

OBJETOS EN LA CIUDAD. DONALD JUDD Y EL PROYECTO PARA LA CALLE STEINBERGGASSE DE WINTERTHUR OBJECTS IN THE CITY. DONALD JUDD AND THE PROJECT FOR THE STEINBERGGASSE STREET IN WINTERTHUR

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In November of 1988, the city hall of the Swiss city of Winterthur called a competition for the remodelling of several urban spaces in the historic city centre. The event brought together architects, engineers and landscapers of the above-mentioned city of the canton of Zürich. They tried to revitalise and reform the traditional city centre to improve its social and functional aspects (figures 1 and 2). All the foregoing was the starting point for a large number of architectural studies, which would develop their proposals around some very specific lines of research, based on the pedestrianisation of the centre and the subsequent traffic restriction. The projects submitted for the contest by all the participants, who were local professionals in their entirety², pursued the idea of preserving the open space of the different urban locations, making room for the ongoing urban activity. Likewise, they intended to express the spatial proportions of those enclaves with a simple design that used the pertinent materials.

In mid-1989, in a European context marked by a whole series of revolutions that lead to the dissolution of the Iron Curtain and the fall of the Berlin Wall, the Schneider and Prêtre office won the first prize. They were commissioned to execute their proposal, characterised by a desire of openness that they would obtain by removing the barriers that prevented the mobility within the city. Among the indications noted in the minutes issued by the board, the organisers of the contest were recommended to propose to the first-prize winning authors a review of their work³, with the sole purpose of specifying certain aspects of the execution project. In this work phase, the different urban enclaves required a citizen participation that would allow the architects to make the final decisions, paying attention to the activities of the immediate environment.

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The urban landscape designed by Thomas Schneider-Hoppe and Gérard Prêtre for the Neumarkt square and Kasinostrasse street responded to the original idea of paving and to the creation of drainage from the dominant geometry of space. However, in the case of Steinberggasse street, the consolidation of the proposal was not so immediate. The owners of the shops located in the historic road expressed great interest in the intervention having some special attraction that could tell them apart and making this street recognisable in a city that was beginning to gain importance for their art collections. Thus, the first re-elaboration of the project consisted of replacing the fountain of the Fischmädchen, located at the beginning of the street, crowned by a young fisherwoman, made in bronze by the Swiss sculptor Max Weber in 1938 (figure 3). Nevertheless, following the instructions of the art curator Kasper König, the architects got in touch with the American artist Donald Judd, who in the spring of 1991 visited the place and immediately accepted the commission to work on the proposed intervention in the Steinberggasse street⁴.

SPACE ACTIVATION

Donald Judd was always very interested in the close relationship existing between the work of art and the location where it was placed for its exhibition and exhibit. His connection with architecture, which served as the framework or setting for his creations, can be easily recognised since his early works, which he carried out under the name of *specific objects*. In general, all of them present a common feature: they are conditioned by the space where they are inserted. Hence the concern of the artist for the environment of his pieces, as they represent *"the most basic circumstances the art must face"*⁵.

Many of his writings, including his well-known and influential essay entitled *Specific Objects*⁶, confirm the particular interest that Judd showed with his work for the spatiality of the place and for how this spatiality was transformed owing to the studied installation of his work. This purpose can be observed from his first objects (figure 4), integrated into a new trend that would finally be called *Minimal Art*⁷. These objects reveal his main aspiration: Judd discovered that, *"if he placed a work on a wall with reference to one or two corners, or in a similar way onto the ground or on an outdoor scenery next to a landform, he could manipulate distances and thus highlight the space between the two, which was as revealing as the work itself"*⁸. From these words, it is noticed his desire to express a new aesthetic approach, in which object and place were an inseparable entity. Thus, the very presence of the work for Donald Judd went beyond the physical aspect, with a space that would be activated beyond the simple three-dimensional element⁹.

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Therefore, Judd conceived his art as a symbiotic act between the *space-support* and the object located within its limits, but also as a process understood from one's perception. In this regard, within the framework of the search of that activated space, his proposal is related to the ideas of Gaston Bachelard in *La poética del espacio* (*The Poetics of Space*)¹⁰, when he realizes that inside certain everyday objects, such as a drawer or a chest, the pair of opposites *secret-discovery* appears. In this respect, Judd manages to recognise the immateriality itself of the matter, from the physical presence of the objects that are shown without deception to the viewer's gaze.

