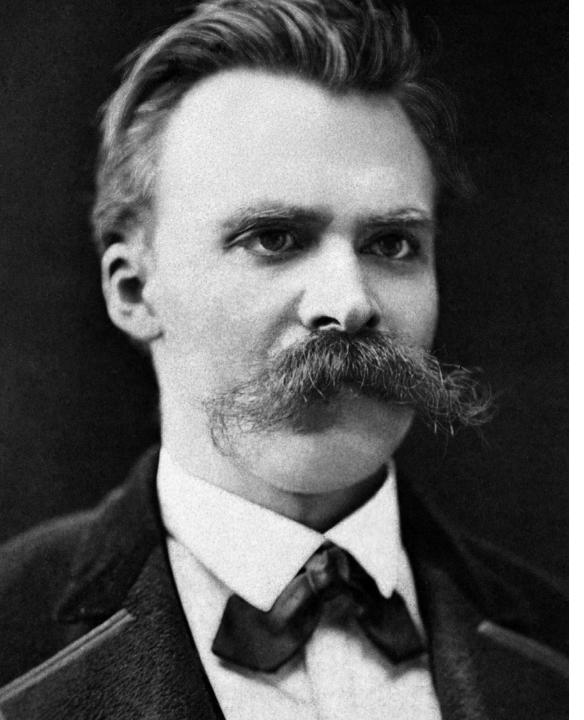


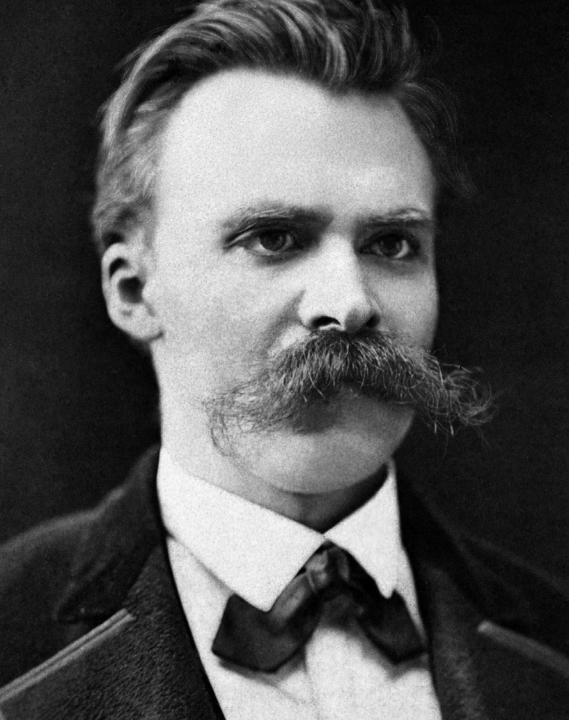
Friedrich Nietzsche
"On the Uses and Disadvantages of History for Life"



...a general self-awareness of historical knowledge in which one continually places their own time and culture in relation to others that have come before.

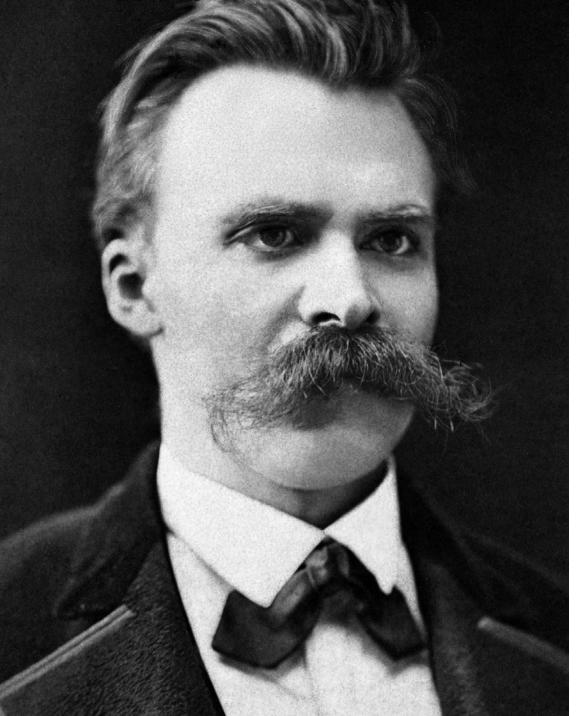
Friedrich Nietzsche

"On the Uses and Disadvantages of History for Life"



Monumental history is used for the **past**

Friedrich Nietzsche
"On the Uses and Disadvantages of History for Life"



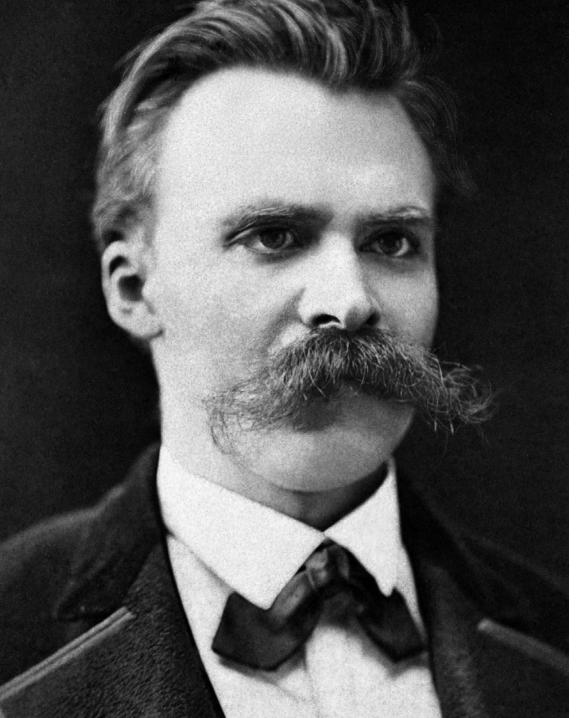
Monumental

history is used for the **past**

Antiquarian

history is used for the **future** historic preservation

Friedrich Nietzsche
"On the Uses and Disadvantages of History for Life"



Monumental

history is used for the **past**

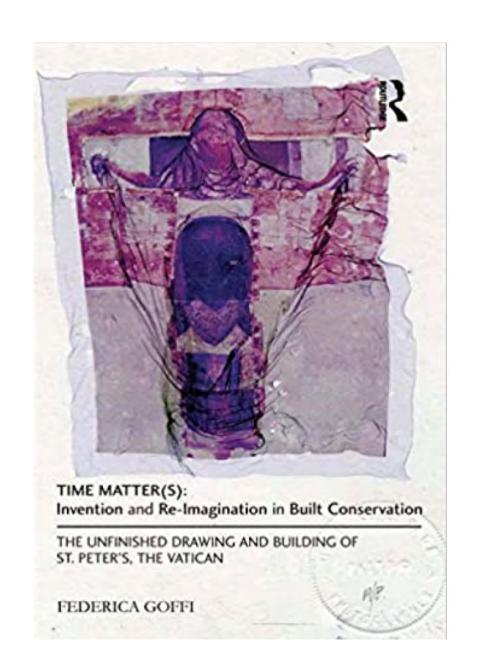
Antiquarian

history is used for the **future** historic preservation

Critical

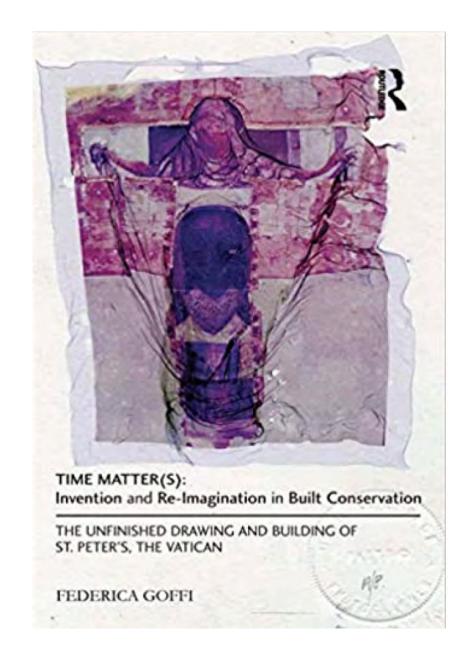
history is used for the **present** we must engage in a new way

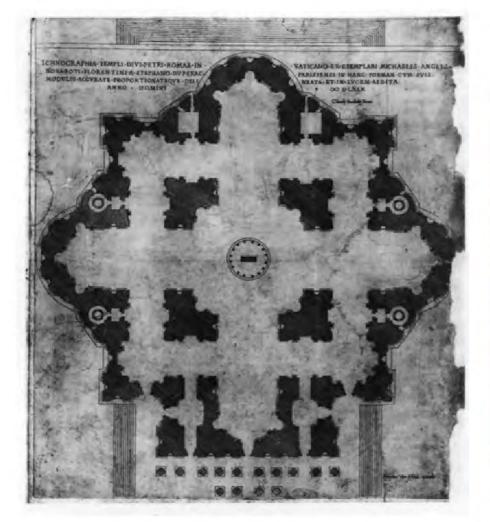
Friedrich Nietzsche
"On the Uses and Disadvantages of History for Life"



"... we must shift our understanding of memory from something sealed in objects to be preserved as is, to something continuously re-created out of an existing palimpsest in the present."

