

UCLA

UCLA Electronic Theses and Dissertations

Title

The Architectural Happening: Diller and Scofidio, 1979-89

Permalink

<https://escholarship.org/uc/item/776201s6>

Author

Moon, Whitney Morigin

Publication Date

2016

Peer reviewed|Thesis/dissertation

UNIVERSITY OF CALIFORNIA

Los Angeles

The Architectural Happening: Diller and Scofidio, 1979-89

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Architecture

by

Whitney Morgan Moon

2016

© Copyright by
Whitney Morgin Moon

2016

ABSTRACT OF THE DISSERTATION

The Architectural Happening: Diller and Scofidio, 1979-89

by

Whitney Morigin Moon

Doctor of Philosophy in Architecture

University of California, Los Angeles, 2016

Professor Sylvia Lavin, Chair

"The Architectural Happening: Diller and Scofidio, 1979-89" is a study of the early objects, installations, and performances generated by New York based architects Elizabeth Diller and Ricardo Scofidio. In the first decade of their practice, Diller and Scofidio carried out a series of material experiments to redefine the terms through which architecture was produced and experienced. Comprised of interactive objects, temporary installations, and stage sets for theatrical performances, these works demonstrated not only unconventional modes of architectural production, but re-engaged the discipline with concerns about the body, space, and time. Divided into three primary chapters - Object/Body, Installation/Space, and Performance/Time - this dissertation exposes the significance of these early projects, about which little scholarly attention has been previously paid, arguing that although not buildings, they had everything to do with architecture.

The dissertation of Whitney Morgan Moon is approved.

Edward Dimendberg

Michael Osman

Dana Cuff

Sylvia Lavin, Committee Chair

University of California, Los Angeles

2016

For my parents.

CONTENTS

Abstract	ii
Committee Page	iii
List of Figures	vii
Acknowledgements	xvi
Vita	xviii
Publications and Presentations	xix
 PROLOGUE	 1
1: OBJECT/BODY	19
Beyond Drawing	19
<i>Mirror</i> (1979)	29
<i>Nicotine/Caffeine Table with Orbiting Ashtray</i> (1981)	35
<i>Disembowelled Television</i> (1986)	41
<i>Vanity Chair</i> (1988)	50
Beyond Objects	56
 2: INSTALLATION/SPACE	 61
Installation	61
Space	70
<i>Traffic</i> (1981)	77
<i>Sentinel/Civic Plots</i> (1983)	86
<i>Gate</i> (1984)	97
<i>The withdrawing Room: Versions and Subversions</i> (1987)	105
<i>Para-Site</i> (1989)	132
Objects and Installations	156

3: PERFORMANCE/TIME	158
<i>Mise-en-scène</i>	158
Performance	164
<i>The American Mysteries</i> (1983/84)	178
<i>Synapse / The Memory Theatre of Giulio Camillo</i> (1986)	185
<i>The Rotary Notary and His Hot Plate (A Delay in Glass)</i> (1987)	191
Encore	204
 EPILOGUE	 207
Figures	212
Bibliography	377

LIST OF FIGURES

- Fig. 0.1 Elizabeth Diller and Ricardo Scofidio, photographed in their installation *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 1.1 Diller and Scofidio, *Mirror*, 1979.
- Fig. 1.2 Diller and Scofidio, *Mirror*, 1979.
- Fig. 1.3 Diller and Scofidio, *Mirror*, 1979.
- Fig. 1.4 Diller and Scofidio, *Mirror*, 1979.
- Fig. 1.5 Marcel Duchamp, *Photograph of Marcel Duchamp Taken with a Hinged Mirror*, 1917.
- Fig. 1.6 Diller and Scofidio, *Mirror*, 1979.
- Fig. 1.7 Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1919-23.
- Fig. 1.8 Diller and Scofidio, *Mirror*, 1979.
- Fig. 1.9 Diller and Scofidio, *Mirror*, 1979.
- Fig. 1.10 Diller and Scofidio, *Mirror*, 1979.
- Fig. 1.11 Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981.
- Fig. 1.12 Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981.
- Fig. 1.13 Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981.
- Fig. 1.14 Diller and Scofidio, *Kinney (Plywood) House*, Briarcliff Manor, New York, 1981.
- Fig. 1.15 Diller and Scofidio, *Kinney (Plywood) House*, Briarcliff Manor, New York, 1981.
- Fig. 1.16 Ludwig Mies van der Rohe, *Barcelona Table*, 1929.
- Fig. 1.17 Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981.

- Fig. 1.18 Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981.
- Fig. 1.19 Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981.
- Fig. 1.20 Diller and Scofidio, *Disembowelled Television*, 1986.
- Fig. 1.21 Diller and Scofidio, *Disembowelled Television*, 1986.
- Fig. 1.22 David Ireland, *TV with Viewing Chair*, 1978.
- Fig. 1.23 Diller and Scofidio, *Disembowelled Television*, 1986.
- Fig. 1.24 Diller and Scofidio, *Disembowelled Television*, 1986.
- Fig. 1.25 Diller and Scofidio, *Disembowelled Television*, 1986.
- Fig. 1.26 Diller and Scofidio, *Vanity Chair*, 1988.
- Fig. 1.27 Diller and Scofidio, *Vanity Chair*, 1988.
- Fig. 1.28 Diller and Scofidio, *Vanity Chair*, 1988.
- Fig. 1.29 Diller and Scofidio, *Vanity Chair*, 1988.
- Fig. 1.22 David Ireland, *Three-Legged Chair*, 1978.
- Fig. 2.1 Allan Kaprow, *Yard*, "Environments, Situations, Spaces," Martha Jackson Gallery, New York City, 1961.
- Fig. 2.2 Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981.
- Fig. 2.3 Top four placing entries for "A Proposal for Columbus Circle," IAUS, 1981.
- Fig. 2.4 Diller, Color Pencil Drawing, *Traffic*, 1981.
- Fig. 2.5 Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981.
- Fig. 2.6 Gordon Matta-Clark, *Reality Propoerties: Fake Estates*, 1973-74.
- Fig. 2.7 Richard Serra, *Tilted Arc*, Federal Plaza, New York, 1981-89.
- Fig. 2.8 Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981.
- Fig. 2.9 Allan Kaprow, *Yard*, "Environments, Situations, Spaces," Martha Jackson Gallery, New York City, 1961.

- Fig. 2.10 Scofidio pictured using surveying equipment during the installation of traffic cones. Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981.
- Fig. 2.11 Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981.
- Fig. 2.12 *Village Voice*, Cartoon, "Stan Mack's Real World: Goodbye Columbus Circle," June 1981
- Fig. 2.13 Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981.
- Fig. 2.14 Jacques Tati, Film Still, *Play Time*, 1967.
- Fig. 2.15 Jacques Tati, Film Still, *Play Time*, 1967.
- Fig. 2.16 Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981.
- Fig. 2.17 Elizabeth Diller, James Holl and Kaylynn Sullivan, *Civic Plots*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983.
- Fig. 2.18 Site Plan, *Art on the Beach 5*, Battery Park Landfill, NY, 1983.
- Fig. 2.19 Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983.
- Fig. 2.20 Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983.
- Fig. 2.21 John Hejduk, *Berlin Masques*, 1981.
- Fig. 2.22 Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983.
- Fig. 2.23 Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983.
- Fig. 2.24 Kaylynn Sullivan, "*if the shoe fits...*", *Civic Plots*, Battery Park Landfill, NY, 1983.
- Fig. 2.25 Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983.
- Fig. 2.26 James Holl, *Civic Plots*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983.
- Fig. 2.27 Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983.

- Fig. 2.28 Diller and Scofidio, *Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984.
- Fig. 2.29 Diller and Scofidio, *Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984.
- Fig. 2.30 Diller and Scofidio, *Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984.
- Fig. 2.31 Diller and Scofidio, *Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984.
- Fig. 2.32 Diller and Scofidio, *Drawing, Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984.
- Fig. 2.33 Diller and Scofidio, *Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984.
- Fig. 2.34 Diller and Scofidio, *Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984.
- Fig. 2.35 Diller and Scofidio, *Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984.
- Fig. 2.36 Bernard Tschumi, *Parc de la Villette, Paris, France, Follies and Galleries, Isometrics*, 1986.
- Fig. 2.37 Diller and Scofidio, *Poster, The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.38 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.39 David Ireland, *500 Capp Street*, San Francisco, 1986.
- Fig. 2.40 David Ireland, *65 Capp Street*, San Francisco, 1980s.
- Fig. 2.41 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.42 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.43 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.44 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.

- Fig. 2.45 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.46 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.47 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.48 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.49 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.50 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.51 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.52 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.53 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.54 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.55 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.56 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.57 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.58 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.59 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.60 Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987.
- Fig. 2.61 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.

- Fig. 2.62 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.63 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.64 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.65 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.66 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.67 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.68 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.69 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.70 Leonardo da Vinci, *Vitruvian Man*, c. 1487.
- Fig. 2.71 Oskar Schlemmer, Abstract of "The Triadic Ballet," 1922.
- Fig. 2.72 Oskar Schlemmer, "The Triadic Ballet," 1922.
- Fig. 2.73 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.74 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.75 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.76 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.77 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.78 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.

- Fig. 2.79 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 2.80 Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989.
- Fig. 3.1 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.2 Illustration of the moon landing on the cover of *TIME*, July 25, 1969.
- Fig. 3.3 NASA's Mission Control monitoring the July 20, 1969 moon landing of Apollo 11, with astronauts Edwin E. Aldrin, Neil Armstrong, and Michael Collins on board.
- Fig. 3.4 Astronaut "Buzz" Aldrin exploring the lunar landscape, July 21, 1969. Image published on the cover of *LIFE*, Special Edition, August 11, 1969. A variation of the original photo was published in Nicholas de Monchaux, *Spacesuit: Fashioning Apollo* (Cambridge, Mass.: MIT Press, 2011) 2, fig 1.1.
- Fig. 3.5 John Cage, *4'-33"*, 1952.
- Fig. 3.6 Hans Namuth, *Jackson Pollock painting in his studio*, 1950.
- Fig. 3.7 Allan Kaprow, *18 Happenings in 6 Parts*, Reuben Gallery, New York, 1959.
- Fig. 3.8 Robert Whitman, *The American Moon*, Reuben Gallery, New York, November 29 - December 4, 1960. Lucas Samaras on swing.
- Fig. 3.9 Claes Oldenburg, *Sports*, 1962.
- Fig. 3.10 Andy Warhol and The Velvet Underground, with Nico, *Exploding Plastic Inevitable*, 1966-67.
- Fig. 3.11 Trisha Brown, *Walking on the Wall*, 1971.
- Fig. 3.12 Gordon Matta-Clark, *Splitting*, 1973.
- Fig. 3.13 Dan Graham, *Present Continuous Past(s)*, 1974.
- Fig. 3.14 Diller and Scofidio, *The American Mysteries*, 1983/1984.
- Fig. 3.15 Diller and Scofidio, *The American Mysteries*, 1983/1984.
- Fig. 3.16 Diller and Scofidio, *The American Mysteries*, 1983/1984.

- Fig. 3.17 Diller and Scofidio, *The American Mysteries*, 1983/1984.
- Fig. 3.18 Diller and Scofidio, *The American Mysteries*, 1983/1984.
- Fig. 3.19 Diller and Scofidio, *The American Mysteries*, 1983/1984.
- Fig. 3.20 Diller and Scofidio, *The American Mysteries*, 1983/1984.
- Fig. 3.21 Diller and Scofidio, *The American Mysteries*, 1983/1984.
- Fig. 3.22 Diller and Scofidio, *The American Mysteries*, 1983/1984.
- Fig. 3.23 Diller and Scofidio, *The American Mysteries*, 1983/1984.
- Fig. 3.24 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.25 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.26 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.27 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.28 Diller and Scofidio, *Synapse / The Memory Theatre of Giulio Camillo*, 1986.
- Fig. 3.29 Diller and Scofidio, *Synapse / The Memory Theatre of Giulio Camillo*, 1986.
- Fig. 3.30 Diller and Scofidio, *Synapse / The Memory Theatre of Giulio Camillo*, 1986.
- Fig. 3.31 Diller and Scofidio, *Synapse / The Memory Theatre of Giulio Camillo*, 1986.
- Fig. 3.32 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.33 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.34 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.35 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.36 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.37 Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915-23.

- Fig. 3.38 Jean Suquet, diagram created from Marcel Duchamp's notes for *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915-23.
- Fig. 3.39 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.40 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.41 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.42 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.43 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.44 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.45 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.46 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.47 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.48 Diller and Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987.
- Fig. 3.49 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.50 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.51 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 3.52 Diller and Scofidio, *Slow House*, 1989-91.
- Fig. 4.1 Diller Scofidio + Renfro, James Corner Field Operations and Piet Oudolf, *High Line*, 2004-2014
- Fig. 4.2 Diller Scofidio + Renfro and Rockwell Group, *Culture Shed*, 2019.

ACKNOWLEDGEMENTS

This project was developed in a variety of contexts, with the generous support of many individuals and institutions. First and foremost, I would like to thank my primary advisor, Sylvia Lavin, for planting the seed of this project early on in my graduate studies. Her commitment to the academic and professional dimensions of both art and architecture serves as ongoing inspiration to tackle research projects that call into question the nature of architectural production. Dana Cuff was an essential advocate for pursuing a doctorate, and the formulation of this thesis. Michael Osman consistently offered critical insight throughout its development, and encouraged me to take risks. Edward Dimendberg was brought on as a committee member in the final stages of this dissertation; his knowledge and familiarity with the subject provided an essential grounding. Both George Baker and Miwon Kwon served as indispensable resources for the art-historical framing of both its form and content.

My work on this dissertation was made possible by a series of fellowship and grants offered by UCLA, as well as the tremendous resources and individuals at a variety of archives and institutions: Renata Guttman at The Canadian Centre for Architecture (CCA), Montreal; Tom at The Museum of Modern Art (MoMA) Archives, New York; Ozzie Rodriguez at The La Mama Archives, La Mama E.T.C., New York; Lisa Darms at Creative Time Archive, Fales Library and Special Collections, New York University (NYU), New York; and Jennine Scarboro

at Capp Street Project Archive, California College of the Arts (CCA), Oakland, California. I would also like to extend my gratitude to Abigail Stone and Kara Hearn at Diller Scofidio + Renfro in New York, who on numerous occasions allowed me complete and unfettered access to their print, digital, and video archives. And most importantly, to Liz and Ric, who produced the body of work that inspired this project.

This endeavor would not have been possible without the support of friends and colleagues at UCLA, in particular Linda Samuels, Esra Kahveci, Claudia Ziegler Acemyan, Per-Johan Dahl and Todd Gannon. At the University of San Diego, I am particularly indebted to Daniel López-Pérez, Can Bilsel, Juliana Maxim and Alexandra Cary Mundt, whose friendship and critical insight during all phases of this project were essential to not only its formation, but also my career as an educator. At the University of Wisconsin - Milwaukee, where I currently teach, I am especially thankful for the encouragement of Karl Wallick, and for the companionship and critical feedback of Antonio Furgiuele and Filip Tejchman, who allowed me to reengage with the content of this project with a new sense of architectural urgency.

This dissertation is dedicated to my parents, who supported me in every way imaginable, and who always believed I could to see it to completion. I am also beholden to my dear sister and friends, whose unanswered calls and emails will now finally be returned. And lastly, to F and Zero - without you, it would only be work.

VITA

2000	Bachelor of Architecture, English Minor College of Architecture & Environmental Design California Polytechnic State University San Luis Obispo, California
2005-2007	Full-Time Lecturer College of Architecture & Environmental Design California Polytechnic State University San Luis Obispo, California
2007-2010	Teaching Assistant Department of Architecture and Urban Design University of California Los Angeles, California
2010-2014	Adjunct Assistant Professor Department of Art, Architecture + Art History University of San Diego San Diego, California
2014-present	Assistant Professor Department of Architecture School of Architecture & Urban Planning University of Wisconsin Milwaukee, Wisconsin

PUBLICATIONS AND PRESENTATIONS

- Moon, Whitney. "Lightweight Enclosures Unit: Redefining Architecture by Leveraging Lightness," in *The Other Architect*. Edited by Giovanna Borasi. Leipzig, Germany: Canadian Centre for Architecture and Spector Books, 2015: 396-397.
- _____. "Please Don't Feed the Animals," in *Between the Autonomous and Contingent Object*. Conference Presentation and Published Proceedings, ACSA Fall Conference, Syracuse, NY, 2015.
- _____. "Staging Architecture: The Early Performances of Diller and Scofidio," in *The Expanding Periphery and the Migrating Center*. Conference Presentation and Published Proceedings, ACSA Annual Conference, Toronto, ON, 2015: 432-440.
- _____. "Pneumatic Decoys: Reassessing the Architectural Inflatable," in *Dialectic*, Vol. III. Salt Lake City: CA+P, University of Utah Press, School of Architecture, 2015: 37-43.
- _____. "Pneumatic Decoys: Blowing Up Architectural Modernism," Conference Presentation, Society of Architectural Historians (SAH) 68th Annual Conference, Chicago, IL, 2015.
- _____. "Disruption, Engagement, Parody: The Architectural Installation as Critique," Conference Presentation and Published Proceedings, EuropIA.14: Architecture, City and Information Design, 14th International Conference on Advances in Design Sciences and Technology, Nice-Cote d'Azur, France, 2014.
- _____. "Architecture and Performance: Diller and Scofidio, 1979-89," Conference Presentation, 12th Annual Hawaii International Conference on Arts and Humanities, Honolulu, HI, 2014.
- _____. "The Architectural Installation: Diller and Scofidio, 1979-89," Conference Presentation, Society of Architectural Historians (SAH) 66th Annual Conference, Buffalo, NY, 2013.
- _____. "The Architectural Happening." Lecture at University of San Diego, Department of Art, Architecture + Art History, March 2010.
- _____. "The withDrawing Room: tracing four episodes ('versions' and 'subversions') of architectural habitus and habitation," Symposium Presentation, Getty Research Seminar in Architecture, Los Angeles, CA, 2010.
- _____. "Reclaiming the Ruin: Detroit's Second Coming?," in *PLACES*, Vol. 21, Number 1. Berkeley: University of California: 36-41.

PROLOGUE

When they formed their practice in 1979, architects Elizabeth Diller (b. 1954) and Ricardo Scofidio (b. 1935) were perfectly poised to enter architecture on an "expanded field" (fig. 0.1).¹ At a moment when the discipline was exploring its conceptual potential (mainly through paper architecture), and heavily influenced by the revival of historical forms (as promoted by Postmodern Architecture),² Diller and Scofidio sought out alternative modes of operating, investigating new 'sites' for architectural experimentation. While many architects retreated towards autonomy as a means to escape tradition and convention, Diller and Scofidio looked to the social and cultural milieu of the 1960s and 70s as a source for invention. Employing New York City as an experimental laboratory, they explored architecture

¹ Rosalind Krauss's "Sculpture in the Expanded Field", written in 1978 and first published in 1979 in October, introduces the author's notion of an "expanded field," where works take on new meaning through their ability to oscillate between disciplinary definitions. Rosalind Krauss, "Sculpture in the Expanded Field", in October Vol. 8, Spring 1979: 30-44. See also note 14.

² In 1977, Charles Jencks published *The Language of Post-Modern Architecture*, a canonical text attributing "the death of Modern Architecture" to July 15, 1972 – the day Pruitt-Igoe, a modernist public housing complex in St. Louis built twenty years prior, was demolished. Jencks, who identifies Post-Modern Architecture as "ambiguous", "plural", and "schizophrenic", explores a wide spectrum of building typologies to support his claim that the 1970s have introduced a "crisis in architecture". The resultant "radical eclecticism" generated by Post-Modern Architecture is subsequently traced by Jencks in the seven-plus revised editions of his text. See Charles Jencks, *The Language of Post-Modern Architecture* (New York: Rizzoli, 1977). It should also be noted that recent architectural scholarship reflects a trend towards the re-visitation of postmodern theories and cultural production. For further reading, see Anthony Vidler, *Histories of the Immediate Present: Inventing Architectural Modernism*, Writing Architecture Series. s(Cambridge, MA: MIT Press, 2008); K. Michael Hays, *Architecture's Desire: Reading the Late Avant-Garde* (Cambridge, Mass.: MIT Press, 2009); Reinhold Martin, *Utopia's Ghost: Architecture and Postmodernism, Again* (Minneapolis: University of Minnesota Press, 2010); and Jorge Otero-Pailos, *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern* (Minneapolis: University of Minnesota Press, 2010).

beyond the normative practice of building, positing a redefinition of the discipline – discursively, materially, and performatively.

In the spirit of artist Allan Kaprow, otherwise known as the father of “Happenings,”³ Diller and Scofidio engaged the body, space, and time through the deployment of object-based events and ephemeral constructions. Kaprow, who viewed his work as “un-art” – an expression of everyday experiences – sought to break down the boundaries between different forms of art.⁴ According to Jeff Kelley, Kaprow’s objective “to prolong the state of not-yet-art for as long as possible,” allowed him to challenge the habits and assumptions of what constituted art.⁵ Seeking to bring art closer to life, Kaprow believed that the meaning of art was to be found through experience itself.

Through the design of Assemblages, Environments, and Happenings, Kaprow increasingly engaged the spectator as an active agent in the construction of art as experience.⁶ Kaprow sought to not only divorce

³ Artist Allan Kaprow created the term “Happenings” in 1958, in reference to emergent types of avant-garde performance at the time. According to Jeff Kelley, “The kind of art Allan Kaprow practices used to be called ‘Happenings.’ Often, it still is. A term he coined in 1958, ‘Happenings’ specifically referred to forms of vanguard performance of the late 1950s and early 60s in which various arts media (painting, music, dance, and the like) were disguised as ordinary things (newspaper, noise, body movements, and so on) and collaged into ‘celebratory’ spaces as quasi-theatrical events, breaking down the boundaries between the separate arts. The radically commingled arts seemed to envelop the viewer on an environmental scale, creating a ‘scene.’ During the American heyday of Happenings, in the decade following 1958, Kaprow became known as their foremost theorist and practitioner.” Jeff Kelley, *Childsplay: The Art of Allan Kaprow* (Berkeley: University of California Press, 2004) 1. For additional key texts on Kaprow and the development of Happenings, see Mildred Glimcher, *Happenings: New York, 1958-1963* (New York: Monacelli Press and Pace Gallery, 2012); Philip Ursprung, *Allan Kaprow, Robert Smithson, and the Limits to Art*, Fiona Elliott, trans. (Berkeley/Los Angeles/London: University of California Press, 2013); Eva Meyer-Hermann, Andrew Perchuk and Stephanie Rosenthals (eds.), *Allan Kaprow - Art as Life* (Los Angeles: Getty Research Institute, 2008); Mariellen R. Sandford, *Happenings and Other Acts*, *Worlds of Performance* (London/New York: Routledge, 1995); and Michael Kirby, *Happenings: An Illustrated Anthology* (New York: E.P. Dutton & Co., Inc., 1965).

⁴ “Now it may seem odd to invoke a philosophical work on aesthetics to illuminate the work of a practitioner of what Allan has insistently maintained was a program of ‘un-art.’” David Antin, “Foreword: Allan at Work” in Kelley, *Childsplay: The Art of Allan Kaprow*, xv.

⁵ “Art, in this sense, is a game, a philosophical conundrum, the object of which is to prolong the state of not-yet-art for as long as possible.” Kelley, 5.

⁶ In 1966 Kaprow published a book outlining the theories and methods for creating

art from convention, but to shift the lens of meaning from representation to experience itself. He urged artists to redirect their focus towards "nonart" models in order to reflect on the spectacle of modern life.⁷ This transference of aesthetic experience towards participation meant that art was to be lived, rather than represented. In addition, the removal of art's frame, and subsequently pedestal, meant that art was no longer tethered to the institutions that housed it. Rather, art was relegated to the spaces of everyday life (i.e., the home, the street, the backyard, etc.), existing as an expression of the process of its creation, rather than its legibility as an object or commodity.

Similar to Kaprow, Diller and Scofidio questioned and recalibrated the means by which their discipline (in this case architecture) was produced and experienced. Despite the fact that architectural commissions for unconventional practices were few and far between in the late 1970s, Diller and Scofidio used this fallow period as an opportunity to expand the definition of what constituted architectural production. According to Patricia C. Phillips, an art critic writing for *Artforum* in 1988, "the architecture of Elizabeth Diller and Ricardo Scofidio represents an alternative to the world of conventional practice."⁸ Bypassing the typical model of architectural

Assemblages and Environments, as well as their role in the subsequent development of Happenings. See Allan Kaprow, *Assemblages, Environments & Happenings* (New York: H. N. Abrams, 1966).

⁷ For an in-depth description of Kaprow's relationship to "nonart", see Alex Potts, "Writing the Happening: The Aesthetics of Nonart," in Meyer-Hermann, Eva, Andrew Perchuk and Stephanie Rosenthals, eds. *Allan Kaprow: Art as Life* (Los Angeles: Getty Research Institute, 2008) 20-31.

⁸ Patricia C. Phillips, "Hinged Victories", in *Artforum International* (Summer 1988) 106-109.

patronage (i.e., a commissioned project by a paying client), Diller and Scofidio sought out alternative venues for architectural experimentation (e.g., public art funding, competitions, art residencies, etc.), typically financing these projects on their own dime.⁹

At this time, Diller and Scofidio were teaching architecture at the Cooper Union for the Advancement of Science and Art in New York City.¹⁰ Scofidio, who taught at Cooper since 1967, had recently taken a hiatus from a successful professional practice when he teamed up with Diller in 1979.¹¹ Diller, who studied art and architecture at Cooper, was enrolled in Scofidio's studio two years earlier.¹² When the two merged their artistic and intellectual interests, they discovered that there was an expansive creative territory to explore, particularly amidst the milieu of New York City's late avant-garde art scene. Treating the city as their experimental laboratory, Diller and Scofidio collaborated with artists, musicians, dancers, actors, and a number of other conceptual and performance-based artists.¹³ Rather than

⁹ According to Edward Dimendberg, "Months, sometimes years, would pass without paid design work or any discussion in print of their activities, during which time Scofidio and Diller taught to earn a living. Supplies and equipment were charged to personal credit cards, and debt grew with uncertainty about the future. Neither Diller nor Scofidio sought long-term employment in a large professional practice, although Diller once worked briefly for Richard Meier. They preferred independence and commissions whose outcomes they could shape." Edward Dimendberg, *Diller Scofidio + Renfro: Architecture After Images* (Chicago: University of Chicago Press, 2013) 15.

¹⁰ Scofidio taught at Cooper from 1967-2007, and Diller taught at Cooper from 1982-1990. In 1990, Diller was hired as an assistant professor at Princeton University School of Architecture, where she continues to teach today. See Dimendberg, *Diller Scofidio + Renfro: Architecture After Images*, 16 & 61-64.

¹¹ Scofidio's former practice - Berman, Roberts, & Scofidio - was formed in 1967 in New York. For further reading on the works executed by the firm, see Dimendberg, 15-16.

¹² An architecture student at Cooper from 1975-1979, Diller was initially a photography major. Ibid., 16.

¹³ Dimendberg notes how Diller and Scofidio also frequented The Kitchen, a popular venue

adhering to the institutionally, academically, and professionally inscribed tenets of architecture, Diller and Scofidio operated in an "expanded field" of cultural production, influenced by artistic practices ranging from Marcel Duchamp to Dan Graham.

As indexed in Rosalind Krauss's 1979 essay "Sculpture in the Expanded Field," architecture had become progressively implicated in the visual and performing arts.¹⁴ Published in the same year Diller and Scofidio began collaborating, Krauss's text suggests a dismantling of the high Modernist distinctions between fields such as art, architecture and landscape, so as to open up the possibility for new cultural readings. Although the focus of the essay was to locate emergent forms of artistic production, and more specifically non-traditional sculpture, Krauss's mapping of disciplinary expansion proposed an alternative strategy for envisioning architecture beyond buildings.

for experimental video and performance in New York, during this time. See Dimendberg, *Diller Scofidio + Renfro: Architecture After Images*, 15. For further reading on The Kitchen, see Lee Morrissey (ed.), *The Kitchen Turns Twenty: A Retrospective Anthology* (New York City: Kitchen Center for Video, Music, Dance, Performance, Film and Literature, 1992). In addition, Daria Ricci provides an informative background and context for the development of Diller and Scofidio's practice, as does Roselee Goldberg. See Daria Ricci, "New York Stories" in Guido Incerti, Daria Ricci, and Deane Simpson, *Diller + Scofidio (+ Renfro), the Ciliary Function: Works and Projects, 1979-2007* (Milan/London: Skira; Thames & Hudson [distributor], 2007) 13-19; and Roselee Goldberg, "Dancing About Architecture" in Aaron Betsky and K. Michael Hays (eds.), *Scanning: The Aberrant Architectures of Diller + Scofidio* (New York: Whitney Museum of American Art; New York: Distributed by Harry N. Abrams, Inc., 2003) 45-60.

¹⁴ Setting up terms in opposition to one another – e.g., "landscape" vs "non-landscape" and "architecture" vs "not-architecture" – Krauss deploys a modified Klein diagram to overthrow strict categorization. What appears to be quintessentially structuralist in nature, in turn serves as the basis for the author to launch a post-structuralist reading of contemporary artistic practices. Here, Krauss suggests that the contemporary state of sculpture (in the late 1970s) has produced a new reading not only of sculpture itself, but an interdisciplinary assembly of cultural and artistic practices, including art, landscape and architecture. This canonical essay not only offered the art world a new means of understanding emergent forms of artistic production, but also shed light on practices underway since the mid 1950s, when Jackson Pollock challenged the conventional notion of painting. See Rosalind Krauss, "Sculpture in the Expanded Field" in *October* Vol. 8 (Spring 1979), 30-44.

In 2007, the Department of Art and Archaeology and the School of Architecture at Princeton University hosted a conference entitled "Retracing the Expanded Field."¹⁵ A re-examination of Krauss's text, the participants, mostly comprised of art and architectural historians, discussed the redrawing of the lines between architecture and the visual arts in the almost thirty years since the essay was published. At the seminar, Julian Rose acknowledged that despite Krauss's desire to expand the field within a finite structure (meaning, with limits), reading it today has a very different meaning. He writes, "Ironically, today's field is so expanded that it again approaches the undifferentiated condition Krauss hoped to escape."¹⁶

The "quasi-architectural" works of minimalist artists that comprised Krauss's expanded field of sculpture may have been staged with respect to 'architecture' and 'not-architecture,'¹⁷ yet Rose raises the point that architecture is "too malleable, too easily insinuated into other terms, to have ever been a 'medium' in the sense that sculpture was."¹⁸ He adds,

¹⁵ The Princeton symposium "Retracing the Expanded Field" took place April 20-21, 2007, and the conference proceedings were published seven years later in book form. For further information on the conference and its participants, as well as presented papers, roundtable conversations, and Krauss's original essay, see Spyros Papapetros and Julian Rose (eds.), *Retracing the Expanded Field: Encounters between Art and Architecture* (Cambridge, Mass./London: MIT Press, 2014).

¹⁶ Rose adds, "Perhaps this endless expansion could be countered or curbed by an opposite impulse, a centrifugal force pulling inward toward the center of the original expanded field diagram. Now that some thirty years have passed, it seems worth probing Krauss's differential supports and perhaps relaxing her oppositions. The result might not be the total, chaotic collapse Krauss worked against, but instead a carefully engineered implosion, involving the same terms and even many of the same artistic practices as her original expansion." Julian Rose, "Architecture as Sculpture, Landscape, and Method", in *Retracing the Expanded Field: Encounters between Art and Architecture*, Papapetros and Rose (eds.) 55.

¹⁷ Krauss, "Sculpture in the Expanded Field," 36.

¹⁸ Rose, *Retracing the Expanded Field*, 64.

In its endless capacity to frame other practices, both conceptually and spatially, in its ability to materially figure interactions and associations of all kinds, architecture itself, at bottom, may be primarily a set of 'logical operations,' a heuristic or a methodology; architecture may have always already encompassed the possibilities traced by the expanded field.¹⁹

Rose's alternative reading of Krauss's diagram repositions architecture no longer as an 'other' to the visual and spatial arts, but as an essential agent in allowing for an expansion of the field altogether.

In a roundtable conversation at the conference, Stan Allen addressed how the terms in Krauss's diagram "open up new territory for architects."²⁰ Rather than restricting its production to buildings, Allen notes that it is "the construction of site" which has allowed architecture in the ensuing decades to operate as an expanded field.²¹ By seeking out new territories (or 'sites') for experimentation, architecture exerts its conceptual and material structure, opening up new possibilities for what Allen identifies as "productive affiliations."²²

Asking what has been eliminated by Krauss's term "not-architecture," and how we get to it, Allen identifies two terms: function and patronage.²³ According to him, it is the latter - "dismantling architecture's patronage structure," or "the whole apparatus of negotiating, commissioning, and so on..." - that is most

¹⁹ Rose, 64.

²⁰ Stan Allen in "The Expanded Field Now: A Roundtable Conversation" in *Retracing the Expanded Field*, 98.

²¹ Allen, *Retracing the Expanded Field*, 98.

²² Allen, 115.

²³ Ibid.

burdensome for artists.²⁴ As demonstrated by Diller and Scofidio, and more recently countless young practices, it has become common for architects to operate outside of the conventional patronage structure, at times avoiding the design and construction of buildings all together.

In 2008, Anthony Vidler addressed the "increased blurring" of architecture, painting, and sculpture since Krauss's notion of an expanded sculptural field.²⁵ He writes, "Following several decades of self-imposed autonomy, architecture has recently entered a greatly expanded field."²⁶ As a consequence, "the boundary lines of architecture remain unresolved,"²⁷ resulting in what Vidler terms "not-exactly-architecture."²⁸ Looking to new models of influence, such as digital technologies and modeling techniques, Vidler optimistically casts architecture forward, into the realm of "political, social, and technological inventions."²⁹ As spatial arts, he claims that sculpture and architecture "now come together in their superimposed expanded fields," where each medium reconstitutes itself with respect to

²⁴ Ibid.

²⁵ "Architecture's Expanded Field," an essay written by Anthony Vidler in 2008, is in direct dialogue with Rosalind Krauss's 1979 essay "Sculpture in the Expanded Field." Vidler acknowledges the influence of Krauss's essay on the field of architecture, arguing that the expansion of sculpture has, in turn, allowed architecture to develop beyond a position of autonomy. Anthony Vidler, "Architecture's Expanded Field", in *Architecture between Spectacle and Use*, Anthony Vidler, ed. (Williamstown, Mass./New Haven: Sterling and Francine Clark Art Institute: Distributed by Yale University Press, 2008) 144.

²⁶ Vidler, "Architecture's Expanded Field", in *Architecture between Spectacle and Use*, 150.

²⁷ Vidler, 150.

²⁸ Ibid., 153.

²⁹ Ibid., 153.

contemporary influences.³⁰ Conceived as parallel practices, overlaid upon one other, Vidler suggests a field of contingencies, rather than Krauss's binaries or opposites.

Despite an almost universal architectural acknowledgement of disciplinary expansion from the 1970s to present, Esther Choi identifies a "deep hesitation on the part of architecture to engage with adjacent forms of cultural production."³¹ She writes,

Architectural thinkers sometimes seem committed to an infantilizing attitude toward other disciplines, which is a strange pretense considering that architecture as a practice is inherently collaborative, polyphonic, and dispersed.³²

What Choi ultimately argues for is a perforation, rather than delineation, of disciplinary boundaries, whereby spatial practices can cross-pollinate one another without compromising disciplinary rigor.³³ Choi's permeable boundaries operate differently than Krauss's binaries and Vidler's contingencies because they suggest new forms of heterogeneity and inclusivity. Other than simply pointing to the

³⁰ "Thus, the spatial arts now come together in their superimposed expanded fields, less in order to blur distinctions or erode purity than to construct new versions that, for the first time, may constitute a truly ecological aesthetics." Ibid., 154.

³¹ Esther Choi, "Introduction: The Name of the Game - A conversation between Esther Choi and Marrikka Trotter, eds., in *Architecture at the Edge of Everything Else* (Cambridge, Mass.: Work Books, Inc. and MIT Press, 2010) xiii.

³² Choi, "Introduction: The Name of the Game", in *Architecture at the Edge of Everything Else*, xiii.

³³ "I'm not advocating that we dissolve disciplinary boundaries simply because of novel formal or institutional similarities that may exist between architecture and other forms of cultural production, but I don't think that these congruencies can be disregarded either." She adds, "these episodes of methodological and disciplinary cross-pollination demonstrate how the blurring of boundaries can cause a third condition from which new questions and imaginative modes of practice and through may emerge. Regardless of whether we agree or disagree with the notion of broadening disciplinary frameworks to consider a larger field of spatial practices, there are a growing number of contemporary architectural and artistic practices that seek to intentionally exacerbate the intermittent and ambiguous connections between art, architecture, commerce, politics, and the social realm. Both theorists and practitioners need to develop new vocabularies for understanding and interpreting these modes of practice; in turn, new audiences will emerge. For me, the question is not how or why we should delineate disciplinary boundaries, but rather, how we can perforate disciplinary boundaries without eroding the discipline and rigor with which our intellectual investigations should be undertaken." Choi, *Architecture at the Edge of Everything Else*, xiv-xv.

increased presence of architects operating in the context of galleries and museums, and hence masquerading as artists, Choi points to the implications of this trans-disciplinary expansion into relational spatial practices as a new model for architectural "agency."³⁴

More recently, Sylvia Lavin addressed a reappraisal of architecture's expanded field through the term "looseness."³⁵ Writing about the intermingling of art and architecture in Los Angeles during the 1960s and 1970s, Lavin views this era as a moment when architecture was able to break free of its professional shackles.³⁶ "[L]oosen[ing] up the expectations of what architecture should be," Lavin argues, "allow[ed] architecture the opportunity to become something else."³⁷ For example, Lavin points to the "dearchitecturization" that took place in the 1970s, where artists like Robert Smithson altered "the relationship between building and architecture."³⁸ By engaging in the construction and deconstruction of buildings, as well as the redistribution of its parts, Smithson and other artists recast how art was produced and experienced.

³⁴ "This word [agency] comes up repeatedly throughout the book, and I think it speaks to a much larger concern among younger practitioners about the role that architecture plays in instigating interventions within the public realm and imagining particular forms of social responsibility." Choi, xiii.

³⁵ In 2013 Sylvia Lavin curated an exhibition entitled "Everything Loose Will Land: 1970s Art and Architecture in Los Angeles" at the MAK Center for Art and Architecture, Los Angeles, at the Schindler House, May 9 - August 4, 2013. For the exhibition catalogue, see Sylvia Lavin (ed.) with Kimberli Meyer, *Everything Loose Will Land: 1970s Art and Architecture in Los Angeles* (West Hollywood, CA/Nürnberg, Germany: MAK Center and Verlag für modern Kunst Nürnberg, 2013).

³⁶ "But these were also the years [1970s] when architecture significantly rethought its fields of operation and came to be widely understood as not reducible to the services it could provide." Lavin, *Everything Loose Will Land: 1970s Art and Architecture in Los Angeles*, 23.

³⁷ Lavin, 23.

³⁸ Ibid., 27.

Architecture thus became the site and subject through which a radical rethinking of the visual arts occurred in the 1970s.³⁹

This interplay between art and architecture demonstrated an exploded (rather than expanded) field. As a result, medium specificity and disciplinary classifications were loosened, inviting new forms of invention. As Lavin explains,

When artists and architects stopped working in what had once been distinct domains, the deviation from the proper use of the terms *artist* and *architect* reflected fundamental epistemological changes rather than simple uncertainty about protocol.⁴⁰

The result was not a blurry notion of what constituted art and architecture, but rather a radical realignment of terms and processes through which new forms of cultural expression were produced and experienced. Importantly, Lavin reminds us that this loosening up "opened room for misunderstanding," whereby new participants entered into the realm of architecture, resulting in what she refers to as "the architect newly imagined."⁴¹

This increased contact between art and architecture during the 1960s and 70s resulted in cross-fertilization and rule breaking, inviting new modes of spatial practice. What many of these artists and architects shared in common was a commitment to the temporary - ephemeral works at the scale of environments - intended to engage the

³⁹ "What is most important is that, in the process of dearchitecture, architecture became an operational model for the combined effects of rethinking the nature of medium and materiality in the arts, the transformation of the passive viewer into an active participant, and the development of an environmental approach to the space of art. Each of these shifts is evident in much of the cultural production of the decade, but architecture was the only discipline that hosted them all." Ibid.

⁴⁰ Ibid., 29.

⁴¹ "These architectural and psychological projections were made possible by loose conceptual fits that opened room for misunderstanding through which a host of silent partners entered the space of architectural design, not just laborers and contractors, but artists, curators, writers, users, and ultimately the architect newly imagined." Ibid., 30.

spectator as an active participant in the construction of the work. In effect, by embracing the "looseness" of the newly expanded field, architects and artists redefined their roles as cultural producers. Despite seemingly operating as artists during the early years of their practice, as self-proclaimed "architects" Diller and Scofidio differentiated themselves through a deep commitment to the future of their discipline.

In an extensive review of the early works of Diller and Scofidio in *Artforum* (1988), with an emphasis on their installations and performances, Phillips suggests that their experimentation with temporary constructions offers new opportunities for architecture to redefine itself. She writes,

The fertile arena of architecture as art has been more the province of artists than of architects crossing over the traditional boundaries of their fields. But Diller and Scofidio's calculated detour into the realm of temporary installations embodies important philosophical questions for architecture. The permanent construct, however imaginative, has always been limited by the constraints imposed by what people (the client, the public) think the future will bear. By implicitly incorporating suppositions about the next generation's reception of the work into its conception, the architect of the permanent may be forfeiting the opportunity to mark the present with radical conviction. The architect of the temporary, who posits the future as a mystery, may be the one who can most potently speak to and of the moment. Furthermore, Diller and Scofidio demonstrate that the ephemeral work need not be an illusory or insubstantial one. Their use of traditional, 'enduring' materials and their rigorous methods of construction give their installations a profound and powerful presence. This is their great irony and perhaps their most significant iconoclasm.⁴²

Namely, Phillips highlights how Diller and Scofidio's prolific creative output, most of which bypassed buildings proper for nearly two decades, was always geared towards making architecture happen.

⁴² Phillips, "Hinged Victories", in *Artforum International*, 108.

To date, four monographs have been published on the work of Diller and Scofidio.⁴³ *Flesh: Architectural Probes*, authored by Diller and Scofidio in 1994, was the first comprehensive, yet highly conceptual compilation of the firm's cross-disciplinary work. The second, and perhaps most well-known book, was published in concert with *SCANNING: The Aberrant Architectures of Diller + Scofidio*, a traveling exhibition hosted by the Whitney Museum of American Art, March 1 – May 25, 2003 and co-curated by K. Michael Hays and Aaron Betsky. The nature of this exhibition was to not only feature a variety of works created by Diller and Scofidio since their practice began in 1979, but to also highlight how these architects have, and continue to operate under an expanded (and critical) definition of architecture.⁴⁴ The essays in this exhibition catalog comprehensively document and analyze the breadth of Diller and Scofidio's work, highlighting their thematic tendencies towards (and preoccupations with) display, performance, and surveillance. Diller and Scofidio are also acknowledged for being prolifically interdisciplinary and tech-savvy, recalling the expanded notion of artistic practices of the 1960s and 70s, and more specifically downtown New York City.⁴⁵ In 2007,

⁴³ Elizabeth Diller, Ricardo Scofidio, Georges Teyssot, and Diller + Scofidio, *Flesh: Architectural Probes* (New York: Princeton Architectural Press, 1994); Aaron Betsky and K. Michael Hays (eds.), *Scanning: The Aberrant Architectures of Diller + Scofidio* (New York: Whitney Museum of American Art; New York: Distributed by Harry N. Abrams, Inc., 2003); Guido Incerti, Daria Ricchi, and Deane Simpson, *Diller + Scofidio (+ Renfro), the Ciliary Function: Works and Projects, 1979–2007* (Milan/London: Skira; Thames & Hudson [distributor], 2007); and Edward Dimendberg, *Diller Scofidio + Renfro: Architecture After Images* (Chicago: University of Chicago Press, 2013). See also Antonello Marotta, *Diller + Scofidio: Blurred Theater* (Rome: Edilstampa, 2011).

⁴⁴ By subverting traditional notions of disciplinarity (in their case, architects more often operating as artists and/or set designers, rather than creating buildings proper), Diller and Scofidio exploit the museological space of artistic expression itself – the Whitney Museum – to showcase their architectural oeuvre.

⁴⁵ New York City provided the ideal conditions for avant-garde forms of artistic and

another significant text, *Diller + Scofidio (+ Renfro), the Ciliary Function: Works and Projects, 1979-2007*, offered its readers a study of Diller and Scofidio's work through the lenses of vision and visuality, including projects carried out with architect Charles Renfro (b. 1964), who joined the firm in 1997, and became a partner in 2004. Most recently, Edward Dimendberg published *Diller Scofidio + Renfro: Architecture After Images* (2013), a comprehensive chronological analysis of the firm's work with respect to their production of "images (both moving and still)."⁴⁶ Notably, Dimendberg's book is the first to acknowledge in some detail a number of the more obscure works produced by Diller and Scofidio in the first decade of their practice.⁴⁷

In addition to these four monographs, the early works of Diller and Scofidio have occasionally been addressed in a range of books, articles, and reviews - mostly in the arenas of art and architectural history, theory and criticism.⁴⁸ Because a majority of these texts have

architecture production to emerge. According to Roselee Goldberg, "New York's downtown art world had a gravitational pull for artists of all disciplines; the low-tech, low-rent environment let them essentially set their own terms." She adds, "Diller and Scofidio were drawn to this world for exactly these reasons." Goldberg, "Dancing About Architecture," in Betsky and Hays (eds.), *Scanning: The Aberrant Architectures of Diller + Scofidio*, 46.

⁴⁶ As Dimendberg explains in the Introduction to his book, "this study is a critical chronological exploration of the status of images (both moving and still) in their architecture and the transformation of modernism it has brought about." Dimendberg, *Diller Scofidio + Renfro: Architecture After Images* (Chicago: University of Chicago Press, 2013) 2.

⁴⁷ It should be noted that in his recent book, *Diller Scofidio + Renfro: Architecture After Images* (2013), Dimendberg offers a very personal, and in some cases first-hand account of many of the firm's projects. In addition, the first essay he wrote on Diller and Scofidio was featured in the catalogue for their exhibition at the Whitney Museum. See Dimendberg, "Blurring Genres", in *Scanning: The Aberrant Architectures of Diller + Scofidio* (2003).

⁴⁸ Among some of the more recent publications positioning Diller and Scofidio's work within the visual and performing arts are Sylvia Lavin, *Kissing Architecture* (Princeton, N.J.: Princeton University Press, 2011); Hal Foster, *The Art-Architecture Complex* (London and Brooklyn, NY: Verso, 2011); Chris Salter, *Entangled: Technology and the Transformation of Performance* (Cambridge, Mass.: MIT Press, 2010). See also Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Mass.: MIT Press, 1992).

focused on their architectural production – i.e., proposed and/or constructed buildings – few publications have addressed their extensive artistic and conceptual oeuvre, for which temporary works constituted the bulk of their practice for the first twenty years. Importantly, because they extensively lectured and published writings about their early works, Diller and Scofidio shaped how these projects were both understood and received.

Heavily influenced not only by Duchamp, but also an expanded field of conceptual artists, Diller and Scofidio are not shy about incorporating direct, or alluded citations into their works. Although ample literature on the work of Diller and Scofidio examines their gravitation towards, and explorations in, artistic practices, what is lacking in these texts is a thorough examination of how the two specifically operated on this threshold between art and architecture, and their subsequent impact on the development (and future) of architecture.

The inventor of Happenings, Kaprow was responsible for having “erased the boundaries between object, installation, and performance.”⁴⁹ This dissertation explores how Diller and Scofidio’s early ‘un-architectures’ – a series of objects, installations, and performances produced in the first decade of their practice (1979-89) – comprised an “Architectural Happening.” Defined here as vanguard

⁴⁹ “His [Kaprow’s] revolutionary creation of Happenings, which erased the boundaries between object, installations, and performance, derived from two contradictory tendencies. Intuitive, open-ended, and time-based on the one hand, they reflected his rigorous practice as an art historian, critic, and teacher on the other.” Paul Schimmel, “‘Only memory can carry it into the future’: Kaprow’s Development from the Action-Collages to the Happenings” in *Allan Kaprow - Art as Life* (Los Angeles: Getty Research Institute, 2008) 9.

forms of architectural production, merging preoccupations with drawing, representation, and technology with embodied experience, the Architectural Happening imbues architecture with a cross-disciplinary plasticity that allows it to perform in unexpected ways. Although a direct engagement with buildings was nearly non-existent for Diller and Scofidio in these early years, their commitment was to explore architecture through full-scale material constructions, rather than on paper. Significantly, these works may not have appeared to be, yet had everything to do with, architecture.

Chapter One, entitled "Object/Body," investigates how Diller and Scofidio redefined the architectural object, and in turn reintroduced the body to architecture. These works, which I call "objects," are not scaled representations of buildings – rather, as full-scale material constructions operating somewhere between sculpture and furniture, they serve as building experiments to test out ideas about the relationship between architecture and the human body. The four objects discussed in this chapter – *Mirror* (1979); *Nicotine/Caffeine Table with Orbiting Ashtray* (1981); *Disembowelled Television* (1986); and *Vanity Chair* (1988) – are evocative of Duchamp's 'altered readymades,' where everyday items are appropriated and reconfigured, initiating a new relationship between subject (human body) and object. These works are studied as architectural apparatuses – or more specifically, prosthetic drawing machines – responding to the body as a proverbial 'site.'

Chapter Two, entitled "Installation/Space," examines how Diller and Scofidio redefined the architectural installation, and in turn

reintroduced space to architecture. The five installations discussed in this chapter – *Traffic* (1981); *Sentinel/Civic Plots* (1983); *Gate* (1984); *The withDrawing Room* (1987); and *Para-Site* (1989) – blur the line between viewing subject and object, offering a radical counterpoint to the static permanence of building. These early works made their debut outdoors in public spaces throughout New York City, and eventually found their way into gallery and museum interiors. Releasing architecture to perform in temporary and event-based environments, Diller and Scofidio's installations rejected architectural autonomy, placing not only the human body but also social and cultural issues at the forefront of their practice. Informed by post-war Installation Art practices, these works not only engaged the body and objects in the production of space, but also challenged what constituted architecture.

Chapter Three, entitled "Performance/Time," explores how Diller and Scofidio pursued performance as a means to release architecture from its static objecthood and disciplinary autonomy, driving it away from representation, toward agency and experience. By seeking out the expanded field of performance art in New York, Diller and Scofidio not only exposed themselves to a variety of artists and techniques, but also aligned themselves with theater collectives, with whom they collaborated to design multiple stage sets. The chapter begins with an exploration of the *Slow House* (1989-91) as a theatrical stage set, then dives into their design for three different theatrical productions: *The American Mysteries* (1983/1984); *Synapse / The Memory Theatre of Giulio Camillo* (1986); and *The Rotary Notary and His Hot*

Plate (A Delay in Glass) (1987). These temporary constructions, directly informed by their design of both objects and installations, employed a series of strategies ranging from kinetics to illusory devices. By situating their early works within a larger discourse on conceptual and postmodern performance, this chapter not only exposes how Diller and Scofidio redefined architecture through performance, but also how their early proto-architectures (i.e., objects, installations, and performances) influenced their design of buildings.

Through their design of objects, installations, and performances, Diller and Scofidio reintroduced architecture to the body, space and time. As a result, these non-buildings not only redefined what constituted architectural production, but redefined the role of the architect. According to Michael Speaks, it was precisely through these early works that Diller and Scofidio reconstituted architectural practice. He writes,

Diller + Scofidio, with analytic skills unmatched by even the most rigorous Freudian psychoanalyst have produced an array of scopically prejudiced architectural apparatuses with which they probe and shape our image or idea of architecture itself.⁵⁰

Not unlike Kaprow, Diller and Scofidio turned their field on its head, and kept shaking things up until new forms of architecture began to happen. "The Architectural Happening: Diller and Scofidio, 1979-89" is the telling of this story.

⁵⁰ Michael Speaks comments on how these architects reconstituted architectural practice. He writes, "Diller + Scofidio, with analytic skills unmatched by even the most rigorous Freudian psychoanalyst have produced an array of scopically prejudiced architectural apparatuses with which they probe and shape our image or idea of architecture itself." See Michael Speaks, "Views of the Observer: Dubbeldam, Diller+Scofidio," in *Space: Arts & Architecture: Environment* (Seoul, Korea: SPACE Magazine, September 1995) 48.

1: OBJECT/BODY

Beyond Drawing

When Diller and Scofidio formed their practice in 1979, they found the architectural object in a state of crisis. The prolific production of paper architecture in the 1960s and 70s suggested that architecture could be temporary, mobile, scale-less, infinite, and even immaterial. In turn, architecture was able to be revolutionary purely through its ideas, rather than its physical construction. For example, in a 1970 issue of *Design Quarterly* devoted to the subject of Conceptual Architecture, Peter Eisenman went so far as to dispense of the architectural object all together.⁵¹ His essay, "Notes on Conceptual Architecture" – four pages comprised of only footnote numbers suspended in space – suggested that like Conceptual Art, the

⁵¹ In 1970, editor John Margolies devoted an issue of *Design Quarterly* to the theme of "conceptual architecture." The contributors were: Peter Eisenman, Ant Farm, Archigram, Archizoom, Francois Dallegret, Haus-Rucker-Company, Craig Hodgetts, Les Levine, Onyx, Ed Ruscha, and Superstudio. Eisenman, architect and founder of the Institute for Architecture and Urban Studies (IAUS) in New York City, was the only contributor to dispense with building or the design of an object altogether. Instead, he offered the reader a glimpse into a conversation about architecture by writing a series of footnotes linking architectural ideas to concepts developed in other fields. The reader who wanted the actual text was invited to write and request a copy from the IAUS, a notion influenced by Fluxus and Mail Art and used by Eisenman to solicit the active participation of the viewer in the production of the work. See Peter D. Eisenman, "Notes on Conceptual Architecture: Towards a Definition" in *Design Quarterly*, edited by John Margolies (Minneapolis: Walker Art Center, 1970) 1-5. For a recent analysis of this issue of *Design Quarterly*, and the development of conceptual architecture in the 1960s and 70s, see Ross Elflin, "The Dematerialization of Architecture: Toward a Taxonomy of Conceptual Practice" in *Journal of the Society of Architectural Historians*, Vol. 75, No. 2 (Oakland: University of California Press, June 2016) 201-223.

architectural idea was more important than its material presence or objecthood.⁵²

Eisenman's turn towards Conceptual Art mirrored an emergent intellectual and artistic trend dominating postmodernism to critique modernist ideology and to challenge the commodification of culture. Favoring ideas over objects, Lucy Lippard captured this impulse towards the "dematerialization of the art object" in her canonical 1973 text on Conceptual Art.⁵³ In *Architecture, Crisis and Resuscitation* (2011), Tahl Kaminer clarifies how this milieu implicated and problematized objects, and hence the production of architecture. He writes,

Objects were associated with commodities and with the objectification and reification of life. Similarly, conceptual art, in these years, dissolved the object completely, locating the artistic creation in the mind of the artist rather than in the artifact, creating temporal installations and happenings, which were supposed to circumvent the art market.⁵⁴

Hence, in its attempts to critique modernist ideology, architecture's post-'68 turn towards autonomy favored the ideal over the real.⁵⁵ In

⁵² Fifteen footnote numbers were suspended by Eisenman in white space, suggesting that there was indeed an original, but intentionally missing text. This orchestrated void called attention not only to the all too often overlooked footnote, but also suggested that architectural ideas were linked to concepts developed in other fields. Referring to artists such as Marcel Duchamp, Sol LeWitt, Robert Morris, Ed Noland, and Donald Judd, Eisenman looks to these various models of Conceptualism to establish a basis from which to launch his definition of Conceptual Architecture. Eisenman is particularly interested in the translation of Chomsky's notion of "deep structure," or the difference between semiotics and semantics, and how these concepts are explored in conceptual versus perceptual art and architecture. See Eisenman, "Notes on Conceptual Architecture: Towards a Definition" in *Design Quarterly*, 1-5.

⁵³ See Lucy R. Lippard, *Six Years: The Dematerialization of the Art Object from 1966 to 1972; a Cross-Reference Book of Information on Some Esthetic Boundaries* (New York: Praeger, 1973).

⁵⁴ Tahl Kaminer, *Architecture, Crisis and Resuscitation: The reproduction of post-Fordism in late-twentieth-century architecture* (New York: Routledge, 2011) 39.

⁵⁵ In 1984, K. Michael Hays addressed two different positions in architecture: "Architecture as an instrument of culture" and "Architecture as autonomous form." Hays defines the second condition (i.e., autonomy) as being "characterized by the comparative absence of historical concerns in favor of attention to the autonomous architectural object and its formal operations - how its parts have been put together, how it is a fully integrated and equilibrated

lieu of conventional architectural objects (i.e., buildings), many architects either chose (or were financially driven towards) new forms of production (namely, writing and drawing). This heightened proliferation of paper architecture recast the relationship between thinking and building, calling for a redefinition of the architectural object.

In 1973, Manfredo Tafuri published *Progetto e Utopia* (*Architecture and Utopia*), arguing for a dynamic and participatory architecture of “contradictions, imbalances, and chaos,” as opposed to static objects.⁵⁶ Through this act of disequilibrium, Tafuri declared the death of the object (or building) as the bearer of fixed meaning. A critique of architectural ideology and the late avant-garde’s turn towards utopian thinking, Tafuri’s writings opened up the floodgates for architecture to reconstitute itself as both a discipline and profession, operating amidst the social, economic, and political forces of late capitalism.⁵⁷

system that can be understood without external references, and as important, how it may be reused, how its constituent parts and processes may be recombined.” K. Michael Hays, “Critical Architecture: Between Culture and Form,” in *Perspecta*, Vol. 21, 1984. Reprinted in Robert A. M. Stern, Alan Plattus, and Peggy Deamer (eds.), *[Re]Reading Perspecta: The First Fifty Years of the Yale Architecture Journal* (Cambridge, Mass: MIT Press, 2004) 529-535. For further reading on architectural autonomy see Bob Somol (ed.), *Autonomy and Ideology: Positioning an Avant-Garde in America* (New York: Monacelli Press, 1997); Pier Vittorio Aureli, *Project of Autonomy: Politics and Architecture Within and Against Capitalism* (New York: Princeton Architectural Press, 2012); and Peter Eisenman, “Autonomy and the Will to the Critical,” in *Assemblage*, No. 41 (Cambridge, Mass.: MIT Press, April 2000) 90-91.

⁵⁶ “In this phase it is necessary to persuade the public that the contradictions, imbalances, and chaos typical of the contemporary city are inevitable.” Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist Development* (Cambridge, Mass.: MIT Press, 1976) 139. This edition is an English translation of *Progetto e Utopia*, originally published in Italy in 1973.

⁵⁷ For a recent analysis of Tafuri’s relationship to architectural history and the formation of contemporary architecture, see Marco Biraghi, *Project of Crisis: Manfredo Tafuri and Contemporary Architecture* (Cambridge, Mass.: MIT Press, 2013).

Kaminer explains how the post-Fordist rejection of objects was a direct assault on modernism's over-commodification of culture.⁵⁸ In lieu of treating the subject as an abstraction, postmodernism differed in that it problematized the relationship between subject and object. Kaminer adds,

The rebuke of objects, while directed at commodity culture, would end up strengthening the ideal at the expense of the real, and would find its counterpart in the emphasis on the immaterial properties of commodities prevalent in the emerging post-Fordist order.⁵⁹

Hence, postmodernism ushered in a rethinking of objects through their relationship to not only utility, but more importantly, meaning.

For example, in his 1965 essay "Specific Objects," Donald Judd identifies the emergence of new art forms, operating somewhere between painting and sculpture.⁶⁰ Judd writes, "[A]nything spaced in a rectangle and on a plane suggests something in and on something else, something in its surround, which suggests an object or figure in its space ..."⁶¹ What Judd addresses in this "new three-dimensional work" is the way in which these artworks, which he refers to as "specific objects," implicate not only the viewer, but also space, as subjects.⁶²

⁵⁸ According to Kaminer, "Modernism attempted to achieve a unity of subject and object by following the logic and demands of Fordism. However, the subject, in modernist rhetoric, became abstract, a 'typical user' rather than a real person, and receded from the equation." Kaminer, *Architecture, Crisis and Resuscitation*, 66.

⁵⁹ Kaminer, 39.

⁶⁰ As Roberta Smith explains, "In 'Specific Objects' Judd wrote of a new kind of three-dimensional work that incorporated aspects of painting and sculpture but was neither." Roberta Smith, 'Specific Objects', *Art In Review* in *The New York Times*, July 4, 2013: http://www.nytimes.com/2013/07/05/arts/design/specific-objects.html?_r=0 (accessed 10 July 2015).

⁶¹ Donald Judd, "Specific Objects," *Arts Yearbook 8*, 1965.

⁶² Although Judd's essay was written several years before Diller and Scofidio began their practice, his acknowledgement of the transformation of painting from a rectangular canvas on a wall, to something more environmental and experiential, serves as a useful lens through which to read the early objects produced by these two architects.

It was exactly this involvement of the viewer as a subject in a work of art, as well as the "espousal of objecthood" that Michael Fried deemed problematically "theatrical."⁶³ An advocate for object-based modernism, Fried argues in his 1967 essay "Art and Objecthood" that the privileging of viewer experience results in an inability to distinguish the work of art from its surrounding environment. He writes,

There is nothing within his field of vision - nothing that he takes note of in any way - that declares its irrelevance to the situation, and therefore to the experience, in question. On the contrary, for something to be perceived at all is for it to be perceived as part of that situation. Everything counts - not as part of the object, but as part of the situation in which its objecthood is established and on which that objecthood at least partly depends.⁶⁴

Fried, then referring to the rise of Minimalism (which he called Literal Art), was suspicious of these new forms of artistic expression because they challenged the "objecthood" of modernist art. Unbeknownst to Fried, this reliance on both the observer and context for the completion of the piece was what artists at the time sought to achieve: a redefinition of what constituted art.

According to Howard Fox, in an exhibition catalogue documenting contemporary sculpture in 1982, theatricality had become a defining trait of postmodernism. He writes,

Theatricality may be considered that propensity in the visual arts for a work to reveal itself within the mind of the beholder as something other than what is known empirically to be. This is precisely antithetical to the Modern ideal of the wholly manifest, self-sufficient object; and theatricality may be the single most pervasive property of post-Modern art.⁶⁵

⁶³ Michael Fried, "Art and Objecthood [1967]" in *Art and Objecthood* (Chicago: University of Chicago Press, 1998) 153.

⁶⁴ Fried, "Art and Objecthood [1967]" in *Art and Objecthood*, 155.

⁶⁵ Howard N. Fox, *Metaphor: New Projects by Contemporary Sculptors* (Acconci, Armajani,

This rethinking of the object/subject relationship in postmodern art practices not only implicated the viewer as a participant, but also acknowledged the body as an instrument of mediation, where both subject and object operated as key performing elements in the construction (and completion) of a work.⁶⁶

Some of the most defining features of an object – mainly its ability to be held, contained, and moved – would appear to circumvent architecture all together. Yet, architecture exists in many forms – a building being its most common, yet limiting definition. To consider architecture's production outside of building proper allows architecture to enter into the world of objects. More specifically, how architecture can be rendered as an artifact – capable of circulating in and out of a variety of venues, including galleries and museums – expands its definition through scale, medium, modes of production, and context.

When the architectural object resides somewhere between sculpture, art, and furniture, it can be understood as operating both inside and outside of architecture. In other words, although it is not

Aycock, Ewing, Morris, Oppenheim) (Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution Press, 1982) 16. Quoted in Henry M. Sayre, *The Object of Performance: The American Avant-Garde since 1970* (Chicago: University of Chicago Press, 1989) 272.

⁶⁶ It should be noted that the development of post-modern dance in the 1960s paralleled emergent ideas about the dematerialization of the art object, the rise of theatricality, and new forms of engagement. According to Sally Banes, "sources outside dance were equally important for the revolutionary notions of the post-modern choreographers, who found structures and performance attitudes in new music, film, the visual arts, poetry and theater – especially in Happenings, Events, and Fluxus (a neo-Dada group), where the borders between the art forms blurred and new formal strategies for artmaking abounded." Sally Banes, *Terpsichore in Sneakers: Post-Modern Dance* (Boston: Houghton Mifflin, 1980) 9. See also Sally Banes, *Writing Dancing in the Age of Postmodernism* (Hanover, N.H.: University Press of New England, 1994); and Samuel Weber, *Theatricality as Medium* (New York: Fordham University Press, 2004).

a building, or a representation of one, an architectural object can be about architecture. Operating somewhere between the ideal (drawing) and the real (building), the architectural object can be instrumental as a disciplinary hinge, challenging not only the conventions of architectural production and representation, but how architecture enters into the cultural production of objects.

In architecture, drawings typically anticipate objects, yet are intrinsically at odds with what they aim to represent. Robin Evans discusses this conundrum, or "translation", between architectural drawing and building. He writes,

[T]he peculiar disadvantage under which architects labour, never working directly with the object of their thought, always working at it through some intervening medium, almost always the drawing, while painters and sculptors, who might spend some time on preliminary sketches and maquettes, all ended up working on the thing itself which, naturally, absorbed most of their attention and effort.⁶⁷

Acknowledging this chasm, Evans adds, "Drawing's hegemony over the architectural object has never really been challenged. All that has been understood is its distance from what it represents..."⁶⁸ It is precisely this dialogue between drawing and building that forms the foundation of Diller and Scofidio's architectural practice.

The social, political, and economic context out of which Diller and Scofidio's practice emerged necessitated that architecture be re-conceptualized. Whereas many of their peers retreated into a state of autonomy (i.e., paper architecture), Diller and Scofidio executed a series of objects, as well as installations and performances, as

⁶⁷ Robin Evans, *Translations from Drawing to Building and Other Essays* (London: Architectural Association, 1997) 156.

⁶⁸ Evans, *Translations from Drawing to Building and Other Essays*, 165.

material constructions deeply rooted in the disciplinary act of drawing.⁶⁹ Yet, rather than limiting their drawings to paper space, they deliberately shifted their practice into the realm of the real: they produced physical objects, spaces, and experiences that although not “buildings” proper, were deeply engaged with issues of architectural drawing. These works were not scaled down versions or representations of the real – they were the actual thing. Drawings not only came before and after completed works, they were also directly transposed into the material realm.

Significantly, Diller and Scofidio’s objects – small constructions at the scale of domestic furnishings – acknowledged the human body not only as a viewing subject, but also as an active agent in the construction of space. These proto-architectural works operated as spatial prostheses: as extensions of the observing body, they rewrote the conventions of domestic furnishings to attract and subvert subject/object relations. As scripted instruments, these apparatuses not only challenged what constituted the architectural object, but also conditioned observers to playfully participate in the act of drawing architecture anew.

This reevaluation of architecture’s “objecthood” and its theatrical implication of the body allowed Diller and Scofidio to engage the discipline in an expanded field of cultural production. Their reexamination of the status of the architectural object through

⁶⁹ For an in-depth analysis of Diller and Scofidio’s relationship to, and deviation from, autonomous architecture in the 1970s and 80s, see K. Michael Hays, “Scanners” in *Scanning: The Aberrant Architectures of Diller + Scofidio* (New York: Whitney Museum of American Art, 2003), 129-136.

writings, drawings and models prompted Diller and Scofidio to assert themselves as active agents in the redefinition of architecture. In the first decade of their practice, the duo performed a series of operations based on challenging the definition of the architectural object. By creating built works in the form of small-scale constructions - addressed in this chapter as "objects" - they demonstrated that the production of an architect is not limited to buildings and their scaled representations.

The four objects discussed in this chapter - *Mirror* (1979), *Nicotine/Caffeine Table with Orbiting Ashtray* (1981), *Disembowelled Television* (1986), and *Vanity Chair* (1988) - are evocative of Duchamp's 'altered readymades,' where everyday items are appropriated and reconfigured, initiating a new relationship between subject (i.e., the human body) and object.⁷⁰ Full-scale assemblages incorporating everyday materials (e.g., glass, mirrors, televisions and chairs), I claim that Diller and Scofidio's objects are architectural instruments because they mediate the chasm between drawing and building, or the ideal and real. In addition, these apparatuses not only imply program and generate space, but also implicate the human body as subject.

⁷⁰ Duchamp refers to both "readymades" and "readymades aided" - the latter being the deployment of readymades in recombination or assemblage to produce a work of art. Through his appropriation of everyday objects, ranging from bicycle wheels to bottle racks, Duchamp's representation of these works, as is and/or altered, redefined what constituted a work of art. As explained by Dalia Judovitz, "Whether by using actual ready-mades, or by using artistic conventions as ready-mades, Duchamp redefines art as a strategic medium, and the artist as a transitional figure whose role is to restage both the terms and the conventions defining artistic practice." Dalia Judovitz, *Unpacking Duchamp: Art in Transit* (Berkeley, CA: University of California Press, 1995) 157. Although there are numerous books and articles on Duchamp's oeuvre, the following also served as key texts in developing a further understanding of the artist and his work: Demos, T.J., *The Exiles of Marcel Duchamp* (Cambridge, Mass.: MIT Press, 2007); Gloria Moure, *Marcel Duchamp: Works, Writings and Interviews* (Barcelona: Ediciones Polígrafa, 2009); Gavin Parkinson, *The Duchamp Book* (London: Tate Publishing, 2008); Calvin Tomkins, *Duchamp: A Biography* (New York: Henry Holt and Company, 1996); Octavio Paz, *Marcel Duchamp, Appearance Stripped Bare* (New York: Arcade Publishing, 1990); and Marcel Duchamp, *The Writings of Marcel Duchamp*, Michel Sanouillet and Elmer Peterson, eds. (Boston: De Capo Press, 1989).

To conceive of Diller and Scofidio's objects as 'instruments' is to deliberately assign to them the status of something operative (and even sinister). Likewise, an instrument implies a direct correlation to the body - that is, something intended to be used (or even misused). Michel de Certeau categorizes instruments based on their two primary "operations." He writes,

The first seeks to primarily *remove* something excessive, diseased, or unaesthetic from the body, or else to *add* to the body what it lacks. Instruments are thus distinguished by the action they perform: cutting, tearing out, extracting, removing, etc., or else inserting, installing, attaching, covering up, assembling, sewing together, articulating, etc. - without mentioning those substituted for missing or deteriorated organs, such as heart valves and regulators, prosthetic joints, pins implanted in the femur, artificial irises, substitute ear bones, etc.⁷¹

Whether removing or adding, de Certeau reminds us that instruments are not merely defined by their objecthood, but more specifically, "the action they perform" on the body.

What, then, are the implications of Diller and Scofidio disrupting the conventional utility of objects, and offering in their place, instruments masquerading as architecture? As architectural speculations, Diller and Scofidio's objects are both operative and projective. Works that are subsequently incorporated into their installations, performances, and eventually, buildings, their instrumentality resides in their ability to perform as both autonomous and contingent objects. Through these material experiments, about which little has been previously written, I argue that Diller and

⁷¹ Michel de Certeau, *The Practice of Everyday Life*, trans. Steven Rendall (Berkeley: University of California Press, 1984) 147. Quoted in Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Mass.: MIT Press, 1992) 157.

Scofidio redefined the architectural object, and in turn reintroduced the body to architecture.

Mirror (1979)

Mirror (1979) illustrates how Diller and Scofidio negotiated the chasm between drawing and building, or the ideal and real, in their early works.⁷² Comprised of a 36" square sheet of ½" thick plate glass with polished edges, its silver foil backing (which produced a mirrored effect) was partially removed (fig. 1.1). This technique allowed the mirror to operate as a hinged space, where a viewer could simultaneously see what resided both in front of, and behind, its surface. The front side of the mirror was divided into four equal quadrants, each defined by fine, dashed lines etched into its surface. At their intersection, in the center of the mirror, two solid reddish-orange lines comprised a crosshair, suggesting a precise means of viewing or marking a target.⁷³ In addition, a stainless steel cable and fittings, including an adjustable pendulum, suspended the object in space. By calling attention to gravity, the mirror was freed from a defined sense of frame or support (fig. 1.2). In the spirit of Judd,

⁷² It should be noted that according to Edward Dimendberg, Diller created this object - initially entitled *Mirror Piece with Backing Rubbed off Half* - while still a student at Cooper Union, and lists it as being produced in 1979, the same year Diller and Scofidio formed their practice. I have also seen this object referred to as simply "Mirror" and dated as both 1983 and 1985 in various publications and printed matter in the archives of Diller Scofidio + Renfro. See Edward Dimendberg, *Diller Scofidio + Renfro: Architecture After Images* (Chicago: University of Chicago Press, 2013) 34-35.

⁷³ For an analysis of Diller and Scofidio's use of crosshairs, or "+", in their work, see Reinhold Martin, "Preface: Moving Targets (Benchmark)" in Guido Incerti, Daria Ricchi, and Deane Simpson, *Diller + Scofidio (+ Renfro), The Ciliary Function: Works and Projects, 1979-2007* (Milan/London: Skira; Thames & Hudson [distributor], 2007) 7-9.

Mirror exhibited how a "specific object" can transform a two-dimensional frame into an environmental encounter.

Taking one of the most fundamental architectural elements - a vertical plane, or wall - as both site and subject, *Mirror* exhibited its potential to perform as an architectural object. Its material properties of both transparency and reflectivity allowed the mirror to oscillate between hyper-visibility and invisibility (fig. 1.3). In translating the logic of architectural drawing onto both its own surface, as well as the wall supporting it, *Mirror* operated as a binary object: it exhibited both the ideal (a representation of architectural ideas), and the real (it is the actual thing itself). In postmodern terms, *Mirror* produced a condition of both/and, rather than either/or.

Although this was the first time Diller and Scofidio used a mirror in their work, they subsequently deployed it as an illusory and fictional device in numerous installation and performance projects. As they explain,

The enigma of the mirror has always been a subject of obsession. It is a symbol of truth, an object of worship endowed with magical powers, a window into other worlds. The mirror sees everything but itself. It has no surface and no substance. By selectively exposing its properties, this mirror assumes the paradox of being visible and invisible, hanging and floating, and allowing the observer to see forwards and backwards simultaneously.⁷⁴

Although one of their smaller material constructions, *Mirror* demonstrates Diller and Scofidio's early engagement with architectural ideas through processes of drawing and building.

⁷⁴ Diller and Scofidio, text on *Mirror* from an early (undated) Diller + Scofidio portfolio. Courtesy of Diller Scofidio + Renfro.

Diller and Scofidio's *Mirror* appeared to be a thin 36" square object hung on a wall; yet, through both its reflective and transparent qualities, it implicated the totality of the environment around it. This included not only the wall upon which it was hung, but also all walls, including the floor and ceiling. *Mirror* absorbed not only architectural elements, but also occupants and viewers in the space. On both its surface, as well as the wall supporting it, *Mirror* exhibited and revealed "traces" of mechanical drawing (i.e., crosshairs, dashed lines, etc.),⁷⁵ highlighting its instrumental qualities as an architectural apparatus (fig. 1.4). Like a drawing, *Mirror* expressed ideas about architecture. And, not unlike a building, it generated material and spatial effects that could be experienced at one to one scale.

Mirror challenged the notion of an autonomous self, reinforcing the mirror as a site of fiction. Because it must be mounted or suspended in space, a mirror's edges are connected to the rest of the world. Hence, rather than existing as a purely independent object, the reflective surface of a mirror exposes its contingency: it is no longer an isolated entity, but comprised of the space and subjects it absorbs. In Duchampian terms, the mirror is an "infra-mince," a spatial cut or sectional slice in space and time, as well as a

⁷⁵ Walter Benjamin discusses the relationship between "traces" and the human occupation of "the interior." He writes, "The interior is not only the universe but also the etui of a private person. To live means to leave traces. In the interior these are emphasized. An abundance of covers and protectors, liners and cases is devised, on which the traces of objects of everyday use are imprinted. The traces of the occupant also leave their impression on the interior." Walter Benjamin, "Paris, Capital of the Nineteenth Century," in *Reflections*, trans. Edmund Jephcott (New York: Schocken Books, 1978) 155.

mechanism for producing infinite illusory effects.⁷⁶ As demonstrated in *Photograph of Marcel Duchamp Taken with a Hinged Mirror* (1917), the artist staged the reproducibility of both subject and object (fig. 1.5).⁷⁷ In this condition, the mirror also operated as a hinged space, exhibiting its capacity to blur the distinction between the real and the simulated.

In various objects, installations, and performances, Diller and Scofidio instrumentally deployed the mirror to expose that which was otherwise hidden, dismantling a variety of binary relationships, including inside/outside, public/private, male/female, and real/imaginary. With *Mirror*, they reconfigured an everyday object as a new site for architecture. Instrumentally, *Mirror* not only engaged user interaction, but also suggested that its surface is a space to critically reflect on issues of architectural representation and perception.

As a coded object, the mirror not only functions, it performs. Not unlike Duchamp's staged photo with the hinged mirror, Diller and Scofidio's *Mirror* acknowledged the presence and vantage point of the viewing subject (fig. 1.6). By addressing opticality, it transformed the observer into a performer. Krauss, in reference to Alois Riegl,

⁷⁶ For further reading about Duchamp's exploration of "infra-mince", see Gavin Parkinson, *The Duchamp Book* (London: Tate Publishing, 2008) 76-79. Diller and Scofidio also refer to Duchamp's "inframince" as a spatial cut, or "an infra-thin slice, like a cat scan." Diller and Scofidio, *Flesh* (New York: Princeton Architectural Press, 1994) 110.

⁷⁷ Dalia Judovitz describes how Duchamp strategically deployed the mirror as a site for expression and illusion. She writes, "In this photograph the referential position of the artist as model is elided; facing multiple reflections of himself, Duchamp has his back to the camera. His visual identity is both supplanted and refracted by a hinged mirror dividing him from himself while multiplying his reflections. This game, by which Duchamp refuses to assume a stable identity as an artist, marks the kinetic and hence, erotic, character of his work. Playing the ready-made field, among 'I' and 'me,' Duchamp discovers 'antiart': a game that eschews any specular reduction, since it is governed by the generative power of nonsense." Judovitz, *Unpacking Duchap: Art in transit*, 155.

describes this construction of subject and object as "a constant oscillation between figure and ground depending ... on where the viewer happens to be standing."⁷⁸ She adds, "Since this figure/ground fluctuation varies with the stance of the viewer one might argue that the object, now fully dependent upon its perceiver, has become entirely subjectified."⁷⁹

According to Jacques Lacan, the mirror produces a body composed of fragments.⁸⁰ A mirror may reflect an image of self, yet that image is reversed, falsely representing how others see one's self. The result - what Lacan calls the "mirror stage" - objectifies the body, turning self into an image.⁸¹ The mirror also constructs a sense of distance, as the mirror-self is not connected to the corporeal and sensorial self. A two-dimensional surface, the mirror projects a two-dimensional representation of three-dimensional objects and bodies in space. In order to see what is reflected in a mirror, an observer (body) must be present. Reflecting only the exterior body, the mirror creates disconnect between exterior and interior self.

"Mirrorical Return" is a term used by Duchamp in his *Green Box* (1934) to explain the mirror-like relationship between elements in *The Bride Stripped Bare By Her Bachelors, Even* (1919-23), otherwise known

⁷⁸ Rosalind Krauss, *Bachelors* (Cambridge, Mass.: MIT Press, 2000) 87.

⁷⁹ Krauss, *Bachelors*, 87.

⁸⁰ Jacques Lacan, "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience [1949]" in *Écrits*, trans. Bruce Fink (New York: W.W. Norton & Co., 2006) 75-81.

⁸¹ Lionel Bailly defines Lacan's "mirror stage" as "the point in the child's development at which it recognizes its own image in the mirror, which marks an important step in the formation of the Subject. At this point, the infant moves from perceiving itself in a fragmented way to having a unified image of itself as an entity." See Lionel Bailly, *Lacan: A Beginner's Guide* (Oxford: Oneworld Publications, 2009) 221.

as *The Large Glass* (fig. 1.7).⁸² The work, a large plate glass window divided into two halves (upper and lower), is comprised of a series of objects and subjects, whose spatial relationships are predicated on the artist's interest in not only two and three dimensions, but the fourth dimension of time. Diller and Scofidio, who collaborated on a theatrical performance about Duchamp's *Large Glass* in 1987 (discussed in the third chapter of this dissertation), are highly influenced by the artist's works, and more specifically, his design of objects (e.g., readymades, assisted readymades, etc.)

In profile, *Mirror* revealed its nature as an architectural apparatus (fig. 1.8). Despite appearing in front elevation as a floating element in space, a side view of the mirror fully exposed the unique mechanisms and hardware that anchored it to the wall. Small, stainless steel vise-like clamps, terminating in cylindrical pyramids at the wall, were located on the right and left sides of the mirror. Reminiscent of enlarged pencil points, these two clamps not only suspended the mirror several inches from the wall, but also appeared, like drawing instruments, to puncture its surface. A steel cable with frayed ends, suspended over a bolt located a few inches higher on the wall, was connected to these two clamps. Hanging from the bolt was another steel cable, terminating in a similar cylindrical pyramid just

⁸² In his notes inside the *Green Box*, Duchamp uses the phrase "mirrorical return" as a means by which to describe the movement of elements in *The Large Glass*, which were to have traveled "mirrorially." Implicating not only movement, but also time, this phrase also refers to Duchamp's interest in the fourth dimension. See Octavio Paz, *Marcel Duchamp, Appearance Stripped Bare* (New York: Arcade Publishing, 1990) 55.

above the floor.⁸³ The effect of the mirror's hanging apparatus - albeit an illusion - was a counterweight system, in tension.

As an architectural readymade typically affiliated with domestic interiors, the mirror not only reflects reality, but can also be deployed to generate false impressions. What Diller and Scofidio created with *Mirror* was an illusive condition where an object was able to operate as a hinge between the real and the ideal. Through both its reflective and transparent qualities, *Mirror* exposed its artifice as a contingent, rather than autonomous, object. By redirecting the gaze back to the architecture inscribing the space, as well as its occupants (i.e., observers and other objects), *Mirror* instrumentally negated the objecthood of art.

Nicotine/Caffeine Table with Orbiting Ashtray (1981)

Nicotine/Caffeine Table with Orbiting Ashtray (1981) was comprised of three round sheets of blue-tinted glass, supported by three stainless steel legs (fig. 1.11). Each clamp-like leg, similar to those used in *Mirror*, was evocative of a mechanical compass, suggesting that the table itself was not merely a piece of furniture, but rather a three-dimensional drawing instrument. One leg supported an orbiting stainless steel ashtray just above the glass, whose three stacked surfaces were partially etched, implying a drawing in process (fig. 1.12). Operating as both a coffee table and proverbial drawing

⁸³ It should be noted that the photographs of *Mirror* suggest that there were two versions of this hanging element. The first appears to be a large fishing weight, located just below the bottom edge of the mirror, whereas the second is more similar in form and material to the two mirror clamps, and is on a much longer cable, hanging just above the floor.

machine, Diller and Scofidio's object transcended the conventions of both form and utility.

Embedded within the top layer of glass were two thin, rectilinear levels, establishing what appeared to be an x- and y- axis (fig. 1.13). These coordinates were reinforced through a series of lines (dashed, continuous, and arched), as well as alphanumeric notations, etched into the glass. The effect was not unlike the layers of trace, vellum, or mylar used in architectural drawing as a means to align and coordinate elements between various levels or sections. The role of light and shadow transformed the otherwise two-dimensional etched surfaces of the glass, accompanied by its stainless steel components, into an architectural apparatus. As a result, *Nicotine/Caffeine Table with Orbiting Ashtray* performed as a three-dimensional notational script or score, activating the space below and around it.

In shape and size, the three stacked glass surfaces of the round coffee table appeared to be windows extracted from Diller and Scofidio's *Kinney (Plywood) House* (1981) in Briarcliff Manor, New York (fig. 1.14).⁸⁴ Designed and constructed after the initial home was

⁸⁴ The *Kinney (Plywood) House* was designed by Diller and Scofidio in 1981, and constructed on the existing foundation of a house that had previously burned down. Dimendberg, who writes about the house in detail, explains that it "utilized a standardized 4' x 8' plywood panel system into which standard Pella casement windows were inserted. These ordinary materials suggest a common single-family residence. Yet its precise fenestration captures attention, and the number of windows appears excessive for a house so small." He adds, "The interior of the house is unrelated to its free façade." Dimendberg, *Diller Scofidio + Renfro*, 22-23. Phillips provides one of the more factual and critical readings of the *Kinney (Plywood) House* in *Artforum*. She writes, "The Plywood House (sometimes referred to as the Kinney House), 1980, was a site of departure for these architects. That year, a writer approached the team; the program she presented them with was limited but complex. She wanted a reclusive, quiet home with a feeling of openness in which to work on weekends and vacations. But the site was undramatic - a rural escape in New York State that had been transfigured into a suburban enclave - and the writer's budget was modest. The small house that Diller and Scofidio built, rather than a quiet compromise in light of site and budgetary constraints, might be said to represent an apotheosis of the irreconcilable." Phillips adds, "Diller and Scofidio's Plywood House was a risky and witty attack on the checklist (and checks and balances) organization that underlies the traditional approach to building." Phillips, "Hinged Victories", in *Artforum International* (Summer 1988) 107.

destroyed in a fire, the *Kinney House* operated as a three-dimensional mask: its exterior skin conceived entirely independent of interior program, in turn generating a series of intentional misalignments (fig. 1.15). According to John Hejduk,

This house inquires into the way the very nature of 'window,' not as an opening to the outer world, but as an opening into our inner core. The house façade acts as a mask which hides a depth (a depth of eight inches, the depth from the surface of our eye-balls to the rear of our cerebellum). As we look at this haunting, lonely elevation, we are in fact plummeting, by a circular reflection, into our own thoughts... and for this an inner magic begins.⁸⁵

Hejduk, Dean of the Irwin S. Chanin School of Architecture at the Cooper Union for the Advancement of Science and Art (1975-2000) - where Diller and Scofidio both taught, and where Diller was a former student - identifies the qualities of juxtaposition in this domestic composition. Specifically, the intentionally designed incompatibility between interior and exterior in the *Kinney House* paralleled how these architects aimed to exploit binary relationships (e.g., interior/exterior, public/private, and subject/object, etc.)⁸⁶

In addition, Diller and Scofidio's table was evocative of Mies van der Rohe's *Barcelona Table* (1930) - a thick, square glass top supported by an X-shaped stainless steel or chrome base (fig. 1.16). But rather than operating as a conventional piece of domestic furniture, *Nicotine/Caffeine Table with Orbiting Ashtray* implied a specific programmatic use: smoking and drinking coffee. Quite literally, it elevated the coffee table to the status of something

⁸⁵ John Hejduk, "Kinney House" in *Lotus International* 44 (New York: Rizzoli International, 1985), 58. Quote reprinted in Dimendberg, *Diller Scofidio + Renfro*, 24.

⁸⁶ Notably, Dimendberg poses the following question about the Kinney (Plywood) House: "[A]re the windows in the house actually mirrors?" Dimendberg, 24.

more scripted and sinister. That is, Diller and Scofidio acknowledged and accommodated for vices as a form of social etiquette. Not unlike Emily Post's established codes and protocols - among them, instructions for various types of table settings - Diller and Scofidio made visible these diagrams of human behavior (fig. 1.17).⁸⁷

Nicotine/Caffeine Table with Orbiting Ashtray also challenged the status of the architectural object. As neither model, nor drawing, nor text, nor building, the table served as a new site for architectural investigation. It not only engaged user interaction, but also suggested that it was a scripted space of ritual, vice, discipline and etiquette. Unlike a static object, which begs to be looked at, Diller and Scofidio's table brought people together, encouraging discourse and interaction.

Although Diller and Scofidio were involved in the design and production of objects that were furniture-like and implied domesticity, what differentiated them from other architects was their objective to transcend formalism, utility and comfort.⁸⁸ Through social commentary, their objects served as sites for critical architectural experimentation. By catering to human vices, their objects unveiled and exploited cultural desires, transgressing mere utility.⁸⁹ As

⁸⁷ It should be pointed out that this reference to Emily Post's canonical book on etiquette - *Etiquette in Society, In Business, in Politics, and at Home* (1922) - is further explored in a subsequent installation, entitled *The withdrawing Room* (1987), discussed in the second chapter of this dissertation. See Emily Post, *Etiquette in Society, In Business, in Politics, and at Home* (New York: Funk and Wagnalls, 1922). See also Elizabeth L. Post, *Emily Post on Etiquette* (New York: Harper Collins, 1995).

⁸⁸ For example, Aaron Betsky describes Diller and Scofidio as "display engineers," noting that their work "is a form of display that removes from architecture the idea that it is always and only about shelter, comfort, and functionality." Betsky, "Display Engineers" in *Scanning: The Aberrant Architectures of Diller + Scofidio*, 23.

⁸⁹ It should be noted that during the 1990s, Diller and Scofidio created several objects

demonstrated in *Nicotine/Caffeine Table with Orbiting Ashtray*, a furnishing not only responded to, but also scripted, human behavior.

In *The System of Objects* (1968), Jean Baudrillard identifies two different types of objects: 'the model' and 'the series.'⁹⁰ Whereas the former occupies the status of a one-off or hand-made object, the latter is a mass-produced commodity. With their objects, Diller and Scofidio produced 'models,' but in many cases, implemented elements that fall into Baudrillard's category of 'series' (e.g., wood chairs, televisions, mirrors, etc.) In *Nicotine/Caffeine Table with Orbiting Ashtray*, the ashtray was the only element that fell into the category of mass-production. This work exhibited an explicit turn towards the deployment of readymades (everyday, familiar objects) altered with respect to human use and interaction. In addition, these objects resided on the hinge between 'the model' and 'the series'; they were both familiar, yet one of a kind.

Diller and Scofidio's use of glass in the coffee table signaled a development of ideas about transparency and reflectivity, initially addressed with *Mirror*. Materially, glass operated as a lens through which notational scripts were layered and cast as shadows (or drawings) on the floor below (fig. 1.18). The result was a form of

that precisely addressed human vices, such as: *Pleasure/Pain Medicine Cabinet* (1991), *No (Means Yes)* (1997), and the series of four *Vice/Virtue Glasses*, entitled *Exhaust*, *Reservoir*, *Fountain* and *Dispensary* (1997). Although outside of the purview of this dissertation, which examines works from 1979-89, these objects can clearly be seen as extensions of earlier works such as *Nicotine/Caffeine Table with Orbiting Ashtray*. For examples of these works, see *Scanning: The Aberrant Architectures of Diller + Scofidio*, 26-27.

