

*“Ich liebe Beton” or
Expedition booklet in Munich and its surroundings*

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Abstract

“Ich liebe Beton” or *expedition booklet in Munich and its surroundings* collects the work of a group of archaeologists of the future who propose a study of contemporary society through its architecture. The narrative of these expeditions to abandoned buildings and construction sites follows the example of Robert Smithson in *Tour of the Monuments of Passaic* and seeks the extraordinary in something banal and ordinary.

Resumen

Bajo el título de *“Ich liebe Beton”* o *cuaderno de expediciones en Múnich y sus alrededores* se reúne el trabajo de un grupo de *arqueólogos del futuro* que plantean un estudio de la sociedad contemporánea a través de su arquitectura. La narración de estas expediciones en edificios abandonados y obras de construcción, siguen el ejemplo de Robert Smithson en *Tour por los Monumentos de Passaic*, para ver en lo cotidiano y lo banal algo extraordinario.

This Bachelor Thesis is conceived as a journey through several projects that took place in Germany between the spring of 2020 and the summer of 2021. These works share a common interest in architecture, construction materials, public space, and, in short, everything that makes up the urban landscape. Works such as *Liebe Grüße aus München*, where a manhole cover sends a series of postcards about its holidays in Bavaria, to its family and friends at a construction site in Berlin. Or, for instance, the intervention that took place during the “Jahresausstellung 2020”¹, in which some architectural elements of the city were reproduced and reinstalled to enjoy the company of other buildings. However, in “*Ich liebe Beton*” [...] they cease to be art projects and become part of the *parafictional* investigations of a group of archaeologists from the future.

This "team" that is repeatedly spoken of, was composed of myself, my camera, and sometimes some friends or colleagues. In October 2019 I arrived in Munich as an Erasmus at *the Akademie der Bildenden Künste* and, despite the outbreak of the pandemic, I decided to stay in Germany. Two months after that first Lockdown I found an abandoned villa, which was the key to trigger what had been brewing for some time through accumulated references such as the writings of Robert Smithson (*A tour of the Monuments of Passaic* and *Hotel Palenque*), Walid Raad's fictitious organization *The Atlas Group*, Lara Almarcegui's guide of wastelands, Ignasi de Solà-Morales' *Terrain Vague*, Agnes Varda's "archaeological" work in *The Gleaners and the Gleaner*, Gordon Matta-Clark's drawings of utopian cities and pieces by artists such as Juan López, Jordi Colomer (*Anarchitekton*, *Las ciudades*) and Mateo Maté (*Desubicado*), among others. This first villa in Grafrath was followed by other interventions, other excursions in abandoned places. It was then that I began to play again, as I had done so many times when accompanying my father, the real archaeologist in the family, on his excavations. Munich turned out to be the perfect setting because of the tragic past that provoked its physical and ideological reconstruction, as well as its powerful economy that favors a constant state of “under construction”. Moreover, the new scenario, gave me a fresh and naive gaze among my surroundings.

Here I collect as a piece, all those thoughts and experiences that I have gathered wandering and entering everywhere I could enter. It could be considered as a continuation of those matters that the aforementioned artists had brought up. Since, as Antoni Tapies said, for the author, there is above all, a more anonymous collective nucleus of thought, of which he is only a modest servant².

¹ Annual exhibition of the Akademie der Bildenden Künste in Munich.

² Tapies, Antoni, *La práctica del arte*, (Barcelona: Ariel, 1971), 142.

*“Ich liebe Beton”
or expedition booklet in Munich and its surroundings*

Archaeology in the concrete landscape

Preface

It was not easy to find a title that would do justice to all the surveys carried out by our team in the last year. For better or for worse, many of the concepts we used were new and perhaps banal in the eyes of other branches of archaeology.

By looking back, we can understand the changes that this science has undergone thanks to technological developments and recent discoveries. And by analyzing this trajectory, it may seem surprising that no one had done what we were proposing. Which only confirmed the importance and urgency of our work.

But we are also not going to give ourselves the merit of having invented anything, in any case, we would be followers of what archaeologists like Robert Smithson started in the sixties. A pioneer in using the romanticism of the 19th century not only towards the past, and in pointing out that the world was moving too fast to wait a hundred years to try to understand it. What would he think if he knew that decades later we would be moving at bits per second?

To refer to these early works we could have called it archaeology of the future, or *for* a future. And if we were to summarize our interests as a futurist manifesto³, it would be something like this:

I combat and despise:

1. The private property laws that draw the border between what is archaeology or trespassing.
2. The video surveillance systems that guard construction sites.
3. Any fence or hurdle that properly performs its function.
4. The persistence of municipalities to convert any disused building into a "cultural center".
5. Pre-built houses that do not need cranes or mountains of earth and rubble to exist.

And proclaim:

1. The archaeology of the future as an indispensable practice that must, therefore, be financed by the relevant government institutions.
2. That scaffolding is a beautiful element that should adorn, at least, two buildings in every four blocks.
3. That every building that can be physically accessed is a mandatory element to visit.
4. That the incorrect reading of objects is the only correct one for an archaeological-futur-romantic interest.

In a society characterized by the "fleeting relationship between the subject and his world", due to "the speed with which change occurs"⁴, it is only logical and consequent to want to understand each immediately past moment. Almost with the same curiosity with which our colleagues of the nineteenth century looked at paleolithic sites.

Behold an urban archaeology of the present.

³ Antonio Sant'Elia. "Manifesto of Futuristic Architecture", (1914). In *100 Artists' Manifestos. From the futurists to the Stuckists*, ed. by Alex Danchev, 84-89. (United Kingdom: Penguin Books, 2011).

⁴ Ignasi de Solà-Morales, "Terrain Vague". In *Territorios*, 181-193 (Barcelona: Gustavo Gili, 2002)

Geographic notes: The city

"The city, its urbanism, and the urban spaces are there without us having been able to decide anything, they have been implanted on us. And what we do, is adapt ourselves and live with it, unable to modify it."⁵

The urban landscape, habitat per excellence of contemporary society, was the setting for the present research. Although most of our expeditions took place in and around the German capital of Bavaria, it could have been anywhere else. Millares did not specify the location of his urban excavation; "I live on the fourth floor of a house in that city and I have a rare collector's drive"⁶. Because, when one does not intend to find anything, one has the luxury of being able to search wherever one wants. However, we could also analyze up to which point Munich has been the cause of these investigations.

Munich, a proud cultural, political, scientific, and media center; also stands out for its pastiche architecture⁷ and for being the third richest city in Germany. The latter is of crucial importance for understanding the city's constant state of *under construction*. On any sunny day, as you stroll through the city center, you can see, looming above the other buildings, the two towers of the *Frauenkirche*⁸ and a dozen of yellow cranes.

This state makes the city a more moldable place, open to change and therefore open to us. Perhaps this landscape is the closest thing to that utopian system proposed by Antonio Sant'Elia in which, to avoid the imposition of a plastic style, houses would last less than their inhabitants and each generation would therefore build its own city⁹.

Another crucial aspect that delimited our research scenario was the distinction of urban territory in private and public. In German *Öffentlicher Raum* literally means "open space", but this does not mean that Germans have a different idea than other European countries in this regard. According to the Spanish Official State Gazette, the *public space* is an area that is publicly owned, i.e. that "corresponds to the state, autonomous communities, municipalities or any other public body"¹⁰.

But let us return for a moment to the German term and consider that this is so, that all "open space" is for public use and therefore, all enclosed areas are for private use. Then all those buildings that do not constitute a properly enclosed space, that is, all those in which a wall is missing -either because it has collapsed or because it has not yet been built-, would be of public domain. Lara Almarcegui speaks of "open" spaces, for example, as all those constructions where animals can enter, and plants can grow inside¹¹.

This premise dictated the sites that our team would investigate and also served as a guide for their archaeological classification. Working by strata would have given us a nice section of

⁵ Interview with Juan López in October 2018.

⁶ Manolo Millares. "Memoria de una excavación urbana y otros escritos." (Barcelona: Gustavo Gili 1973)

⁷ This pastiche aspect to which we refer, is due to the love of King Ludwig I for neoclassicism, and also due to the reconstruction of multiple buildings after World War II.

⁸ The *Frauenkirche* (Cathedral of our Dear Lady) can be spotted from all directions thanks to a law that forbids the construction of any building higher than 100 meters inside of the city's central ring.

⁹ Antonio Sant'Elia. "Manifiesto of Futuristic Architecture", (1914). In *100 Artists' Manifestos. From the futurists to the Stuckists*, ed. by Alex Danchev, 84-89. (Reino Unido: Penguin Books, 2011).

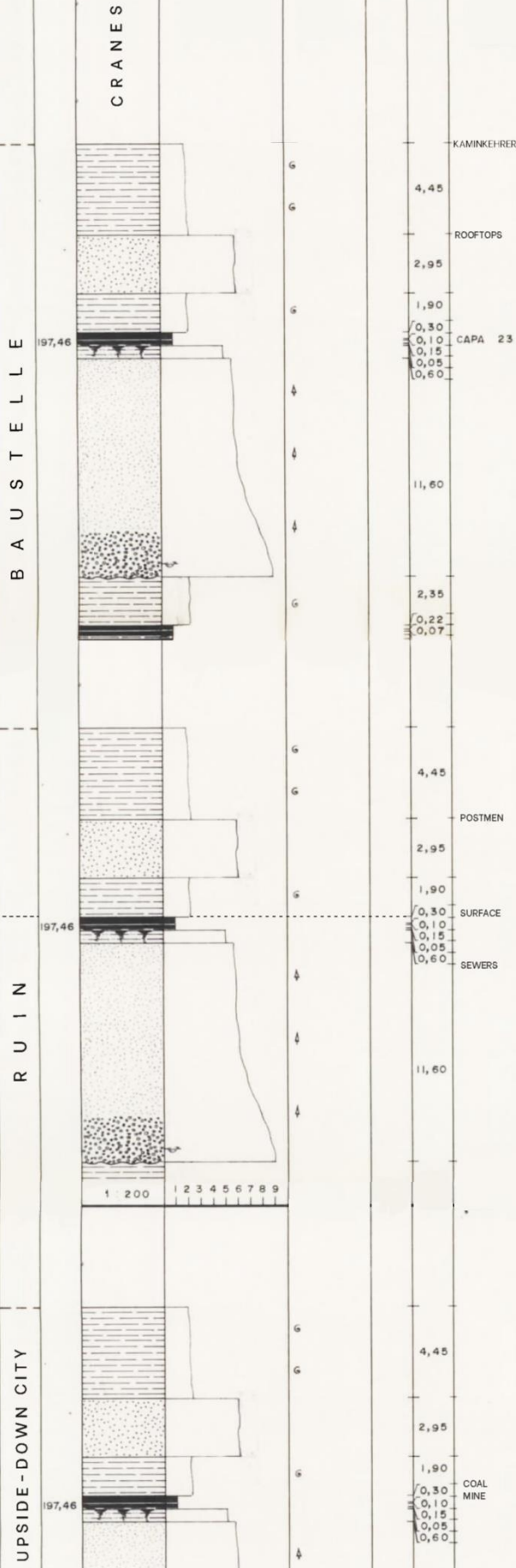
¹⁰ Ministerio de Vivienda, BOE No. 61, (11-03-2010): BOE-A-2010-4057

¹¹ Almarcegui, Lara et al., *Registros contra el tiempo* (Santander: Fundación Marcelino Botín, 2006): 32

pipes and subway stations, but this would have reached a sculptural interest, more than a scientific one. In the contemporary city, the upper and lower layers no longer explain a temporal or geological difference; they show a functional and symbolic one. That is why, as experts of the utopian and the inconsequential, it was only coherent -or as coherent as any other statement- that our classification systems were based on fictional factors of the city and its buildings. In this work, therefore, we speak about future enclosed structures and about reopened spaces (Fig. 1). In this first group are included all those buildings that are under construction, and that once completed and closed will constitute a private property. And, by reopened structures, we refer to ex-private buildings that are now in disuse, abandonment, or deconstruction.

