

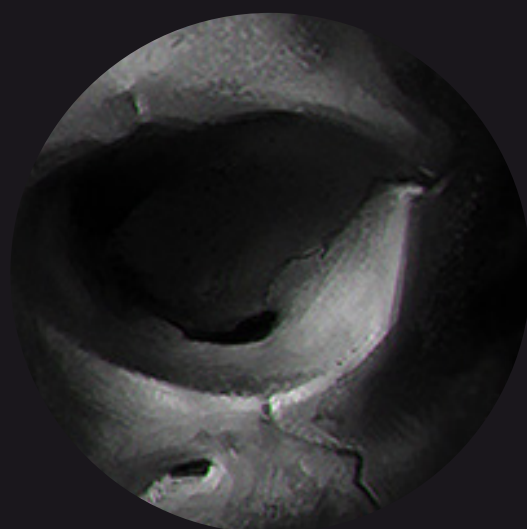
In the port of Amsterdam there's a sailor who sings
Of the dreams that he brings from the wide open sea
In the port of Amsterdam there's a sailor who sleeps
While the riverbank weeps with the old willow tree
In the port of Amsterdam there's a sailor who dies
Full of beer, full of cries in a drunken down fight
But in the port of Amsterdam there's a sailor who's born
On a muggy hot morn by the dawn's early light

In the port of Amsterdam where the sailors all meet
There's a sailor who eats only fishheads and tails
He will show you his teeth, that have rotted too soon
That can swallow the moon, that can haul up the sails
And he yells to the cook with his arms open wide
Bring me more fish, set it down by my side
And he wants so to belch but he's too full to try
So he gets up and laughs and he zips up his fly

In the port of Amsterdam you can see sailors dance
Paunches bursting their pants grinding women to paunch
They've forgotten the tune that their whiskey voice croaks
Splitting the night with the roar of their jokes
And they turn and they dance and they laugh and they lust
Till the rancid sound of the accordion bursts
Then out to the night with their pride in their pants
With the slut that they tow underneath the street
lamps

In the port of Amsterdam there's a sailor who drinks
And he drinks and he drinks and he drinks once again
He drinks to the health of the whores of Amsterdam
Who have promised their love to a thousand other men
They've bargained their bodies and their virtue long gone
For a few dirty coins, and when he can't go on
He plants his nose in the sky and he wipes it up above
And he pisses like I cry for an unfaithful love

AMSTERDAM, SCOTT WALKER SINGS JAQUES BREEL



THE PLAN OF THE SCHOOL IN NAGELE (1955-1956) SHOWS HOW A SIMPLE SHIFT CAN LEAD TO AN ALTOGETHER DIFFERENT AND MORE APPROPRIATE DESIGN MECHANISM. APART FROM THE RYTHMIC COMPOSITION OF ELEMENTS, A CHARACTERISTIC FEATURE OF THESE SCHOOLS IS WHAT TAKES PLACE SPATIALLY PROVIDES A KEY TO A NEW MECHANISM. BY SIMPLY STAGGERING THE CLASSROOMS IN TWO GROUPS OF THREE, INSTEAD OF DESIGNING THE USUAL STRAIGHT CORRIDOR, TWO IMPORTANT THINGS HAPPEN: THE ESSENTIAL CORRIDOR CORNERS PROVIDE A WIDER VIEW WHILST THE INTERIOR CORNERS NOW BECOME TALL IN BETWEEN SPACES WHICH PENE- TRATE THE CLASSROOMS ARTICU- LATING THEM SO THEY CAN BE USED FOR ANY ACTIVITY THAT MAY TAKE PLACE HERE, A SOCIAL COMMUNITY ALSO. A SINGLE GESTURE HAS SIMULTANEOUSLY OPENED UP THE VIEW TO THE OUTSIDE AND TO THE INSIDE. ONE, THE RESULT OF THE OTHER. (HERMAN HERTZBERGER ABOUT ALDO VAN EYCK'S SCHOOLS IN NAGELE, 1982)



O Fortune,
like the moon
you are changeable,
ever waxing
and waning;
hateful life
first oppresses
and then soothes
as fancy takes it;
poverty
and power
it melts them like ice.

Fate – monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.

Fate is against me
in health
and virtue,
driven on
and weighted down,
always enslaved.
So at this hour
without delay
pluck the vibrating
strings;
since Fate
strikes down the strong man,
everyone weep with me!

