree of legibility to the original. In order for the spolia to be valued in its new context, it needs to have a degree of familiarity, which can be achieved by spoliating in close proximity from the new site. At the same time, the artifact should not be entirely familiar, so that different readings and misreadings can take place in its new context.

In order to embed the spolia or found artifacts in a new or existing container, the degree of syncretization and techniques of containing the objects have to be determined. This can include actions of infilling, stacking, layering, sticking, framing, aligning, distorting, blurring and the using of similar colour and materials. These techniques will be tested on the spolia in order to achieve a degree of familiarity that is familiar enough to recognize its origin but also allow misreadings to occur in its in-familiarity.

mapping of peers: preservation practices

introduction

FRACTION REMAINING

Original Artifact — 1

Complete Erasure — 0

TIME

Deviation from the Original

1'

RATE OF DECAY

Preservation through Copies
- Chimney, V&A, ordered by Napoleon
- Aksum Monument, Ethiopia
- Ines Weizman

Seamless Restoration
- John Ruskin
- Ste.-Marie-Madeleine, Vézelay France, Viollet-le-Duc

Restoration with Current Technology (Detachable from Ruin)
- William Morris
- Castelvecchio, Carlo Scarpa

Preservation through Intervention
- Cathedral/ Mosque of Cordoba, Spain

Building upon Architecture that has Decayed
- Duomo di Siracusa
- Teatro Marcello
- Neue Museum, David Chipperfield

Spolia - Fragments used in New Construction
- Casa dei Crescenvi, Rome
- Santa Maria in Cosmedin, Rome
- Ningbo Museum, Ningbo, China, Wangshu

Speculative Spoliation

x

Preservation of Traces
- Ethics of Dust, Jorge-Otero Pailos

Preservation of Form and Not Matter
- Ise Shrine Reconstruction

- Ise Shrine Deconstruction

Preservation of Idea
- Digital Reconstruction
- Construction Methods, Traditional Chinese Architecture as it is usually made out of timber

Preservation through Distortion

mapping of peers: resolution of found artifacts

introduction

Ethics of Dust, Jorge Otero Pailos

PS1 Moma Summer Pavillion Proposal, Formless Finder

Ningbo Museum, Ningbo, China, Wangshu

Garbage Wall, Gordon Matta Clark

Quwwat-ul-Islam Mosque, Qutb, Delhi, India

Casa de Crescenzi, Rome, Italy

Arch of Constantine, Rome, Italy

Duomo di Siracusa, Siracusa, Italy

Tempio Malatestiano, Rimini, Italy, Alberti

Residues of dust and pollution stains from buildings peeled off using conservation latex resulting in a 'shed skin' of the building.

Sand and gravels are contained in a geo-textile tube then arched into the shape of the pavilion.

Terracota roof tiles, bricks, and stones salvaged from the demolition of the villages reassembled on the facade using wa pan technique.

Urban derelicts were infilled with plaster or held together by mesh, forming building blocks.

The mosque was built on the site of a former Hindu temple, using spoils from 27 other temples.

Spolia from all over Rome were used as building block for the house to exhibit its political status

Architecture reliefs from the time of four different emperors were incorporated.

Architectural palimpsest consisting of stratas of Greek, Byzantine, Norman and Baroque remnants.

Alberti wraps the existing church with an exterior shell to transform the building into a mausoleum.

Speculative Spoliation

Dust ← → Building

mapping of peers: syncretization

introduction

Chicago Architecture Biennale, Andrew Kovacs	Garbage Wall, Gordon Matta Clark	PS1 Moma Summer Pavillion Proposal,	Ethics of Dust, Jorge Otero Pailos	Tempio Malatestia-no, Rimini, Italy, Alberti	Ningbo Museum, Ningbo, China,	Casa de Crescenzi, Rome, Italy	Speculative Spoliation	Duomo di Siracusa, Siracusa, Italy	Quwwat-ul-Islam Mosque, Qutb, Delhi, India	Arch of Constan-tine, Rome,	Luglio, Luca Galofaro

- Stacking -Adjacency	- Infilling	- Infilling	- Sticking	- Layering	- Stacking - Aligning - Infilling	- Infilling - Aligning		- Colour - Layering - Aligning	- Colour - Material	- Framing - Colour - Material	- Colour - Stacking - Aligning

Isolated ←————————————————— x —————————————————→ Assimilated

mapping of non-peers: syncretization

introduction

**Slaves,
Michelangelo**

**Florence,
Gerhard Ritcher**

**Speculative
Spoliation**

**Narcissicm of
Small Difference,
Casey Rehm**

**Manimal,
Daniel Lee**

- Morphing
- Distorting

- Blurring
- Distorting

- Splicing
- Blurring

- Seamlessness
- Blurring

x

Isolated

Assimilated

SITE:

**YUAN MING YUAN
(OLD SUMMER PALACE),
BEIJING, CHINA**

site plan: yuan ming yuan 1800s

Xiyang Lou
(Western Building Complex)

Yuan Ming Yuan
(Old Summer Palace)

site plan: yuan ming yuan 2019

site

A B C D E F G H I J K L M N O

Xiyang Lou
(Western Building Complex)

Tsinghua University

Yuan Ming Yuan
(Old Summer Palace)

Beijing University

xiyang lou

Eight kilometres northwest of the Forbidden Palace sits the Old Summer Palace, Yuan Ming Yuan. The Western Building Complex, Xiyang Lou, where my thesis is primarily focused, is tucked within. Yuan Ming Yuan, with its initial construction beginning in 1707, took 150 years to complete in its entirety. It was once regarded as the Versailles of the East, being an opulent and grand collection of palaces and gardens that spanned an area even larger than the Forbidden City. Historically, it was an important place, used as the main imperial residence during the Qing Dynasty and, later, a retreat during the hot summer months. It also housed several priceless cultural treasures and artifacts.

Besides Xiyang Lou, the rest of Yuan Ming Yuan was constructed with wood in a traditional Chinese style and designed upon a Chinese garden philosophy. Xiyang Lou was made of stone and marbles employing Baroque approaches and having an axial link. The material difference of Xiyang Lou as opposed to the rest of the site renders it the most well preserved area in the entire Yuan Ming Yuan. Originally commissioned by the Xianfeng Emperor during the Qing Dynasty, Xiyang Lou was designed by Italian Jesuit Priest and painter, Giuseppe Castiglione, and architect, Michel Benoit. Though designed by foreign designers, Xiyang Lou was built by local craftsmen and the complex served as one of the best examples of transcultural dialogue, functioning as a site of Western exotica or Occidentalism. The dialogue between Eastern and Western cultures occurs in the construction, as it is made up of Western forms, such as ionic columns and plinths, but is embellished with Chinese decorative reliefs. Xiyang Lou occupies the in-between space, being neither wholly Western nor Chinese.

Currently, the once-opulent palace sits in ruins, serving as a brutal reminder of the humiliation China suffered at the hands of imperialism. The sacking of Yuan Ming Yuan by the British and the French troops during the Second Opium War in 1860 remains an emotive subject in China, where the ruins recall one of the nation's great humiliations, rendering Yuan Ming Yuan a site of contested memory. The sacking of Yuan Ming Yuan has often been referred to by the Chinese as an example of cultural destruction by the West, as they not only looted the palace of its cultural treasures, but also set the palace and its gardens on fire.

This "horror and indignation" has been something that the Chinese have never been able to live down. The sacked palace was further driven into ruins under Mao, who used it as a site of patriotic education base, as propaganda to further drive the point of the evils of Western Imperialism and capitalism. This attached a new, more complicated layer of meaning to what was once known as the "Versailles of the East." Now, the Palace remains a controversial symbol, occupying the space between a reminder of the former glory of the Qing Dynasty and the cruelty of imperialists.

With its rich, complicated history, Yuan Ming Yuan makes the perfect site to explore the construction of identities and serve as a locus of understanding ourselves and how we relate to the spaces which surround us. It allows us the opportunity to negotiate the tension between aspirations of revitalizing the site to its former glory versus a sensitive approach of preserving the romanticized ruins as it currently exists, serving as a constant reminder of the past.