THE CONSTRUCTION OF THE PLACE

The notion of place for Judd was closely linked to the perceptive condition. The open or closed locations chosen for the exhibition of his works were studied and considered to be visited by the spectator who, in the process of capturing the object, lives an endless number of sensory experiences. These are integrated through the body, revealing the

phenomenological aspect of his work, since it makes *"our bodies and movements be in constant interaction with the environment. The world and the ego constantly inform and redefine each other"*¹¹.

James Lawrence, a post-war and contemporary art critic and historian catches our attention when referring to Judd's large-scale works that relate to the ground, the landscape or any known extension of space. These creations, which he decided to call *topographic objects*¹², deal in detail with the range of specific conditions of the place, showing an apparently immutable truth that requires a further confirmation by the observer. Consequently, these works *"appeal to different types of self-awareness, different distributions of sensation and interpretation"*¹³. Judd had stated his concern for that particular place in which said encounter takes place, since he was aware that it was precisely there where the spectator tries and modifies his concept of space, as well as his relationship with it. Accordingly and from that sensory experience, Lawrence is conclusive when he affirms that these *topographic objects "increase our sense of being in the world"*¹⁴.

The discovery of the essence and its conveyance through the artistic creation is one of the main objectives of Donald Judd throughout his many and varied proposals in the landscape. In all those assignments, his refined design was materialised in a formal solution that related the horizon line and the slope of the land in which each of the works was located. With this mechanism, Judd tried to take over that essence of the place that existed in each location, since *"the land is always beneficial as space and if no remade by man has no meaning"*¹⁵. Judd finally achieves that appropriation of the features of the place, providing it with the meaning of his spatial creations resulting from *"his concentric placement, enclosed spaces and firm roots in a certain place"*¹⁶.

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The construction of the *topographic objects* refers explicitly to the orography, being the concrete rings those that give meaning to the space on which they are inserted. The first work of these characteristics is the one carried out in 1971 in the gardens of the Philip Johnson Glass House in New Canaan, Connecticut (figure 5). However, the one that has acquired greater importance would be the one carried out for the project *Skulptur Projekte 77* six years later in the city of Münster, Westphalia. It owed its relevance to the fact that it linked water and earth through two concentric concrete elements, whose upper edges were parallel to the lake and the slope, respectively (figure 6). In both, the different tones and textures acquired by the concrete adapt to the environment conditions and reveal, in the roundness of its volume, the inexorable passage of time. Bearing that in mind, and without forgetting those qualities related to form, geometry and materiality, as well as to space itself, *"we find these objects from our most recent past in our present, developing our understanding of them based on time, movement and our mental capacity"*¹⁷.

Judd carried out that series of *topographic objects* as appropriation of a place full of meaning, through which the spectator lives a sensory experience with the most immediate environment. His proposals in the landscape are considered true phenomenological elements. Thanks to them, the recognition of the features of that place captured through the senses is possible, in accordance with the approaches made at the beginning of the 20th century by Edmund Husserl, and extended from a most recent point of view by authors such as Juhani Pallasmaa or Georges Didi-Huberman. In addition, that space would be remembered, in the terms that are pointed out in *Cuerpo, memoria y arquitectura* (*Body, memory and architecture*), because it is something unique and affects our body, capable of generating all the necessary relationships in order to be incorporated into our personal universe, our memory¹⁸.

STEINBERGGASSE, PROJECT MATERIAL

In light of the above, we could ask ourselves the following question: how does Donald Judd express these pretensions of his *topographic objects* in the public space of the cities? In the project for the redevelopment of the Steinberggasse street in the Swiss city of Winterthur, in which the architect firm Schneider and Prêtre had invited him to participate, we found the answer to that question. Judd presents three orders of spatial experience with his proposal: firstly, he incorporates into his design the local conditions of the street; secondly, he expresses the ideal condition of the horizontal plane; and, finally, he refers to a phenomenological quality as a main element in the individual experience. Through this approach, it is possible to recognise a connection with the ideas that in the seventies Henri Lefebvre presented in *The production of space*¹⁹. In that piece, he defended the existence of the human being based on historical, social and spatial dimensions. Nonetheless, the most direct movement can be found in the hands of Edward Soja when, during the nineties, coinciding with the years in which Judd himself developed his project for Steinberggasse street, he established three spatial categories. They were the perceived or material, the conceived or mental and the lived²⁰, similar to what the American artist was suggesting.