- Federica Goffi





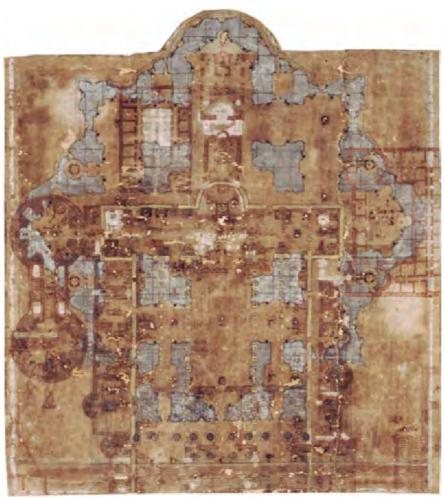
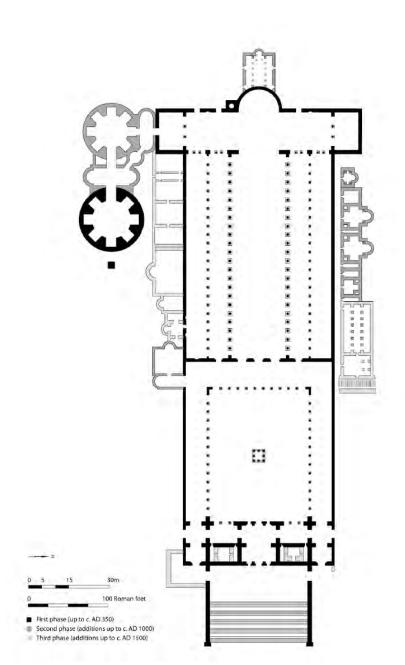
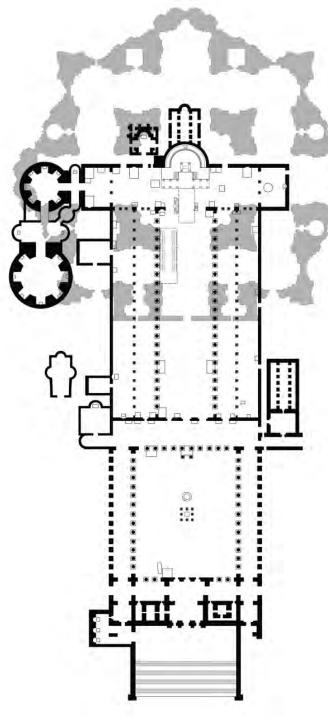
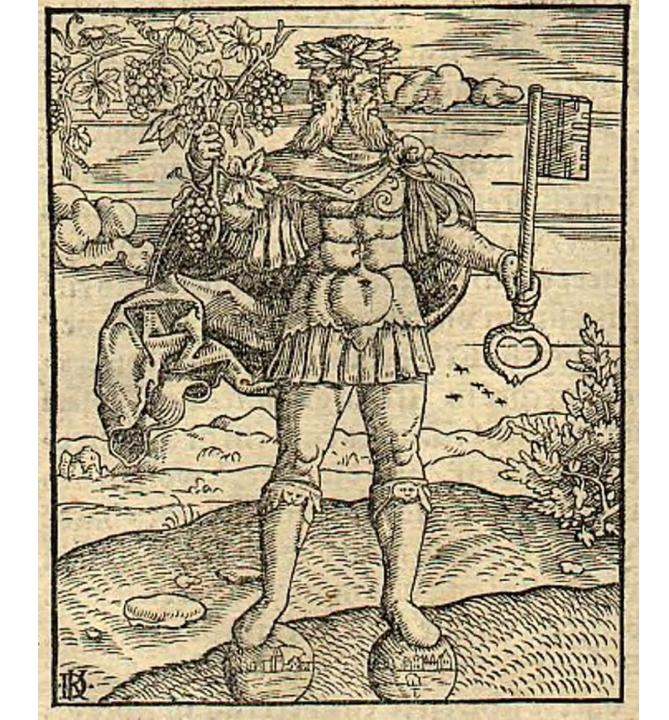


fig. 1.7 Étienne Dupérac, 1569 Copper print Michelangelo's "ichnography" for St. Peter's © BAV, Chigi P. VII 9, f. 39r

fig. 1.8
Tiberio Alfarano, 1571
Digital "fragment" of Alfarano's hand drawing corresponding to the portion of Dupérac's print decoupaged onto the base drawing (by author of the dissertation)
© Courtesy of the AFSP









Janus Keystone God of Thresholds

N E INTERVALS IN THE PHILOSOPHY OF ARCHITECTURE Edited by Alberto Pérez-Gómez and Stephen Parcell

Anne Bordeleau

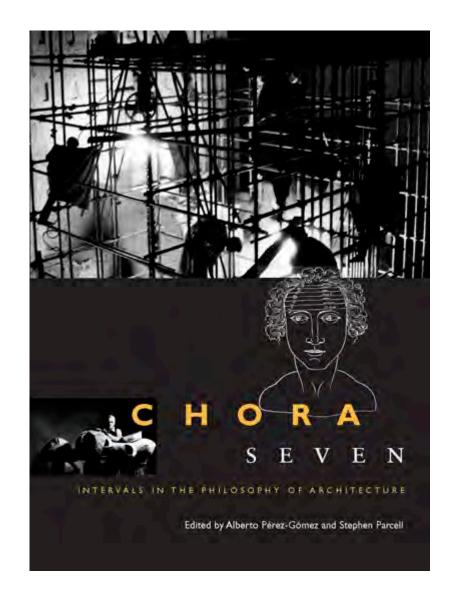
Monumentality and Contemporaneity in the Work of Takovsky, Goldsworthy, and Zumthor

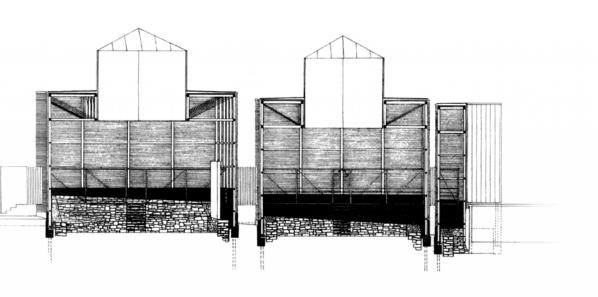
"...those who are truly contemporary, who truly belong to their time, are those who neither perfectly coincide with it nor adjust themselves to its demands."

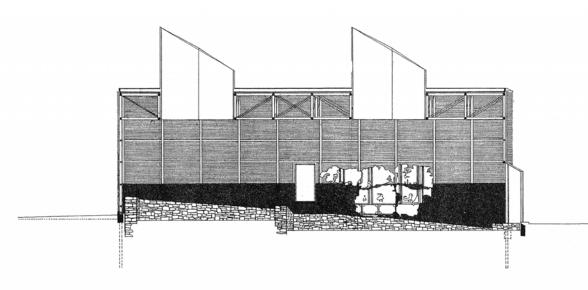
- Giorgio Agamben

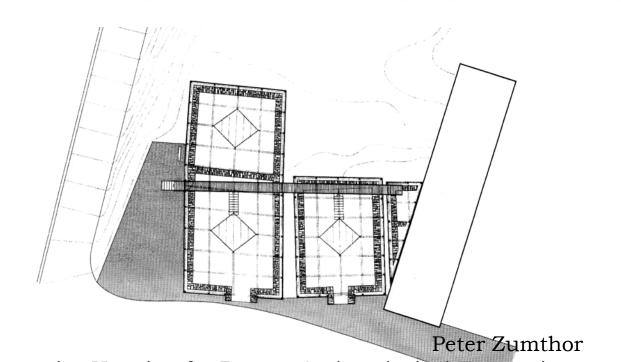
Anne Bordeleau

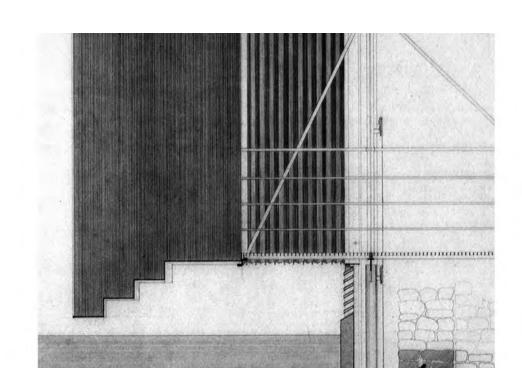
Monumentality and Contemporaneity in the Work of Takovsky, Goldsworthy, and Zumthor



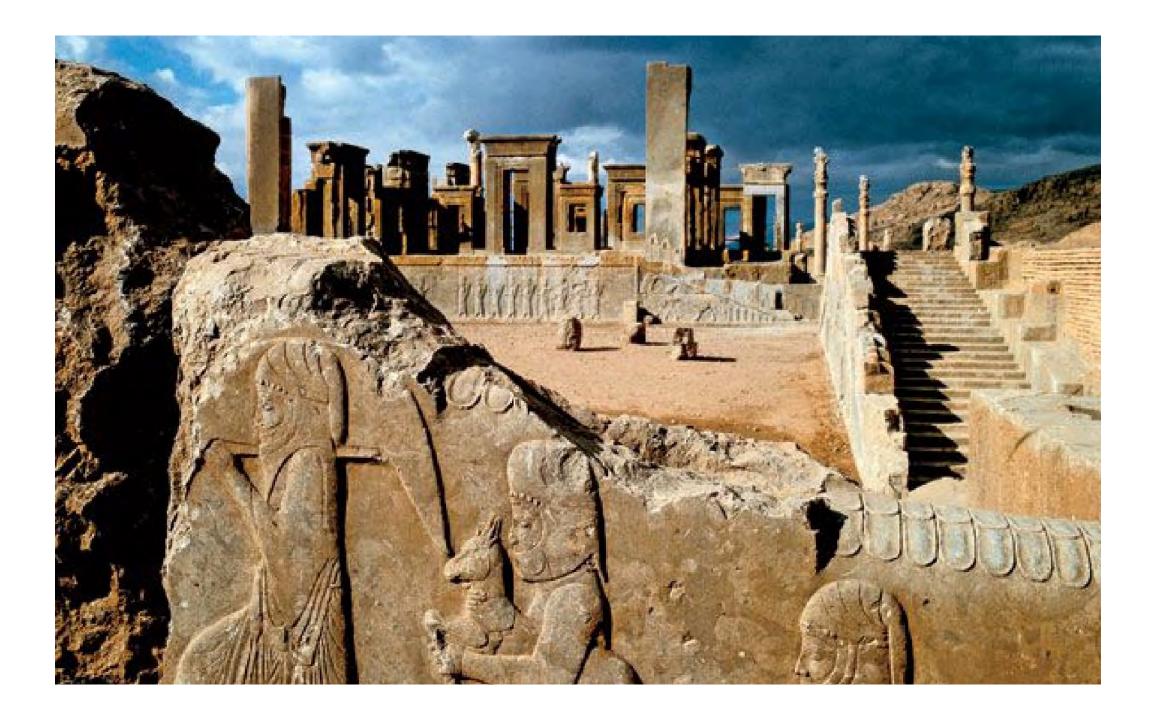










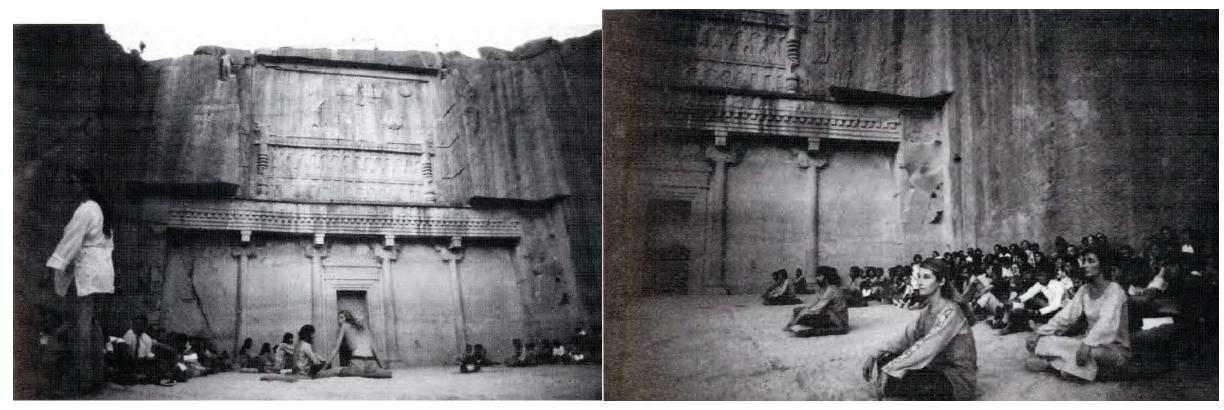


"...space that encourages profound human involvement and interaction..."

