

THE JERUSALEM SEMINAR IN ARCHITECTURE
9 November 1992 Evening Session

Introduction: Arthur Spector
Presentation: José Rafael Moneo

ARTHUR SPECTOR: Recently, I spent a few days in Spain. We met with a number of people. When they found that I was an architect, they all asked me if I knew any Spanish architects, or in fact, any architecture of Spain. I told each of these people that I was about to spend several days with José Rafael Moneo; Their reaction was one of genuine excitement. The same thing happened the other day when I spoke with a friend in New York City. Our next guest is indeed an international personality. Juggling works all over Europe and the United States, including the Mrio Foundation in Palma de Mallorca, an art museum in Massachusetts, a museum of modern art in Spain and, most recently, he has received a very coveted commission of the new Museum in Houston. [Texas]

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He, ~~is~~, as ^{was} our previous speaker, was chairman of the School of Architecture at Harvard from 1985 to 1990, where he is presently the José Louis Professor of Architecture. Somehow our guest finds time to write and lecture extensively. I am very happy that somehow we have managed to intercept all of this intensive activity and be able to be with us here in Jerusalem. José Rafael Moneo. ^{love him to}

JOSE RAFAEL MONEO: Let me thank Arthur Spector for his kind words, as much as I do to the ~~Bob Child~~ Foundation for allowing me to be here today in this unique city. The city that one has ~~thought about~~ ^{dreamed} it so many times, and then suddenly takes its own face. To breach from the fiction to the reality is indeed something miraculous and that has been the case, ~~ones morality~~ ^{expectations, perspectives} overcomes all our ~~respectivities~~. Indeed, I have been conquered by this city and I hope it will not be my last trip to it. I look forward to seeing it in the immediate future.

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I ~~have~~ ^{hope} to start giving you some explanations about the works, the projects that I will present today. ^{when} Julian Beinart classified yesterday the public buildings, I realized that most of my recent works falls in such a category, and yet when I received an invitation to participate in this ^{Symposium} ~~seminar~~, I thought what a public building means to me, and I thought and I realized that I did not think that ~~the things~~ ^{musiums}, auditorials, lecture halls, offices, were exactly what I would like to consider to be a public building.

+ once more reality

What ^{then} ~~does a public~~ mean to me? ^{the public build?} ~~the public~~, although I understand that a quite satisfactory way of thinking about it, to think that it represents or serves an institution, it seems to me, I would like to say today, ~~the public building~~ ^{build} has something more. ~~the public building~~ for me is something that belongs to everybody. Who would be able to claim to be the owner of a city? What does ^{guage} ~~guage~~ a city is the fact that you feel ^{the length} ~~the length~~ of everybody. ~~that nobody could claim that this is their own property.~~ Something like that seems ^{to happen} ~~to happen~~, what I would like to call "the public building tonight."

It seems to me ^{the} the public building is something that belongs to everybody. That nothing ~~restrains~~ ^{prisons} our ~~fates~~ ^{to going in.} There are not ~~enclosures~~, there are not enclosures, that is ^{what} ~~what~~ actually distinguishes ~~the~~ public building. The true, ~~the~~ expression of a society. This idea of a public building seems to me that it exceeds ^{over comes} what is understood as a museum or a hospital or a school.

Those institutions don't belong to everybody. Those institutions always imply a certain restriction. — a certain ~~specification~~ ^{specification}, a certain way of saying, "well I belong to this group of people and not to ~~be sold.~~" I want to go there to share this common interest. ^{this order}

* Yet, I would like to think about public buildings in a more ~~way~~ ^{distinct} way. With these intentions in mind, I started to explore my own ~~works~~ ^{work}, and I decided that a couple of buildings, those that I will present tonight could be considered as public buildings that satisfy and accomplish this meaning of public buildings that ~~they~~ ^{very} briefly described to you.

Those are ^{work} ~~the~~ work that I started in 1975, the same year that Franco died and then later another work that was just finished, that was opened in the spring of 1992, just for all those celebrations that we have suffered or enjoyed during this year in Spain, which I have been working during the last 8 years.

After ^{make} I have done this choice, and after ^{what} I have decided very often when one ^{of these choices} ~~of these choices~~ is difficult to explain why we have ~~done~~ ^{made} these choices, and then later one understands that something was behind, that ~~that~~ probably allowed unconsciously to do this choice. I started to think that there were many common aspects and there were many common reasons for having done this choice.

