DESIGN CRITERIA for PURPOSEFULLY AMBIGUOUS EXPRESSION:

PROPOSAL FOR A THEATER / PERFORMING ARTS SCHOOL IN KENMORE SQUARE

by

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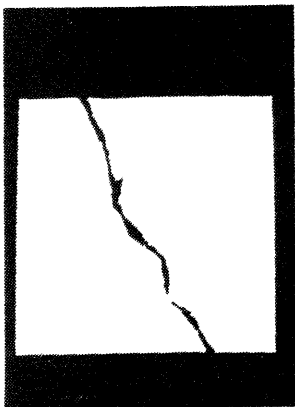MASSACHUSETTS INSTITUTE OF TECHNOLOGY

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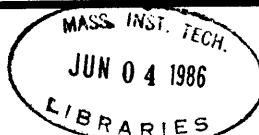Department of Architecture
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Submitted to the Department of Architecture on February 11,
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ABSTRACT

Inclusion of zones which possess sufficient ambiguity to
provide multiple use, character and meaning, generating an
environment supporting freedom of interpretation and
expression, is explored in this thesis. Conceptually,
examples are borrowed from ecology, Futurist painting, and
humor. A new theater / performing arts school complex is
designed for Kenmore Square in Boston, Massachusetts, to
interpret and communicate ideas.

Creating forms which have the character of overlap, lack
of fit, and incompleteness allow for physical architectural
expression which may be purposefully ambiguous. To be
purposefully ambiguous presupposes an underlying, and often
subtle, level of conflict. The potency of architectural
ambiguity is suggested by the amount of humor or surprise
generated. This thesis explores the nature and character of
regions of overlap. Such regions can be generated by
introducing design elements which suggest their opposites and
lead to confrontation. Disturbance can be both external to
the design (allogenic) and internal (autogenic). It is my
contention that this condition of dissonance is as beneficial
in the architectural world, as it has been to the growth of
artistic expression in painting. Rather than primarily
relying on historical precedence, the principles of hierarchy,
subordination, proportion and inflection are used within an
environment of instability to generate relationships for the
design of a theater school complex.
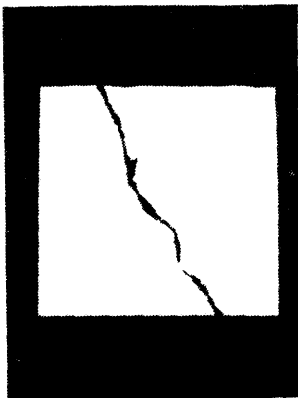
Architectural comparables and conceptual
models have been utilized to illustrate
design intentions.

Thesis Supervisor: *William L. Porter*
Professor of Architecture
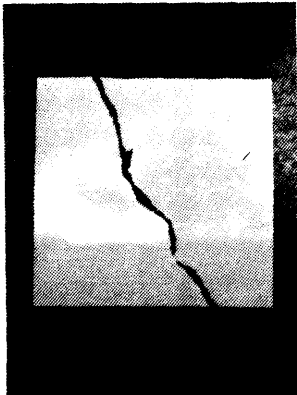*and Planning*

For Jim and Cairn

ACKNOWLEDGEMENTS

PREFACE

Much has been written about the creative process and its relationship to that most human of human characteristics, intuition -- the ability to function and even thrive in the midst of an uncertain environment. Drawing on rough parallels in the ecotone zone of plant ecology, humor, and Futurist thought, I have explored the nature of overlap in design. I have attempted to use "4-dimensional" collage as a way of thinking about design and the design process. Overlap invariably produces an ambiguity which can have surprising and sometimes unpredictably humourous results.

I have tried to communicate my contribution to the theoretical basics by proposing a buildable design of a theator / performing arts school for a site in Kenmore Square. The hidden agenda I suppose was to try to stimulate an awareness of the need and open the way for more artistic expression in current architecture.

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"Now the earth was formless and empty,
darkness was over the surface of the deep,
and the spirit of God has hovering over
the waters. In the beginning God created
the heavens and the earth.....and God
said: It is good."

Genesis 1:1,2

"He has a certain knowledge of the first
action, can move things into being and
make even their motion visible. His
motion leaves traces in them and there you
have the magic of life. And for the rest
there is the magic of experience."

Paul Klee, Notebooks, Volume 1: The
Thinking Eye, pp.1,168.

INTRODUCTION
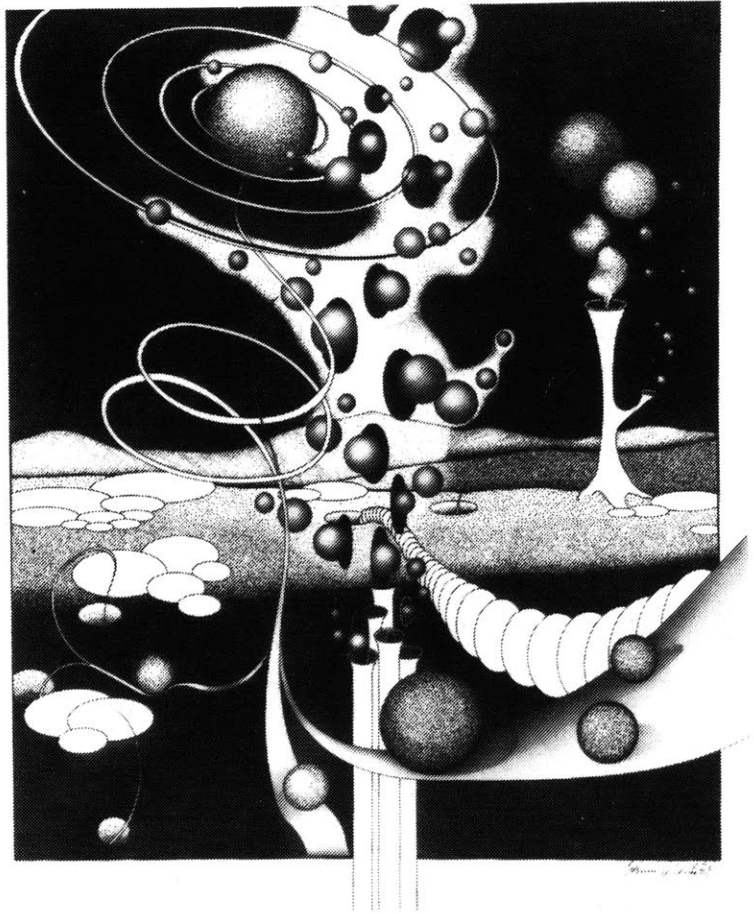
1. Conceptual Models

In his analysis of urban form, Colin
Rowe uses collage as a descriptive model
to explain the patterns of organization in
the urban environment. "Collage is a
state of mind. It uses things, and
simultaneously disbelieves them."[1]
Disparate objects are held together by
'physical, optical, psychological'[2]
means. "Objects and episodes are
obstrusively imported and, while they
retain the overtones of their source and
origin, they gain also a wholly new impact
from their changed context."[3] This method
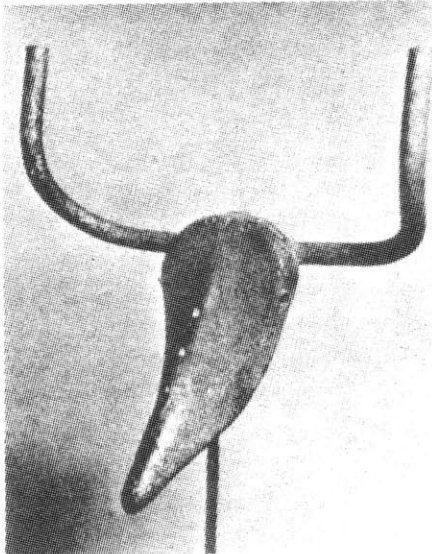
Picasso: *Bull's Head*, 1944

of thinking provides us with "a strategy
that allows utopia to be dealt with as an
image, to be dealt with in *fragments*[4]
without our having to accept it in toto."

In a critique of Le Corbussier's
"City for Three Million Inhabitants,"
which he interprets as "clean form", Rowe
wrote the following:

Perhaps, while claiming to be
scientific, the architect had never
previously operated within quite so
fantastic a psycho- 'political'
mileau; but, it was for such
reasons.....that the city became
hypothesized as a condition of
complete holistic and novel
continuity, the result of scientific
findings and completely glad,
'human', collaboration. Such became
the activist utopian total design"[5]

If one accepts Rowe's hypothesis, that
total design is deleterious to the life of
an urban environment and that "collision
of physical constructs" is essential for
the vitality of a city, it is found that
some inherent lack of resolution must also
be accepted. These conditions are key to
the ideas presented in this thesis and
will be communicated through the
presentation of a design and related
examples. The confrontation of distinct
spheres, a result of overlap of interests,
provides energy for new possibilities and
sustenance for growth, evolution,
expression, and meaning. As such, overlap
is a dynamic situation, an insurance for
change.

The role and nature of the properties
of overlap, lack of fit, confrontation,
and incomplete resolution in architectural
design will be examined and emphasized in
this thesis.

The region of overlap in the built
environment, which generates a kind of
edge zone, has its corollary in the
ecotone zone of plant ecology. Scientists
describe this as a zone of transition or
tension between differing communities.
In this region there exist the most
tolerant species of the bordering
communities and unique "edge zone"
species, those that are characteristic of
the ecotone zone and not indigenous to
either of the bordering communities. This
region of the natural environment has
potential for rapid growth and,
consequentially, accepts a higher number
of plant species, generates diversity, and
contains the potential energy to develop
new forms of life.

100% Community A,
0% Community B

A   B

0% Community A,
100% Community B
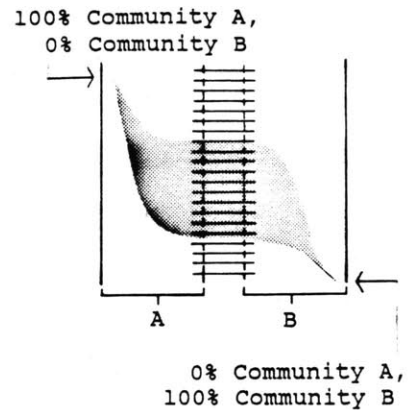
Graphical Representation

There seems to be a strong conceptual
link between areas of overlap and humor.
The nature of the edge zone makes
simultaneous perception of two or more
different frames of reference possible.
Humor derives from unexpected change in
frames of reference caused by use of
multiple intentions. Being unable to
resolve ambiguous or impossible things is
acceptable. A humorous situation allows
the suspension of judgment. To borrow
Colin Rowe's term, one becomes a
"bricoleur".[6]

Paul Klee,
Monsieur Perlenschwein
(Monsieur Pearly-Pig),
1925
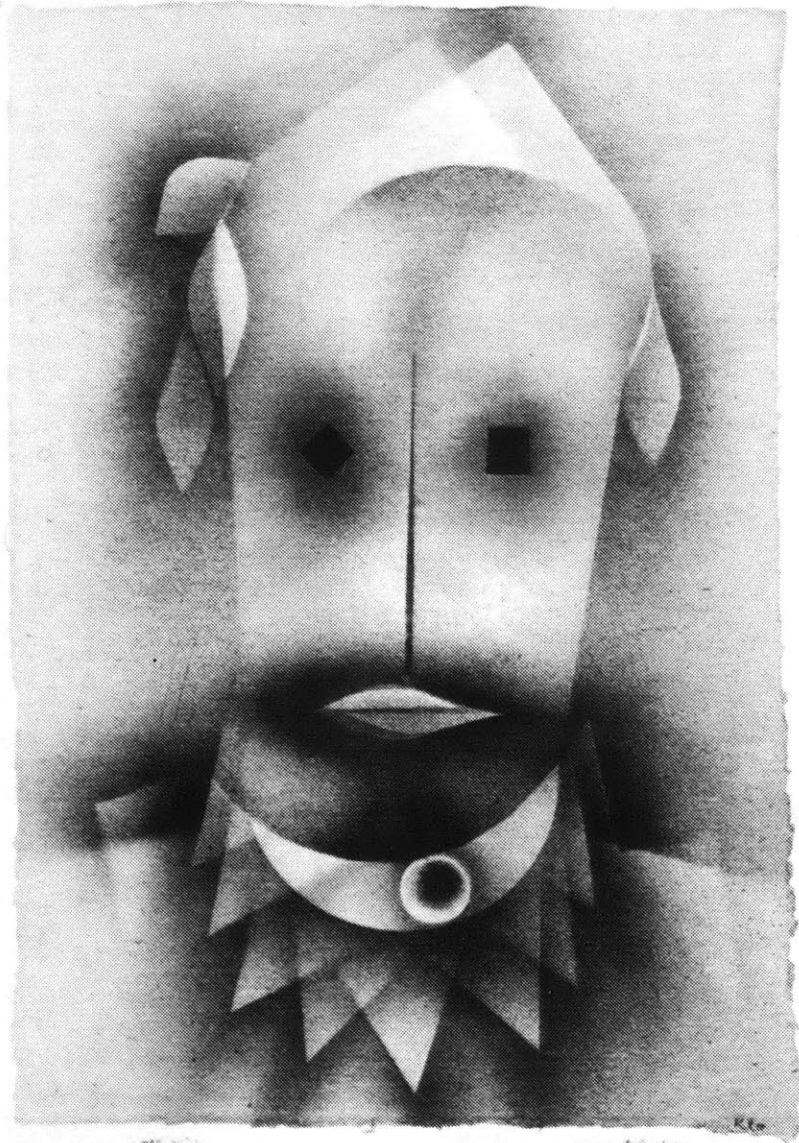
"Alice laughed, 'There's no use
trying,' she said: 'One can't
believe impossible things.' I
daresay you haven't had much
practice,' said the queen. 'When I
was your age, I always did it for
half-an-hour a day. Why, sometimes
I've believed as many as six
impossible things before
breakfast."[7]
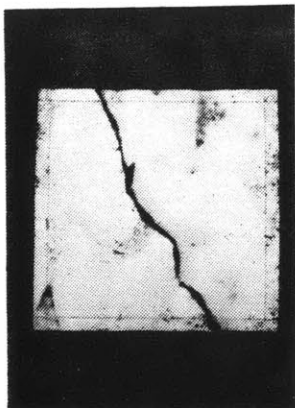
The "delightful jolt", often expressed
through laughter, is experienced because a
situation is "perceived in at least two

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B.C. by Johnny Hart
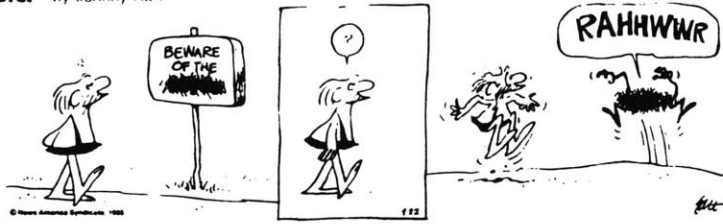
self-consistent but incompatible frames of
reference or association at the same
time".[8] Humor, which Henri Bergson
defines as a process of "bisociation", is
the "result of a crossing of two
independent causal chains through

coincidence, mistakes, identity, confusion
of time and occasion."[9]   Minsky defines
humor's form and alludes to the aggressive
quality of humor. "Humor lacks sharp,
natural boundaries because those
underlying things themselves overlap and
exploit one another."[10] Collage, as art,
has been criticized to be the celebration
of the mundane due to this exploitive
nature. Similarly, competition in the
plant world exhibits this quality. The
edge zone as an arena for connection, and
sometimes, a cross-over region, is
inherently muddy. But flowers of unique
species can grow there.

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Now, comic fancy is indeed a living energy, a strange plant that has flourished on the stony portions of the social soil, until such time as culture should allow it to vie with the most refined products of art.[11]

Though there is nothing new under the sun, combinations can be.[12] Cross-overs can sometimes produce genetic mutants which are useful.
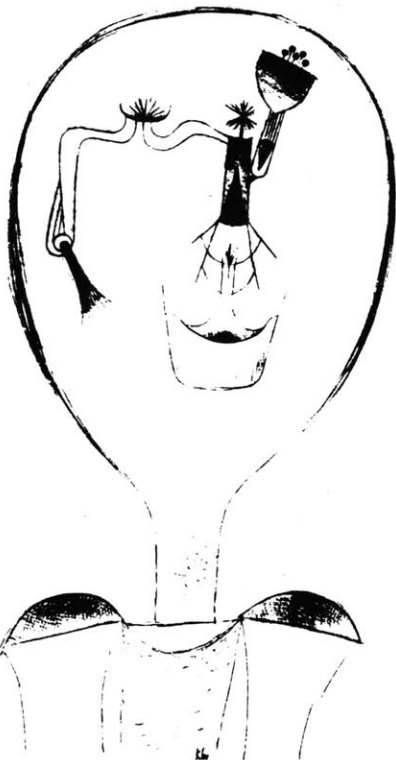
Paul Klee, *Die Knospe des Lacheins* (*The Bud of Smile*), 1921

The drawing entitled: *A table set with strange flowers* (Pl. 33) is even closer to the sense of *Strange Garden:* in the midst of phallic-like plants a growth comes forth decorated underneath with a row of breasts. This reminds one of the statues of Artemis of Ephesus, Diana of the Ephesians, the Asiatic Nature and Mother-goddess mentioned in the nineteenth chapter of the Acts of the Apostles. Hence the table with its obliquely-running groove is to be understood as an altar to nature and fertility.

Fruitfulness and the secret of growth is also touched on in *Strange Garden;* it must be interpreted as the realm of type and archetype, so often discussed by Klee, that 'secret source, where the primal law feeds the forces of development.'

Paul Klee,
ein Tisch mit seltsamer Flora besetzt
(1921, *A Table Set with Strange Flowers*)

Further parallel can be drawn from
the Futurist movement of 1918 to describe
the character of regions of overlap.
Filippo Tommaso Marinetti, an Italian
poet, wrote that the arts should demolish
the past and celebrate the delights of
speed and mechanical energy. Movement and
noise and urban pleasure seeking are all
fused into one visual experience.[13]

Umberti Boccioni's paintings
interpret and exaggerate the dynamic
qualities of the street edge. Giacomo
Balla, in his painting, "The Street
Light", 1907, also communicates conditions
of overlap. Balilla Pratella describes
Futurist thinking as follows:

"Let's turn everything upside down
and proclaim the absolute and complete
abolition of finite lines and contained
statue. Let's split open our figures and
place the environment inside them. We
declare that the environment must form
part of the plastic whole, a world of its
own, with its own laws; so that the
pavement can jump up on to your table, or
your head can cross a street, while your
lamp twines a web of plastic rays from one
house to the next."[14]

"The general lines of cubes, pyramids
and rectangles, and this would include
building, should be done away with, for
they describe immobile architectural
lines. All lines ought to be usable at
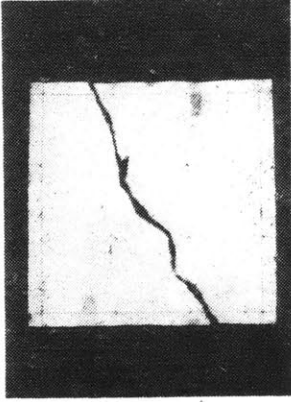
Boccioni par Boccioni, 1912

Page 8 of Boccioni's *Manifesto*

Umberto Boccioni, *Der Larm der Strasse dringt ins Haus*
The Street Enters the House, 1911

Umberto Boccioni, *The City Rises*, 1910

any point and in any way. Through an
autonomy of component parts buildings will
stop being so uniform... In fact, old and
useless symmetry, always achieved at the
expense of utility, will be destroyed.
Just as in motors, a building's
environment should perform to the
maximum...even a building's facade should
descend, ascend, dissolve, penetrate,
protrude as dictated by the needs of space
surrounding it. Architects must sacrifice
the exterior to the interior, just as is
done in painting or sculpture. And since
exteriors are still traditional, the new
exterior will inevitably create a new
architectural line...   Today our
architectural environment is beginning to
play upon all our senses: from the light-
filled underground chambers of department
stores, from the multi-leveled
metropolitan railway tunnels, to the
immense soaring of American
skyscrapers...The future is preparing a
sky for us that will be unbridled by
architectural armour."[15]

    The Futurist movement introduces the
concept of "dynamic continuity". The
definition of the edge becomes limitless.
Simultaneously, this introduces the
underlying weakness of Futurist thought.
Loss of all definition in and of itself
may not be useful. Bruno Zevi writes that

Futurist writings were therefore
insufficient to nourish an
architectural poetry. However, they
did embody an important linguistic
need: they wanted to shake up our
way of seeing by representing
reality as it was taking place.
Cubism and its derivatives were
concerned only with the
decomposition of volumes.[16]
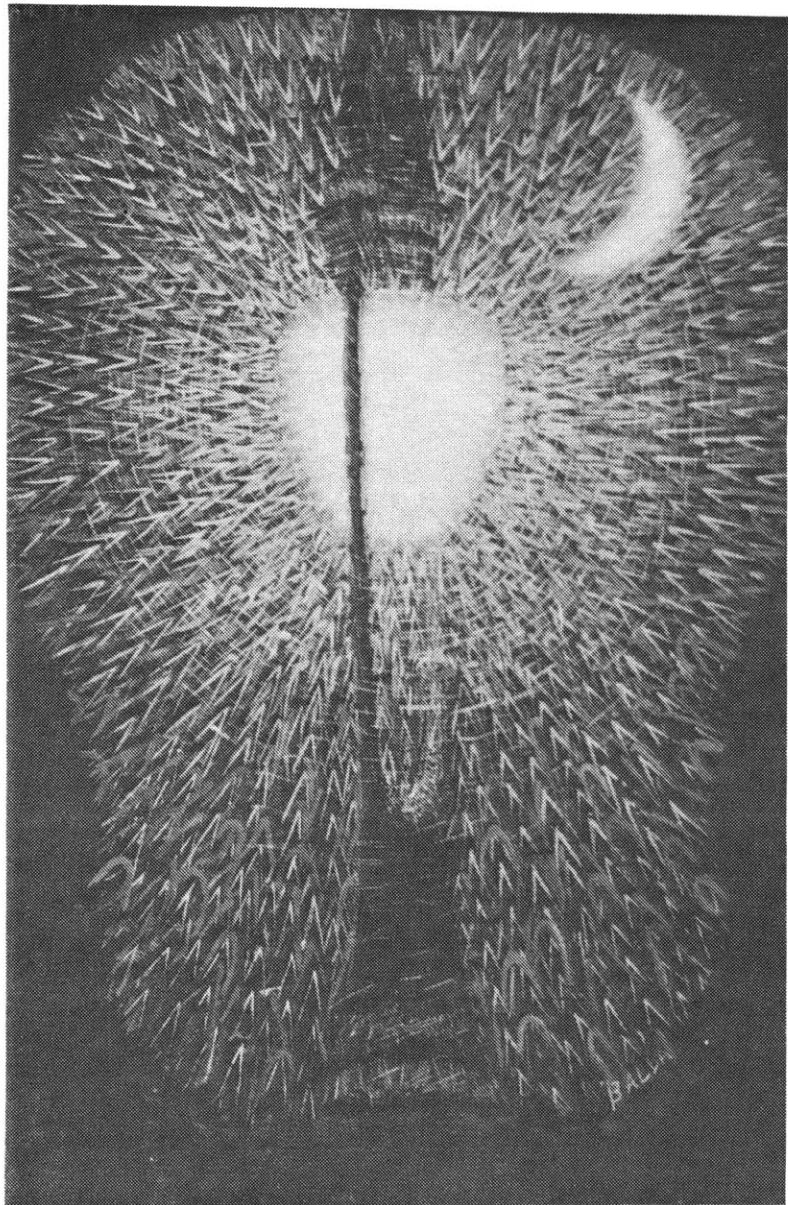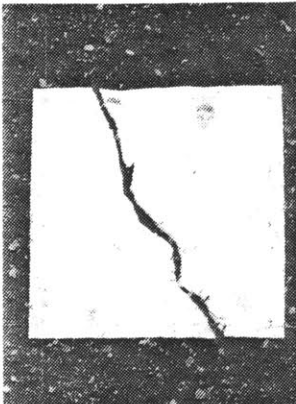
Giacomo Balla, *The Street Light*, 1909

"Antiperspective three-dimensionality developed alongside Expressionism and especially with Cubism, when the object was no longer observed from a privileged viewing point but dynamically, from innumerable points of view. The result was four-dimensional decomposition, the analytical syntax of the De Stijl group. How could De Stijl precede Cubism, when it is one of Cubism's applications? Perhaps the fifth invariable, that is, the involvement of every architectural element in the structural play, could be moved, since it derives from all of modern engineering. But Wright correlates it with the poetics of projecting structures and with the dismembering of the box into dissonant panels. As for infusing space with time, this occupies the sixth place, and it could not be otherwise. In effect, this invariable applies the volumetric techniques of Cubism to the cavities, the vital hollow spaces, the special places of architecture. Finally, it is superfluous to repeat that one cannot reintegrate what has not been separated. Otherwise it would be a question of a priori integration and a retreat to classicism.[17]

How many years, how many decades will it take to convince architects of what music has long since mastered? Freedom frightens them, and they demand harmonic consistency at all costs. Since life is packed with dissonance, they prefer to take it in at second hand by way of an a priori order.[18]

It would be necessary for Futurism to join forces with cubism and expressionism to become viable.

Our perception of the world is constantly being changed through scientific discovery and the parallel advancement of human thought.

"Creativity in science could be described as the art of putting two and two together to make five. In other words, it consists in combining previously unrelated domains of knowledge in such a way that you get more out the emergent whole than you have put in. This apparent bit of magic derives from the fact that the whole is not merely the sum of its parts, but an *expression of the relations* between its parts; and that each new synthesis leads to the emergence of new patterns of relations - more complex cognitive structures on higher levels of the mental hierarchy."[19]

These patterns of relationships are continually evolving. The following quote from Benvenuto elaborates on the property of "complex cognitive structures":

"Today the view is deeply changed: the plurality of the languages and of the games emerging also within the most traditionally compact and unitary sciences; the new prospect offered by the historical sciences which are more and more attentive to the intervention of discontinuity and of epistemological "breaks"; the careful examination of those paths where rational thinking is interlaced with mythical premises

according to the hidden but incumbent "genealogies"; the recognition of the authentic value that pointwise and partial projects hold, though they don't claim to attain the meaning of their total mosaic, but don't disdain to dwell upon the inexhaustible richness of now-here; the opening towards more evocative aspects of verity; well, all this complies us on new, exciting, perhaps upsetting, speculative pathways, so that we may overcome the previous consolatory enticements of a "strong thinking" without giving it up, however, a rigorously rational care."[20]

Changes in scientific knowledge result in new ways of framing our perception of the world. Newly established information which overlaps the old leads to consequences which are similar to the edge zone properties of ecology, humor, and Futurist painting. One of the more significant contributions in every case is the property of "spacial freedom". This can best be communicated through example.
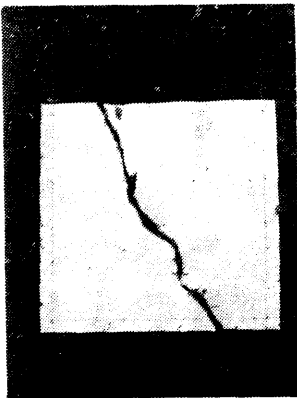
When the world was perceived by most people as flat, new scientific knowledge of a spherical world stretched and expanded our conceptual capabilities. Einstein's theory of relativity moves us to a more rigorous recognition of meaning

within solutions already known. It is
helpful to keep in mind that such
discoveries do not automatically lead to
further resolution to some all
encompassing end point, but rather

....it rests here in the realization that
one man's 'now' is another man's 'then';
that 'now' itself is a subjective
conception, valid only for an observer
within one specific frame of reference.[21]

The linking of two areas of
knowledge,   "electrodynamics and
mechanics, was the crux of the matter" for
Einstein's discovery.[22]

This discovery of
the connection between space and time led
to the scientist's exploration of the time
space continuum. Though not perceived in
normal experience, this discovery also
provides a model for describing a loss of
connection in the social and physical
relationships of our urban environment.
Ronald Clark writes that the theory of
relativity led to the intense interest in
the discovery of microscopically small and
macroscopically large particles.[23]

> At this point our perception /
> conception due to instrument
> extension scales from a largest
> dimension of one billion light years
> (10 to the 25th meters) to a
> smallest of 10 to the -16 meters."[24]

One could argue that a similar
polarity exists in the organization of the
built environment. The trends seem to
point to greater contrast: isolated and
fragmented family units and powerful
corporate headquarters; emphasis on
individual freedom and large collective
gatherings (Boston Marathon, Boston's
First Night, Super Bowl playoffs); and,
increasingly unequal distribution of
wealth and power between the rich and the
poor. Less overlap and loss of connection
characterizes an edge zone which has lost
its potential energy for growth and
newness.

**Participatory Parade,
Boston's "First Night"
celebration, Dec. 31**
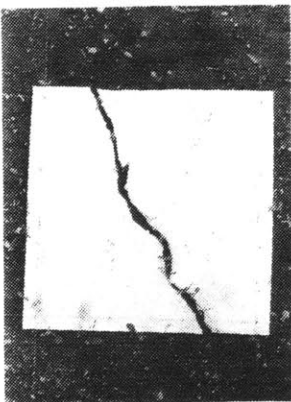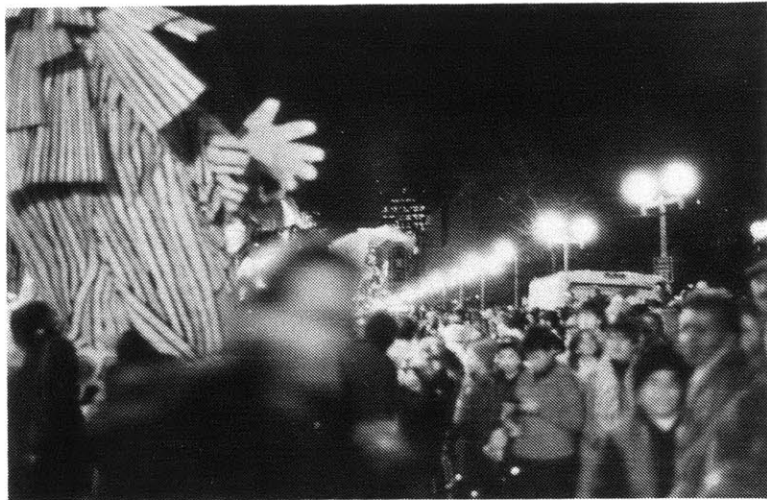
Thus Haussman's first precept, that
the changes in one urban sphere of
activity should change other spheres
of activity, becomes transmuted into
the concept that the significant
functioning of the city itself is
found in the links between
activities in the city."25
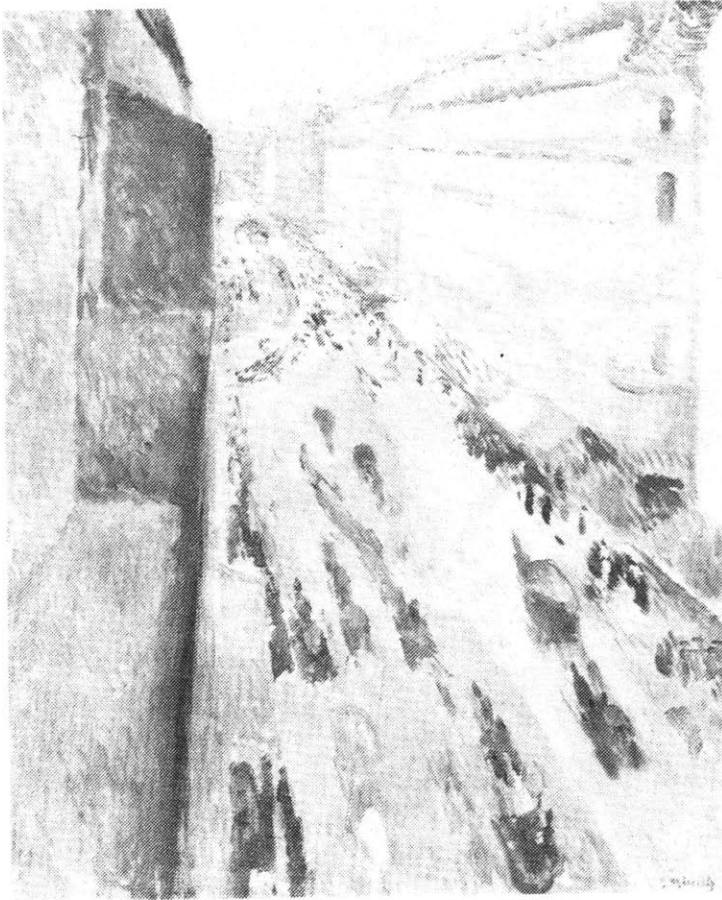
Edvard Munch, (1863-1944), *Rue de Rivoli*
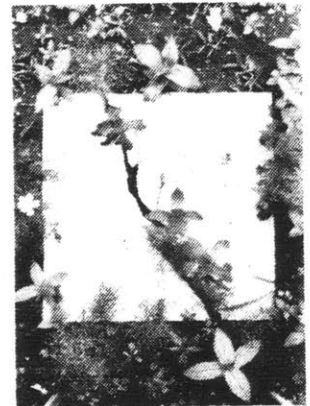
Kenmore Square could be such a link. "Nearby residents would like to see it leveled, Boston University would love another Harvard Square, but Kenmore defies gentrification , persisting as a center of action, excitement, and instability."[26] Will a new theater / performing arts school serve as a unifying factor in Kenmore Square?

Brookline Avenue   Massachusetts Turnpike Overpass

Kenmore Square: Beacon Street

Physically and conceptually, the
theory of relativity has given us more
room to operate and dream. This
connection between time and space has
given a gift which is consistent with the
character of edge zones which link
previously unrelated communities. It
gives us a cognitive link with the future.

Consider the following examples in
which the properties of time are
explored. Hiroshi Sugimoto's photographic
work portrays timelessness. A short story
by Jorge Luis Borges, "Funes the
Memorious", portrays the opposite, the
imprisonment of being unable to forget.

