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- 4 Voir Il Sottosuolo nel mondo antico (a cura di Francesca Ghedini e Guido Rosada), Dosson Trévise 1993, p. 71 et suiv.
- 5 Voir Barbara Rietzsch, Künstliche Grotten des 16. und 17. Jahrhunderts, Formen der Gestaltung von Aussenbau und Innenraum an Beispielen in Italien, Frankreich und Deutschland, Munich 1987, p. 5.
- 6 Rietzsch, 1987 (voir 5), p. 7 à 10.
- 7 Edmund Burke, A philosophical enquiry into the origin of our ideas of the sublime and beautiful, Londres 1757, cit. de: Andrew Ashfield et Peter de Bolla, The sublime a reader in British eighteenth-century aesthetic theory, p. 140.
- 8 David Hume, A Treatise of human Nature, Londres 1739–40, (ed. P. H. Niddich) Oxford 1978, p. 432.
- 9 Hume, ed. 1978 (voir 8), p. 433.
- 10 Voir Clemens Alexander Wimmer, Michael Niedermeier, Hängende Gärten, schaurige Grotten dans: Anthos, 1992, 1, p. 36.
- 11 Cit. de: Clemens Alexander Wimmer, Geschichte der Gartentheorie, Darmstadt 1989, p. 184.
- 12 Cit. de: Wimmer, 1989 (voir 11), p. 189.
- 13 Boullée, ed. 1968 (voir 1), p. 85.
- 14 Boullée, éd. 1968 (voir 1), p. 73.
- 15 Boullée, éd. 1968 (voir 1), p. 133. Voir aussi Jean Marie Pérouse de Montclos, Etienne-Louis Boullée, Paris 1994, p. 153.
- 16 Boullée, éd. 1968 (voir 1), p. 133.
- 17 Boullée, éd. 1968 (voir 1), p. 133.
- 18 Boullée, éd. 1968 (voir 1), p. 156.
- 19 Pérouse de Montclos, 1994 (voir 15), p. 28, 29.
- 20 Lankheit, 1968 (voir 2), p. 38. De même, Adolf Max Vogt, 1969, p. 261 et suiv.
- 21 Lankheit, 1968 (voir 2), p. 36.
- 22 Harten, 1994, (voir 3), p. 70. Zum Dekadentempel, p. 68.
- 23 Werner Szambien, Les Projets de l'An II concours d'architecture de la période révolutionnaire, Paris 1986, p. 86, 87.
- 24 Voir aussi Harten, 1994 (note 3), p. 70.

English

Walter Zschokke (pages 8–9)
English translation: Michael Robinson

When the outside is still inside

The inside world of Rüdiger Lainer's Vienna Urban Entertainment Center

A new kind of entertainment centre has caused something of a sensation in the Viennese borough of Simmering. A spatially diverse world, apparently complete in itself, seems to have been set in motion inside a colourfully enticing exterior. Sheer size, and the way the centre is used, are a powerful argument for the separation of outer envelope and internal structure: the placing of the levels and of the bodies of the cinema auditoria creates a pulsating interior in the mall. It is an ambiguous space: anyone coming in from the outside experiences it as an interior, but anyone coming out of a cinema or a shop has the impression of stepping outdoors. Are we looking at another logical continuation of Modernism

here, as escalators, walkways and the significantly sloping undersides of auditoria or cinemas are used to provide interior effects and new spatial configurations?

Late autumn and winter is the cinema season. It's cold, and dark early outside; but in the auditorium you are protected on all sides, comfortable, pleasantly warm, and the action takes you everywhere without your needing to move a muscle. In this huge, dark – usually midnight blue nowadays – soundproof box the spectators become a uniformly directed collective, and the pictorial sequences allow the screen to open up a gateway into a virtual world for them. The actual interior is sublimated by the events of the film. The directorial concept anticipates rapidly changing locations: they are all about editing technique.

Decades ago, when cinemas consisted only of one, usually large, auditorium, the zone outside the entrance and the foyer served to set the mood for the film event that was to come. People used to meet long before the film started, to make sure of grabbing a good seat. Old and current film posters, photographs of stars, numerous mirrors, in which stars and starlets could eye each other expectantly. The auditorium often had indirect lighting – which then changed to a highly promising red and faded away – and suitable music for the film playing in it, as the doors usually opened half an hour before the film started, and the audience had to be entertained. Often the walls in the cinema were designed by artists, as in Werner Frey and Roman Clemens's "Studio 4" in Zurich. But stepping out into the reality of the outside world was a brutal experience. You staggered into the open air, still overwhelmed by the end of the film, via corridors and stairs thrown together from the cheapest possible materials: business was over, in those days, no one thought of continuing to exploit the mood that had been so carefully established.

