

FOREWORDS

WITNESSES TO THIS VOICE

In Preface to Peter Waldman's Lessons from the Lawn

I had just, by chance, finished looking at a lexicon of terms used by filmmakers—dissolves, double exposures, dubbing, voice overs, flash frames, intercuts, jump cuts, loops, masks, montages, moviolas, pans, rough cuts, wipes, and zooms—when it occurred to me that Peter Waldman uses all of them in this very volume.

Certainly, *Lessons from the Lawn* is intense, Romantic to a fault, mystical, and animistic. Watch the verbs: mountains give meter and pause, frame and make strange. Gravity gives benchmarks (to those who) provide verticality and appreciate what emerges. Things witness or bear witness, collaborate, give measure, and reflect (with animated palms) on what they whisper, resist, wound deeply, and incise. All these verbs are drawn from one paragraph (Lesson two: a Syntax of Structure: Tent + Cave = Megaron"). Be prepared.

Waldman's rendition of architecture is almost Rosicrucian, freemason-like. (Not coincidentally, Thomas Jefferson, Waldman's touchstone, was rumored to be a mason.) For Waldman, anyway, history is alive. For Waldman, the Age of Exploration and the Age of the Enlightenment are not over and I imagine that he cannot help but be pleased, and unsurprised, that the hunger to understand life's meaning among younger people is so often addressed by works of art that are historical and fantastical at once. (I'm thinking of the Harry Potter books and movies, and of other movies known for their production design: The Hunger Games, Thor: Ragnarok, Lara Croft: Tomb Raider, The Da Vinci Code, and Inferno, to name a very few.)

Here is Waldman, referring himself in the third person as he often does in this book: Waldman...evolved into a teacher seeking...to reveal (the) archaic ground rules of the American nomadic condition in the prismatic light (of) the Academical Village around the camps of surveyors, nomads and lunatics. (He) pretend(ed) to be didactically precise, yet, from the start, relish(ed)...his capacity to help students discover new territories of the imagination when (they turned) projects upside down and inside out. (Many) characters are called forth...over the decades, but they are all imagined by the architect as the myriad of voices of this cacophonous, heuristic thinker (in thrall to) Whitman's "Song to Myself."

Waldman knows himself. He is no structuralist. He avoids systematicity, as any page of *Lessons from the Lawn* will show. You will not find threads pulled apart and sorted by "color," say: one color for narratives about what passes between human beings, one color for narratives about what passes between inanimate objects thought to be alive, a third color for narratives about what passes between human beings and these "living" objects or between inanimate (i.e. dead) human beings and these objects. And so on. For Waldman, to sort and chart metaphors like this would be to turn fertile soil into barren sand. Waldman's students would not feel thrown, dunked, or spun, and so grow wings, but like others, would sit in narrow chairs instead, and pull out their calculators. This, anyway, is Waldman's fear. And yet he is no poststructuralist. Not for him the language of Derrida or Deleuze, or the love of contradictions and treachery.

At a theoretical rather than pedagogical level, for Waldman, the mapping of human feelings and relationships onto the elements of architecture is complete in principle—a given, a fact, doable and indeed required by any theory of architecture committed to humanism. I agree. And I agree too (so complex are human feelings and relationships) that to carry out this mapping one fairly must encompass the entire history of architecture, its every device and purpose, and know something of the art, literature, and mythology it came with. The material-spatial vocabulary of modernism is simply too

poor to carry out such a mapping, and too dominated by the single demand for efficiency.

Waldman came of age in exactly the right era, the postmodern. There, from the '80s on, he put lie to the likes of Charles Jencks and even of Robert Venturi, who both have been read by orders of magnitude more people, and, in the case of Venturi, have built more buildings, but neither of them have been where Waldman has been, both literally, or in the landscape of the American imagination. Nor was, nor is, Waldman constrained by the appearance of objectivity the way, say, historian/theoreticians like Anthony Vidler and Alberto Pérez-Gómez are, who also excavate the mines of pre-modern art and architecture on behalf of their practicing colleagues. If Waldman is like anyone else, he is like the late John Hejduk: a designer, educator, dreamer, administrator, and writer-extraordinaire intoxicated by the possibilities of architecture after Gropius, Mies van der Rohe, and the Great Simplification that hid behind the name "modern."

Some say that postmodernism's time has come and gone. Others argue that it is alive and well in the hands of firms like Herzog & de Meuron, that all that has faded is its penchant for cartooning classicism. Yet others, especially younger architects, agree that postmodernism indeed went away in 1990s, that mistakes were made, excesses. By 2000, certainly, the computer had let the genie out of the modernist bottle and was creating distortions of it everywhere. This same generation thinks that it is time for a reassessment. They realize that no biomorphic twisting of steel and glass, no tricks with structural frames, no ploughing of architecture's body into the earth or the sky, is going to recover the humanism that the masters of postmodernism were after.

It is significant that the 2018 Pritzker Prize went to Balkrishna Doshi, and it is significant that in schools around the country, the better students are drawing a new way, using collages and archetypal forms, making friendly clusters instead of scaly whales, plotting formal landscapes, and using gentle colors. They are looking at new firms, like MOS. And they are studying actual books.

Ah, books!

Let students in search of a new humanist architecture discover Peter Waldman and this remarkable book—this cabinet of wonders, this Borgesian instruction manual, this psychoanalysis of the soul of architecture, this treasury of images, paintings, and metaphors condensing hundreds of years onto every page, this postmodern well into the deep. Then let them make an architecture we recognize, and yet have not seen.

Michael Benedikt
June 21, 2018

Educator and Author, ACSA Distinguished Professor, Hal Box Chair in Urbanism
Director, Center for American Architecture and Design, The University of Texas at Austin

The Wild Man Waldman

As a surveyor and builder in high school, later trained as an architect and a janitor at the School of Jefferson in mind, as well as my recent labor at Kahn's very loyal distillation of the paradigm of Jefferson. Or to be more precise, the complicated character of Peter Waldman's pedagogical tendencies, but in either case someone who understood that pedagogy is best situated or perhaps only possible—while building the world.

I often found myself drifting while in Waldman's lectures, because that is what Waldman o as method: the meander. For example, in his lectures, Waldman often invokes the School by Raphael. The game student, I would get lost looking at, say, Plato seemingly flipping the finger to Socrates, whose back was turned to him and Aristotle. Heraclitus, my kayaker g foreground, was clearly much bigger than all the rest of the thinkers, and for good reason was the otherwise feral Diogenes looking rather sullen—toe-tidied-up for the group portra the brooding—but still looking for an honest one in the whole bunch. Back at the center c composition, and at the core of Waldman's pedagogy, was the primary lesson for me that debate of gestures. Plato's finger was actually pointing up to the cosmos played against hand, palm-down, grounding his earthly ethics. The grand debate of above and below ne resolved—I learned from Waldman and Raphael. The latter wryly extended the vector of F aligned it with the arch in the background, bending that heavy load of cosmic idealism, ar sent it back down to the ground. I considered it a mini lesson on recurrence and a grand where cosmic idealism is best situated. After such drifting, class time would be up and W have completed his lecture-meander for that day. Time for studio.

Waldman, as you will see in this book, also offers repetition as method. There was perhaps meandering in studio as method. Studio was more about repetition. Having received the crit for weeks on end, I finally understood at the end of the term—or was it years and yes why one would spend the semester building and re-building models of the foundation of Raphael, it is ultimately more about how project idealism transmits the burden of it load a weight to the reality of the ground. Hence the polite repetition in Waldman's pedagogy of immensity of Semper's first architectural act: "to break the ground."

Repetition does not imply counting, though the architecture of Waldman's Parcel X does you count things. Showing the same images and saying the same thing repeatedly accor something very different, and more, than just more of the same (what I call the counterpc "Lessons of the Yawn" that students suffer in far too many lesser courses). Waldman's re repetitious in that way. For a sense of the difference, just repeat any mantra or look at a s count. Waldman's method for the production of meaning is more associative than what r affords.

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As a surveyor and builder in high school, later trained as an architect and a janitor at the Salk Institute, I was eager to attend Jefferson's University. I dutifully drove to Virginia with the complicated character of Jefferson in mind, as well as my recent labor at Kahn's very loyal distillation of the paradigmatic lawn, on my mind. On arrival, however, I more immediately found the complicated character of Peter Waldman. Or to be more precise, the complicated character of Peter Waldman's pedagogy. In the end, whether it was Jefferson or Waldman, I got what I bargained for: someone who had pronounced pedagogical tendencies, but in either case someone who understood that pedagogy is best manifested—or perhaps only possible—while building the world.