If we make a reading of Judd's proposal in light of these spatial categories of Soja, we will find, first of all, the material condition of some objects now located in the heart of a historic city. When in 1991 Judd was required by the aforementioned architects, contest and project winners, the original idea was to replace the original fountain of Max Weber's Fischmädchen with a new one that fitted in with the new project. However, Judd's proposal meant to keep the existing fountain, while incorporating three more scattered along the street, marking the course of an old stream

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that flowed through the city centre. With this approach, concrete was the material chosen to make a large part of the *topographic objects*, in this case, the Steinberggasse's fountains. An exceptional material due to its uniqueness and which offers a malleability in its formal configuration and that in turn, has an air of permanence with a stony appearance. In conclusion, it "offers many possibilities to directly interact with the conditions of the ground, water and the built environment"²¹.

A few days after his visit to the place, in April of 1991, Judd presented some preliminary drawings in which he proposed the creation of the three new fountains with an elliptical shape. They would go down the slope of the street from east to west, as the abovementioned historic river that fowed out into the Eulach River. However, with his second proposal (figures 7 and 8), the artist delves into that material quality defined with his work since the sixties. Originally, Judd suggested the use of natural stone for the fountains, but the high price made him decline this option and use a concrete subjected to numerous treatments to achieve the desired stone appearance. According to Schneider-Hoppe: "Several tests were carried out before finding the exact mix of gravel and cement mortar so that it would provide the desired surface and so that it would also meet the structural requirements"²². The city of Winterthur, however, had already decided to pave the street with asphalt, breaking the idea of the stone that Judd defended from the beginning²³. The economic reasons that led to such an election did not convince any of the parties, since they considered that the fountains could be lost in the indefinite expansion of asphalt.

Despite all the setbacks arising in the development of the project²⁴, Donald Judd found in concrete the most appropriate means to express the values of the place. This material allowed him to create the different concentric rings that, with a very specific geometry, seemed to refer to the prehistoric constructions that tried to link heaven and earth, in the same way as Robert Morris did with his work of 1977 entitled *Observatory*. The concrete was in Judd's project, just like the earth in Morris's, an expression of the materiality of the ground that emanates from the soil itself. The intervention in Steinberggasse street supposed the culmination of its *topographic objects* work, which had been carried out during more than twenty-five years. This work reflected as no other study, the material condition from a perceived urban space.

Judd's regular collaborator and art curator Peter Ballantine was in charge of overseeing the last phases of the project's execution after the artist's death in 1994. Certain inevitable deviations from the original idea of Donald Judd were found (figures 9 and 10). Nonetheless, the desire to express with the concrete the connection with the place was preserved and the proposal was completed in 1997. The minimalist artist managed, in this way, to express his personal concern for the material perfection recognised by Rudi Fuchs²⁵, thanks to a deep understanding of that meaning implied by the fact of working with the place.

WATER AS AN ELEMENT OF COHESION

The strategic operation of placing single-material fountains in a row in a *space-support* has a very significant historical background. Examples such as the three baroque fountains of Rome's Piazza Navona, or even the ponds located on the axes of the French gardens of the 17th century, could have been an inspiration for Judd to achieve the space activation with those elements. However, the artist focused his attention on works of *Land Art* as the one built in 1970 by Robert Smithson in the Great Salt Lake, entitled *Spiral Jetty*, since he appreciated how the proposal was subjected to the natural environment without altering its usual course. In fact, it seems that "the work is attached to said natural environment, being at its mercy, accompanying it"²⁶. It can therefore be concluded that the conditions of a work subjected to a place are determined by the nature of the place, be it a landscape or an urban enclave. As claimed by the sculptor Richard Serra, "the works become part of the place and modify its organisation, both from the conceptual point of view and from the perception"²⁷. Judd, on the basis of that understanding, also considered that his proposal in Steinberggasse street should arise from the specific conditions of the given context.

From the first drafts drew by the artist, it is already discernible his intention to highlight a horizontal plane that was ideal due to the state of the water, as well as to the slope of the street itself. This was expressed through external rings, whose upper edge was parallel to the ground, in the same way that it would have been developed in some *topographic objects* installed in open landscapes. Those external rings had to be removed from the proposal for reasons of space. Therefore, the place was only and exclusively linked from the horizontal condition of the water. The elliptical fountains were the main elements of the organisation, since they established the relationships between the parts of the project and, in turn, the water within them provided calmness and peace to the entire set of the intervention. The crystalline surface was able to reflect the buildings of the historic road, highlighting the reality of the environment. But the most surprising thing about his proposal was that, by achieving the same horizontal level of water in the three fountains²⁸, the slope of the street appeared again clearly. When descending the street from east to west, these fountains gained in height from the common plane established by the water level (figure 11).

