Oliver Zybok
Lothar Götz:
The Fitting-Together Principle

'But how he has worked on what was unruly, how he impresses us with the presence of his works, and makes us forget that they are monsters! There is something really divine in his gift, truly the power of a great poet, who from truth and falsehood forms a third thing that enchants us.'[1] This much-quoted passage from Johann Wolfgang von Goethe's (1749–1832) *Italienische Reise* (1786) is an apt description that characterizes the architecture of Andrea Palladio (1508–1580) in general. The 'unruly' is the material of the architect, whose art involves creating a synthesis of opposites, of constructing a composite of 'truth' and 'falsehood . . . that enchants us'. With the basic geometric structures and colour concepts of his mural works, Lothar Götz seeks to clarify the architectural facts of a space – in other words, precisely this composite. What is interesting about such arrangements is the manner of their composition, from which a 'third thing' results, namely the interpretation. For his murals, Götz re-combines specific characteristics of a room as in a puzzle. What properties does each room evince? How are the doors and windows arranged? How many details, for example switches and sockets, are immediately apparent? The artist focuses on the self-contained nature of rooms, and directs the gaze from inside to outside, 'a room to look at the rain from, without getting wet'.[2]

The first architectural drawing to catch Götz's eye was a picture in his Latin primer. 'It was a typical Roman house with an atrium. The fascination of this illustration lay in the fact that it was intended to be representative of a culture that no longer exists. In my imagination the past repeated itself in a modified form in the present. I found that revolutionary. It represented an upheaval in my lower middle-class world in Günzburg on the Danube, where I grew up. This concept of Rome, this city with all the escapades of the Roman Empire, represented something inaccessible. That's probably where my interest in Neo-classical architecture comes from, because this style took up certain ideas and values once again.'[3] It is in this context that Götz's fascination for Palladio can also be explained, Palladio being the first architect to accentuate the portico as a façade-determining element in private houses, and thus the first to re-interpret this motif. Far-reaching consequences of this development can be seen above all in Palladio's reception in Great Britain and America. As examples of this adaptation we might mention Chiswick House (1729) by Lord Burlington (1694–1753) and Mereworth Castle (1723) by Colen Campbell (1676–1729). In the Preface to the first book, and in Chapter 16 of the second book of the *Quattro Libri* (1570) Palladio explains that it must be assumed that the private houses of Antiquity served as models for public buildings, especially for temples. This thesis represents at the same time the explanation for the application of the portico element to the villa.[4] On the other hand, Palladio refers to the political theory of Leon Battista Alberti (1404–1472), who defined the house as a mini-state, and the state as a maxi-house.[5] Looked at like this, the private house is justified in assuming every form of dignity.

For Palladio, then, it was only logical to transfer the portico to the house as a mini-state and furnish villas in the Veneto with them at the vanishing point of the 'Santa Agricoltura', in order to symbolically illustrate the social status of the owner of the 'Casa di Villa'. In the Villa Chiericati, built in 1554, he used, probably for the first time, a free-standing portico for the entrance to a private house. Here he undertook a crucial modification of this motif by realizing only the frontispiece of a temple. For the sides of the portico now no longer consist, like the lateral façades of a temple, of columns, but rather of two walls which, design-wise, are at one with the main body of the building, each with one arcade opening.[6] The combination of columns and pillars in the entrance loggia is not an isolated instance in Palladio's work.[7] In the Villa Almerico Capra, known as 'La Rotonda' (c. 1567), in Vicenza he decided to take the experience he had gained on the Villa Chiericati a step further and combined the portico with the flanking pillars. The difference is that this time he formed the architrave and the cornice into a unit, which at the same times creates a unity of portico and villa.

