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Introduction

Matiu Carr’s construction of the well known Barcelona Pavilion (See Fig 1), initially the ‘German Pavilion at the Barcelona Exhibition of 1929’ (Banham 1988: 321), is an electronic tracing of both architecture and the two dimensional representational systems of text and images which have most conventionally represented architecture. Issues of two dimensional representation are perhaps even more pertinent in relation to the Barcelona Pavilion, whose initial three dimensional manifestation was fleeting to say the least and has only comparatively recently been re-realised in a construction ‘on the original site in 1985-6’ (Evans 1990: 56). Relocated electronically on the ‘pages’ of a CD Rom issue of Interstices (1995-6), Matiu Carr’s Barcelona Pavilion is accessed via the contributors’ ‘page,’ (which places Carr as contributor/author/architect and perhaps the Barcelona Pavilion as New Zealand architecture), and from the marginal title image of Gill Matthewson’s paper (which discusses Lilly Reich’s role in Mies van der Rohe’s projects). Here that which is conventionally and historically known as van der Rohe’s Barcelona Pavilion is traced from lines which make dif-

Figure 1. ‘Barcelona Pavilion’  
(Carr 1995-6a)
1. ‘Although few architects or critics saw the actual building that year [1929], the Pavilion was critically acclaimed.’ (James 1986: 62).
2. Evans notes that ‘Juan Pablo Bonta showed why the actual pavilion came a poor third against photographs of it and writings about it.’ (Evans 1990: 56).
3. ‘Mies departed from this conceptual mode by studying the Pavilion, not in plan, elevation, or axonometric view, but in a three-dimensional model. This consisted of a plasticine base on which planes of celluloid and cardboard covered with Japanese paper, simulating the Pavilion’s material qualities, were manipulated to capture the perceptual character of the spatial sequence’ (Constant 1990: 48).
4. ‘In his study of its critical history, Juan Pablo Bonta showed why the actual pavilion came a poor third against photographs of it and writings about it.’ (Evans 1990: 56).

ficult simple notions of authorship and reminds of the role of representation in the construction of the Barcelona Pavilion, a construction which Robin Evans alludes to as ‘a mere phantom, its reputation built on the flimsy evidence of a few published photographs and an inaccurate plan’ (1990: 56).

Ephemeral, physically insubstantial and sited in a dilemma of authorship, this electronic construction and the pavilion, made authorially suspect and visually convincing, place points of beginning (origins, architects, introductions, entrances etc.) as violatile as that which engages in the making of familiarity (the construction and negotiation of the unknown as known) is necessarily alien and familiar. There is something of the heimlich here.

**Entry**

This ground, this moment of security and securing the plot, the scheming narrative of a measured land, is here illusarily not ground (the conventional and ‘western’ moment of narrative and architectural continuity and collective colonial beginnings), as the electronic ‘entry’ into the pavilion is an image of the reflective watery surface of the pavilion’s inner pool (See Fig 2). It is an image which traces a tradition of fluidity and representational transparency to mark boundaries and entry into supernatural and heimlich worlds as the River Styx borders this

Figure 2. Frontispiece ‘Barcelona Pavilion’. (Carr 1995-6a)
and the underworld, Eustace and Lucy enter Narnia via a watery image (Lewis 1985: 14-16. See Fig 3), and the mirror turns ‘into a sort of mist ... [and] the glass ... [begins] to melt away’ (Carroll 1939: 148) enabling Alice’s entry into the looking glass room (See Fig 4). It is the moment where ‘[t]he self merges with the other as fleeting ephemera in the cumulative layers of reflection’ (Constant 1990: 51), the boundary between this and its mirror, and a mirroring which Robin Evans locates in the Barcelona Pavilion as an horizontal axis of symmetry, whose vertical symmetry constructs a world turning upside down, ‘an image of disorder, but what kind of world is it ... that could be turned upside down without our noticing?’ (1990: 63. See Fig 5).

Turning upside down and righting itself, the electronic pavilion locates an instability of its founding also manifest in its watery, and volatile signifier of entry, the imaged surface of the inner pool reflecting the sculpture standing in it: Kolbe’s sculpture of the figure of a female body (See Fig. 2). This female body, reflected in a complex mirroring of historical associations of women, water and entry finds mythological correlations in Maui’s attempt to ‘passage through ... [Hine nui te po] in the reverse direction to the manner of man’s birth ... [in] his attempt to seize from the Night the secret of eternal life for man’ (Pomare and Cowan 1987: 17-18), and Freud’s discussion of the uncanny which locates ‘the “immortal” soul ... [as the] invention of doubling as a preservation against extinction’ (1961: 235) and the female genital organs as ‘[t]his unheimlich place ... the entrance to the former Heim [home] of all human beings, to the place where each one of us lived once upon a time and in the beginnnning’ (1961: 245). Uncanny desires for immortality and a home, manifest in a mirroring of the female body, describe entry into architecture and the electronic.

