

TIMES & SPACES



Fidelity and Freedom in the Theory of Adaptive Reuse

Thinking with T.S. Eliot
and Walter Benjamin

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Translation in poetry is akin to the work of bringing a building from a past existence into the present. This carrying over of meaning in poetry is recognized as work requiring inspiration equivalent to that of the original author, and so similarly, one might come to view restoration as an art equivalent to any other related to building. Restoration that is separate from the literal.¹

This essay attempts to explore the possibility of adding to an emerging theory of adaptive reuse of architectural sites by borrowing vocabulary that relates to the transposition between architecture and translation. I aim to

accentuate three aspects that seem relevant in both disciplines: (1) carrying over meaning with respect for (2) tradition and (3) craftsmanship. In these three aspects, the concept of negotiation returns. In the process of adaptive reuse, buildings often receive a new programme and this often entails shifts of meaning; hence the analogy with the art of translation. In addition to this negotiation of meaning, tradition is also a valuable lens through which to view this transposition between architecture and translation, in particular the dialectic process between fidelity and freedom, between respect for the tradition and the invitation to follow it, on the one hand, but at the same time the desire for freedom to interpret and translate that tradition. The same goes for craftsmanship, which will equally balance and negotiate between acknowledging existing possibilities while exploring new ones. Walter Benjamin's essay *The Task of the Translator* (1921) and T.S. Eliot's *Tradition and the Individual Talent* (1919) offer richness and accuracy to the growing vocabulary on adaptive reuse. I want to expand a discourse initiated by Rudolph Machado (1976)² – architect and chair of the Department of Architecture of the Rhode Island School of Design between 1978 and 1986 – and Fred Scott (2008)³ – professor of interior architecture at that same school – by using concepts from literary criticism on the analogy between the art of translating literature and that of adaptive reuse in architecture. I will illustrate this with the remodelling of an 1859 prison into a Faculty of Law at the University of Hasselt in Flanders.

The complexity of the practice of adaptive reuse makes it a discipline in its own right, intersecting architecture, interior design, planning, engineering and conservation. But its body of theory is emerging and still raises foundational questions.⁴ Often it seems caught between two rather general questions: Which programme is suitable for specific building typologies and how can relationships between the old and the new be created and formed? However, core issues related to adaptive reuse also address more fundamental questions: How can the material *and* immaterial legacies of the past be transmitted to the present and future? How can its narratives, traditions

and values be transferred? The creative and dialectic activity of 'translation' is considered here as a hypothesis that can provide fresh air to the debate. This debate is often narrowed down to two positions: to preserve heritage as much as possible by maintaining its 'authentic' formal appearance or to advance new architectural developments and a 'creative' dialogue with the past. Increasingly, heritage policies are challenged by this tension. This is particularly so in Europe with its enormous reservoir of protected heritage sites. For decades the common approach was to conserve protected monuments as much as possibly without necessarily considering the option to adapt them architecturally to a new function. By separating heritage from new development, there is a risk of it becoming a well-maintained museum frozen in the past. In this essay I would like to consider the possibility of addressing this apparent opposition by looking at the concept of translation as a metaphor.

Traduttore-Traditore

Etymologically, the Greek *metaphorein* refers to 'transferring'.⁵ Similarly, the Latin *translatio* comes from *trans* (across, beyond) and *lātus* (borne, carried). So, from its linguistic roots, translation and metaphor both refer to *carrying over* or *transferring meaning* from one word or phrase to another – hence our interest in projecting this concept of transferring – or rather negotiating – of meaning of the host space in adaptive reuse to its new architectural programme. This also entails another, or extra role of the architect: that of mediator rather than that of white-sheet designer.

But this carrying over comes at a cost and implies consequences. There seem to be two ways to consider this action: as a betrayal or as a profit. The first position sees a *loss* of meaning turning the translator into a traitor, hence the well-known phrase: *Traduttore-Traditore*. This Italian word play or paronomasia refers to the challenges, or difficulties of translators to perfectly respect the original quality and meaning of the original text in the process of translation. What this first association between translator and

traitor could entail clearly surfaces in a collection of letters written by Italian Renaissance poet and satirist Niccolò Franco (1515-1570):

