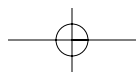
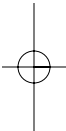
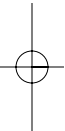


Programming
Aspiration:
Loose Fit Spaces
Scogin and Elam
Knowlton School of
Architecture



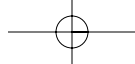
Open discourse in the broad community of architecture empowers the individual within the collective and substantiates architecture as a public act. Discourse enables possibility and possibility is open-ended. Possibility as provocation is optimistic. Optimism is challenged by an architectural discourse of an inherently infinite nature. The conditions around the realization of architecture are always in flux, and while each architectural decision or condition may reduce the possibility of other architectural decisions or conditions, it may liberate others.

A building for a school of architecture can aspire to promote the project of architecture by encouraging open discourse and by raising the question of its own physicality. Such a building, by making itself a tool of the pedagogy, makes itself vulnerable. As a forum for architectural debate and criticism and as an armature for thinking and making, the weaknesses and failures of the building are as informative as its strengths and successes. Knowlton Hall was conceived through this lens of aspiration and vulnerability.

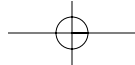
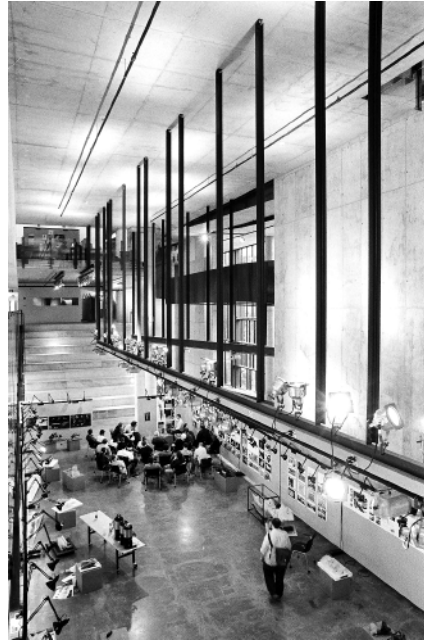
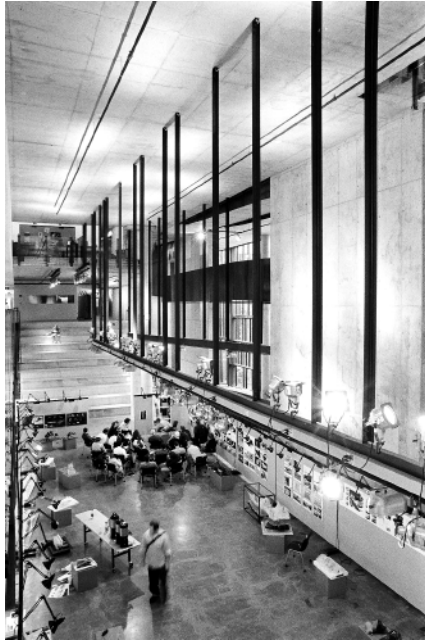
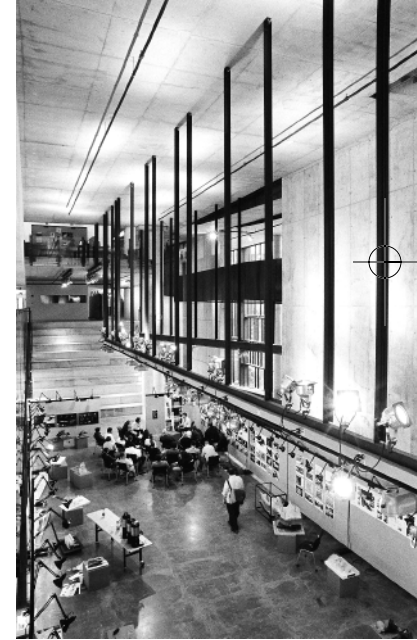
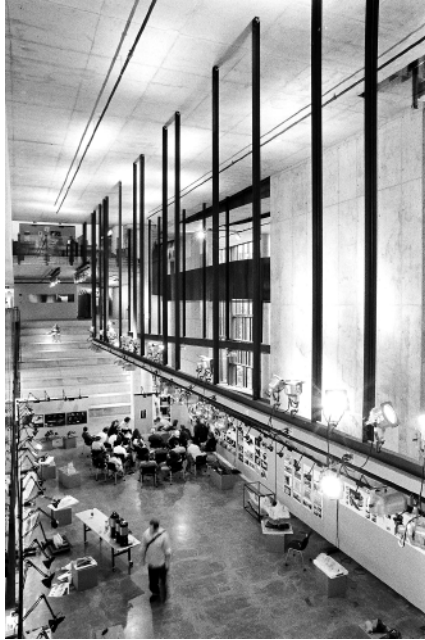
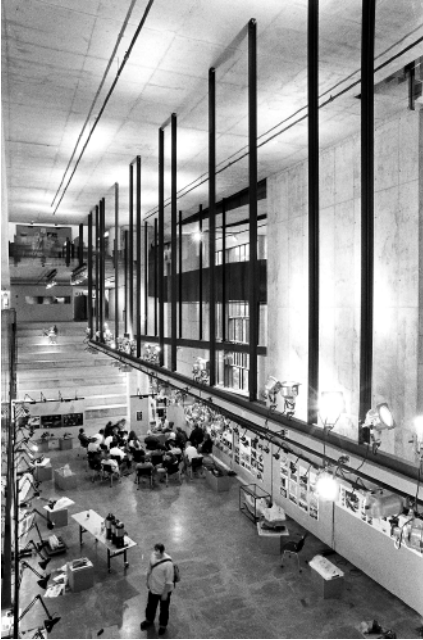
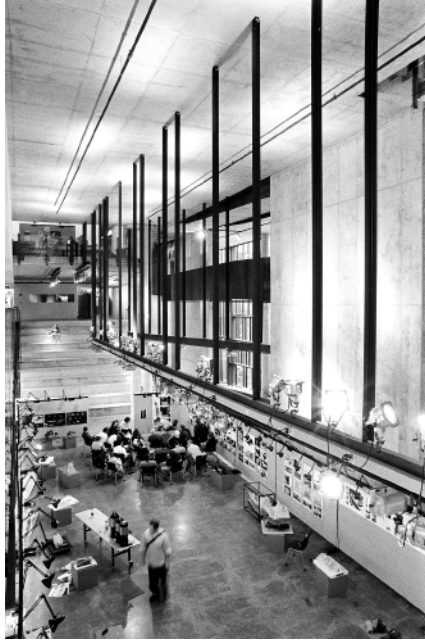
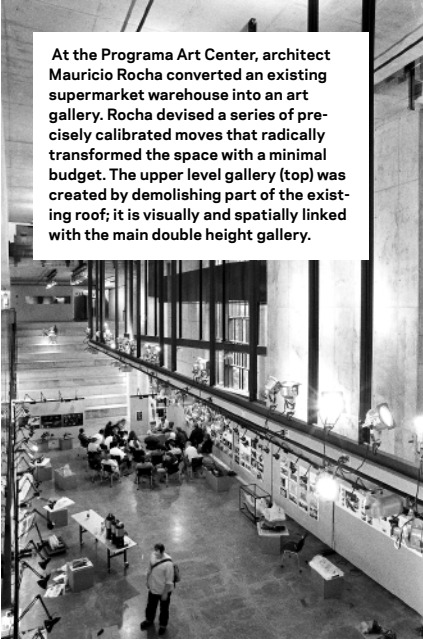
Under Rob Livesey's care, a rich, subjective text evolved that particularized the project. Relying on these textual signifiers and the resources from within the project—an enormously fertile territory—and working freely outside the bounds of any hyper-described extra-architectural theory, the design sought an embodied strength; a strength born of its contextual and circumstantial complexity.