Going back to the approaches of the American geographer Edward Soja, now Judd's proposal seems to move within a conceived or mental space that arises from that horizontal plane of water, common to the three fountains. This connects his artistic creation with the urban environment where it is integrated. Consequently, many voices belonging to the critical panorama have claimed regarding their *specific objects*, and by extension regarding their pieces for Steinberggasse, that these sculptural objects "revolve around the intellectual contemplation"²⁹. But, as we will see, his artistic proposal would not be exclusively limited to offer the spectator the features of an ideal space³⁰, but also, it

would offer a clear phenomenological intention. From the space conceived, we would move to a lived space, whose purpose would be to "force the spectator to feel the moment"³¹.

OBJECTS FOR THE SENSORY EXPERIENCE

The work that Donald Judd developed with the fountains in the city of Winterthur offered him the possibility of choosing that part of the context that he wanted to highlight with the project. In other words, these elements became the perfect instrument to emphasise the most outstanding aspects according to the author. Judd presented three elliptical objects, with different water games and a careful relationship between the water horizontal level and the slope of the street. In turn, he carried out the structuring of the free space in identical areas, appropriating the convex shape of the Square³² (figure 12). This urban landscape would be characterised by buildings that, due to their uniqueness as an image of the historic heart of the city, would lead him to highlight not only Steinberggasse street itself, but also its facades³³, in an act of capturing the place.

To become aware of the value of that more immediate environment, which became the space-support of the intervention, would be the engine of his proposal. For this purpose, Judd considered essential the need for constant maintenance, criticised for its high cost³⁴, to preserve that original materiality of his fountains in their relationship with the place. The urban context generated an urban planning in the street that his proposal should understand to express the right answer, because "the ability to discover, recognise and organise urban voids as opportunities (...) is essential and fundamental to restructure the fragmented, messy and badly damaged public space"³⁵. The planimetrics offers an urban planning that responds to the shapes of the contour of the street, support of his intervention, which would indicate the disposition of all the elements that would constitute the project. The water, which went down from the upper part of Steinberggasse street, moved in the east-west direction until it reached the pre-existing fountain, evidencing the course of the aforementioned stream that crossed the street in its longitudinal direction. This layout established a strong connection with the environment that Judd invited to discover, from pieces that seemed to say: "I am like you see me, and I belong to this place"³⁶.

Through the meticulous study of organisation, behaviour and routes (figure 13), the artist uses the scale control to create an urban planning that is linked to the built space. Judd had expressed his interest in these questions regarding proportion and scale with his sculptural works, since, as Rudi Fuchs points out, "judged from the space that contains them, the size is relative"³⁷. Thus, the scale plays an essential role in this urban planning, because it provides a system of relationship with the environment, which forces the spectator to be a participant in the idea of orderly place through discovery —as happened with the objects analysed by Gaston Bachelard— of the deepest secrets of its internal configuration. A proposal that pointed to a phenomenological realism, where the senses, perception and experience became relevant.

Judd's proposal for the redevelopment of Steinberggasse street in Winterthur, as well as a great variety of other contemporary architecture references, "synthesises craftwork and industry, sensory perception and reason, subjectivity and conceptuality, nature and technology"³⁸. As it happens with some of Peter Zumthor works, the phenomenological nature that Donald Judd's project achieves can be perceived from the experience of the whole "that, first seems to be telluric, excavated in the matter, and ends up being an unobstructed and open space"³⁹, in harmony with the environment, with the *space-support*. The experience acquires a significant dimension for the spectator.

The project for the Steinberggasse street and the *topographic objects* that he carried out in the immediately previous years show, in a very clear manner, the relationship of his proposals with that *space-support* that the spectator discovers through perception. This recognition of the phenomenological essence that underlies the proposal in Winterthur "allows us to recover a plot of historical and cultural meanings"⁴⁰, crucial in the organisation of the assembly proposed by the artist himself. In addition to the deeper meaning offered by the sensory experience of the proposal, which completes the third spatial category proposed by Edward Soja and defined as lived space, the work with sculptural objects in the urban landscape of Steinberggasse street points to a spatiality that is activated beyond the limits of its elliptical fountains.