In another corner, I see the translators, who just to show the common people, & whoever doesn't know, that they know two literatures, translate work from Latin into the vernacular. I see them pulling an ugly mug when they don't understand the author's text. I see them concentrating down to the grease of their beards to find a measly word in the shelter of commentaries. And because I seem them dying from all their labors at the very moment they begin, because of the enormous pity that comes over me from it, I can't help saying: my Esteemed Traitors, I you can't do anything but betray books, you'll slowly go shit without a candle.⁶

The analogy between translator and traitor refers to the limited knowledge of Latin of some – so called – humanist translators. And that they are forced to rely on 'I refugii de I commentari' (the shelter of commentaries) because they fail to grasp the full meaning of the original source text. This is echoed in another Renaissance text: Henri Estienne's personal French translation *Apologie pour Herodoto* of his Latin original published in the same year 1566: '... qu'il me sembloit que j'avois bien occasion de dire comme l'italien, à-sçavoir qu'il n'avoit pas fait office de traduttore, mais de traditore ...'⁷

The other end of the spectrum heralds a more optimistic attitude towards the endeavour of the translator: not as traitors, but as an effort to *carry over* and to give a new, or refreshed life, purpose and meaning to the source. It comes closer to the German meaning of translation: *übersetzen*. Also stemming from the Latin *translatio* but transformed to *Översetzen* (fifteenth century) and then to *über* (over) + *setzen* (to set). A visual analogy in this respect is that of crossing a deep river where the banks are shallow enough for passage:

A useful analogy is that of crossing a broad, deep, swift river. If one does not know how to swim, and does not have a boat, it is necessary to go up or down the bank of the river until a place is found which is shallow enough to serve as a ford. The time and effort spent walking along one side of the river is not only not wasted; it is absolutely essential in the crossing.⁸

This metaphor meets well our intention to seek for a conceptual relationship between the act of translating language and the act of remodelling heritage sites. In what follows I would like to first focus on this analogy by rereading an attractive essay by Walter Benjamin.

Walter Benjamin on Translation

In 1921 Walter Benjamin wrote *Die Aufgabe des Übersetzer* (*The Task of the Translator*), to be published in 1923 as the introduction to his German translation of Charles Baudelaire's collection of poems *Tableaux Parisiens*.⁹ There are many ways to approach this beautiful essay and it is the least of my intentions to reduce it to my arguments related to adaptive reuse. But one must admit that if one would start reading it as if it was titled 'The Task of the Architect in Altering a Historical Site', his argument equally stands and the reflections offer unexpected richness. Here it must suffice to see the transposition in the opening of the essay:

A real translation is transparent; it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium, to shine upon the original all the more fully. This may be achieved, above all, by a literal rendering of the syntax which proves words rather than sentences to be the primary element of the translator. For if the sentence is the wall before the language of the original, literalness is the arcade.¹⁰

Benjamin's own insertion of architectural metaphors in the last sentence makes it all the more legitimate for us to do the same, but in the other direction: from language to architecture.

His essay helps to refine the duality that characterizes the remodelling of existing architectural sites: a formal tension in finding an appropriate language (both linguistically and architecturally) to bridge the original with the newly *translated* condition and, secondly, a negotiation of the meaning, or sense between old and new. It seems as if Benjamin aims to soften this apparent tension. He recognizes that: 'Fidelity and freedom in translation have traditionally been regarded as conflicting tendencies. This deeper interpretation of the one does not serve to reconcile the two; in fact, it seems to deny the other all justification.'¹¹ And if we would identify the translator with the architect, then Benjamin takes a very generous position in favour of creativity and freedom:

*Rather, freedom proves its worth in the interest of the pure language by its effect on its own language. It is the task of the translator to release in his own language that pure language which is exiled among alien tongues, to liberate the language imprisoned in a work in his re-creation of that work. For the sake of the pure language, he breaks through decayed barriers of his own language.*¹²

Or on the other side the spectrum, when freedom is overthrown by fidelity: 'A literal rendering of the syntax casts the reproduction of meaning entirely to the winds and threatens to lead directly to incomprehensibility.'¹³

For Benjamin translation is mostly an exercise of form – albeit of a rather sophisticated kind. To comprehend it as a form, he explains, one must go back to the original, 'for the laws governing the translation lie within the original, contained in the issue of its translatability'.¹⁴ Because the translation comes after the original, it actually marks the stage of a continued life

of the original. Here Benjamin develops a very valuable notion of a continued life of a work of art, of an 'eternal afterlife in succeeding generations Translations that are more than transmissions of subject matter come into being when a work, in the course of its survival, has reached the age of its fame.'¹⁵