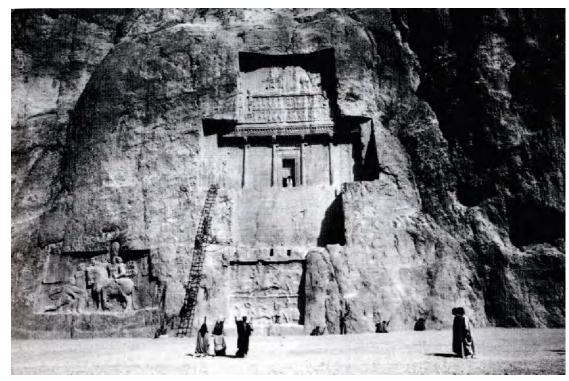
Negin Djavaerian

Peter Brook's "Empty Space"





Tomb of Artaxerxes | pc Malie Letrange



Preparation for Orghast | Part II at Naqsh-e-Rustam | pc Malie Letrange



Achaemenid Tombs at Naqsh-e-Rustam | pc Nicol Faridani

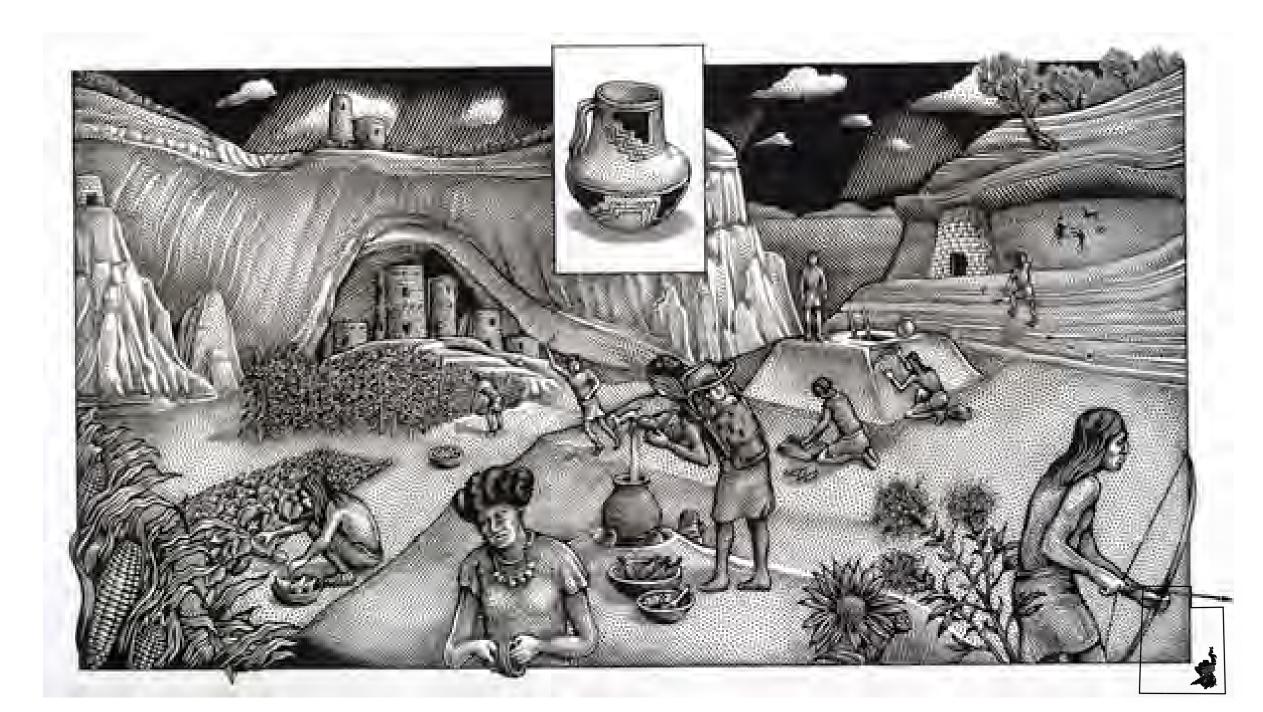
In its entirety, the performance of Orghast served as a staging ground for myth, establishing together new meanings and relationships with the world.

Negin Djavaerian

Peter Brook's "Empty Space"





