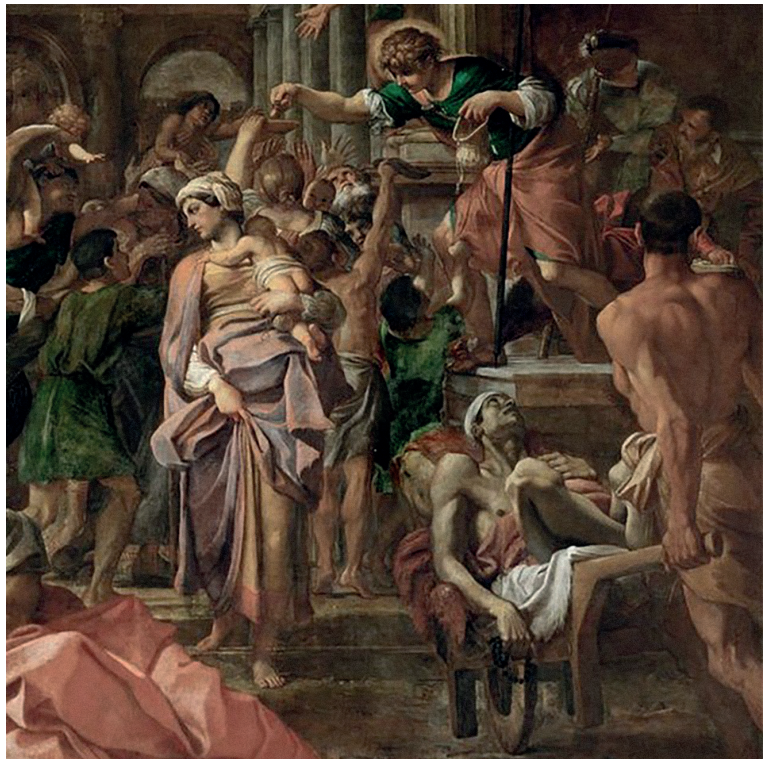


#2 Sanct

uary of

Invalids

Sanctuary of Invalids 4
Corridor of value, 6
Hall of faces, 12
Chamber of the sun
and the moon, 18
Columbarium of
curiosities, 24
Site Moscow 30
Concepts invalid, care,
parasite, sacrifice 32



SANCTUARY OF INVALIDS

This is an invitation to the sanctuary of invalids, *a place of intellect, rationality and intuition. Among the essential features of (the sanctuary of invalids) is that no one knows his place in society, his class position or social status, nor does any one know his fortune in the distribution of natural assets and abilities, his intelligence, strength, and the like. I shall even assume that the parties do not know their conceptions of the good or their special psychological propensities.* [1]

Do not be afraid of this loss, because there is none. *You won't have lost your identity you will merely have acquired a broader one, an identity that will be part of everybody else and of the whole universe.* [2] *The thing one gradually comes to find out is that one has no identity that is when one is in the act of doing anything.* [3]

[1] John Rawls_A Theory of Justice

[2] Rand_The Fountainhead

[3] Gertrude Stein_What are master-pieces and why are there so few of them



CORRIDOR OF VALUE

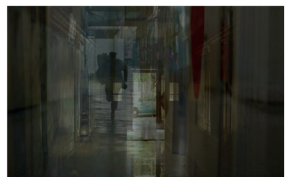
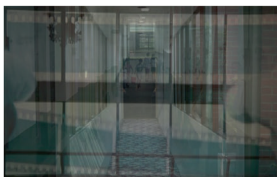
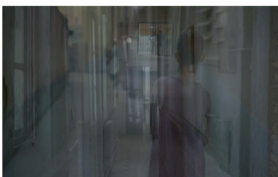
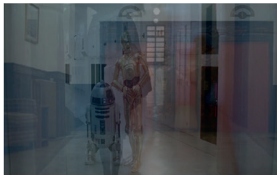
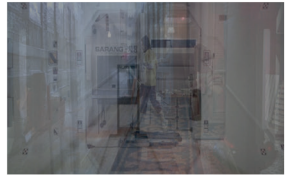
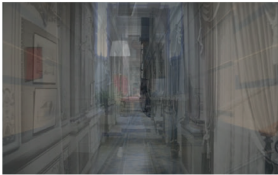
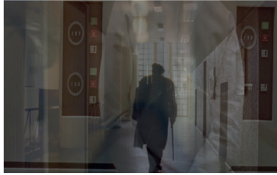
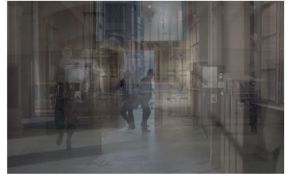
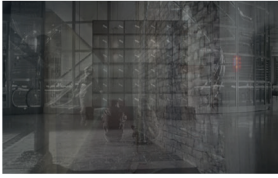
At the entrance of the sanctuary of invalids, you need to show your tax bill. It then gets scanned and calculations will determine your economic value. Since you've been invited, the result should be

