Andrew Jennings
Selected Essays at UIC 2014-2017

## Contents

**Arch 531: Architectural History and Theory I with Robert Somol**
1. An Essay on Michael Maltzan (2014)
7. Projective History: excerpt from a take-home exam (2014)

**Arch 520: Designing Criticism with Sam Jacob**
11. Koralewsky's Lock (2014)
15. Mrs. Buttersworth (2014)
19. Metropolitan Correctional Center (2014)

**Arch 532: Architectural History and Theory II with Penelope Dean**
25. Eliot Noyes and the Punch Card Aesthetic (2014)
31. Robie, Ford, and the Total Work of Art (2014)

**Arch 585: Architectural Visions of the City with Alexander Eisenschmidt**
37. Speed and Interior (2015)

**Arch 586: Architectural Theory and History IV with Zehra Ahmed**
43. Who Flies Where, When and How (2016)

**Arch 520: Living Labor and Generic Architecture with Francesco Marullo**
53. Hobohemia and the Tower City of the Sanctuary (2016)

**Arch 566: Idiosyncratic Architecture with Paul Andersen**
65. An Idiosyncratic Manifesto (2016-2017)

**Art 520: Artists Who Write Objects with Patrick Durgin**
72. Statement on Making Statements (2017)
81. Shades of meaning in Institutional Critique and Meta-Art (2017)

**Arch 520: Mind is a State of Landscape with Fosco Lucarelli**
97. Pools of Condensation (co-authored with Jimmy Carter) (2017)

**Arch 589: MAD-Crit Seminar with Bob Somol, Alexander Eisenschmidt, Julia Capomaggi, and Francesco Marullo**
105. Review: Facing Value (2017)
111. Push/Pull Practice (2017)

# Preface

This preface is mostly for anyone who may come across this booklet outside the context of the University of Illinois at Chicago School of Architecture (UIC SoA) required annual portfolio submission and find it strange that essays about syrup, airports, prisons, being lost at sea, and a handful of houses would appear all in one place. These essays are a selection of assignments from the past seven semesters at UIC. All the essays were produced for courses taken between the years of 2014 and 2017, and as such are specific to the framework of an assignment or the course in which they were presented. In some instances, essay prompts have been included to provide clarity and context. They are arranged chronologically and unedited from their original submission. The creation of this portfolio of written work has been an interesting exercise for myself to track my development as a writer as well as review the subject matter I've addressed so far. My hope is that through this I will be able to identify any tendencies, interests, leanings, hang-ups, loose ends, or pitfalls in the work I've done so far. As my research in the Master of Arts in Design Criticism program has naturally shifted towards issues and ideas surrounding the concept of value, I find myself wondering how these essays may have seeds of such curiosities or in some way be proto-explorations in such subject matter.

# An Essay on Michael Maltzan

Michael Maltzan has received a lot of attention for being a young upstart who was able to stake out on his own and build a large body of work in a relatively short amount of time. Educated during the 1980s at the Rhode Island School of Design and the Harvard GSD. his formative years occurred in a moment where many students of Architecture were mindful of the follies of modernism, jaded to the strategies of post-modernism, and looking for ways to engage with rapidly improving technologies and globalized politics. This produced a generation of Architects looking for new modes of design and practice to keep up with the times. After graduating from the GSD, Michael Maltzan set out to Los Angeles where he saw the city's modernist foundations as a logical laboratory for contemporary practice, where the next steps could be found out. Landing a job at the offices of Frank Gehry, Maltzan worked for seven years on the Walt Disney Concert Hall before setting out on his own to form the aptly named Michael Maltzan Architecture (MMA) in 1995. The firm quickly put down roots seeking public projects as a fast way to get established. Since then Maltzan's practice has operated in a way indicative of its generation. The graduating class of the 80s' jadedness resulted in a trajectory towards pragmatism, collaboration, and research. When Michael Speaks states that the freedom of movement important to

contemporary architectural theory will be "realized by the intellectual entrepreneurs and managers of change as they confront the fiercely competitive world thrown up by the forces of globalization," it's certain that Michael Maltzan Architecture would be an example of such a contemporary practice.

One of the very first commissions MMA took on was the Feldman Horn Center for the Arts. Flickers of Gehry are perhaps evident in the building's chunked together massing and the solidity of its forms but Maltzan uses the opportunity more to expose influences from his education, architects he had an affinity for such as Adolf Loos and Alvaro Siza. The connection to Gehry is a direct one but Maltzen's focused trajectory seems to indicate he's unfazed by any anxieties of influence. In a conversation from 2009 with architectural critic Christopher Hawthrone at the Los Angeles Public Library, Maltzan addressed comments about his designs being too "polite" and "pulling punches" that Gehry made in 2002. Maltzan proceeded to put Gehry in the past making the claim that the new generation's strategies weren't the same as the "oppositional" and ultimately paternal attitudes towards architecture that Gehry's espoused. The "singular author against all odds" that Maltzan sees in Gehry is not what he sees in himself. Whereas Gehry fine tunes his production process with CATIA software, effectively providing him with complete authority over a design and eliminating any chance the necessary evil of a team could mistranslate his paper models to built form, Maltzan values collaboration and interdisciplinarity often sharing the spotlight with landscape architecture firms such as Hargreaves or graphic designers such as Bruce Mau. Maltzan recognizes this impulse to collaborate as generational, his generation being one with an "Architectural Intelligence" more aware and more attuned to complexity. This mirrors Sanford Kwinter's conclusion to "Confessons of an Organicist". A part of Maltzan's generation, he says they came about during an age of "freudomarxism" and a debate between whether economics or psychic conditions



produced social transformation driving to the perhaps naive conclusion that "today's intellectual imperative would be a kind of grand unified theory in which experience and consciousness could be seen as a material affect." To Kwinter Architecture is a "form of knowledge" synonymous to what Maltzan refers to as intelligence.

Such material affects of experience and consciousness present themselves as a great focus in Maltzan's work. Mirko Zardini in his essay "Material Los Angeles" describes Maltzan's work as "advancing the possibility of a "fluid lifestyle" extended to the realm of public life. This presupposes a slow and continuous movement that informs the building as a whole… These are works of architecture, scenarios, and landscapes—one thinks of the Feldman/Horn Center for the Arts in North Hollywood, and the Hergott/Shepard Residence in Beverly Hills—that imply the presence not of an outside observer, but of inhabitants. " The conscious experience, the body in space, becomes essential to the architecture. Occurring on a parallel track Petra Blaisse seeks to produce similar effects in her wallpaper exhibit at the Hammer Museum (on which she was a collaborator with MMA) by plastering the lobby walls with pattern, bending genres to evoke an experience within the space that is conceived as beyond art and touching the edge of architecture.

The relationship of these experiences to the line between public and private spaces is also important to Maltzan. He sees this line as being blurred by both "simultaneity" and interconnectivity. Simultaneity he describes as the parallel but private experiences we collectively engage in such as sitting in a movie theater or driving alongside one another on the highway. Interconnectivity is the result of our contemporary technologies. This represents itself in some way in most of MMA's work. In his Pitman Dowell residence Maltzan rejects the modernist project of Los Angeles in a house built on the site of a project originally designed by Richard Neutra. In the same

LA Public Library interview mentioned earlier, Maltzan refers to the residence as "an inversion of the Neutra House" where all of the romantic modernist transparency is turned to the interior. Interconnectivity, he explains, due to the great gizmos of contemporary life has made literal transparency obsolete. Now we're visible at all times through our technology and social media making any architectural expression no longer necessary. Simultaneity is the cause of the publicly visible but separated spaces of his Star apartments. As well, in yet another rejection of modernism, Maltzan says he "atomizes" the public space in the design for his Jet Propulsion Laboratory in Pasadena, citing the atrium space of Frank Lloyd Wright's Larkin building as the opposite. With technology binding occupants together the public space can be dispersed throughout the building, scattered among private program.

If one thing separates Maltzan from his contemporaries, particularly the contingent in Los Angeles (Neil Denari, Greg Lynn, Wes Jones, Daly & Genik to name a few), it's his relative conservatism to the wild computer generated forms the region has produced since the 1990s accompanied by a design process heavily focused on hand craft and physical models. Some would say this is to his critical detriment. (e.g. Aaron Betsky's complaints of Maltzan' s work appearing the most boring out of an exhibition with Greg Lynn and Alessandro Poli). But this same reserved-ness may also produce a certain level of accessibility that accounts for his success and may be necessary to accumulate the large public projects MMA seeks out to continue its mission of engaging Los Angeles at the urban scale.

One danger in MMA's explorations in simultaneity could be the possibility that it strays into a celebration of the banal, an introverted and urbanized version of sprawl. When Maltzan talks about harnessing "parallel and disconnected" activities in projects such as his Fresno Museum where one can look "through the underside of the building…to the interior exhibition spaces, through to the activity on the roof, and beyond to the sky" it's hard not to think of Koolhaas's words in Junkspace that in Junkspace "transparency only reveals everything in which you cannot partake." In his essay "The Possibility of the Public" Maltzan's explanation of the Carver Apartments providing a visual connection between "those individuals less privileged within the building and the individuals passing by as commuters along the adjacent elevated freeway… through the unfolding spiraling of the drum-like form as well as a series of large occupiable "porch like" spaces arranged around the façade" Koolhaas's description of junkspace being "splintered into thousands of shards: all visible at the same time, a dizzy panoptical populism" seems all too close for comfort. In his pragmatic approach Maltzan embraces or at least tolerates the merging of public and private and the heightened presence of the commercial in public space. While this has resulted in seemingly progressive results one wonders if in the long term Maltzan could stand to take on some of the past generation's oppositional attitude, to stand against the commercial and political powers that be to promote truly social and public spaces.

# Projective History

I have no idea where this map of Wynn Casino came from but I wish I had never found it. So indicative of our era: hyper-capitalist post-everything. Its muted colors indicate every node of excess and abandon. It draws you in, makes you want to go there. No one should ever go there. This is not a floor plan of a building (Ceci n'est pas). This is the schematic of a great machine.

The gestalt reading of the plan is a fabrication, a perspective that would never be experienced in real space. The map's lack of detail stands in stark contradiction to what the labels reveal must be the complicated reality. There are no doors, no people, no roulette tables, no cars, nothing to provide sense of scale. There is only color and text. But this is all you need to know, all you would be able to comprehend at 3am, four martinis deep outside the Red 8 in search of the nearest elevator to your room. Even with such low resolution you can see the European hodgepodge of influence. The "superior consciousness of history" Clement Greenberg notes as a trait of the avant-garde is distorted and misremembered. French linear axes crash into picturesque curves which crash into an exurban amalgamation of rectangles. The whole place is a metropolis under one roof. Eat, sleep, shop, gamble, be entertained. Entropy is the miasma that ties the spaces together like the air conditioned junkspace. The slurbs and urban sprawl that

interest Smithson so much are all there in one place.

This is not a machine for living in. This is a machine that eats people alive. Every arrow on the map points in and only *in*. One gets the impression that shuttle busses only drop off, that valet keys are piling up, that the self park garages continuously display “no vacancy” and the cars inside are all collecting dust. Baccarat, Poker, Black Jack, Slots. On the inside it’s all stim and no dross. Everyone at the Wynn is a voluntary prisoner. You’re not going anywhere. You are the dross.

Its redeeming quality would seem to be that it has qualities. It does not appear to be the “typical plan” Koolhaas refers to. But this is a trick. It is the typical plan in disguise. Its program is all business. Its sole function is to let the occupant exist, gamble, spend until they’re spent. Storefronts are as indeterminate as any office space, completely interchangeable and generic, willing to accept anything so long as it pays the rent.

Like a typical plan it is versatile. The plan succeeds in being neither radial nor circuit. It becomes what you want when you want it. Corridors and pathways allow the option of moving through the space individually among the crowd as if traversing Koolhaas’s Junkspace. To dive into the fray of bodies, crowd around a craps table, to find your way into the middle of the XS Nightclub, eliminating boundaries of personal space for the thrill of attraction and desire is another mode of available experience. The choice is the inhabitant’s and can be made on a whim.

Each space is an event. At the Wynn you don’t just buy a car, you buy a Ferrari. You don’t only eat a steak, you eat a steak sitting beside the “Lake of Dreams” at the foot of what is only called “The Mountain”. Everything is sensory, producing what Baudrillard calls a “delirium of communication” the product of games cataloged by Caillois as “games of expression, games of competition, games of chance, and games of vertigo.” The Wynn is of course all games; games that run the full spectrum Baudrillard lays out: from those based in “scene, mirror, challenge, and duality” (e.g. poker, blackjack, baccarat) to those that are “ecstatic, solitary and narcissistic” (e.g. slots).

It’s historically popular to look on at such artifacts coolly and refrain from value judgment. I find this difficult to do. The delirium such a place can entice seems undesirable. The house always wins and every body in such a space is continually being taken advantage of. Every body in space is being lied too, swimming among inauthentic simulacra. Even if one is self aware, like a hipster ironically smirking in a Starbucks, the detachment is no protection. The range of potential human experience is greater than the imagined world within the walls of the Wynn. It all comes down to a question of how we produce architecture that genuinely represents and encourages happier healthier program (hard to define but certainly not the Wynn). As Andrew Zago points out in “Real What” this is difficult to achieve. He suggests stealth tactics, sneaking authenticity into the mix with an easy slight of hand before people have the chance to realize it. Likely the methods just require a little practice and experimentation. The nice thing is it’s a clear direction and a way forward

**Essay Prompt:** Rummaging through your desk, you come across an image (attached, “document.Q2”) that you find strangely inspiring with untapped potential. Write a projective essay utilizing this “found document” as a central piece of evidence in your “eureka.” The document should be understood as an attractor to reflect broadly on one or more of the architectural issues (and their historical and contemporary unfoldings) that have been considered during the semester. Note: there is no need (or desire) to do research beyond your close reading of the document; you are meant to use it as a new central artifact in advancing an architectural agenda or program in consort with themes or possibilities developed in the course. Provide supporting graphic analysis/diagrams as necessary.

# Koralewsky's Lock

There is a peculiar Architectural necessity that exists in the minds of men to render certain spaces impenetrable. In these instances a clear division is built and an aim is established to keep people and things either out or in. There are many motivations for this behavior but each finds itself connected to the single concept of protection; money is protected in a vault, secrets protected in a diary, society protected from the unbefitting through prison walls. The single mechanism that separates these two worlds of the protected and the free is the lock, allowing passage with the permission of a key.

Locks have been around since antiquity and through history have maintained many of their fundamental mechanical elements. However, with each techno-historical milestone their materials and construction have become more elaborate. Today's locks range from the little padlocks on a suitcase to complex biometric systems where one's own body becomes the key. Rarely though is a lock considered a work of art. One such instance is in a lock from 1911 on display at the Chicago Art Institute. It was crafted over the course of seven years by Frank L. Koralewsky, a German emigrant who made a life practicing the craft of locksmithing in Boston.

When coming across Koralewsky's lock for the first time it's impossible to tell exactly what it is. It's large, about 12 inches across, made of a dark bronzed metal, and shaped like

the spade on a deck of cards pointing to the right. Within its profile is a filigree of finely carved detail of caves and forest that, on close inspection, tells the story of Snow White and the Seven Dwarfs. A wild array of activity occurs throughout the relief. In one scene Snow White cooks on a stove, the table behind her set for seven. Just below her a small dwarf carries a carrot his own size up a cavernous staircase for her to place in the pot. In another staircase another dwarf drags the dead body of a rabbit, also his size, presumably for the same purpose. A third and fourth dwarf climb the face of the lock, a fifth leans or pushes against something that closely resembles a birdbath or a pot of gold. The sixth dwarf lounges beneath a mushroom seemingly unaware that his patch of earth sits at the end of a trail of flames emerging from the mouth off a dragon. The seventh dwarf I was told is on the key, not on display, ironically locked away in the belly of the museum. None of these sculptural elements that make up the lock give any indication of how to use it. A keyhole is conspicuously missing, assumedly hidden deep within the fairytale forest. Any movable elements are indistinguishable from those permanently affixed. The
dragon and mushroom top look like they might make up some kind of knob or lever but it's impossible to tell which direction it might want to go. The ambiguity of the machine acts as a layer of security in itself.

The decision to ornament a lock with the Grimm's fairytale of Snow White is a curious choice. Snow White herself was kept behind a lock and key, hiding in the home of the seven dwarfs from her wicked stepmother who would arrive in disguise to coax her out of safety. Perhaps the engraving is a warning, a reminder, that what sits on the other side of the door is there for a reason and your own safety, your protection, is better served by leaving it there. In that way this lock works in two directions, keeping something or someone sealed on one side while locking the will of the key-holder on the other. This highlights the real truth about locks, that the constraints they



place on us are both products and facilitators of human will, their scenarios ultimately political. Locks enable a play of power in the direction of the keyholder, and at the same time absolve anyone without one of responsibility. A nuclear missile requires two consenting key turns to launch, freeing the rest of us of that weight while landing it on the shoulders of two deemed of sound mind enough to make the call. A prison guard can shrug to an inmate across the bars and say 'sorry, the warden has the key' while a bank robber knows that a teller can't get him into the safe deposit boxes. But it's never the locks that actually keep these things sealed away, but our own will manifest in this deal that we've made. How radical and thrilling it is when those locks are undone, when the heist is underway, when someone says 'to hell with the deal' and those protected things are set free with all the danger and all the reward that come with them. Sometimes it's a poisoned apple, sometimes it's the Bastille. But the most effective lock would be one that plays to the mind of the key-holder, convincing them through its form not to insert the key, yet curiously leaving the option open, our unwillingness to completely eliminate the possibility and the thrill of capitulation fully evident. With all the variety of locks we have today I can think of no contemporary examples that cause such mental effects. Perhaps these days we're more willing to go along and need less convincing.

# Mrs. Buttersworth

Walking through any supermarket breakfast aisle you'll find no shortage of options for what kind of syrup to put on top of your favorite waffles or pancakes. The market is well researched resulting in a wall of varying brands and flavors that towers overhead. Each bottle is perfectly produced and marketed to meet the exact demand of any lifestyle or dietary specification. No sugar? No problem. Looking to escape the stifling monotony of the urban grind? Try "Country Style." Maple purist? Grab the all natural organic glass bottle imported directly from the Canadian wilderness. But out of this dizzying array there's always one that can't go unnoticed, one that's difficult *not* to pull off the shelf and spin around in your hand for a curious moment. It's the one that's shaped like a human being: Mrs. Buttersworth.

She stands, or rather they stand, on the shelf with resolute patience each one donning a yellow plastic flip-top hat and label apron. Her age and story aren't specifically stated; the powers that be, those many faceless suits that steer the Buttersworth image, refuse to tell us. I*s she a mother? A grandmother? What of Mr. Buttersworth? Oh no! Has he passed on?* You can ask, but you'll receive no answer. The only hints one finds on her label are a long list of unpronounceable ingredients and an address for Pinnacle Foods, LLC where maybe someone knows something. The ambiguity requires

consumers to fill in the blanks and it's a matronly narrative that usually gets applied to Mrs. Buttersworth. This leads to many common assumptions about her (e.g. good manners, warm hospitality), but it's difficult to really judge her true nature given the fact that her face is, like those of her proprietors, featureless. Her only gesture is with her hands which sit clasped at her front. Again the matronly bias assumes that this is a warm and hospitable gesture but one may also get the impression that maybe she's wringing them, worried about something but keeping it veiled behind a strong motherly demeanor. It's here that we might find a reason for her ambiguous identity and the clever bit of marketing manipulation that gets people to take Mrs. Butterworth home; walking down the syrup aisle you register somewhere in your subconscious, in some way, your own mother or your own grandmother, standing there, alone, filled with some unknown concern. Suddenly you find yourself placing Mrs. Buttersworth in your basket, removing her from the cold, harshly lit supermarket shelves to be brought into the warm and comforting confines of your own home.

Once safely on your pantry shelf her static plastic expression still exudes a veiled concern. The fact that she is just made of plastic, not a real mother, and certainly not your mother doesn't matter to your subconscious. The suits know what makes you tick and they know you'll feel obligated to find a way to solve this problem, to make things better, *to make her happy*. You find yourself making pancakes.

She sits on the counter silently watching as you oil the pan and mix the batter. When you sit down to your plate of flapjacks or waffles, deep in your mind, it's not you who has made them, it's Mrs. Butterworth. She stands attentively on your placemat waiting for you to take the first bite but before you can you must open Mrs. Butterworth and pour her onto your meal. Perhaps it's here that your conscious mind has a moment of uneasiness. It seems strange to pop open the skull of this woman and upend her contents onto your plate but Mrs.



