

Footnotes 1-5

GATE

This work is a reconstruction of the building "Replica Hts5", – palace, monument or temple -the function is still disputed - , of which Pharaoh Hatsepsut had a dream and described to a friend in a letter (1479 BC).

In the 1:1 Pekilo reconstruction, all spatial coordinates are accurate.
Also the atmosphere, the acoustics, humidity and other qualities of the Dream building are true to the original.

On the other hand there is no certainty about the building material.
The Mänttä Art Festival budget provides the audience with the possibility of imagining it having been made of the most precious and heavy materials, such as rapakivi granite, marble, and hand-forged bronze.

According to the newest studies, Hatsepsut's dream-monument, which remained unbuilt, is undeniably just as real as the famous cave of Chauvet, previous to its discovery in 1994, when we did not know anything about it either.

Some scholars even argue, that the architectural qualities and metaphysical dimensions of Hatsepsut's dream, its "*genius loci*" - spirit of the place - is so strong that, regardless of distance of time and space, it is continually realized. The most recent example is from 2017, when a crowd on the Champs Élysée felt the presence of the building's idea so powerfully that it blocked the traffic.

This theory is still controversial.

COLUMN

Here the first of the seven columns would have risen, which would have been erected to praise glorious victory, immortal heroes, the goodness of the emperor, the crushing of the enemy, the sanctity of the sacrifices, to celebrate the final battle and eternal peace and to preserve their memory pure and alive until the end of time.

At the brick base of the columns there would have been a frieze where the faces, names and deeds of all figures would have been carved. (*Damnatio memoriae*).

Columns no. 2, 3 and 4 would have fallen to the ground and the stones used for other purposes.

Pickpockets were chained to the base of the fifth column and huts built in the Middle Ages would be leaned up against it, cobbler's and soup brewer's huts, which would have been removed by the British in the 19th Century in order to restore the authenticity (*sic!*) of the oeuvre.

The column would have been of green porphyry and it would have been said to have come from the atrium of Gaius Maenius' home, which according to Cato Pseudo-Asconius was bought for so called "particular reasons" (*Caec. 50*):

Finns would have been particularly interested in the rapakivi granite column no. 7 which was commissioned by emperor Napoleon for his victory celebrations (*cancelled*) in Moscow. The half finished column now lies in the mud along the route of m/s Runeberg, where an observant eye might still be able to see it on the port side.

BALCONY

Here, there would have been a balcony or a terrace,
so skilfully positioned that from this point it would be possible
to see the coming of both good and bad, the approaching enemy and future strokes of luck.

Here, the artists, when running wild, might have jumped
to swim with dolphins while others, who
would have deemed it the more logical choice, might have
leapt underneath a train.

In Pekilo, the balcony is reconstructed –
within the parameters of our ability – with as spacious
of an atmosphere as possible.

The most essential feature of the balcony's
architecture is that from there, the Dome can be seen, a true masterpiece
following the golden ratio, silhouetted against the horizon, the glazed tiles reflecting the
golden glow of the sunrise and sunset.

LIBRARY CHAMBER

The building's most private space, a library, study and chamber for meditation, would be situated three steps to the West from this point.

There would have been magnificent frescoes on the walls, one depicting good government and the other, bad.

The portrayal of good government was immediately irreparably destroyed by fire, water and pickaxes – evidently by the same people
who, throughout time, have found the idea of good government such a provocative subject in art that it must be immediately obliterated by force.

Of the portrayal of bad government, in contrast, we have enough material to examine on walls, on canvases and in various other forums.

The acoustics of the space would have been so good that it would have been possible to hear laughing, singing or the sounds of kissing from tens of thousands of years ago, whispers and music which might not have pleased everyone, but which would not leave anyone unaffected, echoes from a time when cave people lived, and shamans worshipped here!

Of course the library would not have been here yet, but the echoing caves of the shamans, on top of which - most probably on purpose - the library was built.

There the memory of the first songs of poetry were preserved and in a way the tradition was continued.