I would like to share with you now these reflections, because the very first would be to think that the choice of these two buildings allowed me to ^{say} ~~say~~ something about the Spanish political revolution during these last 15 ~~or~~ 20 years. The City Hall belongs to a period, a period of this transition when we were trying to democratize all our institutions. The architects were

asked, at least I understood, and I interpreted my role in this way that I should provide ^{through} expression, a new expression to this new way of democratic life. Indeed, I tried. I very much looked forward to find an architectural form that could reflect all those political new ~~expectancies~~, all these new ways of seeing life that happened in Spain at the end of the 70's.

Therefore this building ~~has~~ ^{has} very much to do with the recent history of Spain. As much as the second one belongs to this other period of consolidation of the institution, ~~the~~ consolidation of infrastructures, that speaks about all these airports that our country has done to catch up ^{to} the other countries. I am trying to serve the country and the population with the new services.

That means that, perhaps, as much as the first one satisfied those highest aspirations of social life, the second one, in a more advanced step in society, in social life provided ~~these~~ facilities that are together and are beside transportation and this commuting relationship of people living around the big city and the places where they work.

The second point that attracted me, and that in a certain way ~~related~~ both projects, was the fact that seen in retrospect, they allowed ~~to~~ me, and I realized that both buildings were rejecting the idea of "building". That in both projects the idea of building disappeared, was dissolved, and that for very, very different reasons.

In the first one I would say that I did not want the project to express or ^{to} present itself as a symbol of power. I ~~was~~ very much looking forward for something that could be, (forgive me for taking this label) but it is understandable for everybody, I was very much looking for a building that could be understood to serve, let us say, social democratic principles, that was accessible, that lacked the rhetoric that one could expect, ^{from} let us say, ^a the public, an open, politically inspired building.

Therefore, the best way that I found to do it, was just to design something that at the end becomes the city itself. The building in Logroño indeed rarely can be considered as a building and much more as an ^{inspiration} exploration for a kind of architecture that once solves the problem of the building as well as the problem of the city.

It was much more to create ^{or to} and produce an entire piece of city that overcomes the attributes of a simple building. I wondered whether ~~these~~ attempts to do something that goes further away from the symbols is something that belongs to advanced society.

But it seems to me that one advanced society does not need so much of this representation of power. That it is better, ^{that} perhaps, this relationship with the ~~power~~, or the relationship ^{past}

with ~~the~~ memories could be ^{substantial} ~~assumed~~ in the architectural, and that therefore architectural elements are in a certain way creating or providing the due connection with what one could consider to be the expectations, the symbolic expectations that a building suggests.

rather functionalist
The second one, it seems to me that the building is much more trying to play in an opposite direction, because in a way a railway station is very much a valid ~~internalist~~ subject. It is something that cannot be solved in terms of machine-like architectural views. Indeed I like buildings to be in the world of the buildings. I like buildings in the cities. I tried to avoid the idea of a mechanistic bureau ^{view?} ^{in order to} included in the city. Instead of that this building tries to create again, ⁺ a quite different way than Logroño City Hall, ~~tried to rebound on top,~~ ^{reusing and to} react, with a very large section of the city. Therefore the machine conviction of the building has been blurred, integrated, mixed with the city.

existing after
In a way I will dare to say that architecture here upgrades this machine condition of the railway station. It continues, transforms the BK 16 context, creates new spaces, and in a way all these things have been done with architectural pieces. They open even-with the elements of architecture that has been borrowed, I ~~would not~~ dare to say from the past, but architectural elements are very clearly in our minds and in our memories.

that
The third point that seems to me, could be useful tonight, ⁱⁿ ~~see~~ ^{is the fact that} both buildings together, both experiences together, ~~possible that~~ both buildings will bring into identifying the attributes, that, in my view should have public buildings. That is something that many speakers have mentioned before me today, and those attributes seem to me to be something like ~~anonymity~~ ^{anonymity}. I very much believe that the ~~logic~~ ^{logic} is the commitment of the public building, the most general in ~~bits~~ ^{bits} design should be, that means to fall even in something close to anonymity, but is not, let us say ^{resulting} so imposingly the face of the designer. The designer must be much more in the second place, taking a ^{rather} low profile. A building like that should have ^{clearly} parity of perception.