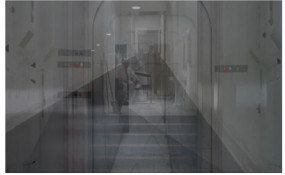
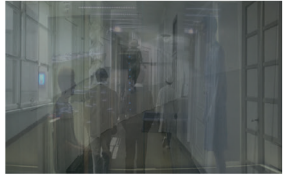
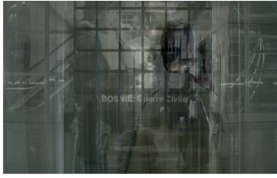
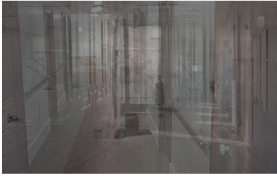
/ Entry Invalid... /

and then you're welcomed in.

You take the mask that has been prepared for you. On the inside it says: *the mask assures the erection, the construction of the face, the facialization of the head and the body: the mask is now the face itself*[4]

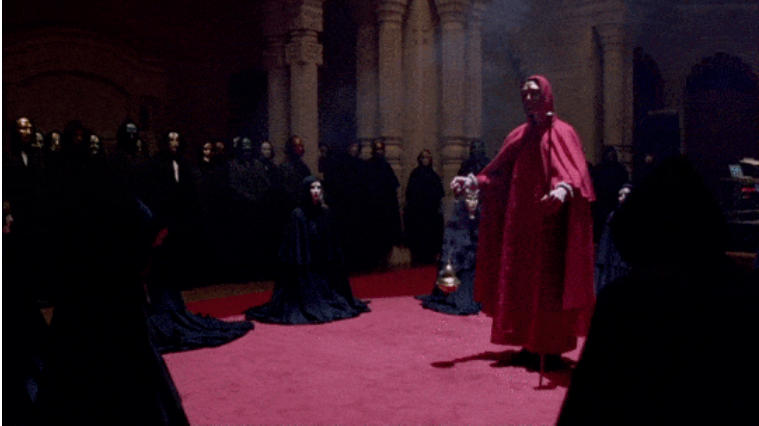
[4] DeleuzeGuattari_ATP











HALL OF FACES

The contrast between the unadorned emptiness of the antechamber and the rich abundance of forms, textures, and subdued colors immediately visible from the entry hall, is stunning. [5]

The domed and double layered glazed cupola does not allow for a view to the outside but transforms the entering daylight into a soft and hazy transparency, devoid of shadows and fills the cupola room with a warm and fairytale-like atmosphere, a spatial mood as far removed from the everyday world as possible. [5] In this little sanctuary were gathered together several different people, but their identity was dissolved in a general glory of something that might, perhaps, be called civilization. [6]

Six faces are facing each other

the face of the **priest**

the face of the **scientist**

the face of the **artist**

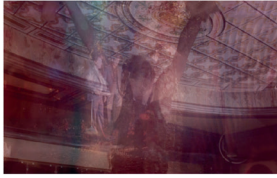
the face of the **student**

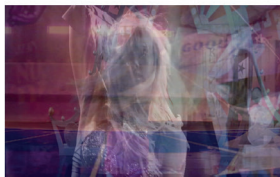
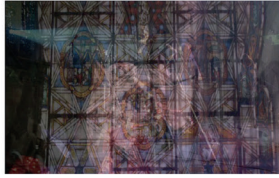
the face of the **intellectual**

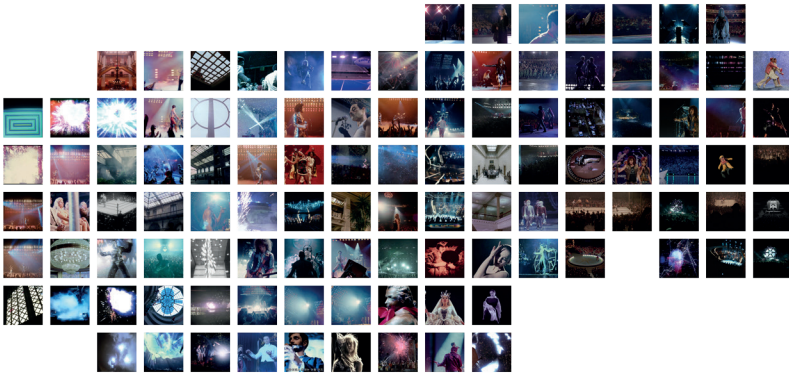
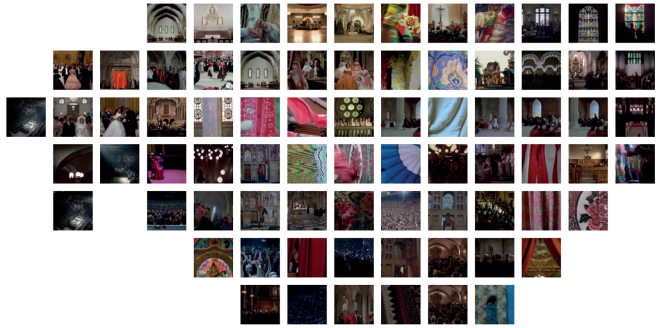
the face of the **welfare recipient**