The first part of Benjamin's essay reflects more on the *formal* aspects of translation, on how a new stylistic language enters into dialogue intelligently with the older syntax. It is a balanced and erudite exercise of formal expressions. But towards the end, he unfolds concepts that align it even more fully with the practice of interventions in historical buildings. Moving from syntax to semantics, he introduces the metaphors of a broken vessel and that of a tangent to imagine the importance of *meaning* during the act of translation:

*Fragments of a vessel that are to be glued together must match one another in the smallest details, although they need not be like one another. In the same way a translation, instead of imitating the sense of the original, must lovingly and in detail incorporate the original's way of meaning, thus making both the original and the translation recognizable as fragments of a greater language, just as fragments are part of a vessel.*¹⁶

*Just as a tangent touches a circle lightly and at but one point – establishing, with this touch rather than with the point, the law according to which it is to continue on its straight path to infinity – a translation touches the original lightly and only at the infinitely small point of the sense, thereupon pursuing its own course according to the laws of fidelity in the freedom of linguistic flux.*¹⁷

The case study of the remodelled prison that we will discuss later on, clearly shows this process of making both the original and the translation *recognizable as fragments of a greater language*. The former enclosed typology of the prison was changed into an open, urban-oriented faculty of law,

touching the original lightly and only at the infinitely small point of the sense. It shows us how memory can be a generous database as well as a selective process and how memory and oblivion are two essential conditions for architecture to negotiate with heritage.

Fred Scott on Poetry

The series of essays by architecture critic Fred Scott in his *On Altering Architecture* (2008) presents a unique set of associations and reflections on adaptive reuse. It elaborates to a much greater extent Machado's intuition of infusing a theory of adaptive reuse with combinations and methods of various disciplines: art history, philosophy, literature, music – to name the most important. Scott's influential book explores the difficulties that interventional work encounters, in both theoretical and practical terms, and outlines how alterations of existing architecture can establish its legitimacy and success, or failure. In Chapter 5, 'Parallels to Alteration', he re-explores the earlier association between 'remodelling' and 'rewriting', but refines it elegantly to the translation of poetry. He refers to Kenneth Rexroth's lecture *The Poet as Translator*.¹⁸ By replacing 'poet' with 'architect' in the following passage, we come close to our discourse on tradition as an active subject:

The ideal translator, as we all know well, is not engaged in matching the words of the text with the words of his own language . . . So the prime criterion of successful poetic translation is assimilability . . . Translation can provide us with poetic exercise on the highest level. It is best to keep your tools sharp until the great job, the great moment, comes along. More important, it is an exercise of sympathy on the highest level. The writer who can project himself into the exultation of another learns more than the craft of words.¹⁹

Scott understands the relationship between the reuse in architecture and the translation of poetry as one of 'carrying over meaning' through an act of sympathy. The comparison between translating poetry and adaptive reuse as an intellectual and creative process dealing with formal elements as well as meaning, seems valid. But there are two paradoxes. First, the condition of the source: the original poem remains intact and is left untouched, but the remodelled space is rebuilt layer upon layer, sometimes to such an extent that the original only appears in fragments – if at all. The original is encapsulated and integrated into an entirely new spatial situation. The second paradox deals with the immaterial status. A successfully translated poem *maintains* its original sense, which is, of course, the highest aim and challenge of the translator. In architecture, however, the adaptive reuse process normally entails inserting a new function, or programme, into the space that is to be altered. This process generates new meanings.

T.S. Eliot on Tradition

The analogy between adaptive reuse through Benjamin and Rexroth's discourse on translation accounts for the intimate relationship between a given context – such as a poem or an existing space with layered meanings – and the creative moments of design (or translation) during which the key to the intervention is conceived. It is this relationship between tradition and creation that is of interest here. How are past and present interrelated in any creative process?

Albeit for another discipline – that of poetry – this creative movement through time is very precisely and elegantly described in T.S. Eliot's essay 'Tradition and the Individual Talent' of 1919.²⁰ Reflecting on the particular relationship between a contemporary poet and the tradition of his discipline, he encourages young poets to study in depth the history and skills of their discipline. At the same time, however, he warns them not to copy these schemes. An engagement with the 'tradition' so he argues, should result in a historical condition operating as a compass for the future:

... the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless and the temporal together, is what makes a writer traditional.