I often found myself drifting while in Waldman's lectures, because that is what Waldman offers you as method: the meander. For example, in his lectures, Waldman often invokes the School of Athens by Raphael. The game student, I would get lost looking at, say, Plato seemingly flipping the middle finger to Socrates, whose back was turned to him and Aristotle. Heraclitus, my kayak guru, in the foreground, was clearly much bigger than all the rest of the thinkers, and for good reason. There was the otherwise feral Diogenes looking rather sullen—too tidied-up for the group portrait, hence the brooding—but still looking for an honest one in the whole bunch. Back at the center of the composition, and at the core of Waldman's pedagogy, was the primary lesson for me that day: a debate of gestures. Plato's finger was actually pointing up to the cosmos played against Aristotle's hand, palm-down, grounding his earthly ethics. The grand debate of above and below need not be resolved—I learned from Waldman and Raphael. The latter wryly extended the vector of Plato's finger, aligned it with the arch in the background, bending that heavy load of cosmic idealism, and gracefully sent it back down to the ground. I considered it a mini lesson on recurrence and a grand lesson on where cosmic idealism is best situated. After such drifting, class time would be up and Waldman would have completed his lecture-meander for that day. Time for studio.

Waldman, as you will see in this book, also offers repetition as method. There was perhaps less meandering in studio as method. Studio was more about repetition. Having received the same desk crit for weeks on end, I finally understood at the end of the term—or was it years and years later?—why one would spend the semester building and re-building models of the foundation of a project, never quite getting to the project itself. Or eventually I understood that is the project itself: as with Raphael, it is ultimately more about how project idealism transmits the burden of it load and great weight to the reality of the ground. Hence the polite repetition in Waldman's pedagogy of the fraught immensity of Semper's first architectural act: "to break the ground."

Repetition does not imply counting, though the architecture of Waldman's Parcel X does make you count things. Showing the same images and saying the same thing repeatedly accomplishes something very different, and more, than just more of the same (what I call the counterpoint humdrum "Lessons of the Yawn" that students suffer in far too many lesser courses). Waldman's repetition is not repetitious in that way. For a sense of the difference, just repeat any mantra or look at a series of Greek or west Indian temples. Architects do need to count things, Waldman will insist, but not to make things count. Waldman's method for the production of meaning is more associative than what repetition alone affords.

Drifting, associative cognition and repetition are pedagogical techniques derived from Waldman's primary métier: lyrical fables. In the book in your hands, you'll see that he repeats characters, figures, and images ad nauseam. This is how Waldman builds his world, and has built a world, most recently

through the setting of Jefferson's Academical Village as an alibi. This book is but one jaunt through one of his worlds. Don't try to read it as a book. Instead, through its composition, Waldman invites you to take meandering paths through its forest of text, characters, and images. It is a guidebook that you did not know you needed for your journey; a guidebook that definitely will not get you back from whence you started. Enjoy its associative forms of coherence and cognition. Come back to this book again and again. It will be both utterly familiar, but always different as you meander in different directions through it. That is how his mind and pedagogy works.

Waldman often repeats a query—"What could be more Modern than the Archaic?"—from a lecture that Sanford Kwinter gave at the University of Virginia in 2006. Through Waldman's lyricism and fabulist modes of thinking, as well as Kwinter's very distinct commitments to that same query, I have developed a deep appreciation for the non-modern as one response. This is not the place for a long explication of that term. However, rather than the modernist modalities of detachment and abstraction as the basis of order—the very modes of characteristic disenchantment that trigger Adorno and Horkheimer's grave concerns about the enlightenment—Waldman, and Kwinter, are among the few pedagogues that offer animism and enchantment with the world as constitutive of their respective pedagogy and knowledge practices.

It is sufficient here to say that it is only really possible to read this book as a nonmodern. In my view, this is the shortcut towards grasping its mythologies, characters, and fables: its forms and orders of knowledge. However, be forewarned that in Waldman's pedagogical world the shortcut is always a long cut, and vice versa.

One of the first and most important questions in Waldman's pedagogy is, "Where do you come from?" Often that question triggers a conversation about place, journey, and trajectory for Waldman. In his lyrical world, though, names also carry great significance. I always affectionately think "Wildman" when I see or talk to Peter in his office/native habitat. Yet I also know etymologically that wald is old English and old German for forest. Fitting for a man that lives surrounded by orchards and forests, both literally and in the over story of his pedagogical mind. However, thinking about this wild man Waldman in the context of this book, and about his pedagogy, I can only really think about the title of an Ursula Le Guin book: *The Word for World is Still Forest*. This wild man is a wald-man—who made a forest of a book for us—is moreover a welt-man, a teacher who teaches by animating and building worlds.

KM

Kiel Moe
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Kiel Moe is an architect, builder, professor, and author of several books.

FOREWORDS

Peter Waldman is a very gifted architect with a significant body of built work. His extensive residential practice, largely concerned with the Climatic House, has produced buildings with fanciful names and poetic subtexts. His work has been well published in architectural journals, both nationally and internationally such as Global Architecture GA. He has also won numerous awards for his work. He was a Fellow of the American Academy in Rome in 2000, an important milestone which generated a wealth of material for teaching purposes which is summarized and exhibited as "Deep Frieze: Speculations on Villa Aurelia as Construction Site".

Importantly, Waldman has always enjoyed the synergy of combining practice and academia. This has kept him intellectually lively and at the forefront of theoretical debates. Both his built work and teaching have benefitted from this research-practice interface. I have always thought that UVA was lucky to have secured him as a tenured member of the faculty and enticed him to build a wonderful house for his family near Charlottesville. Since joining the faculty in 1992 his contributions to architectural education have been recognized with the 1996 ACSA Distinguished Professor Award, and the UVA Distinguished Professor Award in 2001.

I have known Peter from his time at Rice University where I was often an invited juror. I found him to be a lively and provocative critic. I also was a member of the Times Square jury that gave him the first-place award in a highly competitive field of entries. His was a poetic, intensely human investigation into the life of this symbolic place. It was a unique and intelligent investigation that the jury considered profound. This entry gave me my initial insight into his thinking process. I was to witness this further during the two semesters I spent at the University of Virginia. Waldman was the Chairman of the department at the time and invited me to teach, first as the Thomas Jefferson Professor. Here I was able to experience the total Peter Waldman "effect"! There was no doubt that he was a lively participant in the school culture: a person of boundless energy and charisma, and infectious optimism.

I can say without reservation that Peter is one of the most dynamic and passionate design critics I know. He generates an enormous level of thoughtful creativity from his students and the output of his studios is always impressive. I have described the studio results as astounding. The problem sets he chooses are not easy, framed in a larger cultural context, but he helps each individual with care. He stimulates the students by articulating his deep understanding of architectural theory and practice. His poetic frame of mind challenges students to also find deeper readings in the assignments. He has a rare level of verbal skill and constructs fascinating narratives to spur creative thought.

Currently Waldman is engaged in funded research on the "Design of Learning Environments in a Digital Age". He is collaborating with other institutions such as the Universities of Pennsylvania, Tulane, and Melbourne on the design of facilities for different age groups. With his leadership and creativity, we can expect new insights into this key subject that contribute to our knowledge base as educators.

In conclusion, Peter Waldman is an exceptional educator who has inspired many cohorts of students to find their creative potential. His contribution to the culture of excellence at the UVA Architecture Department is enormous and unparalleled. He is a perfect example of the practitioner educator who has achieved excellence in built work and academia.

Sincerely,

Adele Naudé Santos, Dean
School of Architecture and Planning

Adèle Naudé Santos, FAIA Professor at MIT, Dean of the School of Architecture and Planning 2004-2015. Topaz Medallion for Excellence in Architectural Education 2009. Principal architect of the bi-coastal based firm, Santos Prescott & Assoc. A working on institutions and urban housing in Africa, Asia and the Americas.

Early in this book Peter inserts a series of images from Henry and the Purple Crayon. Henry is an odd ageless baby who has the ability to create the world around him by drawing it with his crayon. I too have used Henry in my lectures to students because his story seemed the perfect analogy for what an architect aspires to do.

Peter asks of his students that they not only draw a place but that like Henry they "live" there. He creates an assignment that is a fairy tale and you, the student are cast as frog prince or princess. That is the magic he instills - that suspension of disbelief- in the midst of a profession that seems to require certainty. (Billie Tsien)

Lessons from the Lawn simultaneously conjures Jefferson's Academical Village, University of Virginia's iconic lawn,

dandelions, grass cuttings, seeds, grubs, and Mother Earth herself.

Waldman's multivalent title and its richly layered contents is simply a grown up version of Peter the student who took on the persona of Peter Rabbit many years ago when, through his actions, we his fellow classmates followed him and embarked on a journey of imagination and trust.

I have known Peter nearly all my adult life. We were in the same small class as undergraduates and the same even smaller class as graduates. He was an unusual student for he was not only bright and positive in the class setting but was not at all embarrassed to bring his childlike sense of wonder and enthusiasm to our studio, where too many of us, classmates and teachers took ourselves far too seriously. I recall Peter hanging a section he had drawn upside down as he began to receive a crit and me wanting to help him correct it by turning it right side up. But Peter was undeterred, he continued to talk and describe the project in such an engaging way that we all were enthralled. Right side up or down he was INSIDE that drawing, and soon we all were as well.