"Sigimoto knows that the way we understand
our experience is to organize it, that all
sight is tainted by culture, with the
stress on artifice. Like a camera, memory
is a device. We must frame an event in
order to tell it. Yet in these
photographs the detail of memory has
erased itself. Only the device is
visible, and the feeling remembered. The
bounded space of the movie screen is the
site of memory."[27]

"Sugimoto's examples allude to history,
loss, and endangered species, whether
fabulous theaters, eagles, or ocean. Yet
Sigimoto is documenting something more
than relics. Not only is each series
characterized by the lucidity of its

Hiroshi Sugimoto,
Ohio Theater,
Columbus, Ohio, 1980
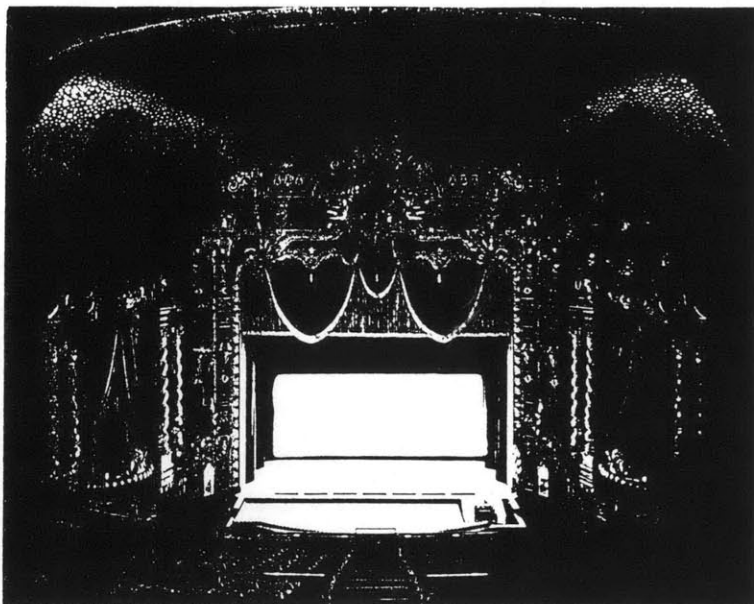
internal resolutions, but each seems to
have dared photography a further step. In
order to convey the sense of imminence
Sugimoto must be in touch with the oldest
and perhaps most remote of our emotions:
awe."[28]

     "Locke in the seventeenth century,
postulated (and rejected) an impossible
language in which each individual thing,
each stone, each bird and each branch,
would have its own name; Funes once
projected and analogous language, but
discarded it because it seemed too general
to him, too ambiguous.....The two projects
I have indicated (an infinite vocabulary
for the natural series of numbers, a
useless mental catalogue of all the images
of his memory) are senseless, but they
betray a certain stammering grandeur.
They permit us to glimpse or infer the
nature of Funes' vertiginous world. He
was, let us not forget, almost incapable

of ideas of a general, Platonic sort. Not
only was it difficult for him to
comprehend that the generic symbol "dog"
embraces so many unlike individuals of
diverse size and form; it bothered him
that the dog at three fourteen (seen from
the side should have the same name as the
dog at three fifteen (seen from the
front).....he was not very capable of
thought. To think is to forget
differences, generalize, make
abstractions. In the teeming world of
Funes, there were only details, almost
immediate in their presence.[29]

   Further parallel comparisons can be
found in the work of Piranesi and Le
Corbusier in their interpretation of the
built environment. They present two ways
of confronting reality, one in association
with the past, in the other with the
future. Thus, two forms of representation
appear, the representation of the existing
real and the representation of fantasy.
The two forms of representing and
confronting the fantasy with the existent
city are based in each case on the notion
of destruction, with ruin in one instance,
tabula rasa in the other. One is founded
in remembering, the other in forgetting.[30]

Piranesi Drawing
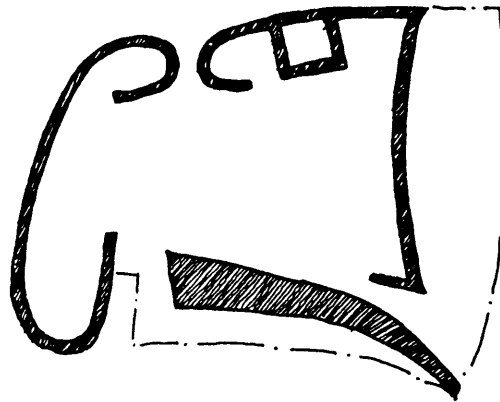
Le Corbusier, Floor Plan of Ronchamp

"To oversimplify somewhat, the basic theme of its design plays on the structural ambiguity of a rectangle that requires a kind of additional symmetry around one of its diagonals."

Rudolf Arnheim, *The Dynamics of Architectural Form*, p.107

Robert Wilson's plays for theater stretch time to allow for multiple interpretation. His method involves the pulling apart of ideas. It is the responsibility of the audience to hold the pieces together, partially through their own imagination (structured silence).

> It is commonplace that the artist works by his imagination; but ever since the problem of mimesis arose, more than two thousand years ago, the idea that art stimulates something tangible has been lurking in men's' minds. This has never in fact been the case, but only modern art has made it clear that what art does is to create facts of our imagination. [31]

"A creative development so released could then be evoked, and so also controlled, but never fully determined by its accessible meaning potentialities and/or by its releasing agent. Such developments may also, like the thrusts at discovery, succeed or fail to reach a stabler meaning, i.e., a meaning more whole and complete in terms of meaning. The dimension of success or failure is, of course, an emergent feature added to the framework of what goes on at the physical level. A stabler configuration of forces is not something these forces strive to achieve and may fail to attain. It is simply the terminal point understood by us to be reached in fact by physical processes."[32]

"Well, if we take more time to do something, then our awareness is different. If I take one minute to pick up this pencil, my awareness is different than if I do it in two seconds. There's more space, there's more time to think about things."

Wilson's plays have been criticized as being cold emotionally.

"Yeah. I think it has to be cold before it can be warm, and it has to have distance from the emotions in order for us to feel it. If we press the emotions on the audience then we're forcing the situation."
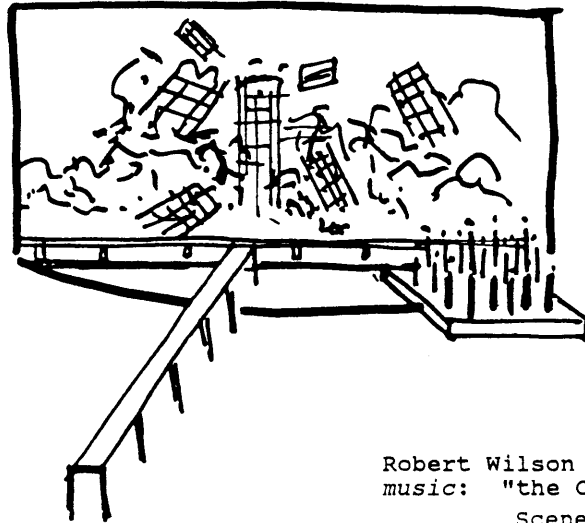
Robert Wilson Sketch
music: "the CIVIL warS,
              Scene A," Philip
              Glass

12
SMILERS

Incompatibility between form and content is dissolved by the loosening of the discipline of rhyme and rhythm, in the one case, and the destruction of a meaningful prose content in the other. All visionary art requires the sort of

integration which places them directly
within a field of the imagination wholly
detached from the personal concerns of
both painter and public.[33]

```
8     all right all right
6     may I help you
8     hunh
3     I should be dead
2     did you hear anything
4E    check him
6     all three of us are blind
4     I especially like the red ones
1     here it is
2     OK
6     that's what it looks like
4     ok guys backwards
3     forget it I'm not
      interested...will you need me
      for any more questioning
7     this is this and this is insane
      absolutely insane 34
```

Operating in this mode necessitates
being both cold and warm, with enough
distance to allow a sort of shiver to be
built into it.

"I believe we must trust human intention
more than human instinct, since intention
evolved out of and is an improvement upon
instinct. But if intention is to be thus
trusted, it must be fully instructed in
the instincts that are its springboard and
raw material; otherwise, intention may do
more harm than good. For this instruction
we must turn not only to the human
sciences but also to the species' ancient
Wisdom as it is preserved in myths,
rituals, fairy tales, and the traditions
of the performing arts. Perhaps our
soundest model will be in the art of
gardening.

This American garden will not only
grow, but evolve; and that means it must
encompass change and death and self-
awareness (which is the awareness of
death). This is why water, which flows,
shatters itself, and reflects, is so
important in a garden. The true artists
of Eden have always built into it a sort
of shiver, the possibility of a cloud
passing over the sun and transforming the
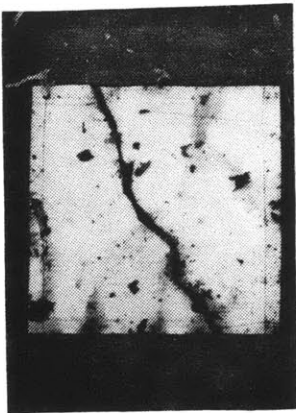
glowing landscape into a tragic or heroic
mode. Coleridge's Xanadu has its
terrifying chasm, its caverns measureless
to man, its sunless sea. "Is there no
change of death in paradise?" asks Wallace

Stevens, and answers: "Death is the mother
of beauty." He is echoing that artist who
painted a skull in his pastoral landscape
and inscribed next to it, in a mossy
stone, the words *et in Arcadia ego*: yes, I
too am in Arcadia."[35]

It seems then that one must accept
some degree of instability to achieve an
optimum level of freedom.

Thoureau had to leave his bean field
and move back to the city.

Charles Baudelaire suggests that the
individual artist loses his halo in the
mud while crossing over to become part of
the common collective and public
environment.

> The contemporary desire for a city
> that is openly troubled but
> intensely alive is a desire to open
> up old but distinctively modern
> wounds once more. It is a desire to
> live openly with the split, an
> unreconciled character of our lives,
> and to draw energy from inner
> struggles.[36]

The existence of a link between time
and space suggests resolution in the edge
zone will never occur because the region
of overlap will always contain an element
of the future. These concepts will be
considered further in a design proposal
for a theater school complex for Kenmore
Square.

1 Colin Rowe, <u>Collage City</u>, p.139
2 Ibid., p.140
3 Ibid., p.140
4 Ibid., p.149
5 Ibid., p.95
6 Bricoleur: Adept at performing a large number of diverse tasks; but unlike the engineer, he does not subordinate each of them to the availability of raw materials and tools conceived and procured for the purpose of the project. Ibid., p.102
7 Lewis Carrol, <u>Alice in Wonderland</u>.
8 Arthur Koestler, <u>Bricks to Babel</u>, p.328
9 Henri Bergson, <u>Laughter</u>, p.78
10 Marvin Minski, <u>Methods of Heuristics</u>, p.186
11 Henri Bergson, <u>Laughter</u>, p.103
12 Paul Klee, <u>Notebooks</u>, p.63
13 Umbrio Apollonio, Ed., <u>The Documents of the 20th Century, Futurist Manifestos</u>, p.36
14 Ibid., p.36
15 Bruno Zevi, "Lines of Futurism", <u>Architectural Design</u>, Vol 51, 1/2, 1981, pp.24-25
16 Ibid., pp.24-25
17 Bruno Zevi, <u>The Modern Language of Architecture</u>, pp.71-72
18 Ibid., p.75

19 Arthur Koestler, <u>Bricks to Babel</u>, p.344
20 Edoardo Benvenuto, "Pluralism in Science", <u>ARCHITECTURE, MULTIPLE AND COMPLEX</u>, p 84.

21 Ronald C. Clark, <u>Einstein, The Life and Times</u>, p.88
22 Ibid., p.88
23 Ibid., p.102
24 Eames, Ray and Charles, Morrison, Philip and Phylis, <u>Powers of Ten, About the Relative Size of Things in the Universe</u>, p.12

25 Richard Sennett, "Disorder and the Public Life", <u>The Uses of Disorder: Personal Identity and the Public Life</u>, p.95
26 "Urban Design Studio: Kenmore Square"
27 John Yau, <u>Hiroshi Sugimoto: No Such Thing as Time</u>, p.50

28 Ibid., p.52
29 Jorge Luis Borges, "Funes the Memorious", <u>Labyrinths</u>, pp.65-66
30 <u>Design Quarterly 1980</u>, [City Segments], p.9
31 Michael Polanyi, <u>Meaning</u>, pp.114-115
32 Ibid., p.177
33 Ibid., p.115
34 Robert Wilson, "the CIVIL WarS", p.31
35 Frederick Turner, "Cultivating the American Garden", <u>Harpers</u>, p.52
36 Charles Baudelaire, "Modernism in the Streets"

2. Architectural Comparables

Laurentian Library

Here, genuine structural columns,
set in niches and supporting a
broken entablature, are made to
appear eminently nonstructural - as
almost free-standing pieces of
detachable sculpture. By way of this
oft-noted contrivance, Michelangelo
was perhaps saying something about
the nature of assumed
absolutes...that gravity itself is
not beyond speculative
interpretation. Likewise, the
overall effect of the vestible wall
is one of serious disjunction - of a
colossally scaled public wall
deployed to define a physically
small, intimate interior space. The
effect is not only overwhelming, but
fundamentally inexplicable.[1]
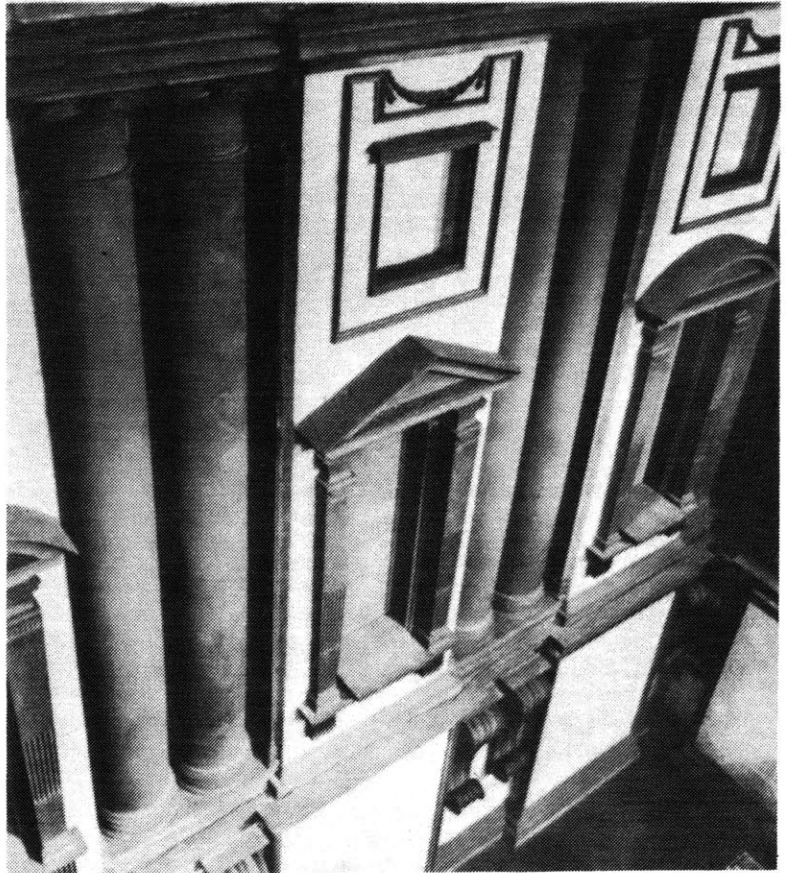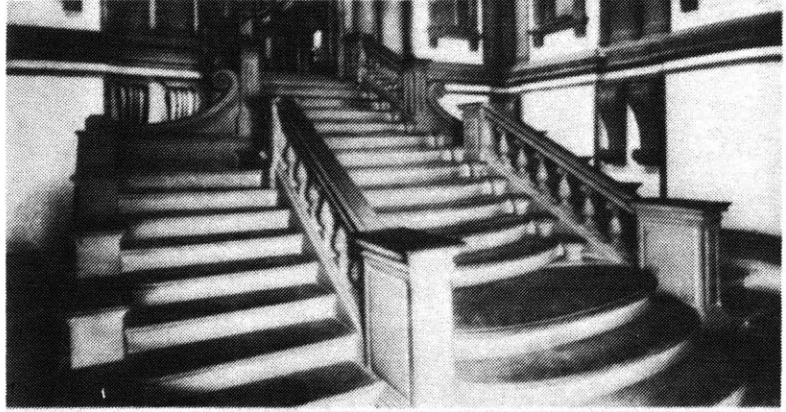
Michelangelo's Laurentian Library, Florence (1524-68)

Speaking of Michelangelo,s design for the Porta Pia in Rome, an experienced observer, S. E. Rasmussen, asserts that "the spectator who tries to take in every detail of this gateway will feel no sense of the harmony or balance. It is impossible to choose any one form and attempt to get a lucid picture of it without having its antithesis force its way into the picture demanding to be noticed". Rasmussen's description continues in some detail and concludes that Michelangelo achieves a deliberately restless design by drawing together "an unbelievable number of Baroque details...from the large flat wall to the center, where they clash in mighty conflict. A more balanced and perceptive judgment comes from Jakob Burckhardt, who, in the *Cicerone*, calls the Porta Pia

> an ill-famed building, seemingly a mere caprice; but an intrinsic law, which the master creates for himself, lives in the proportions and in the local effect of the particular shapes, totally arbitrary though they are in themselves. Those windows, that pediment with its strong shadows, etc., together with the main lines, form a whole that even at first glance one will attribute to none other than a great, though misguided artist. The arbitrariness is governed by a determination that appears almost as a necessity.

The design of the Porta Pia comprises mainly simple geometric shapes: rectangles, triangles, circles, segments. But there are also more complex shapes, for example in the frame of the opening, which is a hybrid between an arch and a rectangular combination of post and lintel. Much tension is created between the parent shapes: the arch tries to eliminate the angular breaks and to press the flat horizontal into a curve; lintel and post try to complete their rectangular pattern by freeing the corners of their truncation. These antagonistic forces hold each other in an orderly balance. Further tension is introduced by the

Michelangelo's *Porta Pia*, Rome

voussoirs, which have lost the symmetry
they each would posses in an undisturbed
arch. They appear as deformations of the
norm shape displayed in the keystone.

....All in summation of simple
shapes, each complete in itself, and the
mutual impingement of shapes that complete
one another within a larger whole. By
combining the simpler with the more
complex organization of shapes, the Porta
Pia exemplifies the transition between an
earlier and a later architectural style,
representing two levels of order.   2

Consider the ambiguous arrangement of columns employed by Peruzzi in the entrance loggia to the Palazzo Massimi. This ambiguity -- caused by the classically accepted widening of the intercolumniation to mark the door -- is made apparent by the bold curve of Peruzzi's facade. We find that there are two ways of seeing the six columns, both equally stable. We may see them as four pairs, taken together with the two pilasters contiguous to them, or as three pairs, one framing the door and the others supporting(by unseen connecting lines) the outer frames of the windows on the floor above. The ambiguity might be immediately removed in another context, say by placing pilasters in the upper wall, so that the columns follow their rhythms, or by approaching the loggia from the side. More subtle rhythms are achieved by lessening the disparity between central and peripheral spaces, and by counterpointing the emphasis with a cornice, the modillions of which fail to correspond to the centres of the columns, as in Palladio's hexastyle pronaos to the Villa Cornaro.

I add the example from Palladio partly in order to show that this ambiguity is not a rare phenomenon; in fact it is of the essence of Mannerist architecture and indispensable to some of the finest effects of the baroque. Moreover, it is through understanding this kind of example that we are able to form a proper conception of the normal case. The 'ambiguity' of Peruzzi's arrangement comes about partly through the absence of 'interpretation'. It therefore indicates a basic truth about architectural experience, about how we are constrained to see the buildings at which we look when we study them as architecture. It is this way of seeing buildings that reflects the act of attention of which they are the proper object. We have then, in this example, a paradigm of architectural experience: the experience can never be 'purer', less interpreted, than this. [3]
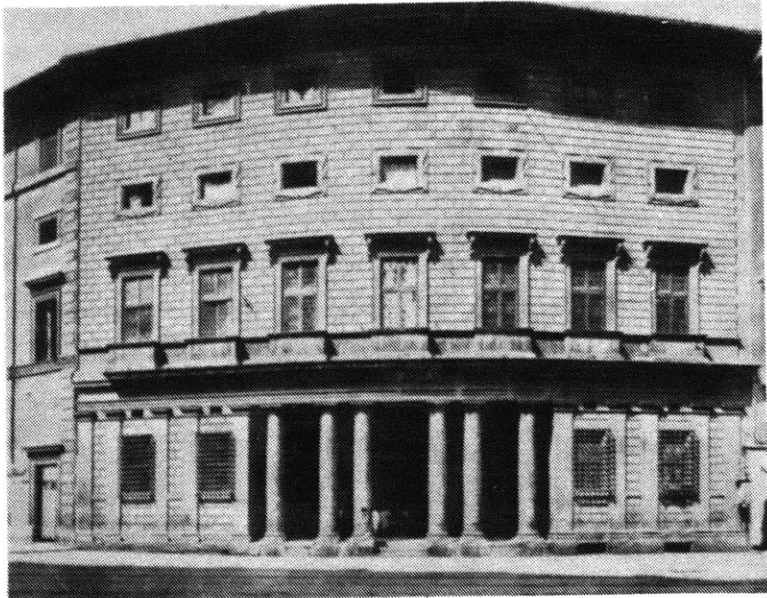
Baldassare Peruzzi: *Palazzo Massimi alle Colonne, Rome*
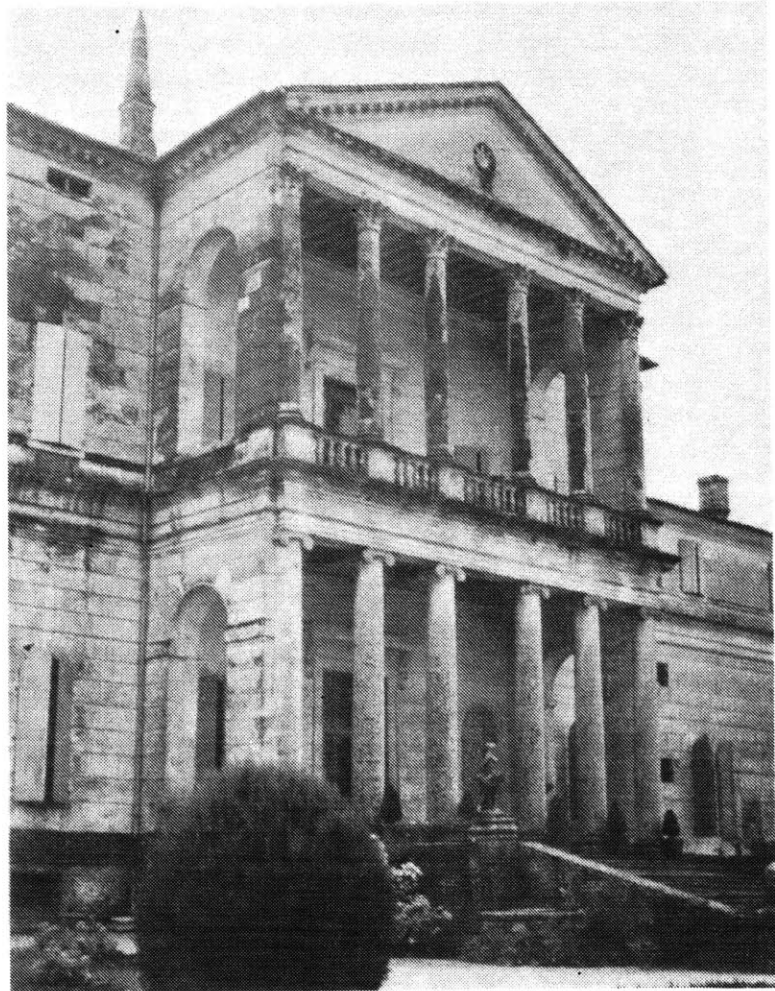
Andrea Palladio, *Villa Cornaro, Piombino Dese*
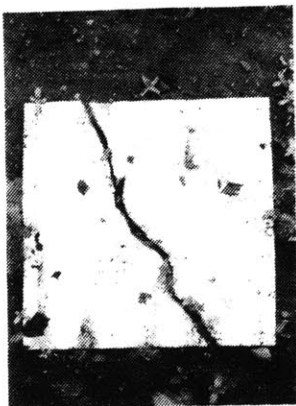
Le Corbusier, despite his public proclamations of rational precision and Cartesian clarity, was in practice likely to confuse the very categories which, as a polemicist, he had gone to such pains to establish.....

Likewise, on a more detailed or directly pictoral level, Le Corbusier could not disguise his delight in the promotion of confused categories. The roofscapes of Poissy or Marseille, the living room at the Villa d'Avray and particularly, one curious view of walls, windows, mirrors and light source at Porte Molitor reveal that enigmatic mind in full bloom.[4]
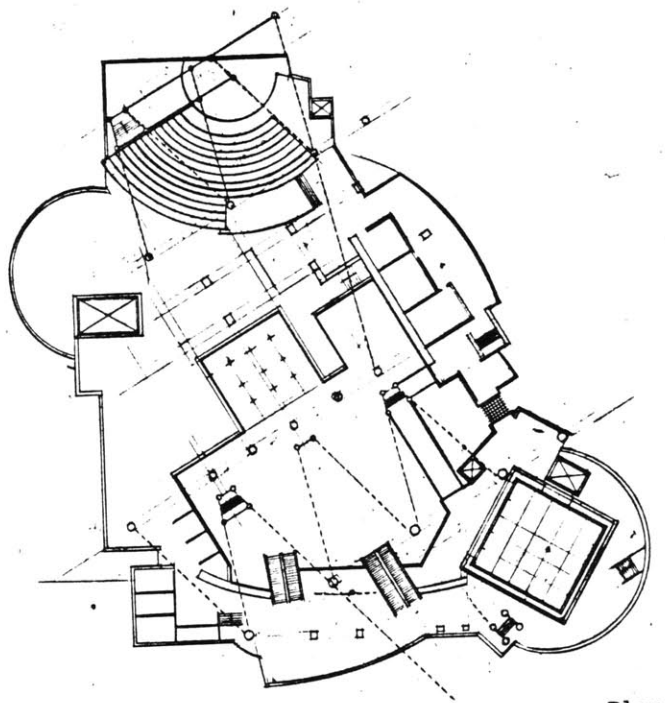
Kenmore Square Theater   Plan
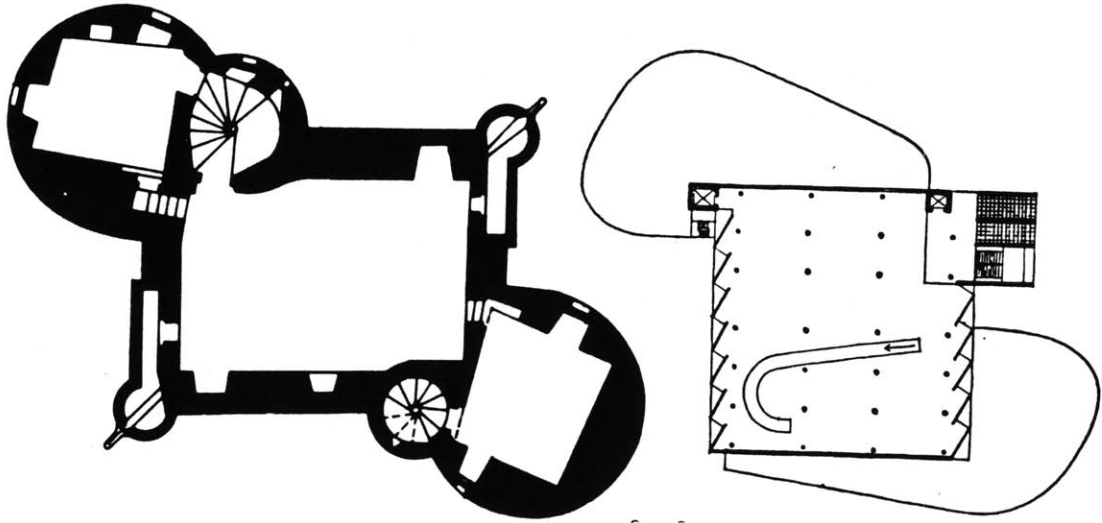
Claypots Castle, Scotland

Le Corbusier, Carpenter Center for the Visual Arts,
Harvard University, 1964
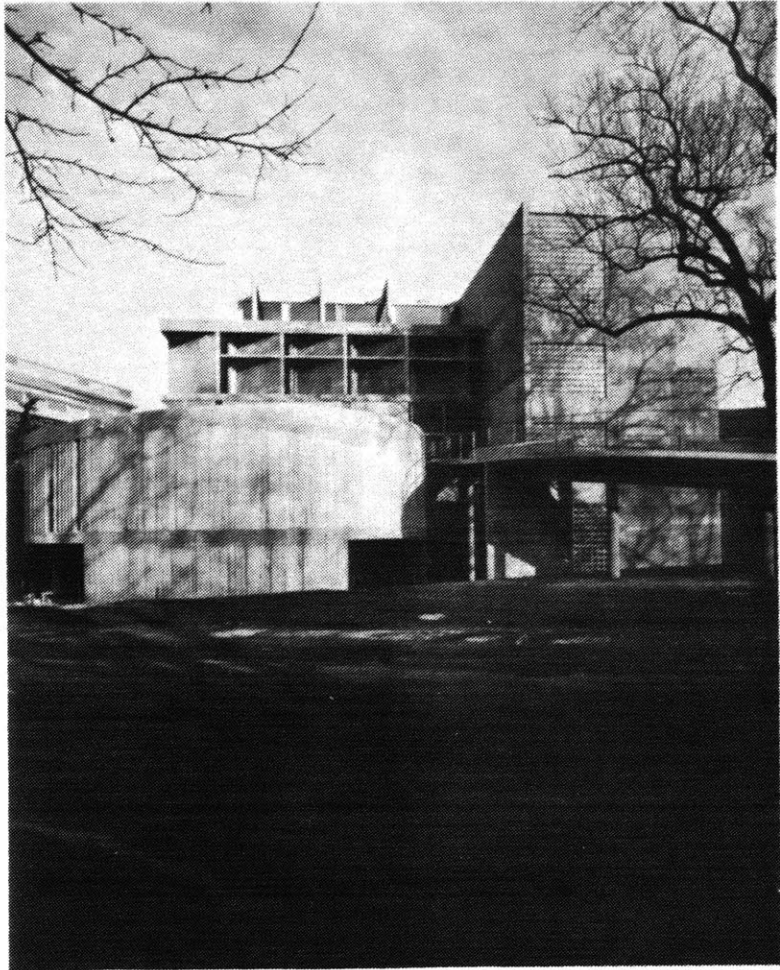
Lobby