Butterworth gives no indication that she minds, she knows what must be done. Like every mother she will give of herself, of her very being, her body, her blood and you, like every child, must take from her.

When you finish your final bready forkful she still stands attentively by your plate, hands clasped, only now a little depleted. From her head down to her shoulders is translucent, syrup slowly making its way down the inside of the container, but there is still no relief in her concern. A mother's worry never ends. *Did you eat enough? Do you want more?* You're full but you debate seconds and you don't know why. Somewhere a captain of the syrup industry sips expensive wine at an expensive restaurant. This cycle continues every time, opening the cupboard to feel an uneasiness you can't pinpoint accompanied by the thought that maybe some pancakes would be really good right now. Then one day Mrs. Butterworth is all gone, her contents fully drained. Finally, through her translucent emptiness, you get the feeling that maybe she's at peace, her hands clasped, this time not in maternal concern but rest. This may be your only moment of reprieve before returning to the grocery store and the process repeating all over again.

I certainly understand that this would seem absurd. One can easily laugh at the thought of a mysterious upper echelon of the syrup industrial complex toying with the psyche of the public, taking advantage of their subconscious impulses to promote an unending consumption of their product. But consider that a human form speaks nothing of syrup and Aunt Jemima gets by just fine with a conventional bottle. So, if not to tap into the deep recesses of our minds, then why package syrup in the form of a small aproned woman? Sure some people might tell you 'because it's cute!' or 'because it's fun!' or even 'because it's unique!' but I cannot live my life with such trust and naiveté. Is it worth risking the mental strife? Is it worth it to risk being taken advantage of in such a way? We can only assume these sinister motives. We must to keep ourselves free.

# Metropolitan Correction Center

Tucked beside the elevated tracks of Chicago's south loop is a tall, tan, triangular building on the corner of Clark and Van Buren. Despite its size it's easy to miss. The tracks overhead on Van Buren street obscure it almost completely from view and the other two adjacent streets, Clark and Federal, are only minor conduits. But if the building does catch your eye it keeps it, its silent presence like that of the mysterious monoliths in Stanley Kubrick's *2001: A Space Odyssey* (a film that is actually contemporary to the building's design and construction). Each of its three faces is raw concrete punctured with at least a hundred perfect vertical incisions, cut along horizontal bands with an indiscernible staccato logic. It looks almost as if it can be read, as if the seemingly random distances between each perforation hold some kind of coded message, perhaps its reason. Like the AT&T Long Lines Building in Manhattan it speaks of an infrastructural function, appearing sealed off to the outside world. For many Chicagoans it takes word of mouth for them to finally discover what it is: 'oh yeah, that building over there? It's the prison.'

The Metropolitan Correctional Center was designed by prominent Chicago Architect Harry Weese and built between 1971 and 1975 as part of a Federal Bureau of Prisons plan to develop several such urban high-rises throughout the country. At its inception the United States was in an era of prison

decline. Criminologists in the mid 70s were skeptical of the prison system's ability to deter crime and were in fact calling for a halt in the construction of new institutions. In this context the MCC was embarked upon as a progressive experiment in humanitarian incarceration. The original furnishings were custom wooden built-ins designed to emulate the quaint precedent of a sailboat's cramped interior. Warm carpet stretched across the floors. Each vertical slit window in the façade was designed to stretch from floor to ceiling to funnel as much natural light as possible into a cell and their width was just narrow enough to slide by any code requirement for bars. With all this considered in the context of its urban setting it wasn't uncommon to hear from both fans and critics of the building some comparison to a hotel. It's unlikely the quality ever reached those levels but today it's a moot point, none of those amenities still exist. What were single person cells now contain stainless steel bunk beds with a shared suicide proof toilet. The wood furnishings are long gone along with the carpet, and the windows have been frosted with those cleverly eluded bars now bolted on. Somewhere along the way Harry Weese's humanitarian experiment lost out.

The concept of prison is naturally an uncomfortable one, understood as part of a social contract but ugly. In the US the problems inherent in the prison system are no secret. Abuse and overcrowding are reported on regularly with a national inmate population exceeding 1.6 million. Programs like the National Innocence project work tirelessly to exonerate the wrongly incarcerated and recidivism among the released is common. Yet we consent to the whole for fear of what might happen if we don't. As Michel Foucault points out in "Discipline and Punish" these concepts of imprisonment and incarceration are products of the enlightenment period that by discovering "the liberties" conversely invented "the disciplines" as the necessary other half of our social freedoms. This makes the prison's high minded design and urban location entirely logical



as an attempt to embrace the program of the prison by placing it in the heart of the enlightened metropolis it serves.

But, of course, this building exists as no such thing. When one finally understands its function the Architecture proves self-conscious. Its monumental public visage is one that could be proud and confident but is undone by the building's posture. Almost as if it's ashamed, the main façade is oriented towards the elevated rail, a corner of the site from which no one will approach it. As well, the recreational facility sits on the roof. Something so easily placed in an interior space is visible from both the ground and the skyscrapers overhead. One could see this as the architecture crafting a certain reflective experience for the prisoners by having the surrounding skyline speak for the fantastic liberties of those on the outside (Yes! If only you had behaved you could be working in one of those glass towers too!) However what it does more is provide an unnerving and constant visual for those with a view. It's an architectural choice that unites (albeit anonymously) observer and observed and lays plain the function and humanity within the prison. In a similar way the outward facing windows of each cell (before they were frosted) offer passersby an uneasy feeling of being watched by a wall of prisoners, forcing recognition and spurring sensations of guilt or loathing.

The city is a political medium. Its spaces and forms, especially those of governmental institutions, are inseparable from the politics of which they're born. So what are the politics that gestate a prison in skyscrapers' clothing? Looking to the implications of Aldo Rossi's application of prison Architecture in his City Hall project for Trieste, Anthony Vidler explains that "the society that understands the reference to prison will still have need of the reminder, while at the very point that the image finally loses all meaning, the society will either have become entirely prison, or, perhaps its opposite." This is a chilling statement when one considers the common perplexed reactions of those arriving in front of the Metropolitan

Correctional Center for the first time.

When one considers the increasing privatization of the American prison system as a for-profit industry, it's not difficult to imagine that a 'society entirely prison' might have already arrived. Many people typically recognize their complicity in the prison system through their tax dollars, finding some solace in the fact that they have little choice but to buy into the system, but with major financial houses such as Fidelity and Vanguard investing large sums into prison corporations, anyone holding a 401k or mutual fund could actually be pulling an income off incarceration. Prison overcrowding has opened up the opportunity for large companies like CCA, GEO Group, and the Management and Training Corporation to form, offering the service of taking in inmates for a daily rate. Often their contracts with state governments include occupancy guarantees where empty beds result in fines that tax payers ultimately pick up. This has the potential of entwining an average person's finances into an odd game where low crime might kick up a couple shares of stock but may mean a higher tax or reduced public services as state budgets adjust to cover the higher costs of a less crowded prison. Of course it's not just prison corporations that have their skin in the game. Most major corporations benefit from prison labor, including prison work release programs that claim rehabilitory motives to allow prisoners to work for pennies on the dollar to do anything from restock shelves at Wal Mart to serve hamburgers at Wendy's. In all reality a hit to the stock price of GEO Group in a diversified mutual fund would be imperceptible, but $1.99 for a double cheeseburger is a deal anyone could immediately benefit from.

Given this, a prison in the heart of a city isn't that odd at all. If we're all so inextricably linked through our economy why not have this fact represented in the urban fabric? Perhaps Harry Weese's design is, by today's standards, fairly modest, its architecture so self conscious and only half accepting of its program. Maybe we are ready to move into the new era of the Society Entirely Prison where we no longer have to tiptoe around the taboo of the penitentiary. With the current vector society is taking, tomorrow's prison has the opportunity to fully integrate itself into the life of a city, not collaged within it but seamlessly absorbed. No longer would a prison have to stand alone, tucked away beside the tracks, it could be central, its base containing the same mixed uses of cafes, banks and convenience stores as everything else. How appropriate it would be to manage your 401k in the same building it's vested in. The prison vernacular of concrete and confinement would evaporate along with our discomfort as our skyscrapers rise with alternating floors of home, office and penitentiary.

# Eliot Noyes and the Punch Card Aesthetic

The IBM Aerospace Headquarters in Los Angeles, California, designed in 1964 by Eliot Noyes alongside architects Quincy Jones and Frederick Emmons is an architectural project that communicates with the outside world through means that are characteristically more graphic than architectural. The design of the façade takes on the appearance of a "punch card" used for the mechanical tabulation and processing of data, readily referencing the business of IBM with what was, at the time, the image of a familiar technological object. The building was constructed well into Noyes's tenure as Consulting Director of Design for IBM where he steered the overall design identity of the corporation. Given the company's aim for design to "serve people," "take into account human beings" and "compliment human activity, rather than dominate it,"[1] the aesthetic reference to the punch card is a curious choice given its impersonal, esoteric and at times leery connotations. It's in the use of this graphic that Noyes's design ultimately spurs on anxieties towards the machine and the corporation rather than celebrate the technological expertise of IBM or any attitudes it held towards advancing the public good.

Graphic design can be understood as the planning and organization of what Herbert Bayer refers to as "the language of pictures,"[2] a third language that runs alongside the spoken and written word. This language expresses many words and

messages within visually received symbols, the historical origin of which Bayer states is "the dot."[3] In the Aerospace Headquarters the graphic expressed in the façade is only a couple steps away from this original dot; it is a rectangle. The difference between the two is where the impersonal and esoteric understanding of the punch card graphic begins. A dot could be understood as primitive, possibly handmade, lending a humanistic quality to the symbol. Such a graphic is as easily achieved today as it would have been in what William Morris defines as the first of three great epochs of production, a pre-capitalist era when "all production was individualistic in method."[4] The rectangle is similarly simple but takes on different meaning with its refined edge, reading as something mechanically produced and therefore distinctly inhuman. When regularly repeated into a field on the façade of the Aerospace Headquarters the mechanical understanding is affirmed and the whole graphic of the punch card can be comprehended. The rectangle in this context is then given a capitalist/corporatist connotation that counters the origins of the dot. This reference to an entirely automated punch card machine applies the rectangle to a highly realized example of Morris's third great epoch of production in which "the automatic machine…supersedes hand-labour, and turns the workman who was once a handicraftsman… into a tender of machines,"[5] where any indication of the human touch is removed from the product.

The rectangles in this instance are windows. Their architectural reading is replaced with a graphic one by way of a three-dimensional maneuver that results in a two-dimensional effect. Each window is depressed into the facade which produces a strong shadow that flattens their appearance into a dark shape. The white concrete paneling into which they are recessed maximizes the level of contrast resulting in the appearance of holes punched into paper. Only when one is up close does the three dimensionality and materiality of the building become evident and give way to the headquarters as architecture. This takes place primarily on the interior where the patterned paneled walls are interacted with at a different scale and produce "an effect similar to that of looking into an ordered garden or cloister."[6] This effect is a likely remnant of Noyes placing courtyards in his previous corporate projects but in this instance the inverted sense of looking in while looking out opens up new implications, one of which could be an attitude that everything outside the building is part of its domain.

The imagery of the computer punch card was no benign choice on the part of Noyes. Punch cards were commonplace items in 1964. Initially invented by Herman Hollerith to tabulate the 1890 census, punch cards developed a cultural association with government bureaucracy and later, in the 1950s, with business as the punch cards began to be utilized more widely and people began to encounter them in everything from telephone bills to student registration at universities.[7] In 1964, the same year the headquarters was built, student protestors associated with the Free Speech Movement in Berkeley California "used punch cards as a metaphor, both as a symbol of the "system"—first the registration system and then bureaucratic systems more generally—and as a symbol of alienation."[8] IBM being a primary producer of punch cards was readily associated with such angst. Students described as going through the motions within an impersonal and overpowering university system were dubbed as having "IBM syndrome."[9] These attitudes are an understandable consequence of trading in the human identity for the corporate one. In spite of the seemingly progressive decisions made by Thomas Watson Jr. to replace the "cult of personality" at the top of IBM's management with horizontal structures[10] and his desire to convey the positive ideals embedded within IBM's technology through good design, Noyes's choice of the punch card was a misstep in that it was one technological artifact that could not appropriately function

as a graphic metaphor for the harmony between man and machine. Association of the design with a corporate identity over a single author only contributes to this sense of alienation. The punch card aesthetic only serves as a reminder of those instances in which man is a mere "tender of machines."

[1] Thomas J. Watson Jr. "Good Design is Good Business," in *The Art of Design Management: Design in American Business* (New York: Tiffany, 1975):57-59
[2] Herbert Bayer, "On Trademarks," in *Seven Designers Look at Trademark Design* (Chicago: Paul Theobald, 1952) p.49
[3] ibid
[4] William Morris, "The Revival of Handicraft," in *The Theory of decorative art: an anthology of European & American Writings*, 1750-1940 Isabelle Frank ed., David Britt trans. (Yale University Press, 2000): 169-176
[5] ibid
[6] John Harwood, "The White Room: Eliot Noyes and the Logic of the Information Age" in *Grey Room 12*(Summer 2003): 5-31
[7] Steven Lubar, "Do Not Fold, Spindle or Mutilate: A Cultural History of the Punch Card" *Journal of American Culture*, Vol.5 Issue.4 (Blackwell Publishing Ltd, 1992) p.43-44
[8] Ibid p.46
[9] Ibid p.46
[10] John Harwood, "Eliot Noyes, Paul Rand, and the beginnings of the IBM Design Program" in *The Interface* (Minneapolis: Univesity of Minnesota Press, 2011):17-57

# Robie, Ford and the Total Work of Art

The organizational principles for interior space laid out by Gottfried Semper in *Textiles* can easily be understood as a driving set of criteria for achieving the Gesamtkunstwerk (or Total Work of Art) as defined by his close contemporary Otto Von Wagner. The architectural etiquette defined by Semper's principles calls for architecture to be defined through an enclosing surface so that "the correct relation of the enclosure to the enclosed should, moreover, be apparent in the fact that the former (in all its formal properties and colors) forcefully emphasizes and supports the effect of the latter"[1] much in the same way Wagner's vision for the Total Work of Art was that of a theater that would envelope a totalizing experience of poetry, music, and dance.[2] What is at stake when we talk about the Gesamtkunstwerk within architecture? Contemporary critic Mark Wigley refers to it as "a fantasy…about architecture as control,"[3] while Adolf Loos famously related the achievement to going about "life with one's own corpse,"[4] once having nothing left for which to strive. But perhaps the Gesamtkunstwerk doesn't have to be so bleak. Two modern examples that exhibit the Total Work of Art in exciting ways are Frank Lloyd Wright's Robie House and Bruce Goff's Ford House. Through a conflation of Semper's categories of 'enclosure' and 'enclosed' each project embraces a totalizing design within respective styles that are widely different.

In both instances furniture is one of the most notable enclosed elements to tie the interior of the house to its total architecture. Looking for a moment to Wright's Lewis house, the description of its furniture as "boldly architectural" with dominating "natural tones of wood, brick and wool"[5] could easily be applied to the wooden dining table and chairs of the Robie House where the furniture has such substantial vertical features as to seemingly define an interior space around the table. As well, the detailing and natural wood color is shared with the built-in cabinetry along the walls, and the vertical wooden slats that make up the chair backs relate to the repeated horizontal striping of the wood ceiling panel detail. The ceiling of the Robie House bends some of Semper's rules for ceilings such as that the use of color should be "airy and light" or following a tripartite organization in its design. Yet the wood striations of the ceiling succeed in Semper's ultimate criteria that it should form "the highest scale, the climax of the effect," and act as "the dominant and concluding chord in the harmony of the decorative system."[6]

The furniture in Goff's house is also substantial, particularly the large couch that embeds itself into the split level bottom floor and arcs across half the circular floor plan. A vibrant yellow ochre color is its most prominent characteristic which balances the light wood tones of the paneled ceiling while vibrating off a red grand piano and blue cushioned chairs. Semper almost neurotically defines the use of these primary colors so that "if all three colors are to be juxtaposed…eight parts should be allotted to the mildly irritant blue, five parts to the moderately irritant red, and three parts to the highly irritant yellow."[7] It's as if Goff's interior were making an attempt at mockery by completely inverting Semper's demands, giving the most prominence to yellow in the hierarchy.

In both homes art objects find a place among the enclosed. In the Robie House Wright seems to take more charge in defining where and how these items can be displayed. The only real space dedicated to the display of knickknacks or small art pieces is the built in hutch beside the dining table. All other pieces of artistic expression seem to be Wright's own, embedded into the architecture. The stained glass windows contain a vegetal pattern that is repeated in the desk lamp in the interior. As well, custom sconces punctuate the banding of the ceiling and are framed in a natural wood that corresponds with the wood patterning throughout the house.

In the Ford House there is an appearance of more freedom for the owner. Paintings hang in eclectic frames upon the exterior stone wall, oriental rugs define seating areas, and small statues and potted plants find their places on coffee tables or on the floor.

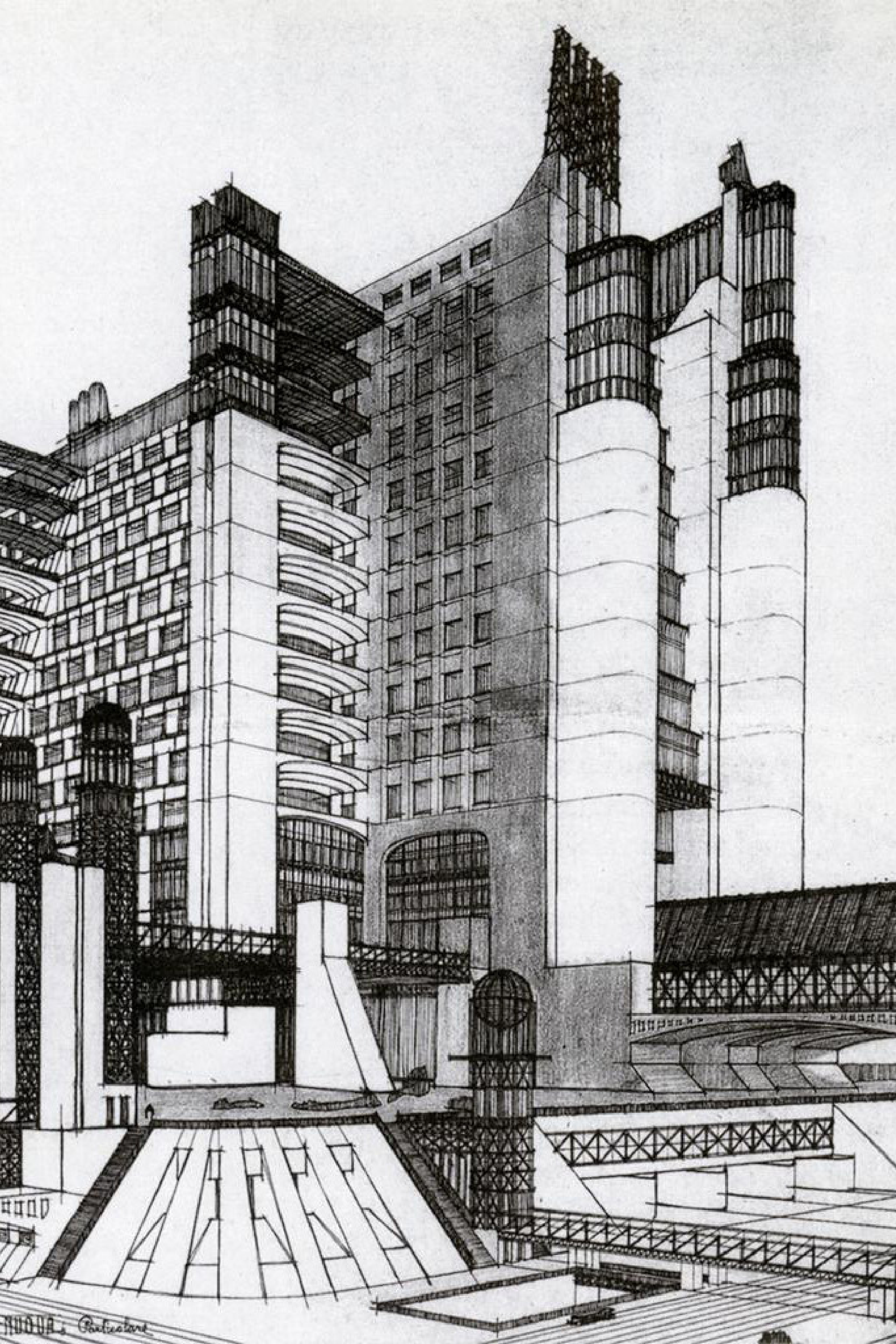
Comparing the two one could imagine Wright as the type of architect to arrive at a client's doorstep to harangue them about the slippers they're wearing[8], whereas with Goff it wouldn't be surprising if a station wagon pulled into the driveway with "a discreet selection of furniture and other props, a good photographer, and a rubber plant…"[9]. In this way Goff avoids the possibility of Loos's suggested corpse, opening the design to the possibility of eclecticism and therefore giving the owner agency over their space.