A replica of the Old Summer Palace, initiated by Hengdian World Studios, located in Zhejiang, currently only partially open, will fully open its doors in July this year. The 4.6 billion dollar project is highly controversial and is seen as cartoonish - cariturizing this deeply sensitive history as a fairytale toytown. We aspire to remember the former glories of history, but there are limitations to both the direct copy and paste, and the polar opposite of preservation by non-interference. In this attempt to reconstruct, the history has been devalued in its inability to capture the original perfection, thus making the memories harder to remember.

Hence this thesis is an exploration of an in-between option, through the employment of spolia in order to actively engage with the existing site while projecting forward into the future by allowing the addendum of meanings onto these artifacts.
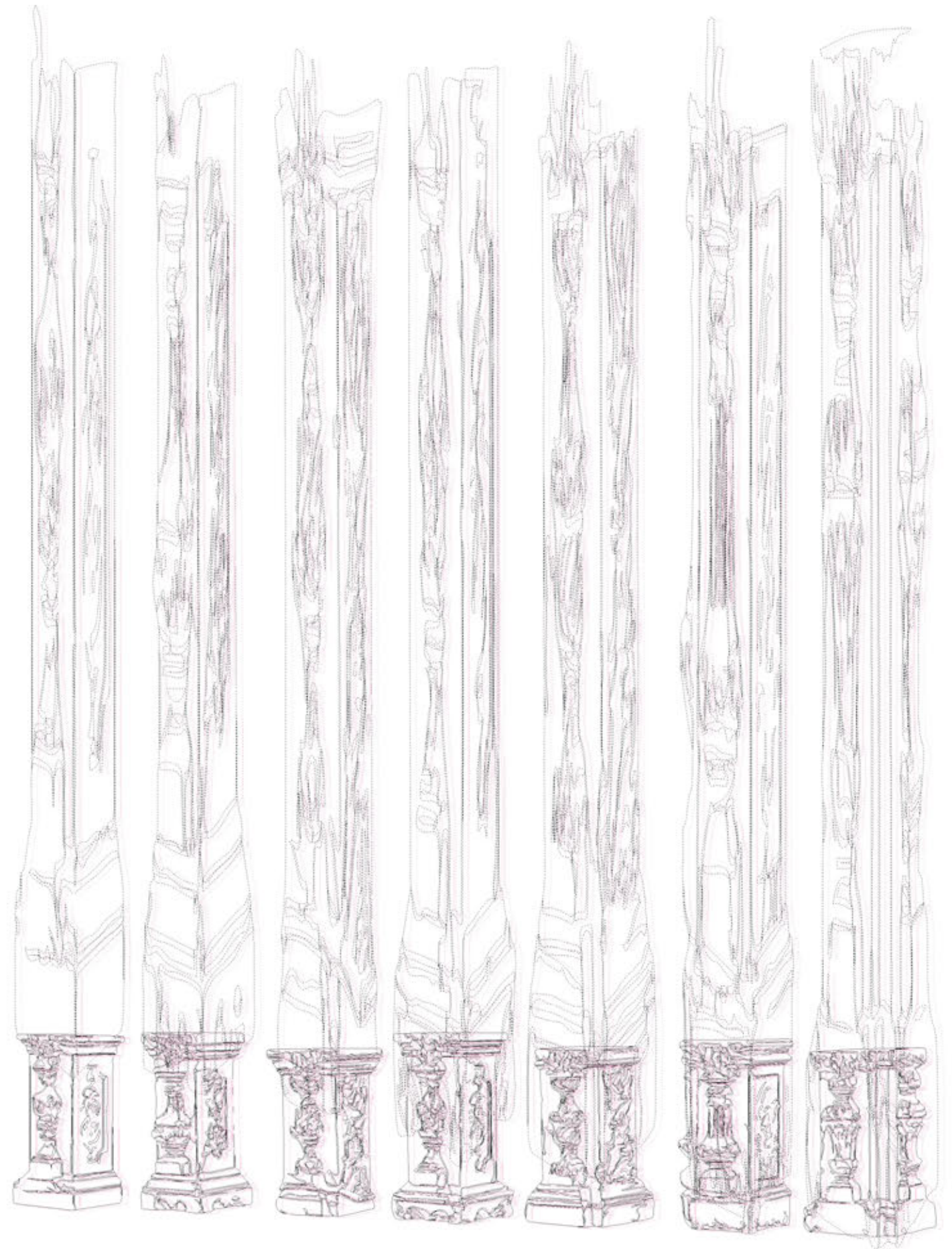
SPOLIA: RECLAMATION OF ARTIFACTS

marble plinth

This project seeks to use spolia as a medium to mediate the past and the future, while also reclaiming the cultural production. Spolia, specifically, makes the perfect method of exploration because it "serves as carriers of memory; since memory can stand for a complete lack of evidence." By using spolia, time is manipulated, as are contents and meanings , allowing for the reuse of value.