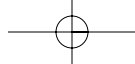
From the outset, the pragmatics of the realization of the building were weighed against authority over form and affect. In the end, the building ekes out both form and space realized from a limited set of tectonic systems. The building is a complex container where form is experiential—something to be lived in and used up—and where systems are tweaked to the limits of their capacity and affordability.

Architecture as a dialogue between movement and stasis is a frustration that reflects the tension between the calm-seeking archaic requiring stillness and pre-knowledge and the action-seeking (r)evolutionary requiring invention and curiosity. Extreme legibility of either undermines the perplexing and compelling condition of architecture. Insistence diminishes

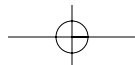
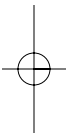


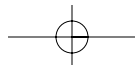
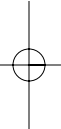
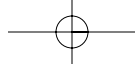
At the Programa Art Center, architect Mauricio Rocha converted an existing supermarket warehouse into an art gallery. Rocha devised a series of precisely calibrated moves that radically transformed the space with a minimal budget. The upper level gallery (top) was created by demolishing part of the existing roof; it is visually and spatially linked with the main double height gallery.

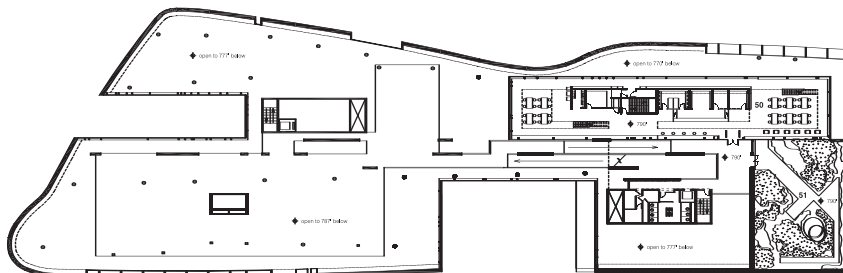
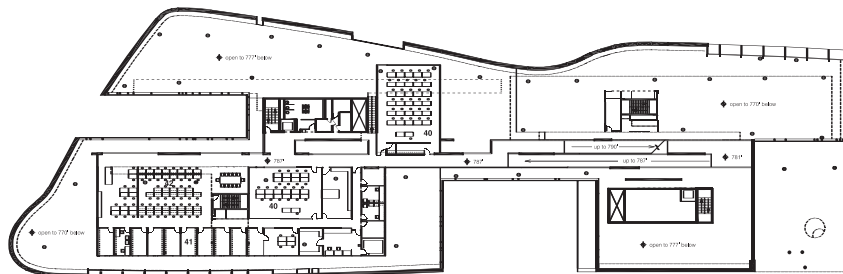
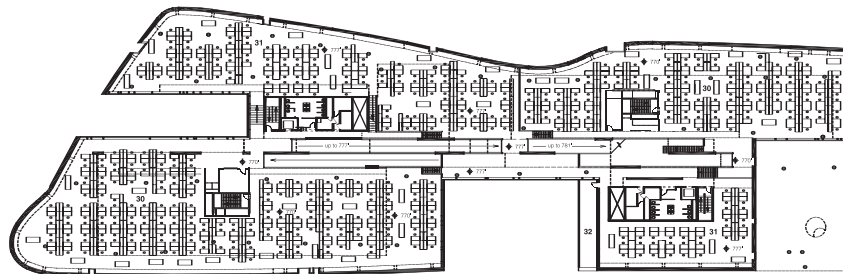
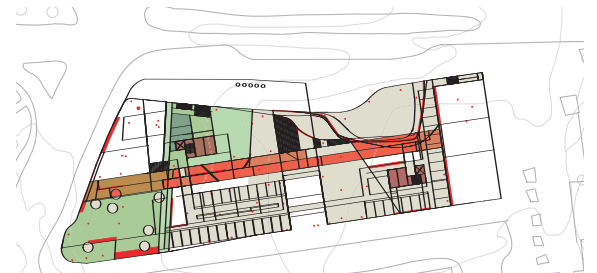
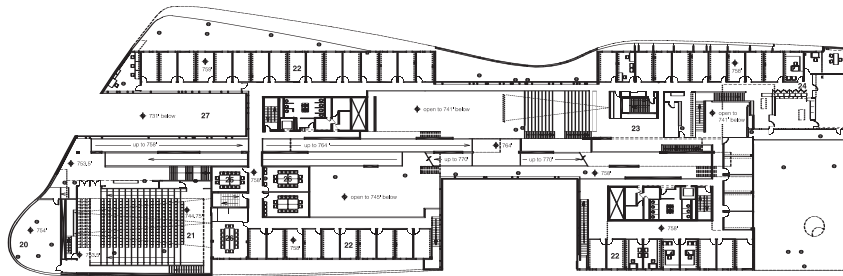
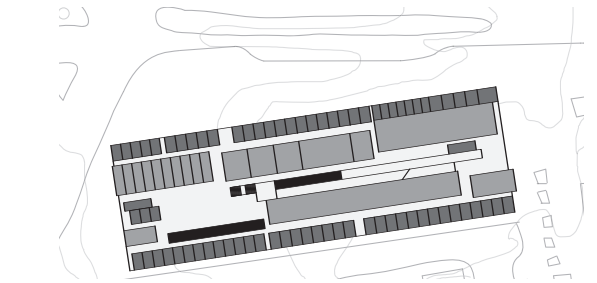
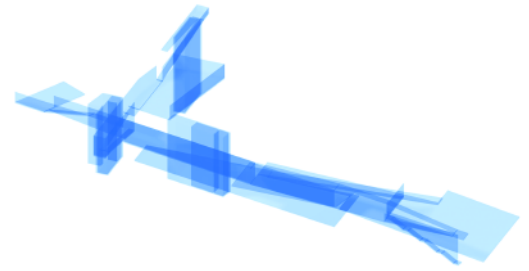
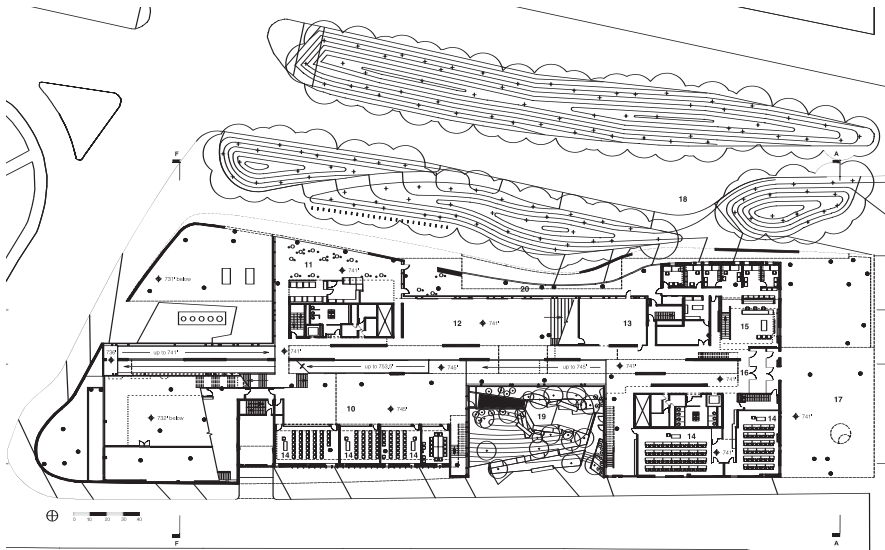