Both houses also differ in the way they are inhabited. Goff's house is radial and largely an open plan. The house is also absent of cladding over a quarter of its floor plan, opening the space to the exterior thereby exteriorizing the interior or interiorizing the exterior however one wants to look at it. The floor plan of the Robie House is incredibly linear and inset beneath large soffits created by the house's cantilevered roofs. When looked at side by side Goff's house goes to show the playfulness that can occur within the bounds of the Total Work of Art and that a house can still unify and emerge from the interior while still opening itself up to the outside.

Between the two projects Wright's design would be the more inflexible approach to the Gesamtkunstwerk. In giving

in to his desire to avoid the "quarreling collection of so many little things,"[10] the whole space is an integration of furniture and decoration with no detail left un-designed. Goff's house proves that such inflexibility isn't necessary to achieve the status of the Total Work of Art and that even with flexibility it is possible to achieve such unification within the interior. Loos's idea of the Total Work of Art as the death knell of its inhabitant is perhaps pessimistic in view of these two homes. Certianly within each of these homes there would be enough excitement to keep going.

[1] Gottfried Semper, excerpts from "Textiles" in *Style*, Harry Francis Mallgrave and Michael Robinson trans. (Los Angeles: The Getty Research Institute, 2004), 127
[2] Juliet Koss, "The Utopian Gesamtkunstwerk" in *Modernism After Wagner* (Minneapolis: University of Minnesota Press, 2010), 13
[3] Mark Wigley, "Whatever Happened to Total Design?" *Harvard Design Magazine 5* (Summer 1998), 18
[4] Adolf Loos, "The Poor Little Rich Man," in *Spoken into the Void: Collected Essays 1897-1900*, Jane. O. Newman and John H. Smith trans. (Cambridge: MIT Press, 1982), 127
[5] Edgar Kaufmann, *What is Modern Interior Design?* (New York: Museum of Modern Art, 1953), 12
[6] Gottfried Semper, excerpts from "Textiles" in *Style*, Harry Francis Mallgrave and Michael Robinson trans. (Los Angeles: The Getty Research Institute, 2004), 147
[7] ibid, 136
[8] Adolf Loos, "The Poor Little Rich Man," in *Spoken into the Void: Collected Essays 1897-1900*, Jane. O. Newman and John H. Smith trans. (Cambridge: MIT Press, 1982), 126
[9] George Nelson, "Problems of design: modern decoration," *Interiors* (November 1949), 70
[10] Frank Lloyd Wright, "Organic Architecture," (1910) in Ulrich Conrads, *Programs and Manifestos of 20th Century Architecture* (MIT Press, 1964: 1984), 25



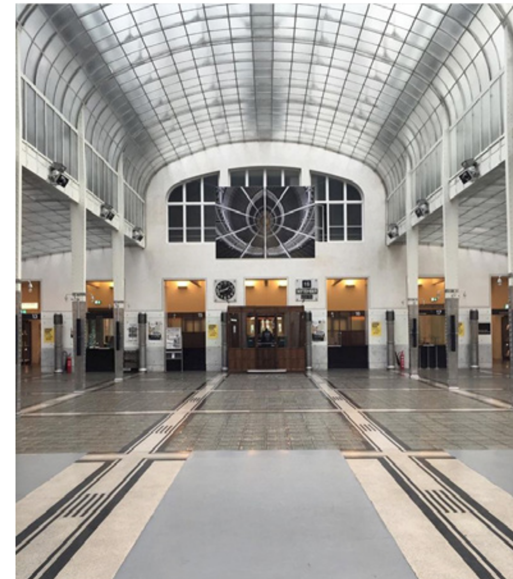
# Speed and Interior

The late 19th and early 20th century was marked by major technological and cultural developments that would not only bring about formal changes in contemporary cities but also new attitudes and social identities among their inhabitants. Industrial capitalism alongside an unprecedented increase in population would create a new public life within cities concentrated around a boom in retail trade and commerce.[1] This new public life would be defined by rapidity and stimulation as time and monetary value would become tied by the heightened capitalistic nature of socialization. Ultimately, this would produce a new metropolitan type of inhabitant possessing an "objective spirit" characterized by intellectualism and cold reasoning[2]. In the same way, this increased rapidity and stimulation would produce visions of a new type of metropolis that favored the interior, so much so that as things (e.g. commerce, transportation, and socialization) became faster and faster the status and importance of interior space would increase in direct proportion.

An early example of the relationship between speed and interiorization in this era can be seen in the work of Camillo Sitte and Otto Wagner. While the two designed the city from the standpoint of opposing ideologies both used the interior as a means of contending with speed and how it should be handled within the contemporary metropolis. This is

clearly seen in each of their attitudes towards the city square, a metropolitan feature characteristically room like and analogous to the interior. Sitte's use of the square was in resistance to the increased speed of the metropolis and the sense of agoraphobia brought on by civic spaces which are too large. These efforts are readily seen in his project for the transformation of the Votive Church plaza in Vienna. In reference to the existing buildings surrounding the plaza Sitte states that "viewing them all at once…it is as if one were listening to a fugue by Bach, a grand finale from a Mozart opera, and a hit tune by Offenbach all at the same time…whose nerves would not be shattered by this?"[3] This intense nervous stimulation is something that would later be addressed by Simmel as "the psychological basis of the metropolitan type of individuality" ultimately resulting in the "blasé attitude" of emotionlessness brought on by "the rapidly changing and closely compressed contrasting stimulations of the nerves."[4] Sitte's solution to this urban psychological turmoil is the addition of a historicist arcade styled to unify the aesthetic of the plaza with the existing cathedral, shrink the plaza's proportions, and add a buffer towards the speed of traffic on the street.

Rather than shrink and tame the city, Wagner's approach was more forward looking and sought to celebrate emerging technology and its requisite speed, yet his strategies still gave preference to the importance of the interior. In regards to the plaza, if "Sitte…used the square to arrest the flow of men in motion; Wagner used it to give that flow direction and goal."[5] Wagner's plaza is not the quiet and quaint pedestrian node that Sitte upholds but rather a waypoint from one point to another. Looking at Wagner's modular building in Neustiftgasse No. 40, the plain façade gives an indication of Wagner's attitude towards the civic exterior. The clean and rational appearance of the building approaches austerity, void of the nervous stimulus Sitte detested but towards a different aim of streamlining the urban experience of the modern man as he speeds through the city from place to place. Wagner's preference for the interior shows most clearly in the Postal Savings Bank in Vienna where he celebrates contemporary urban transportation infrastructure in the floor decoration and the roof trusses which reference and romanticize rail traffic. This emphasizes that in terms of attitudes towards transportation "The vehicular perspective dominated Wagner's urban concepts as the pedestrian's governed Sitte's"[6]



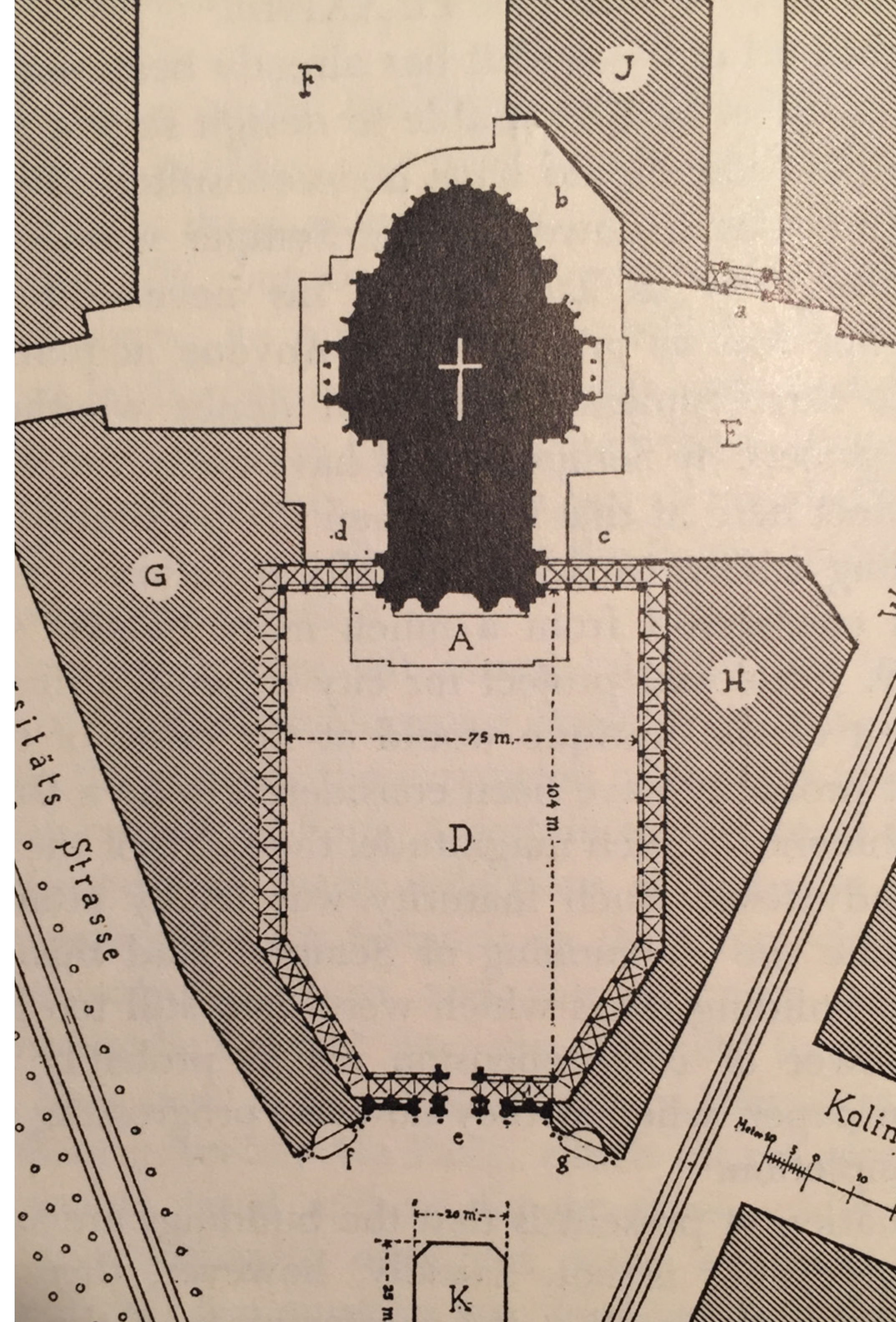
Otto Wagner, Postal Savings Bank, Vienna. Photo: Adam Nathaniel Furman

Sitte's historicism would eventually lose out while Wagner's attitudes towards technology and transportation would be magnified by the futurists. It is in the futurists that the ultimate correlation of speed to interior is found. The futurists were brazen and forthright in their adoration for speed saying in their manifesto that they "affirm that the world's magnificence has been enriched by a new beauty: the beauty of speed."[7] In Sant'Elia's *Citta Nuova* both the speed and interiorization of the city are clearly communicated albeit with no literal or direct reference to the human body. Where

Sitte's pedestrian sat quietly in a square and Wagner's modern man took his clear vector across the city, human life in *Citta Nuova* is understood to exist deep within the representation, communicated through the architectural massing and detail. Balconies that recess, bridges that disappear into the side of the building, masses that communicate function and purpose, all reference a life within the city's walls. Even the streaks across the page, which denote a sense of speed and motion, indicate human life engaged with some form of transportation be it car or train. Each of these elements have interiors and in most cases what little relationship they have with the exterior is temporal (e.g. a train leaves one station for another). In the futurist image of the city speed has altered the scale of the exterior to the point that the human scale has no purpose in the out of doors, only able to engage with it through the interior of a machine.

[1] R.Sennett, "The Turmoil of Public Life in the 19th Century," in *The Fall of Public Man* (New York: W.W. Norton & Company, 1977), p.130-131
[2] G.Simmell, "The Metropolis and Mental Life," in *Simmel on Culture* (London: Sage Publicaitons, 1997 [1903]), p.176-185
[3] C. Sitte. *City Planning According to Artistic Principles* (New York: Random House, 1965), p.145
[4] G. Simmell, "The Metropolis and Mental Life," in *Simmel on Culture* (London: Sage Publicaitons, 1997 [1903]), p.175
[5] C.E. Shorske, "The Ringstrasse, its Critics, and the Birth of Urban Modernism," in *Fin-de-siecle Vienna: Politics and Culture* (New York: Random House, 1980), p.97
[6] ibid
[7] F.T. Marinetti, "Manifesto of Futurism," in *Le Figaro* (Paris, February 20, 1909), transl. The Futurist Manifestos, ed. U. Apollonio (Boston: MFA Publications, 2001), p. 19-25, 95-106





# Who Flies Where, When and How

The contemporary airport terminal can be found across the globe in various, shapes, sizes, styles and even states of repair. Each terminal is a node in what could be considered an endless spherical web of interconnected spaces (endlessly traversable assuming plane tickets can always be afforded) that both interfaces with a global network while being definitively rooted in a locality. It is in the management of such multi-scaled connections that the form of an airport terminal arises. In the United States the contemporary airport terminal can be considered an architectural and spatial expression of political and institutional relationships at three scales of authority: local, national and global respectively associated with zones defined within the airline industry as "land side," "air side," and "sterile." (fig.1)

Sterile areas, for containing and processing international passengers, are zones between political bodies, kept hidden from other areas of the airport to inhibit communication between travelers. The airside, owned by the local airport authority, is entirely beholden to federal regulations ensuring the safe and orderly operation of aircraft and includes taxiways, tarmac, and runways. The landside is the least universal in nature being the realm of the local airport authority. The specific political nature of each airport authority is unique to its location, in many instances being tied to a city government or

port authority, or in some cases privately owned. Regulations based in the myths and realities of safety and security dominate these spaces' organization as evidenced by the strict border which divides them in the United States: the SIDA line, (the Security Identification Display Area). The SIDA line is a discreet but specifically defined boundary dictated by the Federal Aviation Administration that can only be crossed through biometric access points or security checkpoints.

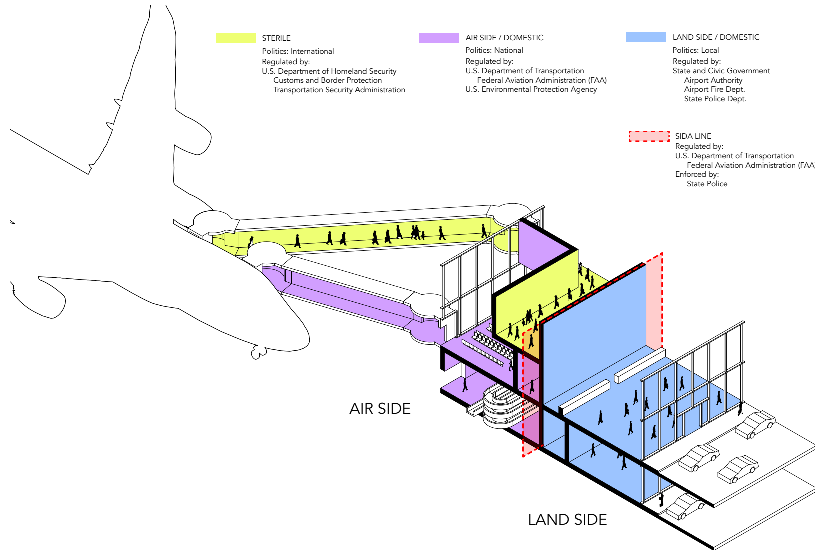



fig.01

Terminal designs ultimately become a play of control and concealment based in such security concerns, moving passengers through each of the three zones while minimizing the visibility of the various political and technical systems that dictate such movement. While these systems are currently by no means invisible what presence they do have is untenable in its undesirability. The hassle and invasive procedures of airport security are viewed largely as problems to be solved, and as post 9/11 airport security procedures continue to be refined, much is driving their development towards being less wieldy and more clandestine.



Being both one of the oldest and busiest airports both in the United States and the world, Chicago's O'hare International Airport (ORD) is a good primary example for tracking attitudes towards safety and security within the aviation industry as well as the architectural decisions that have accompanied them.

Notions of safety and security in commercial aviation appear just a few years before the establishment of O'Hare during the "Chicago Convention", the inaugural Convention on International Civil Aviation in December of 1944. In its preamble the convention states that "the future development of international civil aviation can greatly help to create and preserve friendship and understanding among the nations and peoples of the world, yet its abuse can become a threat to the general security…"[1] Further text indicates that contemporary notions of security threats with domestic origins including terrorism or hijackings weren't among the concepts members of the convention worried about. Rather, state level military operations utilizing commercial aircraft for "acts of aggression, infiltration or espionage involving discharge of harmful substances or pathogenic agents…" were the primary concern.

Looking at the 1948 Burke Master Plan for O'Hare (fig.2), the limited security concerns contemporary to the convention are evident. Escalators from a public transportation level unload into a grand concourse which leads immediately to ticketing, and beyond that, loading gates for the planes. The escalators are on axis with the concourse with the ticketing counters running parallel to the corridor so as not to impede any foot traffic to the planes. One could feasibly walk from the front door of the airport to the seat of an aircraft without being stopped once. Also noteworthy is that parts of the plan are designated for concessions and "spectators" indicating some of the airport population may merely have been present to socialize or loiter as planes came and went, an activity that in current days may inspire questions. However, certain

divisions do begin to emerge in the Burke Plan particularly the separation between land and air, mostly delineated via the use of jet bridges as opposed to ground boarding (an innovation suggested by Burke to United Airlines as an amenity as opposed to a security measure[2]).

Part of the Burke Plan's simplicity comes from the

fig.02

fact that it is entirely domestic. It wouldn't be until August 8, 1958 that O'Hare would accept international passengers, and with them require additional spaces for processing their arrival. However this first sterile international space was both temporary and an afterthought. While in the midst of completing permanent terminals the space was put together "at the behest of Mayor Daley, who had been horrified to learn months earlier that Chicago's only international airfield couldn't legally accept any international travelers."[3] Such a scenario could be seen to indicate such lax attitudes at the institutional level toward the procedures and protocols for international travel that a high office had to push the agenda through.

It wouldn't be until 1974, after a peak of commercial airline hijackings[4] that the FAA would begin to require screening of all passengers and baggage[5] before boarding a plane, and a full division between land and airside would be established with permanent spaces for security screening. Private contractors would be hired by airport authorities to perform security work which would be the status quo until the events of September 11th inspired a sea change in airport security in the United States.

After September 11th the bureaucracy and authorities surrounding airport security completely changed. The Department of Homeland Security (DHS) was established and beneath it the Transportation Security Administration (TSA) and U.S. Customs and Border Protection (CBP) were formed, replacing the private contractors and enforcing a new set of stringent and federally defined protocols for airport security. Along with this change in authority new technologies would be quickly developed and released[6] including Advanced Imaging Technologies (aka body scanners) and explosives detection systems. The speed in which all of this needed to be deployed required security equipment that was modular for easy planning lending a temporary and makeshift aesthetic to the operation compounded by their placement in existing spaces many of which weren't designed to house the more robust checkpoint configurations.

The resulting airport experience is one where the presence of authority and control is palpable, but the extent of what is seen and experienced by the passenger is only a portion of the whole. Security checkpoints give little indication of the miles long network of fiber optic cables and auxiliary spaces that enable their function. At the most basic level something as simple as the particularities and specifics of the spaces a passenger moves through, their layouts in plan or section, are regulated as sensitive security information (SSI) under Title 49 of the Code of Federal Regulations meaning their gestalt arrangement in space remains hidden from the public that inhabits them, limited only to wayfinding maps which simplify spaces into simple geometries and blocks of color, careful not

to hint at the array of interstitial spaces and secured corridors that weave within them. When moving through an airport a passenger has nearly no understanding of their relationship in space to baggage systems, back of house offices and airline spaces, or their proximity to other passengers in any of the other political zones.