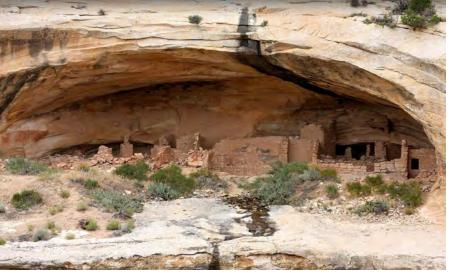




Newspaper Rock Historical Site



House on Fire Ruins

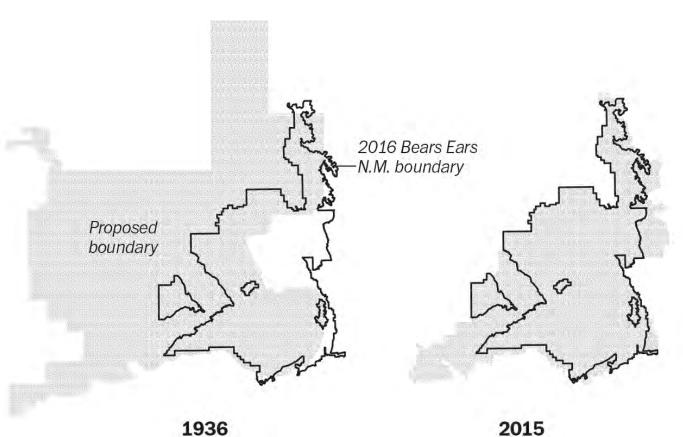


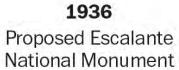
Buter Wash Ruins



Moonhouse Ruins

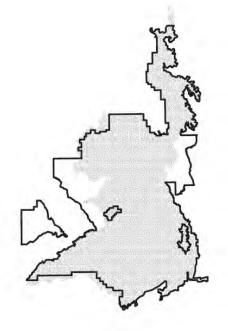




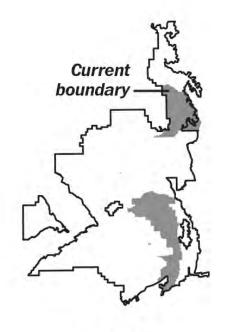


boundaries by Inter-Tribal Coalition

Proposed National Monument

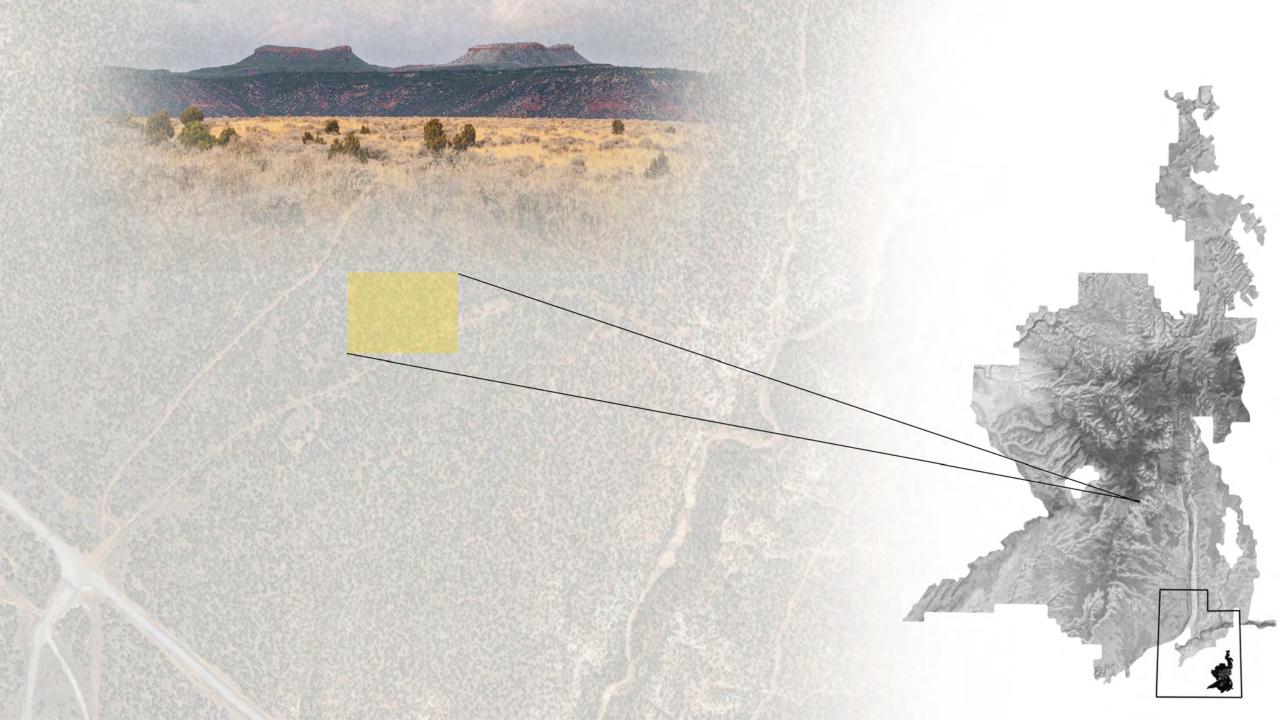


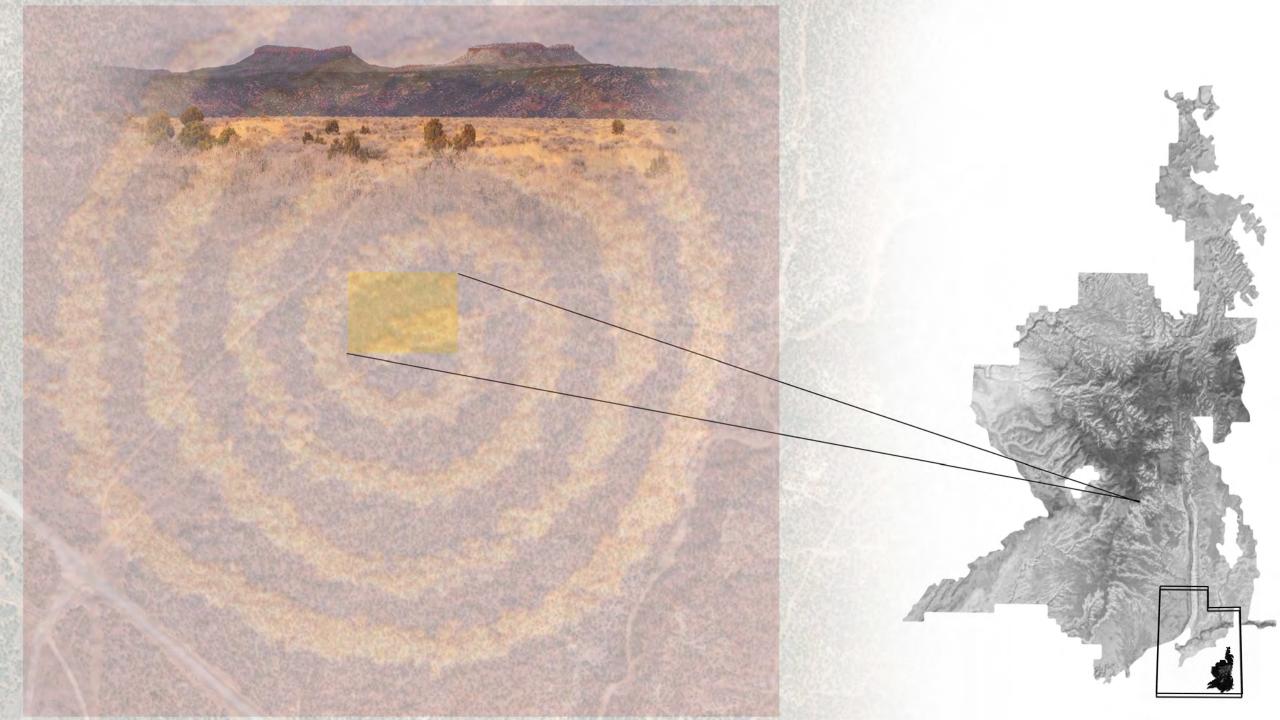
2016 **Proposed National Conservation** Areas in Utah Public Lands Initiative