Oblique and indirect, this invitation to enter is via a reflected image ‘made from a manikin [sic] taken from a US Airforce 3D model resource and is some kind of 95th percentile woman’ (Carr 1997: personal communication). Its translucent and reflective qualities are...
qualities which, for commentators, pervade the Barcelona Pavilion: ‘all smooth and highly reflective ... [denying] access to the solids beneath’ (Evans 1990: 63), ‘all colliding visually in the polished reflective surfaces ... their perceptual instability ... simulate the temporal flux of nature’ (Constant 1990: 9).

Perusing the slides I had taken of the reconstructed pavilion, I found it difficult to decide which way up they went ... Soon after, I was looking at some student sketches of the pavilion, and I discovered someone else had experienced the same difficulty he had inadvertently begun to caption his drawing the wrong way up.’ (Evans 1990: 63).

C.f. ‘the carpet is a visual abyss, denying the possibility of occupation’ (Constant 1990: 49); ‘the luminous volume ... like the entry court and the inner sculpture court ... can be occupied only in the imagination’ (1990:50); ‘Kolbe’s statue is the Pavilion’s only anthropomorphic element ... it dominates a space denied to human occupation’ (1990:50).

Figure 4. Alice on the mantlepiece in front of the looking glass room (Carroll 1939: 146)

48), as reflection, water, the mirror and the looking glass, imaging Alice—another female body—become points where one might see oneself and see, not so much the space one occupies, but rather the space one might occupy.
Preoccupation

This seduction and undeliverable promise of occupation, and the enunciation of the desire to occupy, are characteristics claimed by both the electronic and physical reconstructions of the pavilion as ‘despite its overwhelming interiority, the Pavilion resists inhabitation,’ (Constant 1990: 50), and as ‘the succinct alignment of the space of the Picturesque with the space of the computer, are glued together by the metaphor of ... desire ... untouchable because its materiality and its desireability consist in infinite numbers of images ’(Bloomer 1995-6).

Untouchable and unoccupiable, elusive, the pavilion is illusory, entrapped, caught in the web of Netscape Navigator (a computer programme designed primarily to access the internet, a construction of electronic space which Bloomer locates as the ‘new, infinite, eternal design with no bounds, no walls, infinite frontiers, no stopping;’ (1995-6)), where entry and exploration is apparent. The internet locates apparitions and a colonial pre-occupation ‘to leave home without leaving home’ (Bloomer 1995-6), necessitating the construction of the exotic and electronic with domestic renderings. A point of obsession, distraction and desire, the electronic locates an occupation premised by anticipation. Its preoccupation is a ‘prepossession of the mind, ... [the] condition of being preoccupied’ (OED 1989 XII: 372), and that prior to occupation rather than any physical habitation of the pavilion.

The Barcelona Pavilion (1929) left home and the point of its construction was integral to the leaving of this homeland: Germany. The 1985-6 reconstruction of the Barcelona Pavilion also occupies ‘the original [foreign] site’ (Evans 1990: 56), a site which the electronic manifestation could equally illude, but instead electronic paranoias of site and grounding are played out in a ‘shining palace built upon the sand’ (Millay 1922: 1), an undulating desertscape, devoid of scale, location and habitation (See Fig. 6). Coinciding with the iconography of the desert, the pavilion is also constructed as deserted: ‘seemingly uninhab-

Figure 5. ‘Barcelona Pavilion’ (Carr 1995-6a)
ited, and remote’ (*OED* 1989 IV: 515). Waves of sand substitute waves of sea as the pavilion made electronic is now an island stranded, manifesting the island dilemmas of ground and water by which ‘for many the ground is water’ (Austin 1997) and those of an architecture built on sand which is conventionally constructed as ungrounded (cf. the biblical ‘foolish man who built his house on sand’ (Mathew 7:26). The internet plays similar games of isolation and an ideological refusal to be grounded, as it is mythologically located ‘nowhere in particular but everywhere at once’ (Mitchell 1996: 8). But, by virtue of the internet port, it is always a fixation necessarily reliant on a very specific grounding while negotiating an island ideology collapsing notions of remoteness, agency and an utopian existence in ‘the story of colonialism [which] is the story of islands ... utopia has always been an island’ (Austin 1977: unpaginated).