FINAL CONSIDERATIONS

Upon the analysis of Donald Judd's project for the Steinberggasse street in Winterthur, carried out in collaboration with the local studio Schneider and Prêtre, it was observed how the artist connected his proposal with the urban landscape offered by the aforementioned road. The street setting is thereby taken as a reference structure, constituting a *space-support* on which the intervention is carried out. Judd interprets the whole set of characteristics that define this space as the general structure of the place and its topography. He creates a total work of art, which gives the place a great multitude of sensory experiences obtained through perception.

Thus, and as it has been proved, Judd establishes three orders of spatial experience in Steinberggasse street: the material condition of the street, the ideal condition of water from the fountains and the phenomenological condition of the spectator's experience. As a consequence, through these levels, the necessary phenomenological stimulus that allows men to dialogue with the physical reality of the place, going beyond the *space-support* of the street as mere functional reality, would be reached. Therefore, this location becomes the framework in which space activation takes place, in an urban intervention in which Judd reproduces the mechanisms used with their *specific objects*.

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Bearing in mind the foregoing, the project manages to encourage the perception and the typical relationships of the public space of the Steinberggasse street, incorporating a new social dimension, which becomes evident on market days and during the celebration of cultural events and festivals. Accordingly, Judd's fountains have managed to fit in with the daily life of the city, but clearly keeping their space (figures 14 and 15). The spatial activation that Donald Judd pursued with his objects is enriched in the Winterthur project, which no longer only activates the *space-support* where it develops, but also activates that social dimension that also defines the urban landscape. ■