So, given that much of the airport is already hidden from a single passenger's experience, it would only take one step further to eliminate its systems almost entirely from view. For the airlines this is already occurring under motives of improving the customer experience and reducing personnel costs. The installation of electronic ticketing kiosks and self-baggage checking, along with the advent of selfboarding procedures[7] further hides they systems at play and brings the experience of flight a step closer towards the days of the Burke Plan by eliminating moments of pause between the front door and the airplane.

The only entity that could possibly inhibit an uninterrupted flow is, of course, security. But there are certain indications that the TSA, driven by similar concerns of budget and personnel cost, may just as well be shifting towards minimizing its contact with the passenger. Programs such as TSA precheck expedite the security process for select passengers through pre-screening, meaning a more fluid and less noticeable movement from land to air.[8] As well, systems such as Automated Wait Time covertly monitor the location of cell phone signals of passengers awaiting entry to the security checkpoint in order to manage and reduce the size of the queue.[9] If the TSA is already automating aspects of its operation it seems feasible that it would be able to extend into the rest of the checkpoint's procedures, particularly as screening can be left to new learning technologies that scan baggage via algorithms that are constantly evolving to new scenarios.[10]

If the TSA is not yet technologically capable of streamlining the security process, airport authorities are



certainly attempting to aesthetically soften their appearance. An example of this at O'Hare from 2014 is the transformation of Checkpoint 3 at Terminal 1 into a hotel lobby-like space (fig.3) equipped with plush couches, carpeting, wall art and "soothing" music to help ease the checkpoint experience. The "transformation" of the space was essentially an advertisement for a Marriott hotel, but was billed as a partnership with the TSA.[11] This attempt to apply a hotel aesthetic to the checkpoint is a clear recognition of its shortcomings in the flight experience and an indication that current attitudes may evolve into attempting to hide it away altogether.

fig.03

The economic purposes for ameliorating the contemporary flight experience are great. With Chicago's civic airport authority generating more than 45 billion in annual economic activity and supplying over half a million jobs to Chicago and the surrounding area[12] the incentives are certainly present at the local level to maintain a strong aviation business. Likewise for the airlines it is experience and hospitality that are one of the few elements left to sell. When every jet is a

Boeing or Airbus, and competition on airfare maintains a fairly level range of prices, it's leg room and terminal facilities that wind up driving customer loyalties. But when it comes to the governmental agencies controlling security, it's not the comfort of the passenger that would drive further concealment of itself but rather the promise that doing so would offer better security. Given that fact if technologies like Qyler[13] prove their capabilities a completely self guided airport could easily be achieved in the near future. At its most radical point this could mean doing away architecturally with separate political zones, outsourcing the control and surveillance of passengers entirely to new automated technologies. International travelers could mix with domestic in a completely mat airport existing on a single plane, bound not by walls but the knowledge that disobedience to the rules of the space would be immediately known and the consequences delivered swiftly.



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# Hobohemia

"The judges of normality are present everywhere. We are in the society of the teacher-judge, the doctor-judge, the educator-judge, the social worker-judge; it is on them that the universal reign of the normative is based; and each individual, wherever he may find himself, subjects to it his body, his gestures, his behavior, his aptitudes, his achievements."

-Michel Foucault, *Discipline and Punish*

"This is a world where everybody's gotta do something. Y'know, somebody laid down this rule that everybody's gotta do something, they gotta be something. You know, a dentist, a glider pilot, a narc, a janitor, a preacher, all that... Sometimes I just get tired of thinking of all the things that I don't wanna do. All the things that I don't wanna be."

-Henry, *Barfly*

Nelson Algren opens his famous ode to the city of Chicago with a chapter titled "The Hustlers." He saw them as the founders of the city; cold, cunning and self-interested swindlers admirable for their daring but despicable in almost every other way.[1] They descended on the quiet prairie beside Lake Michigan and settled it with saloons and hotels, inhabiting the night and instilling a raucous spirit that would become the genius loci of the future metropolis. Conventionally they can be understood as the pioneers at the turn of the nineteenth century (hunters, loggers, trappers, etc.) whose work entailed a mobility born out of the American frontier. On the other side of the Hustler was the "Do-Gooder," a law-and-order type who imposed morality and defined normality.[2] In the terms of Georg Simmel, this opposition could be seen as the beginning of the subjective spirit of the small community declining in the face of the objective spirit of the growing metropolis.[3] Both Hustlers and

Do-Gooders embody Simmel's metropolitan man before the metropolis[4], wrestling with a heightening consciousness of exchange value[5] amid a maturing capitalistic economy and facing an intensified nervous experience on America's frontier.

This opposing relationship between the "Do-As-I-Sayers and the "Live-and-Let-Livers,"[6] set the tone for the next two hundred years as the transient lifestyle that began with the Hustlers would become both reviled and romanticized within changing economies and political milieus. In reality the 'who' and 'why' of the vagabond would be varied, but in cities, especially in Chicago which was considered a hub for vagrants, the lifestyle would manifest itself in the singular form of 'Skid Row', the physical infrastructure of America's transient and homeless population that reached its zenith in the early 20th century.

In the nascent years of pre-revolutionary America vagrancy was common among the colonies, and settlements responded with harsh laws and punishments that kept this population outside of their bounds. These laws would persist until the early 1800s when an increasingly competitive wage-working economy alongside new modes of road, rail and water transportation would bring a surge in the number of poor individuals and families who could no longer be realistically turned away from urban areas. This marginalized population would make its home in 'vagrant districts' that preceded the Skid Rows of the 20th century, subsisting through 'casual labor' within temporary jobs or illegal economies.[7] The vagrant would ultimately become cemented into American social and economic reality when, in the early years of the Gilded Age surrounding the financial panic of 1873, hundreds of thousands of rail workers faced sudden unemployment. Anxiety surrounding the imposition of a roving class of disaffiliated men swept the nation[8] and the identity of the "Tramp" emerged in the public's consciousness.

The Tramp at this time was typically young, white, and

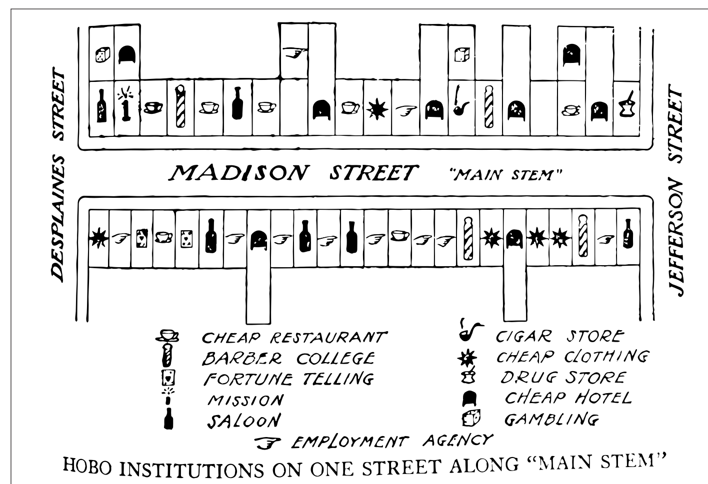


male and the act of travelling illicitly along railways in pursuit of employment (tramping) in the Gilded Age was itself an act of white privilege. African Americans after the Civil War saw mobility as directly linked to their freedom but were excluded from the Tramp's lifestyle as discrimination and harassment on the open road meant such journeying was incredibly dangerous. As well, many African Americans were often tied to a place through debt or merely couldn't achieve the means to travel.[9] Less is known about female tramps. While it is known that women did take on tramping, their numbers were much lower, and the dangers they faced much greater. Many attained income through prostitution, however some found migrant labor the same as their male counterparts reportedly cross dressing in some instances to obtain work. One certainty is that within nineteenth century conceptions of femininity centered in domesticity and propriety, the female Tramp was a radical figure whose existence overturned expectations and generated anxiety in the do-gooding public's consciousness.[10]

At the end of the Gilded Age the vagrant districts of cities had evolved to fit the needs of the migrant working class. In Chicago the former hobo turned sociologist Nels Anderson referred to this area as "Hobohemia". Within Hobohemia were numerous cheap lodging houses, bars, restaurants, and employment agencies that provided entry to the "slave market"[11] of the "wage-worker's frontier": the collection of early corporate capitalist entities that brokered temporary and seasonal labor to itinerant workers.[12] In Chicago all of this was organized along the "main stem" of Madison Street and by the 1950s the entire district stretched from Clinton to Racine, reaching north to Washington Street and south to Van Buren. Hobos arriving to the city could find shelter within a number of cheap lodging houses[13] until obtaining work back on the frontier, usually staying for only a few days or weeks. Alternatively makeshift lodging could be found within the network of campground communities called 'Jungles' which

provided an extension of the Hobohemian community beyond the stem.[14] One such Jungle was located within Grant Park, east of Michigan Avenue and was a popular social destination as well as a place for vagrants to bathe and fish.

In the period between the end of the Gilded Age and America's entrance into World War I, Hobohemia would develop a rich culture with its own politics and etiquette. The term "tramp" would splinter into different terms associated with specific vagrant identities. According to Anderson 'tramps' would come to be understood as the romantic free-spirit ideal of the transient: able-bodied but unwilling to work, seeking experience and completely ignoring status-quo social




Nelson Andersen's Map of a Typical Block in Chicago's Skid Row

and economic structures. Traditional working types, those who engaged in the transient 'slave market' took on the term "hobo". Non-transitory homeless men were classified as either a "home-guard" or "bum". The home-guard, more analogous to the hobo, was a local casual laborer that took odd-jobs within the city while the "bum" was placed at the bottom of the hierarchy, another non-worker, but unemployable through his disobedience, delinquency and drunkenness.[15]

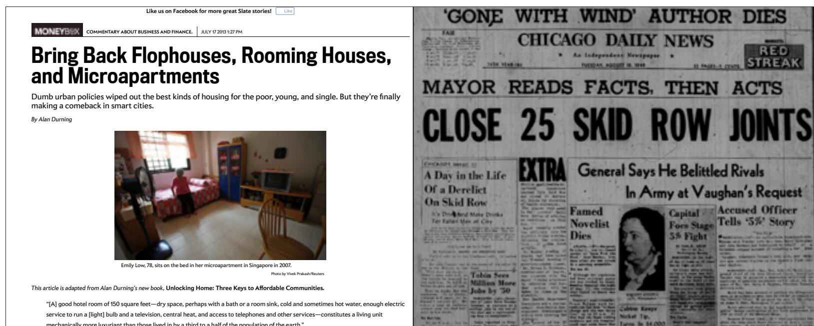


Hobohemia also provided a centralized location for social and labor organization. The two primary hobo organizations that developed along America's main stems were the Industrial Workers of the World (IWW) and the International Brotherhood Welfare Association (IBWA). Both produced publications that were distributed among the inhabitants of Hobohemia and promoted culture and education among the community. In Chicago, The Dill Pickle Club started by an IWW organizer became an intellectual social hub for poets, performers and vagrants alike and hosted personalities such as Carl Sandburg, Vachel Lindsay, and Eugene Debs. The IBWA was known for its "Hobo Colleges" which provided halls for discussion, socialization, organization as well as dorms, meals and job placement services.[16]

This era was the height of Hobohemian society and would end with the advent of World War I. Hobo associations' opposition to the war would make them appear traitorous to the nationalistic and do-gooding public, while modern technologies implemented after the war eliminated much of the need for the kinds of casual labor Hobohemia provided. Much of the hobo's energy would now be put towards the art of 'getting by' which was any activity that might generate the sixty cents required to live for a day on The Stem (peddling, panhandling, pickpocketing or occasional odd jobs).[17] As well automobile popularization brought about a decline in hobo boxcar culture. Itinerant workers would now frequently travel in smaller groups by car ultimately atomizing the hobo community that resulted in a decline in labor organization. This combined with the Great Depression in the 1930s meant a new demographic makeup of the vagrant class to include women and families and less available income through casual labor for the migrant hobos living on the main stem.[18]

The liberal social policies enacted to quell the Great Depression followed by extensive social spending at the end of WWII, particularly the GI Bill, meant a boom of

suburbanization and familyism. Hobohemia was now an anachronism and the positive perceptions of a colorful and cultured bohemian society of tramps had now disappeared paired against a financially stable and modernized suburban society. The term "Skid Row" became its primary name and its perception became largely defined by fear[19] situating "the tramp's transience and unemployment as a form of primitivism and mental disease."[20] Hobos were now generally understood to be drunks and bums and the masculinity once associated with the untamed working class lifestyle of the tramp was stripped away as bourgeois capitalist accumulation became the principal measure of manhood.[21]



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**Bring Back Flophouses, Rooming Houses, and Microapartments**

Dumb urban policies wiped out the best kinds of housing for the poor, young, and single. But they're finally making a comeback in smart cities.

*By Alan Durning*

Emily Low, 78, sits on the bed in her microapartment in Singapore in 2007.

Photo by Vivek Prakash/Reuters

*This article is adapted from Alan Durning's new book,* **Unlocking Home: Three Keys to Affordable Communities.**

"[A] good hotel room of 150 square feet—dry space, perhaps with a bath or a room sink, cold and sometimes hot water, enough electric service to run a [light] bulb and a television, central heat, and access to telephones and other services—constitutes a living unit mechanically more luxuriant than those lived in by a third to a half of the population of the earth."

'GONE WITH WIND' AUTHOR DIES

CHICAGO DAILY NEWS

An Independent Newspaper

RED STREAK

MAYOR READS FACTS, THEN ACTS

CLOSE 25 SKID ROW JOINTS

A Day in the Life Of a Derelict On Skid Row

EXTRA

General Says He Belittled Rivals In Army at Vaughan's Request

Famed Novelist Dies

Capital Foes Stage 5% Fight

Accused Officer Tells '5%' Story

Tobin Sees Million More Jobs by '50

Left: Slate Magazine next online artilce c. 2013. Right: Front Page of Chicago Daily News c. 1949: twelve part series disparaging Skid Row.

This was the attitude largely reflected in the twelve part series run by the Chicago Daily News in the summer of 1949 in which two reporters went undercover as vagrants to expose the inner workings of the culture on Skid Row where the inhabitants of skid row were regularly referred to as "fallen men," "monsters," "pathetic victims," and "the living dead." The back page of each issue played to the fears and anxieties of a middle class readership, eliciting shock through photographs of men passed out on the street or in alleyways surrounded by garbage and filth. The series at last demanded a solution to the Madison Street district calling for a response from city leadership and the closure of twenty-five skid row businesses



whose owner's names and liquor licenses they published. Immediately after the series was run Mayor Kennelly cracked down on the neighborhood with harsher law enforcement.[22]

The Starr Hotel, Chicago IL

The *Chicago Daily News* series only reflected the larger social forces that would ultimately bring the end of Skid Row both in Chicago and across the United States. The Housing Act of 1949 and a move towards urban renewal ultimately inked its end, allowing municipalities to target blighted districts for revitalization through imminent domain. In Chicago the final breath of Madison Street's main stem is marked by the demolition of the Starr Hotel to make way for what is now Presidential Towers.[23]

Today, in the midst of incredible wealth disparity 'casual' labor has found a new home in the middle class. Many Tech industry enterprises can be considered analogous to the various activities of 'getting by' practiced on Skid Row. Apps

such as Uber, Lyft, Fiverr, or Amazon's Mechanical Turk allow individuals to freely enter into short term labor agreements at their whim; websites such as Etsy or Zazzle enable people to essentially peddle crafted goods; and Crowdfunding platforms like Kickstarter and GoFundMe allow individuals or groups to 'beg' in a sense for projects and causes that otherwise might not be able to 'get by'. Living space is even being communalized as businesses like WeLive and Air BnB provide examples of how transient living is approached in contemporary lifestyles. While these activities have been firmly appropriated by the 'do-gooder' middle class they're utilized with the same aims of the early twentieth century hobo: the maintenance of a lifestyle over bourgeois capital accumulation. Rather than promise the security of accrued wealth these industries only offer the chance to preserve a way of life, a safeguard from fear still collectively held by America's middle class of the treacherous Skid Row of the past.

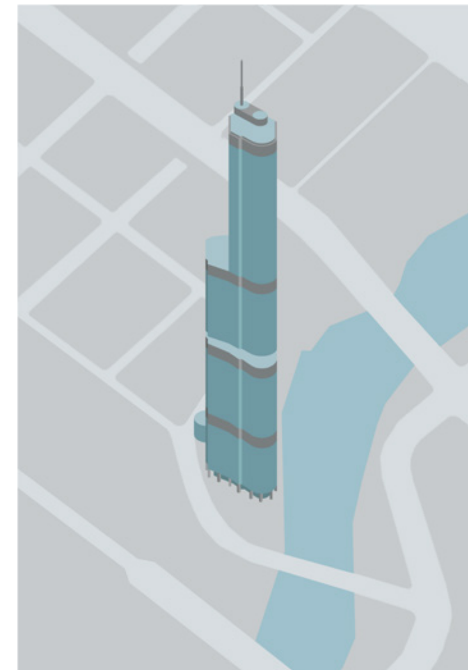
## The Tower City of the Sanctuary

The Tower City of the Sanctuary sits just north of the Chicago River, a site condition within an iconic canyon of high-rises inundated with a steady stream of tourists and office workers. It is a luxury hotel as a model for mass housing devoted to sheltering a diverse array of marginalized and displaced peoples. A product of passive aggressive political maneuvering and the questionable use of eminent domain, the tower city was born out of a feud between Chicago's mayor and the nation's president over federal road grants being withheld due to certain ideological disagreements.

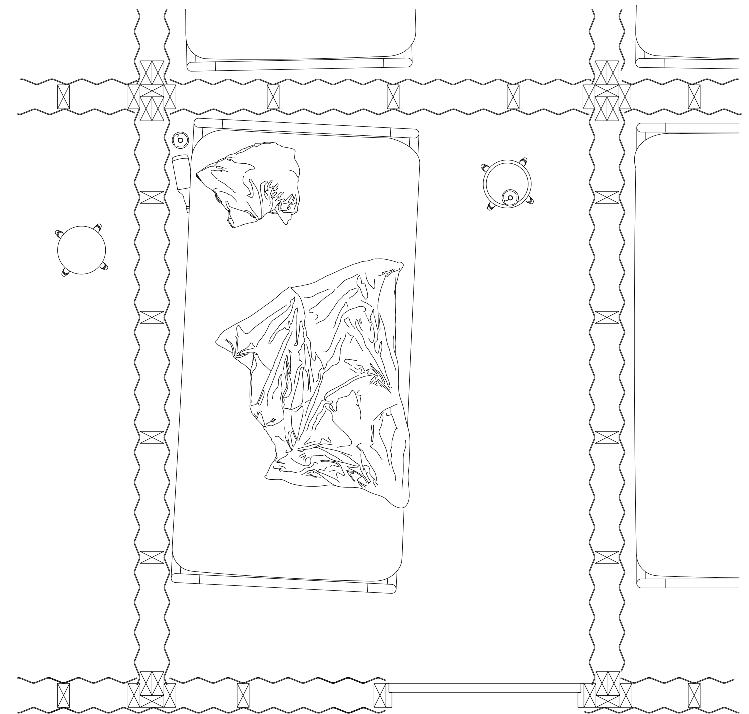
The Tower City of the Sanctuary is segmented into three parts. Its bottom portion houses program that connects the building to the city. Its ground floors, many of which were formerly a parking garage, are split into various tenant spaces filled with the hasty entrepreneurial endeavors of the tenants that live above. A festive array of restaurants, theaters, bars and clubs beckon the public inside.

The middle segment houses a large library and public school. During the day these spaces are dedicated to educating the children of the tower. In the evening, night classes are made available for adults across the city on varied subjects predominantly focused on world history, science, and the study of foreign languages.

The thinnest and tallest top segment offers the best views of the city and is dedicated to the living quarters of the sanctuary. These range from hostel-like temporary co-living spaces on the lower floors to more permanent family apartments above. The top ten floors of the tower, being the farthest removed from outside interlopers, are reserved for a women's health clinic and living quarters for displaced women and children.