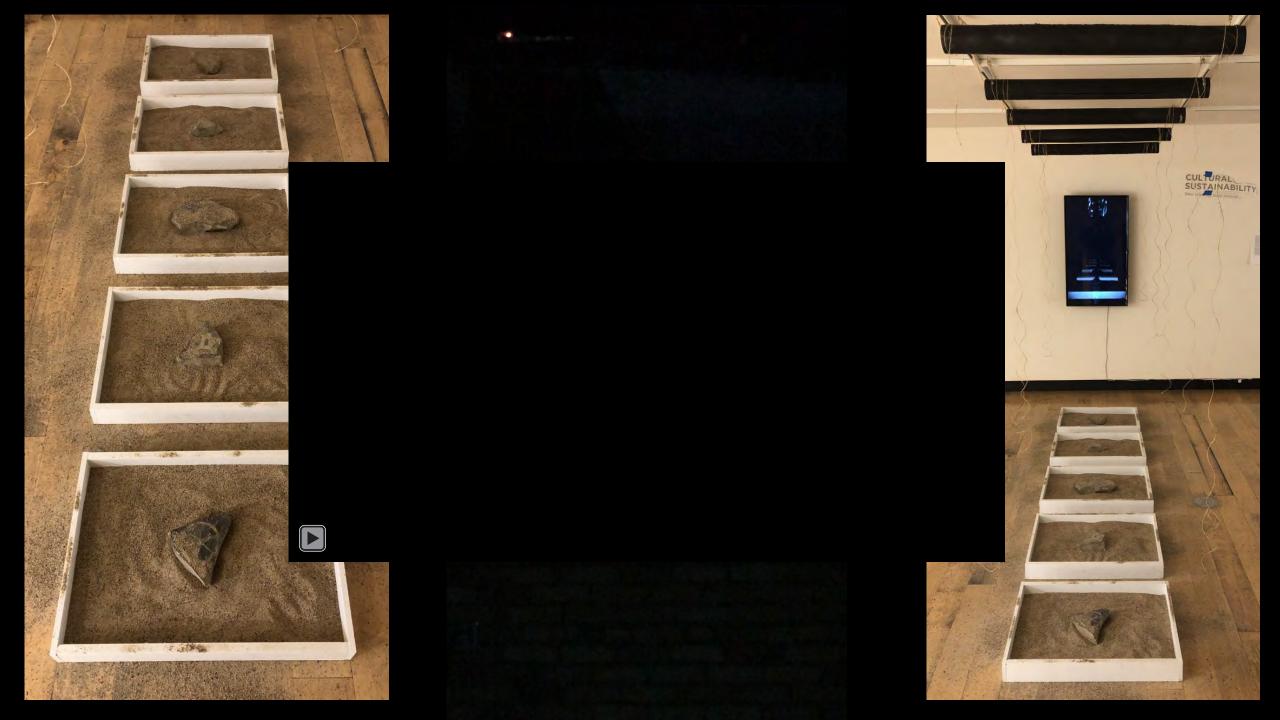


2017 Executive order by President Trump shrinks Bears Ears N.M. by 85%

Source: Archaeology Southwest



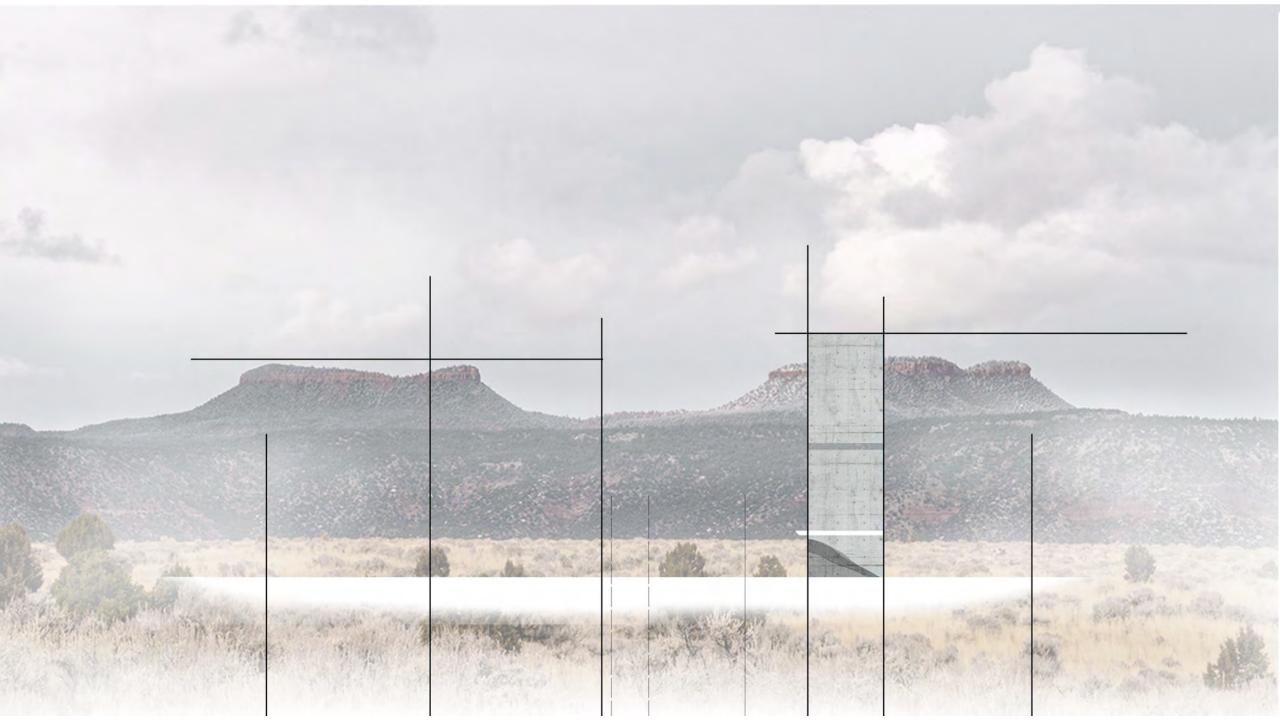


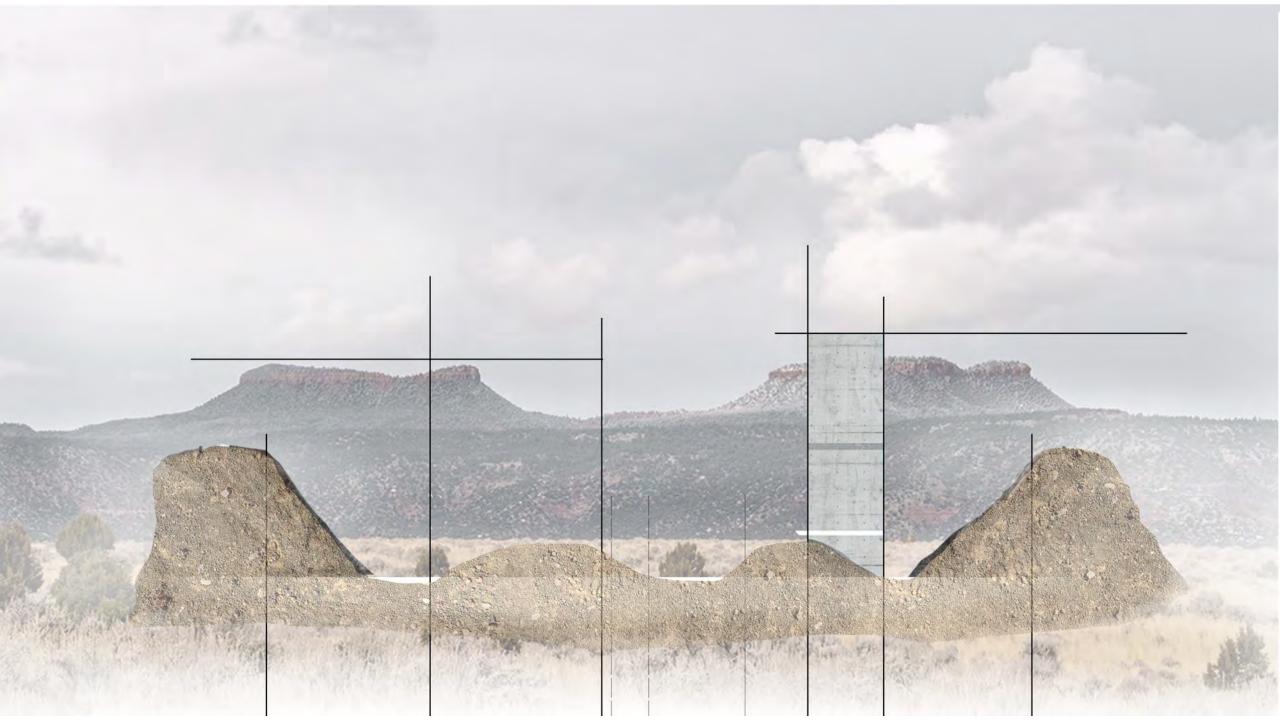