"The profusion of staircases and variety of levels is intended to conjure up an atmosphere appropriate of a theatrical performance."[5]

p 27, Kassel theater project 52

"a highly ordered theater is a disadvantage because it constantly brings the spectator back to finite reality."[6]

p 29
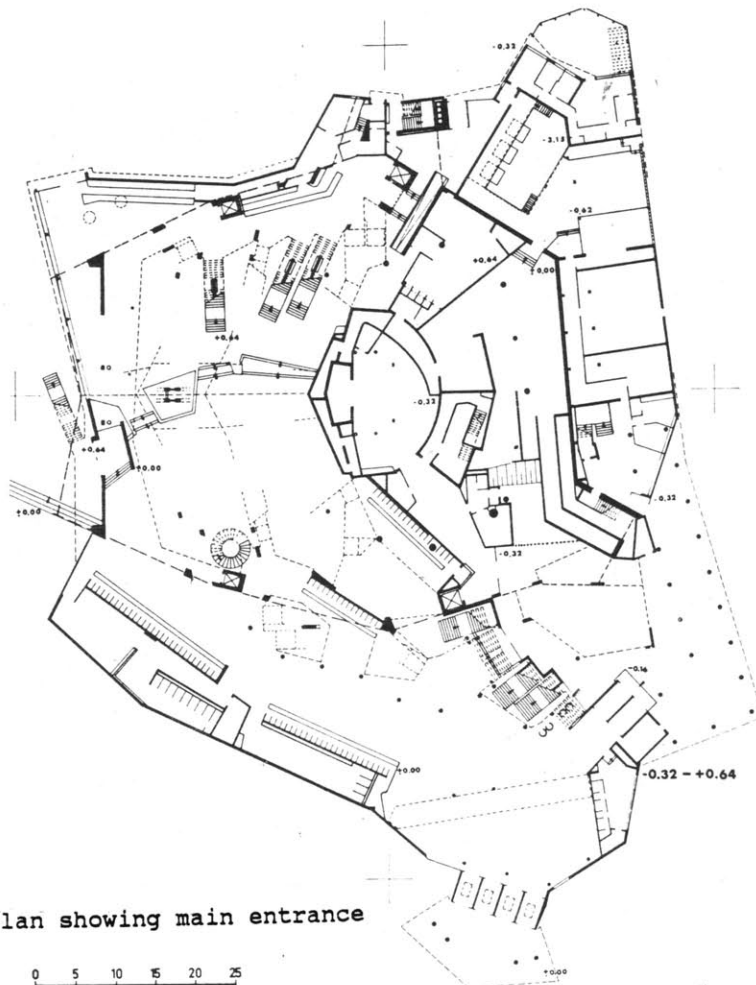
Plan showing main entrance

0 5 10 15 20 25

Hans Scharoun, Berlin Philharmonic Concert Hall (1956)
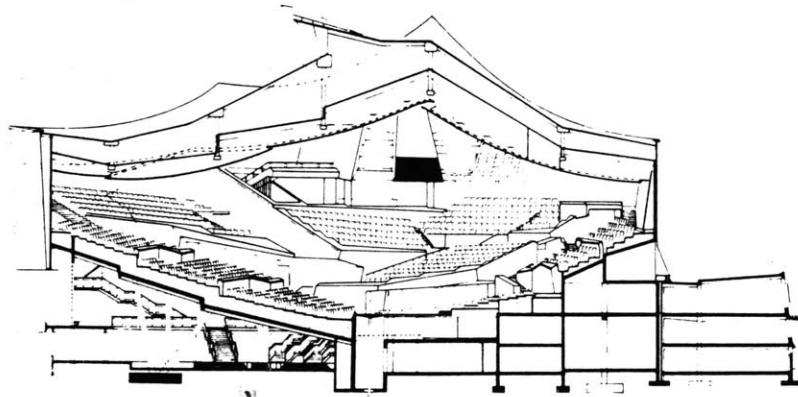
Vom Podest zur Raummusik quer über die Saalmitte zum Studioturm über Ehrenloge gesehen

| 0 | 5 | 10 | 15 | 20 | 25 |

±0.00

Section through stage
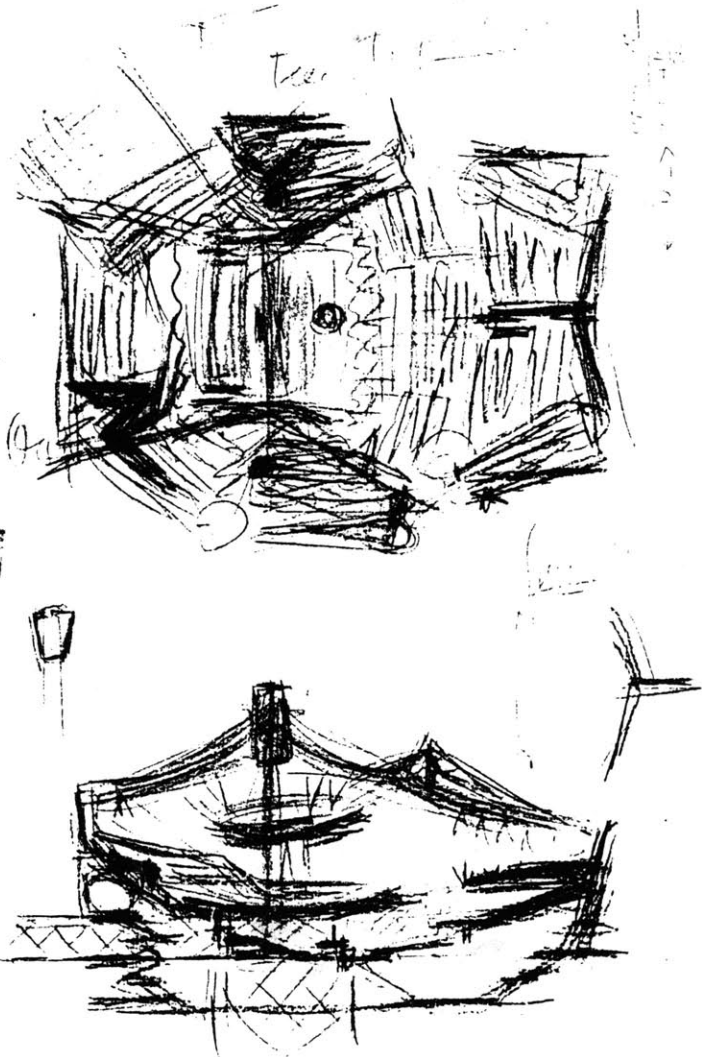
Early sketches
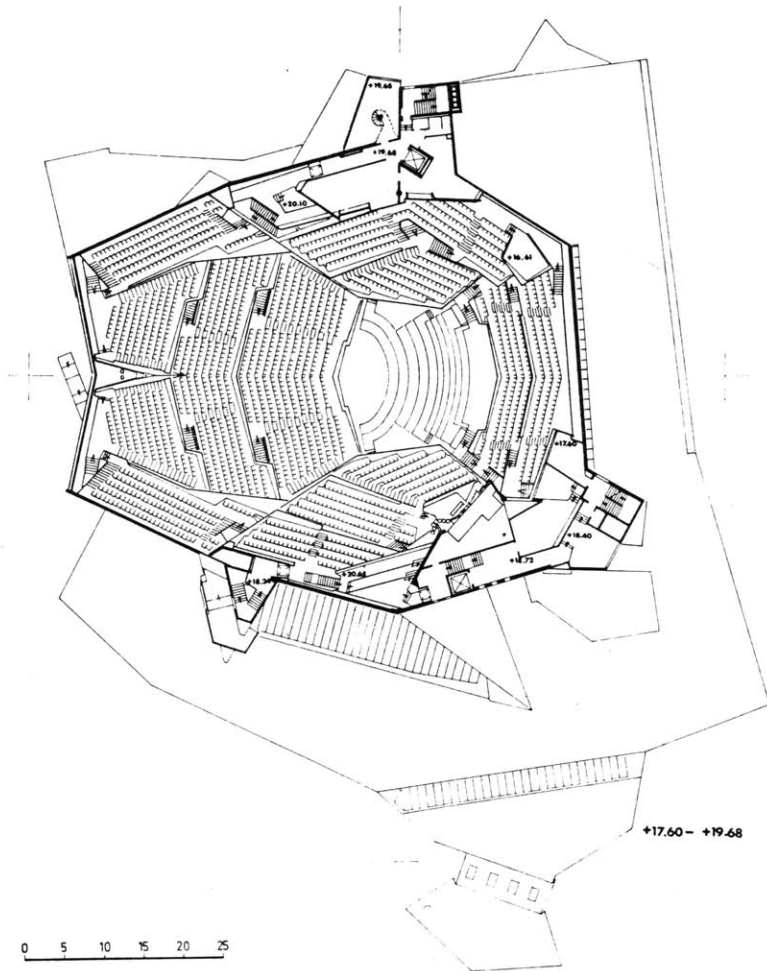
Berlin Philharmonic Concert Hall
Auditorium, 2200 seats
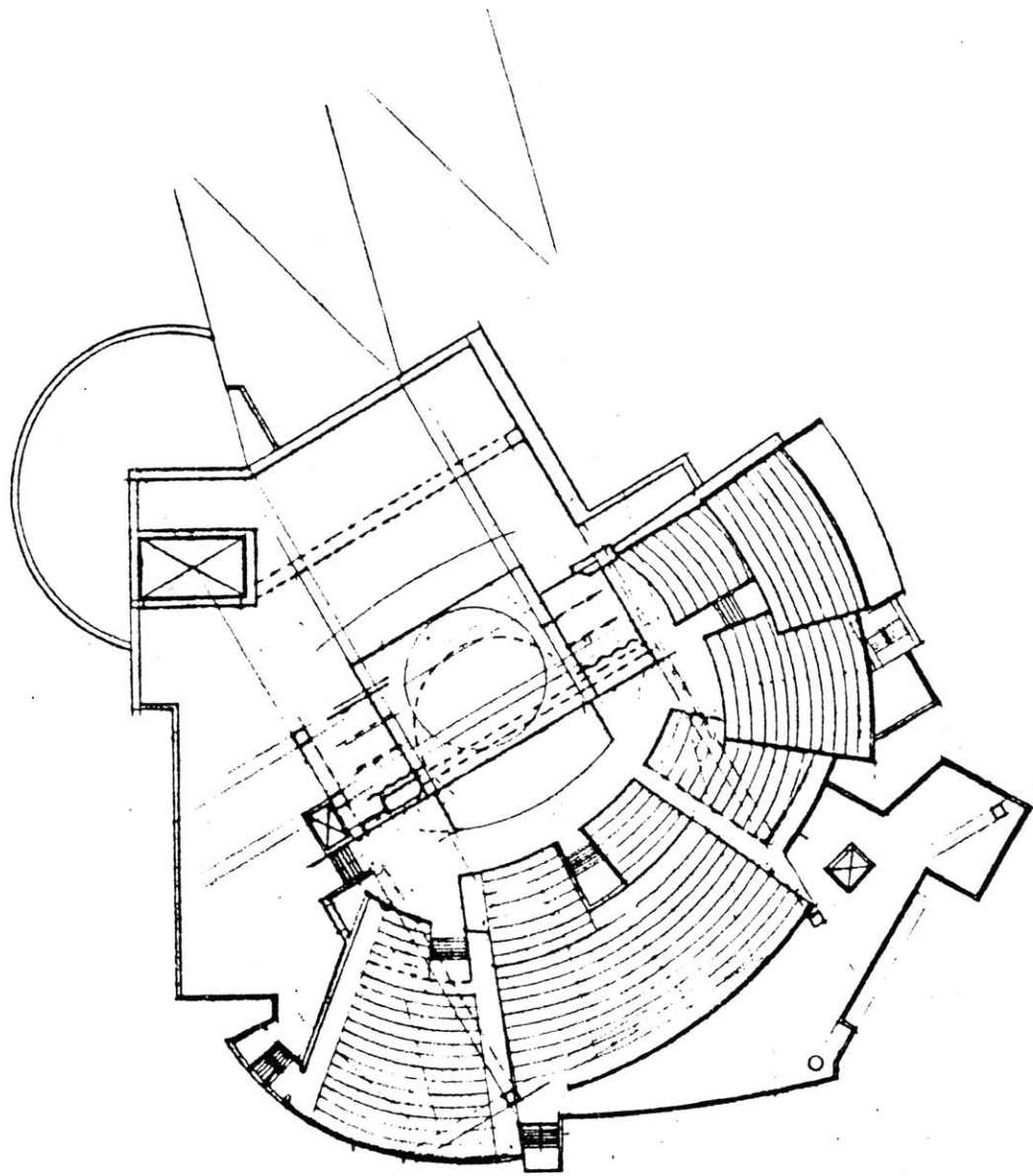
Kenmore Square Theater
Auditorium, 1200 seats
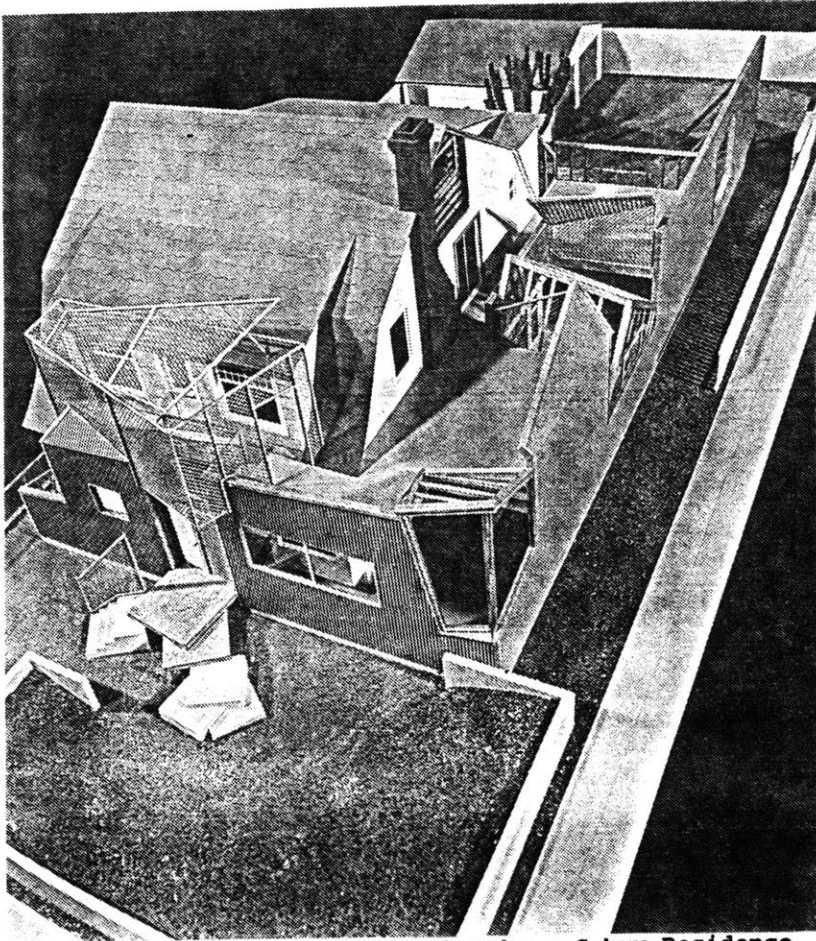
Frank Gehry, Gehry Residence,
Santa Monica, California, 1979

"It was very much Gehry's deliberate decision to make the
house still appear to be under construction even when
complete"..... p.20   7
Architectural Design, Dec., 1985.
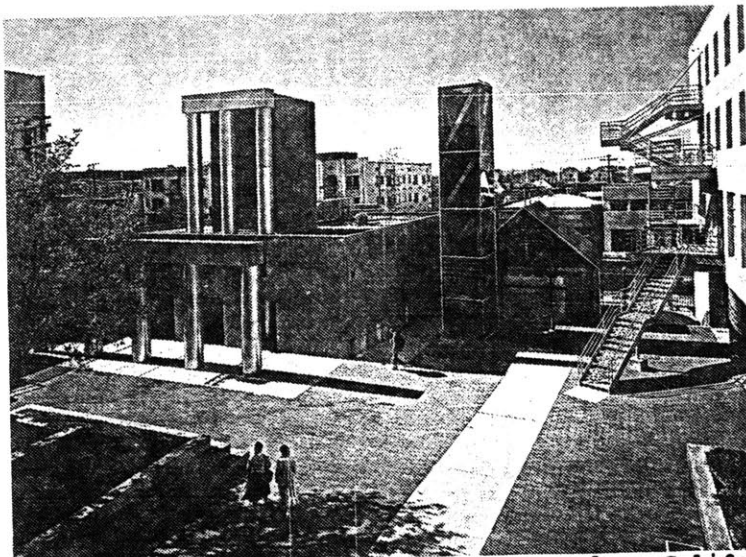
Frank Gehry, Loyola Law School, Los Angeles, California 8

Occupational Health Center Hardy, Holzmann, Pfeiffer, Columbus, Indiana (1973)
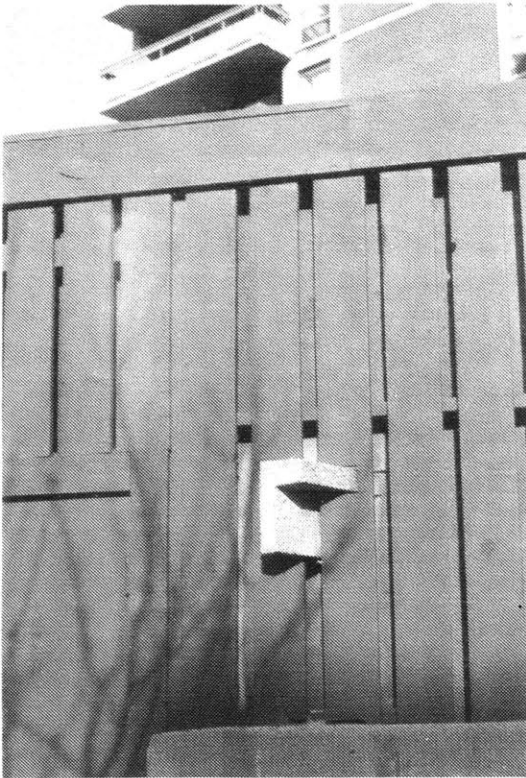
Frank Lloyd Wright's graients of slabs for roof edges: "Although such a subdivision splinters the compact push, it also makes the gradient more explicit, and more visible....When all the compnents of such a concerted effort perform the same function with the same strength, the result is not an echo but a chorus of voices in unison, confirming one another without losing their separate existence.[9]

Relationship of building systems Kenmore Theater/ School Complex
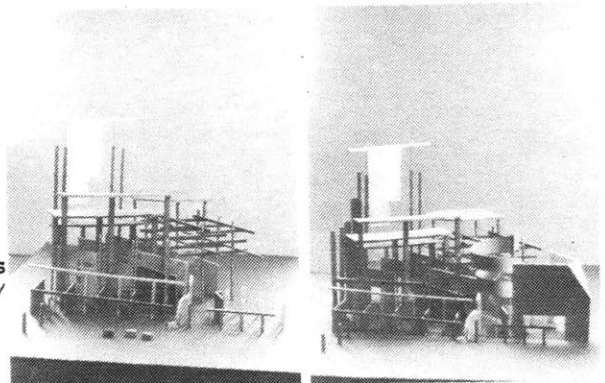
Humor investigates our comprehension of a specific reality by deliberately but unexpectedly deviating from the expected pattern which has been developed. This is tantamount to an investigation of our individual perceptions of reality. Humor ridicules the naive belief that there is a perfect explanation for everything. It is precisely because humor does not pretend to be moralistic that it offers us the opportunity of growing out of our normal habits and preoccupations by self-investigation. [10]

James Stirling, *Neue Staatsgalerie Stuttgart* **(1983) Entrance**

"I would like to think (...) within the
design of a building, for every act there
is a counteract," [11]
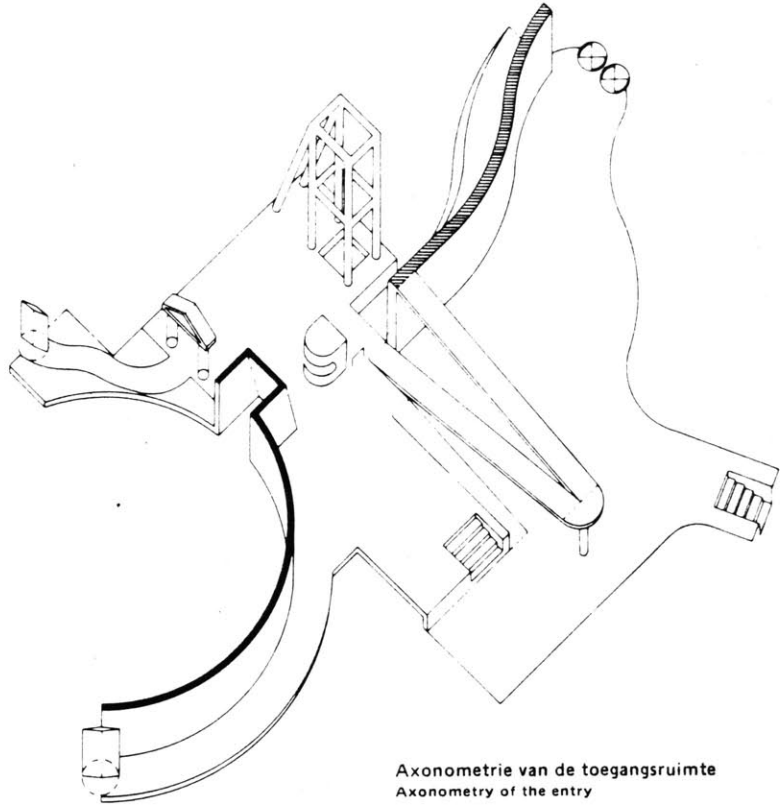
Axonometrie van de toegangsruimte
Axonometry of the entry

Urbanstraße

Eugenstraße

Konrad-Adenauer-S

Staatstheater
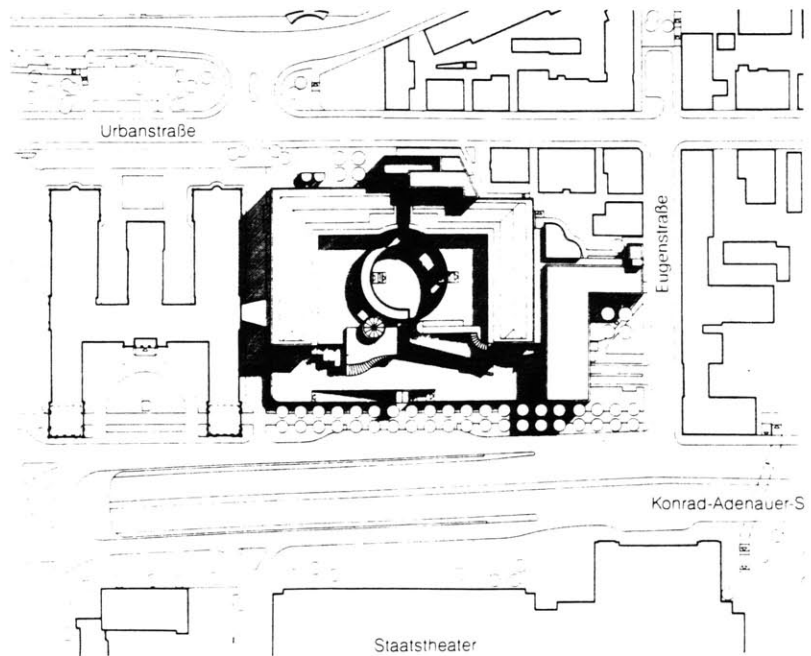
The tie to the future is difficult to establish. How will a building be used in even twenty years? Over its entire useful life the structure may undergo many changes. What will it look like in a century? Although future predictions sometimes sound like science fiction, there seem to be hints that the third dimension will be increasingly emphasized with the possibility of ever taller structures or even some form of levitation. Every year it seems, the unraveling of some new scientific mystery shifts our perception of reality and broadens our views. Recent scientific discoveries have indicated the existence of a fifth fundamental force of nature, the hypercharge. This newly discovered force was unknown to the great minds of only a generation ago.

Michael Forsyth, writing about music halls of the future may be pointing the way for structures which serve as an environment for the performing arts,

> Assuming that there will eventually be a general public demand for today's music, there will be a need for increasingly flexible or varied buildings for music, to accommodate composers' highly individual scoring techniques and greater use of choreography. As the composer increasingly specifies a context for his work, from the enclosed room, to the city streets, to nature itself, the traditional concert hall may become a museum for old masters.[12]
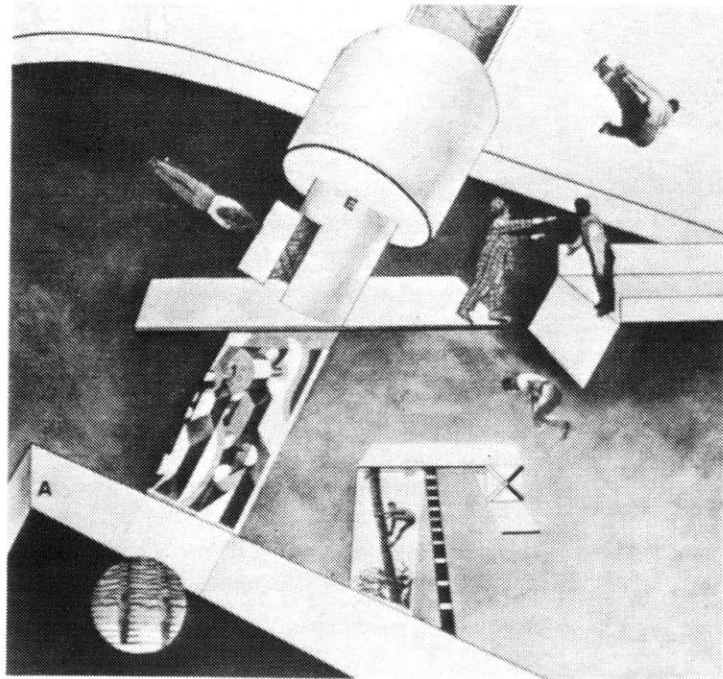
Instead of the customary cubical structure, Weininger used a sphere as the architectural shell, and, by placing the spectators on the inner wall of the sphere, he gave them a new relation to space. The entire structure revolves around an axis supporting the stage, which is free in space. Because of the centripetal force that rotates the structure and because of the all-encompassing view afforded by the ample spherical curvature, the spectators enjoy new experiences and find themselves in a new optical, acoustical, and physical relationship. The static synthesis of architecture disappears: Space, the body, the line, the point, color, light, and sound—all primary media of motion—are brought together in a new mechanical synthesis. The space stage and the space theater become the home of the mechanical play.
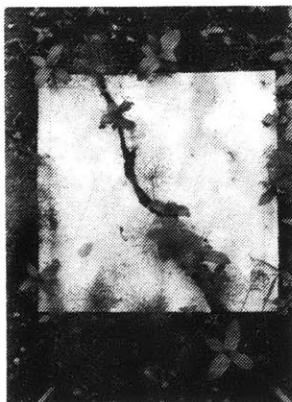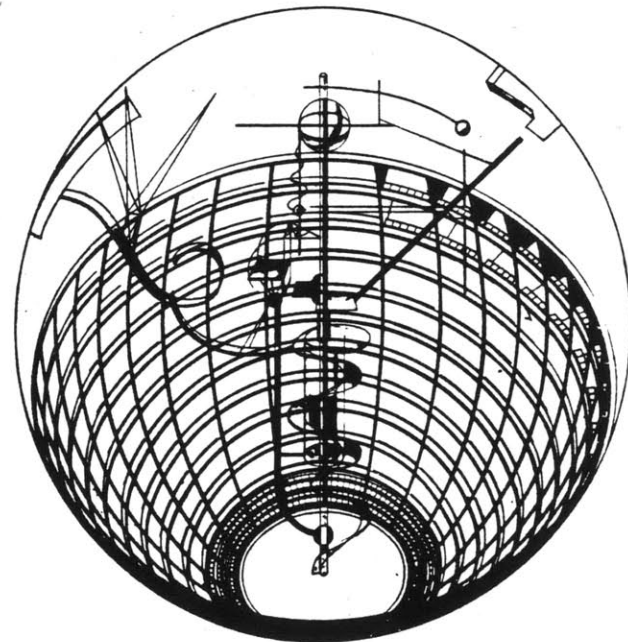
1   Fred Koetter, "Notes on the In-
     Between", The Harvard Architecture
     Review, [Beyond the Modern Movement],
     Volume 1, Spring, 1980, MIT Press,
     p.66

2   Rudolf Arnheim, The Dynamics of
     Architectural Form, pp.183-185

3   Roger Scruton, The Aesthetics of
     Architecture, Princeton University
     Press, Princeton, New Jersey, p.87-89.

4   Fred Koetter, "Notes on the In-
     Between", The Harvard Architecture
     Review, [Beyond the Modern Movement],
     Volume 1, Spring, 1980, MIT Press,
     p.72

5   Hans Schraroun, Kassel Theater Project
     52, p.27

6   Ibid., p.29

7   Architectural Design, "Frank Gehry",
     Vol. 55, 7/8, pp.20

8   John Pastier, "Distillation of a
     Paradoxical City", Architecture, May
     1985, p.204

9   Rudolf Arnheim, The Dynamics of
     Architectural Form, pp.236-238

10   Ton Salman, "The Art of Relativity",
     Forum, Vol. 29, No. 4, p.176

11   Ibid., p.178

12   Michael Forsyth, Buildings for Music,
     p.327

THE SITE
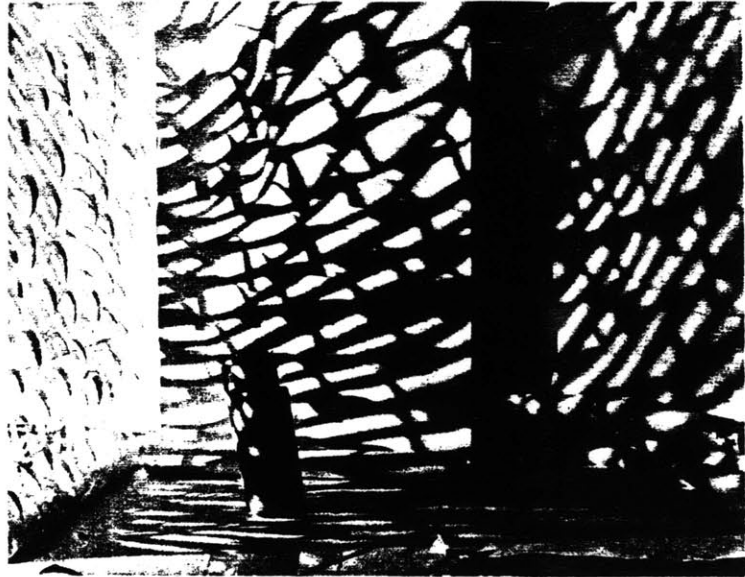
David Haxton, Untitled (1981)
"By shining lights through compositions
of cut and torn no-seam paper, Haxton
creates plays of form, light, shadow,
and texture that suggest "real" and
infinite, architectural space."

Kenmore Square

History

Originally a peninsula jutting onto Back Bay, the pattern of streets and public spaces in the area of Kenmore Square can be traced to a plan developed by Frederick Law Olmsted in 1880. Olmsted visualized Kenmore Square as a terminus for the Back Bay, then in the process of being filled and developed. This plan called for a shift in the axis of Commonwealth Avenue to align it with pre-existing rail lines and the Charles River. At the same time Olmstead proposed to convert the Back Bay Fens, a notorious collection of sewage, swamp water, and flood run-off, into a public park by constructing flood gates at its intersection with the river.

Esplanade on the Charles River
Courtesy of the Bostonian Society

By 1920, the former mud flats were completely filled and Kenmore became a key link in Boston's "Emerald Necklace," joining Commonwealth Avenue mall with the Fenway park system. It was during this period that Kenmore was a location for fine hotels, professional offices, institutions, and wealthy residents. These uses were drawn by a gracious environment and the area's outstanding accessibility - then served by three trolley lines and a network of newly constructed streets and bridges.
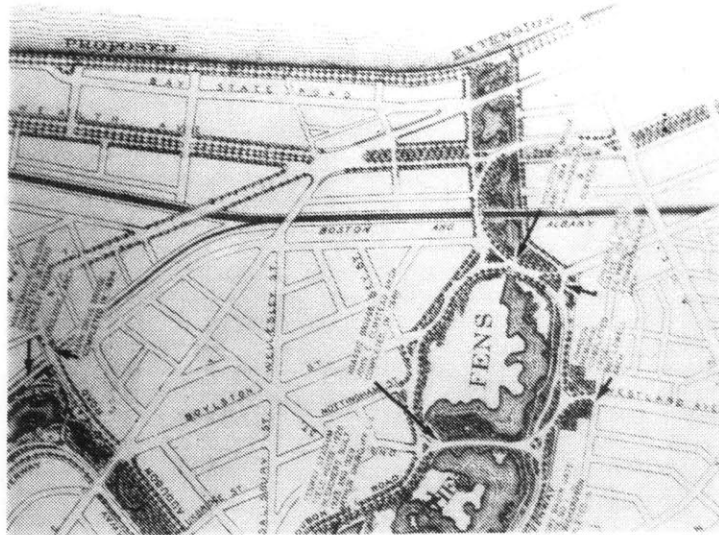
The area's physical integrity was severely affected by the building of Storrow Drive along the Charles River in 1951. The Charlesgate Crossing expressway visually and physically cut off the Square from the city in 1955. And this process of separation from the city was concluded in 1964 with the building of the Massachusetts Turnpike which divided the north and south areas of Kenmore Square area.