PRAXIS 8







Architect Mauricio Rocha Iturbide; María Elena Reyes, Iris Sosa, Francisco Ortiz, project team / Client Ciudad de México, Proyectos especiales del gobierno de la ciudad / Structure Grupo Sai / Exhibition design Fernando Nieto / Photography Luis Gordo, Iñaki Bonillas, Carlos Hahn / Completion 2000 / Budget \$1 million

above: Two earlier projects by Rocha reveal a strategy similar to that of the Programa Art Center: minimal interventions that dramatically transform existing spaces. In the 1996 Galeria de Arte Contemporanea (top three images), Rocha created a new visual axis at the spectator's eye level. In the 1999 Ex Teresa Arte Actual (bottom), a new platform was constructed out of the existing floor of a church.

above right: Rocha left the Programa's facade relatively blank, articulating the entrance as a void, which then transforms into the vertical internal circulation.

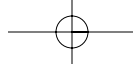
right: Floor plan.

facing page, top left: The main access stair leads to the double height gallery.

facing page, top middle: The more narrow secondary access stair leads to the upper gallery.

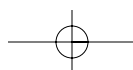
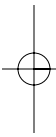
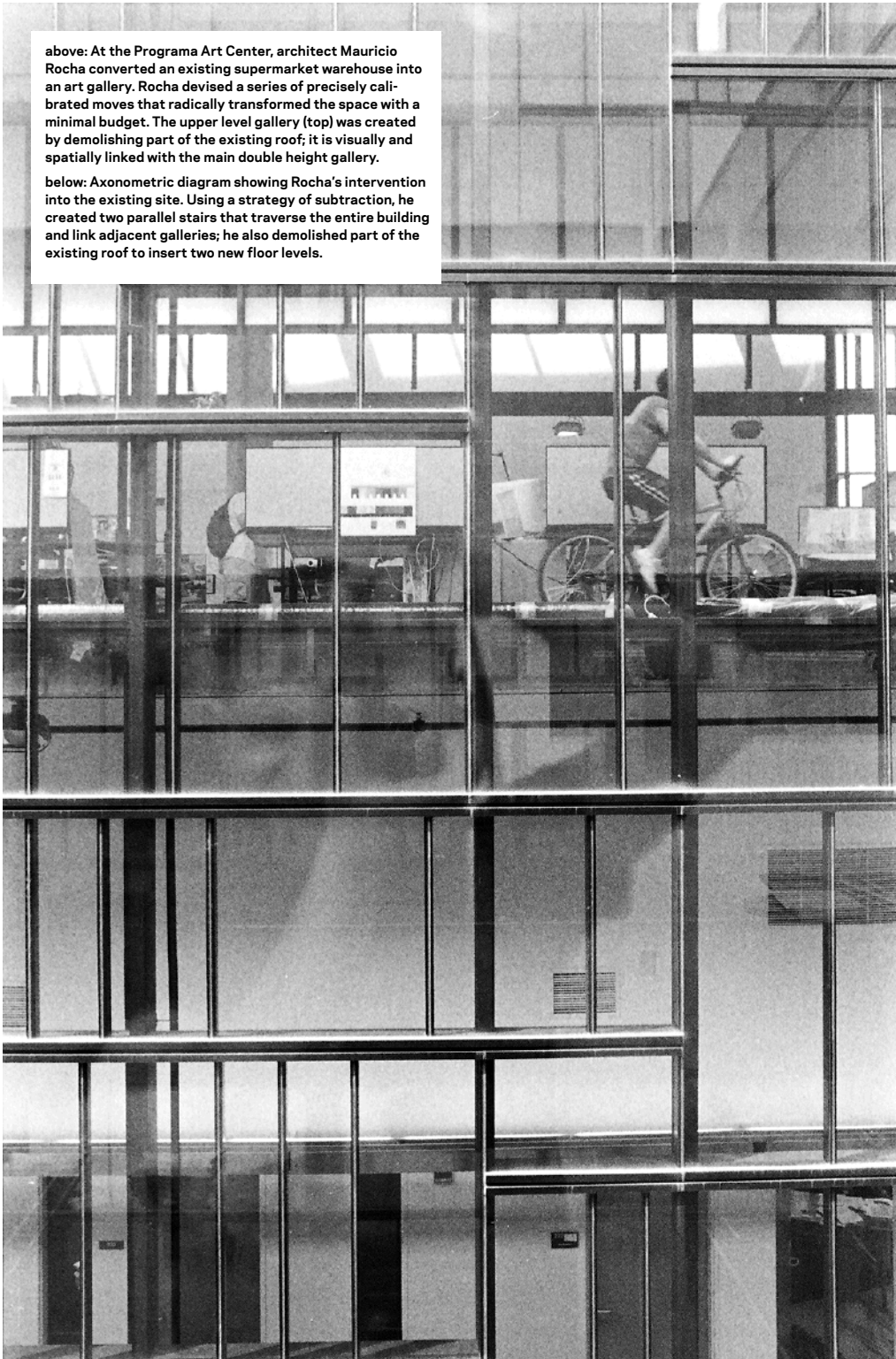
facing page, top right: Detail of a new partition.

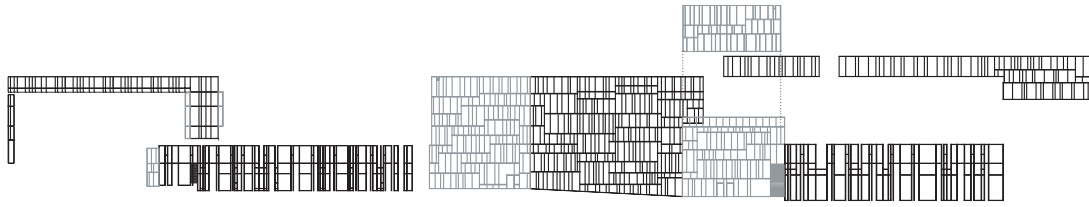
facing page, below: Longitudinal (top) and transverse (below) sections.