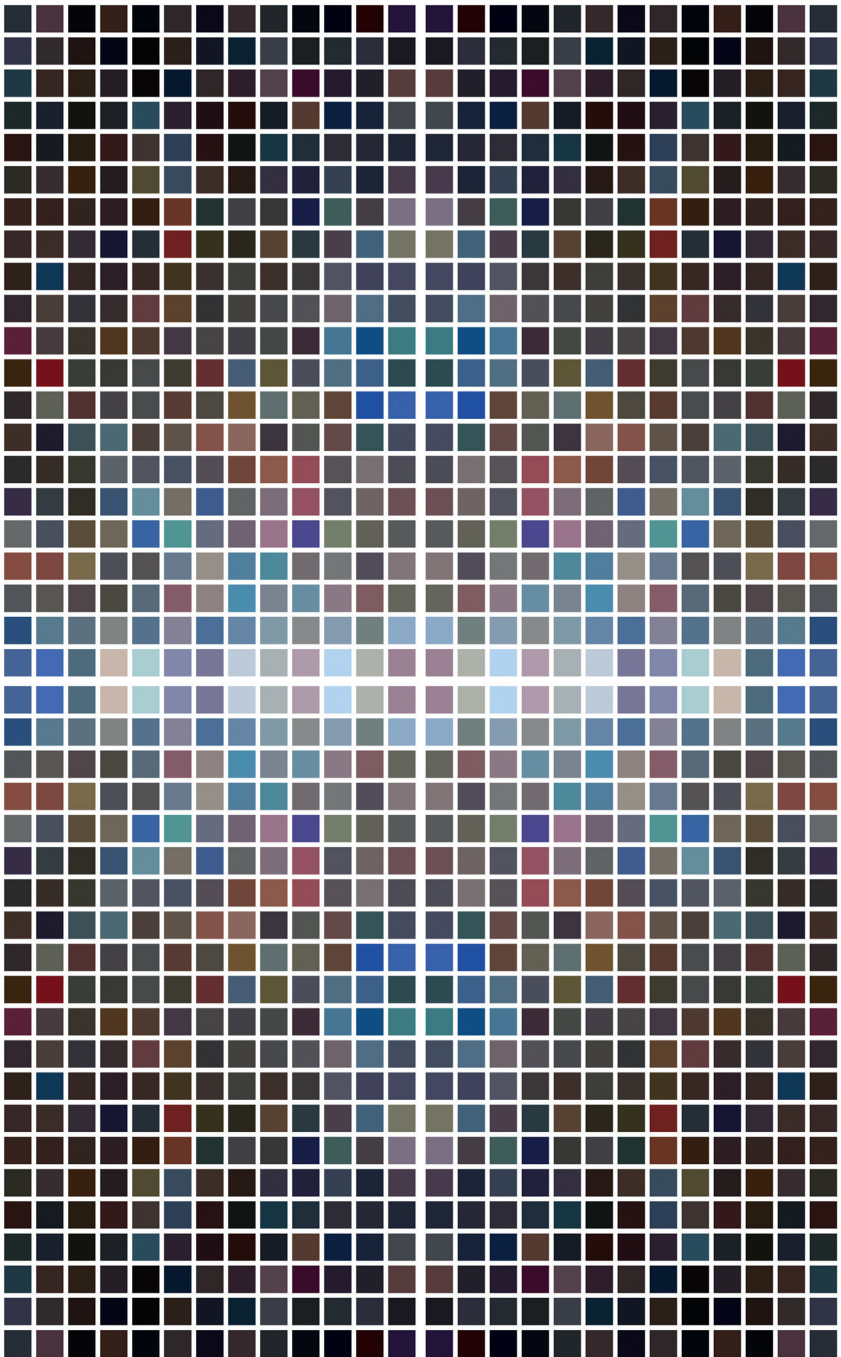
[5] Leatherbarrow Eisenschmidt_
Twentieth_Century_Architecture