[1]"Yankee voyageur, the Irish and the Dutch, Indian traders and Indian agents, halfbreed and quarterbreed and no breed at all, in the final counting they were all of a single breed. They all had hustler's blood…They hustled the land, they hustled the Indian, they hustled by night and they hustled by day. They hustled guns and furs and peltries, grog and the blood-red whiskey-dye; they hustled with dice or a deck or a derringer…Slept til noon and scolded the Indians for being lazy. Paid the Pottawattomies off in cash in the cool of the Indian evening: and had the cash back to the dime by the break of the Indian dawn. They'd do anything under the sun except work for a living." Algren, 11-12
[2] Algren, 13
[3] "The development of modern culture is characterized by the preponderance of what one may call the objective spirit' over the 'subjective spirit'…The individual has become a mere cog in an enormous organization of things and powers which tear from his hands all progress, spirituality, and value in order to transform them from their subjective form into the form of a purely objective life." Simmel, 183-184
[4] "The psychological basis of the metropolitan type of individuality consists in the intensification of nervous stimulation which results from the swift and uninterrupted change of outer and inner stimuli." Simmel, 175
[5] Algren states of the Hustler wasn't one to possess practical skill, that "their arithmetic was always sharper than their hunting knives" making them well adapted to a growing money economy that sought in Simmel's words to "transform the world into an arithmetic problem, to fix every part of the world by mathematical formulas." Algren, 12. Simmel, 177
[6] Algren, 14
[7] Depastino, 6-7
[8] Cresswell, 38
[9] Depastino, 14
[10] Cresswell, 87-109
[11] Anderson, 4
[12] Schwantes, 41
[13] "The cubicles in skid row hotels are very small, perhaps five by seven feet. The partitions between them reach only part way to the ceiling. The tops are covered with wire netting to discourage thieves from crawling over. The cubicles are open at the top, and sounds from other men on the floor are clearly audible. Inside the cubicle there is a stand of some kind—sometimes merely an apple box—and a cabinet attached to the wall. The other furnishings are a metal cot, a chair, and some hooks or nails in the wall." Bahr, 123
[14] Nelson Algren describes those homeless who took to inhabiting the Jungles and streets as "the nameless, useless nobodies who sleep behind the taverns, who sleep beneath the EL. Who sleep in burnt-out busses with the windows freshly curtained; in winterized chicken coops or patched-up truck bodies." Algren, 67-68
[15] Anderson, 89-101
[16] Depastino, 101-106
[17] Anderson, 41-57
[18] Depastino, 175-178
[19] Bahr, 61
[20] Tapley, 29
[21] Tapley, 27
[22] William F. Mooney and Frederick Bird, Chicago Daily News, Aug 12-31, 1949
[23] Grossman, The Chicago Tribune, June 15, 2014



# An Idiosyncratic Manifesto

Research Studio led by Paul Andersen undertaken alongside Michael D'Souza, Ivan Hinov, Andrew Mateja, Jacob McLaughlin, Spencer McNeil, Elnaz Rafati, Juan Suarez, Lukasz Wojnicz, TinYun Wong, Kaitlyn Woodward, and Jana Yeboah.

**WHEREAS**, Of the many kinds of architecture found around the world, none commands the moral and aesthetic contempt that is accorded suburban architecture, and no building type can best the ranch house when it comes to an appreciation for the extraordinary alchemy of plastic and promiscuity.
**WHEREAS**, The buckle of the suburban architecture belt, the ranch house's fortuitous emergence witnessed the confluence of horizontal proportions, astroturf, carports, the sheet metal awning, and colored vinyl; the technique, substance, and skill of a variety of tastes and styles combined to establish suburbia as the unlikely site of individual expression.
**WHEREAS**, The ranch house infused typological discipline with a disregard for compositional convention, and cheap construction with style, which spurred continued invention with the ordinary forms and materials of the American suburb.
**WHEREAS**, The apotheosis of this invention was idiosyncrasy—a peculiar quality that paradoxically comes from and needs to be surrounded by normal architecture—an unintended challenge to many of today's most deeply held beliefs about design with unfulfilled potential for design.
**RESOLVED**, That from the overlooked idiosyncrasies of the ranch house, we will forge new projects that are not bound by the shackles of good taste, and that this architecture will advance the principles in which the quirkiest houses are rooted.

The previous page displays the manifesto written by Paul Andersen distilled from research undertaken in the fall of 2017 by myself and my classmates in Andersen's research studio at UIC during the 2017/18 academic year. In this studio we worked together to catalog and document unusual and "idiosyncratic" design elements in mid-century residential homes found across the United States. We then analyzed this research to develop the 14 general principles listed here. The accompanying photographs show some of my design contribution to the studio which sought to idealize the idiosyncratic feature of partial masses and shapes, aggregating them into new wholes with their relationships both emphasized and obscured through the use of material.

**General Principles**

**1. Attached Parts**
The building is a volume with parts attached to it or removed from it.
Techniques: Object-like shutters and other details.

**2. Peculiar Parts**
Parts give the building its identity.
Techniques: Cover the envelope with objects not normally found on the side of a house. Make parts eclectic in quality or size.

**3. Parts with No Whole**
A building can be a part, or parts, with no whole.
Techniques: Combinations of building types in single volume, or used to clarify parts in aggregations. A building having a building attached to its facade.



**4. Excessive Repetition**
Repetition is neither a continuum of difference (variations on a theme) nor an ideal standard (mass production). The repetition itself is inconsistent, and usually excessive, for the building type.
Techniques: Double parts. Offset parts. Adding parts creates redundancy (too many gables or a combination of awnings and gables). Take an element from the yard (fence) and add it to the facade. Redundancy of siding and cladding.

**5. Missing Parts**
Subtraction—partial or missing parts, and detached parts—can be as effective as aggregation, the dominant approach of suburban house design.
Techniques: Remove an element that is usually present, if not prominent (the front door, part of a gable). Include only one instance of a part that is traditionally repeated (unique appearance of a part or material). Replace a repeated part with something different.

**6. Exaggerated Proportions**
A part can be significantly bigger or smaller than usual. Proportional relationships between parts can be extreme.
Techniques: Exaggerate elements' size. Overly small or large cantilevers, eaves, and other overhanging parts. Small step in large roof surface. Large-scale ornamentation in relation to building mass and/or windows and doors. Garage occupies half or more of the building mass.

**7. Eclectic Surfaces**
Surfaces can be made up of parts.
Techniques: A patchwork of materials can be used to either emphasize the composition of a façade/building or fragment it. Material cladding used as camouflage. Seams used to emphasize or disrupt material continuity. Misaligned seams create subtle expression of parts.

**8. Promiscuous Materials**
Materials (including colors) can be arranged independent of form. Materials can be arranged like objects rather than surfaces.
Techniques: Directionality of materials and patterns can be rotated/adjusted to produce visual effects. Inversions of materials may create graphic/aesthetic relationships. Color and material may highlight or camouflage surface-surface and surface-volume relationships. Use multiple materials. Making a part where there wasn't one before through the use of color.

**9. Flat and Deep Assemblies**
Parts that are typically treated as volumes can be flat. Parts that are usually flat can be thick.
Techniques: Discrete parts can be aligned and combined in a single planar façade. Gable over front door and windows is in the same plane of the facade. Typically flat parts can be articulated to create depth in facade.

**10. Rearranged Hierarchies**
Idiosyncratic buildings reshuffle traditional hierarchies of parts and break conventions of composition. A familiar feature's aesthetic sensibility can be dramatically changed just by deploying it in an unconventional way. Idiosyncratic architecture simultaneously loves stylistic precedents, but replicates them impolitely. It subverts order through the misuse of traditional organizational conventions.
Question: what are the conventional hierarchies and rules and how can they be rethought?
Techniques: Misplace parts. Misplace typical building elements—a first floor dormer—to negotiate/instigate changes to typical building types. House numbers on fascia (elevates the status of a traditionally insignificant element). Local symmetry(s) may be used to highlight or distract from overall asymmetry (and vice-versa). Emphasize trim over openings



or massing. Hierarchies of materials can be more prominent than hierarchies of massing and volume. Hierarchies can be created through color, pattern, material and scale. Asymmetry and offcenteredness are expedient methods of obtaining "quirk" (particularly roof pitches and window placements). Misalign parts (gable height extends beyond the roof line). Building parts (dormers, gables) with no obvious relationship to roof or ground.

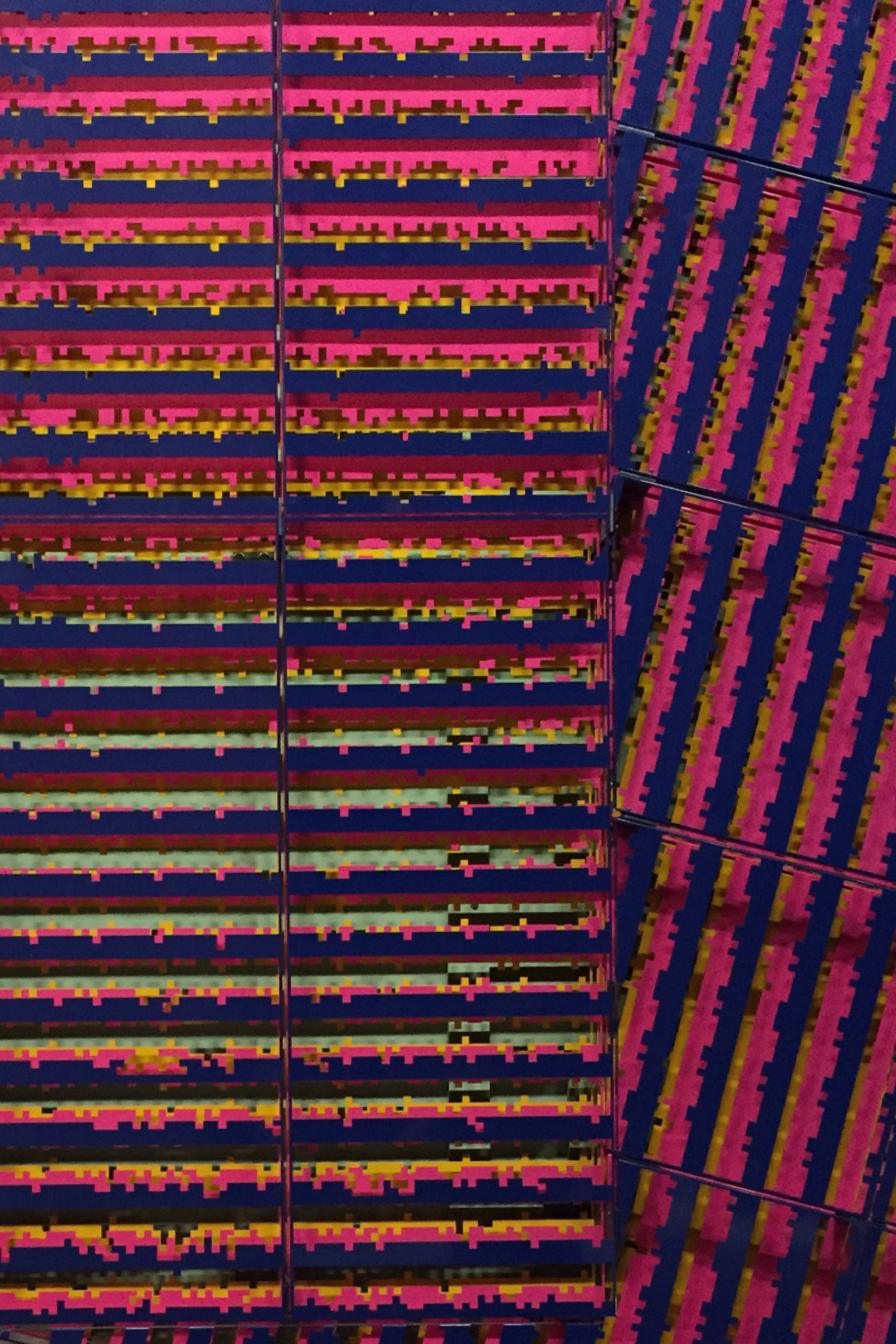
**11. Connected and Disassociated Parts**
Combine parts that are typically discrete. Disassociate parts that are usually connected.
Techniques: Integrate façade and landscape, façade and fence, sill and dormer. Elements of buildings can be unified through the use of color/pattern scheme. Parts of a yard could become parts of a building, and vice versa. The careful alignment of dissimilar parts (windows aligned with top of hedge). Disparate elements can be conflated through extreme logic (i.e. window curtains framing garage door opening). Elements usually kept separate by indoor/outdoor relationships can be brought together (i.e. house absorbing birdhouse/doghouse/ tool shed). Inversion of interior and exterior finishes and details. Landscaping elements may be integrated/matched with or juxtaposed to building through use of color or material. Treating interior as exterior and vice versa through materials and detailing. Replicate landscape features in miniature as parts of the façade. Window sill detached from window. House wrapped in single material.

**12. Concentrated Customization**
Concentrated customization in one small part or area of an otherwise ordinary building.
Techniques: Details can become the most emphasized parts by the use of bright colors.

**13. Interchangeable Functions**
Parts can be indiscriminately assigned any function.Give equal value to function and aesthetics. A part can be added, changed, or removed for any reason, without regard to what it does or doesn't do.
Techniques: Functionally recognizable parts can be misused for a different function. Functionally recognizable parts can be expressed with contradictory materials (brick shutters). Functional elements can be expressed in oxymoronic/self-defeating ways (security fence that stops short of full perimeter). Atypical use of building elements may be used to disguise functional elements of home (window box with drapery on garage, symmetrical downspouts). A part doesn't do anything but looks like it can (ambiguous empty planters, decorative shutters, and under-window gutters). Window boxes become part of architecture, structure, and ornamental detail. Garage with living room window to disguise its function from street view.

**14. Mongrel Combinations**
Ad hoc, mongrels, and hybrids are preferred to integration. Techniques: Elements with disparate economic associations (luxurious and cheap) can be juxtaposed. Juxtaposition of construction types. Different rooflines and types joined together. Mismatched shutters. Use a wide variety of materials.

**More General Principles**
Idiosyncratic architecture barely makes sense. It is easy to recognize, but takes time to understand. Idiosyncratic architecture paradoxically creates collectives out of unique instances. Idiosyncratic architecture achieves distinction through features that are intended to blend in. It is "as ignorable as it is interesting".



# Statement on Making Statements

I've taken this statement as a somewhat daunting opportunity to review the ideas and concepts that structure the pedagogy of the University of Illinois at Chicago School of Architecture (UIC SoA), the institution responsible for the most formative years in my architectural upbringing, so that I might better understand its relationship to my work and how I might fit into the grand scheme it lays out. Because of my origins at the UIC SoA, I'm more than simply predisposed to ideas of text and language being part of my practice. Rather I've been almost completely trained to believe that architecture's value and significance is derived from its ability to operate with the same communicative power as text. What I write here I will self-consciously admit will read as a partial and inadequate paraphrasing of the ideas of my school's director Robert Somol (who I will refer to from here simply as Bob) whose research and writing tracks a genealogy of architects within the mid to late 20th century through the analysis of their relationship to text and language. So, I see this paraphrasing as a necessary and productive exercise (particularly in the context of a class which focuses on objects and words) for me to more thoroughly understand the concepts I've been stewing in over the past three years.

Being this is a prompt directed towards the artist I'll use the term *poesis*, the reference to the poet and the idea of

the maker, as a hinge point for applying this prompt to the architectural discipline. Victor Hugo in *Notre Dame de Paris* notes this relationship in writing about the oppressive social and cultural conditions of medieval France when he says "in those days, he who was born a poet became an architect. All the genius scattered among the masses and crushed down on every side under feudalism…finding no outlet but in architecture, escaped by way of that art, and its epics found voice in cathedrals."[1] Architecture at this time was the master discipline through which all other art was funneled, with buildings being the major medium of expression, concealing sometimes clandestine and subversive messages.

It is in this same chapter that Hugo makes his famous (at least within the discipline of architecture) declaration that "This will destroy That. The Book will destroy the Edifice,"[2] in reference to the rising technology of the printing press and the book as the usurping means of proliferating culture. In the example of medieval gothic architecture, buildings communicate literally through sculptural facades and images inscribed in glass (i.e. signs), in many instances occurring in trans-medial and mutli-medial relationship to text.[3] This idea of signs communicating ideology within a social fabric carries through into modernism's dialectical definitions of Form and Function which parallel Voloshinov's analysis of physical objects taking on social meaning and existing in a "world of signs."[4]

It's at a point of crisis between this relationship of form and function in the 1960s that Bob begins to build his genealogy leading to our present day architectural condition and the pedagogy of my school finds its bearing.[5] Bob identifies the diagnosis of this crisis in the writings of two architectural critics, Colin Rowe and Reyner Banham. Both recognize that buildings no longer truly communicate their reason or intent through their form. Banham does so through noting that certain -isms, such as cubism or futurism, act as little more than style or slogan with no relation to the way a building is used. Rowe meanwhile through his analysis of the steel frame in architecture argues that the glass towers of modernism were not in fact modest and rational developments but acts of social criticism which projected the modernist solution into the future. Bob theorizes this split into two genealogical tracts of architects, one that favors the form of a building over its function/ideology (starting from Rowe) and the other which favors the ideology over the form (starting with Banham).

The full extent of this genealogy is most expediently expressed in diagram from which I have drawn by conflating some of Bob's diagrams as presented in lectures and elaborating on them with detail from my own notes (fig. 1).

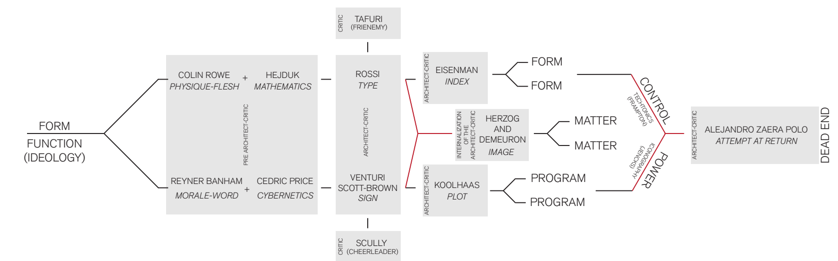



fig.01

Bob theorizes that the fallout of the crisis between form and function is the collapse of architecture and its criticism into one another and the birth of a new kind of figure within the discipline, the "architect-critic," as best exemplified by Aldo Rossi and the architectural practice of Robert Venturi and Denise Scott Brown whose literary activity ran parallel to and became just as important as their design work. Bob then sees the work of such practices now falling into two Robert Smithson-esque categories: the Index or 'things to be read' and the Speech Act or 'language to be looked at.'

Fast forwarding to the end of the genealogy, Bob sees the most productive outcome or possibly resolution of this architectural crisis in the work of Herzog and De Meuron

where material effectively does the work of language. Bob cites a quote by Robert Smithson often superimposed over an image of HdM's Dominus Winery that "literal usage becomes incantory when all metaphors are suppressed, here language is built not written." The reference to incantation is best elaborated on by Malinowski's text on magical utterances which "exercise power in virtue of their primeval mysterious connection with some aspect of reality." Here Herzog and De Meuron are seen almost as magicians in their material prowess, imbuing their architecture with a quality that equates to a mysterious utterance, granted the all the authority of a speech act through its clear power over spatial experience. In fact it's the dematerialization of material which could be seen as generating the magical effect; stone becomes image and generates a sensuous experience as text would accomplish.[6]

Of course there are other, perhaps lesser ways text and building can be conflated. There are many examples of the literal approach such as BIG's proposal for the REN building which takes the shape of the Chinese symbol for "people" or Neutelings Riedijk's Minneart building which incorporates letters in its s as actual columns. Venturi Scott Brown playfully use text in their diagrams most famously in a small cartoon of generic architecture claiming its status as a monument through an oversized sign acting as an ultimate speech act. But none of these achieve the experiential qualities of the examples of Herzog and DeMeuron.

This is all to say I come from a school of architecture where these sensuous effects in place of textual communication are tantamount to good design, and I may have possibly achieved them at times. In my first graduate studio, when I only had an inchoate idea of any of what's been laid out here, I iterated on abstractions of the iconic gable roof form. Starting with an extrusion of the gable shape itself the material of the form is steadily transformed through operations of rotation, multiplication, and reorientation until the iconic quality of the



gable is lost. While the simple gabled box acts as a sign referring to house and home its ultimate abstraction of a skewed and stacked tower, while having the same formal origin, has been lost all reference to these ideas. As well in another project I designed a house entirely out of IKEA cabinets. Not so much realizing at the time, my favorite effect which I achieved is the dematerializing effect on the shelving generated through their accumulation. Shelves ultimately become texture. Even in the most recent work I've been able to participate in, Andrew Zago's installation at the Chicago Architecture Biennial, similar surface complexity is at play. Here a two dimensional image becomes abstracted and three-dimensionalized by way of separating out its color in a system similar to the ben-day dots of an offset print, but with the color layers stratified within the tectonics of a metal panel system.