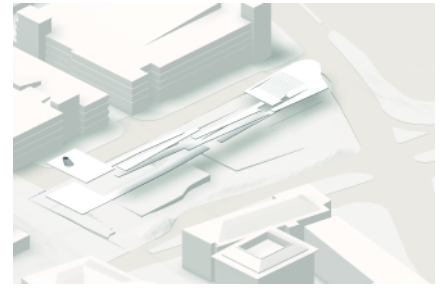
above: At the Programa Art Center, architect Mauricio Rocha converted an existing supermarket warehouse into an art gallery. Rocha devised a series of precisely calibrated moves that radically transformed the space with a minimal budget. The upper level gallery (top) was created by demolishing part of the existing roof; it is visually and spatially linked with the main double height gallery.

below: Axonometric diagram showing Rocha's intervention into the existing site. Using a strategy of subtraction, he created two parallel stairs that traverse the entire building and link adjacent galleries; he also demolished part of the existing roof to insert two new floor levels.

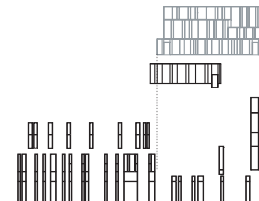




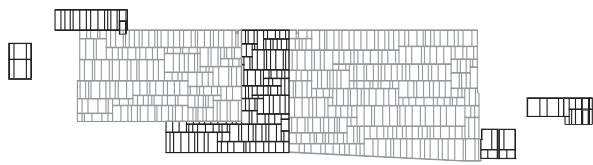
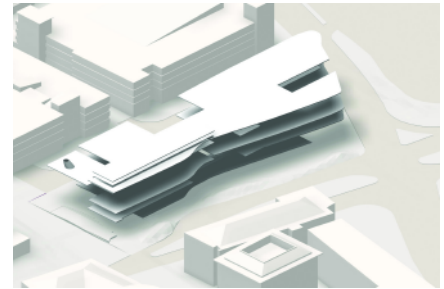
south elevation



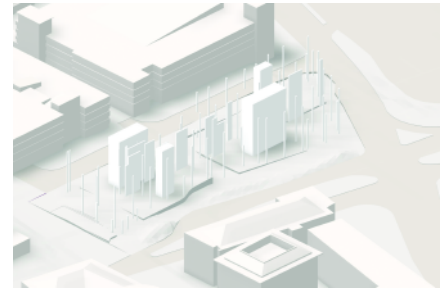
north elevation



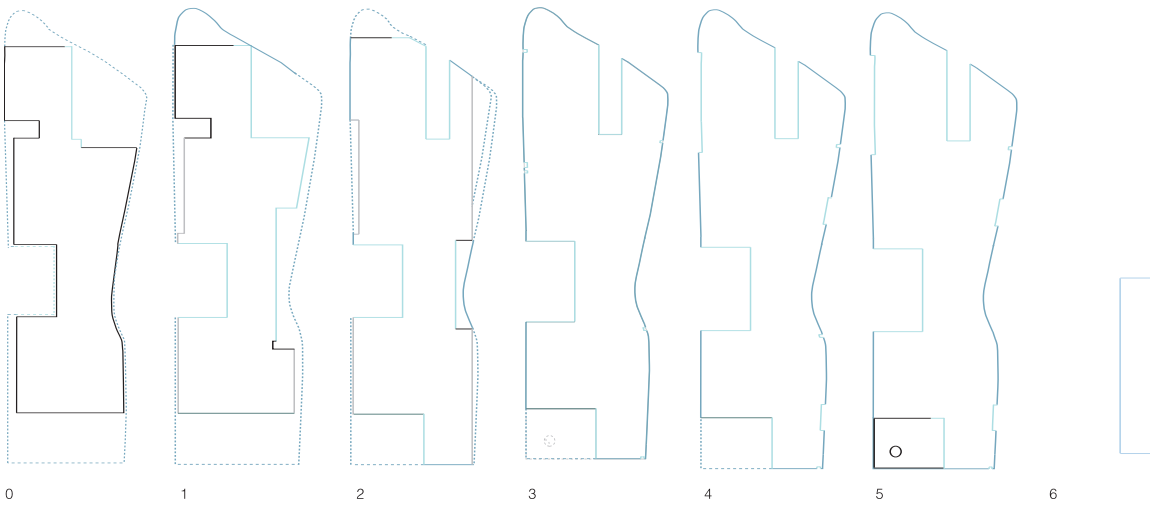
east elevation



west elevation



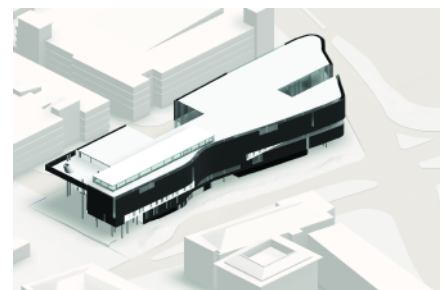
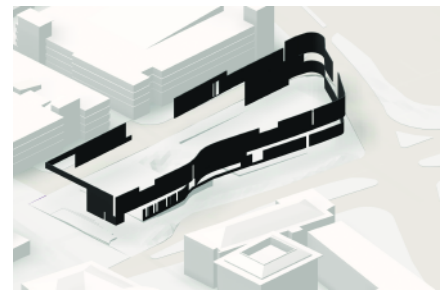
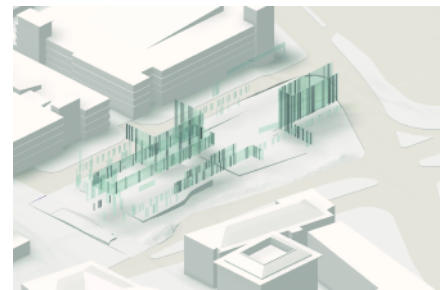
Window pattern distribution diagram

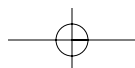
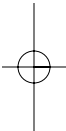
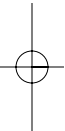
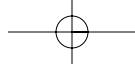