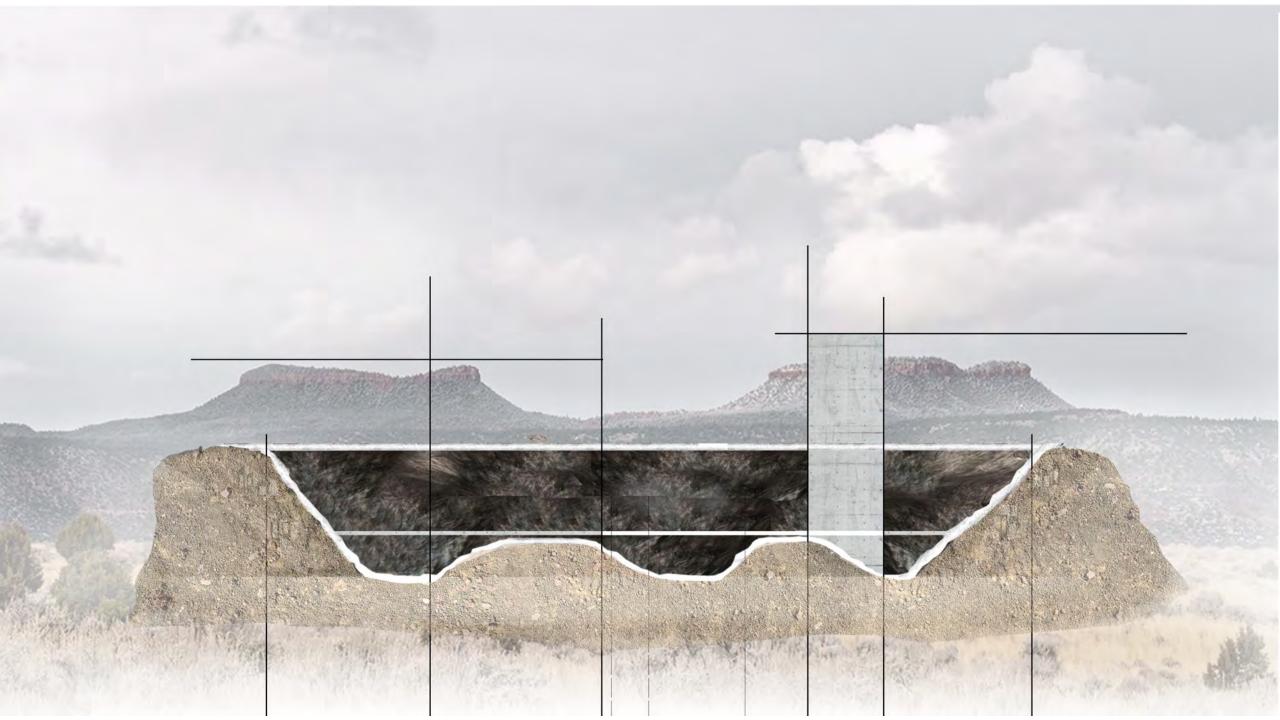


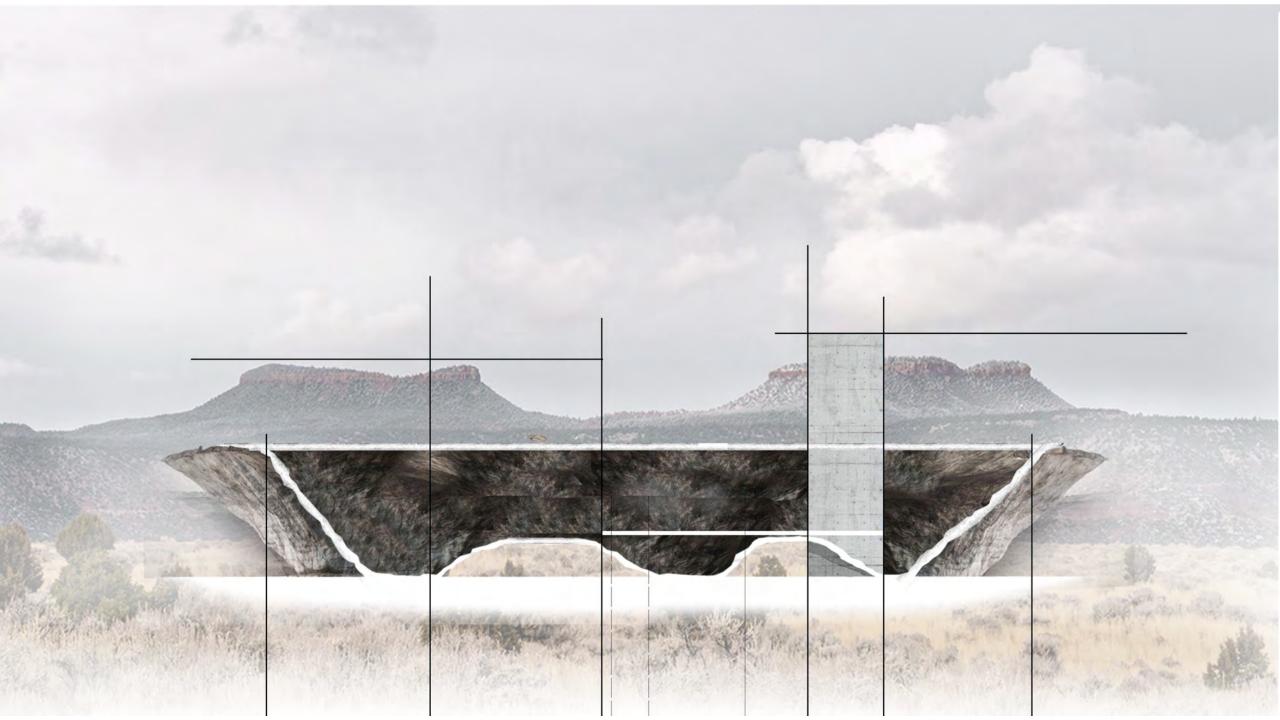


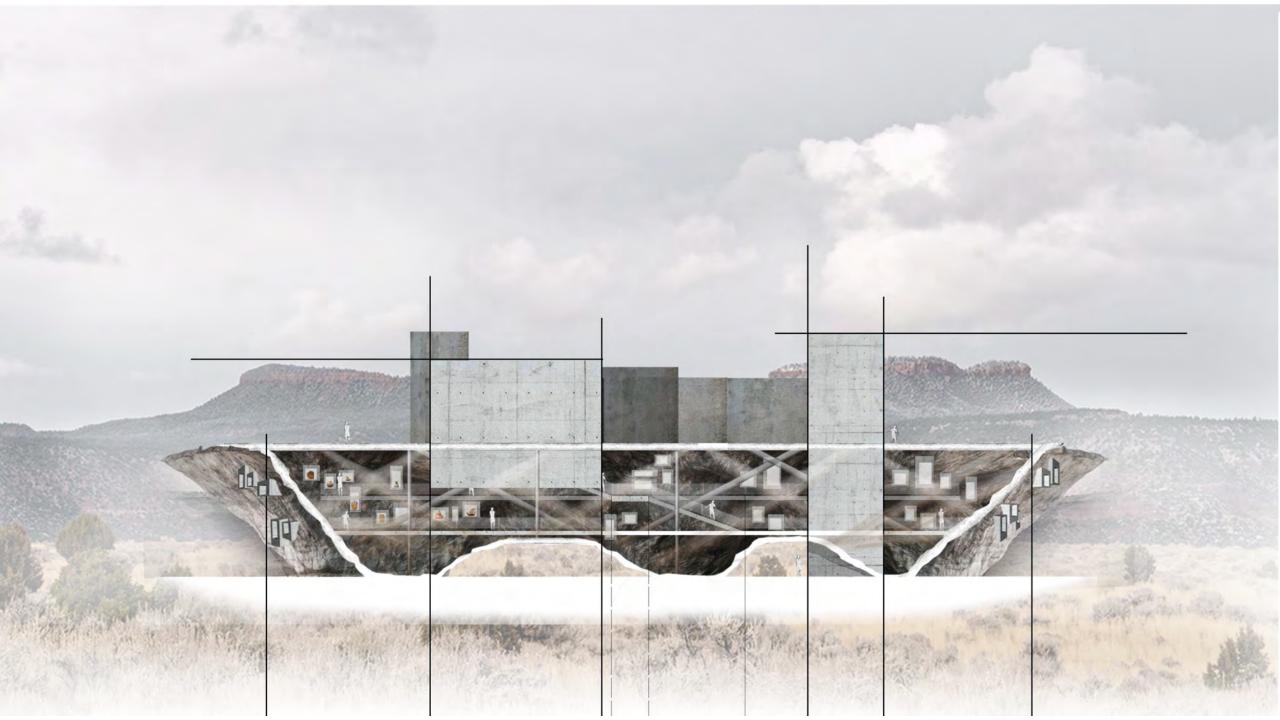
Anselm Kiefer La Ribaute, *The Crypt*

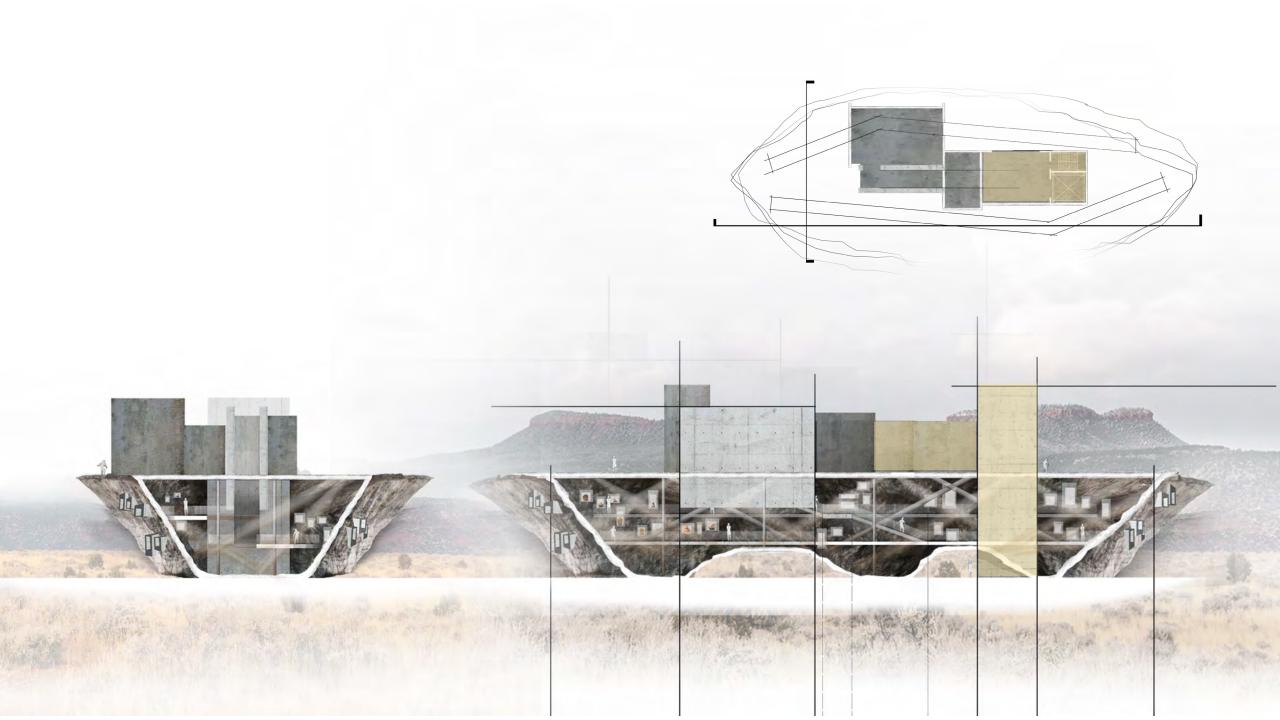


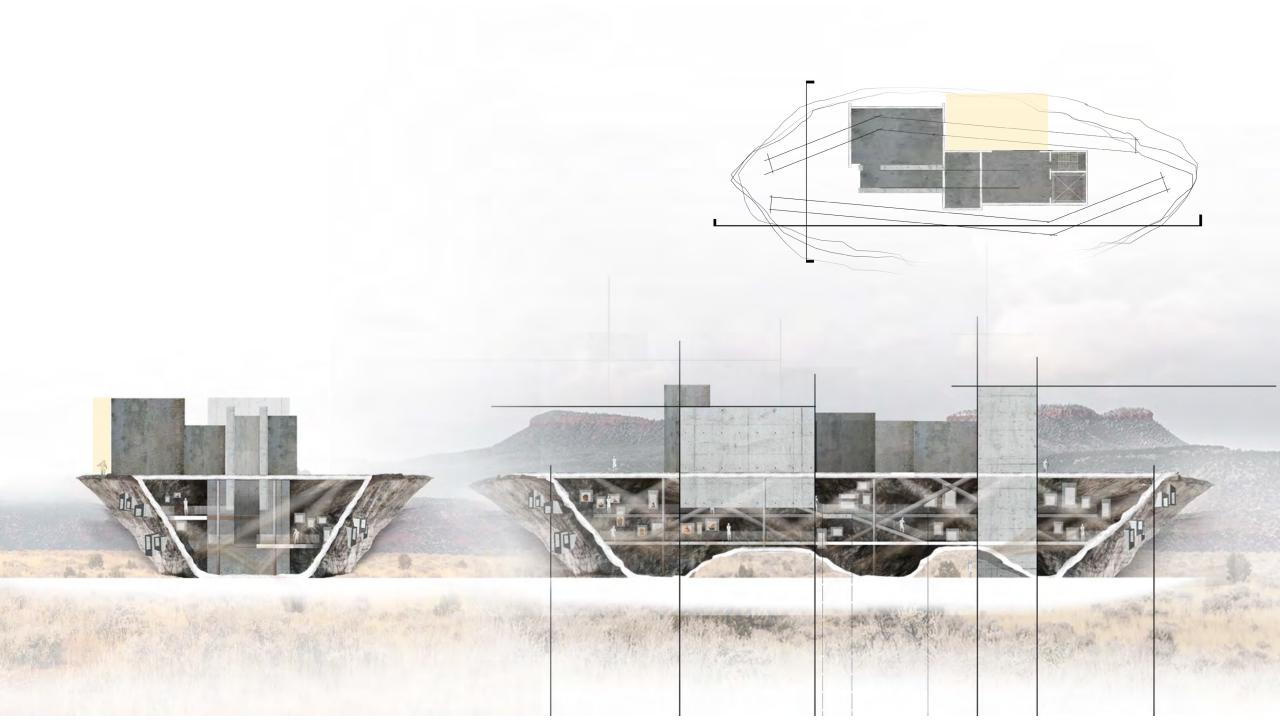