⁹⁰ See Jean Baudrillard, *The System of Objects*, trans. James Benedict (New York & London: Verso, 2005) 147-168.

atmosphere, where the object not only functioned, but generated architectural effects. According to Baudrillard,

[G]lass is the most effective conceivable material expression of the fundamental ambiguity of 'atmosphere': the fact that it is at once proximity and distance, intimacy and the refusal of intimacy, communication and non-communication.⁹¹

These qualities of nearness and farness demonstrate an exploitation of depth within two-dimensional surfaces, a theme that permeated the early works of Diller and Scofidio.

In addition to the atmospheric and "performative" qualities of *Nicotine/Caffeine Table with Orbiting Ashtray*, this object suggested a deliberate engagement with the viewer as a user.⁹² In effect, the table served as an instrument to condition human behavior and interaction. Eliciting participation beyond the purely retinal, the radial movement of the ashtray arm operated as a drawing machine (fig. 1.19). As one pushed (or passed) the receptacle around the table, its movement was registered like that of a pendulum. Notably, mechanical movement activated the cross-sectional transposition of plan view, layered from the floor to interacting subject.

Like *Mirror*, the table also acknowledged the themes of absence and presence. Even when the object was not in use, it read as a performative score: etchings implied the movement of hinging elements with respect to its user(s). Similar to the patterns of a drawing arm across a sheet of paper, *Nicotine/Caffeine Table with Orbiting Ashtray*

⁹¹ Baudrillard, *The System of Objects*, 42.

⁹² "The term 'performative' has come to describe this state of perpetual animation. It appears regularly in academic texts to underline the significance of engagement by artist and viewer." Laurie Carlos, "Introduction" in RoseLee Goldberg, *Perforamce: Live Art Since the 60s* (New York: Thames & Hudson, 1998/2004) 10.

plotted a series of points, lines, arcs, and notations, indicating its status as a coded object. Residing somewhere between drawing and building, the table was not a static object; rather, it anticipated action. Not unlike a palimpsest, the table left traces, theatrically suggesting both the absence of a user and presence of an observer.

The open-endedness of this, and other objects by Diller and Scofidio, mirrors avant-garde art practices and their interest in chance and indeterminacy. In *The Object of Performance: The American Avant-Garde since 1970*, Henry Sayre writes,

But the art of the avant-garde is never 'complete.' ... the art of the avant-garde is always in process, always engaged. It is, furthermore, purposely *undecidable*. Its meanings are explosive, ricocheting and fragmenting through its audience. The work becomes a situation, full of suggestive potentialities, rather than a self-contained whole, determined and final.⁹³

This deliberated deployment of the 'incomplete' object by the avant-garde as a harbinger of multiple meanings implicated the viewer as a participant in the work.⁹⁴ What, then, was the role of the object in architecture at this time, and how did Diller and Scofidio employ art tactics as a means to expose and problematize its status?

Disembowelled Television (1986)

An assemblage comprised of a deconstructed television (removed from its housing), a mirror, and a rolling stainless steel frame, *Disembowelled Television* (1986) was the third object created by Diller and Scofidio, and displayed at *Investigations (Body Buildings II)*, an

⁹³ Sayre, *The Object of Performance*, 7.

⁹⁴ Sayre adds, "by the seventies the site of presence in art had shifted from art's object to art's audience, from the textual or plastic to the experimental." Sayre, 5.

exhibition curated by Robert McAnulty at University of Pennsylvania's Institute for Contemporary Art, June 10 - July 31, 1998 (fig. 1.20).⁹⁵ Although the architects deployed a small rear-projected film screen a few years earlier in their stage set design for *The American Mysteries* (1983), this object marked the first use of television and video in their work. Expanding upon Diller and Scofidio's early inquiries into themes of domesticity, as demonstrated in objects like *Mirror* and *Nicotine/Caffeine Table with Orbiting Ashtray*, *Disembowelled Television* was pivotal because it introduced two new areas of interrogation for these architects: performance and video art.

With *Disembowelled Television*, everyday objects (i.e., a television and mirror) were reconfigured as new sites for architecture. The dialogue between these elements not only engaged user interaction, but also suggested that both surfaces are spaces of mediated performance (fig. 1.21). Like the picture window, a product of post-war developments in large span glass, both the television and mirror capture views and convert them into representations of reality. Highlighting their status as simulated spaces, Diller and Scofidio unmasked the artifice of both mirror and television. The former, presented as an adjustable infra-thin slice, and the latter, with its revealed inner workings, called into question the truthfulness of both mediums.

⁹⁵ Dimendberg discusses how this exhibition was a follow-up to *Bodybuildings* at the Storefront for Art and Architecture in New York, September 10 - October 3, 1987, which featured documentation of several early installations and performances by Diller and Scofidio. Dimendberg, *Diller Scofidio + Renfro*, 50.

Prior to their residency at the Capp Street Project in San Francisco for *The withDrawing Room* (1987) installation, Diller and Scofidio became acquainted with the work of artist David Ireland.⁹⁶ Ireland not only designed the Capp Street house/gallery (discussed in more detail in the next chapter), but was also known for his work on transforming domestic interiors, with an emphasis on mundane objects and taxonomies of the everyday. Clearly influenced by Duchamp's readymades, Ireland, similar to Diller and Scofidio, chose to work with everyday domestic objects like wooden chairs and televisions. Ireland's *TV with Viewing Chair* (1978) - a site-specific assemblage of chair, television, table, window and lamp - incorporated a cathode ray television, partially disassembled, with its casings removed (fig. 1.22). Created a year before Diller and Scofidio formed their practice, Ireland's palette was strikingly similar, although the effects of his objects were radically different.

Whereas their earlier objects, like Ireland's, called attention to traces of domestic habitation (i.e., a mirror and a coffee table), Diller and Scofidio's *Disembowelled Television* (1986) marked a shift towards the technological body (fig. 1.23). According to Dimendberg, Diller and Scofidio "dissected a television as if it were an anatomical specimen, organs without a body," noting that it "suggests an investigation of television as an object rather than as a temporal

⁹⁶ For further reading on the life and works of David Ireland see Karen Tsujimoto and Jennifer R. Gross (eds.), *The Art of David Ireland: The Way Things Are* (Berkeley: University of California Press, and Oakland Museum of California, 2003); and Betty Klausner, *Touching Time and Space: A Portrait of David Ireland* (Milan: Edizioni Charta, 2003). Ireland is also discussed in the second chapter, with respect to Diller and Scofidio's *The withdrawing Room* (1987).

flow then common in video art."⁹⁷ The television, now reflected in the space of the mirror, destabilized the relationship between observer and viewing apparatus, calling into question the status of the postmodern body.

In "The Ecstasy of Communication," Baudrillard identifies the changing status of objects in postmodern society. He writes,

The description of this whole intimate universe - projective, imaginary and symbolic - still corresponded to the object's status as mirror of the subject, and that in turn to the imaginary depths of the mirror and 'scene': there is a domestic scene, a scene of interiority, a private space-time (correlative, moreover, to a public space). The oppositions subject/object and public/private were still meaningful ... But today the scene and mirror no longer exist; instead, there is a screen and network. In place of the reflexive transcendence of mirror and scene, there is a nonreflecting surface, and immanent surface where operations unfold - the smooth operational surface of communication.⁹⁸

According to Baudrillard, technology transformed traditional modes of representation, hence destabilizing the otherwise binary relationship between subject and object. He adds, "With the television image - the television being the ultimate and perfect object for this new era - our own body and the whole surrounding universe become a control screen."⁹⁹ If the television represents, for Baudrillard, a new era of communication, then how might it be seen as an extension of the human body?

⁹⁷ "If numerous video artists in the 1980s clustered off-the-shelf television sets in rows and deployed them as architecture in a gallery space, Diller + Scofidio approached the medium from the opposite direction and dissected a television as if it were an anatomical specimen, organs without a body, and exhibited the results. It anticipates their taxonomic approach to display culminating in the 1990 exhibition *The American Lawn* and suggests an investigation of television as an object rather than as a temporal flow then common in video art by figures such as Bill Viola." Dimendberg, 51.

⁹⁸ Jean Baudrillard, "The Ecstasy of Communication" in Hal Foster (ed.), *The Anti-Aesthetic: Essays on Postmodern Culture* (Port Townsend, WA: Bay Press, 1983) 126-127.

⁹⁹ Baudrillard, "The Ecstasy of Communication" in Hal Foster (ed.), *The Anti-Aesthetic*, 127.

Jonathan Crary, in *Techniques of the Observer* (1990), addresses the role of vision during the emergence of modernity. He asks, "How is the body, including the observing body, becoming a component of new machines, economies, apparatuses, whether social, libidinal, or technological?"¹⁰⁰ What Crary acknowledges is the status of the body as an instrument for viewing, where the distinction between flesh and machine has become increasingly blurred. Although writing mostly about the 19th century, Crary's study on visibility calls attention not only to the evolution of viewing apparatuses, but likewise the transformation of the viewing subject.

For Diller and Scofidio, both the mirror and television are sites of fiction and illusion. As spaces of representation, these objects operate as instruments, endlessly generating a range of optical effects. Their ability to endlessly reproduce images presents a new form of the real, or what Baudrillard refers to as the "hyperreal," where the simulated copy of an object appears more real than its original.¹⁰¹ Like *Mirror*, Diller and Scofidio's *Disembowelled Television* implicates the observer as a subject in the work, suggesting a transformation of the object from that of autonomous to contingent.

Yet, the two objects differ significantly, in that the latter introduces a dialogue between two screens of reproduction: the mirror

¹⁰⁰ Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, Mass.: MIT Press, 1990) 2.

¹⁰¹ Baudrillard discusses his concept of the "hyperreal" in *Simulacra and Simulation*, originally published in 1981. In this text he discusses the terms "simulacra" (a copy without an original) and "simulation" with respect to mass reproduction in the electronic age of postmodern culture. See Jean Baudrillard, *Simulacra and Simulation* (Ann Arbor: University of Michigan Press, 1994).

and television. The result is the implied displacement (and potential negation) of the observing body as central subject. In *The Architectural Uncanny* (1992), Vidler attributes this displacement of the body to the reorientation of the television screen by Diller and Scofidio. He writes,

Thus the television screen, shifted from vertical to horizontal, is no longer the focus of a conventional view but now reflected in a mirror that takes its place. The screen, simulacrum of the real, is literally displaced through a simulacrum of itself, at the same time as its controlling (picture-frame) position has been unfixed and refracted through the action of the mirror.¹⁰²

In the spirit of Baudrillard, this dialogue between mirror and television results in the endless reproduction of (electronic) images. Hence, *Disembowelled Television* constructed a feedback loop of simulacra and simulation, calling into question the instability of architectural representation in an increasingly electronic age.

Krauss acknowledges that it was Michel Carrouges who, in 1952, invented the term "bachelor machine," in reference to the "Duchamp effect."¹⁰³ Some twenty years later, Gilles Deleuze and Félix Guattari implicate the bachelor machine in *Anti-Oedipus* (1972), exploring its connection to the production of desire. They write,

Desiring machines are binary machines, obeying a binary law or set of rules governing associations: one machine is always coupled with another ... Desire constantly couples continuous flows and partial objects that are by nature fragmentary and fragmented ... But a connection with another machine is always established, along a transverse path, so that one machine interrupts the current of the other or 'sees' its own current interrupted.¹⁰⁴

¹⁰² Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge, Mass.: MIT Press, 1992) 158. It should be noted that in this book, Vidler discusses Diller and Scofidio's objects with respect to "cyborgs" on pages 158-164.

¹⁰³ "It was in 1952 that Michael Carrouges isolated the Duchamp effect. He called it 'the bachelor machine,' and he linked it to another series of names..." Rosalind Krauss, *Bachelors* (Cambridge, Mass.: MIT Press, 2000) 180.

¹⁰⁴ Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia*

According to Krauss, "The bachelor machine of *Anti-Oedipus* constructs the relationship between the desiring machines and the body without organs..."¹⁰⁵ As a result, the body is supplanted with reproductions, in the form of simulation. She adds, "The body without organs is the place of inscription; it is textual; semiological."¹⁰⁶

In the case of *Disembowelled Television*, Diller and Scofidio located the mirror and television opposite one another in order to initiate the endless production of desire (fig. 1.24). The television, a machine of endless images, was reflected in the mirror, a space of representation with infinite depth. Together, the two surfaces gazed into one another, formulating a feedback loop of simulated space, without the need for an actual body. Although an onlooker could adjust the mirror's position, the observer was never directly implicated as a subject in the work. This further supplanted the biological body with the mechanical and technological. In other words, the viewer was never fully consummated as a subject in the construction of the object.

Because *Disembowelled Television* was on wheels, it implied more mobility and detachment from a specific site than Diller and Scofidio's previous objects. Whereas *Mirror* attached itself to a wall,

(Minneapolis: University of Minnesota Press, 1983) 5-6. The book was originally published as *L'Anti-Oedipe* (1972), and translated from French into English in 1977.

¹⁰⁵ "The bachelor machine of *Anti-Oedipus* constructs the relationship between the desiring machines and the body without organs, between the bachelor's world of production and the bride's domain of inscription. The desiring machines produce by intercepting the continuous flows of milk, urine, semen, shit; they interrupt one flow in order to produce another, which the next machine will interrupt to produce a flow for the next, and so on. Each machine is part-object: the breast-machine, the mouth-machine, the stomach-machine, the intestine-machine, the anus-machine. As opposed to this the body without organs produces nothing; it re-produces. It is the domain of simulation, of series crossing one another, of the possible occupation of every place in the series by a subject forever decentered."Krauss, *Bachelors*, 181.

¹⁰⁶ Krauss, 181.

and *Nicotine/Caffeine Table with Orbiting Ashtray* engaged the floor, *Disembowelled Television* was tethered only to an electrical outlet. Although the position of the television was fixed, the hinged mirror allowed the relationship between the two to be adjusted, such that the mirror, at its two extremes, could be positioned parallel or perpendicular to the screen (fig. 1.25). The mirror was also attached to a telescoping arm, allowing a user to adjust the distance between it and the television. Despite their ability to change position, these two surfaces were always in dialogue with one another. Both mirror and monitor acknowledged their propensity to simulate the real, calling into question issues of representation and mass reproduction in a postmodern world.

In *Understanding Media: The Extensions of Man* (1964), Marshall McLuhan acknowledges how, by the mid-20th century, the television had replaced the fireplace as the hearth, or center, of domestic households.¹⁰⁷ Referring to the television as the “electronic fireplace,” McLuhan views the medium as one that radically changes how people perceive and interact with the world around them. For example, McLuhan acknowledges that the low definition of the television screen disallows detail, offering instead a blurry representation of entertainment.¹⁰⁸ Likewise, he states that television is a “cool” rather than “hot medium,” meaning that it elicits user “participation

¹⁰⁷ See Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge, Mass.: MIT Press, 1994).

¹⁰⁸ “The TV image is of low intensity or definition, and, therefore, unlike film, it does not afford detailed information about objects.” McLuhan, *Understanding Media*, 317.

or completion by the audience.”¹⁰⁹ McLuhan also refers to media as extensions of not only the human body, but also our nervous system, suggesting that electronic devices like the television condition how we think and behave.¹¹⁰

Diller and Scofidio explored the hinge between “hot” and “cold” in *Disembowelled Television*, enticing viewers to participate in the postmodern production of images. This object also addressed different modes of looking, including voyeurism, surveillance, and narcissism – all themes that pervade the early (and latter) works of Diller and Scofidio. As the architects explain a decade later,

Yesterday’s paranoia has become today’s exhibitionism: we perform in front of the glass, we display our living room ‘sets’ before the proscenium of the picture window, etc. And, we no longer regard the television as invasive.¹¹¹

For Diller and Scofidio, the mirror and television were thought of not only as domestic objects, but instruments to redefine architecture’s relationship to the body.

With *Disembowelled Television*, Diller and Scofidio also called attention to two everyday objects encountered in the domestic sphere – the mirror and television – and how these devices have become absorbed into our daily rituals of hygiene and entertainment, to the point of near invisibility. Georges Teyssot expounds on how these objects can

¹⁰⁹ McLuhan defines “hot media” as “low in participation,” whereas “cool media are high in participation or completion by the audience.” McLuhan, 23.

¹¹⁰ “Any invention or technology is an extension or self-amputations of our physical bodies, and such extension also demands new ratios or new equilibriums among the other organs and extensions of the body.” Ibid., 45.

¹¹¹ Diller and Scofidio, *Flesh*, 249.

render themselves imperceptible, suggesting that they have become extensions of our bodies, to the point of assimilation. He writes,

Tools and instruments constitute components of an equipment-structure forming our environment, and they tend to disappear from our attention when used on a daily basis (as long as they don't malfunction). In the same manner, the organs and appendages of our body (if they are in good health) tend to elude our explicit attention when a precise action is envisaged and undertaken. There is thus a direct connection, a parallel between the disappearance or absence of the sensorimotor organs and that of the tools we hold when acting on the world around us: two forms of absence.¹¹²

By creating an adjustable armature for the mirror in *Disembowelled Television*, Diller and Scofidio not only re-engaged the body with the "tools and instruments" that form our daily environment, but also questioned what constitutes a body in a postmodern age.¹¹³

Vanity Chair (1988)

With *Vanity Chair* (1988), Diller and Scofidio converted an ordinary wooden chair into a Duchamp-inspired altered readymade, or 'bachelor machine.' Cutting off its rear two legs, they equipped the chair with a third leg, comprised of a stainless steel pole with pivoting vanity mirror (fig. 1.26). As Diller and Scofidio explain,

At the most irreducible scale, a two-legged chair is equipped with a third leg which passes between the thighs of its occupant to position a mirror in direct confrontation with the face - the space between the face and mirror constituting the most private of all sites. For this simple bachelor machine, the mirror provides the elimination of separateness; space is squeezed out.¹¹⁴

¹¹² Georges Teyssot, "The Mutant Body of Architecture" in Diller and Scofidio, *Flesh*, 15.

¹¹³ Teyssot posits, "[H]ow is it possible to rethink the relation between body and built environment? ... Does a body exist? Is it a possession or a tool? Do we have a body? What is a body? Is this body 'inhabited'? How do body and brain interact with the world?" Georges Teyssot, *A Topology of Everyday Constellations* (Cambridge, Mass: MIT Press, 2013) 219.

¹¹⁴ Diller and Scofidio, *Flesh*, 99.

Situated to pass between the legs of a seated occupant, this prosthetic device activated the space between the body and mirror. Not unlike the rearview mirror in a car, the hinged vanity mirror allowed the viewer to see forward, as well as behind, with some degree of user manipulation.¹¹⁵

Although this was not the first time Diller and Scofidio worked with a chair, this object exhibited a refinement of earlier iterations, and informed their use of chairs in subsequent installations and performances.¹¹⁶ For example, a different version of this chair was previously used in *The withDrawing Room* (1987) installation, but was altered to allow the chair to be a self-contained object. In *Vanity Chair*, the prosthetic leg was no longer attached to the floor, freeing the object from the specificity of site. In addition, the height of the vanity mirror was lowered to relate to the body of a seated occupant.

Calling attention to both the private, inner world of self, as well as the public realm, or environment around it, *Vanity Chair* made explicit the relationship between bodies and objects, with respect to social codes (fig. 1.27). The hinged mirror both revealed and concealed, scripting how a body ought to occupy the object as both a private and public space. Oscillating between function and dysfunction, practical and impractical, inclusion and negation, this

¹¹⁵ It should be noted here that one year after the creation of *Vanity Chair*, the rear-view mirror served as a guiding concept for the design of *Slow House* (1989-91), which is discussed in more detail in the third chapter of this dissertation.

¹¹⁶ Diller and Scofidio's deployment of chairs as objects in their installations and performances is discussed in the next two chapters of this dissertation.

double-coded object deployed parody as a form of disciplinary critique. Although the hinged vanity mirror allowed for some degree of visual manipulation, its distance discouraged close self-analysis. Not unlike *Mirror*, its reflective surface implicated not only the viewing subject, but also the room, into the construction of the work.

Whereas *Disembowelled Television* negated a direct representation of the human body, *Vanity Chair* staged an intimate relationship between body and image (fig. 1.28). By purging the television employed in the previous object, this chair and mirror combination eliminated the technological apparatus, and reinstated the (absent) body. This direct relationship between body and instruments (chair and mirror) suggested a form of prosthesis: both the (absent) body and objects were seen as extensions of one another, where one could not be fully realized without the other.

In *The Parasite* (1980), Michel Serres identifies a model of intersubjectivity called the "quasi-object." He writes,

This quasi-object is not an object, but it is one nevertheless, since it is not a subject, since it is in the world; it is also a quasi-subject, since it marks or designates a subject who, without it, would not be a subject.¹¹⁷

What Serres posits is that the social circulation of objects results in their inability to exist as autonomous entities. Through sociality, objects are made contingent, if not absorbed, by the subjects that interact with them. Anthony Hudek claims that Serres' quasi-object produces "a new consciousness of the inherent objectness of our

¹¹⁷ Michel Serres, *The Parasite* (Minneapolis: University of Minnesota Press, 2007) 225.

world.”¹¹⁸ Essentially, Serres allows us to view objects not merely as autonomous or contingent, but as existing only through their relationship to bodies.

Catering to ritual, *Vanity Chair* not only implied a program (i.e., sitting and grooming), but also served as a new site for critical reflection on the definition of architecture. Because its two rear legs were amputated, and replaced by the aggressive insertion of a long steel rod with mirror attached, the chair was no longer a familiar object, visually or functionally (fig. 1.29). Vidler acknowledges this redefinition of the chair as a recurring theme in Diller and Scofidio’s work. He states,

Similarly, chairs, which normally would image as well as serve comfort, are cut through in order to threaten the sitting body at its most vulnerable point.¹¹⁹

By altering it in a violent way, the architects assert that the chair, not unlike the body, is a space of power and discipline, inscribed with social ideals concerning etiquette and the representation of self.

Vanity Chair borrowed cues from Ireland’s *Three-Legged Chair* (1978) (fig. 1.30). A wooden dining chair with a missing seat and leg, Ireland’s object was not only partially deconstructed, but augmented to imply some attempt towards restoration. A red book, entitled *David Ireland’s House*, is tethered to a chain and attached to the back rail

¹¹⁸ “The quasi-object generated relationships for subjects circulating around the object. This in-betweenness on the side of the object leads to a new consciousness of the inherent objectness of our world.” Antony Hudek, “Introduction//Detours of Objects” in Antony Hudek (ed.), *The Object* (London: Whitechapel Gallery and Cambridge, Mass.: MIT Press, 2014) 23.

¹¹⁹ Vidler, *The Architectural Uncanny*, 158.

of the chair, and the half-missing front leg is painted yellow.

Jennifer Gross discusses how Ireland's chair begs to be read:

It is an object whose primary identifying characteristic as art lies not in its ability to enthrall the viewer in a physical or metaphysical experience but rather in its conceptual competency as it provokes a series of questions and a number of associative perceptions.¹²⁰

Not unlike Ireland, Diller and Scofidio deployed an altered domestic readymade to challenge the aesthetic and functional characteristics of quotidian objects. Where their object differed was that it could also be occupied, or used, albeit in a specifically scripted fashion.

In *Vanity Chair*, as well as subsequent installations and performances, Diller and Scofidio's use of typical (albeit augmented) wood dining chairs suggested a desire to work with everyday, common objects, rather than designing them entirely from scratch. Stephen Willats defines this act of object conversion as "transformation." He writes,

'Transformation' may be viewed as a fundamental creative act, basic to expression and survival; transformation here being viewed simply as the taking of an object and altering its function, meaning and character, effectively making it into another object. As a consequence of transformation the cultural system of references that surrounds the object is also changed into another system, related to its new meaning and function. The Transformer who makes these changes recognizes the psychological as well as physical possibilities inherent in an object; the resulting development in the object's existence being a product of the Transformer's imagination."¹²¹

This process of altering readymades allowed Diller and Scofidio to de-design and de-familiarize everyday objects like chairs.

¹²⁰ Jennifer R. Gross, "Consider the Object as Evidence" in Tsujimoto and Gross (eds.), *The Art of David Ireland: The Way Things Are*, 151.

¹²¹ Stephen Willats, "Transformers [1989]" in Antony Hudek (ed.), *The Object* (London: Whitechapel Gallery and Cambridge, Mass.: MIT Press, 2014) 77.

On the subject of chairs and seating, Baudrillard discusses the difference between a dining and lounge chair, stating that the latter is about sociability: "They dictate a relaxed social interaction which makes no demands, which is open-ended but above all open to play."¹²² He adds that the position of these chairs lowers and relaxes the gaze, whereas dining chairs generate a "face to face" relationship - a "sitting posture that suggests confrontation."¹²³ In the case of *Vanity Chair*, Diller and Scofidio positioned the occupant in a confrontational gaze with themselves. Diana Agrest refers to this condition of addressing the observer's gaze as a tactic of "framing." She explains, "While the viewing subject is producing the act of framing, the framed 'other' is looking back, thus establishing the gaze as different from the eye."¹²⁴ The result of this operative framing is not only a multiplication of the subject, but also the construction of an 'other.' What is achieved is not only a critical distance from which one can observe oneself, but an opportunity to be outside of the object. According to Agrest, "In the space of the conflict between the eye and the gaze, architecture is written."¹²⁵ How then, might architecture be "written" not only on the object, but also the body?

¹²² Baudrillard, *The System of Objects*, 46.

¹²³ Baudrillard, 46.

¹²⁴ Diana Agrest, "Representation as Articulation Between Theory and Practice" in Stan Allen, *Practice: Architecture, Technique and Representation* (Amsterdam: G+B Arts International, 2000) 169.

¹²⁵ Agrest, "Representation as Articulation Between Theory and Practice" in Stan Allen, *Practice: Architecture, Technique and Representation*, 169.

In their book *Flesh*, published in 1994, Diller and Scofidio define "Flesh" as "the outermost surface of the 'body' bordering all relations in 'space.'" ¹²⁶ With *Vanity Chair*, the notion of flesh was addressed through the acts of both sitting and looking. One act was physical - the body sits in and on a chair - whereas the second engaged issues of representation (through reflection). This reconstitution of the subject acknowledged not only an observer, but as Teyssot states, recasts "the body as the ultimate field of experimentation." ¹²⁷

Beyond Objects

In the early nineties, Vidler called attention to how architects had begun to re-address the body, but in a manner that deviated from humanism. He writes,

[I]t is interesting to note a recent return to the bodily analogy by architects as diverse as Coop Himmelblau, Bernard Tschumi, and Daniel Libeskind, all concerned to propose a reinscription of the body in their work, as referent and figurative inspiration. But this renewed appeal to corporeal metaphors is evidently based on a 'body' radically different from that at the center of the humanist tradition. As described in architectural form, it seems to be a body in pieces, fragmented, if not deliberately torn apart and mutilated almost beyond recognition. Further, this 'body' is advanced, paradoxically enough, precisely as a sign of a radical departure from classical humanism, a fundamental break from all theories of architecture that pretend to accommodation and domestic harmony. ¹²⁸

This architectural fragmentation of the postmodern body suggested not only a disruption of the classical, unified body, but also an entirely new way of conceiving of the anthropomorphic. Vidler continues by

¹²⁶ Diller and Scofidio, *Flesh*, title page.

¹²⁷ Teyssot, *A Topology of Everyday Constellations*, 226-7.

¹²⁸ Vidler, *The Architectural Uncanny*, 69-70.

acknowledging how Jean-Paul Sartre addressed the body with respect to an "instrumental complex" - meaning, how the body is subjected to the instruments (or objects) in its environment.¹²⁹ Rather than existing *a priori*, the body is defined by, and likewise subject to, the objects around it.¹³⁰ This contingency between subjects and objects implies that the body is constructed by its context.

In an increasingly technological world, the distinction between organic and inorganic bodies, or man and machine, has become increasingly blurred.¹³¹ As a result, the modernist notion of organicism has been replaced by the postmodern 'cyborg,' defined by Donna Haraway as "a hybrid creature, composed of organism and machine."¹³² Haraway adds, "The cyborg is resolutely committed to partiality, irony, intimacy, and perversity. It is oppositional, utopian, and completely without innocence."¹³³ This reconsideration of the body as part human, part machine, implicates the notion of

¹²⁹ Vidler, 81.

¹³⁰ Vidler cites the following passage from Jean-Paul Sartre: "The body is not a screen between things and ourselves; it manifests only the individuality and the contingency of our original relation to instrumental-things." Jean-Paul Sartre, *Being and Nothingness*, translated with an introduction by Hazel E. Barnes (New York: Philosophical Library, 1956) 323-25. Quoted by Vidler, *The Architectural Uncanny*, 81.

¹³¹ "In the Corbusian 'home of man' technology took the form of being more or less benign 'object-types' and perfectly controlled environments that allowed for the full play of the natural body in nature. The line between nature and the machine, between the organic and the inorganic, seemed crystal clear; organicism was a metaphor, not a reality. Now, the boundaries between organic and inorganic, blurred by cybernetic and bio-technologies, seem less sharp; the body, itself invaded and reshaped by technology, invades and permeates the space outside, even as this space takes on dimensions that themselves confuse the inner and outer, visually, mentally, and physically." Vidler, 147.

¹³² "A cyborg is a hybrid creature comprised of organism and machine. But, cyborgs are compounded of special kinds of machines and special kinds of organisms appropriate to the late twentieth century. Cyborgs are post-Second World War hybrid entities made of, first, ourselves and other organic creatures in our unchosen 'high-technological' guise as information systems, texts, and ergonomically controlled laboring, desiring, and reproducing systems. The second essential ingredient in cyborgs is machines in their guise, also, as communications systems, texts, and self-acting, ergonomically designed apparatuses." Donna J. Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991) 1.

¹³³ Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*, 151.

prosthesis as either a mechanical and/or technological extension of the body in space.

Objects, then, are radically redefined through the cyborg. Because they are no longer simply things to look at, objects can be employed, or even misused, as tools to facilitate new forms of action and interaction. Teyssot clarifies that "as an improved organism equipped with instruments," the cyborg not only "entails a reconsideration of the body," but also suggests new ways of "inhabit[ing] the world."¹³⁴ To conceive of objects as instruments is, perhaps, more fitting when discussing Diller and Scofidio's early works, because it allows one to see the object as operating outside of the constraints of architectural representation and building.

Although Diller and Scofidio's early objects only began to touch on issues of the technological body (i.e., cyborg), they were implicit in designing objects as instruments to both materially and conceptually engage architectural ideas. For them, the architectural object was no longer understood as a scaled representation of an idea (model or building), but rather an experimental prop deployed as a mechanism to redefine architecture. Exploring prosthesis as a hybrid condition, where object and body are dependent upon and desiring of the other, Diller and Scofidio transgressed the object/subject dichotomy. As a result, each object activated the body (viewing

¹³⁴ "The cyborg thus entails a reconsideration of the body, literally (re)crafting it as an improved organism equipped with instruments, so that it can "inhabit" the world and negotiate transactions with the multiple spheres of physical and mental comfort, media, and information." Teyssot, *A Topology of Everyday Constellations*, 249.

subject), addressing architectural issues relating (but not limited) to program, representation, and technology.¹³⁵

Dimendberg acknowledges that Robert McAnulty offered the first analysis of the role of the body in the work of Diller and Scofidio.¹³⁶ In his 1992 essay "Body Troubles," McAnulty identifies Diller and Scofidio as contemporaries "attempting to rewrite the body in their projects."¹³⁷ Usurping the classical notion of the Vitruvian body as that which architecture aims to emulate, McAnulty examines the dislocation of what was once thought of as "the centrality of the humanist subject" in recent architectural discourse.¹³⁸ Beginning with an analysis of the disciplined and politicized body in Michel Foucault's *Discipline and Punish* (1975),¹³⁹ McAnulty addresses how the classical notion of body has been supplanted by a disciplined one. He writes, "The Vitruvian body, subject to metaphysical analysis, was replaced by the manipulable body, inscribed through training and control."¹⁴⁰ As a result of power structures (e.g., institutions and

¹³⁵ "But these operations are not entirely neutral: beginning as a readymade, the unmade object is itself subjected to a subtle transformation and mutation that points not only to its internal nature but also to its expanded field of operation, its relation to the body." Vidler, 158.

¹³⁶ "The earliest argument about the body in the work of Diller + Scofidio as a critique of Vitruvius and later humanist traditions was Robert McAnulty, "Body Troubles," in *Strategies in Architectural Thinking*, ed. John Whiteman, Jeffrey Kipnis, and Richard Burdett (Chicago and Cambridge, MA: Institute for Architecture and Urbanism/MIT Press, 1992) 180-97." Dimendberg, *Diller Scofidio + Renfro*, 221, n. 43.

¹³⁷ McAnulty, "Body Troubles," 181.

¹³⁸ McAnulty, 182.

¹³⁹ Michel Foucault, *Discipline & Punish: The Birth of the Prison*, Alan Sheridan, trans. (New York: Pantheon Books, 1978).

¹⁴⁰ Ibid., 182.

politics), Foucault's body undergoes a transformation from "inscription" to "constant surveillance."¹⁴¹

The effects of surveillance on the body results in a form of "self-discipline," where McAnulty explains,

The structures of power inevitably become so pervasive that the body monitors itself, inscribes on itself the disciplinary exercises to which it is exposed and subjected. Conformance to social codes becomes a matter of self-discipline.¹⁴²

By the late 1980s, this shift from the observing to the surveilled body constituted a new chapter in Diller and Scofidio's early works. Their transformation of visibility was best demonstrated in the deployment of objects in both installations and theatrical performances, as discussed in the subsequent chapters of this dissertation. Through their objects, Diller and Scofidio exhibited not only what McAnulty refers to as "the multiple possibilities for rewriting the body," but likewise the multiple possibilities for rewriting space.¹⁴³ As critic Nancy Princenthal writes in *Sculpture*, "Above all, they [Diller and Scofidio] do not want their work to be seen simply as objects. It must, like all architecture, have a functional purpose."¹⁴⁴

¹⁴¹ Ibid., 183.

¹⁴² Ibid.

¹⁴³ Ibid., 191.

¹⁴⁴ Nancy Princenthal, "Architecture's Iconoclasts", in *Sculpture*, Vol. 8, No. 6 (November/December 1989) 19-20.

2: Installation/Space

Installation

In addition to creating objects, Diller and Scofidio executed a series of installations in the first decade of their practice. Rather than retreating into autonomy (i.e., paper architecture), they explored how architecture can influence physical and cultural space through temporary, site specific, and participatory forms of experience. Mirroring the prolific creation of installations by post-war artists who sought to challenge not only art's objecthood, but also the institutionalization of art, Diller and Scofidio's installations not only engaged the body and objects in the production of space, but also challenged what constitutes architecture.

In *Installations by Architects: Experiments in Building and Design* (2009), Sarah Bonnemaïson and Ronit Eisenbach document the emergence of architectural installations from the 1980s to present. Referring to the architectural installation as "art that aspires to be architecture," Bonnemaïson and Eisenbach acknowledge,

[T]he installation is not the end product in itself or mere exercises in the absence of 'real' building, but a preliminary step in an ongoing process to develop the discipline of architecture and a way to engage issues critical to architecture.¹⁴⁵

Although their book features *Bad Press, Dissident Ironing* (1993), a traveling installation by Diller and Scofidio, it does not include any

¹⁴⁵ Sarah Bonnemaïson and Ronit Eisenbach, *Installations by Architects: Experiments in Building and Design* (New York: Princeton Architectural Press, 2009) 14.

of their earlier projects discussed in this dissertation. That said, *Installations by Architects* is the first book to attempt a survey of the architectural installation, and hence calls attention to an understudied and overlooked dimension of architectural experimentation.¹⁴⁶ This chapter sets out to not only map the early architectural installations of Diller and Scofidio, but likewise to contextualize these works within a greater understanding of Installation Art.

Kurt Schwitters' *Merzbau* (1923-43), El Lissitzky's *Proun Room* (1923), Duchamp's *Mile of String* (1942), and Kaprow's *Words* (1962) are among some of the more recognized installations of the 20th century.¹⁴⁷ What each of these works shared in common was the desire to alter the way in which space was not only perceived, but also experienced through spectator participation. For example, Julie Reiss discusses the evolution of Installation Art as a critique of traditional art practices, where passive spectatorship is replaced by active participation. According to Reiss, it was "[t]he desire to shake the spectator out of a spongelike state and instead have a self-determined, active experience."¹⁴⁸ Reiss, who grounds her historical analysis of Installation Art within the geographic limits of New York City, puts Kaprow (the father of Happenings) at its center. She

¹⁴⁶ For a more recent book on architectural installations see Ila Berman and Douglas Burnham, *Expanded Field: Installation Architecture Beyond Art* (San Francisco: Applied Research and Design, 2014).

¹⁴⁷ For further reading on the history of installation art see Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2008); Julie H. Reiss, *From Margin to Center: The Spaces of Installation Art* (Cambridge, Mass.: MIT Press, 2001); Mark Rosenthal, *Understanding Installation Art: From Duchamp to Holzer* (New York: Prestel, 2003); Nicolas de Oliveira, Nicola Oxley and Michael Petry, *Installation Art* (Washington D.C.: Smithsonian Institution Press, 1994).

¹⁴⁸ Reiss, *From Margin to Center: The Spaces of Installation Art*, xxiv.

explains how his Environments "offered a reciprocal relationship between the work and the viewer," adding that visitors not only participated in the creation of the work, but completed it.¹⁴⁹

In his essay "The Legacy of Jackson Pollock," published in 1958, Kaprow looked to the then recently deceased Pollock as a model for a new participatory art. Because Pollock's canvases were so large in scale, Kaprow claims, "his mural-scale paintings ceased to become paintings and became environments."¹⁵⁰ In turn, they "resulted in our being confronted, assaulted, sucked in."¹⁵¹ Kaprow saw in Pollock the potential for a new process-based and participatory art, freed from the formal confines of an object-based modernism.¹⁵² In order to redefine the terms under which art was created and experienced, Kaprow believed that artists had to look at nonart models. He writes,

Pollock, as I see him, left us at a point where we must become preoccupied with and even dazzled by the space and objects of our everyday life, either our bodies, clothes, rooms, or, if need be, the vastness of Forty-second Street.¹⁵³

As a result, Kaprow began creating Environments and Happenings.

¹⁴⁹ "Kaprow offered a reciprocal relationship between the work and the viewer. Something could be contributed by the spectator within the structure established by the artist. [...] The visitors helped to create the work, to complete it. The situation provided an active experience for the viewer." Reiss, 14.

¹⁵⁰ Allan Kaprow, "The Legacy of Jackson Pollock [1958]" in *Essays on the Blurring of Art and Life*, Jeff Kelley, ed. (Berkeley: University of California Press, 2003) 6.

¹⁵¹ Kaprow, "The Legacy of Jackson Pollock [1958]," 6.

¹⁵² Philip Ursprung unpacks Kaprow's essay on Pollock, writing "Pollock's legacy, according to Kaprow, was not the paintings he had produced, for all that 'he created some magnificent paintings.' In Kaprow's view it was the fact that Pollock had destroyed easel painting. [...] He created conditions that allowed him to do away with the artfulness of painting and to relate art more closely to older practices such as 'ritual, magic, and life.'" See Ursprung, *Allan Kaprow, Robert Smithson, and the Limits of Art*, 23. It should also be noted that Ursprung dedicates an entire chapter of this book - entitled "Performing Architecture" specifically to how Kaprow's Happenings implicated architecture. See Ursprung, 100-114.

¹⁵³ Ibid, 7.

By using everyday materials and asking spectators to participate in the creation of his works, Kaprow challenged the definition of what constituted a work of art. For example, in May 1961, the Martha Jackson Gallery in New York held a group exhibition entitled "Environments, Situations, Spaces." Kaprow's contribution, *Yard* (1961), was comprised of hundreds of used automobile tires, which filled the gallery's rear sculpture court (fig. 2.1). Attendees were invited to interact with the tires, resulting in a participatory and playful environment. Kelley explains how *Yard* was "clearly indebted to Pollock," noting that "Kaprow wanted to literalize Pollock's example of action by creating a place in which people could act."¹⁵⁴ This invitation to engage the public in the creation of space released art from its traditional status as an object.¹⁵⁵

Moving beyond the notion of the artwork as a self contained object, 20th century artists explored the idea of multidimensional and participatory environments. These installations implicated the human body and architectural space, both literally and conceptually. Thus, the creation of physical and cultural space was no longer the sole responsibility of the architect, but a territory open to interdisciplinary experimentation. Through disruption, installation artists installed new lenses through which to view and occupy public space. By implicating spectators as subjects in their works, installation artists created spaces of engagement, uniting art and

¹⁵⁴ Kelley, *Childsplay: The Art of Allan Kaprow*, 58.

¹⁵⁵ Reiss adds, "In his drive to shift the viewer from a passive state to an active one, Kaprow was reflecting a wider cultural shift that would increase throughout the 1960s." Reiss, 15.

life through participation. Directing attention towards the everyday, installations artists also employed parody as a strategy to playfully expose and critique not only the discipline of art, but also the power structures that attempted to define them. It was precisely these strategies of redefining art which Diller and Scofidio appropriated and introduced to architecture.

Residing in New York City, Diller and Scofidio were invariably influenced by Installation Art practices. During the 1960s and 70s, Installation Art had become the go to medium for artistic experimentation. Installations allowed artists to redefine the terms under which art was not only produced and displayed, but also experienced.¹⁵⁶ Challenging the "objecthood" of art, installations resulted in what Fried identified in 1967 as problematically theatrical.¹⁵⁷ As mentioned in the previous chapter, Fried was suspicious of these new forms of artistic expression because they implicated viewers as subjects in the work of art. Yet, this reliance on the observer for the completion of the piece was precisely what artists at the time sought to achieve. By removing art from its proverbial pedestal, its traditional frame was disrupted. Installation Art thus emerged as a means through which to explore the interaction of subjects and objects in space.

¹⁵⁶ "In this new kind of art, the integrity of and focus on an individual work are abandoned in favor of a multiplicity of objects, images, and experiences, which spew forth without regard for isolation." Rosenthal, *Understanding Installation Art: From Duchamp to Holzer*, 25.

¹⁵⁷ See Fried, *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998).

Installation Art was also a form of "institutional critique": it sought to challenge the institutional frames (galleries and museums) through which art was displayed and experienced.¹⁵⁸ Due to the heavy-handedness of major art institutions, artists sought out alternative venues to display their works. In the 1970s, the emergence of alternative spaces in New York City (e.g., the Kitchen, 112 Greene Street, Artists Space, and P.S.1) allowed artists to work beyond the traditional confines of the white cube gallery space.¹⁵⁹ During this time, artists pushed beyond the interiority of museums and galleries, and out into the urban context as a means to transgress the institutional frame of art making.¹⁶⁰ As a result, architecture was often implicated, acting as socially and spatially charged 'sites' for new forms of artistic expression. From the "non-sites" and "Dearchitected Projects" of Smithson,¹⁶¹ to the building cuts of

¹⁵⁸ Institutional critique played a crucial role in the development of post-war artistic practices, including Installation Art. Reiss explains how "Institutional context has the power to validate works or relegate them to the margin." Reiss, xix. For further readings on institutional critique, see Alexander Alberro and Blake Stimson, *Institutional Critique: An Anthology of Artists' Writings* (Cambridge, Mass.: MIT Press, 2009); Douglas Crimp, *On the Museum's Ruins* (Cambridge, Mass.: MIT Press, 1993). Brian O'Doherty, *Inside the White Cube: The Ideology of the Gallery Space* (Berkeley: University of California Press, 1999); and Brian O'Doherty, *Studio and Cube: On the relationship between where art is made and where art is displayed* (New York: Columbia University, 2007).

¹⁵⁹ For further reading on the emergence of alternative art spaces in New York City, see Brian Wallis, "Public Funding and Alternative Spaces" in Julie Ault, *Alternative Art New York, 1965-1985* (New York/Minneapolis: Drawing Center; University of Minnesota Press, 2002) 161-181.

¹⁶⁰ It should be noted that at this time, Land Art (also known as Earth Art) practices had become increasingly prevalent in the art world. While challenging the institutionalization of art through the production of ephemeral and site-specific works, Land Art also reinforced the role of galleries and museums in displaying, validating, and financing said practices. See Miwon Kwon and Philipp Kaiser, *Ends of the Earth: Land Art to 1974* (Los Angeles: Museum of Contemporary Art, 2012).

¹⁶¹ Smithson referred to his indoor earthworks as "non-sites." See Robert Smithson and Jack D. Flam, *Robert Smithson, the Collected Writings*, The Documents of Twentieth Century Art. (Berkeley: University of California Press, 1996); Kelly Baum, *New Jersey as Non-Site* (Princeton, N.J.: Princeton University Art Museum; New Haven: Yale University Press, 2014); Ursprung, Allan Kaprow, Robert Smithson, and the Limits to Art; and Simon Dell, William Wood, Alistair Rider, and Sainsbury Centre for Visual Arts, *On Location: Siting Robert Smithson and His Contemporaries*. (London: Black Dog, 2008). Lavin refers to Smithson's "Dearchitected Projects" as a series "that consisted of constructing a building, demolishing it, and then distributing its components

Gordon Matta-Clark,¹⁶² the material and conceptual potential of architectural form and space was placed on center stage. Architecture was dismantled, displaced, and/or erased, highlighting its capacity to perform in new and unexpected ways. In turn, issues of "site specificity" were raised, as vanguard art practices became increasingly engaged in the social, political, and economic implications of space making.¹⁶³

During the 1970s, when many artists were leaving galleries and museums as a form of institutional protest, architects began exhibiting drawings and models as art.¹⁶⁴ Although these displayed works varied in their commitment to the idea of architecture as building, what they all shared in common was a privileging of architectural representation over constructed space. Rather than creating real space, these drawings and models were relegated to ideas and concepts about architecture. New York galleries, including the likes of Leo Castelli, Max Protech, and Artists Space, were quick to

as architectural fragments." Lavin, *Everything Loose Will Land*, 27.

¹⁶² An architecturally-trained artist, Gordon Matta-Clark produced a series of building cuts. These often illegal maneuvers he performed on abandoned buildings led to the subversive act of violating both public and private space – exposing interiors to exteriors, and vice versa. In addition, the means by which he captured these temporal interventions was often the only medium through which his work could be experienced. Hence, it was through Matta-Clark's documentation of his works (i.e., photographs, collages and film) that the interventions were made visible. See Corinne Diserens, ed., *Gordon Matta-Clark* (New York: Phaidon, 2003); Pamela Lee, *Object to be Destroyed: The Work of Gordon Matta-Clark* (Cambridge, Mass.: MIT Press, 2000); Elizabeth Sussman, ed., *Gordon Matta Clark: You are the Measure* (New Haven: Yale University Press, 2007); Stephen Walker, "Gordon Matta-Clark: Drawing on Architecture", in *Grey Room*, Vol. 18 (Winter 2005), Cambridge, Mass: MIT Press, 108-131; and Stephen Walker, *Gordon Matta-Clark: Art, Architecture and the Attack on Modernism* (London: I.B. Tauris, 2009).

¹⁶³ For further reading on site-specificity see Miwon Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, Mass.: MIT Press, 2002).

¹⁶⁴ In 1988, Beatriz Colomina writes, "In the last ten years architecture has entered the space of the museum and the gallery, traditional spaces for the institution of art. These spaces combine with the printed media, traditional place for the diffusion of architecture, in creating a cultural phenomenon and artistic product." Beatriz Colomina (guest ed.), *ARCHITECTUREPRODUCTION*, Revisions 2, Joan Ockman (ed.), (New York: Princeton Architectural Press, 1988) 23.

catch on to the emergent trend, suggesting that architecture could be consumed and commoditized independent of its objecthood.¹⁶⁵ According to Beatriz Colomina, architecture was subsequently understood as an exhibitable medium.¹⁶⁶

Architecture also sought to exhibit itself through models. In 1976, for the "Idea as Model" exhibition at the Institute for Architecture and Urban Studies in New York, Eisenman asked architects to submit architectural models that were conceptual in nature (meaning, about an idea), rather than the direct representation of a building.¹⁶⁷ Here, Eisenman attempted to demonstrate that the model afforded the freedom to explore architectural ideas outside of the discipline's traditionally objective preoccupations.¹⁶⁸ Despite Eisenman's intent, most of the models entered in the exhibition resorted to architectural convention, with the exception of Matta-Clark's unwelcome contribution, entitled *Window Blow-Out*. Through this installation cum performance, Matta-Clark rescinded his initial

¹⁶⁵ The architectural exhibitions at this time included: "Idea as Model", The Institute for Architecture and Urban Studies, 1976; "Drawings Towards a More Modern Architecture," Cooper Hewitt Museum and the Drawing Center in New York, 1977; "Architecture I", Leo Castelli, 1977; "Architectural Manifestoes" by Bernard Tschumi, Artists Space, 1978; "Houses for Sale", Leo Castelli, 1980; "Architecture: Sequences," group exhibition, Artists Space, 1981. In 1980, architecture was the subject of display in "Strada Novissima" at the Venice Biennale. And in 1984, two architecture museums – The Basel Museum of Architecture and the Duetsche Architekturmuseum – had opened abroad.

¹⁶⁶ Colomina adds: "Both the exhibit and the building are "real" in as much as they enter the circuits of cultural diffusion and the circuits of marketing." See Beatriz Colomina, "Suspended Architecture" in *From Here to Eternity: Fact and Fiction in Recent Architectural Projects* (New York: Artist's Space, 1986) 4.

¹⁶⁷ In the Preface to the "Idea as Model" exhibition catalog, Eisenman states: "This exhibition had its origins in a long-standing intuition of mine that a model of a building could be something other than a narrative record of a project or a building. It seemed that models, like architectural drawings, could well have an artistic or conceptual existence of their own, one which was relatively independent of the project that they represented." See Peter Eisenman, "Preface" in *Idea as Model* (New York: Rizzoli, 1981) 1.

¹⁶⁸ Richard Pommer, "Postscript to a Post-Mortem" in *Idea as Model* (New York: Rizzoli, 1981) 10.

proposal (the cutting up of the Institute's windowless seminar room), and at the last minute opted to shoot out the windows of the Institute with an air rifle.¹⁶⁹ This aggressive act, accompanied by Matta-Clark's proclaimed disgust for the discipline, exposed that architecture had retreated into a state of disciplinary autonomy. Instead of dealing with, or participating in, real-world issues, the Institute opted to define architecture through discourse as opposed to action.

Similar to the ways in which Installation Art historically challenged what constituted a work of art, the installation offers to architecture a redefinition of the terms through which architecture is produced and experienced. Freed from the constraints of a commissioning client, installations opt for critical content in lieu of the functional constraints of buildings. Releasing architecture from utility, the installation provides architecture with the necessary distance to reflect on itself as a cultural product. "So," in the words of Bonnemaïson and Eisenbach, "what happens if an architect creates an installation?"¹⁷⁰

For Diller and Scofidio, the installation afforded a new arena for experimentation, allowing them to investigate architectural space by stepping outside of the conventional modes of disciplinary production. Instead of exclusively producing drawings and models, or designing buildings, Diller and Scofidio differentiated themselves by

¹⁶⁹ Lee, *Object to be Destroyed*, 115.

¹⁷⁰ "An installation is a three-dimensional work of art that is site specific. In this sense it is very much art that aspires to be architecture. So what happens if an architect creates an installation? How is the work different from one made by an artist? The answer lies not in the work itself, perhaps, but in what it offers to the field of architecture." Bonnemaïson and Eisenbach, *Installations by Architects: Experiments in Building and Design*, 14.

testing out architectural ideas in real space and time. Their installations were created independent of a client, and executed at a small scale. This distance from the norms of architectural production allowed Diller and Scofidio to not only test out new concepts, but to establish a critical position with respect to their discipline. These early works made their debut outdoors in public spaces throughout New York City, and eventually found their way into gallery and museum interiors. What Diller and Scofidio's installations shared in common was their redefinition of architectural space through critical and playful tactics of disciplinary subversion. This chapter argues how and why Diller and Scofidio used the installation as a strategy to radically redefine architectural space.

Space

What differentiates an installation from a drawing or model is that the installation is a full-scale, site-specific, and temporary construction that actualizes, rather than represents, space. An installation resides somewhere between the drawing and the building; it is afforded a certain degree of conceptual freedom, yet not bound to the typological determinants of an architectural object.¹⁷¹ The installation not only acknowledges the presence of viewers, it is reliant on their participation to complete the piece. Analogous to paper architecture, installations afford architects the opportunity to critically reflect on the state of the discipline. Yet, due to their

¹⁷¹ Chapter 1 of this dissertation discusses the state of the architectural object circa 1979-89.

material and experiential nature, installations allow architects to raise issues about the relationship between physical and cultural space.

In the 1890s, the term 'space' entered into architectural vocabulary, making it irrevocably a modern concept. Since its inception as an architectural category in Germany (*Raum*), Adrian Forty explains how space has existed as both a physical and mental dimension, thus making it both malleable and "entirely outside the realm of architectural practice."¹⁷² For instance, in *The Production of Space* (1974), Henri Lefebvre states that in order to define architecture, one must interrogate "the concept of space."¹⁷³ Distinguishing between mental space and lived space, Lefebvre clarifies that the body, as opposed to the mind, experiences lived space.

This duality – space being both tangible and intangible – is what allows architecture to exist not only materially, but also conceptually. Vidler reaffirms this preoccupation with space: "Such an idea, in its many different incarnations, and with multiple and often opposing ascriptions, has continued to be a preoccupation throughout

¹⁷² Adrian Forty acknowledges that 'space' is a relatively new concept in architectural discourse: "[A]s well as being a physical property of dimension or extent, 'space' is also a property of the mind, part of the apparatus through which we perceive the world. It is thus simultaneously a thing within the world, that architects can manipulate, and a mental construct through which the mind knows the world, and thus entirely outside the realm of architectural practice." Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture* (New York: Thames & Hudson, 2000/2004) 256.

¹⁷³ "Unfortunately, any definition of architecture itself requires a prior analysis and exposition of the concept of space." Henri Lefebvre, *The Production of Space* (Malden, Mass.: Blackwell Publishing, 2007) 15.

the century."¹⁷⁴ Highlighting the instability of space as both a material and psychological construction, Vidler adds,

Space, in these various iterations, has been increasingly defined as the product of subjective projection and introjection, as opposed to a stable container of objects and bodies.¹⁷⁵

In other words, the idea of architecture is the idea of space.

Although Sigfried Giedion's *Space, Time and Architecture* (1940) was not the first text to explore the concept of space and spatiality, Forty explains that it "provided the first substantial English language account of the history of architecture as an art of space, and probably marks the point at which the term became accepted in English."¹⁷⁶ Through images and text, Giedion demonstrates that a modern definition of space exists not mentally, but physically and materially. Pointing to constructed examples of modern architecture, Giedion argues that of all the arts, architecture has been most successful in defining "this new space sense."¹⁷⁷ Due to its expanded readership in the English-speaking world, Forty adds that Giedion's book "diffused and normalized the discourse of architectural space."¹⁷⁸

¹⁷⁴ Anthony Vidler, in his essay "Space, Time, and Movement," acknowledges the presence of space in 20th century architectural discourse: "[T]he idea of space, and of modern space in particular, has engaged not only historians and theorists, but also architects themselves throughout the century; since, that is, the inception of this idea in architectural thought as it gradually supplanted late-nineteenth century visions of time and history. By the First World War, indeed, the notion of space had emerged as the single idea that characterized modernist, avant-garde architecture throughout Europe and the United States. Such an idea, in its many different incarnations, and with multiple and often opposing ascriptions, has continued to be a preoccupation throughout the century." Anthony Vidler, "Space, Time, and Movement" in *At the End of the Century: One Hundred Years of Architecture* (Los Angeles: The Museum of Contemporary Art, 1998) 101.

¹⁷⁵ See Anthony Vidler, *Warped Space: Art, Architecture, and Anxiety in Modern Culture* (Cambridge, Mass.: MIT Press, 2000) 1.

¹⁷⁶ Forty, *Words and Buildings: A Vocabulary of Modern Architecture*, 268.

¹⁷⁷ Giedion, *Space, Time and Architecture*, 496.

¹⁷⁸ Forty, 268.

In the search for new forms for a new era, modern architecture employed space as its muse.

With the emergence of postmodern architecture, space became something to contend with, or even avoid. For example, in the late 1960s Robert Venturi and Denise Scott Brown ventured to Las Vegas to study not the endless space of the American southwest, but rather the roadside signs lining its downtown strip. Amidst the expansiveness of desert resided a new vernacular (or language) for everyday architecture in a postmodern world. In Las Vegas, signs trumped space. Documenting their findings in *Learning from Las Vegas* (1972), Venturi and Scott Brown refer to space as “[p]erhaps the most tyrannical element in our architecture now.”¹⁷⁹ Adding that “space is what displaced symbolism,” the architects argue that “our aesthetic impact should come from [...] more symbolic and less spatial sources.”¹⁸⁰ This desire to squeeze out space, in turn, resulted in an architecture of images and flatness.

Coining the term “Postmodern Architecture” in 1977, Jencks addresses a paradigm shift in attitudes towards space.¹⁸¹ Whereas modern architecture sought to define space, Jencks claims that the sensibility of postmodern architecture is to diffuse it. Jencks writes,

PM space is labyrinthine, rambling, without a definite goal, a liminal or in-between space that mediates between pairs of antinomies. By doing

¹⁷⁹ Paradoxically, this section of their book is titled “Space as God.” Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas* (Cambridge, Mass.: MIT Press, 1972) 148.

¹⁸⁰ Venturi, Scott Brown, and Izenour, *Learning from Las Vegas*, 148.

¹⁸¹ See Jencks, *The Language of Post-Modern Architecture* (New York: Rizzoli, 1977).

this it suspends the normal categories of time and meaning built up in everyday architecture, sometimes becoming thereby impossible to figure out.¹⁸²

What Jencks suggests is that the dialectical clarity purported by modernism is consciously diluted and obfuscated in postmodernism. Consequently, the postmodernist strategy of space making is what Forty identifies as "deliberately unambitious, and ambiguous, compared to modernist practice."¹⁸³

Although Diller and Scofidio were the byproducts of architectural modernism, their practice emerged at the peak of architectural postmodernism. To affiliate these architects with one movement or the other is not the intent of this dissertation. Rather, by understanding how and why space is of interest to the discipline of architecture, one can come to better understand the motivations behind Diller and Scofidio's commitment to creating installations. Instead of relying on abstract representations of space (i.e., drawings and models), Diller and Scofidio sought to experiment with space as a physical, material, and cultural construct. Whereas postmodern space resorted to flatness, symbolism, and signs, Diller and Scofidio reinstated the three dimensionality of space through bodily movement and spectator participation. Space was rendered as an extension of the human body; it was meant to be experienced both physically and mentally.

During the 1980s, Diller and Scofidio created temporary, site-specific installations as a means to test out new ideas about

¹⁸² Charles Jencks, *The New Paradigm in Architecture* (New Haven: Yale University Press, 2002) 91.

¹⁸³ Forty, 268-69.

architecture and its relationship to culture. In turn, these works posited a redefinition of architecture through critical investigations of public space. As ephemeral constructions, their installations suggested that architecture was no longer about the static representation of objects, but rather the physical and mental experience of space itself. Operating in the spirit of artists like Kaprow and Matta-Clark, Diller and Scofidio broke rules in order to escape architectural autonomy.

By intervening in real space, Diller and Scofidio's installations challenged the notion that radical and/or innovative architecture could only be explored through disciplinary autonomy. Whereas many of their architectural contemporaries, ranging from Hejduk to Eisenman, posited new forms of architectural ideation through discourse and drawing, Diller and Scofidio opted for hands-on experimentation. As Diller explains,

Paper architecture seemed like a bad alternative [...] It was a weak substitution for architecture rather than a redefinition of it. For us, the challenge wasn't just to imagine space, it was to produce new problems in space, to disrupt it. You couldn't do that on paper.¹⁸⁴

Although they produced drawings and models as part of the design process, Diller and Scofidio discovered that they could test out new ideas through disrupting, rather than representing space.

This disruption exposed the instability of space and its capacity to be redefined through engagement. As Forty writes, "Space's meanings in architecture are not fixed; they change according to circumstances

¹⁸⁴ Elizabeth Diller, as quoted in a 2006 interview. See Guido Incerti, Daria Ricchi, and Deane Simpson, "Interview Part 1" in *Diller + Scofidio (+Renfro): The Ciliary Function* (Milan: Skira, 2007) 51.

and the tasks entrusted to it.”¹⁸⁵ For Diller and Scofidio, the installation dislodged architecture from its disciplinary status as a fixed or static object and exposed it to its potential to generate new forms of experience.

In addition to producing disruption and engagement, Diller and Scofidio’s early installations exposed architecture’s capacity to parody postmodern culture. As an alternative to generating purely paper architecture and/or scaled representations of space, Diller and Scofidio committed themselves to testing out architectural ideas through temporary, site-specific building experiments (i.e. installations.) As Bonnemaïson and Eisenbach state, “Like paper projects and competitions, installations allow architects to comment on and critique the status quo, and to imagine new forms, methods, and ideas in architecture.”¹⁸⁶ Through playful and clever critique, Diller and Scofidio provided a new way of seeing the social, political, and economic frames through which architecture was both experienced and defined.

In *Postmodernism, or the Cultural Logic of Late Capitalism* (1991), Frederic Jameson critically states that pastiche has taken the place of parody in postmodern architecture.

Pastiche is, like parody, the imitation of a peculiar or unique, idiosyncratic style, the wearing of a linguistic mask, speech in a dead language. But it is a neutral practice of such mimicry, without any of parody’s ulterior motives, amputated of the satiric impulse, devoid of laughter and of any conviction... Pastiche is thus blank parody, a statue with blind eyeballs.¹⁸⁷

¹⁸⁵ Forty, 257.

¹⁸⁶ Bonnemaïson and Eisenbach, 14.

¹⁸⁷ Frederic Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism* (Durham:

According to Jameson, pastiche aims to mimic historical periods through imitation, whereas parody employs satire as a form of cultural critique. As a caricature of something, parody utilizes playful criticism as a strategy of subversion.

In Diller and Scofidio's installations, parody operated as a playful means through which to critique the then current state of architectural autonomy and its lack of engagement with cultural space. Parody also offered an alternative to the postmodern turn towards architectural pastiche. Rather than coopting historical styles, Diller and Scofidio sought out new modes of architectural experimentation and expression. Through playful and witty critique, their installations exposed the disciplinary shortcomings of architecture. Likewise, parody allowed Diller and Scofidio to poke fun at the institutions and power structures that attempted to define them.

***Traffic* (1981)**

Traffic (1981) was implemented as a temporary installation on Thursday, June 25, 1981 from 9:00 am to 8:00 pm at Columbus Circle (Broadway & 59th Street, Manhattan) to accompany the opening of an exhibition at City Gallery.¹⁸⁸ Diller and Scofidio's installation of 2,500 orange traffic cones called attention to the oddities of the site without stopping the flow of traffic (fig. 2.2). Transformed into

Duke University Press, 1991) 17.

¹⁸⁸ Press Release, City of New York Department of Cultural Affairs, "Press Advisory: Architectural Installation at Columbus Circle", date unknown. Courtesy of Diller Scofidio + Renfro.

a visual spectacle of whimsical confusion, this augmented urban landscape generated a field condition deploying a readymade material indigenous to urban streets – orange traffic cones – in a manner that was both playful and critical. The idiosyncratic shape of the traffic circle – mainly, that it was not a perfect circle – was highlighted by the regularity of the imposed four foot grid of cones. The precision Diller and Scofidio deployed in their disciplined and orderly installation evoked modernist notions of a regulating grid and the repetitive deployment of simple readymade elements.

Initially staged as a design competition for architects 35 and under, “A Proposal for Columbus Circle” was sponsored by ReVisions, a group of young architects associated with the Institute for Architecture and Urban Studies (IAUS) in New York City.¹⁸⁹ Forty of the selected competition entries were exhibited from June 23 – July 2, 1981 at City Gallery, located on the second floor of 2 Columbus Circle, which overlooked the site in question. Entries, submitted in square format, included drawings, models, photographs and watercolors, “suggest[ing] both practical and whimsical renovations for Columbus Circle.”¹⁹⁰ Participants in the competition were responsible for selecting, by ballot, the winning schemes (fig. 2.3). First place was awarded to Liz Diller; second place to John Brice, Nina Pellar, and Thomas Vail; and third place was awarded to three different entries:

¹⁸⁹ The competition was part of a weekly discussion forum at the IAUS – “ReVisions: 12 Conversations among architects 35 and under” – focusing on issues pertaining to young architects throughout the country.

¹⁹⁰ Document, written description of “A Proposal for Columbus Circle” competition and installations, untitled, undated. Courtesy of Diller Scofidio + Renfro.

Fred Schwartz; Greta Weil; Laurie Hawkinson, Jesse Reiser, and Nanako Umemoto.¹⁹¹ Christian Hubert, administrator of the ReVision's programs, added that the "[g]uidelines for the competition proposals were intentionally kept to a minimum to encourage the widest possible diversity of responses."¹⁹² The result was a mix of pragmatic and whimsical schemes, mapping the diverse state of disciplinary concerns and preoccupations of urban American architecture in the early 1980s.¹⁹³

Diller's winning entry for the Columbus Circle competition was a graphite and color pencil isometric rendering of the site (fig. 2.4). The rendering featured a relentlessly regularized grid of 2,500 orange traffic cones, spaced four feet apart, to visually incorporate the six existing, yet physically disparate traffic islands at Columbus Circle. This blanket of proposed orange cones was comprised of a series of linear rows that adhered to the geometric limits of the circle. Although a visual and spatial disruption, by maintaining existing traffic routes the installation respected the numerous streets cutting through the site. In the original competition submittal, Diller describes the anticipated effect:

In order to give the Circle a formal presence, even if for only a day, I propose to cover all but the areas reserved for moving cars with a

¹⁹¹ Document, written description of "A Proposal for Columbus Circle" competition and installations, untitled, undated. Courtesy of Diller Scofidio + Renfro.

¹⁹² Press Release, City of New York Department of Cultural Affairs, "Architectural Proposals for Columbus Circle," June 12, 1981. Courtesy of Diller Scofidio + Renfro.

¹⁹³ In a press release dated June 12, 1981, New York City Cultural Affairs Commissioner Henry Geldzahler commented: "I am delighted that ReVisions selected Columbus Circle, which is a crucial traffic hub in Manhattan's urban grid and the front yard of the Department of Cultural Affairs, as the competition's focus." Press Release, City of New York Department of Cultural Affairs, "Architectural Proposals for Columbus Circle," June 12, 1981. Courtesy of Diller Scofidio + Renfro.

field of international orange traffic cones, spaced at 4' intervals. This synthetic landscape is intended to visually unite the disparate islands within the rotary, much the way a snowfall veils and connects unlike things. The perceptual possibilities include those from the vantage point of the passerby meandering through the field, the vehicle traversing the site at speed and the static observer in a nearby tower. The cone, an object common to a traffic circle, loses its meaning in this context, yet, obliquely refers to the unsettling quality of this place for the pedestrian.¹⁹⁴

Diller makes it clear that the "vantage point[s]" for this installation were multiple: passerbys, vehicles, and those looking down from neighboring buildings. These multi-dimensional vantage points generated an installation to be experienced both close up and far away. As an installation, the legibility of *Traffic* was that of a labyrinth: a physical and visual disruption of public space, those on street level were disoriented by its apparent chaos, while those looking from above observed order.

Dominated by cars, taxicabs, and busses, Columbus Circle lacked the compressed and intimate quality of the city's otherwise heavily trafficked sidewalks. This was a site dominated by the automobile, and traversed only by the occasional and brave pedestrian. The large expanse of asphalt generated an isolating effect – "disparate islands" of orange cones set adrift amidst a sea of automobiles "within the rotary" (fig. 2.5).¹⁹⁵ Through disruption, the cones attempted to visually and spatially connect the fragments of the circle, yet simultaneously highlighted their inability to stitch together

¹⁹⁴ Elizabeth Diller, "A Thought for Columbus Circle," 1981. This text accompanied Diller's color pencil rendering for the ReVisions competition. Courtesy of Diller Scofidio + Renfro.

¹⁹⁵ Diller's use of the term "rotary," as used in her competition text, is significant in its discreet reference to Marcel Duchamp's *Large Glass* and also foreshadows a later project entitled *The Rotary Notary and His Hot Plate (A Delay in Glass)*, where Diller and Scofidio design a stage set for a theatrical performance at LaMama Experimental Theatre in New York City. Please refer to Chapter 3 of this dissertation for additional information on the performance.

"disparate" parts. The cones conveyed meaning not merely through disruption, but through their inappropriate use. As subversive signs, they rendered both order and disorder. Like a mirror, the cone is a hinged space, where representation mediates between reality and illusion.¹⁹⁶

Through its deliberately organized chaos, Diller and Scofidio's *Traffic* transformed how Columbus Circle was perceived by pedestrians, vehicles, and building occupants. Although a temporary installation, *Traffic* revealed the dysfunctional and uninviting qualities of the site, permanently transforming the way this public space was viewed and experienced. By calling attention to a prominent yet under-examined void in the urban fabric, Diller and Scofidio provided a new way of seeing the built environment. This strategy was not unlike that of Matta-Clark, who in the early 1970s uncovered a series of tiny and odd shaped properties in New York City. Entitled *Fake Estates*, these works called attention to aberrations in the urban grid, otherwise deemed dysfunctional (fig. 2.6).¹⁹⁷ By purchasing and documenting these fifteen properties, Matta-Clark not only gave them a new use-value, but also pointed out urban reclamation as a creative act.¹⁹⁸ Through the work of both Matta-Clark and Diller and Scofidio, the act of highlighting served as a form of urban critique.

¹⁹⁶ In Chapter 1 of this dissertation, I discuss how Diller and Scofidio employ the 'mirror' as an illusory device and site for architectural experimentation.

¹⁹⁷ For additional information regarding Gordon Matta-Clark's *Fake Estates*, see Jeffrey Kastner, Sina Najafi, and Frances Richard (eds.), *Odd Lots: Revisiting Gordon Matta-Clark's Fake Estates* (New York: Cabinet Books, 2005).

¹⁹⁸ As most of these lots were physically inaccessible and/or unable to be occupied, Matta-Clark relied on photography, film and archival records to document their existence. Through documentation, Matta-Clark disturbed otherwise forgotten and/or invisible spaces; through inclusion he reconstituted "fake" space as "real."

Although only installed for one day, Diller and Scofidio's *Traffic* had a profound effect on the way space was not only perceived, but also experienced. Coincidentally, in 1981, the same year as *Traffic*, Richard Serra installed his highly controversial *Tilted Arc* in New York City's Federal Plaza (fig. 2.7).¹⁹⁹ Comprised of a 120' long by 12' high curving wall of raw steel, *Tilted Arc* bisected the plaza, cutting it in half. Serra's intent was to literally interrupt the flow of people through the site, such that bodies had to circulate around the sculpture. Through this disruption, Serra states,

The viewer becomes aware of himself and of his movement through the plaza. As he moves, the sculpture changes. Contraction and expansion of the sculpture result from the viewer's movement. Step by step the perception not only of the sculpture but of the entire environment changes.²⁰⁰

Apparently Serra's installation caused too much controversy. Despite support from the art community and Serra's plea that it was a site-specific work, the sculpture was removed in 1989. Although intended as a permanent work, the removal of Serra's sculpture suggests that installations, whether permanent or temporary, have the capacity to change how space is viewed and experienced. Through disruption, the installation can be viewed as an agent for spatial, social, and even disciplinary change.

At ground level, Diller and Scofidio's *Traffic* (1981) introduced a human scale to an otherwise inhumane place (fig. 2.8). Approximately

¹⁹⁹ See Harriet F. Senie, *The Tilted Arc Controversy: Dangerous Precedent?* (Minneapolis: University of Minnesota Press, 2001); Clara Weyergraf-Serra and Martha Buskirk (eds.), *The Destruction of Tilted Arc: Documents*, October Books (Cambridge, Mass.: MIT Press, 1991).

²⁰⁰ Richard Serra, quoted in Vilis R. Inde, *Art in the Courtroom* (Westport, Conn.: Praeger, 1998) 59. Quote reprinted in Francisco J. Ricardo, *The Engagement Aesthetic: Experiencing New Media Art through Critique* (London and New York: Bloomsbury Publishing, 2013) 4.

28" tall, the traffic cones (some with a reflective collar, but most without) met the average pedestrian at about mid-thigh. The cones were not merely markers, but when encountered, served as barriers, preventing the natural flow of pedestrians and vehicular traffic. Cones comprised not only the material content of the installation, but also performed as actors in this urban set. Mediating between bodies, vehicles, and the surrounding context of vertical buildings, the cones introduced a new sense of human scale to the site.

Similar to Kaprow's *Yard* (1961), Diller and Scofidio deployed a large quantity of readymade objects to create a playground-like atmosphere within tight spatial and material parameters. But whereas Kaprow randomly piled up tires to disrupt how people circulated through and experienced a gallery (fig. 2.9), Diller and Scofidio precisely and meticulously organized cones into a gridded field to bring visual order to the chaos of a traffic circle (fig. 2.10). Treating the installation as a form of architectural drawing, they instrumentalized space through measured acts of both material and conceptual notation.

By calling attention to Columbus Circle, an almost entirely inaccessible public space that disoriented motorists and alienated pedestrians, *Traffic* (1981) also parodied the dysfunctional aspects of urban planning and manmade space. The meaning of the traffic cone was destabilized; its legibility as a symbol of danger and control was dismantled and multiplied into an abyss of postmodern plurality. As Diller predicts in her competition text, the installation "connects unlike things," calling attention "to the unsettling quality of this

place for the pedestrian.”²⁰¹ The occasional pedestrian passerby, seemingly disoriented, paused to inspect the altered streetscape (fig. 2.11). In effect, the labyrinthine qualities of Columbus Circle were both celebrated and ridiculed.

In June 1981, the *Village Voice* featured a comic strip illustrating Diller and Scofidio’s process of installing *Traffic* (fig. 2.12), accompanied by a tongue-and-cheek disclaimer which read, “Guarantee: All dialogue overheard.”²⁰² In the second frame, Diller is portrayed carrying a traffic cone, responding to an inquisitive onlooker, “We’re making a unified field out of chaos.” In this same frame, Scofidio is depicted surveying the site, with instrument at hand. Despite the fact that the comic strip was rather loosely drawn, this caricature of Diller and Scofidio captured the architects wearing gridded clothing, whereas the other onlookers and passerbys were drawn more haphazardly.

In addition to Diller and Scofidio, the comic strip captured the diverse spirit of New Yorkers: two homeless men, a police officer, businessmen (one on foot, another on a bike), a taxi driver, and a few installation assistants. Appropriately, the drawing managed to capture a multitude of readings on the project, including indifference (“How

²⁰¹ “In order to give the Circle a formal presence, even if only for a day, I propose to cover all but the areas reserved for moving cars with a field of international orange traffic cones, spaced at 4’ intervals. This synthetic landscape is intended to visually unite the disparate islands within the rotary, much the way a snowfall veils and connects unlike things. The perceptual possibilities include those from the vantage point of the passerby meandering through the field, the vehicle traversing the site at speed and the static observer in a nearby tower. The cone, an object common to the traffic circle, loses [sic] its meaning in this context, yet, obliquely refers to the unsettling quality of this place for the pedestrian.” Elizabeth Diller, “A Thought for Columbus Circle,” text accompanying the competition proposal for *Traffic*. Courtesy of Diller Scofidio + Renfro.

²⁰² Comic Strip, “Stan Mack’s Real World: Goodbye Columbus Circle”, in the *Village Voice*, June 1981. Courtesy of Diller Scofidio + Renfro.

about a cigarette?"), skeptical criticism ("This looks terrible! Who's paying for it?"), and enthusiastic support ("This looks great! My prayers have been answered! Columbus Circle was an eyesore.") Likewise, the coexistence of order and chaos was simultaneously captured; although a summer day, a downpour of rain permeated the first four frames of the strip.

It could also be said that Diller and Scofidio's installation was carried out in the spirit of French filmmaker Jacques Tati, who in his films *Trafic* (1971) and *Play Time* (1967), poked fun at the conditions of modern urban life.²⁰³ Specifically, Tati parodied attempts to navigate traffic circles and roundabouts. In *Trafic*, the rules of the road - although governed by an established system of signs, painted white lines, and a traffic officer - were circumnavigated by the unpredictability of both cars and their drivers (fig. 2.13). In *Play Time*, Tati masterfully manipulated human perception through a labyrinthine play of modern forms and surfaces (fig. 2.14).²⁰⁴ Rather than conveying clarity, the modern environments of both *Trafic* and *Tativille* (the elaborate set constructed by Tati for *Play Time*) generated alienating, disorienting, and schizophrenic spaces.²⁰⁵ Not

²⁰³ Dimendberg also draws parallels between Tati's *Play Time* and another later film-based installation project by Diller and Scofidio entitled *Overexposed* (1994). See Dimendberg, *Diller Scofidio + Renfro*, 85. Dimendberg also makes notes of the following architectural analysis of Tati's film: Joan Ockman, "Architecture in a Mode of Distraction: Eight Takes on Jacques Tati's *Play Time*," in *Architecture and Film*, ed. Mark Lamster (New York: Princeton Architectural Press, 2000) 171-96. See Dimendberg, 220 n. 84.

²⁰⁴ In Tati's *Play Time*, things were not what they seemed. Rather, they were simulated through a comical play of representation and reflection. Elaborate stage sets were designed and constructed for the film, comprised of repetitive modern buildings, inspired by the then recently completed *Esso Tower* (1963) in Paris. Placed on wheels, these sets served as architectural readymades - they could be moved around as needed to simulate the environment of a Modern Paris, devoid of any historical and/or monumental references.

²⁰⁵ For example, Mr. Hulot, the lead character played by Tati himself, attempted to find a particular person and/or place, but was continually intercepted by the disorienting effects of

unlike Diller and Scofidio's installation at Columbus Circle, the human subjects in Tati's films were often isolated and estranged, resulting in a fragmentation of body and space.

Tati also cleverly choreographed movement in *Play Time*, beginning with a meticulously controlled sense of order, and terminating in a carnivalesque sense of chaos and disarray. In one of the closing scenes of the film, a roundabout in the new modern city became the site of playful dysfunction (fig. 2.15). A carousel of heterogeneity, cars, busses, trucks and the like adhered to the rotary, resulting in a comical stand still. Similar to this scene from *Play Time*, Scofidio's installation at Columbus Circle highlighted the inevitability of chaos, even in a seemingly ordered modern world (2.16).

Sentinel/Civic Plots (1983)

Sentinel/Civic Plots (1983) was a collaborative installation carried out by Diller, sculptor James Holl, and performance artist Kaylynn Sullivan at Battery Park Landfill in the summer of 1983 (fig. 2.17). Creative Time, a New York based not-for-profit arts organization founded in 1973, commissioned the project as part of their fifth annual *Art on the Beach* event.²⁰⁶ The Landfill, now the site of Battery Park City, was a sandy extension of lower Manhattan

modern architecture.

²⁰⁶ Creative Time encouraged visual and performing artists, as well as architects, to engage the public in a dialogue concerning the social, political, economic, environmental, and aesthetic interests of the Landfill, as well as the city at large. By removing art from the institutional framework of museums and galleries, *Art on the Beach* allowed artists and architects to engage in large site-specific works that were accessible to the public. See Anne Pasternak and Ruth A. Peltason (eds.), *Creative Time: The Book* (New York: Princeton Architectural Press, 2007).

along the Hudson River – the result of excavations for the World Trade Center Towers, completed in 1973. In 1980, it became the site for Creative Time's annual summer event, *Art on the Beach*. For the next six years, artists and architects were invited to create temporary installations to engage the public with the arts in unconventional and unexpected ways.

For *Art on the Beach 5*, six collaborative teams generated installations from July 9 – September 25, 1983 (fig. 2.18).²⁰⁷ These installations took advantage of an otherwise vacant and inaccessible site, luring the art going public to the fringes of Manhattan. In the spirit of Land Art, *Art on the Beach* introduced artists and architects to working outside of the institutional frame, challenging not only the traditional art object, but also the means through which art was produced and experienced. By occupying a heterotopic site, participating artists and architects were able to disrupt urban space, freed from the typical constraints posed by galleries and museums. But whereas the sand posed a huge challenge for some of the teams, Diller, Holl, and Sullivan embraced the unique working conditions: they utilized the Landfill's abundance of sand as both building material and subject.²⁰⁸

²⁰⁷ Sponsored by Creative Time, the six teams (each with artist, architect, and performing artist) included: 1) Brower Hatcher, Billie Tsien, David Van Tieghem; 2) Tom Otterness, Ian Bader, Richard Flood; 3) James Holl, Elizabeth Diller, Kaylynn Sullivan; 4) Tom Hatch, Geraldine Pontius, Daniel McCusker; 5) Nene Humphrey, Kathleen Ligon, Johanna Boyce; 6) Petah Coyne, Harriet Balaran, Shelly Hirsch. Each team sponsored two scheduled performances during the summer event. Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University.

²⁰⁸ The challenges presented by the scale and location of *Art on the Beach* exposed artists and architects to natural elements like sand, water, sun and wind. One of the biggest challenges was working with the sandy site. Artists were allowed limited use of bulldozers to move or shape the landscape, often reverting to simpler means to create their individual installation plots. Since each installation featured a performance, allocating for movement and/or dance in the sand

Due to its location, the future site of Battery Park City, the Landfill was not merely a vacant urban site, but one slated for future development.²⁰⁹ This planned development was a controversial one, and Creative Time believed that through public exposure, the artists and architects involved with *Art on the Beach* could influence the future development as it was being planned. In a statement released by Creative Time in 1984, announcing *Art on the Beach 5*, the not-for-profit arts organization states,

As Creative Time goes into its sixth summer of presenting the work of artists in an outdoor space that provides a maximum opportunity for creative expression, Battery Park City is taking shape as one of the more critically approved urban developments. We are proud that we are part of this development and that the planning for Battery Park Plaza reflects Creative Time's belief that artists should be involved in the planning and design of public spaces from the beginning. A number of artists who have participated in *Art on the Beach* are included among those artists who are now creating permanent work for Battery Park Plaza.²¹⁰

Inspiring strategies to intervene in space that were socially, economically, and environmentally charged, Creative Time operated instrumentally, suggesting that temporary site installations and performances not only entertain, but can also inform the public.

Not unlike Kaprow's *Environments* and *Happenings*, Creative Time sought to bring art and life closer to everyday life through a series of staged events throughout the city.²¹¹ As Lucy Lippard explains,

was an additional challenge. As a result, some artists and architects constructed elevated stages to isolate performers from the sand.

²⁰⁹ For further information on the development of Battery Park City, see David L. A. Gordon, *Battery Park City: Politics and Planning on the New York Waterfront*, Cities and Region Series, Vol. 1 (New York: Routledge: 1997).

²¹⁰ Printed Matter, Creative Time, "ART ON THE BEACH 1984." Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University.

²¹¹ As an alternative to galleries and museums, which support (and are supported by) the commodification of art, Creative Time offers artists and architects numerous alternative venues to install their work and to bring art and architecture to the people.

"Creative Time's founding premise was art's integration into daily life."²¹² Where Creative Time expanded on Kaprow's model was in their ability to open up these art events to the greater public. The organization describes their relationship to public art as follows:

Creative Time projects happen where we work, commute, and pass by. They aren't presented in an institution designed for art; instead they happen in unlikely, unexpected, and even impractical places. They happen in places some of us have forgotten, or neglected, or taken for granted. Creative Time projects are where we live.²¹³

Not only does Creative Time offer an alternative to the institutionalization of art, they also encourage artists to create works in "unexpected," yet everyday locations. Allowing art to merely "happen" echoes the independent spirit of Kaprow, who writes, "Happenings are events that, simply put, happen."²¹⁴ Through providing non-traditional venues for the creation and presentation of art forms, Creative Time also bypasses the commodification of art, further reflecting Kaprow's dictum that "a Happening is not a commodity but a brief event."²¹⁵

Described as "an experimental site for the visual and performing arts," *Art on the Beach* fostered an interdisciplinary approach to making art.²¹⁶ It was at this artificial "beach" that a milieu of

²¹² Lucy Lippard, "Pilot Lights" in Pasternak and Peltason (eds.), *Creative Time: The Book* (New York: Princeton Architectural Press, 2007) 15.

²¹³ "Foreward" in Pasternak and Peltason (eds.), *Creative Time: The Book*, 0.

²¹⁴ Kaprow, "Happenings in the New York Scene [1961]" in *Essays on the Blurring of Art and Life*, 16.

²¹⁵ Kaprow, "Happenings in the New York Scene [1961]," 25.

²¹⁶ "CREATIVE TIME'S ART ON THE BEACH is an experimental site for the visual and performing arts. Six groups, each including a visual artist, and architect and a performing artist, will create installations that provide the performing artist with a stage or set, or simply visual premise for his or her work." Creative Time, printed brochure for *Art on the Beach*, 1983. Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University.

creators converged, blurring the disciplinary lines between architecture, sculpture and performance. These site-specific, ephemeral works were not merely installations open to public viewing; they were also staged performances, necessitating audience participation and interaction. In effect, the Landfill operated as an art carnival or amusement park, where feature attractions were scheduled at specific times throughout the summer, so as to encourage repeat visitors and a diversity of experiences. Challenging the already ephemeral nature of installations, *Art on the Beach* employed performance as an additional method to encourage human interaction and participation – not only with the public, but also between various disciplines. Artists and architects informed, and were informed by, each other's work, contributing to an interdisciplinary and collaborative environment.

For *Art on the Beach 5*, Diller, along with Holl and Sullivan, created an interactive installation entitled *Civic Plots*. Diller's contribution to the collaborative project was a small structure called *Sentinel*, which she refers to as a "redemption booth" (fig. 2.19).²¹⁷ An architectural object to be inhabited by one occupant, it was comprised of plywood sandwich panels, structural lumber, a sandbox foundation, steel fittings, a mask, and a plywood roof funnel (through which sand passed).²¹⁸ Because this "redemption booth" featured a mask

²¹⁷ See Kay Larson, "On the Beach" in *New York* (Vol. 16, No. 35, September 5, 1983) 52.

²¹⁸ Diller and Scofidio, text on *Sentinel/Civic Plots* from an early (undated) Diller + Scofidio portfolio. Courtesy of Diller Scofidio + Renfro.

and outwardly-extending glove, *Sentinel* evoked a presence that was both mechanical and mythical (fig. 2.20).

Diller attributes the late Hejduk, her former professor and Dean at Cooper, as inspiration for this figurative and mask-like construction.²¹⁹ Known for his "masques," or character-based theatrical constructions, Hejduk was interested in the relationship between what he called "figure/objects" and their surroundings.²²⁰ Rather than forming oppositions or a distinction between subjects and objects, Hejduk's masques served as sites of mediation. K. Michael Hays explains how Hejduk explored architecture "as encounter, situation, and event," describing his projects as "rather decidedly animated and personified even if not quite human."²²¹ Oscillating between the purely abstract and figurative, Hejduk's masks are "allegorical" by nature, yet resist categorization (fig. 2.21).²²²

Diller's redemption booth was not only allegorical; it also kept time. A black rectangular mass comprised of thin planes, *Sentinel* included a large inverted conical shaped steel element that operated

²¹⁹ Dimenberg notes that Diller attributed Hejduk as an influence for *Sentinel*. He writes, "Diller herself cited the work of Hejduk as the most significant formal precedent, a claim she would never make about her subsequent designs." Dimenberg, *Diller Scofidio + Renfro*, 28. See also Dimenberg, 213, n. 63.

²²⁰ For an analysis of Hejduk's "masques" see James McGregor, "The Architect as Storyteller: Making Places in John Hejduk's Masques", in *Architecture Theory Review*, Vol. 7 (2002) 59-70. Also see John Hejduk, *John Hejduk: Mask of Medusa, Works 1947-1983*, Kim Shkapich, ed. (New York: Rizzoli International, 1989).

²²¹ K. Michael Hays, *Architecture's Desire: Reading the Late Avant-Garde* (Cambridge, Mass.: MIT Press, 2009) 89.

²²² Catherine Ingraham, in writing about "architectural allegory" in Hejduk's work, defines the term as a "narrative description of a subject under guise of another suggestively similar." She also refers to "allegory" as "dream-like material." See Catherine Ingraham, in K. Michael Hays, *Hejduk's Chronotope* (New York: Princeton Architectural Press, 1996) 136-37. For further reading on Hejduk's relationship to "allegory" see Hays, *Hejduk's Chronotope*. In addition, for a more general definition of allegory see Angus Fletcher, *Allegory: The Theory of a Symbolic Mode*, Princeton, N.J.: Princeton University Press, 2012.

as a sand dial (fig. 2.22). A direct connection to the abundance of sand at the site, this mechanism operated like an hourglass, celebrating the performative aspects of a temporary installation through the act of measuring time. Reminiscent of the clock towers often integrated into public buildings, the booth not only served as an indicator of time, but also announced both the start and end of the performance through a signaling arm. Like the performance itself, *Sentinel* was a temporary event and construction.

In addition to keeping time, *Sentinel* operated as a kiosk of sorts, with a distinct interior and exterior. On one side of the booth, a mask-like cut out allowed the occupant to make a visual yet veiled contact with participants. Additionally, a hand-like glove apparatus, located below the mask, extended outward, allowing goods to be exchanged between the booth operator and the public. Even when the booth was not occupied, the ghosted presence of an individual was implied by the mask and prosthetic extension. Further mediating the space between body and building, this artifice allowed for indirect physical and visual exchange. As participants engaged with *Sentinel*, objects were redeemed and relationships forged. Hence, the booth's features allowed for visual and physical engagement.

Not unlike the neighboring financial centers, *Sentinel* served as a site for exchange (fig. 2.23).²²³ Because the performance led by Sullivan, entitled *if the shoe fits...*, involved a treasure hunt where coupons were buried in shoes, the collaborative installation

²²³ An alternative site of commerce, *Sentinel* mimicked, to a certain degree, the security barrier commonly found in bank tellers and ticket booths.

necessitated a site for "treasures and trinkets to be redeemed."²²⁴

Sentinel responded by providing an architectural space where participants could trade in their coupons for various prizes.