With the wall installation *Rotonda* (1994), Götz references the ground plan of Palladio's villa. At conspicuous architectural points there are twenty-four small wooden plaques measuring 20 × 10 or 10 × 20 centimetres as the case may be, which in their placement reproduce, fragmentarily, the sketch of the plan. They come across as spolia, objets trouvés from the past. The coloration, in different geometric shapes, relates to the components of the outside walls in the ground plan, the room itself remaining empty. The coloured marking indicates a possible colour in the respective room of the villa. For Götz, *Rotonda* represents a coloured sketch or collage, the subjective choice of the colours resulting from a memory of a visit to Vicenza. The room installation *Bedchamber* (1997) is based on Lady Burlington's bedroom at Chiswick House, whose architecture was partly inspired by 'La Rotonda'. The size of the mise-en-scène roughly reflects that of the original room, but is reproduced by Götz only as a volume and in its form and structure – in other words without its decorative elements. What remains of a room when it is left in its raw form, without additional stylistic elements? Is there still the possibility of a temporal attribution? With this question in mind the *Bedchamber* was reconstructed at its first presentation at the Royal College of Art in London in a way that explores various ways of seeing: the view from a private room to an institutional one; the view of the garden; the view from outside looking inwards, which becomes a kind of stage for the picture, with perspective lines, turning visitors into figures in the picture, 'like a pictorial construction from the early Renaissance'.[8] *Mr. Wilson's House* (2003/04), a sequence of fourteen drawings, relates to the ground plan of a house conversion by the Neo-classical Scottish architect and interior designer Robert Adam (1728–1792), which was never carried out. The basic features of the building can only be seen in a drawing; in all the other works on paper the original forms dissolve into abstract designs. The cycle is a further example of Götz's predilection for Neo-classical architectural models.

The works *Rotonda*, *Bedchamber* and *Mr. Wilson's House* reveal a fascination for domestic architecture which also finds expression in the series of drawings of Country Houses and Villas (since 2002). Here, too, Götz starts with ground plans,

which are subdivided into various rooms. 'As with every drawing process, these are filled out with colour areas until eventually the result is a constructivist picture. During the drawing, the scene appears which could arise in the individual building. It may be a family reunion, a cocktail party, a discussion group, an argument, sex, happiness, disaster or simply a still-life or carpet pattern.'[9] Götz created one of his few non-temporary colour-concepts in a private area for BauHausFischer in Wuppertal, which owes its name to its last owner and was built by Hans-Heinz Lüttgen (1898–1977) in 1926/27. Its meditation room illustrates how he integrates the immediate surroundings into his considerations. It is the only room in the house where the main line of sight out of a window leads into the adjacent municipal woodlands. It is dominated by an intensive pale green. Only once a year, for a week in April, does this hue correspond with the world outside, when the trees are just coming into leaf and the beeches are clothed in precisely this green. Interior and exterior then become a chromatic unity.[10] The symmetric arrangement in BauHausFischer was an important foundation for the colour design and illustrates once again Götz's liking for geometric structures.

In the mid-nineteen-twenties Le Corbusier (1887–1965) debated with Paul Valéry (1871–1945) concerning the very first prehistoric drawing. Valéry's assertion that what was depicted was 'a line of smoke appearing as an illustration of a capricious idea, winding to and fro . . . with no meaning other than that of creative freedom' was countered by Le Corbusier, who claimed that the very first stroke was already an expression of will, creating order, and thus a geometric statement.[11] He argued that if anyone required him 'to draw something on a wall, it would most probably be a cross, which, with its four right angles, is not only perfect, but also dominates my cosmos, for these four right angles give me two axes and thus also the possibility to depict and measure out space'.[12] For Le Corbusier, the basis of human work consisted of straight horizontal and vertical lines, which, he said, were the indispensable precondition for civilized achievement. The inclination towards an ordering structure and thus to geometry was, in his opinion, innate in every human being. In his proportion methodology, he used a system of 'tracés régulateurs', which he sub-divided into four different, mutually independent kinds: the 'diagonal line', the 'numerical line', the 'automatic line' and finally the golden section.[13]

Seen in these terms, every person, for Le Corbusier, is enabled by his visual awareness to perceive and classify buildings visible from a normal perspective as components of a structured unity. People are able to connect the visible with the invisible in their mind's eye, and derive their greatest assistance here from the divine purity of the golden section and from the easy legibility of 'primary forms'.[14] Le Corbusier goes on: 'Primary forms are beautiful forms because they can be clearly appreciated. . . . Working by calculation, engineers employ geometrical forms, satisfying our eyes with their geometry and our understanding with their mathematics.'[15] In his composition of his mural works, Götz uses these 'primary forms', which he subjectively – in other words intuitively – distinguishes through the normal perspective in architecture. This process also explains why, as supported by Le Corbusier's above-quoted statement, he uses geometry as his foundation. According to his conviction, the 'primary forms' in individual perception are always subject to a transformation when, for example, the immediate surroundings of a building change, and thus also the original intention of the architecture. At the same time, the various levels of perception of the different occupants must be taken into account, as they always have a different view of the 'primary forms'. This thought is linked to a yearning for harmony, yet constantly changing needs make this harmony ultimately unattainable.