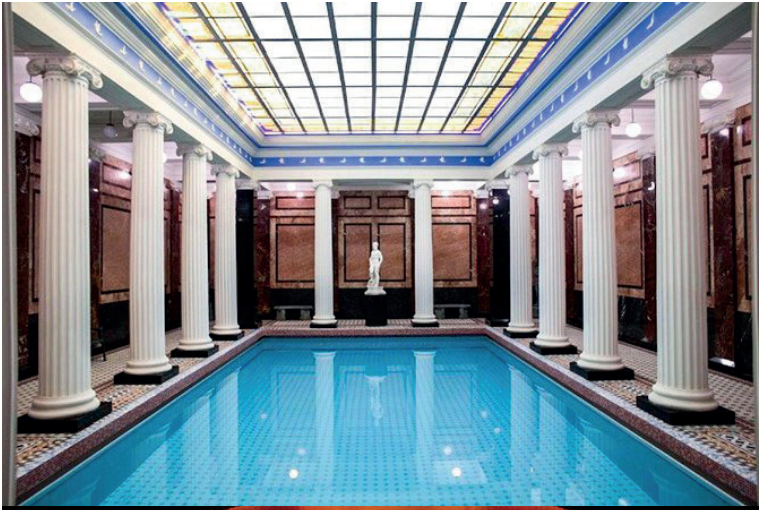
[6] Woof_Night and day











CHAMBER OF THE SUN AND THE MOON

From there they pass through a cheerful undressing chamber into a cold bathroom, which is darkened and provided with a bathing cistern of a convenient size.[7] The first face arrives and a resistless desire to bathe himself made him undress and step into the basin, Then a cloud tinged with the glow of evening appeared to surround him. [8] One after another, the remaining faces appear in the cloud, also undressed. It is now possible to see their bodies.

the face of the **priest** with the body of the **criminal**

the face of the **scientist** with the body of the **child**

the face of the **artist** with the body of the **disabled**

the face of the **student** with the body of the **old**

the face of the **intellectual** with the body of the **populist**

the face of the **welfare recipient** with the body of the **billionaire**

In this contradiction they create a historical depth, a Biblical story, an interior monologue.. established by means of a critical reflection on its own condition of social utilization, of its distance from and immersion in the present model of culture and its contradictions.[9] To resolve this impossibility, this deadlock, one passes into Becoming, into oscillation between the two poles. [10]

the **criminal priest** wants to talk about **sin**

the **child scientist** wants to talk about **credibility**

the **disabled artist** wants to talk about **expression of love**

the **old student** wants to talk about **potential**

the **intellectual populist** wants to talk about **confidence**

the **welfare receiving billionaire** wants to talk about **value**

These arguments continue until it gets dark. *But the lights have to go on again. And off again. There are three or four such cycles for each complete performance.If the metaphor is taken seriously, the (character) lives through three or four accelerated days. [5] Then you invent a way to handle this contradiction, you start to see through the veil covering up the hidden truth [10] and now, having performed the gestures of submersion, undressing, and surfacing, you feel [5] ready for the next chamber.*

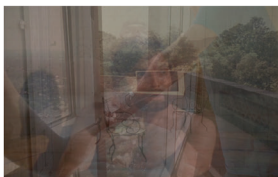
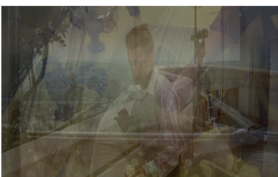
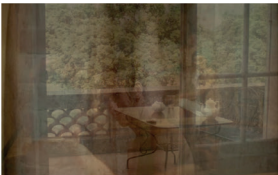
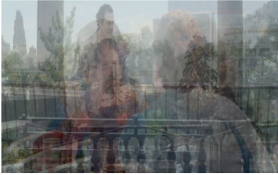
[5] Leatherbarrow Eisenschmidt_TCA

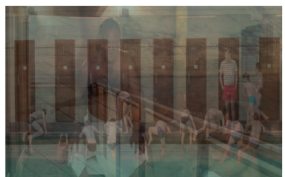
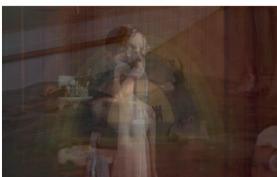
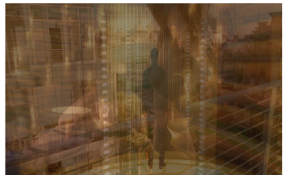
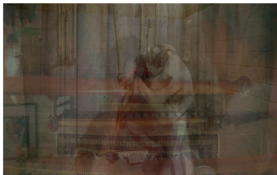
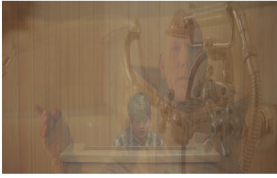
[7] Ruffiniere_du_Prey__TVP