Urban Design Studio Report, Spring 1985

Commonwealth Avenue Mall (1925)
American Art Post Card Company
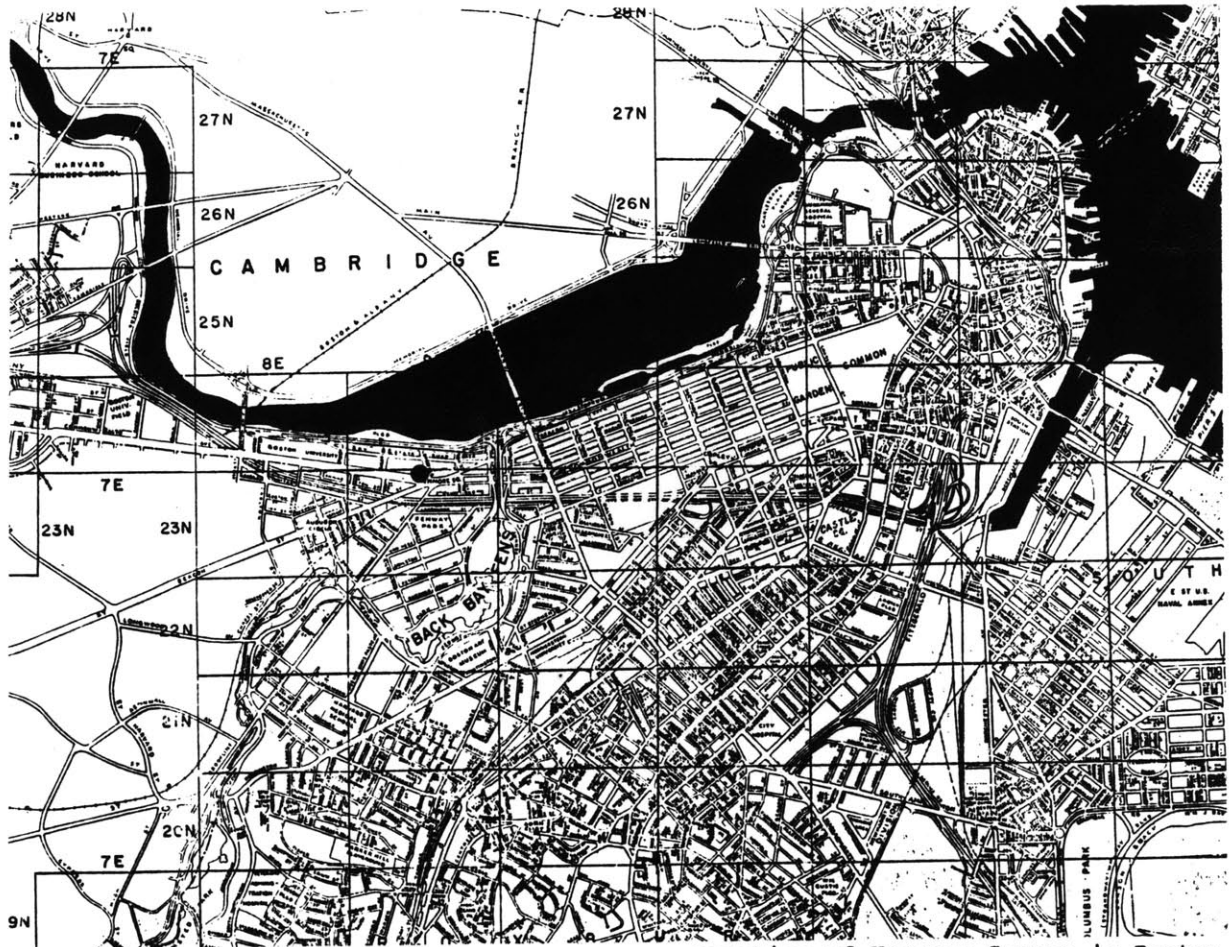
Location of Kenmore Square in Boston

Kenmore today can be viewed largely as a
victim of its earlier success. Road
improvements have cut the area off from the
river, destroyed its connection to the Emerald
Necklaces, and separated it from adjacent
neighborhoods. The area's transient quality
is reinforced by Fenway Park which floods the
streets with traffic and sports fans during
the summer months. Parking occupies large
tracts in the heart of the district.
Characterized by movement, excitement, and
instability, Kenmore has emerged as a major
entertainment center, dominated by the huge
Citgo Sign which may best symbolize its
current function in the city.
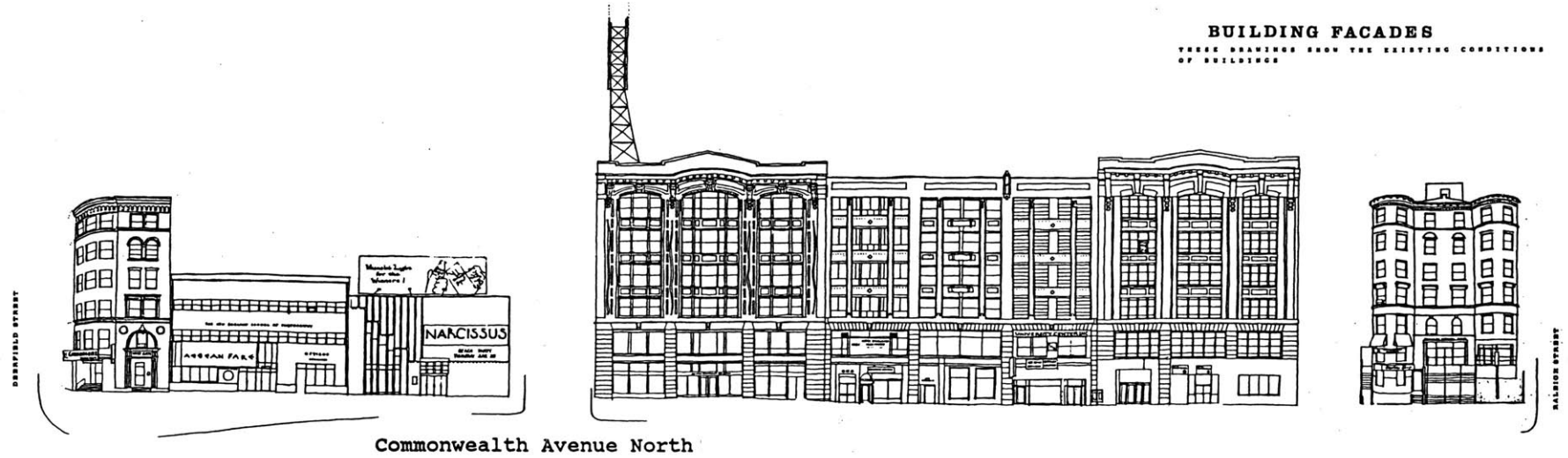
Commonwealth Avenue North
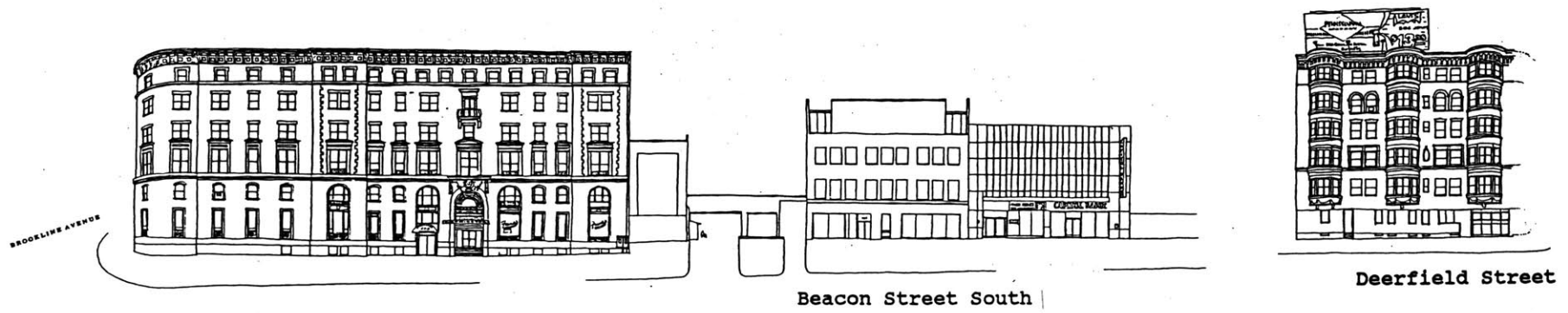
Building Facades of Kenmore Square

Beacon Street South

Deerfield Street

70

Commonwealth Avenue South

Commonwealth Avenue South

Site Character

Kenmore is in the desirable position of being the western gateway to Boston. It is here that Beacon Street and Commonwealth Avenue two major traffic arteries of the city, intersect in the Square. The Square is also a major public transportation center, bounded by the Charles River to the north and by the Fens to the South. Within or nearby the Square are several important educational, cultural and medical institutions.

Aerial View of Kenmore Square

Courtesy of the Rotch
Visual Aids Library
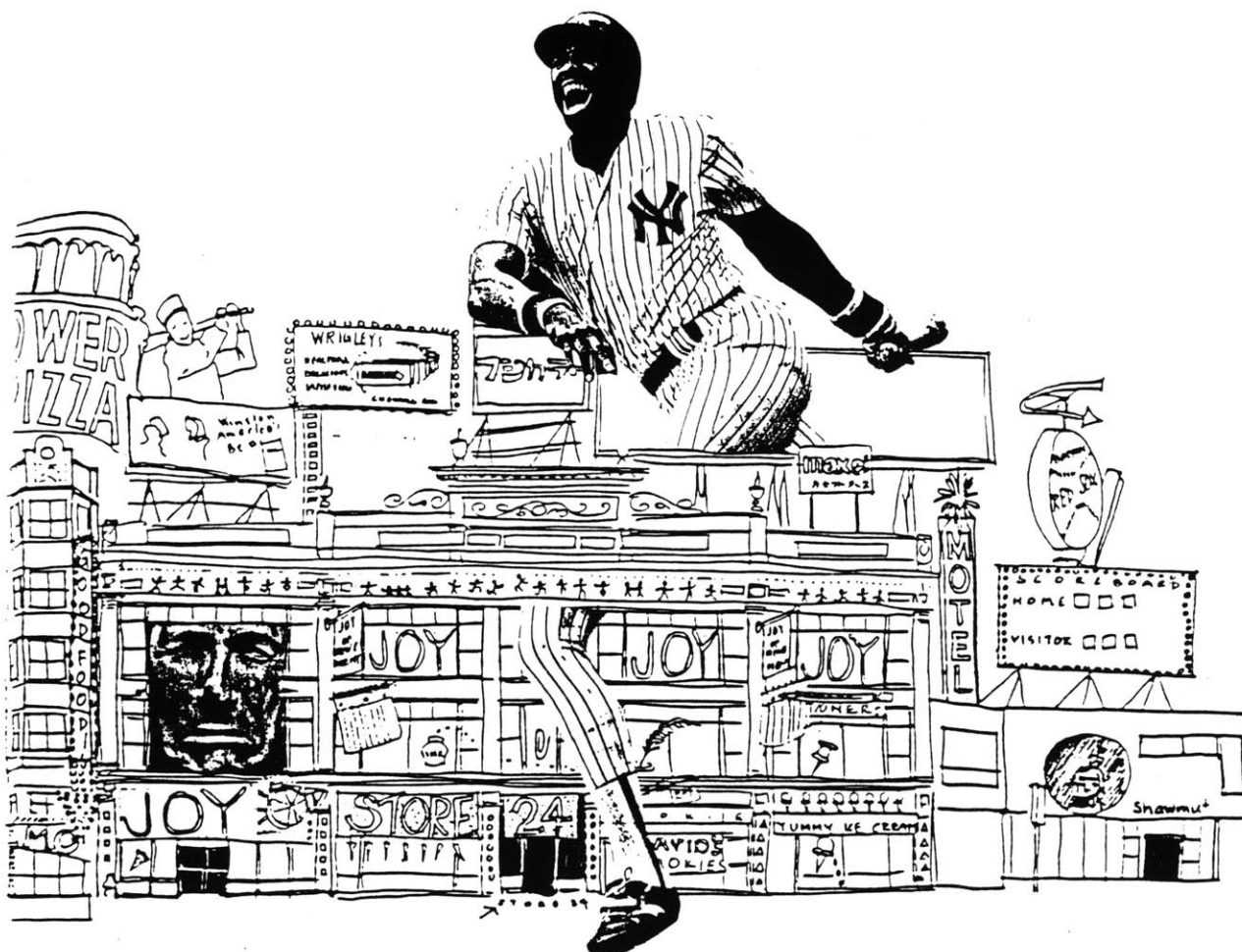
The physical image of Kenmore Square is characterized by an unusual visual mix which creates an impression of both confusion and dynamism. Proliferating signs, jarring architectural scale, and conflicting pedestrian and vehicular traffic contribute to a sense of fragmentation and disorder. The daytime image contrasts sharply with the glittering nighttime image produced by neon signs, crowds and the throbbing sounds of discotheques.
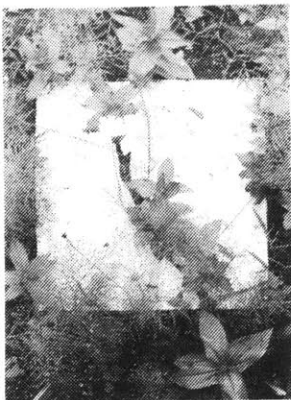
"A construction worker with hair dyed
pink and peace-sign earrings sets his
motorcycle helmet down in the Rathskeller.
A Boston University sophomore with spiked
hair dyed black drifts in. Punk rock
music of "Suicidal Tendencies" and "Gang
Green" is a big hit, pulling an $8 cover
charge on a Monday.

This is Kenmore Square - by night.

By day, the finishing touches of
mauve paint and fancy black glass have
been added to the renovated office
building One Kenmore Centre and its lobby
directory spells establishment: plastics,
chemical and publishing companies.

Kenmore merchants say this building,
in addition to the hugely successful
Boston University Bookstore and other
trendy new shops, are signs Kenmore Square
is being pushed over the threshold of
conventionality.

Not so, say many of the students,
music lovers, bartenders and assorted
Kenmore devotees interviewed there
recently. No amount of attempted
gentrifying , they say, is going to take
the funk out of Kenmore Square."

<div align="right">Boston Globe, May, 1985</div>
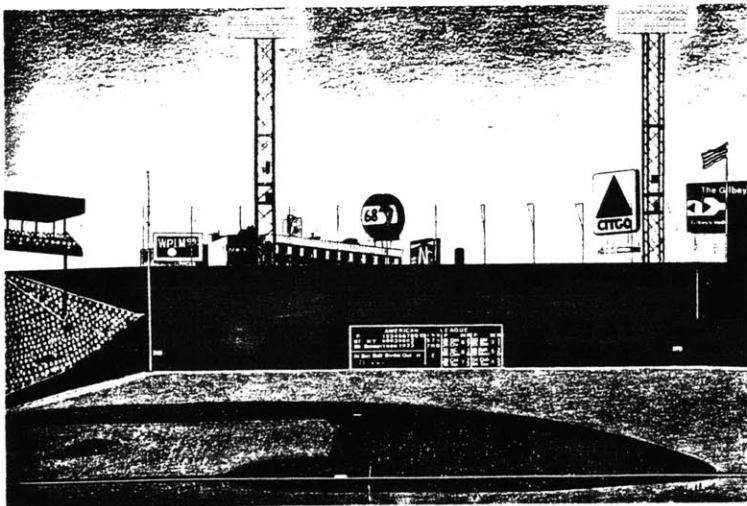
Fenway Park

DEAD KENNEDYS

THURSDAY APRIL 18!

+ 76%UNCERTAIN, SKULLS, V.ASSLT.

LUPO'S HEARTBREAK HOTEL
WESTMINSTER ST., PROV., R.I.
tickets $6.50 advance $7.50 day of show/available @ Ticketron
ALL AGES! 7 PM ·· A PIED PIPER PRODUCTION

Poster in Kenmore Square

RAIN CHECK

BOSTON RED SOX

BOSTON
RED SOX

8 APR 27 1985
2.05 PM
RESERVED $7.00

SEC.	ROW	SEAT
26	17	18

Kenmore Square at night
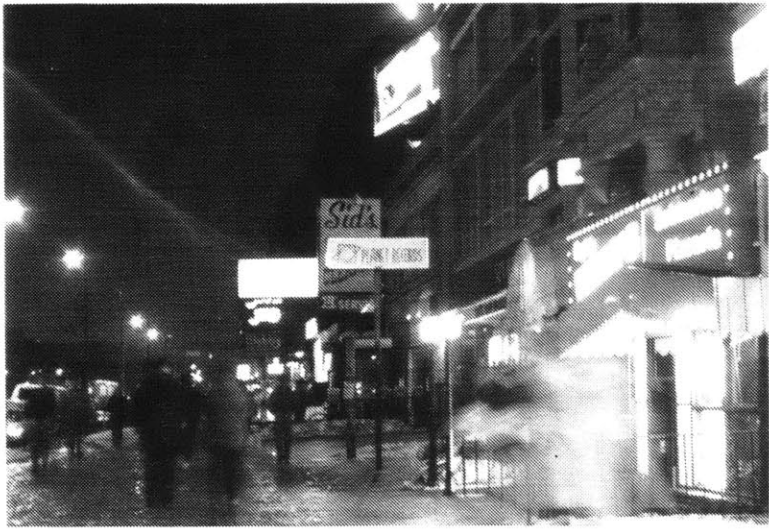
Site Analysis
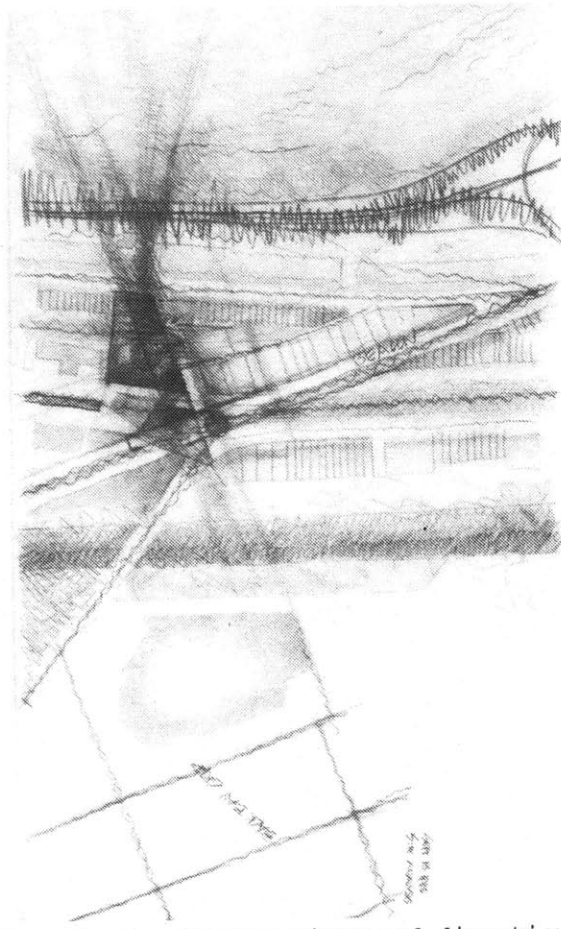
Site views to the Charles River and directional grids
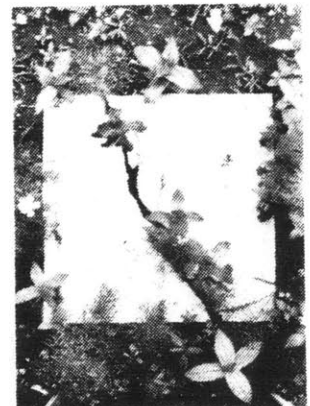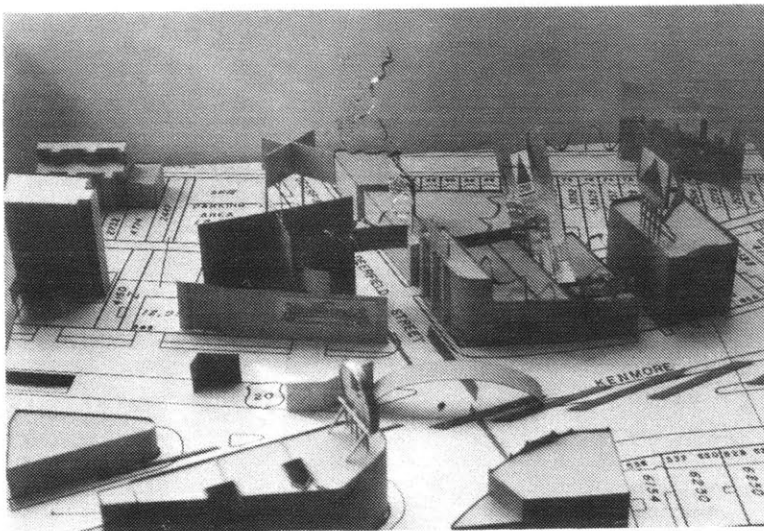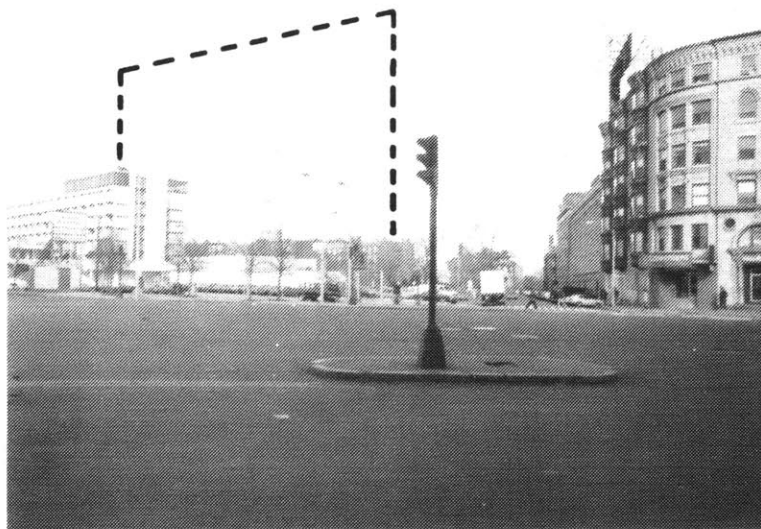
Present site as parking
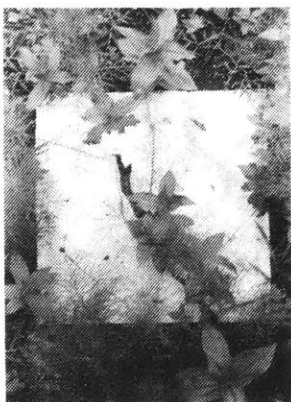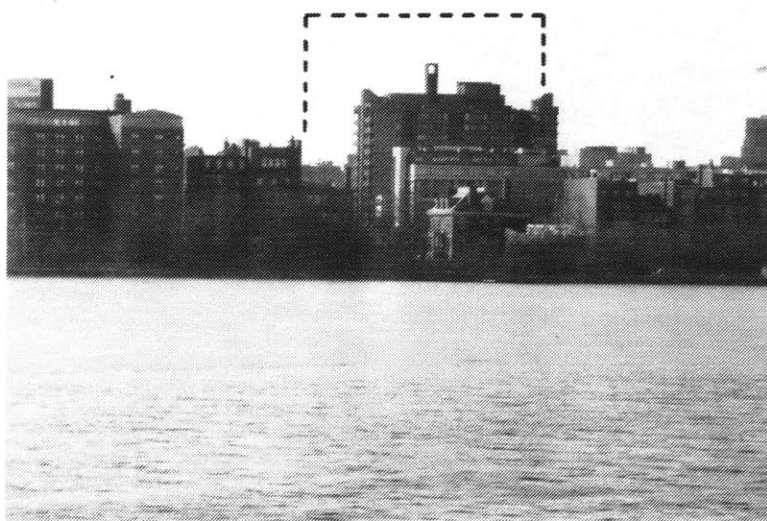
Apartment complex looking across Commonwealth from the site
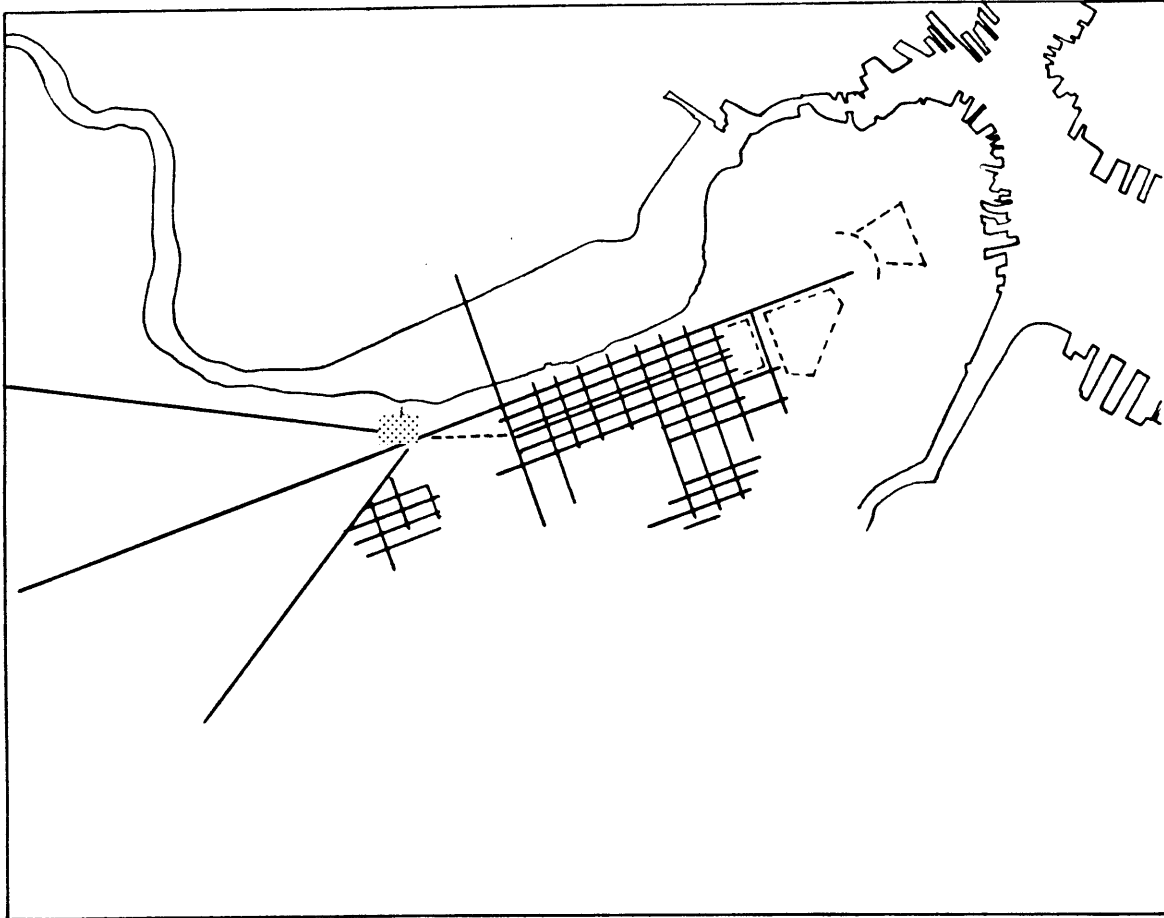
Position of Kenmore Square in the larger urban
street pattern of Boston
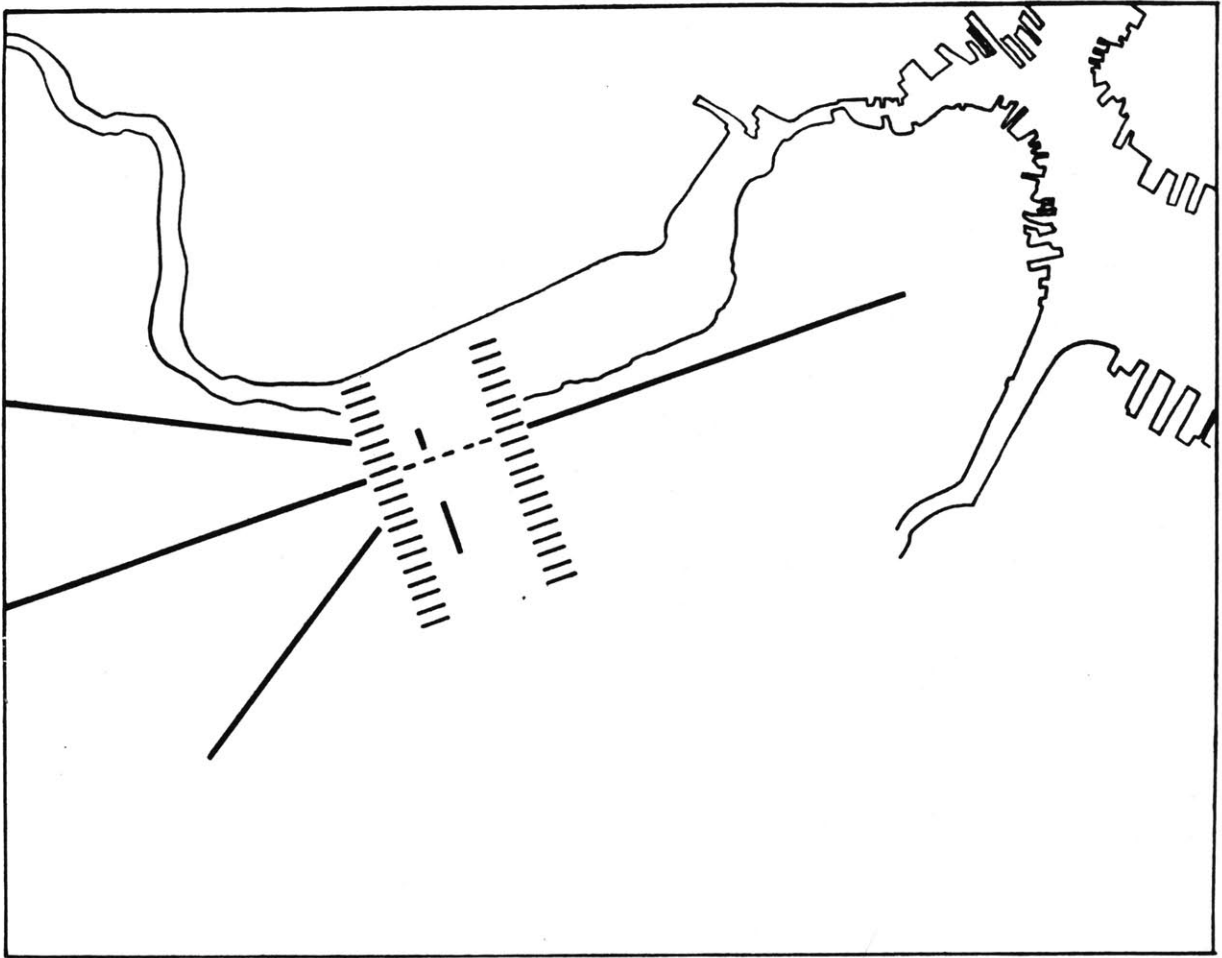
Diagram showing Kenmore Square as an "edge zone"
and potential gateway for Boston.
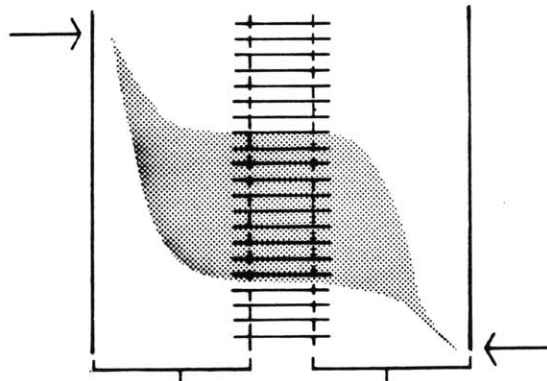
Building Mass
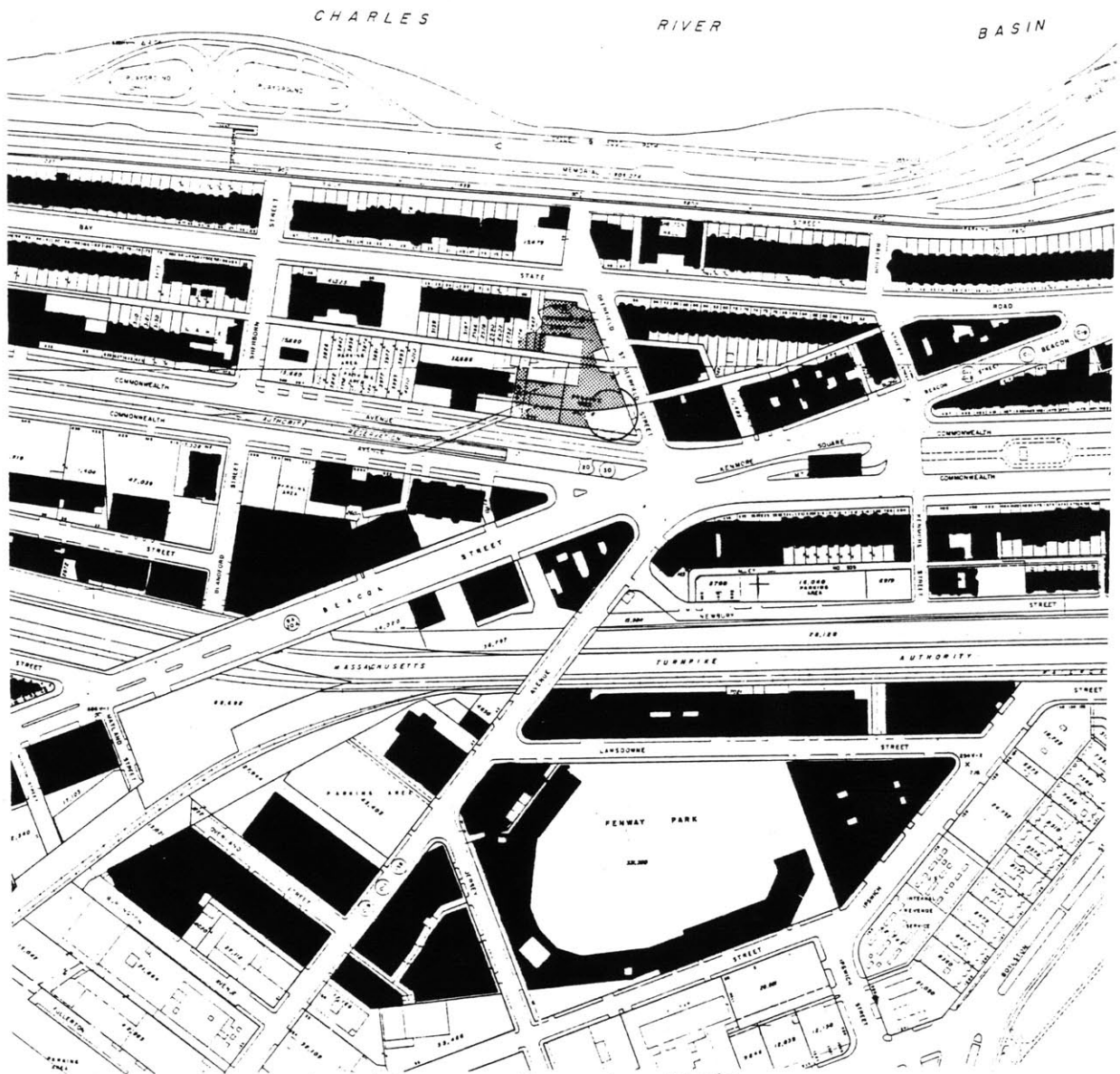
Footprint of the building with surrounding urban fabric
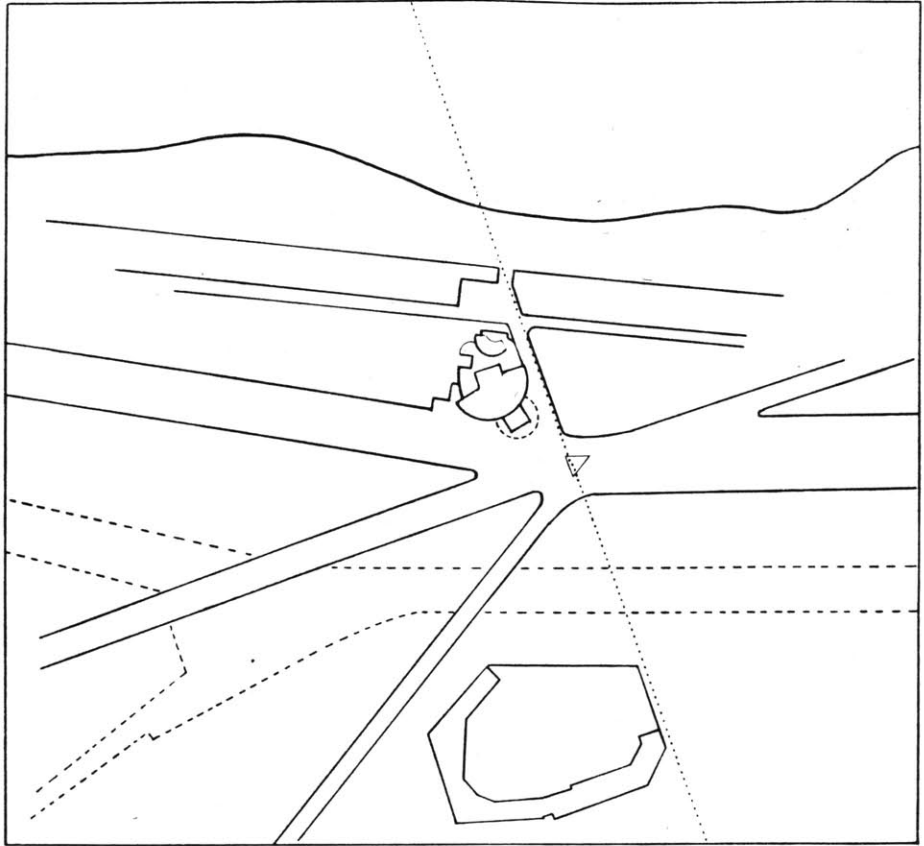
Public space relationships: Charles River, theater/School, street space, Fenway Park
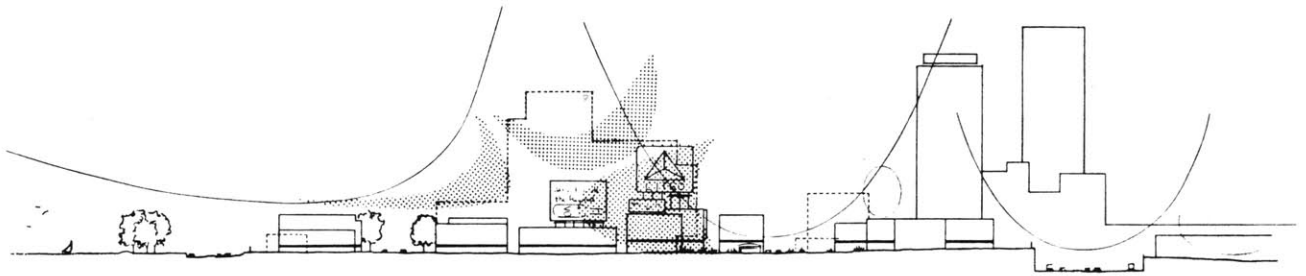
Section showing public areas of theater/performing arts school in relationship to open space in the Kenmore Square area
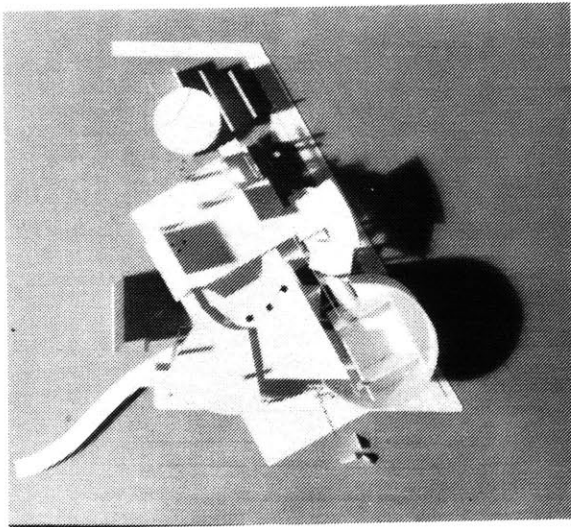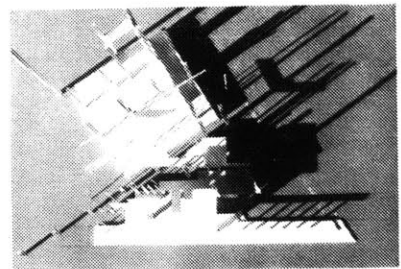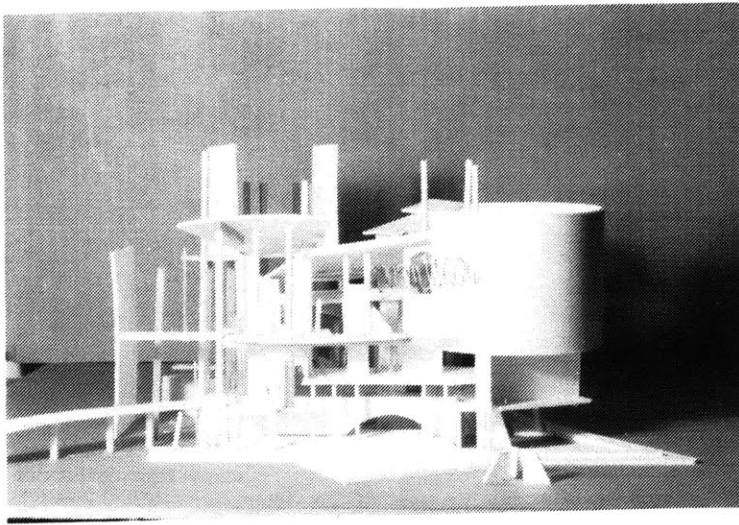
Kenmore theater/performing arts school building
as a formal response to urban forces
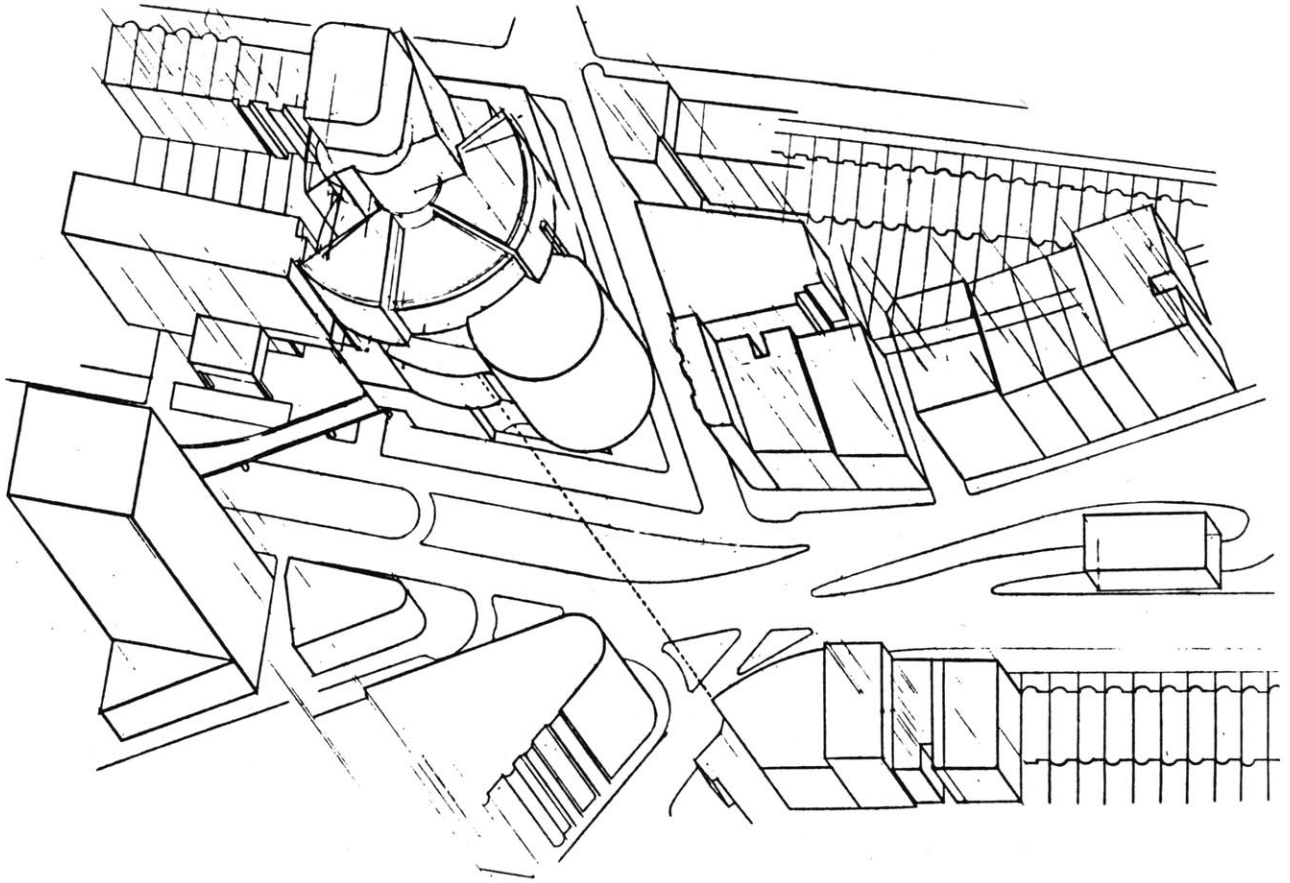
BUILDING CONCEPTS