In Götz's work there are concrete references to the importance of the harmonizing principles of geometry, which provide 'an infinitude of solutions, impossible to count'.[16] 'Those who take the trouble', wrote the French architect Philibert Delorme (c. 1510–1570), 'will find numerous examples of applications at their disposal, depending on the task in hand. And so it is that they will encounter no situation, no matter how unfamiliar or difficult, for which they, with the help of the art of geometrical drawing, will not find a solution so rich that those familiar with it can achieve wonderful things.'[17] Mathematics is helpful to art in many ways, and can be a kind of ancillary science, just like perspective in painting, which gives a picture a spatial dimension that provides the beholder with a grip on reality. Götz concerns himself above all with geometric aspects, in the sure knowledge that every harmonious construct represents an illusion that cannot be translated into reality. Until the twelfth century, representatives of the Church were of the opinion that Euclidean geometry could be used to plumb the mind of God. Even the mathematician and astronomer Johannes Kepler (1571–1630) formulated an endeavour that many artists of the sixteenth and seventeenth centuries shared: '. . . the creator, the first true cause of geometry, who, as Plato says, always geometrizes. . . Those laws [which govern the material world] lie within the understanding of the human mind; God wanted us to perceive them when He created us in his image in order that we may take part in His own thoughts.'[18] Regardless of the importance and consequences of such a view, we have to agree with the art historian Samuel Y. Edgerton (b. 1926) when he writes that at least in the short term, there can be no doubt 'that worldwide, every educated person who seeks success as a technician or scientist . . . must learn to read a modern true-to-scale construction drawing and immediately understand those particular perspective conventions invented by Western artists in the Renaissance.'[19] Götz's interest in mathematical structures is based in the aspect of their replicability. Many compositional features of his works repeat themselves, albeit always with variations, not unlike the musical principle of the fugue. The fact that every simple form has something very complex underlying it, something one does not necessarily see, is an important insight. The many-layered nature of line and plane illustrates for Götz both the unfathomable aspect of mathematics, and the possibility of failure, as one can only ever approach a truth, which nevertheless always remains out of reach. Colour is similar in his view: 'It can never be true. That's what makes it so seductive.' [20]

In the Renaissance, architecture established itself as a mathematical science and was integrated with all its compo-

nent disciplines into a uniform system of arithmetical and geometric relationships. A not inconsiderable influence was exerted on architecture in this respect by music, in particular the discant, a form of polyphony which appeared during the twelfth century. It was based not on the parallel motion that had preceded it, but on an austerely executed contrary motion. The combination of these two initially opposing principles of composition developed in the early fourteenth century into what came to be known as counterpoint. The term comes from the Latin 'punctus contra punctum' or 'point against point' (or 'note against note') and refers to a compositional technique in which two or more voices engage in melodic interaction according to a fixed pattern. This polyphony eventually came to influence architecture: '. . . the same numbers, by means of which the agreement of sound affects our ears with delight', wrote Alberti in his 1452 architectural treatise, 'are the very same which please our eyes and mind. We shall therefore borrow all our rules for the finishing our proportions, from the musicians, who are the greatest masters of this sort of numbers, and from those things wherein Nature shows herself most excellent and compleat.'[21] Thus with respect to proportions, Renaissance architects geared themselves to musical laws, which helped to give expression to the 'primary form'.