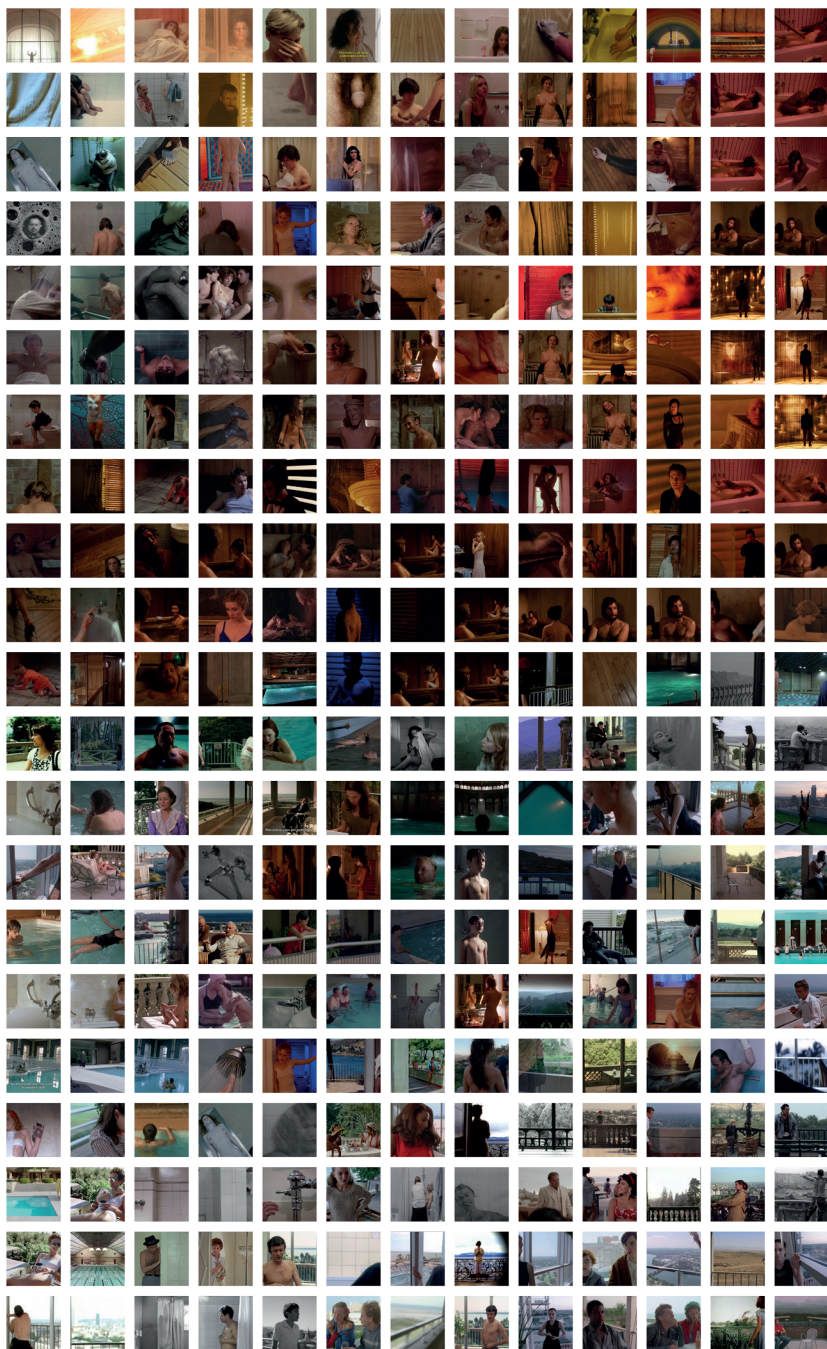
[8] Harrison_Wood_Gaiger__AT

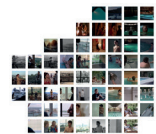
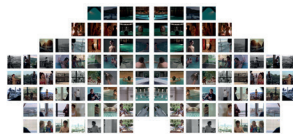
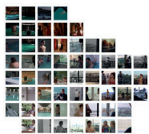
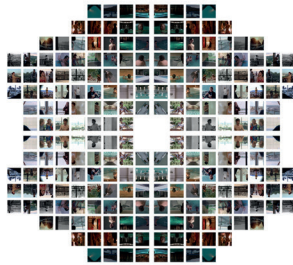
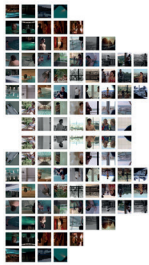
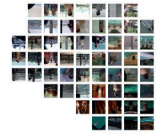
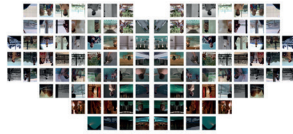
[9] Hays_AT since 1968

[10] Zizek__Less_Than_Nothing











COLUMBARIUM OF CURIOSITIES

There is an inscription on the gate to the chamber of creativity. *“Everything one invents is true”* [11]

When you go through the gate, the chamber of creativity presents itself in a *vast array of objects of changing scale, across different media and materials and of varying artistic quality.*

[12] *Like a paradise of artists; it is full of their objects and their recollections.*

[13] This is where you place your mask and arrange it in relation to another object, mask or note to represent your discovered truth.