The image of the colonial and the electronic has previously been discussed (e.g. Bloomer 1995-6; Miller 1995: 49-57) in a discourse encouraged by the imagining of Netscape’s own electronic frontispiece at the time of the pavilion’s electronic construction: a ship’s wheel, translucent to a cosmic mapping (See Fig. 7), and its home page illustrating an endeavouring and european ship scouring the ocean (See Fig. 8): a signifier of discovery and of colonising empowerment, symptomatic of a desiring and exoticising of the exterior (or at least what it is that might be found there) which has now given way to a more cosmic illumination. This construction of exteriority is located in an ambiguous and contradictory compression and contortion of the interior, exterior and of scale where ‘[d]rawing no longer has any scale value relationship to the three-dimensional environment’ (Eisenman 1992: 561) and where ‘infinity’ is encapsulated within the confines of the computer hardware in what is now known as cyber-space.16

15. *Endeavour* is the ship in which James Cook explored the Pacific in from 1768-1771 and is currently represented on the New Zealand fifty cent coin. The coining of the term cyberspace is credited to the science-fiction novelist: ‘the bodiless exultation of cyberspace’ (Gibson 1994: 4).
16. The image of the colonial and the electronic has previously been discussed (e.g. Bloomer 1995-6; Miller 1995: 49-57) in a discourse encouraged by the imagining of Netscape’s own electronic frontispiece at the time of the pavilion’s electronic construction: a ship’s wheel, translucent to a cosmic mapping (See Fig. 7), and its home page illustrating an endeavouring and european ship scouring the ocean (See Fig. 8): a signifier of discovery and of colonising empowerment, symptomatic of a desiring and exoticising of the exterior (or at least what it is that might be found there) which has now given way to a more cosmic illumination. This construction of exteriority is located in an ambiguous and contradictory compression and contortion of the interior, exterior and of scale where ‘[d]rawing no longer has any scale value relationship to the three-dimensional environment’ (Eisenman 1992: 561) and where ‘infinity’ is encapsulated within the confines of the computer hardware in what is now known as cyber-space.16

17. C.f. the use of the wardrobe in (Lewis 1980).

This tension of the two and three dimensions constructs the modelled illusion of the electronic—a spacial and ideological exoticism introverted by the internet as its ‘interior’ construction within Netscape windows towards an ever burgeoning exterior where the further ‘in’ you get, the further ‘out’ you
are and in which Matiu Carr locates his Barcelona Pavilion as ‘an explorable space rather than a guided walk through’ (Carr 1997: personal communication).

Tourism

The internet, and more particularly the world wide web, exploits this narrative of exploration, but, rather than going where no ‘man’ has gone before, the tracks, links, and cybernetic paths, well travelled and worn, laid by ‘men,’ play out a narrative and discourse of tourism, the locating of pre-packaged tours and well insulated tracks: the exotic made appropriate, domestic and of plastic. These cybertouristic ‘adventures’—constituted by ‘infinite numbers of images’ (Bloomer 1995-6)—become, rather than the participation of travel, the counting and collecting of images as the world wide web constitutes itself in terms of a fraudulent souveniring of a journey never taken, a tourist never travelled and ‘the new Barcelona Pavilion [which] may just become a souvenir of the Modern past that was, but no longer is’ (James 1986: 62). Enacting consequence rather than travel (the accumulation and representation of images at home), this display of saturated and empty signifiers are condensations of signifier and referent and signifiers without significance. Dislocated from significance, the signifier constitutes a signifying surface which relishes lack in representation and realises an independence from a signified.

This faking of departure, this preoccupation to leave home is also the illusion that home can be left and returned to constructing beginnings as stable points of reference—an architecture from which one illudes departure in order to return, and a Barcelona Pavilion reconstituted, reconstructed and revisited. It is a preoccupation in, and on which, one dwells, for ‘[t]o dwell is to construct a place rather than to occupy it ... Heidegger ... argues that the fundamental sense of the word “in” is not spatial ... To dwell in a house is precisely not, for Heidegger, to be inside it’ (Wigley 1992: 95).