I was very pleased when I heard from Harry Cobb this idea of property, economy of means and ~~conspicuity~~ ^{generous}. It should have soundness of material. It should be ~~general~~ ^{general} in the dimension. It seems to me that many of those attributes that, indeed, could be recognized, perhaps, in some of the physical ~~pictures~~ ^{pictures} of the two buildings that I will present today.

Therefore, the choice of these two buildings, in spite of the fact that it could seem a bit ~~like~~ ^{like}. Has been rewarding for me, because it has allowed me to establish the ties that I have just mentioned to you between both. After this very brief

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declaration, or very brief statement, I very much would like to explain these two buildings, and see ~~where~~ ^{where} I will ~~be~~ able to throw some light and to clarify some of the points that I have just offered to you now.

Well this first building is the ~~City Hall~~ ^{z. cabin} in the north of Spain ~~is~~ Logroño; ~~is~~ the capital of ~~Lariocha~~ ^{Lariocha}, very well known because of the wines. It is a medieval city that grew up with ~~the~~ 19th century extensions. ~~Then~~ The site that I received in 1975 was the site that came out from turning down some barracks and then the building should contain, at the same time, a ^{political} political wing, an administrative office and a large meeting hall.

From the very beginning I was attracted by the idea of dissolving this presence of the building as such, and instead of that creating this open ~~paths~~ ^{paths} that was reminiscent of many public spaces in Spain, and then later would be surrounded with this belt of trees, enclosed in this open space. Then this idea of the large plaza allowed me to address the structure of the city in the way ~~the~~ ^{the} people moved from the city, mainly in this direction, as well as coming from the main road, the road that runs parallel to the River ~~Aula~~ ^{Aula}. You will find this other wing, ~~that~~ allowed you to see a product, let us say, dignified building of ~~the~~ 19th century that is here, it is ~~the~~ high school. Next.

~~This is the~~ ^{This is the} ~~building then has this~~ ^{public area, the} political area, the political wing. This other is the administrative wing, ~~the~~ ^{the} meeting hall. It allows ~~the~~ people to go underneath. This building ~~was~~ ^{was} here, ~~as~~ a sort of canopy allowing to drop off and ~~to~~ ^{to} either one side or another. From here you have quite an interesting view of the plaza, and then I wanted very much to avoid the sense that that was the piece of the building, ~~therefore~~, I encountered quite two different facades. This facade works in quite a different way than this other one, ~~as well as~~ ^{as well as} both are unified because of the modulation, because of the geometry. Then the inner structure of the building is quite different ~~from here~~. Here a ^{protruding} protruding courtyard captures the light and ~~produces~~ ^{produces} the event of ~~that~~ ^{that} access to the building, and in this ~~front and~~ ^{front and} courtyard provides the light to ~~main~~ ^{main} hall of the offices.

I would like you to realize, - being consistent ^{with} what I said, - that the issue of ~~facsimilitude~~ ^{facsimilitude} was for me ~~caution~~ ^{caution}. That I very much wanted to have a building that did not emphasize the entrance, the building is quite permeable. It is accessible from ~~where~~ ^{where} ever.

It is accessible from here, and here and here. At the end, the building is opened to the people and avoids and rejects the idea of a building that permeates power. ~~The idea~~ ^{The idea} would be against that. Next please.

Yet the building tries to offer to the ^{Citizens rather} ~~city sense~~ real open, clear structure. Just a very few words about that. You see in this section perhaps a bit of the structure. You understand now how this sunken hall allows the light falling down into the main hall for the offices. You realize that we are working with something I will call a kind of "collage architecture," but ~~not~~ taken and contained in a compact building, and then this idea of the meeting plaza in the outside is, in a way, repeated in this open space, where the ~~continuance~~ ^{of} of both the public offices or the politicians' offices coincides with the people going into the administrative wing and going into the hall.

Here, again, some views ~~that~~ ^{of} the higher level, the third level. Then some of these views in which deliberately we are using architectural elements that are very much taking and ~~are~~ sticking ⁱⁿ the people's memory., because we indeed wanted the building again to be understood and to be perceived with the attributes of a public building for everybody.