Just as he brightened and brought together our own Princeton studio, he has done the same to hundreds... perhaps thousands of others. Today Billie and I have five architects in our studio who have been taught by Peter as undergraduates and graduates. They range from their twenties to over forty. I asked what they thought of Peter as a teacher. Each had a similar response- that Peter was one of the best teachers they had ever experienced, simply extraordinary. (Tod Williams)

In Lessons from the Lawn, in story after story, project after project, Peter creates characters and through them we enter other worlds as he builds with imagination.

These are all palpable and metaphysical historic and present architectural

and place specific collages. Peter is a teacher who, as the poet Mary Oliver says is "married to amazement". (Tod and Billie)

Billie Tsien AIA

Tod Williams FAIA

Tod Williams and Billie Tsien are architects, educators and authors across institutions and continents

Architectural Histories & Mythologies Revisited: A Precursor to Waldman's World of Surveyors, Nomads

Lessons From The Lawn, is certainly not a typical architectural primer. But perhaps Jefferson's Academical Village, the entry point used to embark on a world tour of sites—from the Acropolis to Chandigarh—to tease out the values, civic and otherwise embodied within them. Akin to the evolutionary bricolage of a city that transforms its architectural layers are superimposed and compressed into the cultural sediment and encases our globe, *Lessons From The Lawn* is a tale of the discovery, making, unfolding of architectural artifacts. Some of these architectures are more close at hand, others far away but more recent in their realization. Condensed into a visual narrative oscillates between fact and fiction, pedagogy and practice, Peter Waldman's book occupies a precarious position within which architecture finds itself, as simultaneously fleeting and concretization of the imagination that becomes real through the very act of its making. Always first a fiction before it becomes a fact, and once built, becomes the imperial reality that arises as these are drawn from momentary glances and studied observations, placed in researched historical accounts. Some of these fictions dissolve as quickly as the images are repeated and persist, becoming the new dominant mythologies—the realities that this process the separation between fiction and fact needed to prop up our reality. For Waldman, however, this logical division is but a faint line where these worlds meet. Accounts of his 'citizens and strangers' that bear witness to architecture's presence, modes of perception and analysis used to unravel it, are not discrete methods to be carefully deployed, but rather different experimental trajectories, some highly mediated, that become the intertwining of threads woven together to produce the tapestry of the encounter with architecture. In this sense, Waldman is not only a self-proclaimed lunatic, but also a true realist. Certainly not in a pragmatic, rational way, but rather in a way that resides in that plane of immanence where time and space, meaning and materiality, the fragments of past myths from very different histories accumulate and mix with the matters from which architecture is born.

The act of collage, which is highly dependent on exploiting local relationships to global forms of organization and classification, generally operates with no overarching logic. It enables the bringing together of elements into close proximity that are drawn from historical eras and disciplinary milieux. How else would poetry, painting, and architecture find an easy path into architecture? Collage is a dominant tactic of both making and thinking. This book, and Waldman as nomad, who, in both mind and body, has wandered through the paradigmatic 'bricoleur,' collecting things—images, objects, and architecture—and like Jefferson, operating on and with those things (like the Academical Village). The term *bricoleur*, which has no comparable equivalent in English, is defined in the anthropologist Lévi Strauss as "someone who works with his hands and uses tools and materials which are always finite and is also heterogeneous because what he does is not related to the current project, or indeed to any particular project but is the result of a long-term project."¹ Waldman's studio is a *bricoleur's* workshop. The availability of raw materials and tools conceived and procured for the purpose of the rules of his game are always to make do with 'whatever is at hand', that is to say, tools and materials which is always finite and is also heterogeneous because what he does is not related to the current project, or indeed to any particular project but is the result of a long-term project. On the occasions there have been to renew or enrich the stock . . .¹ Waldman's studio has been enriched over his many professorial decades and is thus a seemingly unlimited source of ideas, entities, and words that find themselves reappearing time and again.

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The act of collage, which is highly dependent on exploiting local relationships to undermine larger global forms of organization and classification, generally operates with no overarching logic, and enables the bringing together of elements into close proximity that are drawn from very different historical eras and disciplinary milieux. How else would poetry, painting, and astronomy find such an easy path into architecture? Collage is a dominant tactic of both making and thinking used throughout this book, and Waldman as nomad, who, in both mind and body, has wandered throughout his life, is the paradigmatic 'bricoleur,' collecting things—images, objects, and architectures—along his journey, and like Jefferson, operating on and with those things (like the Academical Village) found at hand. The term bricoleur, which has no comparable equivalent in English, is defined in the Savage Mind by the anthropologist Lévi Strauss as "someone who works with his hands and uses devious means compared to those of a craftsman... The 'bricoleur' is adept at performing a large number of diverse tasks; but, unlike the engineer [akin to Waldman's 'surveyor'] does not subordinate each of them to the availability of raw materials and tools conceived and procured for the purpose of the project... the rules of his game are always to make do with 'whatever is at hand', that is to say with a set of tools and materials which is always finite and is also heterogeneous because what it contains bears no relation to the current project, or indeed to any particular project but is the contingent result of all the occasions there have been to renew or enrich the stock..."¹ Waldman's stock has certainly been enriched over his many professorial decades and is thus a seemingly unlimited well of resources, and yet certain images, entities, and words find themselves reappearing time and again yet in entirely

distinct contexts. He not only embodies the bricoleur par excellence, with his extensive 'heterogeneous repertoire' brought to every project, but also exemplifies the kind of savage mind and mythical thinking the Lévi Strauss describes, of one who can "reach brilliant unforeseen results on the intellectual plane"² that can only occur when one breaks out of the straightjacket of logical and scientific thinking. Mythical thinking places signs at the intersection of percepts and concepts, where words are overflowing with atmospheric matters and images are at the forefront of thought.

Reading Waldman and being immersed in his collages reminds me of Foucault's account of Borges's Chinese encyclopaedia in *The Order of Things*, where "all the familiar landmarks of thought—the thought that bears the stamp of our age and geography" are immediately shattered.³ In this very particular encyclopaedia, animals are divided into various groupings—including those "belonging to the Emperor", "stray dogs", and those "that from a long way off look like flies," destroying, at the outset, the very notion of a logical, ordered taxonomy.⁴ It is a list of entities whose juxtaposition and proximity are what establish their relationship, yet there is no common ground, no underlying structure that enables their comparison or analysis. Research, and its modes and systems of classification, "accustomed to tame the wild profusion of existing things,"⁵ is careful, calculated, and rigorously disciplined. Creative production and its need of, and capacity for "contagion" (to use Foucault's term), however, is not. Where is architecture then to be found within this straddling of realms oscillating as it does between fact and fiction, rigorous research and creative production? Perhaps it is through the lens of the poetic that we might answer this question, since poetry, the making material, sensible, and/or visible of language is nothing other than the art of its own undoing in order to create it anew. Something that language, we are told, as an instrument of communication, was never intended to be. Or so the semioticians, linguists, and information scientists might say. As we gleaned from de Saussure, meaning in language, its cognitive transparency, is dependent on an arbitrary and immutably fixed relationship between signifier and signified in the making of the sign,⁶ a condition that both poetry and Waldman seemingly exploit in their quest to either suspend, embody or radically mobilize meaning. The poetic dissolution of linguistic transparency thus takes many routes: from causing phonemes to materialize and become so sonorous and palpable that they resist any capacity to signify, to the endless multiplication of signifieds—proliferating referents—that bifurcate thought by sending it fleeing in multiple directions at once. Or finally, the limitless potential of the signifying chain (the 'limitlessness of significance' as characterized by Deleuze)⁷ that deterritorializes and replaces the sign altogether.

For Waldman, the architect as surveyor that measures, aligns, and delimits the world with careful precision is certainly critical and necessary, yet it is the poetic thickness of things and their capacity for endless associative coupling and transformation enabled by the nomad and the lunatic, that gives them enduring life; and architecture, drawing, writing and making are nothing if not highly poetic acts.

Ila Berman
Dean and Edward Elson Professor
University of Virginia

Project Origins

Collages from Rome in Syncopation with Specifications for Construction

Peter Waldman has interrogated the beginning and the end of architectural curricula for more than four decades at Princeton, Rice, and—since 1992—the University of Virginia as William R. Kenan Professor of Architecture. In the first decade of this new millennium, he constructed a foundation course for the School of Architecture that has at its center Jefferson's paradigmatic project: the Academical Village. Every fall, "Architecture 1010: Lessons of the Lawn" seeks to advance scholarship and innovative pedagogy on the contemporary relevance of Jefferson's Academical Village across the larger university community through new critical readings of the Lawn in dialogue with a series of case studies of historic and contemporary architectural works.