Eloquently, Eliot continues on how this process operates in two directions, on how an intervention on the present also changes works of art in the past:

What happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The exciting monuments form an ideal order among themselves, which is modified by the introduction of the new work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered.

Young poets should not only dwell in the 'pastness of the past', but instead activate it for its presence. Here we are dealing again with the tension between syntax and semantics, between skill and meaning. The radical shift in programme from prison to a university faculty in our case study below not only dramatically altered the meaning of the site, but equally its relation to the city: from a closed enclave to an urban interior, an enclosed public space that serves as a place for social interaction and study. This design strategy served the programme and it helped to transform the negative connotation of the building. As in Eliot's essay, the architects did not dwell in the *pastness of the past*, but managed to modify it through a *historical sense* that is *timeless and temporal* at the same time. In discussing this case more in depth, I will stress how the architects' respect for the

tradition of their discipline combined with a specific reading of the existing structure on the site and its typology made them understand the possibilities of introducing a modern idiom embedded in the historical layers and ornaments.

A Remodelled Prison as Palimpsest

One of the earliest attempts to create a proper theory of adaptive reuse was delivered by architect and theoretician Rudolph Machado in 1976.²¹ His methodology was introducing metaphors from literary criticism because this discipline, so he argued, has a long tradition 'for discussing matters of *sense*'. Humbly, Machado refers to his essay as 'thoughts on remodelling as pre-theoretical suggestive material'.

But rewriting is not merely a formal exercise, it is not only about finding a new language for an old story. As discussed earlier, the issue of meaning is particularly relevant for adaptive reuse. Because remodelling a building usually implies adapting it to new functions that, then, create new meanings and new narratives for the site. Machado calls it a 're-semanticization: a different story is born, a new plot is composed out of the old words, a new interpretation has taken place'. It offers him an opportunity to also talk about the relationship between the past and the role that architecture can play in order to intervene – as a force – in this historical condition: 'The past provides the already-written, the marked "canvas" on which each successive remodelling will find its own place. Thus, the past becomes a "package of sense", of built-up meaning to be accepted (maintained), transformed, or suppressed (refused).'

An interesting example of adaptive reuse based on 'significance' and the 'already-written' canvas is noAarchitecten's remodelling of a former nineteenth-century prison building in Hasselt.

The original building was constructed in 1859, designed by Belgian-French architect and sculptor François Derré (1797-1888) and local architect Herman Jaminé (1826-1885) for 58 cells.²² The site is located on the nineteenth-century beltway of the city. With its elevated brick walls and watchtowers on the corners, it is a clear landmark. Inspired by the typology of a panopticon; with its characteristic star-shaped appearance and central observation point, it is in fact a variation on this scheme. Instead of the typical central corridor with cells on both sides of each wing, in Hasselt the two rows of cells are positioned back to back in each wing with narrow corridors at the side. The idea was to isolate prisoners from one another even more harshly, giving them the chance to reflect upon their sins. At the centre was a chapel with furniture designed in such a way that the prisoners could not see one another, but only God's image at the central altar. The prison was operational until 2005 and hardly any structural changes were made throughout its history. The capacity of the prison was doubled in the 1940s by simply adding an extra bed to each cell.

The university of Hasselt acquired the site with the ambition to house part of its newly established faculty of law – as well as its desire to organize part of its activities in the historical centre of Hasselt. Faced with a challenge of the enclosed typology of the prison, the concept of noAarchitecten managed to convince the jury of the architecture competition because of the balanced and respectful manner in which it *translated* the prison into its new programme. Instead of erasing the strong enclosure, the walls were restored and the idea of an urban interior or small city emerged: a *Forma Urbis*.²³ Where the prison was originally conceived as a very functional infrastructure, noAarchitecten profoundly altered its atmosphere and meaning. The strategy entailed the blurring of the powerful and hierarchical plan of the prison by creating new spaces between the arms of the star-shaped building and by redesigning the central panopticon as an orientation point. This central hall with its new double height and generous staircase is like a gesture; it is the most representative space of the building.