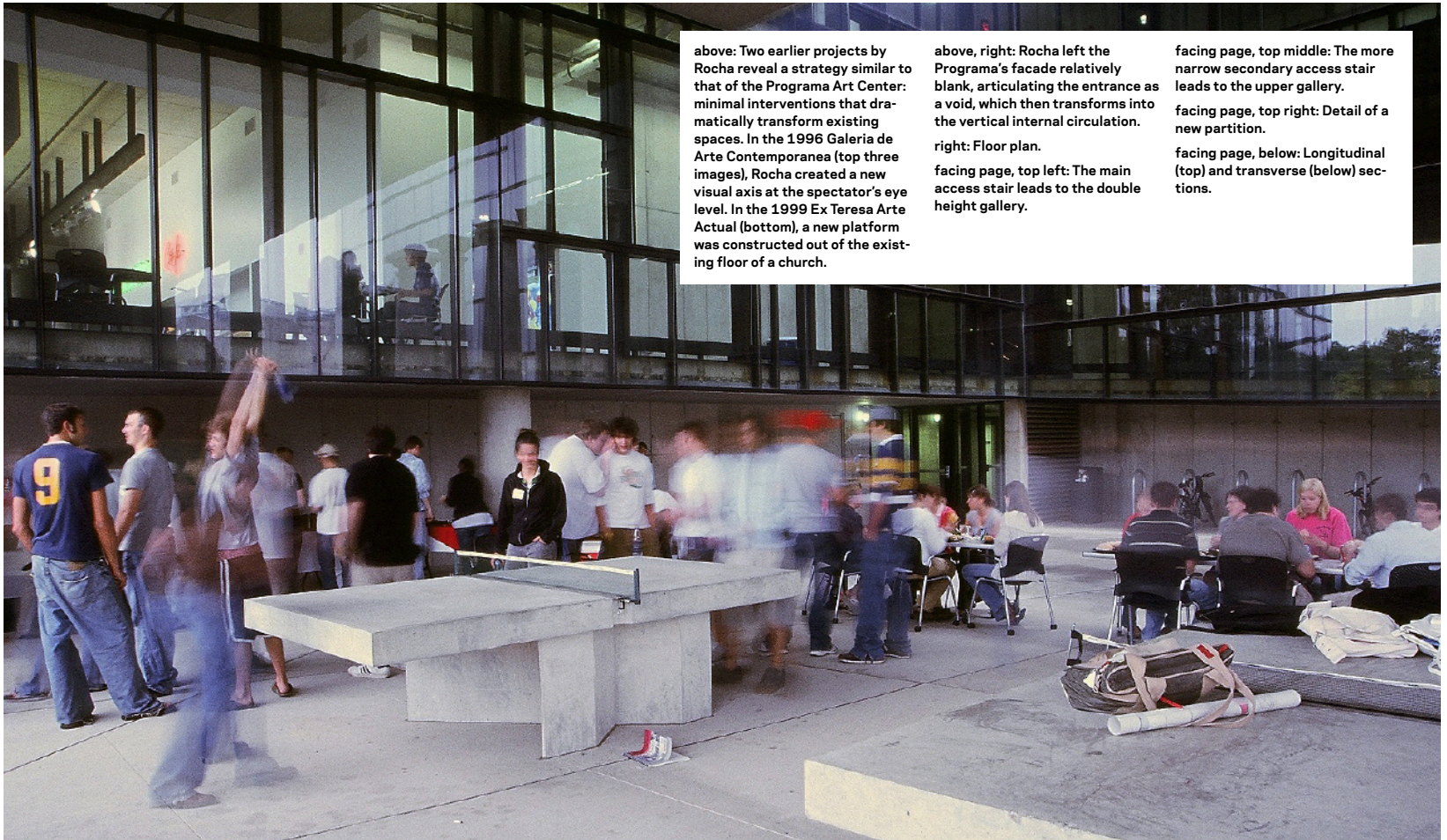
0 1 2 3 4 5 6

■ concrete ■ glass grey ■ glass clear ■ glass transparent ■ marble cladding ■ marble flat