During the sacking and looting of 1860, many cultural artifacts were displaced and traded across the world. Many of these artifacts are currently being displayed in museums or are held by private collectors. Artifacts such as architectural fittings, ceramic fragments, and sculptures can be found in Western museums such as the Victoria and Albert Museum (London), The British Museum (London), and Château de Fontainebleau (Fontainebleau). Occasionally such displaced artifacts also resurface during auctions and spark debates on cultural production and ownership. In 2013, the French Pinault family returned two bronze zodiac animals that had been attained from a private collector who had originally bought it from an auction. These bronze sculptures, which had originated from Xiyang Lou, were originally used to tell the time by having water spout out of it during the turning of the hour. The zodiac animals were part of an original twelve that surrounded a fountain.
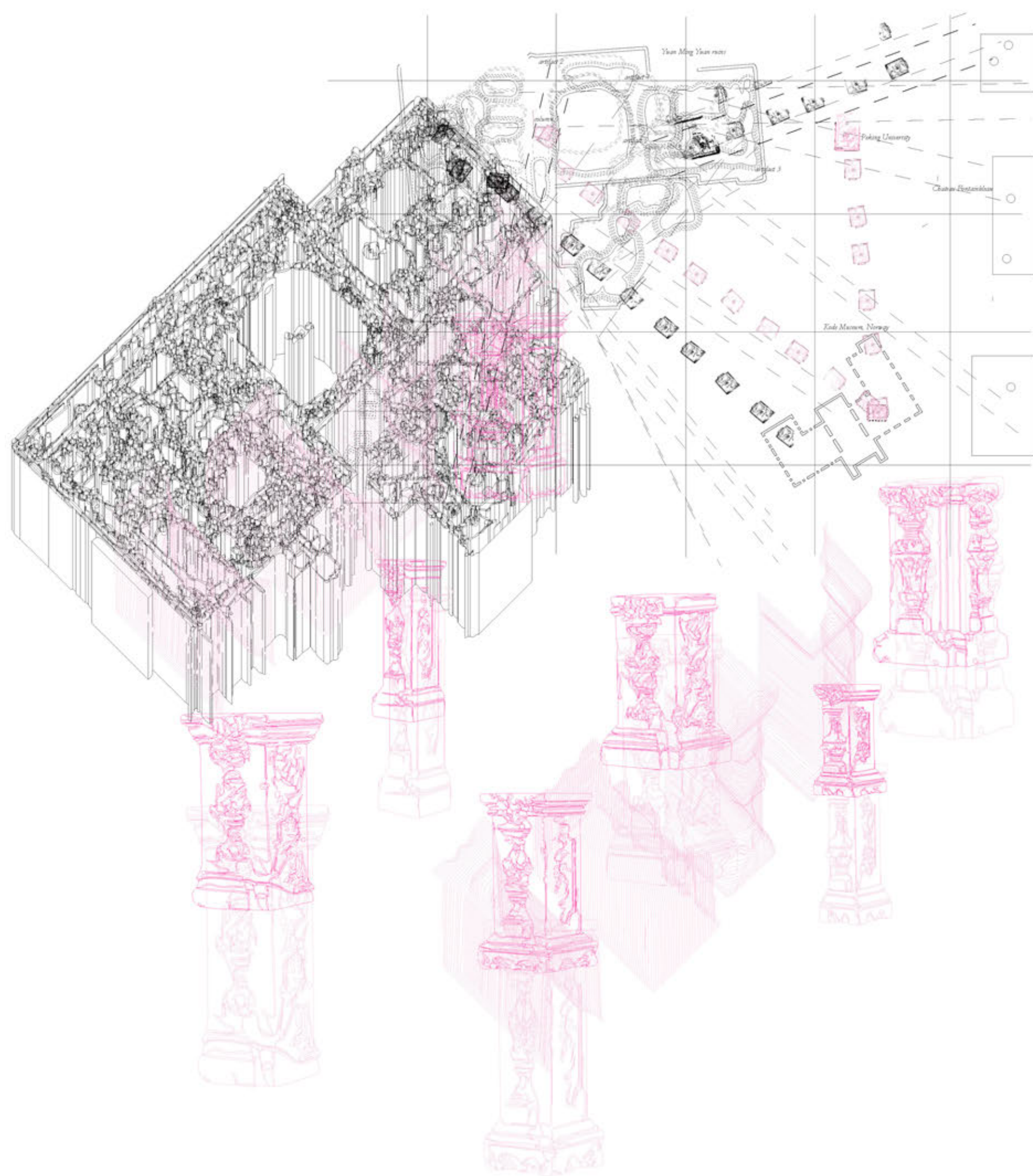
For the purpose of this thesis, I have chosen to focus on the syncretization of marble plinths as they are artifacts that are both 'onsite' and 'offsite'. In 2014, Kode Art Museum in Bergen, Norway, returned seven marble plinths to Beijing, which are currently kept in Peking University, adjacent to Yuan Ming Yuan. On site currently in Yuan Ming Yuan, specifically in Xiyang Lou, these marble plinths are found throughout, in various degree of fragmentation. In this thesis, the marble plinths in its whole and fragmented forms are speculated on to develop a methodology for form, space, and order.
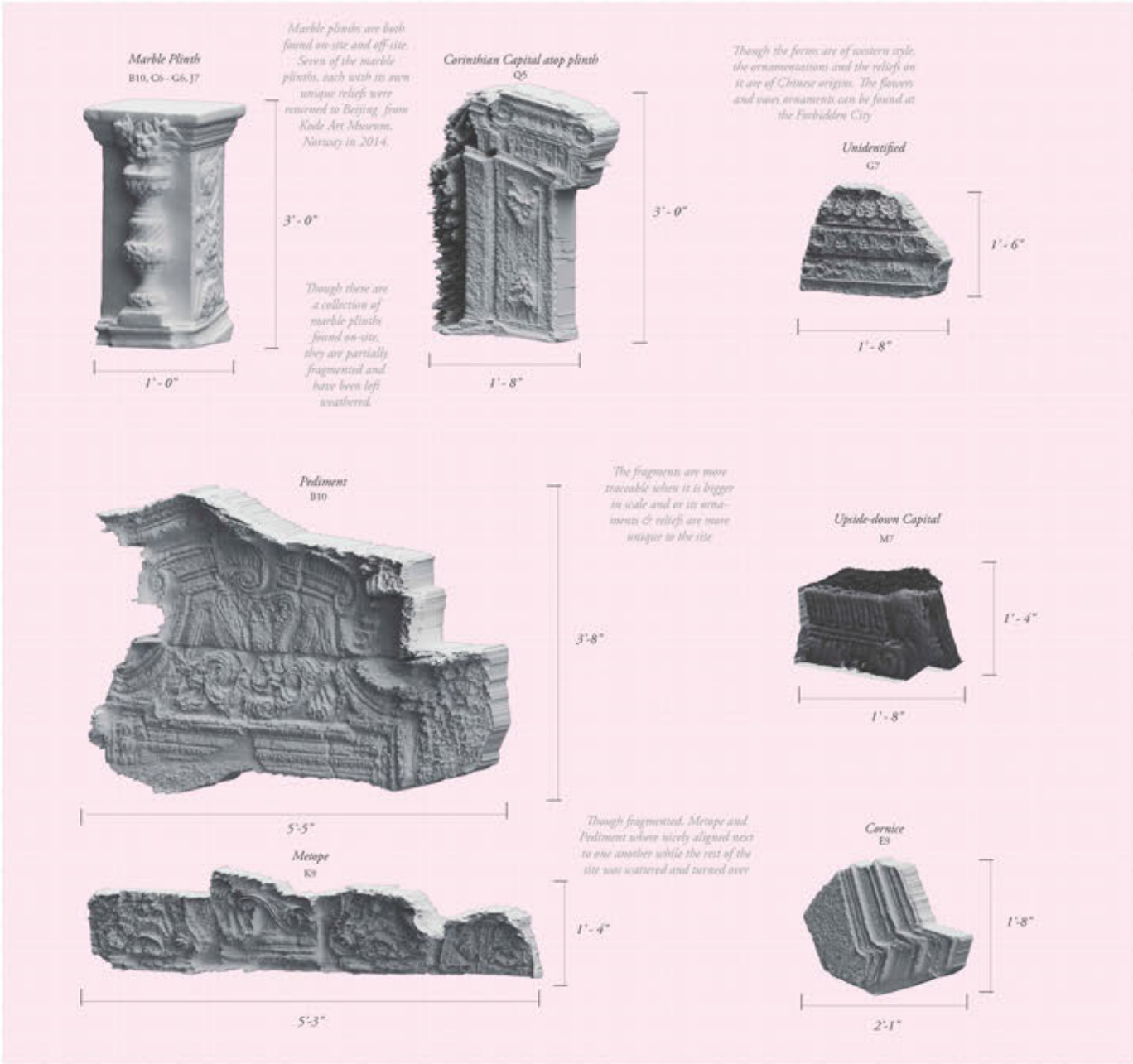
Through formal and spatial techniques explored, the displaced artifacts can be reclaimed by spoliating its form and syncretizing it into a new altered matter. These new syncretized state of the object are then redeployed and are orderly placed on site.

returned marble plinths and its relapsed ghost

Yuan Ming Yuan ruins

Peking University

Chateau Fontainebleau

Kode Museum, Norway

narrative of the looting and reclamation of the artifacts

spolia catalogue

spolia

Marble Plinth
B10, C6 - G6, J7

3' - 0"

1' - 0"

Marble plinths are both found on-site and off-site. Seven of the marble plinths, each with its own unique relief were removed to Beijing from Kode Art Museum, Norway in 2014.

Though there are a collection of marble plinths found on-site, they are partially fragmented and have been left weathered.

Corinthian Capital atop plinth
Q5

3' - 0"

1' - 8"

Though the form are of western style, the ornamentations and the reliefs on it are of Chinese origin. The flowers and vases ornaments can be found at the Forbidden City

Unidentified
G7

1' - 6"

1' - 8"

Pediment
B10

3' - 8"

5'-5"

The fragments are more traceable when it is bigger in scale and or its ornaments & reliefs are more unique to the site

Upside-down Capital
M7

1' - 4"

1' - 8"

Metope
K9

1' - 4"

5'-3"

Though fragmented, Metope and Pediment where nicely aligned next to one another while the rest of the site was scattered and turned over

Cornice
E9

1'8"

2'-1"

On-Site

Feather Fragment, V&A

5'

4"

Flower Fragment, V&A

3"

5"

Feather Fragment, V&A

4"

5"

Roof Fitting, V&A

3"

3"

Fragments donated by Lt. Col. G.B. Croft-Lyons to the V&A and the British Museum

Glazed Fragment, V&A

2"

2"

V&A houses a collection of architectural fittings and ceramic fragments that were originally purchased by C. H. Wylde.

Glazed Fragment, V&A

7"

5"

Roof Fitting, V&A

3.11"

4"

Glazed brick, V&A

8"

5"

Earthenware moulded with leaf scroll, covered with yellow glaze

Roof Fitting, V&A

5'

5"

Roof-figurines were used in the imperial roof decorations

Man riding Qilin Roof-figures, Yuan Ming Yuan Museum
F8

9"

358"

Glazed Brick, V&A

9"

2"

Roof Fitting, Yuan Ming Yuan Museum

10"

1'-0"

Monkey Zodiac Animal, Poly Art Museum, Beijing
I7

6"

1'-0"

Ox Zodiac Animal, Poly Art Museum, Beijing
I7

1'-0"

Pig Zodiac Animal, Poly Art Museum, Beijing
I7

10"

9"

Monkey, Ox and Pig were recovered in the year 2000 when they were up for auction in Christie's, Hongkong.

These bronze animal sculpture heads were originally part of the Zodiac Water Clock at Haiyangtang that would spout water to tell the time.