In the musical œuvre of Johann Sebastian Bach (1685–1750) there is a work which can justly be seen as the consummation of counterpoint. Alongside the fugues of the *Well-Tempered Clavier* (1722 and 1744) and the *Musical Offering* (1747), the *Art of Fugue* (c. 1749) is regarded as an epoch-making work.[22] There are many who assert that the most impressive aspect of Bach's music is its 'architecture', for its structure, they would say, comes across as lucid and transparent.[23] Without losing the feeling for the composition as a whole, one can follow the harmonic and rhythmic elements of his music in detail. The work is based on a clear structure, and if one follows the individual threads of the musical weave, it is possible to discern rules that determine the construction of this music. Construction is the art of forming a meaningful whole from many individual parts. For Götz, the process of constructing lies at the heart of any architectural task, insofar as concrete materials are put together and erected. He feels great respect for the art of fitting together. In his mural works, he tries to emphasize the principle of the fugue in form and colour. He supplements and complements the atmosphere of the room, the actualities which fire our feelings.

Henrik Neugeboren (1901–1959), who studied at the Bauhaus, succeeded in creating a visual representation of the fugue as Bach understood it, which was published in the first issue of the Bauhaus journal for 1929. The piece in question was the C major Fugue no. 1 from the first volume of the *Well-Tempered Clavier*. The two-dimensional drawing on graph paper shows time on the horizontal axis and pitch on the vertical. Neugeboren thus visualized the constructive structure of the fugue on an abstract geometric basis without the actual notes. A fugue is characterized by a specific arrangement of imitations. These are represented in the drawing by graphic mirror images and structure-like lines along the two axes. In the sense of a musical *imitatio*, in other words the repetition of a theme, which can also be slightly varied, Götz conceives his mural works in the context of the particular architecture. Spatial symmetries and geometric structures are put together in contrast-rich bands of colour or geometric forms, and in derived variations reflect the idiosyncratic architectural constructions. The murals are not defined by being a conventional system of surfaces. Instead, in the development of the expressive forces immanent in the surfaces as a result of colour design, they open up new optical experiences, which, depending on how the colour combinations contrast, can express themselves in visual vibrations and thus penetrate the previously unseen, transcending all the physically visible. Götz's murals work from the normal perspective described by Le Corbusier, thus revealing architectural details which would probably remain hidden if the space were used for normal purposes. The obviously visible is linked to what is at first invisible, thus confirming Wassily Kandinsky's (1866–1944) statement that every form has an 'inner content': 'Form is the outward expression of this inner meaning. . . . So it is evident that form-harmony must rest only on a corresponding vibration of the human soul.'[24] László Moholy-Nagy (1895–1946) expanded on this idea: '. . . if he is deeply interested in his work, every healthy man has a deep capacity for developing the creative energies in his nature.'[25]

Alongside his systematic treatment of architectural structure shown in the murals, intuition plays a crucial role for Götz, as demonstrated above all in the constructs of the drawings. Here we have a mixture of the planes of real architectural drawings with art historical quotations from predecessors such as Josef Albers (1888–1976), Giacomo Balla (1871–1958), Alexander Rodchenko (1891–1956) and Oskar Schlemmer (1888–1943), but above all fantasies, which in part derive from childhood dreams. Accordingly, the drawings are not just 'abstract speculations on possible configurations but flow from incidents, ideas and memories of lifes lived. . . . Each drawing in its creation is a momentary definitive proposition, a provisional utopia of how to live – designed for half-identified with, half-desired, figures.'[26] Götz's dream-worlds and figures allow associations with the private cosmology of the Swiss psychologist C. G. Jung (1875–1961), at the centre of which is *The Red Book* on which he worked from 1913 to 1933 and which is fundamental to his work. Jung made a decisive contribution to the foundation of modern psychology, psychotherapy and psychiatry and also had a considerable influence on such diverse disciplines as art, the humanities, literature and popular culture.