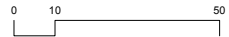
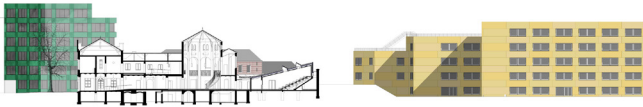


Fig. 1. Areal view of the prison building after the transformation.
(Source: Hasselt University)

Fig. 2. Section through the prison transformed into a faculty
building. (Source: noArchitecten, photo by Kim Zwarts)



Fig. 3. Centre of the panopticon after the transformation. (Source: noArchitecten, photo by Kim Zwarts)

Fig. 4. Green corridor, which gives access to the study cell and auditorium. (Source: noArchitecten, photo by Kim Zwarts)

The narrative and the place-making of the new programme is obviously very different than the original, but it seems fair to say that the design strategy echoes Eliot's advice for young poets to master the tradition in order to create something entirely new. The architects decided to restore the historical envelope of the prison in order to create an entirely new interior. They honoured Eliot's warning to escape from the 'pastness of the past' by breathing new life and meaning into the site. And by using and manipulating existing language in a creative manner with *a sense of the timeless and the temporal together*. Discussing 'ornament' in noArchitecten's design methodology, architect and theoretician Stephen Bates refers specifically to this dialectic engagement with tradition as a means of weaving the past into the present, by stating that 'familiarity with old buildings leads to an understanding that the presence and richness to spaces comes not only from proportions, but also from the density of detail at the scale of the room and the hand'. He explains how noArchitecten works:

Within a modern idiom, they appreciate the need to add a layering of detail that many have originated from use and the evolved into an expression of ornament. In their work this is expressed in the modification of repeated elements or the sculptural handling of materials. At Hasselt the density of detail is developed from the manipulation of very ordinary elements: a hollow clay brick dividing rooms from the street-like corridor is laid to expose a pattern of flat and ribbed surfaces.

It seems legitimate to link this analysis of architectural language to Benjamin's description of the translator's language: transparent and not covering the original, not blocking its light but allowing for a pure language reinforced by its own medium, *to shine upon the original all the more fully*. There is an interesting paradox in the design method: the original typology is reinforced in order to oppose its initial meaning: from enclosure to transparency; from separation to meeting and from isolation to accessibility. The central cylinder is opened up and the saturated daylight contrasts in a rather won-

derful way with the heavy arcaded walls surrounding the former panoptic centre. This architectural language continues in the patterns and surface structures of the interior. A collaboration with artist Benoît van Innis for the design and pattern of the floor tiles further refines this language and gives it a sublime quality.

The richness and depth of this architectural language – from the urban appearance to the refined interior details – helps to transform the contested meaning of the former prison. Here, the architectural language creates the conditions and the quality that can transform the contested meaning of the former prison. The architects added new layers and narratives. Both the original and the translation are *recognizable as fragments of a greater language*.

Conclusion

I aimed at articulating a singular aspect of adaptive reuse: how it negotiates with the meaning of the site that is to be altered, as it changes from one function into another. This transition of meanings finds analogies in the act of translating poetry. The transposition relates to a methodology of empathy and memory. The case study of the old prison also dwells on this negotiation between fidelity and freedom, between syntax and semantics, between functionality and poetry. The chosen design strategy excels in understanding an original source in order to translate it with fresh attractiveness.

Altering heritage sites by remodelling the original space is often regarded as a conflicting enterprise, particularly in relationship to heritage policies, since 'new architecture' could conflict with the authenticity and heritage values of the historical site. This uneasy relationship is also contained within the vocabulary of architecture theory and conservation policies. By borrowing concepts from literature, I have tried to expand the notion of tradition and to pull it away from its singular association with 'authenticity'. T.S. Eliot's

reflection on tradition as a historical corridor that inspires contemporary artists is particularly valuable in this sense. It elevates tradition from its limited 'pastness' to its relevance to the 'presence'. This further echoes Walter Benjamin's reflection on 'Fidelity and Freedom' that I also associated with the creative intervention by a contemporary architect in a historical context. Like Eliot, Benjamin considers this delicate balance between new language for translating old texts as key. But as in architecture, he also recognizes that 'fidelity and freedom in translation' are regarded as 'conflicting tendencies'. Freedom, however, is necessary to 'liberate the language imprisoned in a work'²⁴ in order to re-create that work. The architectural strategy that noAarchitecten applied to remodelling the old prison in Hasselt illustrates this delicate dialectic between fidelity and freedom; *fidelity* towards tradition, typology and craftsmanship, but only because it generates *freedom* to create a new language, powerful enough to 'liberate' the original language.