From this point of view I would like the building to belong to everybody, because it does, this piece of city, in which nobody feels, let us say surprised, nobody needs to ~~do~~ the effort to see something that strikes violently at his or her understanding of architecture. Next.

These ~~are the~~ ^{are} images: This ~~is the~~ ^{is} sand stone from Salamanca, very beautiful in color. This is the building I was talking, a very modest building, in a way. It was very cheap in those years. It was built in those years of the transition when we were under very, very strong inflation, and was built against the clock, ~~not~~ ^{were} really because it lasted 4 or 5 years, but always with a lot of problems in relationship to money. Next.

Here, we have some shots of the outside of the building. Again, the main stair ~~case~~ ^{case} that goes into the political wing and here just the feeling that has those ~~these~~ administrative ~~parts~~ ^{court yard}. Next.

Here, again, another view of this rather stenographic ~~staircase~~ ^{staircase} that, let us say, ~~will~~ ^{will} recognize an element that could be ~~as~~ ^{called} classical in this kind of building, in our countries, something of those transparencies of those multiple views that are perceptible in the slide ~~is one~~ ^{is one} of those features more attractive of the building. Again here, when I was talking about social democracy, when I was talking about the morals I have in mind, let us say Swedish architecture, some of those north European examples of very rhetorical administrative offices, where the clarity and transparency that we were looking for, the institution itself wanted to be reflected by the architecture. Next.

staircase
stenographic

Here another view that in this work I am showing decidedly incorporated tradition elements like the clock or like this, the fountain, that reaches and helps to enliven one of the corners of the building. I think that it was clear, how in this building this attempt to avoid power, or to avoid misrepresentation of power, as well as to create this structure that embodies, the merges with the entire city was my goal, was my proposal. This project is a much more complex problem in Madrid, and as much as the other false as I said in these, let us say what has traditionally had been an architecture with a symbolic duties. These wanted to be much more related with what could be considered infrastructural elements of the city.

And yet again, as I said at the beginning of this, three points of continuance between these two projects still has to do something with the new situation in our country. Because the photo that you see here, see this piece of our city, Madrid that was completely spoiled with all those fly overs that clearly represent what was, let us say, the policies of the 60's when to solve the traffic problem was the main goal of our administrations. Then when it popularly elected administration came into power two years later, Franco is dead in 1977, the new mayor forced himself to come back this plaza, this meeting point, this curved road that was very characteristic of Madrid in something else. Therefore he wanted this railway station beside this hospital that was transformed, to become a sort of gate from the south of Madrid where the people with the lowest income live. But where a population of 1.5 million live. It means that by enhancing them, by creating these conditions with those let us say representative buildings, we were helping the life conditions of all those in the south of Madrid.

Here, you see another view. For those of you who know Madrid, we are in La Castellano, the Prada is there, the Palace and the Ritz and then the botanic garden. Here one old ministry from the public walls, this railway station, that in a way allowed the people to come at the end of the 19th century to enter through one of the most important streets from Madrid like this one of Atocha, going towards the center.

Then the ministry called for a competition where we enter 6 people, 6 different teams and then they gave to us, let us say the basis for the traffic planning, that they wanted to keep a long distance railway station here, a rather commutual railway station there, something should happen somewhere to allow the busses to run around. Then we should connect the new scheme with the underground that runs in this direction. Next please.

We won the competition and I will describe very briefly what we tried to do. This was the railway station there. Then this railway station was the trains that used to enter there get rid of it. The trains remain now in this position, and therefore our

first attempt was to provide a new reading, and a new understanding of the entire area. As I mentioned we removed all the fly over that was here. That means we should not allow cars to enter there, Instead of that we created this platform so entering into the new railway station in this point, from here you go down into this open, clean railway station that works, a gigantic lobby, cars and taxis move all around, pick up the people here, and then later we have this commuter railway station, at least underneath. The section here, this is the level where the trains, the long distance trains should be. The levels for the commuter railway station was lowered, and the underground came here. Then what we tried to do was then to create a system of horizontal plains in the period of Logrono. This attempt to modulate and to create this plaza was the key architectural issue. In this case it is the way in which we are being overlapped, the different horizontal plains what was. This is the plain that works for the cars as well as this horizontal plain that is the roof of the commuters railway station, provides a parking area for almost 600 cars.