1. Since the mid-sixties, and under the influence of theoretical reflections such as those included in the *Buchanan Report* published in 1963, many European cities opted for improving the quality of their interior spaces, through a basic premise that was based on the traffic restriction.
2. Laufende Wettbewerbe. In: *Schweizer Ingenieur und Architekt* [online]. Zürich: Offizielles Publikationsorgan, 1989, vol. 107, no. 12, p. B69 [consultation: 26-02-2018]. ISSN 0251-0960. Available at: <https://www.e-periodica.ch/cntmng?pid=sbz-003:1989:107::194>
3. Entschiedene Wettbewerbe. In: *Anthos: Zeitschrift für Landschaftsarchitektur* [online]. Zürich: BSLA, 1989, vol. 28, no. 3, p. 41 [consultation: 26-02-2018]. ISSN 0003-5424. Available at: <https://www.e-periodica.ch/cntmng?pid=ant-001:1989:28::333>
4. SCHNEIDER-HOPPE, Thomas. Donald Judd's Project for Fountains at Steinberggasse in Winterthur, Switzerland. In: *Chinati Foundation Newsletter* [online]. Marfa: The Chinati Foundation, 1998, vol. 3, p. 12 [consultation: 26-02-2018]. ISSN 1083-5555. Available at: <https://www.chinati.org/pdf/newsletter03.pdf>
5. JUDD, Donald. 21 February 93. In: *Chinati Foundation Newsletter* [online]. Marfa: The Chinati Foundation, 1998, vol. 3, p. 14 [consultation: 26-02-2018]. ISSN 1083-5555. Available at: <https://www.chinati.org/pdf/newsletter03.pdf>
6. JUDD, Donald. Specific Objects. In: William SEITZ, ed. *Contemporary Sculpture: Arts Yearbook 8*. New York: The Art Digest, 1965, p. 74-82.
7. The British philosopher Richard Wollheim managed to establish that name to define the new art, replacing others that were also being used such as *ABC Art*, *Cool Art* or *Primary Structures*. See WOLLHEIM, Richard. Minimal Art. In: *Arts Magazine*. Nueva York: The Art Digest, 1965, January, p. 26-32. ISSN 0004-4059.
8. JUDD, Donald, *op. cit. supra*, note 5, p. 15.
9. This is closely related to the approaches of Rosalind Krauss, which define a wide variety of creative possibilities in the new art under the name of sculpture in the *expanded field*. See KRAUSS, Rosalind. Sculpture in the Expanded Field. In: *October*. Cambridge: The MIT Press, 1979, no. 8, p. 30-40. ISSN 0162-2870.
10. BACHELARD, Gaston. *La poética del espacio (The Poetics of Space)*. Trans. by Ernestina de CHAMPOURCÍN. Mexico: Fondo de Cultura Económica, 1965.
11. PALLASMAA, Juhani. *Los ojos de la piel: la arquitectura y los sentidos*. 2.ª ed., trans. by Moisés PUENTE and Carles MURO. Barcelona: Gustavo Gili, 2014, p. 50.
12. With that name, James Lawrence refers to what other authors such as David Raskin had previously defined as *level-hands* objects. See LAWRENCE, James. Donald Judd's Works in Concrete. In: *Chinati Foundation Newsletter* [online]. Marfa: The Chinati Foundation, 2010, vol. 15, p. 7 [consultation: 26-02-2018]. ISSN 1083-5555. Available at: <https://www.chinati.org/pdf/newsletter15.pdf>
13. *Ibid.*, p. 13.
14. *Idem.*
15. JUDD, Donald, *op. cit. supra*, note 5, p. 16.
16. LAWRENCE, James, *op. cit. supra*, note 12, p. 8.
17. *Ibid.*, p. 17.
18. BLOOMER, Kent; MOORE, Charles. *Cuerpo, memoria y arquitectura (Body, memory and architecture)*. Trans. by María Teresa MUÑOZ. Madrid: Hermann Blume, 1982, p. 119.
19. LEFEBVRE, Henri. *The production of space*. Trans. into English by Donald NICHOLSON-SMITH. Oxford: Blackwell, 2013.
20. DELGADO, Ovidio. *Debates sobre el espacio en la geografía contemporánea*. Bogotá: Editorial Universidad Nacional de Colombia, 2003, p. 96.
21. LAWRENCE, James, *op. cit. supra*, note 12, p. 7.
22. SCHNEIDER-HOPPE, Thomas, *op. cit. supra*, note 4, p. 13.
23. *Idem.*
24. When in May 1993 the Winterthur City Hall decided to reject Judd's project for economic reasons, a large group of citizens created the Judd Project association. They organised several events and activities and finally, they raised the necessary funds to carry out the proposal.
25. FUCHS, Rudi. Decent beauty. In: Rudi FUCHS, ed. *Donald Judd: large-scale works*. New York: Pace Gallery Publications, 1993, p. 7.
26. LLORACH, Enric. *En el filo de la navaja: arte, arquitectura y anacronismo*. Madrid: Ediciones Asimétricas, 2016, p. 44.
27. MADERUELO, Javier. *La idea de espacio en la arquitectura y el arte contemporáneos, 1960-1989*. Madrid: Ediciones Akal, 2008, p. 225.
28. LAWRENCE, James, *op. cit. supra*, note 12, p. 17.
29. GOMPERTZ, Will. *¿Qué estás mirando? 150 años de arte moderno en un abrir y cerrar de ojos*. Trans. by Federico CORRIENTE. Madrid: Taurus, 2013, p. 369.
30. In his desire for greater perfection, Donald Judd delegated the manufacture and assembly of his works to workshops with highly qualified staff, eliminating any vestige of his own personality and authorship.
31. GOMPERTZ, Will, *op. cit. supra*, note 29, p. 374.
32. WEILACHER, Udo; WULLSCHLEGER, Peter. *Guide suisse de l'architecture du paysage*. Trans. into French by Didier DEBORD and Ursula GAILLARD. Basel: Presses Polytechniques et Universitaires Romandes, 2005, p. 279.
33. *Idem.*
34. The local press had repeated this, showing it on the cover. See in: HERTER, David. Fünf brunnen, fünf geschichten. In: *Der Landbote* [online]. Winterthur: Zürcher Regionalzeitungen, 23 July 2012, p. 1 [consultation: 26-02-2018]. Available at: <https://www.winterthur-glossar.ch/upload/documents/2013/06/15/930.pdf>
35. BELTRÁN, Francisco. El vacío en la ciudad contemporánea. In: *Vacío, sustracción y silencio: resta y renuncia en el proceso creativo*. Madrid: Ediciones Asimétricas, 2017, p. 78.
36. ZUMTHOR, Peter. *Pensar la arquitectura*. Barcelona: Gustavo Gili, 2004, p. 17.
37. FUCHS, Rudi, *op. cit. supra*, note 25, p. 7.
38. MONTANER, Josep María. *La condición contemporánea de la arquitectura*. Barcelona: Gustavo Gili, 2015, p. 57.
39. *Ibid.*, p. 58.
40. PANIAGUA, Enrique; PEDRAGOSA, Pau. La esencia fenomenológica de la arquitectura. In: *Revista 180: arquitectura, arte, diseño* [online]. Santiago de Chile: Publisher Universidad Diego Portales, 2015, no. 35, p. 35 [consultation: 26-02-2018]. ISSN 0718-2309. Available at: <http://www.revista180.udp.cl/index.php/revista180/article/view/32/30>