When it stands there in reality, (the chamber) is creatively sense-making through the empathy of its viewer and their creativity of interpretation. [14]

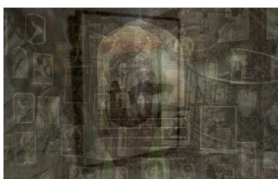
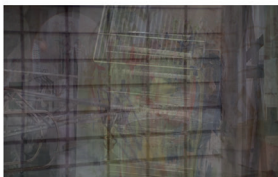
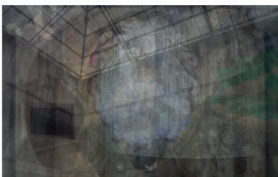
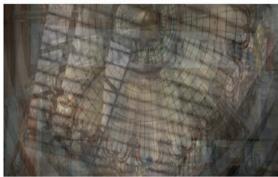
Since you have come so far, you are free to stay in this chamber and look around as long as you want.

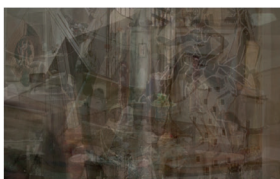
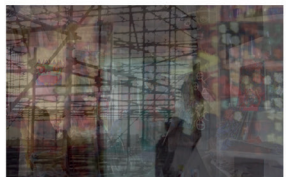
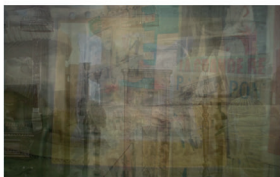
[11] Märkli_ Everything one invents is true

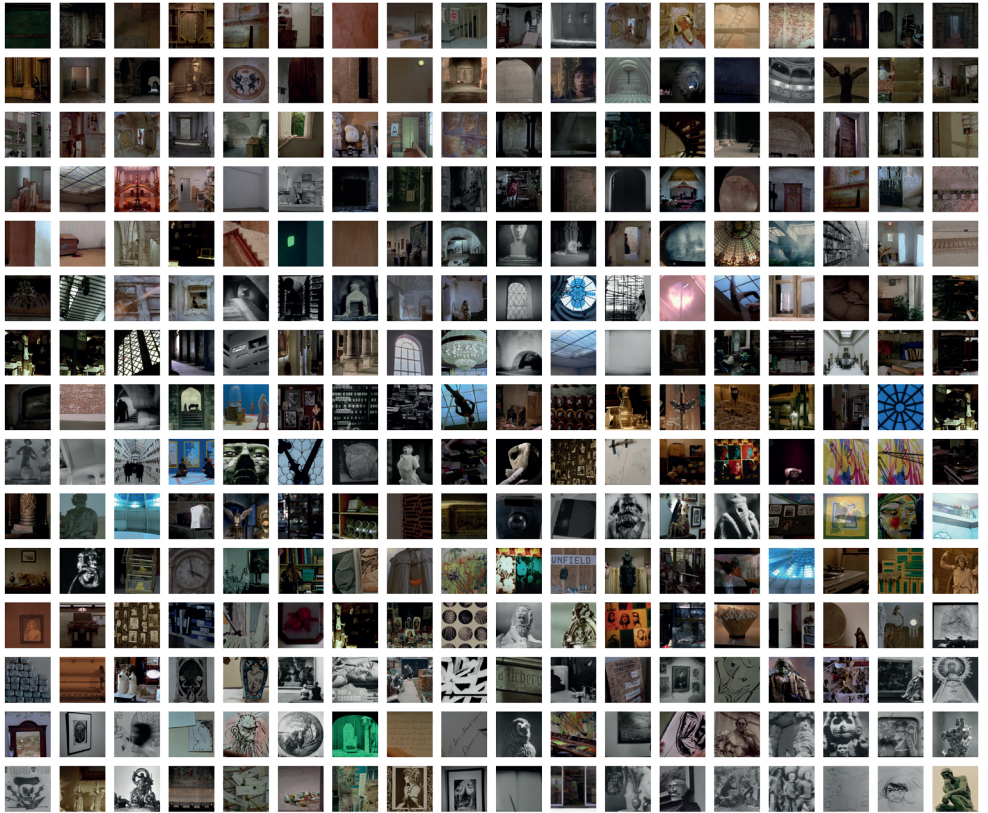
[12] Payne_ Renaissance _and_ Baroque_ Architecture