As a performance artist, Sullivan was responsible for directing the public to engage with the installation. In advance of the event, Sullivan provided a written description of *Civic Plots*, describing how the performance would interact with the architectural and sculptural elements designed by Diller and Holl.²²⁵ This "symbolic and literal treasure hunt," initiated by Sullivan, united not only Diller's redemption booth and Holl's metal sculptures and shoe mounds, but engaged the audience as participants in an archaeological dig (fig. 2.24).²²⁶ Performance activated the sculptural and architectural

²²⁴ "The slippers contain treasures or slips representing treasures [sic] and trinkets to be redeemed at the booth." Sullivan, Printed Matter, Creative Time, "ART ON THE BEACH 1983" Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University.

²²⁵ "The installation consists of 2 enclosed plots, one of which is covered with old shoes. A day or two before the performances approximately 750 golden slippers will be buried in these plots. There are two sets of characters in the installation - a multi-functional redemption booth and 15 structural characters which will be animated by taped conversations during the performance. The performance begins 1 August when 100-150 golden slippers with invitations to the performance are delivered to various personages around Manhattan. Then on August 7 & 14 I will make 10 taped conversations which will be on cassette recorders mounted on the 15 structural characters. These conversations will go on during the performance as if these characters were part of the audience. I will begin the performance by pouring enough sand in the funnel of the multi-functional redemption booth to mark the duration of the performance like an hour glass. A person will be inside the booth to redeem the coupons of the participants who dig up the golden slippers buried in the mounds. I will then turn on the ten recorders. My character works in juxtaposition with the installation characters as a kind of fortune teller/hawker with oversized megaphone to reflect the motif of the structural characters. My job is to motivate the audience to participate by digging up the golden slippers buried in the mound. There will also be 10-20 performers who are placed in the audience to begin the digging. The slippers contain treasures or slips representing treasures [sic] and trinkets to be redeemed at the booth. The entire impact of the piece is that what was a static visual piece becomes kinetic and then is left again as an altered static piece because the diggers are asked to leave the golden slippers on the dug up mound. The performance ends when all the slippers are dug up or the sand runs out whichever occurs first." Printed Matter, Creative Time, "ART ON THE BEACH 1983." Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University.

²²⁶ Document, "Installation Checklist/Performance Schedule and Site Map", published by Creative Time for Art on the Beach 5, 1984. Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University.

components of *Civic Plots*, shifting an otherwise seemingly disparate and static installation into a dynamic and participatory one.²²⁷

Sentinel/Civic Plots (1983) parodied consumer-based culture by asking participants to partake in a treasure hunt. The installation posited the assumption that, in order to engage the public, there must be something in it for them (i.e., a reward).²²⁸ Their reward – shoes – further dismantled the notion of the art object as something precious, handmade, singular, or original. Rather, the shoe, no matter how beautiful or unique, is a product of mass-production and mass-consumption, pairing aesthetics with function. Hence, Diller's "redemption booth" served as an analog vending machine of sorts, merging building and body into a form of prosthetic wearable.

Although approximately ten feet tall, Diller's *Sentinel* was dramatically dwarfed by the twin towers of the World Trade Center, as well as the surrounding sand dunes (fig. 2.25). This juxtaposition between the redemption booth and its environmental context added to the paradoxical qualities of Diller's construction. Its physical stature was one of figure-ground. Not unlike a Nolli map, where buildings are represented in black and white with respect to their urban context, Diller's booth could be read as both presence and

²²⁷ In a press release announcing the performances of *if the shoe fits...*, Creative Time explains Sullivan's role in the collaborative installation: "Her job is to motivate the audience to participate in digging up the slippers. The static installation becomes kinetic as the slippers are unearthed and left on the site. The altered site is reminiscent of an archaeological dig." Printed Matter, Creative Time, "ART ON THE BEACH 1983." Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University.

²²⁸ In *Civic Plots*, art was reimagined through a playful, yet competitive, performance. The public was encouraged to physically engage with a site-specific installation. Notably, the performative act of a treasure hunt rewarded participants not only through work, but more specifically, Kaprow-inspired play and chance.

absence, solid and void. This plasticity, the movement between miniature and mammoth, allowed the installation to be read as both a model and full-scale construction. Although not considered a building per se, *Sentinel* theatrically evoked a caricature of one.

In addition to Diller's booth and Sullivan's treasure hunt, Holl designed a series of fifteen metal sculptures containing taped conversations, intended to mimic the chatter of a live audience (fig. 2.26). Even when absent, the presence of spectators was implied through Holl's sound-producing sculptures. Through these playful strategies of whimsy, confusion, and critique, Diller, Holl, and Sullivan brought art and architecture closer to everyday life. By parodying the seriousness and formalities of high art, they not only challenged the institutions that attempted to define them, but also exposed space as a cultural construct. Sculpture, architecture and performance combined to engage the public as active participants in the construction of space.

In an art review for *New York* magazine critic Kay Larson commends Diller for her contribution. Larson writes,

Best of all was the commanding black box designed by Diller - a cubic-Cubist 'redemption booth' with a face and two arms, one holding a baton, the other a sand-filled 'hourglass' cone (which would become important later in an unexpected way).²²⁹

Yet, Larson was critical of Sullivan's role, describing the performance as "a pallid and rather obvious metaphor for the evils of a money economy."²³⁰ Likening Diller's *Sentinel* to the "Grim Reaper,"²³¹

²²⁹ Larson, "On the Beach" in *New York*, 52.

²³⁰ Larson, 52.

Larson clearly focuses her attention on this collaborative installation/performance, with minimal mention of the other five contributions. Notably, Larson commends the project teams for their ability "to adopt a type of discipline and a sense of appropriate scale not often found in site sculpture," suggesting the benefits of sculptors working with architects.²³² One of the only assessments of *Sentinel/Civic Plots*, Dimendberg reminds us that the project was "[l]argely ignored by art critics."²³³

A few years later, in an application submitted to the Capp Street Project for an artist in residency program, Diller included a number of 35mm slides and accompanying project descriptions, describing *Sentinel* in anthropometric terms:

The Sentinel is both building and costume for one occupant. Its figural extensions, at two scales, present a male south elevation and a female north elevation. During the performance, the Sentinel becomes an animated character with its highly specialized program of redemption booth and timekeeper. Black sand, passing through the cone, mechanically activates the extended arm to signal the beginning and end of the performance.²³⁴

²³¹ "I was standing some distance away from Diller's black 'redeemer' when the sand ran out of the hourglass and the baton descended, Grim-Reaper-style, to point straight to those symbols of towering ambition, Manhattan's skyscrapers." Larson, 53.

²³² "Missing from these six projects is the kind of imbalance that has plagued 'Art on the Beach' even at its most inventive. Sculptors, especially young ones, tend to assume that the transition to outdoors requires no special training. But in the peculiar starkness of the landfill, weak moments, lapses of energy, and errors of scale show up quickly. Large ideas have not necessarily fared better than the tiniest ritual sculptures swallowed up by the dunes. The architects' formal training clearly proved useful in avoiding such mistakes. And it may surprise artists to find that architects are capable of flexible sculptural responses. But the architects were not always dominant here. I suspect that all six projects fared so well because working in collaboration forced everyone to adopt a type of discipline and a sense of appropriate scale not often found in site sculpture." Larson, 52.

²³³ "Largely ignored by art critics, a telling indication of the tenuous connection of Diller and Scofidio at that time to the art world, it found a more sympathetic response among architectural critics. Historians Kenneth Frampton and Michael Kagan described it in a French publication as a Leonardo da Vinci sketch for a machine realized four centuries later by IBM." Dimendberg, *Diller Scofidio + Renfro*, 28. See also Dimendberg, 213, n. 62.

²³⁴ Application materials from Diller and Scofidio for the Capp Street Project artist residency program. Courtesy of the Capp Street Archive at California College of the Arts, Oakland, California.

Diller acknowledges the redemption booth as both "building and costume." She also refers to *Sentinel* as a gendered construction that is both "male" and "female." Not only can the booth be occupied and interacted with, but the construction itself also takes on an anthropomorphic identity.

Not unlike a sentinel (e.g., a guard or soldier who keeps watch), Diller's installation performed a series of actions to administer authority and control over the site and participants (fig. 2.27). By measuring time, and allowing for the exchange of "treasures and trinkets," the "redemption booth" operated as an architectural instrument. Goldberg writes, "For her [Diller], this freestanding interactive structure was the first project to suggest a connection between performance and architecture."²³⁵ Blurring the line between object and building, *Sentinel* functioned as a prosthetic extension of the human body, defining space both internally and externally. Drawing on its context, it allowed for, and encouraged, a form of veiling, suggesting that voyeurism is an element of social interaction and spatial performance.

Gate (1984)

The following summer, Diller and Scofidio were designated as "Site Architects" for Creative Time's *Art on the Beach 6*, where they installed *Gate* (1984) (fig. 2.28). The duo had the important task of designing the port of entry to the Battery Park Landfill, as well as

²³⁵ Goldberg, "Dancing About Architecture," 49.

organizing the layout and coordination of all site installations. In response to growing popularity, *Art on the Beach 6* (July 7 – September 16, 1984) increased the number of site installations from six to eight.²³⁶ Each team was comprised of a visual artist, architect, and performance artist. As part of the performance series, each team also created two scheduled performances during the summer event. Although Diller and Scofidio were in charge of assigning teams to various sites, the two worked exclusively on the design of *Gate*.

Gate employed readymade and off the shelf materials in unconventional ways. Comprised of galvanized pipe, standard fence fittings, perforated aluminum panels, dumbbell weights, canvas, safety glass and ten black and white nylon windsocks, *Gate* served as an interface, connecting the interior of Manhattan to its peripheral edge (fig. 2.29).²³⁷ Materially, the galvanized appearance of the perforated aluminum panels, paired with readymade fence posts, camouflaged the intervention, making it appear as an extension of the existing infrastructure, rather than merely an added object. Located at an opening along a lengthy stretch of existing chain link fence, and demarcated by several wind socks (not unlike those found at airports), *Gate* was a symmetrically designed steel kiosk featuring two toll

²³⁶ Sponsored by Creative Time, the eight teams (each with visual artist, architect, and performing artist) included: 1) Kate Ericson, Juergen Riehm, Ellen Fisher; 2) Alison Star, Audrey Matlock, Oliver Lake; 3) Emily Jennings, Alan Wexler, Jane Comfort & Dancers; 4) Mikyung Kim, Michel Kagan, Lisa Kraus & Dancers; 5) Erika Rothenberg, Laurie Hawkinson, John Malpede; 6) Mac Adams, Henry Smith-Miller, Peter Gordon; 7) Rhonda Zwillinger, Richard Clarke, Ned Sublette; 8) Livio Saganic, Robert McNulty, Steve Clorfeine. Printed Matter, "ART ON THE BEACH 1984." Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University.

²³⁷ Diller and Scofidio, text on *Gate* from an early (undated) Diller + Scofidio portfolio. Courtesy of Diller Scofidio + Renfro.

booths with operable gate levers: the left side of the gate was for entry, the right side was for exiting (fig. 2.30).

Similar to *Sentinel*, *Gate* performed as a "redemption booth" - but this time it was deliberately programmed to support the economic and institutional frames through which art was supported, validated, and experienced (fig. 2.31). In addition to marking entrance to the site, *Gate* functioned as a means by which to collect admission from, and provide information to, the art-going public. The installation featured operable gate levers, protective barriers between operator and public, and monetary exchange dishes.

As indicated in this drawing by Diller and Scofidio, rotational movement was captured through a series of hinged mechanisms and counterbalances (e.g., dumbbell weights) (fig. 2.32). The structure was comprised of three vertical posts supporting two gate levers and two admission kiosks. Each kiosk included a fixed aluminum panel and an operable canvas panel, which, depending on its angle of repose, could protect its occupants from the elements (fig. 2.33). After hours, these hinged panels were rotated downward, blocking visual access through the two teller-like windows, lined with safety glass. The interactive and animate qualities of *Gate* further contributed to its legibility as a space of engagement.

In an application submitted to the Capp Street Project for an artist in residency program, which would eventually become the installation *The withdrawing Room* (1987), Diller included a number of 35mm slides and accompanying project descriptions. Diller describes *Gate* as follows:

The interface between Manhattan and landfill, at Art on the Beach, is defined by the entry membrane. The public confronts the gatekeepers through two apertures; one containing a ledger, the other, a glass window bisecting a bowl. This bowl, lodged halfway through the panel, separates two people bodily yet allows the hands to unite at the act of monetary transaction. Counterweighted roof panels fold into the vertical position when dormant. Beyond, storage bins define the limits of the gatekeepers' space. Ten windsocks along the entry edge monitor the direction and force of the wind and heighten its presence in an otherwise still and silent site. The socks, half white/half black, constantly and unpredictably transform the elevational reading between festive, neutral and foreboding.²³⁸

Referring to *Gate* as an "entry membrane," Diller explains how two "gatekeepers" inhabited the installation. Each vertical aluminum panel was outfitted with two apertures: a rectangular opening about the size of a human head, positioned at eye level, and a larger rectangular opening positioned below the other (fig. 2.34). These apertures related to the proportions of the human body, facilitating visual, verbal and physical exchange.

In elevation view, the apertures in each panel appeared identical at first glance. Upon closer inspection, the two panels contained complimentary yet distinct elements, allowing them to function both programmatically and allegorically. The panel on the left contained a "ledger," incorporating a protruding horizontal aluminum surface below an open aperture (cut into safety glass) for the recording of financial transactions, as well as the exchange of information about the event. The panel on the right featured a small metal bowl, bisected by a sheet of safety glass, allowing for monetary transactions to take place (fig. 2.35).²³⁹ As Diller explains, "The

²³⁸ Application materials from Diller and Scofidio for the Capp Street Project artist residency program. Courtesy of the Capp Street Archive at California College of the Arts, Oakland, California.

²³⁹ "Safety glass is set in each of the bottom windows. In both instances the choice of

cash tray of the ticket booth is bisected by a glass plane which separates two people bodily yet allows the hands to meet at the act of monetary transaction."²⁴⁰ Not unlike the masques created by Hejduk, as well as Diller's *Sentinel* created the previous summer, *Gate* was both body and building: it evoked an anthropomorphic familiarity, generating a more intimate form of spatial engagement.²⁴¹

As a threshold, *Gate* also highlighted the blurry line between artificial and natural: the man-made city collided with a man-made beach and the Hudson River. The Landfill, then a newly formed stretch of sand formed by the construction of the World Trade Towers, was soon to be developed and incorporated into Battery Park City. As explained by Creative Time, *Art on the Beach 6* was the final year for visual artists, architects and performing artists to operate at the Landfill:

As Creative Time goes into its sixth summer of presenting the work of artists in an outdoor space that provides a maximum opportunity for creative expression, Battery Park City is taking shape as one of the more critically approved urban developments. We are proud that we are part of this development and that the planning for Battery Park Plaza reflects Creative Time's belief that artists should be involved in the planning and design of public spaces from the beginning. A number of artists who have participated in *Art on the Beach* are included among those artists who are now creating permanent work for Battery Park Plaza.²⁴²

materials transforms the most common function of the window from a transparent visual portal facilitating access to the external world to a frame that acknowledges, if not produces, distance." Dimendberg, *Diller Scofidio + Renfro*, 30.

²⁴⁰ Application for Capp Street Project created by Diller and Scofidio, excerpt from response to question #2, 1986. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

²⁴¹ One of the only critical assessments of *Gate*, Dimendberg refers to the installation as both an "ironic gesture" and "building," reminiscent of the *Kinney (Plywood) House*. He writes, "The entire structure exudes a hyperbolic quality, spartan yet protected, as much ironic gesture as building. It revels in the austerity and reduction of single words, both in its title and in the entry and exit signs. As if deliberately spurning Hejduk and the transcendental vision he discerned in the fenestration of the *Kinney House*, the architects here design windows leading not to the soul but to more prosaic (and barbed) ends of commerce." Dimendberg, *Diller Scofidio + Renfro*, 30.

²⁴² Printed Matter, "ART ON THE BEACH 1984." Courtesy of Creative Time Archive, NYU Fales Library.

Creative Time reinforces their belief in the role of public art and its capacity to inform and inspire urban development. Through projects like *Art on the Beach*, artists and architects were able to disrupt space, calling attention to social, political, economic and environmental issues. At this event, public art was not viewed merely as an afterthought to development, where, for instance, a sculpture was permanently placed in a plaza to add aesthetic and cultural value to the site. Rather, as an alternative to art as decoration or aesthetic afterthought, *Art on the Beach* served as a catalyst for reimagining the role of public art and architecture in future urban developments.

Similar to Reiss's argument that installation art was first relegated to the "margins" of the art world,²⁴³ only to be reabsorbed by the institutional frame, Diller and Scofidio likewise began creating installations that were peripheral to the center of the art market, but eventually became absorbed by the institutional frame. For instance, their early installations for Creative Time were executed because the organization sought out underrepresented artists, and asked them to work in unconventional spaces. As Diller and Scofidio created an oeuvre of installation work, they likewise established a reputation as both competent artists and architects. Eventually, the institutional frames of both art and architecture accepted them as

²⁴³ See Reiss, *From Margin to Center: The Spaces of Installation Art*.

members because they succeeded in its margins. Yet, Diller and Scofidio also challenged this return to the center.²⁴⁴

Many correlations can be drawn between the architectural folly and Diller and Scofidio's *Sentinel* and *Gate* installations. The architectural folly, dating back to the Enlightenment, is a small-scale construction residing somewhere between sculpture and building.²⁴⁵ Often serving as a mechanism to lend interest to a particular view or to generate conversation, the folly is constructed primarily for decorative purposes. In the 1980s, the folly re-emerged as a rhetorical device for postmodern architecture. For example, in 1983 – a year before Diller and Scofidio installed *Gate* – an exhibition of drawings at Leo Castelli Gallery in New York featured a number of proposals for architectural follies.²⁴⁶ Although these were not built works, architects were asked to develop drawings so that their folly could, ideally, be constructed.

Another related example of the folly is Bernard Tschumi's *Parc de la Villette* in Paris (fig. 2.36).²⁴⁷ His 1982 winning competition

²⁴⁴ As discussed later in this chapter. For instance, they often resort to a peeling back or revealing of the interior to the exterior. As a result, the line between center and margin becomes intentionally blurred, and/or agitated by Diller and Scofidio.

²⁴⁵ Anthony Vidler describes the "folly" as follows: "The folly is defined in the 18th century, elaborated in the 19th century and dissolved in the 20th century has operated according to the following premises: 1. It has referred back to, or nostalgically alluded to a short history of modern follies: it is a solipsism. 2. It has acted as the asylum for the forbidden, for the repressed, for the denied and the absolutely impossible. 3. It has, perversely, exhibited a discipline, a logic, a reason in itself, which because withdrawn from the world, remains in the sense pure. The folly, then, as a most unwelcoming thing, has become the most sought-after guest: it is at best sublime and at worst, frivolous, but still, despite the current tendency for imitating follies as if they were architecture, such extravagance demands attention. Follies have their place and their role, but only as long as reason is desired." See Anthony Vidler, "History of the Folly" in B.J. Archer, *Follies: Architecture for the Late-Twentieth Landscape* (New York: Rizzoli, 1983) 10-13.

²⁴⁶ The folly proposals were published in a book by B.J. Archer entitled *Follies: Architecture for the Late-Twentieth-Century Landscape* (1983).

²⁴⁷ See Bernard Tschumi, *Tschumi: Parc de la Villette* (London: Artifice books on

proposal, constructed from 1984-87, featured thirty-five bright red deconstructivist follies not intended to serve any particular program. Rather, their function was to frame specific views and moments at the site. Tschumi's follies generated a visual and spatial continuum; they connected foreground to horizon, and linked past to present. Hence, in the mid-1980s, when they created their installations for *Art on the Beach*, Diller and Scofidio were in dialogue with concurrent artistic and architectural practices, but more specifically, disciplinary discourse surrounding the architectural folly.

Although the folly re-emerged in the 1980s as a device of postmodern architecture, Diller and Scofidio did not directly participate in the design of follies per se. With *Sentinel* and *Gate*, Diller and Scofidio created small-scale constructions that were evocative of a folly, but differentiated themselves through programmatic function: *Sentinel* served as a redemption booth, and *Gate* operated as a threshold for monetary transactions and information exchange. But, is the architectural folly devoid of program all together? In 1983, B.J. Archer explains how for architects, "there is the pleasure of creating an object which embodies no function, save for demarcation, or is useful only for a small segment of daily life."²⁴⁸ Archer adds,

follies prove to be a vehicle for commenting upon evolving ideas about architecture and urbanism, for advancing strongly held beliefs about systems of building, for incorporating narrative and fantasy, irony and wit...²⁴⁹.

architecture, 2014.)

²⁴⁸ B.J. Archer, "Introduction" in *Follies*, 8.

²⁴⁹ Ibid, 9.

Hence, residing somewhere between sculpture and building, the folly operates as an allegorical device to delight, parody, and entertain.

In architecture, the folly can also be linked to the notion of play. Vidler defines a folly as "[a] mere plaything," such that "the folly could exhibit the dimensions of play."²⁵⁰ From pornographic emblem to product of the unconscious, Vidler traces the folly from the eighteenth century to the present (1983), stating that the folly is both "a most unwelcome thing" and "most sought-after guest."²⁵¹ In other words, this double coding of the folly suggests its inability to be relegated to one meaning or another. Oscillating between body and building, actor and prop, subject and object, the folly is a notational device intended to generate multiple readings and meanings. Through reference to the architectural folly, Diller and Scofidio playfully engaged with the installation as a disciplinary instrument. Occupying a position that was neither purely object nor building, they drew upon architecture to construct new forms of spatial experience.

The withDrawing Room: Versions and Subversions (1987)

In the summer of 1987, Diller and Scofidio participated in an artist residency, installing *The withDrawing Room: Versions and Subversions* at the Capp Street Project in San Francisco's Mission District (fig. 2.37).²⁵² With this project, Diller and Scofidio

²⁵⁰ Vidler, "History of the Folly," 11.

²⁵¹ Vidler, 13.

²⁵² Carroll Todd fabricated the steelwork for the installation. Diller and Scofidio were also assisted by Christopher Otterbine.

modified the existing aesthetic frame of the Capp Street house/gallery, originally designed by Ireland.²⁵³ They subverted traditional notions of architectural space and representation through the creation of four distinct programmatic episodes referred to as, "*the property line; etiquette; intimacy; and the narcissistic impulse.*"²⁵⁴ Defined by the introduction of two intersecting walls in the main space (fig. 2.38), each episode was relegated to its own quadrant – property line, dining table, bed, and mirror – where the relationship of an implied occupant was rendered with respect to neighbors, family and/or friends, a partner/spouse, and himself/herself. These episodes not only established discrete spaces within the gallery, they likewise allowed for the development of multiple narratives challenging the conventions of architecture, domesticity and the interior.

In *The withDrawing Room*, Diller and Scofidio's strategy was to expose the invisible. As they explain, "things that are invisible become notated."²⁵⁵ By literally drawing in space, Diller and Scofidio constructed a three dimensional notation (or abstract representation) of domestic life, oscillating somewhere between the fictive and the real. The overlay between private (house) and public (gallery) was celebrated through what the architects refer to as interior and exterior "spatial manipulations," involving the "theme of body" and

²⁵³²⁵³ The artist David Ireland is discussed in more detail in the first chapter.

²⁵⁴ Diller + Scofidio, "the withDrawing Room: a probe into the conventions of private rite," in *AA Files 14* (London: Architectural Association, 1987) 16.

²⁵⁵ 1 page document, unsigned and undated typed document annotated with pencil notes and underlining – apparently an early draft of the exhibition text composed by Diller and Scofidio. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

the "theme of domesticity."²⁵⁶ Because Diller and Scofidio viewed the gallery/house as a "double site," they intentionally constructed oppositions with the intent to blur, and at times dismantle, binary relationships. Through this site-specific installation, they interrogated the "tension/conflict" between private and public, residence and neighborhood, as well as past and present.²⁵⁷ Hence, a necessary starting point is to first explain the history of Ireland's two architectural interventions at Capp Street, and subsequently the four episodic conditions Diller and Scofidio overlay onto the gallery space at 65 Capp Street with their installation *The withDrawing Room*.

In 1975, Ireland purchased a neglected 100-year old Victorian in San Francisco's Mission District, located at 500 Capp Street.²⁵⁸ Rather than restoring the building back to its former state, the artist began making modifications to its interior. Initially, these modifications involved collecting and reorganizing remnants of the previous owner; a form of inventory of the house's previous life, displayed as evidence in a series of glass jars. Treated as specimens, these traces collected by Ireland became a daily ritual, to which he began to add a second layer. Traces of his own inhabitation – fingernail clippings, toilet paper rolls, and other seemingly mundane objects – became elements of artistic display, generating a taxonomy of past and

²⁵⁶ 1 page document, unsigned and undated typed document annotated with pencil notes and underlining – apparently an early draft of the exhibition text composed by Diller and Scofidio. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

²⁵⁷ 1 page document, unsigned and undated typed document annotated with pencil notes and underlining – apparently an early draft of the exhibition text composed by Diller and Scofidio. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

²⁵⁸ See Tsujimoto and Gross (eds.), *The Art of David Ireland: The Way Things Are* (Berkeley: University of California Press, and Oakland Museum of California, 2003); and Klausner, *Touching Time and Space: A Portrait of David Ireland* (Milan: Edizioni Charta, 2003).

present habitation. Like Kaprow, Ireland sought to capture art as an extension of life, rendering acts of domestic habitation as artistic process.

Ireland's artistic occupation of the house became more architectural as he began to strip the building down to its elemental parts (wall, window, structure, etc.) By removing plaster from the walls, and moldings from windows and doors, Ireland exposed the nakedness of his now unadorned Victorian. This revealing was a performance of exposure, where the deconstructed and reconstructed notion of 'house' challenged conventional habits of dwelling. By applying clear varnish to various surfaces, Ireland began an archaeological preservation of sorts, laying the foundation for future traces of occupancy to be recorded. Eventually he opened his home up to public view, exhibiting his work in progress. As a result, the domestic interior, typically perceived as a space of privacy, was now put on public display (fig. 2.39). Ireland had transformed architecture, if only momentarily, into art. As such, 500 Capp Street was neither home, nor gallery; rather, it was a space continually oscillating between domesticity and display.

Ireland's desire to transform domestic spaces did not stop there. Upon completion of 500 Capp Street, Ireland purchased another "derelict old frame house" five blocks north with the intent to renovate and sell it.²⁵⁹ The new property, located at 65 Capp Street, provided Ireland with the opportunity to engage in a more radical

²⁵⁹ "In 1979 Ireland purchased a derelict old frame house at 65 Capp Street that he fully planned to renovate and sell as an investment opportunity." Tsujimoto and Gross (eds.), *The Art of David Ireland*, 55.

architectural intervention.²⁶⁰ Whereas he had only painted the exterior of the first house, with the second one, a run-down one-story home, Ireland completely altered its interior and exterior appearance. In addition to adding a second story to 65 Capp Street, Ireland clad the exterior in corrugated galvanized sheet metal and added several horizontal slit windows (fig. 2.40).²⁶¹ The placement of these windows was unconventionally deliberate: Ireland wanted to control how light entered the house, and to frame specific views between interior and exterior, private and public. Ireland's transformation resulted in a structure that looked more industrial than domestic, reflecting futuristic rather than preservationist tendencies. With 65 Capp Street, Ireland converted an ordinary home into an inhabitable work of art through what he calls "a light-dominated living/sculptural space."²⁶² Although Ireland's first and second house could not have been more dissimilar, their interiors afforded an amplified visual experience, celebrating the home and everyday domesticity as a work of art.

In 1983, Ann Hatch visited 65 Capp Street for the first time and immediately fell in love with the space. Learning that the property was for sale, Hatch acquired 65 Capp Street with the idea "to preserve

²⁶⁰ It should be noted that there are differing accounts as to the motivations and intent of Ireland in purchasing this property. Klausner suggests that Ireland's approach was more artistically, rather than financially, motivated. She writes, "By this time, instead of building a spec house, he [Ireland] now saw an opportunity to experiment architecturally and sculpturally. Unlike most architects, who have to deal with client demands, he had only to please himself." Klausner, *Touching Time and Space*, 77.

²⁶¹ See Klausner, 77-79

²⁶² Klausner writes, "65 Capp has been called a 'light sculpture.' Ireland referred to it as 'a light-dominated living/sculptural space.'" Klausner, 79.

the house as a work of art.”²⁶³ The result was the transformation of Ireland’s work into a gallery specializing in site-specific art installations: the Capp Street Project (CSP). With CSP, Hatch’s intent was to create a venue to “focus attention and resources on the field of site-related art installations through a unique residency and exhibition program.”²⁶⁴ During the late 1980s, artists working in a diversity of media were invited for short-term residencies (two to three months) to transform the house into a temporary exhibition site. At the termination of their residency, artists were asked that the space be returned to its original state.²⁶⁵ The result was a form of preservation, mixed with over five years of architectural and artistic experimentation in direct dialogue with Ireland’s transformation.²⁶⁶

Although they refer to themselves as “architects,”²⁶⁷ Diller and Scofidio were among those “artists” selected to generate an

²⁶³ “Although her [Hatch’s] original intention was to preserve the house as a work of art, a personal inquiry concerning patronage and the desire to nurture non-traditional art making processes, ultimately led in another direction.” Capp Street Project Archive, <http://libraries.cca.edu/capp/aboutcsp.html> (Accessed March 5, 2016). According to Tsujimoto and Gross, “Completed in 1982, it [65 Capp Street] was eventually purchased by art patron Ann Hatch, who established the Capp Street Project, and artist-in-residence and exhibition space that opened the following year.” Tsujimoto and Gross (eds.), 55.

²⁶⁴ Ann Hatch, founder of Capp Street Project, as quoted in *Capp Street Project 1987-1988* (San Francisco: Capp Street Project, 1989).

²⁶⁵ The Capp Street Project “Agreement” states the following: “The proposed project and working expenses must take into consideration complete restoration of the site after the work is removed.” 2 page letter of agreement, signed by Ann Hatch and “artists” Diller and Scofidio. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

²⁶⁶ It could also be said that the fifteen prior artists that participated in the CSP program were likewise influenced by Ireland’s first house at 500 Capp Street. In 1988, CSP moved to another larger venue nearby.

²⁶⁷ In a letter addressed to Ann Hatch and Kathy Brew, Diller refers to being “architects.” She writes, “Concerning the question of travel: as we are architects and have several ongoing projects in construction, we are obligated to ensure their proper supervision.” 1 page letter, dated 12-3-86 and signed by Diller. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

installation at 65 Capp Street.²⁶⁸ In *The withDrawing Room*, they modified the existing aesthetic frame of the Capp Street house/gallery to critically perform a variety of acts, further contributing to the palimpsest of various artists who have reacted to Ireland's creation. As they explain,

The house itself – its history and its public/private program – is the 'pre-text' of our project, in which incisions, excisions, implants and inscriptions address the issue of domesticity and the complicity of architecture in sustaining its conventions.²⁶⁹

Diller and Scofidio inscribed the codes of dwelling using techniques of architectural drafting, creating what Hays refers to as "a kind of three-dimensional blueprint" (fig. 2.41).²⁷⁰ The result was a subversion of traditional notions of drawing, building, architecture, and the interior through the creation of four different programmatic episodes, explained in detail below.

The first episode – *the property line* – was governed by civic code, or more specifically, "a limit to which one can build or from which one must retreat."²⁷¹ Diller and Scofidio define it as both something objective and subjective. They write,

The Property Line: A legal principle, a moral limit; the resident in relation to culture. The building envelope is the site, with all its

²⁶⁸ In the letter of "Agreement," Diller and Scofidio are "hereinafter referred to as 'ARTISTS'." As indicated on the first page of a signed 2 page letter of agreement. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

²⁶⁹ Diller and Scofidio, as quoted in *Capp Street Project 1987-1988*.

²⁷⁰ "It is striking that the presentation of this 'program of the proper' deploys many of the operations left over from that earlier moment of theory and practice mentioned above – the rotation and hinging of planes, the slicing and layering of space, the orthographic projection of elements across space – all of which are inscribed, using the codes of architectural drafting, on the walls of the gallery in a kind of three-dimensional blueprint." Hays, "Scanners" in *Scanning: The Aberrant Architectures of Diller + Scofidio*, 129-130.

²⁷¹ Diller and Scofidio, *Flesh*, 100.

vulnerable apertures, physical and optical violations, and reconciliatory hardware.²⁷²

To these architects, the building envelope acted as a site, regulated both internally and externally by a variety of national, state, and local jurisdictions. The property line, a three-inch gap demarcating the boundary between the gallery at 65 Capp Street and the neighboring structure at 67 Capp Street, was captured through the placement of a mirror in the light well between two properties (fig. 2.42). Rotated, the mirror "reflect[ed] that interstice as a laceration in the party wall opposite."²⁷³

As the regulating gap between two properties, the property line was reflected back into the gallery interior, manifesting itself no longer as simply an abstract entity, but a physical demarcation. Diller and Scofidio describe "[t]his materialization of the property line, or rather property plane" as cutting through "everything in its path, to reveal structural information normally privileged by the section drawing."²⁷⁴ From its point of inception in the gap between two properties, the property line was thrust through the interior, dismantling floors, walls, and furnishings, exposing even the structure's foundations and crawlspace. This invasion of a regulating public line violated and disciplined the sanctity of the private, domestic interior.

²⁷² Diller and Scofidio, *The withDrawing Room*, in *Capp Street Project 1987-1988*, 16.

²⁷³ Diller and Scofidio, *AA Files* 14, 19.

²⁷⁴ Diller and Scofidio, 19.

In this episode, Diller and Scofidio also made a long linear incision through the floor of 65 Capp Street. Straddling this cut was a wood chair, likewise severed into two equal halves (fig. 2.43).²⁷⁵ Its two front legs reinforced with steel plates, this altered readymade implied functional occupancy. Seated in the severed chair, one was able to see not only the void between the two properties, but likewise through the floor to the ground below. As described by a reporter for *West Coast Weekend*,

A chair, evidently for you to sit in, is placed over the slot. Seated, you gaze at one of two "rips" in the shell of the house - either at the space between the outside walls, reflected in the mirror, or through the floor to the earth below. A hidden light illuminates the crawl space below you, much as natural light illuminates the inaccessible space between the houses. You're in the house, yet you see the outside and underneath. The house is felt not as a barrier to the outside world, but as part of it.²⁷⁶

Through this incision, Diller and Scofidio revealed that the house/gallery is a porous membrane, where the line between inside and outside, as well as private and public was anything but fixed.

Diller and Scofidio transposed the abstract and representational language of architectural drawing - in this case, the property line - onto the physical realm of three-dimensional space (fig. 2.44). As both a mechanism of destruction and construction, the regulating line was extruded as a cutting plane. The result was hyper-architectural: a section drawing understood not merely through its scaled representation of an idea, but also as a material manifestation.

²⁷⁵ For an analysis of how Diller and Scofidio worked with and transformed chairs in their early production of "objects," please refer to the first chapter of this dissertation.

²⁷⁶ "Diller + Scofidio Installation at Capp Street" in *West Coast Weekend*, August 22, 1987. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

Similar to Matta-Clark's *Splitting* (1974), the property line incision dismantled architecture, exposing inside to outside. As a result, the exterior shell of the house (walls, floor and roof) was rendered paper-thin, not unlike a mask.

In *The withDrawing Room*, Diller and Scofidio responded to Ireland's concept that the building itself was an installation within the urban environment. When remodeling 65 Capp Street, Ireland was very deliberate in his placement of windows.²⁷⁷ For instance, one window, located rather low on one side of the space, was similar to the scale and location of a fireplace. Positioned to look out onto the gap between 65 Capp Street and the neighboring property, the unexpected placement of this window redirected the eye towards the space between two houses.²⁷⁸ Consequently, the otherwise invisible property line was made visible through the unconventional framing of a view - a tactic Diller and Scofidio amplified through their placement of a mirror in this gap (see fig. 2.42).

Diller and Scofidio viewed the building envelope as a "vulnerable surface" - a site conditioned and regulated by governing bodies.²⁷⁹

²⁷⁷ Ireland, whose intent was to turn the house into an inhabitable light sculpture, employed windows as editing devices. Although windows are typically used to both frame views and to allow light to enter an interior, Ireland subverted standard building practices by using windows that were irregularly shaped and unpredictably located. In turn, Ireland's windows not only facilitated new ways of framing views, but also forged new spatial relationships between body and building.

²⁷⁸ "A low window, about the size and position of a fireplace, looked out on a lacunae between 65 Capp and the house next door. At eye level, the view of concrete block would seem like an ugly chance. The unexpected placing of the window makes you ask why, and begin to think of the house's surroundings. Diller and Scofidio took this a step further by placing an angled mirror behind the window. [...] You're in the house, yet you see the outside and underneath. The house is felt not as a barrier to the outside world, but as part of it." "Diller + Scofidio Installation at Capp Street" in West Coast Weekend, August 22, 1987. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

²⁷⁹ Diller and Scofidio, *Flesh*, 61-62.

Although typically visible only on official paper documents, property lines serve as the mandates by which public and private rites are assigned. Through their use of mirrors and incisions at 65 Capp Street, Diller and Scofidio fragmented and multiplied space. They made visible these otherwise invisible regulations, suggesting that the privatized interior is under constant surveillance by the public and/or governing bodies. As a result, interior space was no longer rendered as the private world of the individual; rather, it was represented as an extension of the social collective.

The second episode - *etiquette* - was dictated by social orders, habits and practices. As defined by Diller and Scofidio,

Etiquette: A social order, the correct order; the resident in relation to a subculture which is allowed to penetrate the envelope. Room and furniture formations, as inscribed by social structures, are sites. The table is the primary site.²⁸⁰

In *The withDrawing Room*, domestic objects (i.e., furniture formations) served as sites upon which etiquette was implied, controlled, and/or put to test. Emphasis was placed on the dining table as an ordering device. Relegated to an implied second floor, but nonetheless floating in space, the table and four chairs appeared at first glance to be ordinary domestic furnishings (fig. 2.45). The vertical displacements of the assembly necessitated that it be viewed from below or above as a forced plan view. These planometric glimpses, formed from below and above, also afforded what Diller and Scofidio describe as "partial perspectival views, synthesized by memory."²⁸¹ Because the architects

²⁸⁰ Diller and Scofidio, *The withDrawing Room*, in *Capp Street Project 1987-1988*, 16.

²⁸¹ Diller and Scofidio, *AA Files* 14, 21.

"see space as scripted, not a tabula rasa," their commitment resides in not only revealing the traces of prior habitation, but likewise in anticipating and scripting future actions.²⁸²

An existing second floor bridge elevated the viewer to discover the oddly positioned table and chairs from yet another atypical position (fig. 2.46). From this vantage point, the narrative of etiquette was clearly inscribed on the table's surface. Diller and Scofidio describe the table as "a site of micro-organization, at which established codes are tried out."²⁸³ Rather than a text of etiquette, which must then be translated into action, Diller and Scofidio transposed instructions onto the surface of the table as an animated drawing (fig. 2.47). In addition, the four chairs were attached to the suspended table via a prosthetic arm, which enabled them to pivot around a center point, located in the middle of an implied dining plate. Diller and Scofidio describe this movement as "a rotation inscribing the socially acceptable limit."²⁸⁴

A scripted space of social performance, Diller and Scofidio define the dining table as:

a micro-organizational site at which cultural codes are played out – conventions between hosts and guests, between prescribed gender roles, between the consumer and the meal, formal relations between objects and actions on the table surface, and illicit relations between it.²⁸⁵

²⁸² Diller and Scofidio, "Interview Part 1" in *Diller + Scofidio (+Renfro): The Ciliary Function*, 51.

²⁸³ Diller and Scofidio, *AA Files* 14, 23.

²⁸⁴ Diller and Scofidio, *Flesh*, 100.

²⁸⁵ Diller and Scofidio, 99.

Notations painted onto the top surface of the table indicated, a la Post,²⁸⁶ the calculated locations for a proper place setting: dashed white lines and small stenciled numbers called out appropriate locations for knives, forks and spoons; dashed white circles denoted the limits of the plate, marked by "F#"; and painted crosshairs ("+") designated the appropriate location for drinking glasses. This coded etiquette served as a diagram of domestic protocol, making visible the traditional practices that continue to discipline modern living - but nonetheless suggesting a desire to deviate from these standards.

Like the property line, expressed as a cutting plane through interiorized space, the dining table notations in *The withDrawing Room* were amplified traces of otherwise invisible boundaries. As Aaron Betsky explains, Diller and Scofidio "articulate the invisible into the all-too-apparent."²⁸⁷ Not only are these notations meant to discipline space, but also human behavior. The dining table, identified by Diller and Scofidio as "the principal constraining and controlling surface", marked the site where the actions of both host(s) and guest(s) were tested under the socially inscribed gaze of etiquette.²⁸⁸ Making visible these social protocols, or rules of etiquette, by which all bodies are conditioned, Diller and Scofidio deployed notational systems as mechanisms for materializing, if only temporarily, what Lefebvre refers to as the objects of

²⁸⁶ As described in the first chapter, Diller and Scofidio often make oblique references to Emily Post's notions of social etiquette.

²⁸⁷ Betsky, "Display Engineers" in *Scanning: The Aberrant Architectures of Diller + Scofidio*, 23.

²⁸⁸ Diller and Scofidio, *Flesh*, 61-62.

instrumentalization that condition use and users in "abstract space."²⁸⁹ Ergo, the spectacle of sociability was revealed as a scripted performance.

A continuous black dashed line adhered to the vertical face of each interior wall indicated a virtual second level, where the suspended dining set resided (fig. 2.48). Although this second level appeared fictive at first glance, it correlated to the existing second floor bridge, a mezzanine of sorts, maximizing the ability for domestic space to be scripted not only horizontally, but also vertically. Viewed from the second floor bridge, the ground floor of the gallery was understood as an instrumental ordering device, whose four episodes of habitation were orderly arranged and legible as architectural plans. Subverting etiquette through the manipulated gaze of the privileged viewer cum voyeur, Diller and Scofidio made space legible through the devices of architectural communication: plan, section, elevation and perspective. Their position on the nature of three-dimensional space is that it continually affords "partial perspective views."²⁹⁰ Drawings, as employed by Diller and Scofidio, are no longer documents intended to clarify, but rather mechanisms to subvert stability and order.

In this installation, Diller and Scofidio extended beyond institutional critique, challenging not only the architectural frame of the gallery but also the relationship between bodies and space.

²⁸⁹ Henri Lefebvre, in *The Production of Space*, discusses extensively his notion of "abstract space." See Lefebvre, *The Production of Space*, (Malden, Mass.: Blackwell Publishing, 2007).

²⁹⁰ Diller and Scofidio, *AA Files* 14, 21.

Because 65 Capp Street was not only a gallery but also an artist residency, the act of exhibiting an installation offered glimpses into the domestic lives of others. As a palimpsest, the space not only maintained the spirit of Ireland's initial transformation, it likewise reflected the dialogue between numerous artists and their engagement with the site. Rather than conceal the domestic traces of 65 Capp Street – mainly that it was a home converted into a gallery – Diller and Scofidio celebrated the collision of art, architecture, and domestic life through the creation of an Architectural Happening. As described by Kaprow, "Happenings invite us to cast aside for a moment these proper manners and partake wholly in the real nature of the art and (one hopes) life."²⁹¹ Under the culturally inscribed gaze of etiquette, Diller and Scofidio generated an installation to stage private acts of domestic performance. It was through rendering visible the "proper manners" associated with etiquette that Diller and Scofidio called into question the "real nature" of dwelling and display in a postmodern world.

The third episode – *intimacy* – was initiated by the interaction between two implied bodies: the observer/dweller and the Capp Street gallery/residence. According to Diller and Scofidio, the condition implicates how bodies and objects relate in space:

Intimacy: a private order; the body of the resident in relation to another body. This involves issues of gender, desire and denial. The bed is the primary site.²⁹²

²⁹¹ Kaprow, "Happenings [1961]", 18.

²⁹² Diller and Scofidio, *The withDrawing Room, in Capp Street Project 1987-1988*, 16.

As the architects explain, their intent was the construction of "a domestic 'field' in the interval between the exterior of the body and the interior of the shell of the site."²⁹³ Although the presence of another body (or bodies) was inferred in *The withDrawing Room*, the 'intimacy' of this installation resided in a redefinition of the term altogether. Inscribed in the space were traces of two different acts of intimacy: that between the fictional narratives of an individual (or individuals) formerly inhabiting the space, and that of the observer as voyeur.

For example, the bed, covered with a lead bedspread and bisected by a low wall, encouraged its reinterpretation as a site for intimate relations; it was anything but welcoming (fig. 2.49).²⁹⁴ Typically understood as a fixed entity for private acts (sleeping and sexual relations), Diller and Scofidio's bed was a constantly shifting and modifiable entity. The clinically ambiguous sleeping arrangement paralyzed a priori definitions of intimacy, recasting it as a term to be acted out or performed. The effect was a displacement, simultaneously detaching and engaging the voyeur as both witness and participant.

²⁹³ Diller and Scofidio, Capp Street Project, typewritten response to question(s), http://libraries.cca.edu/capp/prop_r87d001.pdf (accessed March 5, 2016).

²⁹⁴ Phillips, who provides one of the more in-depth critical readings of the installation, describes the bed as follows: "And then, to challenge comfortable notions about where and how intimacy occurs in the domestic environment, the architects designed a double bed with a hinge at one end so that one side could swing away from the other. Even when reunited, the two sides were bisected by a certical wall that came down almost to the surface of the lead bedspreads. Any resolution in this bedroom would be stridently irresolute; any comfort of connection, provisional at best." Phillips, "Hinged Victories," in *Artforum*, 108. Dimendberg also notes, "Here, the bed rotated from body to body, head to head, and was covered by a spread cast in lead." Dimendberg, *Diller Scofidio + Renfro*, 46.

In *The withDrawing Room*, the bed served as the nexus or centrally located element in the space (2.50). Residing at the convergence of an 'X' generated by the addition of two partition walls, the bed was sliced "along the axis of sexual contact and hinged together at the headboard."²⁹⁵ Along this split, one half of the bed had the ability to rotate 180 degrees, such that the bed could be joined, or rotated to the extreme of two headboards facing back to back. Being that they view the bed as a "negotiable surface" within the realm of a marriage contract,²⁹⁶ Diller and Scofidio explain that this rotational axis "allows for gradations of intimacy between its occupants."²⁹⁷ In resting position, the wall cut through the bed, but with a cutout large enough to allow bodies to either remain on one side of the plane, or to unite. As a hinged mechanism, the bed challenged the quadrant demarcating the four episodes as it laterally sliced through the interior (fig. 2.51). Importantly, the bed negotiated all four programmatic episodes, suggesting that *the property line, etiquette, intimacy, and narcissistic impulse* are societal and behavioral overlays rather than discrete spaces.

With this installation, Diller and Scofidio celebrated the traces of occupation left behind by domestic acts of habitation. Spatial memory was amplified by the intentional inscription (recording) of radial marks along the surface of the floor as the hinged bed moved back and forth on caster wheels (fig. 2.52). These traces called

²⁹⁵ Diller and Scofidio, *Flesh*, 100.

²⁹⁶ Diller and Scofidio, 61-62.

²⁹⁷ *Ibid*, 100.

attention to modes of dwelling, recalling Ireland's house at 500 Capp Street, where the artist preserved evidence of domestic inhabitation – both of his own, as well as that of previous occupants. Diller and Scofidio explain their installation as though it were a recording device:

The unconscious traces of the everyday punctuate floor and wall surfaces: the intersecting rings left by coffee glasses on a tabletop, the dust under a bed that becomes its plan analog when the bed is moved, the swing etched into the floor by the sagging door.²⁹⁸

The drawing apparatuses designed and installed by the architects further facilitated the inscription of use within the gallery/house interior. Through the traces of habitation captured by Diller and Scofidio, one witnesses what Benjamin describes as “residues of a dream world.”²⁹⁹ Temporal inscriptions amplified what appeared to be a fictional narrative of two occupants who inhabited the space.

As rapid modernization and urban growth led to alienation and disorientation, the private domestic interior emerged as a site for individual expression.³⁰⁰ In *The Emergence of the Interior*, Charles Rice traces the lineage of bourgeois domesticity, noting that there was a “tendency to compensate for the absence of any trace of private life in the big city.”³⁰¹ Making traces, or leaving impressions of habitation within the interior domain was a way of leaving one's mark

²⁹⁸ Diller and Scofidio, *Flesh*, 99.

²⁹⁹ “From this epoch stem the arcades and interiors, the exhibitions and panoramas. They are residues of a dream world.” Benjamin, “Paris, Capital of the Nineteenth Century” in *Reflections*, 162.

³⁰⁰ “The supposed stability offered by the interior is a reaction to the alienation and disjunctions of the modernizing city, as well as being complicit with the forms of surveillance and governance produced by and through the city.” Charles Rice, *The Emergence of the Interior: Architecture, Modernity, Domesticity* (New York: Routledge, 2007), 9.

³⁰¹ Rice, *The Emergence of the Interior*, 9.

on an otherwise unfamiliar world. These interiors were not limited to domestic necessities, but also evoked a societal impulse for leisure and entertainment. Boudoirs, drawing rooms and withdrawing rooms consequently emerged as spaces of intimate retreat, to be experienced individually and/or collectively.

Although these domestic interiors were invariably scripted by social etiquette, they could also be subverted by habitual impulses. According to Rice, the stability of the interior was overthrown by the desire "to capture long experience."³⁰² As a result, the interior emerged as a space of illusion, where fictive potential manifested itself in schizophrenic impulses to continually change, move, and rearrange interiors.³⁰³ In reference to Benjamin's *The Arcades Project*,³⁰⁴ Rice cites the emergence of movable furniture as a counterpoint to the static nature of buildings.³⁰⁵ As a result, a battle ensued between architecture and furniture, where the interior established itself as a "dream space," or domain for theatrical effects.³⁰⁶ As demonstrated by Diller and Scofidio's *The withDrawing Room*, the interior takes on a surreal quality, where space is navigated through a multiplicity of performative acts, merging objects, bodies and architectural space (fig. 2.53.)

³⁰² Rice, 19.

³⁰³ Ibid.

³⁰⁴ See Walter Benjamin, *The Arcades Project*, Howard Eiland and Kevin McLaughlin, trans. (Cambridge, Mass./London: Belnap Press of Harvard University Press, 1999).

³⁰⁵ Rice explains, "where furniture [...] begins to take on aspects of architecture's immovability." Ibid., 33.

³⁰⁶ Rice adds, "The interior becomes bigger than architecture, enfolding it in a kind of dream space where scale shifts." Ibid.

In *The withDrawing Room*, Diller and Scofidio additionally explored intimacy through the manipulation of the voyeuristic gaze.³⁰⁷ The result was a penetrating gaze into private and public acts that was simultaneously analytical and subjective. In keeping with the historic definition of a *withdrawing room*, a room in a large sixteenth-to-early eighteenth-century English house, the individual was provided with a space for private withdrawal.³⁰⁸ Counter to the historic definition of a *drawing room* – a room where visitors are entertained – the *withdrawing room* is typically thought of as a private and intimate interior. For Diller and Scofidio, engagement was not only defined through participation, but likewise through the act of withdrawal. Through careful observation, a visitor witnessed traces of spatial occupation from implied but absent occupants.

In Diller and Scofidio's installation, the 'drawing' was imposed on both the interior and its inhabitant(s) as an articulation of the interstitial space between flesh and furnishing, body and architecture, skin and envelope. Notably, drawings no longer served as representations; rather, they were actualized in both space and time through intimate acts of inhabitation. *The withDrawing Room* was to be

³⁰⁷ As the architects explain, "The role of the viewer, given the cultural subject matter of 'house' and the freedom of movement through the space, constantly fluctuates between that of voyeur and that of detached observer." Diller and Scofidio, *AA Files* 14, 21.

³⁰⁸ The *withdrawing room*, as a historical reference, is derived from the sixteenth-century terms "withdrawing room" and "withdrawing chamber," which remained in use through the seventeenth century, and made its first written appearance in 1642. In a large sixteenth- to early eighteenth-century English house, a withdrawing room was a room to which the owner of the house, his wife, or a distinguished guest who was occupying one of the main apartments in the house could "withdraw" for more privacy. It was often located off of the great chamber and usually led to a formal or state bedroom. The *salon* is the French equivalent, and the *parlor* or *living room* is the American equivalent.

understood both experientially and analytically as the architects literally drew through space.

The fourth episode - *the narcissistic impulse* - was an internal and self-directed order, where the individual was obsessively self-monitored:

*The Narcissistic Impulse: an internal order; the resident in relation to self. This includes the commodity-induced drive for uniqueness as well as conformity, health obsessions, paranoid hygiene and retarding the corrosions of age. The mirror is the primary site.*³⁰⁹

At Capp Street, Diller and Scofidio utilized mirrors to activate both the interior (private, psychological interior) and exterior (public, outward appearance) dimensions of habitation. This scripted interface between subject and object recalled 'drawing room plays,' a genre of theatrical comedy, suggesting that *The withDrawing Room* points to the narcissistic impulse as a comedic dimension of the private, interior world, facilitated by architecture.

As a hinged space, the mirror negotiates the threshold between seeing and being seen, exposing voyeuristic tendencies. Hence, it comes as no surprise that Diller and Scofidio describe their installation as a "bachelor machine," where "the mirror vanquished separateness: space is squeezed out."³¹⁰ Through this in-your-face relationship between object and subject (via the mirror), the gaze was simultaneously focused and distracted. Facilitated by various props,

³⁰⁹ Diller and Scofidio, *The withDrawing Room*, in *Capp Street Project 1987-1988*, 16.

³¹⁰ Diller and Scofidio, *AA Files* 14, 23. For an extensive analysis of 'bachelor machines' see Rosalind Krauss's essay "Bachelors" in *October*, Vol. 52 (Spring, 1990), MIT Press, 52-59. See also Marc Le Bot, Bazon Brock, Michel Carrouges, Michel de Certeau, Jean Clair, and Peter Gorsen, *Le Macchine Celibi / The Bachelor Machines* (New York: Rizzoli, 1975).

including a chair with attached mirror, an elevated chair positioned in front of a television monitor, and a chair outfitted with a surveillance mask, the narcissistic impulse was simultaneously encouraged and criticized. The resulting subversion of vanity redirected attention from individual autonomy to the peripheral context of interiorized space. Interior (the gallery/house) became a form of exterior; it was outside of the immediate micro-scale interior of the narcissistic gaze.

In *The withDrawing Room*, Diller and Scofidio deployed seemingly generic furniture to "de-emphasize design and to limit associations."³¹¹ By cutting through these readymade elements of domesticity, they de-signed the everyday, removing cultural fixity from objects before they were redefined. Through the remodeling of domestic elements, Diller and Scofidio subverted the means by which space was not only lived in, but also represented and displayed. For example, in one object the rear legs were removed from a wood dining chair and replaced with a long metal support (fig. 2.54).³¹² This prosthetic device extended diagonally from the floor up through the seat of the chair, allowing an occupant to straddle his/her legs around the support while gazing into a two-way vanity mirror positioned at eye level.³¹³ Generating what Diller and Scofidio term a

³¹¹ Diller and Scofidio, *AA Files* 14, 23.

³¹² A year later, Diller and Scofidio produced *Vanity Chair* (1988), a revised version of this particular chair. *Vanity Chair* (1988) is discussed in Chapter 1 of this dissertation.

³¹³ Diller and Scofidio, *AA Files* 14, 23.

"direct confrontation with the face",³¹⁴ this altered readymade generated a hinged space of hyper-intimacy between the "controlling surface" of the mirror and its reflected individual.³¹⁵ Through the narcissistic act of gazing at one's self in the mirror, Diller and Scofidio expressed vanity as a "a self-imposed stricture, guided by the media-induced drive for uniqueness as well as conformity."³¹⁶

In another instance, four metal rods (one with a small footrest, evocative of a gynecological exam table stirrup) elevated the legs of a similar wood chair, positioning an implied sitter within close proximity to a suspended television monitor (fig. 2.55). Tensile cables extending to the ceiling, floor, and rear wall supported this deconstructed television, where all of its wires and electronic assembly were exposed for viewing. The narcissistic gaze was further elasticized by Diller and Scofidio through an implied double voyeurism, where the televisual eye extended into the public realm of media and popular culture, and likewise back into the private realm of the domestic interior for closer self-examination.

In a third chair assembly, Diller and Scofidio positioned one rear leg of a wooden chair on a rolling mechanism, attached to a long metal pole that extended out through a thin vertical cut along the exterior gallery wall (fig. 2.56). Extending up from this pole, and positioned just in front of an implied sitter's face, was a concave metal plate with a thin horizontal strip cut out. The result was both

³¹⁴ Diller and Scofidio, *Flesh*, 99.

³¹⁵ Diller and Scofidio, 61-62.

³¹⁶ *Ibid.*

mask and visual editing device, where the telescoping chair assembly could move a few feet back and forth between the interior and the perimeter wall, allowing one to survey the relationship between public and private, as well as body and architectural container.

In these three instances, narcissism (mirror), voyeurism (television), and surveillance (mask) were performative acts (or behaviors) programmed into a site of both display (gallery) and dwelling (home). The result produced what Kathryn Brew of CSP termed a "surreal and ambiguous relationship between the invented theatricized domestic condition and their [Diller + Scofidio's] own actual residency."³¹⁷ This blurring between real and virtual, gallery and home, public and private, interior and exterior, and viewer and subject celebrated architecture's capacity to perform as an instrument of playful illusion and critique.

Affording a virtual reflection of reality, the mirror is a double-coded site: it is both fact and fiction. Toying with ways to represent illusion, Diller and Scofidio exploited both the reflective and transparent qualities of mirrors and windows.³¹⁸ For example, the existing horizontal strip window on the front door of the Capp Street gallery was partially transformed into a mirrored surface (fig. 2.57). Similar to their early object *Mirror* (1981), where part of the reflective backing was removed, the encounter between subject and object forged new spatial relationships through acts of viewing.

³¹⁷ Kathryn Brew, as quoted in *Capp Street Project 1987-1988*.

³¹⁸ For further reading on how Diller and Scofidio worked with mirrors and windows in their early "objects", see the first chapter of this dissertation.

Markedly, the window/mirror encouraged modes of spectatorship (e.g., voyeurism, surveillance, and self-examination) that were intrinsically narcissistic.

In *The withDrawing Room*, Diller and Scofidio not only created an interior that allowed for urban withdrawal, but also an allegorical device for disciplinary critique. In response to the narcissistic impulse, Diller and Scofidio self-consciously turned the gaze back onto architecture, questioning the discipline's polar extremes of autonomy and corporate servitude. In a sense, narcissism is not purely outside of the realm of etiquette, but rather on the fringe. It knowingly exploits behaviors deemed inappropriate by codes of etiquette through excessive self-indulgence (fig. 2.58). Teyssot describes the habitual as "comforting in its guaranteed security of the nearness of things and persons," adding that the habitual also "perverts the gaze."³¹⁹ Whether time is spent in front of a mirror, television, or surveillance device, the habitual gaze is excessively interiorized.

Diller and Scofidio look to Duchamp not only as an aesthetic and conceptual inspiration, but also as a model of disciplinary and institutional critique. Attributing their interest in "recontextualizing, twisting and assisting" the everyday to Duchamp's readymade artworks, Diller and Scofidio explain how Duchamp "broke disciplinary boundaries between painting, sculpture and installation

³¹⁹ Teyssot explains, "Within the domestic environment, the themes of boredom, melancholia, and repetition are often intrinsically connected." Habitations are thus "places for long habits, places where habits may be inscribed in a space that awaits them." See George Teyssot, "Boredom and Bedroom: The Suppression of the Habitual" in *Assemblage* (no. 30, 1996) 55-56.

art, and redefined terms of spectatorship."³²⁰ Valuing the ways in which he subverted the artistic gaze and "invented the anti-aesthetic," Diller and Scofidio particularly resonate with Duchamp's "interest in domesticity and the quotidian in general – things that are fascinatingly boring."³²¹ Like Kaprow, Duchamp found inspiration in daily life, often deploying everyday objects into everyday architectural spaces to create extraordinary Environments.

In this fourth episode, the ghosts of both Duchamp and Kaprow haunt the installation, inscribing additional traces of inhabitation. Considering that Duchamp's work is commonly attributed to the non-retinal, the amplified gaze is understandably a subversion of architecture's obsession with its own looks (i.e. disciplinary identity.) Likewise, Kaprow's belief that art is an extension of human experience is aptly expressed by Kelley, who states that "[u]ltimately, for Kaprow, it was not esthetics that gave meaning to life; it was life that gave meaning to esthetics."³²² Hence, it is not merely the aesthetic overlay created by Diller and Scofidio (as well as numerous other artists) that attributes meaning to 65 Capp Street, but rather our bodily engagement with the space (fig. 2.59). Through creating not only an installation, but also what Kaprow termed "a

³²⁰ Diller and Scofidio, "Interview Part 1" in *Diller + Scofidio (+Renfro): The Ciliary Function*, 55.

³²¹ Diller and Scofidio, "Interview Part 1", 55.

³²² Allan Kaprow and Jeff Kelley, *Essays on the Blurring of Art and Life*. Expanded ed. (Berkeley, Calif.: University of California Press, 2003), xxiv.

flexible framework,"³²³ Diller and Scofidio suggested that both art and architecture converge at the site of human interaction.

For Diller and Scofidio, architecture serves as a theatrical mask, both representing and distorting meaning. *The withDrawing Room* explored the "important relationship of architectural notation to architectural perception."³²⁴ As a space of performance, both in terms of being a domestic interior as well as a space of display (gallery), Diller and Scofidio implicated gallery visitors as active participants.³²⁵ The installation simulated a real life situation, blurring the line between not only art and life, but also architecture and life. In the spirit of a Kaprow Environment, *The withDrawing Room* deployed altered readymades and objects in architectural space. Similar to Kaprow's Happenings, the installation transformed daily life into a scripted performance, where the line between subject and object, artist and observer, viewer and participant was intentionally blurred. As Teyssot explains,

The *withDrawing Room* culminates in a "project," a prediction, and also in a productive preconfiguration: to render visible the shattering of conventional domestic space, through the dis-embodiment of place and the dis-placement of body.³²⁶

³²³ "If a flexible framework with the barest limits is established by selecting, for example, only five elements out of an infinity of possibilities, almost anything can happen." Kaprow, "Happenings in the New York Scene [1961]", 20.

³²⁴ 1 page document, unsigned and undated typed document annotated with pencil notes and underlining – apparently an early draft of the exhibition text composed by Diller and Scofidio. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

³²⁵ Diller and Scofidio claim, the "viewer will become active participant, [and] engage w/ various components." 1 page document, unsigned and undated typed document annotated with pencil notes and underlining – apparently an early draft of the exhibition text composed by Diller and Scofidio. Courtesy of Capp Street Project Archive, California College of the Arts, Oakland, California.

³²⁶ Teyssot, "The Mutant Body of Architecture" in *Flesh*, 5.

Through this "dis-embodiment," the art and architecture of everyday living was not only put on display, but re-presented as a three dimensional drawing (fig. 2.60).

***Para-Site* (1989)**

In the summer of 1989, Diller and Scofidio created *Para-Site*, an installation located in the Projects Room at the Museum of Modern Art (MoMA) in New York City (fig. 2.61). Open to the public from July 1 - August 15, 1989, *Para-Site* was part of an ongoing series of projects sponsored by the Department of Architecture and Design at MoMA. The "Projects" series was launched in 1971 by curators Kynaston McShine and Riva Castleman with the intent to allocate space to interdisciplinary artists for the creation of temporary and nontraditional works.³²⁷ When the museum underwent a major renovation in the early eighties, designed by architect Cesar Pelli, the series was put on hold.³²⁸ *Para-Site* marked the 17th show since the Project series at MoMA was revived in 1986, and was the first to be created by architects.³²⁹

³²⁷ "The Elaine Dannheisser Projects Series series was established at The Museum of Modern Art in 1971 to present work by emerging artists and to bring reactionary, avant-garde art into the context of the museum. The series was intended not only to give undiscovered artists the opportunity to display new work, but also to give the junior curatorial staff the opportunity to initiate and organize exhibitions of art new to the museum. The series was renamed the Elaine Dannheisser Projects Series in 2006 in honor of Ms. Dannheisser, a longtime collector of contemporary art who bequeathed most of her collection to MoMA upon her death in 2001. Experimental and innovative, the Elaine Dannheisser Projects Series continues to challenge and expand viewers' ideas about art and art practice." See MoMA, "The Elaine Dannheisser Projects Series," <http://www.moma.org/interactives/exhibitions/projects/about/> (accessed June 29, 2016).

³²⁸ Cesar Pelli's renovation nearly doubled the gallery space at MoMA, and placed emphasis on circulatory systems. In addition a controversial 52 story residential skyscraper was added as an attempt to offset the renovation and expansion costs of the Museum.

³²⁹ According to Dimendberg, "Diller + Scofidio came to the attention of Stuart Wrede, then head of the Department of Architecture and Design, who invited them to install the seventeenth project in the space, in which no architects had yet worked." Dimendberg, *Diller*

Organized by Matilda McQuaid, curatorial assistant in the Department of Architecture and Design, Diller and Scofidio's *Para-Site* installation featured seven surveillance cameras mounted on metal armatures throughout the museum. Four surveillance cameras were located above the revolving entry doors of the museum, two were positioned on the up and down escalators, and one was located in the Projects Room, focused on the glass doors leading out to the museum garden. As parasites, these cameras transmitted live feeds to seven video monitors in the exhibition space (the Projects Room), where Diller and Scofidio constructed a temporary site-specific installation.³³⁰

Diller and Scofidio's installation used Michel Serres' novel *The Parasite* (1980) as its inspiration.³³¹ Electronically linking the Projects Room with three separate sites within the museum (entry: revolving doors; interior circulation: escalators; and outside: sculpture garden), *Para-Site* metaphorically adhered to Serres' definition of three distinct parasitic conditions: biological, social, and technological. Serres, who argues that human relations are akin to those between parasite and host, identifies a model of

Scofidio + Renfro, 53.

³³⁰ The following is a list of materials supplied by Diller and Scofidio for the seven basic constructions (each basic construction was composed of video monitors, video cameras, chairs, mirrors, etc.) that comprised *Para-Site*: (2) wooden beams, c. 15'4" long; (4) wooden beams with metal fittings, c. 10' long; (3) chairs, halved; (4) chairs, whole; (2) mylar mirrors, c. 4' x 7'; (#) metal rods, c. 6' to 9' long; (7) cradles for video monitors; (1) steel plate, 4'9" x 2'; steel cable; and misc. steel fittings. Materials loaned by Sony were as follows: (6) 20" monitors; (4) Monochrome Cameras; (4) Wide Angle Lenses; (4) Fujinon Lenses; (3) Color Cameras; (3) Power Supply; (3) Cables; and (3) 10X Zoom Lenses. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design.

³³¹ Michel Serres, *The Parasite* (Minneapolis: University of Minnesota Press, 2007).

intersubjectivity called the "quasi-object."³³² Neither subject nor object, the quasi-object calls attention to the dynamic relationship between bodies. Diller and Scofidio took this concept as an opportunity to interrogate the space between two or more oppositional, yet codependent elements.³³³ For instance, with their MoMA installation Diller and Scofidio explored the interstitial space between subject and object, interior and exterior, body and space, skin and surface, viewing and being viewed. Through the integration of surveillance technology (i.e., cameras and monitors), they not only blurred the line between life (i.e., biological and social) and its representation, but also suggested an inversion, where parasite became host, and host became parasite.

In *Para-Site*, Diller and Scofidio addressed the museological gaze, or the act of looking within a socially inscribed and institutionalized frame (fig. 2.62). Through the implementation of surveillance technology, they subverted the conventions of museum spectatorship.³³⁴ Deploying altered readymades (chairs and mirrors) and video components (monitors and cameras) suspended from the walls and ceiling, Diller and Scofidio disrupted site specificity (the Projects Room), extending critical commentary to the greater socio-cultural

³³² Serres, *The Parasite*, 225. The "quasi-object" is also discussed in the first chapter of this dissertation.

³³³ Serres states that "The position of the parasite is to be between. That is why it must be said to be a being or a relation." (Serres 1982: 230) Placing humanity in the role/position of parasite suggests that bodies are not merely passive surfaces, but rather active agents in the construction of meaning. The codependency between two oppositional elements means that one only exists with respect to the other. For instance, outside is understood only with respect to inside. Playing with these oppositions, Diller and Scofidio not only invert meaning, but also blur their oppositional legibility.

³³⁴ As explained by Dimendberg, "Diller and Scofidio attempted to use the museum to exhibit itself." Dimendberg, 54.

framework of an art institution (MoMA). In the museum, everyday objects mutated to take on new characteristics, illustrating an aggressive relationship (or confrontation) between parasite and host. A disruption of the familiarity and ordinariness of everyday objects, *Para-Site* produced a disturbing, disorienting, and paranoid environment. As an installation, it questioned the relationship between not only art and architecture, but also the individual and collective body through institutional critique.

With *Para-Site*, Diller and Scofidio were interested in what they describe as "multiple issues of visibility, or the 'culture of vision.'"³³⁵ Parasitic in nature, the security cameras and their prominent armatures highlighted several circulation thresholds within the museum: the main entrance, garden entrance, and escalators. As indicated in this drawing by the architects, the seven corresponding video monitors placed in the Projects Room were organized into three clusters, with each cluster corresponding to a specific circulatory area of the museum (fig. 2.63). Each grouping of monitors was also associated with a particular type of assembly which Diller and Scofidio called a "holding construction." For example, in one grouping, the four monitors related to the four cameras positioned at the revolving entry doors of MoMA. In another cluster, two monitors correspond to the two cameras placed at the up and down escalators. The remaining monitor related to a single camera in the Projects Room, directed towards the adjacent glass doors leading to the museum's

³³⁵ Written statement by Diller and Scofidio. Page 1 of 2. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design.

sculpture garden. Because this third cluster was adjacent to a large suspended mirror, it appeared as though there was an eighth camera and monitor.

All seven video monitors installed in the Projects Room were located at eye-level. This eye-level datum, delineated by a continuous black dashed line on all four walls of the gallery, was similar to that used in *The withDrawing Room*.³³⁶ A form of architectural notation, intended to communicate that which is hidden or invisible, the dashed line encouraged the viewing eye to make connections between seemingly disparate elements. Perhaps a reference to the museological gaze and cultural voyeurism, the dashed line simultaneously oriented and disoriented the viewer. Various elements, ranging from chairs to monitors, were rotated about this line, destabilizing ground and ceiling (fig. 2.64). In *Para-Site*, this intentional displacement of elements challenged spatial and disciplinary stability. These illusions aided in the participatory nature of the installation, where viewers became not only participants, but also performers through their engagement with objects (and other bodies) in space.

Recording bodily movements throughout the museum from a variety of locations, *Para-Site* both adhered to and challenged traditional

³³⁶ Similar installation strategies are deployed in *Para-Site* and *The withDrawing Room*. For example, a dashed line is used in both installations to indicate either an implied second floor, in the case of the 65 Capp Street, or as a vertical reference point, as seen at MoMA. These lines serve as indicators to both orient and disorient the viewer. In architectural drawing, the dashed line is typically used to call out a hidden line or boundary, something that is scheduled to be removed or demolished, and/or something above or overhead. Although a disciplinary standard, the dashed line has multiple meanings, and is open to interpretation. The length of the dash, and the ratio of line to open space, means that the dashed line can have multiple meanings and manifestations, most typically indicated in architectural drawings in a key or legend. In the case of Diller and Scofidio's use of the dashed line, devoid of a key or legend, one can assume that it is deployed to indicate something either hidden or invisible that they wish to make visible. By following these lines, the viewer's gaze traverses the entirety of the installation, making connections between objects and their relationship to each other, and other people, in space.

forms of architectural representation. For example, surveillance cameras were mounted directly above the revolving entry doors, flattening pedestrian movement into architectural plan (fig. 2.65). This translation of three-dimensional bodies and space into two-dimensional representations – a common mode of architectural drawing and communication – was subverted by the unstable medium of video (fig. 2.66). Rather than subsisting as stable, fixed images, these video monitors transmitted live feeds from surveillance cameras, mapping the movement of bodies in space.

Despite the material and structural presence of the video monitor armatures (comprised of steel rods and connectors), these surveillance feeds were ephemeral and fleeting. In other words, there was no fixed elevation or plan view, but rather a continual stream of abstracted bodies in motion. The choreography of bodies was not controlled, but rather allowed to happen at will. Once a museum visitor found their way into the ground floor Projects Room, they were confronted with the realization that they were just previously transmitted as moving images on the video monitors to other viewers (fig. 2.67). Because the surveillance feed was immediate, the museumgoer never actually saw himself/herself as a transmitted image, furthering the ephemerality of this unstable mode of representation.

In *Para-Site*, the use of surveillance cameras further blurred the line between function (security) and form (artistic expression). The installation afforded a voyeuristic gaze, not unlike that of the museum's own security division. Located at various points throughout the museum, Diller and Scofidio's security cameras alluded to

Foucault's notion of a panoptic society.³³⁷ Yet, rather than deploying surveillance as a privileged system of security, power, and control, Diller and Scofidio broadcasted their footage to the general museum-going public. Although the cameras were positioned at three select points of circulation within the museum, their objective was to broadcast human bodies as artistic content. As visitors began to piece together the fragmented views displayed on the monitors, they became aware that the installation extended far beyond the Projects Room proper. The result was uncanny: the public realized that they too had been implicated as subjects of surveillance, and hence performers in the installation.

As a voyeuristic installation, *Para-Site* established a feedback loop, where the MoMA itself became the subject of critical investigation. Not only did the monitors transmit live feeds of the circulatory patterns and actions of museum visitors, they also represented and questioned the manner by which art is displayed and framed. Highlighting the act of looking, or how people view art, the cameras served as prosthetic eyes. By extending the field of vision beyond the immediacy of space and time, they redirected visual attention towards the interstitial space between human bodies and the architectural frame of the museum. As a result, the boundaries between art and the everyday were blurred.³³⁸

³³⁷ See Michel Foucault, "Ch. 3 Panopticism" in *Discipline & Punish: The Birth of the Prison*, Alan Sheridan, trans. (New York: Pantheon Books, 1978).

³³⁸ For a detailed analysis of how Diller and Scofidio "blur" boundaries in their work, see Dimendberg, "Blurring Genres" in *Scanning*, 67-80.

A celebration of the temporal nature of installations, *Para-Site* demonstrated the performative potential of the human body in space. The real-time movement of bodies was choreographed by various acts of looking (fig. 2.68). Disrupting interior space and the conventions of museological display, the parasitic constructions – attached to a variety of surfaces (e.g., walls, ceiling, columns, and corners) – further enticed visitors to engage with and decipher the work. How viewers interpreted their occupation of the space was anything but stable. In addition to being reflected and digitally transmitted, objects, bodies, and space were simultaneously re-presented in plan, elevation, section and perspective.

In the Projects Room, which served as the primary installation space, Diller and Scofidio deployed not only video monitors and structural elements, but also mirrors and chairs (fig. 2.69). Adhered to the walls of the installation space were dashed black lines, similar to those used in the *The withDrawingRoom* (1987). Located at 5'-8" above the gallery floor, these notations implied a datum or ground plane, around which objects were deliberately placed in unexpected configurations. Although they provided a visual point of reference for viewers, these dashed lines likewise confused and disoriented, subverting conventional modes of spatial representation and navigation. Monitors, chairs and mirrors – dismantled and/or rotated about the dashed lines – produced a surreal effect.

Para-Site focused on the human body, and its relationship to time, space, movement, and representation. In their original proposal submitted to MoMA, initially entitled *the withdrawing room #2*:

body/anti-body,³³⁹ Diller and Scofidio begin with a brief historical and theoretical framing of their proposed installation, making reference to art and architectural precedents. Placing an emphasis on the human body, they compare Leonardo DaVinci's Vitruvian figure to that of Oskar Schlemmer's. Diller and Scofidio describe the Vitruvian figure, a representation of idealized Classical symmetry:

The Vitruvian figure, revised by DaVinci, is male, symmetrical, static, elevational, and idealized. He is the essential part of an equation that unites him with nature and reason. He is the center of the grand abstraction, the measure of all things. His world is anthropocentric. His architecture is guided by the authority of his self image.³⁴⁰

Specifically, they allude to the Renaissance lineage of artistic and architectural anthropocentrism, where the Vitruvian figure has long been established as not only the idealized human body, but also an "idealized" system of measurement and proportion (fig. 2.70). Whereas the Vitruvian man represents a "static [...] authority", Diller and Scofidio offer Schlemmer as an alternative performative model for the subversion of disciplinary and social conventions.

Schlemmer, a German painter, sculptor and choreographer made famous by "The Triadic Ballet," was invited by Walter Gropius to head up the theatre workshop at the Bauhaus in 1923.³⁴¹ Inspired by Cubism, Schlemmer developed a series of geometrically abstract figures to

³³⁹ This initial title for *Para-Site* suggests a re-visitation of and/or extension to *The withDrawing Room* installation, created less than two years earlier.

³⁴⁰ Text written by Diller and Scofidio, accompanying illustrations, for their installation proposal submitted to MoMA, entitled *the withdrawing room #2: body/anti-body*. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89, Misc., 2.

³⁴¹ For further reading on Schlemmer and his theatre-based work at the Bauhaus, see Marcia F. Feuerstein, "Body and Building inside the Bauhaus's Darker Side: On Oskar Schlemmer," in George Dodds and Robert Tavernor (eds.), *Body and Building: Essays on the Changing Relation of Body and Architecture* (Cambridge, Mass.: MIT Press, 2002) 226-237; and Walter Gropius and Arthur S. Wensinger (eds.), *The Theater of the Bauhaus*, Arthur S. Wensinger, trans. (Middletown, Conn.: Wesleyan University Press, 1971).

study the relationship between the body and architectural space (fig. 2.71).³⁴² Diller and Scofidio refer to Schlemmer in their proposal, positing this model of abstraction against the idealized "male" Vitruvian figure. They write,

Schlemmer's figure, sexually indeterminate is set into motion, arrested in mid-air, x-rayed and robotic. Schlemmer's figure is ejected from center. There is no center, only the crosshair of a moving instrument on a moving target. As Modernism produced a rupture with historic continuity, it brought irreparable breakdowns in the Classical foundations of order and reason. Anthropocentrism became, merely, a disturbing illusion. Schlemmer's figure is transient. His world is conditional, his architecture guided by speed, the machine a new plasticity.³⁴³

It is apparent that Diller and Scofidio are establishing a postmodern conception of the human figure, as inspired by Schlemmer, as a means to challenge preconceived notions of architectural space and the body.

Schlemmer often integrated masks into his theatrical productions and transformed actors and performers into gender-neutral doll-like figures (fig. 2.72). In other words, for Schlemmer, bodies operated not unlike Serres' 'quasi-objects.' Diller and Scofidio's reference to "speed" and "the machine" also suggests a mechanical fascination. This was not accidental, as Schlemmer was known for his "mechanical ballets." In turn, the "new plasticity" afforded by "the machine" suggests not only a reverence for modernism, but also Diller and

³⁴² "Architectural space for Schlemmer was less a container for the body than an aspect of the body transformed. The entirety of Schlemmer's oeuvre speaks of space filled with, through, and as body. [...] Costume, architecture, body, and space were dynamic and inextricably linked for Schlemmer. Moreover, his theory of the relation of the human body and costume is no less a theory of the relation of body and architecture." Feuerstein, "Body and Building inside the Bauhaus's Darker Side: On Oskar Schlemmer," in *Body and Building: Essays on the Changing Relation of Body and Architecture*, 229.

³⁴³ Text written by Diller and Scofidio, accompanying illustrations, for their installation proposal submitted to MoMA, entitled *the withdrawing room #2: body/anti-body*. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89, Misc., 2.

Scofidio's commitment to technology and progress as architectural informants.

Operating at the scale of not only the Projects Room, but the entirety of the museum, Diller and Scofidio's *Para-Site* sought to reestablish the human figure as a disciplinary subject. Revealing in their proposal to MoMA how the human body has been adopted in recent years as a topic in a variety of disciplines, they acknowledge how it has escaped architectural consideration.³⁴⁴ Architecture, they argue, has over time abandoned "anthropocentrism," and in turn the human body.³⁴⁵ How, they ask, might this relationship be reintroduced? Diller and Scofidio suggest that an interrogation of "the new relationship between the body and its physical/cultural space" will not only reclaim the human body "as a rich and urgent generative force toward the advancement of architecture," but will also lead to its "advancement." This claim exposes an "urgent" crisis in architecture, for which Diller and Scofidio are eager to "redefine its position." Subsequently, their written proposal positions their project as an

³⁴⁴ Diller and Scofidio write, "In our time, the human body has not been a prominent concern of architectural practice and has been virtually exiled from architectural theory. However, in the last decade, theoretical writings in other disciplines, such as psychology, politics, feminism, media and literary theory, have begun to focus critical attention on the body in contemporary culture." Text written by Diller and Scofidio, accompanying illustrations, for their installation proposal submitted to MoMA, entitled *the withdrawing room #2: body/anti-body*. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89, Misc., 2.

³⁴⁵ "At this historic juncture, we believe, the human body is re-emerging as a rich and urgent generative force toward the advancement of architecture. However, since architecture has irrevocably broken away from anthropocentrism, the discipline must redefine its position to the body. As we slip further away from the model of DaVinci and past that of Schlemmer, what is the new relationship between the body and its physical/cultural space?" Text written by Diller and Scofidio, accompanying illustrations, for their installation proposal submitted to MoMA, entitled *the withdrawing room #2: body/anti-body*. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89, Misc., 2.

essential agent in the development of architecture as a cultural practice.

By introducing the body back into architecture, *Para-Site* redefined contemporary space. Markedly, space was no longer confined to "the discrete programs of dwelling, work and recreation."³⁴⁶ Rather, space was to be understood via the "new body" – including "movement and sound" and "gesture and speech."³⁴⁷ Diller and Scofidio not only identified the role of this "new body" but likewise the challenges presented by "[a]vailable systems of representation."³⁴⁸ As they explain, these architectural drawing conventions adhere to a "Cartesian understanding of space", but are deemed "inadequate" because they (typically) do not incorporate time and motion. If architecture is, as Diller and Scofidio proclaim it to be, about

³⁴⁶ "First, we must understand that the body had undergone change. The biological body is an anachronism. The body is no longer limited to the confines of the skin or the recognizable figure. Instrumentality has increased the range of our perceptual systems, increased our powers of locomotion, equipped us with external nervous systems which receive and transmit stimuli to all locations. The formerly finite organism of the body had a new found ubiquity. Given these new powers, conventional space and time collapse for the '*bio-technological body*'. Specialization of discrete cultural and architectural programs becomes obsolete. Reality and artifice oscillate in a new free play." Text written by Diller and Scofidio, accompanying illustrations, for their installation proposal submitted to MoMA, entitled *the withdrawing room #2: body/anti-body*. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89, Misc.

³⁴⁷ "In response to the imperatives of this new body, the proposed project aims to de-territorialize the discrete programs of dwelling, work and recreation into a synthesized programmatic structure. Architectural prototypes for this structure will be based on its attendant paradoxical properties of stasis/ubiquity, permanence/transience, privacy/publicity, asceticism, hedonism, etc. The body will be an active architectural component, an irreducible unit, with specific attributes. Among them are the potential for movement and sound, as well as, the potential for meaningful gesture and speech." Text written by Diller and Scofidio, accompanying illustrations, for their installation proposal submitted to MoMA, entitled *the withdrawing room #2: body/anti-body*. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89, Misc.

³⁴⁸ "Available systems of representation are inadequate to develop this *inter-textual* project. The combination of plan, section and elevation establishes a Cartesian understanding of space but lacks the temporal dimension, as well as, the ability to integrate the actions of the body." Text written by Diller and Scofidio, accompanying illustrations, for their installation proposal submitted to MoMA, entitled *the withdrawing room #2: body/anti-body*. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89, Misc.

reintroducing the body to space, then the relationship between the two is intrinsically performative. As stated, "the actions of the body" define this relationship between the human figure and architecture. By revealing the inadequacies of architectural representation, Diller and Scofidio convince MoMA that their "inter-textual project" needs to be materialized as an installation.

Although an installation, *Para-Site* employed notational systems commonly found in architectural drawings and models. In a funding application the installation is described as "a vertiginous play between actual and model scales, between real and virtual components and between perspectival experience and the encounter of plan and sectional views."³⁴⁹ Diller and Scofidio also refer to an "aggregate system of notation," where the standards of architectural drawing are augmented by other "choreographic systems" of representation.³⁵⁰ This hybrid, between static and dynamic systems, dislodges architectural notation from its disciplinary fixity, demanding not only a new modes of representation, but also new ways of experiencing space. Furthermore, the inclusion of "text, light and sound" launches the installation towards the performative, introducing a new set of representational challenges and possibilities.

³⁴⁹ The Museum of Modern Art, "Proposal to The Graham Foundation for Support of the Architectural Installation the withdrawing room: body/antibody," 3. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89.

³⁵⁰ "These and other principles of notation will be directly absorbed into the built project. The installation will be a vertiginous play between actual and model scales, between real and virtual components and between perspectival experience and the privileging [sic] of plan and sectional views." Text written by Diller and Scofidio, accompanying illustrations, for their installation proposal submitted to MoMA, entitled *the withdrawing room #2: body/anti-body*. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89., Misc.

Initially sub-titling the piece "body/anti-body", Diller and Scofidio suggested an opposition between the body and itself, as well as the performative body and its representation in space. Working with "a matrix of two fluctuating scales," *Para-Site* employed space and time as performative indices.³⁵¹ Whether present or absent, singular or multiple, virtual or real, the human figure was both placed and displaced, further elucidating Diller and Scofidio's claim that "[t]he body will be an active architectural component."³⁵²

Moving away from the notion of architecture as artifact (e.g., drawings, models, photographs of buildings, etc.), Diller and Scofidio replaced the static objecthood of architecture with a dynamically performative installation. The temporal dimensions of performance, ranging from passive to active bodies, were further implicated in *Para-Site* through the introduction of electronic forms of representation (i.e. surveillance cameras and video monitors). The movement of human bodies (museum visitors) through space became the subject of the installation, and was captured through the integration of surveillance technology. *Para-Site* was dynamic, constantly redefining itself by challenging traditional modes of artistic display and representation.

³⁵¹ "This new system will have a matrix of two fluctuating scales, one spatial, the other temporal. Each scale can enlarge to specify detail in space and time or reduce to reveal broader fields of context." The Museum of Modern Art, "Proposal to The Graham Foundation for Support of the Architectural Installation the withdrawing room: body/antibody," 3. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89.

³⁵² Text written by Diller and Scofidio, accompanying illustrations, for their installation proposal submitted to MoMA, entitled *the withdrawing room #2: body/anti-body*. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89., Misc.

Although they experimented with television monitors in a few previous projects, *Para-Site* was the first project where Diller and Scofidio implemented video and surveillance.³⁵³ A subversive medium employed by artists since the 1960s, video played an instrumental role in the development of Conceptual, Performance, and Installation Art, affording artists a new representational lens through which to explore the instability of time and space.³⁵⁴ In mapping the emergence of video art in the late 1960s, Sylvia Martin explains how "[u]nlike film, video dissociates itself in a further technical step from directly illustrating reality."³⁵⁵

When Sony introduced *Portapak*, the first portable video recorder in 1967, artists immediately took a liking to the immediacy, ease and transportability of video.³⁵⁶ Due to its non-reliance on celluloid film, video simultaneous records and stores information, making it easier to access and manipulate content. At a moment when many artists were creating ephemeral works, such as temporary installations and performances, video afforded a complimentary immediacy that was both hi-tech and convenient. Because of its immediacy, video allowed artists to capture time, space, and the human body in ways that even

³⁵³ Dimendberg explains the role of video in Diller and Scofidio's practice as uniquely "architectural." He writes, "Although Diller and Scofidio never worked in the film medium and have always employed video to produce moving images, their utilization of it is notably more architectural than much video art of the preceding twenty years." Dimendberg, *Diller Scofidio + Renfro*, 56.

³⁵⁴ As a new and undefined form of representation, video was an appropriate accompaniment to the emerging interdisciplinary art practices of the 1960s, 70s, and 80s.

³⁵⁵ Sylvia Martin, *Video Art* (Köln, Germany: Taschen, 2006), 6.

³⁵⁶ "In 1967 Sony out the first analogue video device on the market. The camera and sound recorder formed a portable unit, but consisted of two separate devices. In 1971 the functions of the apparatus were expanded to include playback, rewind, and fast forward, and in 1983 the so-called camcorder came onto the market, combining a camera and sound recorder in one device." Martin, *Video Art*, 10.

film and photography could not. By the 1970s, video was understood in the art world as an interdisciplinary medium, commonly connected to the genres of installation and performance.³⁵⁷ Like television, video became a new medium for artistic expression. Blurring the line between reality and fiction, video also re-presented content through the lens of a 'frame'. Perhaps this is why Martin describes video not only as a medium, but "its position as a hybrid inter-medium."³⁵⁸

Video also offers a direct transmission of reality (i.e., video surveillance) or the ability to easily manipulate the medium to produce illusive and/or virtual effects. According to New York City based artist Vito Acconci, who began incorporating video into many of his performance-based works in the late 1960s, "Video installation is the conjunction of opposites."³⁵⁹ He writes,

On one hand, 'installation' places an artwork in a specific site for a specific time (a specific duration and also, possibly, a specific historical time.) On the other hand, 'video' (with its consequences followed through: video broadcast on television) is placeless... Video installation, then, places placelessness; video installation is an attempt to stop time.³⁶⁰

For instance, a slight delay in video transmission, the rotation of display monitors, the use of mirrors, and/or multiple cameras are all techniques that allow artists to quickly manipulate video as an illusory effect. In effect, the video camera and monitor operate as both parasite and host. Not only does video dematerialize the body, it

³⁵⁷ See Martin, *Video Art*.

³⁵⁸ Martin, 6.

³⁵⁹ Vito Acconci, "Television, Furniture and Sculpture: The Room with the American View," working manuscript for catalogue, *The Luminous Image* (Amsterdam: Stedelijk Museum, 1984), 7. Since the late 1970s, Acconci has designed numerous architectural and installation works for public spaces.

³⁶⁰ Acconci, "Television, Furniture and Sculpture: The Room with the American View," 7.

also re-presents the real body as an image.³⁶¹ Video, then, serves as an electronic "two-way mirror," combining voyeurism and narcissism through acts of surveillance.³⁶²

Another aspect of video monitors is the spatial-temporal dimension afforded by their framed views.³⁶³ In *Para-Site*, the installed monitors operated as dynamic windows, tracking movement from a variety of perspectives. For instance, the cameras placed at the museum escalators (fig. 2.73) – one capturing movement upward, the other movement downward – transmitted tangential movement (the mixing of horizontal and vertical), in elevation, to side-by-side monitors in the Projects Room (fig. 2.74). Evocative of stereographic vision, the two monitors provided an inventory of who had just left the space, as well as who was about to enter. The escalator feeds were highly cinematic, featuring vertical movement not unlike that of a filmstrip. In addition, these views never displayed an individual in their entirety, but rather serve as body scanners, slowly moving up or down in concert with the movement of the escalators.