Cladding diagram



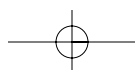


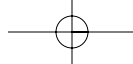


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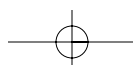
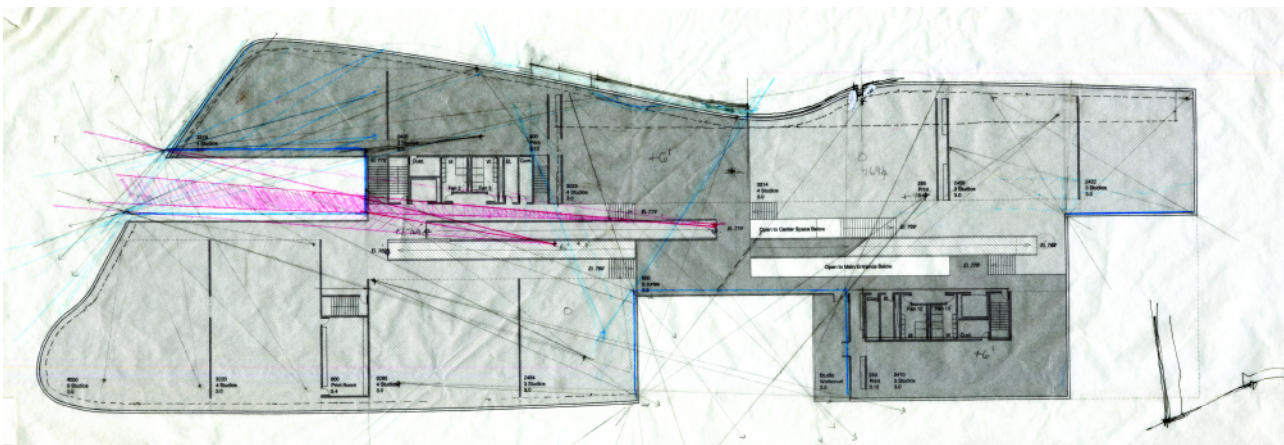
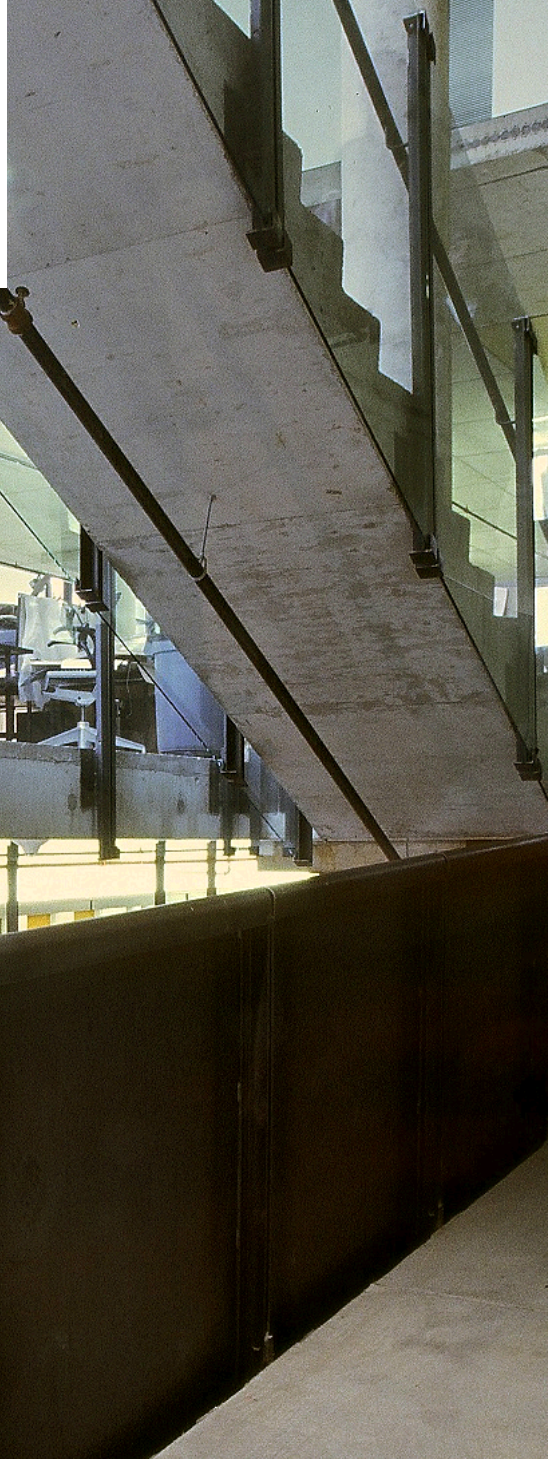
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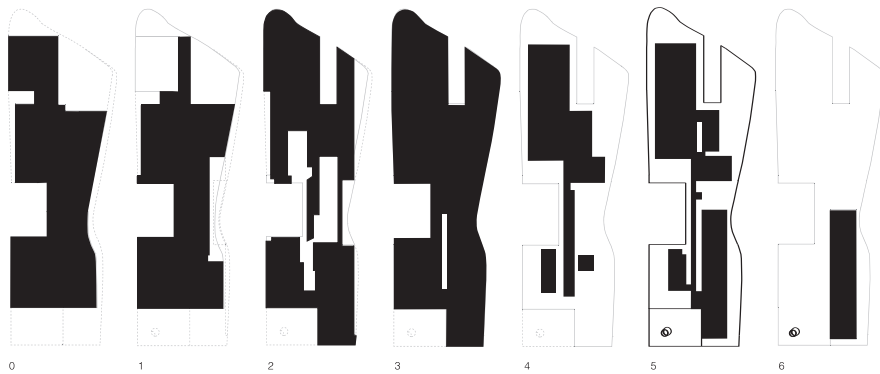
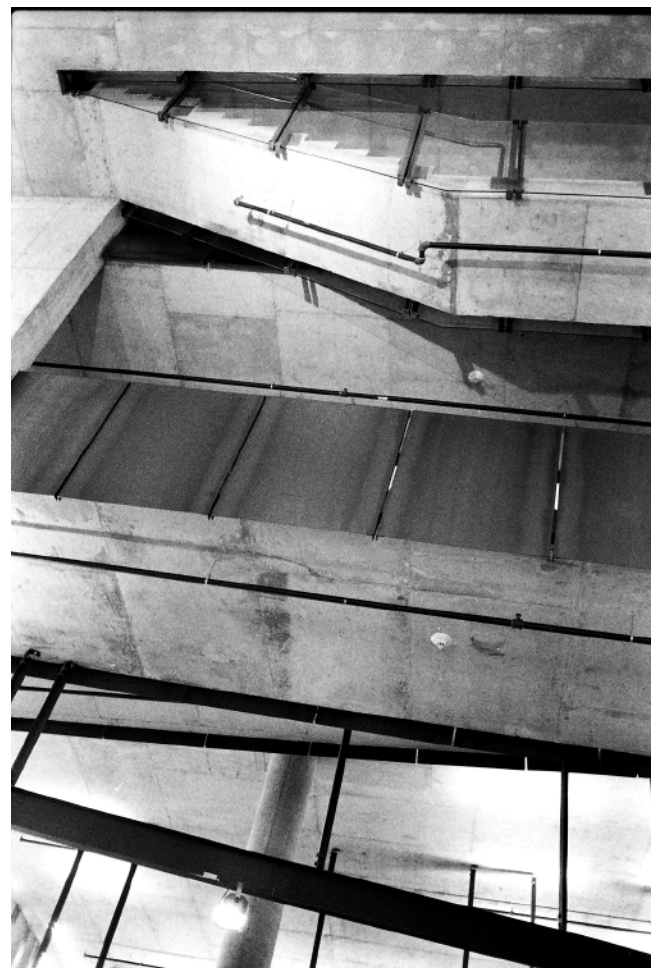
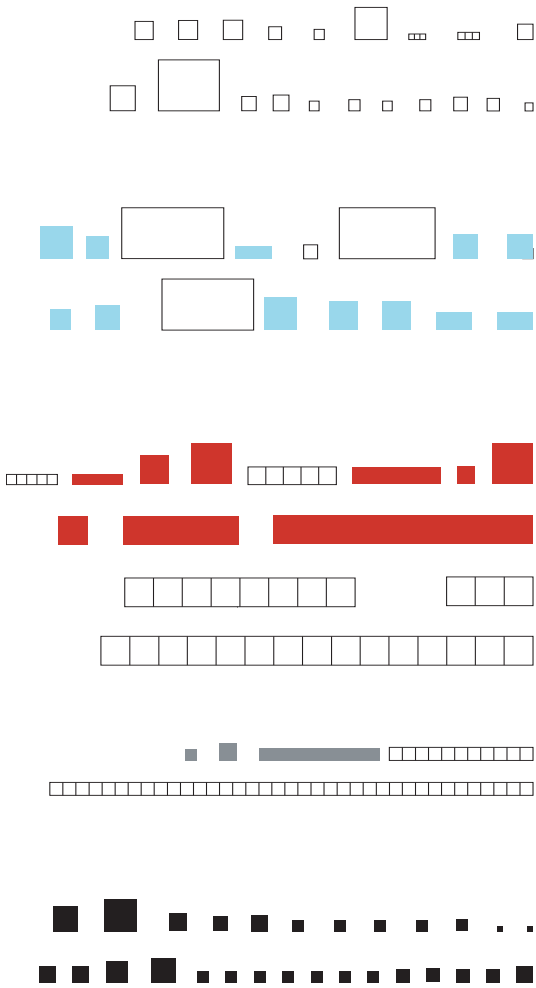


Plate diagram

Scheme A

Scheme B



Program Elements

library

classrooms and other

studios

faculty offices

administration

unfulfilled program

Thomas Struth, "Musée du Louvre IV, Paris" (1989). Through the contrast between the scene of the photograph and the scene of the painting within it—and, by extension, to the group viewing the photograph as it is itself exhibited in a museum—the photograph constructs comparisons between various types of group portraits themselves and the media in which they are created.

Program Is as Program Does *Penelope Dean*

Within a decade of initiating his photographic practice in the late-1970s, Thomas Struth had exploded the pristine veneer of the black-and-white images of urban architecture for which he first became renowned. Nowhere was this more visible than in the retrospective launched in 2002 by the Dallas Museum of Art.¹ In bringing together four of Struth's photographic series, the retrospective exhibition made apparent how the iconicity of the early urban-architecture series was critically challenged by each successive series—first portraits, then museum photographs, and finally his landscape series. The addition of each of these photographic series redefined the framework, functioning, and import of the previous series in relation to one another. With each successive series, Struth unleashed all that the initial urban-architecture series repressed—color, the exiled public, the inaccessible interiors, and the landscape beyond. The juxtaposition of the four series in the Dallas Museum retrospective revealed a concomitant wealth of operations, procedures, institutions, activities, relations, and a complex critique of social constructions in general and the museum in particular.