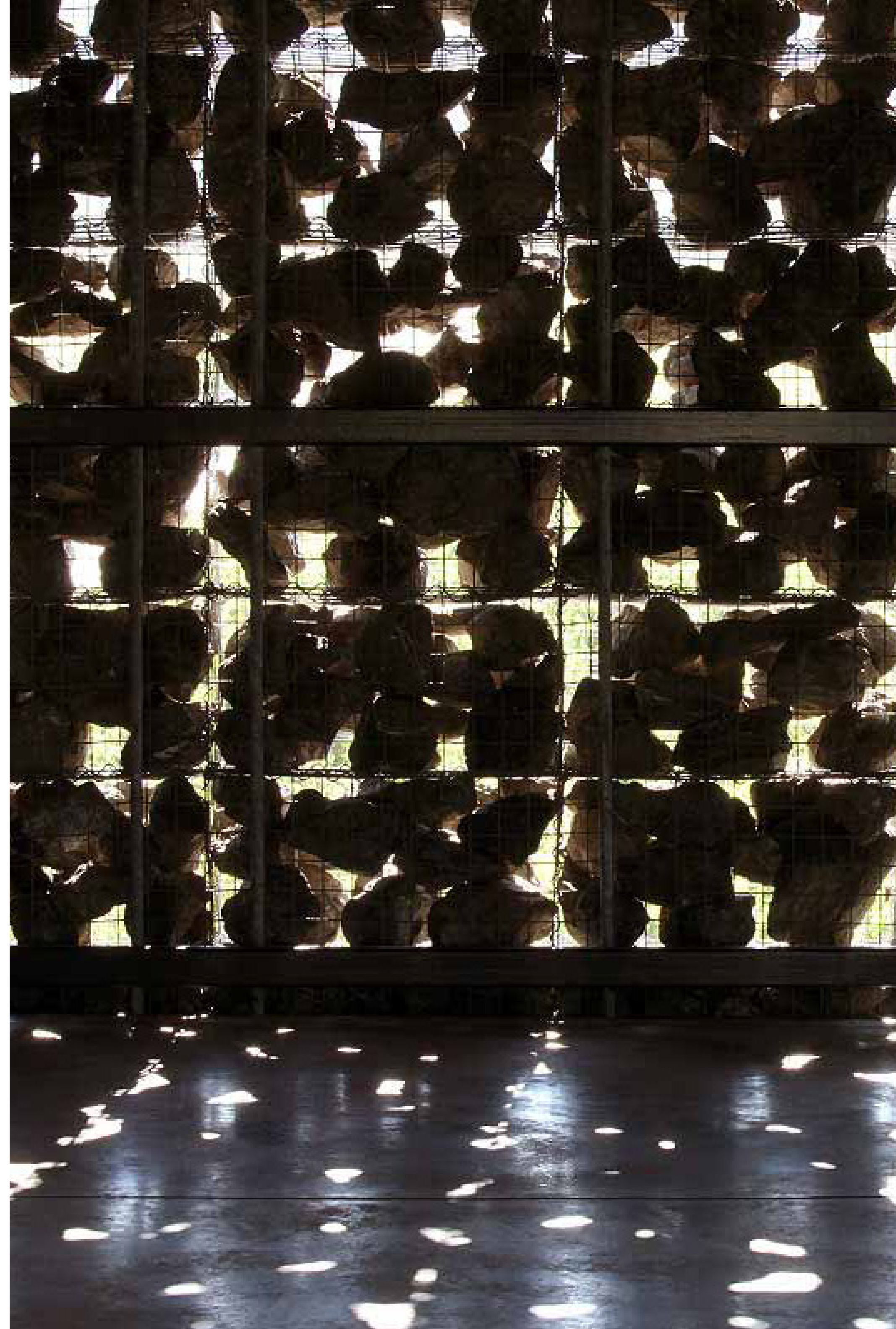
In where to go from here I believe it would be possible to use Bob's diagram as a jumping off point, to determine if there is a clear branch I may want to start at and depart from, or if I may be able to determine a more clever or appropriate way to reacquaint form and function (If that would even be productive). Repeating the results of Herzog and De Meuron is certainly a tall order but in looking back on my work I do feel the best features of my projects are the ones that may tie into their incantatious effects. To generate effects, but in a way that have depth and complication, that require being read rather than simply felt, is what I believe to be the direction towards architecture's future.

**Essay Prompt:** The classical definition of an artist is etymologically linked to the role of the poet, in so far as poesis means "to make" in general, and has historically involved the problems of artifice vs. truth, nature vs. culture, pathos vs. logos, etc. Let's put this another way. Artists not only utilize writing as part of their studio practice, without thereby being considered writers primarily, if at all. Some are both. Some dislike verbal expression. In any event, the universe of discourse about the arts is fundamental, even constitutive, of the art world. Everyone makes statements every day, about everything. Some also are makers. Are these complimentary, antagonistic, or identical aspects of what you do?

Write a statement on making statements, a semi-autobiographical essay that draws from your specific disciplinary history, current practice and future plans...

[1] Hugo, Victor. Notre Dame de Paris. p.197
[2] Ibid p.192
[3] Morley p.10-12
[4] Voloshinov. Multiaccentuality and the Sign: "Without signs [i.e. form], there is no ideology [i.e. function]."
[5] Along with my own notes and recordings, two videos of Bob's lectures available on YouTube were used here.
https://www.youtube.com/watch?v=t-Fdjdytxas&t=2013s
https://www.youtube.com/watch?v=F5K_9wFHtAA&t=4302s
[6] "As Smithson's work suggests, the sponsors of the view that art should aspire to be dematerialized—in the service of the mind—inevitably found that sooner or later the written word betrayed their cause. Thus, the American conceptualist Mel Bochner conceded: 'outside the spoken word, no thought can exist without a sustaining support'; any art set in the direction of ideas was likely to find the sensual forms of the written word obstructing the pure experience of the idea." Morley p.161





# Shades of meaning in Institutional Critique and Meta-Art

Cultural production in the contemporary art world, at this point in time, is widely understood to take place within a large and complex global network consisting of museums, galleries, non-profits, curators, audiences, and artists, all operating according to the controls of markets and financial capital. Peter Osborne in his essay “Contemporary Art is Post-Conceptual Art,” provides a current description of these circumstances, identifying eroding geo-political borders and growing information technologies as complicating factors in contemporary art’s conception and identification. Osborne deems work coming from our current era as “post-conceptual” in that it self-consciously internalizes the notions of conceptual art developed in the 1960s as it negotiates the progressively complicating global socio-political circumstances from which it arises. It’s in this historical moment surrounding conceptualism that we see art first including its own ontology as its subject matter, acknowledging its audience while questioning its own aesthetics, tangibility, spatiality and necessary status as object. Two artists which bridge the historical divide between conceptual art and contemporary “post-conceptualism” are Andrea Fraser and Adrian Piper.

The two can be linked in that both are responsible for coining terms for methods of artistic practice, seemingly subsets of conceptual art, which take on the production of art

itself as their subject matter: Andrea Fraser with "Institutional Critique" and Adrian Piper with "Meta-Art."

Looking to semiotics, in naming these types of practice Fraser and Piper create 'signifieds' within the realm of art world discourse, engendering terms with linguistic value and signification capable of being considered through their characteristics as a sign. Analyzing artworks in analogy with Saussurean structural linguistics is historically linked to the approach of conceptualist work[1] and a process through which Fraser recognizes art's value, quality, and relevance is readily considered particularly within an art-world she describes in ways analogous to Osborne's picture of the "post-conceptual."[2]

By conducting an art practice about art practice the work for both Fraser and Piper simultaneously becomes the discourse around it. Self-reflexivity and the role of the artist as critic weigh heavily in both artists' definitions and practice. For both this often (but not exclusively) takes the form of conceptually rooted performance, video, and text.

Piper directs the discourse surrounding meta-art more heavily towards the self-reflexivity of the artist and direct address to the audience. Fraser on the other hand focuses more closely on issues of site specificity and the institutional superstructures within which art practice takes place. Despite these different emphases both artists ultimately address the same conditions and operate through the same tactics and I argue here that they are synonymous terms. By utilizing the particular emphasis provided by the term of one artists to evaluate specific works of the other, this paper seeks to examine their value through a process which, in analogy to structural linguistics, considers each practice's respective status as a sign within the larger language and discourse of the art world. It is the hope that such an exercise may begin to collapse the discourse surrounding Meta Art and Institutional Critique to establish what could be a more whole understanding of each artists work which may be more productive in avoiding the



reproduction of conditions in an art world that, despite widely regarded and mature questions of art's status as a commercial object, is continually becoming more commodified.

**Lineages and Relationships: the Associative and Syntagmatic relationships of Meta-art and Institutional Critique.**

Adrian Piper's work began gaining prominence in the New York art scene in the mid-1960s. While her later work (including meta-art) deals in self-reflection on the subjects of race, racism, and gender, her early work operated within a lineage of conceptual and minimalist art which she admits "required her to suppress the particularities of her experiences as a black woman."[3] This reflective admission, in a way, becomes a form of Fraser's institutional critique by generating conversation about race retroactively in calling out its absence.[4]

"In Support of Meta-Art," written in 1973 is Piper's manifesto of sorts for a new conception of art practice. In it she calls for a "new occupation for artists," elementary defined as "the activity of making explicit the thought process, procedures, and presuppositions of making whatever kind of art we make." While meta-art points inward towards the artist, it is not meant to be self-centered or a wholly autobiographical practice. Rather meta-art, uses the artists as an expedient way of addressing the world at large. "Because the focal point of meta-art is on the artist qua artist, it simultaneously accommodates all those broader referents which support the art (including its cultural, financial, social, etc. status)."[5]

In 1992 Piper writes in "Logic of Modernism" an account of American Modernist art in the era of McCarthyism in American Politics. In her observations and analysis of social content's removal from art with Greenbergian Modernism and return with Conceptualist art Piper,in the process, embeds a reflection on her own work which reads as carrying the values as Fraser's Institutional Critique:

> "…it was only a short step to conceptual art's insistence in the late 1960s on the self-reflexive investigation of concepts and language themselves as the primary subject matter of art. And because self-consciousness is a special case of self-reflexivity, it was then an even shorter step to the self-conscious investigation of those very language users and art producers themselves as embedded participants in the social context…in my own work, it was from my body as a conceptually and spatiotemporally immediate art object to my person as a gendered and ethnically stereotyped art commodity."

Further, Piper identifies the same post-conceptual conditions as Osborne: "The reemergence of self-consciously distanced, critical art with explicit social content in the early 1970s, then, was a natural outgrowth of the reaffirmation of content latent in minimalism and the self-reflexive subject-matter explicit in conceptual art."

In her 2005 essay "From the Critique of Institutions to the Institution of Critique Fraser deliberates the origins of the term "Institutional Critique" and establishes herself within a genealogy of institutional critics of which she considers herself somewhere around a third generation.[6]

> "Having studied with Buchloh as well as Craig Owens, who edited my essay on Lawler, I think it's quite possible that one of them let 'institutional critique' slip out. It's also possible that their students in the mid-1980s at the School of Visual Arts and the Whitney Independent Study Program (where Haacke and Martha Rosler also lectured)—including Gregg Bordowitz, Joshua Decter, Mark Dion, and me—just started using the term as shorthand for 'the critique of institutions' in our after-class debates."[7]



While issues of race and gender are certainly evident in much of Fraser's work (whose mother is Puerto Rican), they do not appear with the same magnitude as they do in Piper's.

> "However when identity politics became such a force in art discourse in the early 1990s I didn't feel that I could participate. That had less to do with whether or not I consider myself Puerto Rican that with my sense that the critique offered by identity politics didn't take the power of cultural capital, and often even of economic capital, adequately into account."

Fraser uses herself as an example in this.

> "No matter how illegitimate I may feel, or how dominated my position may be as a woman, potentially as a Puerto Rican woman, or as an economically marginal member of society, to the extend that I am recognized in the artistic field and authorized by its institutions to speak, I speak with its authority. For me, Institutional Critique is the self-reflexive analysis of that authority."[8]

In examining the differences and similarities between Meta-Art and Institutional Critique utilizing the framework of structural linguistics the result is ultimately an elucidation of their linguistic *value*. According to Saussure a linguistic sign's *value*[9] is determined by (or rather is) the set of relations it has to other signs within that same system.[10] These relations are inherently negative ones, relationships of difference. It would seem problematic to use difference in support of a thesis which aims to prove similarity. Here it is not my goal to reveal Institutional Critique and Meta-Art as identical—an impossibility—but rather to show their capability for

exchange which in linguistics is an associative or paradigmatic relationship of differentiation.

Of course, the concept of value is broad, and when considering it as a sign itself within the art world there are meanings that extend beyond Saussure, meanings that both Fraser and Piper engage.

One such understanding of value outside Saussure's terms comes from Duchamp whose importance as a proto-conceptualist places him in a genealogy with both Fraser and Piper. Most notable is that despite a different conceptual origin it still places critical importance on the relationship. Maurizio Lazzarato quotes Duchamp and notes:

> "'An artwork in itself doesn't exist. It is the viewers who make the painting.' Duchamp articulates here and elsewhere a theory of value according to which value as such doesn't exist: it is the relationship that creates value… The value of an artwork does not come from the labor that goes into it or from its utility. Duchamp replaces a substantialist theory of value with a relational theory which, in many respects, largely anticipates how today's economy, dominated by finance, works."[11]

This social relationship between the viewer and the work is what Piper refers to as the "humanistic character" of meta-art which she more explicitly references as having a moral character.

> "I said earlier that the values of meta-art were humanistic in character. I meant to contrast this with the narrowly aesthetic values of art, and then argue that aesthetic values alone were in fact never sufficient to explain or justify making art, when viewed in its broader social context... Having aesthetic proclivities presupposes gratification of survival needs; and the more we are hit by the social and political realities of the suffering of other people, the more the satisfaction of aesthetic proclivities seems a fatuous defense of our position."[12]

Fraser whose body of work greatly engages the idea of financial value addresses these notions in her framing of the artistic practice as a service. Her 1994 project for the EA-Generali Foundation, an arts organization established by companies belonging to the Viennese EA-Generali insurance group, was conceived and framed as a service provided to the company to be completed in two parts: a year long interpretive analysis and an "interventionary" product. At the opening event in which the intervention, a gallery space produced from artworks in the company's collection, Fraser defines this same social relationship with humanistic character in her own practice:

> "[The EA-Generali foundation] has a function: to develop a particular profile for the EA-Generali Group, to satisfy a public expectation that a large and powerful corporation be engaged in meaningful social activities… those functions… are generally fulfilled in the exchange that constitutes any kind of art sponsorship or patronage—public or private. They are fulfilled because the professional prestige that I, as an artist, augment in having my name publicized by a particular organization is identical with the public prestige that organization acquires by having its name associated with a particular kind of art. It is the same quantity of the same currency: the profit in moral legitimacy generated thorough the pursuit of activities not explicitly oriented

toward material gain; the profit in social legitimacy generated by an association with exclusive tastes and practices; and the profit in professional legitimacy generated by the demonstration of competence in our respective spheres of activity…

"However, in defining my artistic activity as a service, my aim is to fulfill a different kind of function: not to supply or satisfy given interests… but to reflect on those interests and work toward their redefinition. I also hope that in doing so, it is possible to generate a different kind of value: not the symbolic value of legitimacy produced by artistic prestige, but a value generated in participation and expanded in use: a value to be appraised, not according to the interest it produces within artistic or intellectual discourse, but according to its impact on social—and, in this case, organizational—relationships."[13]

Fraser takes this recognition of the humanist social role within art and the necessity of the relationship in deriving art's meaning but explicitly recognizes its nature as an art-market exchange of prestige currency. By framing her work as a "service" she aims to subvert this marketplace given and expand the exchange into a truly social relationship.

Relationships of difference also arise in Fraser's "A Speech on Documenta" which reads as a listing out of the variegated politically and socially fraught art world referenced by Osborne. Here she speaks of the legitimizing function of the art exhibition and its alienation of the audience. Here the social function of the work is, again, prestige and when framed in the context of such an exhibition: "the hundreds of thousands of people they draw as witness to our professional consecration—and these visitors bear little more than witness: our work, as a



rule, is not addressed to them."[14]

The idea of the exhibition also brings up ideas from Osborne of contemporaneousness, as far as when careers being or end, lineages stop and start:

"This durational extension of the contemporary… imposes a constantly shifting periodizing dynamic that insists upon the question of when the present begins. And this question has very different answers depending upon where you are thinking from, geo-politically."[15]

Osborne's ultimate take is that the contemporary has its own fictions and that the reality of increasingly confused space/time in regards to relevant ideas and geo-spatial circumstances increasingly blurs the boundaries of influence and connection. So, the relationships present at Documenta may have value and influence in a specific sphere but that group is ultimately quite specific.

Fraser and Piper do not seem to be regarded so much as contemporaries other than their lives occurring within a relatively parallel timeframe which is interesting given the alignment of their definitions of practice. Fraser, as well, is arguably a direct descendant so to speak of a privileged lineage of Institutional Critics entrenched in the academic and art world which may make her conceptual connections to Piper more easily missed.

**Self-reflexivity: Conceptual and Material Collapse in Meta-Art and Institutional Critique**

Having laid out shades of meaning between meta-art and Institutional Critique though examining Fraser and Piper's writing, it is possible to see how these concepts manifest equally in the material of both artists' work.

Meta-art's emphasis on direct address is evident in Piper's Cornered (1988) which shares similar spatial aesthetics in its siting with Fraser's Untitled (2003). In Cornered, Piper's image on screen addresses its audience directly about issues of race, Piper using personal experience as her primary sources, the intent being to elicit feelings of discomfort in audience members which translate to recognitions of guilt in buying into social systems and ideologies which regularly injures people of color. Unitited, is an hour long video appearing to be shot from a surveillance camera in a hotel room of Fraser having sex with an art collector who agreed to pay for the work and appear in the film, the intent being partly to play out the old adage of art and prostitution, but also to elaborate on Fraser's concepts of art production as a service and further question what can be at stake in an exchange.

Each is technically a video project, and while the content displayed on their screens is quite different, both find themselves presented in a gallery setting on a small cathode ray television set. A clear superficial difference is that Piper's Cornered provides seating which stages the viewer, squaring them with the television which sits behind an upturned table, generating a mood of confrontation. Untitled on the other hand is only the television sitting on a small pedestal in a room. With no seating, viewers of Untitled are faced with a self-conscious experience as their decision to stand and watch is made clear to themselves and others in the room. Piper's is a literal direct address to the audience whereas Fraser and the art collector never direct their attention towards the camera.

Looking at Untitled with Meta-Art's emphasis on the direct address of the audience in mind, it's evident that even while no one in the video addresses the audience, and the camera takes on a surveillance aesthetic with no sound, the viewer still feels confronted and is challenged as their presence as a voyeur is made explicit. In the same way Piper's audience is challenged by their complicity in societal racism, Fraser's audience must confront their own morals surrounding sex particularly when connected to an exchange of money. The fact that the market in which the exchange occurs is one of art only complicates what the viewer is tasked with considering.

Interestingly enough Piper takes on sitedness more literally in Cornered as might be more expected of Institutional Critique than meta-art. It is an installation specifically designed for the corner of a gallery space, meant to challenge racism within the institution of the art world. It is a Trojan Horse in the sense that it delivers the racial challenge unexpectedly within an art piece. Piper's site is more ambiguous. It could be the hotel room or the gallery but more likely is the heterotopic non-space of the exchange. Her site is the market itself.

Site specificity plays a large role in Piper's performance at Max's Kansas City in 1970. While performed before Piper published her definition of Meta-Art this work stands as an example of those gestating ideas.

Part of an hour-long exhibition organized by Hannah Weiner called the "Saturday Afternoon Show" at a popular bar among those in the Kansas City art scene called Max's, Piper spent the time moving through the bar, separating herself from her senses through prosthetic means in an attempt to reduce herself to the status of an object. Piper wore thick gloves, a blindfold, and nose and ear plugs to eliminate her perceptual senses and become disconnected from anyone outside herself.

Since Max's was such a social alcove for the art scene Piper's performance was countered by other artists' voyeurism and acceptance of her not as an object but an image.[16] The performance stands as an example of meta-art/Institutional Critique's value being generated through its sited-ness within the art world. While Piper's intended meaning of the performance was subverted by the presence of other artists in the art world space, it can be questioned what value the performance would have had outside this domain with a less familiar audience.