In *The Red Book* there are numerous dreamlike figures, which in Jung's cosmology are in constant flux, merging with each other. The individual chapters follow a fixed schema. At the beginning there are theatrical visual fantasies, in which Jung's 'ego' encounters various figures in different situations, with whom he has conversations. 'He is confronted with unexpected events and shocking statements. He then tries to understand what has happened, and to summarize the meaning of these events and statements in general psychological . . . maxims.'[27] Jung asks himself a number of related questions: among other things about the self, about how different aspects of his personality integrate and develop, about the structure of human

individuality in general and about the relationship between the individual and society. The overriding theme of *The Red Book* is Jung's rediscovery of his soul. One figure that plays an important role here is Atmavictu, who turned up in his fantasy for the first time in May 1917 and later underwent various transformations. The name stands for the individual creative impulse and means 'breath of life'. After Atmavictu died as an old man, he turned himself into a bear. When the bear died, he became an otter, and then a newt. Finally he metamorphosed into a snake, and then became Philemon, a figure who for Jung played an important role time and again: 'Philemon was a pagan and brought with him an Egyptian-Hellenistic atmosphere with a Gnostic coloration. . . . It was he who taught me psychic objectivity, the reality of the psyche. Through him the distinction was clarified between me and the object of my thought. . . . Psychologically, Philemon represented superior insight.'[28] In 1919, Jung painted Atmavictu in three watercolours as a multi-segmented dragon.[29] A year later, he carved a small figure from a branch, had it enlarged as a figure carved in stone and placed it in his garden in Küsnacht. For Jung, Atmavictu is the continuation of a carved figure he had made as a child.

Unlike Jung with his *Red Book*, Götz does not pursue the concept of the individuation process, but he does intend in his works to represent individual development as a kind of universal form, namely the one that arises from a given piece of architecture and its inhabitants. His fantasy figures, which he primarily imagined when he was a child and recalled years later, represent a particular period of time. In numerous drawings, Götz as a child constructed fictitious houses for them designed to meet the needs he imagined they might have. The figure 'Tollmi' is one such fantasy figure. Götz 'envisioned this glamorous and leisured, long-legged wife of a German industrialist, burning up the autobahn towards her bungalow in her gold Opel, forever riding the crest of the wave of the German Economic Miracle of the late 60s and early 70s – living an eternal party lifestyle'.[30] The trigger for the series *If I had grown up elsewhere* dating from 1999 was an intense dream of the bungalow belonging to one of his parents' neighbours. It is the result of attempts to capture, in a drawing, the house and its rooms, such as the extravagant living-room, which always fascinated him even as a child. 'The drawn sequences, as an imagined retrospective view, don't just have positive connotations, however; they also recall many difficulties which one can more easily reflect on in retrospect as an adult than one could as a child. These reflections point the way . . . .'[31] *In If I had grown up elsewhere* the rooms are still seen from a frontal perspective, while later the drawings are reduced to no more than a kind of sketchy ground plan, the individual areas contrasting in monochrome coloration. In the drawings of *If I had grown up elsewhere* interiors can occasionally be seen, in particular more detailed miniature pictures on the walls, a speciality we no longer find in later works on paper. The perspective view was already highly abstracted in the series *Striped Patio* (2000), before the lineation of the room divisions was increasingly abandoned in favour of coloured areas and geometric variations of form in the succeeding drawings. Both series illustrate that Götz is not concerned with arriving at a perfect solution for the room, but on using the room to create impressions. 'I am not really interested in houses and their functional aspects. I am fascinated by architecture which has a philosophy, rooms which unfold a poetry, and thus take you prisoner. I am not interested in the kitchen because it is functional, but because it reminds me of many other kitchens.'[32] Things and events are there not for their own sakes, but open up new associations, recalling something.

The principle of repetition, of putting-together, which shows itself in the integration of the formal vocabulary of precedents in the history of art and architecture, gives rise in the works on paper to stylistic overlaps. The putting-together of different imageries is obvious in the series *Houses for Bauhaus Masters* (2007). Here, in five works on different-coloured paper, Götz has combined Constructivist picture elements by Anni and Josef Albers, El Lissitzky (1890–1941), Moholy-Nagy, Schlemmer and Gunta Stölzl (1897–1983) with his own design ideas and thus developed utopian plans for possible houses by these Bauhaus masters. Using their own statements, along with textual and pictorial material, he has tried to imagine their personalities and followed this up with architectural ideas. In particular Josef Albers's imagery has been given special attention in Götz's works hitherto. Thus the motif of the lozenge, which he took from Albers's 1940 India ink drawing *Ohne Titel* (*Abstraction*), turns up both in the murals and in drawings, always with major variations, compressed or stretched, vertically or horizontally.[33] Albers and Götz are linked by the fundamental question of the extension of three-dimensional room design to a two-dimensional surface. In the untitled series *Constructions for Aleksandr Rodchenko* (2010) Götz reduces these spatial constellations to lineation. Pale lines on black board are placed either parallel, in bundles – which then suggest, when placed opposite each other, a spatial situation (*Ohne Titel II*) – or they are superimposed in the diagonal, horizontal and vertical. They condense in a conglomeration of lines into a spatial structure (*Ohne Titel I* and *Ohne Titel III*). In the untitled version IV the composition is expanded by the addition of triangular forms in the corners, resulting from the intersection of lines.