Another monitor, positioned near the angled mirror, was oriented sideways, displacing an elevational feed from a camera directed at glass doors leading to the museum garden (fig. 2.75). By tilting this mirror at a 45° angle, Diller and Scofidio generated the illusion of

³⁶¹ According to Martin, "Tape-recordings and live transmission to a monitor both dematerializes the real body and allowed it to reappear as an image." Martin also explains how "the media image functioned as a narcissistic mirror and as electronic design material at the same time." Martin, 13.

³⁶² See Dan Graham, *Two-Way Mirror Power: Selected Writings by Dan Graham on His Art*, Alexander Alberro, ed. (Cambridge, Mass./London: MIT Press, 1999).

³⁶³ See Anne Friedberg, *The Virtual Window: From Alberti to Microsoft* (Cambridge, Mass.: MIT Press, 2006).

an eighth monitor and camera. Beyond being highly reflective, this angled surface interrupted the otherwise planar surfaces (horizontal and vertical) of the installation. In the large mirror, the floor of the Projects Room (left untouched) figured prominently, at times occupying the entirety of the reflected surface (fig. 2.76). Like a fun house, the mirror provided a whimsical and illusory feel, activating the viewer as a participant in the space.³⁶⁴

In *Para-Site*, Diller and Scofidio designed and constructed a series of armatures to suspend video monitors, video cameras, and a viewer's chair.³⁶⁵ A set of drawings created by the architects organized the installation components into a series of visuals describing, in detail, the relationship of the parasitic constructions to the museum walls and ceiling. For instance, some visuals diagrammatically illustrated, in both plan and elevation, various connections between the steel armatures and the surfaces of the museum's interior to which they were anchored (fig. 2.77). A combination of suction cups and brackets allowed the holding constructions to latch onto wall, ceiling and column. These drawings, produced by Diller and Scofidio to

³⁶⁴ Clearly, this is not Diller and Scofidio's first or last use of the mirror in their work. What is unique about this integration of the angled mirror, as opposed to its use in a work such as *The withDrawing Room* (1987), is the interplay between mirrored surface and digital monitor. The subjects are represented in space through both reflection and video transmission – each calling into question their ability and desire to render reality.

³⁶⁵ As the architects explain, "The installation within the Projects Room will comprise of three opportunistic constructions. Each will structurally exploit different topographic conditions within the allocated space... the walls, ceiling, corners, column, etc. The constructions will clamp on, suction onto, hang from, wedge into, or compress against the existing surfaces." Written statement by Diller and Scofidio. Page 1 of 2. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89.

communicate their installation proposal to the museum, were highly architectural and also served as pseudo construction documents.³⁶⁶

In the installation, a column became host to the video probe construction, allowing it to feed off of the existing interior infrastructure of the museum (fig. 2.78). The column, structurally necessary but seemingly isolated, became integral to *Para-Site* as an essential anchor point. Calling attention to this corner allowed Diller and Scofidio to extend their intervention beyond the Projects Room proper, and into the ancillary space (i.e., hallway) between the ground-floor gallery and the museum garden. This spatial extension suggested that the installation was not contained to the rectangular confines of four gallery walls, but rather aimed to infect other spaces of the museum. Since museumgoers approaching the Projects Room were unaware that they had been under surveillance since their entry through the revolving doors, this was likely the first visible hint that *Para-Site* even existed. Peering out beyond the corner of the Projects Room, and strapped to a column, the cantilevered steel construction lured curious passersby into the installation.

In the Projects Room, Diller and Scofidio mounted a large rectangular mylar mirror, approximately 4' x 7' and tilted 45° off of the gallery wall.³⁶⁷ A chair apparatus, suspended upside down below a

³⁶⁶ In July 1995, Diller and Scofidio produced (or compiled) a small set of what they call "Installation Documents" for *Para-Site*, which included five drawings and three photographs. Generated six years after the installation for purposes unknown, these documents place an emphasis on architectural details, including framing, metal bracket attachments, and electric requirements. Courtesy of Diller Scofidio + Renfro.

³⁶⁷ This is not the first and only time Diller and Scofidio use large rectangular mirrors, suspended at a 45 degree angle in order to generate illusive space and play with the representation of objects and performers. See the next chapter on performance for further information on how Diller and Scofidio employ mirrors in theatrical stage sets such as *The Rotary*

linear section cut through the surface of the gallery wall, was accompanied by another standard wooden chair mounted closer to the floor. This chair, as viewed in installation photos, was understood both as a physical construction and its reflected double (fig. 2.79). The chair apparatus was actually a half construction, meaning it was a chair split down the middle, outfitted with a steel spine and half neck rest.³⁶⁸ As a result, the angled mirror located directly above presented the reflected images of two different chairs in elevation. Three additional small mirrors – one full convex, one half convex, and one dental mirror – mounted into the half chair construction, as well as a monitor suspended from the neighboring wall, further multiplied and distorted physical and virtual representations of objects, people, and space.

Located directly below the mirror, a long rectangular cut through a seven-foot long section of the gallery wall exposed, in the spirit of Matta-Clark, the structure of the wall beyond. Although these wood studs were oriented vertically, the dimensions of the wall cut made it appear as though this was a section cut through an implied second floor. Reflected by the mirror, these studs resembled floor joists, virtually re-positioning the chair construction from plan view to

Notary and His Hot Plate, or a Delay in Glass (1987), and later in a dance performance for *Moving Target* (1996).

³⁶⁸ In a MoMA "From the Registrar" release checklist dated 8/3/89 and signed by Donna Romano, the following objects were to "be prepared for dispersal by the artists and their crew": 4 mirrors – 1 large mylar screen, 1 full convex, 1 half convex, 1 "dental"; 3 chairs – 1 w/ wheels, 1 w/ one protractor leg, 1 standard; 1 20" monitor; 1 chair (two halved joined on a wall brace); 1 half chair w/ steel spine and half neck rest; 1 large cradle (for holding monitors); miscellaneous steel fittings. Courtesy of The Museum of Modern Art Archives, New York, Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design, Projects: Diller/Scofidio, 7/1/89-8/15/89.

elevation. This inversion, facilitated by the mirror, produced a simultaneous illusion of plan, section and elevation, further obfuscating the representational clarity of the installation. This act of cutting into the museum wall disrupted the stability of the institutional frame; it was both an act of institutional critique and method by which Diller and Scofidio communicated the parasitic nature of their museum intervention.

In *Para-Site*, meaning was articulated not only through the visual language of architectural notation, but likewise through the inclusion of literary references. In the Projects Room Diller and Scofidio installed four custom-designed chairs, two of which featured text. One, on casters, was inverted 180° and mounted (upside down) on the ceiling above the four video monitors (fig. 2.80). In turn, the ceiling acted as an implied floor for an imagined occupant. On the seat's surface, yet hardly discernible to the naked eye, the following excerpt from Serres's novel, *Parasite*, was set in relief:

Parole-parabola-parable. The parasite pays in parables. The word is made flesh. The parasite plays a game of mimicry. It plays at being the same. It minimizes its risks by lightly transforming its own body into the body of its host. The host consents to maintain it, to bend to its demands. The parasite changes hostility into hospitality, exchanges outside for inside.³⁶⁹

The second chair, also inverted and mounted on the ceiling, did not have casters but rather one wooden leg replaced by a metal construction, similar to that of a drawing compass. Positioned to watch the first chair, the text relief, also from Serres' novel, read:

³⁶⁹ A text excerpt from *Parasite* by Serres, as indicated by Diller and Scofidio in *Flesh*, 165.

The observer is in a position of parasite. Not only because he takes the observation that he does not return, but also because he plays the last position. The observer is last in the chain of observables, until he is supplanted.³⁷⁰

The effect of the inverted text was an implied imprint upon the human flesh of an imagined occupant. As Teyssot explains, "in reverse raised letters [...] [t]he statements were designed so as to imprint themselves on the flesh of an imaginary occupant."³⁷¹ This branding or stamping suggested, in the spirit of Franz Kafka's *In the Penal Colony*, a tattoo of sorts, disciplining the body through an inscribed text.³⁷² Instead of a condemned prisoner (as in Kafka's story), the body was that of an implied museum visitor. Through the act of looking, the viewer became a participant in the installation, mediating the space between parasite and host.

At MoMA, Diller and Scofidio exploited the spatial and performative capacities of drawing, both on paper and in space. Not unlike *The withDrawing Room*, *Para-Site* behaved as a three-dimensional drawing, superimposing plan, elevation, section and perspective. No longer contained to paper space, their drawings invaded the physical space of the gallery and the museum. In a brief write-up in the *New York Post* featuring the installation, Diller and Scofidio were quoted as saying that with *Para-Site* they aimed "to be aggressive, leak out, grab as much space as we could."³⁷³ Rather than merely constrain

³⁷⁰ Ibid., 165.

³⁷¹ Teyssot, "The Mutant Body of Architecture" in *Flesh*, 23.

³⁷² Franz Kafka's short story *In the Penal Colony* was originally published in 1919, and features a machine that carves into the skin of a condemned prisoner the sentence of his crime. See Franz Kafka, *In the Penal Colony* (New York: Penguin Classic, 2011).

³⁷³ *New York Post*, 28 July 1989. Courtesy of The Museum of Modern Art Archives, New York,

themselves to the floor and walls, Diller and Scofidio claimed the entirety of the Projects Room, as well as the museum itself.

In reference to Diller and Scofidio's installations, architect Hani Rashid refers to projects like *Para-Site* as "pseudo-environments, where visual experience is pushed to the extreme."³⁷⁴ Likewise, in a review for *ID* magazine, Nicholas Backlund describes the Diller and Scofidio's *Para-Site* as "a new way of thinking about the presentation of architecture in a museum."³⁷⁵ Referring to the various objects in the installation and their "optic gymnastics," Backlund argues that many of the meanings expressed by these elements were likely imperceptible to most viewers.³⁷⁶ Despite the complexity of the project, he commends the architects for their ability to provoke and engage. He writes, "It is not until you leave the 'para-site' that you become truly uncomfortable."³⁷⁷

Despite being a temporary installation, *Para-Site's* effects were felt both inside and outside of the museum's walls. According to

Curatorial Exhibition Files, Exh. #1524, Department of Architecture and Design.

³⁷⁴ "Elizabeth Diller and Ricardo Scofidio serve as a vivid example of the overlap between an art installation and an architectural intervention. For these architects/artists the installation reaches a level of self-containment and manning centred on simulation and the making of pseudo-environments, where visual experience is pushed to the extreme." Hani Rashid, "Installing Space" in Kristin Feireiss (ed.), *The Art of Architecture Exhibitions* (Rotterdam: NAI Publishers, 2001) 38.

³⁷⁵ "Anyone who happened upon Elizabeth Diller and Ricardo Scofidio's installation at New York's Museum of Modern Art was likely to have been amused, bemused, befuddled or awakened to a new way of thinking about the presentation of architecture in a museum. [...] But mostly it was an attempt to arouse a certain sense of architecturally inspired self-consciousness in the viewer." Nicholas Backlund, "Living architecture: Diller + Scofidio - Museum of Modern Art, New York, installation", in *ID* (New York), vol.36 (November/December 1989) 14.

³⁷⁶ "According to the designers, all of these various elements and optic gymnastics have specific - and rather *recherché* - meanings, but many of their expressed intentions were probably lost on the average viewer, this one included." Backlund, "Living architecture: Diller + Scofidio - Museum of Modern Art, New York, installation", in *ID*, 14.

³⁷⁷ Backlund, 15.

Princenthal, "The museum, normally experienced as passive, was staring back."³⁷⁸ She adds,

Similarly, the exposure of MoMA's skin and bones - the progressive focus on the famous building's exterior, on the nested frames of gallery rooms and individual objects within, and finally on the composition of its very walls - both objectifies the museum and undermines it.³⁷⁹

This duality, whereby Diller and Scofidio both objectify and undermine the museum, was less about institutional critique, and more about the relationship between objects and bodies in architectural space. For instance, in *Telescope*, a magazine published by Workshop for Architecture and Urbanism in Tokyo, Dennis Dollens claims how "Para-Site contributed nothing to the museum as a building," yet had everything to do with architecture.³⁸⁰ He writes,

Para-Site was an esthetic instrument that by means of electronic media investigated architectural space along with changing perceptions of that space as well as spatial and structural relationships, thus expanding the traditional role of sculpture while experimenting with and developing a system for presenting and simultaneously studying the perception of architecture.³⁸¹

As a temporary installation, *Para-Site* may have been well received by both art and architecture critics, but more importantly, it was understood as an apparatus to call into question the culture of how we display and experience objects and bodies in space.

³⁷⁸ Princenthal, "Architecture's Iconoclasts", in *Sculpture*, 22.

³⁷⁹ Princenthal, 22.

³⁸⁰ Dennis Dollens, "Para-Site: Elizabeth Diller and Ricardo Scofidio at MoMA", in *Telescope: the printed city* (Tokyo: Workshop for Architecture and Urbanism, Autumn 1989) 21.

³⁸¹ Dollens, "Para-Site: Elizabeth Diller and Ricardo Scofidio at MoMA", in *Telescope*, 21.

Objects and Installations

Installations are typically ephemeral, yet grounded in both space and time. They challenge the object-ness of art, either by removing the object all together, or by deploying it in unconventional ways. Whereas traditional art forms like painting and sculpture often reinforce the static nature of the singular object, installations often disrupt convention, positing new definitions of what constitutes a work of art, and how it should be viewed and/or experienced. In the 1960s, gallery and museum spaces shifted away from their traditional roles of displaying objects and transitioned into what Goldberg describes as a place of "experience experienced."³⁸²

Not unlike Kaprow's Happenings, Diller and Scofidio's installations encouraged participants to interact with objects, bodies, and architectural space. Kaprow describes this as a "habitat," where the "melting of surroundings, the artist, the work, and everyone who comes to it into an elusive, changeable configuration."³⁸³ For Diller and Scofidio, the installation *is* the work of architecture — meaning, it is not the representation of an idea; rather it is a spatial and material construction, not unlike a building. Through installation, they not only activated and transformed the way we see and experience space, but redefined architecture.

³⁸² Roselee Goldberg, "Space as Praxis" in *Studio International* (London, Vol. 190, No. 977, Sept./Oct. 1975), 135.

³⁸³ "The place where anything grows up (a certain kind of art in this case), that is, its 'habitat,' gives to it not only a space, a set of relationships to the various things around it, and a range of values, but an overall atmosphere as well, which penetrates it and whoever experiences it. Habitats have always had this effect, but it is especially important now, when our advanced art approaches a fragile and marvelous life, one that maintains itself by a mere thread, melting the surroundings, the artist, the work, and everyone who comes to it into an elusive, changeable configuration." Kaprow, "Happenings in the New York Scene [1961]," 18.

In their early installations discussed in this chapter, Diller and Scofidio engaged in the design and construction of temporary interventions, both indoors and outdoors. These installations not only presented opportunities for them to experiment with new design strategies at a variety of sites, but also allowed them to explore works at the scale of the human body. They emerged out of the "object" studies discussed in the previous chapter, where Diller and Scofidio operated at a scale that was akin to furniture. These objects, often exploring the notion of an altered readymade, were conceived as prosthetic extensions to the human body: they were designed to be used, directly impacting, and/or impacted by, the presence of a human figure.

Whether the relationship was tactile and/or visual, Diller and Scofidio's objects transcended the conventional definitions of sculpture and building. Utility was programmed into their artifacts – scripting how one sits, how one looks, and how one moves. At this small scale, similar to that of furniture, it is difficult to understand the architectural implication of these objects. But, when implemented into a larger work, as evidenced in installations like *Para-Site* and *The withDrawing Room*, Diller and Scofidio's objects took on new identities. No longer were they understood as isolated objects, but rather as components of a larger material, spatial, and performative whole. Positioning these and other works by Diller and Scofidio within a larger discussion about performance is the aim of the following chapter.

3: PERFORMANCE/TIME

Mise-en-scène

In January 1989, Koji Itakura, a Japanese real estate investor, commissioned Diller and Scofidio to design an oceanfront vacation home on Long Island.³⁸⁴ Intended as a domestic retreat from urban life, the *Slow House* capitalized on the picturesque potential of its waterfront location. Although anatomically inspired by a snail, and subsequently called a "banana," the *Slow House* was actually an architectural performance.³⁸⁵ As described by Rem Koolhaas, who served as a juror when the house won a P/A award in 1991, "the house itself is a kind of *mise-en-scène*."³⁸⁶

Significantly, the *Slow House* was structured as a machine for viewing nature (fig. 3.1). In this image, we see a tableau, or *mise-en-scène*, staged by the architects at the project site to explain the concept behind the *Slow House*. In the right foreground are two hands,

³⁸⁴ Koji Itakura, a Japanese real estate investor, approached Diller and Scofidio in early January 1989 to design a vacation home in North Haven, Long Island. The client, who resided in Manhattan, consulted with the architects on not only the house's design, but likewise the purchase of the waterfront property. For an in depth history and analysis of the *Slow House*, see Dimendberg, *Diller Scofidio + Renfro*, 65-71. Also, see Terence Riley (ed.), *The Un-Private House* (New York: Museum of Modern Art, 2002) 52-55.

³⁸⁵ In a 1991 lecture at Columbia University, Diller explains how the house was well received by a rather perplexed design review board. She adds, "The *Southampton Star* called it the 'banana house.'" Video courtesy of Diller Scofidio + Renfro.

³⁸⁶ Rem Koolhaas, who served as one of eight jurors for the 38th Annual P/A Awards, describes the *Slow House*: "It's not that easy to design a good house on a superb site. Many architects have the weakness of having an incredibly obvious relationship with a view, and what I like here is that the house itself is a kind of *mise-en-scène*. It manipulates the view: The house blocks and finally exposes the view, and I think that's probably itself an experience, and probably a way of avoiding boredom and monotony once you live in the house." See "The *Slow House*" in *Progressive Architecture* (Cleveland, OH.: Reinhold Publishing, January 1991) 88.

one holding a shutter release cable trigger and the other a small color video monitor, connected to a video camera on the lower left of the frame. In the distance, the ocean and horizon are intercepted by a landform on the left, obscured by a large ship. A smaller object, presumably a nautical vessel, lingers in its wake. The video monitor on the right side of the frame displays what appears to be a real-time view of the scene, in turn intercepting and interfering with the picture window view of the horizon. Although the camera capturing this scene is not pictured, the large hand holding the shutter release implies it. With this carefully composed tableau, Diller and Scofidio suspend the viewer in space and time.

If, according to Hans Hollein, "Architecture is a medium of communication," then what is this image saying?³⁸⁷ What themes does this image expose, and how do these themes relate to architecture and performance? In other words, how does this photograph serve as a staging device to better understand the role of performance in the architecture of Diller and Scofidio?

The first theme that comes to mind when looking at this image is presence. Through presence, the photograph transports us to that moment in time when the tableau was performed. It suggests both absence and presence: even though we weren't in attendance for the event, the photograph allows us to be there virtually. Two different hands imply the existence of at least two distinct bodies, documenting the presence of objects through technological means (i.e., camera and

³⁸⁷ See Hans Hollein, "Everything is Architecture [1968]." Reprinted in Joan Ockman, *Architecture Culture 1943-1968: A Documentary Anthology* (New York: Rizzoli, 1993) 460.

video). In effect, objects are rendered visible through corporeal engagement. As viewers, we are not actually present, but our presence is implied.

A configuration of virtual and technological windows superimposed upon the landscape, Diller and Scofidio's tableau is an analog for the real. Neither drawing nor model proper, it is a conceptual staging of the relationship between architecture, performance, and time, where architectural notation occupies the threshold between script and scenography.³⁸⁸ By releasing architecture from a fixed or stable form, their implementation of video challenges not only conventions of architectural representation, but reintroduces theatricality to the discipline.

In the staging of this tableau, Diller and Scofidio call attention not only to the presence of a viewer, but also his/her role as an active agent in the construction of space. Whereas the entire frame, or the house's implied rear picture window, directs the gaze out towards the water, the smaller frames of the video monitor and camera eyepiece imply more mechanized and sinister acts of looking (i.e., voyeurism and surveillance). As a result, the real is not necessarily privileged over the virtual. Rather, the two work in concert with one another: users have the ability to play black a

³⁸⁸ The term "scenography" relates to both architectural drawing (perspective) and scene painting. See Joslin McKinney and Philip Butterworth, *The Cambridge Introduction to Scenography* (New York/Cambridge, UK: Cambridge University Press, 2009), 3. For additional reading on scenography and theatre design, see Jane Collins and Andrew Nisbet (eds.), *Theatre and Performance Design: A Reader in Scenography* (New York/London: Routledge, 2010); and Marvin A. Carlson, *Places of Performance: The Semiotics of Theatre Architecture* (Ithaca: Cornell University Press, 1989).

missed sunset, or tune into sunny skies during foul weather.³⁸⁹ As a result, the present can be supplanted with pre-recorded footage - musings on a past or future moment in time and space.³⁹⁰

The second theme that comes to mind when looking at this image is movement. In effect, the scene is never constant. Rather, it is in a state of perpetual motion. The ship and vessel out on the water serve as registers for mapping movement across the horizon. Within the frame, two hands are connected to two different means of capturing movement: one triggers a shutter release connected to a 35mm camera, the other positions a video monitor connected to the video camera on the opposite side of the frame.

The location of the video camera's eyepiece lures the viewer to step up to the camera and peer in. Or, perhaps, to reposition the camera while the suspended video monitor displays purely the view aligned, albeit not perfectly, with the horizon. Unlike the photographic image, which captures a frozen moment in time, the video camera and corresponding monitor have the capacity to capture real-time movement. When observing this image, we are made aware of our ability (or desire) to change the view.

³⁸⁹ "The camera can pan or zoom by remote control, or should the view become undesirable due to weather or hour, a prerecorded image may be played." Diller and Scofidio, *Scanning: The Aberrant Architectures of Diller + Scofidio* (New York: Whitney Museum of American Art, 2003) 103.

³⁹⁰ Dimendberg explains this misalignment between the picture window and the displayed video feed. He writes, "Images on the video monitor and actual horizon do not coincide, a denial of the ultimate authority of either while a reminder of television as both an agent of surveillance and a source of companionship, a more benign attitude toward the medium than may at first be apparent." Dimendberg, *Diller Scofidio + Renfro*, 68. According to Diller and Scofidio, "In the living space, the composite view of the horizon, in two representational modes, will always be out of register." See Incerti, Ricci and Simpson, *Diller+Scofidio (+ Renfro): The Ciliary Function*, 80.

Diller and Scofidio's staged photograph is a spatio-temporal slice, suggestive of architecture's role as both a generator and index of performance. The tableau suggests not only physical movement, but also virtual movement, or the ability to be transported to a different moment in space and time. In other words, this *mise-en-scène* is not merely a representation of the picturesque; rather, it suggests architecture's capacity to alter how we see and experience space in time. As viewers of this image, we begin to move not only our eyes, but also our bodies within and beyond the space of the frame. By inhabiting the frame, we inhabit the architecture of Diller and Scofidio.

Implicated in presence and movement is also the theme of duration.³⁹¹ A strung together series of moments, or presences, duration is the suspension of objects and bodies in space over time. Time then – the slowing down or speeding up of it – is intrinsically performative.³⁹² In this tableau we observe not only a frozen moment in time, but also the persistence of time. As viewers, we are suspended in a time-space continuum, where past, present, and future collapse into the photographic frame.

Duration is celebrated in the *Slow House* through an overt manipulation of time. According to the architects, "As the image is manipulated and changed, nature becomes a slow form of

³⁹¹ According to the Oxford English Dictionary, *duration* means, "Lasting, continuance in time; the continuance or length of time; the time during which a thing, action, or state continues." "duration, n.". OED Online. June 2014. Oxford University Press. <http://0-www.oed.com.sally.sandiego.edu/view/Entry/58626?redirectedFrom=duration> (accessed July 08, 2014).

³⁹² "It is the element of duration, of time, that is at the heart of a performance." Carlos, "'Introduction" in RoseLee Goldberg, *Performance: Live Art Since the 60s*, 34.

entertainment.”³⁹³ Mediating between nature and artifice, Diller and Scofidio transform an architectural readymade – the picture window – into a special effects machine. The integration of video (i.e., a camera and monitor) allows the occupant(s) to not only observe, but also actively engage with both the architecture and its site.

The implementation of video in this staged image further reinforces not only presence and movement, but also our perceived ability to control and manipulate time through technology. Various objects installed in the *Slow House* – such as the window, camera, monitor, and fireplace – facilitate duration, or the passage of time. For example, Diller and Scofidio strategically locate the video monitor and fireplace on opposing walls, adjacent to the picture window, initiating a dialogue between two otherwise conflicting notions about what constitutes the domestic center, or hearth, of the postwar home.³⁹⁴ Rather than suggesting that one is prioritized over the other, the architects purposely encourage and engage viewers to occupy space and manipulate experience. Amplifying the pleasure program of a vacation home, lingering and viewing are scripted as essential acts.

As this tableau suggests, the *Slow House* operated as a *mise-en-scène*. A mediated domestic performance, it staged the body, space, and time in a performance of presence, movement, and duration. Not unlike

³⁹³ “As the image is manipulated and changed, nature becomes a slow form of entertainment.” *Scanning: The Aberrant Architectures of Diller + Scofidio* (New York: Whitney Museum of American Art, 2003) 103.

³⁹⁴ It should be noted that Diller and Scofidio were also interested in the dialogue between the fireplace and television, addressing theoreticians like McLuhan. As discussed in the first chapter, McLuhan explains that the television had, by the 1950s, replaced the fireplace as the hearth or center of the American household. See McLuhan, *Understanding Media*.

a theatrical stage set, the *Slow House* was comprised of a series of smaller sets and props inhabited by actors. As one moved through the space, the script not only unfolded, but the set continually changed. Consequently, the rituals of domesticity were rendered as discrete spatio-temporal episodes, or sets, within an architectural performance.

But how did Diller and Scofidio arrive at this idea for the *Slow House*? What previous works of theirs informed this architectural performance, and how did the artistic and cultural context of New York City in the 1960s-80s influence the early years of their practice?

Performance

Perhaps the most well-known and televised postmodern performance happened on July 20, 1969, when man took his first steps on the moon (fig. 3.2). Armed with video cameras, astronauts Neil Armstrong and Edwin E. "Buzz" Aldrin transported viewers across the globe into outer space. What seemed to be an almost unreal feat was made real through virtual technology. Back in Houston, ground control was mediating the event (fig. 3.3). Despite the suspense and danger affiliated with space travel, it was anything but an unscripted performance.

As Nicholas de Monchaux explains in *Spacesuit: Fashioning Apollo*, the astronaut's tasks were sewn into the sleeve of his spacesuit (fig. 3.4).³⁹⁵ Here we see Aldrin, left arm slightly raised, referring to

³⁹⁵ "Astronaut Edwin E. "Buzz" Aldrin on the surface of the moon, July 21, 1969. Aldrin is looking down at the systemized list of mission procedures sewn onto the surface of his left sleeve." Nicholas de Monchaux, *Spacesuit: Fashioning Apollo* (Cambridge, Mass.: MIT Press, 2011) 2, fig 1.1.

mission procedures, while the image of Armstrong, the lunar module, American flag, and Earth are reflected in the mirrored surface of his helmet. Serendipitously, the actual horizon line of the moon meeting the blackness of deep space almost perfectly aligns with its virtual (or reflected) image.

What, one might ask, do astronauts on the moon have to do with architecture, let alone Diller and Scofidio? According to Hollein, "everything." In 1968, he published an essay entitled "Everything is Architecture." In this manifesto for an expanded definition of architecture, Hollein attacks the traditional notion of architecture as building. He writes,

Limited and traditional definitions of architecture and its means have lost their validity. Today the environment as a whole is the goal of our activities – and all the media of its determination: TV or artificial climate, transportation or clothing, telecommunication or shelter. The extension of the human sphere and the means of its determination go far beyond a built statement. Today everything becomes architecture. "Architecture" is just one of many means, is just one possibility. Man creates artificial conditions. This is Architecture. Physically and psychically man repeats, transforms, expands his physical and psychical sphere. He determines "environment" in its widest sense. According to his needs and wishes he uses the means necessary to satisfy these needs and to fulfill these dreams. He expands his body and his mind. He communicates. Architecture is a medium of communication.³⁹⁶

Hollein transforms architecture from a noun into a verb.³⁹⁷ As a medium, architecture not only communicates, it performs. In the hands

³⁹⁶ Hollein, "Everything is Architecture [1968]," 460.

³⁹⁷ As Joan Ockman explains, "Hollein's statement reveals his continuing expansion of the concept of architecture, not only to embrace other media, but to transcend its own physicality into a comprehensive and invisible technical environment." See Ockman, *Architecture Culture, 1943-1968: A Documentary Anthology*, 459.

(and words) of Hollein, architecture is transformed from an object into a performance. The same can be said for Diller and Scofidio.

Due to the postwar proliferation of television monitors and video cameras, technology played an increasingly integral role in the development of postmodern performance. For example, in *Understanding Media: The Extensions of Man* (1964), McLuhan describes the effects of technology on popular culture. Using the terms "hot" and "cool" to explain active versus passive participation in various forms of technology (i.e. radio, television, and film), McLuhan uses media as a way to redefine space and time through acts of performance. He writes, "During the mechanical ages we had extended our bodies in space. Today we have extended our central nervous system itself in a global embrace, abolishing both space and time as far as our planet is concerned."³⁹⁸ With the implementation of multimedia into their architecture, Diller and Scofidio took what McLuhan calls "cool," and through user participation, made it even cooler.

The performative impulse of postmodern culture extended far beyond the television set or video monitor. For example, Goldberg explains how "Performance became accepted as a medium of artistic expression in its own right in the 1970s."³⁹⁹ Goldberg adds,

At that time conceptual art - which insisted on an art of ideas over product, and on an art that could not be bought and sold - was in its heyday and performance was often a demonstration, or an execution of those ideas. Performance thus became the most tangible art form of the period.⁴⁰⁰

³⁹⁸ McLuhan, *Understanding Media*, 3.

³⁹⁹ RoseLee Goldberg, *Performance Art: From Futurism to the Present* (New York: Thames & Hudson, 2010) 7.

⁴⁰⁰ Goldberg, *Performance Art: From Futurism to the Present*, 7.

The first to publish a history of performance in 1979,⁴⁰¹ she also acknowledges that by the mid-eighties, *People* magazine had called performance "the art form of the eighties."⁴⁰²

According to Peggy Phelan, by incorporating the visual and performing arts, as well as the presence of living bodies, performance favors the real over its representation. She writes,

Without a copy, live performance plunges into visibility – in a maniacally charged present – and disappears into memory, into the realm of invisibility and the unconscious where it eludes regulation and control.⁴⁰³

This "maniacally charged present," referred to by Phelan, highlights the theatrical implications of ephemeral works, and their ability to subvert disciplinary and cultural norms. By turning to performance, artists were able to expose the instability of the art object, and in turn, created new avenues for creative (and even so-called "anarchic") expression.⁴⁰⁴

Performance also emerged as a trans-disciplinary means to explore the interaction of subjects and objects in time and space. Described

⁴⁰¹ See Goldberg, *Performance Art: From Futurism to the Present*.

⁴⁰² "By the mid-eighties, the overwhelming acceptance of performance as fashionable and fun 'avant-garde entertainment' (the mass circulation *People Magazine* called it the art form of the eighties) was largely due to the turn of performance towards the media and towards spectacle from about 1979 onwards." RoseLee Goldberg, *Performance: Live Art since the 60s* (London: Thames & Hudson, 2004) 195.

⁴⁰³ According to Peggy Phelan, "Performance implicates the real through the presence of living bodies." She adds, "Without a copy, live performance plunges into visibility – in a maniacally charged present – and disappears into memory, into the realm of invisibility and the unconscious where it eludes regulation and control." See Peggy Phelan, *Unmarked: The Politics of Performance* (London and New York: Routledge, 1996) 148.

⁴⁰⁴ According to Goldberg, "artists have turned to performance as a way of breaking down categories and indicating new directions." Goldberg, *Performance Art: From Futurism to the Present*, 7. It should also be noted that Goldberg identifies an "anarchic" dimension to performance: "The history of performance art in the twentieth century is the history of a permissive, open-ended medium with endless variables, executed by artists impatient with the limitations of more established forms, and determined to take their art directly to the public. For this reason its base has always been anarchic." Goldberg, *Performance Art: From Futurism to the Present*, 9.

by Colin Counsell as "A form without a fixed form," performance challenged medium specificity by exceeding its frame.⁴⁰⁵ Rather than relying on medium and disciplinary specificity, artists engaged with performance to destabilize meaning. As explained by Robyn Brentano,

In effect performance was replacing the modernist notion of a work of art as a formal, bounded, material object, with its meaning already inscribed, with a more open-ended view of art as a transaction between artist, object, and perceiver.⁴⁰⁶

The result was not only a questioning of art's objecthood, but a new means through which art was both produced and experienced.

Because performance implicated viewers in the construction of meaning, the line between viewer and performer became increasingly blurred. According to Brentano, "audience participation in performance [...] helped to undermine the inherently voyeuristic nature of the theatrical situation by reducing or eliminating the gap between viewer and performer."⁴⁰⁷ Often implicated as subjects, observers were transformed into active agents in the construction of the work.

As discussed previously, Fried was critical and suspect of what he identified in the late 1960s as the emergence of theatricality in minimal art.⁴⁰⁸ According to Douglas Crimp, for Fried, it was specifically the treatment of "time" that exposed the theatrical paradigm in minimalist works. He writes,

⁴⁰⁵ Colin Counsell discusses how performance art "exceeds the frame," adding that "performance art is a form without a fixed form." Colin Counsell, *Signs of Performance: An Introduction to Twentieth-Century Theatre* (London and New York: Routledge, 1996) 227.

⁴⁰⁶ Robyn Brentano, *Outside the Frame: Performance and the Object* (Cleveland, OH: Cleveland Center for Contemporary Art, 1994) 33.

⁴⁰⁷ Brentano, *Outside the Frame: Performance and the Object*, 41-42.

⁴⁰⁸ See Fried, *Art and Objecthood: Essays and Reviews* (Chicago: University of Chicago Press, 1998).

But what disturbed Fried about minimalism, what constituted, for him, its theatricality, was not only its 'perverse' location *between* painting and sculpture, but also its 'preoccupation with time – more precisely, with the *duration of experience*.' It was temporality that Fried considered 'paradigmatically theatrical,' and therefore a threat to modernist abstraction.⁴⁰⁹

Consequently, it was the thickening of time – or, the extrusion of time along a spatial continuum – and engaging the viewer as an active participant in the construction of a work's meaning that threatened the modernist object.⁴¹⁰ As David Company notes, "To be radical in this new situation was to be *slow*."⁴¹¹

Despite Fried's criticism of this impulse towards theatricality in the arts, the postmodern turn was towards performance.⁴¹² Goldberg explains how the infiltration of performance in art practices resulted in a "new theatre" – a hybrid between fine arts and theatre crafts.⁴¹³ As an "open-ended medium," performance became indistinguishable from

⁴⁰⁹ Douglas Crimp, "Pictures" in *October* 8 (Cambridge, Mass.: MIT Press, 1979) 76-77.

⁴¹⁰ For a discussion about the relationship between post-war artistic practices and time, see Pamela M. Lee, *Chronophobia: On Time in the Art of the 1960s* (Cambridge, Mass.: MIT Press, 2006).

⁴¹¹ "After the Second World War, European and North American culture began to be dominated by the ideologies of mainstream cinema, television, lifestyle culture, saturation advertising and mass distraction. In this new situation speed lost much of its critical edge and most of its artistic credentials. To be radical in this new situation was to be *slow*." David Company (ed.), *The Cinematic* (London: Whitechapel Gallery and Cambridge, Mass.: MIT Press, 2007) 10.

⁴¹² For key texts on postmodern performance and performance art, see Sally Banes, *Subversive Expectations: Performance Art and Paratheater in New York 1976-85* (Ann Arbor: University of Michigan Press, 1998); Robyn Brentano, *Outside the Frame: Performance and the Object* (Cleveland, OH: Cleveland Center for Contemporary Art, 1994); Marvin Carlson, *Performance: A Critical Introduction* (New York: Routledge, 1996/2004); RoseLee Goldberg, *Performance Art: From Futurism to the Present* (New York: Thames & Hudson, 1979/1988/2001/2010); RoseLee Goldberg, *Performance: Live Art since the 60s* (London: Thames & Hudson, 2004); Peggy Phelan, *Unmarked: The Politics of Performance* (London and New York: Routledge, 1996); Paul Schimmel, *Out of Actions: Between Performance and the Object, 1949-1979* (Los Angeles: The Museum of Contemporary Art; New York: Thames and Hudson, 1998); and Joshua Shannon, *The Disappearance of Objects: New York Art and the Rise of the Postmodern City* (New Haven, Conn.: Yale University Press, 2009).

⁴¹³ Goldberg adds, "performance came to fill a gap between entertainment and theatre and in certain instances actually revitalized theatre and opera." Goldberg, *Performance: Live Art since the 60s*, 196.

other forms of theater.⁴¹⁴ In effect, performance was no longer relegated to the stage proper.⁴¹⁵ Its infiltration into the everyday proved to have a profound effect on the visual and performing arts, and subsequently architecture.

Significantly, New York City served as a post-war laboratory for experimental performance, merging the visual arts, theater, dance, music, video and cinema into multi-sensorial events. Whether staged as a small make shift Happening, or a large operatic production, performance was intrinsically theatrical and blurred the lines between art, the everyday, and theater. By eliminating the stage proper, performance infiltrated the visual arts. This renewed interest in performance has often been attributed to the works of John Cage, Jackson Pollock, and Allan Kaprow.⁴¹⁶

Cage's orchestration of silence in *4'33"* (1952) called attention to the fact that sound is all around us, and that we are all producers

⁴¹⁴ Goldberg, 199.

⁴¹⁵ In an interview between Laurie Anderson, Trisha Brown, Jane Crawford, RoseLee Goldberg, Alanna Heiss and Lydia Yee at the Clockwork Gallery in New York on September 27, 2010, the artists discuss the rise of performance practices in 1970s New York City. As Crawford, the widow of Gordon Matta-Clark, and Anderson explain, "Jane Crawford: I think what Trisha [Brown] has done in her work has had a profound influence on Gordon [Matta-Clark] and on the entire art world. She brought her dancers off the stage down onto the floor in a less formal situation, and then she gave them mundane tasks to perform, such as balancing a pole on a shoulder while walking across the floor. She even took it a step further by mixing non-dancers with professionally trained dancers. That gave painters and sculptors the nerve to try it. When she began experimenting with architectural elements, walls and harnesses etc., the rest of us, like Laurie, took that as a cue and began experimenting by adding different media to our work, and a beautiful chaos was born. Laurie Anderson: That's key - the floor. No stage.[...] Jane Crawford: Once art moved off the canvas and down from the pedestal on to the floor and out the door, I found it really sexy and exciting, and that was all happening downtown. The lack of support for artists who made performances or installations but who didn't make objects really surprised me." See Laurie Anderson, Gordon Matta-Clark, Trisha Brown, Lydia Yee, and Barbican Art Gallery, "All Work, All Play" in *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York 1970s* (Munich and New York: Prestel, 2011) 80-83.

⁴¹⁶ It should be noted that Kaprow was inspired by the work of Pollock and Cage. According to Paul Schimmel, "Kaprow's artistic development was strongly influenced by his efforts to reconcile the achievements of Jackson Pollock and John Cage." Schimmel, "'Only memory can carry it into the future': Kaprow's Development from the Action-Collages to the Happenings" in Meyer-Hermann, Perchuk and Rosenthals (eds.), *Allan Kaprow - Art as Life*, 9.

of sound (fig. 3.5).⁴¹⁷ A chance operation, the absence of music in this performance not only made audible sounds from the audience, it also made visible the durational and architectural frames defining the event. As Paul Schimmel explains, "By relinquishing complete control over the final realization of a composition, Cage placed a new emphasis on the primacy of performance in the constitution of the work."⁴¹⁸ Cage not only inspired artists to embrace chance, but also demonstrated that new forms could be generated through performance.

Created on the floor of his studio, Pollock's enormous drip paintings dissolved the boundaries between the object and its making. When Hans Namuth visited Pollock's studio in 1950, he photographed the painter in action, calling attention to the performative nature of Pollock's artistic process (fig. 3.6).⁴¹⁹ According to Kaprow, Pollock's drip paintings "resulted in our being confronted, assaulted, sucked in."⁴²⁰ Viewing Pollock as a "liberator" of painting - both in terms of its production and reception - Kaprow shifted away from painting and towards performance.⁴²¹

As discussed earlier, through his Happenings and Environments, Kaprow sought to blur the distinction between art and life.⁴²² For

⁴¹⁷ See Goldberg, *Performance Art*, 126. For further reading on Cage, see John Cage, *Silence: Lectures and Writings* (Middletown, Conn.: Wesleyan University Press, 1973).

⁴¹⁸ Paul Schimmel, "Leap into the Void: Performance and the Object" in *Out of Actions: Between Performance and the Object, 1949-1979* (Los Angeles: The Museum of Contemporary Art; New York: Thames and Hudson, 1998) 21.

⁴¹⁹ See Thomas E. Crow, *The Rise of the Sixties: American and European Art in the Era of Dissent, Perspectives* (New York: Harry N. Abrams, Inc., 1996) 9.

⁴²⁰ Kaprow, "The Legacy of Jackson Pollock [1958]," 6.

⁴²¹ Schimmel notes how Kaprow viewed Pollock as a "liberator." See Schimmel in *Allan Kaprow - Art as Life*, 9.

⁴²² Kaprow is also discussed in detail in the prologue of this dissertation.

example, with his first Happening, *18 Happenings in 6 Parts* (1959), Kaprow converted the loft space of the Reuben Gallery in New York into three rooms, each with its own event occurring simultaneously (fig. 3.7).⁴²³ Although the Happening was well rehearsed and scripted, it was intentionally perceived to be spontaneous and fragmented. This necessitated that the invited visitors, who were provided with instructions, engaged with the performance to construct their own meaning. As anticipated by Kaprow, active engagement replaced passive spectatorship.⁴²⁴

Writing about the art form as it was emerging, Susan Sontag explains that Happenings "don't take place on a stage conventionally understood, but in a dense object-clogged setting which may be made, assembled, found, or all three."⁴²⁵ She describes Happenings as "a cross between art exhibit and theatrical performance,"⁴²⁶ adding that it is their "abusive involvement of the audience [that] seems to provide, in default of anything else, the dramatic spine of the Happening."⁴²⁷ As illustrated in works like Robert Whitman's *The American Moon* at the Reuben Gallery, New York, 1960 (fig. 3.8), and

⁴²³ "For this rather theatrical work, Kaprow divided the gallery space into three distinct rooms separated by wooden frames and plastic sheeting. Cards were passed out as the audience entered the gallery, instructing people to take seats in specific rooms for specific parts. Each of the six parts comprised three Happenings. These Happenings presented quotidian activities, such as a girl squeezing oranges, and more contrived actions, such as performers entering the room and executing a series of stiff, choreographed movements. At the end of each part, a bell would sound, signalling that the audience should move to a different room to experience the next set of Happenings." Stephanie Rosenthal, "Agency for Action" in Meyer-Hermann, Perchuk and Rosenthals (eds.), *Allan Kaprow: Art as Life* (Los Angeles: Getty Research Institute, 2008) 59.

⁴²⁴ These were ideas which Kaprow explored further in his increasingly immersive Happenings, where the line between performer and spectator ultimately became indistinguishable.

⁴²⁵ Susan Sontag, "Happenings: an art of radical juxtaposition [1962]" in *Against Interpretation and Other Essays* (New York: Picador, 1966) 263.

⁴²⁶ Sontag, "Happenings: an art of radical juxtaposition [1962]", 263.

⁴²⁷ Sontag, 265.

Claes Oldenburg's *Sports*, NYC, 1962 (fig. 3.9), Happenings lured their audience into an immersive environment that was chaotic, disorienting, and unpredictable.⁴²⁸

Despite the apparent randomness of these events, Michael Kirby notes that Happenings were highly scripted, explaining how "The action in Happenings is often *indeterminate* but not improvised."⁴²⁹ As Kirby observes,

the performer frequently is treated in the same fashion as a prop or stage effect... As the individual creativity and technical subtlety of the human operation decreases, the importance of the inanimate "actor" increases... Performers become things and things become performers... blending of person into thing, this animation and vitalization of the object. From this point of view, Happenings might simply be called a "theatre of effect."⁴³⁰

Immersive events, often bordering on spectacle, Happenings employed multi-sensorial techniques to inundate and overwhelm. No longer able to observe art from a distance, viewers were absorbed into the work itself.

Andy Warhol's *Exploding Plastic Inevitable* (1966-67) – multi-media events featuring the music of The Velvet Underground and Nico, screenings of Warhol's films, and dances and performances by regulars of Warhol's Factory – served as indices that performance had, in fact, invaded not only the art world, but likewise popular culture (fig. 3.10). As Branden Joseph explains,

⁴²⁸ Michael Kirby offers an in-depth, first-hand account of Whitman's *The American Moon* in *Happenings: An Illustrated Anthology* (New York: E.P. Dutton & Co., Inc., 1965) 139-147. For a description and images of Oldenburg's *Sports* (1962), see Glimcher, *Happenings: New York, 1958-1963*, 260-266 & 274-277. This text also features Whitman's *American Moon* (1960), as well as a handful of other Happenings discussed in this dissertation.

⁴²⁹ Kirby, *Happenings*, 19.

⁴³⁰ Kirby, 19.

The cumulative effect was one of disruptive multiplicity and layering, as the Velvet Underground, Nico, and other of Warhol's superstars appeared amidst the barrage of sounds, lights, images, and performance.⁴³¹

In addition to eliminating the distance between performer and spectator, Warhol's EPI distorted *a priori* conceptions of time and space through multi-sensorial immersion. Joseph adds,

the EPI produced a dislocating, environmental montage where different media interfered and competed with one another, accelerating their distracting, shocklike effects to produce the three-dimensional, multimedia equivalent of a *moiré*.⁴³²

Although according to one critic, Warhol's EPI was the epitome of "Too much happening."⁴³³

Notably, architecture was often implicated as a site in these performances, serving as both frame and canvas for artistic experimentation. For example, Trisha Brown transformed the urban environment into a performative landscape.⁴³⁴ By equipping her dancers with ropes and harnesses, Brown allowed them to defy gravity by walking up and down the walls of buildings and gallery interiors (fig. 3.11). For instance, in works like *Man Walking Down the Side of a Building* (1970), *Walking on the Wall* (1971), and *Roof Piece* (1973), Brown subverted the conventional notion of performance as that which is contained to the ground plane or stage. Through inversion, Brown and her dancers challenged spectators to see and experience the urban

⁴³¹ Branden W. Joseph, "'My Mind Split Open': Andy Warhol's Exploding Plastic Inevitable," in *Grey Room* 08, Summer 2002 (MIT Press) 81-82.

⁴³² Joseph, "'My Mind Split Open': Andy Warhol's Exploding Plastic Inevitable," 97.

⁴³³ In his essay, Joseph quotes Larry McCombs' review of Warhol's EPI. Joseph, 97. See note 83. (Larry McCombs, "Chicago Happenings," *Boston Broadside*, July 1966, in *Scrapbook* Vol. 2 Small, p. 7, Warhol Archives.)

⁴³⁴ See Laurie Anderson, "A Profile," in Laurie Anderson, Gordon Matta-Clark, Trisha Brown, Lydia Yee, and Barbican Art Gallery, *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York 1970s* (Munich/New York: Prestel, 2011) 184.

environment in new ways, in turn enticing others to appropriate the built environment as a canvas for artistic expression.

By performing building cuts on abandoned and/or derelict structures, Matta-Clark violated the distinction between floor, wall, and ceiling. In *Splitting* (1974), Matta-Clark dismantled a house by cutting it completely in half (fig. 3.12).⁴³⁵ He writes, "I feel my work intimately lined with the process as a form of theater in which both the working activity and the structural changes to and within the building are the performance."⁴³⁶ The result of Matta-Clark's performative cuts was a new way of seeing and experiencing the built environment. By releasing architecture from its medium specificity, Matta-Clark allowed it to perform in new ways, both materially and conceptually.

Appropriating spaces of display, Dan Graham installed surveillance cameras, video monitors, and mirrors in a variety of spatial configurations, implicating viewers as subjects in his installation-based performances.⁴³⁷ In works like *Present Continuous Past(s)* (1974), Graham employed video to experiment with presence, movement, and duration (fig. 3.13). He often questioned the real versus the mediated, and through delay, distorted the conventions of spatio-temporal experience and its representation. As a result,

⁴³⁵ *Splitting* (1974) is also discussed in the second chapter of this dissertation.

⁴³⁶ Gordon Matta-Clark, "Building Dissections" in Laurie Anderson, Trisha Brown, Gordon Matta-Clark: *Pioneers of the Downtown Scene, New York 1970s* (Munich: New York; Prestel, 2011) 107.

⁴³⁷ For further reading on Dan Graham, see Bennett Simpson and Chrissie Iles (eds.), *Dan Graham Beyond* (Los Angeles: Museum of Contemporary Art; Cambridge, Mass.: MIT Press, 2009); Alex Kitnick (ed.), *Dan Graham, October Files, Book 11* (Cambridge, Mass.: MIT Press, 2011); and Dan Graham, *Two-Way Mirror Power: Selected Writings by Dan Graham on His Art* (Cambridge, Mass./London: MIT Press, 1999).

architecture played an integral role as both subject and performer in Graham's works.⁴³⁸ He explains, "I took that white wall, I turned it into a window. And then it became architecture."⁴³⁹

What these three artists – Brown, Matta-Clark, and Graham – shared in common was not only their relationship to performance, but also time. In their attempts to defy gravity, Brown and her dancers introduced movement to otherwise static and overlooked spaces. Through dismantling abandoned buildings, Matta-Clark not only called attention to architecture's inevitable neglect and decay, but likewise its (and our) presence and impending absence. By implementing glass, mirrors, video, and audio, Graham explored the continuation, or persistence, of time.

A crossing over of disciplinary boundaries, postmodern performance redefined what constituted a work of art.⁴⁴⁰ Disciplinary poaching led to new ways of creating and experiencing form and space, blurring the line between the visual and performing arts, as well as architecture. It comes as no surprise then, that Diller and Scofidio were drawn to the world of performance art and experimental theatre.⁴⁴¹

⁴³⁸ Architecture features prominently in Graham's work. For example, in *Homes for America* (1966), a taxonomy of suburban vernacular architecture, Graham exposes not only the apparent generic seriality of the constructed landscape, but its capacity to produce difference and intrigue. His implementation of various forms of media, and specifically video, produced a new way of seeing and interacting with the physical and virtual world, as well as each other.

⁴³⁹ Dan Graham, as quoted in "Interview with Dan Graham by Rodney Graham" in Simpson, Bennett and Chrissie Iles (eds.), *Dan Graham: Beyond* (Cambridge, Mass.: The Museum of Contemporary Art, Los Angeles and MIT Press, 2009) 97.

⁴⁴⁰ See "Against Definition" in Banes, *Subversive Expectations: Performance Art and Paratheater in New York 1976-85*, 2-7.

⁴⁴¹ See Goldberg, "Dancing About Architecture" in *Scanning*, 45-60. Also see Ricci, "New York Stories," in *Diller+Scofidio (+Renfro)*, 13-19.

When Diller and Scofidio formed their practice in 1979, performance had become the go-to strategy for artists to explore conceptual ideas, suggesting that through disciplinary trespassing and collaboration, new forms could be generated. Whereas postmodern architecture primarily aimed to resuscitate the corpse of modernism through historical pastiche and parody,⁴⁴² postmodernism in the arts aimed towards interdisciplinary practices and performance. Rather than retreating into disciplinary autonomy, Diller and Scofidio opted to redefine architecture through direct engagement with the material world.

Diller and Scofidio differentiated themselves from other architects by creating built works in the form of dynamic constructions for theatrical productions. These works, which I call “performances,” were not scaled representations of buildings. Rather, as full-scale constructions, including costumes, props, and stage sets, they served as building experiments to test out ideas about the relationship between architecture, the human body, space, and time. Their first three forays into set design – *The American Mysteries* (1983/1984); *Synapse/The Memory Theatre of Giulio Camillo* (1986); and *The Rotary Notary and His Hot Plate (A Delay in Glass)* (1987) – in turn influenced architectural projects like the *Slow House*.⁴⁴³

⁴⁴² See Jameson, *Postmodernism, or the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991).

⁴⁴³ These three performances, developed over the first decade of Diller and Scofidio’s practice, inform and/or are informed by their forays into the design of objects and installations. In addition, I argue that these performances play a critical role in Diller and Scofidio’s installations (discussed in Chapter 2).

For Diller and Scofidio, performance offered a new interdisciplinary lens through which traditional forms of architectural representation could be subverted. By interrogating a series of strategies ranging from kinetics to illusory devices, I argue that Diller and Scofidio pursued performance as a means to release architecture from its static objecthood and disciplinary autonomy. By seeking out this expanded field of performance art, they not only exposed themselves to a variety of artists and techniques, but also aligned themselves with theater and dance collectives, with whom they collaborated to design stage sets. As a result, Diller and Scofidio redefined how architecture was created and experienced through performance.

The American Mysteries (1983/1984)

A play written and directed by Matthew Maguire, *The American Mysteries* (1983/1984) was first performed on February 20, 1983 at La Mama E.T.C. in New York, and the following year at the Southern Theater in Minneapolis.⁴⁴⁴ For these productions, Diller and Scofidio

⁴⁴⁴ La Mama E.T.C., located at 74A E. 4th Street in New York City, hosted productions of *The American Mysteries* February 3-6, 10-13, 17-20, 24-27, 1983 at 9pm. The Walker Art Center presented a preview of *The American Mysteries* at The Southern Theatre in Minneapolis, located at 1420 Washington Avenue South, August 24-26, 1984 at 8pm. Following the preview performances, which were the result of a workshop with local actors, *The American Mysteries* opened for a four week run beginning September 7, 1984. According to the Playbill, the Set Design credit is attributed to "Elizabeth Diller with assistance from Ricardo Scofidio." Credits for the La Mama E.T.C. production, according to the corresponding playbill and Creation Production website, are as follows: Written and Directed by Matthew Maguire; Music composed by Glenn Branca, Vito Ricci (with Rashied Ali), and Clodagh Simonds (with piano treatments by Brian Eno); Choreography: Susan Mosakowski ; Set Design: Elizabeth Diller (and Ricardo Scofidio); Light: Amy L. Richards; Costume Design: Kim Druce; Film: Ann Rower; Sound: Jeff Webster; Production assisted by White Noise; Cast: Andrew Arnault (The Powerhouse Mechanic), Tibor Feldman (The Fighter), David Finck (The Mayor), Michael Harris (The Detective), Peter Lodell (The Writer), Joanne Munisteri (The Assassin), Lenard Petit (The Man with the Wooden Arm), Kim Saunders (The Underground Boss); Resident Stage Designer: Jun Maeda; Stage Design Execution: Mark Tambella; Resident Costume Designer: Gabriel Berry; Technical Director: Roberto Guidote; Stage Manager: Valerie Gunderson. Credits for The Southern Theatre production (1984), presented by the Walker Art Center, according to Creative Production's website, are as follows: Cast: Constance Crawford, Rob Elk, David Finck,

designed a kinetic stage set-apparatus: a seven-foot hinged plywood cube, painted grey, and operated by pulleys and counterweights (fig. 3.14). Responding to the nine-part structure of the play – nine acts in nine sites – the set-apparatus oscillated between a completely unfolded box and a contained cube.⁴⁴⁵ Like the dynamic set, the play – a hybrid between the “ancient Greek Mysteries and the American detective story” – unfolded in a space-time continuum.⁴⁴⁶

A murder occurred at the beginning of the play; it was announced on the telephone.⁴⁴⁷ The rest of the play was about trying to find, catch, and prosecute the alleged murderer. The absence of the murder

Michael Harris, Rana Haugen, Vertov Helweg, Maurice Jacox, Madeleine Sosin, Matthew Spector ; Light Design: Jeff Bartlett; Stage Manager: Sandra Crawford; Production Manager: Matthew Spector.

⁴⁴⁵ *American Mysteries* was divided into three acts: The Obvious, The Mysteries, and The Ecstasies. Within each of these three acts, three distinct scenes took place – each with its own room configuration.

PART I	THE OBVIOUS
Scene 1	The Writer's Room
Scene 2	The Detective's Office
Scene 3	The Mayor's Office
PART II	THE MYSTERIES
Scene 4	The Powerhouse
Scene 5	The Flame Club
Scene 6	The Death Chamber
PART III	THE ECSTASIES
Scene 7	The Underground Boss' Office
Scene 8	The Ring
Scene 9	The Hall of Mysteries

⁴⁴⁶ According to a mailer designed by the Walker Art Center, for a preview of *The American Mysteries* (24–26 August), the play is described as follows: “Written and directed by Matthew Maguire, *The American Mysteries* is a play that interweaves ancient Greek mysteries and the American detective story.” Courtesy of LaMama E.T.C. Archive, New York, NY.

⁴⁴⁷ The Writer, leaping about his desk and balancing on office furnishings, proclaimed, “A murder somewhere in nine rooms,” revealing a correlation between the spatial organization of the cube and the dynamic set. A video of this performance was made accessible, courtesy of LaMama E.T.C. Archive, New York, NY. A copy was also provided by Diller Scofidio + Renfro.

victim, and subsequently the prosecution of the wrong suspect, toyed with the themes of presence and absence. Everyone was in "hot" pursuit of the murderer, but nobody actually saw the murder take place.

Diller and Scofidio's set complemented Maguire's action-packed mystery. Like the script, the set continually unfolded, creating an air of mystery and suspense. Hinges and a pulley system, operated by the actors themselves, allowed the nine-sided cube to spatially and formally reconfigure itself to accommodate the nine different sites generated by the script (fig. 3.15).⁴⁴⁸ Maguire explains, "As the actors manipulated the structure on a system of pulleys and counterweights, their choreography caused the installation to implode and explode like an infinite series."⁴⁴⁹ Hence, the set rendered itself as a four dimensional diagram, mapping time and space through continual movement.

As the plot of the play unfolded, so did the cube (fig. 3.16). As this staging diagram communicates, the pulley and counterweight system

⁴⁴⁸ Clear connections can be drawn between the set design of *The American Mysteries* and the theatre work of both Richard Foreman and The Wooster Group. Foreman, who created his own Ontological-Hysteric Theater space in a New York loft, was interested in the notion of the performance space as being in a constant state of remaking/reconfiguration. For instance, the space was long and narrow, with sliding stage walls to encourage rapid alterations to the performance space. Props and furniture also responded directly to the space, and strings were often strewn across the space, creating an interactive diagram/drawing that was manipulated by performers. Homemade contraptions like pulleys and clocks were frequently used by Foreman as well, resulting in a living and interactive tableau. For *Pandering to the Masses: A Misrepresentation* (1975), spoken word complimented the performance: Foreman's prerecorded voice addressed the audience directly, guiding them through an interpretation of each section as it occurred. Foreman's frequent use of taped voices and sound exposed the thinking process of the author — clues to the intentions behind the work. With *Birth of a Poet* (1985), Foreman created a musical about the eighties. A collaboration with writer Kathy Acker, painter David Salle and composer Peter Gordon, the stage changed its appearance every five minutes. Similarly, The Wooster Group, a New York City based experimental theatre company that emerged in the mid to late 1970s, produced performance collages comprised of play excerpts, images, film, sounds, and action. See Richard Foreman, *Unbalancing Acts: Foundations for a Theater*, Ken Jordan, ed. (New York: Theatre Communications Group, 1992); and David Savran, *Breaking the Rules: The Wooster Group* (New York: Theatre Communications Group, 1986).

⁴⁴⁹ Matthew Maguire, "Architectural Performance" in *Midgård* (Volume 1, Number 1, 1987) 136.

of the hinged plywood set allowed the cube to continually change. Each staging position reflects a particular scene, where the configuration of the cube is rendered with respect to basic furnishings (i.e. chairs and desk), to be occupied by the actors. By revealing to the audience its theatrical chicanery, the set itself performed as an automarionette.

The flexibility in Diller and Scofidio's set was defined by three primary sequences. In Sequence 1, the cubic volume unfolded into plan, revealing itself as a nine-square grid (fig. 3.17). In Sequence 2, the plan folded up into a semi-cubic volume, defining the limits of a perceptible room (fig. 3.18). In Sequence 3, the semi-cubic volume unfolded outward into a continuous elevation, reinforcing the primacy of the two-dimensional backdrop in the production of theatrical effects (fig. 3.19). Combined, these three sequences illustrate not only the set's animate form, but also its role as a performance generator.

At both the beginning and end of the performance, the set returned to its fully closed position. As a result, these nine stagings demonstrated a metamorphosis, subverting the formal notion of a cube as a static or fixed object. According to Dimendberg, the kinetic set "injects geometry with the fourth dimension of time and makes space malleable and indeterminate."⁴⁵⁰ Like the script, the hinged

⁴⁵⁰ "In a particularly energetic scene, the panels ascend and descend with pulleys and sandbags, suggesting their metamorphosis from walls into wings. If one of the conceits of the nine-square was the presentation of static formal relations, here it injects geometry with the fourth dimension of time and makes space malleable and indeterminate." Dimendberg, *Diller Scofidio + Renfro*, 31.

cube playfully manipulated time, speeding it up and slowing it down in order to call attention to the "liveness" of performance.⁴⁵¹

Just as Brown's dancers inverted the relationship between wall and floor, Diller and Scofidio's hinged plywood cube allowed performers to appropriate space in multiple dimensions. Significantly, the performative landscape was not contained by the cube, but rather exploited its limits. In effect, their set operated as a spatial prosthesis, facilitating a symbiotic relationship between script, bodies, and space. But, whereas harnesses and ropes controlled Brown's dancers, Diller and Scofidio's set itself became the puppet, commanded and manipulated by the actors themselves.

The *American Mysteries* set was also highly cinematic.⁴⁵² Each scene was distinctly framed by a strategic repositioning of the plywood walls, complemented by dramatic lighting, a soundtrack, and the interaction between props and performers (fig. 3.20). Throughout the performance, the animated cube served as an index of time, mapping presence, movement, and duration. As Diller and Scofidio explain, both the "characters and the architecture undergo dimensional changes."⁴⁵³

⁴⁵¹ Phillip Auslander discusses the concept of "liveness" in performance, with respect to the incorporation of media technology. See Phillip Auslander, *Liveness: Performance in Mediatized Culture*, Second Edition (New York: Routledge, 2008).

⁴⁵² For selected essays on the topic of "cinematic," see Campany (ed.), *The Cinematic* (London: Whitechapel Gallery and Cambridge, Mass.: MIT Press, 2007).

⁴⁵³ "There are three manipulations of the set, in which the characters and the architecture undergo dimensional changes. In the first, the plan is fractured and folded on to itself / the furniture is cantilevered from the walls / the set unfolds into plan, as in the transition from the pre-set to the first act. The second transformation begins with two dimensional elevations hinged to the ground / the furniture lies flat on the walls / the set hinges up into a volumetric configuration, as in the formation of the detective's office. The third transformation involves the flattening of a volume into a continuous elevation / the furniture hangs from the panels, as in the unfolding into the court-room sequence." Elizabeth Diller and Ricardo Scofidio, "The Rotary Notary and His Hot Plate / The American Mysteries / Bridge" in *AA Files* (London: Architectural Association, Number 14, Spring 1987), 58.

In the rear panel of the set, Diller and Scofidio created a virtual "window" by inserting a small square screen onto which they projected films (figs. 3.21, 3.22, 3.23).⁴⁵⁴ By incorporating film into this performance, Diller and Scofidio extended the space of the set beyond the limits of the hinged plywood cube. The introduction of cinematic effects as a performative backdrop dislodged the cubic set from any one place in time. The present was never defined solely by the liveness of the performers; rather, it was mediated by the spatio-temporal extension afforded through the implementation of film. In effect, the filmic window operated as another character in the performance, transforming the plywood cube into a time machine.

Similarities can be drawn between *The American Mysteries* and the *Slow House*. As demonstrated in this model by Diller and Scofidio, the *Slow House* was conceived as a series of section cuts taken every ten feet along a slowly decelerating curve (fig. 3.24).⁴⁵⁵ Like the set apparatus in *The American Mysteries*, the *Slow House* unfolded in space and time, adapting to various performative acts. Each section cut along its spine revealed a different scene (fig. 3.25). As a result, the program of domesticity – everyday acts like eating, sleeping, and socializing – unfolded as a theatrical script.

⁴⁵⁴ The films for this performance were created by Marita Sturken. Dimendberg recently called attention to this as the first project where Diller and Scofidio incorporated "moving images." See Dimendberg, *Diller Scofidio + Renfro*, 31.

⁴⁵⁵ "Each cut is accompanied by a rotation ten degrees off axis." Dimendberg, *Diller Scofidio + Renfro*, 66. Diller and Scofidio add, "The architecture frames the union of the resident and the ocean vista. A sequence of movement from the parked car and through the pivoting front door leads to a curved path with minimal exposure to the outside; the plan decelerates the pursuit of the prized view." See "The Slow House" in *Progressive Architecture* (Cleveland, OH: Reinhold Publishing, January 1991) 88.

Similar to how *The American Mysteries* utilized filmic projection on a rear window screen to extend the set into other space-time continuums, the *Slow House* employed video to capture and mediate its relationship to context. Specifically, the *Slow House* employed video as a staging mechanism to implicate the observer as an active agent in the construction of mediated space. Instead of treating the video monitor as an auxiliary screen, or second window onto the world, Diller and Scofidio foreground it as a technological counterpoint to the romanticized notion of the picturesque. Through performance, they subverted disciplinary and professional notions of the architectural window.

Diller and Scofidio designed the entirely glass rear façade of the house as a giant picture window looking out onto the ocean. Interrupting this 35-foot wall of glass was a small video monitor, which had the ability to display not only a live feed of the ocean view, but likewise the capacity to record and playback previous footage. Positioned directly in front of the picture window, the video monitor operated as both entertainment (TV) and surveillance (security camera) (fig. 3.26). A remote control allowed occupants of the *Slow House* to reposition the camera and monitor as desired.⁴⁵⁶ In addition, the clients, who resided in Manhattan, could “tune in” at any time to observe the ocean view from their vacation home.⁴⁵⁷

⁴⁵⁶ As explained by the architects, “The electronic view is operable. The camera can pan or zoom by remote control. When recorded, the view may be deferred: day played back at night, fair weather played back in foul.” See Incerti, Ricci and Simpson, *Diller+Scofidio (+ Renfro): The Ciliary Function*, 80.

⁴⁵⁷ In their description of the *Slow House* for *Progressive Architecture*, Diller and Scofidio refer to the engagement and participation of the client in viewing this mediated view of

In this photo-collage, we observe how the video monitor interferes in the physical frame of the picture window (fig 3.27). It also has the capacity to distract one's gaze away from the real, and towards a technologically mediated scene. Accordingly, the prized picturesque view of a vacation home is rendered as anything but fixed or static. Rather, like *The American Mysteries*, the *Slow House* was a continually unfolding performance, conceived of in scenographic terms.

Synapse / The Memory Theatre of Giulio Camillo (1986)

In 1986, Diller and Scofidio collaborated with Maguire on another theatrical performance entitled *The Memory Theatre of Giulio Camillo* (1986), sponsored by Creative Time (fig. 3.28).⁴⁵⁸ Located in the Anchorage of the Brooklyn Bridge, Maguire's play was based on the sixteenth-century architect and philosopher Giulio Camillo, inspired by the writings of Frances A. Yates.⁴⁵⁹ Camillo, an Italian philosopher known for his explorations of human memory, constructed a "memory theatre" that purportedly contained magical powers.⁴⁶⁰ Created

nature. They write, "This simulated image, juxtaposed with the actual view from the window, can be taped and replayed for the client's pleasure - to see a sunny view when it is stormy, or to survey the shore from an apartment or office in the city."

⁴⁵⁸ The production ran from June 18-25, 1986 in the Anchorage of the Brooklyn Bridge, and was sponsored by Creative Time. *The Memory Theatre of Giulio Camillo* was produced in three phases. Phase I at La Mama E.T.C. (June 1985) in New York City. Phase II at the Southern Theater in association with the Walker Art Center (September 20-22, 1985) in Minneapolis. Phase III at the Brooklyn Bridge Anchorage in association with Creative Time (1986) in New York City. For each production, Maguire collaborated with different set designers. Although the play was originally performed at La Mama E.T.C., Diller and Scofidio only collaborated on the Brooklyn Bridge Anchorage production (Phase III).

⁴⁵⁹ In *The Art of Memory* (1966) Frances A. Yates devotes a chapter to Camillo's Memory Theatre. See Frances Amelia Yates, *The Art of Memory* (Chicago: University of Chicago Press, 1974). In the production's Playbill, dramaturg Barbara Somerville explains, "*The Art of Memory* by Frances Yates describes the philosophy and history of the art of memory and its practitioners, including Giulio Camillo." See Barbara Somerville "Dramaturg's Notes" in Playbill for the La Mama E.T.C. staging of *The Memory Theatre of Giulio Camillo*.

⁴⁶⁰ According to Somerville, "Camillo built at least two versions of his memory theatre,

exclusively for the King of France, Camillo's memory theatre, a large wood box filled with images, was intended to provide the world's knowledge to those who stepped inside.⁴⁶¹

Maguire's inspiration for the play was born out of the unique spatial qualities of the Brooklyn Bridge Anchorage.⁴⁶² For this site-specific production, he invited several artists and architects, and asked each of the eight teams to design a set for one of the Anchorage's eight chambers.⁴⁶³ Collectively, the sets accommodated Maguire's script, leading spectators through a performative labyrinth. Akin to Kaprow's Happenings, the experience of the play was contingent upon the active participation of the audience.⁴⁶⁴ Although it was

which he called "a built or constructed mind or soul." The first, in Venice, was regarded as one of the wonders of the world by contemporary scholars and humanists. Camillo visited France in 1530 and 1534 at the request of Francois Ier, and constructed a memory theatre at the court in Paris which still existed as late as 1558. These theatres, probably built of wood, were evidently large enough to contain at least two people. Modeled on the designs of Vitruvius, they may have borne some resemblance to the Theatro Olympico begun by Palladio. On each level stood several gates ornately decorated with imprese, or mnemonic symbols, derived from mythology, astrology, and the Kabbalah. The symbols revealed the nature of the knowledge hidden behind each gate in stacks of drawers. By the accumulation of knowledge in an elaborate memory structure, a philosopher such as Camillo might hope to become a powerful magus." See Somerville, "Dramaturg's Notes" in Playbill.

⁴⁶¹ As described in an invitation to the performance created by Creative Time, "THE MEMORY THEATRE is based on 16th Century mystic and philosopher Giulio Camillo's explorations into memory and on the 'Memory Theatre' he constructed for Francois I, King of France. Camillo's 'Memory Theatre' was a large image-filled wood box which he claimed would impart on those who entered, all the knowledge in the world."

⁴⁶² Although the play was performed in three different locations, this chapter looks specifically at the Anchorage staging, whereby Maguire collaborated with several of artists and architects, including Diller and Scofidio, to design a series of sets.

⁴⁶³ According to Dimendberg, Diller and Scofidio were one of eight teams of architects invited by Maguire to design sets for the Anchorage production. See Dimendberg, *Diller Scofidio + Renfro*, 32. Creative Time lists the contributing artists and architects as follows: Elizabeth Diller & Ricardo Scofidio, Joe Fyfe, Laurie Hawkinson; Kristin Jones & Andrew Ginzler; Kit-Yin Snyder; Allan Wexler; Elyn Zimmerman & George Palumbo. As noted on a postcard mailer by Creative Time for the production. Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University.

⁴⁶⁴ Michael Wagner describes the relationship between the different stage sets installed at the Anchorage, and the resulting active participation of the theatre-going audience: "Eight architects/artists designed one installation for each of the bridge's eight vaults that collectively would symbolize the mind's multiple realms and viscerally engage the players and audience as both groups moved through the spaces during the performance." Michael Wagner, "Diller + Scofidio blend architecture and theatre at the Brooklyn Bridge Anchorage," in *Interiors*, Vol. 147 (New York: December 1987) 160.

essential that the teams work collectively to actualize Maguire's script, critic Michael Wagner makes a point of calling out Diller and Scofidio's set as "[t]heatrically, the most ambitious installation."⁴⁶⁵

Diller and Scofidio's contribution, entitled *Synapse*, was a bridge-like construction that attempted to weave together the three successive chambers of the Anchorage (fig. 3.29).⁴⁶⁶ Their stage set was comprised of two discrete cantilevered structural units that terminated in a swivel chair at both ends, as well as a gridded backdrop.⁴⁶⁷ Because the two structural units approached one another, but never met, a physical gap, or synapse, was created. Whereas Matta-Clark deconstructed a house by splitting it into two, Diller and Scofidio constructed a bridge that was already cut in half. Both explored structure at the point of collapse, suspending viewers in a state of disbelief. In both cases, it is the gap produced by the cut that occupies the viewer's gaze. As a register of instability, the slice reconstructs itself as an extruded moment in space and time, almost on the verge of collapse.

Representing a synapse, or lapse in memory, the physical gap between Diller and Scofidio's two cantilevered forms – suggestive, perhaps, of the right and left sides of the brain – was to be bridged

⁴⁶⁵ See Wagner, "Diller + Scofidio blend architecture and theatre at the Brooklyn Bridge Anchorage," in *Interiors*, 160.

⁴⁶⁶ A video of the pre-staging of this performance during a photo-shoot, featuring Scofidio as "actor," was provided by Diller Scofidio + Renfro.

⁴⁶⁷ For the set, Diller and Scofidio used the following materials: Wood, steel tube and pipe, steel cable and fittings; 2 ft. wide x 50 ft. long x 27 ft. high. As stated in an early professional portfolio by Diller + Scofidio. Courtesy of Diller Scofidio + Renfro. Dimendberg adds, "Diller and Scofidio constructed two objects, a suspension bridge that connected two sides of the room and a gridded shelf that hung from a wall in the background. The bridge contained eight constituent parts: four cables tensioned to compress four rigid members against the Anchorage walls. [...] Against the wall, a nine-square oriented vertically provided a frame for cipher words intended to evoke the world." Dimendberg, *Diller Scofidio + Renfro*, 32.

only by the movement of performers (fig. 3.30). Likewise, the use of tension cables allowed the cantilevered wood beams of the bridge to appear as though they were, like our memory, suspended in time and space – foreshadowing, perhaps, their exploration in slowing down and manipulating time in projects like the *Slow House* and *Para-Site*. As Diller and Scofidio explain, “The center of the bridge marks the existential moment that is no longer here but not yet there.”⁴⁶⁸ Highlighting the present as a condition of performance, through this gap (or void), they also suggest the “slippage” of time.

The swivel chairs at both ends of the bridge operated as spatio-temporal hinges (fig. 3.31). Occupied by actors, these rotating chairs not only marked the termination points of each end of the bridge, but also allowed the set to extend outwards, signaling the preceding and succeeding acts. In memory of what had just occurred, and in anticipation of what was about to happen, the chairs facilitated both a physical and visual engagement with architecture in a space-time continuum.

Similarities can be drawn between *The Memory Theatre of Giulio Camillo* and the *Slow House*. Like Diller and Scofidio’s *Synapse*, which attempted to bridge the gap between two neighboring chambers of the

⁴⁶⁸ As stated in an early professional portfolio found in the office archives of Diller Scofidio + Renfro. A review of the performance by Phillips in *ArtForum* suggests a more sinister overtone: “In the Anchorage’s main vault two wood beams thrust out from opposing walls, forming an interrupted bridge across the room’s width. Each beam was supported by a lintel where it met the wall, and was counterbalanced by taut cables so that it appeared effortlessly suspended in midair. Designed by architects Elizabeth Diller and Ricardo Scofidio, the structure cut through the vertical volume of this superbly engineered space with calculated precision, such that the room seemed on the verge of shattering. Through their careful adjustments of structural tension and use of mechanistic imagery, Diller and Scofidio create in their work the sense of a suspended moment before something snaps. Theirs is an original architecture with great psychological insistence; it is incisive yet distant – architecture as a separatist activity. Few other architects comment so accurately and tragically on contemporary life.” Patricia C. Phillips, “Art at the Anchorage,” review in *ArtForum*, date unknown.

Anchorage, the *Slow House* mediated between two different framed views: that of the car's windshield, and the living room's picture window (fig. 3.32).⁴⁶⁹ Teyssot draws a comparison between the *Slow House* and the work of Étienne-Jules Marey, suggesting that like the photographer, Diller and Scofidio captured movement by slowing down space and time. Teyssot writes,

In a manner similar to Marey's decomposition of 'animal movement' into frozen and abstract images, the *Slow House* is the product of the final slowing down of the drive from New York to a (commercialized) view of a bay on Long Island.⁴⁷⁰

Hence, the presence of the hand and shutter release in the staged tableau for the *Slow House* reaffirms the role of the architect in staging a mediated performance between site, house, and occupant/viewer.

The implied cut that bifurcated the bridge in *Synapse* is likewise suggested in the *Slow House*, albeit less literally. The house's so-called "knife edge" entry wall cut the space into two distinct paths of travel: to the left, a hallway led to the first floor bedrooms, and to the right, a stair led to the second floor kitchen, dining, and

⁴⁶⁹ "By emphasizing the kinship of their design to the automobile windshield, the television, and the picture window, Diller and Scofidio suggest that architecture begins before one enters the building and the spatial and cultural logic of the single-family home invariably participates in other visual practices." Dimendberg, *Diller Scofidio + Renfro*, 66.

⁴⁷⁰ "The association between motor (automobile) and sight is the basis of D + S's *Slow House* (1989). In a manner similar to Marey's decomposition of "animal movement" into frozen and abstract images, the *Slow House* is the product of the final slowing down of the drive from New York to a (commercialized) view of a bay on Long Island. Speed is itself frozen and decomposed — first slowed down, then frozen. The images invoked by the multiple cuts in the section drawing lead towards the window (the view), which is itself decomposed and recomposed in association with two of the three windows described by Paul Virilio: the traditional window and the video screen. The *Slow House* captures the effects of two "media"—automobile and audio-visual. This project operates through decomposition; it analyzes different phenomena and organizes the coupling of dromoscopic and videographic effects without blending them." Georges Teyssot, "The Mutant Body of Architecture" in *Flesh*, 27.

living rooms (figs. 3.19, 3.20).⁴⁷¹ By initially concealing the view, and slowly revealing it, Diller and Scofidio constructed the *Slow House* as a theatrical sequence of spatial frames.

Similar to the hinged plywood set in *The American Mysteries*, through movement, the *Slow House* unfolded in space and time. As this model created by the architects demonstrates, the house was conceived as an extension of the car's windshield, projecting the arc of vehicular travel into the domestic interior (fig. 3.35). Yet, rather than presenting a pristine and unobstructed view of nature, the terminating picture window was interrupted by a video monitor displaying a representation of the scene. Remotely connected to a live video camera, this view could be adjusted and manipulated by the user. Yet, even as a live feed, there was always a synapse, or technological gap between the real and mediated present.⁴⁷²

Not unlike Camillo's memory theatre, a large wood box filled with images that intended to provide the world's knowledge to those who

⁴⁷¹ As Diller and Scofidio explain the *Slow House*, "There is no front façade, only a front door. The house is simply a passage, a door that leads to a window; physical entry to optical departure. Beyond the door, a knife edge cuts the receding passage in plan and section, always advancing toward the ocean view at the wide end. At the end of the 100' long passage, to either side of the picture window, are two antenna-like stacks. The chimney is to the right. At the summit of the left stack sits a live video camera directed at the water view which feeds a monitor in front of the picture window. The electronic view is operable. The camera can pan or zoom by remote control. When recorded, the view may be deferred: day played back at night, fair weather played back in foul. Nature is converted into a slow form of entertainment. In the living space, the composite view of the horizon, in two representational modes, will always be out of register." See Elizabeth Diller and Ricardo Scofidio, "Slow House, 1991" in *Diller + Scofidio (+Renfro): The Ciliary Function*, 80.

⁴⁷² Ashley Shafer describes this technological delay and misalignment generated by the mediated view. She states, "While the camera is oriented toward the same view as the window, its location 40 feet above the ground slightly shifts the perspective, dis-aligning the horizon on the screen with the one in the window. Even when the playback is "live," the electronic transfer produces a slight delay in reception. The camera constructs a displacement in framing, point of view, scale, and time to constitute a tempo-spatial parallax. While the view is rendered two-dimensional through the process of being framed in the window and the monitor, its duplication and the relations established between the two "flattened" images re-create an electronic depth, a mediated third dimension." Ashley Schafer, "Designing Inefficiencies" in *Scanning: The Aberrant Architectures of Diller + Scofidio*, 98.

stepped inside, the *Slow House* became a repository of recorded images.⁴⁷³ What both constructions shared in common was their ability to elicit memories through what could be described as "corporeal looking," or the theatrics of a third eye.⁴⁷⁴ Like the memory theatre, the house theatrically engaged its inhabitants in explorations of space and time. These, and other cinematic stagings of space, illustrate the impulse towards performance in Diller and Scofidio's architecture.

The Rotary Notary and His Hot Plate (A Delay in Glass) (1987)

In 1987, Diller and Scofidio collaborated with writer and director Susan Mosakowski, the partner of Maguire, on an experimental theatre work entitled *The Rotary Notary and His Hot Plate (A Delay in Glass)* (fig. 3.36).⁴⁷⁵ Conceived as the third and final part of a

⁴⁷³ As described in an invitation to the performance created by Creative Time, "THE MEMORY THEATRE is based on 16th Century mystic and philosopher Giulio Camillo's explorations into memory and on the 'Memory Theatre' he constructed for Francois I, King of France. Camillo's 'Memory Theatre' was a large image-filled wood box which he claimed would impart on those who entered, all the knowledge in the world." Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University.

⁴⁷⁴ Viglius, a sixteenth-century statesman and one of few people to supposedly step foot in Camillo's memory theatre, describes the experience of "corporeal looking" generated by Camillo's construction. Viglius explains, "He [Camillo] calls this theatre of his by many names, saying now that it is a built or constructed mind and soul, and now that it is a windowed one. He pretends that all things that the human mind can conceive and which we cannot see with the corporeal eye, after being collected together by diligent mediation may be expressed by certain corporeal signs in such a way that the beholder may at once perceive with his eyes everything that is otherwise hidden in the depths of the human mind. And it is because of this corporeal looking that he calls it a theatre." Frances A. Yates, *The Art of Memory* (Chicago: University of Chicago Press, 1974) 132.

⁴⁷⁵ In the playbill, Mosakowski describes the collaboration as follows, "*The Rotary Notary and His Hot Plate* is a three-part collaborative effort involving the synthesis of text, choreography and direction, with the architectural environment and body constructions of Elizabeth Diller and Ricardo Scofidio, and with the sound environment of Vito Ricci. Elizabeth Diller and Ricardo Scofidio are responsible for creating the architectural system which divides the stage into 2 regions which creates the simultaneous condition of viewing a play both in plan (as seen in the mirror) and in elevation." Susan Mosakowski, "Director's Notes" in Playbill for La Mama E.T.C. production of *The Rotary Notary and His Hot Plate*, June 5-28, 1987. Credits for La Mama E.T.C. production, according to the Playbill: Written and Directed by Susan Mosakowski; Music: Vito Ricci; Spatial Principles, Apparatus, and Body Constructions: Elizabeth Diller and Ricardo Scofidio; Costumes and Objects: Richard Curtis; Light Design: Pat Dignan; Stage Manager:

trilogy in homage of Duchamp, *A Delay in Glass* was performed at both La Mama E.T.C. and at the Philadelphia Museum of Art.⁴⁷⁶ For this performance, Mosakowski asked Diller and Scofidio to design the set, as well as a series of body constructions, based on Duchamp's *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* (1915-23) (fig. 3.37).

Duchamp's *Large Glass* has been an enigma since its inception.⁴⁷⁷ Likewise, it has served as the subject of numerous artworks and performances, including three plays, written and directed by Mosakowski in the 1980s.⁴⁷⁸ Interested in the intersection between theatre and the visual arts, Mosakowski's performance trilogy - *The Bride and Her Extra-rapid Exposure*, *The Bachelor Machine*, and *The*

Gregory Berry; Electrician: John Fistos; Music Accompanied by Shavawn Berry; Cast: Terence Barrell (The Bachelor), Michele Elliman (The Bride), David Alton (The Oculist Witness), Mariko Tanabe (The Juggler of Gravity). Credits for Philadelphia production, according to the Playbill: A Collaboration Between Susan Mosakowski, Elizabeth Diller, Ricardo Scofidio, and Vito Ricci. Written and Directed by Susan Mosakowski; Music by Vito Ricci; Set Design and Body Constructions by Elizabeth Diller and Ricardo Scofidio; Costumes and Objects by Richard Curtis; Light Design by Pat Dignan; Stage Manager: Gregory Berry; Music Accompanied by Jonathan Hardy and Kate Light; Set Assistants: Christopher Otterbine and Daniel Kohl; Cast: Terence Barrell (The Bachelor), Michele Elliman (The Bride), David Alton (The Oculist Witness), Catherine Hondorp (The Juggler of Gravity). Courtesy of LaMama E.T.C. Archive, New York, NY.

⁴⁷⁶ *A Delay in Glass, or the Rotary Notary and His Hot Plate* was sponsored by the Philadelphia Museum of Art as part of its Duchamp centennial. (Duchamp was born July 28, 1887). . A video of this performance was made accessible, courtesy of LaMama E.T.C. Archive, New York, NY. A copy was also provided by Diller Scofidio + Renfro.

⁴⁷⁷ Dimendberg describes Duchamp's *Large Glass* as "one of the most elliptical and highly interpreted of the twentieth century, a mediation on desire, sexuality, vision, and machines." Dimendberg, *Diller Scofidio + Renfro*, 40. For an in-depth study on Duchamp's *Large Glass*, see Linda Dalrymple Henderson, *Duchamp in Context: Science and Technology in the "Large Glass" and Related Works* (Princeton, N.J.: Princeton University Press, 2005).

⁴⁷⁸ Interested in the intersection between theatre and the visual arts, Mosakowski's performance trilogy - *The Bride and Her Extra-rapid Exposure*, *The Bachelor Machine*, and *The Rotary Notary and His Hot Plate (A Delay in Glass)* - was performed in conjunction with the centennial celebration of Duchamp's birth. Creation Production Company explains the trilogy as follows: "Inspired by Marcel Duchamp's painting, the *Large Glass (The Bride Stripped Bare By Her Bachelors, Even)*, the trilogy depicts the journey of the Bride and her Bachelors as they move through a mechanical labyrinth. The meeting of opposites never occurs; the Bachelors embark on a hermetic journey seeking a Bride who will never marry. Their desire is delayed in time as they struggle for erotic climax. The three works dramatize their journey first from the perspective of the Bride, then from the Bachelor, culminating in the seductive duality yet untouchable illusion of unity in *The Rotary Notary and His Hot Plate*." Quoted from Creation Production Company website: <http://www.creationproduction.org/chronology.htm#1989> (accessed June 26, 2012).

Rotary Notary and His Hot Plate (A Delay in Glass) – was performed in conjunction with the centennial celebration of Duchamp's birth.⁴⁷⁹ *A Delay in Glass*, the third and final work in this trilogy, was commissioned by the Philadelphia Museum of Art, in honor of Duchamp's 100th birthday.⁴⁸⁰ It premiered in the summer of 1987 at La Mama E.T.C. in New York, prior to its fall debut at the Painted Bride Art Center in Philadelphia.⁴⁸¹

In re-staging Duchamp's *Large Glass*, Diller and Scofidio worked with Mosakowski to animate this "hilarious picture" of nine bachelors in endless pursuit of their bride.⁴⁸² As this diagram by Jean Suquet illustrates, *The Large Glass* was an assemblage of elements: the upper half being the domain of the bride, and the lower half dedicated to the bachelors (fig. 3.38). In response, the set for *A Delay in Glass* was comprised of seven animate elements, four of which were actors: The Field; The Apparatus; The Female element, the Bride; The Male elements, the Bachelor; The Mechanical Bed; The Juggler of Gravity; The Oculist Witness.⁴⁸³ Utilities – water, gas, and electricity – were

⁴⁷⁹ The first work, *The Bride and Her Extra-rapid Exposure*, was presented at La Mama E.T.C. in New York City (1986) and at the Minneapolis Institute of Art (1986). The second part of the trilogy, *The Bachelor Machine*, was created for video, and presented at The Southern Theater in Minneapolis (1986) and is part of The New York Library's permanent collection, located at the Donnell Media Center.

⁴⁸⁰ *Apropos of Marcel Duchamp: A Centennial Tribute* was part of the International Duchamp Centennial, organized by The Philadelphia Museum of Art, in honor of Marcel Duchamp's (1887-1968) 100th birthday. The Museum is also the home of Duchamp's *Large Glass*, as well as his archive.

⁴⁸¹ It premiered at La Mama E.T.C. in New York (June 5-28, 1987), prior to its debut at Painted Bride Art Center in Philadelphia (October 16-18, 1987). Although *Delay in Glass* was intended to be staged in the main hall of the Philadelphia Museum of Art, which houses the *Large Glass*, as well as the Duchamp archive, the location was not viable, so it was instead staged at the Painted Bride Art Center.

⁴⁸² Duchamp often referred to his *Large Glass* as a "hilarious picture."

⁴⁸³ See Diller and Scofidio, "A Delay in Glass: architectural performance from a work by Marcel Duchamp, Philadelphia Museum of Art", in *Lotus International*, no.53 (1987) 23.

additional elements employed, in direct reference to Duchamp's *Large Glass*.

Captivated by the intrinsic theatricality of Duchamp's *Large Glass*, Diller and Scofidio sought to engage the viewer in a similar space of "fluctuating dimensionality."⁴⁸⁴ The transparency of Duchamp's piece - being, that it was created on a window - encouraged an embodied gaze, where the viewer was implicated as both voyeur and subject. Likewise, its instability as an art object rendered the observer an active agent in its construction as painting, sculpture, installation, and/or performance. Duchamp further suspends his viewers in space and time by declaring the *Large Glass* an "unfinished" piece.