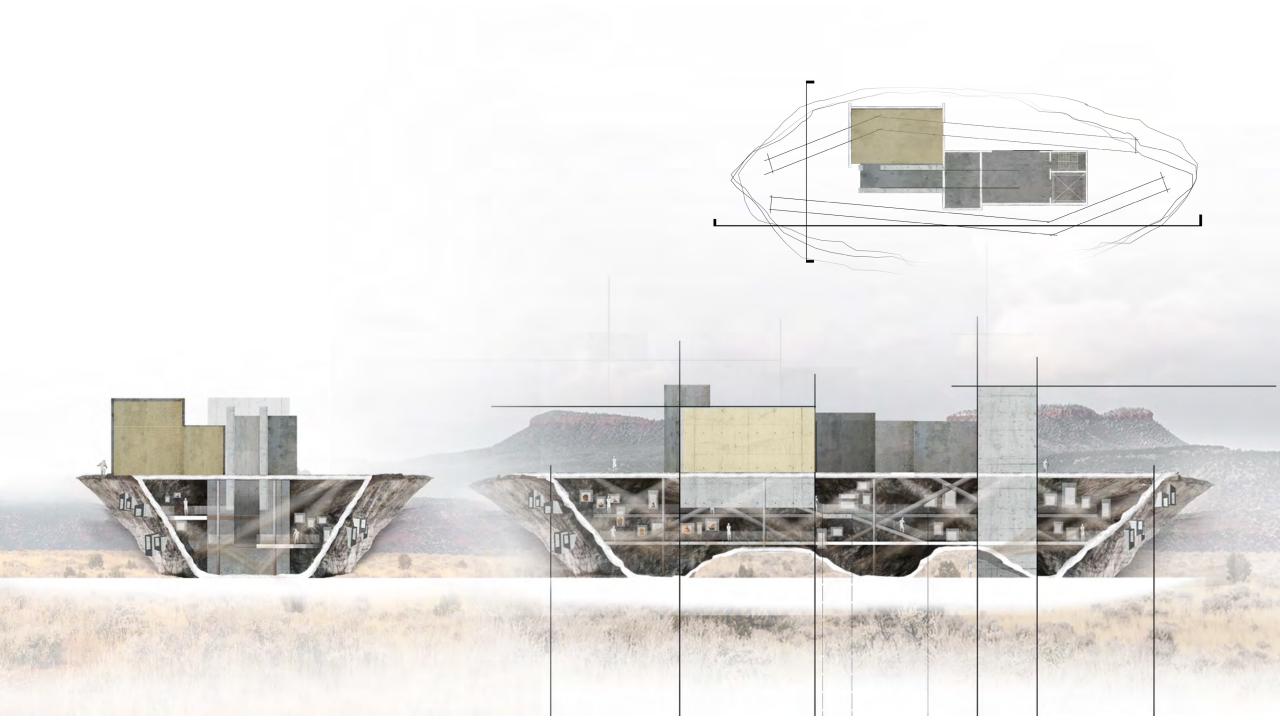


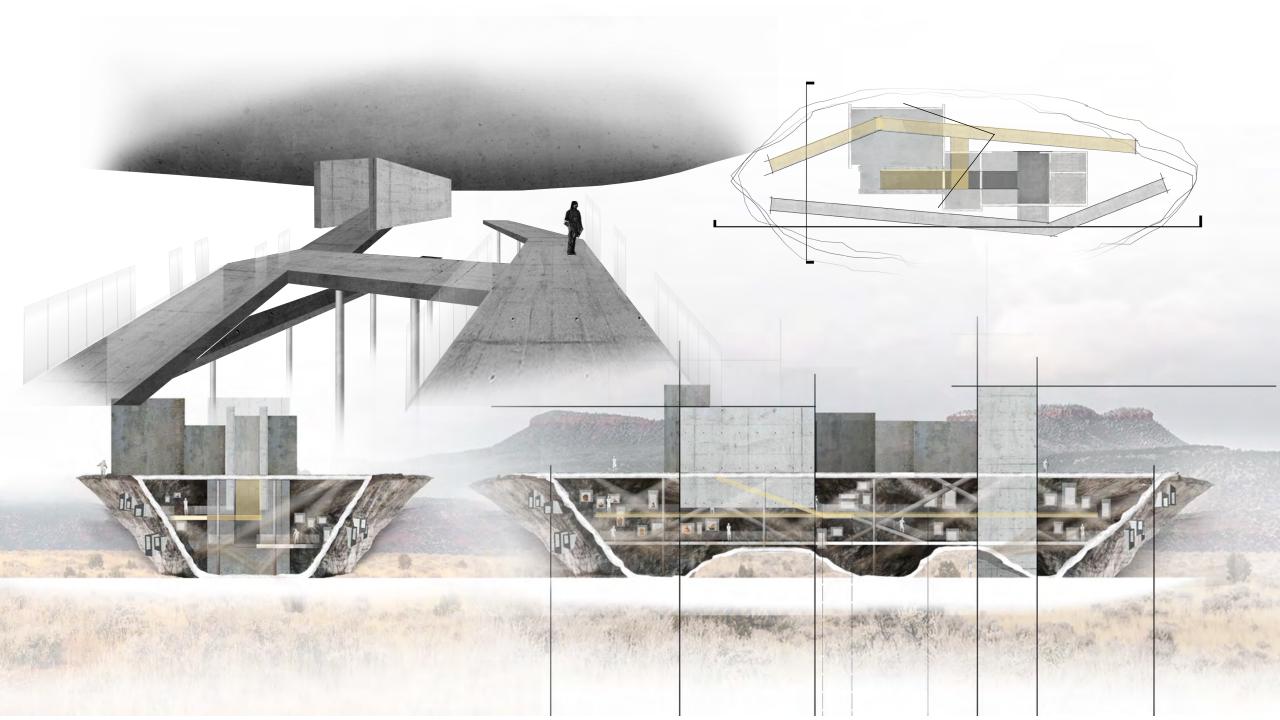


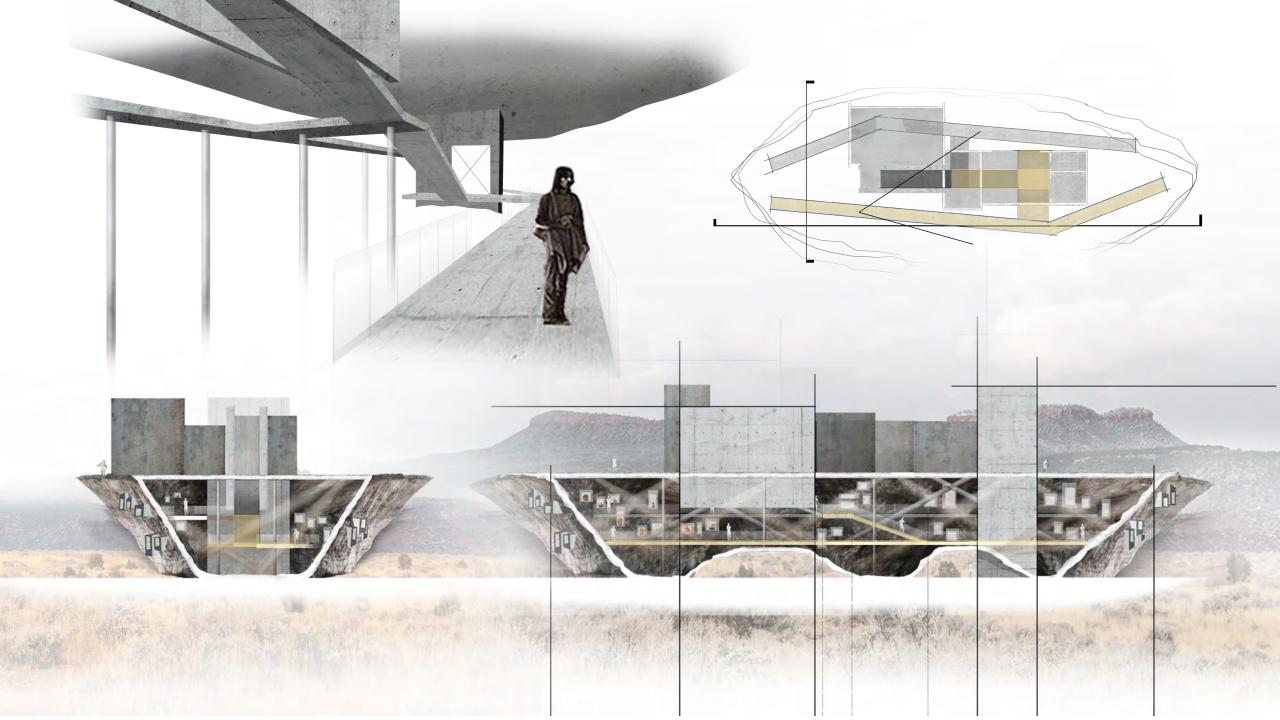


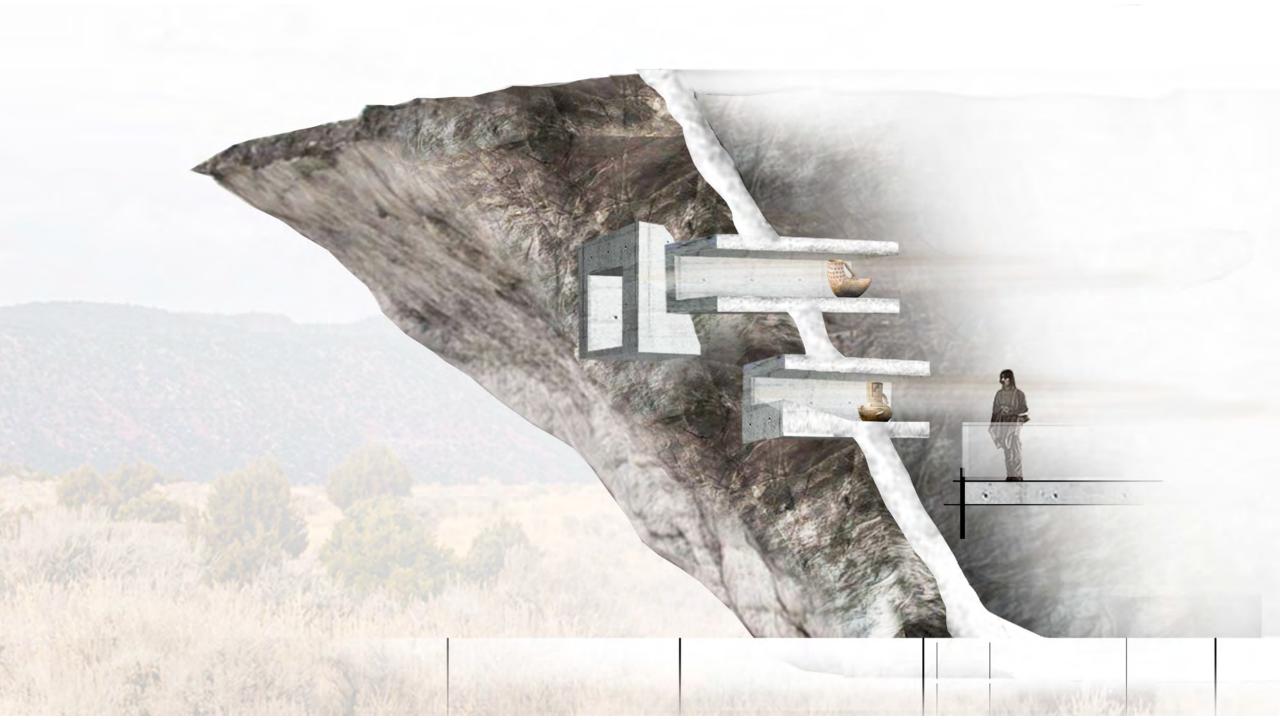


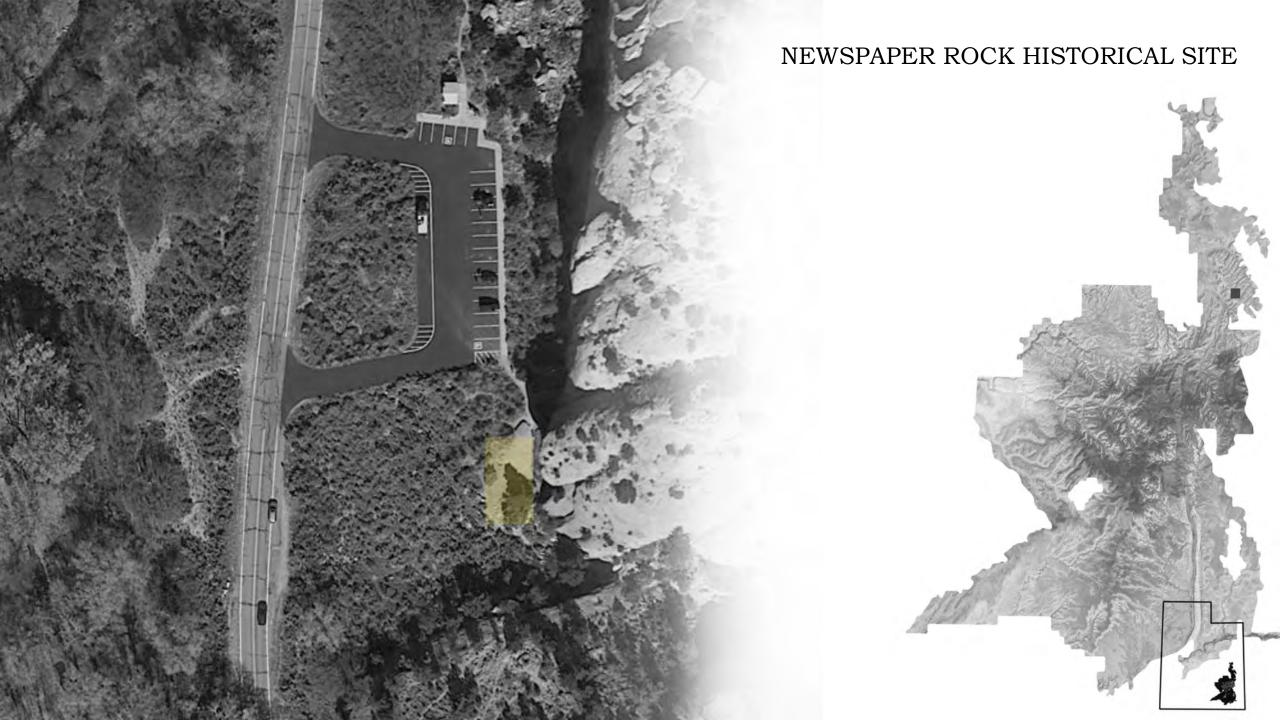