Götz integrates architectural and urban elements in the concepts for his murals and drawings, likewise the individual features of a room and the surrounding natural space. He thus creates, logically, a total composition. But what do we mean exactly by 'logically' here, and what precisely is put together and above all, how is it put together to form a composition? We must base our answer to this question not on any general rules, but only on those that anyone can voluntarily impose on themselves. What do such rules look like, and where can they be found? What is certain is that their theme is the secret of the *Gestalt* (figure) or, as the case may be, of the *Gestaltung* (design, composition). Before the act of construction, Götz absorbs moods, moves around in rooms. What remains are impressions from which, later, as when looking intensely at a picture, he can select details and ask himself what has triggered the feeling of warmth, of shelter, of lightness or of expanse that remained to him as a memory. Thus for him, architecture and life, the room and what he experienced in it, can no longer be separated. In the process, memories

of similar experiences are given great importance, for the pictures of related architectural situations overlay and condense each other. 'To speak of these things,' wrote James Joyce (1882–1941), 'and to try to understand their nature, and having understood it, to try slowly and humbly and constantly to express, to press out again, from the gross earth or what it brings forth, from sounds and shape and colour which are the prison gates of our soul, an image of the beauty we have come to understand – that is art.'[34]

Notes

1 Johann Wolfgang Goethe, 'Tagebuch der italienischen Reise für Frau von Stein 1786', in *Sämtliche Werke 3.1. Italien und Weimar 1786–1790*, ed. Norbert Miller and Hartmut Reinhardt (*Johann Wolfgang von Goethe. Sämtliche Werke nach Epochen seines Schaffens. Münchner Ausgabe* [1990]) (Munich, 2006). The English translation here is quoted from John Gage (ed.), *Goethe on Art* (Berkeley and Los Angeles, 1980), p. 200.
2 The artist in an e-mail to the author dated 14 March 2011.
3 Lothar Götz, 'In der Idylle ist man allein. Oliver Zybok sprach mit dem in London lebenden Künstler', in Sven Drühl and Oliver Zybok (eds.), *Zur Aktualität des Idyllischen I*, *Kunstforum International*, vol. 179, February–April 2006, p. 117.
4 Cf. Andrea Palladio (trans. R. Taverner and R. Schofield), *The Four Books on Architecture* [1570](Cambridge, Mass., 1997), pp. 6, 69 ff.
5 Cf. Leon Battista Alberti, *Ten Books on Architecture* [1485], printed by Edward Owen, London, 1755, p. 62, available online at http://archimedes.mpiwg-berlin.mpg.de/docuserver/images/archimedes/alber_archi_003_en_1785/downloads/alber_archi_003_en_1785.text.pdf
6 The constructional execution of the immediate points of contact between the portico and the flanking sidewalls in the Villa Chiericati illustrate a special aspect in the work of Palladio. Here he places the portico as an addition in front of the narrow sides of the two flanking walls and divides these from the architrave of the portico pediment by a groove. The structure of the architrave, the shaping of its fascias, is not matched, as it normally is in Palladio's work, in the cornice running round the villa beneath the roof. This suggests that when this detail was implemented on the Villa Chiericati, Palladio's intention was ignored, as otherwise he would have contravened the parameters of his own architectural theory. It is in other words not possible to demonstrate for sure the extent to which Palladio supervised the building work. See Lionello Puppi, *Andrea Palladio: the Complete Works* (New York, 1937), p. 39.