This book, which shares a name with the course, will serve as a primer that makes accessible the complex subject of architecture. It introduces the analytical method for reading, designing, and constructing architecture that has been central to Waldman's work as both an educator and an architect. Through the preface, Waldman reflects upon what led him to develop this method, while the remaining chapters (called "Lessons") detail the particulars of his five-step explorations of architecture through singular and multiple essays that capture the lyrical and imaginative tone of Waldman's lectures. Each Lesson explicates a specific angle of investigation—one step in the analytical method. These include Inaugural Landscapes; A Syntax of Structure; Easy Pieces: Doors & Windows, Attics & Basements; The Difficult Whole: Center & Edge; and Transformation & Change. Together, these Lessons comprise a method of historical, technical, cultural, and theoretical analysis that can be both applied to architectural projects across scales of geography and chronology and also used as the basis for architectural speculation and design.

In addition to being derived from Waldman's lectures, the book draws on an unusually wide-ranging set of sources to create a unique contribution to American cultural history. It is inspired by Seamus Heaney and V.S. Naipaul; framed by Rebecca Solnit's *A Field Guide for Getting Lost* and John Berger's *The Shape of a Pocket*; and haunted by Ralph Ellison's *Invisible Man* and Alice Walker's *In Search of My Mother's Garden*. As Waldman would suggest, the book might be conceived as a series of conversations in a chorus with Surveyors, Nomads, and Lunatics,⁸ surrogates for Citizens and Strangers.⁹

The power of this project stems from its unique pedagogical agenda of using an enduring architectural work (the Academical Village) as a lens that re-focuses and re-contextualizes contemporary discourse. *Lessons of the Lawn* will be of interest to students and practitioners of architecture, landscape architecture, and architectural history, but also to a lay audience with an interest in American history, architectural history, and the cultural history of Western civilization. In closing, the text will not be elementary, but it will be elemental: it will introduce, via an extended study of the Academical Village, the fundamental themes of architecture, urbanism, and the American cultural imagination. At this starting point, please be advised that the author intentionally juxtaposes the factual third person singular person in contrast to the more self-reflective if not fictional first person singular in a textual collage explored by Caravaggio's *Narcissus*.

On Collage

Early on in my adolescence, at a summer theatrical workshop, it became abundantly clear to all that I was not talented at acting, singing, or dancing. Relieved, I became a crew member, out of sight, working behind the scenes developing an appetite for making wooden frames upon which to stretch canvas, as I emerged as a stage set designer working on flats and scrims at Grey Gables Theatrical Workshop while also working back stage as a lighting director. I was at ease making layered space, moving laterally and vertically in syncopation, beginning always in the mystery of darkness and raising the lights for *A Long Day's Journey into Night*.¹⁰

Thereafter, in architecture studios, at Princeton, I relished drawing all floor plans on one single vellum sheet, turning it upside down to discover reflected ceiling plans, and in the amnesia of all-nighters I would claim these same layers, now turned 90 degrees, would be sufficient for my sections and backwards as resultant elevations, all lines and hatching on a single vellum sheet.

My curious if not indulgent critics, Graves/Eisenman/Frampton & Rowe put up with my persistence of spatial compression because I would then make three-dimensional models laboring on the depth, not surface, of the site, then injecting foundations and frames yielding 3-D grids, figural retreats within and without, perhaps a porous celestial soffit or two, tentative planes of opacity, translucency and transparency always spatially disconnected never glued surface to surface. Somehow a grid, structural and spatial armatures, held these constructed fragments together respecting a good dose of gravity and obsessively mindful of cardinal orientations.

These ingrained habits of constructing ideas from fragments, articulating always space for the human body in-between, continued in my practice and teaching for the next four decades in Peru, then Princeton, again and again, onto Cincinnati, Rice, and finally Virginia, where after my chairmanship of an increasingly diverse faculty conversation, the kind of collage born in Babel, which only Raphael, Joyce, and Cortazar could admire, I was awarded the Rome Prize at the American Academy in 1999-2000, supposedly to find a singular path. There, I learned to trespass even more.

When I arrived in Rome, I immediately bought the finest papers, and first, folded precisely and then crushed with both hands, to realize topographic pre-conditions of a Surveyor, before I drew the fictions of extrapolated fragments of accessible lines of existing conditions of the adjacent yet façade-less Villa Aurelia. It was natural for me as a nomad to gather the detritus of everyday life, newspaper clippings, a journal of notations, post cards, archeological drawings and as a lunatic to admire the slipped surfaces awash with evening light outside soon to be in dialogue with the augmentation of candles within late into the night. The eschatological origins of the Plates I-XXVIII contained herein as the heart of this project of Voices, Lessons, and Carols are still sustained to this day by an adolescent fascination for layered space and sequential light.

FOREWORDS



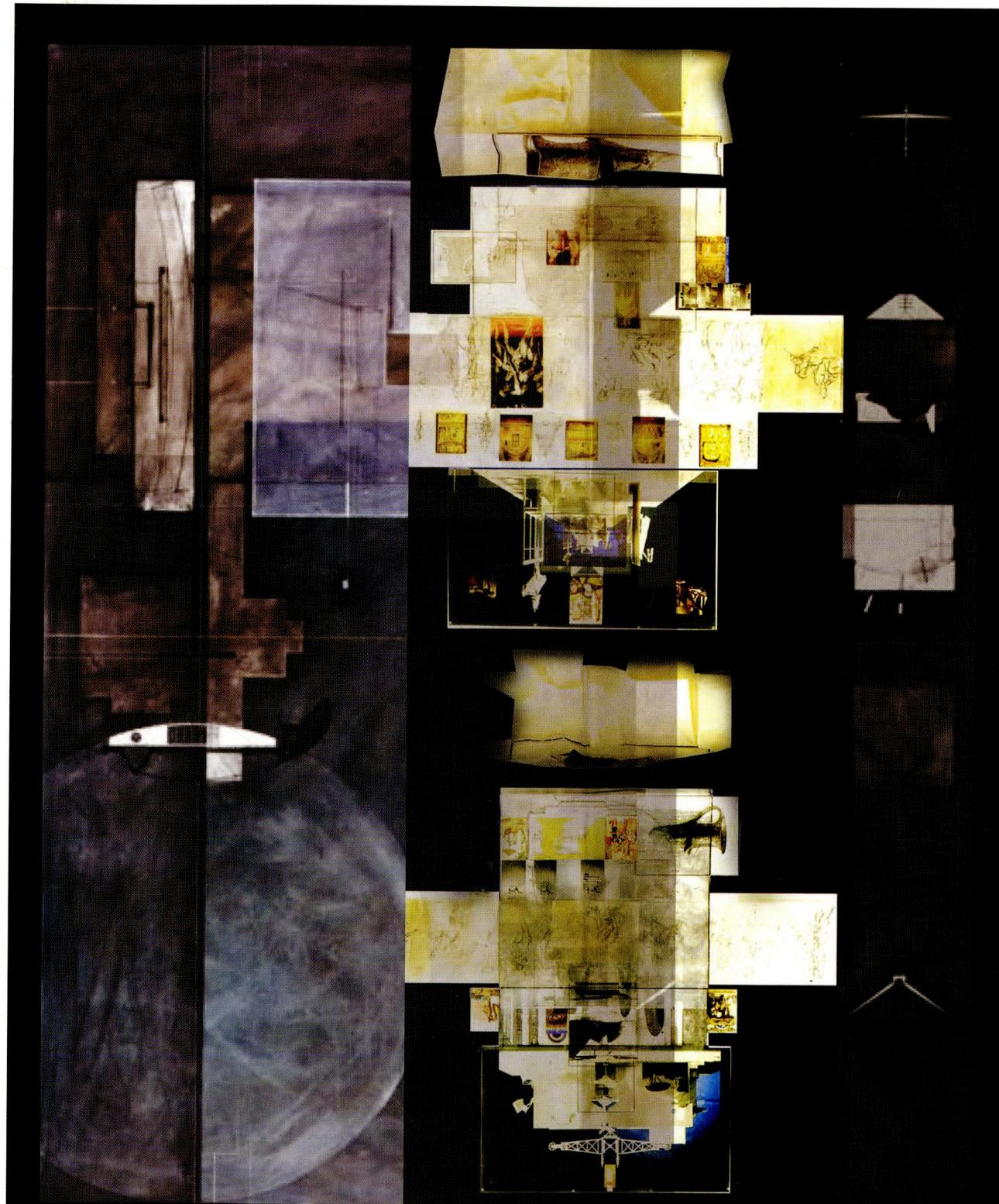
GENESIS DAY 1:
THE ORIGINAL SYLLABUS COVER FOR ARCH1010: LESSONS ON THE LAWN (2000)