In the current hyper-capitalist milieu of all things, including the art world, the elucidation of value between the terms of meta-art and Institutional Critique, particularly in their linguistic nature as signs allows us to understand them in this extreme market realm. As Barthes's states from Saussure "value bears a close relation to the notion of language (as opposed to speech); its effect is to de-psychologize linguistics and to bring it closer to economics; it is therefore central to structural linguistics."[17] Here there is an equivalence between the relationship between the 'sign and the signifier' and 'work and reward' in that words gain and lose currency over time. Given Fraser's recent observations in essays such as "L'1% C'est Moi" in which she notes the correlation between booming art market prices and wealth inequality and explicitly names major art collectors and art world figures alongside their net worth, "Institutional Critique" may have had a very recent high moment in its very literal use. Given this what is the exchange value in the event "meta-art" possibly gains higher prominence. We may soon experience a resurgence in the term's value as Piper, who will this spring have one of the largest retrospectives of a living artist installed at New York's MoMa. Much of current cultural conversation is looking towards personal identity as a catalyst for social change. As such, now might be an appropriate time for meta-art to engage in such conversations and express the value of confrontation. However, when considered alongside Institutional Critique we receive the reminder that regardless, the specter of the institution is always there, and to find true change sitedness, particularly art's sitedness within the institution, but be carefully considered.

[1] Benjamin Buchloh, "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions" in Conceptual Art: A Critical Anthology (Cambridge, MIT Press), 518. Here Buchloh references the he work and writings of Robert Morris.
[2] "What motivates statements of artistic quality, relevance, and value? According to what logic are they justified? Can they be justified? To the extent that the artistic field is defined by competitive struggles over the definition of the artistic field—including its products and practices, discourses and values—the criteria imposed in such statements serve to reduce their objects to indifferent tokens in an economy of perpetual displacement... As structural linguistics describes the production of meaning in displacements along a signifying chain… so the competitive struggles of the artistic field both ceaselessly produce the interests pursued through them and ensure that the object of those interests is never more than the arbitrary manifestation of a particular state of social or professional differentiation, that is, of distinction." –Andrea Fraser, "It's art when I say it's art" in Museum Highlights: The Writings of Andrea Fraser (Cambridge, MIT Press), 37-44.
[3] John Bowles, Adrian Piper: Race Gender and Embodiment (Durham: Duke University Press), 27.
[4] "The particularity of Piper's experience demonstrates how the supposedly pristine art gallery was a space already permeated with the ideologies of race, gender, and sexuality before her artwork entered it." Bowles, 27
[5] Piper, "In Support of Meta-Art," in Conceptual Art: a Critical Anthology (Cambridge, MIT Press), 298-301.
[6] Interview conducted by Yilmaz Dziewior, in Andrea Fraser: Works 1984-2003 (Koln: DuMont Literatur und Kunst Verlag), 95.
[7] Andrea Fraser, "From the Critique of Institutions to an Institution of Critique." In Andrea Fraser (Ostfildern: Hatje Cantz Verlag), 51-58.
[8] Interview conducted by Yilmaz Dziewior, in Andrea Fraser: Works 1984-2003 (Koln: DuMont Literatur und Kunst Verlag), 93-94.
[9] Hugh Bredin, "Sign and Value in Saussure." In Philosophy Vol 59 No.227 (Cambridge, Cambridge University Press) 67-77. In his summarization of Saussure, Bredin clarifies his notion of value: "A sign's value is just its individual identity, and some such term as 'identity' or 'character' would have done just as well."
[10] This system is simply a language.
[11] Lazzarato, Maurizio. Marcel Duchamp and the Refusal of Work (Los Angeles: Semiotexte), 28.
[12] Piper, "In Support of Meta-Art," in Conceptual Art: a Critical Anthology (Cambridge, MIT Press), 298-301.
[13] Andrea Fraser. "What do I, as an Artist, Provide?" Museum Highlights (Cambridge: MIT Press), 163-166



[14] Andrea Fraser. "A Speech on Documenta." Museum Highlights (Cambridge: MIT Press), 149-151
[15] Peter Osborne, "Contemporary Art is Post-Conceptual Art" (public lecture, Fondazione Antonio Ratti, Villa Sucota, Como, July 9, 2010).
[16] John Bowles, Adrian Piper: Race Gender and Embodiment (Durham: Duke University Press), 134.
[17] Roland Barthes, Elements of Semiology (New York: Hill and Wang), 54.

# Pools of Condensation

Co-Authored with Jimmy Carter

Théodore Géricault's painting entitled *Radeau de la Méduse* (1818-19) depicts the harrowing story of the French frigate *Méduse* en route to Senegal, running aground and stranding its crew at sea on a single hastily improvised makeshift raft. The passengers of the raft set adrift for thirteen days, ultimately being pushed to the extreme of cannibalism. As Johnathan Miles notes, the limited space of the raft carried the survivors "to the frontiers of human experience. Crazed, parched(,) and starved, they slaughtered mutineers, ate their dead companions(,) and killed the weakest."[1] Géricault's meticulously reconstructed story illuminated not simply devastation, but, concomitantly, the inadequacy of human mental capacity in the face of real struggle, and the power of confinement.

For Rem Koolhaas, who in the early 1970s had moved to New York State to study at Cornell and the Institute for Architecture and Urban Studies, the painting was an analogy of both his critique and proposal for contemporary architecture. On one side, the analogy of the raft depicted the "loss of nerve"[2] that had surfaced within the discipline in relation to the new world metropolis of the 20th century; a group that had hastily disregarded modernism without significant consideration. On the other side, the raft presented an example of the Russian Constructivists' "social condenser" of the 1920s; a space capable of changing the habits of the individual.[3] Koolhaas,

stranded and surrounded in America by Americans that he did not comprehend, constructed multivalent metaphors for the *Raft of Medusa* in several projects. Ultimately following Dali's paranoid critical method, the raft became a description of his own world within which "unsuspected correspondences, analogies, and patterns"[4] could be harvested. The raft was thus a multidimensional critique and proposition, reconfiguring itself over the course of OMA's early New York projects, and providing a narrative itself of Koolhaas' early career.
Living in upstate New York in 1973, Koolhaas had hidden himself away within an European oasis, spending time with Elia Zenghelis, Oswald Mathias Ungers, and Madelon Vreisendorp, as well as visitors such as Charles Jencks, and Gerrit Oorthuys. In a way, this was seclusion from the desert of architects that lived in an America he described as an "inexplicable mixture of the totally wild and totally docile," often causing his "European seriousness, complicatedness, conceptual, and ideological hang-ups (to) explode."[5] The first appearance of the raft in "The Egg of Columbus Center," 1973 (fig. 01), is conceived under this shadow. Full of Gerricault's men parachuting down at the dimension of a New York City block, the raft is ready to be inserted into its rescue ship, the city. The blue raft of hope sees the newfound savior of modernity in the existence of the city block; it is pure, clean, and devoid of the political historical allusions embedded within an European equivalent. The raft, as Koolhaas describes, "was an unknown, new form of life, inside a timeless architecture: an innumerable mixture of activities, generated by the ship's daily hedonistic program. It was a spontaneous planning center governed by the continuous satisfaction and shameless application of human passions."[6] In this regard, the raft is an abnormal "social condenser," providing a space that concentrated different collective activities to the extreme in order to change them. Such a space, also seen in the emblematic New York City grid at the time of writing *Delirious New York*, presented Koolhaas with an avenue for both an escape from the "lack of nerve" prevalent in America and a space of excess, compounding its metaphoric potential as a statement of both problem and solution.

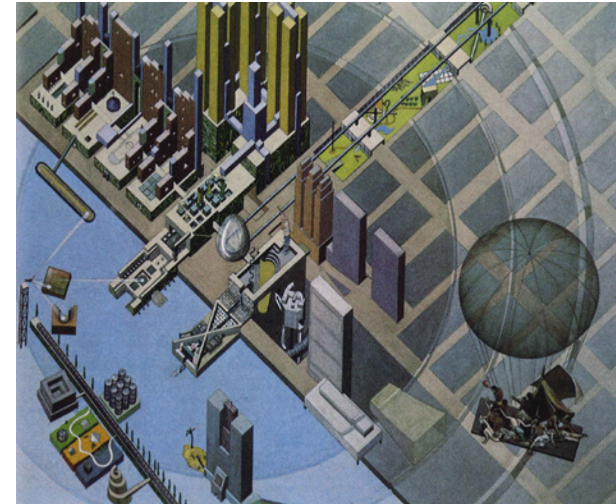


fig.01

The next depiction of the raft is seen in "New Welfare Island," 1975 (fig. 02), where its representation—its dimensions, scale, and morphology—have changed. Its rectilinear form has been adjusted and its materiality explicit. The raft is square, and much smaller than the existing New York City block it floats alongside. Changing its material, Koolhaas surrealistically designates part of the raft in this scenario as a dance floor where hotel-goers can spend their evenings next to plastic reproductions of the tortured bodies of Géricault's painting. In the "New Welfare Island" the raft becomes a hyperbolic sculptural analogy for Manhattan itself, acting as a symbol of Manhattan's metropolitan agonies—proving both the need and the impossibility of "escape" Koolhaas sought in the confines of the "social condenser" itself. The New York City rescue ship is then a hastily built makeshift vessel, bounded by water and hopelessly insular. The raft's material and shape, reflective of a plastic monument, acts as Roosevelt Island's (a miniature

New York) own Statue of Liberty. The boats of the island "circle around the raft, compare the monumental suffering of its occupants to their own petty anxieties, watch the moonlit sky and even board the sculpture."[7] The raft's square outline indicative of its detachment from the grid, and impermanency between Manhattan and Coney Island. Part fact, part fiction, the raft is no more a signal of hope, but the crystallization of Manhattan's referential foundations he would later develop in *Delirious New York*.

fig.02

The raft's presence culminates with its collision in the "Story of the Pool," 1976. This anachronistic narrative tells the tale of the raft being sliced in half "like a knife through butter," its plastic formal representation has become its construction, and it fails instantaneously against the "optimistic raft of the constructivist lifeguards"[8] in their heavy metal swimming pool. In a planimetric drawing four years later (fig. 03), both vessels float on as the remnants of the raft's survivors (dancers and plastic mannequins) stand afloat on the blank canvas, the debris of materials—timber planks, sails—are destined to sink, and each vessel continues on *sans direction*. The pool itself, a raft for the Constructivists of another Koolhaas tale, has also shed its excessive narrative allusions. There are no more locker rooms, and the simple rectangular pool heads away from the *Raft of Medusa* as the swimmers swim backwards. In this final scene, the raft has reverted back into a "social condenser" of the future; devoid of material, "so bland, so rectilinear, so unadventurous, so boring," yet exacerbating its survivors' situation. Like the pool, the men and women of *Medusa* push on, fleeing the New Yorkers set against Modernism.

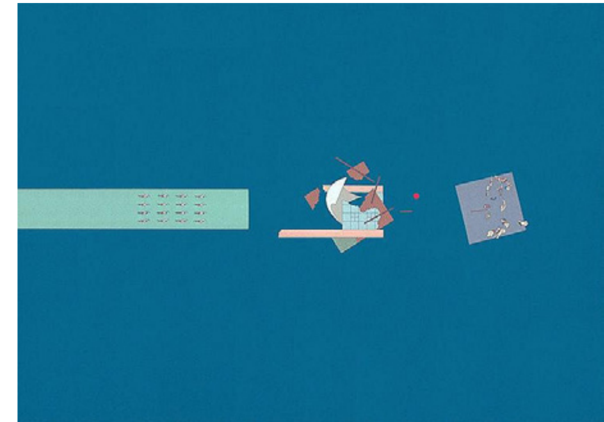


fig.03

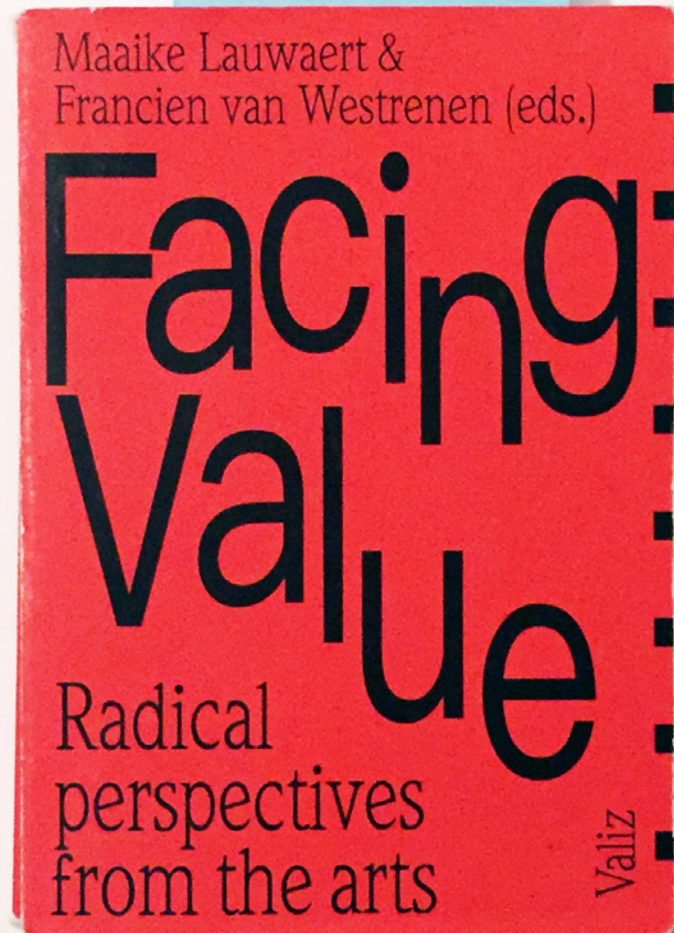
The raft, now an immaculate square of new designation with no materiality, has shed its ties to American primitive historical allusions at the end of Koolhaas' stay in New York. Restoring a symbol of hope, the raft, once again, accentuates Koolhaas' sentiment of seclusion, destined to float without rudder or sail in search of pure form and a land of continuous modernism. Through these three rafts, Koolhaas takes on a reference, and overstimulates it to a point at which it constructs new material. The *Raft of Medusa*, used originally in the shape of the New York City block, and penultimately as pristine square, provides the ground from which he can implicate his own position and narrative into projects. Tellingly, when the final drawing was done in 1980, two years after *Delirious New York*, Koolhaas'

was presenting his work for the first Venice biennale at the *Strada Novissima*. OMA's proposal was a "non-façade," (fig. 04) a protest against being forced to represent themselves through a façade,[9] and within that year Koolhaas also split with long time mentor Elia Zenghelis. As he stated, the biennale was intriguing as a representation of "an early announcement of how unsubstantial architecture had become."[10] The final drawing of the "Story of the Pool" was never undertaken for a project, but more for Koolhaas' own summation of both narratives. Thus, as both rafts—pool and Medusa—are left to float at sea, the de-robing and dividing of both objects becomes clearer. Seen in the same light as OMA's Strada Novissima project, and the break up with Zenghelis, a question can be raised that only one raft directs Koolhaas off into the future. Both raft and pool, still enriched with the ideals of the "social condenser" and now the generic, remain full of Constructivists, mannequins, and dancers. At the *Strada Novissima*, the façade's cloth is reminiscent of a sail, and its neon sign a nightclub. Stretched across the opening, as if full of wind, a vertical red mast punctures through it, revealing the thinness of post-modernism and perhaps a new direction for Koolhaas.

fig.04



[1] Darcy Grimaldo Grisby, Extremities: Painting Empire in Post-Revolutionary France (New Haven: Yale University Press, 2002), 178.
[2] Roberto Gargiani, Rem Koolhaas/OMA: The Construction of Merveilles (New York: Routledge, 2008), 19.
[3] Pier Vittorio Aureli, "Architecture and Counterrevolution: OMA and the Politics of the Grands" in *OASE#94*, 2015. The social condenser was defined by Rem Koolhaas himself as, "a machine to generate and intensify desirable forms of human intercourse." Refer to Rem Koolhaas, *Delirious New York* (New York: Monacelli Press, 1994), 152.
[4] Koolhaas, *Delirious New York*, 238.
[5] Rem Koolhaas, letter to Adolfo Natalini, 9 Feburary 1973 (Archives Natalini) mentioned in *Roberto Gargiani, Rem Koolhaas/OMA: The Construction of Merveilles* (New York: Routledge, 2008), 21.
[6] OMA, "The Raft of the Medusa" in *Lotus International*, 1976, no. 11, 36.
[7] Koolhaas, Delirious New York, 306.
[8] Rem Koolhaas, "The Story of the Pool," *Arch Design*, no. 5, 1977, 356.
[9] Rem Koolhaas, "Translucent oppositions. OMA's proposal for the 1980 Venice Architecture Biennale: Léa-Catherine Szacka in conversation with Rem Koolhaas and Stefano de Martin," *OASE#94*, 2015.
[10] Rem Koolhaas, "Translucent oppositions. OMA's proposal for the 1980 Venice Architecture Biennale: Léa-Catherine Szacka in conversation with Rem Koolhaas and Stefano de Martin," *OASE#94*, 2015.




# Review: Facing Value

*Facing Value* is a disciplinarily eclectic anthology of essays and artworks spanning the past century assembled out of three exhibitions that occurred between 2010 and 2013 at Stroom Den Haag, an independent art center in The Hague, Netherlands. These exhibitions diagnosed and reflected upon changing notions of value within the first decade of the 21st century particularly after the 2008 global financial crisis. Edited by Maaike Lauwaert and Francien van Westrenen, the exhibits' curators, *Facing Value* takes this work and organizes it into something of a handbook (or perhaps the inspiration for a future one) for guiding society in the search for alternative ways of being that extend beyond the mores of contemporary capitalism. While citing architects, philosophers, scientists, historians and economists alike the editors use the realm of the arts as the place to find these new perspectives and mine the multifarious ephemeral and concrete meanings within the term value as the way to envisage new models of collective activity.

The anthology is separated into ten sections, each with an introductory essay penned by the two editors which collectively could add up to a manifesto of their own. Perhaps the greatest strength of *Facing Value* is its acute critical awareness of capital's pervasive logic which allows it to disappear within the automatic habitual perception of our daily lives and latently influence seemingly alternative

political and social approaches. One of the first essays by Beverly Skreggs, "Values Beyond Value? Is Anything Beyond the Logic of Capital" details this well. Her essay acts as a major foundation for the rest of the collection noting how theories of Capital "performatively reproduce the very conditions they describe," and that "our subjectivity changes to fit capital's logic" as "capitalism via market populism reduces ideas about what constitutes a person to the imperatives of the market."[1] As such she argues that Capital's logic becomes so engrained that that alternatives become unimaginable.