As captured in Diller and Scofidio's *Delay in Glass*, the primary objective of Duchamp's *Large Glass* was to create a spatial and temporal separation between the bride and bachelor.⁴⁸⁵ As one can see from this model created by the architects, the set was organized into two parts: a semi-opaque taut rubber panel that rotated 360 degrees, and a Mylar mirror suspended 45 degrees above the back end of the stage (fig. 3.39). A dashed line - similar to the one Diller and Scofidio deployed in their installation work (i.e., *The withDrawing*

⁴⁸⁴ Diller and Scofidio discuss the spatio-temporal and theatrical correlations between two of Duchamp's works: the *Large Glass* and *Étant Donnés* (1946-66). They write, "As the *Large Glass* is oppositional to the spatial principles of painting, *Étant Donnés* inverts the spatial principles of sculpture. Both have a fluctuating dimensionality. Both solicit our optical violation. Both temper our extremely self-conscious gaze. In both, desire and penetration are properties of vision." Diller and Scofidio, excerpt from a lecture delivered at the Architectural Association in London (1987?) and reprinted in *Flesh* (Princeton Architectural Press, 1994) 106.

⁴⁸⁵ The Apparatus was composed of two primary elements located along this line: the obscuring plane and the revealing plane. The obscuring panel, a "taut plane of surgical rubber," rotated 360 degrees on a pivot hinge. The surgical rubber used to define the obscuring plane had the ability to undergo topographical transformations. It also accepted projected images, and allowed, to some extent, for these projections to pass through its surface. Suspended at 45 degrees above the stage, a Mylar mirror reflected to the audience that which was otherwise concealed by the opaque rubber panel.

Room and Para-Site) - bisected the stage into two equal halves. This defined the Field, or performance area: one was for the bride, and one for the bachelor. The division between male and female in Duchamp's *Large Glass*, or a/b, was transposed from elevation to plan to define their staging strategy. As the architects explain, "The line of accordance becomes a revised proscenium that divides male and female, actual and illusory, physical and pataphysical."⁴⁸⁶

A re-enactment of Duchamp's *Large Glass*, the upper half of the work was represented in the illusory space of the mirror, whereas the bottom half was controlled by a rotating translucent panel (fig. 3.40).⁴⁸⁷ Like Duchamp, Diller and Scofidio sought to transform the viewer into a voyeur. In *Delay in Glass*, the suspended mirror divided the stage into two distinct spaces - real and virtual, or front and back - similar to Duchamp's division of the *Large Glass* into top and bottom. Although the stage was divided into two different parts, one for Bride and one for the Bachelor(s), the rotated mirror provided the audience with visual access (or glimpses) into different worlds and times.

⁴⁸⁶ Diller and Scofidio, "The Rotary Notary and His Hot Plate" in *AA Files*, Architectural Association School of Architecture, Number 14, Spring 1987, 54.

⁴⁸⁷ As the architects explain, "Duchamp's *Large Glass* is a response to the program, "to isolate the sign of the accordance," found in the *Green Box*. The "sign" refers to the line dividing the top half of the glass from the bottom, the line that separates Bride from Bachelor. It can also be thought of as the mechanism that severs the actual space of the viewer into an interchangeable foreground and background... the very mechanism that turns viewer into voyeur - the glass plate itself. The "sign" could also be the indeterminate joint between the Duchampian image and Duchampian word, or the tenuous relation between the roles of male and female - Marcel and rRose, or the idea of a duplicitous argument, or an arithmetic function to derive the (?) dimension. *Delay in Glass* is a circuitous anti-narrative that reconfigures relations normally thought to be oppositional - (?) male and female, between image and text, between audience and stage." Diller and Scofidio, "Delay in Glass" in *Architecture and Urbanism* (A+U) 1996: 04 No. 307 (Tokyo: A+U) 80-83 (80).

In *Delay in Glass*, common modes of architectural representation – plan and elevation views – were simultaneously deployed to create theatrical illusions. Despite the bride or bachelor being concealed by a 180-degree rotation of the panel, his/her image was made visible to the audience via the mirror (fig. 3.41). “This simple use of the mirror,” Hal Foster notes,

was a pure act of architecture, for it transformed the stage into the basic modalities of architectural representation: the movements seen on stage counted as the plan, and the movements seen in the mirror as the elevation.⁴⁸⁸

This deliberate play in absence and presence not only supported Duchamp’s themes of pursuit and desire, but also called attention to the presence of the viewer as an active agent in the construction of the work.⁴⁸⁹

Diller and Scofidio identify Duchamp’s simultaneous use of multiple forms of representation in the *Large Glass* – section, elevation, perspective, etc. – as part of his “inquiry into dimensionality.”⁴⁹⁰ By moving between two, three, and four dimensions, Duchamp explored the relationship between objects, space, and time.⁴⁹¹ Similarly, through their concurrent use of architectural views (i.e.,

⁴⁸⁸ Hal Foster, *The Art-Architecture Complex* (London and Brooklyn, NY: Verso, 2011) 92.

⁴⁸⁹ “The apparatus will project to the audience the bride and the virtual image of the bachelor, or, conversely, the bachelor and the virtual image of the bride. The male and female elements will always be separated physically, but connected virtually, by the apparatus. This allows their simultaneous performances to be dialectical.” Diller and Scofidio, “The Rotary Notary and His Hot Plate” in *AA Files*, 54.

⁴⁹⁰ “Section cut and perspective were components of Duchamp’s inquiry into dimensionality. His pursuit of the fourth dimension was based on the logic that if a shadow is a two dimensional projection of the three dimensional world, then the three dimensional world, as we know it, is a projection of an unimaginable four dimensional universe.” Diller and Scofidio, “A Delay in Glass” in *Daidalos*, No. 26, 15 December 1987, 93.

⁴⁹¹ Goldberg explains how Diller and Scofidio’s set “also responded to the way Duchamp mixed schematic plan drawings and three-dimensional renderings of the same object within a single picture plane.” Goldberg, “Dancing About Architecture,” in *Scanning*, 50.

plan and elevation), combined with animate elements, Diller and Scofidio mapped presence, movement, and duration. Additionally, their incorporation of mirrors and video projections propelled this spatio-temporal experimentation into an exchange between real and virtual - a precursor to projects like *Para-Site* and the *Slow House*.⁴⁹²

According to Diller and Scofidio, "The 'cut' is a spatial device."⁴⁹³ In Duchamp, they identify a three-dimensional world comprised of infinite slices, or "inframince[s]." Meaning, these sections comprise a spatio-temporal continuum, referencing not only the relationship between architectural drawings (i.e., plan, section, perspective, etc.) and buildings, but also their capacity to perform. In effect, each slice operates as a stage set, hinged between the former and latter. As representational fragments, these cuts imply presence, movement, and duration. Significantly, the architects identify the *Large Glass* as "a section cut through time and through space."⁴⁹⁴

Delay, a strategy also employed by Graham, allowed for a dialectical relationship between performers and spectators.⁴⁹⁵ The implementation of mirrors by both Graham and Diller and Scofidio

⁴⁹² This project also marked the introduction of video technology into the work of Diller and Scofidio. See Dimendberg, *Diller Scofidio + Renfro*, 40.

⁴⁹³ "The 'cut' is a spatial device. Duchamp conceived of the three-dimensional world as composed of an infinite number of two-dimensional cuts put together. The inframince is an infra-thin slice, like a cat scan." Diller and Scofidio, *Flesh*, 110.

⁴⁹⁴ Diller and Scofidio, *Flesh*, 112.

⁴⁹⁵ "Delay was one of the temporal ideas that emerged from Duchamp's interest in photography. Conversely, he was interested in the extra-rapid. Duchamp considered a snapshot to be a section cut through time, one which preserved a given spatio-temporal moment." Diller and Scofidio, excerpt from a lecture delivered at the Architectural Association in London (1987?) and reprinted in *Flesh* (Princeton Architectural Press, 1994) 109.

represented space as malleable and elastic. As a result, space extended beyond its frame, revealing other spaces and times. Evocative of the Robert Wilson's "theater of images,"⁴⁹⁶ Diller and Scofidio transformed theatrical tableaux into multi-media spectacles. This play between real and illusory ignited the staging of desire through multidimensionality.⁴⁹⁷

A Delay in Glass offered a "fluctuating dimensionality."⁴⁹⁸ In the spirit of Duchamp, who was particularly interested in the fourth dimension, Diller and Scofidio both sped up and slowed down time.⁴⁹⁹ As Dimendberg explains,

Transforming a static visual art object into a time-based stage production with dialogue, actors, sets, and music suggests a fundamentally interdisciplinary approach that Diller called 'ignition' rather than translation.⁵⁰⁰

In lieu of representing Duchamp's *Large Glass*, Diller and Scofidio exploited its ambiguity, indeterminacy, and incompleteness.

⁴⁹⁶ Robert Wilson, a New York based artist (who was also trained as an architect), created vast theatrical works. His "theater of images" often pushed the limits of time and space, resulting in multi-media spectacles. For further reading on Wilson's theaterworks, see Robert Wilson, *Robert Wilson: The Theater of Images* (New York: Harper & Row, 1984); Franco Quadri and Franco Bertoni, *Robert Wilson* (New York: Rizzoli, 1998).

⁴⁹⁷ As Dimendberg explains, "Nonconsumation signaled by the 'delay' in its title and the paradox that despite their elaborate machinery and pathways, the bride and bachelors remain in their separate spheres, obtaining pleasure through onanistic self-sufficiency rather than coupling, finds its analogue in Mosakowski's staging of their elaborate flirtation and the layering of space enabled by the sets." Dimendberg, *Diller Scofidio + Renfro*, 41.

⁴⁹⁸ In a description of *Delay in Glass*, Diller and Scofidio state that two of Duchamp's works, *The Large Glass* and *Etant Donnés*, challenge medium specificity through their "fluctuating dimensionality." They write, "As the *Large Glass* violates the spatial principles of painting, *Etant Donnés* denies those of sculpture. Both have a fluctuating dimensionality. Both serve to thwart their respective medium. The modifier in the *Glass* is a window, the modifier in *Etant Donnés* is door." See Diller and Scofidio, "A Delay in Glass" in *Daidalos*, No. 26, 15 December 1987, 87.

⁴⁹⁹ Diller and Scofidio call attention to Duchamp's interest in the fourth dimension, describing his *Large Glass* as "a section cut through time and through space. Specifically, they identify Duchamp's interest in temporality, where strategies of "delay" and "the extra-rapid" allowed him to manipulate time. See Diller and Scofidio, "A Delay in Glass" in *Daidalos*, No. 26, 15 December 1987, 93.

⁵⁰⁰ Dimendberg, *Diller Scofidio + Renfro*, 40.

At the end of *Delay in Glass*, the 45° mirror was lowered to reflect the audience into the space of the stage.

Borrowing from Duchamp's common strategies of hinging and rotation, Diller and Scofidio reconstructed eroticism and desire through movement.⁵⁰¹ As hinged spaces, the mirror and the panel animated Duchamp's *Large Glass*, suggesting perpetual motion and an infinite quest of temptation and denial (fig. 3.42).⁵⁰² Describing this effect as one of "(dis)connection," Foster writes,

The mirror could move up and down, a wall panel could rotate as well, and the result was a 'perpetual motion machine' of bodies, prosthetic, and images that, again like the *Large Glass*, kept the performers in a state of continual (dis)connection.⁵⁰³

Diller and Scofidio's kinetic set added to the dreamlike qualities of the performance, where space and time were always hinged somewhere between the real and illusive.

In addition to the set apparatus, Diller and Scofidio also constructed desire through body constructions for the Bride and Bachelor. For example, the Bachelor's suit was constructed and deconstructed around his body (fig. 3.43). In homage to the nine bachelors in the lower half of Duchamp's *Large Glass*, Diller and

⁵⁰¹ According to Diller and Scofidio, "Rotation or hinging played a dominant role among Duchamp's dimension-altering operations. In his notebooks, he describes the extrusion of a point into a line, which is hinged around a point to generate a plane, which is hinged around a line to generate a volume. The hinge is used by Duchamp as a generatrix to add and subtract dimensions" and "Duchamp used hinging as a reprogramming device in his Readymades." Diller and Scofidio, excerpt from a lecture delivered at the Architectural Association in London (1987?) and reprinted in *Flesh* (Princeton Architectural Press, 1994) 114-115.

⁵⁰² As Diller and Scofidio explain, "By virtue of its obscuring and revealing capacity, the apparatus presents either the actual Bachelor and a virtual image of the Bride, or the actual Bride and a virtual image of the Bachelor. The male and female elements are always separated physically but connected virtually through the apparatus. Because the Bride and Bachelor will never be at the same place at the same time, they may be suspected of being one and the same person. Their separate performances are simultaneous, often frictional and sometimes fluidly aligned." Diller and Scofidio, "Delay in Glass" in *Architecture and Urbanism* (A+U) 1996: 04 No. 307 (Tokyo: A+U) 83.

⁵⁰³ Foster, *The Art-Architecture Complex*, 92.

Scofidio divided the Bachelor's body into nine fractions (fig. 3.44).⁵⁰⁴ The body was likened to an object, divisible and mutable - a landscape to be occupied by the gaze of a voyeur.

Reminiscent of both a chastity belt and the abstract costumes designed by Schlemmer for the Bauhaus theater, the Bride wore a prosthetic contraption (fig. 3.45).⁵⁰⁵ By concealing her erogenous zones, but likewise employing a hinge to release the mechanism, Diller and Scofidio destabilized identity and constructed desire. In addition to this body armor, the Bride also wore a veil that rotated around her head, oscillating between the roles of bride and widow (fig. 3.46). In describing the Bride and Bachelor, Diller and Scofidio imply mechanisms of movement. They explain,

He is an automarionette, weight and counterweight. He is the tender of gravity, yet he is always out of equilibrium. He is the tender of levity, the master of irony. She is exoskeletal. Her anatomy is a hinge. She wears chastity armor with a modesty mechanism. She is well oiled.⁵⁰⁶

The binary possibilities presented by these hinging and rotating mechanisms further demonstrated the instability of meaning in Duchamp's *Large Glass*, and its propensity to address the performative dimensions of presence, movement, and duration.

⁵⁰⁴ Although there is one bachelor, his body is divided vertically into nine segments—each referring to Duchamp's nine bachelors in the *Large Glass*. The Bachelor takes a deconstructed suit, comprised of patterns, and begins to construct it around his body. When assembled, the suit also serves as a vessel to contain gas—an element deployed by Duchamp in the *Large Glass*. Hints of alchemy, expressed as a blue light, are revealed as they seep through the neck, wrist and ankle regions of the suit. As Diller and Scofidio describe, "He [the Bachelor] is introduced as an apparition, one fraction at a time." See Diller and Scofidio, "The Rotary Notary and His Hot Plate" in *AA Files*, Architectural Association School of Architecture, Number 14, Spring 1987, 56.

⁵⁰⁵ Diller and Scofidio describe the Bride's prosthetic devices as "chastity armor with modesty mechanism" and a "rotating veil." Diller and Scofidio, "A Delay in Glass" in *Daidalos*, No. 26, 15 December 1987, 99-100.

⁵⁰⁶ Diller and Scofidio, *The Ciliary Function*, 66.

Similar to the veil, Diller and Scofidio deployed numerous props to mask or control vision in *A Delay in Glass* (fig. 3.47). For example, The Mechanical Bed served as a central feature in the set, whereby the supine body of the bachelor was spatially divorced from his head.⁵⁰⁷ The guillotine-like contraption - a painted plywood panel with an aperture positioned perpendicular to the horizontal panel on which he lay - obscured the body of the bachelor, such that he was never completely revealed to the bride. Described by Diller and Scofidio as "a soft guillotine," the headboard isolated the "cerebral and corporeal actions" of the bachelor, whereas the angled mirror above revealed him to the audience, "floating upright."⁵⁰⁸ Although his anatomy is reflected all at once, the division between head and body was further amplified by a microphone swinging like a pendulum above his head, stressing certain moments of his speech, in increasingly shorter intervals.

The Juggler of Gravity was another prop (and character) designed by Diller and Scofidio to explore the relationship between body, space, and time (fig. 3.48). An "automarionette," the Juggler illustrated the relationship, and resultant tension, between stability and instability, as well as gravity and free will.⁵⁰⁹ Similar to the

⁵⁰⁷ Diller and Scofidio describe The Mechanical Bed as follows: "The bed, the site for the projected union between male and female, is rolled to the line of the accordance from upstage as the obscuring panel is rotated away. The headboard aligns with the line of accordance, where the obscuring panel had been." Diller and Scofidio, *Flesh*, 129.

⁵⁰⁸ "The Bachelor's head is revealed to the audience, while his body is obscured by the headboard. His prone body, however, is reflected by the mirror, floating upright. The headboard is a soft guillotine. His disembodied head recites a chain of commands to his beheaded body. His body responds. This arrangement allows for the separate cerebral and corporeal actions of the Bachelor." Diller and Scofidio, *Flesh*, 129.

⁵⁰⁹ Diller and Scofidio describe The Juggler as follows: "He wears a mask on a pivot. He is the tender of gravity. He has the stability of a tripod, yet he is always out of equilibrium.

prone body of the bachelor, and the bride's veil, the Juggler's head was obscured. Blurring the line between flesh and contraption, the black nylon concealing his face was the same material used for the counterweight system he wore. A prosthesis, this fusion of body and object(s) performed as a drawing instrument: as the Juggler moved, he outlined a notational score.

The Oculist Witness was another means by which Diller and Scofidio expressed and manipulated vision.⁵¹⁰ As the narrator or "voice-over" for the play, he is described as both an "eye witness" and a "voyeur." Whether reciting eye charts, or snapping photographs from a tripod located near the audience end of the stage, this character broke the fourth wall, operating as both actor and audience. Engaging with a variety of optical instruments (e.g., magnifying glass, mirror, camera and spotlight), The Oculist Witness character was not only all seeing, but also "conduct[ed] stage business."⁵¹¹ In effect, he architected the performance.

Delay in Glass was reviewed in several venues, including *The New York Times*, *New York Newsday*, *Daily News* and *The Village Voice*, and rather well received by critics. For example, Stephen Holden of *The New York Times* wrote,

His shoes are nailed to the floor. He sways and he gyrates. In his movement sequence, he measures physical distance against the resistance of weights, with respect to time, relative to his mood at the moment. His weights animate him. He is an automarionette, weight and counterweight. Gravity adjusts his will. He is the master of irony. He specializes in black humor. He is the tender of levity." Diller and Scofidio, *Flesh*, 134.

⁵¹⁰ Diller and Scofidio describe The Oculist Witness as follows: "He is an eye witness; he is a voyeur. He governs the optical apparatus and is one of its components. He wears a spotlight as prosthesis, which he directs alternately at himself and the audience. He conducts stage business. He is the voice-over." Diller and Scofidio, *Flesh*, 134.

⁵¹¹ Diller and Scofidio, *Flesh*, 134.

Part magic show, part mixed-media collage, part art-history meditation, Susan Mosakowski's "Rotary Notary and His Hot Plate" is a delightful, spinning contraption of a play chock full of wittily surreal images and propelled by Vito Ricci's elegant, snappy electronic score.⁵¹²

Allan Wallach of *New York Newsday* comments that although not necessarily bringing clarity to Duchamp's *Large Glass*, "on its own elusive terms the stage piece is witty and puckish." Referring to the performance as "a virtual compendium of avant-garde stage techniques," Wallach adds that "it exists to be seen rather than interpreted."⁵¹³ Don Nelson of *Daily News* describes *Delay in Glass* as "a theatrical collage, a striking series of images that dance dreamlike through the imagination."⁵¹⁴ Wendy Gimbel of *The Village Voice* had a more neutral, if not indifferent, take-away. She writes,

Creation Company's actors bring Duchamp's vision to market through a welter of props and devices that would overwhelm and neutralize most performances. [...] And the spectator leaves uncertain of everything except the pleasure of watching so witty and graceful an effort to raise essential questions. The legacy is perhaps a horror of indifference.⁵¹⁵

Despite the positive critical reception of the performance, with some direct accolades to the set design, no mention of Diller and Scofidio was made in these reviews.

Yet, in a variety of art and architectural publications, ranging from *Artforum* (1988) and *Metropolis* (1987) to recent books like Foster's *The Art-Architecture Complex* (2011) and Dimendberg's *Diller*

⁵¹² Stephen Holden, "The Stage: 'Rotary Notary and His Hot Plate'", in *The New York Times* (Thursday, June 18, 1987).

⁵¹³ Allan Wallach, "Bizarre 'Rotary' Images", Theatre Review in *New York Newsday* (Thursday, June 18, 1987).

⁵¹⁴ Don Nelson, "The Play's a Pleasure to Look At", in *Daily News* (Monday, June 15, 1987).

⁵¹⁵ Wendy Gimbel, "Smothered Mate", in *The Village Voice*, Vol. XXXII, No. 27 (July 7, 1987).

Scofidio + Renfro: Architecture After Images (2013), Diller and Scofidio's *Delay in Glass* continues to fascinate historians, scholars and critics. Not unlike Duchamp's *Large Glass*, where the mystery behind its making and interpretation is accompanied by the artists' own notes (*Green Box*, 1934), readings of Diller and Scofidio's *Delay in Glass* are consistently influenced by the architects' own words. Namely, their prolific attempt to describe this performance in numerous publications and lectures only reaffirms its status as an unfinished or incomplete work.

Encore

Similar to *Delay in Glass*, inhabitants of the *Slow House* were in hot pursuit. In this case, the object of desire was not the Bride, but rather the ocean view. As demonstrated in this conceptual model of the *Slow House*, Diller and Scofidio removed the volume of the house in order to reveal the mechanisms that shape and structure vision (fig. 3.49). As noted by Teyssot,

An architectural design no longer simply leads to something to look at (such as an object or building), but rather becomes an apparatus that allows the viewer – that is, the user – to behold something other than the thing itself.⁵¹⁶

As plays between actual and virtual, both performances – *A Delay in Glass* and *Slow House* – concealed and revealed, producing desire and suspense through acts of temptation and denial.⁵¹⁷

⁵¹⁶ Teyssot, *A Topology of Everyday Constellations* (Cambridge, Mass: MIT Press, 2013) 250.

⁵¹⁷ “The apparatus always permits the audience to see one character actually and the other virtually. The panels produce a spatial *prophylactic* and desiring mechanism, offering both temptation and denial.” Diller + Scofidio, *The Ciliary Function*, 66.

Although anatomically (and metaphorically) inspired by a snail, and subsequently called a banana, the *Slow House* was actually an architectural performance (fig. 3.50).⁵¹⁸ Yet, not unlike Duchamp's *Large Glass*, it has subsequently become an enigma. Due to financial constraints, construction stopped as the foundations were being poured (fig. 3.51).⁵¹⁹ Although the *Slow House* was never built, it played a key role in grounding Diller and Scofidio in performance architecture. In effect, they took their early explorations in theatrical set design and applied them to architecture proper. As a result, Diller and Scofidio released architecture from its static objecthood and disciplinary autonomy.

As evidenced by the staging of this image to communicate their concept for the *Slow House*, architecture is not merely about solving problems, but likewise about identifying new opportunities for cultural engagement (fig. 3.52). Rather than simply framing the ocean view, Diller and Scofidio explored the dynamic interaction of objects and bodies in space over time. As Chantal Béret explains, "Between the front door and the rear window of this snail-like house, spatial conventions governing the theater of the everyday unwind."⁵²⁰ Notably,

⁵¹⁸ As demonstrated by Diller and Scofidio, a house can be conceived as a performance. Taking domesticity as its primary theme, the *Slow House* adapts itself to the specific typology of a vacation home: a space of leisure and retreat. As a destination, it was both connected to, and disconnected from, the everyday.

⁵¹⁹ "An unexpected collapse of Itakura's finances (he had invested heavily in contemporary art) prevented him from completing the *Slow House*, which went directly from concept to construction to ruin with no intermediate stage of dwelling." Dimendberg, *Diller Scofidio + Renfro*, 70.

⁵²⁰ Chantal Béret writes in the introduction to Diller and Scofidio, "Le corps, la vie quotidienne", in *Art Press*, Vol. 175 (Paris: Spadern, December 1992) 41.

domesticity was rendered as a performative act - an Architectural
Happening.

EPILOGUE

Since Elizabeth Diller and Ricardo Scofidio formed their practice in 1979, they have been recognized as some of the most innovative and important contributors to the discipline of architecture. For example, in 2009 *TIME* magazine selected the duo as one of the 100 “people who most affect our world.”⁵²¹ Ten years prior, Diller and Scofidio received a MacArthur Foundation “genius award,” the first ever given in the field of architecture.⁵²² In the past decade Diller and Scofidio, who partnered with architect Charles Renfro in 2004, have designed and built many prominent cultural projects, including, but not limited to: *Institute of Contemporary Art*, Boston (2006); *Lincoln Center’s Alice Tully Hall and the Julliard School*, NYC (2003–2010); *High Line*, NYC (2004–2014); *The Broad Museum*, Los Angeles (2015); *Berkeley Art Museum and Pacific Film Archive* (2016); and *Museum of Image and Sound*, Rio de Janeiro, Brazil (2016). Despite their recognition as one of the most prominent architectural practices building today, Diller and Scofidio spent their first twenty years engaged almost exclusively with modes of production that were more akin to art practices than architecture.

⁵²¹ David Rockwell, “Elizabeth Diller and Ricardo Scofidio”, *Artists and Entertainers*, The 2009 Time 100, in *TIME* (April 30, 2009).
http://content.time.com/time/specials/packages/article/0,28804,1894410_1893836_1894422,00.html (Accessed March 14, 2016).

⁵²² MacArthur Foundation, “MacArthur Fellow/Meet the Class of 1999: Elizabeth Diller.”
<https://www.macfound.org/fellows/607/> (accessed July 1, 2016).

Focusing almost exclusively on the non-buildings (i.e., objects, installations, and performances) produced by Diller and Scofidio from 1979-89, this dissertation aims to connect these early works back to architecture proper. Yet, it should be noted that during this decade Diller and Scofidio constructed a handful of buildings: three houses (one built on the foundations of a burned down house, another a renovation and addition to a complex of structures, and the third left unbuilt, except for its foundation); an industrial building; a domestic interior; and an office interior.⁵²³ Although the *Kinney (Plywood) House* (1981) and *Slow House* (1989-91) - discussed in Chapters One and Three, respectively - were published in various journals and books, evidence of their other buildings is scant, if not non-existent. It is almost as though Diller and Scofidio eliminated any traces in their office archive of early projects that resembled conventional buildings.

Today, whether designing an object, installation, performance, exhibition, book, or building, Diller and Scofidio continually push architecture beyond its disciplinary limits, suggesting that architecture can assume a multiplicity of cultural forms. They remind us that architecture is not purely about housing function or looking good, but like other artistic genres (e.g., music, literature, painting, etc.) it has the ability to provoke, producing new ways of seeing in the contemporary world. By transforming architecture from a noun into a verb, Diller and Scofidio re-instate the agency of an

⁵²³ See Dimendberg, *Diller Scofidio + Renfro*, 22.

architect to "architect" - or, to redefine - his/her role as a cultural producer.

In a recent exhibition entitled "The Other Architect" at the Canadian Centre for Architecture (CCA) in Montreal, curator Giovanna Borasi explored alternative models of how the architect has, and continues to, operate outside of disciplinary and professional norms.⁵²⁴ Although the exhibition did not feature the work of Diller and Scofidio, one is certainly reminded of their practice when Borasi's text suggests that building is but one function of the architect. She writes, "To find another way of building architecture, we have to be willing to broaden our understanding of what architecture is and what architects do."⁵²⁵ What Borasi identifies is that the role of the architect is not predetermined. Rather, she suggests that architecture can be continually redefined through the modes of its production. By "experimenting with new kinds of tools," Borasi adds, "architecture has the potential to do more than resolve a given set of problems: it can establish what requires attention today."⁵²⁶ Referring to a variety of architectural approaches across

⁵²⁴ "The Other Architect", an exhibition curated by Giovanna Borasi, was designed by MOS Architects, and open to the public at the Canadian Centre for Architecture (CCA) from October 27, 2015 through April 3, 2016.

⁵²⁵ "To find another way of building architecture, we have to be willing to broaden our understanding of what architecture is and what architects do. From a set of varied approaches drawn from many people, places, and times, the other architect emerges: searching for different operating models, aiming for collaborative strategies, introducing strange concepts, and experimenting with new kinds of tools. These efforts left marks in letters, books, drawings, photographs, videos, T-shirts, boats, and buses. Reading and analyzing these traces, we can begin to understand the other architect's ingenuity and to consider different ways of defining the roles and responsibilities of architecture. Taken together, these experiments remind us that architecture has the potential to do more than resolve a given set of problems: it can establish what requires attention today." Giovanna Borasi, ed., *The Other Architect* (Leipzig, Germany: Canadian Centre for Architecture and Spector Books, 2015) i.

⁵²⁶ Borasi, *The Other Architect*, i.

time, Borasi reconstitutes the architect as an individual or collective who sets out to chart new territories for innovation.

Although this dissertation tells the story of how Diller and Scofidio gained cultural capital as artists by critiquing the institution of architecture, in recent years Diller Scofidio + Renfro have invented new forms of cultural production. Works like the completed *Highline* and the future *Culture Shed* (2019) demonstrate how they generate architectures that are as much installation and performance spaces as they are buildings (figs. 4.1, 4.2). With the *High Line*, a collaboration with James Corner Field Operations and Piet Oudolf, they transformed a 1.5 mile-long abandoned elevated railroad on Manhattan's West Side into an urban park.⁵²⁷ As James Corner explains, "The design is characterized by an intimate choreography of movement, with alternating vistas and experiences."⁵²⁸ In the case of the *Culture Shed*, an innovative structure which expands and contracts to accommodate a variety of temporary programmatic needs, the project demonstrates an 'other' mode of architecting: Diller Scofidio + Renfro not only figured out how to make a building literally perform, but also invented their role as expanding architects.⁵²⁹ Conceiving of the

⁵²⁷ For additional information on the *High Line*, see Diller Scofidio + Renfro, "The High Line (Phase I & II)," <http://www.dsny.com/projects/high-line-two> (accessed June 14, 2016); Field Operations, "The High Line," <http://www.fieldoperations.net/project-details/project/highline.html> (accessed June 14, 2016); and Friends of the High Line, "About the High Line," <http://www.thehighline.org/about> (accessed June 14, 2016).

⁵²⁸ Field Operations, "The High Line," <http://www.fieldoperations.net/project-details/project/highline.html> (accessed June 14, 2016)

⁵²⁹ On the firm's website, Diller Scofidio + Renfro categorize the *Culture Shed* as a "performance and exhibition space" in New York with an anticipated completion of 2019. Carried out in partnership with the Rockwell Group, they describe the project as follows: "Culture Shed is an innovative, accessible home for the creative industries in the Hudson Yards district. Sited along the High Line at 30th Street, this unique facility designed by Diller Scofidio + Renfro in collaboration with Rockwell Group, will welcome a range of activities by local and international organizations spanning the worlds of visual art, design, media and performance." In collaboration

idea rather than responding to clients, they once again subvert the patronage model of architecture, suggesting not only new forms of creative output, but new modes of architectural agency.

Since their formation, Diller and Scofidio have been pushing the limits of architecture's expanded field, in turn exploding the definition of what it means to operate as an architect in the contemporary world. As described by Aaron Betsky,

The works of Diller + Scofidio go beyond performance art in their direct confrontation with architecture. They consider architecture to be a set of stable and unquestioned assumptions needing alteration.⁵³⁰

From their obscure early works to their recent critically acclaimed buildings, they demonstrate that the definition of architecture is anything but fixed. It should come as no surprise then, that at a recent lecture Diller commented that like a performance, the *Slow House* "happened, although it wasn't executed physically."⁵³¹

with Rockwell Group." Diller Scofidio + Renfro, "Culture Shed," <http://www.dsrrny.com/projects/culture-shed> (accessed June 14, 2016).

⁵³⁰ Aaron Betsky, *Violated Perfection: Architecture and the Fragmentation of the Modern* (New York: Rizzoli International, 1990) 162.

⁵³¹ Elizabeth Diller, November 9, 2014, "Elizabeth Diller: Beyond the Blueprints," *Chicago Humanities Festival*, https://www.youtube.com/watch?feature=player_embedded&v=NyQ3kuxGU3A (accessed December 08, 2014).

FIGURES



Figure 0.1: Elizabeth Diller and Ricardo Scofidio, photographed in their installation *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.

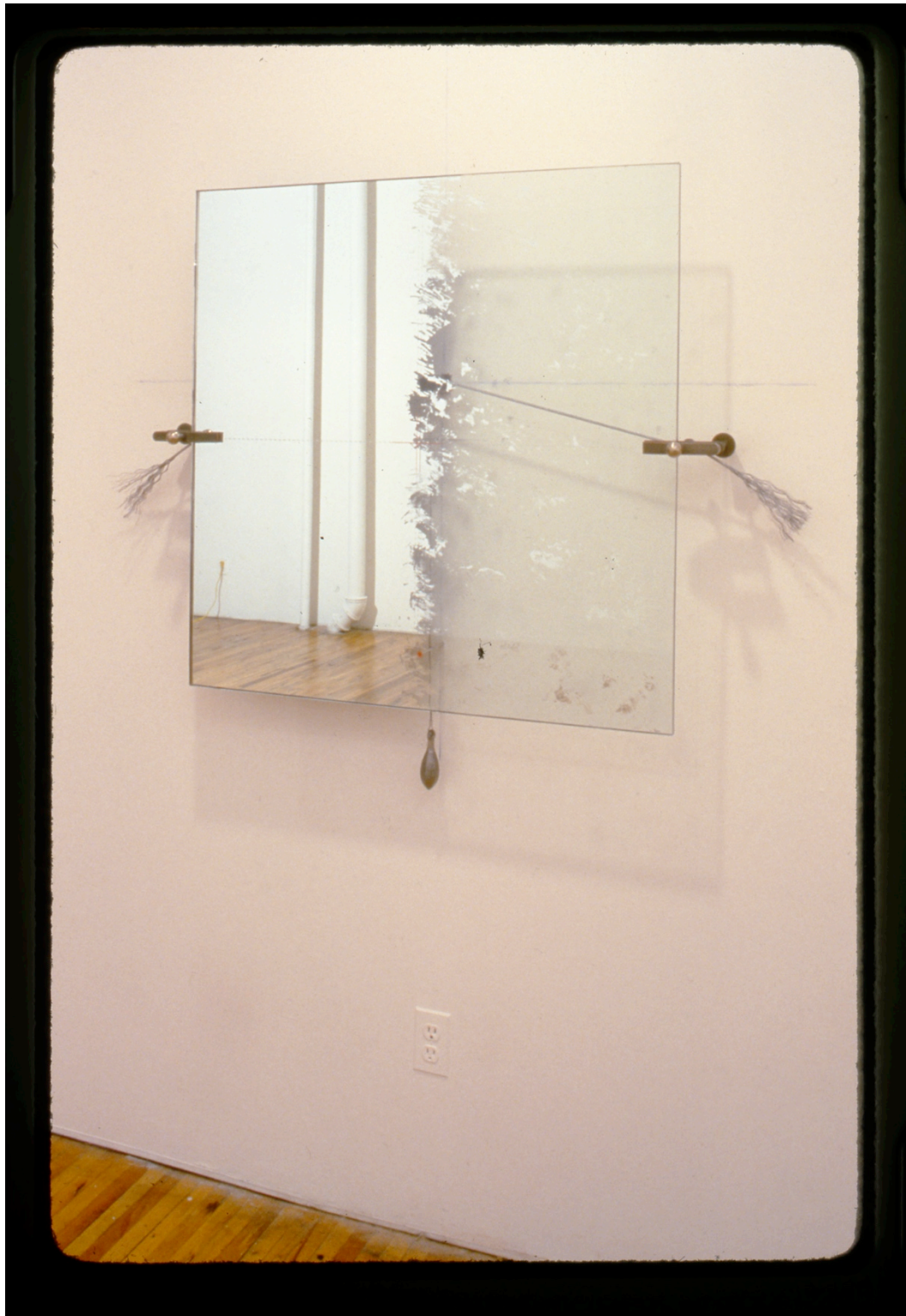


Figure 1.1: Diller and Scofidio, *Mirror*, 1979. Photograph. Courtesy of Diller Scofidio + Renfro.

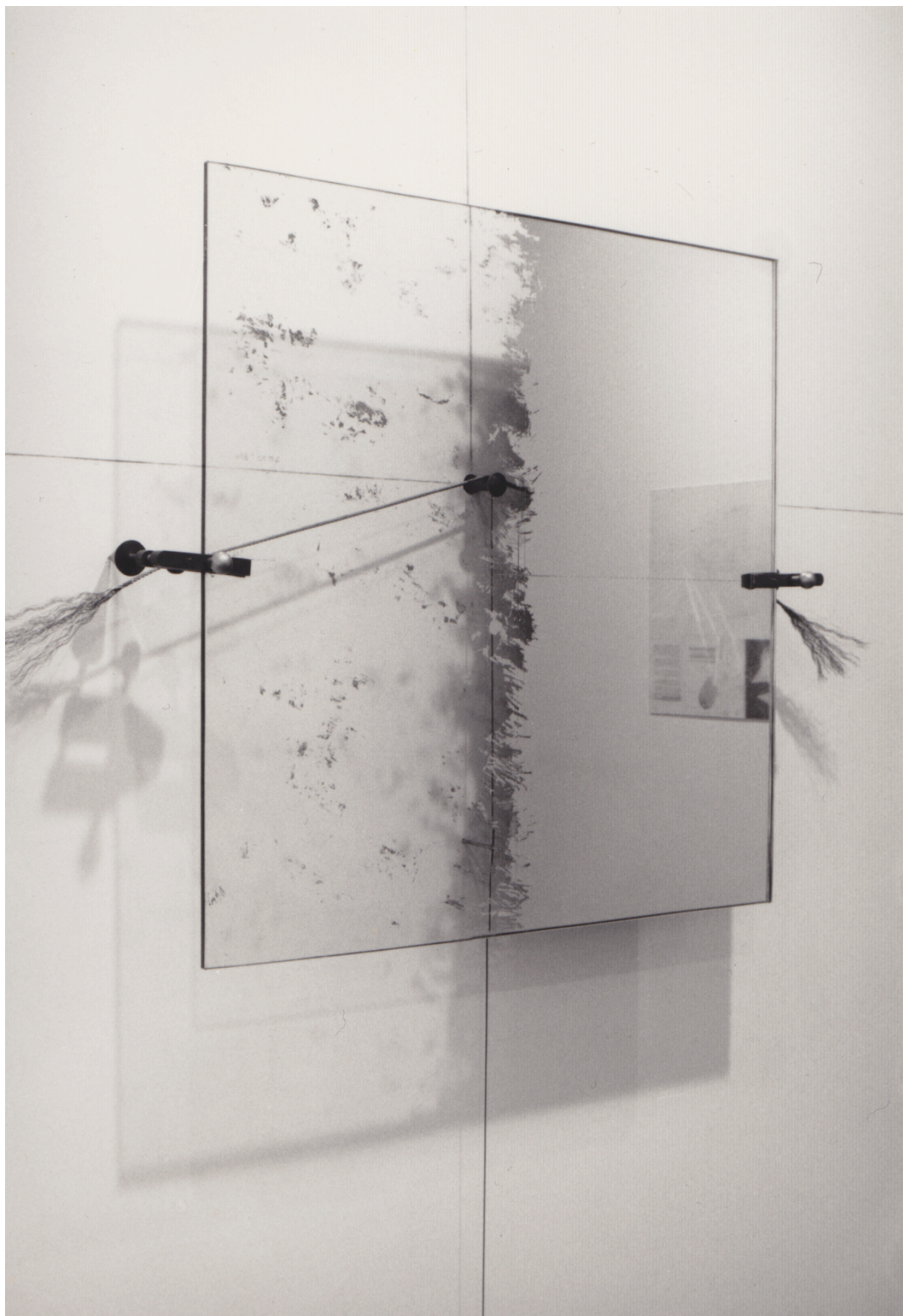


Figure 1.2: Diller and Scofidio, *Mirror*, 1979. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 1.3: Diller and Scofidio, *Mirror*, 1979. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 1.4: Diller and Scofidio, *Mirror*, 1979. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 1.5: Marcel Duchamp, *Photograph of Marcel Duchamp Taken with a Hinged Mirror*, 1917. From Dalia Judovitz, *Unpacking Duchamp: Art in Transit* (Berkeley, CA: University of California Press, 1995) 156, fig. 58.



Figure 1.6: Diller and Scofidio, *Mirror*, 1979. Photograph. Courtesy of Diller Scofidio + Renfro.

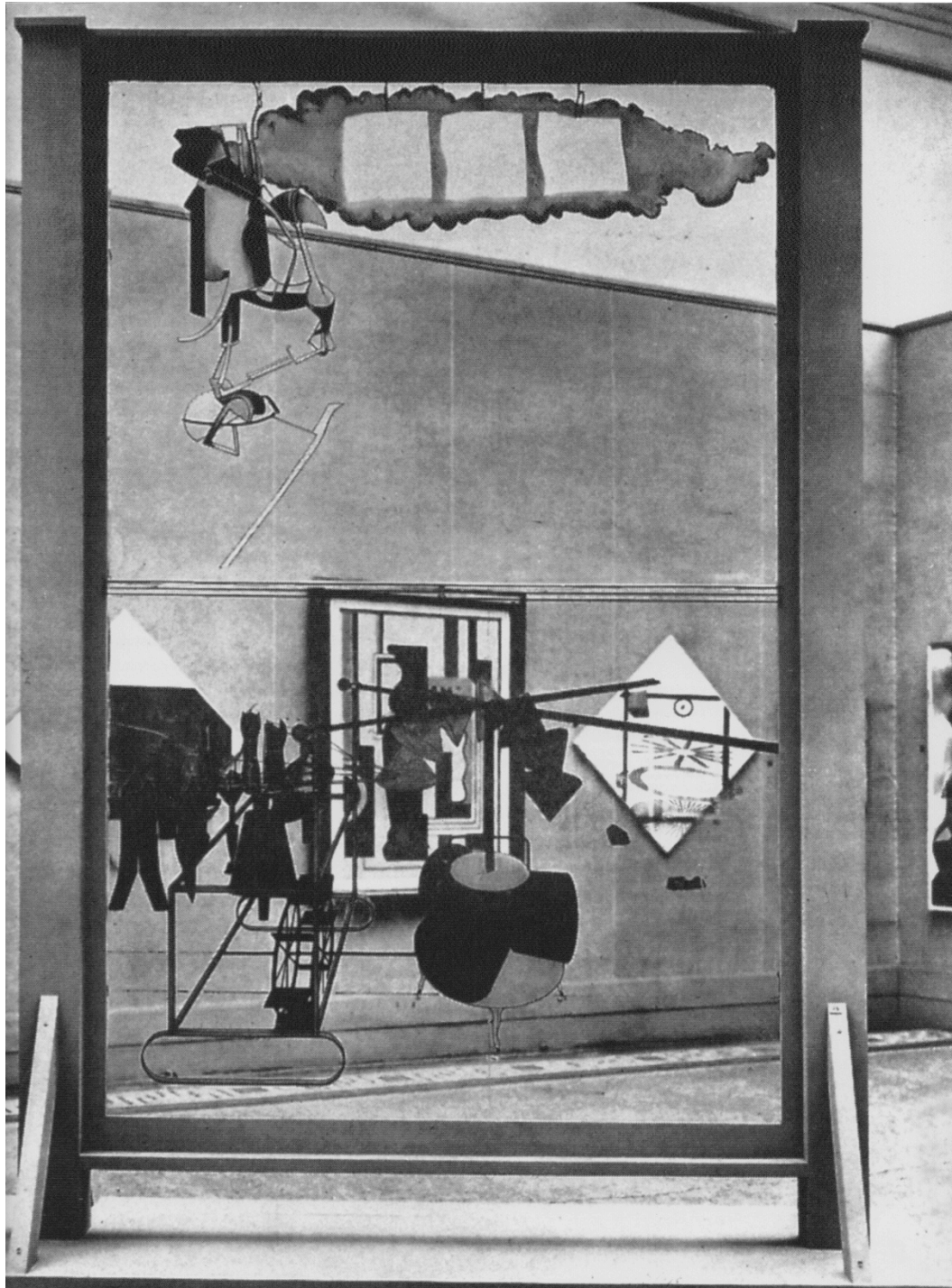


Figure 1.7: Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1919-23. Unbroken, at the Brooklyn Museum, New York, 1926. Photo by Many Ray. Gloria Moure, *Marcel Duchamp: Works, Writings, Interviews* (Barcelona: Ediciones Polígrafa, 2009) 140.

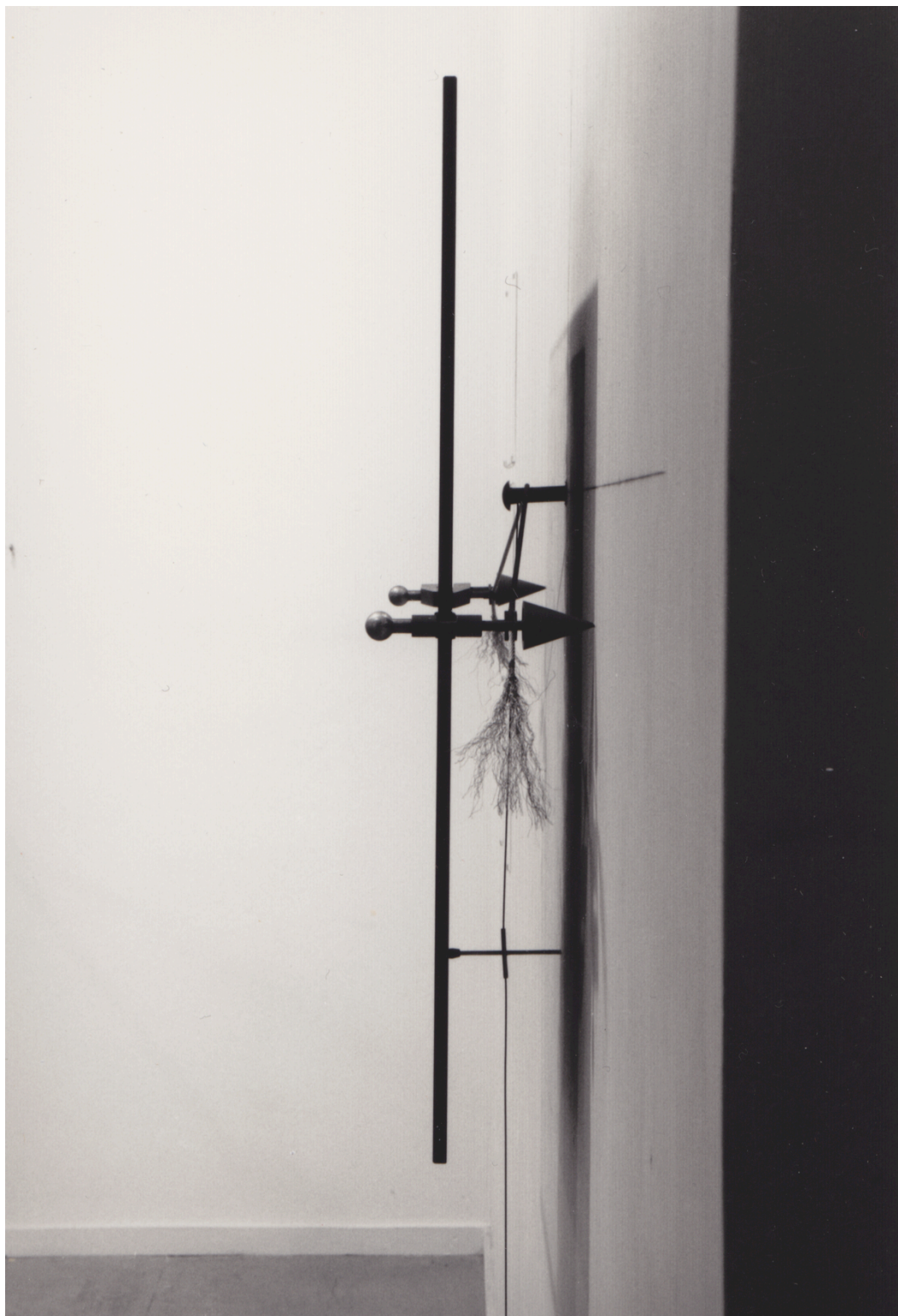


Figure 1.8: Diller and Scofidio, *Mirror*, 1979. Photograph. Courtesy of Diller Scofidio + Renfro.

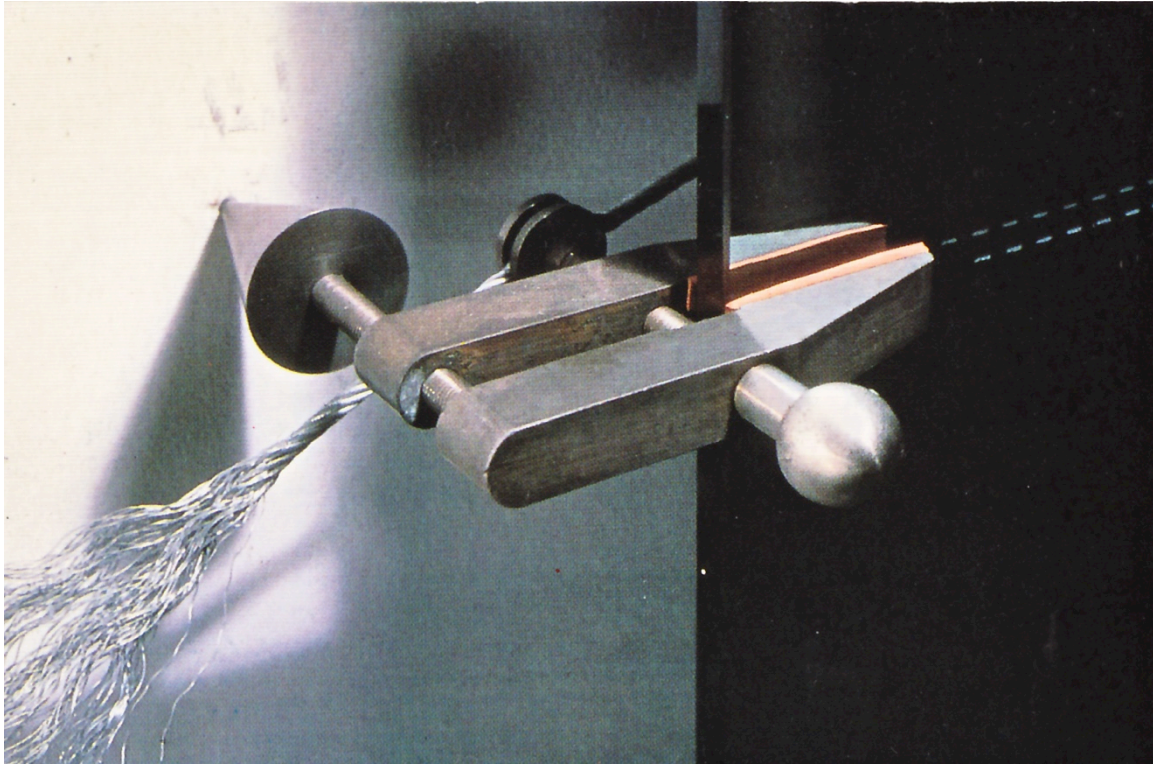


Figure 1.9: Diller and Scofidio, *Mirror*, 1979. Detail. Photograph. Courtesy of Diller Scofidio + Renfro.

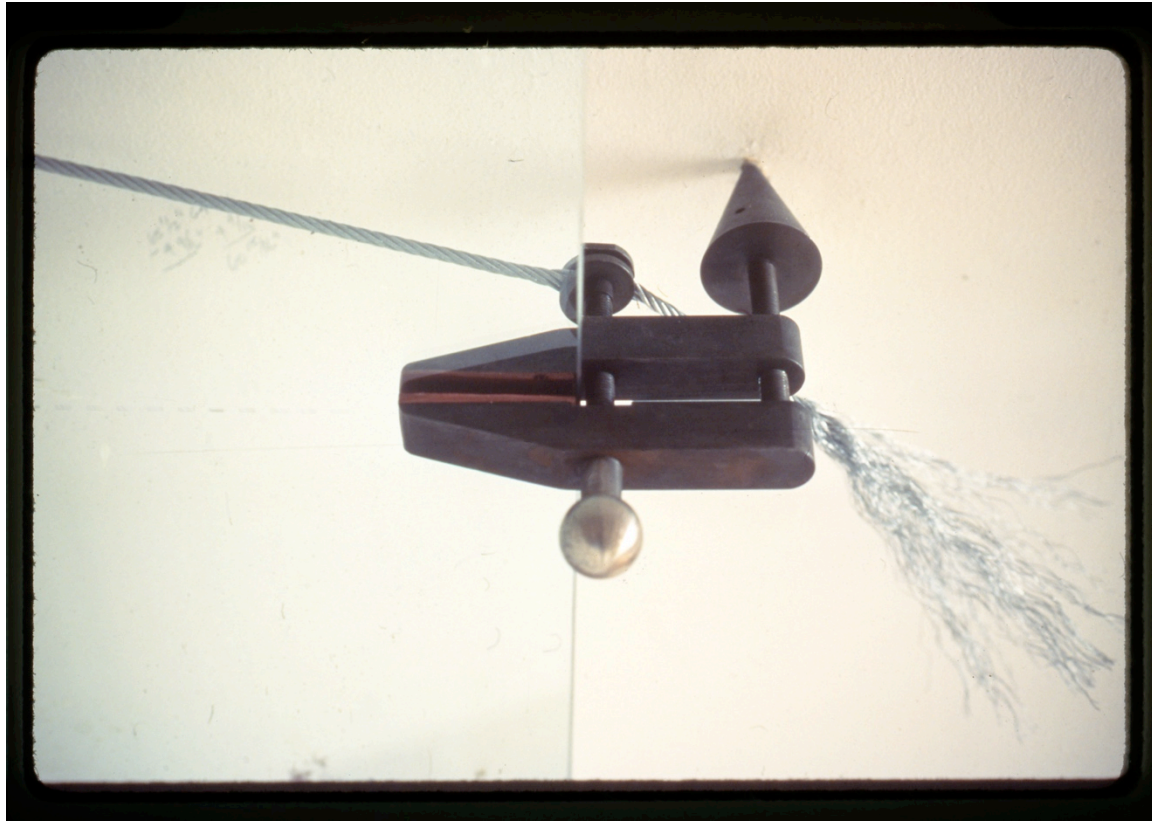


Figure 1.10: Diller and Scofidio, *Mirror*, 1979. Detail. Photograph. Courtesy of Diller Scofidio + Renfro.

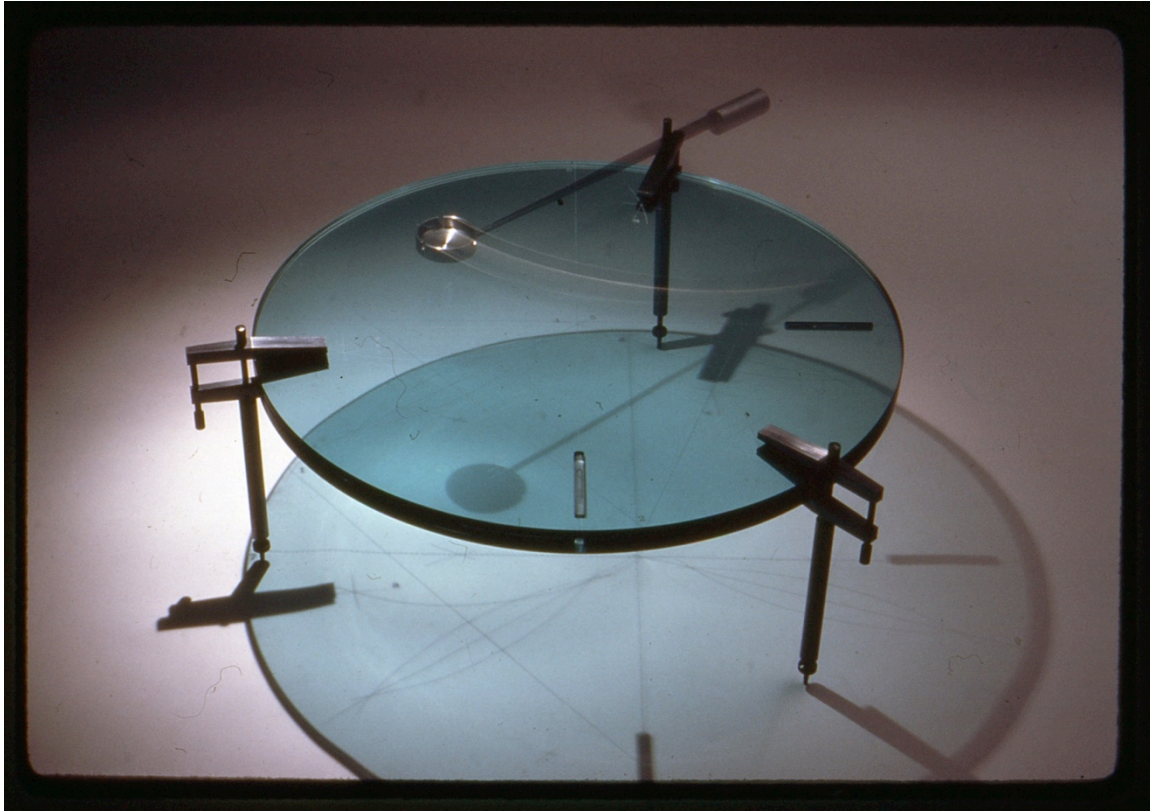


Figure 1.11: Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981. Photograph. Courtesy of Diller Scofidio + Renfro.

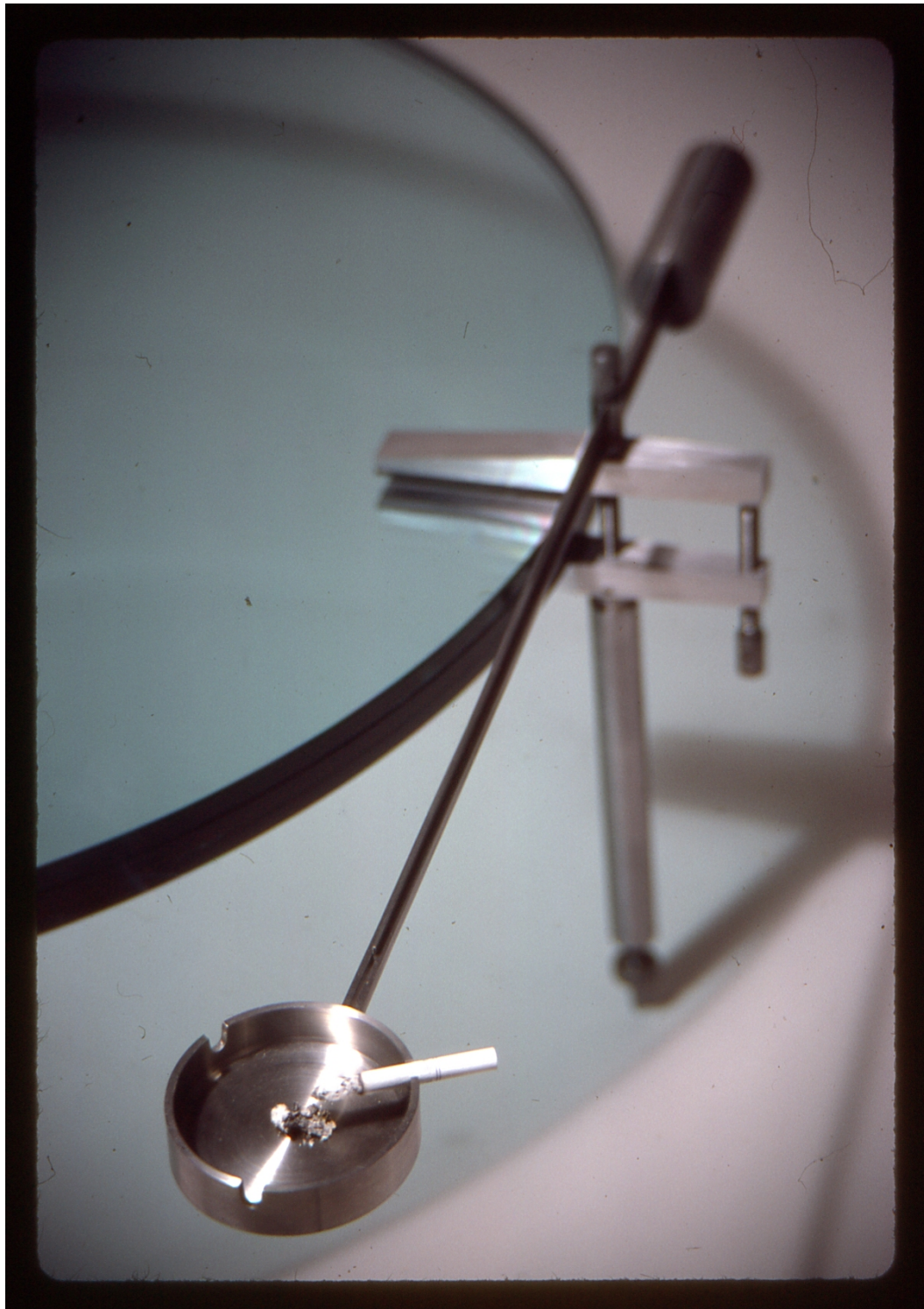


Figure 1.12: Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981. Detail. Photograph. Courtesy of Diller Scofidio + Renfro.

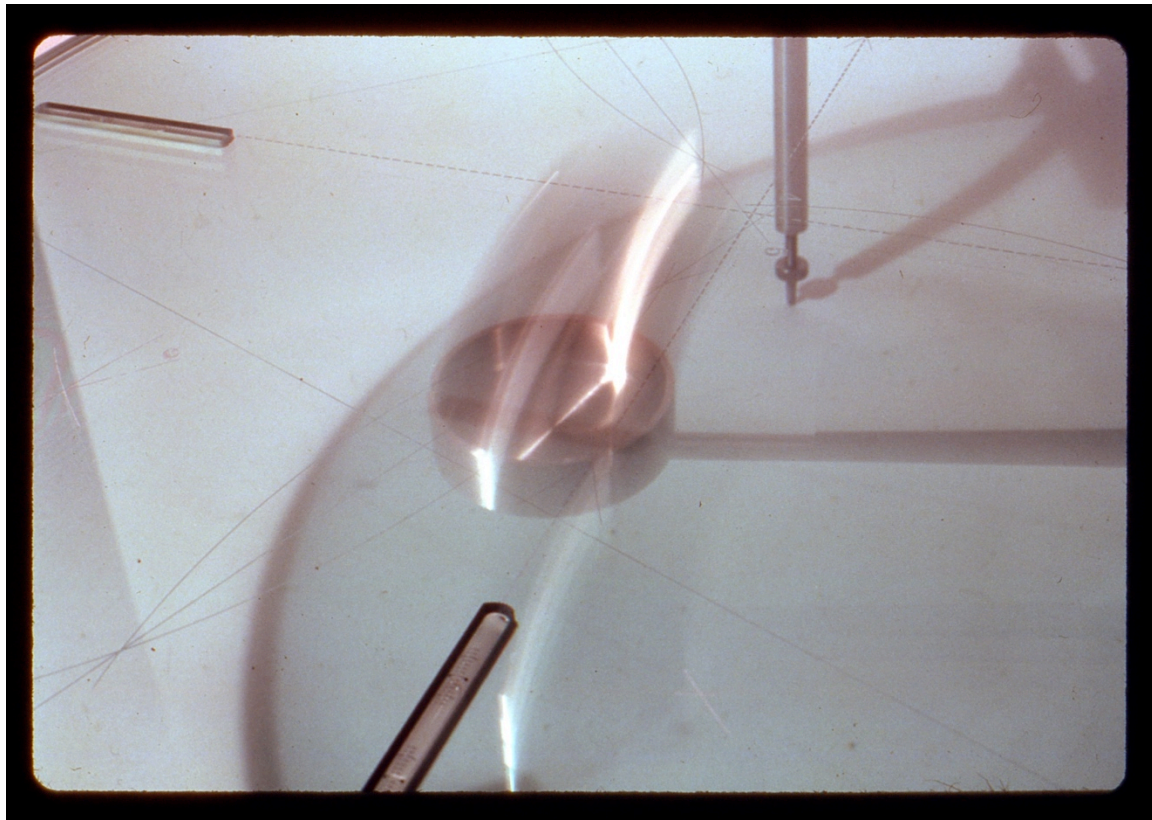


Figure 1.13: Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981. Detail. Photograph. Courtesy of Diller Scofidio + Renfro.

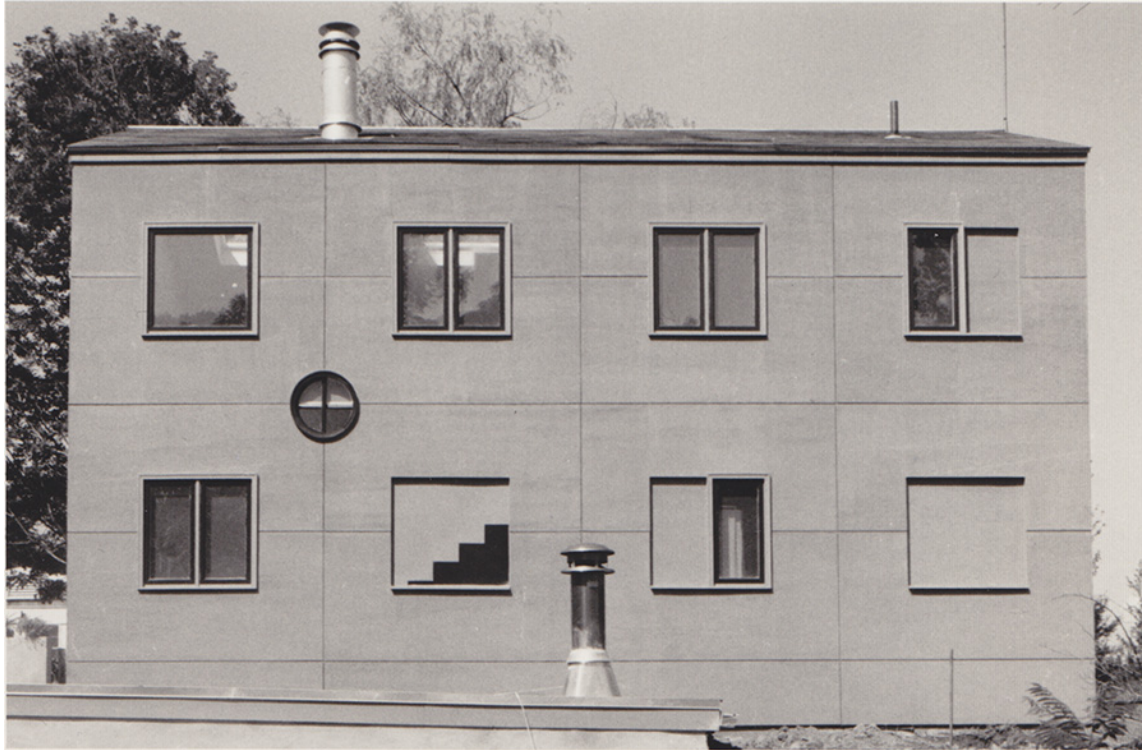


Figure 1.14: Diller and Scofidio, *Kinney (Plywood) House*, Briarcliff Manor, New York, 1981. Photograph by Ricardo Scofidio. Courtesy of Diller Scofidio + Renfro.

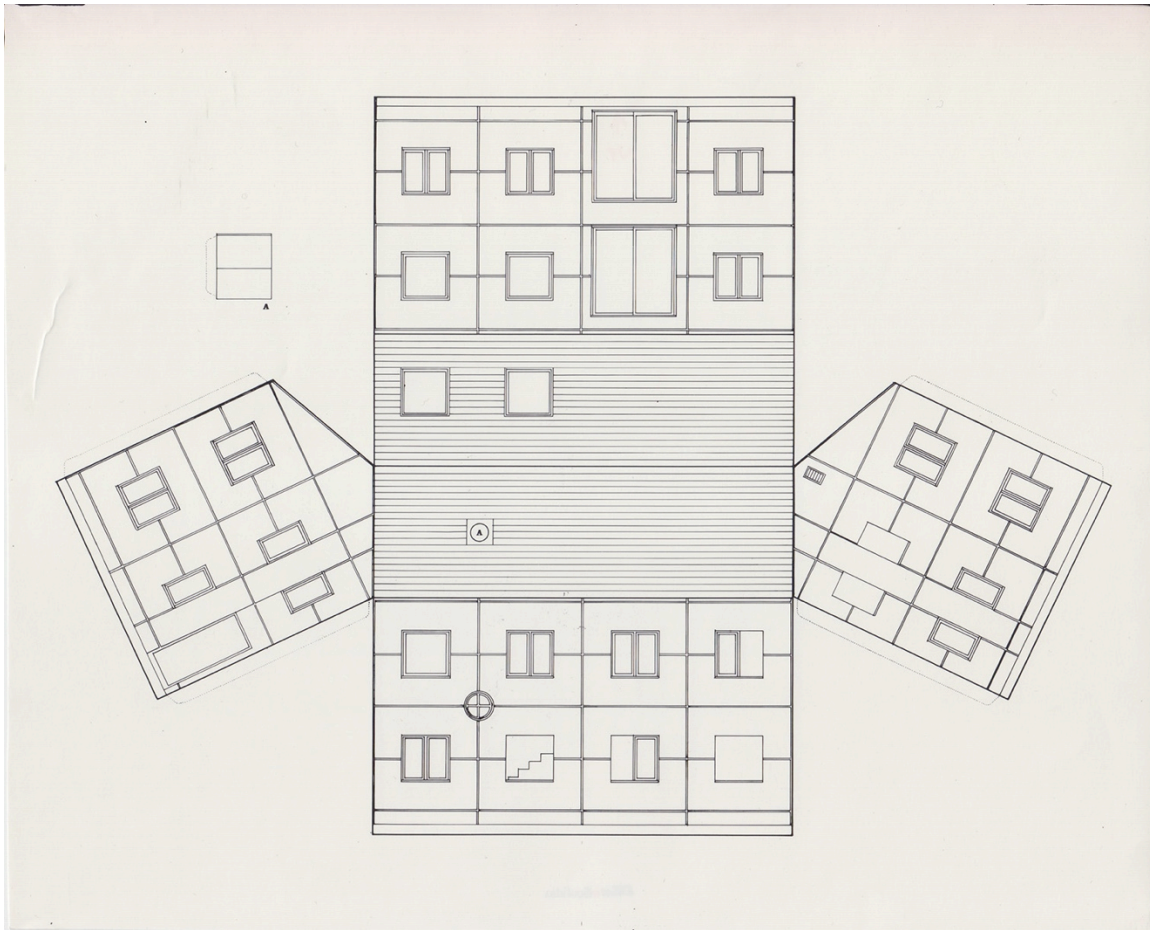


Figure 1.15: Diller and Scofidio, *Kinney (Plywood) House*, Briarcliff Manor, New York, 1981. Drawing, "Elevations and roofing." John Hejduk, "Kinney House", in *Lotus International* 44 (New York: Rizzoli International, 1985) 62.



Figure 1.16: Ludwig Mies van der Rohe, *Barcelona Table*, 1929.

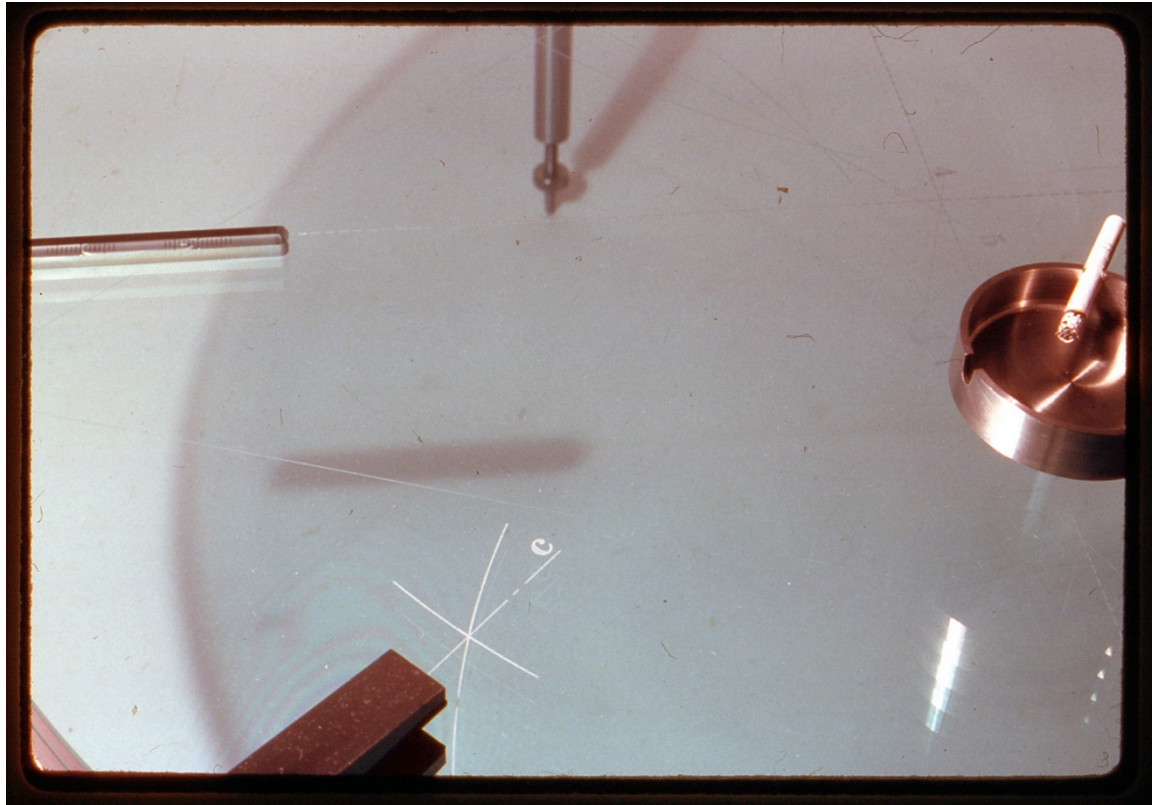


Figure 1.17: Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981. Detail. Photograph. Courtesy of Diller Scofidio + Renfro.

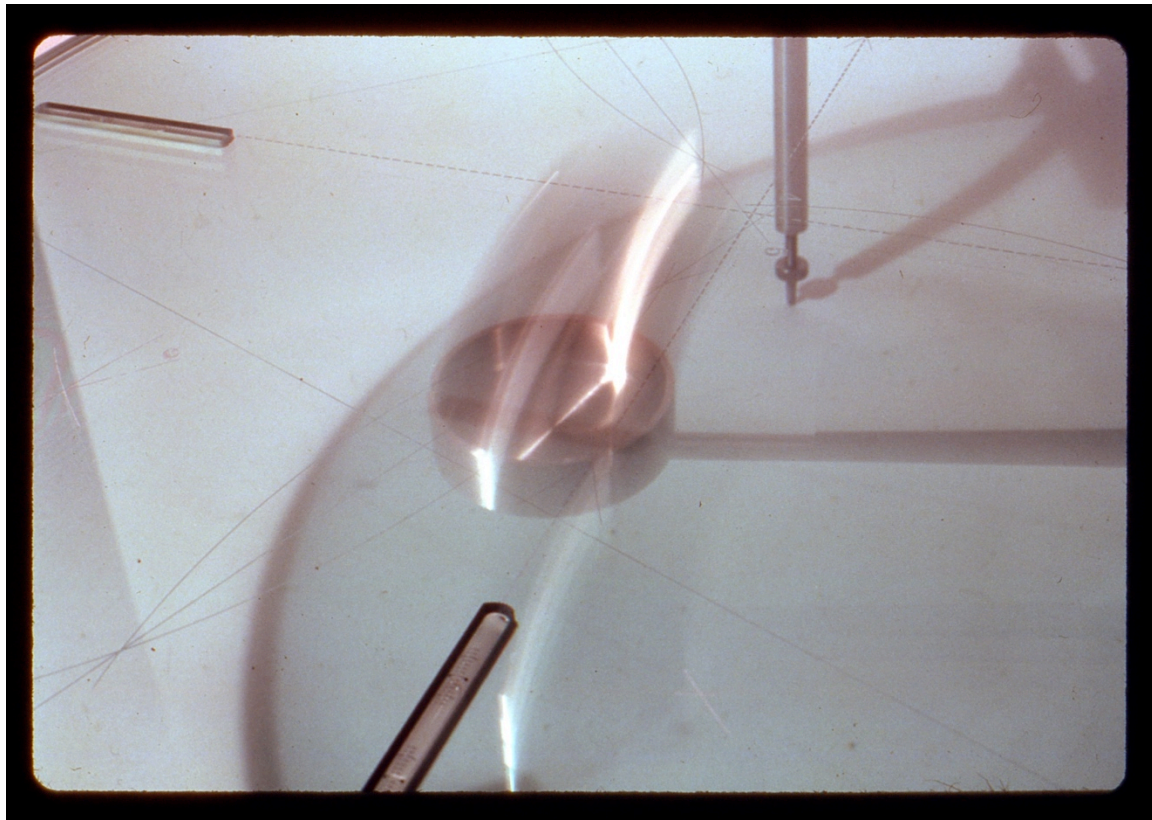


Figure 1.18: Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981. Detail. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 1.19: Diller and Scofidio, *Nicotine/Caffeine Table with Orbiting Ashtray*, 1981. Photograph. Courtesy of Diller Scofidio + Renfro.

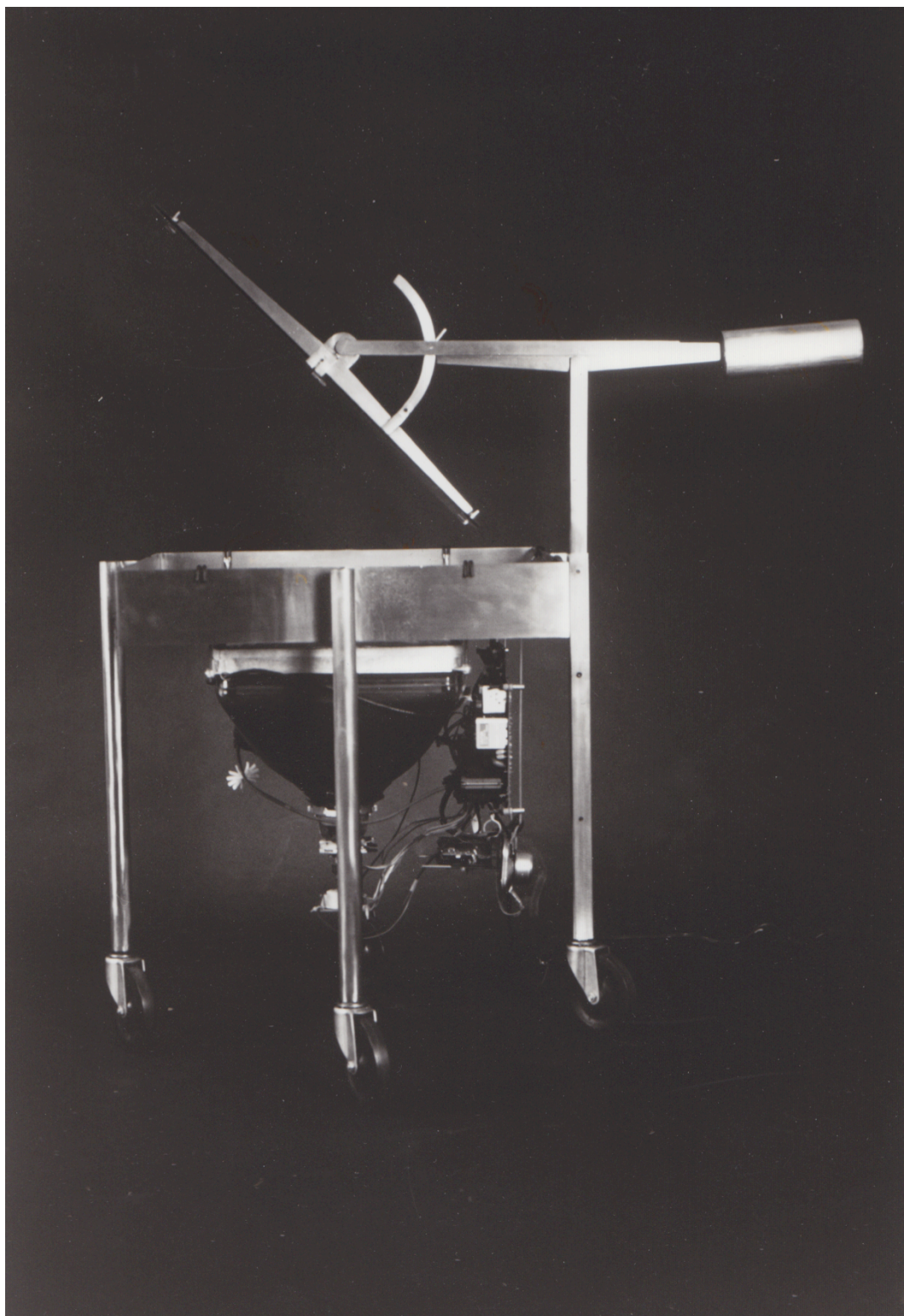


Figure 1.20: Diller and Scofidio, *Disembowelled Television*, 1986.
Photograph. Courtesy of Diller Scofidio + Renfro.

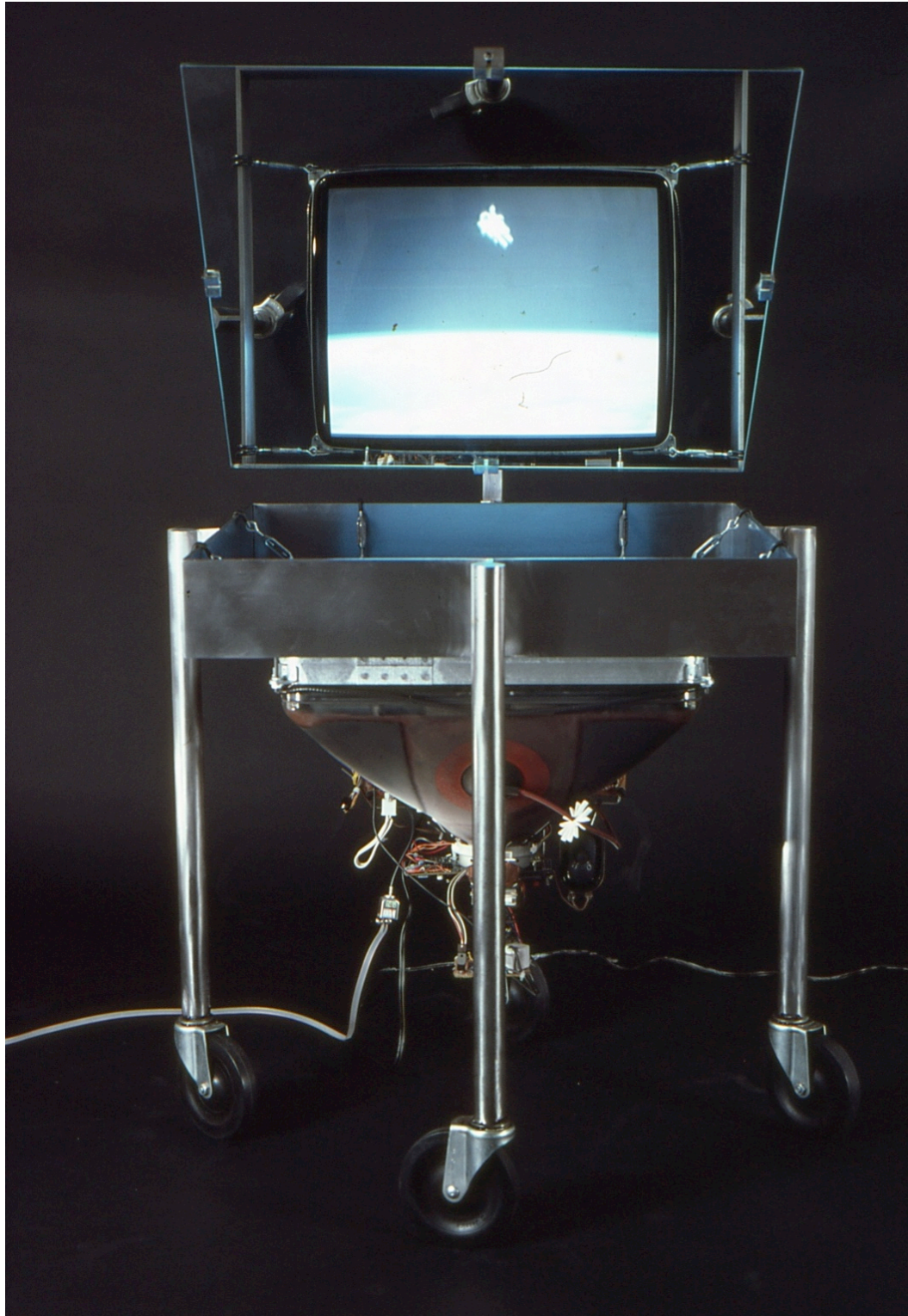


Figure 1.21: Diller and Scofidio, *Disembowelled Television*, 1986. Photograph. Courtesy of Diller Scofidio + Renfro.

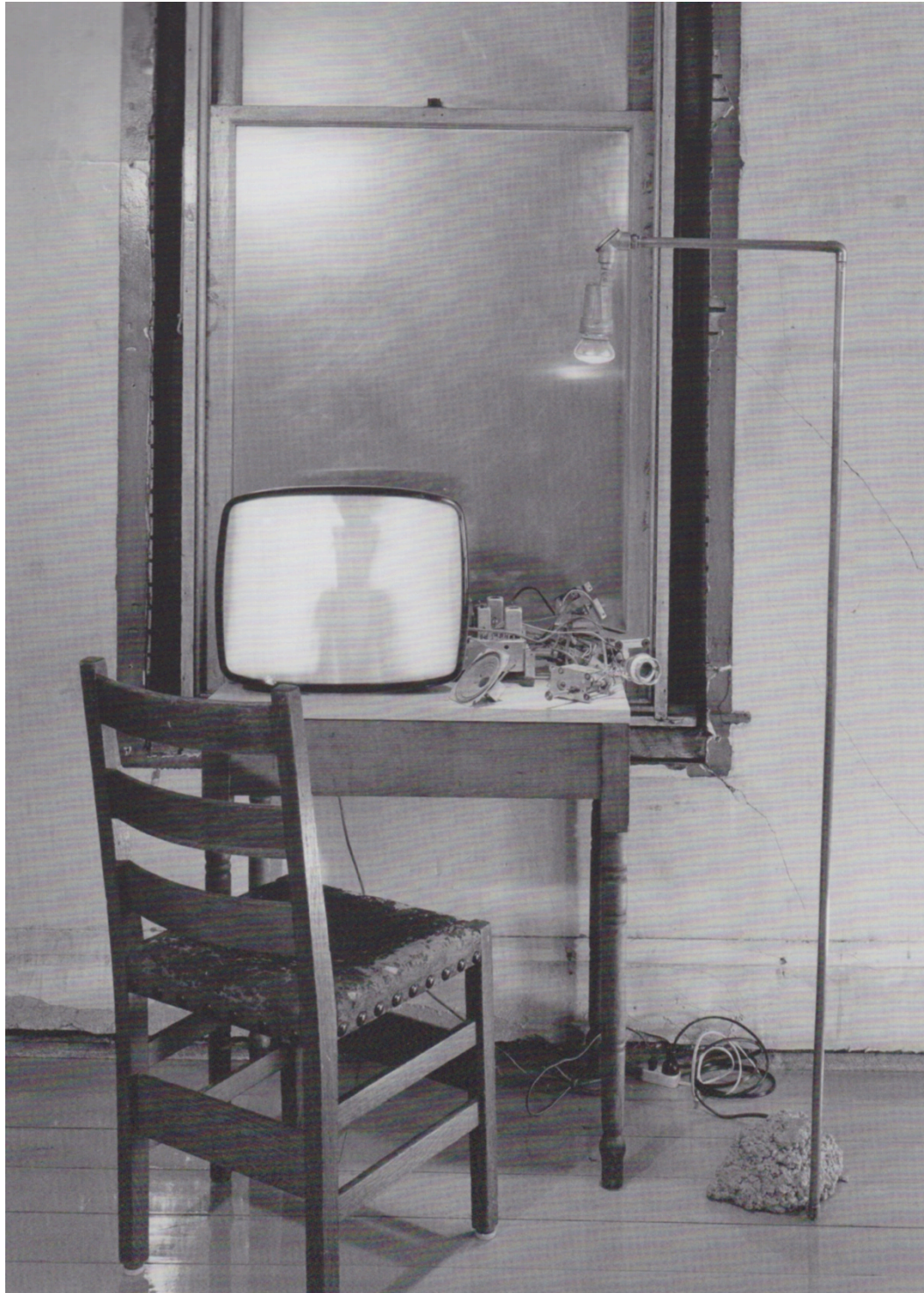


Figure 1.22: David Ireland, *TV with Viewing Chair*, 1978. Photograph. Karen Tsujimoto and Jennifer R. Gross, eds., *The Art of David Ireland: The Way Things Are* (Berkeley: University of California Press, and Oakland Museum of California, 2003) 48.