PETER WALDMAN | American Academy in Rome

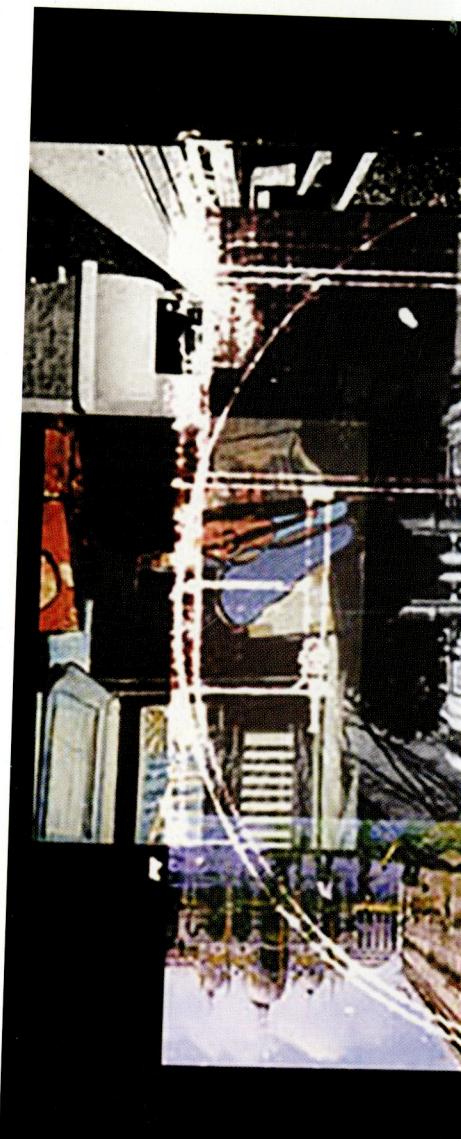


GENE
FAAR FINAL PROJECT FRAME

FAIR FINAL PROJECT FRAMED BY A CABINET OF CURIOSITIES
GENESIS DAY 2:

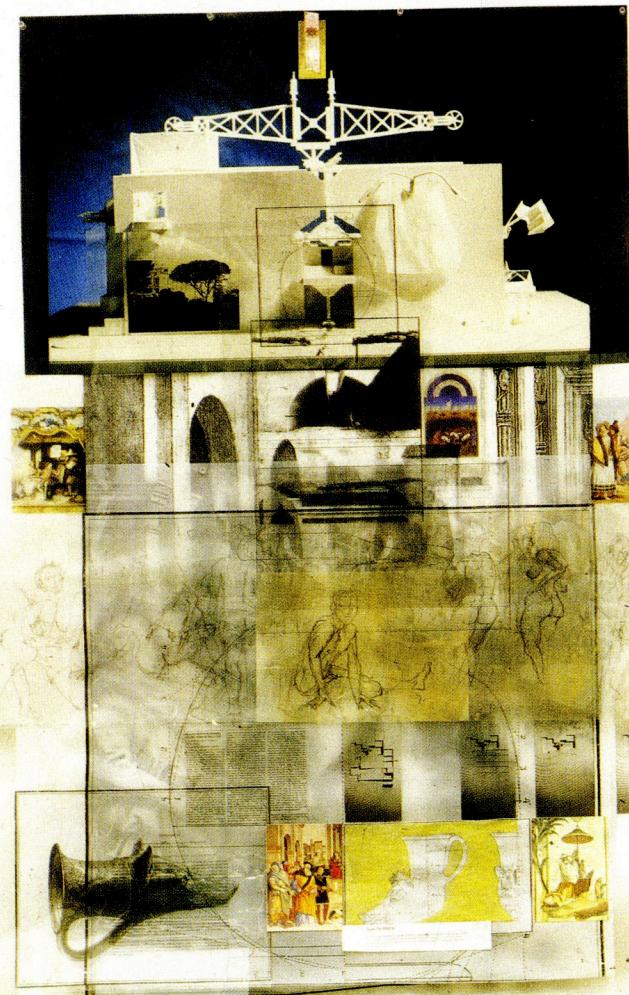


PETER WALDMAN | American Academy in Rome



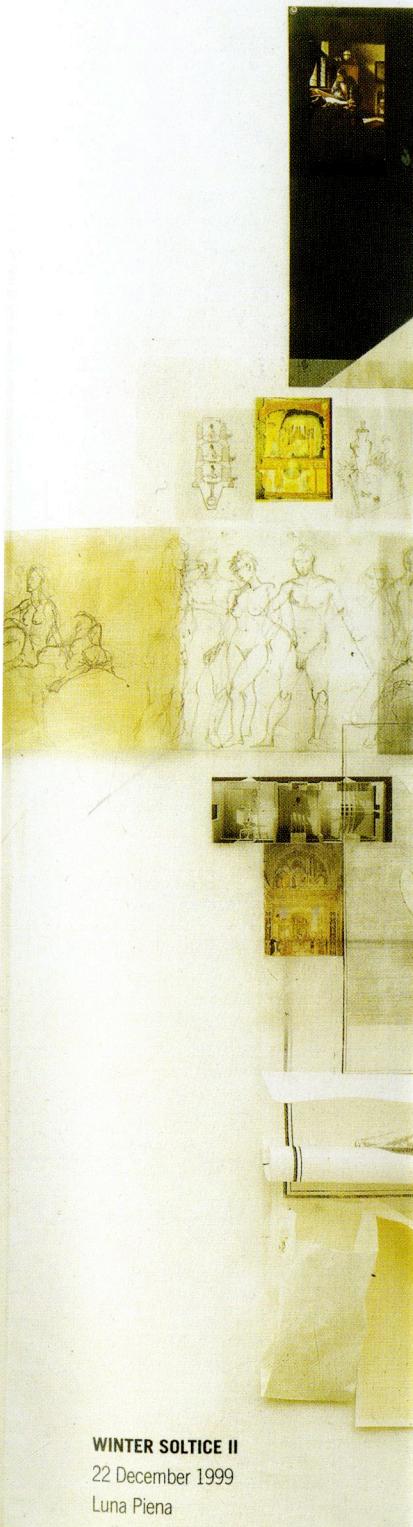
FOREWORDS

Peter
WALDMAN Arnold W. Brunner Rome Prize Fellowship in Architecture



WINTER SOLSTICE I
17 December 1999
Cielo Nero

GENESIS DAY 3



WINTER SOLSTICE II
22 December 1999
Luna Piena

X

DEEP FREEZ

“... the subject of my [work] is the contemporary [condition] as an encyclopedia, as a method of knowledge, and above all as a network of connections between the events, the people, and the things of the world.”

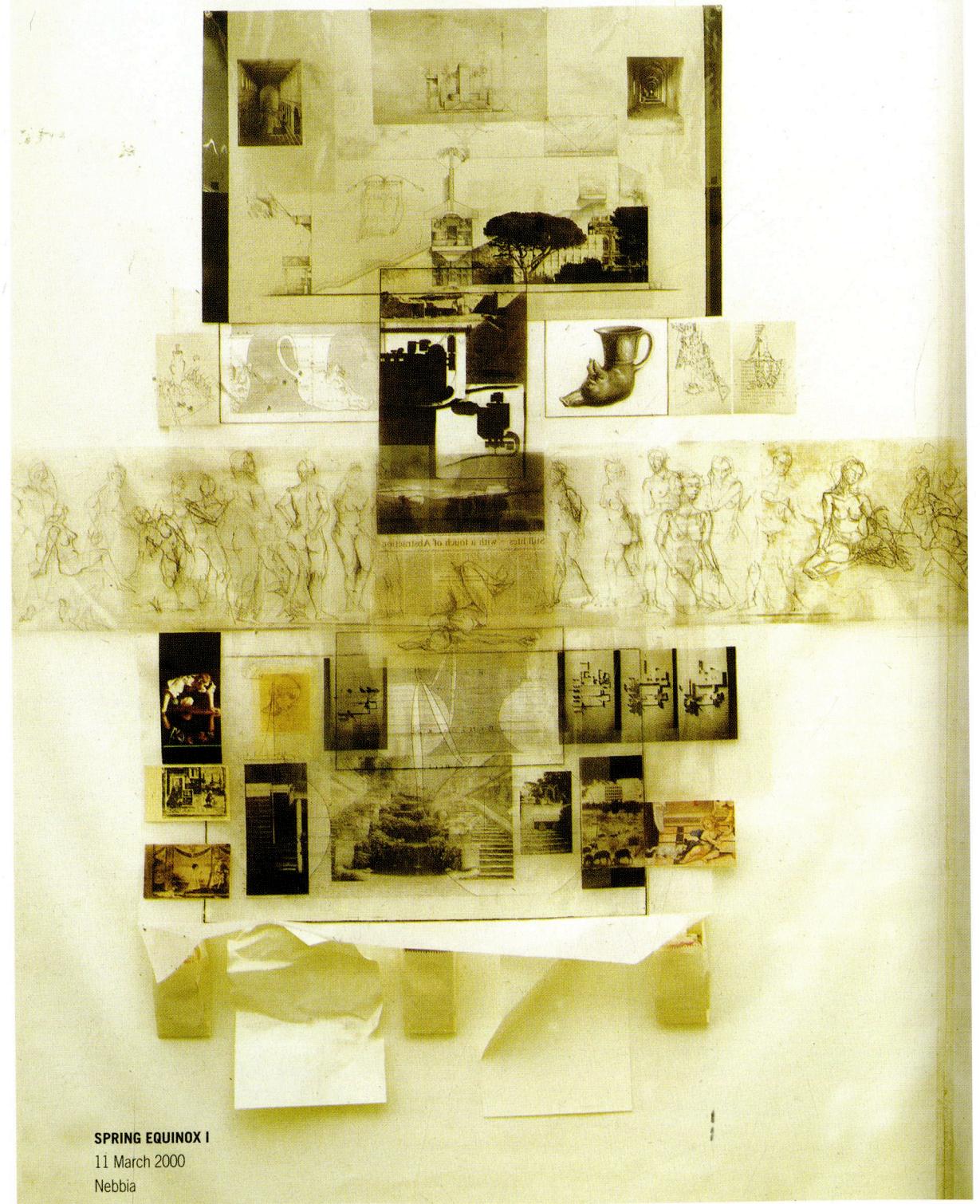
Italo Calvino, *Six Memos for the Next Millennium*