STRATIGRAPHIC COLUMN OF THE URBAN LANDSCAPE - ELABORATED THROUGH THE SAMPLES COLLECTED DURING 2020 AND 2021 - INTERNATIONAL INSTITUTE OF ARCHAEOLOGY IN CONCRETE

DICTIONARY OF KEY WORDS



- ARCHAEOLOGY;** DISCIPLINE THAT STUDIES HUMAN SOCIETY FROM ITS MATERIAL REMAINS.
- ARCHEOLOGICAL SITE,** PLACE WHERE ARCHAEOLOGICAL REMAINS ARE FOUND
- ARCHITECTURE;** DISCIPLINE THAT DESIGNS AND CONSTRUCTS BUILDINGS: THIS TERM IS ALSO USED TO REFER TO THE DESIGN OF A CONSTRUCTION OR A GROUP OF CONSTRUCTIONS AND BUILDINGS.
- BAUSTELLE;** FROM GERMAN; CONSTRUCTION SITE. PLACE WHERE A BUILDING OR ANY INFRASTRUCTURE OF THE URBAN LANDSCAPE IS BEING BUILT OR REPAIRED.
- DIGITAL;** SAID OF A DEVICE OR SYSTEM THAT CREATES, TRANSMITS AND STORES INFORMATION THROUGH THE COMBINATION OF BITS.
- EXPEDITION;** COLLECTIVE EXCURSION TO SOME PLACE WITH A PURPOSE, IN THIS CASE, SCIENTIFIC. THIS TERM ALSO REFERS TO THE GROUP OF PEOPLE WHO MAKE THE EXPEDITION.
- FUTURISM;** ARTISTIC MOVEMENT OF THE EARLY 20TH CENTURY THAT, DRIVEN BY THE MANIFESTO OF F. T. MARINETTI, SOUGHT TO BREAK WITH THE CLASSICAL ORDERS IN ART.
- FUTURIST;** BELONGING OR RELATING TO FUTURISM.
- GEOGRAPHY;** DISCIPLINE THAT DEALS WITH THE DESCRIPTION OF THE EARTH. THIS TERM ALSO REFERS TO A TERRITORY OR LANDSCAPE.
- LANDSCAPE;** PART OF A TERRITORY OBSERVED FROM THE HUMAN POINT OF VIEW AND WITH A PICTORIAL APPROACH.
- MONUMENT;** A CONSTRUCTION THAT HAS HISTORICAL, ARTISTIC OR ARCHAEOLOGICAL VALUE.
- NATURE;** ALL THAT EXISTS WITHOUT THE INTERVENTION OF HUMAN BEINGS.
- NEW NATURE;** ALL THAT, CREATED OR INTERVENED BY HUMAN BEINGS, THAT SEEKS TO IMITATE NATURE.
- PERIPHERY;** PART OF A CITY; AWAY FROM ITS CENTER.
- PRIVATE PROPERTY;** SAID OF A HOUSE OR LAND BELONGING TO A PRIVATE INDIVIDUAL AND WHERE ENTRY IS NOT PHYSICALLY POSSIBLE DUE TO A FENCE, A WALL, A VIDEO SURVEILLANCE SYSTEM OR SIMILAR.
- PROSPECTING;** EXPLORATION OF LAND TO DISCOVER THE EXISTENCE OF, AMONG OTHER THINGS, GEOLOGICAL, MINERAL OR WATER DEPOSITS.
- PUBLIC SPACE;** ALL THAT SPACE THAT CORRESPONDS TO THE STATE, AUTONOMOUS COMMUNITIES, CITY COUNCILS OR ANY OTHER PUBLIC ENTITY. THE TERM "PUBLIC SPACE" REFERS TO ALL THOSE BUILDINGS OR PLOTS OF LAND WHERE IT IS PHYSICALLY POSSIBLE TO ENTER.
- REALITY;** ABSTRACTION BY WHICH THE REAL AND EFFECTIVE EXISTENCE OF BEINGS AND THINGS IS DESIGNATED.
- RUIIN;** REMAINS OF A BUILDING THAT IS PARTIALLY OR COMPLETELY COLLAPSED.
- TERRITORY;** PORTION OF THE EARTH'S SURFACE; OBSERVED FROM A "BIRD'S EYE VIEW" POINT OF VIEW:
- TIME;** PHYSICAL MAGNITUDE THAT MAKES IT POSSIBLE TO ORDER THE SEQUENCE OF EVENTS; ESTABLISHING A PAST; A PRESENT AND A FUTURE.
- URBAN;** PERTAINING OR RELATING TO THE CITY.
- URBAN LANDSCAPE;** LANDSCAPE COMPOSED OF NATURAL AND ARTIFICIAL ELEMENTS, USUALLY IN AN URBAN ENVIRONMENT.
- URBAN PLANNING;** DISCIPLINE RELATED TO THE PLANNING AND DEVELOPMENT OF CITIES.
- VIRTUAL;** THAT IS LOCATED OR TAKES PLACE ON THE INTERNET.
- VIRTUAL LANDSCAPE;** REPRESENTATION OF A LANDSCAPE; EXISTING OR NOT, BY MEANS OF A COMPUTER SYSTEM, THAT GIVES THE IMPRESSION OF ITS REAL EXISTENCE.
- WASTELAND;** A VACANT LOT; UNBUILT AND FREE OF STUMBLING BLOCKS OR WEEDS.





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DE ARQUEOLOGÍA
EN HORMIGÓN

URBAN DEVELOPMENT AS SOCIAL DEVELOPMENT

SECCIÓN	PALABRAS CLAVE	LOCALIZACIÓN
In future enclosed spaces	urbanism Baustelle ruin urban landscape Terrain Vague periphery development	

AUTORIZADO POR: _____

FECHA: _____



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In future enclosed spaces

I. Urban development as social development

Architecture not only designs the urban landscape but also delimits, to a certain extent, everything that happens in it. Therefore, when architects create a building, they are not only shaping the image of the city, but also the future of its inhabitants.

In contrast to the English *construction site* or the Spanish *obra de construcción*, German has a much more precise term: *Baustelle* (*bau'en*: to build, to construct; *Ste'lle*: place, site). The fact that there exists a specific noun could be due to the efficiency to which the German language aspires or to the abundance of such *Baustellen*¹² in its streets. For us, to strive for maximum precision in our report, we will henceforth use this term.

A *Baustelle* is nothing more than a concrete skeleton surrounded by large yellow machinery and mountains of gravel and debris. Of course, this would be a way too general definition since there is not a single standard model. One could even write a whole book specifying its different types and variants; from the construction of a building on an empty lot, up to the restoration of a railroad track. However, we leave this to other types of publications, as it is not necessary to dwell on such details to understand that this curious orography becomes part of the landscape for months, years, or even decades before it is ready to be used by the general public. That is, unless the not-so-exceptional case of the suspension of the work occurs, either due to non-compliance with urban planning laws or to a lack of budget. In this scenario, the structure skips its "useful" stage and begins the process of disappearance.

But let's assume that the work does indeed reach its finished stage. Until then, pedestrians can simply accept and ignore this state of construction. This is usually not complicated, considering that the perimeter of the site is usually fenced and covered, sometimes even with images of what it will be, leaving this present chaotic aspect unnoticed.

There is a certain theory, among the new currents of the archaeology of the future, that affirms that this rejection of the *Baustelle* -especially by the responsible institutions- is because it reminds the citizens of their own ephemerality. To understand such a phenomenon, it is appropriate to turn to the following quote from the Japanese architect Arata Isozaki:

"The cities of the future are themselves ruins. Our contemporary cities, for this reason, are destined to live only for a fleeting moment. Give up their energy and return to inert material. All of our proposals and efforts will be buried [...]"¹³.

If we wanted to apply to architecture constants of our own mortality, we would say that the building under construction is born, while the one in *dis-construction* or decomposition dies. Even so, the *Baustelle* and the ruin do not differ much from each other, especially in aesthetic and visual terms. Both appear sincere, with their guts open; the one because it has no other choice and the other because it is waiting to be covered with a more "noble" material. The building under construction is, as Smithson said, a ruin that exists without the "great events of history"¹⁴; and a ruin of any kind symbolizes danger. The rubble makes visible what architects

¹² Plural of *Baustelle*; from German, *construction site*. Therefore; *Baustellen*, *construction sites*.

¹³ Arnau Jalón, "METABOLISMO, la ciudad del futuro" *Medium*, publish on 4-24-2020, <https://medium.com/@arnau.jalon/metabolismo-y-las-nuevas-ciudades-22c5c5d90be7>

¹⁴ Robert Smithson, "The Monuments of Passaic", *Artforum* (December 1967): 55

try to combat: the transitory and ephemeral character of buildings and their impotence against the penetration of time¹⁵.

Once one looks beyond this apparent chaotic spectacle of moving materials, one can come to understand that it is precisely this what gives life to our city. For does not life imply change and movement? The ruin may be a reminder of the instability and failure of society against the passage of time, but, for something new to be born, something has first to be demolished, destroyed, or, at least, excavated. Because even though one speaks about the future (building under construction) and the other one about the past (decaying building), both are alive. Much more alive than any inert and rigid apartment that you or I inhabit.

George Simmel, in his study on the ruin, affirmed that, left under the same conditions as the earth and nature, it begins to resemble the surrounding landscape¹⁶. Its materials abandon then, their inert state and begin (once again) to evolve. In the case of the *Baustelle*, it is not necessary to explain that in its precarious state everything is change. Its industrial materials are waiting to be directed, with an infinity of possibilities. And it is precisely this freedom, this promise of change and future, that makes the *Baustelle* an indispensable element of the visible urban landscape.

It would be a pity to wait, being able to inhabit and use these constructions while they are still open, alive, and changing. That is why it was a pleasant surprise to discover that we were not the only ones to see the incongruity of this behavior. And very kindly, the workers of such *Baustellen* left always the lights on during the night to facilitate our archaeological surveys, as well as other practices of non-scientific interest. I take this opportunity, on behalf of the team, to express our gratitude to the City of Munich and the relevant construction companies.

But what does it mean for a building to be *alive* in a political sense? For it should not be forgotten that architecture is not only a symbol of the city and its society but also of the political regime that makes its construction possible. Both the Spanish term *ruina* and the Italian *rovina*, serve to designate both the collapsed building and the economic crisis. It is natural then, that no government shows its ruins (and therefore, neither its *Baustellen*) with pride. Although there are of course exceptions, such as Klaus Wowereit's famous slogan; Berlin is "poor, but sexy"¹⁷, alluding, perhaps, to its scruffy, graffiti-ridden appearance or its unexpectedly *peripheral* areas in the city center, for instance, the surroundings of the legendary *Berghain*.

This proud attitude towards the abandoned does not seem so misguided, considering the words of Ignasi de Solà-Morales about the *Terrain Vague*¹⁸; "empty, therefore, as absence, but also as a promise, as encounter, as space of the possible, expectation"¹⁹. This promise of change comes through various techniques, various ways of betting on the progress of the city. One of them would be, as we have already mentioned, the *Baustelle*, but we could also speak of the urban project that comes linked to the Olympic Games or the *Schuttberge*²⁰. One thing is for sure, if there was a manual of the correct urban-political development that brings together all

¹⁵ Andri Gerber y Philippe Koch, „Architektur muss als Ruine gedacht werden“ *Archithese Ruinen* (December-February 4.2017) 8-17

¹⁶ George Simmel. "Die Ruine". In *Philosophische Kultur. Gesammelte Essays*, 123,133 (Leipzig: Alfred Kröner, 1919).

¹⁷ "Berlin ist arm, aber sexy". Klaus Wowereit on an interview with *Focus Money*, November 2003.

¹⁸ From french *Terrain* (field, land) *Vague* (diffuse, vague); wasteland.