Off-Site

FORM

form

This thesis operates on a spectrum, oscillating with its previous alterations between the original and completely syncretized versions of the artifact. Yuan Ming Yuan does not exist in its original state and I am merely seeking to continue the spectrum of interventions. This spectrum functions to capture the degree of syncretization, or conflation of an artifact relative to its near container or context. This degree will determine how legible an artifact is within its context. This spectrum evokes two emotions at its most extreme ends, as a function of the legibility of the artifact: defamiliarization at its one end, and memorialization at the other end as the polar opposite. Defamiliarization is where the artifact has been completely isolated and reduced to remnants, and memorialization where the artifact has become perfectly assimilated.

Defamiliarization can be defined as the experience of "making strange of objects." In this context it is the removal of possible historical associations of the artifact. It is a complete lack of understanding of the object's origin and historical value. In the context of this project, defamiliarization is the inability to associate the history the artifact carries with it to the current context. The experience of defamiliarization would render the artifact redundant in identity-making in a cultural or historical context. One could potentially still emotionally relate to the object and perhaps ascribe layers of understanding to the object that previously did not exist, but one could never interact with or understand its history. In utilizing defamiliarization, "familiar things seen in an unfamiliar context become perceptually new as well as old."

Memorialization, on the other hand, would be the experience of complete understanding of the object – its place in history and how people have related to the object and its historical context. Memorialization generally occurs through familiarity, through repeated exposures to an object or a thing. With memorialization, one could relate to an object perhaps on the basis of its cultural value, but ascribing new layers of meaning would be difficult as the memories associated with the artifact and where it came from would strongly overpower personal interpretations.

The ultimate goal of this exploration, in functioning along a spectrum of syncretization, is to create a circumstance whereby the viewer experiences both defamiliarization and memorialization simultaneously. These two conditions speak to an artifact's 'resolution', as in its ability to be understood. Defamiliarization is the lowest possible resolution, while memorialization is the highest resolution.

As the current state of Yuan Ming Yuan, where the artifacts exists in fragments or is completely displaced (offsite), is already a lower resolution in comparison to its original form, it is not legible. The memorialization of this site thus only really exists in an imagined state. If to blur is to forget, then leaving the Old Summer Palace to the mercy of the weather will further deteriorate the ruins, further reducing its legibility. When an object loses all its legibility in terms of form and placement, that is, when it is fully defamiliarized, it will be hard to remember, to recognize what it is and what it once was. What is left of Yuan Ming Yuan is the perfect place to start this exploration, in the blurry space between what was and what is.

Formally, the marble plinth is embedded into a default extruded cube as its new container, and then, utilizing techniques of stretching and blurring these forms are syncretized together through various degree of resolution and assimilation.

In employing techniques found along the spectrum of syncretization, the form of objects will be mistranslated/relayed through deliberate stretching and blurring, using this distortion to revise how viewers might engage with the artifacts in a different manner. This distortion is a direct reference to the fuzziness and soft-around-the-edges way our own memories function. Neuroscience has made leaps and bounds in understanding how we store and remember things, and why our brains are prone to faults, to the sways of our emotions and biases. Each time we recall a memory, we reconstruct it from scratch, from what we think we remember. What matters most to us is vividly highlighted and what does not falls into a space of blurring and distortion. In this way, memories are inherently hierarchical, brought to life by selective, subjective choices.

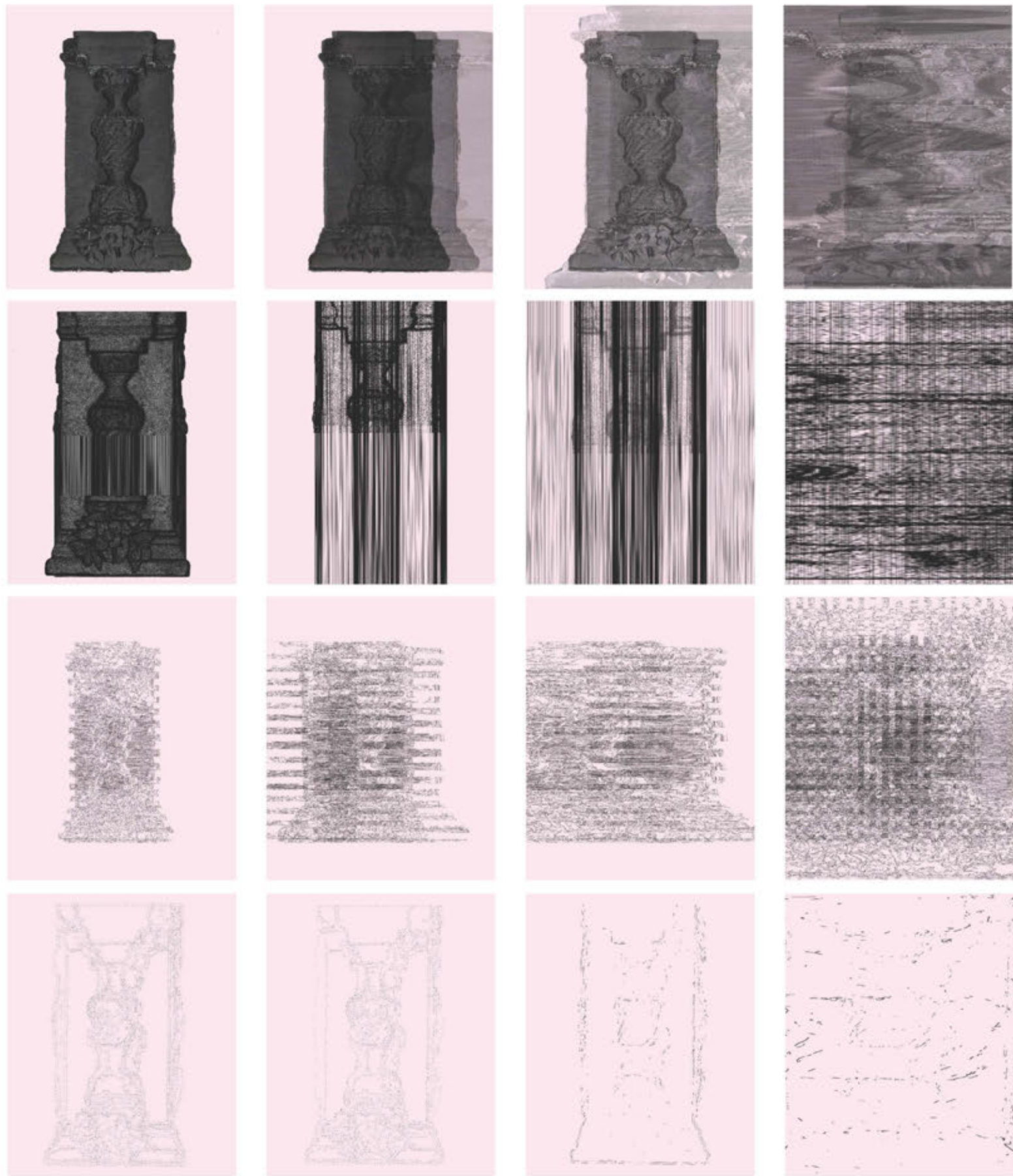**image**

memorialization   *defamiliarization*

Syncretization

Isolated   Assimilated

Whole

Resolution

form

Dust

defamiliarization

In the image study, the relationship between the container (coloured background) and the contained (marble plinth in two-dimension) is tested on a degree of syncretization and scale. Towards the right of the grid, the two-dimension marble plinth is fully assimilated or conflated with the coloured background. Towards the bottom of the grid, the marble plinth loses its legibility and fidelity and result as traces of the original plinth.

object

memorialization

Isolated

Syncretization

Assimilated

defamiliarization

Whole

O

I'

O''

O'''

In the object study the relationship between the container (coloured rectangle extrusion) and the contained (marble plinth) is similarly tested on a degree of syncretization and scale. Towards the right of the grid, the marble plinth is fully assimilated with the coloured rectangle extrusion on various resolution.