Today's multiplex cinemas are completely rationalized businesses with at least a dozen screens. Other entertainment venues and catering facilities are arranged to relate directly to these. Because of the synergy effect. As the multiplexes are to be found on the outskirts of large towns or cities, the operators anticipate a lot of visitors from the surrounding area. A site near an underground station is also ideal. The recent extension of Vienna's U3 underground line from Ottakring in the west through the city centre to Simmering in the south-east, where the "Pleasure Dome" is sited, has made it possible to reach parts of the city in a few minutes that used scarcely to relate to each other at all.

The core round which the new district will crystallize
Out in Simmering, four former gasholders, four brick cylinders containing housing, offices and a mall called "Gasometer" running through all of them, and the underground station of the same name are intended to form the urban core

around which the new district will crystallize. The urban development plans for the surrounding derelict industrial areas are complete, or will be drawn up very soon. An office complex has already been built in the street running tangentially to the north of the gasometers, and the "Urban Entertainment Center", also known as the Pleasure Dome, connects up with this as well. It is not a particularly small building, with two street façades each consisting of a high glass wall rising through four storeys. Above this the building volumes tower up just as high again, staggered backwards and articulated in a variety of ways. Even so, the extensive block seems comparatively small, just like a normal six-story town building, alongside the gasometers, which are over 60 metres high. It contains a continuous parking deck in the basement, above this a multiplex cinema with 15 screens in one half, three more parking decks in the other half – a total of 750 parking spaces – and above the latter half is a three-storey mall with shops, bars, restaurants, cafés, casinos and the entrance to the multiplex cinema.

The exterior is not a function of the interior structure

The envelope consists of two sides made up of differently coloured glass panels, giving the building more sense of physical presence than if they were completely transparent. This is true both in the daytime and at night, the colours alienating the remaining view into the interior. The façade structure and various floor levels are superimposed, and indeed the ground plan shows that on the façade facing the gasometers there is an accessible layer of space connecting with the street space: it makes it possible to look in and to look out, but at the same time screens off the structure behind it and the interior world. The areas of colour on the glass panels are distributed abstractly, and this arrangement seems not to relate to the functions behind them. On the façades facing away from the gasometers, all that appears are the emergency staircases, cascading diagonally down the whole body of the building. They make up a staged feature, a functional structure that has been intensified to the status of an ornament that gives the façade a specific impact and significance. Thus at the back at least it is possible to perceive the building's function as an event centre catering for large crowds.

There are various ways of getting into the Pleasure Dome: if you don't take the lift from the parking decks to the first level of the mall (+3), you can come into the glass-clad porch via a ramp that swings out in a sharp curve from the street outside the rock hall, which is on the bottom level of the second gasometer. At the corner there is an additional fold in the envelope, and the entrance is given additional height by a recessed section. This kind of distortion on a corner has appeared in earlier buildings by Rüdiger Lainer. Here it expresses the virtual movement triggered by the access ramp. The curved line of the ramp distorts the corner and takes the hard-

ness out of it. It could perhaps have been problematical to place the entrance on this corner, but this trick makes it easier. But the arbitrary distortion refers to the fact that the envelope is independent of the interior structure. It makes the edge appear imperfect, alleviating its sharpness; thus penetration at this point, an entrance, becomes possible in terms of the architectural structure.

Movement and the play of colour in a comprehensive interior world

Once you have got through the glass screen via the mediating metal frame, you find yourself in the long high space behind the coloured glass panels. The access route now rises through this in the form of a ramp with steps – there is still the height of two parking decks to be overcome. The route runs under a kidney-shaped platform on stilts that serves as a turning area and intermediate landing for two batteries of escalators. These link the upper and lower cinema foyer, into which visitors are now able to cast a first passing glance. You can make out the side views of the closed cinema auditoria with their rising undersides, thrusting deep into the air-space of the foyer. The volumes pile up into the heights and depths of the space like gigantic lumps of rock, leaving gaps in between like gorges, and these have steps and walkways winding through them at certain points. These give the technicians access to the projection rooms, and also serve as emergency exits. The external surfaces of the bodies are dematerialized, homogenized and neutralized by the use of colour. The shades were chosen by Viennese “concrete” painter Oskar Putz. And so after we have been given a preview of the cinema foyer, as it were, the route leads further up to the entrance hall of the mall, into which a broad walkway enclosed in glass leads from the right, i.e. coming from the mall in the gasometers. The whole of one side of this second main entrance is occupied by a bridge café.