¹⁹ Ignasi de Solà-Morales, "Terrain Vague". In *Territorios*, 181-193 (Barcelona: Gustavo Gili, 2002)

²⁰ Plural of Schuttberg: from german *Schutt* (debris) and *Berg*(mountain), an artificial hill built from rubble and waste. This kind of hills were used in numerous cities of Germany in order to deal with the great amount of debris, result of bombings during World War II.

these systems, the city council of Munich does have it (Olympiapark Munich, Schuttbergen in the Englischer Garten and Olympiapark, etc.). There are also positions such as Lara Armaceguis, who fights to keep this promise as an eternal utopia by prohibiting the construction on wastelands so that they become part of the urban orography.

The image of progress is also linked to monumentality. And for decades, there has been in every financial capital a constant struggle among architectural giants to be the first one to reach that promised heaven; perhaps even conquer it. In an almost spiritual way, it seems that the *Bauarbeiter*²¹ seek to find those encouraging words of Goethe in the height of their cranes; "over every mountain-top lies peace"²². Because, as Simmel explained, this "climbing" represents the spirit of humanity, who, through construction, fights against the force of nature, which pulls these structures downward²³.

What is clear is that, without the opportunity for change, the terror of the futurists would become real, and we would live among antiquated Doric orders²⁴. And it is no longer just a question of fighting formal issues; "architecture redescribes the position of the contemporary man in the world"²⁵. To go deeper into this affirmation, I turn to the example of the P. Orridge matrimony. Lady Jaye and Genesis P. Orridge created the *Pandrogeny* as a third identity born from the union of their two separate bodies²⁶. When reading about this phenomenon it seemed obvious that they used their bodies as *Baustelle* to *build* a new and third identity. Because, if the *stage* we inhabit can change, nothing prevents our *characters* from doing the same. In order to aspire to this free construction of personal identity - something that according to them was "fictitious, written by our parents, relatives, education, society"²⁷ - our cities should be filled with buildings like the Hotel Palenque that Smithson visited²⁸. With iron peeking above the concrete, ready to be continued upwards. A non-rigid architecture, with the possibility of being modified at any time.

²¹ *Bauarbeiter's* (*bau'en*, construct; *Arbeiter*, worker), from German; construction worker's

²² Translated from German; „Über allen Gipfeln ist Ruh“. Verse from J. W. von Goethe, part of *Wandrer's Lied* (1780).

²³ Simmel. "Die Ruine" ...123-133

²⁴ Sant'Elia. "Manifesto..." , 84-89.

²⁵ Iñaki Ábalos and Juan Herreros. "Una nueva naturalidad", *2G: revista internacional de arquitectura* n° 22 (2002): 26-33

²⁶ Krista Miranda, "DNA, AND: A meditation on pandrogeny", *Woman & Performance: a journal of feminist theory* Vol. 20, No. 3, (November 2010), 347-353

²⁷ Miranda, "DNA, AND: A meditation on pandrogeny", 349

²⁸ Robert Smithson and Neville Wakefield, "Insert Robert Smithson *Hotel Palenque* 1969-1972", *Parkett* Vol. 43 (1995): 117-132

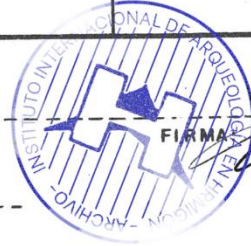


FIRST EXPEDITIONS AND FINDINGS

SECCIÓN	PALABRAS CLAVE	LOCALIZACIÓN
In future enclosed spaces	Baustelle G. Maps virtual landscape	Munich, Berlin

AUTORIZADO POR: _____

FECHA: *SEP. 2020 - APRIL 2021*



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II. First expeditions and findings:

[...] After briefly inspecting the safest entrance, we opted for the fence that separates the construction site from the square. We are accompanied by a local neighbor who may be of great help for a better understanding of the current status of the site. Once inside, we notice that we are in the basement, in a labyrinth of concrete rooms with natural soil (to call somehow the absence of this) and with lighting worthy of a photographic studio. We began to ascend, passing through an almost limitless loop of floors without walls and rooms with mural paintings of dubious taste until we reached the roof. [...] ²⁹

Numerous *Baustellen* have been visited by our team over the past year. And even more the ones we saw and even stepped on without being aware of it. But it is not necessary to go into details about the different peculiarities or stories of each one of them; for the methodology is always the same and we fear a repetitive and monotonous narrative. Therefore, we will focus on locating them on a map (fig. 3) and present an inventory of the most important pieces found there (fig. 4).

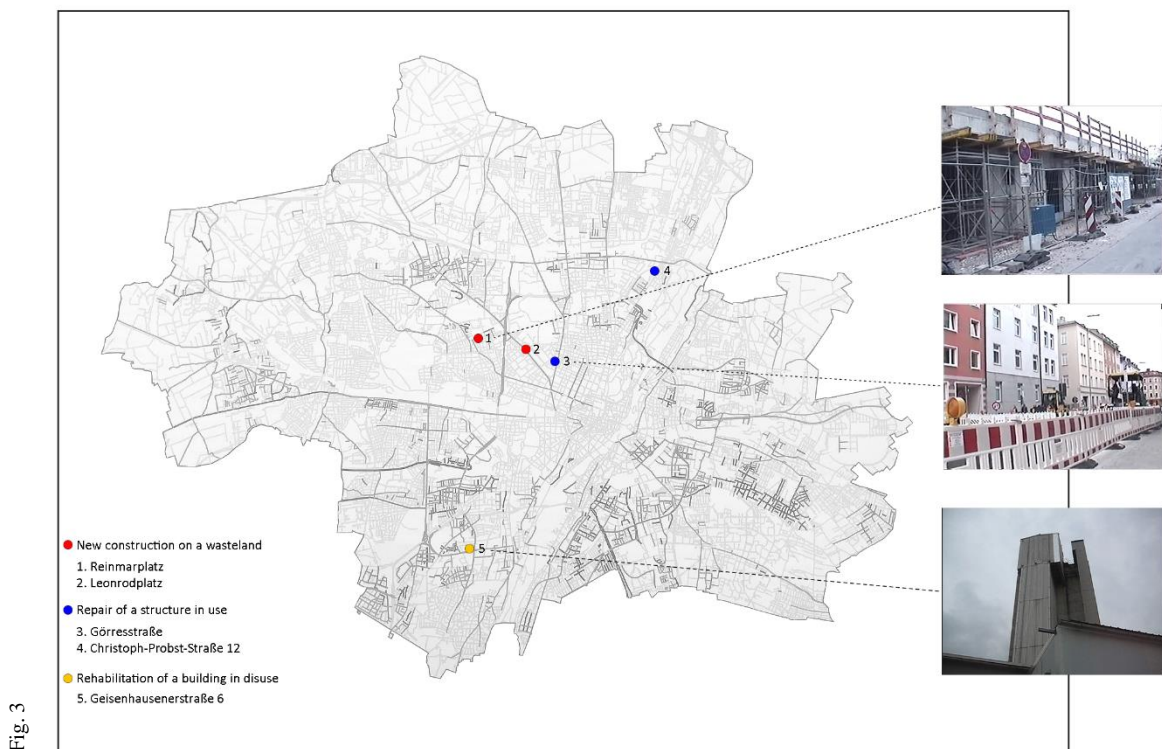


Fig. 3

Date: April 2021
Description: Map of Munich's *Baustellen*
Author: IIAH

²⁹ Fragment of an in-existent booklet, where a member of the team narrates the prospection carried out in Christoph-Probst-Straße 12 on the 16th of November 2020.

Date: April 2021
Description: Piece found on Geisenhauerstraße 6.
Author: IIAH

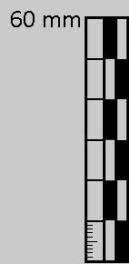


Fig. 4

Date: April 2021
Description: Piece found on Geisenhauerstraße 6.
Author: IIAH



Fig. 4.2

When talking about expeditions in future-enclosed-spaces, it is important to specify the date of such investigations, to warn any enthusiast who would like to use this document as a guide for the "*Beton monuments*"³⁰, that he would probably find an ugly and hieratic building that in no way resembles what is here depicted. Let me put into context the complexity of the situation:

Let's say that you, after reading the description our team gave during the expedition, decided to go to one of these *Baustellen* to see it with your own eyes. Assuming that you would use Google Maps to get there, you would be facing the coexistence of four variants of the same reality:

- 1 The imaginary image produced by our team's description.
- 2 The satellite image published on Google Maps.
- 3 The 360° image published in the Street View function of Google Maps.
- 4 The image received through the viewer's eyes as he/she stands in front of the building.

These images could match, but they could also show completely different buildings. To illustrate this complex phenomenon with an example, I will use the *Baustelle* we visited last September 24th at Fritz-Riedel-Straße 94 in Berlin. Figure 5 shows the current satellite image from G. Maps³¹, which matches what our team saw and described:

*04:02 a.m. We start the immersion. After avoiding the security cameras and passing by the containers we entered the site. We began to climb until the stairs turned into chipboards hung with chains. [...] After scaling the scaffolding to reach the roof, we find a spectacular view of the city, among the darkness we can distinguish the velodrome, as well as other buildings in the area. From here we understand better the shape of the building, four blocks that are joined together forming a square. This leaves an empty space in the middle, protected and hidden from the outside [...].*³²

However, Figure 6 reveals an earlier structure that still inhabits the Street View function³³. And finally, in Figure 7 we can see what we would find today when arriving at the Fritz-Riedel-Straße³⁴. Which one of these options is then the *truthful* one? We cannot qualify any as less correct or real than the others, as one could argue that the virtual image is a faithful representation of *reality* and that therefore, in the Fritz-Riedel-Straße there is still an industrial building or an eternal skeleton of reinforced concrete, surrounded by cranes. A colleague once told me that, although he had never set foot in Paris, he knew the city perfectly well thanks to his travels via Google Maps. Although we do not inhabit this virtual landscape, we do consider it to be a true and reliable reflection of our cities. In the same way, we could also defend that the description published here is the only correct one because it is the work of an archaeologist of the future. After all, one can argue whatever one wishes, even if one knows the "truth" beforehand. What would a world without utopias be like! What is indisputable is that if we

³⁰ *Beton*, from german, concrete.

³¹ The satellite image was presumably published on January 2021. The screenshot was taken on the 4th of April 2021.

³² Fragment of an inexistent booklet, where a member of the team narrates the prospection carried out on Fritz-Riedel-Straße 94 on the 24th of September 2020.

³³ The 360° image was published on July 2008. The screenshot was taken on the 4th of April 2021.

³⁴ This photograph was taken on the 3rd of April 2021 by Alexandra Müller.

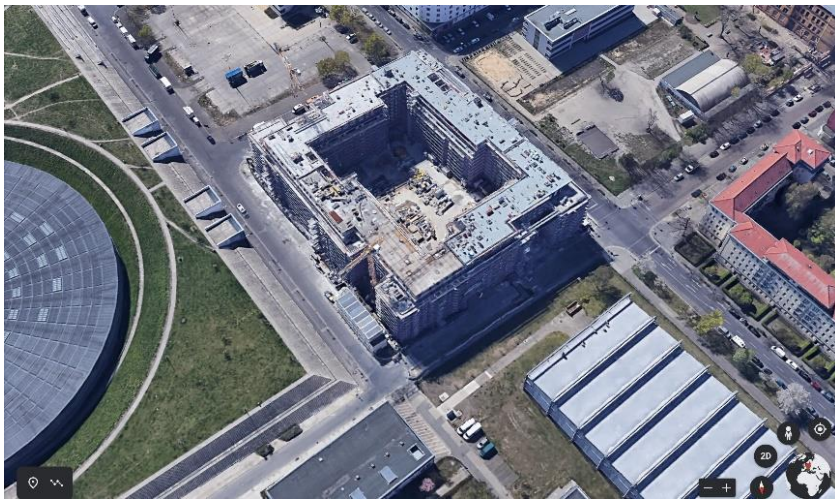


Fig. 5



Fig. 6



Fig. 7

chose figure 6 as the present reality, our team would have explored a future that was yet to come.