Woody Allen

door Woody Allen

My uncle Frank Lloyd Allen was a famous
architect and beside himself with worry.

I Have it! I will design a skyscraper
higher than the Empire State Building.

But, instead of up high, I will build
it down into the ground.

It will be the deepest skyscraper in
the world.

Overlap
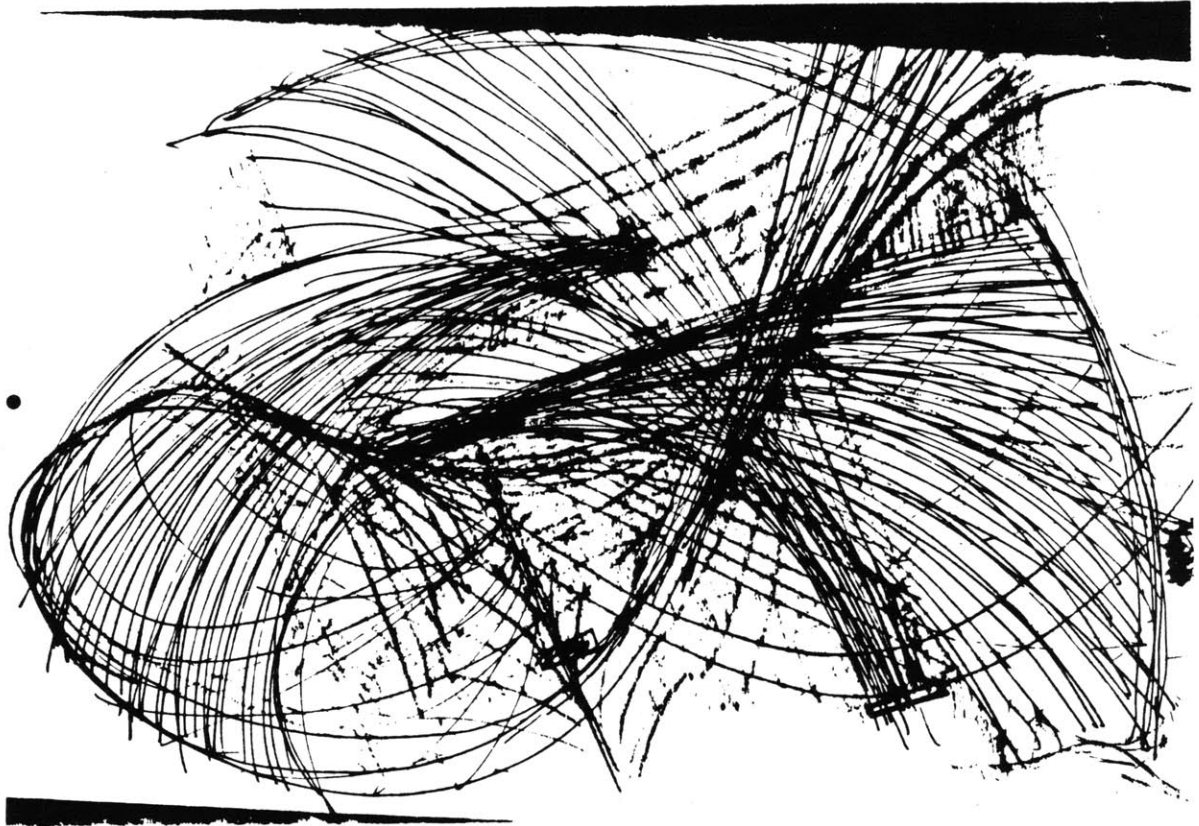
To tie the building together
To encourage interaction of the component systems
To create "edge zones" and "zones of conflict"
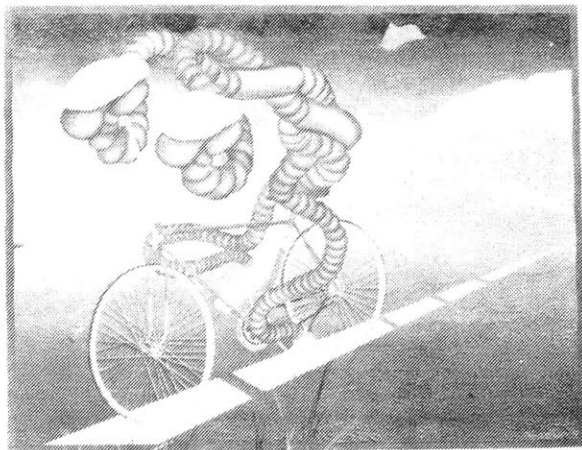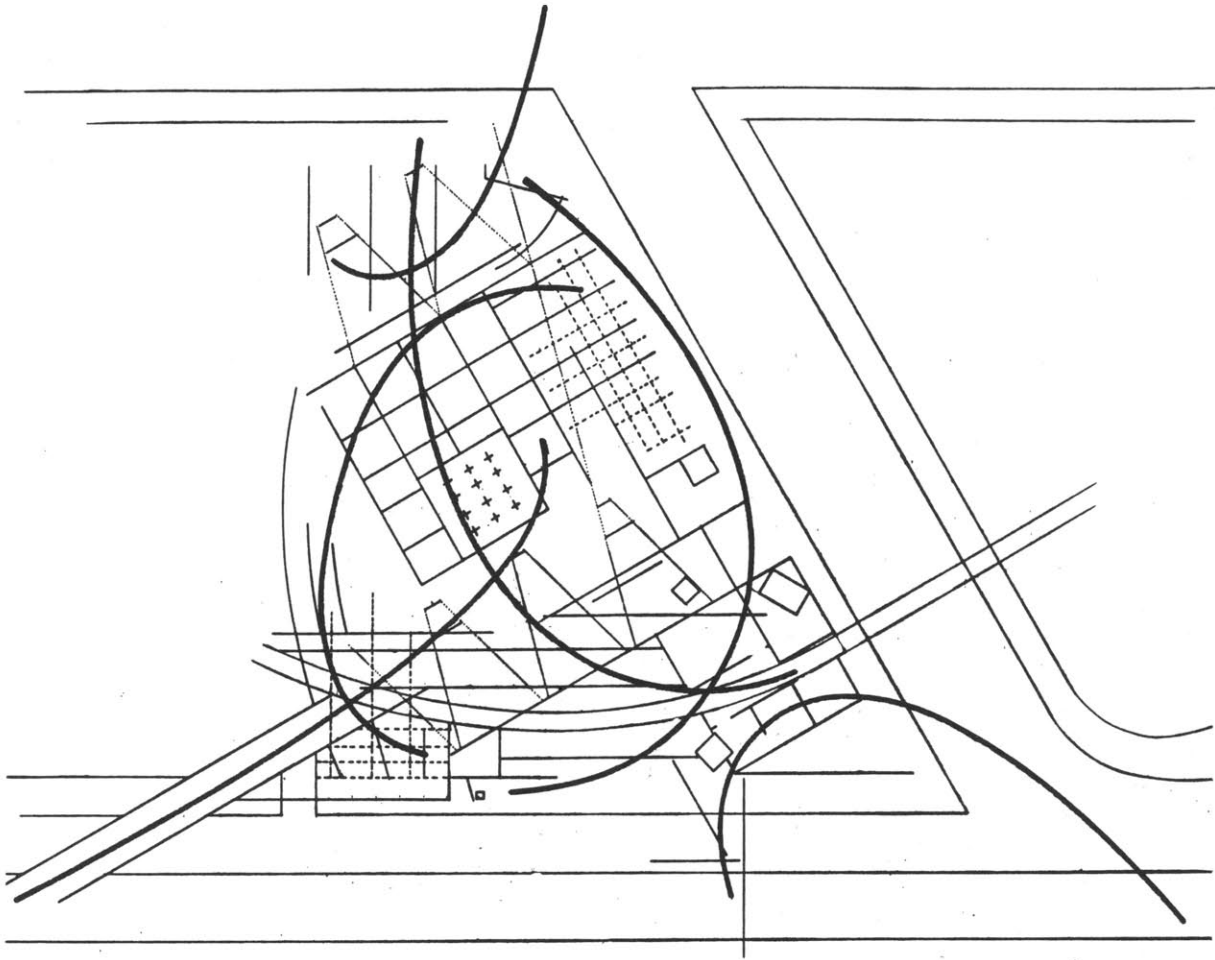
Kenmore Theater/School pattern of overlapping systems

Charles River

N ↑

Commonwealth
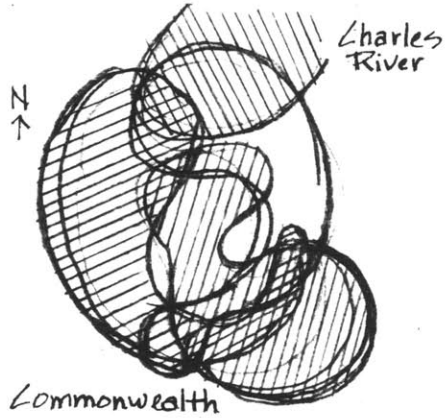
Sign

Howard Johnson's, adjacent to site
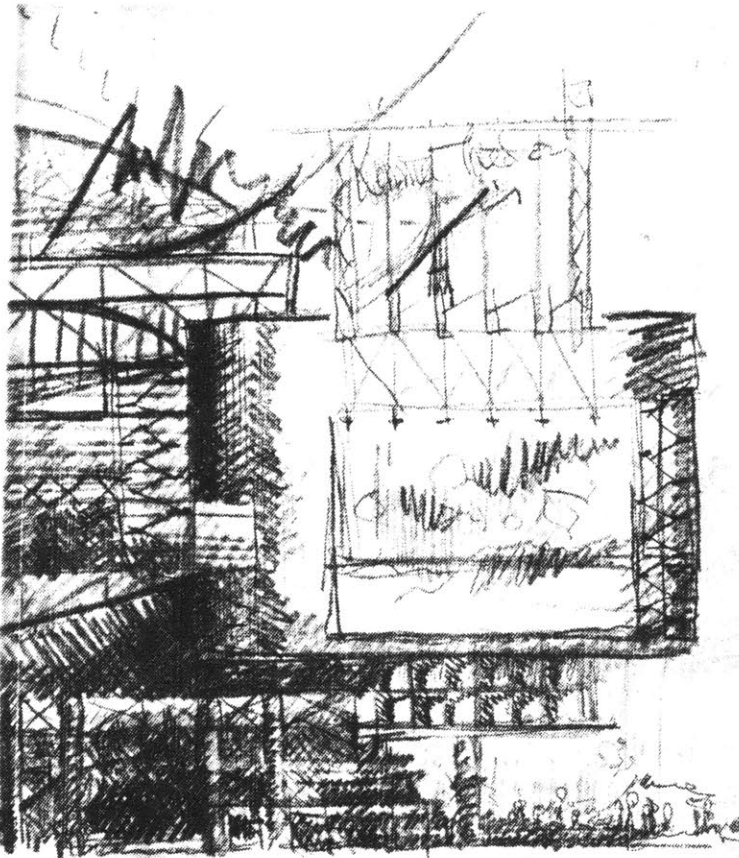
Facade of experimental theater
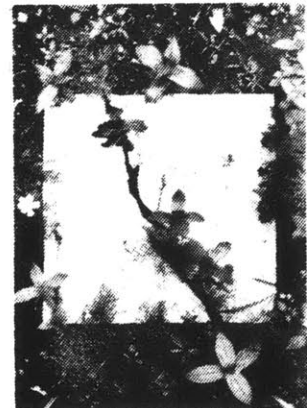
Machine
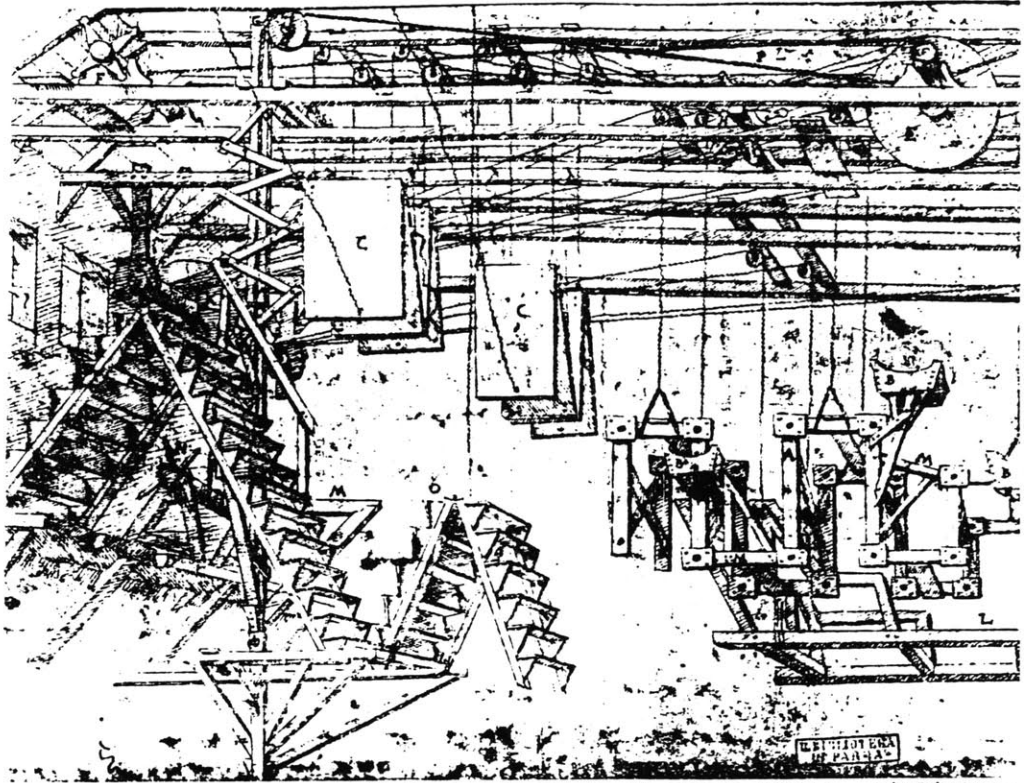
Macchinari per il teatro Farnese di Parma (Parma, Biblioteca Palatina)
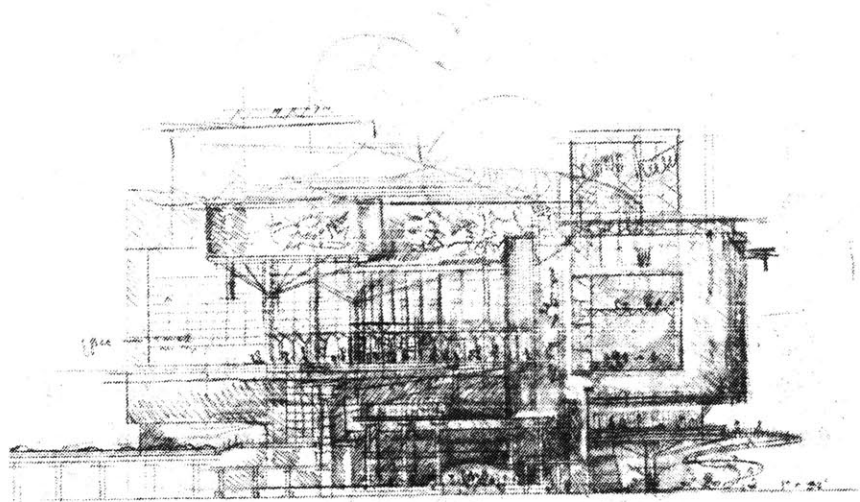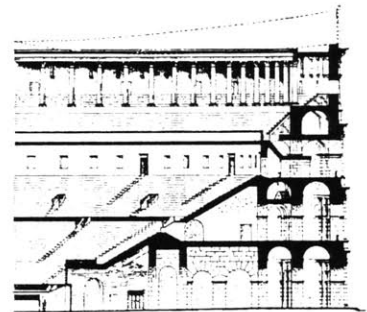

Kenmore Square theater/school
Early facade sketch

Series of Platforms
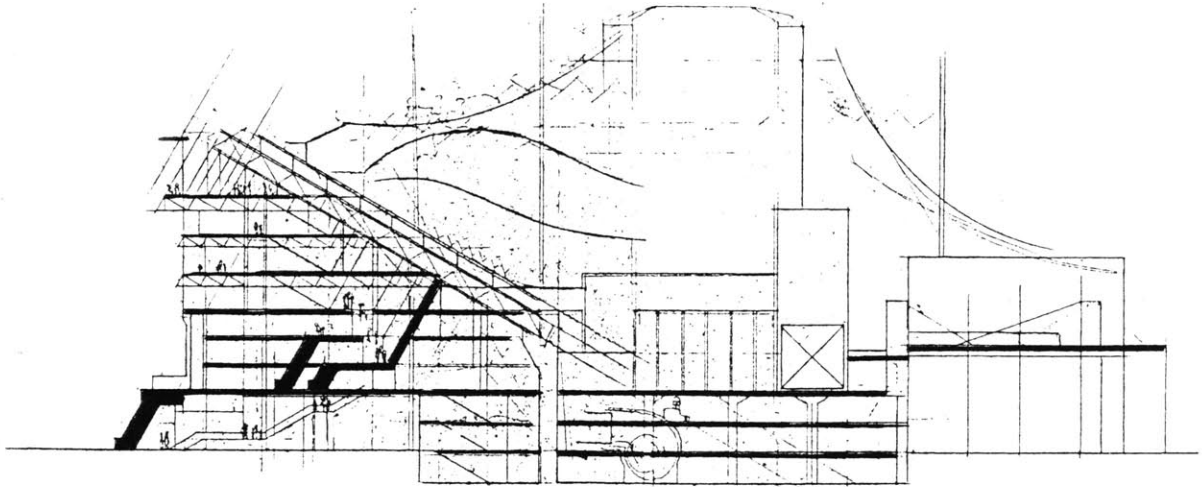
Early sketch showing public space in
relationship to theaters and parking
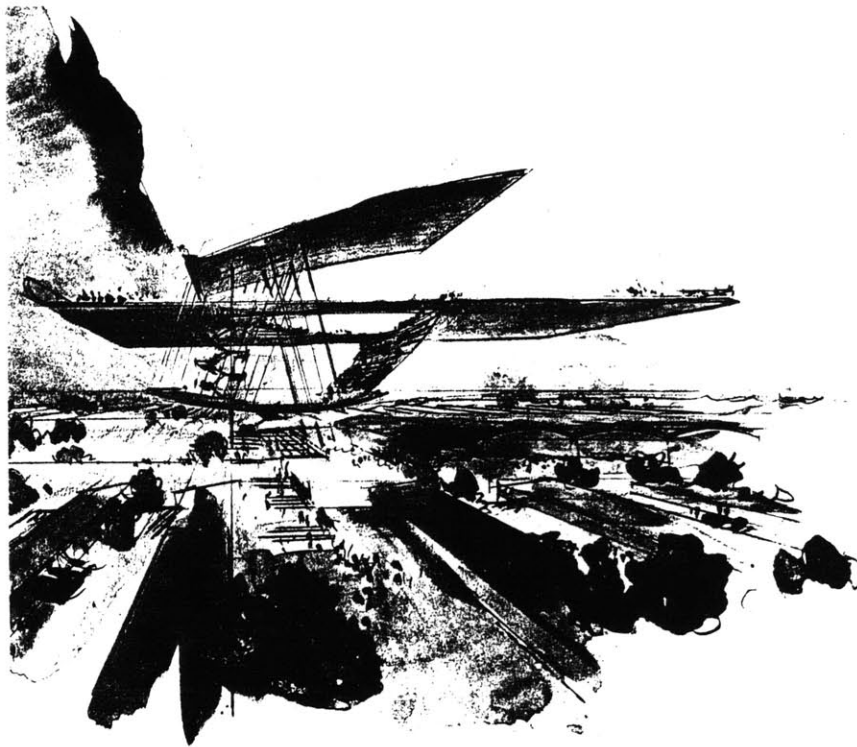

Hans Scharoun, sketch

Colosseum, Rome
(AD 70-82)

National Theater in London by Denys Lasdun
(1964-1975)
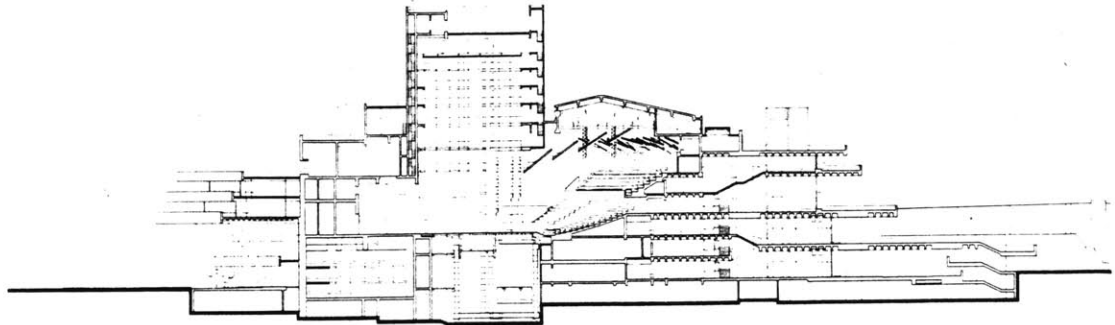
"I call these terraces which
are very horizontal in emphasis. "strata"
-it's a geological term which goes rather
well with concrete -and these strata are
available to the public to just mill
around in. They are public places, public
domains -an extension of the city."

section through Lyttelton Theatre
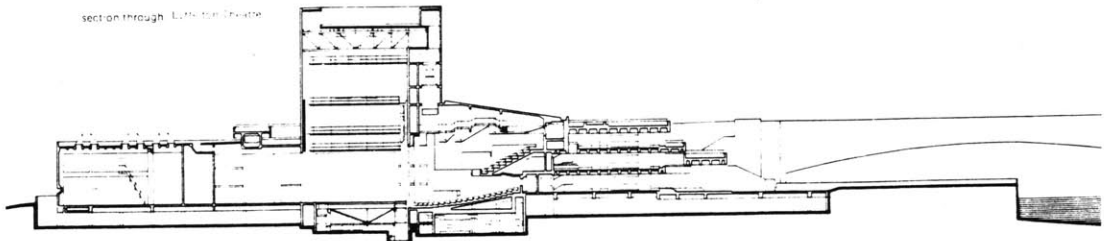
Always intrigued by Le Corbusier's notion
of an artificial, raised floor for the
city, with traffic and services beneath
it, he nonetheless rejected utopian,
clean-sweep planning. ....Stepped
sections, when sensitively controlled,
created an ambiguous edge to individual
buildings, allowing links and transitions
to be made.

1   Colin Amery, The National Theatre: 'The
    Architectural Review' Guide, p.25

2   Ibid., p.77

Boston City Hall

The Boston City Hall by Kallmann,
McKinnell, and Knowles (1962-1967)
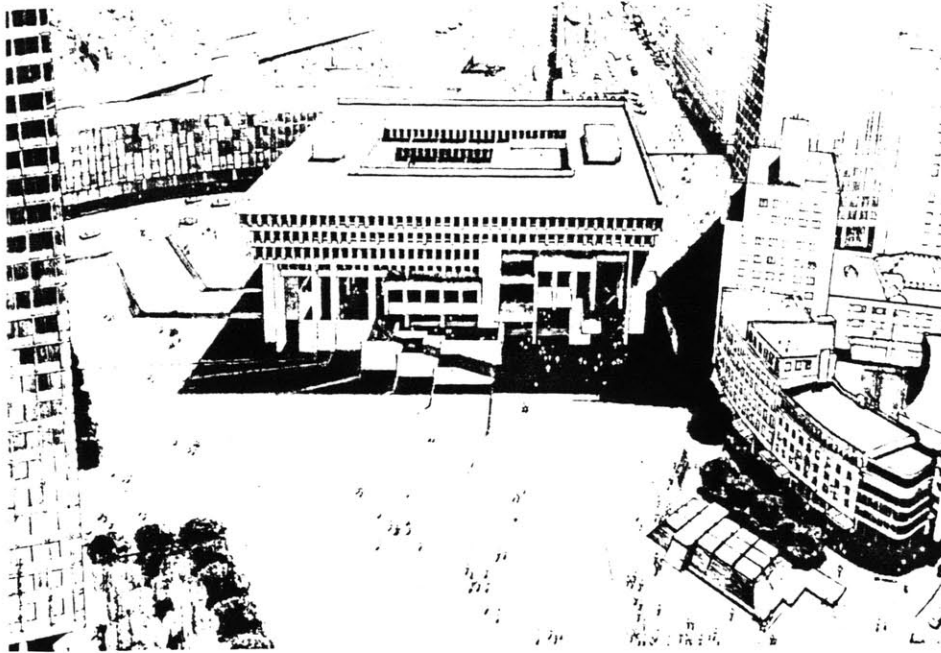
The main forms of the building expressed the
    hierarchy of interior functions quite
    clearly and allowed the public space of
    the red-brick plaza to invade the
    structure at the lower level by means of
    stairs and ramps.