The actual mall consists of three levels one above the other, into which a three-storey hall thrusts to a considerable extent, intersected in several places by connecting walkways and pierced by staircases. But the large areas cut out of the floors and ceilings are not placed precisely above each other, but are staggered, often to a considerable extent. The ends of the floors, highlighted in coloured glass, give a sense of poise to the pulsating spatial structure, as does the dark-green slate slab floor covering, laid in stripes of differing widths to create the appearance of an effortless expanse. Inside the mall, Rüdiger Lainer deliberately establishes several connections with the exterior space in the form of small terraces affording extensive views of the outside world. For example, tall panes of glass allow visitors to look in a northerly direction.

Enjoying space in the cinema city

To get into the cinema centre you have to take the escalator up to the second level of the mall. After passing through the catering facilities and

amusement arcades you come to the foyer area, where monitors offer information about the current film programme. Astonishingly enough there are no film posters: visual communication is restricted to screens. Several ticket sales counters and a long bar flank the entrance to the upper cinema foyer; the public has access to this area as well, and can use it without tickets. Here the spatial impression is again dominated by the massively thrusting volume of the cinema auditoria. They do not look as though they could possibly be hollow, the radiant, sculptural impression they make is far too solid. The area around them is always a gap, and this even applies to the large envelope. In several places, service walkways run through these gaps. Thus they are not just leftover space, but always a kind of interior space that is rich in eventful, three-dimensional tension. In the daytime, light comes into the foyer gorge from above, but nowhere here is dominated by the gloom of Piranesi's *Carceri* etchings. On the contrary, the principal impression is one of sensually enjoyed space and youthful playfulness in this accumulation of large bodies and the spaces that develop between them.

The entrances to the cinemas are in the form of powerful, tunnel-like corridors veneered in cherry-wood. Ramps or steps lead into them. Rather like the “fingers” that lead people from a departure lounge to their flight, they are an invitation to come in and take off into the film experience. The cinema auditoria themselves are midnight blue inside. Lamps with blue glass shades, and visibly mounted loudspeakers are the only installations other than the reticent-looking emergency exit lights above the appropriate doors. As the spectators are not admitted until shortly before the film begins, nothing special is needed to fill in the waiting time. The consumer opportunities in the foyer have already served this purpose.

At the very back of the gorge accommodating the foyer is a slender tower with a staircase attached, rising vertically through both foyer levels. The toilets are placed in this slender prismatic body. For the ladies they are always on the same level as the foyer, the men have to go up to the mezzanine. Here too there is cherry-wood veneer on the banisters of the staircases.

To get to the lower foyer, there is a lift, and also a vigorously thrusting set of escalators, leading down in the first place to the kidney-shaped platform in front of the coloured glass wall. From this viewing-point above the access ramp you can look into and out of the complex, and form a general impression of it, leaving the interior world of the foyer gorge for these few moments. The nearby gasometers can be seen through the coloured glass wall, and at night exterior lighting, reflections and interior lighting create a disturbing mixture of inside and outside. Another escalator leads down into the foyer. Front stage and backstage come together here: spatially there is only a single outside or “front” here, and that is the foyer gorge. The cinemas empty into the foyer again, you are not spat out into a back yard or a

side alley, but once more embraced by the large surrounding space with its multiplicity of forms. It is possible to spend whole afternoons and evenings in the Pleasure Dome in this way: have a drink before going to the film, have something to eat afterwards, perhaps add on a game of billiards or another film, and so on and so forth. It is obvious that the idea is to keep visitors inside for as long as possible. The commercial hardness of the interior world is different from that of the surrounding derelict industrial land. It is not prepared to have any truck with the currently biting wind blowing of the Simmeringer Haide, and rain is completely out of the question. The gasometer residents do not need to dip even a toe into the wet. Of course there is a hard-nosed commercial concept behind all this, and the sums were done over and over again while the project was under construction. But the architectural concept produces so much *joie de vivre* and pleasure taken from the space that people are happy to pay their cinema entrance money in these spatial gorges and to do without spending time in the bowels of a mediocre cinema centre.