Here is a very large that you will see later, a hypo style hall. This piece is a crucial piece that works as a sort of a lantern providing light to the trains and to the main hall of the commuters travellers, and then allowing, at the same time to the busses to run around and to drop off people here for entering, either in one station or the other. Then later all these left over spaces that in a way rebound and recreate the structure of the city.

In this case it is difficult to speak about the building with that. It is even something more than a building. It is something that is very much the result of working with different architecture, with different elements, with different pieces, and yet having in mind this general strategy for the city. Next.

Here is a model from the competition, where again you see how we get this access, and try to create new facade over here. We will get rid of the two towers, we keep only one. You understand now how we are working with two streets instead of one. The traffic cross point that existed here has been extended into this one, embracing and embodied entirely the station.

Here is this lantern around which the busses move all around, and then later this hyper-style hall that in a way works as a kind of canopy that provides protection. Here is the lower level and provides protection from both cars as well as to the trains. That is this contrast between that and that. This contrast that all our entries in the competition tried to repeat typologically what is happening here. It seems to me that the space of the late 20th century speaks much more about these infinite places instead of this much more contained spaces of the 19th century.

You see here another model where these bowls that are throwing shadows into the cars and protecting the cars. allow you to understand this way of providing overlapping connection on all those levels. That all the canopy, the new hyper-style hall and then this lantern that we will see later. Next please.

Here we have images of the hyper-style hall in a way we will see later into the plan and to some of the slides to come, provide the possibility of connecting all the alignments that the building has. An intermediate model showing how the latest solution will work. We went from the solution that was in concrete, the solution that was in quart and steel. We have something like 21 meters from here to here. Next please.

Here this is a very curious, very peculiar element. In a way one realizes, I would very much like to keep the pieces of my presentation that speaks about how those buildings that ought to be so open, in a way means to design the city itself, means to overcome the idea of a single building. I indeed believe that the buildings work very well for institutions. I am not against the building at all. As a matter of fact I very much love to work myself in something that is more contained as an institutional building could be, and yet when you reach into this level where buildings should allow this sense to be owned for everybody, you have reached this level of city design, condition. That is what I would like to show you clearly in this project as well as the other.

Therefore the idea of the building as a whole is something that takes parts, some elements from different repositories. In this case, it is a very curious element, because you have here, we are in the lowest level, and in this lowest level you have the tracks, and these columns could not be here just following the same grid and therefore we put them together in four points, 1, 2, 3 and 4 allowing ourselves to intercept what happens in any one of those tracks, and then took out these very thick concrete belt, we are going to the structure with 8 and they were brought in the structure with 16 and so on. then the structure changes here. We are here at the level of the street itself, and then that explains this line condition that I would like to have, in one intermediate phase of the process. Next.

Here is the section showing how these pieces work and beside it the building how it looks like, with some openings that provide light to the passage that connects the railway station with the underground. Again here you understand, you are probably able to see more clearly that in the other drawing what happens with these lanterns. next please.

Again another couple of toy images of how the building works. Each one of those pieces in a certain way are self contained, autonomous. In this case is one more attempt to work with the

circle structure that enters into a clear contrast with this very flat, very sharp structure that you will see later finished of this hyper-style hall. This model allows you to understand better what I was describing. This lantern that perhaps is one of those lanterns from a clesiastic structure, just trying to capture the light and to do and create light almost here. Next.

Here some views of the interior. Again, we should start to talk about those attributes of the public buildings, those attributes of the materials, indeed to keep this structure with this solidity that requires machines like this one, that receives 200 people every day, means to do something to protect columns and elements, and that explains what happens with all those custodian pieces that create, that the system of handrails, as well as the protection for the columns, some images of how the structure works. It is a gigantic underground railway station. Next.

It is another detail of how the railway works. here we are in the parking garage. Again this attempt to create, contain in a way enclose the spaces. This wish, of opening the structure in such a way that allows this intercommunicability that we were looking for, these bolts are in relationship with they system of chimneys, but was very much wanted and required by the engineers. This job is a very peculiar job. It is a job that has probably been the most difficult job that I have had, because once I was selected, my railway scheme has been followed quite completely, yet the working drawings were developed by a consulting that was chosen by the public agency that runs the railways in Spain. The most commendable consulting authority, then later the work itself has been run by engineers from the public administration. Therefore I very much tried, and it is true that the main issues have been respected, and yet they opened the details, less carefully treated in all the buildings that I have been.