"A platform or series of horizontal
platforms has more than a merely
practical significance in an
architectural arrangement....It is
the first essential in any order
designed to support the ceremonials
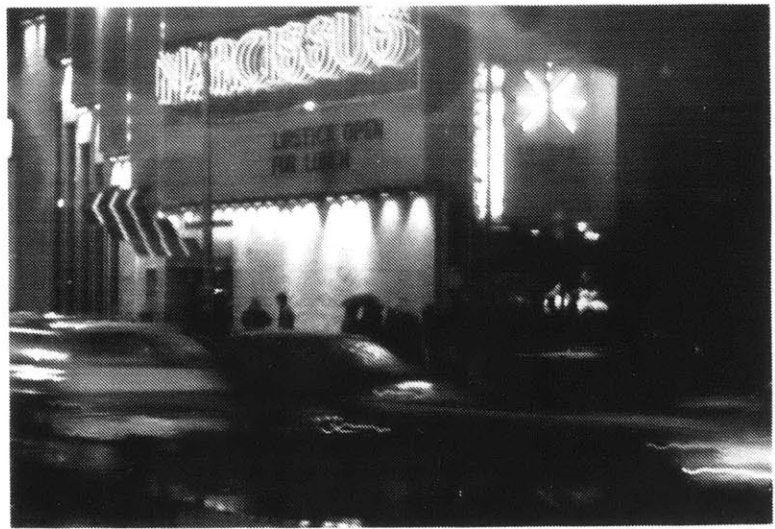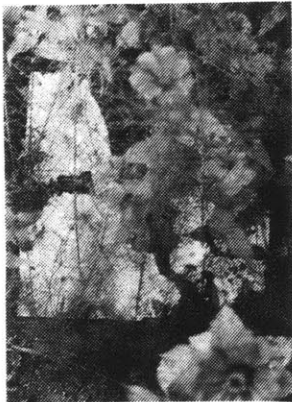and activities of collective life."

3 J. R. Curtis, "Modern Architecture,
    Monumentality, and the Meaning of
    Institutions: A Reflection on
    Authenticity", The Harvard Architecture
    Review IV, [Monumentality and the
    City], Spring 1984, p.75.

Inverse of Shopping Mall
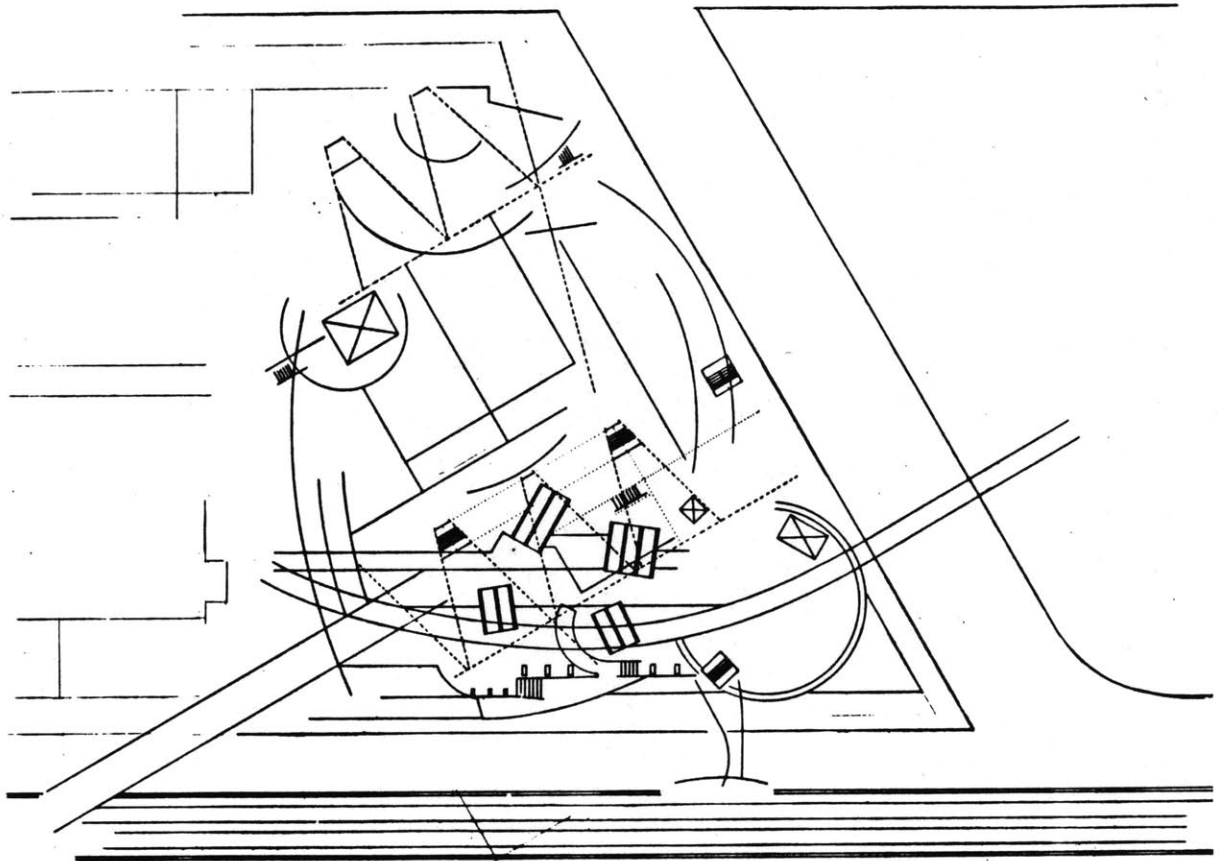
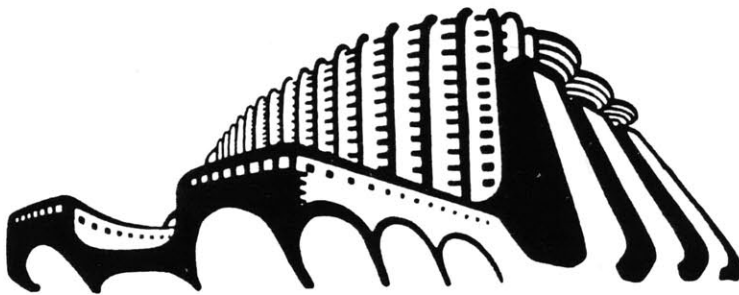**A PLACE TO MOVE AROUND RATHER THAN THROUGH**

Movement of traffic through Kenmore Square

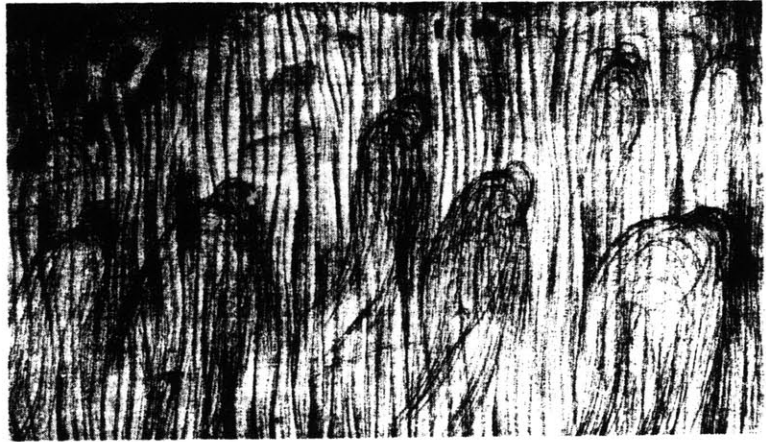# Motion / Movement

Early plan for theater/school

Erich Mendelsohn's sketch for a movie industry (1917)

States of Mind: Those Who Go (1911)

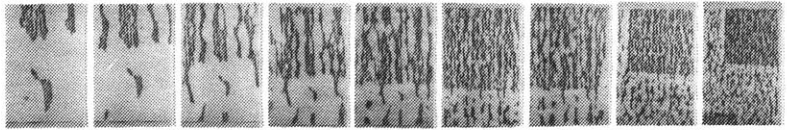*States of Mind: Those Who Remain* (1911)

The City Rises (study sketch), 1910
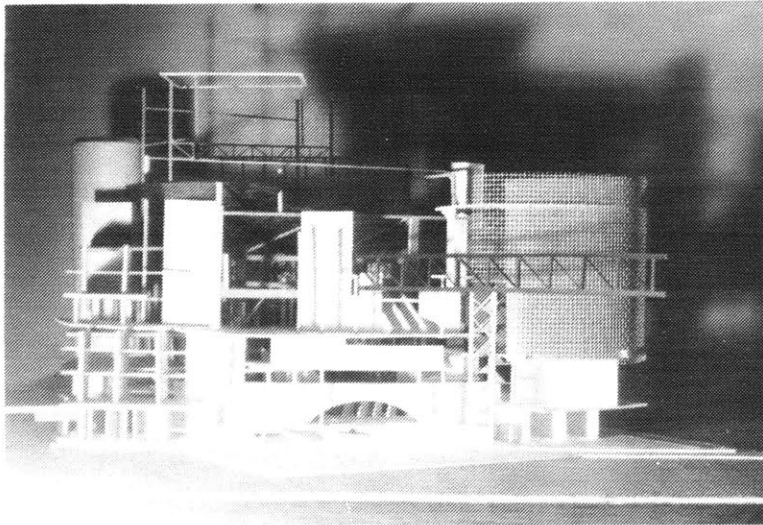
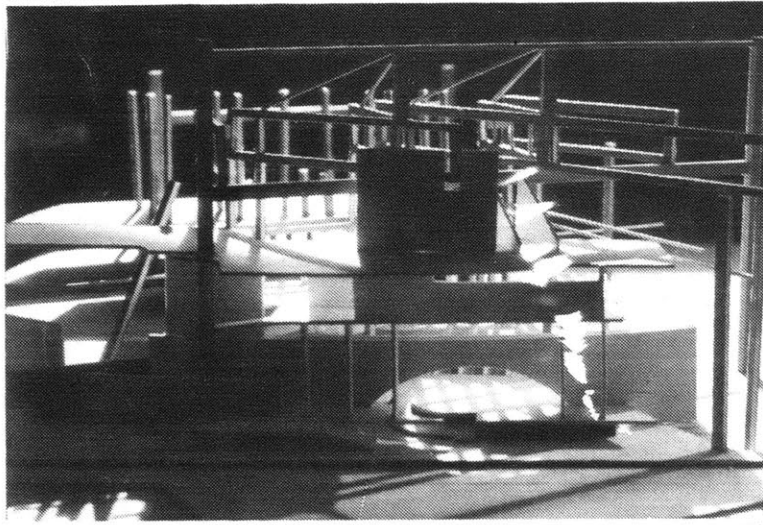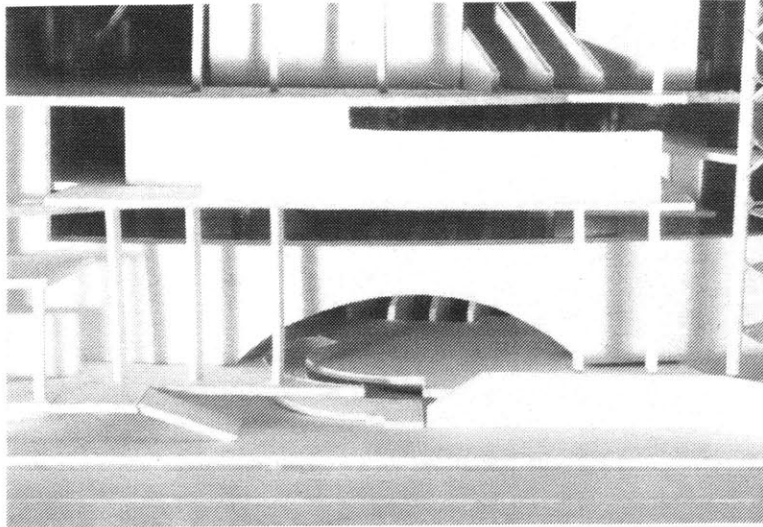Study sketch for building

Kenmore Square Theater /Performing Arts School

1. Building Elements

Entrance

Curved opening and wall at main entrance

In a segmental arch the curved top, framed by the vertical supports, tends to lose the constancy of its curvature and to look instead as though it had its maximum bend at the center and straightened towards the sides. This means that the circular curve relinquishes its own centric symmetry and conforms instead to the vertical symmetry axis of the structure it is part of. Its central voussoir is redefined as a peak, and the whole curve adapts itself to this reading.

In consequence, a segmental arch hints at pointedness, although weakly. As a pointed shape it looks blunted and soft; but viewed by itself, it preserves its geometric hardness as part of a circle. There is somethings ambiguous and evasive about such a shape. It rises, but without conviction, and it attempts pointedness without breaking its circularity.

Rudolf Arnheim, The Dynamics of Architectural Form, p.243.

It is interesting to note the organization of the facade for the hospital, Santa Maria Della Scala. Its presence on the cathedral square in Siena is minimized in relationship to the Duomo and governmental structures. This is accomplished, partially, by a facade which is actually organized as a double wall. The walls are very heavy and hide the separate functions that exist behind it. These two walls can be seen in plan. They act together to screen the complexity of the hospital from a piazza. The space between the two walls is used as a stairway for access to some small balconies near the front of the church.

Facade
Hospital of *Santa Maria della Scala* (1100-1400)
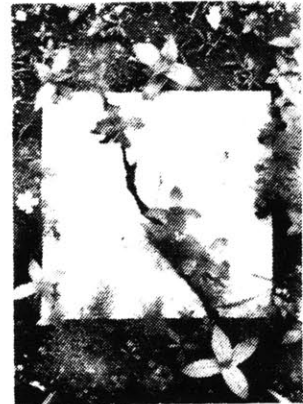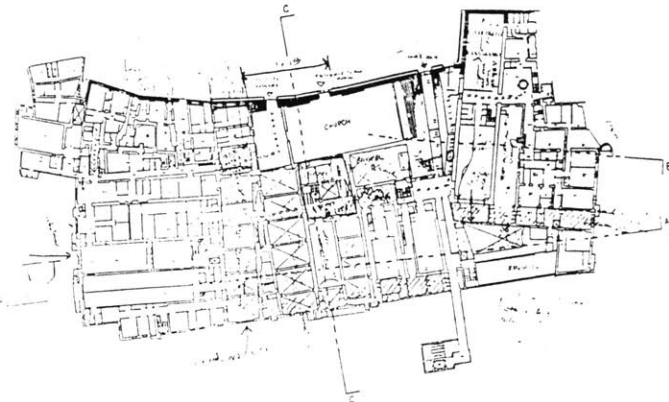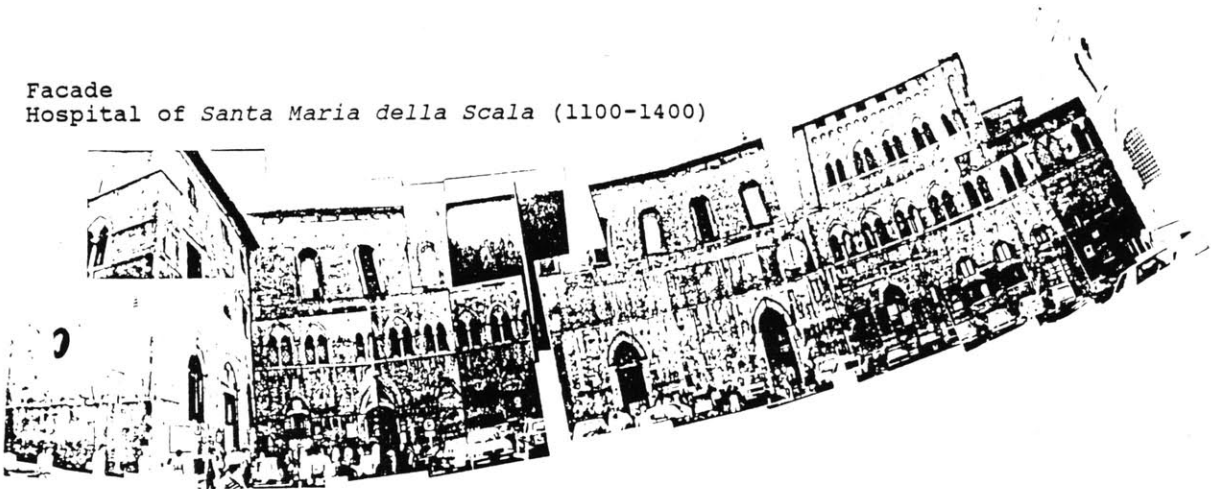
The Piazza del Duomo, in plan, is too small to accommodate both the hospital and the major cathedral of Siena. It is interesting to note the close relationship of the Duomo's facade to that of the hospital and how this problem is resolved. The inward turning curve of the hospital's facade compensates for the compressed spacial dimension's of the Piaza del Duomo.

Piazza del Duomo
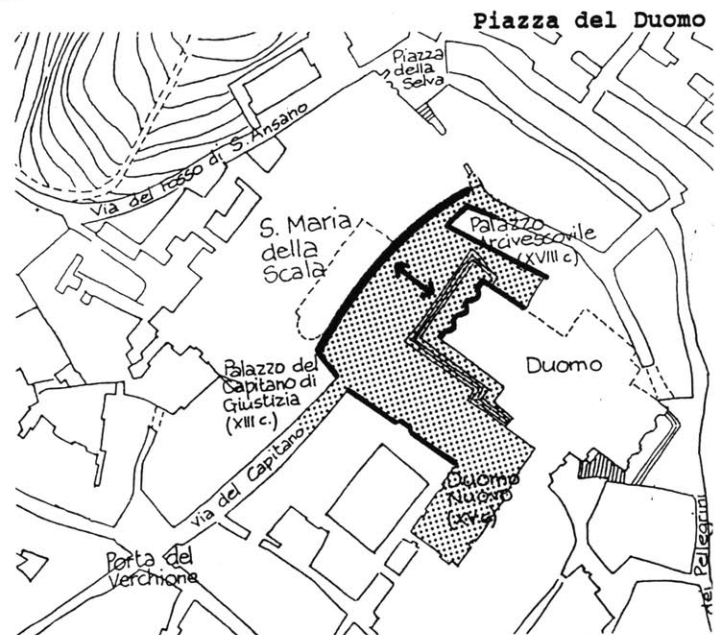
Conversely, an outward curving wall used for the facade of the Kenmore Theater Building responds to the excess space of Kenmore Square.
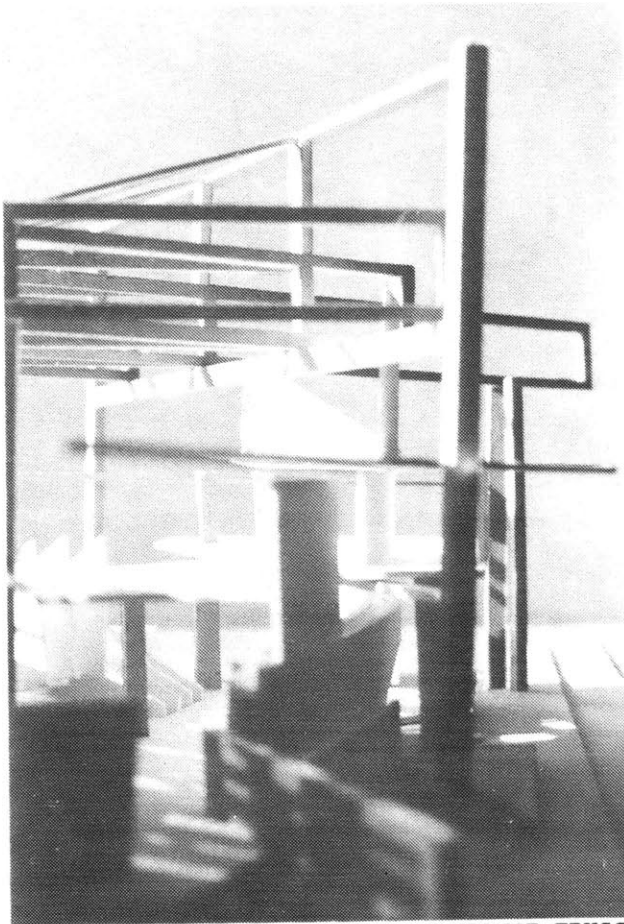
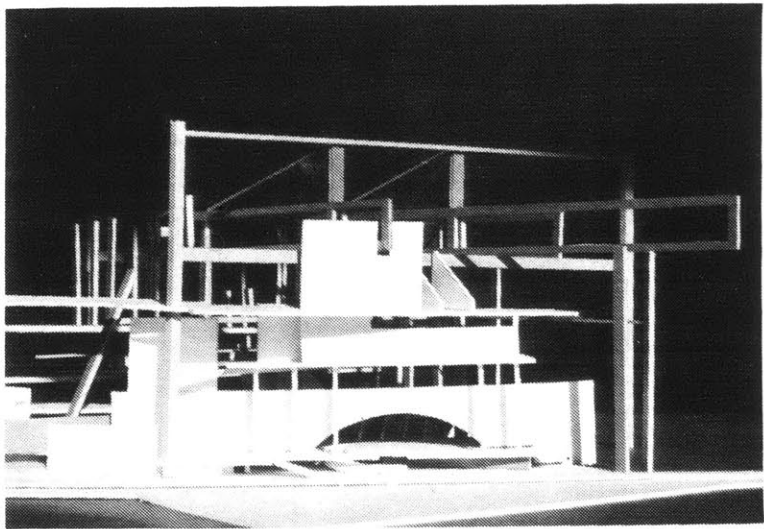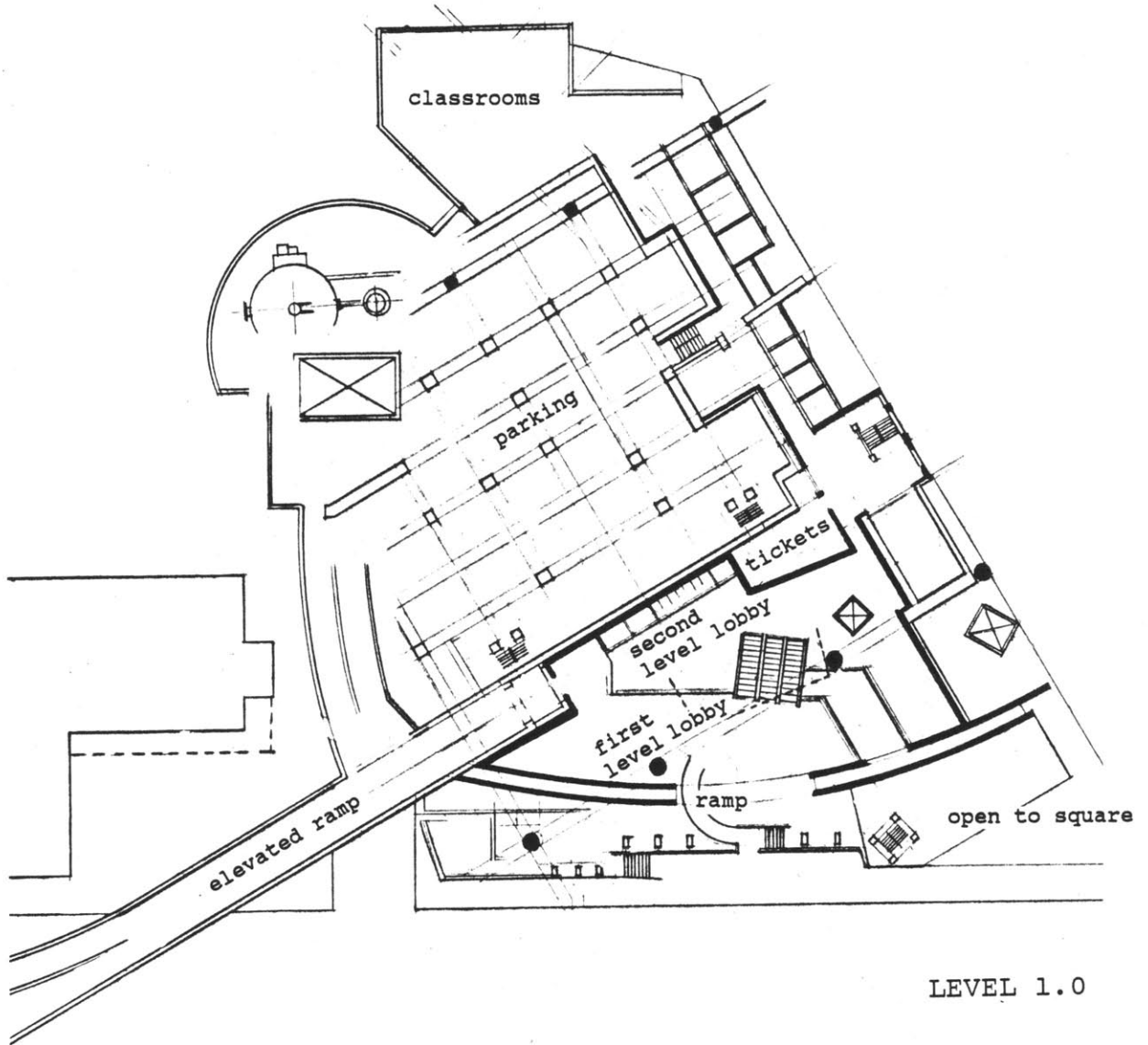|	
SIENA, REALITY IN HISTORY	ARCHITECTURE, LIKE A STAGE
ROOTED IN THE EARTH	BACKWARDS IN TIME
GIANCARLO DE CARLO, HARD STONE	A SET FOR ANOTHER KIND OF MEETING
WE ARE FREE TO READ OUR PARTS	WHAT IS THE LANGUAGE OF MEANING AND VALUE?
SANTA MARIA DELLA SCALA	SECURITY IN THE WHOLE
CAN IT BE BROKEN IN THE GROUND?	TO DESTROY IS TO HURT
IT WILL NOT GIVE MUCH	BUT ALLOWING DREAMS
WE EXPERIENCE	DO NOT INTERNALIZE
UNFINISHED FRAGMENTS BURIED NOW	REUSE A FIVE WEEK ONE ACT PLAY

CV

Structural Organization at Entrance

1. Two separate systems: curved heavy wall organizes and supports public circulation system; large truss supports theaters above and some circulation; systems are mutually dependent. The two separate systems are constructed of contrasting materials: steel - light / concrete and marble - heavy. It is not clear as to which system supports in some cases.

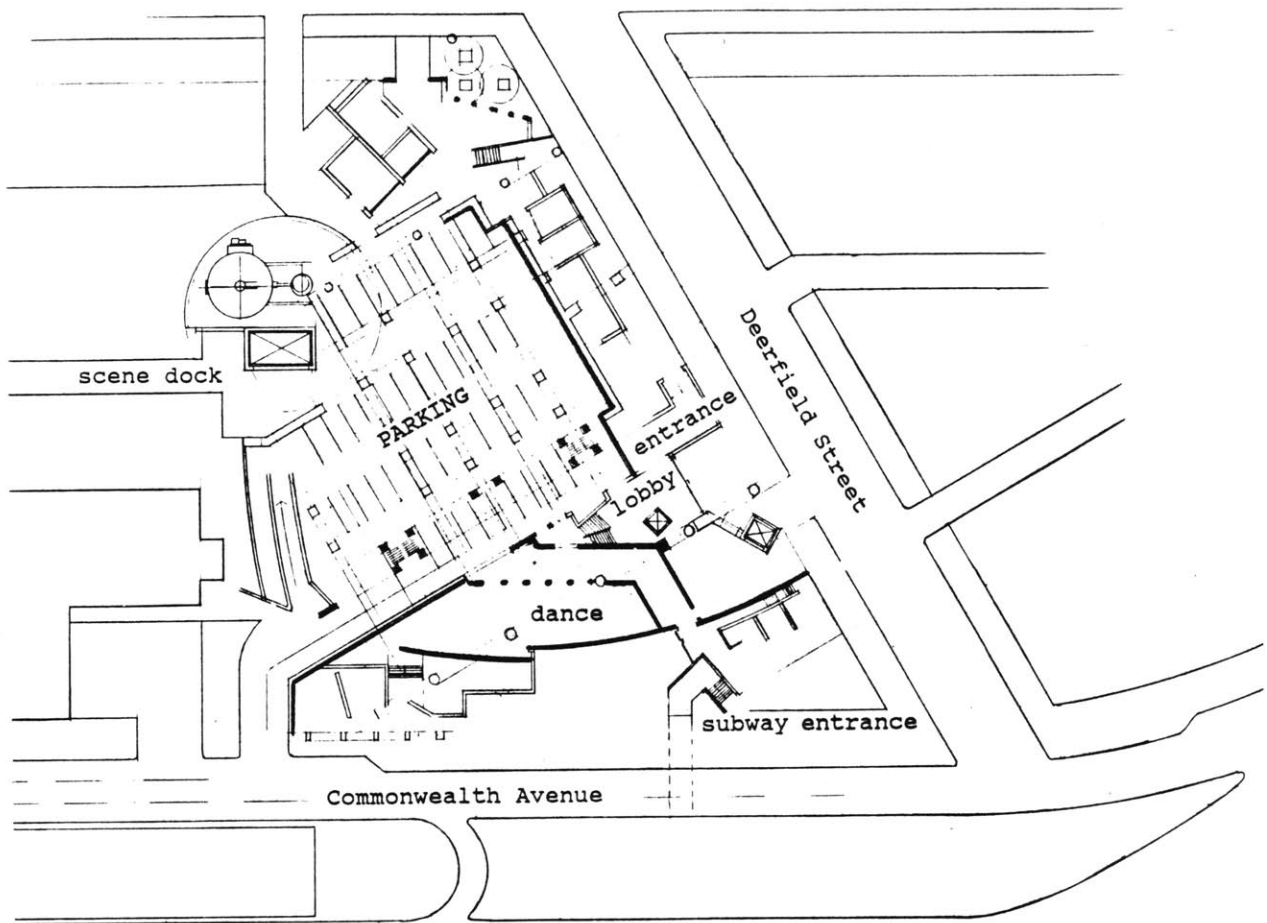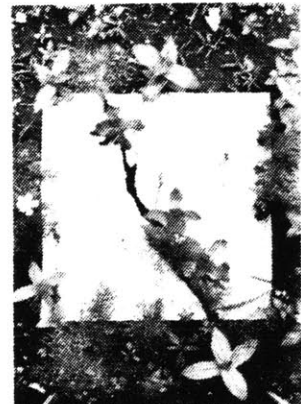2. Circle segment form can be interpreted as ambiguous

ENTRANCE TRUSS

classrooms

parking

tickets

second
level lobby

first
level lobby

ramp

open to square

elevated ramp

LEVEL 1.0

ENTRANCE WALL

Parking

scene dock

PARKING

entrance

lobby

Deerfield Street

dance

subway entrance

Commonwealth Avenue
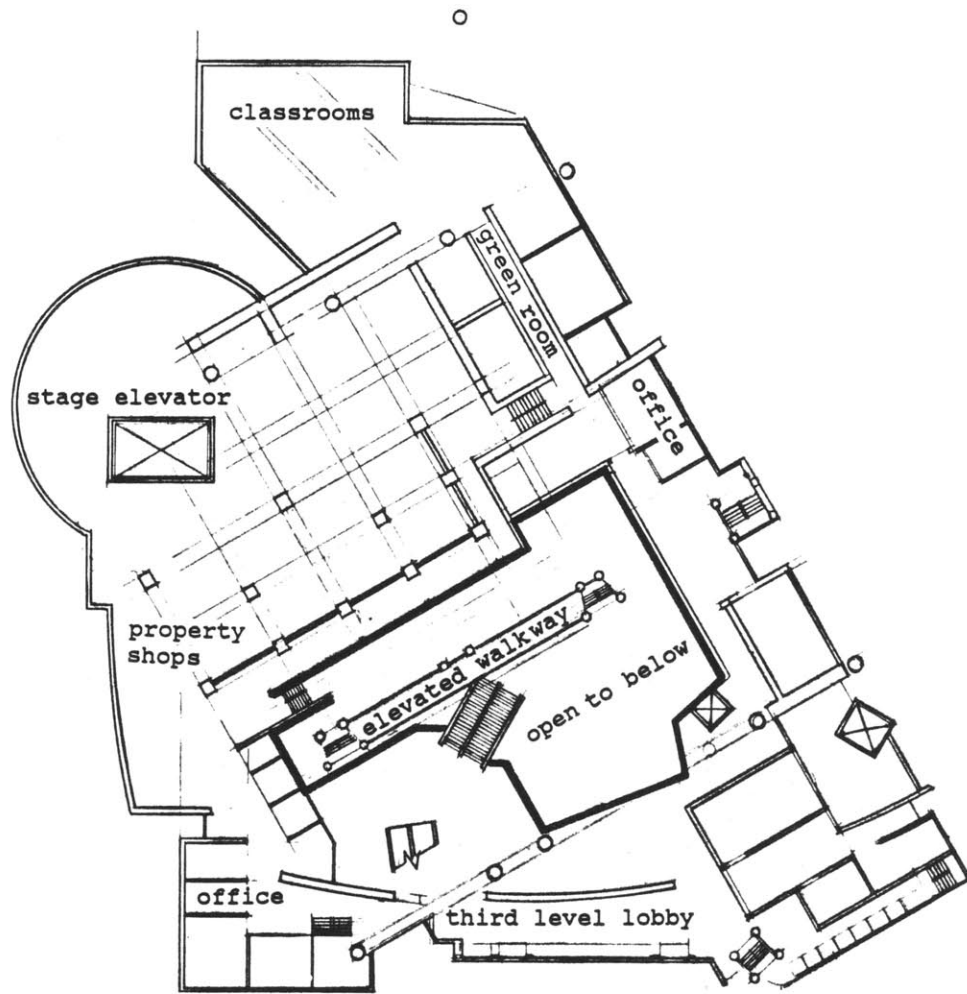
LEVEL 0.5

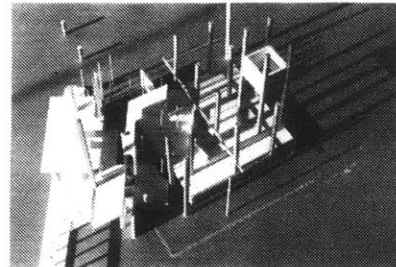1. Brings a piece of Kenmore Square inside which becomes stage or performance space