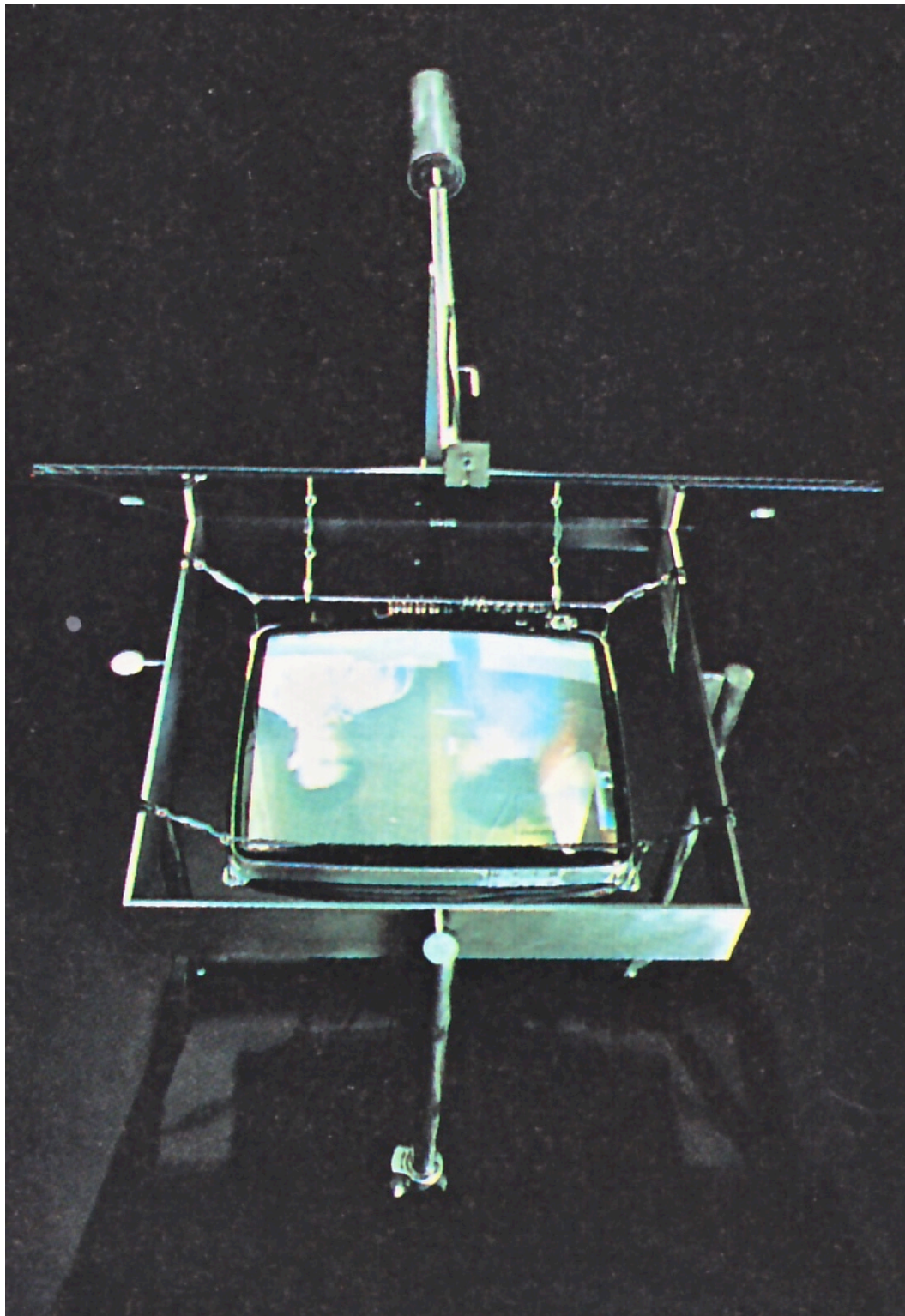


Figure 1.23: Diller and Scofidio, *Disembowelled Television*, 1986. Photograph. Courtesy of Diller Scofidio + Renfro.

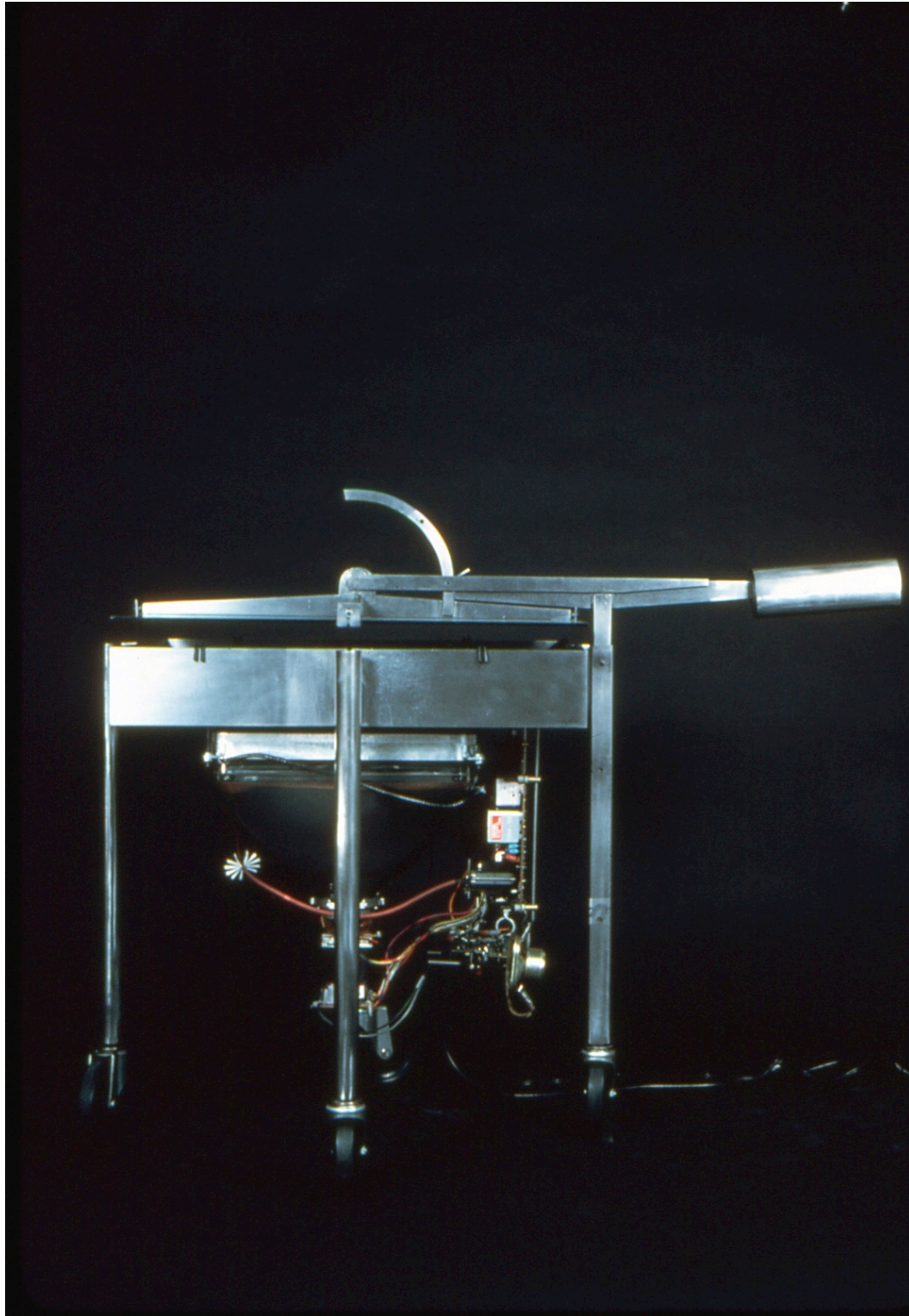


Figure 1.24: Diller and Scofidio, *Disembowelled Television*, 1986. Photograph. Courtesy of Diller Scofidio + Renfro.

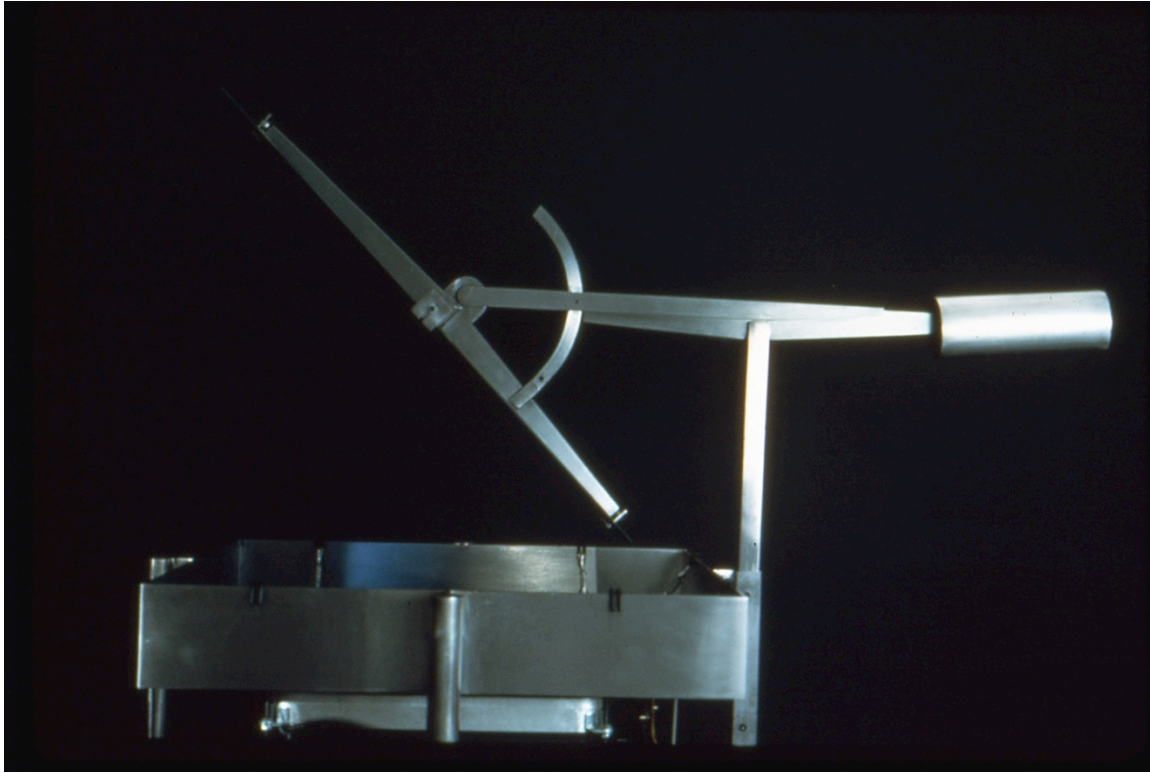


Figure 1.25: Diller and Scofidio, *Disembowelled Television*, 1986. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 1.26: Diller and Scofidio, *Vanity Chair*, 1988. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 1.27: Diller and Scofidio, *Vanity Chair*, 1988. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 1.28: Diller and Scofidio, *Vanity Chair*, 1988. Photograph. Courtesy of Diller Scofidio + Renfro.

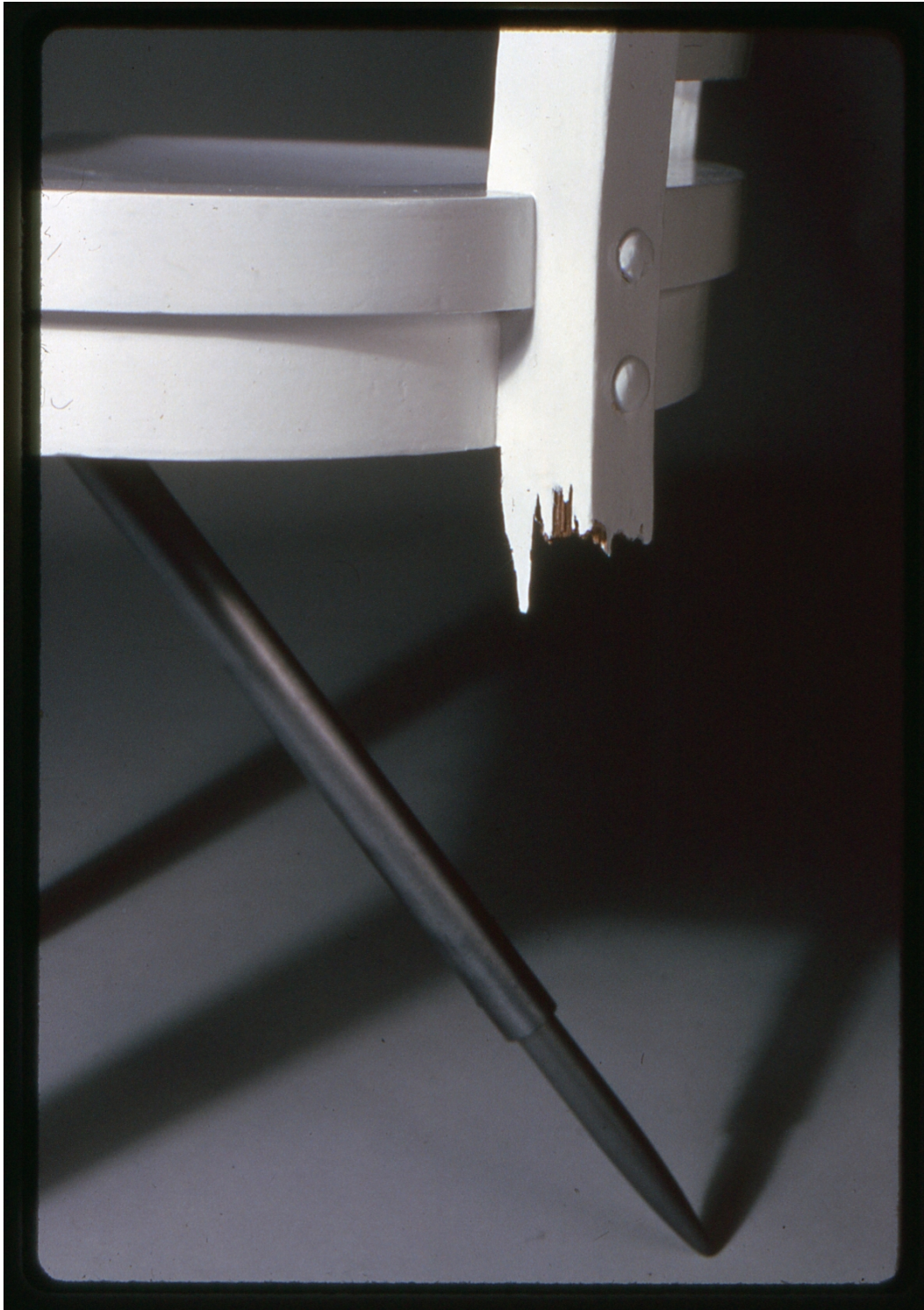


Figure 1.29: Diller and Scofidio, *Vanity Chair*, 1988. Detail. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 1.30: David Ireland, *Three-Legged Chair*, 1978. Photograph. Karen Tsujimoto and Jennifer R. Gross, eds., *The Art of David Ireland: The Way Things Are* (Berkeley: University of California Press, and Oakland Museum of California, 2003) 150.



Figure 2.1: Allan Kaprow, *Yard*, "Environments, Situations, Spaces," Martha Jackson Gallery, New York City, 1961.



Figure 2.2: Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981. Photograph. Courtesy of Diller Scofidio + Renfro.

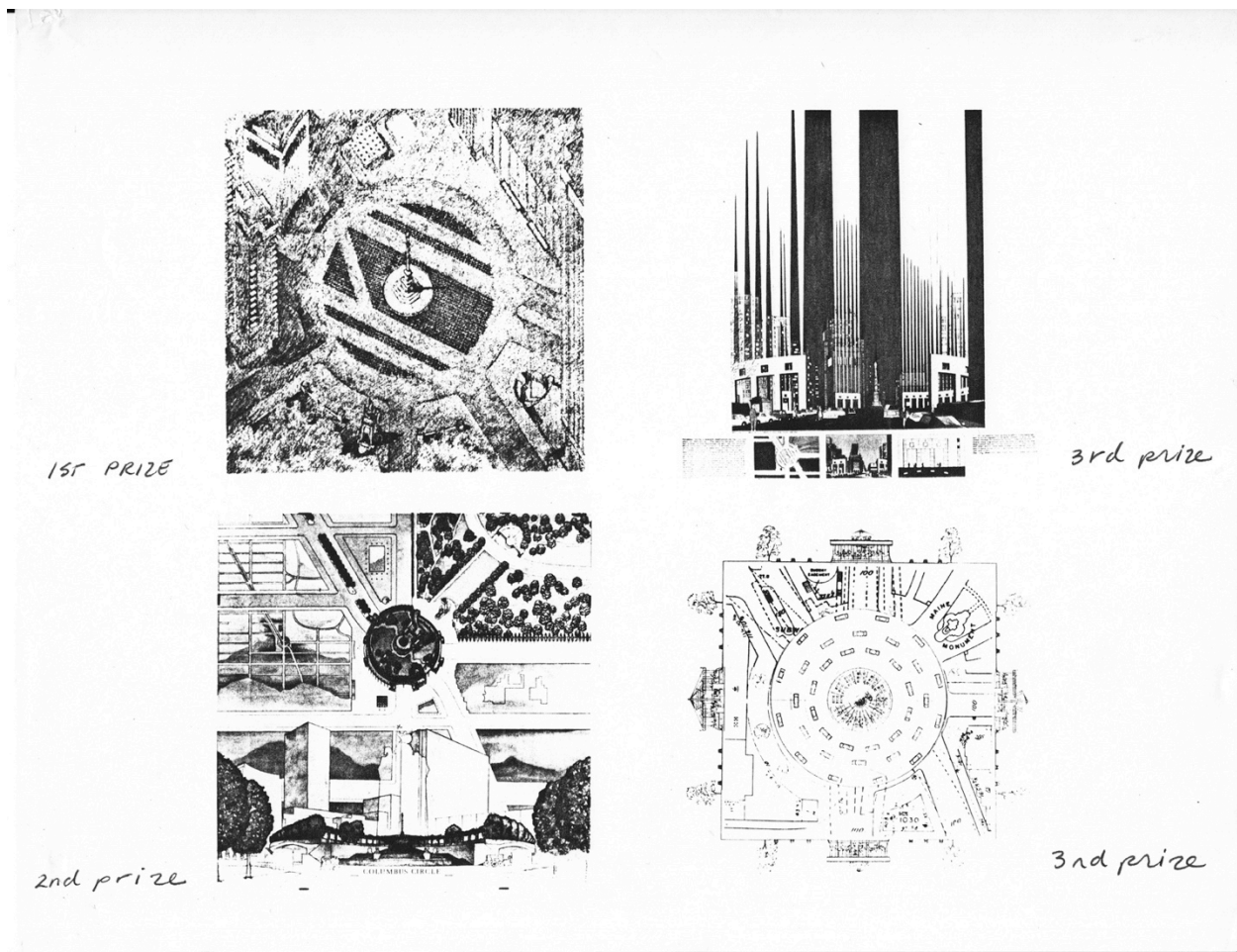


Figure 2.3: Top four placing entries for "A Proposal for Columbus Circle," IAUS, 1981. Diller and Scofidio's *Traffic*, pictured in upper left, was awarded first prize. Courtesy of Diller Scofidio + Renfro.



Figure 2.4: Diller, Color Pencil Drawing, *Traffic*, 1981. Courtesy of Diller Scofidio + Renfro.



Figure 2.5: Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981. Photograph. Courtesy of Diller Scofidio + Renfro.

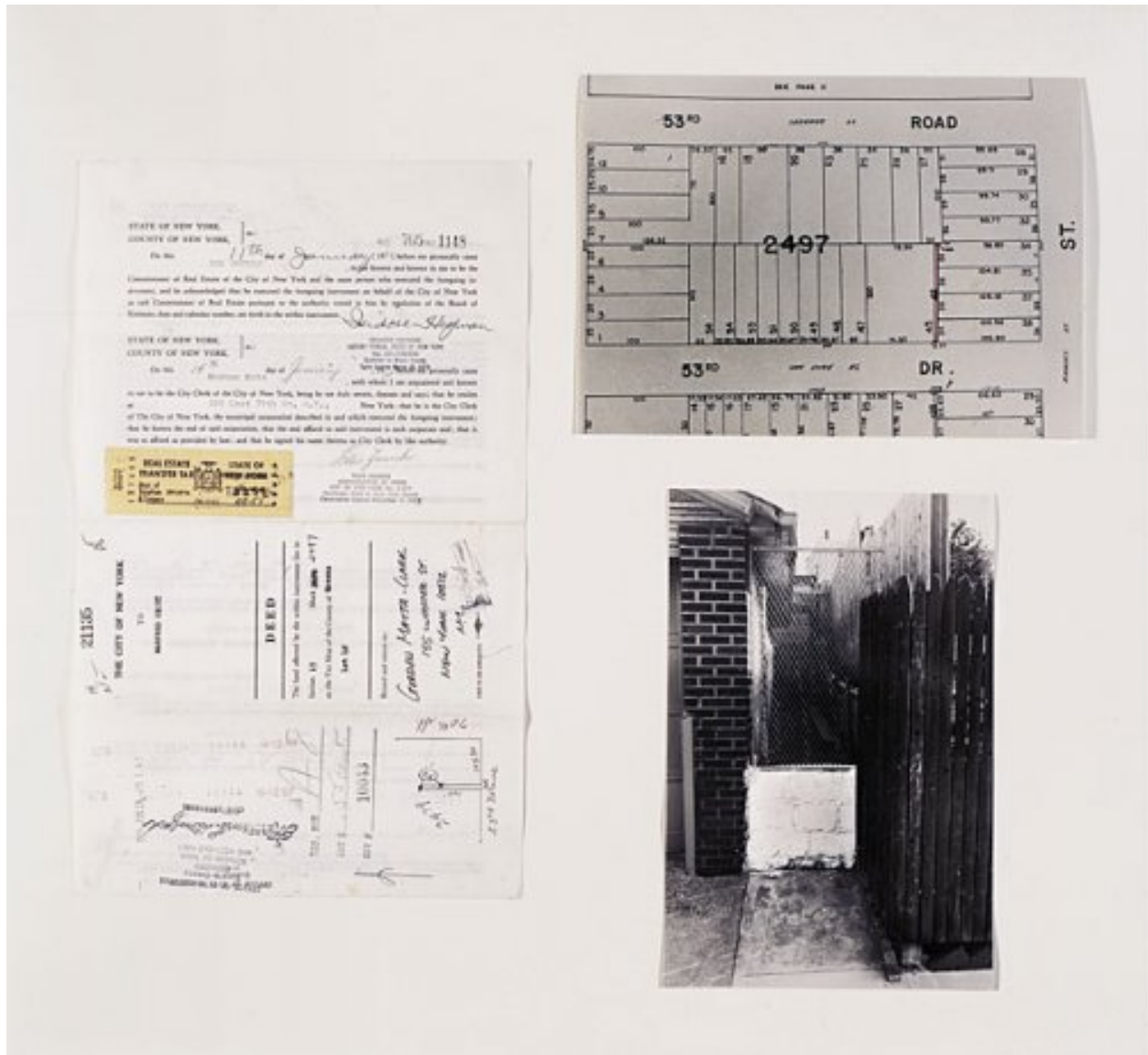


Figure 2.6: Gordon Matta-Clark, *Reality Propoerties: Fake Estates*, 1973-74. Jeffrey Kastner, Sina Najafi, and Frances Richard (eds.), *Odd Lots: Revisiting Gordon Matta-Clark's Fake Estates* (New York: Cabinet Books, 2005).



Figure 2.7: Richard Serra, *Tilted Arc*, Federal Plaza, New York, 1981-89. Photograph.



Figure 2.8: Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.9: Allan Kaprow, *Yard*, "Environments, Situations, Spaces," Martha Jackson Gallery, New York City, 1961. Photo by Ken Heyman. Jeff Kelley, *Childsplay: The Art of Allan Kaprow* (Berkeley: University of California Press, 2004) 60.



Figure 2.10: Scofidio pictured using surveying equipment during the installation of traffic cones. Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.11: Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981. Photograph. Courtesy of Diller Scofidio + Renfro.

STAN MACK'S REAL WORLD: GOODBYE COLUMBUS CIRCLE

GUARANTEE: ALL DIALOGUE OVERHEARD

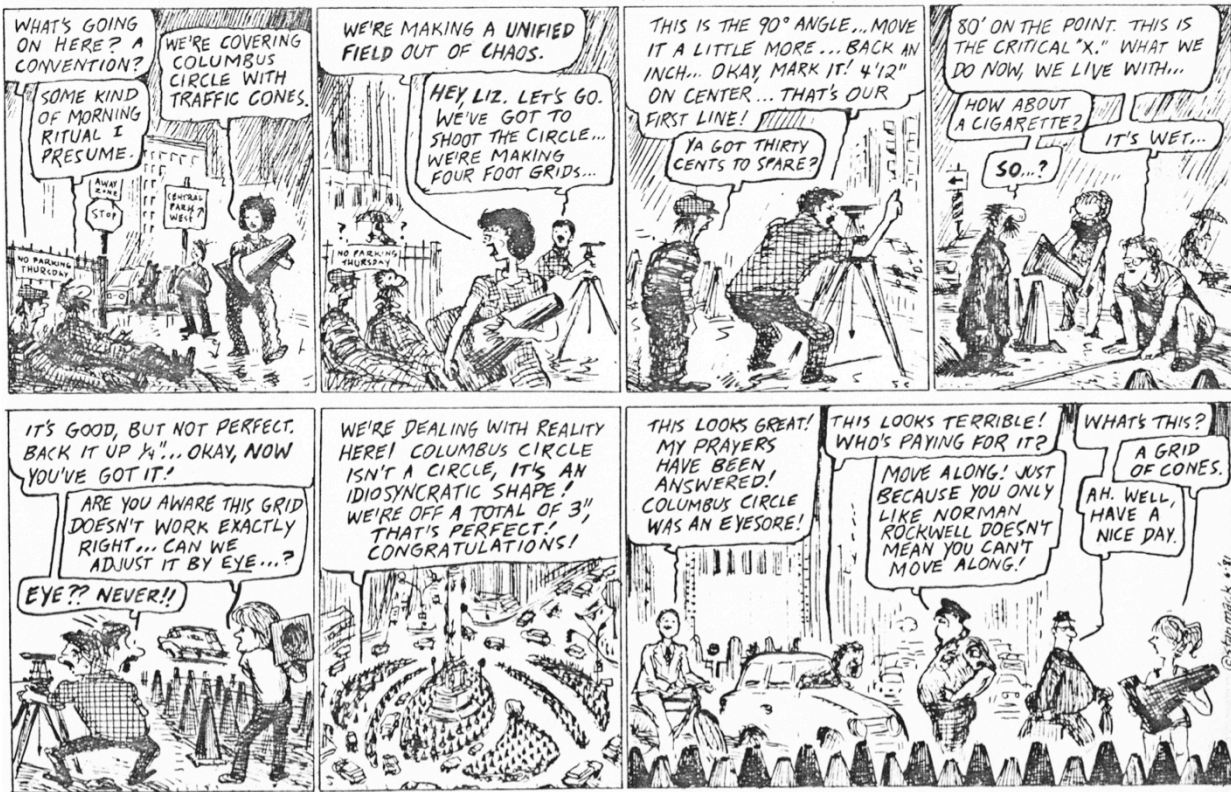


Figure 2.12: Village Voice, Cartoon, "Stan Mack's Real World: Goodbye Columbus Circle," June 1981. Courtesy of Diller Scofidio + Renfro.



Figure 2.13: Jacques Tati, Film Still, *Trafic*, 1971.



Figure 2.14: Jacques Tati, Film Still, *Play Time*, 1967.



Figure 2.15: Jacques Tati, Film Still, *Play Time*, 1967.



Figure 2.16: Diller and Scofidio, *Traffic*, Columbus Circle, NY, 1981. Photograph. Courtesy of Diller Scofidio + Renfro.

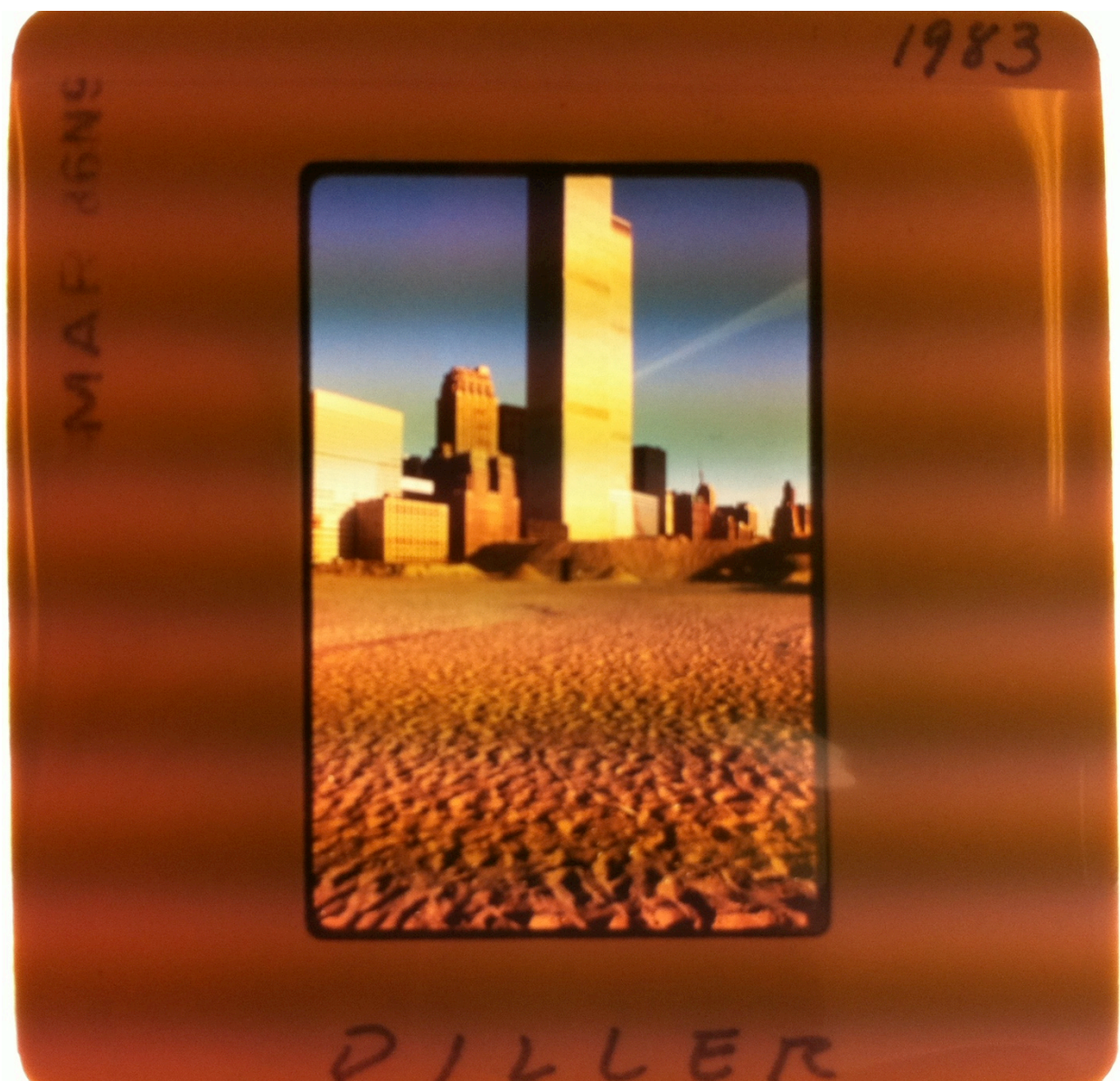


Figure 2.17: Elizabeth Diller, James Holl and Kaylynn Sullivan, *Civic Plots, Art on the Beach 5*, Battery Park Landfill, NY, 1983. Photograph. Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University (NYU), New York.

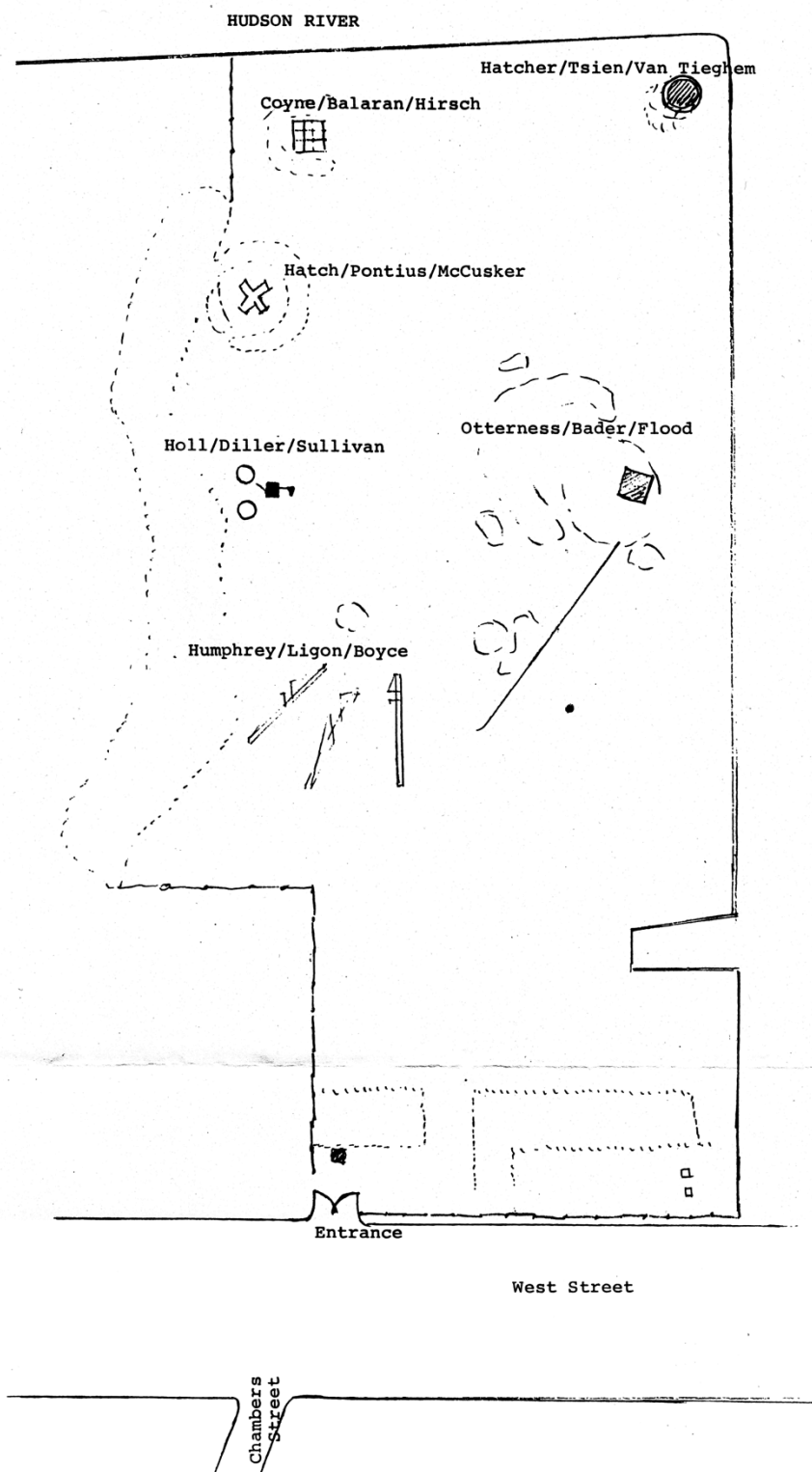


Figure 2.18: Site Plan, *Art on the Beach 5*, Battery Park Landfill, NY, 1983. Drawing. Creative Time Archive, Fales Library and Special Collections, New York University (NYU), New York

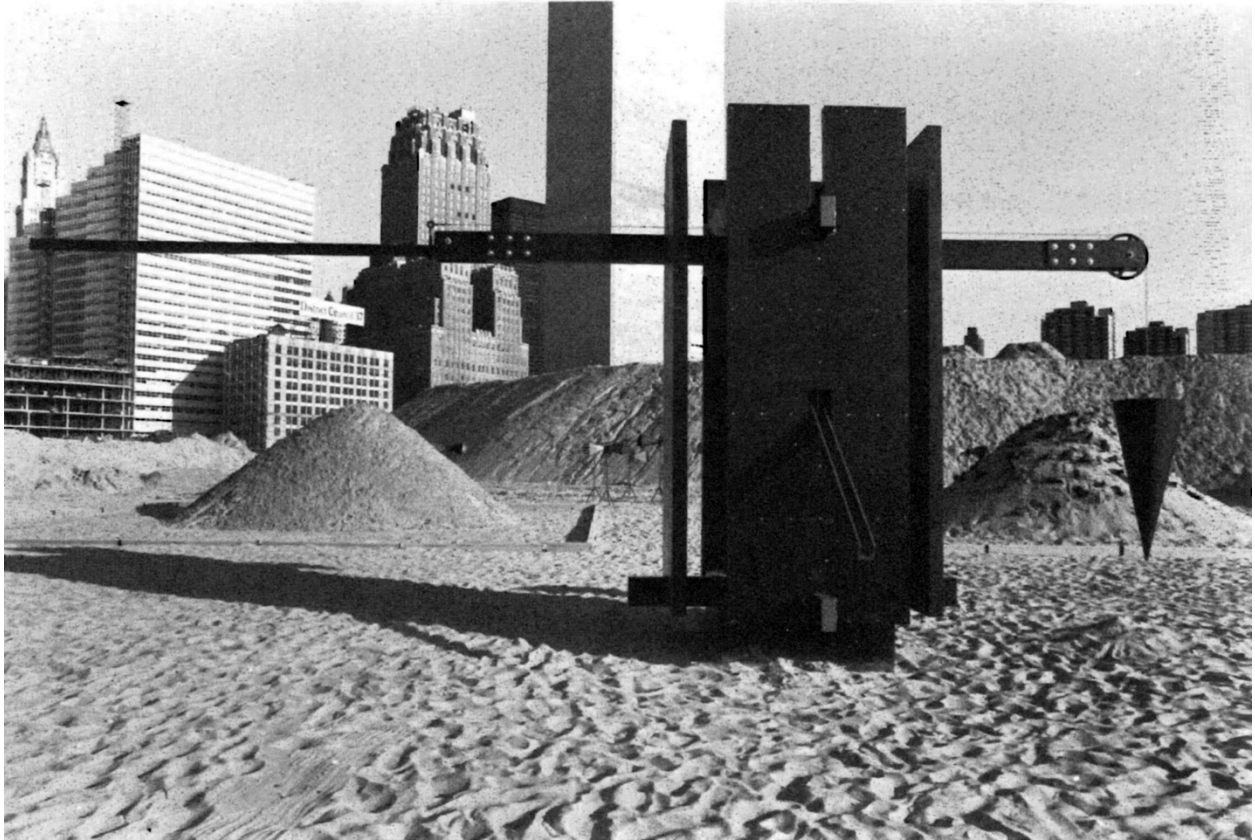


Figure 2.19: Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.20: Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983. Photograph. Courtesy of Diller Scofidio + Renfro.

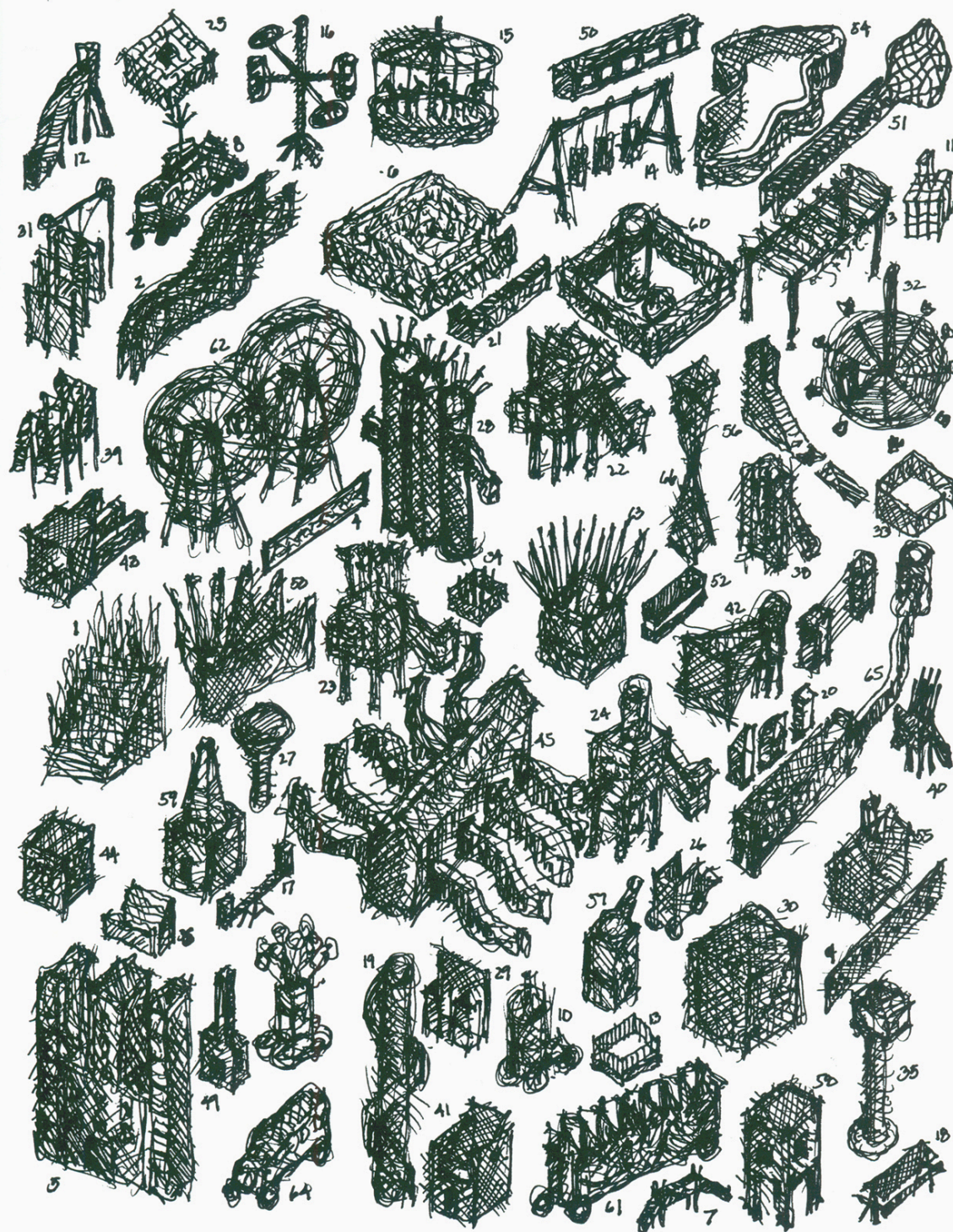


Figure 2.21: John Hejduk, *Berlin Masques*, 1981. Drawing.



Figure 2.22: Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.23: Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983. Photograph. Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University (NYU), New York.



Figure 2.24: Kaylynn Sullivan, *"if the shoe fits..."*, *Civic Plots*, Battery Park Landfill, NY, 1983. Photograph. Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University (NYU), New York.

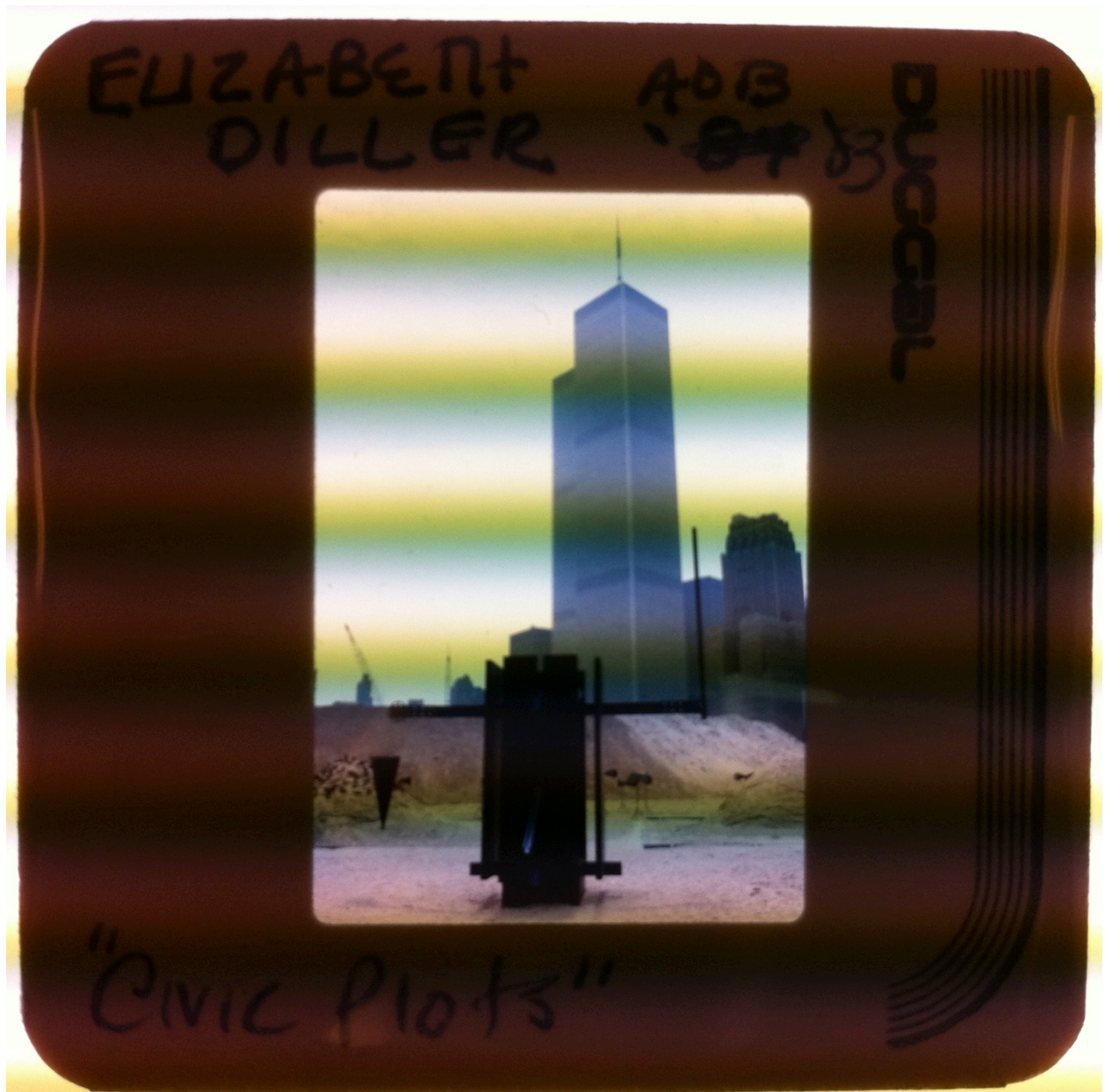


Figure 2.25: Diller, *Sentinel (Civic Plots)*, *Art on the Beach 5*, Battery Park Landfill, NY, 1983. Photograph. Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University (NYU), New York.



Figure 2.26: James Holl, *Civic Plots, Art on the Beach 5*, Battery Park Landfill, NY, 1983. Photograph. Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University (NYU), New York.



Figure 2.27: Diller, *Sentinel* (*Civic Plots*), *Art on the Beach 5*, Battery Park Landfill, NY, 1983. Photograph by Wolfgang Hoyt. Kay Larson, "On the Beach" in *New York* (Vol. 16, No. 35, September 5, 1983) 52.



Figure 2.28: Diller and Scofidio, *Gate*, *Art on the Beach 6*, Battery Park Landfill, NY, 1984. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.29: Diller and Scofidio, *Gate*, *Art on the Beach 6*, Battery Park Landfill, NY, 1984. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.30: Diller and Scofidio, *Gate*, *Art on the Beach 6*, Battery Park Landfill, NY, 1984. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.31: Diller, *Gate*, *Art on the Beach 6*, Battery Park Landfill, NY, 1984. Photograph. Courtesy of Diller Scofidio + Renfro.

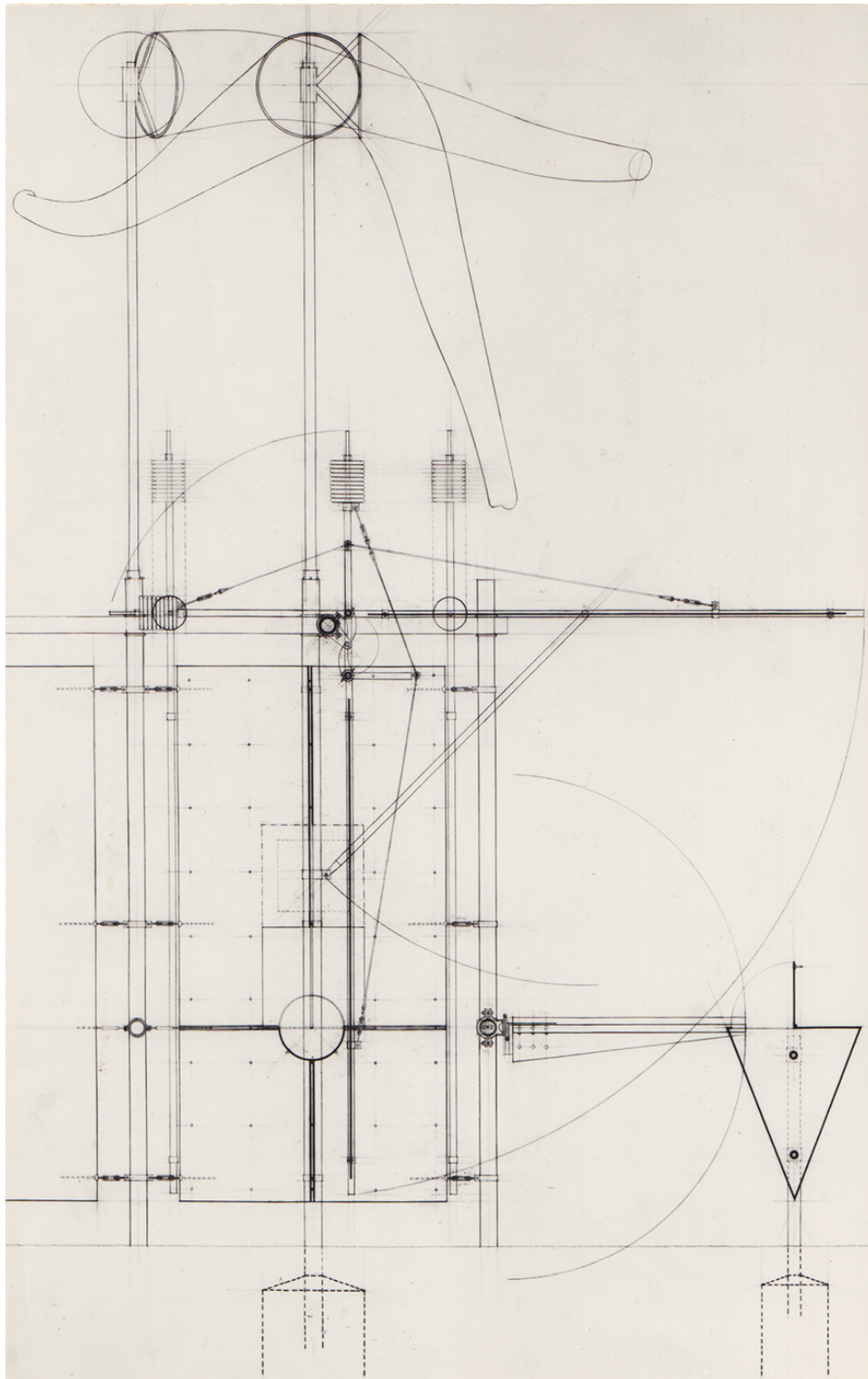


Figure 2.32: Diller and Scofidio, Drawing, *Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984. Drawing. Courtesy of Diller Scofidio + Renfro.



Figure 2.33: Diller and Scofidio, *Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984. Photograph. Courtesy of Creative Time Archive, Fales Library and Special Collections, New York University (NYU), New York.



Figure 2.34: Diller and Scofidio, *Gate*, *Art on the Beach 6*, Battery Park Landfill, NY, 1984. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.35: Diller and Scofidio, *Gate, Art on the Beach 6*, Battery Park Landfill, NY, 1984. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.36: Bernard Tschumi, *Parc de la Villette, Paris, France, Folies and Galleries, Isometrics, 1986.*

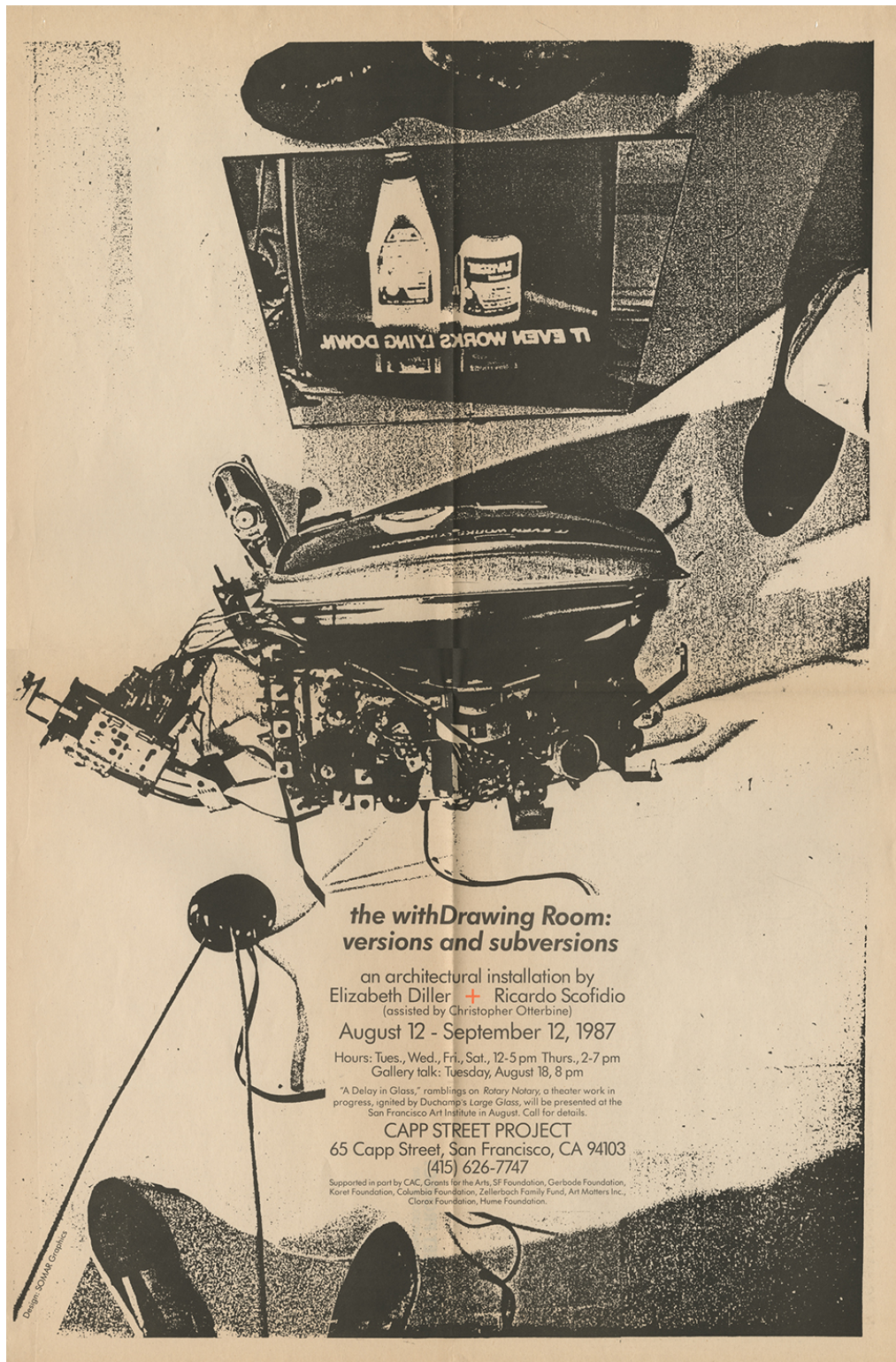


Figure 2.37: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Poster. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.38: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.39: David Ireland, *500 Capp Street, San Francisco, 1986*. Photograph. Karen Tsujimoto and Jennifer R. Gross, eds., *The Art of David Ireland: The Way Things Are* (Berkeley: University of California Press, and Oakland Museum of California, 2003) 44.



Figure 2.40: David Ireland, *65 Capp Street*, San Francisco, 1980s. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.41: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.42: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.43: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.44: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.45: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.

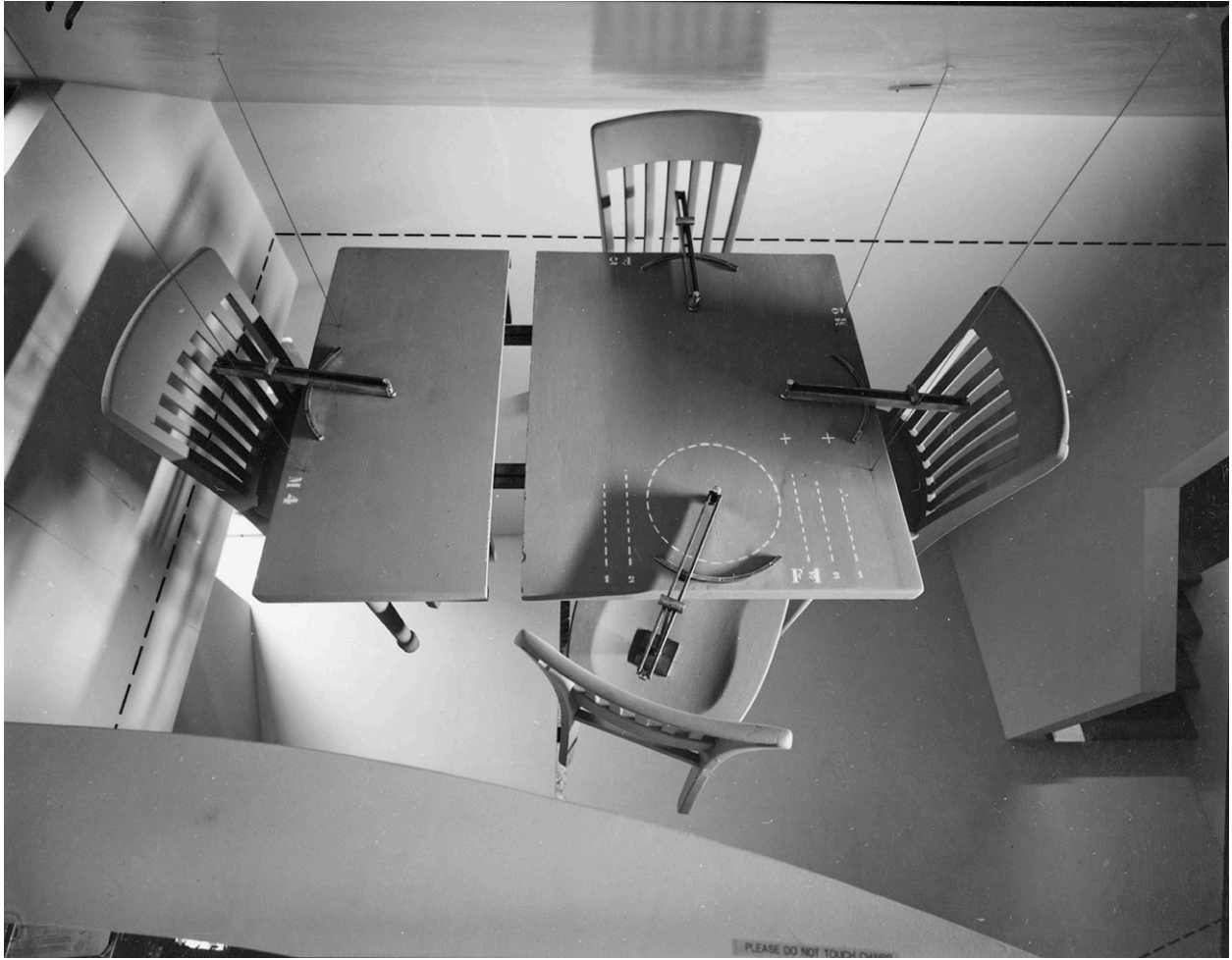


Figure 2.46: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.

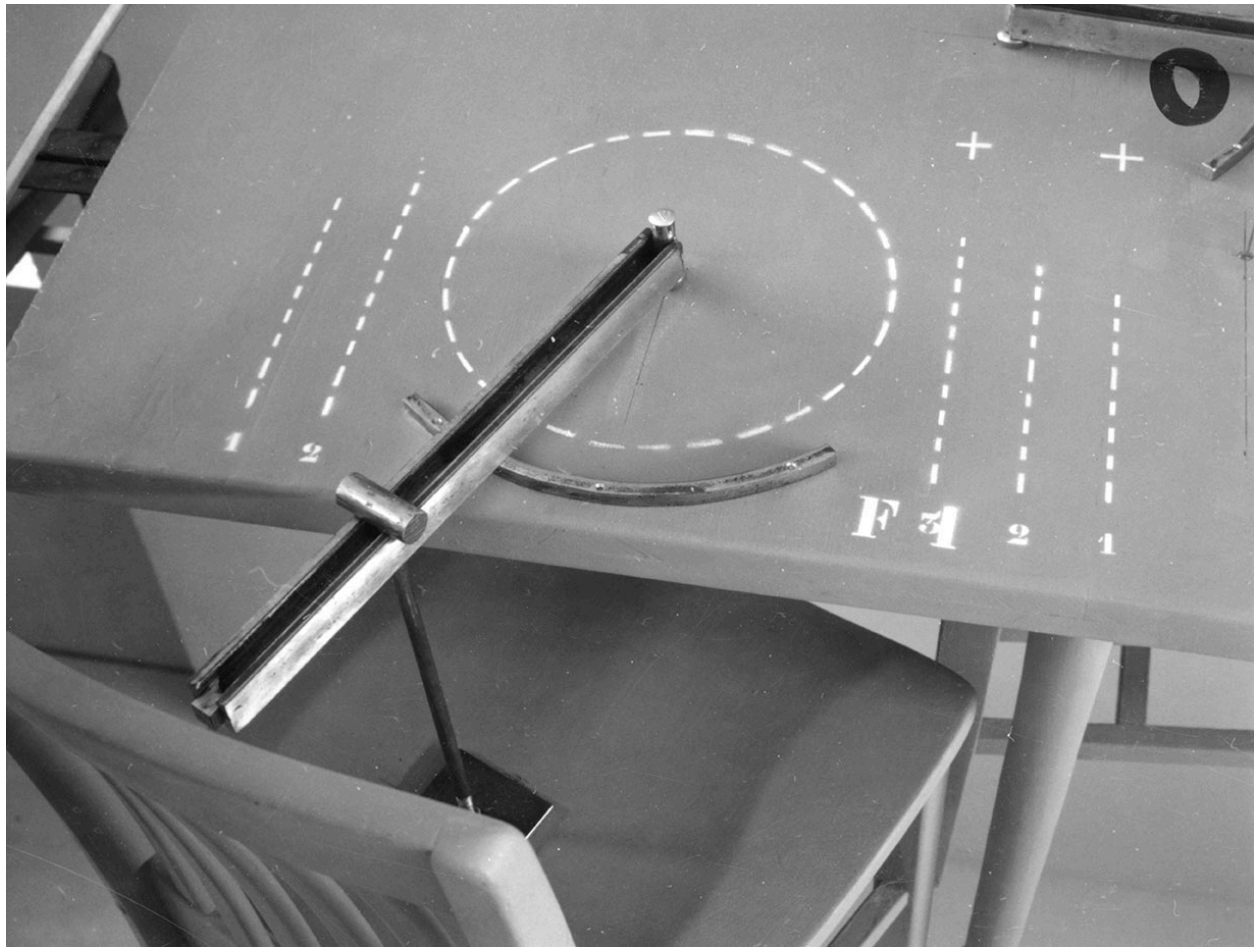


Figure 2.47: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.48: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.

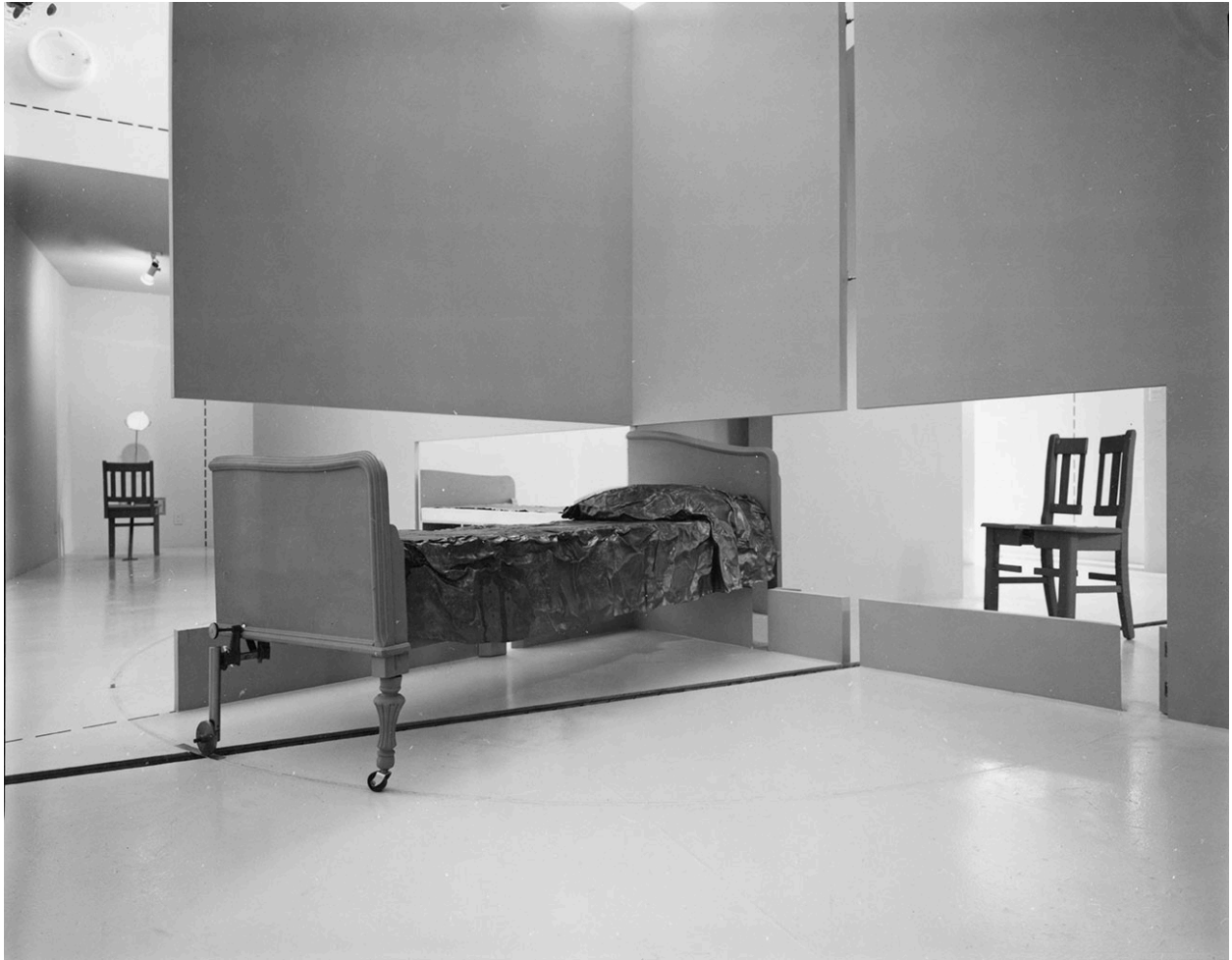


Figure 2.49: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.50: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.51: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.52: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.53: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.54: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.55: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.56: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.

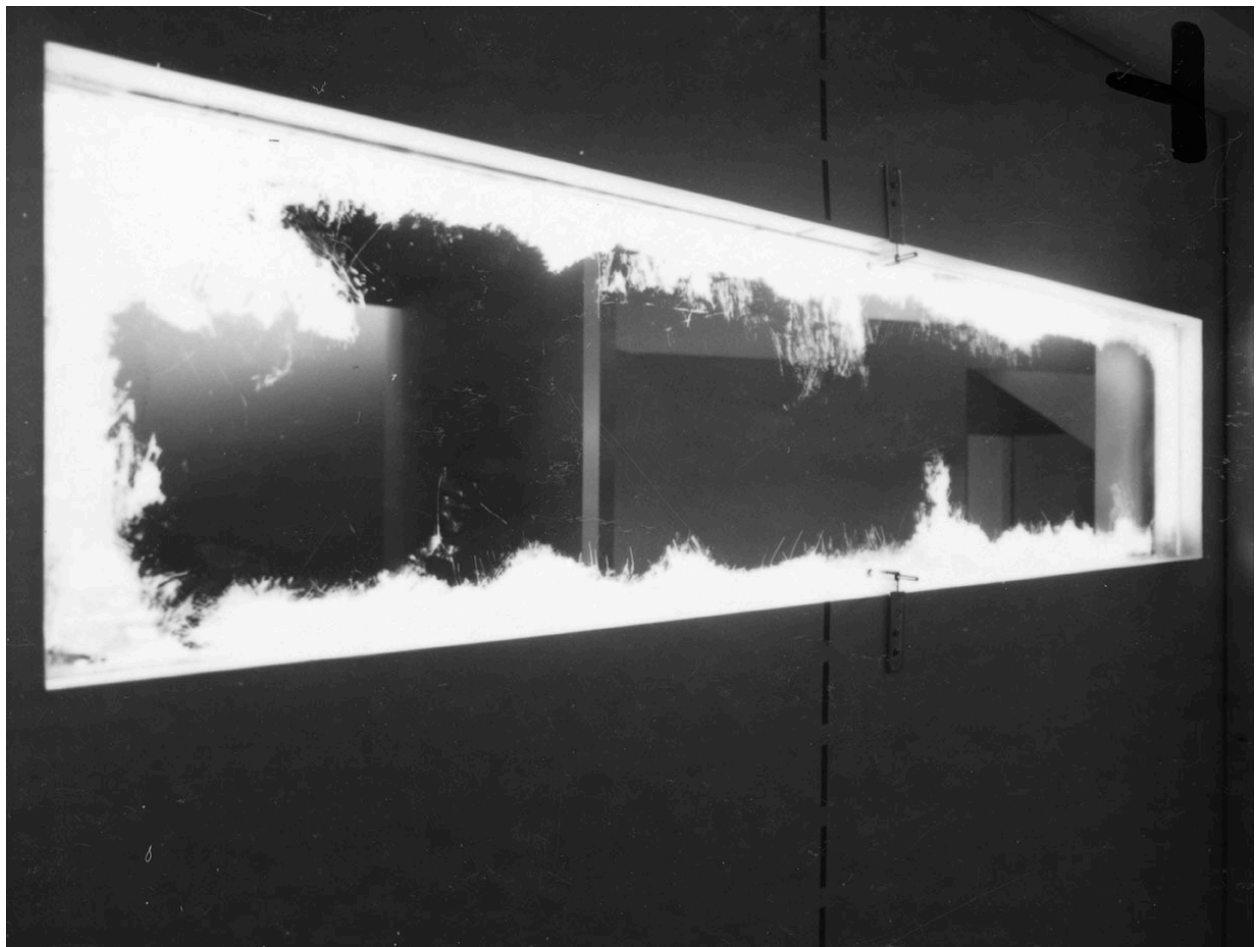


Figure 2.57: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.58: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.59: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.



Figure 2.60: Diller and Scofidio, *The withDrawing Room*, Capp Street Project, San Francisco, 1987. Photograph. Courtesy of Capp Street Project Archive, California College of the Arts (CCA), Oakland, California.

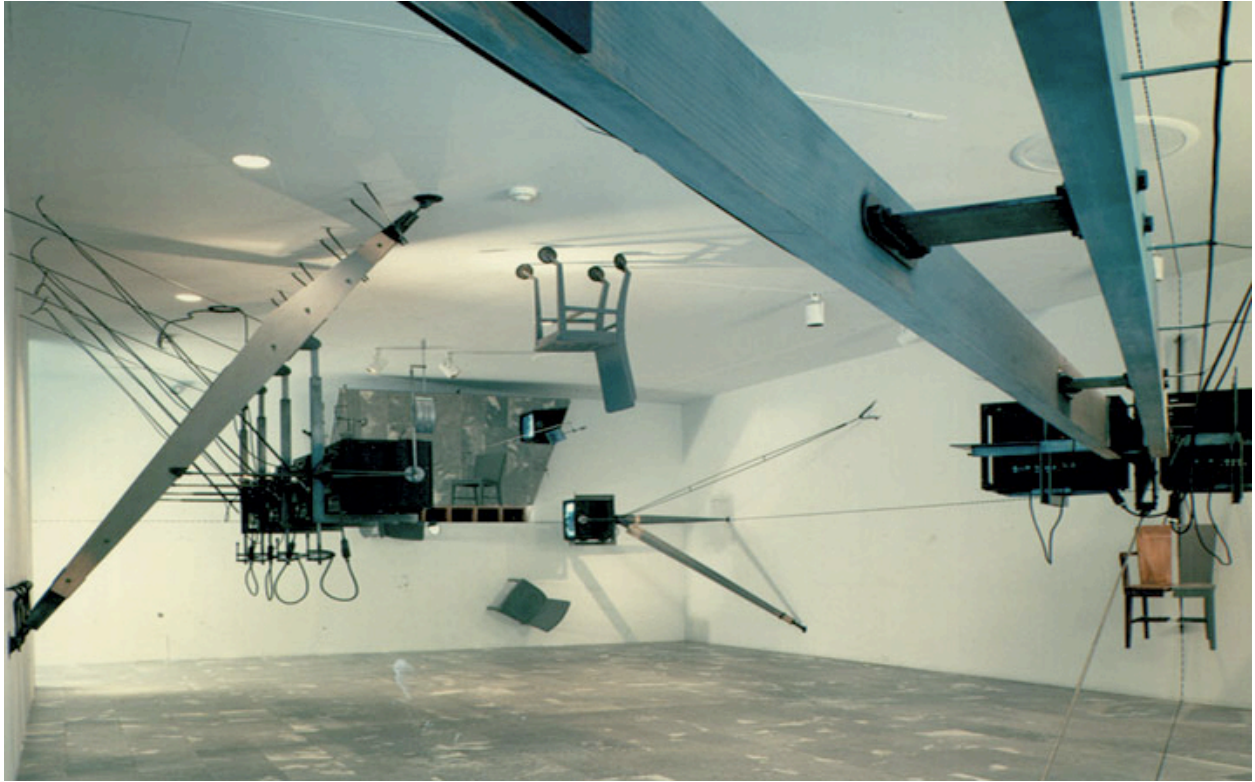


Figure 2.61: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of Diller Scofidio + Renfro.

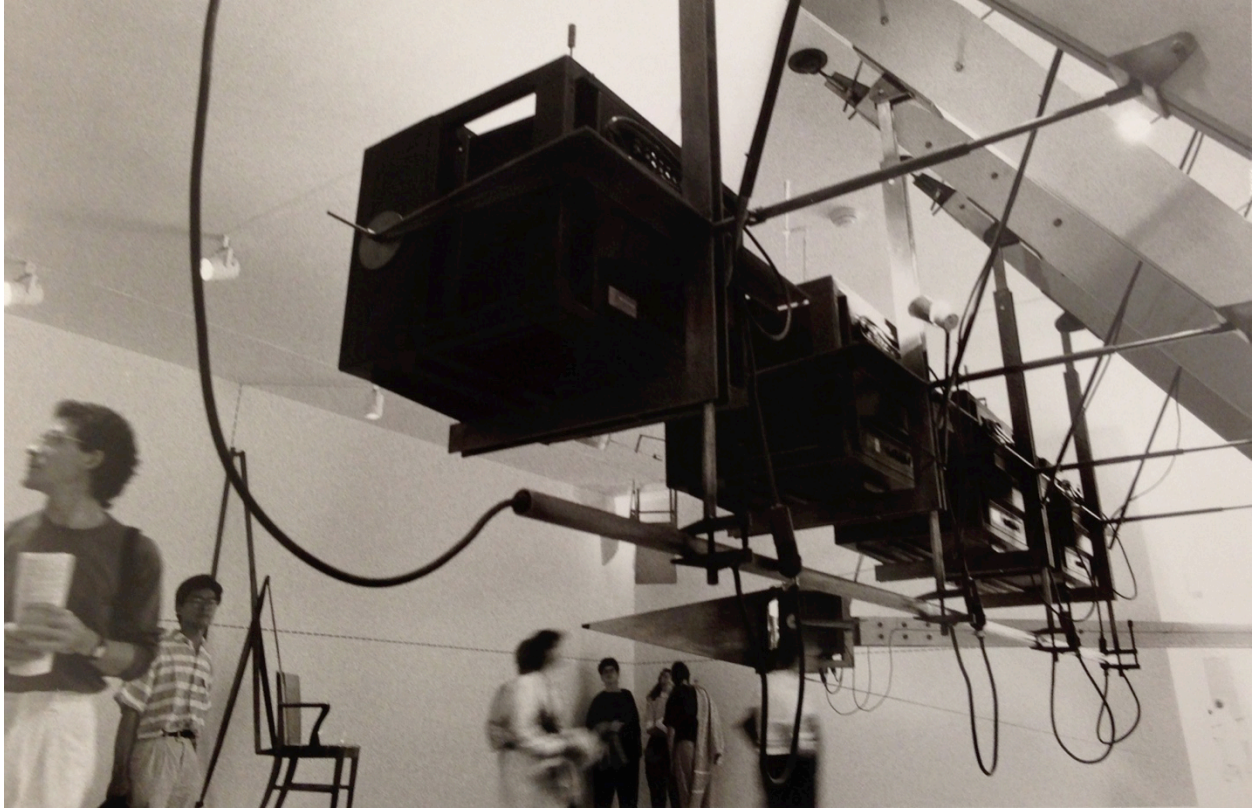


Figure 2.62: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of Diller Scofidio + Renfro.

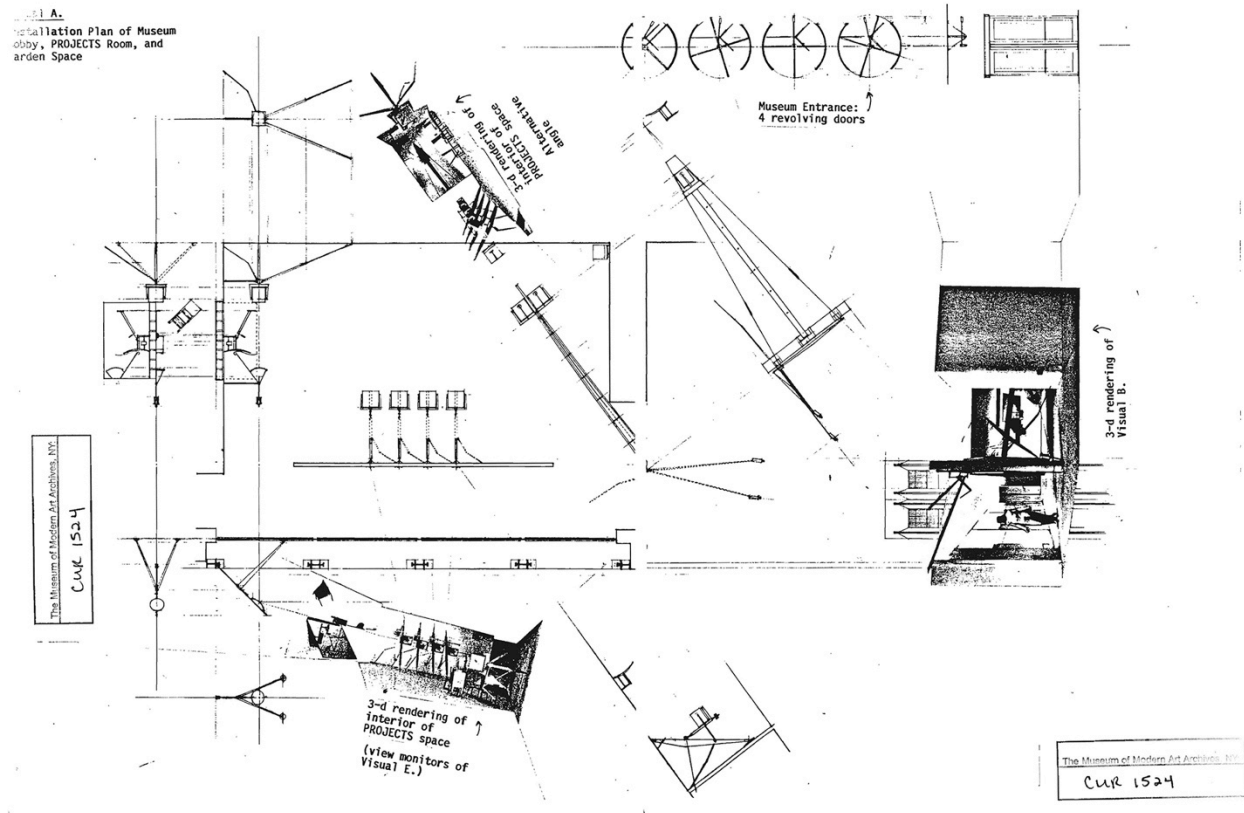


Figure 2.63: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Drawing. Courtesy of The Museum of Modern Art (MoMA) Archives, New York.

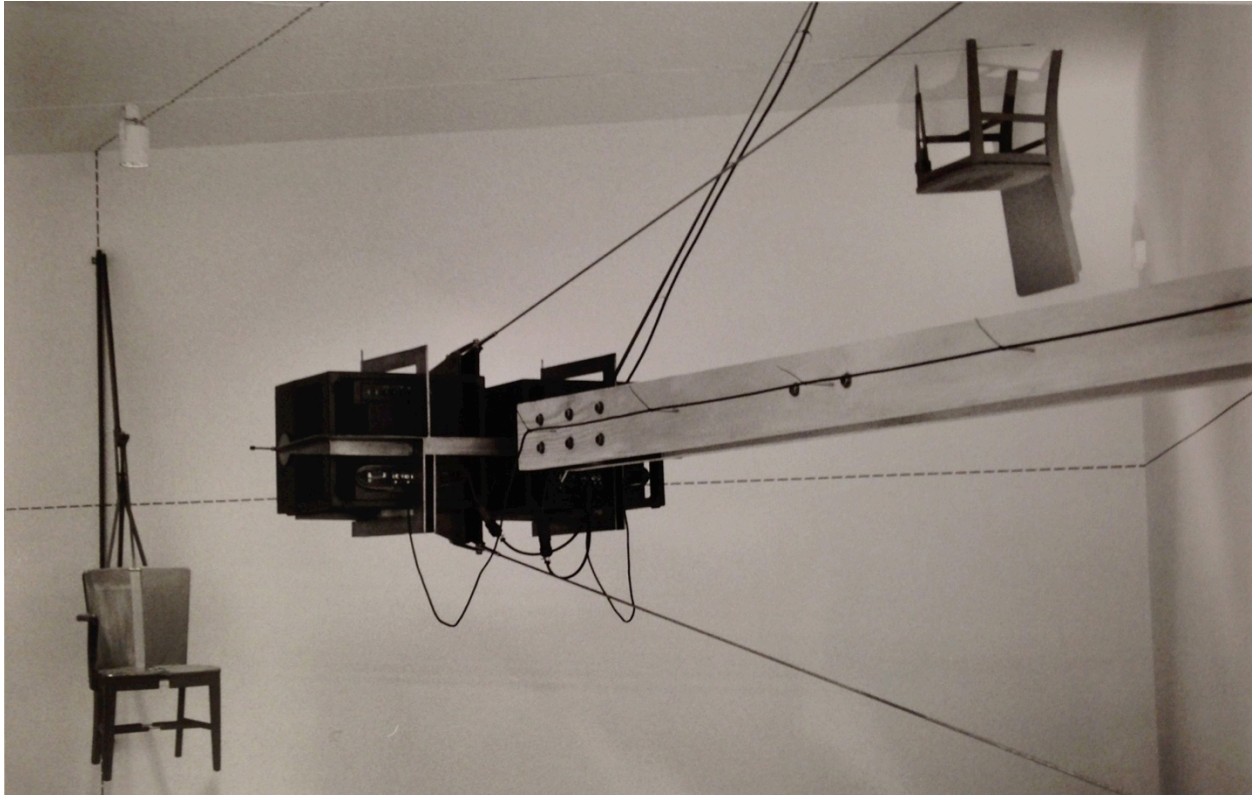


Figure 2.64: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Drawing. Courtesy of The Museum of Modern Art (MoMA) Archives, New York.



Figure 2.65: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of The Museum of Modern Art (MoMA) Archives, New York.

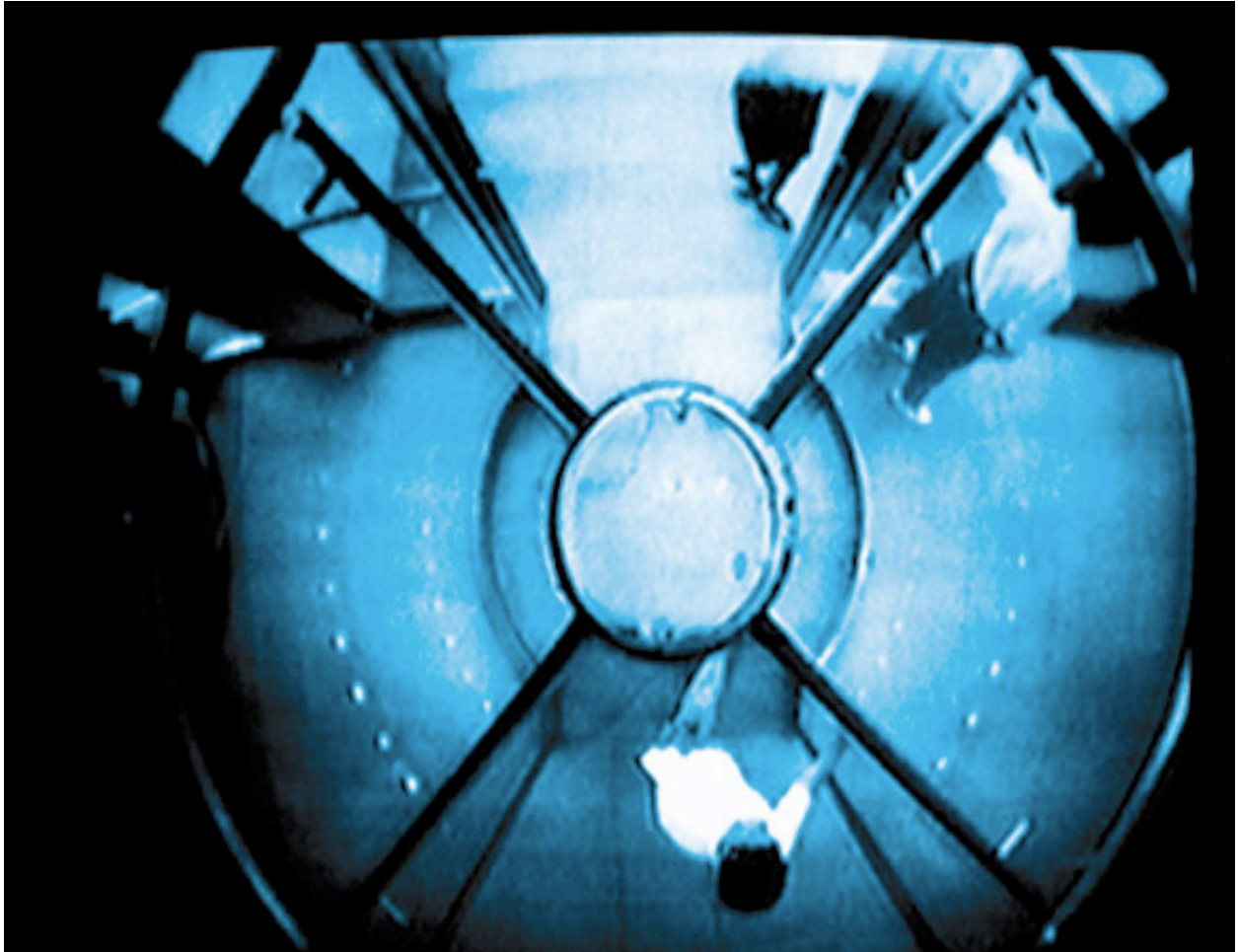


Figure 2.66: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.67: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of Diller Scofidio + Renfro.

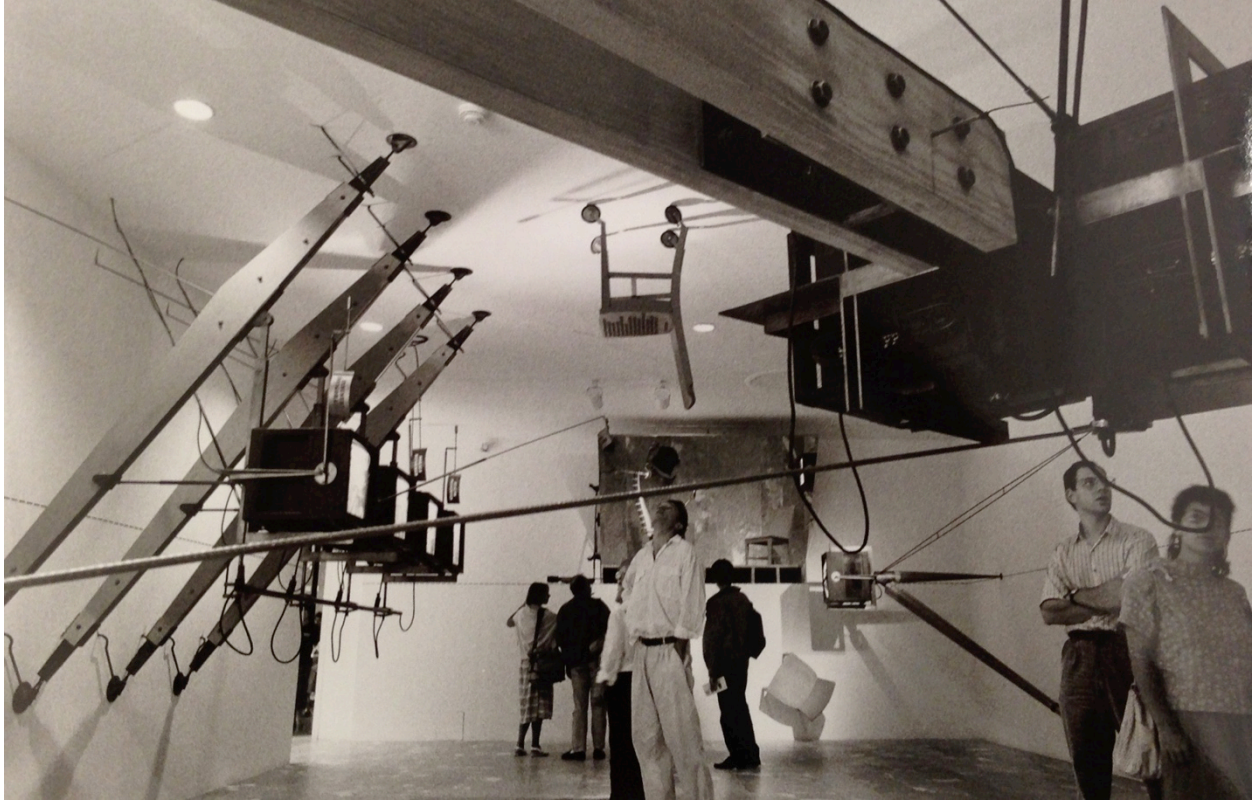


Figure 2.68: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of The Museum of Modern Art (MoMA) Archives, New York.