It was also on that expedition on September 24th on the Friez-Riedel-Straße that we found a piece of great-little interest that was then loaned to the city of Munich in autumn of 2020 for an archaeological display. The object, found on the rooftop of the building, was a metal plate of approximately 50 cm high, 50 cm wide, and 5 cm deep, with a weight of 1700 grams. It had 20 incisions in the center, that generated two series of diagonals with vertical and horizontal symmetry. And a structure that the laboratory team described as *common European anti-slip*.

The exhibition lasted until November 12th, when the piece was returned to the site. To understand the course of events that followed, it is necessary to know that the only thing that made it an object of archaeological interest was that we had chosen it. And we chose it precisely because we knew that no one would notice its absence among its hundred sisters. Such was our success that when the piece arrived back at the *Baustelle*, accompanied by a DHL worker, it got denied access. This anecdote makes us question the relationship between the *Bauarbeiter*s and their lifeless co-workers. This would be perhaps an interesting topic for sociologists and anthropologists of the contemporary.

To conclude, I recall the words that the piece dedicated to his family and friends in Berlin upon his arrival in Munich (fig. 8): "Dear *Baustelle*, I am sorry I left without saying goodbye, but I wanted to enjoy the last days of autumn and take the opportunity to travel a bit. I think of you. With love from Munich, your [signature icon] .

Fig. 8



Date: October 25th 2020
 Description: Postcard 1 out of 8
 Author: [signature icon]



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THE HYPOTHESIS OF THE UPSIDE-DOWN CITY

SECCIÓN	PALABRAS CLAVE	LOCALIZACIÓN
In future enclosed spaces	architectural utopia underground city coal mine uninhabitable city futurism Baustelle stratum	Moreda de Aller (Asturias)

AUTORIZADO POR: _____

FECHA: *September 2020*



C-96.00.3870-1

III. The hypothesis of the upside-down city, excavation in the San Antonio mine.

Not satisfied with having occupied the surface, the human being began to dream of cities that fled the terrestrial environment and expanded into the water or the air. We are no longer referring only to the construction of vertical buildings that scrape the sky, but to the union of these same buildings through footbridges to create a city at 100, 200, or 400 meters of altitude. A city that abandons the horizontal terrain and rises in different layers. Which would allow, according to Arata Isozaki (*City in the air*, 1960), a much faster displacement.

Gueórgy Krútikov went a step further and proposed, with *The flying city* (1928), to detach the city directly from the surface and let it float. And years later, Matta Clark continued with this idea, sketching buildings suspended in the air employing zeppelins (*Sky Hook - Study for a Balloon Building*, 1978)³⁵.

But the truncated dream of colonizing the air, for better or worse, did not leave the paper. In 1914 the futurist architects had also fantasized about a similar structure, but in reverse; the submerged city. There, the "streets [...] will no longer stretch out like doormats at the entry-level but will plunge many levels underground"³⁶. Why deprive the subsurface of the beauty of the scaffolding landscape? We must build downwards! A city trapped in the ground!

This version seems to have been more popular among rulers and engineers who, as the project, *Madrid Subterráneo*³⁷ by the "archaeologist" L. Almarcegui shows, share the love for the subsoil. Almarcegui's project collects, in the form of a vertical plane, the layers that make up the sub-city of Madrid. Although it could serve as a general model for any European city; a landscape of layers, differentiated by functionality rather than temporality.

Soil composition
Groundwater
Sewage system
Metro network
Subway parking lots and passageways
Buried roads
Subway utility galleries
Secret passageways
Military and defensive structures
Basements
Foundations
Archaeological remains

This subsoil map offered us a wide range of possibilities for excavation. However, on this occasion, we committed ourselves to a more conservative archaeological facet and opted to

³⁵ Miguel Ángel Rego, "Nuevas formas de habitabilidad y relación con el mundo: Gordon Matta-Clark y Tomás Saraceno." *ACCESOS* n° 3 (2020): 160-173

³⁶ Antonio Sant'Elia. "Manifiesto of Futuristic Architecture", (1914). In *100 Artists' Manifestos. From the futurists to the Stuckists*, ed. por Alex Danchev, 84-89. (United Kingdom: Penguin Books, 2011).

³⁷ Lara Almarcegui, *Madrid Subterráneo* (Madrid: Ediciones La Librería, 2012), 7-9.

make our prospects in a disused subterranean city. For this reason, we make an interruption in this Bavarian narrative and recall an expedition that took place on September 2020 in the San Antonio coal mine of Moreda de Aller.

You may have heard of the term "miner", a type of urban planner with little interest in aesthetics. These individuals, specifically the miners of the Aller Valley region, spent years digging tunnels and designing this underground city, only to abandon it. After all, their job was to build it, not to inhabit it.

It does not seem unreasonable to suppose that Antonio Sant'Elia's text³⁸ was compulsory reading in their school of mines and that thirty years after its publication, these workers, as faithful followers of the Futurist movement, would have used his words as a manual of instructions.

The San Antonio mine was one of the numerous vertical tunnels that the *Sociedad Hullera Española* built for the extraction of coal during the first half of the 20th century in the municipalities of Aller, Mieres, and Lena. The San Antonio in particular was located in the

valley of Aller, northwest from the Moros peak and south from the Bustiello peak, in the small town of Moreda. There you can read the edition of "Las Cuencas" of *La Nueva España*³⁹, visit a moderate-sized church, a river that gives its name to the valley, and most importantly, the *castillete*⁴⁰ of the mining pit, which welcomes all the cars coming along the AS112 from Mieres. We were staying, however, in another town higher up in the valley (approximately 350 meters higher), which meant that we had to travel by car to load the tools and return with the samples we had collected on the day. September 5th was the planned date for the start of the excavation, and it was not expected to take more than one day of work.

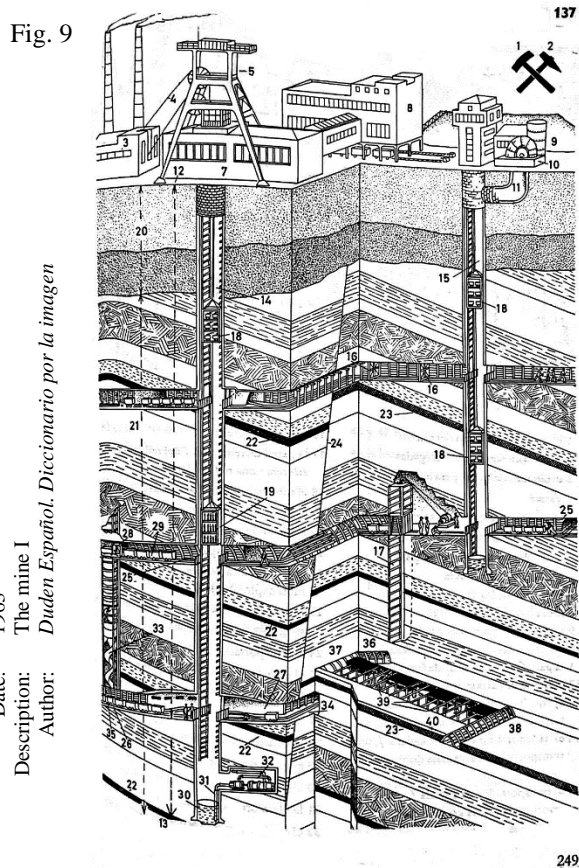
The first thing we did when we got to Moreda was visit the cemetery. Between streets and niche complexes, a white giant appears above the walls of the necropolis. Some members of the team recognize this headframe from Tomás Fernández's film

La Torre de Suso, where four friends built a tower to "see things from above". The tower referred to in the title was not the mine's pit frame, which, although built upwards like a crane, connects to the vertical shaft. A tower that goes up to go down, with miners descending to ascend.

³⁸ Sant'Elia. "Manifesto...", 84-89.

³⁹ Newspaper produced and diffused in the Principality of Asturias.

⁴⁰ *Castillete*; from spanish, headframe.



Fecha: 1963
 Descripción: Construction site II
 Autor: Duden Español. Diccionario por la imagen

114

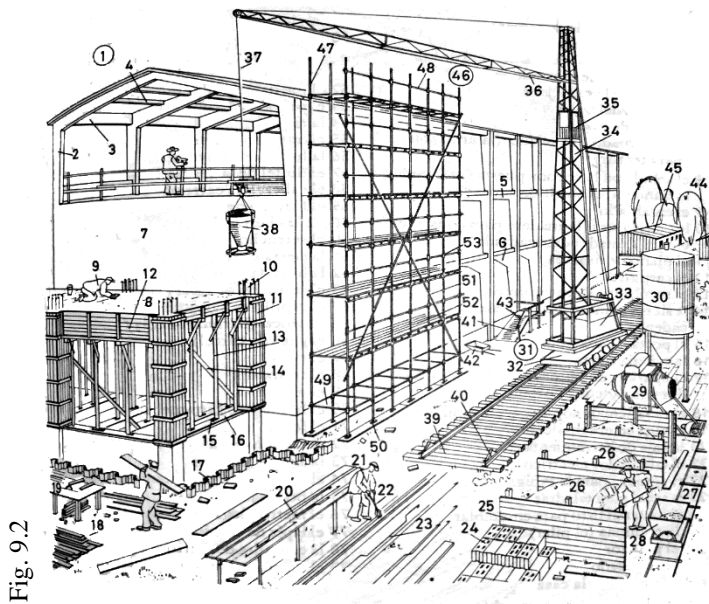


Fig. 9.2

The headframe, symbol, and signpost of this subterranean city bear a resemblance to the common *baustellenian*⁴¹ crane. This shows that the mine is not other than an inverted Baustelle (see Figures 9 and 9.2)⁴². However, we immediately notice a substantial difference between the two structures; while the pit frame remains as an element of the urban landscape - and therefore has the potential to become a ruin - the crane appears only briefly and occasionally. The German "archaeologists" Bernd and Hilla Becher produced an extensive archive in the 1970s by documenting disused coal mine tipples in Pennsylvania⁴³.

The structure of the headframe is more indispensable than one might think at first glance. It has the function of alerting the passerby, as the only visible element, of the existence of this subterranean city. In besides, of course, to connect, like an elevator, both levels; the terrestrial surface and the submerged city. For this very reason, we do not discard the possibility that a similar structure guards the bottom of our cities -what would appeal to Almarcegui and other devotees of emptiness⁴⁴- . In other words, if we were to trace a vertical cut in the pavement, we would find derricks that grow downwards. Something similar to the following image (figure 10):

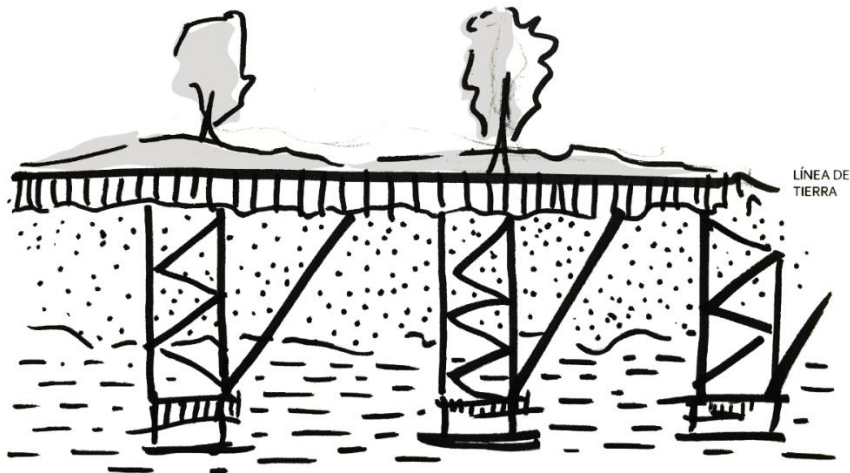


Fig. 10

⁴¹ *Baustellenian*; adj, sing, f. Natural or perteneciente a la *Baustelle* (del alemán, *Obra de construcción*).

⁴² Bibliographisches Institut, Mannheim y Editorial Juventud, S. A., Barcelona, *Duden Español. Diccionario por la imagen* (Mannheim: Bibliographisches Institut, 1963) 213.