There are two clear stations among architect Rüdiger Lainer's other work on the way that led to this building (see: Zschokke; Rüdiger Lainer, Basel 1999). From 1997 he worked on the design for the “Cineplexx City” near the railway station in Salzburg; Cineplexx City was sited close to a listed industrial building by Hubert Gessner that has been converted into a shopping centre. After some delays, it was completed at almost the same time as the Pleasure Dome, which was started in 1998. The principle of the large envelope with the cinemas piled one on top of the other and the access systems suspended freely in the space was formulated for the first time, but because of the nature of the material – granulated concrete – are a more powerful presence than they are in Vienna, where colour activates the spaces in between more strongly, and the dematerialized bodies seem lighter and more reticent. The architect used the principle of the ramp flowing freely in space and of the autonomous bodies for short audiovisual programmes especially playfully for the Styrian Regional Exhibition in Bad Radkersburg in 1998 (on the theme of youth cultures). And when building the Absberggasse secondary school in the Favoriten district of Vienna, completed in 1994, Lainer showed his particular talent for offering young people spaces for living, learning and gaining experience without illusions but with a great deal of empathy, and making these spaces into attractive buildings.

Given this experience, Lainer has successfully created an Urban Entertainment Center in Vienna that is subject to the same commercial calculations as other temples of consumerism, but is formulated and thought through architecturally to a much higher level of quality. Why not let the Vienna Film Museum use two of the screens and pick up the young people in a place they like spending time in?

Bettina Köhler (pages 30–35)
English translation: Michael Robinson

Cooling shade, sublime shudders. Approaches to the subterranean

Looking back via Boullée at how the subterranean was dealt with

In 1793, Etienne Louis Boullée conceived a rotunda that was later identified as the “Temple of Reason”. This temple with a sunken, subterranean grotto-valley is usually seen as an ideal expression of revolutionary cults. Instead, this review of subterranean portico and grotto treatment attempts to demonstrate that Boullée’s temple design is a consistent realization of an aesthetic that was trying to do nothing less than stage the sublime “naturally”. This look back at the history of the architectural treatment of interiors with little or no light explores how shadows and gloom were cultivated in the days before artificial lighting.

Etienne Louis Boullée devised a special form of neropolis architecture, and this was also used in a temple that was probably intended for nature worship. He called it “architecture ensevelie” (buried architecture), and saw it as part of the “architecture des ombres” (architecture of the shadows) that he claimed to have invented.¹ This architecture, designed like all his projects in the form of simple stereometric bodies, was intended to convey a sense of transience and death at a first glance, being partially buried in the ground. The image of sunken architecture is deployed with particular consistency in the interior of the round temple, which was probably planned in 1793. The floor of this temple is transformed into “nature”: the view into the depths of craggy grottoes, with a statue of “Artemis Ephesia” in the middle, was supposed to induce sublime shudders in the viewer, and to convey ideas of infinity and also of the durability of moral virtues.

Klaus Lankheit rediscovered this project, and was in absolutely no doubt that the round temple with its grotto valley and the statue of Artemis Ephesia, a many-breasted personification of nature, was to be classified as one of the Revolution’s attempts to establish a cult.² It is of course true that in 1793/94, Christian worship was replaced for a brief period by a cult of Republican virtues like freedom and equality. Homage was paid to reason, which was venerated as the daughter of nature, and “holy” mountains were erected to honour it in the naves of churches.³ So Lankheit feels that Boullée must have planned his design as a building that was to serve the “Culte de la Raison et de la Nature”, in the spirit of the revolutionary ideology of those years.

This “architecture ensevelie”, which staged the transition from the surface to underground

areas quite magnificently, is definitely a late 18th century invention and thus at the same time part of a historical phase that was revolutionary in every respect. But we cannot be certain here that Boullée’s design actually had anything to do with the cult notions of those years. And so the following retrospective account is intended to interpret this project as a logical continuation of a long tradition of handling underground places and the ways in which they were reached. It was an approach supported by ideological, religious and artistic convictions, seeking and finding certain things in the depths of the earth: the luxury of refreshing coolness, peace for leisure and contemplation, shades of revelling in fear, and sublime shudders.