GENESIS DAY 4



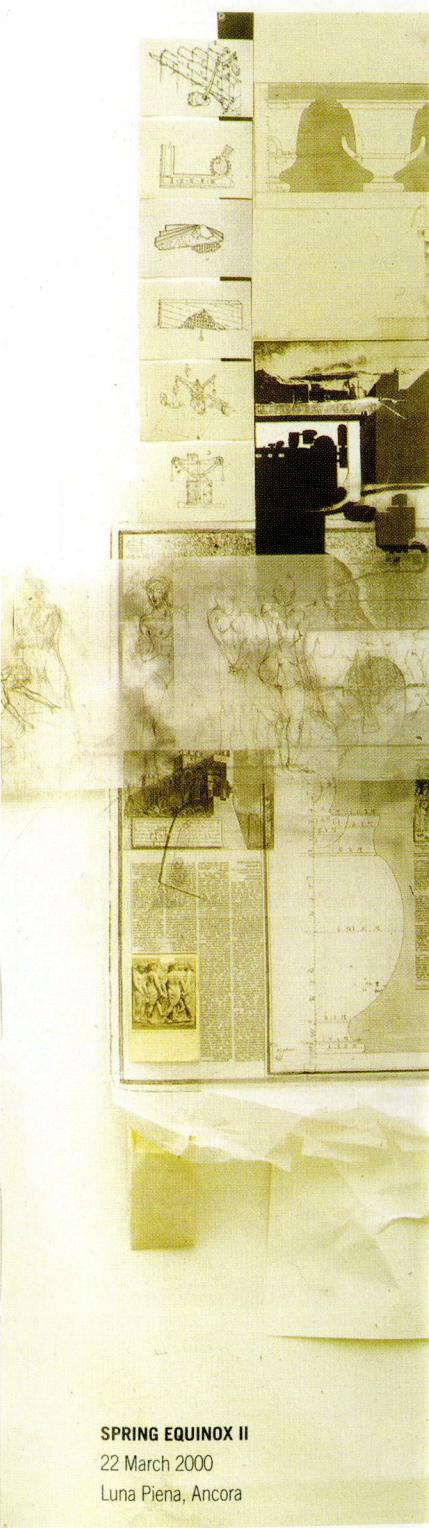
FOREWORDS

SPECULATIONS ON VILLA AURELIA AS CONSTRUCTION SITE



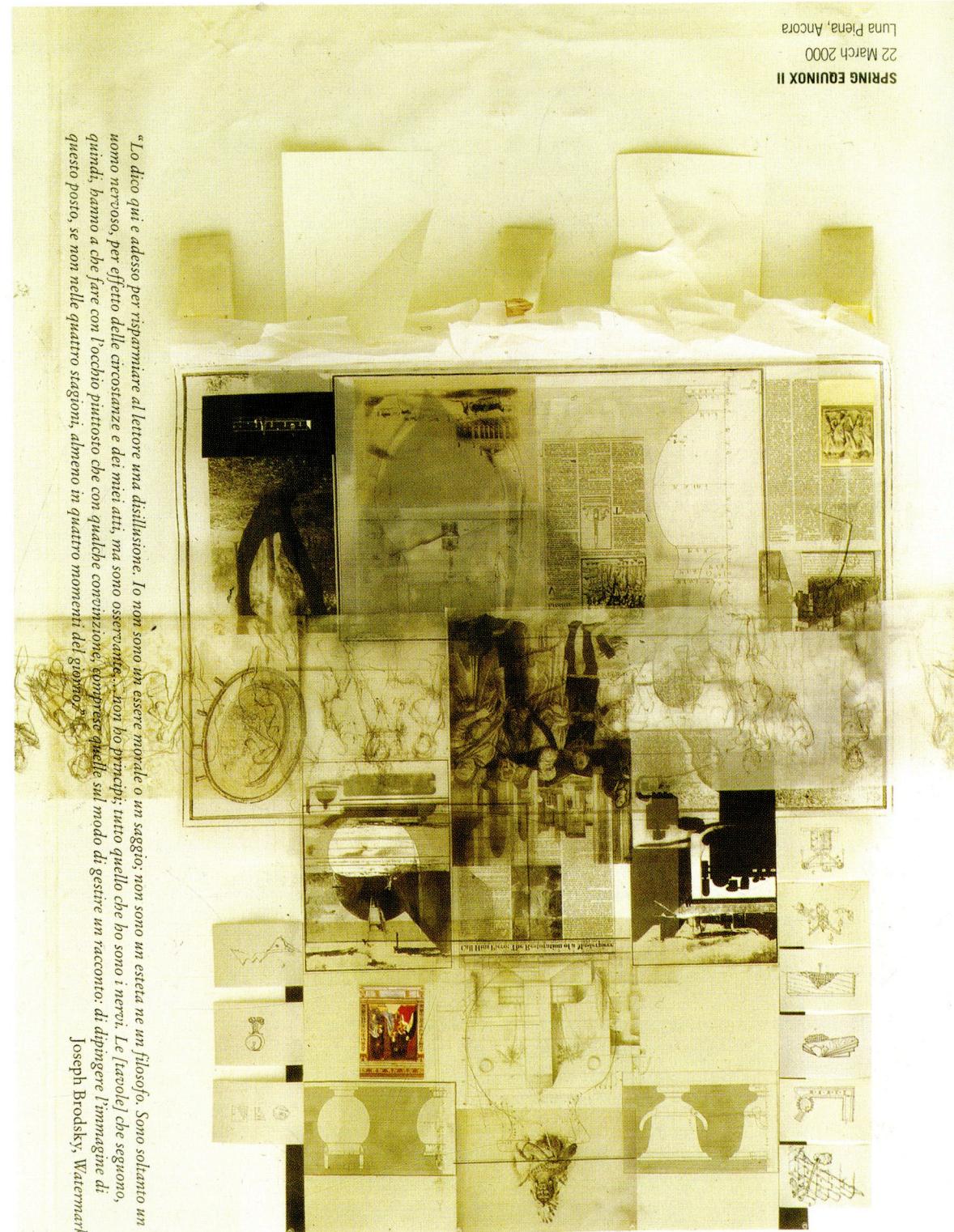
SPRING EQUINOX I
11 March 2000
Nebbia

GENESIS DAY 5



SPRING EQUINOX II
22 March 2000
Luna Piena, Ancora

Luna Piena, Ancora
22 March 2000
SPRING EQUINOX II



"Lo dico qui e adesso per risparmiare al lettore una disillusione. Io non sono un essere morale o un saggio; non sono un'etista né un filosofo. Sono soltanto un uomo nervoso, per effetto delle circostanze e dei miei atti, ma sono osservante... non ho principi; tutto quello che ho sono i nervi. Le tavole che seguono, quindi, hanno a che fare con l'occhio punitivo che con qualche convinzione, compre quelle sul modo di gestire un racconto: di dipingere l'immagine di questo posto, se non nelle quattro stagioni, almeno in quattro momenti del giorno."

Joseph Brodsky, Watermark

FOREWORDS

ANNOTATED LESSONS FROM THE LAWN

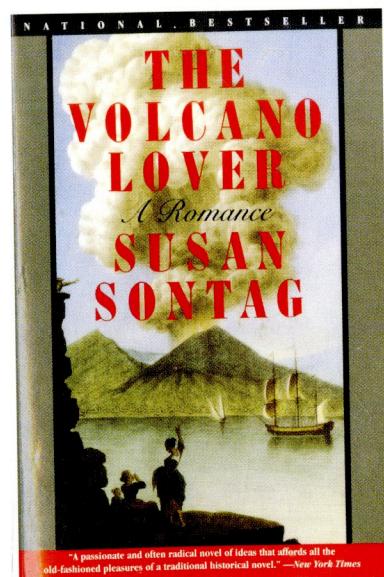
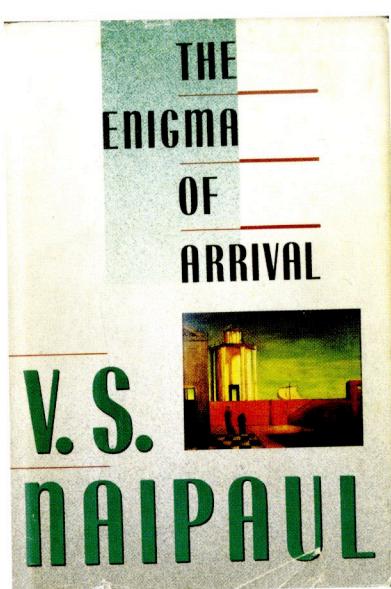
The Word Made Flesh