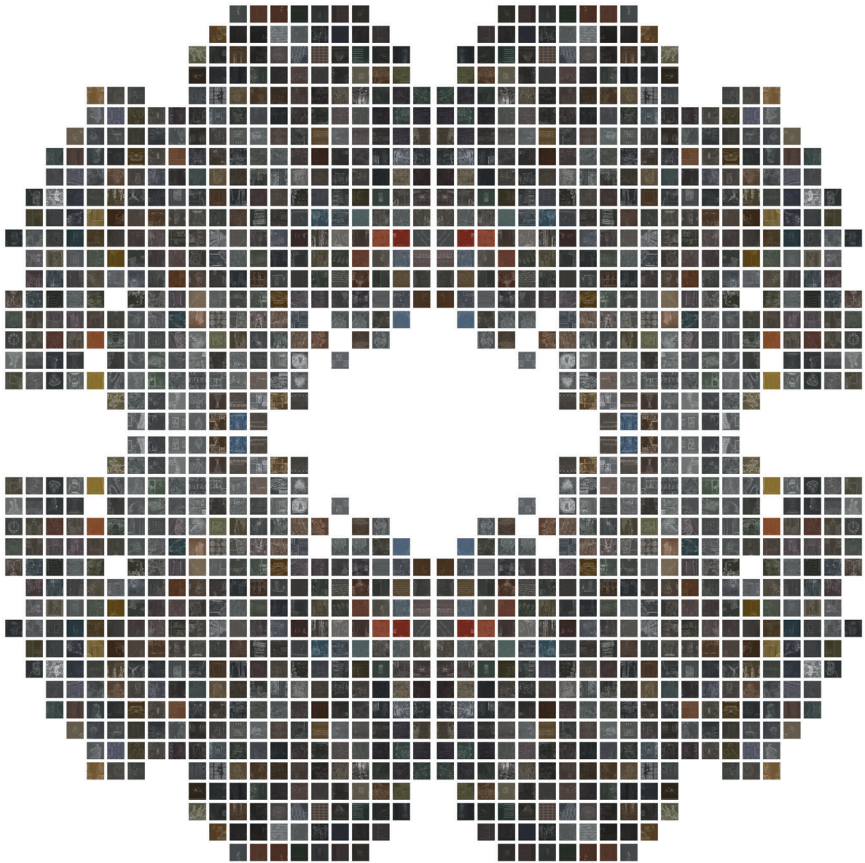
[13] Woods_ Letters_ of_ an_ Architect_ from_ France_ Italy_ and_ Greece_ 2

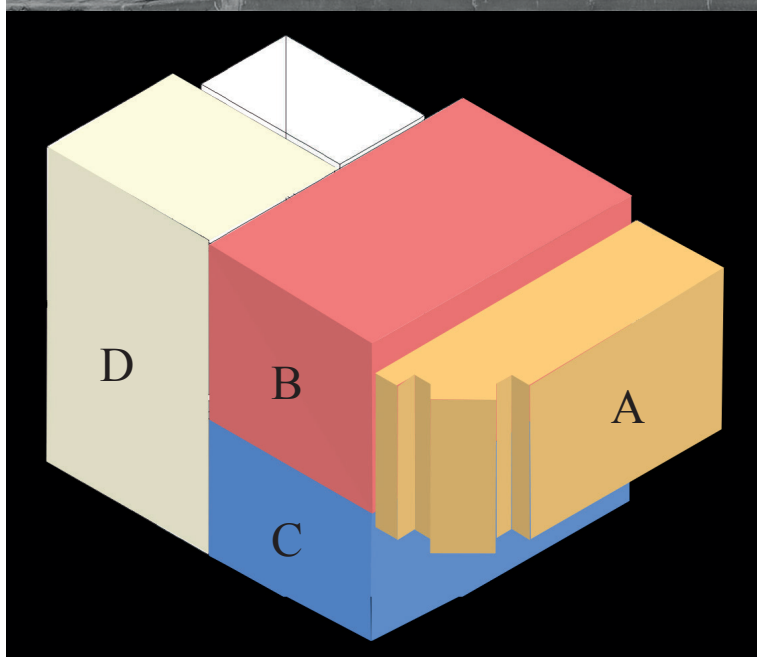
[14] Olgiati_ Non - Referential Architecture