7 This is, rather, a formal solution which can be traced through Palladio's total œuvre, for example in the Villa Cornaro (c. 1554), the Palazzo Chiericati (c. 1560, never completed) or the Villa Almerico Capra (c. 1567).
8 E-mail dated 14 March 2011 (see note 2). In more detail see Samuel Y. Edgerton, *The Heritage of Giotto's Geometry: Art and Science on the Eve of the Scientific Revolution*. The passage quoted here is translated from the German edition: *Giotto und die Erfindung der dritten Dimension. Malerei und Geometrie am Vorabend der wissenschaftlichen Revolution*, ed. Gottfried Boehm and Karlheinz Stierle (Munich, 2004), pp. 203–47.
9 Götz 2006 (see note 3), p. 115.
10 Ibid., p. 113.
11 See Le Corbusier, *Almanach d'architecture moderne* [1925] (Turin, 1975), pp. 25–27.
12 See ibid.
13 In more detail see 'Le Corbusier', in *L'Architecture vivante*, ed. Jean Badovici (Paris, 1929), pp. 12 ff.
14 See Le Corbusier, *Kommende Baukunst* [1925] (Berlin and Leipzig, 1926), p. xi.
15 Le Corbusier (trans. F. Etchells), *Towards a New Architecture* [1925] (London, 1931), p. 2.
16 Philibert Delorme, *Le 1er tome de l'Architecture* [1567], vol. 2, ed. Geert Bekaert (Brussels, 1981), p. 94.
17 Ibid.
18 Quoted from Gerald Holton, *Thematic Origins of Scientific Thought*: *Kepler to Einstein* (Cambridge, 1973), pp. 84 f.
19 Edgerton [1991] 2004 (see note 8), p. 274.
20 E-mail dated 14 March 2011 (see note. 2).
21 Alberti [1485] (see note 5), p. 660.
22 In more detail see Hans-Eberhard Dentler, *Johann Sebastian Bachs "Kunst der Fuge". Ein pythagoreisches Werk und seine Verwirklichung* [2000] (Mainz, London and Madrid, 2004), pp. 85–108.
23 Ibid. pp. 17–22.
24 Wassily Kandinsky (trans. M. T. H. Sadler), *Concerning the Spiritual in Art* [1912] (Whitefish, Montana, 2004), p. 34.
25 László Moholy-Nagy, *The New Vision* [*Von Material zur Architektur* 1929] (New York, 1946), p. 17.
26 Rob Wilson, 'Home thoughts from abroad: the taxonomies and etymologies of housing in the work of Lothar Götz', in Erik Schönenberg (ed.), *Lothar Götz. Houses for Tollmi*, exh. cat. Museum Goch, Kleve 2004, p. 30. For many other artists too, the dream has had a major function. Meret Oppenheim (1913–1985), for example, kept a diary of her dreams. She transformed the techniques of imitation and copying which are revealed here into her artistic work. See Meret Oppenheim, *Träume. Aufzeichnungen 1928–1985*, ed. Christiane Meyer-Thoss (Berlin, 2010).
27 Sonu Shamdasani, 'Liber Novus: Das "Rote Buch" von C. G. Jung', in C. G. Jung, *Das Rote Buch*, ed. Sonu Shamdasani (Düsseldorf, 2009), p. 209.
28 C. G. Jung, *Memories Dreams Reflections*, ed. Aniela Jaffé [1962] (New York, 1989), pp. 183 f.
29 Shamdasani 2009 (see note 27), pp. 117, 119 and 123.
30 Wilson 2004 (see note 26), p. 30.
31 Götz 2006 (see note 3), p. 119.
32 The artist in conversation (in his studio in London) with the author on 23 November 2010.
33 The lozenge motif also appears in the works on paper *Haus für Anni und Josef Albers* (from the series *Houses for Bauhaus Masters*) and *Haus für einen Spassvogel* (2008) as well as in the murals *Mit Fritz im Beton Haus* (Galerie rahncontemporary, Zurich 2008), *Round Trip* (Ministry of Justice, London, 2008) and *Fall* (Westminster College, London, 2010).
34 James Joyce, *A Portrait of the Artist as a Young Man* (London, 1917), p. 242.