These views of the parking area, this is aluminium. These bolts over the chimneys protecting and creating these rather, as I was saying, of course where I could say that historic reminiscence, and yet we are walking in such a different way, it has not to do at all with traditional bolts. It just creates this protection and produces a certain enjoyment that was quite needed in such an intense public area as this one was.

Some other views coming now. Here at night with the cars. As a contrast with that, this hyper-style hall. The hyper-style hall is arhombic structure, it is not quite an octagonal structure. It creates the connection between the alignment of the railway station and the alignment of the new trains, the old railway station with the new grid of trains. That prevents very rigid reading. I have been able to test how efficiently this respect to work the geometrical conditions has helped me to avoid this rigidity that will probably produce much more nocturnal structure.

Here the concrete or the curtain. I like this idea that this hyper-style hall in a way protects and creates this frame that allow people to see where they are going. IN a way it is nice to have a long distance view. The landscape towards where you are going. You don't see, naturally, but you see the south of Madrid and see where the trains are going to bring you, and that frame by this structure. Next please.

That is what in a certain way happens with this structure. That is still under construction. Here another view of the hyper-style hall. We have here again half measures continuously. Those horizontal plains, in a way as I said, this architectural experience has to do with just overlapping levels of activity in such a way that at the end protected by those horizontal structure, by those system of grouping that in a way underlines the horizontal activity movement platform that I described, but at the same time, in a way producing all those special effects that you have seen here.

Here we are on the roof of the hyper-style hall. These openings here are covered with this kind of roof. Here you are seeing the high speed trains and the hyper-style hall comes here in this way covering this platform where the cars are running and dropping off the people into the main station, and then allowing them to go down, and the cars moving all around. Next.

Another couple of views. Again we are now looking toward Madrid. You see there at the end what happens with the existing railway station. Here this mixture of the structures. I think that the building, as I said, overcomes this idea of the building to be much more, I don't want to use, the piece of the city, just stretching on the possibilities of using the city in such a large and fast ~~date~~ ^{date}. Therefore that seems to me that public building or public constructions means. Because this building is open and still could be considered the house of everybody. When you are in New York in one of those spaces, in the sky scrapers, because of some agreement has been left to the city, and you see there the homeless just settling there, but in spite of the fact that nobody is bothering them and telling them to go away, actually the space itself rejects this kind of uses. That is the kind of thing that I would not like to call in this kind of public space. Because it has been designed from the beginning to be the city, not just to be the building, that means enclosure. That means restrictions. That means containment. These are attained to produce, to understand public buildings in this way means also this commitment with a certain treatment of the materials with a certain aptitude toward the sign. That is what seems to me could be ~~this character~~ ^{discuss}. What is in my view, or what I would like to be in my contribution to this symposium. Next.

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One of the sites of this hyper-style hall that is ⁱⁿ continuity with the parking has a protection, a glass protection. From that ^{side} you see the landscape of Madrid and from this other side, you see all what happens with this very modest Madrid architecture. Next.

5105
A couple of more views and it seems to me that these last are the two, next please. Here you have the tower and the clock. This connection between the hyper-style hall and the hall canopy. From here you are able to see how the space is perceived, that this is a sunken tower, because here of course is another open space, another open plaza. You see how it overlaps, that and we see here and you are able to see how the cars go through and drop off. And from here you have quite spectacular views over the long distance railway station. The plaza still unfinished by already opening.

Perhaps the photograph has been taken before it was finished. I very much look for the clocks, despite, I don't use myself a clock, I very much like to see clocks because of time in public buildings, as well as the railway station are very much presided by this idea, the very traditional idea of the clock. You see here quite well, from here you enter directly into the level of the long distance railway station. Here is the big lantern. YOU are able to go through or go down through a system of ramps. Here you are able to enter to the commuter railway station either from this level or from this one. Next.

5106
From there another view of Madrid with roof of the hyper-style roof. This one seems to me it is the last one. Thank you very much for your attention.

ARTHUR SPECTOR: *Thank you. since we have another lecture tonight, I will ask you, we have a half hour break, please be brief, enjoy yourself.