The luxury of refreshing coolness: the cryptoporticus

Villa architecture of Antiquity, especially in the Late Roman period, had already made good use of the cooling qualities of the earth.⁴ A long gallery, half or completely sunk in the earth, the so-called cryptoporticus, offered residents a pleasantly temperate climate in summer. As creating a cryptoporticus needed space and elaborate earthworks, often terracing, it always suggested an element of luxury in a residential building. The only contact with the surface world was the apertures that provided light – usually fitted into the topmost point of the vaults. These provided the necessary brightness, but were kept small to ensure that the gallery stayed cool. Niches and corridors outside the cryptoporticus, and narrow entrances, also helped to keep the temperature pleasantly uniform in the summer months. The floors, walls and ceilings were clad in costly stones, mosaics and paintings, thus demonstrating that the porticoes were part of the living accommodation in the villas.

Contemplation in the shade: art-nature in the grottoes

The grotto, like the cryptoporticus, also featured in ancient villas and imperial palaces, but was treated differently, in that the transition from the surface to the underground area, from art to nature, from brightness to shadows for mythological statues or paintings, was emphasized in the case of the grotto. Landscape architecture had kept the grotto alive in a whole variety of ways since the 16th century. It could play the part of a pictorial space that was simply there to be looked at, and could function equally well as a summer dining-room. In Italy, grottoes were usually incorporated into a side building or dug into the riser walls as part of the garden terraces. In France, on the other hand, free-standing pavilions were preferred, or artificial grotto mounds were constructed. But in any case the grottoes in 16th and 17th century garden art were usually artificially created subterranean locations above the surface. The exterior of the building aroused curiosity by superimposing architectural and pseudo-natural structures. In the interior, artificial rough surfaces in tuff, pumice and shells, or cave walls

that had been left in their natural state, alternated with cladding created from expensive stones like marble, and pictorial works in the form of mosaics and frescoes. Mirror-glass and mother of pearl were also used, to create a disturbing interplay of light within the space. And finally, hydraulically driven machines provided the very popular “water games”.⁵ Grottoes did not just satisfy a desire for magnificent demonstrations of luxurious excess. They offered, as for example in the Grotta Grande in the Boboli Gardens, a walk through a sequence of space inspired by the imaginative world of Neoplatonism.⁶ The transition from material to form, from sensual to spiritual love, from the fragment to the idea of the whole, is represented sensually and vividly in the sculptural programme and in the way in which the space is furnished.

Shades of revelling in fear, sublime trembling: grottoes in the landscape garden

People were looking for surprise and amazement in these grottoes, just as much as they sought contemplation in seclusion, but really such experiences are a long way away from the principal effect that the grottoes were intended to make in the 18th century. Polemically abbreviated, we could put it like this: for all their heterogeneous quality, the 16th and 17th century grottoes were supposed to be beautiful. But the grottoes in the late 18th century landscape gardens were not supposed to be “beautiful” as much as “sublime”. Edmund Burke captured the differences between the beautiful and the sublime as follows in his essay on “The Sublime and the Beautiful” in 1757: “Sublime objects are vast in their dimensions; beautiful ones comparatively small; beauty should be smooth, and polished; the great rugged and negligent; beauty should shun the right line, yet deviate from it insensibly; the great in many cases loves the right line and when it deviates it often makes a strong deviation; beauty should not be obscure; the great ought to be dark and gloomy; beauty should be light and delicate; the great ought to be solid and even massive.”⁷

The qualities of the sublime are those qualities of natural phenomena that engender fear. One of the things that David Hume, in his “Treatise of Human Nature” in 1739, also clung on to is the example of how we perceive nature: “A wide plain, the ocean, eternity, a succession of several ages; all these are entertaining objects and excel every thing, however beautiful, which accompanies not its beauty with a suitable greatness.”⁸ The perception of something that surpasses our own existence to an extent that cannot be grasped creates a space that is imbued with passion. And, Hume goes on to say, if an object is placed a considerable distance away, then admiration of that distance is transferred to the object itself: “But as fancy passes easily from one idea to another related to it [...] the admiration, which is directed to the distance, naturally diffuses itself over the distant object.”⁹ And so it is a fundamental principle that pleasure taken in considering and imagining fear instilled by overwhelming