2. Provides platform for support functions for theaters: the engine/power plant for the building

3. Service elevators provide vertical connection: connection between ground and air

classrooms

green room

stage elevator

office

property shops

elevated walkway

open to below

office

third level lobby

LEVEL 4.0

Truss Design

1. Resolves directional change within building and gives directional freedom

2. Defines public spaces

3. Provides platform for multiple theaters

4. Accommodates circulation into theaters

5. Form is ambiguous and incomplete

6. Provides system for bridge-like secondary circulation

7. Allows for addition of props, stage sets, banners, signs, lights

8. Allows for roof covering for outdoor theater

9. Memorable form for users

10. Allows place for performance by public

TRUSS DESIGN IN PUBLIC ZONES
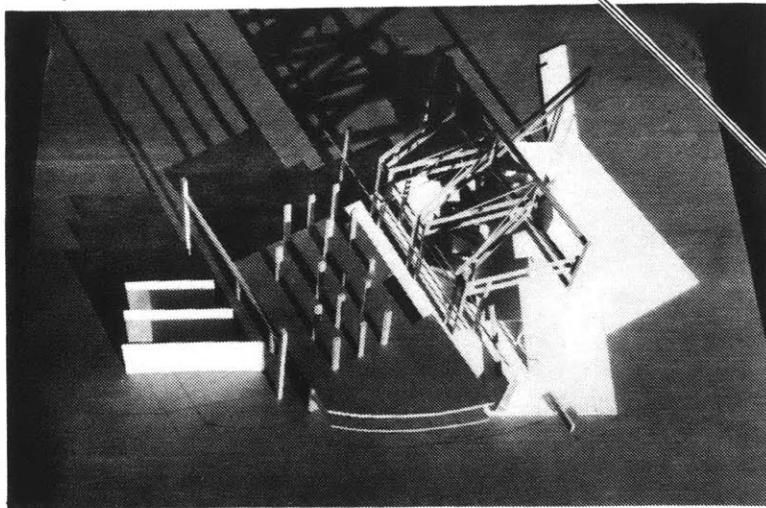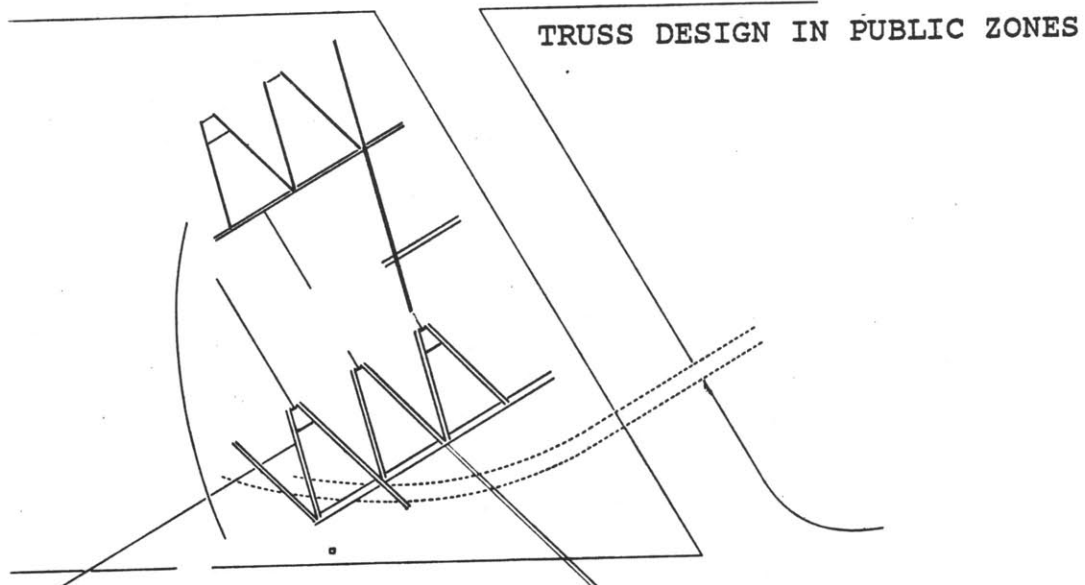
Primary Truss Organization
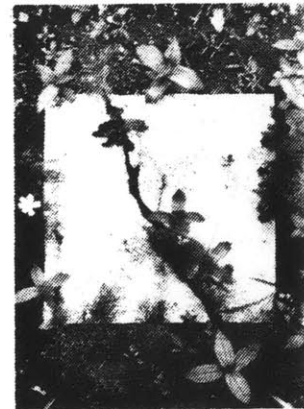
Primary and Secondary Circulation

1. Alternative routes to theater entrance

2. Both systems can be interpreted as stage or seating

3. Primary system crosses back stage activities and ends with view across river which becomes stage for viewer

4. Main entrance: user goes under to go up; the theater entrance experience is similar

5. Width of main entrance is the same dimension as the proscenium stage width and they line up exactly with each other in plan view

Public Circulation Relationships
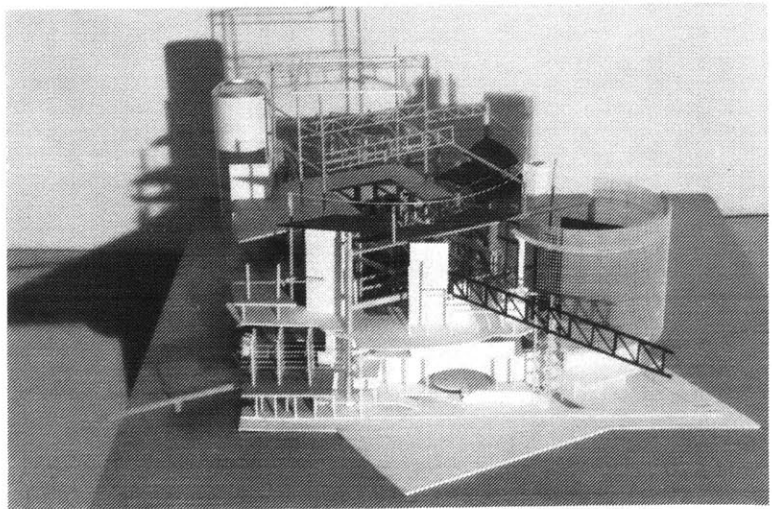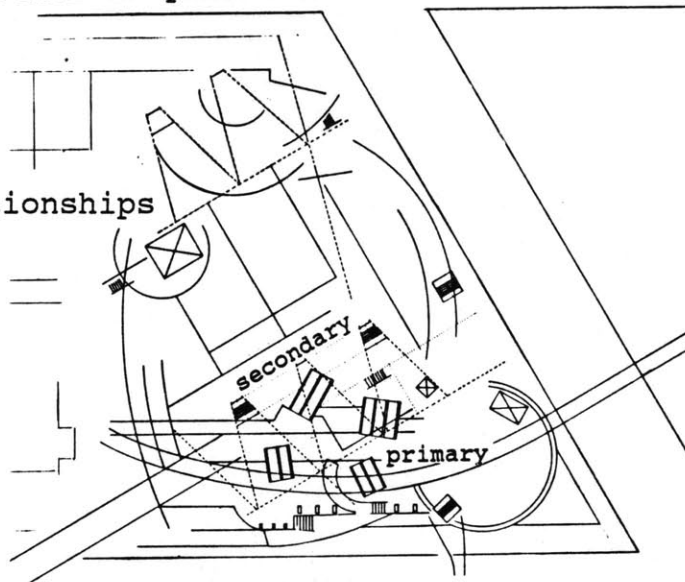
Indoor Theater

1. Can be used as one, or up to three separate theaters, through use of physical and artificial sound barriers

2. Its complete form is a theater in the round, and therefore suggests an idealized form of public space for Kenmore Square. The existing function of Kenmore Square, in contrast, would suggest the form of a Haussman Blvd.

3. Elevated theater allows for a variety of theater-like experiences for the user before arrival: completed arrival does not occur ever

4. Exterior surface of indoor theater is graffiti-like cladding which can evolve slowly in terms of its pattern

HVAC tower

stage elevator

rear stage

stage

orchestra pit

stage
offices

theater lobby
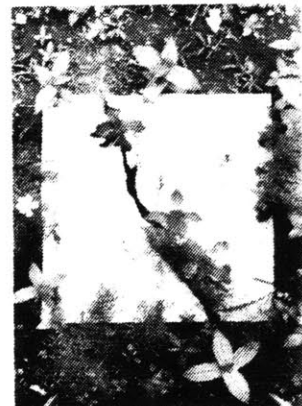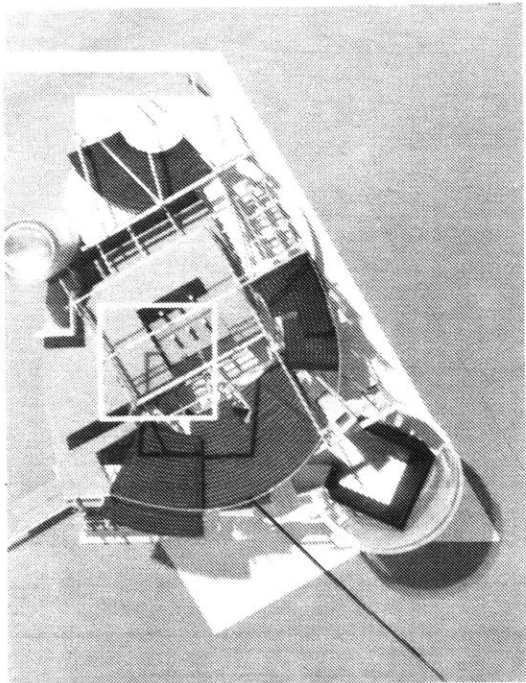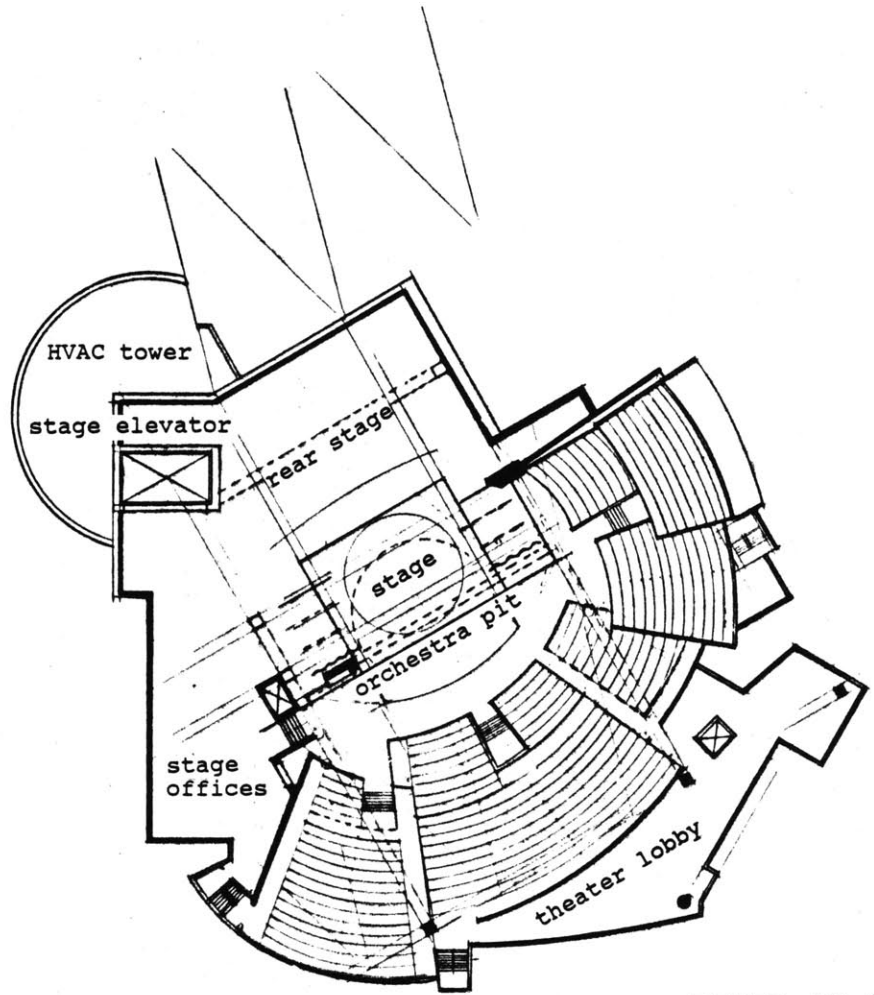
LEVEL 12.0
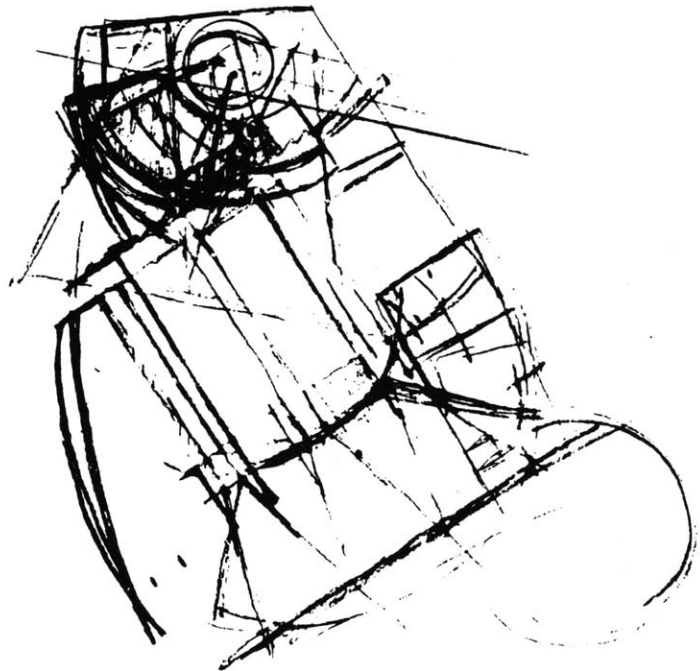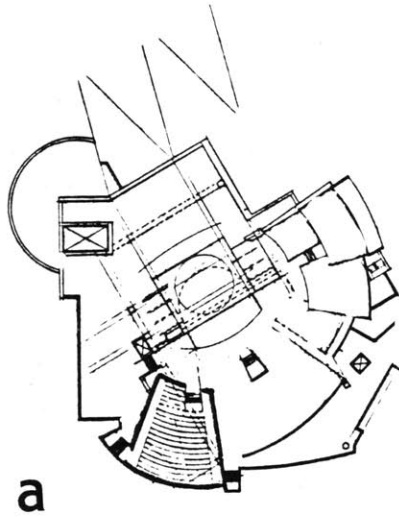
a
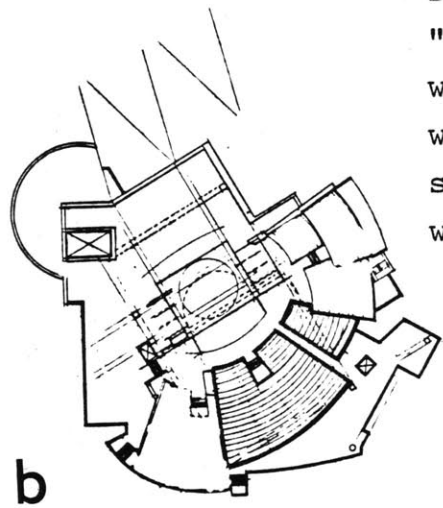
b
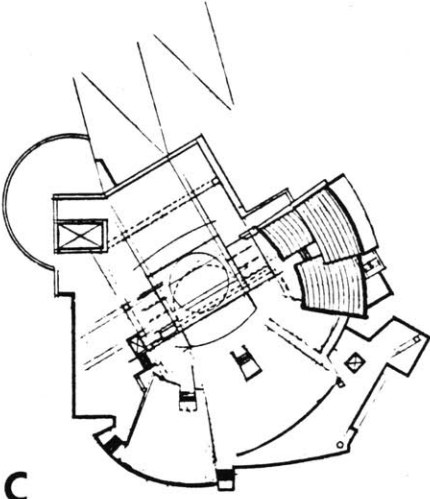
c

Diagrams showing flexible
theater organization

The use by twentieth-century composers and
visual artists of the multiple view and
the changing perspective corresponds with
contemporary philosophical developments.
Traditionally, events were considered to
occur in ome time only -the fixed
viewpoint and the musical performance in a
single, static space. In the twentieth
century, composers and artists have
responded to the idea of relative time, so
that several events can be depicted
simultaneously. Using the concept of
"musicians deployed in space," Stockhausen
wrote a work called Musik Fur ein Hause,
which was first performed in four rooms
situated on two floors; visitors could
walk from room to room.

Forsyth, Michael,
Buildings for Music,

Stockhausen's layout
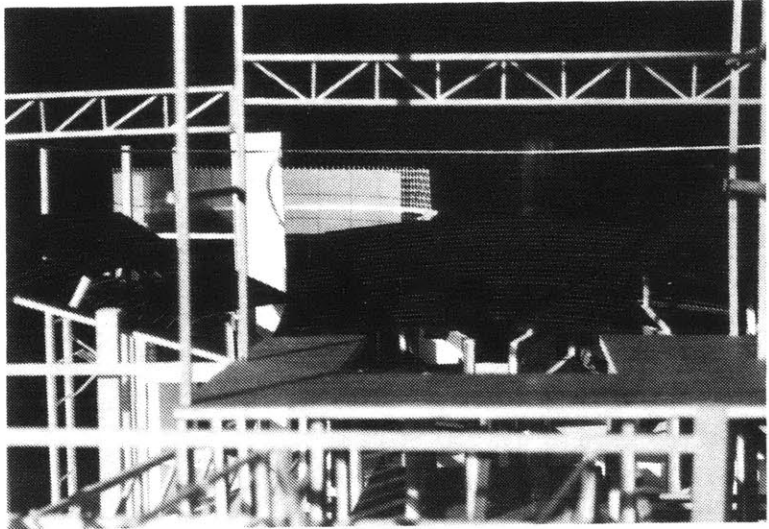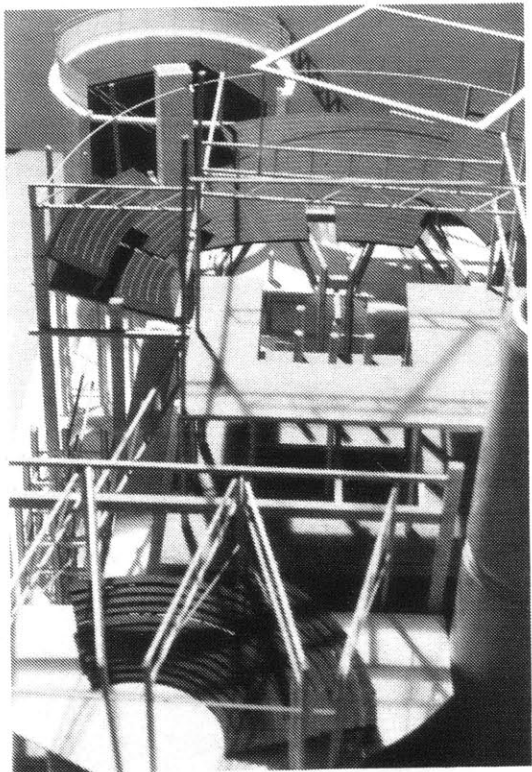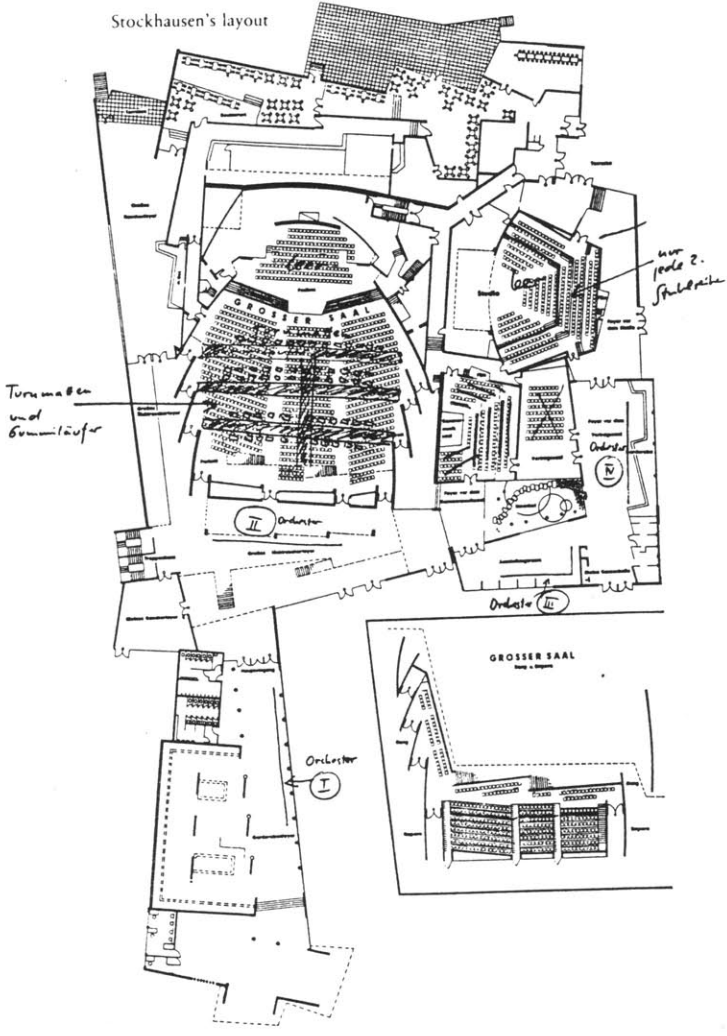
View from stage

Theater Roof
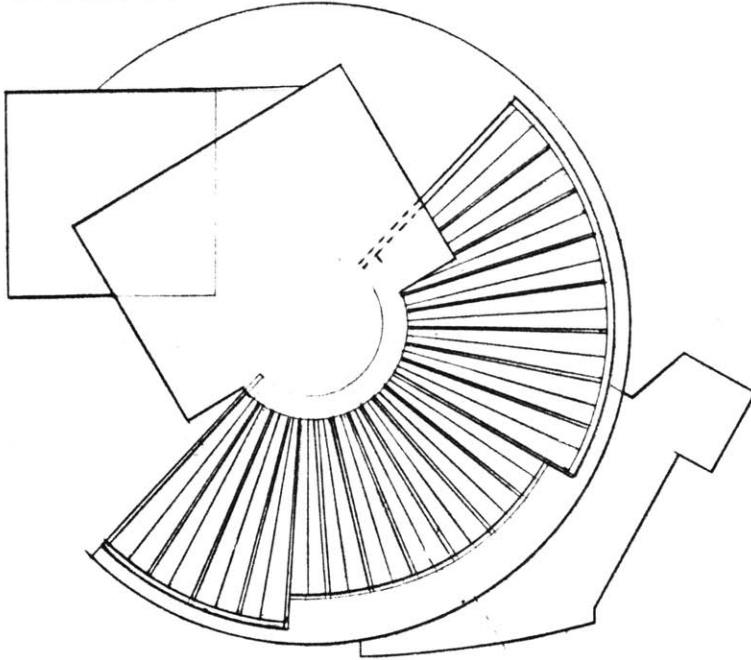
LEVEL 16.0

1. Completes form of of combined theaters,
   but is capable of opening to the sky
   and allows stage props to be dropped in

2. Material is of light and temporary
   construction (canvas hung from trusses,
   acoustical reflectors and lights again
   hang from trusses)
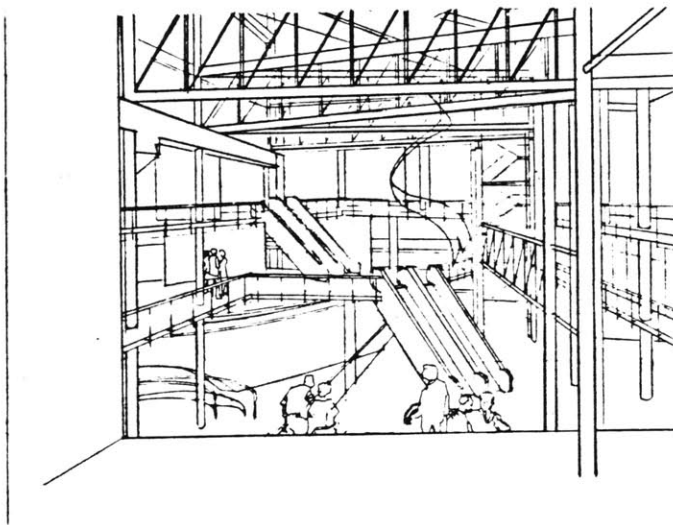
Interior of lobby looking towards entrance

stage

orchestra

bridge

lobby

classrooms

parking

Commonwealth Ave.

— 16.0

— 12.0

— 6.5

— 4.0

— 1.0
— 0.5
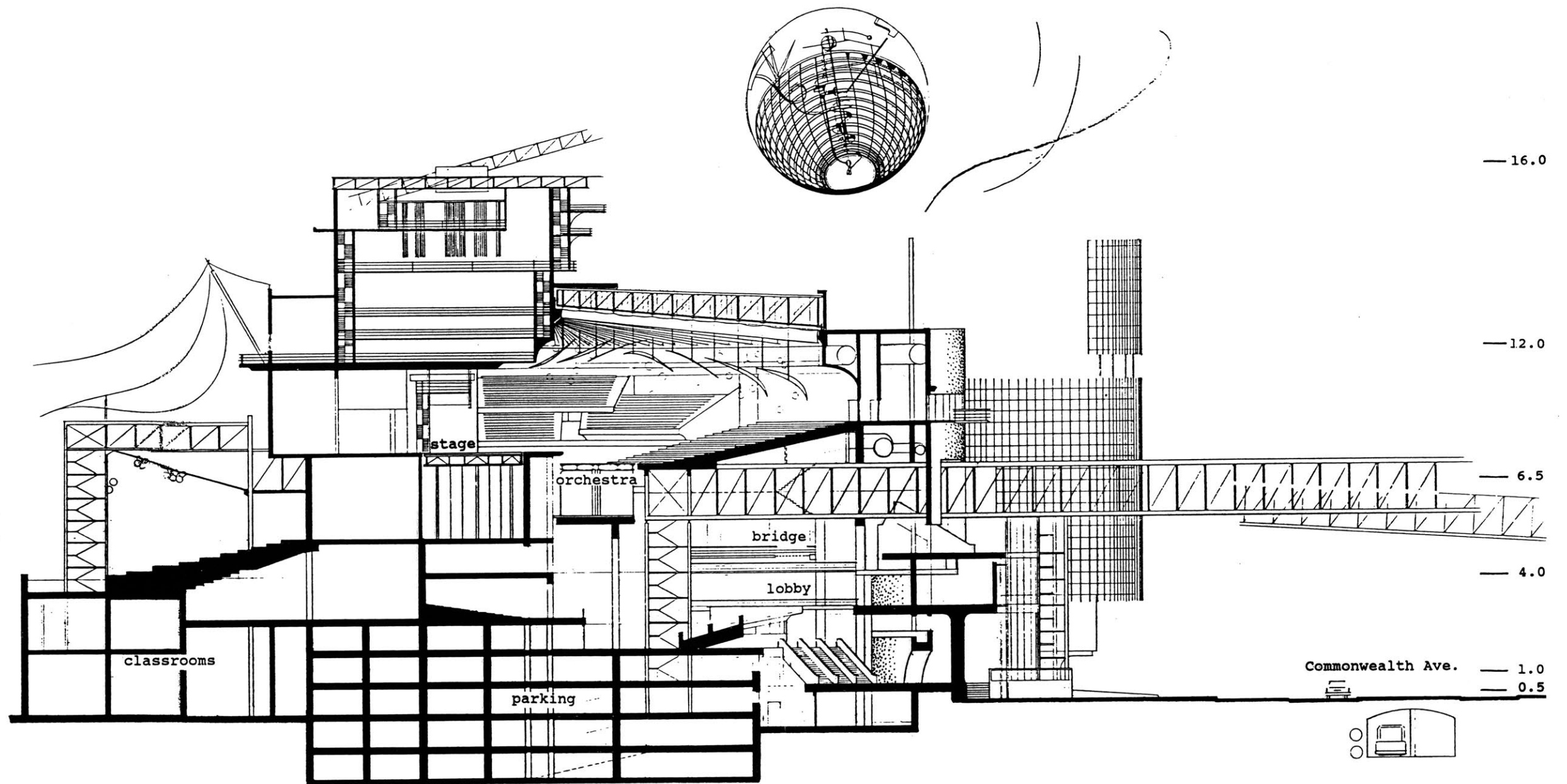
Section Through Entrance, Lobby, Stage, and Outdoor Theater

Outdoor Theater

level 4
lobby

offices

experimental theater

bridge

open to below

public access to
outdoor theater

rehearsal

stage elevator

LEVEL 6.5
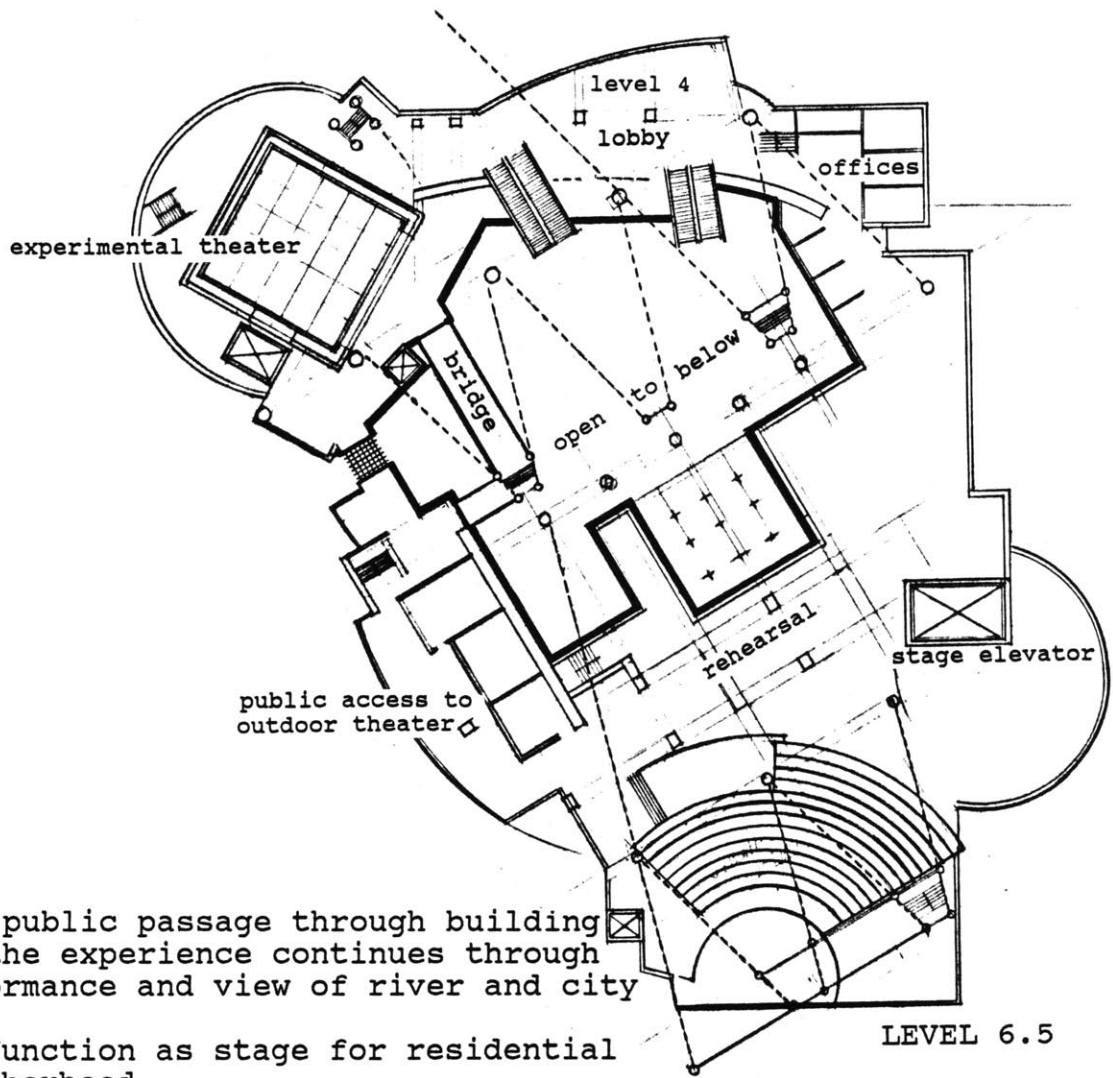
1. Ends public passage through building
   but the experience continues through
   performance and view of river and city

2. Can function as stage for residential
   neighborhood

3. Partial resolution for change of
   direction
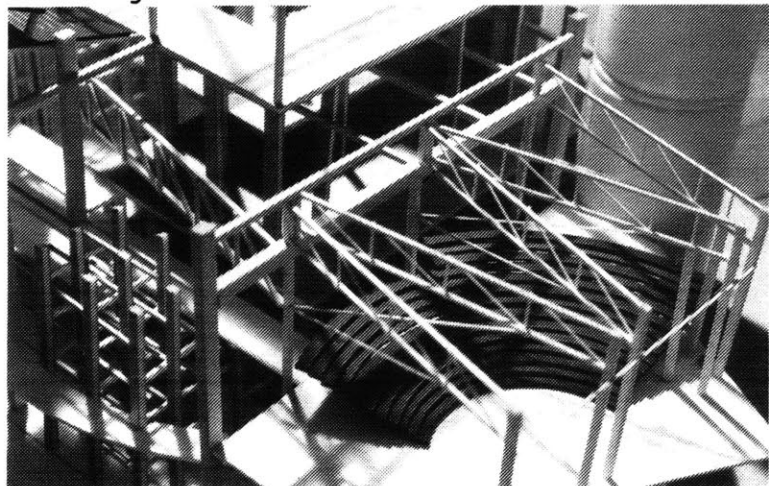
Experimental Theater

1. Innovative, researching, hypothesis testing function conceptually juxtiposed with primal form

2. Ambiguity arises because of contrast between the primal form and the materials of the double-walled construction on the exterior: glass and open steel grating