Resolution

form

Dust

defamiliarization

memorialization

defamiliarization

Syncretization

Isolated

Assimilated

Whole

W

W'

W''

W'''

form

Resolution

I

II

III

IV

Dust

defamiliarization
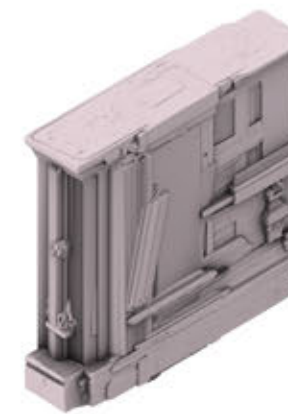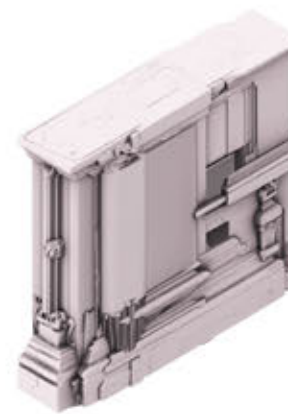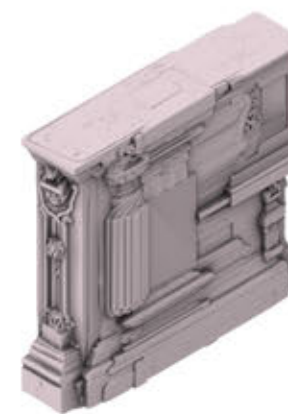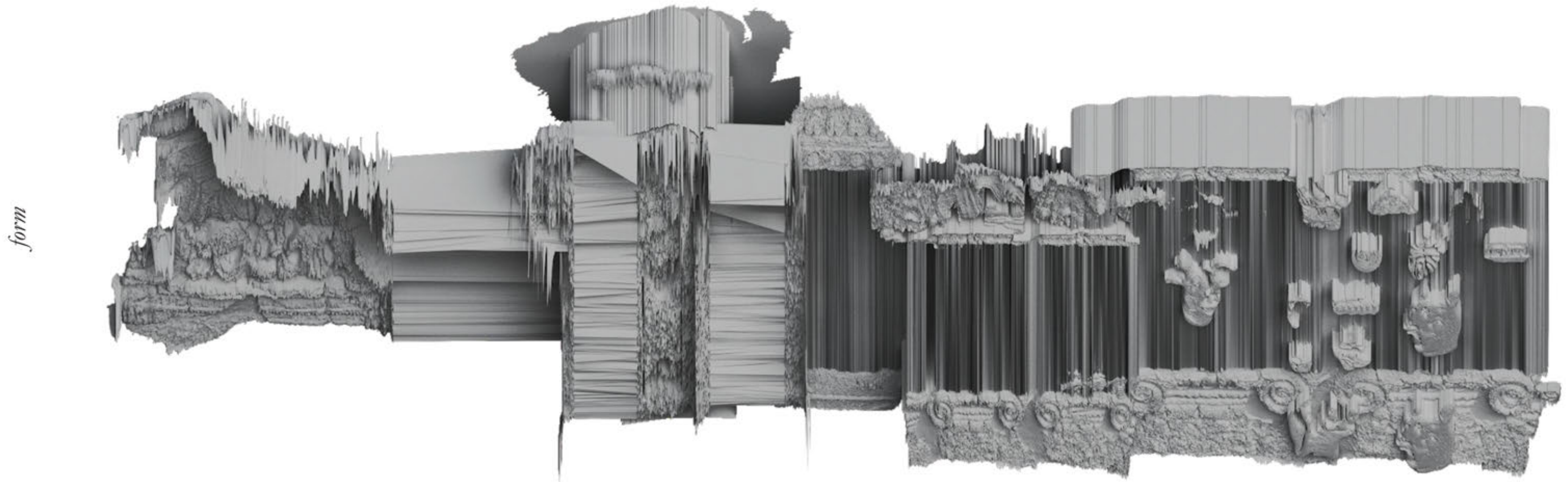
form

form

form

The techniques developed through the speculation of the marble plinths such as stretching, blurring and distorting can be employed on other spolia as well

SPACE

form

The various transformations of these marble plinths are then aggregated and stacked to further transform the object into habitable spaces gradually, creating a spectrum of components which builds upon itself such as: *Object, Object - Wall, Wall, Wall - Room, Room and Room - Object.*

The components operate ambiguously in aesthetics and function, and on various resolutions, deviating just enough from the original to defamiliarize itself to the viewer but yet be legible enough to enable the viewer to understand the artifacts' history. This is the grey zone between defamiliarization and memorialization. In the exploration of relationship between these components, the viewer is able to ascribe cultural social value to the site through their understandings and interpretation of built artifacts.
The smallest available artifact is the object, which draws attention precisely because it is symbolic and representative of the most authentic state of the artifact. The object is the smallest irreducible building block and is, therefore, non-programmable. For this project, the object measures 3' x 1' and act as place markers.
Sequentially, the *Object* would operate in the grey area of being an *Object - Wall*, operates on a dualism between being an *Object* and *Wall*. This component is habitable, but measure larger than an *Object*.

Wall scales up from the *Object - Wall* and is, therefore, programmable. It functions as separator and as a place marker, different from the object because it determines directional sequences on the site. For this project, the wall measures 8' x 2' x 6'.

Scaling up further from the *Wall*, is the *Wall - Room* and then *Room*, which is made up of a collection of *Wall*s. *Room*s are programmatically flexible, and can have multiple, different functions such as teahouse, pavilion, or rest shelter. Due to the construction of these rooms for this project, there is a limit to four occupants at a time. The *Room*s measure 12' x 12' x 12'. Coming back a full circle, these *Room*s in relation to scale can be read as Object again.

parent object

object

space

Parent Object

Object

Plan 1"=1'0"

Plan 1"=1'0"

wall

space

Wall

Plan 1"=1'0"

Wall-Room & Wall

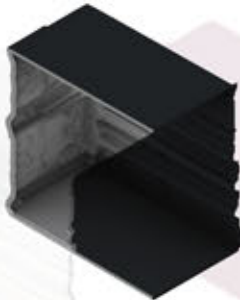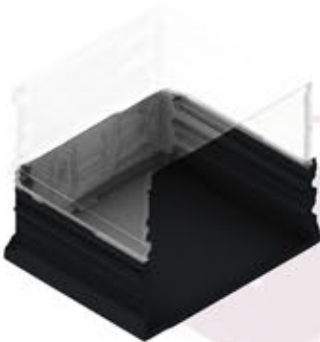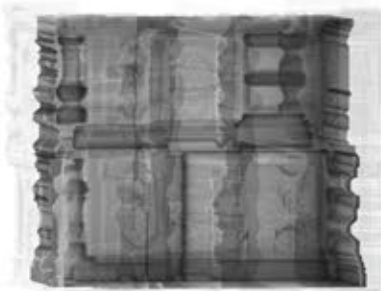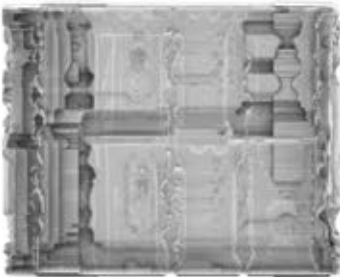Plan 1"=1'0"

room

space

Room

Wall-Room & Wall
Plan 1"=1'0"

room - object


Room-Object

Plan 1"=1'0"

physical model relay: casted plaster

space

ORDER

These newly syncretized components - *Object, Object-Wall, Wall, Wall-Room, Room and Room- Object,* are rearranged back on site in relation to where the original artifacts were located, as well as through a narrative of reclamation.

In the context of the marble plinth, the new syncretized marble plinth component, be it an Object or Room are chosen in relation to the specific resolution or the degree of fragmentation of the original marble plinth, whether it is found 'on-site' or 'off-site'. If the original artifact still exists on site, the relay-ed component will be in high resolution. If the original artifact has shifted, the chosen component will be of a lower resolution.