ing experience of nature can take place only at a safe distance. This aestheticization of the experience of nature was realized in the English landscape garden: it was precisely the contrast between pleasant gardens laid out in a way that was close to nature and the natural, cave-like grotto architecture with its darkness, size and roughness that was supposed to permit a passionate exploration of the experiences of one's own soul.¹⁰ "Terrible scenery" with "overhanging rocks, dark caves and rushing waterfalls" was part of the programme of a garden at the latest from William Chambers's "Dissertation on Oriental Gardening" of 1772.¹¹ Now one really did have to climb down below ground level and there, according to Chambers, it was possible not only to be surprised by "figures of dragons, hellish furies and perpetual fire", but also by "electric shocks, artificial bursts of rain, sudden gusts of wind".¹² If you went down into the so-called Proserpina Grotto in the famous Hermitage of Arlesheim, which opened in 1785, then the view of an altar in the ancient style was supposed to fill you with a sense of terror, as the cult site was surrounded by artificial monsters, a dragon and a crocodile, and a view of Proserpina carrying a torch could be glimpsed through chinks in the rock.

"Mettre la nature en œuvre". Temples of the Sublime

Let us return to Etienne Louis Boullée. It is in his projects that the approaches to the subterranean that have been sketched out here come together, and in a certain way form the high and end points of an artistic analysis of the sublime. Boullée takes up the aesthetic theory of the sublime directly when he states that there quite simply cannot be anything more splendid than conveying experiences in architecture that come close to the experience of seeing nothing "au milieu des mers" except "le ciel et l'eau". Or, Boullée suggests, one should imagine oneself flying in the "aréostat" and exposed to the extraordinary spectacle of an "espace inconcevable".¹³ And the fact that conversely the path into the bowels of the earth, into the shadows of the caves and grottoes, can itself convey comparable mystical shudders, is confirmed by so-called "architecture ensevelie". The trick of burying architecture partially in the earth demonstrates what Boullée held to be the highest aim of architecture: "putting nature into the work" (in the sense of making nature part of the architecture). As a "metteur en œuvre de la nature" the architect becomes the inventor of a sublime architecture.¹⁴ But in Boullée's opinion, this building form is appropriate only for particular tasks in the field, like monuments for the dead, for example.¹⁵ For how can the process of temporality be more clearly indicated than with this image presented by ruins: "laissant présumer au spectateur que la terre lui dérobe une partie".¹⁶ But the use of light moods will also become more varied with sinking architecture. To this extent "architecture ensevelie" fits in with one of Boullée's most urgent interests,

developing character and moods from spaces made up of light and shade: "Artiste [...] descend dans les tombeaux pour y tracer les idées à la leur pâle mourante des lampes sépulcrales."¹⁷

Boullée is also of the opinion that it must be possible in church building "de mettre la nature en œuvre en introduisant la lumière dans le temple de manière que [...] elle devint susceptible d'effets éclatants, mystérieux, doux ou sombres en un mot propre à faire naître en nous des sentiments analogues à nos cérémonies religieuses et qu'exige le culte de l'Être Suprême."¹⁸ At the beginning of this essay we looked at a design for a temple rotunda dating from approx. 1793. In the light of everything that has been said, we should also look at Boullée's grotto architecture for a Calvary Chapel in the church of St. Roch.¹⁹ This raises the question of whether we really have to see this temple design as a revolutionary cult building. Was this gigantic rotunda intended to celebrate the "Culte de la Raison et de la Nature", in harmony with the ideas of the French Revolution at the height of the Terreur?²⁰ Boullée has constantly pointed out that the highest effect that can be achieved by architecture is the experience of the sublime. In the depths of his temple, Boullée revived the ancient idea of the grotto as the home of the gods, and topped the artificial grotto valley of the gigantic single room with the dome, a lucid product of geometry, as an image of the heavens. This is a space intended to be dominated by twilight, with a statue of Artemis Ephesia at its centre, an embodiment of nature at an enormous distance from the viewer, triggering shudders of sublime emotion.