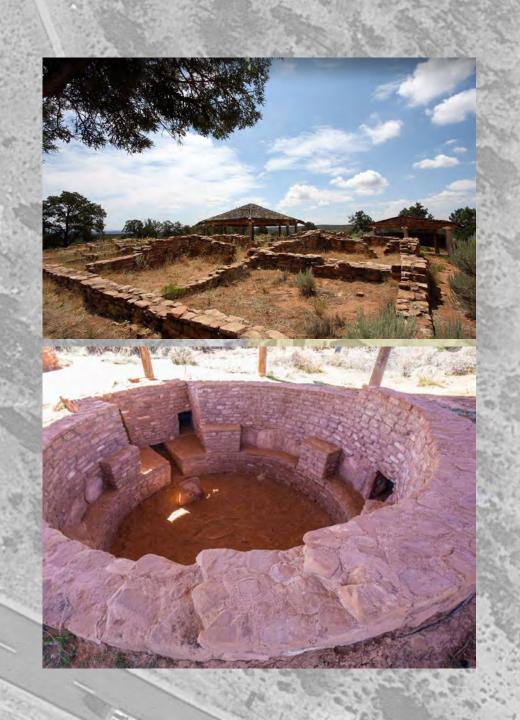






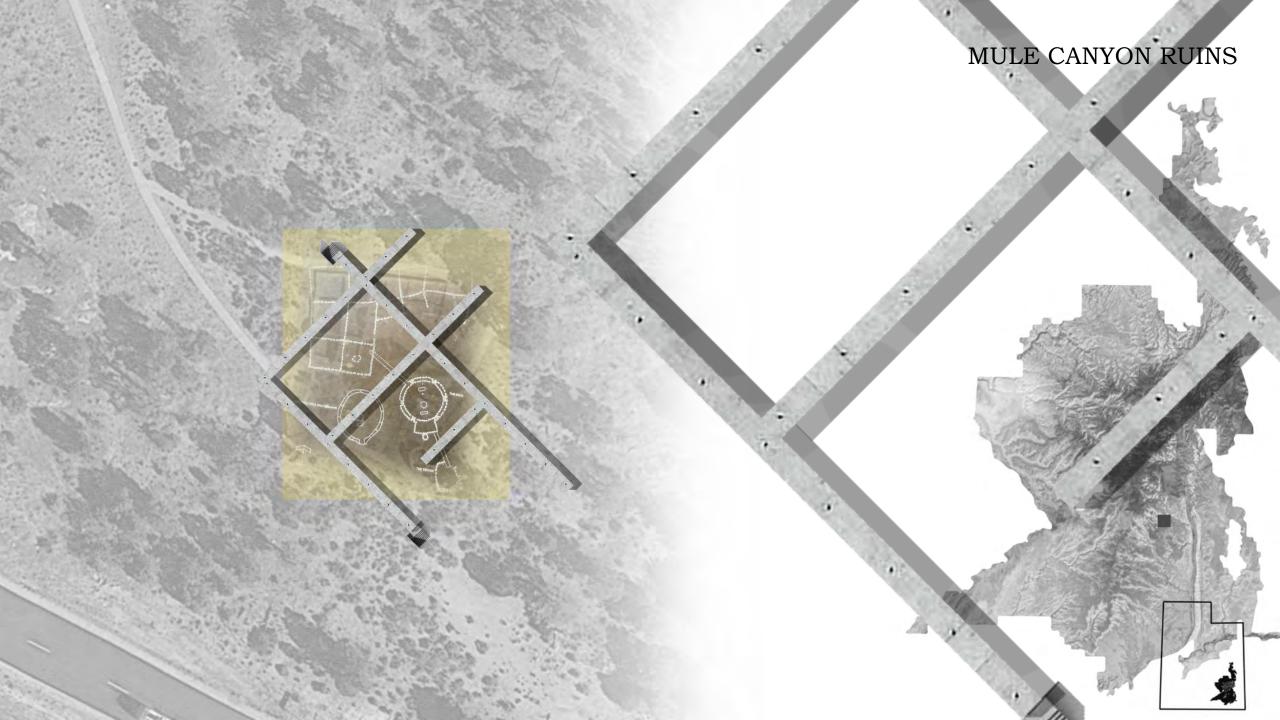






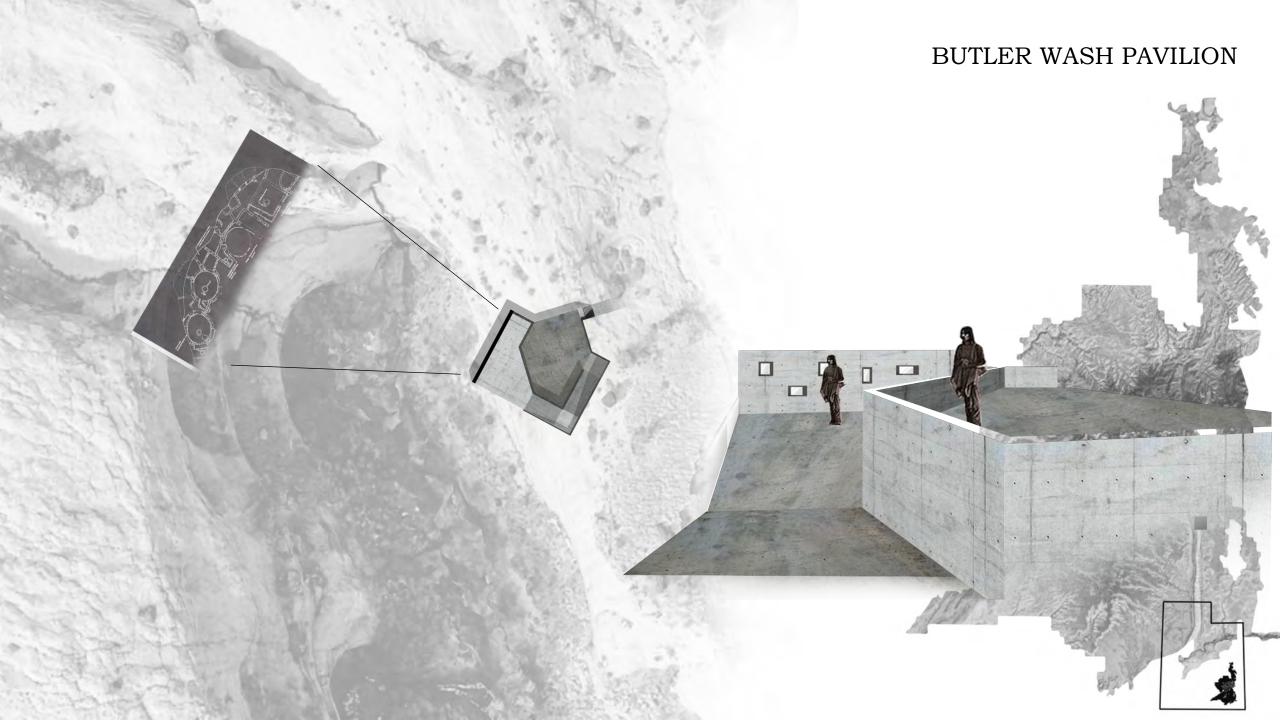
MULE CANYON RUINS

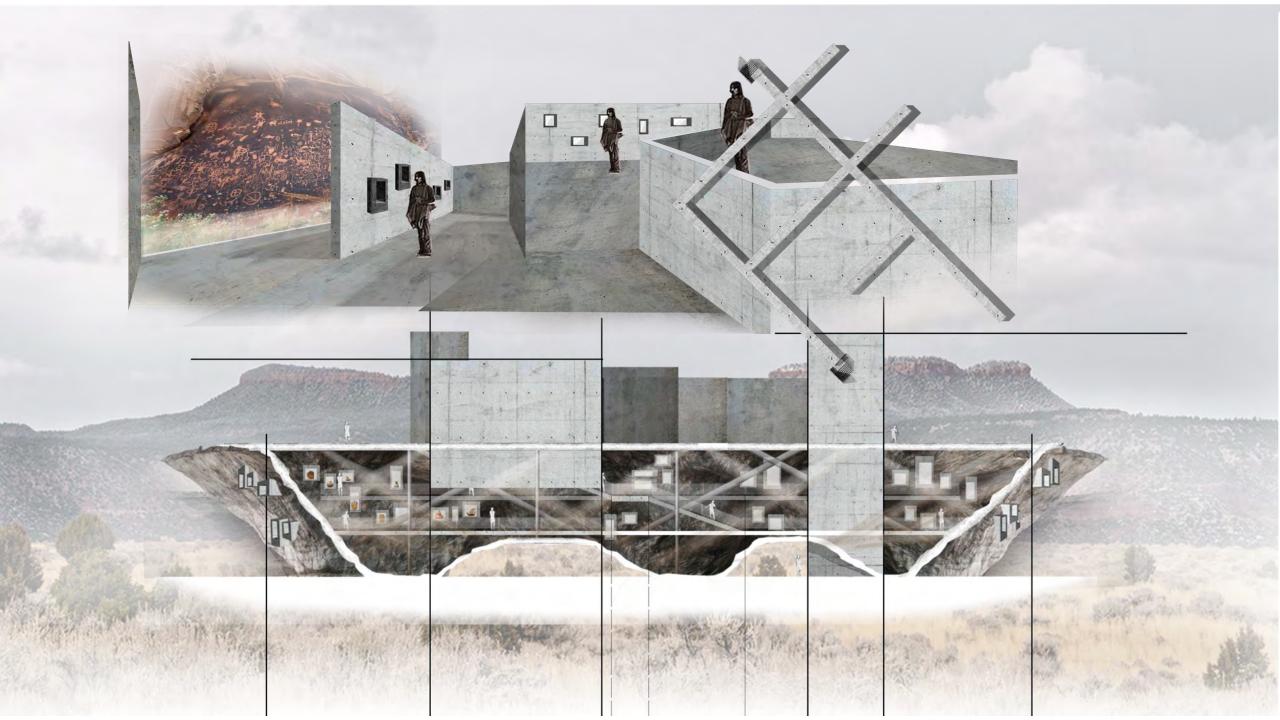






















Structure of Landscape Source: Ensamble Studios