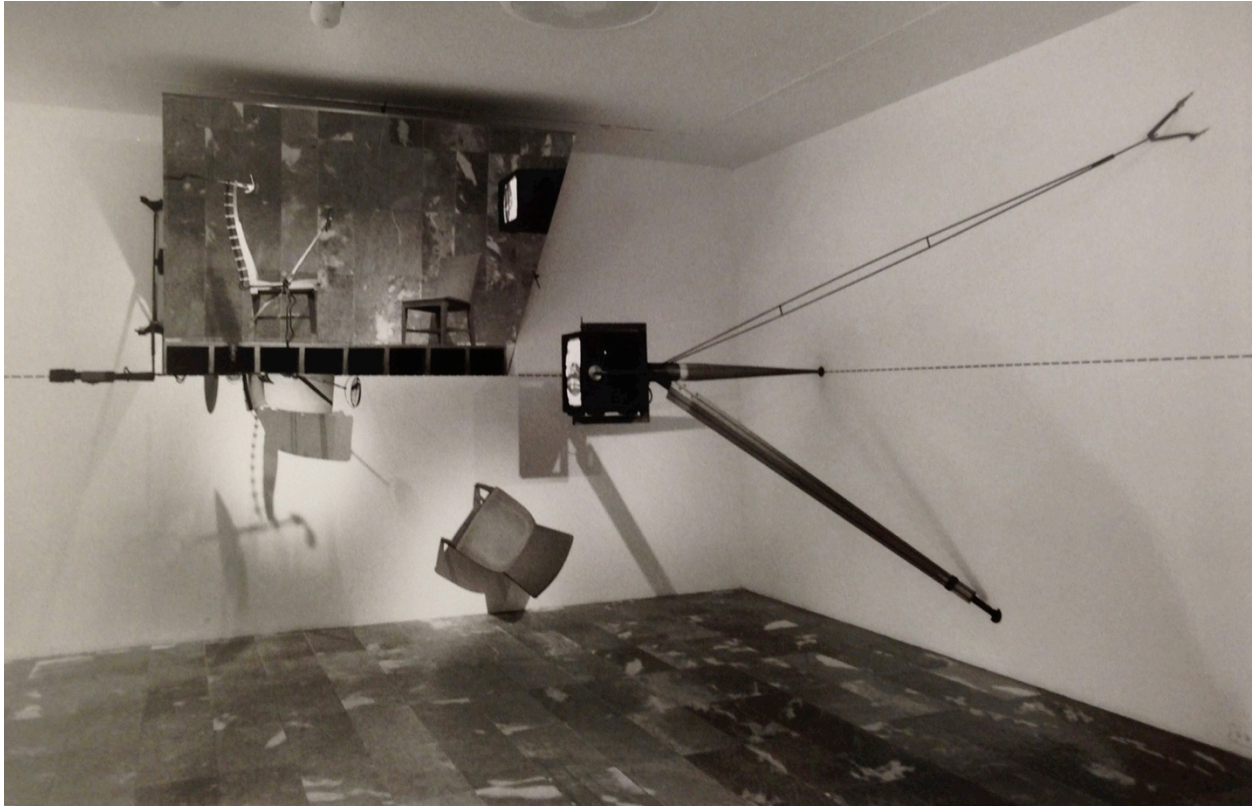


Figure 2.69: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of The Museum of Modern Art (MoMA) Archives, New York.

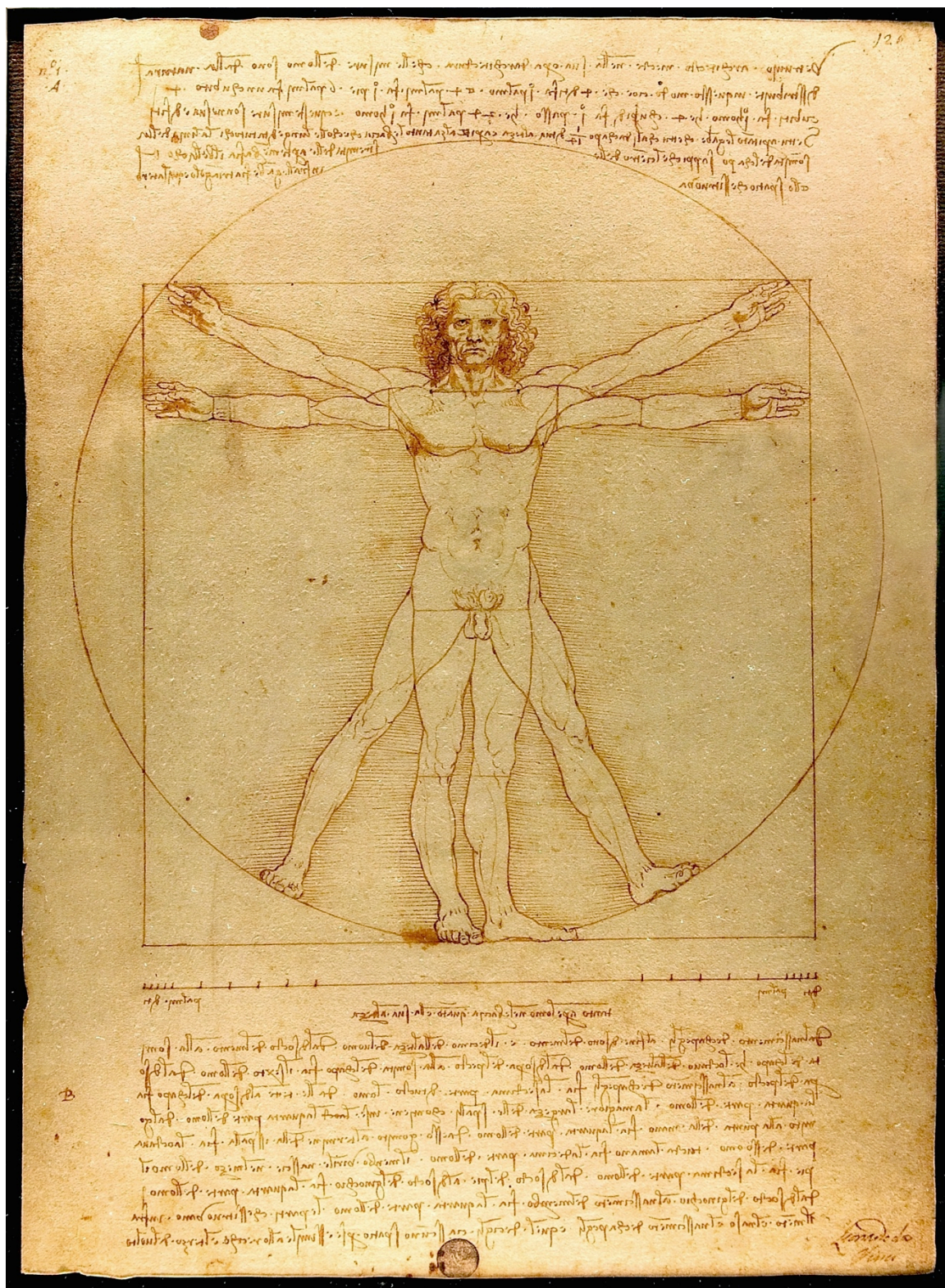


Figure 2.70: Leonardo da Vinci, Vitruvian Man, c. 1487. Drawing.

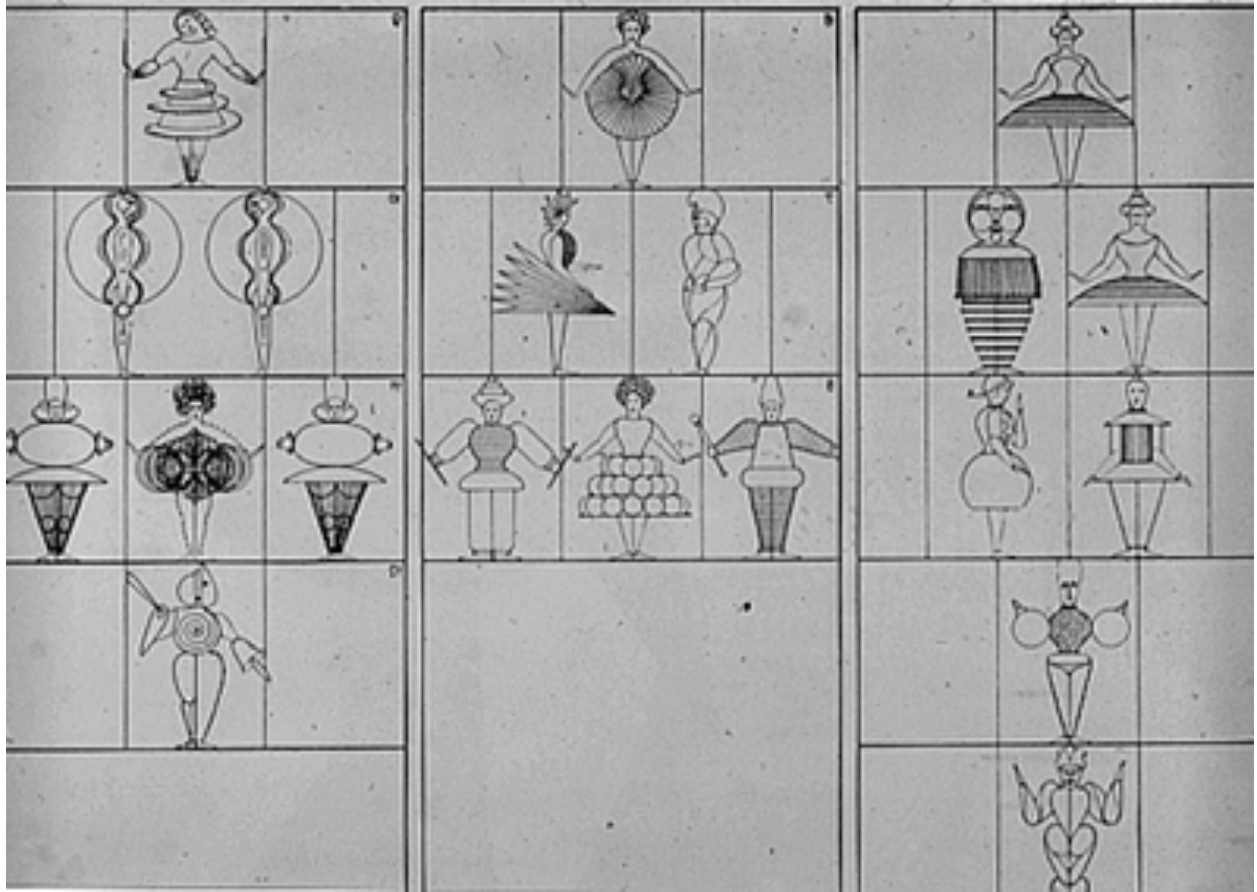


Figure 2.71: Oskar Schlemmer, Abstract of "The Triadic Ballet," 1922. Drawing.



Figure 2.72: Oskar Schlemmer, "The Triadic Ballet," 1922. Photograph.



Figure 2.73: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.74: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 2.75: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of The Museum of Modern Art (MoMA) Archives, New York.



Figure 2.76: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of The Museum of Modern Art (MoMA) Archives, New York.

Visual E.

Elevations for view monitors
and holding constructions

The Museum of Modern Art Archives, NY
CUR 1524

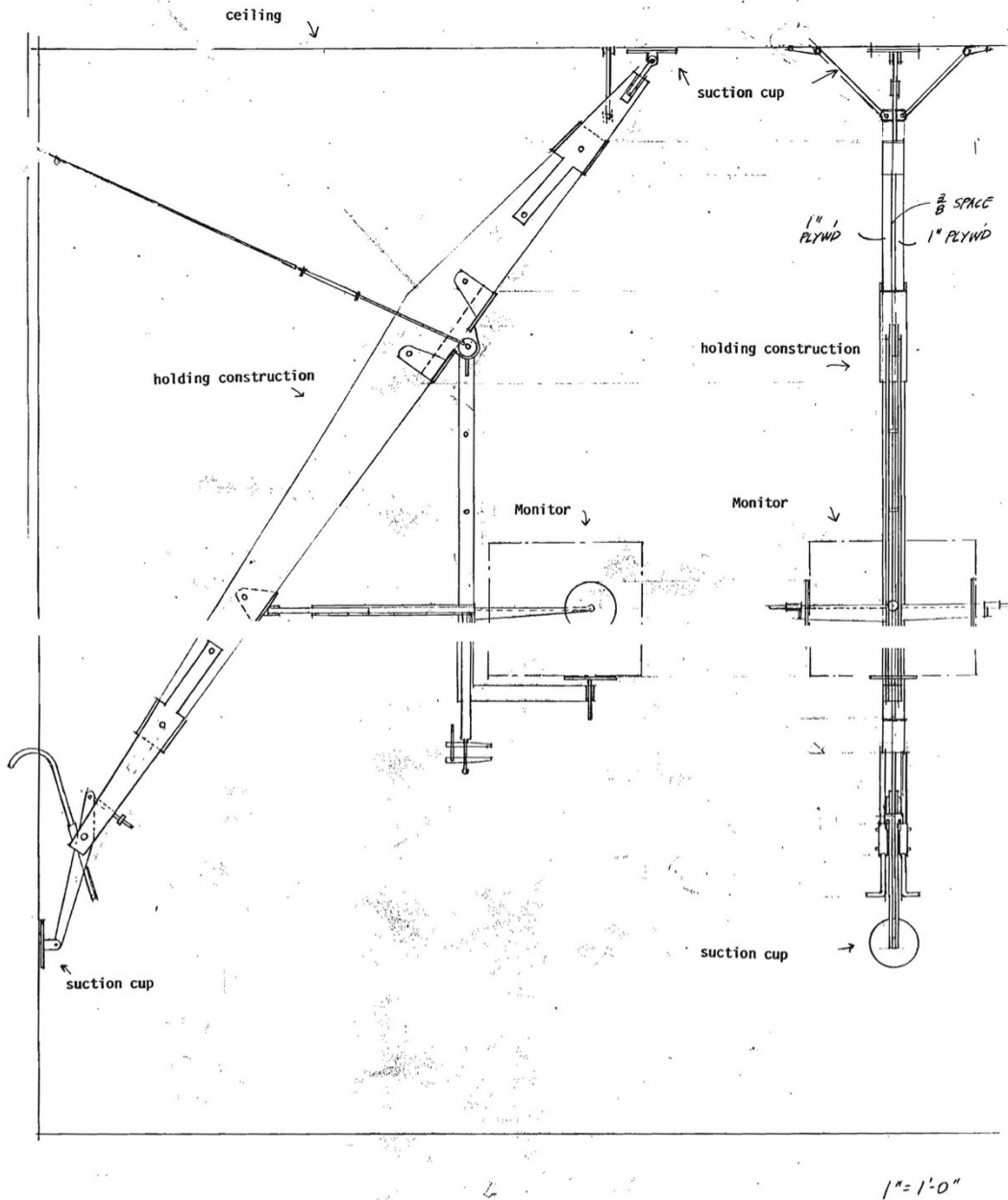


Figure 2.77: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Drawing. Courtesy of The Museum of Modern Art (MoMA) Archives, New York.

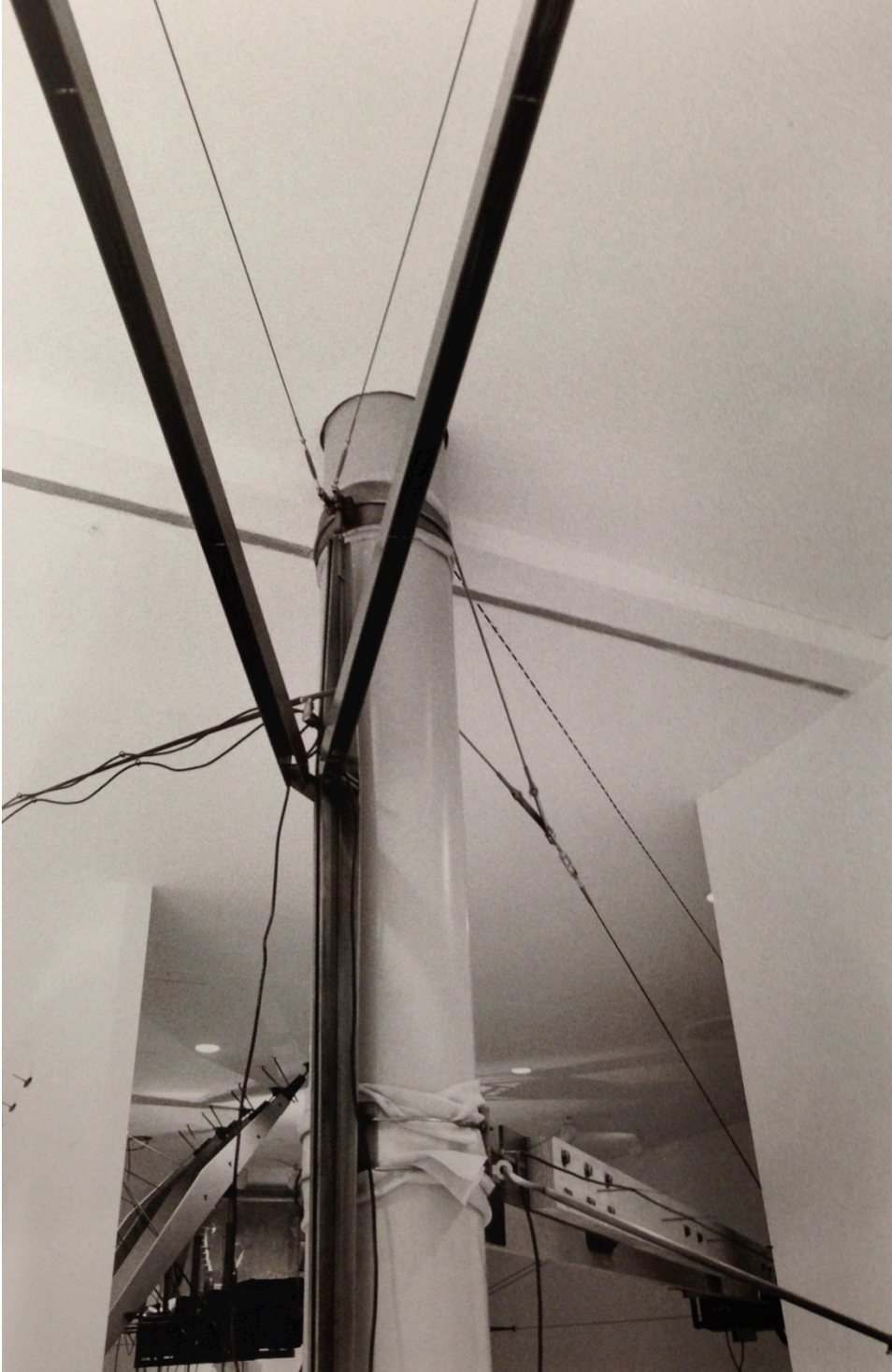


Figure 2.78: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of The Museum of Modern Art (MoMA) Archives, New York.



Figure 2.79: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of The Museum of Modern Art (MoMA) Archives, New York.



Figure 2.80: Diller and Scofidio, *Para-Site*, Museum of Modern Art, New York, 1989. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 3.1: Diller and Scofidio, *Slow House*, 1989-91. Image published as "Broken Horizon, rendering, 1989" in *Scanning: The Aberrant Architectures of Diller + Scofidio* (New York: Whitney Museum of American Art, 2003) 103. Image republished in Guido Incerti, Daria Ricchi, and Deane Simpson, *Diller + Scofidio (+ Renfro): The Ciliary Function* (Milan: Skira, 2007) 80.



Figure 3.2: Illustration of the moon landing on the cover of *TIME*, July 25, 1969.



Figure 3.3: NASA's Mission Control monitoring the July 20, 1969 moon landing of Apollo 11, with astronauts Edwin E. Aldrin, Neil Armstrong, and Michael Collins on board. Photograph.



Figure 3.4: Astronaut “Buzz” Aldrin exploring the lunar landscape, July 21, 1969. Image published on the cover of *LIFE*, Special Edition, August 11, 1969. A variation of the original photo was published in Nicholas de Monchaux, *Spacesuit: Fashioning Apollo* (Cambridge, Mass.: MIT Press, 2011) 2, fig 1.1.

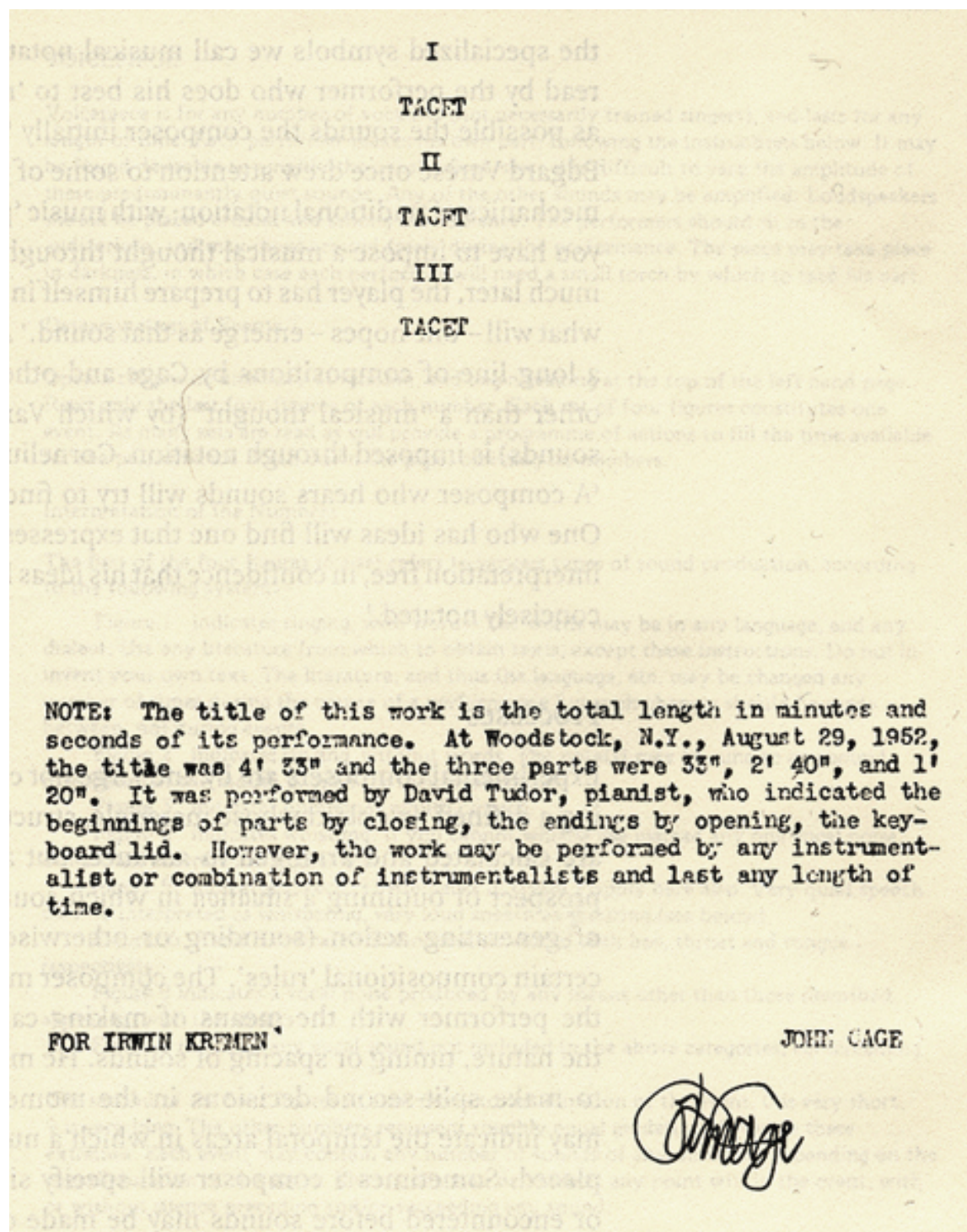


Figure 3.5: John Cage, 4'-33", 1952.



Figure 3.6: Hans Namuth, *Jackson Pollock painting in his studio, 1950*. Photographs.



Figure 3.7: Allan Kaprow, *18 Happenings in 6 Parts*, Reuben Gallery, New York, 1959. Photograph.



Figure 3.8: Robert Whitman, *The American Moon*, Reuben Gallery, New York, November 29 – December 4, 1960. Lucas Samaras on swing. Photograph.



Figure 3.9: Claes Oldenburg, *Sports*, 1962. Photograph.



Figure 3.10: Andy Warhol and The Velvet Underground, with Nico, *Exploding Plastic Inevitable*, 1966-67. Photograph.

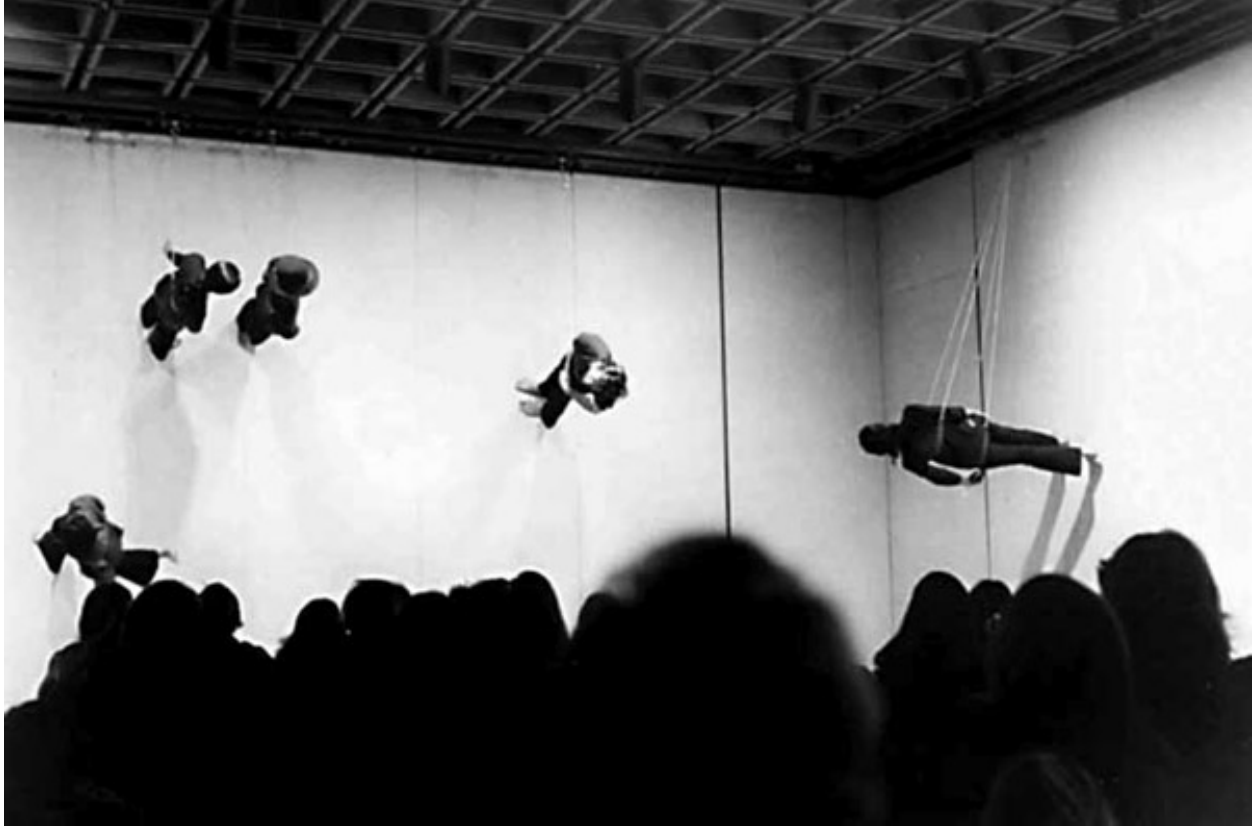


Figure 3.11: Trisha Brown, *Walking on the Wall*, 1971. Performed at Whitney Museum of American Art, New York on March 30, 1971. Photograph by Carol Goodden. Laurie Andersen, Gordon Matta-Clark, Trisha Brown, Lydia Yee, and Barbican Art Gallery, *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York 1970s* (Munich/New York: Prestel, 2011) 195.



Figure 3.12: Gordon Matta-Clark, *Splitting*, 1973. Photograph.



Figure 3.13: Dan Graham, *Present Continuous Past(s)*, 1974. Photograph.

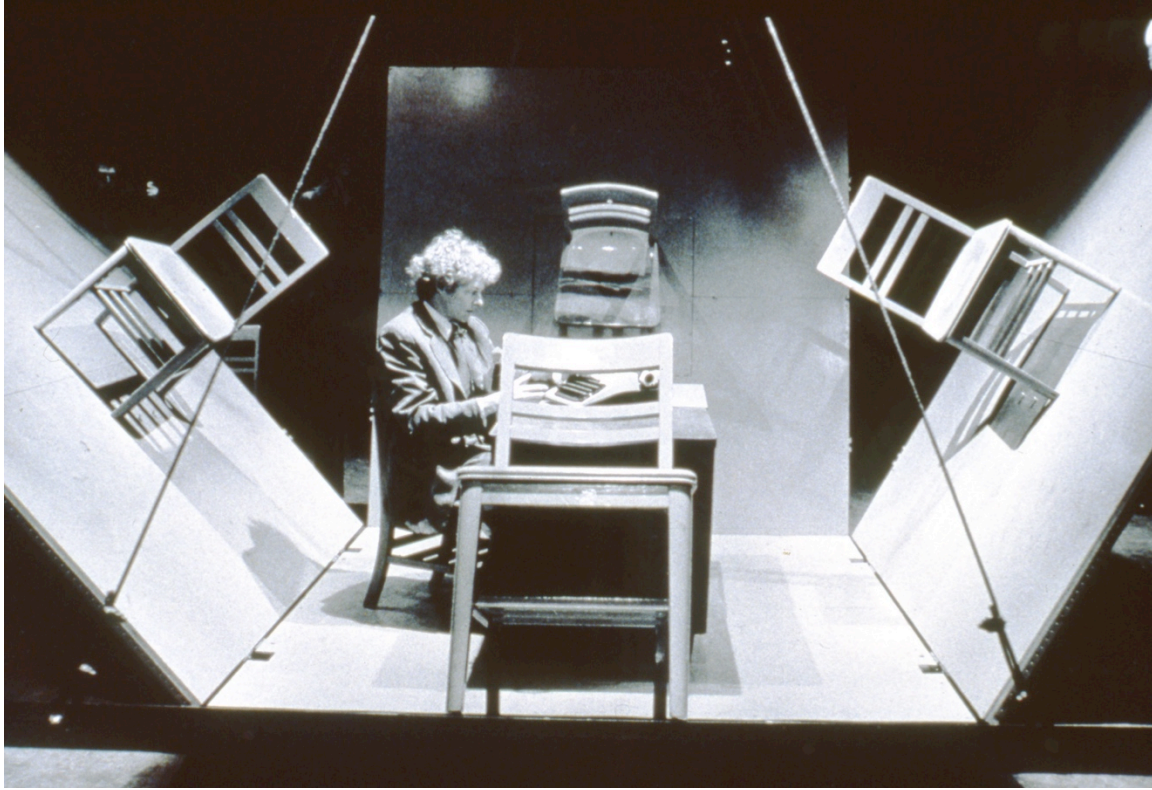


Figure 3.14: Elizabeth Diller and Ricardo Scofidio, *The American Mysteries*, 1983/1984. Photograph. Courtesy of Diller Scofidio + Renfro.

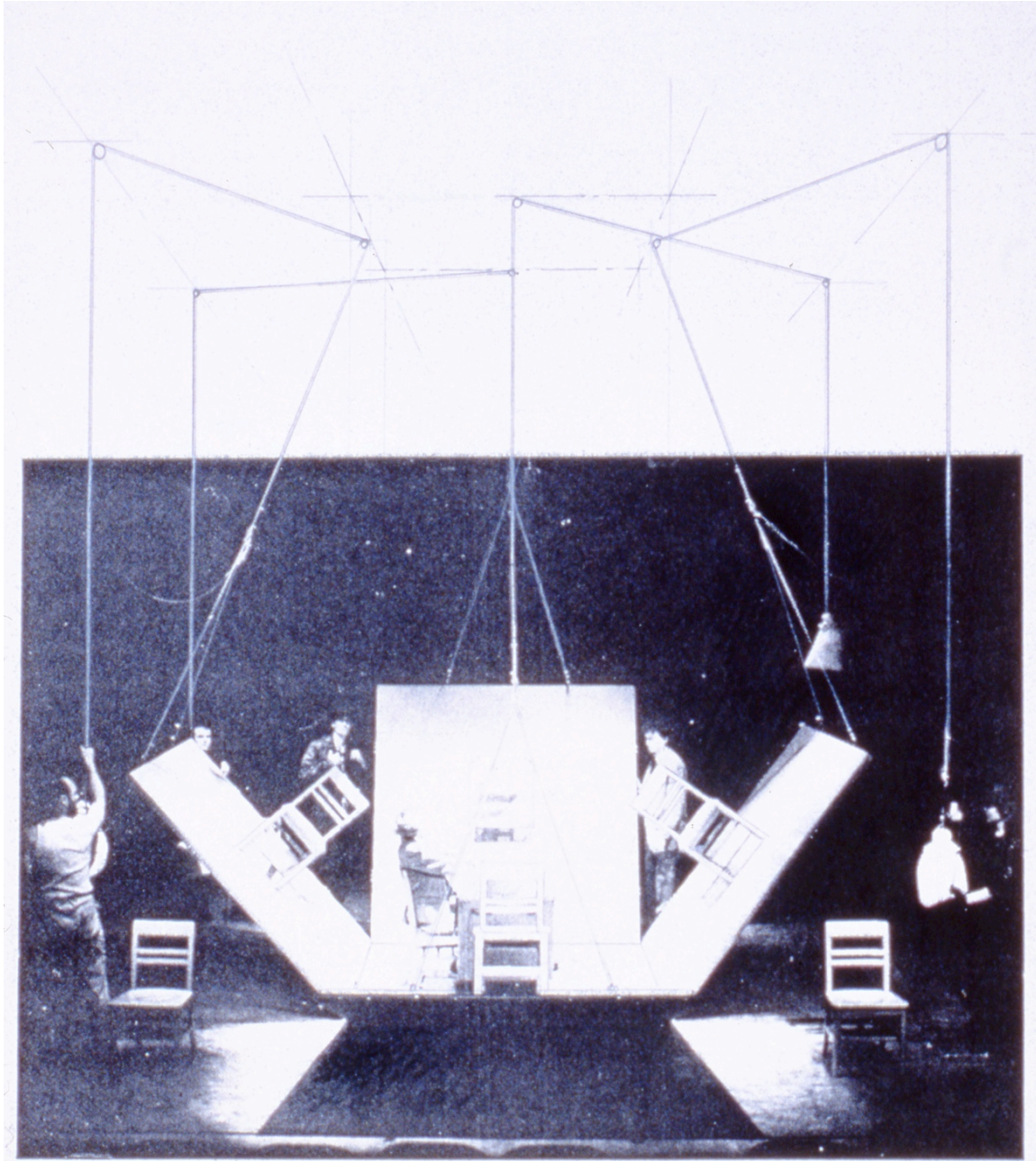


Figure 3.15: Elizabeth Diller and Ricardo Scofidio, *The American Mysteries*, 1983/1984. Photograph. Courtesy of Diller Scofidio + Renfro.

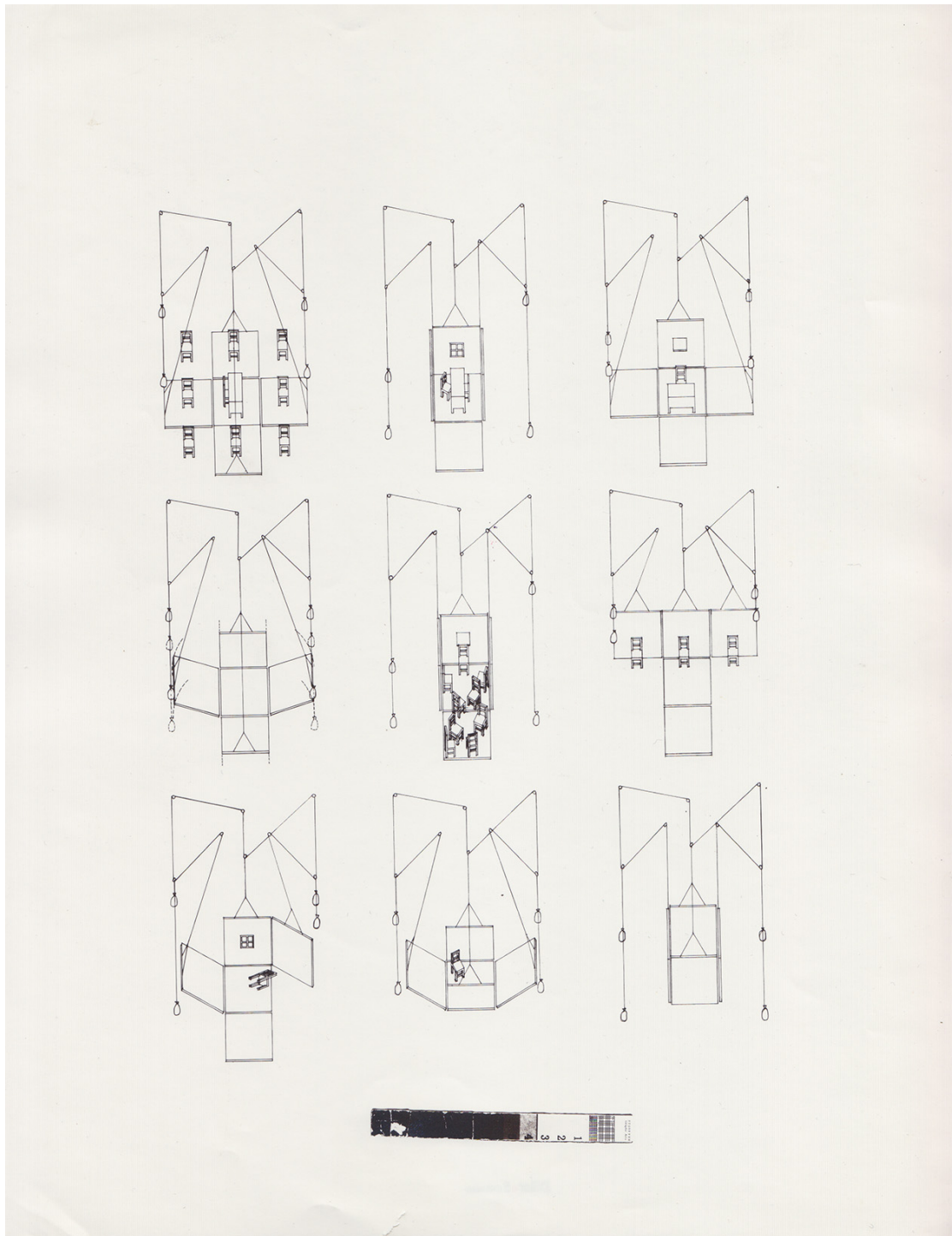


Figure 3.16: Elizabeth Diller and Ricardo Scofidio, *The American Mysteries*, 1983/1984. Drawing. Courtesy of Diller Scofidio + Renfro.

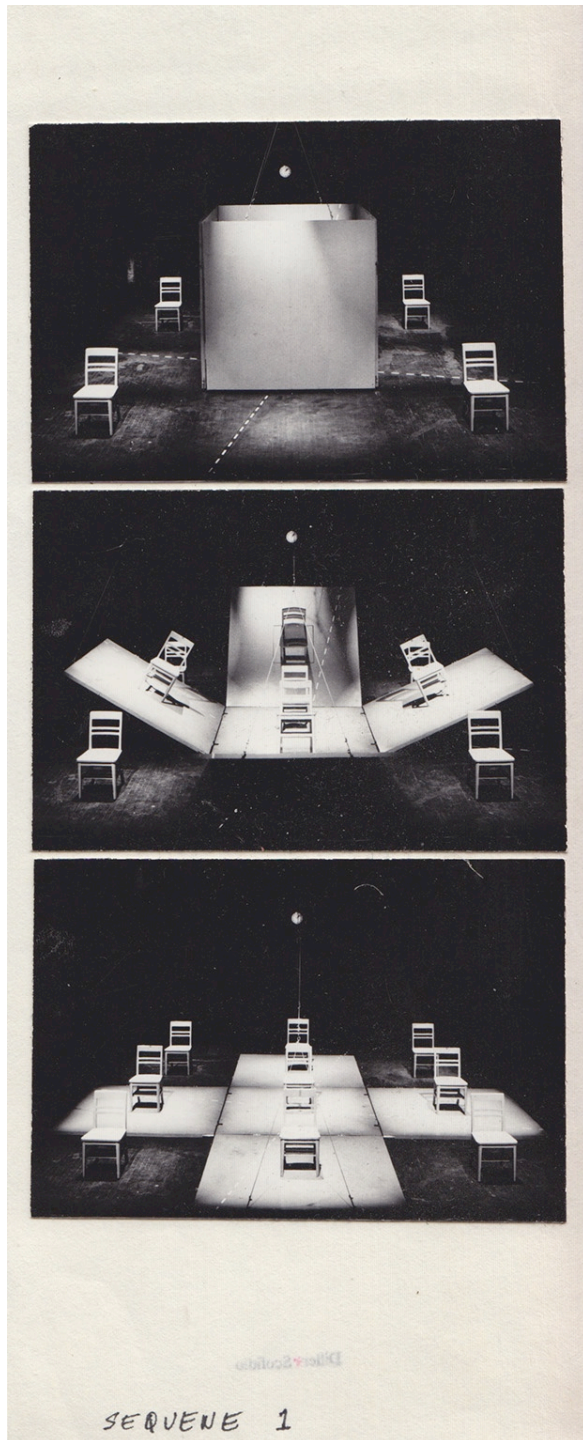


Figure 3.17: Elizabeth Diller and Ricardo Scofidio, *The American Mysteries*, 1983/1984. Photographs. Courtesy of Diller Scofidio + Renfro.

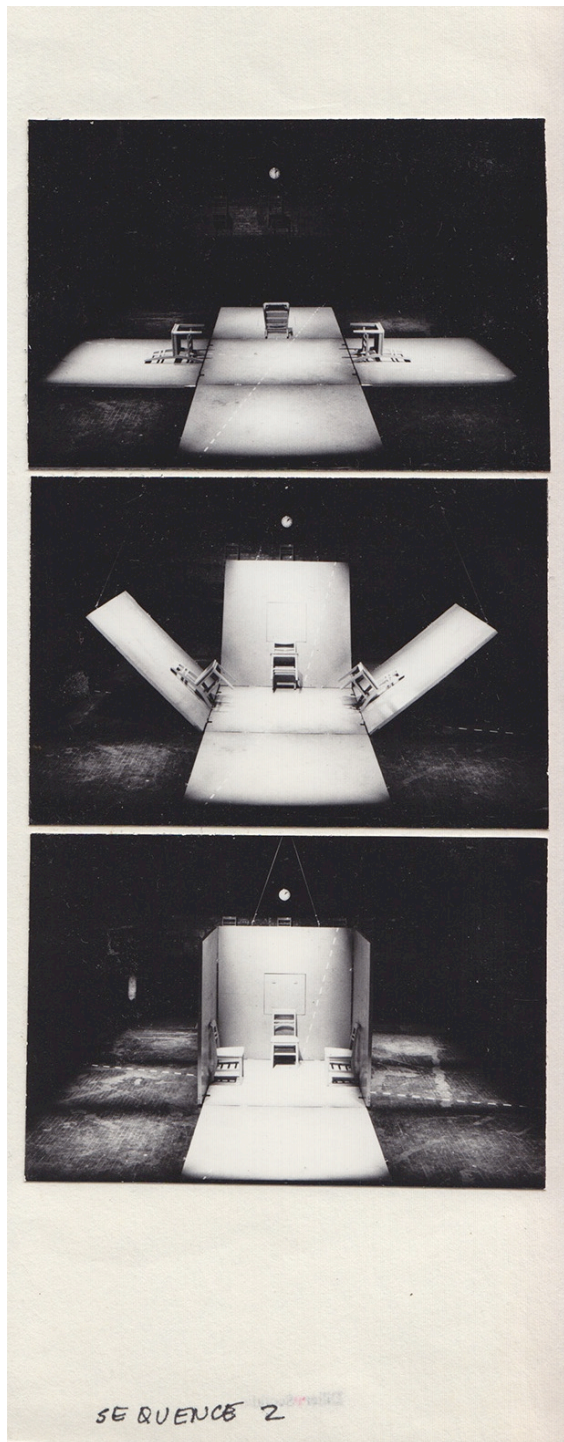


Figure 3.18: Elizabeth Diller and Ricardo Scofidio, *The American Mysteries*, 1983/1984. Photographs. Courtesy of Diller Scofidio + Renfro.

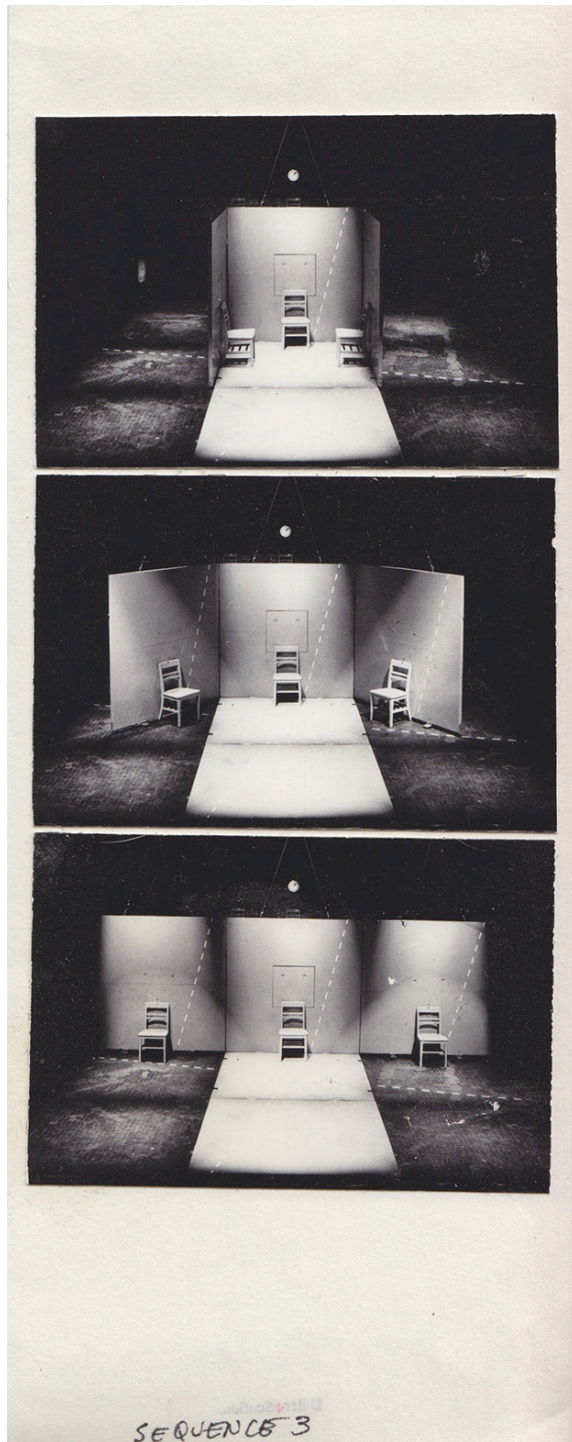


Figure 3.19: Elizabeth Diller and Ricardo Scofidio, *The American Mysteries*, 1983/1984. Photographs. Courtesy of Diller Scofidio + Renfro.



Figure 3.21: Elizabeth Diller and Ricardo Scofidio, *The American Mysteries*, 1983/1984. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 3.22: Elizabeth Diller and Ricardo Scofidio, *The American Mysteries*, 1983/1984. Photograph. Courtesy of Diller Scofidio + Renfro



Figure 3.23: Elizabeth Diller and Ricardo Scofidio, *The American Mysteries*, 1983/1984. Photograph. Courtesy of Diller Scofidio + Renfro.

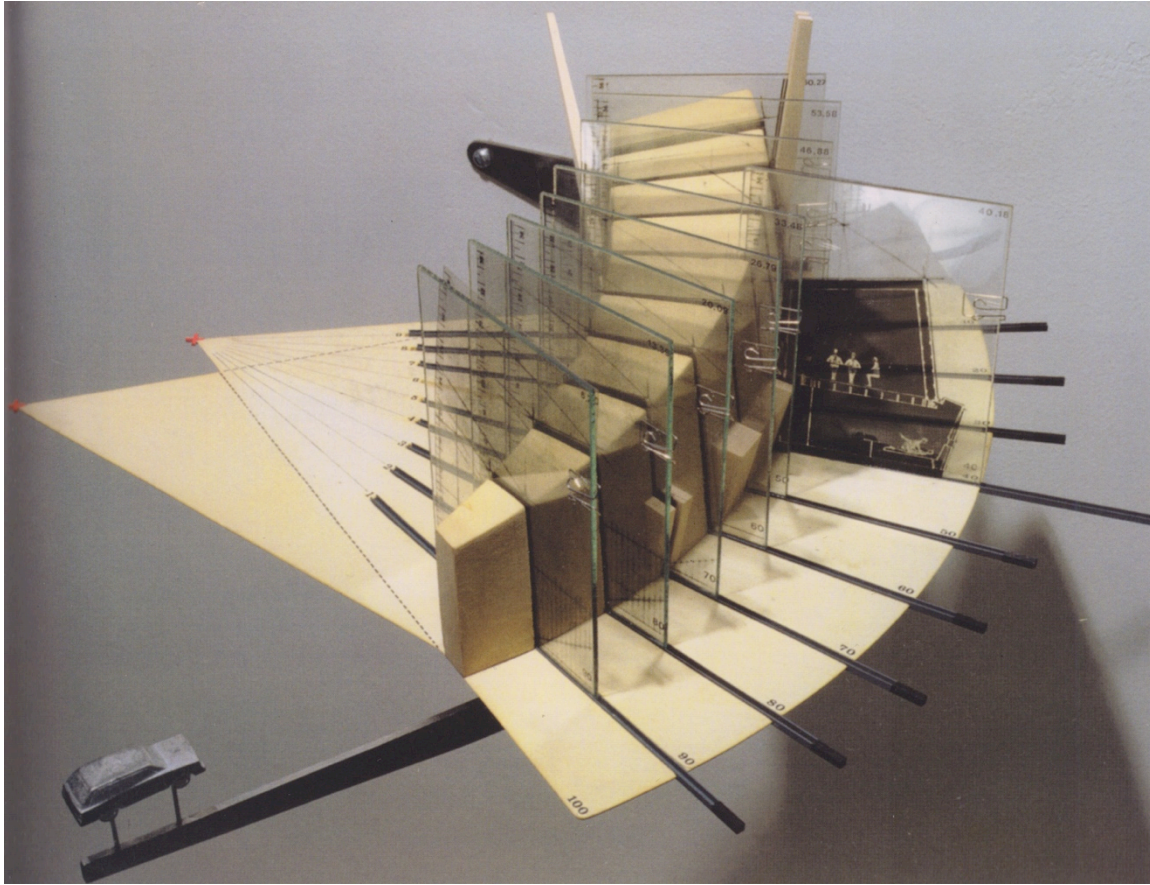


Figure 3.24: Elizabeth Diller and Ricardo Scofidio, *Slow House*, 1989-91. Photograph. Courtesy of Diller Scofidio + Renfro.

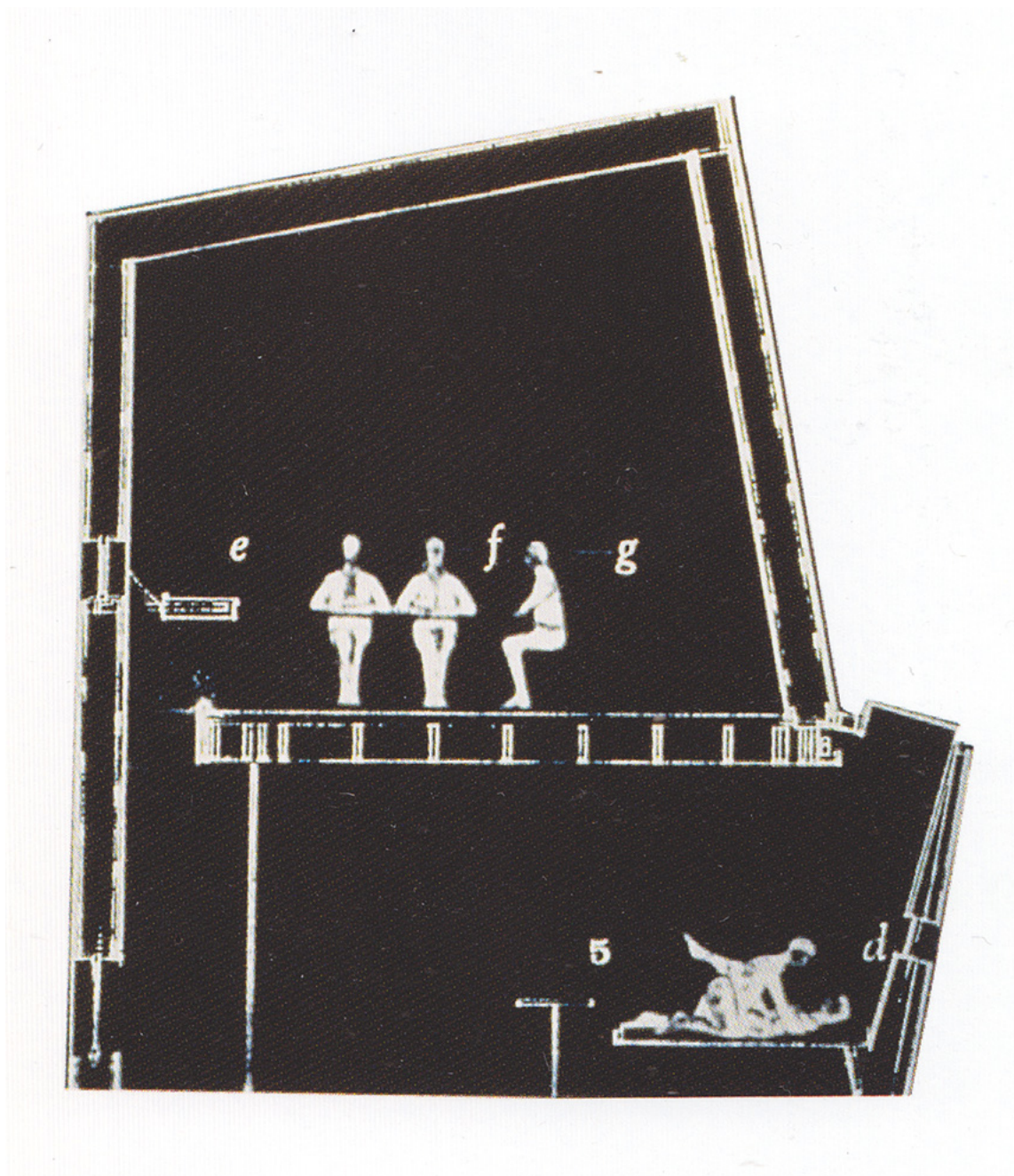


Figure 3.25: Elizabeth Diller and Ricardo Scofidio, *Slow House*, 1989-91. Drawing. Courtesy of Diller Scofidio + Renfro.

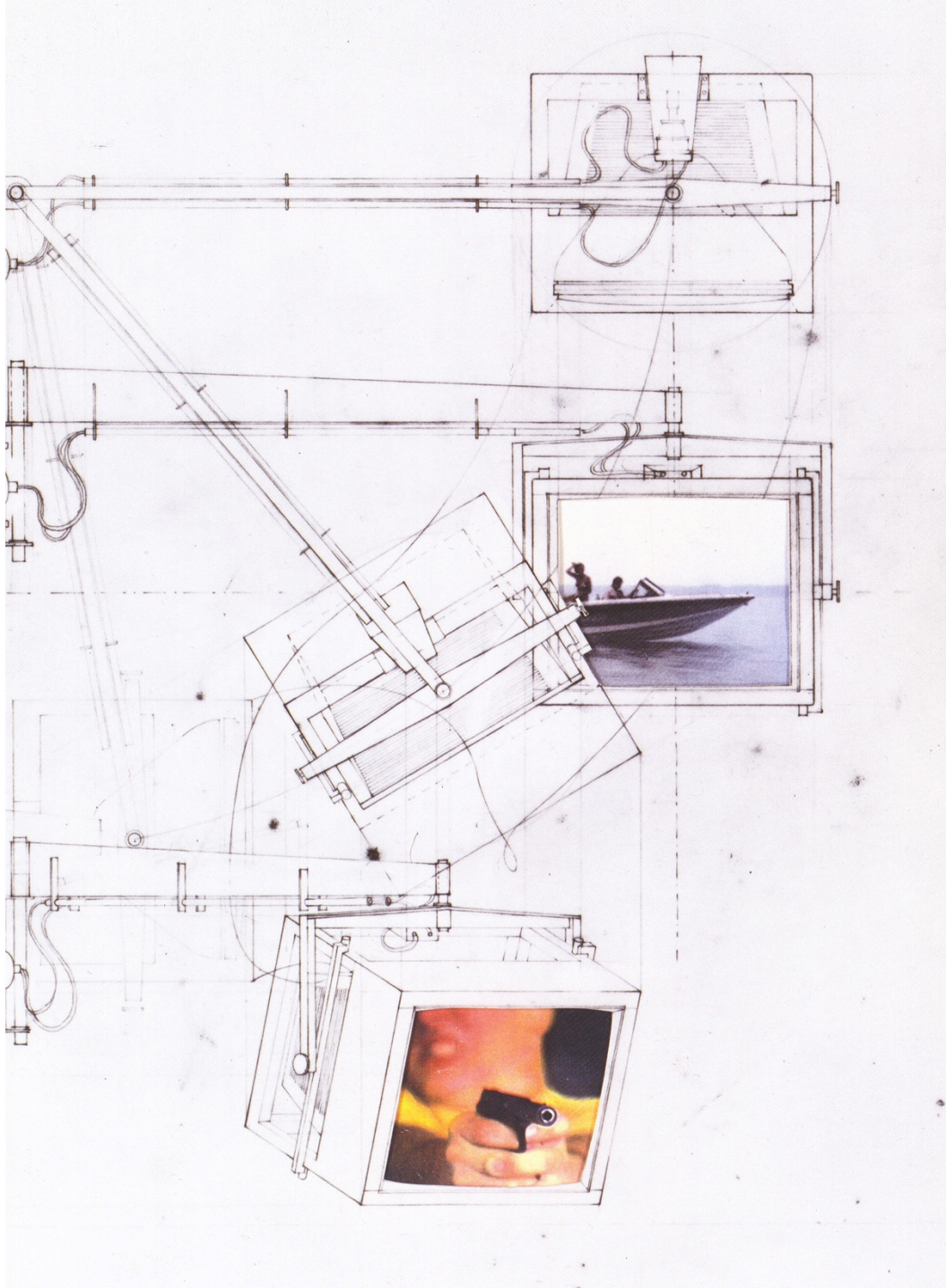


Figure 3.26: Elizabeth Diller and Ricardo Scofidio, *Slow House*, 1989-91. Drawing/Collage. Courtesy of Diller Scofidio + Renfro.

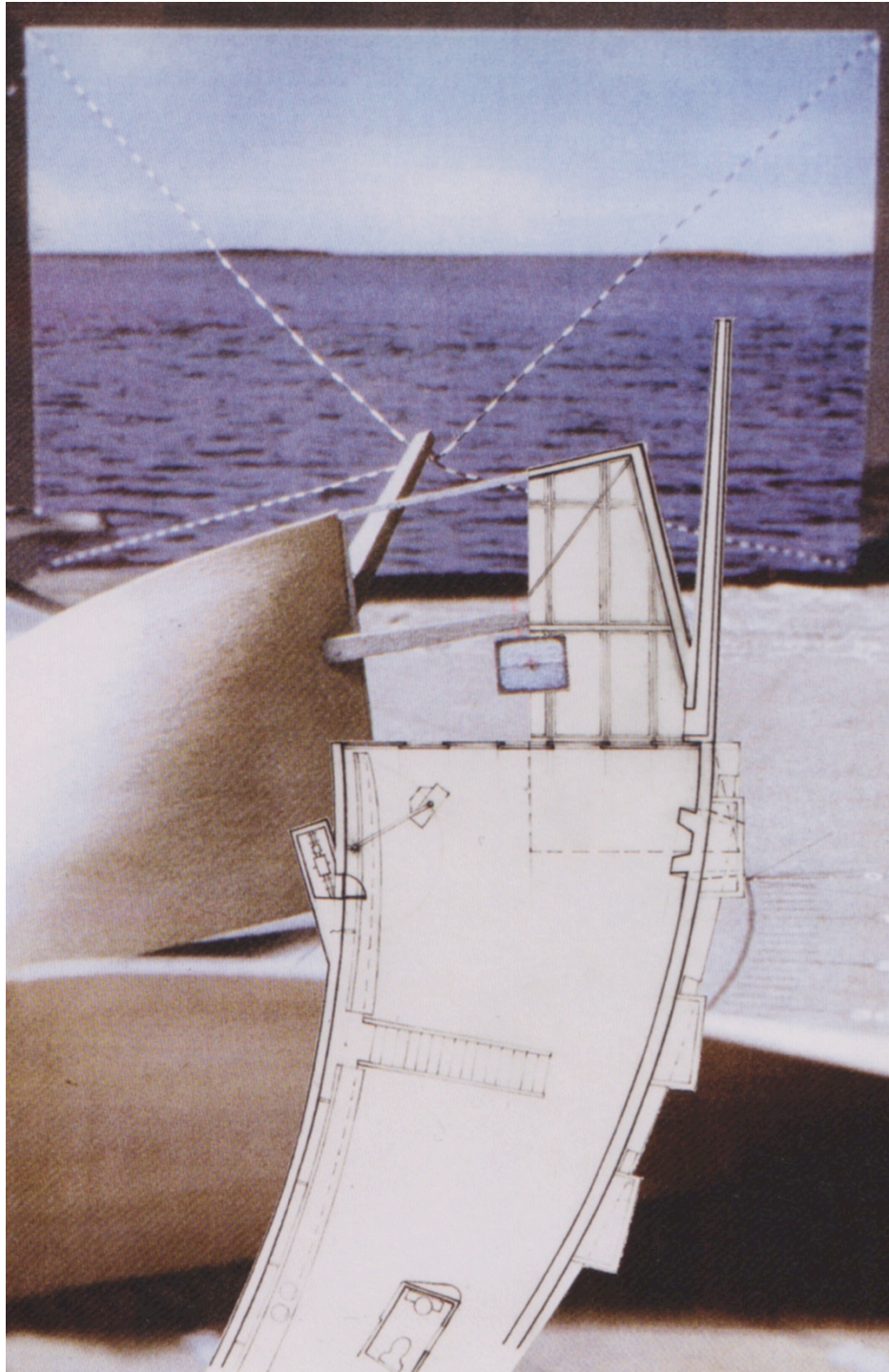


Figure 3.27: Elizabeth Diller and Ricardo Scofidio, *Slow House*, 1989-91. Drawing/Collage. Courtesy of Diller Scofidio + Renfro.



Figure 3.28: Elizabeth Diller and Ricardo Scofidio, *Synapse / The Memory Theatre of Giulio Camillo*, 1986. Photograph. Courtesy of Diller Scofidio + Renfro.

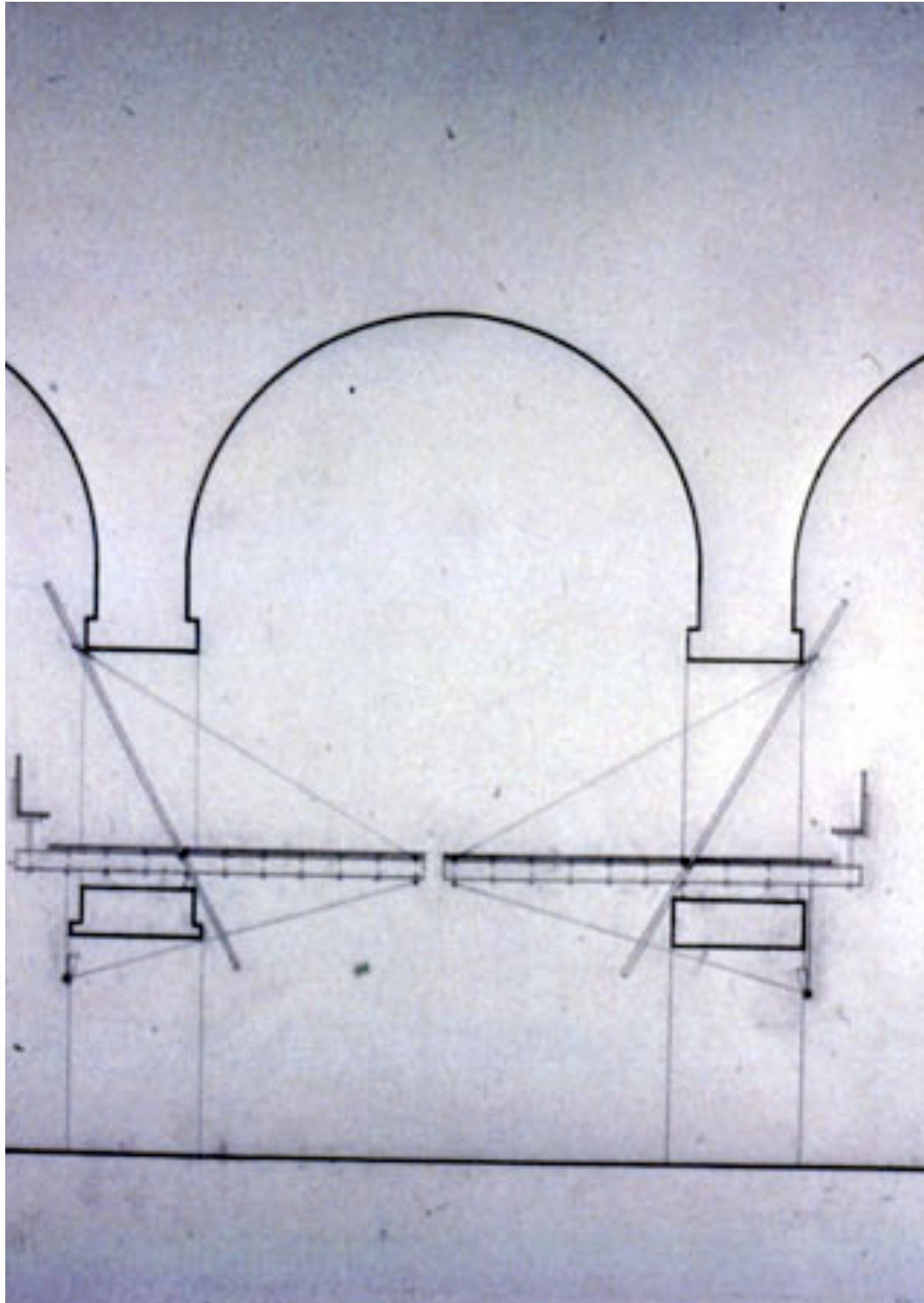


Figure 3.29: Elizabeth Diller and Ricardo Scofidio, *Synapse / The Memory Theatre of Giulio Camillo*, 1986. Drawing. Courtesy of Diller Scofidio + Renfro.

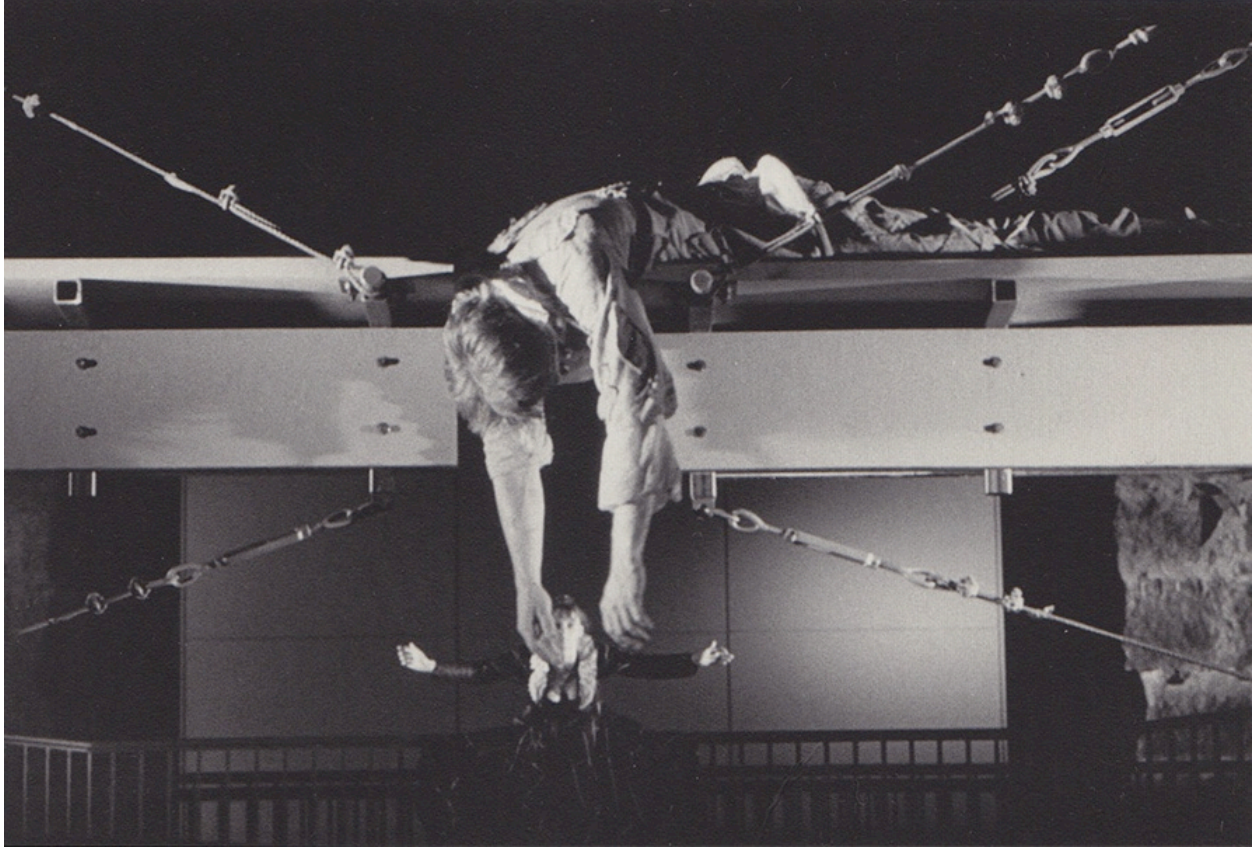


Figure 3.30: Elizabeth Diller and Ricardo Scofidio, *Synapse / The Memory Theatre of Giulio Camillo*, 1986. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 3.31: Elizabeth Diller and Ricardo Scofidio, *Synapse / The Memory Theatre of Giulio Camillo*, 1986. Photograph. Courtesy of Diller Scofidio + Renfro.

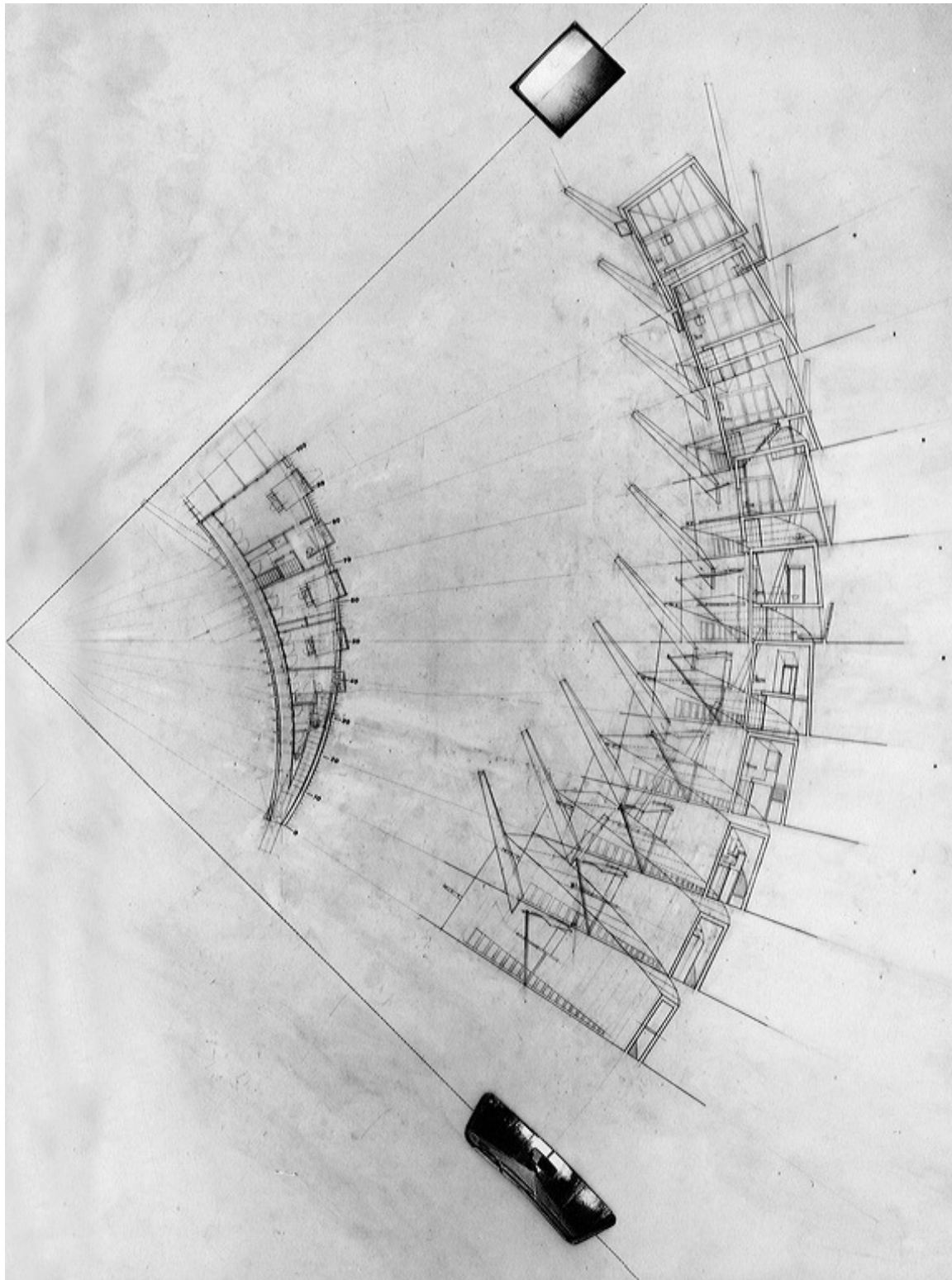


Figure 3.32: Elizabeth Diller and Ricardo Scofidio, *Slow House*, 1989–91. Drawing. Courtesy of Diller Scofidio + Renfro.

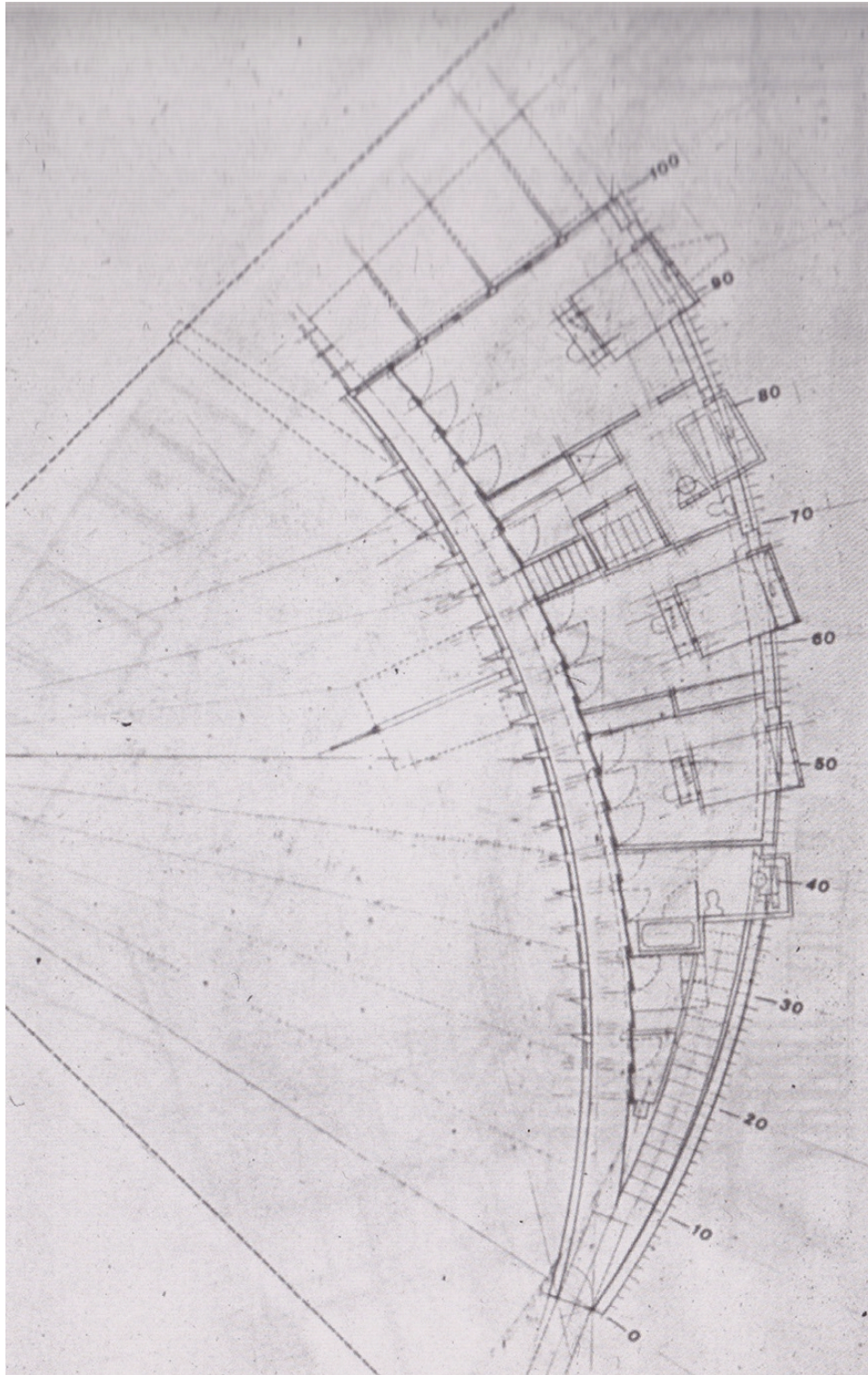


Figure 3.33: Elizabeth Diller and Ricardo Scofidio, *Slow House*, First Floor Plan, 1989-91. Drawing. Courtesy of Diller Scofidio + Renfro.

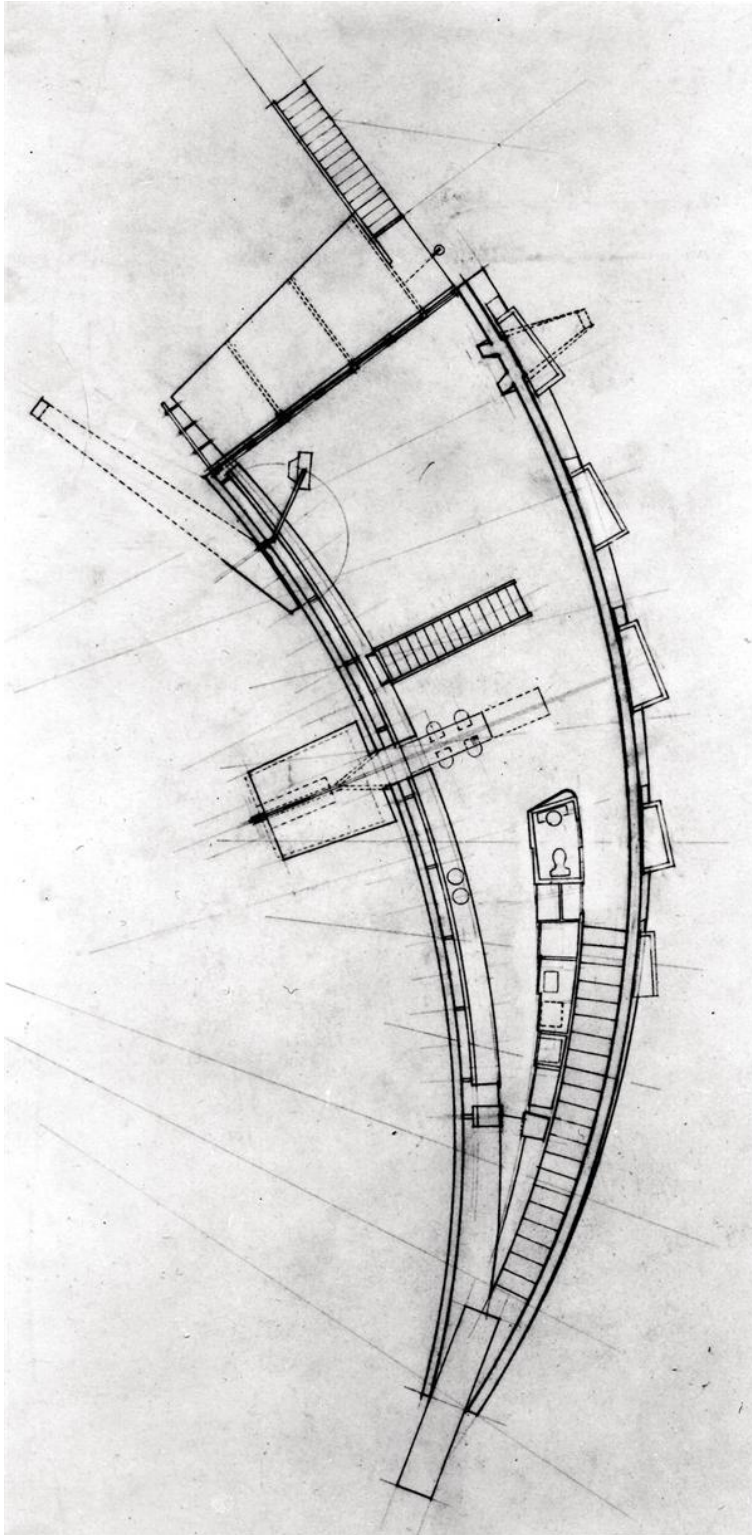


Figure 3.34: Elizabeth Diller and Ricardo Scofidio, *Slow House*, Second Floor Plan, 1989-91. Drawing. Courtesy of Diller Scofidio + Renfro.

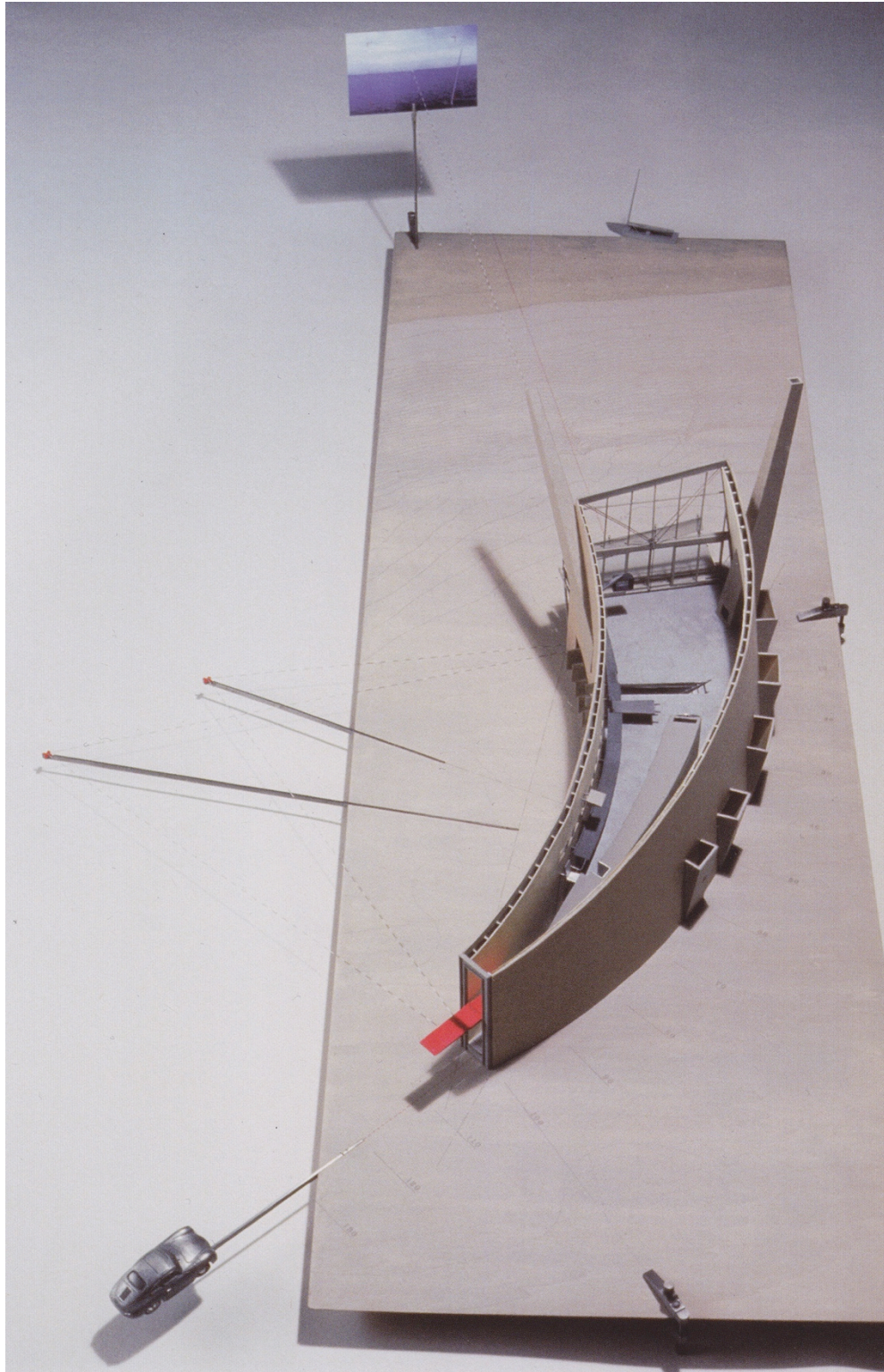


Figure 3.35: Elizabeth Diller and Ricardo Scofidio, *Slow House*, 1989–91. Model. Courtesy of Diller Scofidio + Renfro.

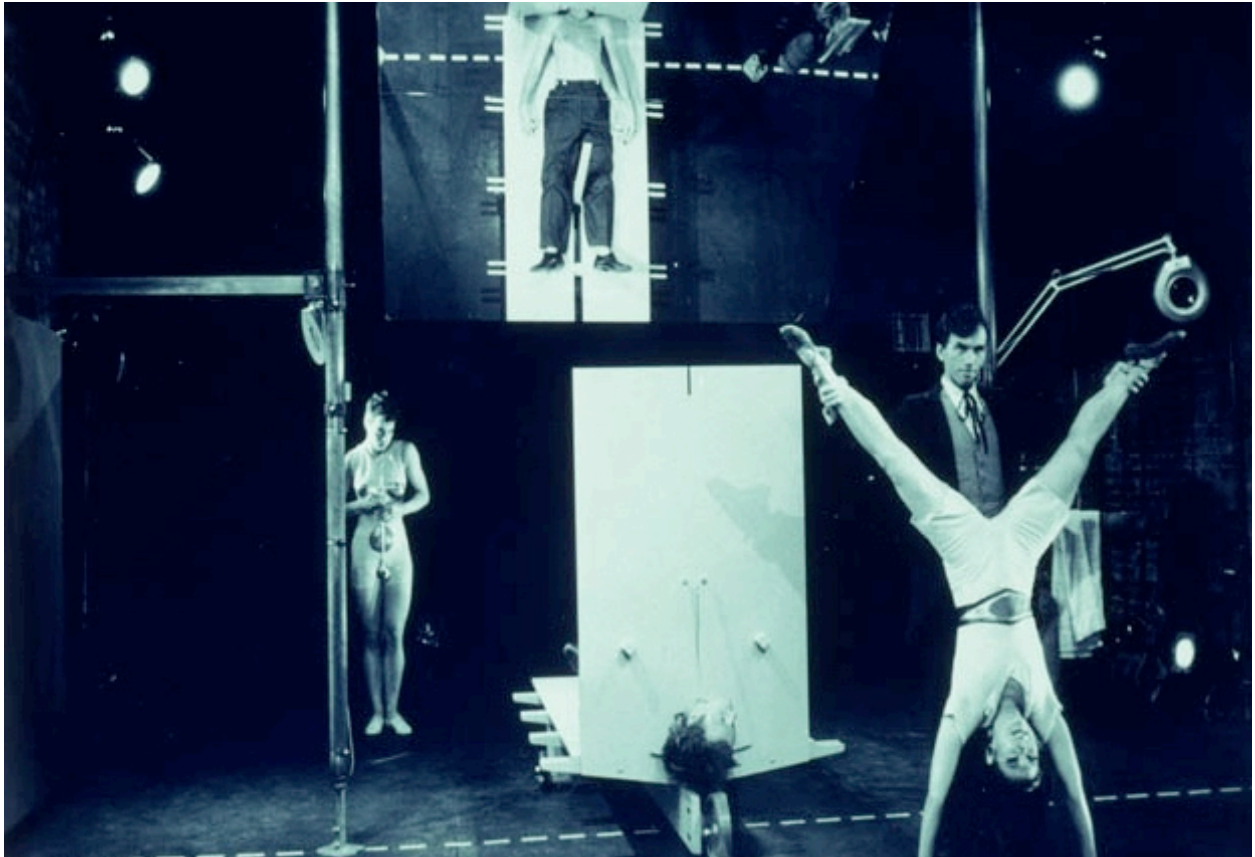


Figure 3.36: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 3.37: Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915-23.