But everything we know about the celebrations in Paris in 1793, where the figure of freedom, this daughter of nature, accepted the homage of the people,²¹ suggests that sublime shudders were not intended to play any part in the solemnities. Clarity of communication, transparency in conveying the content of the new "beliefs", also determined the ideas of the Decade Temples, central to which was the worship of "natural, pure reason".²² These were temples in which the tablets of the law and the allegories of the virtues demanded reading and observation, and in which all processes were intended to be clearly intelligible, which meant that they had to be evenly lit. The victorious project for a "Temple de l'Égalité" by Durand and Thibault for the year II (1794) published by Werner Szambien, presents an appropriately shadow-free interior, didactically furnished with pictorial panels and sculptures.²³

The required rejection of aesthetic representation of the "mysteries" of faith would²⁴ have destroyed the very core of a project like Boullée's. What mattered here was not whether a cross or a statue of Artemis was set up. What mattered was the nature of the staging in the mysteriously shaded grotto valley, a sublime mystery play that cannot have chimed with the revolutionaries' ideas. So Boullée's bold design for a grotto temple should be seen as the end of a long

tradition of handling the subterranean. The adjective "revolutionary" applies only in the sense that here we are confronted with consistent implementation of an architectural idea that puts nature into the work most effectively.

- 1 Cf. Etienne Louis Boullée, *Architecture, Essai sur l'Art* (Présentation par J. M. Pérouse de Montclos), Paris 1968, p. 133ff.
- 2 Cf. Klaus Lankheit, *Der Tempel der Vernunft, unveröffentlichte Zeichnungen von Etienne Louis Boullée*, Basel und Stuttgart 1968, p. 38. And on the same topic cf. Adolf Max Vogt, *Boullées Newton Denkmal Sakralbau und Kugelidee*, Basel und Stuttgart 1969, p. 261.
- 3 Cf. Lankheit, 1968 (as note 2), p. 36. Cf. also Hans Christen, *Transformation und Utopie des Raums in der französischen Revolution: von der Zerstörung der Königsstatuen zur republikanischen Idealstadt*, Braunschweig Wiesbaden 1994, p. 60ff.
- 4 Cf. *Il Sottosuolo nel mondo antico* (a cura di Francesca Ghedini e Guido Rosada), Dosson Treviso 1993, p. 71ff.
- 5 Cf. Barbara Rietzsch, *Künstliche Grotten des 16. und 17. Jahrhunderts, Formen der Gestaltung von Aussenbau und Innenraum an Beispielen in Italien, Frankreich und Deutschland*, Munich 1987, p. 5.
- 6 Cf. Rietzsch, 1987 (as note 5), pp. 7–10.
- 7 Edmund Burke, *A philosophical enquiry into the origin of our ideas of the sublime and beautiful*, London 1757, quoted from: Andrew Ashfield and Peter de Bolla, *The sublime. A reader in British eighteenth-century aesthetic theory*, p. 140.
- 8 David Hume, *A Treatise of human Nature*, London 1739–40, (ed. P. H. Niddich) Oxford 1978, p. 432.
- 9 Hume, ed. 1978 (as note 8), p. 433.
- 10 Cf. Clemens Alexander Wimmer, Michael Niedermeier, *Hängende Gärten, schaurige Grotten*, in: Anthos, 1992, 1, p. 1936.
- 11 Quoted from: Clemens Alexander Wimmer, *Geschichte der Gartentheorie*, Darmstadt 1989, p. 184.
- 12 Quoted from Wimmer, 1989 (as note 11), p. 189.
- 13 Boullée, ed. 1968 (as note 1), p. 85.
- 14 Boullée, ed. 1968 (as note 1), p. 73.
- 15 Boullée, ed. 1968 (as note 1), p. 133. Cf. also Jean Marie Pérouse de Montclos, *Etienne-Louis Boullée*, Paris 1994, p. 153.
- 16 Boullée, ed. 1968 (as note 1), p. 133.
- 17 Boullée, ed. 1968 (as note 1), p. 133.
- 18 Boullée, ed. 1968 (as note 1), p. 156.
- 19 Cf. Pérouse de Montclos, 1994 (as note 15), pp. 28–29.
- 20 Cf. Lankheit, 1968 (as note 2), p. 38. Also Adolf Max Vogt, 1969, p. 261ff.
- 21 Cf. Lankheit, 1968 (as note 2), p. 36.
- 22 Cf. Harten, 1994 (as note 3), p. 70. For the Decade Temple, p. 68.
- 23 Werner Szambien, *Les Projets de l'An II concours d'architecture de la période révolutionnaire*, Paris 1986, pp. 86–87.
- 24 For this cf. Harten, 1994 (as note 3), p. 70.