⁴³ Bernd and Hilla Becher, *Pennsylvania Coal Mine Tipples* (New York: Dia Center for the Arts, 1991).

⁴⁴ What we mean here with *emptiness* is wasteland or *Terrain Vague*.

Another hypothesis that we were considering before visiting the site was that we would find a floor covered with roofs. Like the city created by Kader Attia in *Kasbah*⁴⁵. The reason for this is quite simple; if the streets go down one level -entering the subsoil-, all the structures of the city would go down together. And among them, of course, the roofs, which would rest on the earth's surface. However, the closest thing to this in the *Pozo San Antonio*, are pieces of the roof that, detached unintentionally, lay on the ground between moss and metallic rust.

Quarter past five on the fifth of September. We proceed to enter the site through some stairs that delimit the land on the south. It is not difficult to enter and immediately we notice that all the buildings have open doors -those that still have one- and some of them even show a hole in their walls. This tells us that the site must have been previously excavated.

Image 11 shows a summary of the buildings that conform the perimeter:

- 1 Offices
- 2 Headframe
- 3 Pump room
- 4 Changing rooms
- 5 Engine room

Despite some collapses, we are able to access all of the buildings without further complication and after a brief exploration of the terrain, we begin the immersion in the main hall (or what we defined as the main building due to its superior volume). Here we can highlight several signs that lead us to assume that San Antonio was planned as a cautious and organized city. Among them: "ENTER AND EXIT WITH ORDER IN THE CAGE" "ALWAYS SANITIZE WITH PROPER TOOLS" or "DON'T FORGET TO PUT YOUR CARD ON THE BOARD".

The expedition turned out to be a success and we easily found several pieces of surprising quality. Unlike Paleolithic archaeology, the good condition of the pieces we find has nothing to do with the humidity and sealed conditions of the site, but rather with the surveillance cameras that cover the perimeter and the non-accidental closure of some of the entrances.

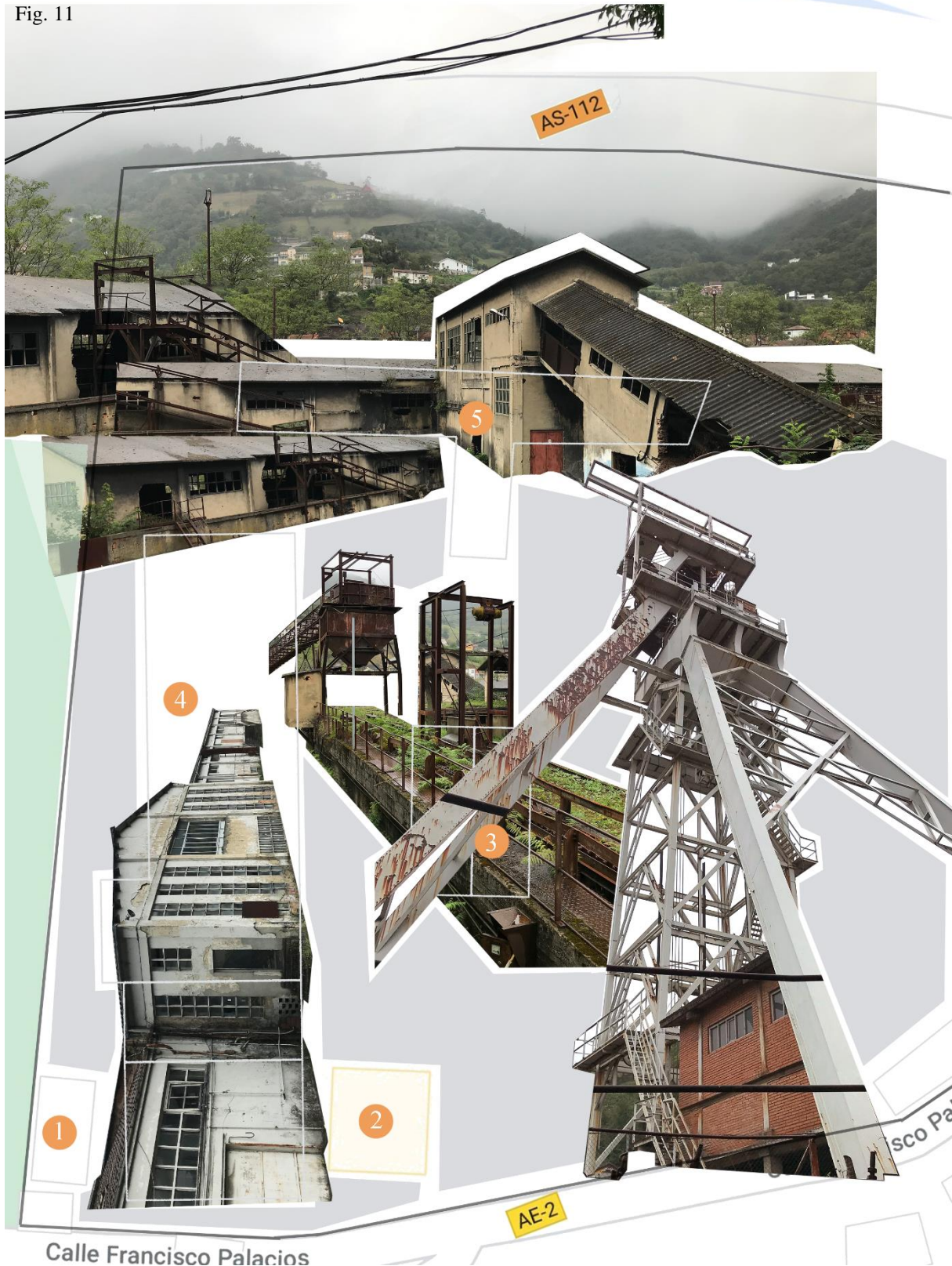
It is also pertinent to mention a series of documents, including plans and instructions that represent an interesting revelation in our studies; the Asturian society of the second half of the 20th century was ahead of its time, and in addition to Spanish and Asturian, were fluent in Russian. We presume a possible relationship between mining and utopian architecture, where the miners themselves would have studied the work of Lissitsky or other architects of the USSR in its original version.

The excavation stopped around six forty-five in the afternoon, as a security guard arrived. Later we returned and successfully extracted the pieces founded and took them back with us to the base camp. It was about half-past twelve in the early morning when we finished the excavation, which reached a depth of four meters.

Months later, the extracted pieces arrived at the IIAH laboratory in Munich. To avoid compromising their good condition and to follow our contemporaries in a non-invasive archaeological practice, the preliminary study of the objects was carried out by means of X-rays. Two of these objects provide us with important data on the behavior that this subway society could have had. Figure 13 is an altimeter, which the inhabitants would have used as a sort of compass to orient themselves in this city in layers. Figure 12 shows the set of

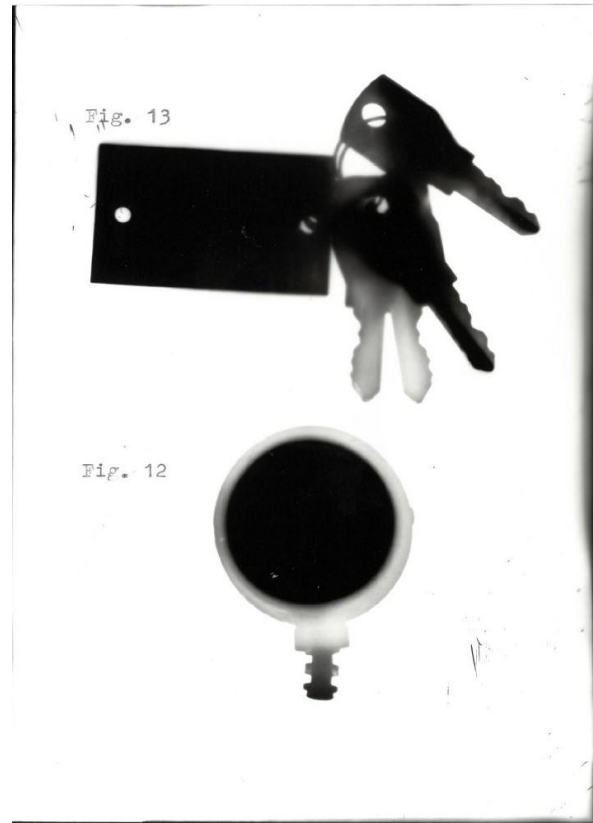
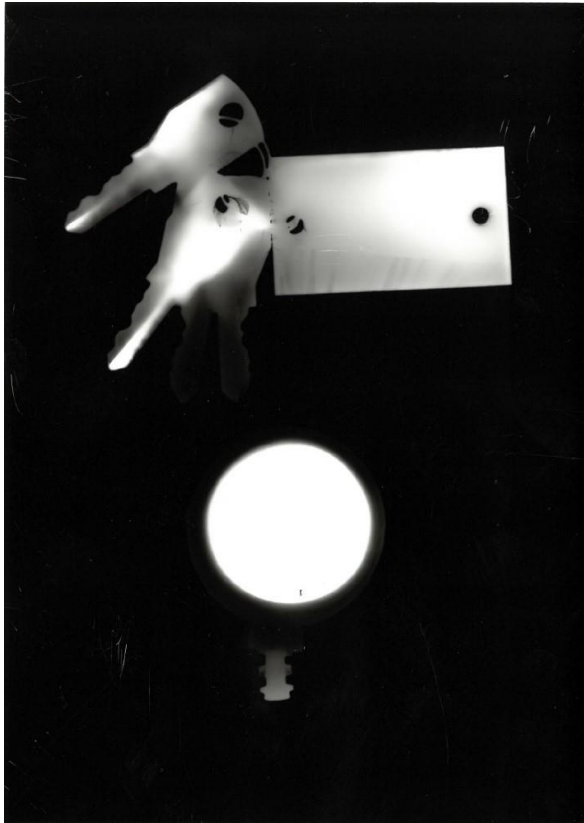
⁴⁵ Piece of Kader Attia (Sena-Saint Denis, France, 1970) exhibited at the *Centre de Création Contemporain de Tours* (2009), *Sala de Arte Público Siquiros* (2009/2010), at the Biennale of Sydney (2010) and at *Culturgest Fundação Caixa Geral de Depósitos* de Lisboa. URL consulted on the 05-30-21: <http://kaderattia.de/kasbah-2/>

Fig. 11



Date: September 2020
Description: Map of San Antonio Coal Mine
Author: IIAH

keys to an *infraterrestrial* apartment, this demonstrates a clear similarity with the behavior and customs on the surface.



Date: May 2021
Description: X-rays from found objects in the San Antonio mine
Author: IIAH

In short, the miners of the Aller Valley had succeeded in building the vertical city that many had dreamed of. And without resorting to the zeppelin! However, they encountered a major problem. If the architectural ascent symbolizes progress and the strength of the human spirit, what does it mean to build downwards? Garrido affirmed that in the utopia of the suspended city "artificial and elevated territories were proposed above the existing one, in which it was thought that the traditions and rites of the past trapped man and would prevent him from renewing himself"⁴⁶ Perhaps that is why San Antonio was destined to be the uninhabitable city. Perhaps the term *prehistory* is, after all, the appropriate one to designate this monument, that, moving directly from its birth to its death, will never become part of history.