While each of Struth's four series is associated with a given subject matter, the systematic nature of its image collection transforms each into an archive. Photographic archives, which emerged in the nineteenth-century, are collections of images meant—through the dual act of selection and collection—to produce specific knowledge about a subject. Standardized visual formats were designed to enable this knowledge to emerge into the visual field as a clear and distinct subject. The archive's procedures parallel the museum's procedures of collecting, cataloging, and exhibiting. The correlation between the museum and the archive is clearly evident in Struth's work in two main ways. First, Struth's museum photographs depict the controlling mechanisms of representation and vision shared by museum and archive; and second, the museum's retrospective exhibition transforms the apparent isolation of singular genre-based archives into a collective hyper-archive or matrix, capable of re-examining the structuring of human socio-cultural production.

Begun in the late-1980s, Struth's museum photographs present

the museum as an operative agent, orchestrating a set of complex visual/spatial/social relationships and activities, rather than a building that merely contains these functions. Accordingly, this series has produced some of Struth's most visually compelling and complex photographs. The images it groups together take several forms; the most typical of which depict museum visitors within gallery spaces. The photographs are sometimes of a lone individual or artwork and sometimes of multiple ones. The museum series can be divided into two groups, according to the complex functions each performs. Images in the first group explore the parallels produced within the museum, between the spaces of the museum, the paintings on the wall (Struth mainly shows paintings), the viewers of the paintings, the viewers of the viewers, and so on. These complex interactions are further juxtaposed with the lens of the camera, the photographer taking the photographs, the ties between photography and the history of painting and representation, and finally with the scene of the photograph's own exhibition, as if to construct the first n integers of some infinite regressive representation.

Included in this first group are Struth's "Kunsthistorisches Museum III, Vienna" (1989) and his "Musée du Louvre IV, Paris" (1989), which explore constructions of viewing and representation between painting and photography. While each depicts viewers examining paintings, "Louvre" focuses on a group of viewers in front of a single image, as "Kunsthistorisches" frames an individual before two paintings. "Louvre" captures a composed and thoughtful group of museum visitors—with backs to the camera—viewing a painting of a chaotic pile of disheveled bodies and survivors aboard a raft in a violent sea. Through this contrast between the scene of the photograph and the scene of the painting it contains—and by extension to the group viewing the photograph as it is itself exhibited in a museum—"Louvre" constructs comparisons between various types of group portraits themselves and the media in which they are created. The relation between painting and photography is particularly relevant considering the painting in the image is Gericault's *Raft of the Medusa* (1818-19) which relays the story of a dramatic contemporary event, a documentary role

that in the following decades would be completely usurped by developments in photography and printing.

Photography again confronts and questions painting's province in Struth's "Kunsthistorisches." In it, a man, with his back to the viewer, stands before two portraits. The portrait to his (and our) left is of a man; the one to the right, a woman. Despite its simplicity, the photograph sets into motion a series of displacements that navigate associations between the museum visitor, the portraits, and the viewers of the photograph. The portrait of the woman gazes in the direction of the museum visitor. The museum visitor, whose eyes we cannot see, but whose gaze to the left we surmise from the position of his head, does not return her look, but, as if in a form of identification, instead examines the portrait of the man. The visitor's gaze, which upon first glance is veiled to the viewer, is arguably transferred to view through the portrait of the man, who peers directly into the lens of the camera and through that lens to the photographer and viewer of the photograph beyond. This chain-like effect does more than simply associate the viewer with the man whose portrait is painted. It continues the series of displacements inaugurated by the camera to allow the man's face in the portrait to stand in for the face that we cannot see, thereby emphasizing the camera's ability to see what the human eye cannot.

The second group of photographs within the museum series underscores the processes of archival construction that do not merely surround Struth's work, but inhabit it. By employing viewing constructs developed in the first group to point to the museum's less visible functionings, the photographs develop normative images and deconstruct them at once. "Pergamon Museum IV, Berlin (2001)" is an example. It presents a sweeping view of a vast, well populated exhibition space with a gridded sky-lit ceiling above and architectural artifacts from antiquity below. At the center of the image is a monumental set of stairs surrounded by a reconstructed three-sided stoa. Lounging on the stairs, enveloped by the ancient architecture, the viewers simultaneously occupy both reconstruction and contemporary museum. Amplifying this duality, a sculptural frieze, running along the side of the stoa, slides seamlessly from architectural reconstruction to museum wall. Denying the perfection and completion of the museum's staging of the scenario, at the lower right corner of the image, carefully reassembled antiquity gives way to a hodgepodge of unpainted surfaces, exposed wire, duct tape, rope, and scaffolding. Nearby, several viewers (the only ones whose faces are clearly visible) do not look towards the exhibition, but gesture towards the unfinished areas—as if to cast a knowing nod at the museum and its ongoing functions rather than at its carefully composed illusion of access to ancient socio-architectural structures.

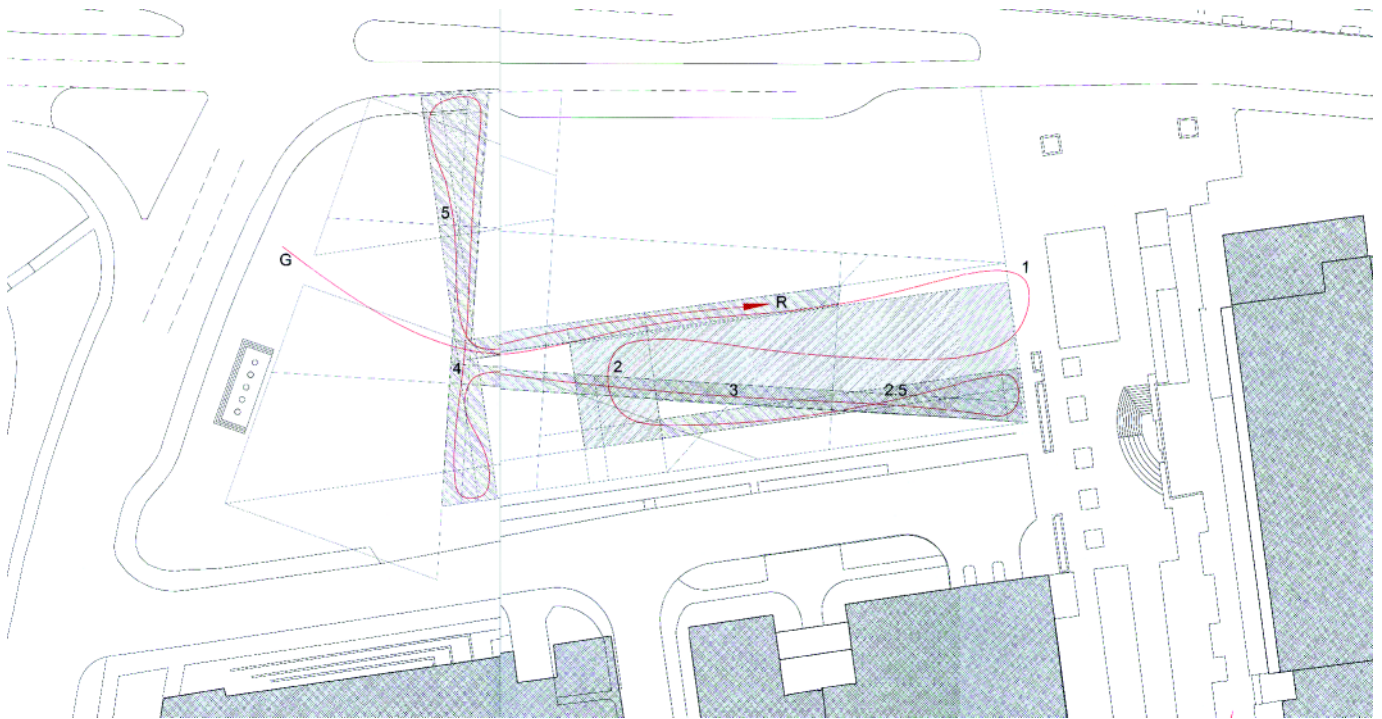
Images in the museum series are not limited to the museum proper, but depict similar practices manifested within other public spaces, including churches, train stations, and the city. An example is "Notre-Dame, Paris" (2001), which depicts tourists gazing upon the facade of the cathedral. The image replicates the scenario of the iconic museum photographs, but replaces interior with exterior, painting with building, and museum with city. In a related behind-the-scenes tableau entitled "The Restorers at San Lorenzo Maggiore, Naples" (1988), Struth again repositions an activity associated with the museum—painting restoration—into another venue—the church. Surrounded by the objects of their work and facing directly