Its images believed and reconstructed three dimensionally, the Barcelona Pavilion, located as if this stable point for architecture and especially for her historians and critics, manifests this tension of an heimlich dislocation at

Figure 8. Netscape web page title image (http://home.netscape.com/August 1997)

Figure 7. Frontispiece Netscape Navigator Gold 3

18. The Picturesque landscape and the Picturesque tour exist always in reference to the idea of home ... This home base, this safe domestic space, is an implicit but necessary condition of the Picturesque tour, that parallels that of the cyberventurer who can always loop back to SHUTDOWN’ (Bloomer 1995-6).
home and leaving it, as the German Pavilion crossing the lines between Germany and Spain be-comes of Barcelona in a displacing of nationality for geography embroiled in a leaky architecture acclaimed of the electronic with no ‘need for boundaries between inside and outside’ (Constant 1990: 47). Other to and home, the foreign domesticity ‘read as a metaphor for a nation’s disposi-tion’ (Evans 1990: 57)\textsuperscript{21} is somewhat more promiscuous, something alien and familiar:

Here you see the spirit of the new Germany: simplicity and clarity of means and intentions all open to the mind, as well as to freedom–it goes straight to our hearts. A work made honestly, without pride. here is the peaceful house of an appeased Germany (Georg von Schnitzler, German Kommissar, paraphrased in Evans 1990:57).

‘Inside’ the outside, which is this cyberspace re-construction of the Barcelona Pavilion, loca-tion is initially marked by a more literary and familiar title page: left justified text, a rectilinear image and a tile-patterned background, as architectural representation exploits ideas of a publish-ing layout more conventional of graphic design and the pavilion which Reyner Banham argues is ‘designed almost in two dimensions’ (Banham 1988: 323), which,

we have seen reproduced an infinity of times in the manuals of history of art and architecture, the simple plan of which we have looked at on so many occasions without managing to comprehend the distance between the clear order which it seem[s] to show us and the intellectualized tension of the irregularly arranged elements ... is an icon which has for more than fifty years emanated an intense energy–if only from the pages of books and reviews’ (de Solà-Morales 1986: XVIII).

Here, in cyberspace, the ‘[g]lass, water, marble, [and] steel [of the Barcelona Pavilion] and the reflective surfacing of glossy magazines’ (Carr 1995-6b) co-insides on the glossy computer screen of the electronic, a glossiness which betrays an excess of light and a slipperiness which causes an uprighting and tilting of the representational ground on which architecture conventionally depends for its founding. This ground, which the weight of architecture is traditionally transferred to, is now perpendicular to the plane on which gravity acts. Upright and electronic, the ‘page’ is also read as a grotesquely composed architectural plan: the distorted, ghostly surface reflection of the unsteady and watery plane of the pavilion’s pool located within a miscaled tiled floor of the pavil-ion, as the horizontal floor plan adopts a tilting more conventional of the architectural drawing board and the ‘production’ of architectural images than of their consumption.

Writing, a frequent accompaniment to architectural drawing as title, and label, measurement, description, and constructional annotation of production, is here similarly instructive: ‘Tour the Pavilion by clicking on the images: Click on the left side to turn left; click on the right to turn right; click in the middle to move forward.’ (Carr 1995-6a) Clicking and pointing, ‘to turn left ... right ... [or] forward,’ the finger on the mouse is transferred and confused with an emblematic figure of a white pointing hand on the screen (See Fig. 9) as the cursor-arrow becomes a cursor-hand and as the hand on the mouse becomes in Netscape a hand on the screen denoting electronic transgressibility and its boundaries.
Fingering architecture

The hand which clicks and ‘moves’ this architectural rendering has itself also moved from the pencil-clutching hand, whose inscriptions drew and modelled the pavilion, to the mouse-clutching hand whose visual, tactile and transferred caresses literally ‘finger’ (a term used in computing to find out someone else’s personal information e.g. email address, ‘real’ name etc) ideas of location, address, authenticity, voyeurism and the pavilion in a fingering which becomes the mark and signifier of an implied but invisible body. It is a body also invisible in conventional architectural drawing, signified only through its traces: ‘[s]mudges and smears are the residue of the body, the deictic traces of the subject that labours to represent’ (Clark 1995-6), and ‘[t]he labor [that] was the labor of the hand, of the body, and the product, in its uniqueness, was a stay against repetition and inauthenticity’ (Stewart 1984: 39). Yet, ‘Few architects of critics saw the actual building’ (James 1986:62). The finger hence signify a location of the authentic person and the authentic architecture. It is the body who draws and the body who ‘occupies’ an electronic architecture as the body who was never there, this mark is the only object and the only operator ... it is a distinction and the observer making the distinctions ruthless in its inscription of a perspective which also lies inscribed in its remirroring of its self and a remirroring which locates ‘the plight of a lone occupant of the Barcelona Pavilion, displaced into his own virtual images’ (Quetglas paraphrased, Evans 1990: 64).