To conclude, we recall the words that Lorenzo Camporro published in *La Nueva España* with the closure of the mine in 2003: "The ancient metallic cypress of the San Antonio, located a few meters from the cemetery, remains in the same quiet as the graveyard."⁴⁷

⁴⁶ Rego, "Nuevas formas de habitabilidad y relación con el mundo: Gordon Matta-Clark y Tomás Saraceno.", 160-173

⁴⁷ José Manuel Sanchis. "Vida de un pozo minero: San Antonio." *HASTIAL* V2 (2011): 35-71. URL: <https://issuu.com/malacate/docs/hastial-1-2>



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THE RECONQUEST OF THE PUBLIC SPACE

SECCIÓN	PALABRAS CLAVE	LOCALIZACIÓN
<i>In re-opened spaces</i>	ruin romanticism periphery Nature public space plan Nollí moldable architecture fake ruins	Museum of Utopian History of Munich

AUTORIZADO POR: *K. ARIEN, C. ANIAS & Museum of Utopian History*

FIRMA:

FECHA: *May 11th 2011*

C-96.00.3870-1

In re-opened spaces

I. "The reconquest of the public space" - an interview with K. Arien.

*"Hail, solitary ruins! Holy sepulchres and silent walls! You I invoke; to you I address my prayer."*⁴⁸

The following extract is part of the conversation between Carmen Arias (CA), and Karmen Arien, (KA) that took place on May 11th, 2021, on the occasion of the symposium *A future (without) in ruins* held at the Museum of Contemporary Utopian History in Munich. Arien is the archaeologist in charge of the IIAH⁴⁹ team based in Munich. Arien, a German sociologist known for her work on Utopian and Banal matters.

[...]

CA Yes, in the past few months we have carried out several surveys in different disused spaces. In fact, a few days ago, we were called to help with the archaeological study of the abandoned houses that remain in the *Eggarten*, in *Feldmoching*, I guess you've heard about it... In the end, it's always the same, a work against the clock, with the constant threat of arriving one day with our cameras, our pickaxes, and paintbrushes only to find that an army of yellow machinery has knocked it all down. It seems that in a city like Munich there is no longer room for ruins; everything must be destroyed or renovated. Where has the romantic sensibility gone?!

KA Indeed, the love of ruin has been a recurring theme throughout history, from the romantic contemplation of authors like Friedrich to the deliberate construction of *fake* ruins, such as those of the so-called king of Portugal, who was in fact also German⁵⁰. But to understand contemporary society's interest in ruins, the concept of the Sublime can no longer be taken as an excuse. At a time when nothing is allowed to age, it is the human being himself, as you have seen, who threatens his work and not Nature.

CA What is then the position of the contemporary human being towards the ruin? If there is any.

KA Well, there is what we now call lovers of the periphery, which could be defined as a neo-romantic current. They are those who, freed from this cheesy and melancholic aspect of the 19th century, are moved by more pragmatic and functional reasons. After all, the periphery, like any abandoned area, is a place for free use. Therefore, any building that falls into ruins is a victory! It is an extension of the open plane in which we move.

CA I understand, enough with the naive romanticism. So, are we talking about a society that is constantly looking for places to occupy?

⁴⁸ Comte de Volney, *The ruins* (1792), English translation (London: Edwards Brown, n.d.) 10

⁴⁹ Acronym of the Spanish institution "*Instituto Internacional de Arqueología en Hormigón*" (International Institute of Archaeology in Concrete).

⁵⁰ Dom Ferdinand II, who was King *jure uxoris* of Portugal between 1837 and 1853, had buildings deliberately constructed as ruins.

- KA Yes well, I don't know if to occupy is the right term...it seems as if we were then talking about private property. The key to this whole issue is *why*, or rather *what for*: the architecture of the periphery is more moldable, it is open to change. And the urban landscape should be, after all, a reflection of contemporary society. That is why, a neighborhood where buildings do not age but appear and disappear like a rigid block, can only give room for a passive and sleepy behavior. This moldable character I am talking about only makes sense if it occurs in the "visible" space of the city. And that is why its growth is crucial!
- CA Perhaps the most coherent thing to do would be to begin by asking ourselves what are the limits of this open or visible plane of which you speak. I remember something an architect from here, from Munich told me once; the public space is the *negative* of the city, being the positive space the architecture⁵¹. Perhaps a bit self-centered coming from her... (laughs) But it's true! Although well, if we remember the plan that Nolli made of Rome around 1700, there the interior of the temples and markets were also represented in white, like the emptiness between buildings. Implying, with this, that they were also part of the public space of the city.
- KA And perhaps we should not define it only through its boundaries; but by its composition or function. For anyone who walks down the street in a uniform or has some kind of function in the public ways, belongs to the imaginary of the public space, in the same way as a gutter or a sidewalk does.
- CA Yes, you are absolutely right. But, if you know our work, you will know that we are guided by a question of fixed limits, of *open* and *closed*. And this premise, at the same time, allows the ruin, as a *re-opened* construction, to be part of the public space. I wanted to ask you another question about this issue... Last April we were able to visit what used to be a concrete factory of the *Katzenberger* company in *Obersendling*, which is now going to become another "cultural and artistic center". What makes us probably one of the last privileged people to have seen the site in its natural state. I would like to know your opinion on this matter. Can it still be considered a ruin, after it has been transformed to meet all safety standards?
- KA It's a shame for the site and for the building itself, of course. It creates a fictitious state, no different from these "fake ruins" we mentioned earlier. But I also have to say that, in their opinion, they do it with the best of intentions. I recently read an article about the renovation plan for *Spreepark*, this abandoned amusement park in Berlin. It was described as the solution to "return this lost space" to the city. You have to keep in mind that governments and big businesses want a functional city, which in a post-capitalist society means an economically profitable city. I think this also answers your question as to where romanticism has gone....
- CA I think the key to the issue is that the connotations of the landscape of ruins have changed. For example, during the Nazi regime, Hitler had Albert Speer design a series of, again, fake ruins. And why? Because they wanted to create a fictitious future where the vestiges of the regime would remain in a monumental and perennial state. Because if a ruin endures, or rather, is preserved, it is because of its importance and its historical

⁵¹ Conversation with Helena Eichlinger on February 4th, 2021.

value. Take the city of Rome, for instance. But now this state of deterioration, just like any sign of weakness in human creation, is avoided at all costs. Although, of course, we are talking here about countries with an economy strong enough to afford this constant state of renewal.

KA It's fascinating to hear about such different definitions about what in the end is, a pile of rubble (laughs). But I wonder if precisely this utopia of designing cities as a city in ruins is what we need. Of course, with other intentions... Going back again to the idea of the ruin as an open and moldable architecture. I guess you can say better than I can, what repercussions this would have on the archaeology sector.

CA I think it would be an extremely interesting landscape. I can imagine something like the Hotel Palenque that Smithson described; an architecture where it is difficult to understand whether it is half-built or half-destroyed. It would of course be a boom for our profession. Sant'Elia's dream would come true and houses would last less than people, forcing each generation to build its own city. And at the same time, this would imply a constant task of the archaeology of the present.

KA Perhaps the time has come then to make a modernization of that hymn by Comte de Volney with which we began this symposium: Hail periphery! We want the buildings to die! Let the city grow!

[...]



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A DIGITAL RUIN - (SCHULWEG 16)

SECCIÓN	PALABRAS CLAVE	LOCALIZACIÓN
<i>In re-opened spaces</i>	virtual tour digital heritage eternal ruin R. Smithson 3D print	Grafrath (Bavaria)

AUTORIZADO POR: _____

FECHA: _____

July 2020



C-96.00.3870-1

II A digital ruin; exploration of Schulweg 16

In April 2020 we started our first expedition in Bavaria. It had been one or two months since we had set up our camp in Grafrath, a small town in the countryside outside Munich, and we were sure that this was where we would satisfy our archaeological vocation. Our resources were limited, and the location had chosen us, not the other way around. However, this did not discourage us. As Anselm Kiefer once said, "where there is nothing, something can still emerge"⁵².

During the day all the buildings appeared lifeless and hermetically sealed to the outside. It was only at night, betrayed by the light that came out of their windows, that their inhabitants showed signs of life. We must take this into account in order to understand the reason for our nocturnal explorations. And on April 21st, at last, we found what is now known as the ruin of *Schulweg 16*; a villa that had been unoccupied for about five years and was patiently awaiting its demolition.

The name comes from the address where it lived and still lives today. Situated on a small hill facing the Amper River, it could go unnoticed by passers-by in the summer months when the weeds formed a wall high enough to block its view from the road. The villa had two floors (see Fig. 13 and Fig. 13.2) with an entrance on the lower level and another on the west façade of the upper level - not to mention a third, age-induced entrance on the east façade of the lower level. There were no doors, except for a few glazed doors, in which little glass remained. And the location of some of the furniture indicated that the site had been excavated earlier.

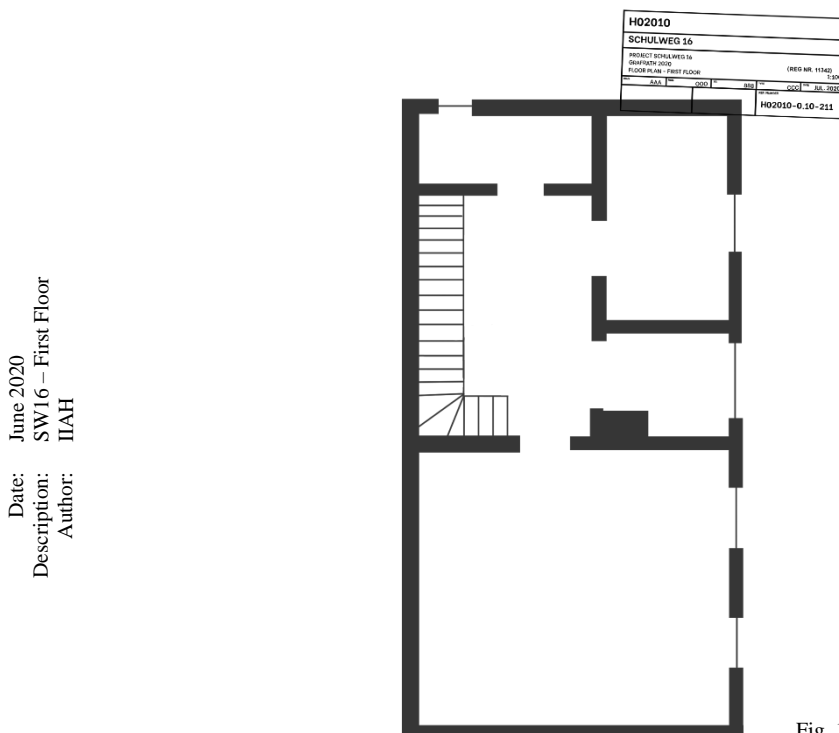


Fig. 13

⁵² Art Documentaries, "Anselm Kiefer: Remembering the Future", Youtube, 11-02-2015, URL: <https://www.youtube.com/watch?v=FUQuhoqTKtg&t=602s>

Date: June 2020
 Description: SW16 – Second Floor
 Author: IIAH

H02010	
SCHULWEG 16	
PROJEKT SCHLÜSSELZAHL	(REG NR. 11342)
GEBAUDE 2020	1300
PLANEINRISS – SECOND FLOOR	
1981	2001
888	000
JUN 2020	
H02010-0.10-212	

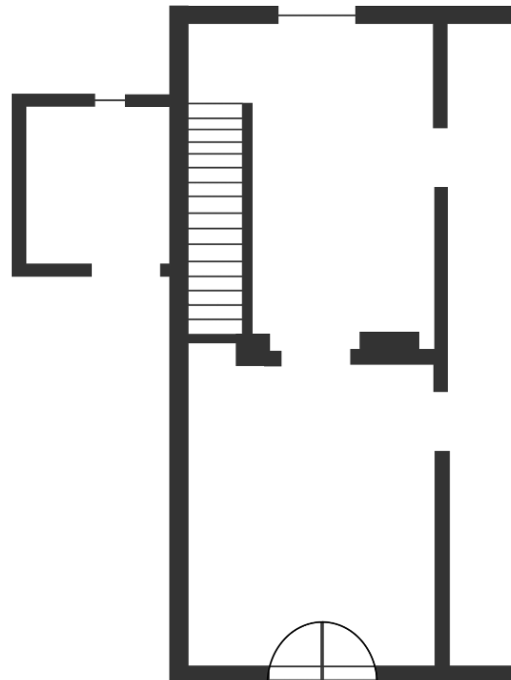


Fig. 13.2

We began working almost immediately and the excavations continued until July of the same year. Once the investigations were completed, the public was allowed to enter the site for a one-time guided tour. Also then, an exhibition was held in the city of Munich with some of the objects that came out of the excavation. Below, I list some of the pieces present in that show:

Thermostat	west room, upper gallery
Screwdriver	shed
Oven mold	west room, upper gallery
Tile floor	“boiler room”, lower gallery
Manhole cover	(reproduction) main entrance, lower gallery
Electrical outlet	(reproduction) south terrace, upper gallery
Switch	(reproduction) main room, lower gallery
Euro cent coins - various	east room, lower gallery
Metal clasp	east room, lower gallery

From the beginning of the campaign, our work was threatened by the possible imminent demolition of the building. Perhaps they were planning to build another luxurious new house, like that one of reinforced concrete and large windows that watched us from the other side of the river.