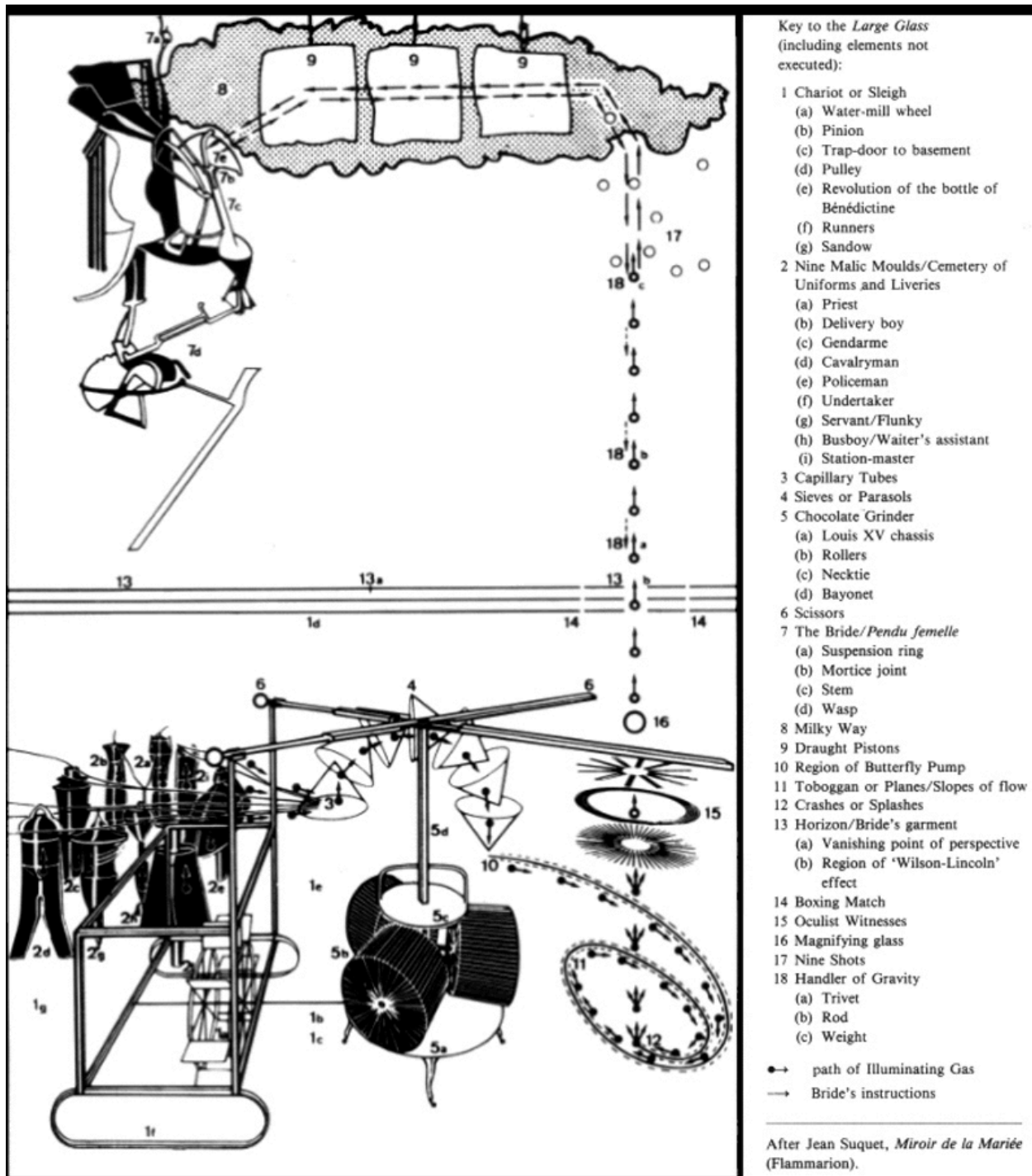


Figure 3.38: Jean Suquet, diagram created from Marcel Duchamp's notes for *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)*, 1915-23.

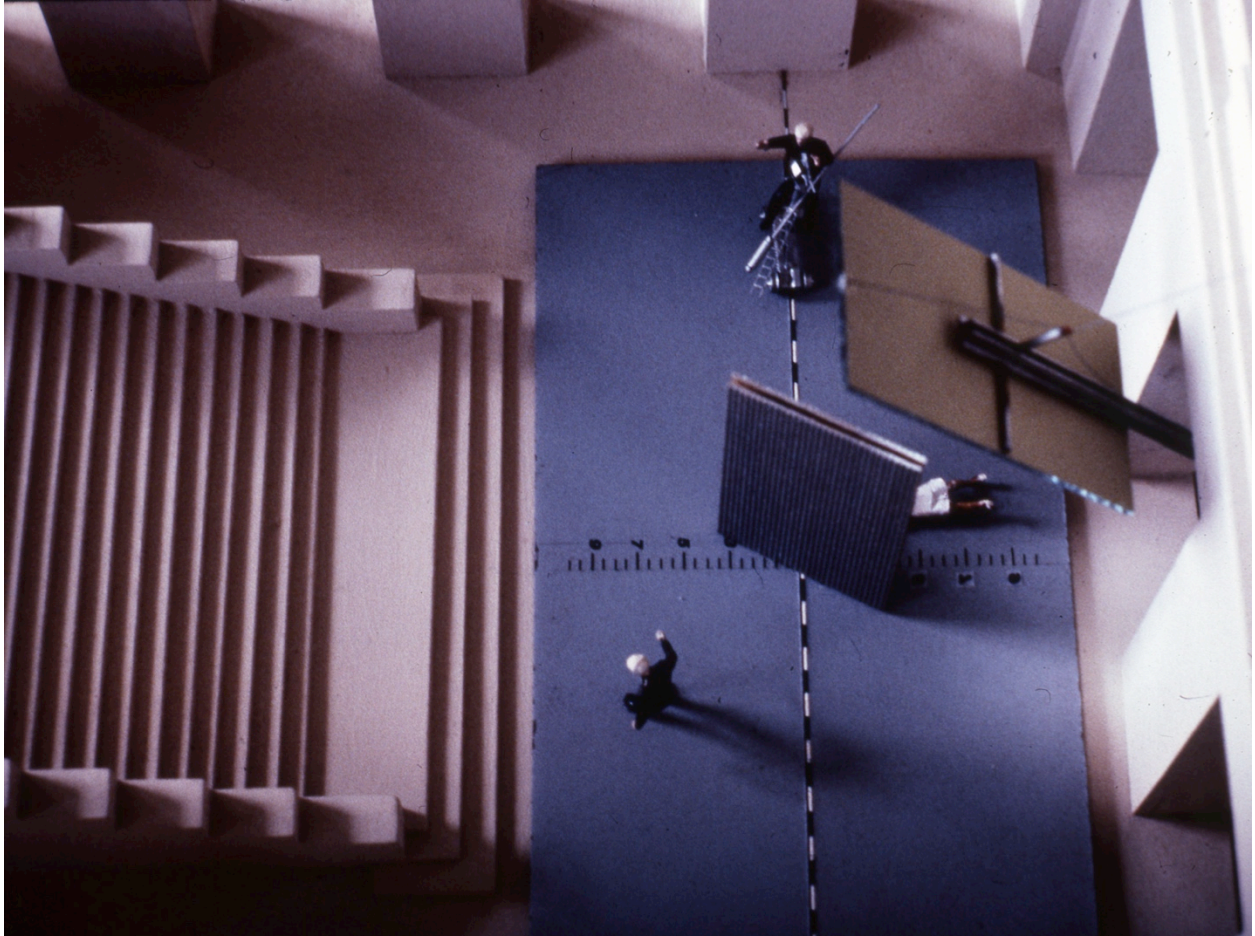


Figure 3.39: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Model. Courtesy of Diller Scofidio + Renfro.



Figure 3.40: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 3.41: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Photograph. Courtesy of Diller Scofidio + Renfro



Figure 3.42: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Photographs. Courtesy of Diller Scofidio + Renfro.



Figure 3.43: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Photographs. Courtesy of Diller Scofidio + Renfro.

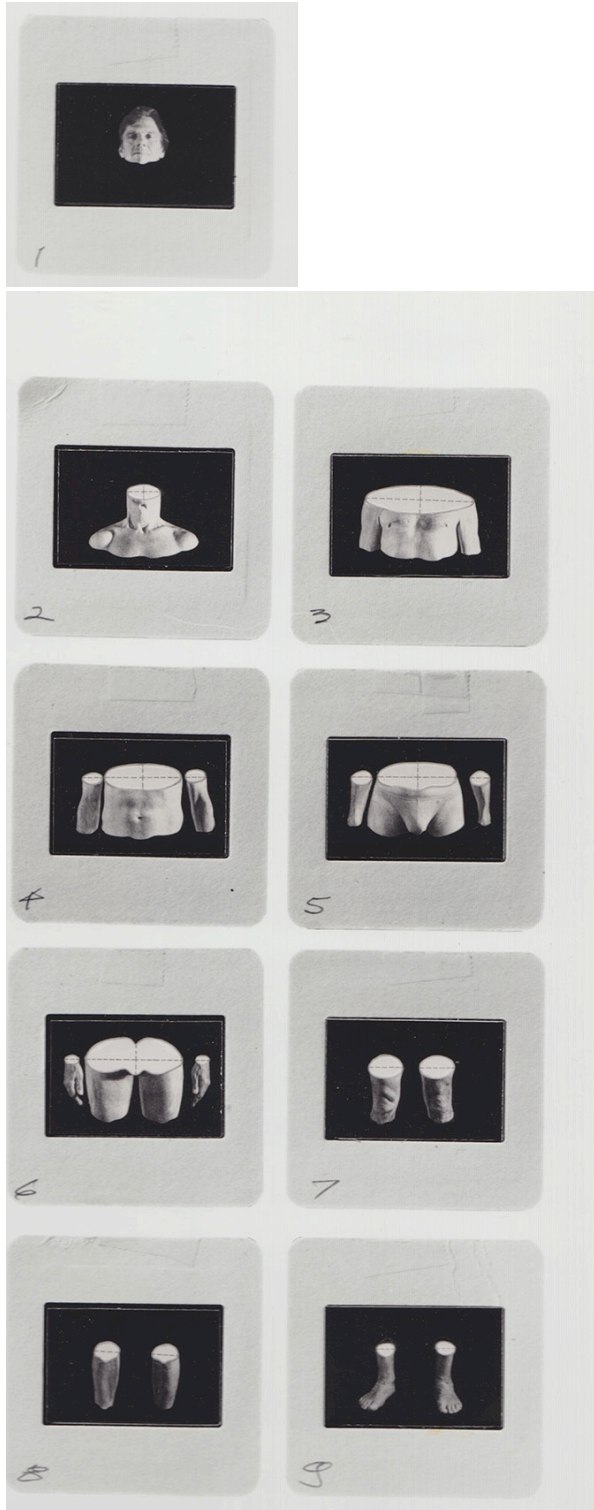


Figure 3.44: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Photographs. Courtesy of Diller Scofidio + Renfro.

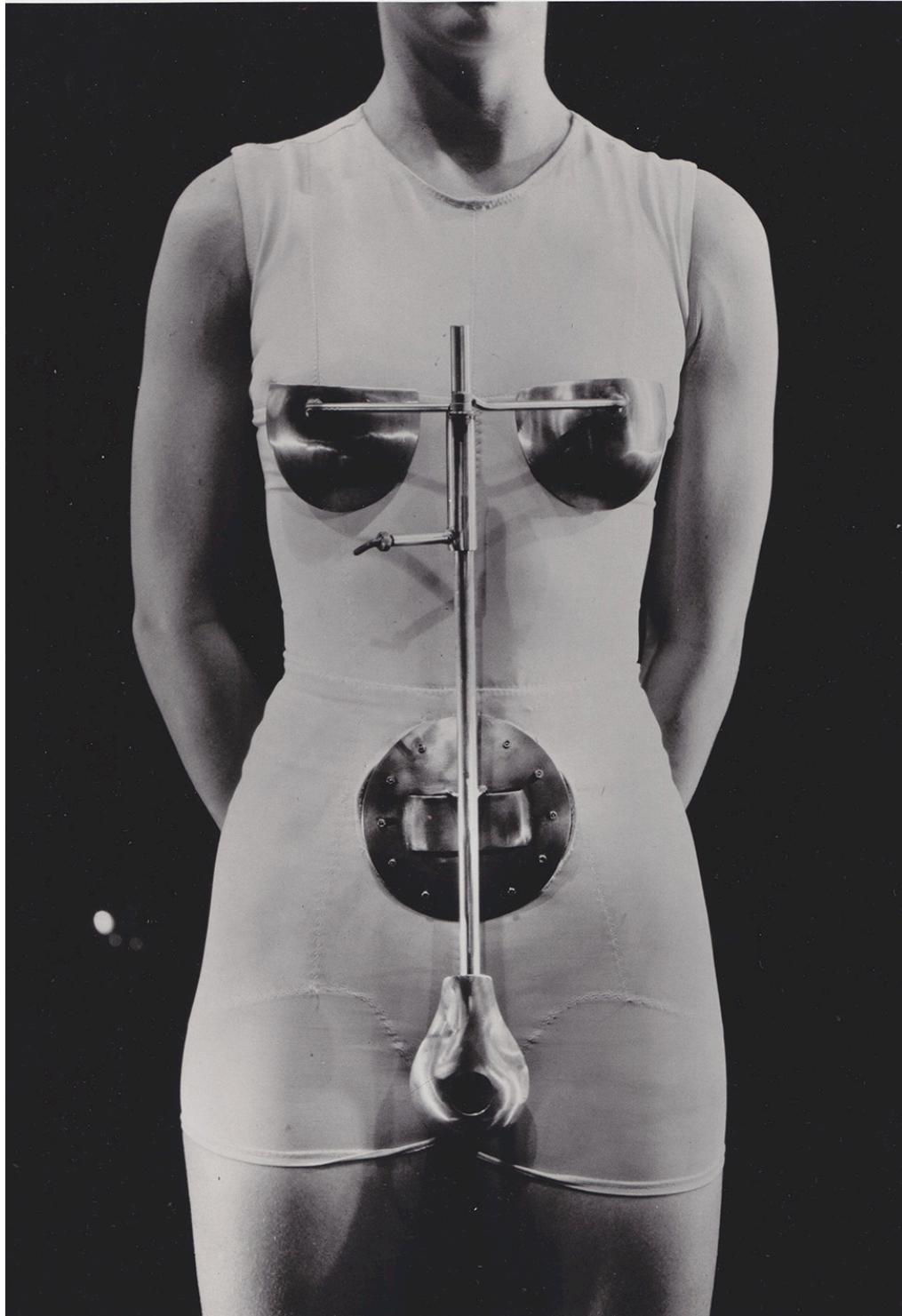


Figure 3.45: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 3.46: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Photographs/Diagram. Courtesy of Diller Scofidio + Renfro.

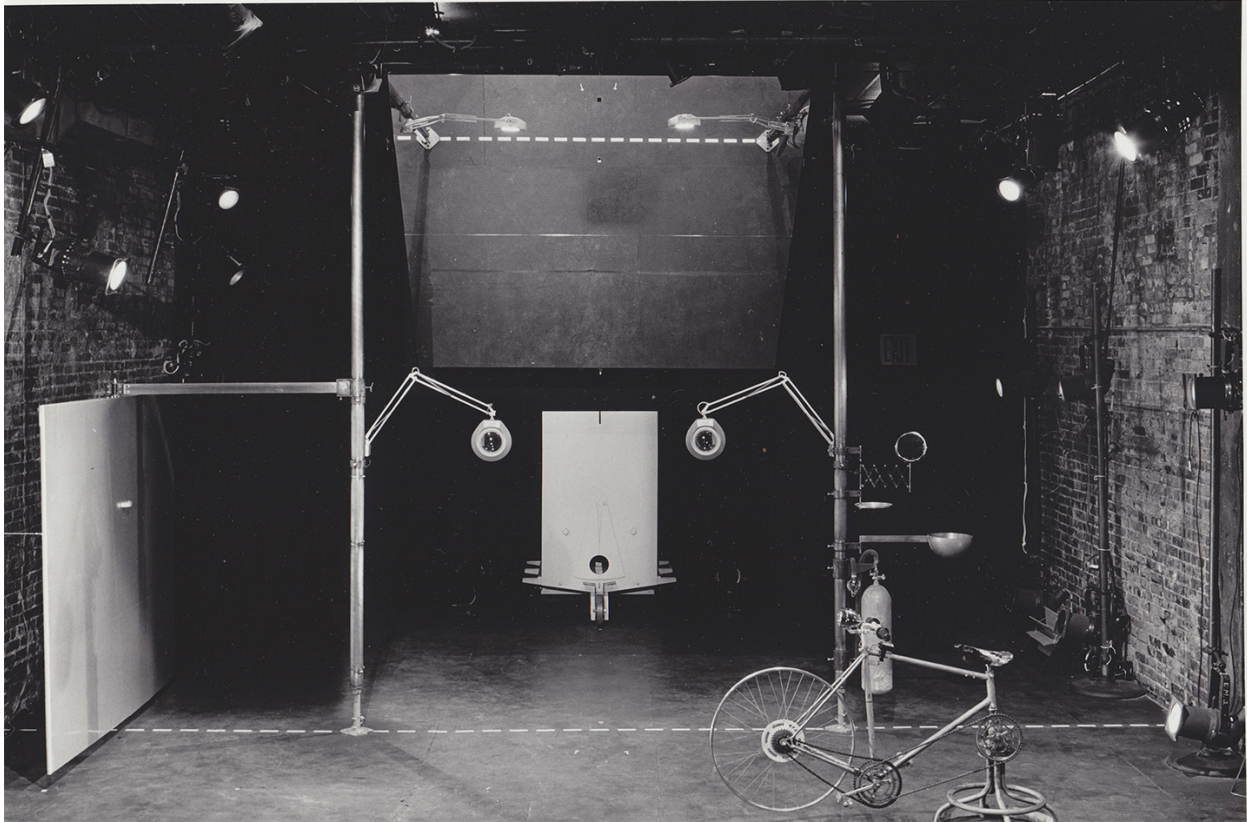


Figure 3.47: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Photograph. Courtesy of Diller Scofidio + Renfro.

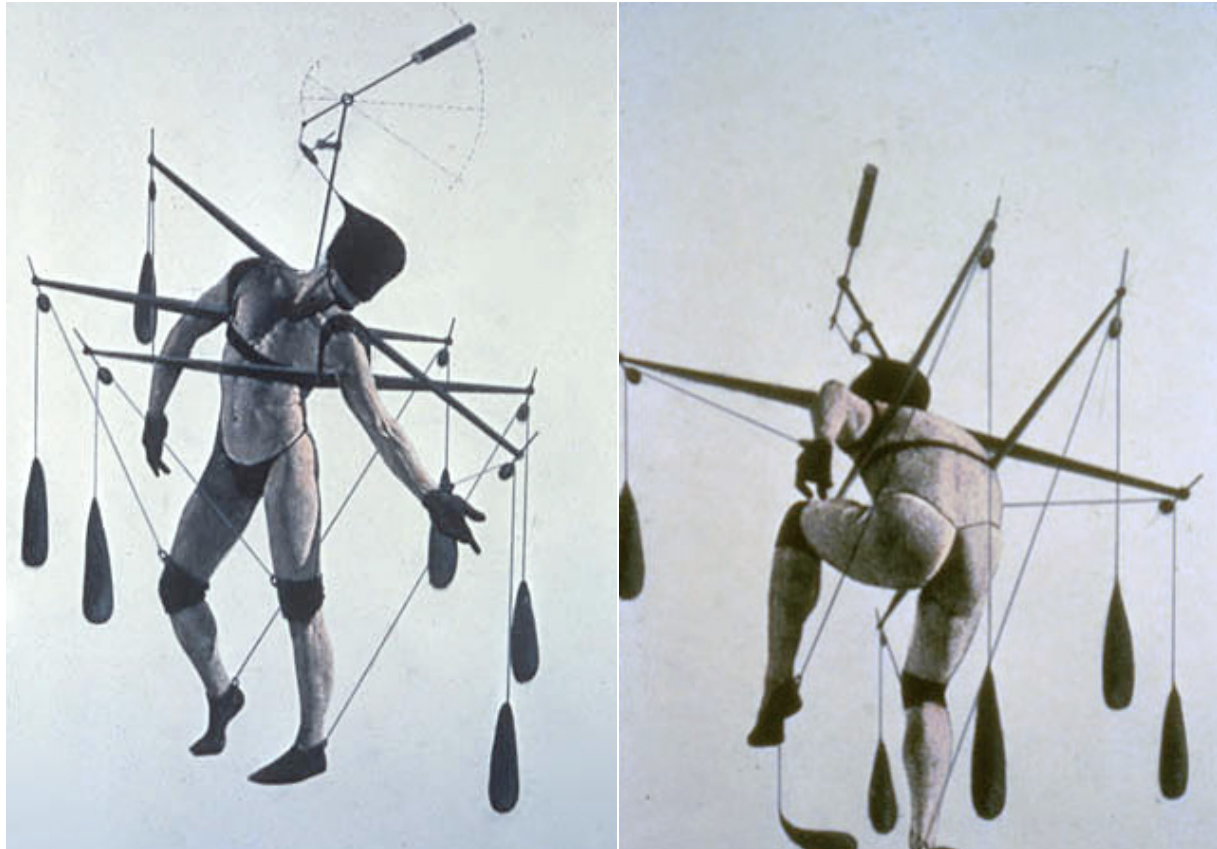


Figure 3.48: Elizabeth Diller and Ricardo Scofidio, *The Rotary Notary and His Hot Plate (A Delay in Glass)*, 1987. Photographs. Courtesy of Diller Scofidio + Renfro.

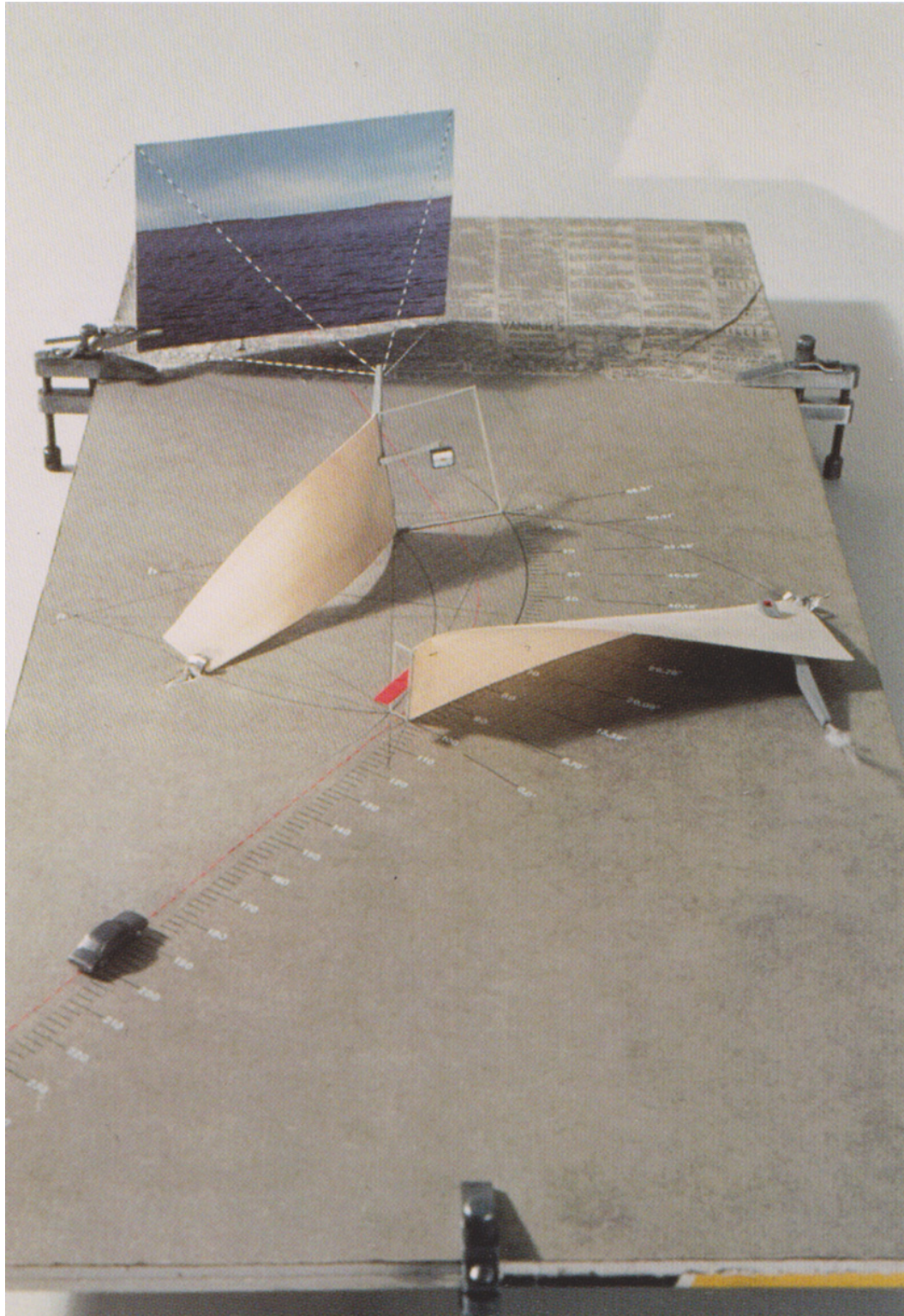


Figure 3.49: Elizabeth Diller and Ricardo Scofidio, *Slow House*, 1989-91. Model. Courtesy of Diller Scofidio + Renfro.

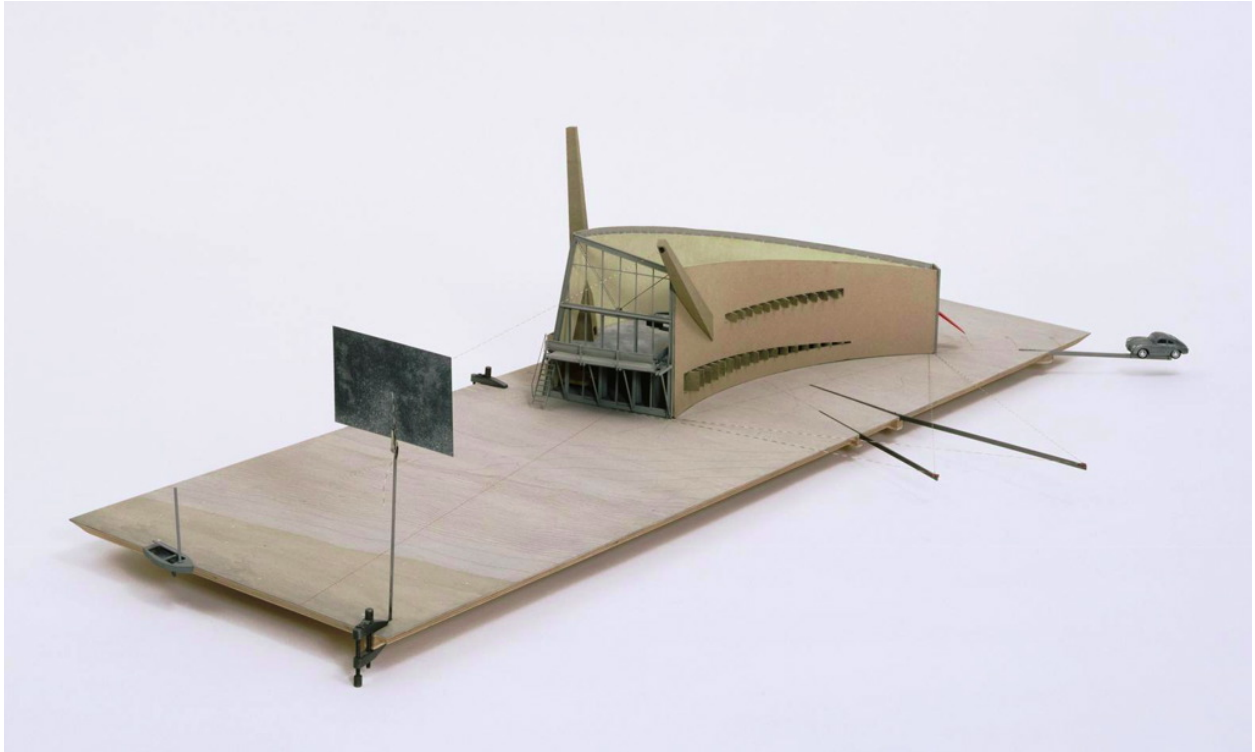


Figure 3.50: Elizabeth Diller and Ricardo Scofidio, *Slow House*, 1989-91. Model. Courtesy of Diller Scofidio + Renfro.



Figure 3.51: Elizabeth Diller and Ricardo Scofidio, *Slow House*, 1989-91. Photograph. Courtesy of Diller Scofidio + Renfro.



Figure 3.52: Diller and Scofidio, *Slow House*, 1989-91. Image published as "Broken Horizon, rendering, 1989" in *Scanning: The Aberrant Architectures of Diller + Scofidio* (New York: Whitney Museum of American Art, 2003) 103. Image republished in Guido Incerti, Daria Ricchi, and Deane Simpson, *Diller + Scofidio (+ Renfro): The Ciliary Function* (Milan: Skira, 2007) 80.



Figure 4.1: Diller Scofidio + Renfro, James Corner Field Operations and Piet Oudolf, *High Line*, 2004–2014. Photograph by Author, June 2011.

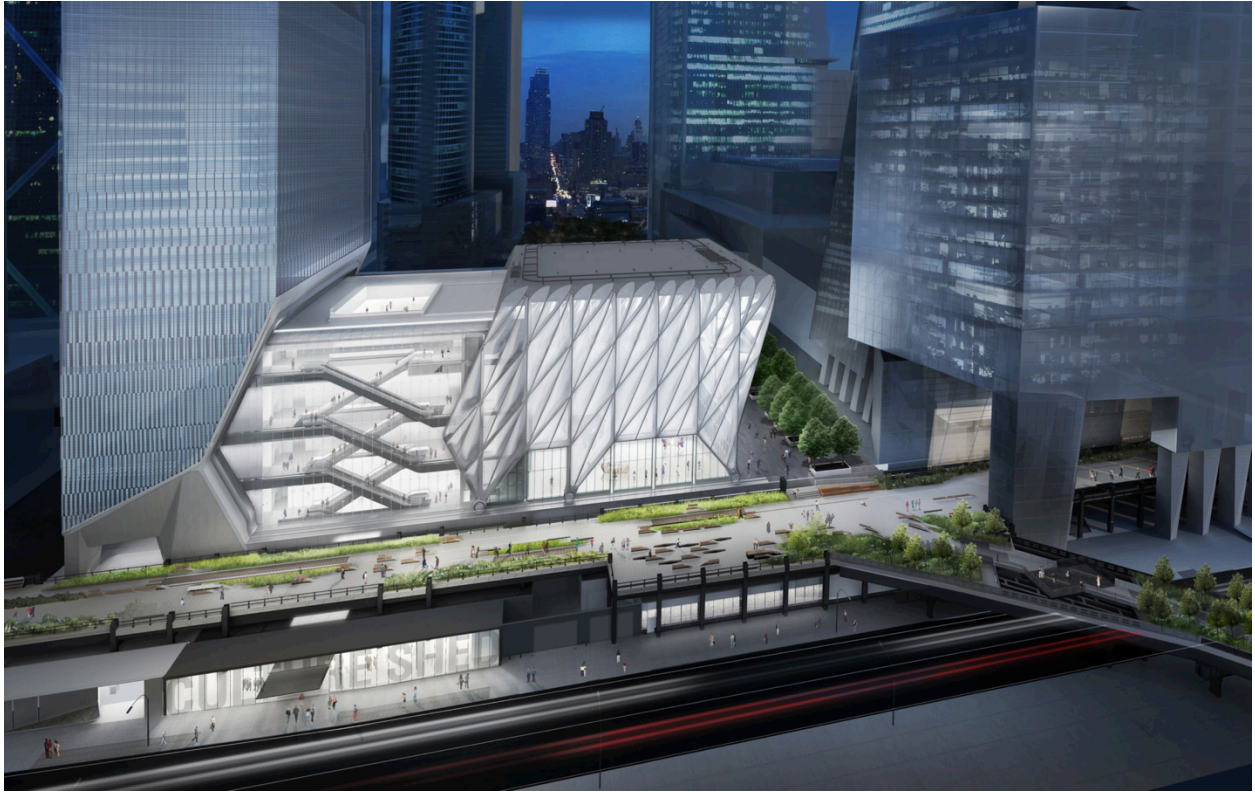


Figure 4.2: Diller Scofidio + Renfro and Rockwell Group, *Culture Shed*, 2019. Rendering. Courtesy of Diller Scofidio + Renfro.

BIBLIOGRAPHY

- "Battery, Park Landfill, New York: installation", in *Artforum International*, vol.23, November 1984: 98.
- "Bodybuildings: architectural facts and fictions", in *A+U: Architecture and Urbanism*, no.222, March 1989: 57-64 (text in Japanese + English).
- Capp Street Project 1987-1988*. San Francisco: Capp Street Project, 1989.
- "Diller + Scofidio: delay in glass - performance piece inspired by Duchamp's Large Glass: Painted Bride Art Center, Philadelphia", in *A+U: Architecture and Urbanism*, no.4 (307) April 1996: 80-83 (text in Japanese + English).
- "Diller + Scofidio: wider die Selbstdisziplinierung = Against self-disciplining [inerview]", in *Daidalos*, August 1995, Special Issue: 35-47 (text in German + English).
- "Soft sell: Diller + Scofidio - entrance of the Rialto Theater, New York: video installation", in *AD Profile* 112 (Architecture and Film) Architectural Design, vol.64 November/December 1994: 68-73.
- Abrams, Janet. "The avant garde grows up: rebuilding New York", in *Blueprint*, no.35, March 1987: 34-40.
- Ades, Dawn, Neil Cox, and David Hopkins. *Marcel Duchamp*. London: Thames & Hudson, 1999.
- Alberro, Alexander, and Sabeth Buchmann. *Art after Conceptual Art*, Generali Foundation Collection Series. Cambridge, Mass. / Vienna, Austria: MIT Press; Generali Foundation, 2006.
- Alberro, Alexander, and Blake Stimson. *Conceptual Art: A Critical Anthology*. Cambridge, Mass.: MIT Press, 1999.
- _____. *Institutional Critique: An Anthology of Artists' Writings*. Cambridge, Mass.: MIT Press, 2009.
- Allen, Stan. *Practice: Architecture, Technique and Representation*. Amsterdam: G+B Arts International, 2000.
- Anderson, Laurie, Gordon Matta-Clark, Trisha Brown, Lydia Yee, and Barbican Art Gallery. *Laurie Anderson, Trisha Brown, Gordon Matta-Clark: Pioneers of the Downtown Scene, New York 1970s*. Munich/New York: Prestel, 2011.
- Anderson, Perry. *The Origins of Postmodernity*. London/New York: Verso, 1998.

- Aronson, Arnold. *The History and Theory of Environmental Scenography*. Ann Arbor, Mi: UMI Research Press, 1977.
- Ault, Julie, ed. *Alternative Art New York, 1965-1985*. New York/Minneapolis: Drawing Center; University of Minnesota Press, 2002.
- Aureli, Pier Vittorio. *Project of Autonomy: Politics and Architecture Within and Against Capitalism*. Forum Project Publications. New York: Princeton Architectural Press, 2012.
- Auslander, Phillip. *Liveness: Performance in Mediatized Culture*. Second Edition. New York: Routledge, 2008.
- Backlund, Nicholas. "Living architecture: Diller + Scofidio - Museum of Modern Art, New York, installation", in *ID* (New York), vol.36, November/December 1989: 14-15.
- Bailly, Lionel. *Lacan: A Beginner's Guide*. Oxford: Oneworld Publications, 2009.
- Banes, Sally. *Terpsichore in Sneakers: Post-Modern Dance*. Boston: Houghton Mifflin, 1980.
- _____. *Writing Dancing in the Age of Postmodernism*. Hanover, N.H.: University Press of New England, 1994.
- Barreneche, Raul A. "Set pieces: architects design for the theater, opera, and dance" (includes work by Diller + Scofidio), in *Architectural Record*, 191 (9) September 2003: 110-114.
- Barthes, Roland. *Image, Music, Text*. Translated by Stephen Heath. New York: Hill and Wang, 1977.
- Baudrillard, Jean. *Simulacra and Simulation*. Translated by Sheila Faria Glaser. Ann Arbor: University of Michigan Press, 1994.
- _____. *The System of Objects*. Translated by James Benedict. New York & London: Verso, 2005.
- Baume, Nicholas. "It's Still Fun to Have Architecture: An Interview with Elizabeth Diller, Ricardo Scofidio, and Charles Renfro", in *Super vision*. Nicholas Baume (ed.). Cambridge, Mass./Boston, Mass.: MIT Press/Institute of Contemporary Art, 2006, 178-191.
- Benjamin, Walter. *The Arcades Project*. Translated by Howard Eiland and Kevin McLaughlin. Cambridge, Mass./London: Belnap Press of Harvard University Press, 1999.

- _____. "Paris, Capital of the Nineteenth Century" in *Reflections*. Translated by Edmund Jephcott. New York: Schocken Books, 1978: 147-162.
- _____. "The Work of Art in the Age of Mechanical Reproduction [1935]", in *Illuminations*. Hannah Arendt (ed.). New York: Schocken Books, 1968: 217-251.
- Berger, Maurice. *Labyrinths: Robert Morris, Minimalism, and the 1960s*. New York: Harper & Row, 1989.
- Berghaus, Günter. *Avant-Garde Performance: Live Events and Electronic Technologies*. New York: Palgrave Macmillan, 2005.
- _____. *Theatre, Performance, and the Historical Avant-garde*. New York: Palgrave Macmillan, 2005.
- Berman, Ila and Douglas Burnham. *Expanded Field: Installation Architecture Beyond Art*. San Francisco: Applied Research and Design, 2014.
- Betsky, Aaron. *Violated Perfection: Architecture and the Fragmentation of the Modern*. New York: Rizzoli International, 1990.
- Betsky, Aaron and K. Michael Hays, eds. *Scanning: The Aberrant Architectures of Diller + Scofidio*. New York: Whitney Museum of American Art; New York: Distributed by Harry N. Abrams, Inc., 2003.
- Biraghi, Marco. *Project of Crisis: Manfredo Tafuri and Contemporary Architecture*. Cambridge, Mass.: MIT Press, 2013.
- Bishop, Claire. *Installation Art: A Critical History*. London: Tate Publishing, 2008.
- _____. (ed.). *Participation*. London: Whitechapel Gallery and Cambridge, Mass.: MIT Press, 2006.
- Bois, Yve-Alain and Rosalind Krauss. *Formless: A User's Guide*. New York: Zone Books, 1997.
- Bonnemaison, Sarah and Ronit Eisenbach. *Installations by Architects: Experiments in Building and Design*. New York: Princeton Architectural Press, 2009.
- Borasi, Giovanna, ed. *The Other Architect*. Leipzig, Germany: Canadian Centre for Architecture and Spector Books, 2015.
- Borsano, Gabriella. *Architecture, 1980: The Presence of the Past*. New York: Rizzoli, 1980.

- Bourriard, Nicolas. *Relational Aesthetics*. Paris: Presses du reel, 2002.
- Brentano, Robyn. *Outside the Frame: Performance and the Object*. Cleveland, OH: Cleveland Center for Contemporary Art, 1994.
- Brunson, Jamie. "A House Divided Up", in *Artweek* (September 5, 1987).
- Buchloh, Benjamin H. D. "Conceptual Art 1962-1969: From the Aesthetic of Administration to the Critique of Institutions", in *October*, Vol. 55 (Winter 1990). Cambridge, Mass.: MIT Press, 105-43.
- Buettner, Stewart. *American Art Theory, 1945-1970*. Ann Arbor, Mich.: UMI Research Press, 1981.
- Cage, John. *Silence: Lectures and Writings*. Middletown, Conn.: Wesleyan University Press, 1973.
- Campany, David (ed.). *The Cinematic*. London: Whitechapel Gallery and Cambridge, Mass.: MIT Press, 2007.
- Caragonne, Alexander. *The Texas Rangers: Notes From an Architectural Underground*. Cambridge, Mass: The MIT Press, 1995.
- Carnegy, Patrick. *Wagner and the Art of the Theatre*. New Haven: Yale University Press, 2006.
- Carlson, Marvin A. *Performance: A Critical Introduction*. 2nd ed. New York: Routledge, 2004.
- _____. *Places of Performance: The Semiotics of Theatre Architecture*. Ithaca, N.Y.: Cornell University Press, 1989.
- Certeau, Michel de. *The Practice of Everyday Life*. Translated by Steven Rendall. Berkeley: University of California Press, 1984.
- Choi, Esther and Marrikka Trotter, eds. *Architecture at the Edge of Everything Else*. Cambridge, Mass.: WOek Books, Inc. and MIT Press, 2010.
- Cohen, Jean-Louis. *The Future of Architecture Since 1889*. New York: Phaidon, 2012.
- Collins, Jane and Andrew Nisbet (eds.) *Theatre and Performance Design: A Reader in Scenography*. New York/London: Routledge, 2010.
- Colomina, Beatriz (guest ed.). *ARCHITECTUREPRODUCTION*. Revisions 2. Edited by Joan Ockman. New York: Princeton Architectural Press, 1988.

- _____. "Suspended Architecture", in *From Here to Eternity: Fact and Fiction in Recent Architectural Projects*. New York: Artist's Space, 1986.
- _____. "Johnson on TV", in *Philip Johnson: The Constancy of Change*. Emmanuel Petit, ed. New Haven: Yale University Press, 2009.
- _____. *Sexuality & Space*, Princeton Papers on Architecture 1. New York: Princeton Architectural Press, 1992.
- Colpitt, Frances. *Conceptual Art: Theory, Myth, and Practice*. Cambridge: Cambridge University Press, 2004.
- Colquhoun, Alan. *Modern Architecture*. New York: Oxford University Press, 2002.
- Counsell, Colin. *Signs of Performance: An Introduction to Twentieth-Century Theatre*. London/New York: Routledge, 1996.
- Cowen, Ron. "Brooklyn Bridge Memory Theater", in *The World & I: A Chronicle of Our Changing Era*, *The Washington Times* (October 1986) 270-273.
- Crary, Jonathan. *Suspensions of Perception: Attention, Spectacle, and Modern Culture*. Cambridge, Mass.: MIT Press, 1999.
- Crary, Jonathan. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. Cambridge, Mass.: MIT Press, 1990.
- Crimp, Douglas. "On the Museum's Ruins", in *October*, Vol. 13 (Summer 1980). Cambridge, Mass.: MIT Press, 41-57.
- _____. *On the Museum's Ruins* / Douglas Crimp; with Photographs by Louise Lawler. Cambridge, Mass.: MIT Press, 1993.
- _____. "Pictures", in *October* (no. 8). Cambridge, Mass.: MIT Press, 1979: 75-88.
- Crosbie, Michael J. "Cooper Union: A Haven for Debate", in *Architecture: The AIA Journal* (August, 1984) Washington D.C.: AIA Service Corporation, 42-49.
- Crow, Thomas E. *The Rise of the Sixties: American and European Art in the Era of Dissent*, Perspectives. New York: Harry N. Abrams, Inc., 1996.
- Cuff, Dana. *Architecture: The Story of Practice*. Cambridge, Mass.: MIT Press, 1991.
- Curtis, William J. R. *Modern Architecture since 1900*. New York: Phaidon, 1996.

- Davidson, Cynthia (ed.). *Anybody*. Cambridge: MIT Press 1997.
- Debord, Guy. *Society of the Spectacle* [1964]. New York: Zone Books, 1994.
- Decter, Joshua. "Architectural Exhibition: Gallery Nature Morte, New York", in *Arts Magazine*, Vol. 63 (November 1988) 112.
- Deleuze, Gilles and Félix Guattari. *Anti-Oedipus: Capitalism and Schizophrenia*. Minneapolis: University of Minnesota Press, 1983.
- Dell, Simon, William Wood, Alistair Rider, and Sainsbury Centre for Visual Arts. *On Location: Siting Robert Smithson and His Contemporaries*. London: Black Dog, 2008.
- Demos, T.J. *The Exiles of Marcel Duchamp*. Cambridge, Mass.: MIT Press, 2007.
- Deutsche, Rosalyn. *Evictions: Art and Spatial Politics*, Graham Foundation, MIT Press Series in Contemporary Architectural Discourse. Chicago, Ill./Cambridge, Mass.: Graham Foundation for Advanced Studies in the Fine Arts; MIT Press, 1996.
- Diller, Elizabeth, and Emanuela Magnusson. "Diller + Scofidio: storicismo critico = critical historicism", in *Abitare* (435), January 2004: 36-41, 151 (text in Italian + English).
- Diller, Elizabeth, Jeffrey Inaba, and Benedict Clouette. "Mediagenics: Elizabeth Diller interviewed", in *Volume* [Amsterdam, Netherlands], (13) 2007: 120-121.
- Diller, Elizabeth and Ricardo Scofidio. "A Delay in Glass", in *Daidalos*, No. 26, 15 December 1987: 88-101.
- _____. "A Delay in Glass", in *Assemblage*, no.6 (1988). Cambridge, Mass.: MIT Press, 63-71.
- _____. "A Delay in Glass: architectural performance from a work by Marcel Duchamp, Philadelphia Museum of Art", in *Lotus International*, no.53, 1987: 23-31 (text in Italian + English).
- _____, eds. *Back to the Front: Tourisms of War*. New York: Princeton Architectural Press, 1994.
- _____. *Bodybuildings: Architectural Facts and Fictions*. New York: Storefront for Art and Architecture, 1987.
- _____. *Blur: The Making of Nothing*. New York: Harry Abrams, 2002.
- _____. "Delay in Glass", in *Architecture and Urbanism* (A+U) 1996: 04 No. 307. Tokyo: A+U: 80-83.

- _____. *Flesh: Architectural Probes*. New York: Princeton Architectural Press, 1994.
- _____. "Household artifacts: codes of property and propriety: Diller + Scofidio", in *AI: Architecture and Ideas*, no.1, November 1996: 20-29.
- _____. "Le corps, la vie quotidienne", in *Art Press*, Vol. 175 (December 1992). Paris: Spadem, 41-44 (French/English).
- _____. "The Rotary Notary and His Hot Plate: A Delay in Glass, Notes on the Staging Apparatus", in *The 1987 Journal, Glass Art Society* (1987) 19-20.
- _____. "The Rotary Notary and His Hot Plate / The American Mysteries / Bridge", in *AA Files*. London: Architectural Association, Number 14, Spring 1987.
- _____. "the withDrawing Room: a probe into the conventions of private rite," in *AA Files* 14. London: Architectural Association, Spring 1987: 15-24.
- Diller, Elizabeth, Ricardo Scofidio, and Patricia C Philips. "A parallax practice: a conversation with Elizabeth Diller and Ricardo Scofidio", in *Art Journal*, 63 (3) Fall 2004: 62-79.
- Dimendberg, Edward. *Diller Scofidio + Renfro: Architecture After Images*. Chicago: University of Chicago Press, 2013.
- Diserens, Corinne, ed. *Gordon Matta-Clark*. New York: Phaidon, 2003.
- Dixon, John Morris (ed.), "The Slow House", in *Progressive Architecture*, 39th Annual P/A Awards, January 1991, 88-90.
- Dodds, George and Robert Tavernor (eds.). *Body and Building: Essays on the Changing Relation of Body and Architecture*. Cambridge, Mass./London: MIT Press, 2002.
- Dollens, Dennis. "Para-Site: Elizabeth Diller and Ricardo Scofidio at MoMA", in *Telescope: the printed city* (Tokyo: Workshop for Architecture and Urbanism, Autumn 1989) 20-21.
- _____. "The Storefront for Art and Architecture '87-88", in *SITES*, Vol. 20 (1988). New York: Lumen, Inc., 29-33.
- Doss, Erika. *Twentieth-Century American Art*. Oxford: Oxford University Press, 2002.
- Drewes, Caroline. "A House That is Art", in *San Francisco Examiner* (Thursday, September 3, 1987).

- Duchamp, Marcel. *The Writings of Marcel Duchamp*. Edited by Michel Sanouillet and Elmer Peterson. Boston: De Capo Press, 1989.
- Dunning, Jennifer. "New Theater Realm Inside a Bridge", in *The New York Times*, Weekend (Friday, June 6, 1986) C-1.
- Eagleton, Terry. *The Illusions of Postmodernism*. Oxford, England; Cambridge, Mass.: Blackwell Publishers, 1996.
- Eisenman, Peter. "Autonomy and the Will to the Critical," in *Assemblage*, No. 41. Cambridge, Mass.: MIT Press, April 2000: 90-91.
- _____. *Eisenman Inside Out: Selected Writings, 1963-1988*. New Haven: Yale University Press, 2004.
- _____. "The End of the Classical: The End of the Beginning, The End of the End", in *Perspecta* 21, 1984: 154-173.
- _____. "Notes on Conceptual Architecture: Towards a Definition", in *Design Quarterly*, No. 78/79, Conceptual Architecture. Minneapolis: Walker Art Center, 1970: 1-5.
- _____. "Notes on Conceptual Architecture: Towards a Definition", in *Casabella* no. 359-369, Dec. 1971: 49-57.
- Eisenman, Peter, Michael Graves, Charles Gwathmey, John Hejduk, and Richard Meier. *Five Architects*. New York: Oxford University Press, 1972.
- Elflin, Ross. "The Dematerialization of Architecture: Toward a Taxonomy of Conceptual Practice", in *Journal of the Society of Architectural Historians*, Vol. 75, No. 2. Oakland: University of California Press, June 2016: 201-223.
- Evans, Robin. "Bentham's Panopticon", in *Architectural Association Quarterly*, Vol. 3, No. 2 (April/July 1971) 21-37.
- _____. "In Front of Lines that Leave Nothing Behind", in *AA Files* 6, 1984: 89-96.
- _____. *Translations from Drawing to Building and Other Essays*. London: Architectural Association, 1997.
- Feireiss, Kristin, ed. *The Art of Architecture Exhibitions*. Rotterdam: NAI Publishers, 2001.
- Feuerstein, Marcia and Gray Read (eds.) *Architecture as a Performing Art*. Surrey, England/Burlington, VT: Routledge, 2013.

- Flamand, Frederic. "Danza e architettura = dance and architecture", in *Lotus International* (122), 2004: 16-19 (text in Italian + English).
- Fletcher, Angus. *Allegory: The Theory of a Symbolic Mode*. Princeton, N.J.: Princeton University Press, 2012.
- Foreman, Richard. *Unbalancing Acts: Foundations for a Theater*. Edited by Ken Jordan. New York: Theatre Communications Group, 1992.
- Forster, Kurt W. *Karl Friedrich Schinkel, 1781-1841: The Drama of Architecture*. Tübingen: Wasmuth, 1994.
- Forty, Adrian. *Words and Buildings: A Vocabulary of Modern Architecture*. New York: Thames & Hudson, 2000/2004.
- Foster, Hal. "Architecture-Eye," in *Artforum* (February 2007) 246-53.
- _____, ed. *The Anti-Aesthetic: Essays on Postmodern Culture*. Port Townsend, WA: Bay Press, 1983.
- _____. *The Art-Architecture Complex*. London and Brooklyn, NY: Verso, 2011.
- _____. "Critical Spaces", in *Art in America* (March 1982) 115-119.
- _____. *Recodings: Art, Spectacle, Cultural Politics*. 1st ed. Port Townsend, Wash.: Bay Press, 1985.
- _____. *The Return of the Real: The Avant-Garde at the End of the Century*. Cambridge, Mass.: MIT Press, 1996.
- Foster, Hal, Rosalind Krauss, Yve-Alain Bois, and Benjamin Buchloh, eds. *Art Since 1900: Modernism, Antimodernism, Postmodernism*. London: Thames & Hudson, 2004.
- Foster, Susan Leigh. *Reading Dancing: Bodies and Subjects in Contemporary American Dance*. Berkeley: University of California Press, 1986.
- Foucault, Michel. *Discipline & Punish: The Birth of the Prison*. Translated by Alan Sheridan. New York: Pantheon Books, 1978.
- _____. *The Order of Things: An Archaeology of the Human Sciences*. New York: Pantheon Books, 1970.
- Fox, Howard N. *Metaphor: New Projects by Contemporary Sculptors (Acconci, Armajani, Aycock, Ewing, Morris, Oppenheim)*. Washington, D.C.: Hirshhorn Museum and Sculpture Garden; Smithsonian Institution Press, 1982.

Frampton, Kenneth. *Modern Architecture: A Critical History*. 4th ed, World of Art. London/New York: Thames & Hudson, 2007.

_____. "In (de)Nature of Materials: A Note on the State of Things", in *Daidalos*, no. 56 (August 1995) 16-18.

Frampton, Kenneth and Michel W. Kagan. "Elizabeth Diller et Ricardo Scofidio (Art on the Beach 1983 & 1984)", in *Nouvelles directions de l'architecture moderne*. Milan/Paris: Electa-France, 1985, 46-49 (in French).

Franzen, Ulrich, Alberto Pérez Gómez, and Kim Shkapich. *Education of an Architect: A Point of View, the Cooper Union School of Art & Architecture*. New York: Monacelli Press, 1999.

Freud, Sigmund. "A Note upon the Mystic Writing-Pad", in *The Archive*. Edited by Charles Merewether. Cambridge: MIT Press; London: Whitechapel: 20-24.

Fried, Michael. *Art and Objecthood: Essays and Reviews*. Chicago: University of Chicago Press, 1998.

Friedberg, Anne. *The Virtual Window: From Alberti to Microsoft*. Cambridge, Mass.: MIT Press, 2006.

Galenson, David W. *Conceptual Revolutions in Twentieth-Century Art*. Cambridge: Cambridge University Press, 2009.

Giedion, Siegfried. *Space, Time and Architecture: the Growth of a New Tradition*, The Charles Eliot Norton Lectures for 1938-1939. Cambridge, Mass./London: The Harvard University Press; H. Milford, Oxford University Press, 1941.

Gimbel, Wendy. "Smothered Mate", in *The Village Voice*, Vol. XXXII, No. 27 (July 7, 1987).

Geibel, Victoria. "Harbingers of Change: Architecture and the machine", in *Metropolis* (November 1987) 46-57.

Glimcher, Mildred. *Happenings: New York, 1958-1963*. New York: Monacelli Press and Pace Gallery, 2012.

Gmoser, Conrad (and others). "Architecture and advertising: special issue" (includes "Architecture as probe: Elizabeth Diller, of Diller + Scofidio, in conversation with Terance Galvin"), in *Fifth Column*, vol.8, no.2, 1992: 27-35.

Godfrey, Tony. *Conceptual Art, Art & Ideas*. London: Phaidon, 1998.

Goldberg, RoseLee. *Performance Art: From Futurism to the Present*. New York: Thames & Hudson, 1979/1988/2001/2010.

- _____. *Performance: Live Art since the 60s*. London: Thames & Hudson, 2004.
- _____. "Space as Praxis", in *Studio International*. London, Vol. 190, No. 977, Sept./Oct. 1975: 251-263.
- Goldhagen, Sarah Williams and Réjean Legault, eds. *Anxious Modernisms: Experimentation in Postware Architectural Culture*. Montréal/Cambridge, Mass.: Canadian Centre for Architecture/MIT Press, 2000.
- Goldstein, Ann, Anne Rorimer, and Museum of Contemporary Art (Los Angeles Calif.). *Reconsidering the Object of Art: 1965-1975*. Los Angeles; Cambridge, Mass.: Museum of Contemporary Art; MIT Press, 1995.
- Gordon, David L. A. *Battery Park City: Politics and Planning on the New York Waterfront*. Cities and Region Series, Vol. 1. New York: Routledge: 1997.
- Gössel, Peter and Garbiele Leuthäuser. *Architecture in the 20th Century*. Köln, Germany: Taschen, 2012.
- Graham, Dan. *Two-Way Mirror Power: Selected Writings by Dan Graham on His Art*. Edited by Alexander Alberro. Cambridge, Mass./London: MIT Press, 1999.
- Greenberg, Clement. *Art and Culture; Critical Essays*. Boston: Beacon Press, 1961/1984.
- Greenspan, David A. "Medieval Surrealism", in *Inland Architect*, Vol. 25, No. 2 (March 1981). Chicago: Inland Architect Press, 10-29.
- Groom, Amelia (ed.). *Time*. London: Whitechapel Gallery and Cambridge, Mass.: MIT Press, 2013.
- Gropius, Walter and Arthur S. Wensinger, eds. *The Theater of the Bauhaus*. Translated by Arthur S. Wensinger. Middletown, Conn.: Wesleyan University Press, 1971.
- Gutting, Gary. *Foucault: A Very Short Introduction, A Very Short Introduction*. Oxford, UK/New York: Oxford University Press, 2005.
- Haraway, Donna J. *Simians, Cyborgs, and Women: The Reinvention of Nature*. New York: Routledge, 1991.
- Hartoonian, Gevork. *Crisis of the Object: The Architecture of Theatricality*. London; New York: Routledge, 2006.
- Harvey, David. *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change*. Oxford, England; New York, NY: Blackwell, 1989.

- Hays, K. Michael. *Architecture's Desire: Reading the Late Avant-Garde*. Cambridge, Mass.: MIT Press, 2009.
- _____. *Architecture Theory since 1968*. Cambridge, Mass: The MIT Press, 1998.
- _____. *Hejduk's Chronotope*. New York: Princeton Architectural Press [for the] Canadian Centre for Architecture, 1996.
- Hays, K. Michael, John Hejduk, and Harvard University. *Sanctuaries: The Last Works of John Hejduk: Selections from the John Hejduk Archive at the Canadian Centre for Architecture*. Montreal & the Menil Collection, Houston. Distributed by Harry N. Abrams, 2002.
- Hejduk, John. *Education of an Architect*. New York: Rizzoli, 1991.
- _____. "Kinney House", in *Lotus International* 44. New York: Rizzoli International, 1985: 58-61.
- _____. *John Hejduk: Mask of Medusa, Works 1947-1983*. Edited by Kim Shkapich. New York: Rizzoli International, 1989.
- Held, R. L. *Endless Innovations: Frederick Kiesler's Theory and Scenic Design*. Ann Arbor, MI: UMI Research Press, 1982.
- Helfand, Glen. "Subversive Living: A House Divided", in *The San Francisco Sentinel* (September 9, 1987).
- Henderson, Linda Dalrymple. *Duchamp in Context: Science and Technology in the "Large Glass" and Related Works*. Princeton, N.J.: Princeton University Press, 2005.
- Hogben, Gavin. "Ritual: recent architectural installations by Diller and Scofidio", in *Architectural Review*, vol.185, February 1989: 54-57.
- Holden, Stephen. "The Stage: 'Rotary Notary and His Hot Plate'", in *The New York Times* (Thursday, June 18, 1987).
- Hollein, Hans. "Everything is Architecture [1968]", in *Architecture Culture 1943-1968: A Documentary Anthology*. Edited by Joan Ockman and Edward Eigen. New York: Rizzoli, 1993: 459-62.
- Honnef, Klaus. *Warhol*. Köln, Germany: Taschen, 2007.
- Horn, Gillian. "Cross-border architecture", in *Blueprint*, no.126 March 1996: 24-26.
- Hudek, Antony, ed. *The Object*. London: Whitechapel Gallery and Cambridge, Mass.: MIT Press, 2014.

Huyssen, Andreas. *After the Great Divide: Modernism, Mass Culture, Postmodernism, Theories of Representation and Difference*. Bloomington: Indiana University Press, 1986.

_____. "The Search for Tradition: Avant-Garde and Postmodernism in the 1970s," in *New German Critique* 22, special issue on modernity (Winter 1981): 23-40.

Incerti, Guido, Daria Ricchi and Deane Simpson. *Diller + Scofidio (+ Renfro), the Ciliary Function: Works and Projects, 1979-2007*. Milan, Italy: Skira, 2007.

Jackson, Anna. *Expo: International Expositions 1851-2010*. London: V&Z Publishing, 2008.

Jameson, Fredric. "Postmodernism, or, the Cultural Logic of Late Capitalism," in *New Left Review* 146 (July-August 1984): 53-92.

_____. *Postmodernism, or the Cultural Logic of Late Capitalism*. Durham: Duke University Press, 1991.

Jarzombek, Mark. "A Conceptual Introduction to Architecture", in *Log*, Vol. 15 (Winter 2009). New York: Anyone Corporation, 89-98.

Jencks, Charles. *The Language of Post-Modern Architecture*. New York: Rizzoli, 1977.

_____. *The New Moderns from Late to Neo-Modernism*. New York: Rizzoli, 1990.

_____. *The New Paradigm in Architecture" The Language of Post-Modernism*. 7th ed. New Haven/London: Yale University Press, 2002.

_____. *Post-Modernism: The New Classicism in Art and Architecture*. New York: Rizzoli, 1987.

_____. *What Is Post-Modernism?* London/New York: Academy Editions; St. Martin's Press, 1986.

Jodidio, Philip. *Architecture: Art*. Munich/London: Prestel, 2005.

Joseph, Branden W. "'My Mind Split Open': Andy Warhol's Exploding Plastic Inevitable", in *Grey Room* 08. MIT Press, Summer 2002: 81-82.

Jones, Amelia. *Body Art/Performing the Subject*. Minneapolis, Minn.: University of Minnesota Press, 1998.

Joselit, David. *American Art Since 1945*. London: Thames & Hudson, 2003.

_____. *After Art. POINT: Essays in Architecture*. Sarah Whiting, Series Editor. Princeton, N.J.: Princeton University Press, 2013.

_____. *Infinite Regress: Marcel Duchamp 1910-1941*. Cambridge, Mass.: MIT Press, 1998.

Judd, Donald. "Specific Objects" in *Arts Yearbook* 8, 1965.

Judovitz, Dalia. *Drawing on Art: Duchamp and Company*. Minneapolis: University of Minnesota Press, 2010.

_____. *Unpacking Duchamp: Art in Transit*. Berkeley, CA: University of California Press, 1995.

Kafka, Franz. *In the Penal Colony*. New York: Penguin Classic, 2011.

Kaminer, Tahl. *Architecture, Crisis and Resuscitation: The reproduction of post-Fordism in late-twentieth-century architecture*. New York: Routledge, 2011.

Kaprow, Allan. *Assemblages, Environments & Happenings*. New York: H. N. Abrams, 1966.

_____. "Non-theatrical Performance", in *Artforum* (Spring 1976) 45-51.

Kaprow, Allan, and Jeff Kelley. *Essays on the Blurring of Art and Life*. Expanded ed. Berkeley, Calif.: University of California Press, 2003.

Kastner, Jeffrey, Sina Najafi, and Frances Richard (eds.). *Odd Lots: Revisiting Gordon Matta-Clark's Fake Estates*. New York: Cabinet Books, 2005.

Kaye, Nick. *Site-Specific Art: Performance, Place, and Documentation*. London; New York: Routledge, 2000.

Kaufman, Will. *American Culture in the 1970s*, Twentieth-Century American Culture. Edinburgh: Edinburgh University Press, 2009.

Kelley, Jeff. *Childsplay: The Art of Allan Kaprow*. Berkeley: University of California Press, 2004.

Kiesler, Frederick. "The Art of Architecture for Art", in *Art News*, Vol. 56, No. 6 (October 1957) 41-43.

Kiesler, Frederick. *The Collected Writings of Frederick J. Kiesler*. New York: Verlag Gerd Hatje, 1966.

Kipnis, Jeffrey (and others). "Architecture, Space, Painting: special issue" (includes Para-Site, 1989 - installation at the Museum of Modern Art, New York; Tourisms, (suit)case studies, 1991 - installation at the Walker Art Center, Minneapolis), in *Journal of Philosophy and the Visual Arts*, 1992: 58-67.

- Kipnis, Jeffrey. *Perfect Acts of Architecture*. New York / Columbus: Museum of Modern Art / Wexner Center for the Arts: Distributed by H.N. Abrams, 2001.
- Kirby, Michael. *Happenings: An Illustrated Anthology*. New York: E.P. Dutton & Co., Inc., 1965.
- Kitnick, Alex (ed.). *Dan Graham. October Files, Book 11*. Cambridge, Mass.: MIT Press, 2011.
- Klausner, Betty. *Touching Time and Space: A Portrait of David Ireland*. Milan: Edizioni Charta, 2003.
- Klotz, Heinrich. *The History of Postmodern Architecture*. Cambridge, Mass.: MIT Press, 1988.
- Klotz, Heinrich, and Volker Fischer. *Postmodern Visions: Drawings, Paintings, and Models by Contemporary Architects*. New York: Abbeville Press, 1985.
- Koolhaas, Rem. *Delirious New York*. New York: The Monacelli Press, 1994.
- Koss, Juliet. *Modernism After Wagner*. Minneapolis: University of Minnesota Press, 2010.
- Kosuth, Joseph. *Art after Philosophy and After: Collected Writings, 1966-1990*. Cambridge, Mass.: MIT Press, 1991.
- Kotz, Liz. "Post-Cagean Aesthetics and the 'Event' Score" in *October*, Vol. 95 (Winter 2001). Cambridge, Mass.: MIT Press, 54-89.
- Krauss, Rosalind. *Bachelors*. Cambridge, Mass.: MIT Press, 2000.
- _____. "Bachelors", in *October*, Vol. 52 (Spring, 1990). Cambridge, Mass.: MIT Press, 52-59.
- _____. "Death of a Hermeneutic Phantom: Materialization of the Sign in the Work of Peter Eisenman", in *Architecture + Urbanism*, January 1980.
- _____. "Grids", in *October*, Vol. 9 (Summer, 1979). Cambridge, Mass.: MIT Press, 50-64.
- _____. "Notes on the Index: Seventies Art in America Part 1", in *October*, Vol. 3 (Spring, 1977). Cambridge, Mass.: MIT Press, 68-81.
- _____. "Notes on the Index: Seventies Art in America Part 2", in *October*, Vol. 4 (Autumn, 1977). Cambridge, Mass.: MIT Press, 58-67.

- _____. *The Originality of the Avant-Garde and Other Modernist Myths*. Cambridge, Mass.: MIT Press, 1985.
- _____. *Passages in Modern Sculpture*. New York: Viking Press, 1977.
- _____. "Sculpture in the Expanded Field", in *October* Vol. 8, Spring 1979: 30-44.
- _____. "Sense and Sensibility", in *Artforum*, vol. XII, no. 3, November 1973: 43-53.
- _____. *"A Voyage on the North Sea": Art in the Age of the Post-Medium Condition*, The Walter Neurath Memorial Lectures. London: Thames & Hudson, 1999.
- Kwon, Miwon. *One Place after Another: Site-Specific Art and Locational Identity*. Cambridge, Mass.: MIT Press, 2002.
- Kwon, Miwon and Philipp Kaiser. *Ends of the Earth: Land Art to 1974*. Los Angeles: Museum of Contemporary Art, 2012.
- Lacan, Jacques. *Écrits*. Translated by Bruce Fink. New York: W.W. Norton & Co., 2006.
- Lamster, Mark (ed.) *Architecture and Film*. New York: Princeton Architectural Press, 2000.
- Larson, Kay. "On the Beach." *New York*, Vol. 16, No. 35, September 5, 1983: 52-53.
- Last, Nana. "Conceptualism's (Con)quests: On the Reconceiving of Art and Architecture", in *Harvard Design Magazine*, Number 19, Fall 2003/Winter 2004: 14-21.
- Lavin, Sylvia. *Kissing Architecture*. POINT: Essays in Architecture. Sarah Whiting, Series Editor. Princeton, N.J.: Princeton University Press, 2011.
- _____. "The Temporary Contemporary", in *Perspecta* 34 (2002): 128-35.
- _____. "What Good is a Bad Object?", in *Volume* 13 (2007): 42-46.
- Lavin, Sylvia (ed.) with Kimberli Meyer. *Everything Loose Will Land: 1970s Art and Architecture in Los Angeles*. West Hollywood, CA/Nürnberg, Germany: MAK Center and Verlag für modern Kunst Nürnberg, 2013.
- Lefebvre, Henri. *Critique of Everyday Life* [1947]. 3 vols. London: Verso, 2008.

- _____. *The Production of Space*. Translated by Donald Nicholson-Smith. Malden, Mass.: Blackwell Publishing, 2007.
- Lee, Pamela M. *Chronophobia: On Time in the Art of the 1960's*. Cambridge, Mass.: MIT Press, 2006.
- Lee, Pamela M., and Gordon Matta-Clark. *Object to Be Destroyed: The Work of Gordon Matta-Clark*. Cambridge, Mass.: MIT Press, 2000.
- Le Bot, Marc, Bazon Brock, Michel Carrouges, Michel de Certeau, Jean Clair, and Peter Gorsen. *Le Macchine Celibi / The Bachelor Machines*. New York: Rizzoli, 1975.
- Lepecki, André. *Of the Presence of the Body: Essays on Dance and Performance Theory*. Middletown, Conn.: Wesleyan University Press, 2004.
- Linder, Mark. *Nothing Less Than Literal: Architecture after Minimalism*. Cambridge, Mass.: MIT Press, 2004.
- Lippard, Lucy R. *Six Years: The Dematerialization of the Art Object from 1966 to 1972; a Cross-Reference Book of Information on Some Esthetic Boundaries*. New York: Praeger, 1973.
- Lynch, Kevin. *The Image of the City*. Cambridge, Mass.: MIT Press, 1960.
- Lyotard, Jean-François. *The Postmodern Condition: A Report on Knowledge, Theory and History of Literature*, V. 10. Minneapolis: University of Minnesota Press, 1984.
- MacNair, Andrew. "Forty Under Forty: An American profile of the next generation, people predicted to be influential forces in design", in *Interior* (September 1986) 149+.
- Maguire, Matthew. "Architectural Performance", in *Midgård*. Volume 1, Number 1, 1987: 127-140.
- Marotta, Antonello. *Diller + Scofidio: Blurred Theater*. Rome: Edilstampa, 2011.
- Margolies, John S (ed.). *Design Quarterly*, Vol. 78/79. Minneapolis, MN: Walker Art Center, 1970.
- Martin, Bradford D. *The Theater Is in the Street: Politics and Performance in Sixties America*. Amherst: University of Massachusetts Press, 2004.
- Martin, Reinhold. *Utopia's Ghost: Architecture and Postmodernism, Again*. Minneapolis: University of Minnesota Press, 2010.
- Martin, Sylvia. *Video Art*. Köln, Germany: Taschen, 2006.

- Marzona, Daniel. *Minimal Art*. Köln, Germany: Taschen, 2006.
- McAnulty, Robert. "Body Troubles", in *Strategies in Architectural Thinking*. Edited by John Whiteman, Jeffrey Kipnis, and Richard Burdett. Chicago and Cambridge, MA: Institute for Architecture and Urbanism; MIT Press, 1992: 180-97.
- McEvelley, Thomas. *The Triumph of Anti-Art: Conceptual and Performance Art in the Formation of Post-Modernism*. 1st ed. Kingston, N.Y.: McPherson & Co., 2005.
- McGregor, James. "The Architect as Storyteller: Making Places in John Hejduk's Masques", in *Architecture Theory Review*, Vol. 7 (2002) 59-70.
- McKinney, Joslin and Philip Butterworth. *The Cambridge Introduction to Scenography*. New York/Cambridge, UK: Cambridge University Press, 2009.
- McLuhan, Marshall. *Understanding Media: The Extensions of Man*. Cambridge, Mass.: MIT Press, 1994.
- Meyer, Ursula. *Conceptual Art*. 1st ed. New York: Dutton, 1972.
- Meyer-Hermann, Eva, Andrew Perchuk and Stephanie Rosenthals, eds. *Allan Kaprow - Art as Life*. Los Angeles: Getty Research Institute, 2008.
- Mical, Thomas. *Surrealism and Architecture*. New York: Routledge, 2004.
- Miller, Jacques-Alain and Richard Miller. "Jeremy Bentham's Panoptic Device", in *October*, Vol. 41 (Summer, 1987). Cambridge, Mass.: MIT Press, 3-29.
- Molesworth, Helen, "Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades", in *Art Journal*, Vol. 57, No. 4 (Winter, 1998) 51-61.
- Moure, Gloria. *Marcel Duchamp: Works, Writings and Interviews*. Barcelona: Ediciones Polígrafa, 2009.
- Monchaux, Nicholas de. *Spacesuit: Fashioning Apollo*. Cambridge, Mass.: MIT Press, 2011.
- Morgan, Robert C. *Conceptual Art: An American Perspective*. Jefferson, N.C.: McFarland, 1994.
- Morrissey, Lee (ed.). *The Kitchen Turns Twenty: A Retrospective Anthology*. New York City: Kitchen Center for Video, Music, Dance, Performance, Film and Literature, 1992.

- Moure, Gloria. *Marcel Duchamp: Works, Writings, Interviews*. Barcelona: Ediciones Polígrafa, 2009.
- Nelson, Don. "The Play's a Pleasure to Look At", in *Daily News* (Monday, June 15, 1987).
- Nelson, Robert S., and Richard Shiff. *Critical Terms for Art History*. 2nd ed. Chicago: University of Chicago Press, 2003.
- Nesbit, Molly. "Ready-Made Originals: The Duchamp Model", in *October*, Vol. 37 (Summer, 1986) 53-64.
- Nesbitt, Kate. *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*. 1st ed. New York: Princeton Architectural Press, 1996.
- Newman, Amy. *Challenging Art: Artforum, 1962-1974*. New York, N.Y.: Soho Press, 2000.
- Ockman, Joan, Edward Eigen, and Columbia University. Graduate School of Architecture Planning and Preservation. *Architecture Culture, 1943-1968: A Documentary Anthology*, Columbia Books of Architecture. New York: Columbia University Graduate School of Architecture, Planning; Rizzoli, 1993.
- O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space*. Expanded ed. Berkeley: University of California Press, 1999.
- _____. *Studio and Cube: On the relationship between where art is made and where art is displayed*. New York: Columbia University, 2007.
- Oettermann, Stephen. *The Panorama: History of a Mass Medium*. Translated by Deborah Lucas Schneider. New York: Zone Books, 1997.
- Oliveira, Nicolas de, Nicola Oxley and Michael Petry. *Installation Art*. Washington D.C.: Smithsonian Institution Press, 1994.
- Osborne, Peter. *Conceptual Art, Themes and Movements*. London/New York: Phaidon, 2002.
- Otero-Pailos, Jorge. *Architecture's Historical Turn: Phenomenology and the Rise of the Postmodern*. Minneapolis: University of Minnesota Press, 2010.
- Owens, Craig, and Scott Stewart Bryson. *Beyond Recognition Representation, Power, and Culture*. Berkeley: University of California Press, 1992.

- Papadakis, Andreas (and others). "The end of innovation in architecture" (includes Installations by Diller + Scofidio), in *New Architecture*, 1998: 70-77.
- Papapetros, Spyros and Julian Rose (eds.). *Retracing the Expanded Field: Encounters between Art and Architecture*. Cambridge, Mass./London: MIT Press, 2014.
- Parkinson, Gavin. *The Duchamp Book*. London: Tate Publishing, 2008.
- Pasternak, Anne and Ruth A. Peltason (eds.) *Creative Time: The Book: 33 Years of Public Art in New York*. New York: Princeton Architectural Press, 2007.
- Paz, Octavio. *Marcel Duchamp, Appearance Stripped Bare*. New York: Arcade Publishing, 1990.
- Pevsner, Nikolaus. *A History of Building Types*. London: Thames & Hudson, 1976.
- Phelan, Peggy. *Unmarked: The Politics of Performance*. London/ New York: Routledge, 1996.
- Phelan, Peggy, and Jill Lane. *The Ends of Performance*. New York: New York University Press, 1998.
- Phillips, Lisa, Barbara Haskell, and Whitney Museum of American Art. *The American Century: Art & Culture, 1950-2000*. New York: Whitney Museum of American Art, in association with W.W. Norton, 1999.
- Phillips, Patricia C. "Elizabeth Diller and Ricardo Scofidio: Museum of Modern Art, New York: installation", in *Artforum International*, vol.28 (November 1989) 145-146.
- _____. "Hinged Victories", in *Artforum International* (Summer 1988) 106-109.
- _____. "Reviews: Art on the Beach: Chambers and West Streets", in *Artforum International* (November 1985) 105-106.
- Phillips, Stephen. "Introjection and Projection: Frederick Kiesler and His Dream Machine", in *Surrealism and Architecture*. Thomas Michal, ed. London: Routledge Press, 2004.
- Portoghesi, Paolo. *Postmodern, the Architecture of the Post-Industrial Society*. New York: Rizzoli, 1983.
- Posner, Ellen. "Architecture without Building, at MOMA", in *Wall Street Journal* (August 8, 1989) sec. A, p. 8.
- Post, Elizabeth L. *Emily Post on Etiquette*. New York: Harper Collins, 1995.

- Post, Emily. *Etiquette in Society, In Business, in Politics, and at Home*. New York: Funk and Wagnalls, 1922.
- Pricenthal, Nancy. "Architecture's Iconoclasts", in *Sculpture*, Vol. 8, No. 6 (November/December 1989) 18-23.
- Quadri, Franco and Franco Bertoni. *Robert Wilson*. New York: Rizzoli, 1998.
- Rancière, Jacques. *The Emancipated Spectator*. London: Verso, 2009.
- _____. *The Politics of Aesthetics: The Distribution of the Sensible*. Pbk. ed. London/New York: Continuum, 2006.
- Reiss, Julie H. *From Margin to Center: The Spaces of Installation Art*. Cambridge, Mass.: MIT Press, 2001.
- Relyea, Lane. "All Over and At Once, Excerpt (part 3)," in *X-Tra*, 6:1 (Fall 2003) 3-23.
- Ricardo, Francisco J. *The Engagement Aesthetic: Experiencing New Media Art through Critique*. London/New York: Bloomsbury Publishing, 2013.
- Rice, Charles. *The Emergence of the Interior: Architecture, Modernity, Domesticity*. New York: Routledge, 2007.
- Richardson, Vicky. "Mind over matter: the work of New York-based architect Diller Scofidio + Renfro determinedly defies categorization, but it is one of the most intelligent practices", in *Blueprint* (228) March 2005: 46-49.
- Riley, Terence (ed.). *The Un-Private House*. New York: Museum of Modern Art, 2002.
- Rodenbeck, Judith F. *Radical Prototypes: Allan Kaprow and the Invention of Happenings*. Cambridge, Mass.: MIT Press, 2014.
- Rorimer, Anne. *New Art in the 60s and 70s: Redefining Reality*. London: Thames & Hudson, 2001.
- Rosenthal, Mark. *Understanding Installation Art: From Duchamp to Holzer*. New York: Prestel, 2003.
- Rothkopf, Scott. "Diller + Scofidio", in *Artforum*, VVol. 41, No. 3 (Summer 2003) 180.
- Sadler, Simon. *Archigram: Architecture Without Architecture*. Cambridge, Mass.: MIT Press, 2005.

- Salter, Chris. *Entangled: Technology and the Transformation of Performance*. Cambridge, Mass.: MIT Press, 2010.
- Saltz, Jerry. "Architectural Follies", April 6, 2003, Artnet. <http://www.artnet.com/Magazine/features/jsaltz/saltz4-16-03.asp>; (accessed June 7, 2016).
- Sandford, Mariellen R. *Happenings and Other Acts, Worlds of Performance*. London/New York: Routledge, 1995.
- Sarup, Madan. *An Introductory Guide to Post-Structuralism and Postmodernism*. 2nd ed. Athens: University of Georgia Press, 1993.
- Savran, David. *Breaking the Rules: The Wooster Group*. New York: Theatre Communications Group, 1986.
- Sayre, Henry M. *The Object of Performance: The American Avant-Garde since 1970*. Chicago: University of Chicago Press, 1989.
- Schillingburg, Don and Ashley Schafer. "Exhibit to exhibition: tracing the design of Diller + Scofidio from within the museum to the museum", in *Praxis: Journal of Writing and Building*, (7) 2005: 50-59.
- Schlemmer, Oskar. *The Theater of the Bauhaus*. Walter Gropius, ed. Translated by Arthur S. Wensinger. Middletown, Conn.: Wesleyan University Press, 1961.
- Schulman, Bruce J. *The Seventies: The Great Shift in American Culture, Society, and Politics*. New York: Free Press, 2001.
- Sekula, Allan. "The Body and the Archive", in *October* 39. MIT Press, Winter 1986: 3-64.
- Serres, Michel. *The Parasite*. Minneapolis: University of Minnesota Press, 2007.
- Schimmel, Paul. *Out of Actions: Between Performance and the Object, 1949-1979*. Los Angeles: The Museum of Contemporary Art; New York: Thames and Hudson, 1998.
- Scott, Felicity Dale Elliston. *Architecture or Techno-Utopia: Politics after Modernism*. Cambridge, Mass.: MIT Press, 2007.
- Senie, Harriet F. *The Tilted Arc Controversy: Dangerous Precedent?* Minneapolis: University of Minnesota Press, 2001.
- Shannon, Joshua. *The Disappearance of Objects: New York Art and the Rise of the Postmodern City*. New Haven, Conn.: Yale University Press, 2009.

- Simpson, Bennett and Chrissie Iles (eds.) *Dan Graham: Beyond*. Los Angeles: Museum of Contemporary Art; Cambridge, Mass.: MIT Press, 2009.
- Smith, Roberta. "Specific Objects", in *Art In Review*, *The New York Times*, July 4, 2013.
http://www.nytimes.com/2013/07/05/arts/design/specific-objects.html?_r=0
- Smithson, Robert, and Jack D. Flam. *Robert Smithson, the Collected Writings*, The Documents of Twentieth Century Art. Berkeley: University of California Press, 1996.
- Soja, Edward. *Post Modern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso Press, 1989.
- Somol, Bob (ed.) *Autonomy and Ideology: Positioning an Avant-Garde in America*. New York: Monacelli Press, 1997.
- Sontag, Susan. *Against Interpretation and Other Essays*. New York: Picador, 1966.
- Sorkin, Michael. *Exquisite Corpse: Writings on Buildings*. London/New York: Verso, 1991/1994.
- _____. "Minimums", in *Village Voice*, October 13, 1987.
- Speaks, Michael. "Views of the Observer: Dubbeldam, Diller+Scofidio", in *Space: Arts & Architecture: Environment* (September 1995). Seoul, Korea: SPACE Magazine, 48-51.
- Stadler, Hilar, Martino Stierli, Peter Fischli, Museum im Bellpark., and Deutsches Architekturmuseum. *Las Vegas Studio: Images from the Archives of Robert Venturi and Denise Scott Brown*. English ed. Zürich: Scheidegger & Spiess, 2008.
- Steffens, Jo, and Walter Benjamin. *Unpacking My Library: Architects and Their Books*. New Haven, Conn./New York: Yale University Press; Urban Center Books, 2009.
- Steffens, Martin. *Schinkel*. Köln, Germany: Taschen, 2003.
- Stern, Robert A. M., and Cynthia C. Davidson. *Architecture on the Edge of Postmodernism: Collected Essays, 1964-1988*. New Haven, Conn.: Yale University Press, 2009.
- Stern, Robert A. M., Alan Plattus, and Peggy Deamer (eds.). *[Re]Reading Perspecta: The First Fifty Years of the Yale Architecture Journal*. Cambridge, Mass: MIT Press, 2004.
- Sussman, Elizabeth, ed. *Gordon Matta Clark: You are the Measure*. New Haven: Yale University Press, 2007.

- Tafuri, Manfredo. *Architecture and Utopia: Design and Capitalist Development*. Cambridge, Mass.: MIT Press, 1976.
- Taylor, Marvin J., Grey Art Gallery & Study Center, Fales Library, Andy Warhol Museum, and Austin Museum of Art. *The Downtown Book: The New York Art Scene, 1974-1984*. Princeton, N.J.: Princeton University Press, 2006.
- Temko, Allan. "Cutting Up the House: New York architects run free at Capp Street Project", in *The San Francisco Chronicle* (Thursday, September 3, 1987).
- Teyssot, Georges. *A Topology of Everyday Constellations*. Cambridge, Mass.: MIT Press, 2013.
- _____. "Boredom and Bedroom: The Suppression of the Habitual", in *Assemblage* (no. 30). Translated by Catherine Seavitt. Cambridge, Mass.: MIT Press, August 1996: 44-61.
- _____. "Erasure and Disembodiment: Dialogues with Diller + Scofidio", in *Ottagano*, Vol. 96 (September 1990).
- Theissen, Bennet. "Creation's The American Mysteries", in *The Drama Review* Cambridge, Vol. 27, No. 2 (T98) (Summer, 1983). Cambridge, Mass./New York: MIT Press/New York University, 83-86.
- Thibeau, Alice. "Critics Choice: Architectural Episodes", in *San Francisco Focus* (August 1987).
- Thompson, Graham. *American Culture in the 1980s, Twentieth-Century American Culture*. Edinburgh: Edinburgh University Press, 2007.
- Tilley, Christopher Y. *Reading Material Culture: Structuralism, Hermeneutics, and Post-Structuralism*. Oxford, UK/Cambridge, MA, USA: B. Blackwell, 1990.
- Tomkins, Calvin. *Duchamp: A Biography*. New York: Henry Holt and Company, 1996.
- Trachtenberg, Marvin, and Isabelle Hyman. *Architecture, from Prehistory to Postmodernity*. 2nd ed. New York: Prentice Hall, 2003.
- Tschumi, Bernard. *Architecture and Disjunction*. Cambridge, Mass.: MIT Press, 1994.
- _____. *Tschumi: Parc de la Villette*. London: Artifice books on architecture, 2014.
- Tschumi, Bernard, and Max Protetch Gallery. *The Manhattan Transcripts*. London/New York: Academy Editions; St. Martin's Press, 1981.

Tsujimoto, Karen and Jennifer R. Gross, eds. *The Art of David Ireland: The Way Things Are*. Berkeley: University of California Press, and Oakland Museum of California, 2003.

Urbach, Henry. "The genius of the aberrant", in *Interior Design* (New York, NY), vol.74, no.1, January 2003: 166-167.

Ursprung, Philip. *Allan Kaprow, Robert Smithson, and the Limits to Art*. Translated by Fiona Elliott. Berkeley/Los Angeles/London: University of California Press, 2013.

Venturi, Robert. *Complexity and Contradiction in Architecture*. Museum of Modern Art Papers on Architecture, 1. New York: Museum of Modern Art; distributed by Doubleday, Garden City, N.Y., 1966.

Venturi, Robert, Denise Scott Brown, and Steven Izenour. *Learning from Las Vegas*. Cambridge, Mass.: MIT Press, 1972.

Vidler, Anthony. *Architecture between Spectacle and Use*, Clark Studies in the Visual Arts. Williamstown, Mass./New Haven: Sterling and Francine Clark Art Institute: Distributed by Yale University Press, 2008.

_____. *The Architectural Uncanny: Essays in the Modern Unhomely*. Cambridge, Mass.: MIT Press, 1992.

_____. "The Building in Pain: The Body and Architecture in Post-Modern Culture", in *AA Files 19* (1990) 3-10.

_____. "Case per cyborg = Homes for cyborgs", in *Ottagono*, no.96, September 1990: 36-55 (text in Italian+English).

_____. "Homes for cyborgs", in *Not at Home: The Suppression of Domesticity in Modern Art and Architecture*, edited by Christopher Reed. London: Thames & Hudson, 1996: 161-78.

_____. "History of the Folly" in *Follies: Architecture for the Late-Twentieth Landscape*. Edited by B.J. Archer. New York: Rizzoli, 1983.

_____. *Histories of the Immediate Present: Inventing Architectural Modernism*, Writing Architecture Series. Cambridge, MA: MIT Press, 2008.

_____. "Space, Time, and Movement" in *At the End of the Century: One Hundred Years of Architecture*. Edited by Russell Ferguson. Los Angeles: The Museum of Contemporary Art, 1998: 100-125.

_____. *Warped Space: Art, Architecture, and Anxiety in Modern Culture*. Cambridge, MA: MIT Press, 2000.

- Wagner, Michael. "Diller + Scofidio blend architecture and theatre at the Brooklyn Bridge Anchorage," in *Interiors*, Vol. 147 (New York: December 1987) 160-161.
- Walker, Stephen. "Gordon Matta-Clark: Drawing on Architecture", in *Grey Room*, Vol. 18 (Winter 2005). Cambridge, Mass: MIT Press, 108-131.
- Wallace, Isabelle Loring and Nora Wendl (eds.). *Contemporary Art About Architecture: A Strange Utility*. Surrey, England/Burlington, VT: Ashgate, 2013.
- Wallach, Allan. "Bizarre 'Rotary' Images", Theatre Review in *New York Newsday* (Thursday, June 18, 1987).
- Wallis, Brian. *Art after Modernism: Rethinking Representation, Documentary Sources in Contemporary Art*. New York/Boston: New Museum of Contemporary Art; D.R. Godine, 1984.
- Walker, Stephen. *Gordon Matta-Clark: Art, Architecture and the Attack on Modernism*. London: I.B. Tauris, 2009.
- Weber, Samuel. *Theatricality as Medium*. New York: Fordham University Press, 2004.
- Weinthal, Lois (ed.) *Toward a New Interior: An Anthology of Interior Design Theory*. New York: Princeton Architectural Press, 2011.
- Weyergraf-Serra, Clara and Martha Buskirk (eds.) *The Destruction of Tilted Arc: Documents*. October Books. Cambridge, Mass.: MIT Press, 1991.
- Wigley, Mark. *The Architecture of Deconstruction: Derrida's Haunt*. Cambridge, Mass.: MIT Press, 1993.
- Williams, Robert. *Art Theory: An Historical Introduction*. Malden, Mass.: Blackwell, 2004.
- Wilson, Robert. *Robert Wilson: The Theater of Images*. New York: Harper & Row, 1984.
- Wines, Suzane. "Architettura inaspettata / Unexpected architecture: the aberrant architectures of Diller + Scofidio: Whitney Museum of American Art, New York", in *Domus*, no.858, April 2003: 27-29 (text in Italian + English).
- Woods, Lebbeus. "Storefront: iconoclasm, invention and the ideal", in *A+U: Architecture and Urbanism*, no.2 (197), February 1987: 71-98 (text in Japanese + English).
- Wright, Gwendolyn. *USA: Modern Architectures in History*. London: Reaktion, 2008.

Yates, Frances Amelia. *The Art of Memory*. Chicago: University of Chicago Press, 1974.

de Zegher, Catherine and Mark Wigley (eds.) *The Activist Drawing* Cambridge: MIT Press 2001.

Zentrum für Kunst und Medientechnologie Karlsruhe, Thomas Y. Levin, Ursula Frohne, and Peter Weibel. *Ctrl [Space]: Rhetorics of Surveillance from Bentham to Big Brother*. Karlsruhe, Germany / Cambridge, Mass.: ZKM Center for Art and Media; MIT Press, 2002.