into the camera, four "restorers" occupy the middle ground of the image. Scattered amongst the four are several wooden tables. Behind them, leaning along the wall at an oblique angle to the viewer, are a series of overlapping large paintings with religious subject matter. Numbering some twenty in all, many of the paintings are rectangular with arched sections that allude to their dislocation from specific locations in the public areas of the church. Scaled to match the size of the figures in the paintings, the restorers themselves—unlike the subjects depicted in the portrait series—command only a small part of the photograph. The effect of this is to at once relate the restorers to the religious figures in the paintings behind them and to the tables which share their space, placing them somewhere between divinity and mundane objecthood.

This question of relative placement and status of object and subject alike, so carefully staged by "The Restorers," emerges all the more clearly in the retrospective of Struth's photographs, which placed the museum series within the museum and amongst his three other series. The urban architecture photographs that form the foundation of Struth's work began in the mid-1970s. Untitled except for their geo-political location, and photographed at moments when the streets are all but devoid of inhabitation, the images present densely layered public spaces defined by urban architecture in industrialized society. Stemming from Düsseldorf to New York to Naples to Tokyo, Struth's original black-and-white images later gave way to larger and more varied ones in color. The streetscapes do not present buildings straight-on or frame individual ones, but instead they implement central viewpoints formed by oblique, layered planes of multiple buildings, and the spaces they incorporate. As no one plane dominates focus,² the overall effect is to produce a nonhierarchical and seemingly neutral position of nonsubjectivity—a formal move that heightens the absence of the inhabitants of the public spaces depicted. In later images, including some museum photographs and landscape ones, Struth recalls that building/street configuration in various ways—such as in the paintings piled one upon another in "The Restorers."

Beginning with its straightforward designation of locations in lieu of titles, everything about the urban-architecture series belies a greater complexity. Taken together, the "titles" stress the specific sites and the wide ranging global origins of the photographs, which coupled with the images' repeated formal construct produce an image of universality. This local/global duality resonates within the frame of the images as well. Benjamin Buchloh has described this twofold quality as entailing, on the one hand, Struth's extremely developed sense for the same in radically different geopolitical communities. "One could argue that one of the most astonishing features of Struth's photographs is the latent sense of universality and ubiquity which they engender by the mere fact that photographs of high-rise buildings in Tokyo appear simultaneously with eighteenth-century Roman architecture."³ On the other hand, Buchloh sees this global quality as coupled with an equal awareness of the "profound differences within the closest spatial and historical proximity"⁴—as in the archeological layers of a reconstructed medieval West German city. Such archeological layers re-emerged in later images, including the Pergamon group, thereby contrasting the museum's role as reconstructor of history with that of the city's.

In another duality governing legibility, Struth's portrait series



that in the following decades would be completely usurped by developments in photography and printing.

Photography again confronts and questions painting's province in Struth's "Kunsthistorisches." In it, a man, with his back to the viewer, stands before two portraits. The portrait to his (and our) left is of a man; the one to the right, a woman. Despite its simplicity, the photograph sets into motion a series of displacements that navigate associations between the museum visitor, the portraits, and the viewers of the photograph. The portrait of the woman gazes in the direction of the museum visitor. The museum visitor, whose eyes we cannot see, but whose gaze to the left we surmise from the position of his head, does not return her look, but, as if in a form of identification, instead examines the portrait of the man. The visitor's gaze, which upon first glance is veiled to the viewer, is arguably transferred to view through the portrait of the man, who peers directly into the lens of the camera and through that lens to the photographer and viewer of the photograph beyond. This chain-like effect does more than simply associate the viewer with the man whose portrait is painted. It continues the series of displacements inaugurated by the camera to allow the man's face in the portrait to stand in for the face that we cannot see, thereby emphasizing the camera's ability to see what the human eye cannot.

The second group of photographs within the museum series underscores the processes of archival construction that do not merely surround Struth's work, but inhabit it. By employing viewing constructs developed in the first group to point to the museum's less visible functionings, the photographs develop normative images and deconstruct them at once. "Pergamon Museum IV,

Berlin (2001)" is an example. It presents a sweeping view of a vast, well populated exhibition space with a gridded sky-lit ceiling above and architectural artifacts from antiquity below. At the center of the image is a monumental set of stairs surrounded by a reconstructed three-sided stoa. Lounging on the stairs, enveloped by the ancient architecture, the viewers simultaneously occupy both reconstruction and contemporary museum. Amplifying this duality, a sculptural frieze, running along the side of the stoa, slides seamlessly from architectural reconstruction to museum wall. Denying the perfection and completion of the museum's staging of the scenario, at the lower right corner of the image, carefully reassembled antiquity gives way to a hodgepodge of unpainted surfaces, exposed wire, duct tape, rope, and scaffolding. Nearby, several viewers (the only ones whose faces are clearly visible) do not look towards the exhibition, but gesture towards the unfinished areas—as if to cast a knowing nod at the museum and its ongoing functions rather than at its carefully composed illusion of access to ancient socio-architectural structures.

Images in the museum series are not limited to the museum proper, but depict similar practices manifested within other public spaces, including churches, train stations, and the city. An example is "Notre-Dame, Paris" (2001), which depicts tourists gazing upon the facade of the cathedral. The image replicates the scenario of the iconic museum photographs, but replaces interior with exterior, painting with building, and museum with city. In a related behind-the-scenes tableau entitled "The Restorers at San Lorenzo Maggiore, Naples" (1988), Struth again repositions an activity associated with the museum—painting restoration—into another venue—the