After a long discussion about the future and the preservation of the ruin, the directive team came to the conclusion that the digitization of the monument would hold its disappearance. We proceeded to take 360° photographs of each of the rooms, linking them together on a website called *schulweg16.site* and using a software that would allow the viewer to “move” from one room to another. We had created a digital ruin. But how can one speak of degradation in digital

time? It is naive to speak of the passage of time in a reality where any sense of movement or change is a mere illusion. Had we found the formula for the eternal ruin?

"Smithson asked if Passaic had replaced Rome as the eternal city. But how naive to talk about eternity before the existence of the internet. Now *Schulweg 16* takes this title, emerging as a ruin closer to our generation."⁵³

The rediscovery of *Schulweg 16* as a digital ruin marks the way towards a new archaeological practice of the future. Because from a virtual monument one can expect nothing but objects in binary code (Figures 14, 15, and 16):

Fig. 14



Fig. 15



Date: July 2020
Description: 3D scan from the pieces found at SW 16
Author: IIAH

Fig. 16



⁵³ Fragment of the guided tour that Carmen Arias did of Schulweg 16 on July 21st 2021.

It is no wonder that the age of digital archaeology has arrived, in a generation whose virtual legacy will surpass its physical one. A generation of mass-produced objects, where it is no longer possible to speak of an original. All objects, thanks to their programmed obsolescence, will disappear, and museums will be filled with 3D prints, such as those presented by Rigoberto Camacho in *Sincretismo* (2019). Or perhaps it will be time for museums to disappear as well. Since anyone who wants to will be able to download and print the remains of previous civilizations for personal use. This was already predicted by the souvenir stores, with the keychain replicas of the Venus of Willendorf.

In any case, Schulweg 16 marks a possible before-and-after in archaeology (Fig. 17).



Date: April 2021
Description: Thermostat from SW 16; original and 3D reproduction.
Author: IIAH and Quirin Höllerer

Fig. 17



BUILDINGS WITH AN EXPIRATION DATE

SECCIÓN	PALABRAS CLAVE	LOCALIZACIÓN
<i>In re-opened spaces</i>	Olympic games Terrain Vague ruin Schuttberg artificial nature	Olympiapark Munich

AUTORIZADO POR: _____

FECHA: *May 201* _____



C-96.00.3870-1

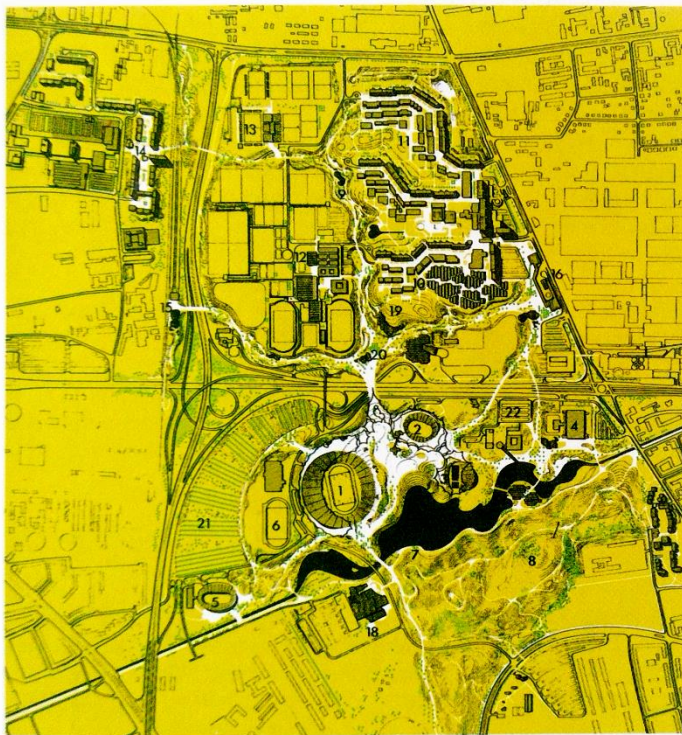
III Buildings with an expiration date; Olympiapark Munich

Located in the northwest of the historical center of the city, between the districts of Moosach and Schwabing, is the Olympic Park that served as the venue for the 1972 Summer Games. Our prospects in *Olympiapark München*⁵⁴ have allowed us to approach and understand at first hand a phenomenon known in archaeology of the future as *programmed ruins*. This is the case of buildings with an expiration date, i.e., all those infrastructures created for a specific purpose and a specific time, such as the Olympic stadiums or the pavilions of the World's Fairs. Here the condition of ruin is not determined by a state of deterioration, but by the fulfillment of their purpose. Once the event at issue comes to an end - a period of time that curiously lasts less than that of construction - they become buildings *of or for* the past. Ruins have a dual character; in addition to being vestiges of an earlier era, they are also capable of taking us forward in time. Halfway, as Smithson says, between a deep geological past and a catastrophic past⁵⁵. An example of this is the Aquatic Center that began to be built in Madrid for some Olympic Games that never came⁵⁶, and which remains today as a remnant of a truncated future.

Munich, instead, was approved as Olympic host. So at the end of the 1960s, an architectural project was already beginning to take shape. And this was not limited to the construction of stadiums, instead it proposed a landscape that integrated all the necessary facilities (fig. 18).⁵⁷

Fig. 18

Date: 2003
Description: Munich's Olympiapark map
Author: Der München Atlas. 52-53.



Olympiapark, München

- 1 Stadion
- 2 Sporthalle
- 3 Schwimmhalle
- 4 Eissporthalle
- 5 Radrennbahn
- 6 Aufwärmhalle
- 7 See
- 8 Berg
- 9 Dämme
- 10 Olympisches Dorf — Frauen
- 11 Olympisches Dorf — Männer
- 12 Zentrale Hochschulsportanlage
- 13 Provisorische Hockeyanlage
- 14 Pressestadt
- 15 S-Bahnhof
- 16 U-Bahnhof
- 17 Straßenbahnschleife
- 18 Restaurant
- 19 Ländliche Verpflegung
- 20 Kioskpulk
- 21 Parkplatz
- 22 Parkhaus

⁵⁴ *Olympiapark München*, from German; Munich's Olympic Park.

⁵⁵ Brian Dillon, *Ruins* (Cambridge: Whitechapel Gallery / MIT Press, 2011), 14.

⁵⁶ Darío Ojeda. "El edificio maldito del Madrid olímpico o cómo la natación española busca 30 millones." *El Confidencial*, (05/07/2019). URL https://www.elconfidencial.com/deportes/2019-05-07/centro-acuatico-madrid-natacion-juegos-olimpicos_1984682/

⁵⁷ Translated from German: 1. Stadium 2. Sports hall 3. Aquatic center 4. Ice sports hall 5. Cycling circuit 6. Warm-up room 7. Lake 8. Mountain 9. Dams 10. Olympic village-women 11. Olympic village-men 12. Central university sports center 13. Temporary field-hockey field 14. Press accommodation 15. Commuter station 16. Subway station 17. Tramway circuit 18. Restaurant 19. Ground displacement 20. Kiosk 21. Outdoor parking 22. Covered parking

The Olympic Games, explains Lara Almarcegui, are nothing but a massive real estate operation for the restructuring of a neighborhood⁵⁸. That is why most venues propose to erect new sports pavilions on the outskirts of the city. A phenomenon that Almarcegui analyzed in her "Guide to the wastelands of Lea Valley"⁵⁹.

In Munich, the *Terrain Vague*⁶⁰ chosen was Oberwiesefeld, a site that had served throughout the 20th century as an army training ground and an airship landing strip, among others⁶¹. Before the construction of Olympiapark began, Oberwiesefeld had already been included in the city's urban regeneration project with the erection of a 60-meter-high mountain of rubble. The so-called *Schuttberge* (*Schutt*, garbage; *Berg'e*, mountain) were a rather popular system after World War II to deal with the remains of bombed-out buildings that covered the German cities. Another notable example would be *Teufelsberg* (*Teufel*, devil; *Berg*, mountain) in Berlin, with a height of 120 meters. Worthy of mention is the American listening station that crowns it, in addition to a spectacular view of the 1936 Olympic stadium and Le Corbusier's *Unité d'Habitation*.

These mountains of rubble and garbage are reminiscent of Neolithic burial mounds, such as that of Saint Michell in Carnac. It would be nice to find, when digging a hole in the Olympiaberg hillside, a similar network of passages leading to rooms reinforced by concrete skeletons. But in a *Schuttberg* the interior is not so relevant. It is, after all, the creation of a landscape through a destroyed one.

In the case of the Munich Olympic Games, it was Germany's image in the eyes of the world that needed to be rebuilt. It was the opportunity to move away from the monumental and imperialistic architecture of the 1936 Games in Berlin. And precisely for this reason, they proposed an Olympic Park without buildings, where the games would take place on the park's ground and the stadiums would be part of a new molded nature (Fig. 18). A glass and metal tent - similar to the one that had covered the German pavilion at the Montreal World's Fair a few years earlier - would run around the main areas, forming a *Dachlandschaft* (*Dach*, roof; *Landschaft*, landscape). For the '72 Olympics were to be open, democratic, and green⁶². The park, shaped by earthworks, would have no gates or fences to delimit its boundaries. And so, together with the architecture of organic and futuristic forms, it would generate a landscape that would speak of freedom and inclusion. Ironically, however, these Games are remembered for the tragic spectacle of anti-Semitic violence that ended the lives of eleven members of the Israeli team and a German policeman⁶³.

The first survey was planned for March 1st, 2021. After a general exploration of the Olympic complex⁶⁴, we inspected the interior of the *Olympiastadion*, without success. And later on, the laboratory team confirmed our suspicions, when all the samples taken with Carbon-14 proved

⁵⁸ Hoyesarte. "Entrevista a Lara Almarcegui en ARCOMadrid 2012." *Youtube*, published on 2-16-2012. <https://www.youtube.com/watch?v=TvfoDqVxEbk&t=163s>

⁵⁹ Almarcegui, Lara, *Guide to the Wastelands of the Lea Valley: 12 Empty Spaces Await the London Olympics* (London: Barbican Art Gallery, 2009).

⁶⁰ From french *Terrain* (field, land) *Vague* (diffuse, vague); wasteland.

⁶¹ Heinritz, Günter, Wiegandt, Claus-C y Wiktorin, Dorothea, *Der München Atlas. Die Metropole im Spiegel faszinierender Karten* (Cologne/Hamburg: Emons, 2003), 52-53.

⁶² Motto of the German Pavilion in the World's Fair celebrated in Montreal in 1967..

⁶³ On the 5th of Septiembre 1972 the terrorist group Black September, bursted in to the dormitory of the Israelian team in the olympic village, taking some of the athletes as hostages.

⁶⁴ By "olympic complex" we refer to both *Olympiapark* and the *Olympisches Dorf*.

Date: (Fig. 18) 2003
(Fig. 19) April 15th, 2021

Description: Top view of *Olympiapark München* from the southwest.
Sculpture of the Olympic rings in Conollystraße.