INAUGURAL VOICES

Seamus Heaney, "Making Strange" (1984)
V.S. Naipaul, "A Way in the World" (1994)

These inaugural Voices establish the value of architecture as a stage set for dialogues between citizens and strangers. Heaney's poem "Making Strange" permits the farmer to see his or her world anew by a visit from a perfect stranger, and Naipaul's poetic introduction permits generations to appreciate both *memory* and *amnesia*.¹

Commencing with these two authors who bridged this new millennium between *memory* and *amnesia*, I wish to value architecture as a stage set for dialogues between citizens and strangers. Out of frictions, collaborative fictions of inaugural construction sites can be constructed out of common ground where now-here is an offering to all who find themselves no-where. Voices of others, Heaney & Naipaul, commence these essays, not only to be read, but read out loud, in the face of a seminal project of national cultural invention for the idea of the Polis, the Art of the City,² projected in this Academical Village at the edge of Arcadia. Eschatology, a device to sustain a covenant with the world, again, a *deus ex machina*, seems a relevant aspirational model for a divided nation in these bicentennial years of the Jefferson Project. I, in modesty, have offered above two voices of strange accents to commence this narrative. But, please be warned that this project has become a song to myself.³



FOREWORD

From Didactic Primer to Seminal Dialogues

This chapter places the author in chorus with a broader cast of characters. The point is to make clear that this dialogue has begun with others, inaugural first then textual, including figures like Rebecca Solnit and John Berger; the persistent voices of the architect as composite surveyor, nomad and lunatic.

The author's earliest voice resonates in his fascination with mining mica in Manhattan more than seven decades ago. Sometimes telescope, then microscope, he would play with frontal reflections and translucent iridescence from sun light above and river light from below. He served as tool maker for an adolescent gang of surveyors, nomads, and lunatics who would construct fortresses of boulders in Central Park and tree houses in the boughs of Riverside Park. During high school summers he took these appetites to design stage sets and built flats and scrims and grinned when his friends call him a lunatic while manning the lighting boards. The author then is clearly not from Virginia, but now realizes after New York, Princeton, Peru, Cincinnati, and Houston he has lived in North Garden, Virginia for longer than any other place. He is surely tainted by the deep red clay contained within his substantial apple orchard which re-contextualizes his final shelter: Parcel X.¹¹ His project, as an endowed Kenan Professor at the University of Virginia, is to give voice to a new relevance of this 19th-century Jefferson Project to enlighten the imaginations of 21st-century citizens and strangers. Consequently, it has been his task to deliver a foundation course, "Lessons of the Lawn", on connecting Jefferson's grounds to projects from antiquity to the present for all university undergraduates as a fine arts humanities elective. Sanford Kwinter's challenge from "African Genesis: What Can Be More Modern than the Archaic" initiates the author's conviction to voice an architecture of continuity.

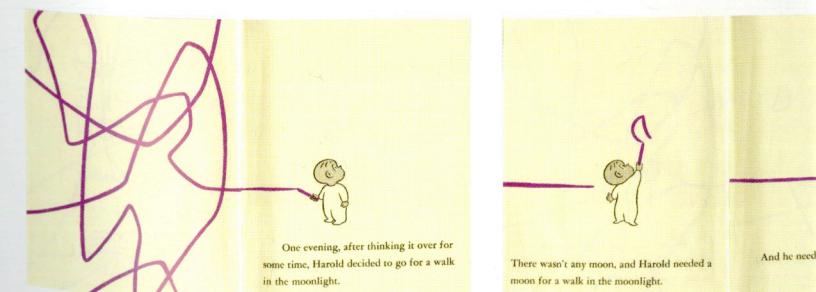
The task was to use Heaney's device of making strange Thomas Jefferson's Academical Village, by means of Naipaul's plead to the stranger's child to seek familiarity step-by-step, day-by-day as the memory fades as an incremental set of analytical lessons. Thus, contained herein is a walking tour of Jefferson's projects at the pace of one's heart beat guided by Aeneas and Solnit's *A Field Guide for Getting Lost* and made contemporary by Berger's *The Shape of a Pocket* and Sontag's *The Volcano Lover*. The point of this foreword is to make clear this dialogue has begun with others, inaugural first then textual, Solnit and Berger, onto the persistent voices of the architect as composite surveyor, nomad and lunatic in lessons 1-3, later reflexive in Corbusier's *Vers une Architecture* (1921) and Venturi's *Complexity and Contradiction in Architecture* in Lesson 4, and finally in a more direct collegial dialogue with Richard Wilson, the Commonwealth Professor of Architectural History at the University of Virginia. Incrementally constructed collages reflect the transformation of "The Word Made Flesh" in all these voices resonating between the flats and scrims of the author's architectural practice of climatic dwellings and urban fables which inform his reading of *The Lessons of the Lawn*.

INTRODUCTION

Preface As A Primer For Reading And Experiencing Architecture
The Academical Village is a Project of Enlightenment, Curiosity & Mann Irreverence

This chapter is an introduction to the central core of the book: the primary and material elements, which guides individuals and groups to analyze and initiate the constructed environment. It provides a broad overview of the analytical method Waldman has developed over half a century of teaching practice, framing its relevance of architecture at the scales of both the individual and the city and the importance of understanding "building" as a verb. It reflects here on how his lessons are all around us, first chanted as nursery rhymes, then synthetic carols, if not complex chora, to reveal the utility of orientation, the profound effects of gravity. Finally, this chapter lands readers on the site of the Academical Village, its presidential architect. Jefferson kept journals all his life at Monticello and at Poplar Forest of both natural conditions and human consequences and plans accordingly of building up and tearing down to make a covenant with the world, again.

In the recurrent darkness of the winter solstice, when the human imagination stressed to cling onto the few enduring self-evident truths, the prismatised mind articulates a primer of archaic if not primal necessities: a hearth and a home well. For citizens, if not aspirational revolutionary leaders on the other side of the Atlantic in Arcadia, bringing pragmatic instrumentality and accountability to the heart of darkness in America is the goal where the wild serves the chaotic incognita as a paramount existential necessity. For half a century of teaching practice I have tried to serve in the assigned role of promoting citizenship as a field guide for getting lost as a pre-requisite for a stranger's curiosity. The stories of "Harold and the Purple Crayon," "The Three Little Pigs," "Humpty Dumpty," and Jack & Jill's mortal disaster, all foreground these lessons and carols. Rykwert in *The Dancing Column* (1996) prefaches architectural space in terms of dancing as Kwinter hears the ever-present resonating also in archaic chants, and punctuating congregational carols if not massive chora. National anthems and pledges of allegiance are always performed in the spatial political agora below as well as acropolis above.



INTRODUCTION

Preface As A Primer For Reading And Experiencing Architecture
The Academical Village is a Project of Enlightenment, Curiosity & Mannerist Irreverence

er to Seminal Dialogues

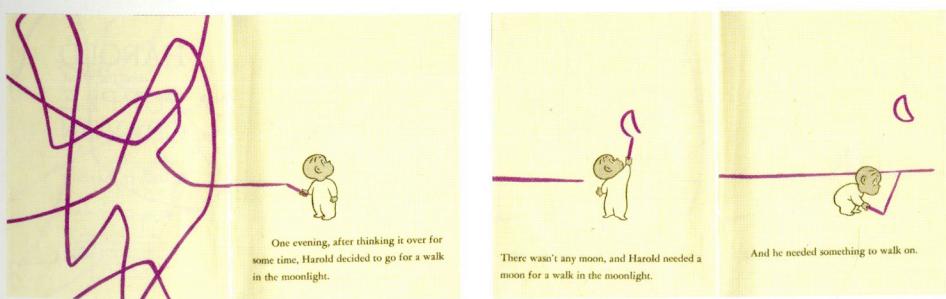
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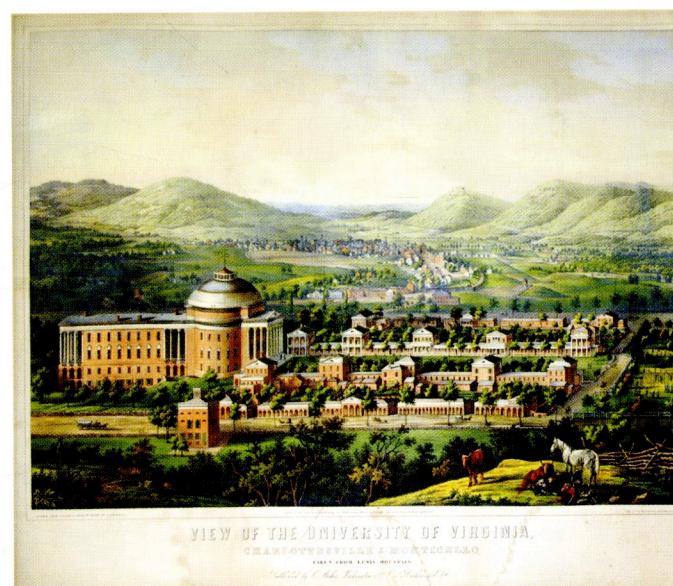
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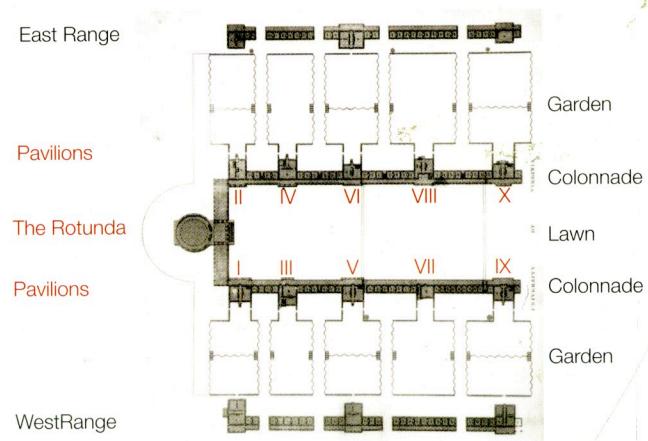