These statements become prescient when reading Evgeny Morozov's essay "Making it: Pick up a Spot Welder and Join the Revolution," which criticizes the contemporary "Maker" movement through comparisons to the Arts and Crafts Movement whose sentiments he sees revived in 1970s Hackers, technophiliacs who at their most extreme sought to drop out of mainstream culture through tinkering with and democratizing consumer technology as exemplified in Steward Brand's Whole Earth Catalog. Morozov argues that the open access to tools and the act of making are not in and of themselves virtuous if the social and political structure they exist within is counter to humanist aims. He notes that corporate and political interest in the Maker movement (including defense research funding from DARPA) as prime examples of the Makers' radical and revolutionary spirit compounding with capitalist logic rather than offering alternative change.[2]

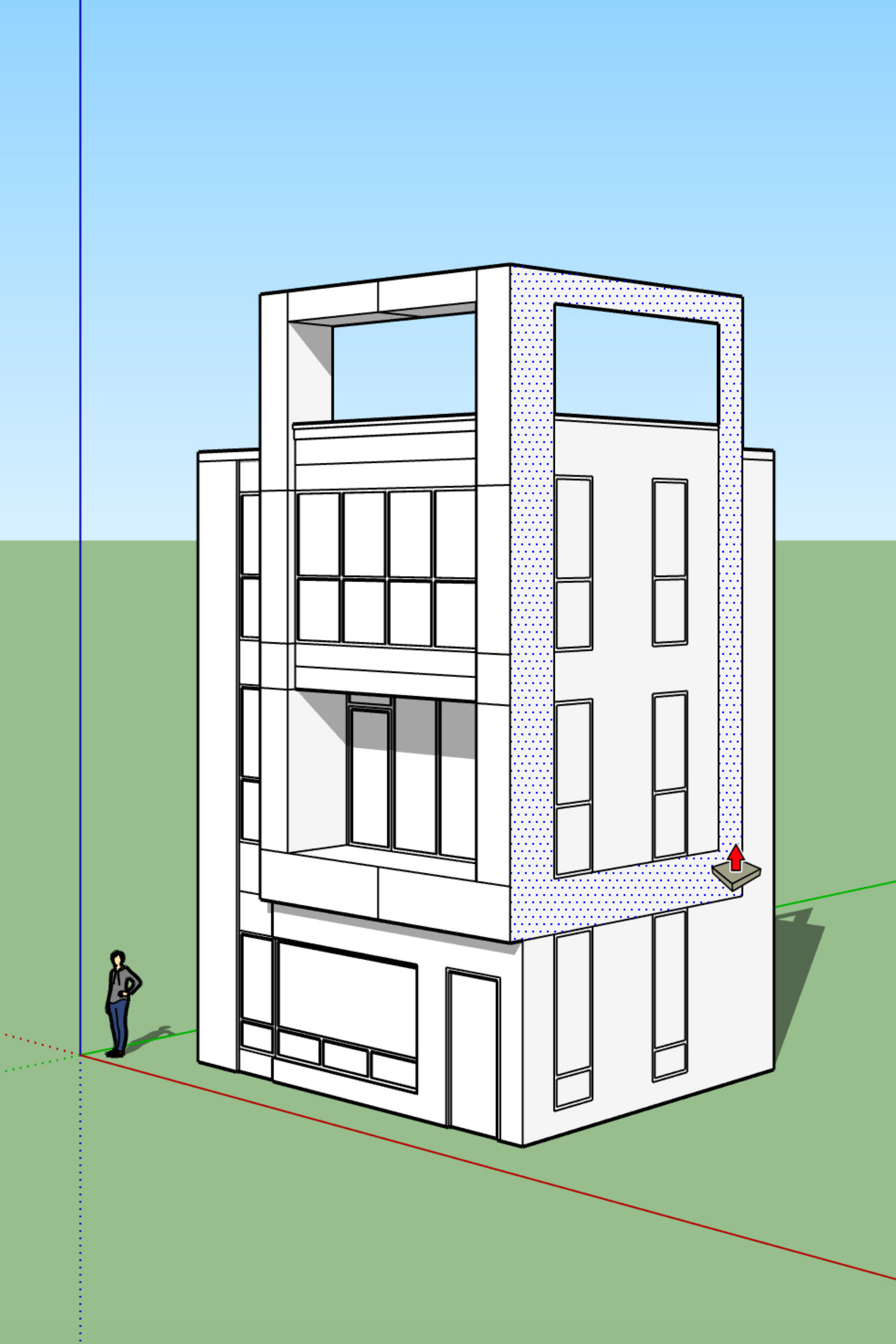
Yet, in spite of this, the overall vision put forth in the portions of this book which deal in the visual arts and architecture still finds itself stuck in these very traps, accepting these disciplines' weak position in the face of capital and embodying a counter-culture aesthetic rooted in an imposed austerity. It's a vision of the future that is decidedly more dystopic than utopic; less concerned with large scale systemic change of labor and industry and more concerned with how we might make the deleterious refuse around us more appealing or useful. For the architect specifically, its role in the future envisioned by *Facing Value* is reduced to a maker of frameworks and supports for ad hoc and collectively produced infill. In most of the architecture referenced in *Facing Value* the extent of both its tectonics and form is limited quite literally to the lattice, truss, cage, or scaffold. Buckminster Fuller's geodesic domes receive several mentions throughout the anthology; Yona Friedman's Ville Spatiale, a highflying spaceframe to be filled by unplanned, irregular and heterogenous constructions stands as the anthology's largest proposal; Thomas Lommée finds inspiration from the aforementioned Steward Brand and his Whole Earth Catalog in his idea of "Autarkytecture," an adaptive and modular system of steel grids for habitation; Céline Condorelli writes an in-depth piece on the expedient timber scaffolding erected after earthquakes in the Italian town of Milo, celebrating it as "a moment of pure potential."[3] Finally, the height of architecture's value as perceived by the anthology arrives in Marina van den Bergen and Piet Vollaard's "The Biggest Living Room in the Netherlands: Frank van Klingeren's Karregat in Einhoven 1970-1973," in a detailed description of the building's services.[4]

*Facing Value* ultimately denies Architecture's true material and formal potential for taking part in culture, relegating it to its thinnest elements and mechanical capabilities, aligning more with functionalist attitudes than anything truly new or revolutionary. The ultimate crime *Facing Value* commits in this is the invocation of Charles Jencks and Nathan Silver's "The Spirit of Adhocism" as justification for such a strategy. Jencks and Silver's conception of adhocism, a system of cleverly using immediate means for an immediate purpose, goes beyond the aesthetic projects presented in *Facing Value* which align with the "random, undirected [and] haphazard action with which [adhocism] is sometimes confused,"[5] rarely extending beyond the clever use of a readymade to sloppily fix something broken.[6] As well, the

division of authority between framing and infill institutes such a hierarchy and system of standardization Jencks and Silver contend ad-hoc strategies are meant to negate.

*Facing Value* in the end is an optimistic project with an admirable spirit but its comfort with rough and haphazard constructions (perhaps housed in a shiny and sinuous truss structure) is hardly as rich and thoughtful as the future should be. It would be interesting to see bolder and more powerful strategies presented within the anthology. Less reuse or upcycling and more grand utopic visions, perhaps built on automation, that eliminate labor to the point it can no longer be feasibly tied to personal value. What would such a world really look like if its architecture were allowed to use its full potential of mass and materiality? I would rather imagine that future and the strategies for placing people at the forefront of such large scale innovation rather than ways to fashion water bottle holders out of cardboard, or houses from used beer bottles.

[1] Facing Value, 64-76
[2] Ibid, 265-292
[3] Ibid, 401
[4] Ibid, 422
[5] Ibid, 233
[6] Ibid, 239 Here I think mostly of the "There I Fixed It" Internet Meme which shows a bathroom sink with its water faucet redirected into an electric kettle via a hacked plastic water bottle. An ad-hoc solution to having no hot water but hardly beautiful, barely creative, and not architecture.



# Push/Pull Practice

It is safe to say that design software has been wholly accepted into the standards and practices of contemporary architectural design. Once prohibitively expensive and complicated to operate, interfaces have been streamlined to improve user experience and licensing costs have been greatly reduced with some now accessible through monthly subscription services. Many software programs in use, particularly those installed on the computers of freelance designers and students, have been "cracked" to operate illegally with no license code at all. There is no longer a significant barrier to entry when it comes its use. While it would be particularly old hat to debate the merits of such technology's proliferation, it's certainly not inappropriate to consider its modes of use and effects on both architectural practice and design, and to further question the results.

In the March 2016 issue of Metropolis Magazine, Sam Jacob wrote a piece on the act of drawing in our contemporary moment which he deems a "post-digital age." In it he briefly tracks the tradition of architectural drawing from the discovery of drawing perspective[1] to the "paper architects" of the 1970s and 80s. He sees these as the beginning and end of drawing's use as a disciplinary method of conceiving architecture, which was halted upon the rise of new 3D computer technologies that usurped analog methods. This is all until a generation of architects, of which Jacob is a part, were able to revive

drawing through the use of 2D digital software, primarily Adobe System's Illustrator and Photoshop, and generate a new discourse within the culturally loaded space of the screen. While Jacob's essay discusses what software can do for architecture in its cultural production what it doesn't touch upon is how this might engage its professional practice.

Enclave Bucktown. Harlem Irving Companies. Pappageorge Haymes. Chicago, IL

Just under a decade before Jacob's piece, in 2009, Penelope Dean wrote "Practice Nouveau," which chronicles Frank Ghery's 1990s use of the very kind of tool Jacob references as placing drawing under threat: the aerospace industry's three-dimensional modeling software CATIA. Dean notes the streamlining of communication evident in the ability to work outside of paper, within a virtual three-dimensional model shared between disciplines. What interests Dean most about this are the upending effects it generates on the practicing relationships between architect and builder. No longer do the two adhere to the renaissance model—a relationship innately connected to the act of drawing—in which, the architect, operating in the abstract, hands off drawn instructions to the builder. Nor is there the establishment of a "master builder" who takes total authority of a building's implementation. Instead a horizontal and collaborative relationship is put to work. Rather than seeing this diminish the autonomy of the architect, Dean concludes optimistically that "Gehry's deployment of CATIA demonstrates that a revolutionizing of architecture's 'how,' through the emulation of design's techniques and technologies, can advance the discipline under revised terms."[2]

The Row. MCZ Development. Harthshorne Plunkard Architects. Chicago, IL

These revised terms have reached a moment of such maturity that it is worth examining and questioning them once again. They include an array of horizontal practice methods that go by various names (Lean Construction, Integrated Project Delivery, Target Value Design, Design/Build, Fast Track, Construction Manager at Risk, etc) but what is also necessary to consider in this is the role of the architect as a cultural producer, the main characteristic that separates them from contractor and developer. What both the cultural and practical responsibilities of the architect share within these current relationships is the necessity of digital software. For the most part, the conversations around architectural software tend to focus around their ability to address complication; be it historical

reference and the simulation of mediums in the construction of an image, the modeling of a mutli-curved surface, or the degree of detail known about a building's mechanical services, there's a sense that the virtue is in the intricacy. But software also has the capability to simplify. As Stan Allen noted in 2005 in a statement which identifies the same conditions as Jacob's 'post digital' era "we are now entering a third, more mature, and less complex phase in our relationship to digital technology – a phase of consolidation and extension of the possibilities of the digital."[3] While Allen speaks positively of these possibilities, there is also a negative end to this simplification in that it makes an inconsiderate design approach much easier to execute, one which is more beholden to a market and the limits of the software it derives from than history or culture or the human body, resulting in an unplaceable and uncanny aesthetic.

Row 2750. LG Development. Chicago, IL

I argue that this aesthetic arises mostly from a digital program that is often absent in the disciplinary conversation around software's influence on practice, this in spite of the fact that it is the cheapest and most widely used 3D modeling software on the market: SketchUp.



SketchUp touts itself as "the easiest way to model in 3D." First released in 2000 by @Last Software it was purchased by Google, Inc in 2006 until sold again in 2012 to the technology conglomerate Trimble, Inc. Adding to its popularity is that SketchUp basic is free to anyone. Professional licenses are under $700 (compared to Maya or 3DS Max which are more than double that for only a year's access). Because of SketchUp's affordability it is found in most architectural offices including small to midsize firms. Even when the final deliverables from these firms are produced in higher-end software such as Revit or Rhino, SketchUp is often used in initial massing explorations and parti development. This means that the available functions of SketchUp are the standard set of tools architects everywhere are using to think about their designs. The most popular of these tools is one patented specifically for the software called "Push/Pull."[4] This allows for the easy extrusion of shapes and voids. While certainly convenient, as evidenced by numerous works of architecture post 2000, the result is a tyranny of the rectangular prism. While it's not unusual for a building to simply extrude from the bounds of its site to achieve a maximum Floor Area Ratio (FAR), "Push/Pull" extends this logic to the façade. Boxes and frames extrude and, with the help other simple tools such as the "Line" tool which easily divides surfaces, "Copy/Paste" and "Paintbucket," an aesthetic is produced through a set of easily discovered operations which results in a generic style occurring across cities. In her exploration of CATIA Dean notes its use as a "form facilitator" as opposed to "form giver."[5] What SketchUp provides is the illusion of facilitation.

In all of this, on the various architects', developers', and leasing agents' websites there is an insistence that what results is somehow modern, that the rectangular prism clad in metal panel contains some historical connection to the turn of the 20th century. This has become the language of the horizontal architect/developer mode of practice, amnesiatic allusions to

vaguely held collective memory which resonate in a potential homebuyer's brain and sells. In her aforementioned essay Dean establishes the binary of two modes of professional practice: craft nouveau[6] and historicist post-modernism[7] as two examples of architects attempting "to recuperate lost territory in the construction industry…by treating the architectural object (the building) as an object capable of being divided up and organized into realizable chunks: in the case of post-modernism, as 2d façade elements and colors; in the case of craft nouveau, into 3-D components dissected by software."[8]

Montana Row. Belgravia Group. Chicago, IL.

In this current moment with SketchUP we find a collapse of the two: the division of the façade into flat rectangular fields of color and material extruded into the third dimension. But there is no "craft nouveau" in this process as Dean would hope, no paper models or considerations taken outside of the computer. Everything happens virtually. Often rectangles are extruded with only thought to proportion and not scale, resulting in masses, voids, or ceiling heights which bare no relationship to the human body. On the side of the contractor there's little to resist these methods as the parts which generate the wholes: bricks, CMUs, dimensional lumber, and paneling systems, are all rectangular extrusions themselves. These materials then are interchangeable and depend on market realities while the renderings produced reveal nothing as to the actual depth of the developer's pockets. Metal often becomes grey painted wood at the stroke of a pen on a change-order.

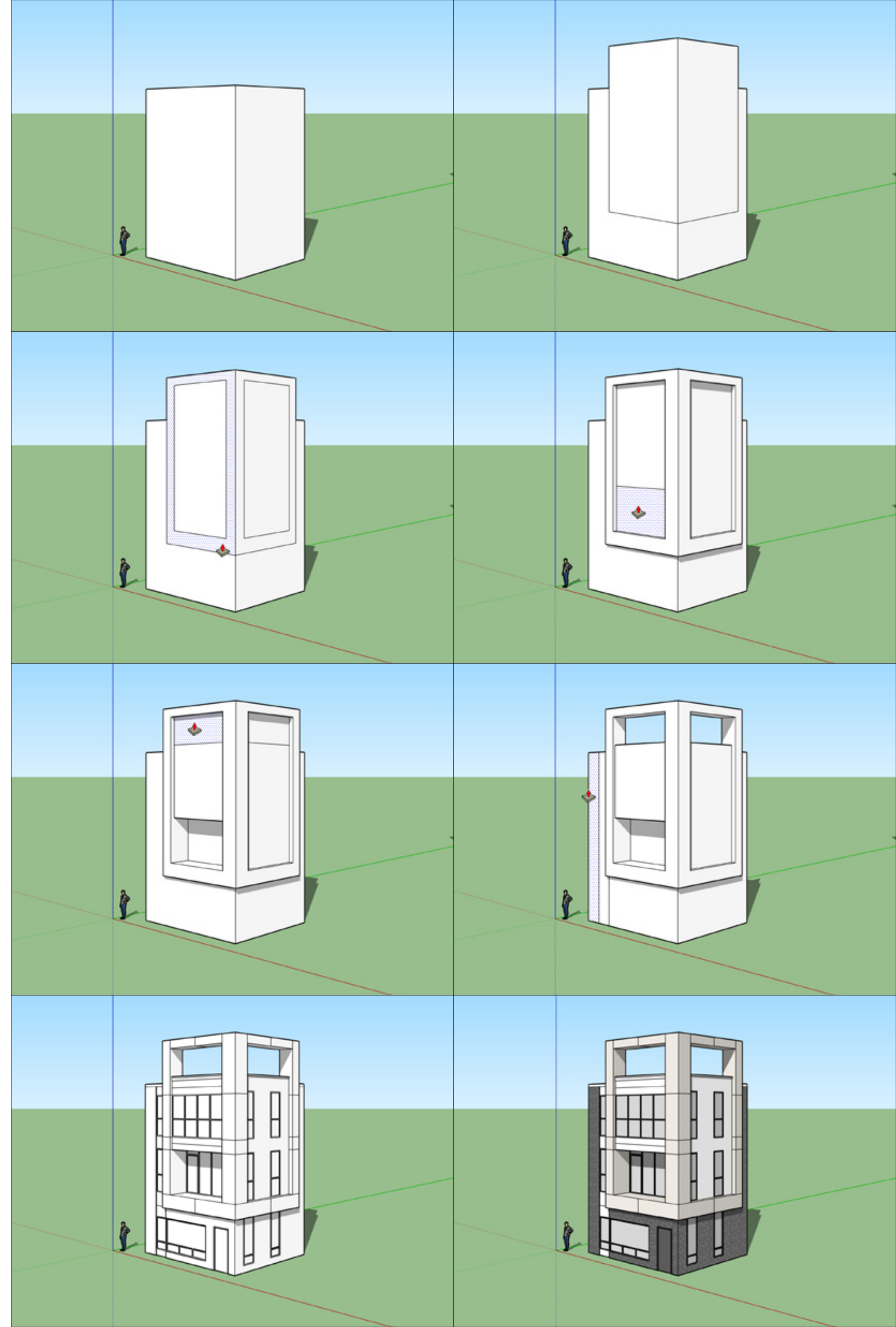
3016 W Belmont. Barrett Homes. 360 Design Studios LLC. Chicago, IL

The panacea here could be the use and misuse of history and reference as Jacob suggests, or the analog and digital combination of craft nouveau as Dean advocates. Whatever the strategy for removing the design process from a singular software, the real hurdle is the contemporary horizontal practice model. Convincing a developer client or contractor of the efficacy of collage strategies and physical modeling (or design across multiple mediums generally) on fast tracked projects with limited budgets isn't an easy task. To do this we, as architects, must first sell ourselves and the value in our identity as cultural producers. Then we must sell these processes as

cool, expedient, and cheap but keep them just as opaque as the financial mechanisms our counterparts use to get a project off the ground. Our autonomy depends not on the obvious use of software, but the obfuscation of our methods and mystery embedded in our practice.

[1] While Brunelleschi isn't mentioned specifically the modern discovery of perspective is typically attributed to him.
[2] Penelope Dean, "Practice Nouveau" in *The Value of Design*, 314: Architecture's "how" references Reyner Banham
[3] Stan Allen, "The Digital Complex," in *Log* 5, 93
[4] System and method for three-dimensional modeling. Patent: US 6628279 B1
[5] Penelope Dean, "Practice Nouveau" in *The Value of Design*, 310
[6] "…the combination of a low tech, hands-on method of working with paper models and high-tech method of design development, constituting a new form of technological craftsmanship."
[7] Considered as a mode of architect-developer practice by Rem Koolhaas in "Atlanta" in *SMLXL*.
[8] Penelope Dean, "Practice Nouveau" in *The Value of Design*, 314.





**Images**

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vi. Photograph of UIC SoA graduate studio by author.
vii. Detail. New Carver Apartments. Photographer: James Ewing. 2014
6. Wynn Casino Floor Map
10. Detail. Koralewsky's Lock. Author photograph.
14. Digital Image. Mrs. Buttersworth.
18. Metropolitan Correctional Center. Photopgrapher: Stuart Franklin. 2003
23. Metropolitan Correctional Center. Photographer: Stuart Franklin. 2003
24. Photo Courtesy of U.S. Social Security Administration. Found in Steven Lubar's "Do Not Fold, Spindle or Mutilate: A Cultural History of the Punch Card" in *Journal of American Culture, Vol.5 Issue.4* (Blackwell Publishing Ltd, 1992)
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35. Detail. Historic American Buildings Survey Photocopy of Plate #115, Frank Lloyd Wright, Ausgefuherte Baute, Berlin: Ernst Wasmuth A-G, 1911 - Frederick C. Robie House, 5757 Woodlawn Avenue, Chicago, Cook County, IL. HABS ILL,16-CHIG,33—7
36. Detail. Antonio Sant'Elia, Citta Nuova, Manifesto del'Architettura Futurista, 1914.
41. Detail. Camillo Sitte. Votive Church Plaza.
42. Detail. United Airlines Plane with Jet Bridge. O'Hare Airport. Lockheed Martin Corporation via Smithsonian National Air and Space Museum.
58. Skid Row. Chicago Tribune Historical Photo, 1931.
61. Drawing of the Tower City of the Sanctuary by author.
63. Floor plan drawing of typical cell in single room occupancy hotel by author.
64. Model Photograph by author.
71. Model Photographs by author.
72. Detail. Zago Architecture façade study for University of Illinois at Chicago Visual and Performing Arts Center, submission to 2017 Chicago Architecture Biennial. Photo by author.
79. Herzog and DeMeuron, Dominus Winery.
80. Andrea Fraser. "Untitled viewer interacting with video installation." Photographer: Larry Qualls. 2003
93. Adrian Piper, "Cornered" (1988), Museum of Contemporary Art Chciago. Photographer: Sarah Wool, 2011.
96. Detail. Théodore Géricault, "Le Radeau de la Méduse" (Museo del Louvre, 1818-19).
104. Facing Value. Photograph by author.
109. Facing Value. Photograph by author.
110. Digital Image by author.
119. Push/Pull Tool in Use. Digital Images by author.