- 1 Fred Scott, *On Altering Architecture* (London: Routledge, 2008).
- 2 Rojas Machado, 'Old Buildings as Palimpsest: Towards a Theory of Remodeling', *Progressive Architecture* 11 (1976), 46-49.
- 3 Scott, *On Altering Architecture*, op. cit. (note 1).
- 4 See, for example, the introduction of Bie Plevoets and Koenraad Van Cleempoel, *Adaptive Reuse of the Built Heritage: Concepts and Cases of an Emerging Discipline* (London: Routledge, 2019).
- 5 Henry George Liddell and Robert Scott/Henry Stuart Jones et al., *A Greek-English Lexicon* (New York: Clarendon Press/Oxford University Press, 1996).
- 6 Quoted in Lawrence Venuti, *Contra Instrumentalism: A Translation Polemic* (Lincoln: University of Nebraska Press, 2019): 'Veggio in un altro cantone? I traduttori, li quali tal che mostrino al volgo, & a chi non sa, si sapere due lettere, traducono l'opere da la latina ne la lingua volgare. Veggio quadno per non intender bene il testo de glu autori, danno giù di mostaccio. Veggio quando distillano fino al grasso de le lor barbe per trovare un vocaboluccio ne i fugi de i commentari. E per che gli veggio morire con tutte le lor fatiche da quell'ora che le cominciano, per la pietà grande che me ne viene, non posso far che non dice: Ser Traditori miei, se non sapete far'altro che tradire i libri, voi ve ne anderete bel bello a cacare senza candela.'

- 7 '... so that I may well say with the Italian, that he performed not the office of a *traduttore*, but of a *traditore*, that is, that he played not the part of a *translator*, but of a *traitor* ...' Quoted in Ben Van Wyke, 'Imitating Bodies and Clothes: Refashioning the Western Conception of Translation', in: James St. André (ed.), *Thinking Through Translation with Metaphors* (London: Routledge, 2010).
- 8 Originally in: Eugene A. Nida and Charles R. Taber, *The Theory and Practice of Translation* (Leiden: Brill, 1969), 34. Quoted in Van Wyke, 'Imitating Bodies and Clothes', op. cit. (note 7).
- 9 Marcus Bullock and Michael W. Jennings, *Walter Benjamin: Selected Writings Volume 1: 1913-1926* (Cambridge, MA: The Belknap Press of Harvard University Press, 2002).
- 10 Ibid., 260.
- 11 *ibid.*
- 12 Ibid., 261.
- 13 Ibid., 260.
- 14 Ibid., 254.
- 15 Ibid., 255.
- 16 Ibid., 260.
- 17 Ibid., 260-261.
- 18 Kenneth Rexroth, 'The Poet as Translator', in: William Arrowsmith and Roger Shattuck, *The Craft and Context of Translation* (Anchor Books, 1964), 29-49.
- 19 Cited in: Scott, *On Altering Architecture*, op. cit. (note 1), 79.
- 20 Published initially in 1919 in *The Egoist*, a London-based literary magazine for modernist poetry, and then re-published in 1920 in T.S. Eliot, *The Sacred Wood: Essays on Poetry and Criticism* (London: Methuen & Co, 1920).
- 21 Machado, 'Old Buildings as Palimpsest', op. cit. (note 2).
- 22 Described as case 15 in Plevoets and Van Cleempoel, *Adaptive Reuse of the Built Heritage*, op. cit. (note 4), and richly illustrated in *ibid.*
- 23 Stephen Bates, 'Staging Spaces: Observations on the Work of noAarchitecten', in: Christoph Grafe (ed.), *noAarchitecten*, in the series *North North West: Architectures from a European Region* (Amsterdam: Architectura & Natura Press, 2014), 9 (see also pages 81-104). This first monograph on noA's oeuvre was published on the occasion of the exhibition 'Encounters' at deSingel International Art Campus/ Flemish Architecture Institute (VAi), Antwerp, 2014.
- 24 Bullock and Jennings, *Walter Benjamin*, op. cit. (note 9), 261.