When the visitors experience the site, the original artifact in its existing state will be viewed in relation to its relayed component. This will allow a reading of multiplicity when the original and relayed artifact are read in relation to another. Moreover, as the relayed artifact operate on a spectrum on site, the visitors will be able to view the artifacts in its past, present and projective manner.
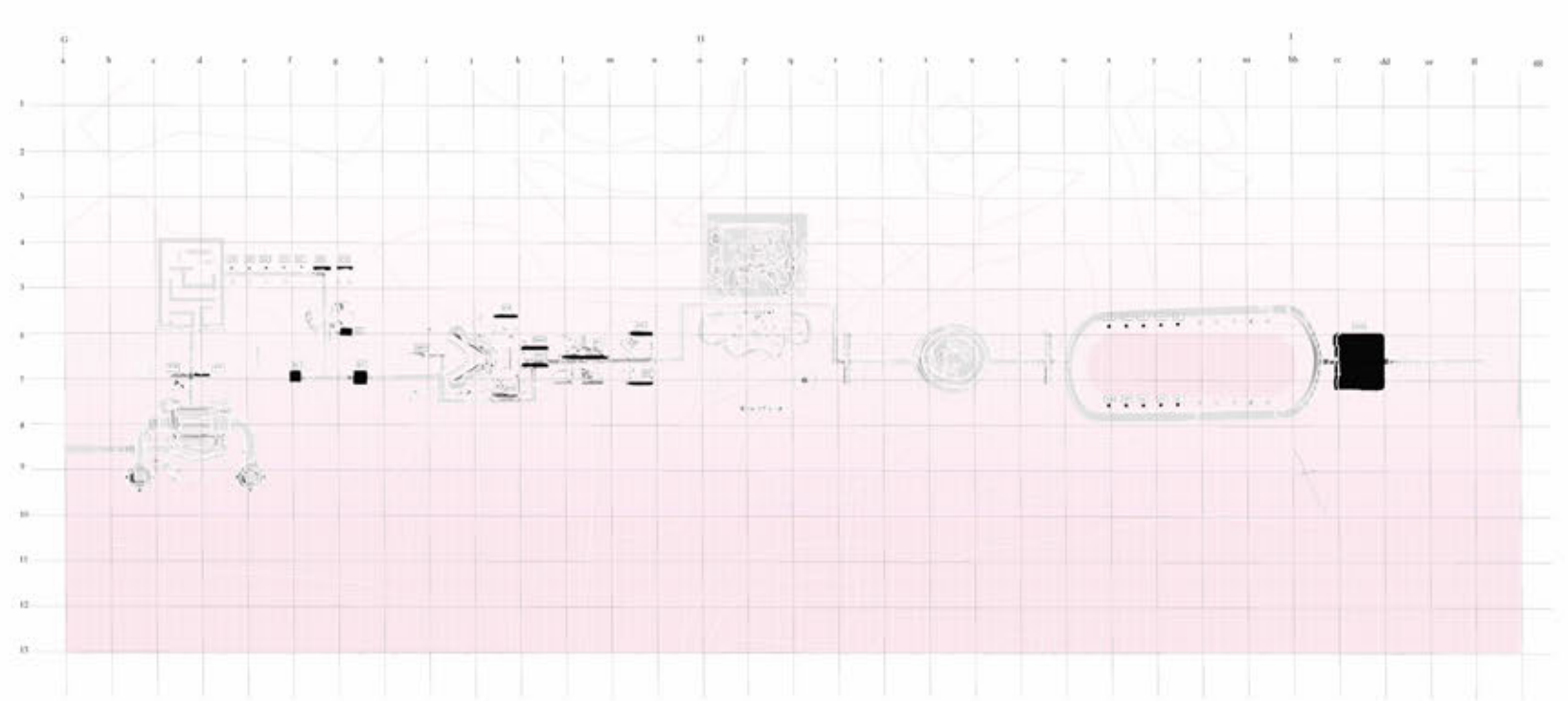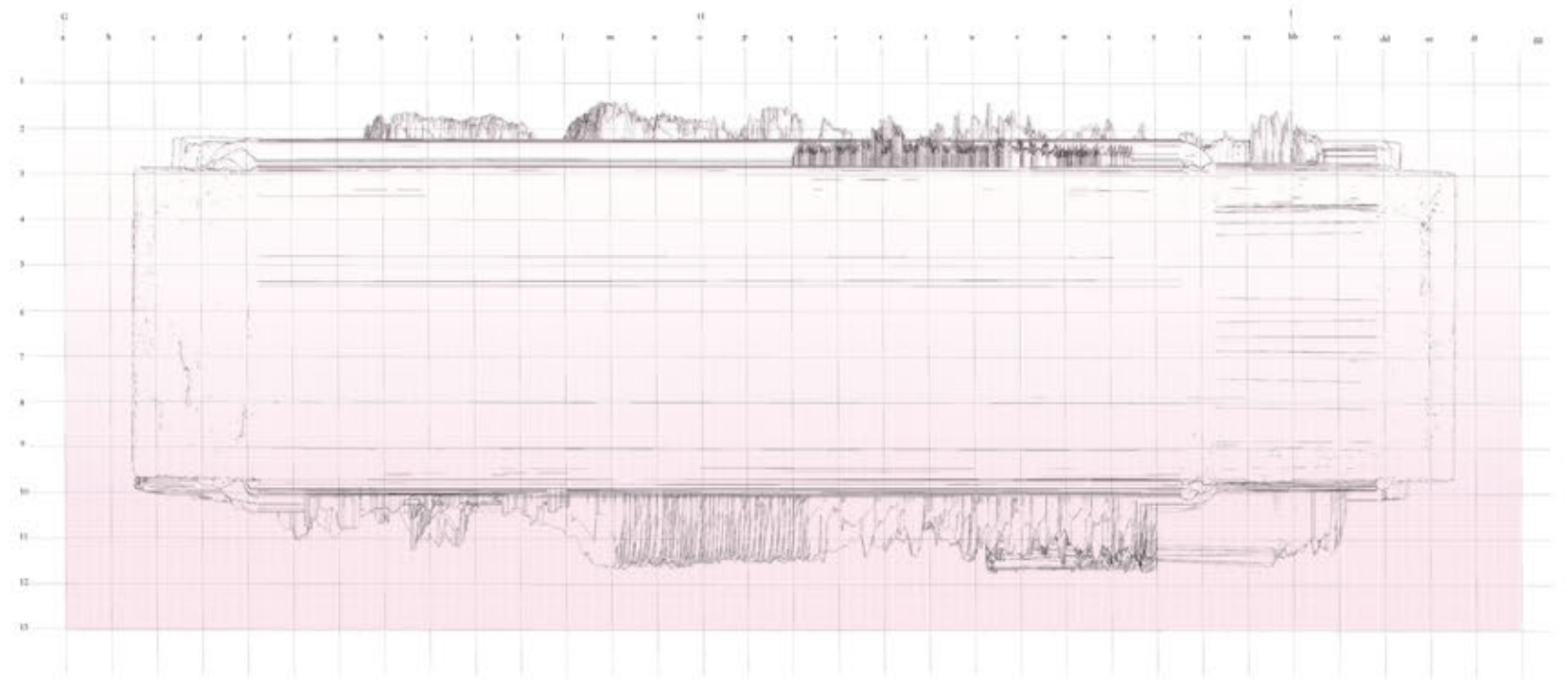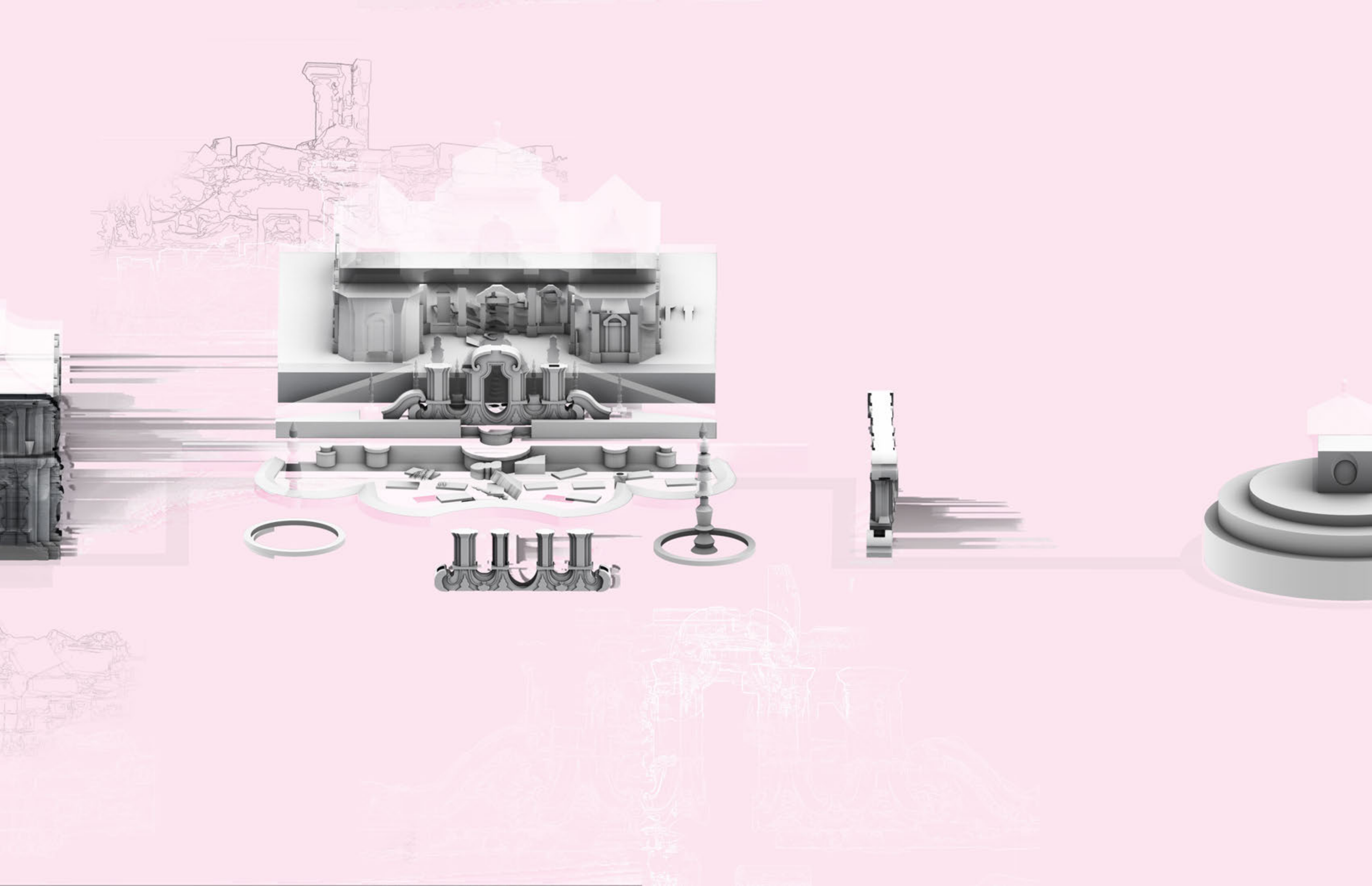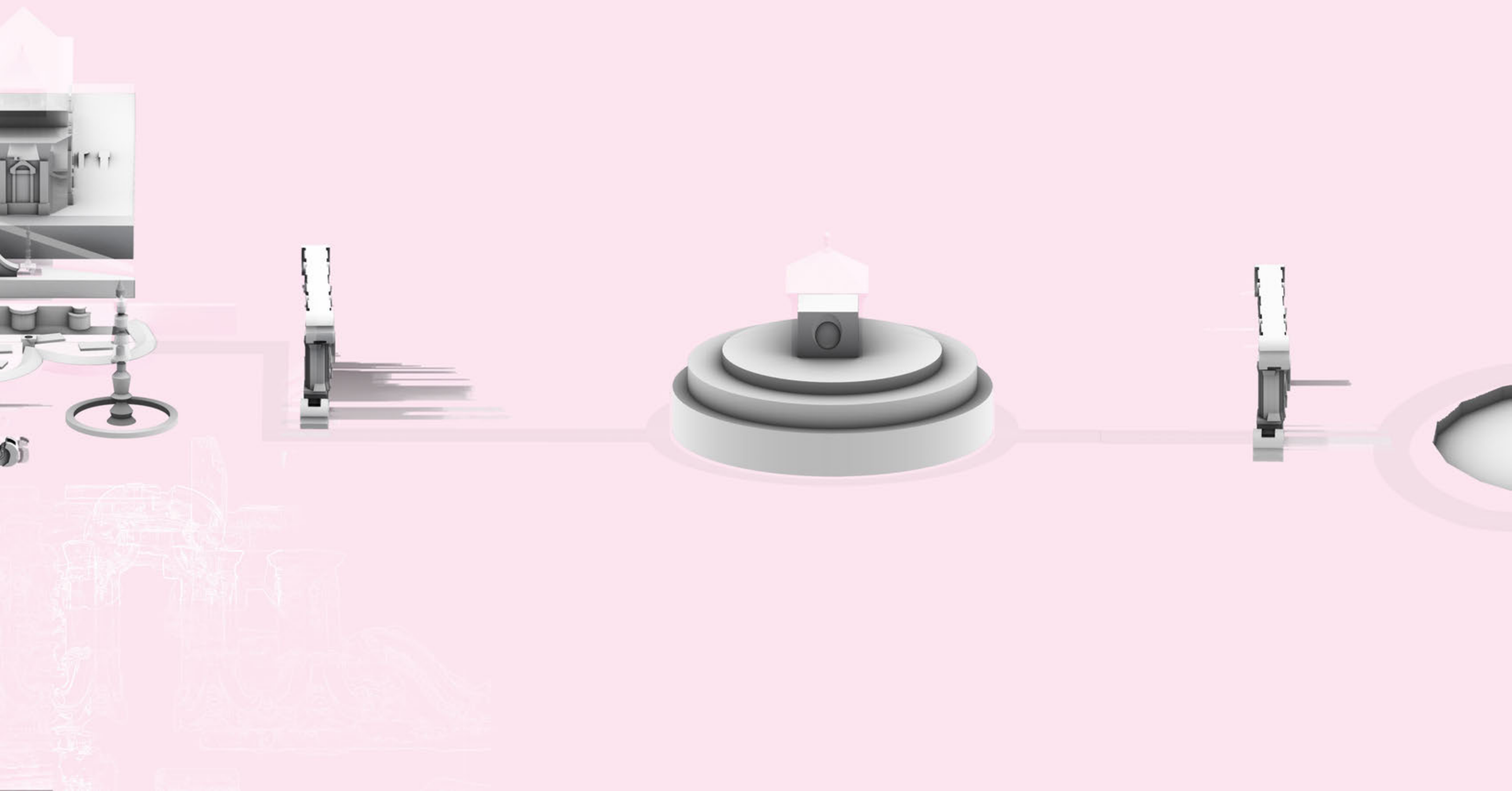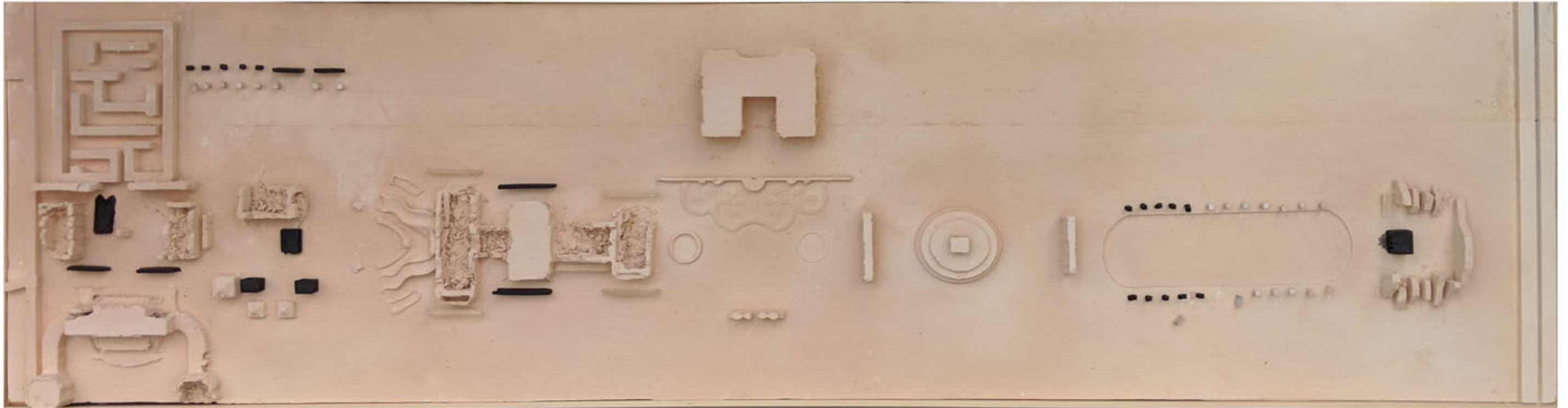
Site Plan
Yuan Ming Yuan
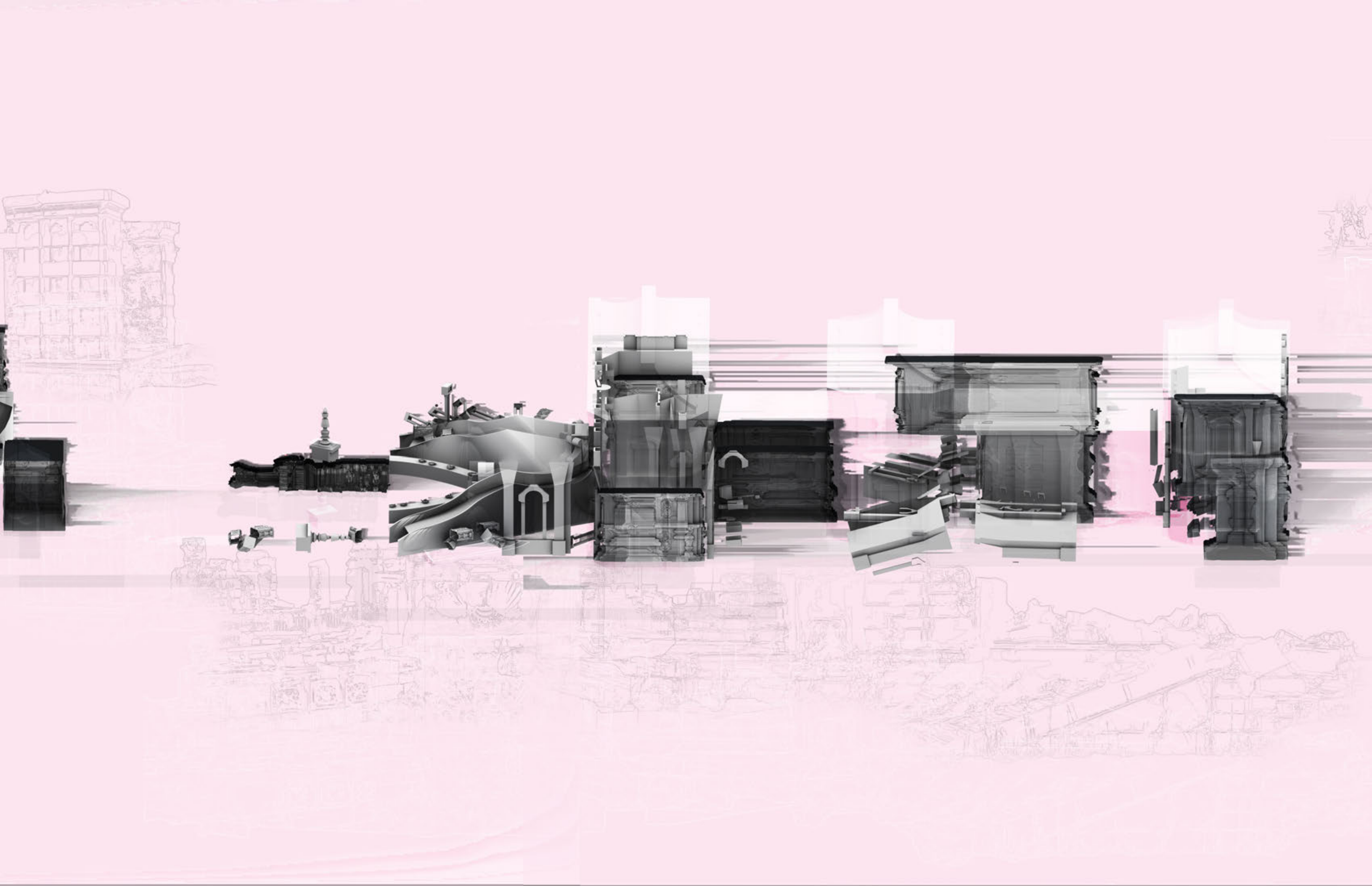
order

