

# Editorial

## The Life of a Building

Enrique Walker



We know the bunkers on the Atlantic coast from a series of photographs by Paul Virilio; we know the Tour Saint-Jacques in Paris from a night photograph by Brassai; we know the Les Halles market in Paris by Victor Baltard from the psychogeographical description by Abdelkhalid Khatib in 1958, and from the images of its demolition in 1971; we know the Pruitt Igoe housing complex in Saint Louis by Minoru Yamasaki from the photographs of its destruction of 15 July 1972, and the World Trade Center in New York, also by Yamasaki, from the image of Philippe Petit walking a tightrope strung between the Twin Towers on 7 August 1974; we know the Battersea Power Station in London by Giles Gilbert Scott from a photograph of Mark Fisher's inflatable pig floating between its chimneys; we know the Sogetsu Art Center in Tokyo by Kenzo Tange from the images of the Metabolist declaration at the World Design Conference in 1960, and the Yamanashi Press and Broadcasting Center in Kofu, also by Tange, from images of the installation of seismic dissipators in its foundations in 2016; we know the Lieb House by Robert Venturi and Denise Scott Brown from the documentation of its relocation from New Jersey to Long Island in 2009; we know the Teatro del Mondo by Aldo Rossi from images of its relocation from Venice to Dubrovnik in 1979; we know the Basilica of Santa Maria della Salute in Venice by Baldassare Longhena from the paintings by Canaletto, and the razed historic center of Warsaw from the twenty views by his nephew, Bernardo Bellotto, on the basis of which it was reconstructed from 1953 onwards; we know the Cathedral of Notre Dame in Paris from the recording of the fire that consumed its transept and the spire by Eugène Viollet-le-Duc on 15 April 2019, and from its representation, as a classical building, in the painting by Jacques-Louis David of the coronation of Napoleon on 2 December 1804; we know the Reichstag in Berlin from the photographs of the fire that destroyed its dome in

1933, and from those of its wrapping by Christo and Jeanne-Claude in 1994; we know the Hong Kong and Shanghai Bank building in Hong Kong by Norman Foster from a night photograph by Andreas Gursky; we know The Economist building in London by Alison and Peter Smithson from the sequence of mime artists at the start of the film *Blow Up* by Michelangelo Antonioni; we know the Malaparte House in Capri by Adalberto Libera from the shooting of *Le mépris* by Jean-Luc Godard and the staging of *The Odyssey* by Fritz Lang in the same film; we know the house in Bordeaux by Rem Koolhaas from the recording of its cleaning in a documentary by Ila Bêka and Louise Lemoine; we know the Kyoto International Conference Center by Sachio Otani from photographs of the ratification of the Kyoto Protocol on 11 December 1997; we know the Faculty of Architecture and Urban Planning in São Paulo by João Batista Vilanova Artigas from the photograph of a crowd in its central square; we know the Teatro Oficina in São Paulo by Lina Bo Bardi from the recording of the restaging of *Roda Viva* by Chico Buarque in 2019; we know Parc de La Villette in Paris by Bernard Tschumi from photographs of the fireworks that Tschumi himself designed in 1992...

We invite architecture writers to submit essays on the life of a building; in other words, to select, describe, narrate, examine, and problematize a particular building through one or a series of moments in its life.

### Image

Fireworks, Parc de la Villette, 1992.

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