On the library shelves we would have found all forgotten poetry by women, and on the shelves of sheet music, works by all the forgotten women composers, those whose existence it was unimaginable to have imagined before. The space would have been small, but the materials magnificent.

From here you would also have had the best view straight into your inner most being. For some it was their favourite place, and for others a place of fear. The scholar G even asserts that this was the room L alluded to in the line of their poem "*the hum of silence and grate of your own thoughts*" and the term of B "*the home of the heart.*"

The library chamber of Pharaoh Hatsepsut's dream was a place where she could attain perfect peace of mind.

DOME

Like a crown, a Dream dome would arch high above it all,
just as it should.

The scale would have been – of course – Roman, transgressing the Pantheon,
in which "the godly beautiful (*text damaged*)

An opening at the centre of the dome (9 m in diameter)
would allow the night rain to fall, the midwinter stars to twinkle
and the first swallows of spring to fly over.

Would the Dream dome have been the only place where the emperor exhausted
by worries could finally find rest, as H contends in his work "T"?
Was it built, because only there, could the sleepless queen
find rest and dream?

Or, would it have been, as the school of μ argues, that
the dome was the most important part of the dreamscape, that
everything else was built for?

She dreamed it in stone and marble and glass, raising heavy
masses to heights, imagined the dome arching above,
under which echoes would ring and heights make your head spin.

In her dream Hatsepsut looked down – this is written around the top
of the peristyle, on this everybody agrees – she looked down upon her kingdom and asked
herself:

Why
all of this?

When there are trees
and rustling in the treetops.

LIBRARY CUBICLE

The building's most private space, a study room and library cubicle for meditation, would be situated right here, three steps to the West.

There would have been magnificent frescos on the walls, one of which would depict the good and the other the bad consequences of government, through allegories.

The portrayal of good government was immediately irreparably destroyed by fire, water and pickaxes – evidently by the same people who, throughout time, have found the good government such a provocative subject in art that it must be immediately obliterated by force.

In the portrayal of the bad government in contrast, there is enough material to examine on the walls, on canvases and in other forums.

The acoustics of the space would have been so good that it would have been possible to hear laughing, singing or the sounds of kissing from tens of thousands of years ago, whispers and music which might not have pleased everyone, but which would not leave anyone unaffected, echoes from a time when cave people lived here, and shamans held their worship events! Of course the library would not have been here yet, but the echoing caves of the shamans, on top of which - probably on purpose - the library was built. There the memory of the first songs of poetry were preserved and in a way the tradition was continued.

On the library shelves all of history's forgotten poetry by women would have been found, and on the shelves of sheet music, works by all the forgotten women composers, those whose existence had never even been allowed to be imagined before. The space would have been small, but the material wonderful.

There would also have been the best view straight into your inner most being.
For some it was their favourite place, and for others a place of fear. The scholar G
even asserts that this was the room L alluded to
in the line of their poem "*the hum of silence and grate of your own thoughts*" and the term of
B "*the home of the heart.*"

The library cubicle of Pharaoh Hatsepsut's dream was a place where
it was possible to attain perfect peace of mind.

CUPOLA

Lika a crown, a Dream cupola would arch high above everything,
just as it should.

The scale would have been – of course – Roman, transgressing the Pantheon,
in which Godly beautiful (*text damaged*)

An opening at the centre of the cupola (9 m diameter)
would allow the night rain to enter, the stars in the heart of winter to twinkle
and the first swallows of spring.

Would the Dream cupola have been the only place where the emperor exhausted
by worries could finally find rest, as H contends
to T in their work?

Was it built, because only there, could the sleepless queen
find rest and dream?

Or, would it have been, as the school of μ argues, that
the cupola was the most important dreamscape, that, which
everything else was built for?

She dreamed it in stone and marble and glass, raising heavy
masses to heights, imagined the cupola over the top,
under which echoes would ring and from which dizzies to look down.

In her dream Hapsetsut looked down – this is written at the top
circumventing the peristyle, of this
we all agree – she looked upon her kingdom and asked herself:
Why
all of this?
When there are trees
and rustling in the treetops.