This hand and finger, both electronically tracing and electronic trace (moments of an electronic labouring and reproduction), replace the smudge of architectural drawing, as both excessive to architectural representation and as a signifier of the body which constructs representation. This hand also acquires a function of corporal mobility more conventionally associated with the foot-print (the impression of the weight of the body), and the foot (the moment of the moving body’s voyeur who watches a miniaturised (and stylised) version of themself. The eye, maintained at an hygienic distance from the computer screen, watches this representation of the hand engaged in a representational contact—a contact that finds itself represented as mediated and distanced as this representation and signifier of the body on the screen is an hygienic covering of the hand. It is the glove which is a concealing and a skin, and the glove of the surgeon, whose invention in 1758 ‘was a mechanical contrivance, designed to prevent the back of the hand from sticking to the wall of the vagina or uterus’ (Randers-Pehrson 1960: 4), a gloved hand which, fingering the reflected body of Kolbe’s sculpture, signifies entrance into the pavilion and Maui’s passage into Hine nui te po.
Clinging to architecture

Invented to ‘prevent ... the hand from sticking to the wall,’ to ensure a separation between the hand and walls, the glove is already imbued with architectural desire and disgust—an abjection which is and ensures a separation through touching and which fears the inability of the hand to separate from architecture: the leaving of traces and finger prints as the gloved and covered hand (epitomising objectivity and a respectable lack of engagement), is the covered hand who, with the highest ambitions of architectural drawings, foremost desires not to leave a trace of their body, nor perhaps to be left with a trace of architecture on themselves. This preoccupation of architecture reinacts the forensic desires of traceability which figure and reconstruct scenes of crime and the archive, and which require the wearing of gloves:

Reconstructing the Pavilion proved to be a tremendous, almost scientific undertaking. Original photographs, sketches, and drawings, some of which provided contradictory information, were consulted. The original set of working drawings had been lost for years. The largest part of extant material was found in New York, at MoMA’s Mies van der Rohe Archive (James 1986: 62).

As this transferred caress of the hand on a plastic mouse (imaged as the gloved hand of the magician, the Marquis Stanislas de Guaita whom it was rumoured could ‘dematerialize his body and project himself through space’ (Cavendish 1977: 140), whose vanishings illude materiality, and the criminal, whose disappearance causes manifest and intensely detailed interest in the materiality of the trace, and the archivist who reconstructs these invisible traces of occupation), passes over areas of potential entry, the fickle cursor flickers from arrow to glove, the cursor-hand denoting architectural moments of opening, of electronic ‘windows’ and ‘doors.’ But rather than a conventional idea of opening as a passing through solidity, the openings in this electronic space are representational shifts, shifts which the text describes as a ‘turn left ... [a] turn right ... [or a] move forward’ (Carr 1995-6a), where forward is a pictorial shift in scale and left and right are an orthogonal shift in pictorial orientation, a deflection, as architectural continuity and spaciality is an illusion constructed by the stitching together of that opposed at right angles and ‘aligned orthogonally with the building structure’ (Carr 1997: personal communication).

Marked by the transition from arrow to hand (an abandonment of the conventional icon of direction and movement, to the representational trace of a certain kind of humanity), the pointing hand of the gloved policeman, and the intervention of law as architectural entry and access, is legitimised

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19. ‘The traditional skins used in gloving are taken from deer, kids, goats, lambs and sheep’ (Cummings 1982: 9).
20. ““Out” of the archive history is produced, but when writing history the utmost care is traditionally placed on producing a seamless account of the archive, even though all archives are fractured and partial. the messy space of the archive is thus sealed off by a history’ (Colomina 1994: 9).
by the signification of directing, and the imperative of movement, replacing and excusing a physical transportation of the body as turning left, right and moving forward, the sedentary viewer seated in front of the illusion of cyberspace, corporally detached and partially replicated, sees their displaced hand, clicks the mouse and ‘progresses’ through electronic [constructions of] space.

Yet this pointing hand points upwards to the ideological outer space which cyberspace so often draws for its construction of space, a pointing upwards, perhaps more common of the alien Extra Terrestrial desiring home—typified by a persistant ‘E.T. phone home’ (Speilberg 1982)—rather than an electronic leaving or departing from it, and the uncanny deriving from ‘the idea of “homelike,” “belonging to the house” ... something withdrawn from the eyes of strangers, something concealed, [and] secret’ (Grimm’s Dictionary quoted, Freud 1961: 225) and the location of the other glove.

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