3. Interior of experimental theater opens to public circulation and then becomes part of the public domain
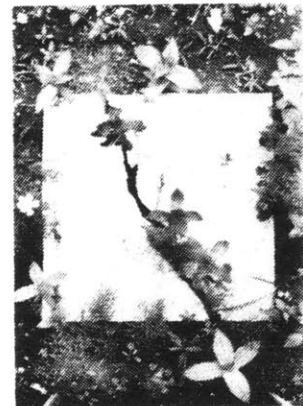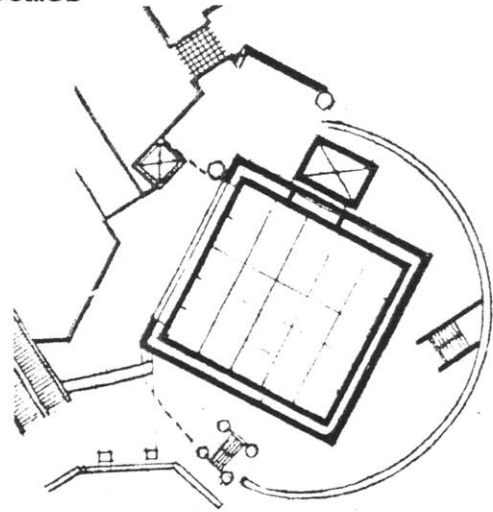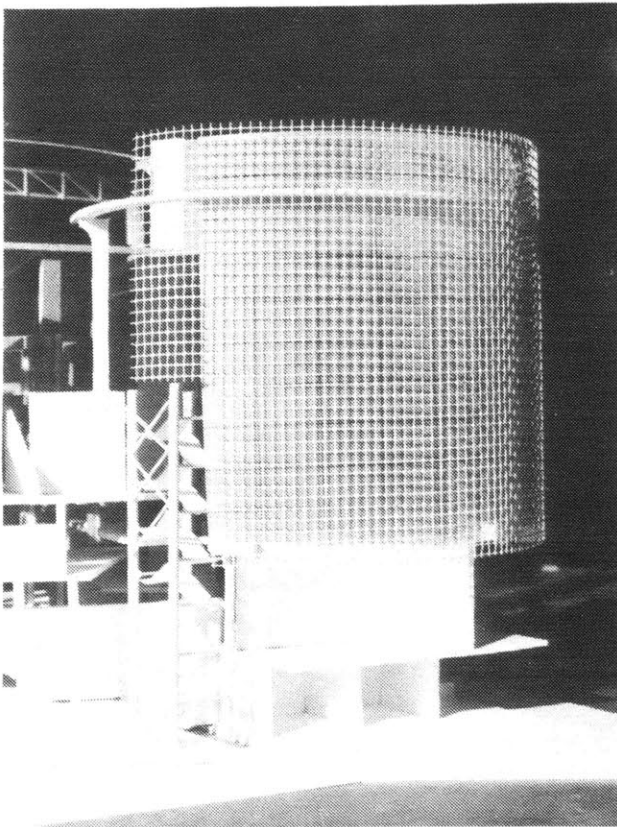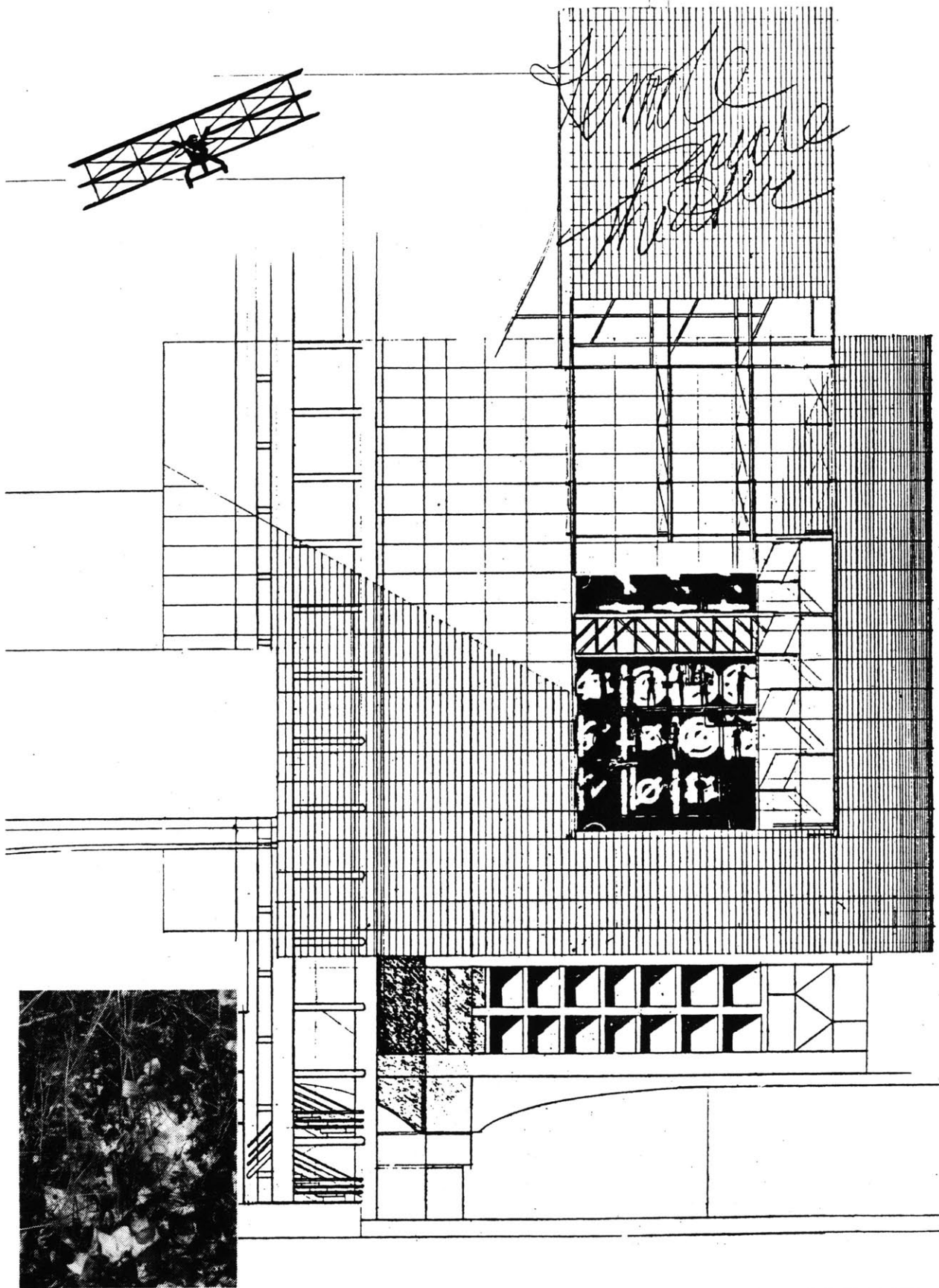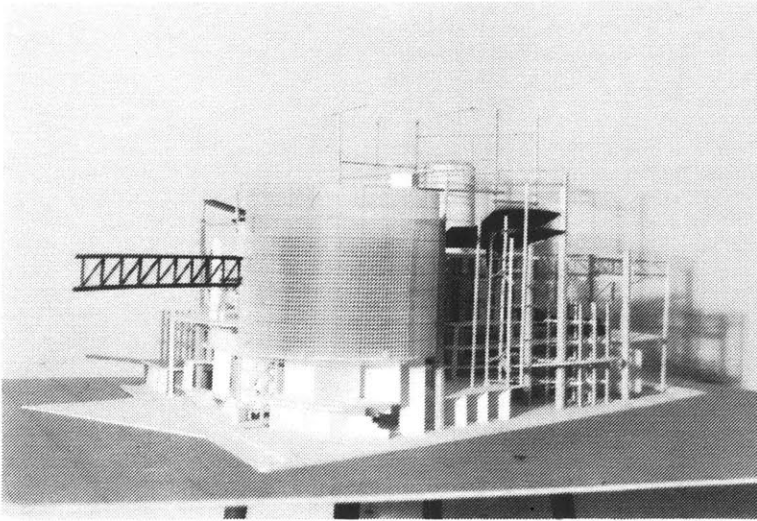
4. The six surfaces of the theater
   interior can be moved to adjust the
   interior volume allowing for multiple
   activities

5. Theater opens to exterior (Kenmore
   Square): The city becomes theater;
   door becomes sign

6. Volume is lifted above ground level
   opening up this space for public
   activity
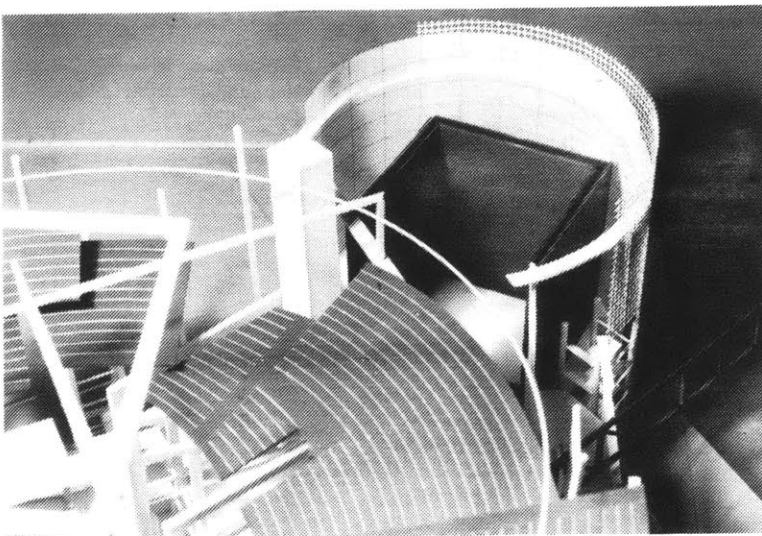
IRCAM: Centre Georges Pompidou, Paris   Piano and Rogers

Combining the fields of psychoacoustics,
computer science, perception, linguistics,
and sound theory, IRCAM is divided into
five departments:

-instruments and voice,
electroacoustics, computer, teaching,
and a coordinating department known
as the department diagonal.

IRCAM: longitudinal section
drawing through the building.
(Courtesy Richard Rogers and
Partners, Ltd.)
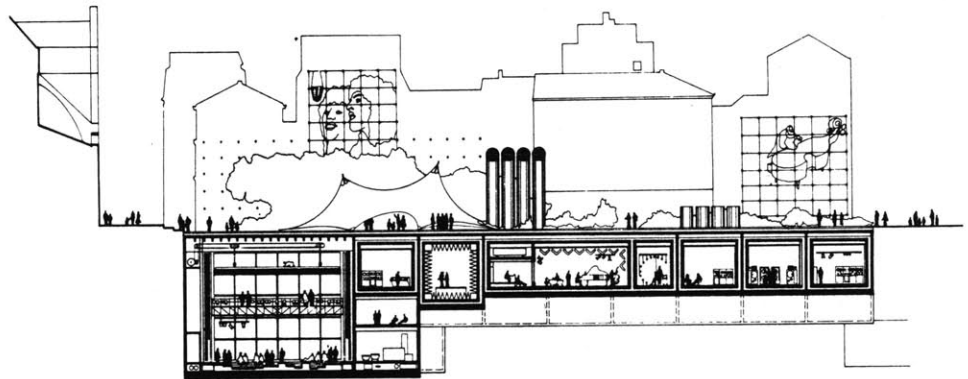
-adjustable, motorized walls and
ceilings to vary acoustics

-surfaces are variable on all six
sides: ceiling is in three sections,
floor is modular, walls are built of
172 triangular panels capable of
rotating to expose various finishes

-sound system ans provision for
visual material on film and slides is
installed

-possibility of spatial division by
partitions on rolling beams
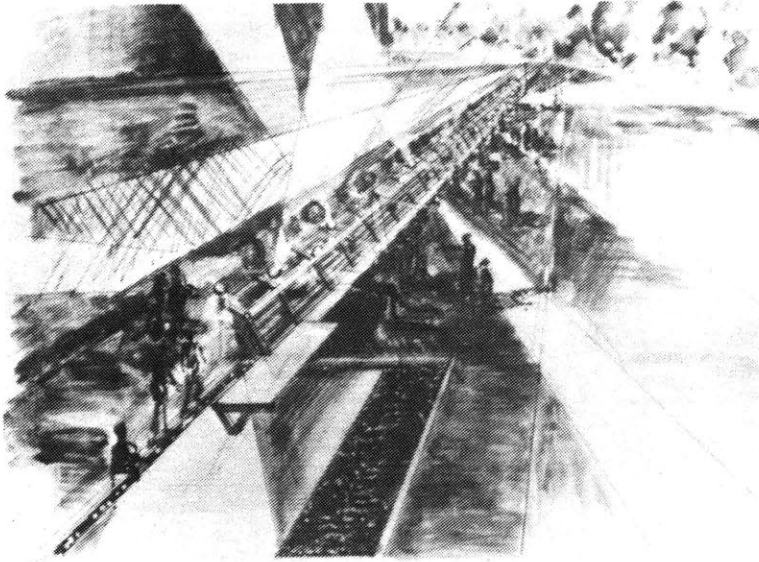
Lowry Burgess, Concept drawing for "Centerbeam", D.C.

Liubov Popova, Set design for *The Magnanimous Cuckoid*, 1922

2. Image / Character
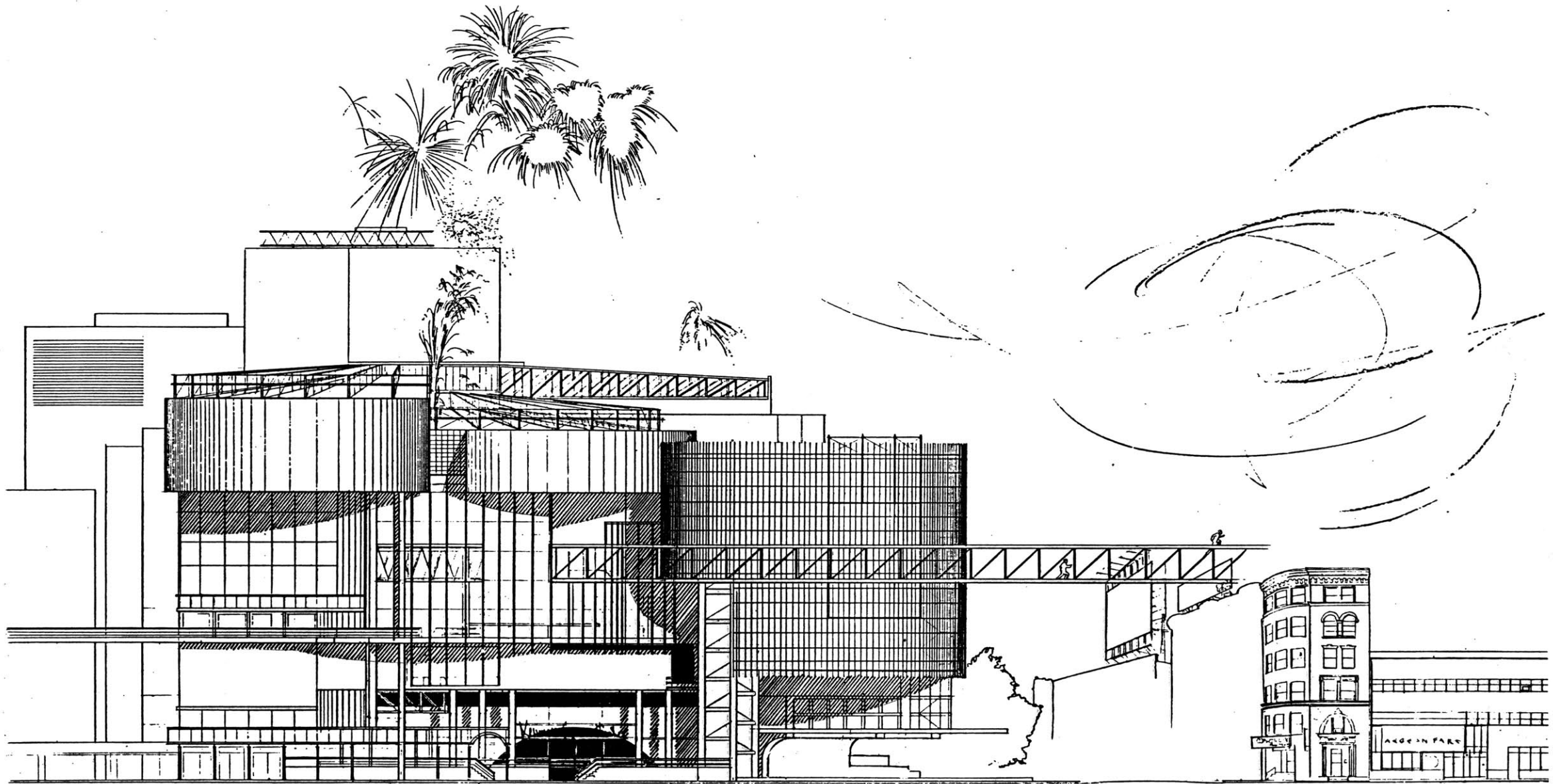
COMMONWEALTH AVENUE ELEVATION
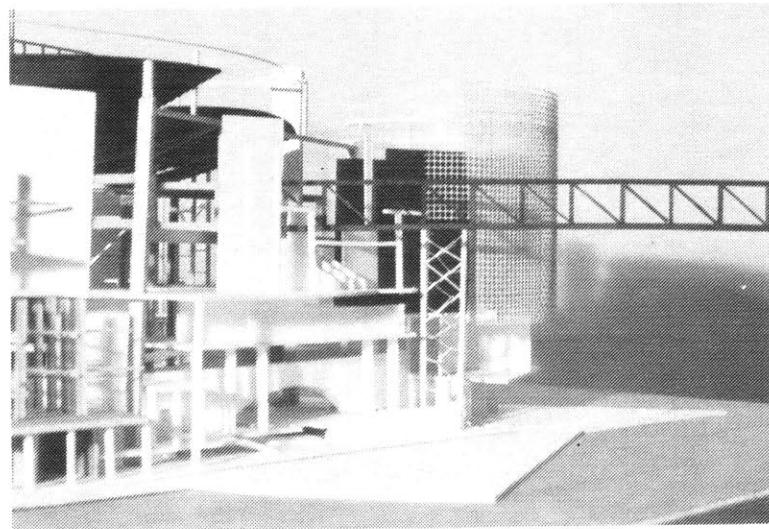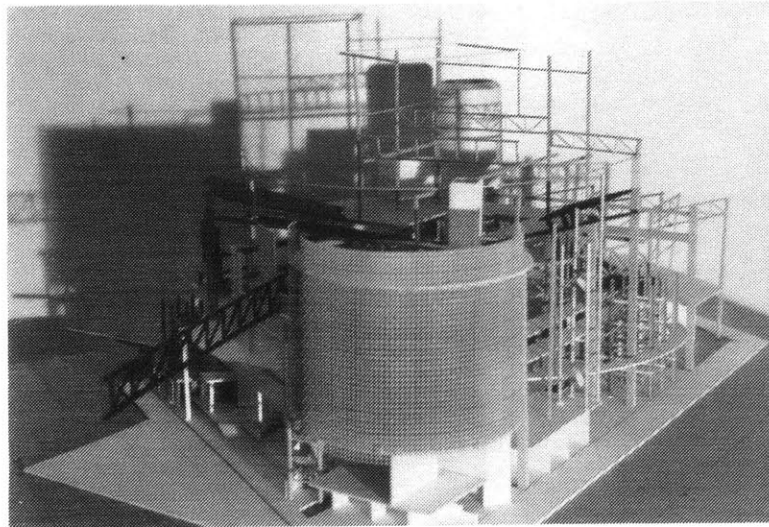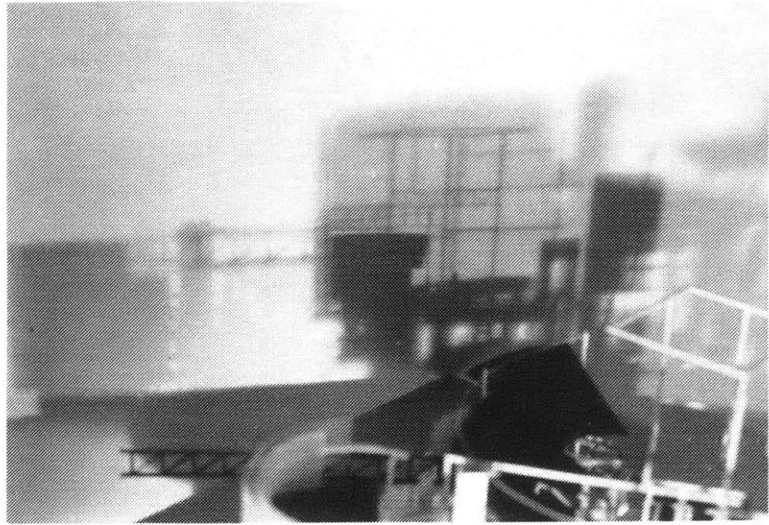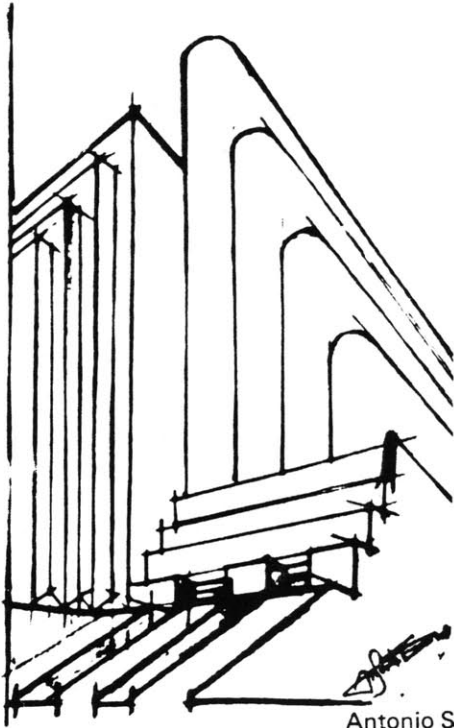
Antonio Sant'Elia
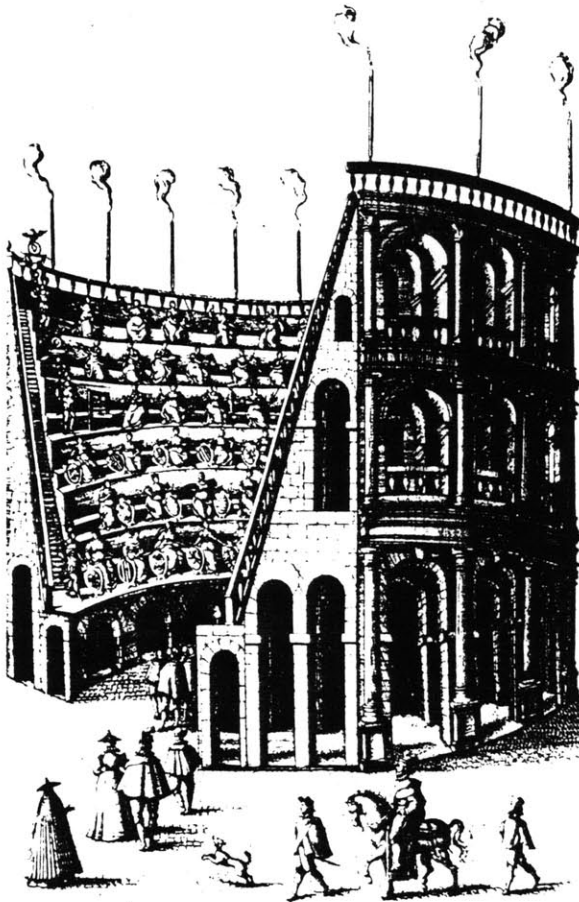
Johannes Bochius
1595, engraving by
Peter van der Borcht
IV (1545-1608)

THEATRI FORMA EXTERIOR.
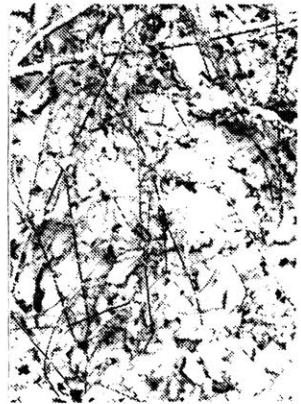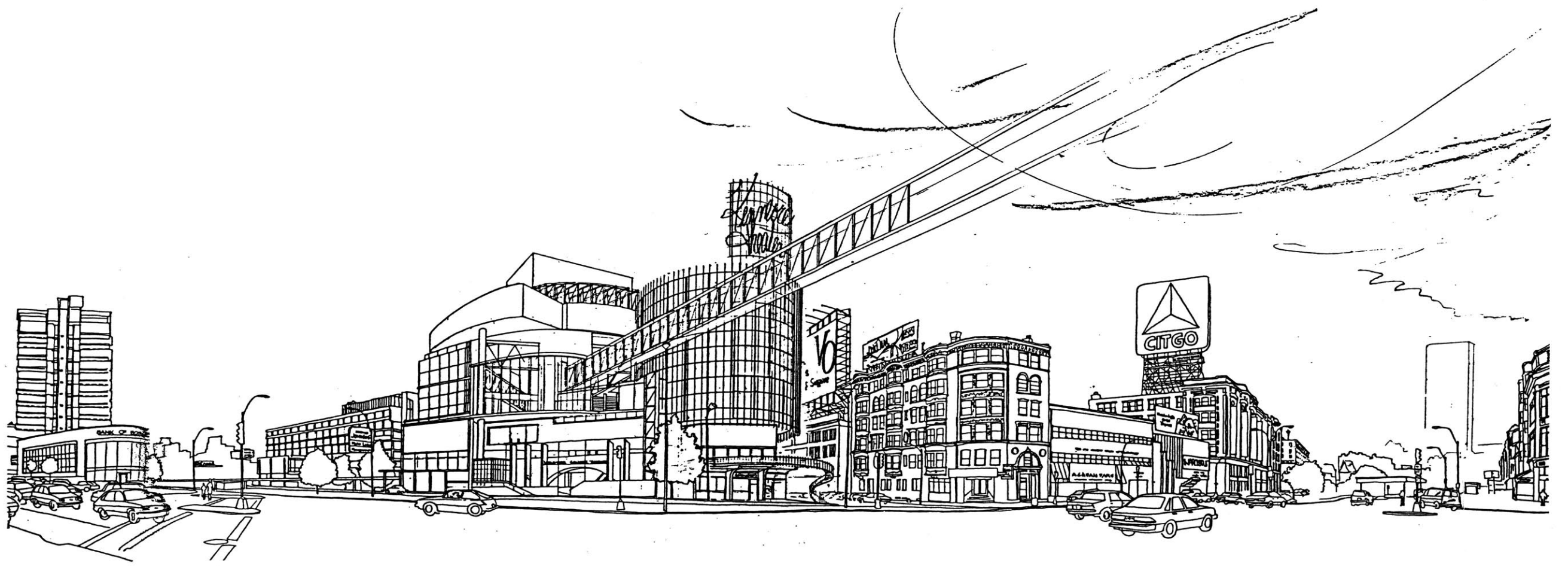
Perspective/Retrospective

Jerome Robbins, *Glass Pieces*
Music by Philip Glass
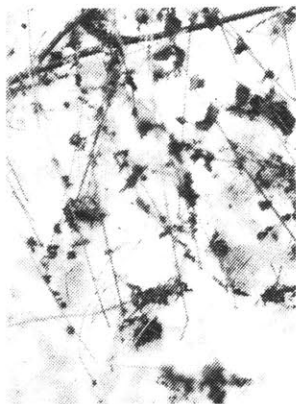
MULTIPLE READING

RELATIONAL DESIGN

DEFINITION OF EDGE
LOCATION

DESIGN RESOLUTION:
INCOMPLETENESS

HUMOR / SURPRISE

"ENERGY FOR CHANGE"

We have already seen, from the example of
musical understanding,that there may be
objects which can only be perceived
imaginatively, since the most basic
experiences involved in their perception
may depend upon acts of attention that
transcend the aims of literal
understanding. The same, I think, is true
of architecture. It is not merely that
architecture is the occasional object of
imaginative experience, but rather that it
is a proper object of that experience, and
that it cannot be understood except in
imaginative terms. .....We find that,
however much we divest our experience of
interpretation, it retains the character
of freedom which is one of the
distinguishing marks of an imaginative
act.

Roger Scruton, <u>The Aesthetics of
Architecture</u>, p.787

MULTIPLE READING

RELATIONAL DESIGN

DEFINITION OF EDGE
LOCATION

DESIGN RESOLUTION:
INCOMPLETENESS

HUMOR / SURPRISE

"ENERGY FOR CHANGE"

ENERGY

Leftover snow is on the street, old and grey, matching the newspaper lying on the front walk which my mom just picked up like a crane ready to drop it on her lap like she's tired and ready to read like a very good bookworm with a purple sweatshirt like a spring flower popping up from the ground like a piece of popped corn ready to go down the shoot of imagination.

Imagination '72
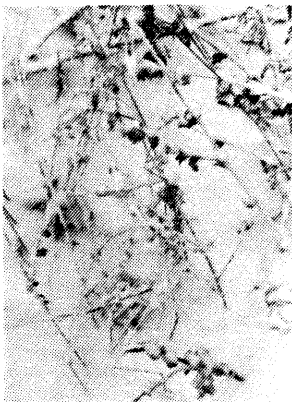
MULTIPLE READING

RELATIONAL DESIGN

DEFINITION OF EDGE
LOCATION

DESIGN RESOLUTION:
INCOMPLETENESS

HUMOR / SURPRISE

"ENERGY FOR CHANGE"

Paul Klee, *Children's Playground* (1937)

Most of the theater that the Brooklyn
Academy of Music presents is concerned
with looking at the world brand-new. At
the core of it all is Lichtenstein's
childlike faith in the enduring power of
art to illuminate and enrich life

> Harvey Lichtenstein, Stephan Holden,
> "Impressario of the Avant-Garde",
> <u>Connoisseur</u>, p.103

MULTIPLE READING

RELATIONAL DESIGN

DEFINITION OF EDGE
LOCATION

DESIGN RESOLUTION:
INCOMPLETENESS

HUMOR / SURPRISE

"ENERGY FOR CHANGE"

Venturi's exaltation of the category of ambiguity may, at first sight, seem stimulating. Only after realizing that, in his historical analyses, tensions, contradictions and complexities become critical parameters.....one sees that the adoption of the concept of "ambiguity" in the work of art, borrowed from the analytical texts of Empson and Eliot, is aimed at justifying personal planning choices rather more equivocal than ambiguous.

Venturi's book employs 'fashionable' analytical methods, turning them, without any mediation, into 'compositive' methods. In this way the values of ambiguity and of contradiction lose their historical consistency and are reproposed as 'principles' of a poetic."

Klee recognized the introduction of the unconscious, of the irrational, of ambiguity and of unsolved tension between opposite polarities, into the structures of artistic activity: Klee does not start from a priori categories (not even from historically defined categories) in order to identify the dimensions of his poetic. The high didactic content in Theory of Form and Figuation is in Klee's continuous comparison between subjective choices and formal processes in the reality of perception. For Klee, irony, complexity, and soundings on the verge of the rational are end results and not starting points.

Manfredo Tafuri, Theories and History of Architecture, pp.213-214

MULTIPLE READING

RELATIONAL DESIGN

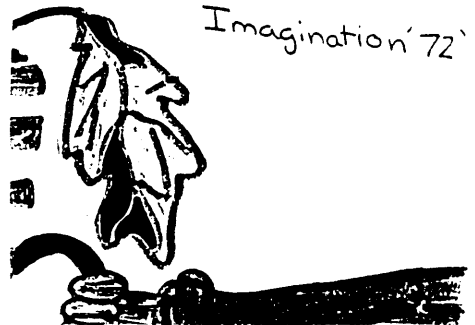DEFINITION OF EDGE LOCATION

DESIGN RESOLUTION: INCOMPLETENESS

HUMOR / SURPRISE

"ENERGY FOR CHANGE"

Building is about serving function:
Architecture is about serving art. The
difficulty for artists and sculptors, that
is people who are not architects, is they
do not have a distinction between building
and architecture. All of what they do is
art. But all of what architects do is not
architecture, because everything that is
built is not necessarily architecture --
it may be only building. It only becomes
architecture when it is no longer serving,
when it transcends function and meaning.
It becomes architecture only when it
signifies its condition outside of
service. A door is not an abstraction; it
is not the sign of a door; it is not a
piece of sculpture, nor is it
architecture; it is merely a door.
Architecture involves transforming a door
into something beyond its capacity to be
functional. That is a problem that
architects deal with that scuptors and
painters do not. The realm of
architecture is very specific; to
transcend function.

Peter Eisenman, "The Meaning of Place
in Art and Architecture", _Design
Quarterly 122_, [Site], p.16

MULTIPLE READING

RELATIONAL DESIGN

DEFINITION OF EDGE
LOCATION

DESIGN RESOLUTION:
INCOMPLETENESS

HUMOR / SURPRISE

"ENERGY FOR CHANGE"

The early view of forests taken by ecologists was coloured by the concept of succession to climax. Evidence of continuing disturbance was played down. Now the emphasis has changed. Disturbance at many scales is recognized to be always present and it is generally felt unrealistic to disregard it. Instead of progression to a stable end point, disturbances, whether arising within the community (autogenic) or outside it (allogenic) are regarded as normal. *Hence unambiguous generalizations about succession are difficult to make.* Such a view of the forest is more consistent with the repeatedly demonstrated *instability* of habitat, much of it unpredictable.

[*Italics my emphasis*]

T. C. Whitmore, "On Pattern and Process in Forests", The Plant Community as a Working Mechanism, Special Publication Series of the British Ecological Society, Number 1, p.56

MULTIPLE READING

RELATIONAL DESIGN

DEFINITION OF EDGE
LOCATION

DESIGN RESOLUTION:
INCOMPLETENESS

HUMOR / SURPRISE

"ENERGY FOR CHANGE"

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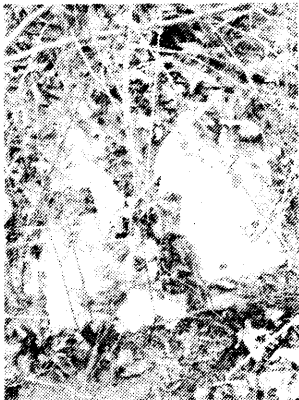
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