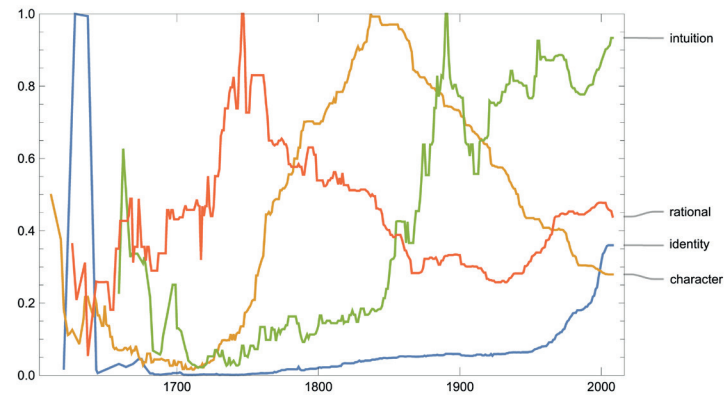
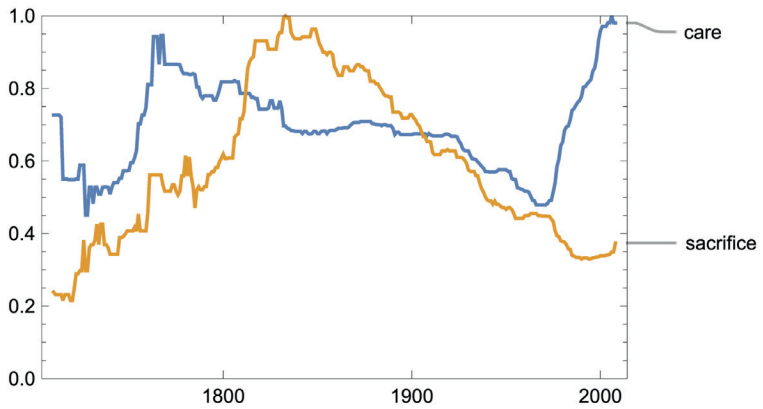
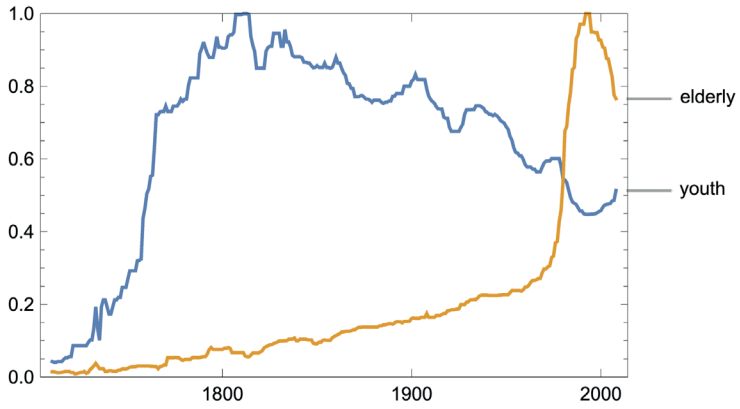
SITE

A = CORRIDOR OF VALUE

B = HALL OF FACES

C = CHAMBER OF THE SUN AND THE MOON

D = COLUMBARIUM OF CURIOSITIES



CONCEPTS

invalid (n.): “infirm or sickly person,” 1709, originally of disabled military men. **invalid** (adj.): **invalid** (adj.1) “not strong, infirm,” also “infirm from sickness, disease, or injury”, 1640s, from Latin *invalidus* “not strong, infirm, impotent, feeble, inadequate,” from *in-* “not” + *validus* “strong”. “of no legal force,” 1630s. In this setting: [non productive]

care (n.): Old English *caru*, *cearu* “sorrow, anxiety, grief,” also “burdens of mind; serious mental attention,” in late Old English also “concern, anxiety caused by apprehension of evil or the weight of many burdens,” from Proto-Germanic **karō* “lament; grief, care” (source also of Old Saxon *kara* “sorrow;” Meaning “charge, oversight, attention or heed with a view to safety or protection” is attested from c. 1400; this is the sense in *care of* in addressing (1840). Meaning “object or matter of concern” is from 1580s. To take care of “take in hand, do” is from 1580s; take care “be careful” also is from 1580s.

parasite (n.): 1530 s, “a hanger-on, a toady, person who lives on others,” from Middle French *parasite* (16 c.) or directly from Latin *parasitus* “toady, sponger,” and directly from Greek *parasitos* “one who lives at another’s expense, person who eats at the table of another,” especially one who frequents the tables of the rich and earns his welcome by flattery, from noun use of an adjective meaning “feeding beside,” from *para-* “beside” (see *para-* (1)) + *sitos* “grain, bread, food,” a word of unknown origin

sacrifice (n.): late 13c., “offering of something (especially a life) to a deity as an act of propitiation or homage;” mid-14c., “that which is offered in sacrifice,” from Old French *sacrifise* “sacrifice, offering” (12c.), from Latin *sacrificium*, from *sacrificus* “performing priestly functions or sacrifices,” from *sacra* “sacred rites” (properly neuter plural of *sacer* “sacred;” see *sacred*) + combining form of *facere* “to make, to do” (from PIE root **dhe-* “to set, put”).

Latin *sacrificium* is glossed in Old English by *ansegdniss*. Sense of “act of giving up one thing for another; something given up for the sake of another” is first recorded 1590s.

JANOSCH

BRENZIKOFER,

STUDIO

METEORA#2,

DIGITAL

ARCHI

TECTONICS,

ETH, 2020.