Author: *Der München Atlas*. 52-53.
IIAH



Fig. 18



Fig. 19

to be incongruent: the park is in a timeless state produced by a constant work of preservation and adaptation to the current consumption systems. While elements of the Olympic landscape, considered obsolete - such as the carillon of the Coubertin square or the *Wasserwolke* of the *Olympiasee* - disappear, the leisure facilities are duplicated. The stadiums are surrounded by fences and video surveillance cameras. The plexiglass plates that originally composed the roof have been replaced by new ones. The sculpture of the Olympic rings, which once moved thanks

to a motor, remains static today (Fig. 19). Given these events, we were forced to postpone the excavations.

The changes that the park has undergone since the celebration of the Games prevent its study and contemplation as a ruin, keeping it in a false immortal state. In comparison with the Olympic Park in Berlin, where one walks among buildings, unable to differentiate between moss and wall (Figures 20, 20.2, and 20.3), or signs announcing what once stood there, the case of Munich seems like an isolated phenomenon. What produces this change of approach? We can only assume that the city rejects the Olympic ruin and waits for this landscape to take on the appearance of a shopping mall before allowing its deterioration.

Fig. 20

Date: May 22nd, 2021
Description: Berlin's olympic village (1936)
Author: IAH



Fig. 20.1



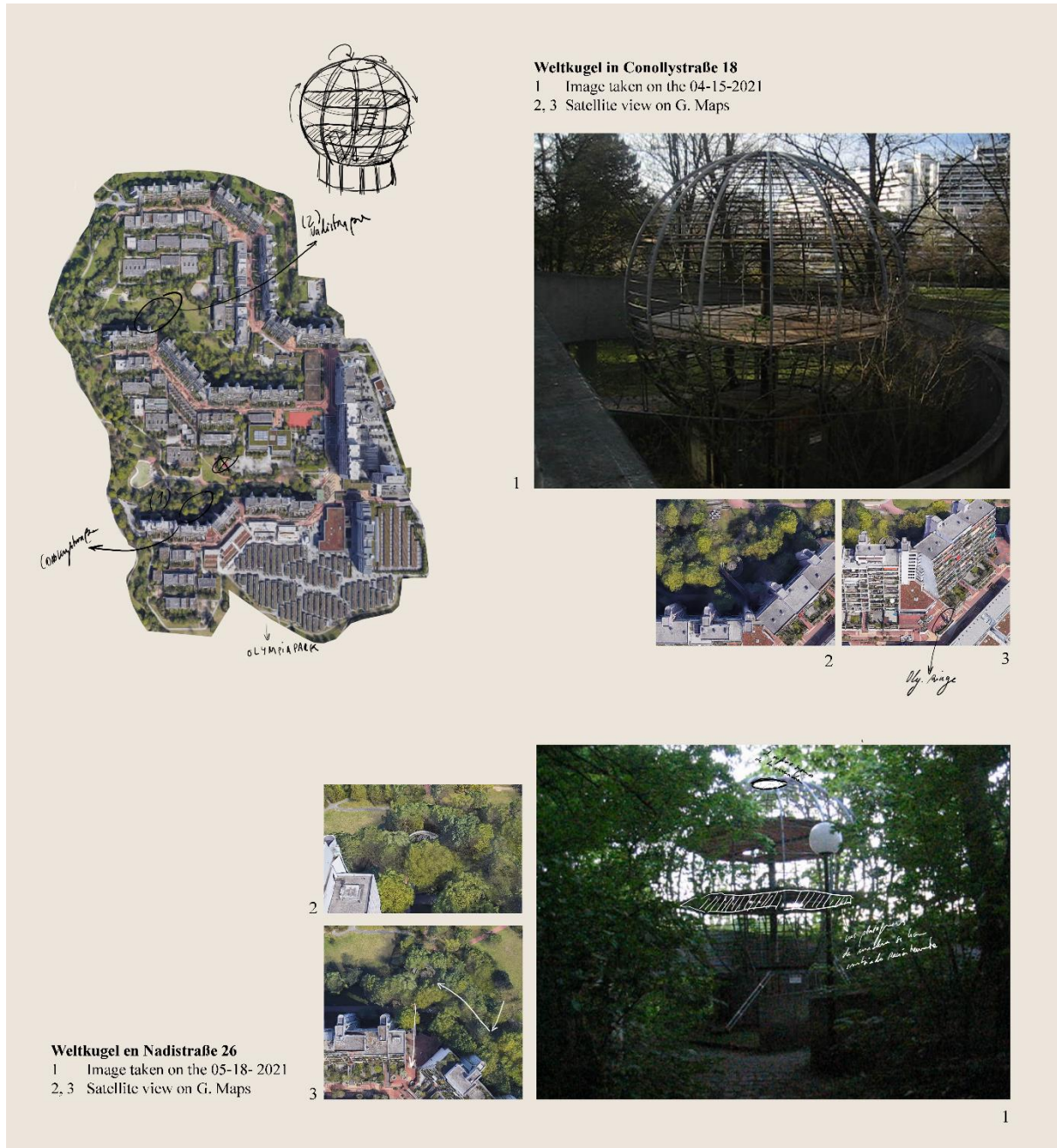
Fig. 20.2

However, hope returned when, in a report written by a past expedition, several objects that caught our attention were described⁶⁵: a pair of metallic spheres called *Weltkugeln* (*Welt*, world; *Kugel'n*, ball's). These were to symbolize "the world as a guest in Munich". We planned a second prospection, this time in the *Olympisches Dorf*. We cross the pedestrian bridge that connects, over the freeway, the main entrance of the *Olympiastadion* with the memorial to the victims of the attack to get there.

⁶⁵ Kleber, Irene. "Vergammelt und verrostet: ÖDP will Olympia-Kunstwerke sanieren". *Abendzeitung* (11.13.2020) URL: <https://www.abendzeitung-muenchen.de/muenchen/vergammelt-und-verrostet-oedp-will-olympia-kunstwerke-sanieren-art-683621>

The Olympic city is still in use as apartments and student residences. Does this mean that their inhabitants are athletes? Perhaps we should ask them. Behind Connollystraße 18, surrounded by signs that announce "ACHTUNG Spielgerät gesperrt. Betreten und Klettern verboten"⁶⁶, we found the first Weltkugel. And according to our estimations, the second one should have been only a few meters away from its sister. However, upon arrival, we realized that what we had seen on Google Earth was a contemporary playground.

Fig. 21



Date: May 2021
 Description: Study of the Weltkugeln in Olympiapark München
 Author: IIAH

⁶⁶ From german: Attention, playground closed. Do not enter or climb.

It took us almost a month to find the other *Weltkugel*. We had begun to assume that it had been dismantled, when finally, on May 18th, we spotted it hidden in the trees behind Nadistraße 26 (Fig. 21). This idyllic state in which we found the metal spheres; rusted, worn, and forgotten, made us dream about an abandoned *Olympiapark*. This post-apocalyptic image is not only attractive in terms of archaeological research, but it would also mean the correct and logical preservation of the Olympic Park. After all, this was conceived as an open landscape.

We are therefore compelled to write the following letter to the City of Munich expressing our will. Assuming, perhaps rather optimistically, that they will understand and share these ideas, the excavations will continue in 2031⁶⁷.

Dear Ladies and Gentlemen of the City of Munich,

I am writing to you on behalf of the team of archaeologists of the IIAH⁶⁸, which, as you may know, has been working on several excavations in Bavaria since the end of 2019. The reason for this letter is a matter of deep concern to us and, as we believe it, of common interest to the inhabitants of the city, not to say the whole world! It is about the maintenance of *Olympiapark*, as well as all that it encompasses; *Olympiastadion*, *Olympisches Dorf*, *Olympiaschwimmhalle*, *Olympiaberg*, *Olympiasee*, i.a.

The team of architects responsible for the Olympic complex - Behnisch & Partner, Frei Otto; Leonhardt + Andrä for the roof, and Günther Grzimek as landscape architect - designed a fusion between nature and city where all the structures, organic and open, would form part of the same landscape. An artificial Nature.

If we understand that a landscape evolves by natural factors, it would seem logical to assume that the intention of these architects was not to create a timeless territory, but a living and changing structure. Where materials such as glass or metal evolve just like the grass that surrounds them. I therefore formally request the immediate abandonment of the park's maintenance, as well as the stadiums, and the Olympic city.

The swimming pool in the *Olympiaschwimmhalle* was designed to simulate that the swimmers were emerging from the lake. Let it overflow and flood the halls! Let the ducks and swans swim where athletes from all countries once swam. Let the metal columns that support this *Dachtlandschaft*, at last, succumb to gravity. Let the stadiums sink into the earth! Let the grass cover this glass roof, so that the animals walk over it without making any distinction between the rest of the hills of the park.

Olympiapark must be lost so that we, in 10 years, can, through a monumental excavation that will resemble Michael Heizer's⁶⁹ great hole in Neuperlach, rediscover it. We will then dig up the *Weltkugeln* and the *Kassen* and it will be a discovery as important as Altamira! Books will be written and tourists from all over the world will fight to photograph the new *bison hall*.

⁶⁷ We estimate that a period of approximately 10 years of abandonment is sufficient to reach the state of natural deterioration, characteristic of a ruin. As a reference we take Spreepark, the amusement park in Berlin that was abandoned in 2001 -with a failed partial reopening in 2011- and visited by our team in early 2020.

⁶⁸ International Institute of Archaeology in Concrete.

⁶⁹ *Planet Neuperlach*, „Michael Heizer's Munich Depression“, consulted on 05-26-2021, <https://www.planetneuperlach.de/index.php?id=1130>

And, who knows, maybe we will then sink it all again, turning it into the interior of a huge *Schuttberg*, which in turn will be studied and excavated by our successors.

This being said, I look forward to seeing you there in 2031 for the grand occasion.

Best regards,

Carmen Arias

Archaeologist of the Nothing, the Utopian and the Unimportant.



And so, concludes the work of the last fourteen months. Even though this does not mean that our work is finished, it is important to set a limit to gather and assimilate all that has been learned so far.

"*Ich liebe Beton* or expeditions booklet in Munich and its surroundings" presents a general idea of the archaeology of the future and points the way to an understanding of the city of the present. Certainly, a city under constant construction like Munich has been the perfect setting for such investigations. However, it is true that other German cities such as Berlin - where we have so far immersed ourselves only superficially - offer a very interesting and promising terrain. The brief expedition to the *Olympisches Dorf* and *Teufelsberg* last May leaves the doors open for future projects. This Olympic archaeology is yet to be continued. Perhaps in Barcelona, the site of the '92 Games or in those half-built stadiums that we mentioned, built for the never-coming Olympics in Madrid. Or perhaps in other types of architecture with an *expiration date*.

One of the recurring themes in our research, as seen in the dialogue between C. Arias and K. Arien (*The reconquest of public space*) has been the delimitation of private or public spaces. It appears that there are numerous interpretations or definitions of this open plane known as the *Öffentliches Raum*. Although we can say with certainty that it is altered by those structures under construction or in ruins. Hence our surprise, when we perceive the rejection by various groups of society towards such structures. This perishable aspect that materializes the insignificance of the human being consequently generates a false timelessness and eternity in architecture.

In short, the dialogue about open space is a very extensive field of research to which this work does not do -yet- justice. An anthropological study of the elements that make up this landscape would be necessary; with interviews with sewers, *Bauarbeiters*⁷⁰ and *Kaminkehrers*⁷¹. Because just as we went down in the San Antonio mine, we still have to go up and discover the city of roofs.

Another question, towards which contemporary archaeological practice seems to be heading, is the relationship between the physical and the digital city, as seen in *First Expeditions and Findings* and in *A Digital Ruin; Excavation of Schulweg 16*. Perhaps more open to dialogue and therefore change.

We like to think of this work as a manifesto for the archaeology of the future, as an instruction manual, with practical examples, for anyone interested. Perhaps that is why, rather than conclusions, we leave floating questions and spaces open for research. Hoping it will serve as a guide and reference, just like the work of Robert Smithson, Walid Raad and so many others were for us.

⁷⁰ *Bauarbeiter's*, from german; construction worker's

⁷¹ *Kaminkehrer's*, from german; chimney sweeper's.

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