methodology

In this thesis, the process of thinking through making is crucial in the research methodology. The process of relaying and translating, or rather mistranslating the real life object (marble plinth on site) to a digital Object (digitally altered marble plinth) allows for the development of the defamiliarization techniques. After digitally altering the Object according to parameters of resolution and assimilation, the Object is then manifested back into the physical world through 3D-printing. The printed physical form in its original and altered state then undergoes an analog translation through the act of mold making and plaster casting. While the plaster is drying, the mold is morphed resulting in a deformed Object. This digital - analog relay process utilizes plaster and resin as a medium for its translation, to both allow the object to be manifested and to be defamiliarized at the same time. This process further questions the transcendental original as it relays from different mediums and dimension.

Through the act of spoliation, artifacts are translated to be redeployed back on site in its original and altered forms. In placing the spoliated artifacts and components in adjacency to its original, the visitors are engaged in a projective use of the spolia. Furthermore, through a speculative spoliation, a narrative of reclaiming is provoked as questions of cultural production and ownership are called into place. This thesis does not aim to reconstruct a ruined site in any manner, but it calls for an acknowledgement of the past while engaging the future in terms of form, space, and order. Through the distortion of the artifacts, this thesis with its lapsaes calls for a personal interpretation of the visitors when on site. It does not dictate a single translation but rather a spectrum of possibilities, posing questions such as, to what extent can we ascribe a meaning to something we cannot understand? And when we cannot understand an object, how will we interpret it?

bibliography

Bosman, Lex. The Power of Tradition: Spolia in the Architecture of St. Peter's in the Vatican. Uitgeverij Verloren, 2004.

Bowl, Chris. "The Palace of Shame That Makes China Angry." BBC News, BBC, 2 Feb. 2015, www.bbc.com/news/magazine-30810596.

Boyer, M. C. The City of Collective Memory: Its Historical Imagery and Architectural Entertainments. MIT Press, 2006.

Brilliant, Richard, and Dale Kinney. Reuse Value Spolia and Appropriation in Art and Architecture from Constantine to Sherrie Levine. Taylor and Francis, 2016.

Cairns, Stephen. Buildings Must Die: a Perverse View of Architecture. MIT PRESS, 2017.

Castro, Ricardo L. "Architecture and Defamiliarization." Peter Guo-Hua Fu School of Architecture - McGill University, 1988, www.arch.mcgill.ca/prof/castro/serlio/defam.htm.

Feng, Bree. "Despite Frigid Relations, Chinese Relics Coming Home From Norway." The New York Times, The New York Times, 9 Feb. 2014, sinosphere.blogs.nytimes.com/2014/02/09/despite-frigid-relations-chinese-relics-coming- home-from-norway/.

Jones, Terril Yue. "Two Bronze Animal Heads, Stolen 153 Years Ago, Returned to China."
Reuters, Thomson Reuters, 28 June 2013, www.reuters.com/article/us-china- sculptures/two-bronze-animal-heads-stolen-153-years-ago-returned-to-china- idUSBRE95R0HW20130628.

Koetse, Manya. "After Notre Dame Blaze, Chinese Netizens Remember How the French Burned Down the Old Summer Palace." What's on Weibo, 18 Apr. 2019, www.whatsonweibo.com/after-notre-dame-blaze-chinese-netizens-remember-how-the- french-burned-down-the-old-summer-palace/.

Koolhaas, Rem, et al. Preservation Is Overtaking Us. Columbia Books on Architecture and The City, 2016.

Li, Lillian M. "The Garden of Perfect Brightness: The European Palaces and Pavilions of the Yuanmingyuan." Visualizing Cultures, MIT, 2012, visualizingcultures.mit.edu/garden_perfect_brightness_02/ymy2_essay.pdf.

Nagel, Alexander, and Christopher S. Wood. Anachronic Renaissance. Zone Books, 2012.

Otero-Pailos, Jorge, et al. Experimental Preservation. Lars Müller Publishers, 2016.

Roberts, Bryony. "Competing Authenticities." Future Anterior: Journal of Historic Preservation, History, Theory, and Criticism, vol. 12, no. 2, 2015, p. 1., doi:10.5749/futuante.12.2.0001.

Rossi, Aldo. The Architecture of the City. MIT Press, 2007.

Scott, Fred. On Altering Architecture. Routledge, 2008.

Treib, Marc. Spatial Recall: Memory in Architecture and Landscape. Routledge, 2009.

Venturi, Robert. Complexity and Contradiction in Architecture. Museum of Modern Art; Distributed by New York Graphic, 1977.

Yates, Frances A. The Art of Memory. The Bodley Head, 2014.