SYNOPSIS OF LESSONS

1. The Academical Village is a project of enlightenment, curiosity & mannerist irreverence.
2. This is an analytic method introduced by surveyors, nomads, and lunatics which are the sensibilities of the Architect.
3. These Lessons are a step-by-step mantra to prime a deep, deep well to serve as *mirrors for the moon*.
4. Jefferson's Academical Village is an example of heuristic thinking from requisite inaugural landscapes to eschatological transformation and change.
5. Heuristic thinking requires the imaginative capacity of architects to construct a narrative connecting distinct yet recurrent dualities with the seminal and the instrumental.
6. This "Primer of Epistemology" offers Spatial Tales of Origin for our disengaged millennium through Jefferson's seminal project as Genesis recounts journal entries of days one through six.



View of the University of Virginia from Lewis Mountain by E. Sache, 1856



FOREWORDS

LESSON ONE: Inaugural Landscapes: The Pyramid & The Sphinx

This first dialogue establishing recurrent dualities provides a cast of characters who give measure to the site, recall in syncopation archaic oases, and animate topographic, archeological, and visceral material imaginations to haunt the *blue of distance*.

Under a new moon, surveyors, nomads and lunatics gather around a campfire to recount spatial tales of origin as specifications for construction as they quarry stone and timber lumber for Eve's first encampment some call a *Cabinet of Curiosities* containing the ground rules for the enduring city. This first dialogue establishing recurrent dualities provides a cast of characters who give measure to the site, recall in syncopation archaic oases, and animate topographic, archeological, and visceral material imaginations to haunt the night. This inaugural chapter gives voice to an appreciation of Jefferson's academical garden as a construction site, the persistence of eden recounted first in a villa, later a village and in his Arcadian imagination in the vastness of a continental nation. *Genesis*, days one through six, serves as a mnemonic device to sequence a situation in flux, first catalyzed as water then land, flora then fauna, tracing the human gait walking through the Garden before expulsion recounted in both Thomas Cole's *The Course of the Empire* (1826) and the Duc de Berry/Limbourg Brothers' *Book of Hours* (1403). Following this mythic preface of *Genesis*, the pyramid & the sphinx are presented as the first chronological duality, as a frictional place to begin to make strange an architecture of both accountability & speculation as the existential requisite of the human condition in the world of the wild while under a celestial soffit.

LESSON TWO: A Syntax of Structure: Tent + Cave = Megaron

This second step of the analytic method brings us to construction, and to the benchmarks of gravity and orientation in dialogue of didactic call and response inaugurated in the Academical Village site and of other civic theaters at several scales.

Building in this treatise is treated as a gerund, a verb, and on-going process delighting in the construction site and the transformation of materials on hand that serve as *mirrors for the moon*. Again surveyors, nomads and lunatics serve now with gardeners and engineers, as well as monks and musicians to construct an encampment for citizens and strangers. As Robinson Crusoe had difficulty with choosing between a cave and a tent for his first night's shelter, he was to assemble them both with the resources of his ship's wreck as adjacencies or connective tissues on the second day. This aforementioned composite construction crew chose to do both as well in the name of the megaron as a working syntax of structure for the Academical Village of masonry caves and persistent frames known locally as Pavilions and Colonades. The last element of the composition was a massive rotunda with both serpentine walls below dancing with a forest of paired composite columns above in the dome room's Enlightenment Library above reminding one of a primal clearing in a dense hardwood forest that had been the pre-condition of the received brownfield site offered Jefferson. Rich clay from the depths of Madison's Bowl is burned

to make brick, Observatory Hill is timbered for lumber, and gravity fed water rushes down to the cisterns below the eventual foundations of the Rotunda. The distant South West and Blue Ridge Mountains give meter to the east and west and pause in speculative incompleteness framing the blue of distance, making strange the unknown, that which we can rely on so well. Orientation and gravity give benchmarks for those who provide vertical posture for the rod and equally appreciated release emerging from the arc of the compass. Others, always others, witness generations of both freemen and the enslaved who collaborate to give measure to pause in the Pavilions and adjacent gardens in this five-finger-exercise reflected always in *mirrors for the moon*. At sunrise, an adolescent Narcissus bears witness in languid innocence with animated palms and Marat whispers the secret wisdom of the resistive soul with the instrumentalities of his hidden hand in contrast to the deep wounding dagger and the incisive pen.

LESSON THREE: Easy Pieces: Doors & Windows, Attics & Basements

If architecture is to be valued as a covenant with the world, again, one must delight in the making of thresholds to enter in, and then to look out to both the world beyond as a window to re-view from whence one came. The act of making a door and then a window is to frame the flows of this world, light and wind, both near and distant views, marking the benchmarks as well as the *blue of distance*.¹⁵ This is recounted from the posture of the erect human being, a frontal condition distinguished from all other forms of life. However, Carl Sagan reminds us we were once dragons in Eden, with the sensibilities of serpents as well as birds, who instinctively gift us with an attraction to crawl on our bellies and to swing into the sky if not on monkey bars.¹⁶ These attics and basements are other essential easy pieces. We build from the ground up. Semper reminds us that the first architectural act is to break the ground, perhaps to dig foundations, to quarry stone and clay, or merely to plant a seed with a finger or a rod. We go down to rise up as Jefferson described himself first as a farmer, holding great seed banks equal to his immense Enlightenment Library contained in the south wing of Monticello and enveloped, no encircled the south facing portico of the Rotunda's dome whose 12 radial windows are confronted by the oculus in the celestial soffit. These easy pieces:¹⁷ doors and windows in the frontal plane and attics and basements in section were called permanencies by post-modernist Rossi, recurrent dualities by the early modernists Le Corbusier, Joyce and Picasso, who are echos of Michelangelo's mannerist irreverence in *Il Campidoglio*, preceded by the serenely centered, yet savagely penetrated crypt of the *Tempioetto* by Bramante, in turn sired by the quadripartite plans sections and elevations of extreme fragmentation of Antiquity's Erechtheum, no doubt echoing the archaic tropes in Knossos and Karnack. Expulsion from the perfected order of Eden, and reminded again and again by Noah's Flood, and the fall of Troy mark the rhythm of the human condition of eschatological rebuilding the world again. It is a generational responsibility summed up in the Ise Shrine for the past millennium as well as Jefferson's recent *Cabinet of Curiosities* read at the scales of the Lawn and his not-so modest vestibule. In the Jefferson project, *mirrors for the moon* serve as spatial connectives tissues across spaces of memory and amnesia.

LESSON FOUR: The Difficult Whole: Center & Edge at the Site Cell & City

This phrase, "the difficult whole", borrowed from Venturi's *Complexity Contradiction in Architecture* is in contrast to the wish to articulate the "Easy Pieces" recounted in the fables we recite to children even before we read for themselves. The previous lessons were elemental inventories, of construction, agents and tools, and ways to frame the frontal plane to engage the earth and to speculate on the sky. This lesson is conjunctive connective tissues to assemble and compose these elements in a diagram finding both center and mediating the thickened edge simply put, this focuses on the spatial relationship of center and edge as it reveals the which we measure, compose and frame worlds within and without.

One might diagram the Academical Village as one precise line from north to south, an axis from the center of the Rotunda to the expanding open end beyond the final Pavilions. But, one might also begin this task by placing one point at the center of the oculus, which coincides with that line; now add five other points east west through each pavilion laying out the cross axes to frame sunset. But, note also, three other lines articulate the passages of the lawn to the Pavilions and the Ranges¹⁸ to the east and the west. Edges are defined by Pavilions as object and passages are released from collective community to the distinct exotic gardens. These syncopations of the Academical centers and edges are first a two-step of oppositions or dualities leading to a minuet of reflections and overlays seen in Marat and Narcissus as they temporalities as *Word Made Flesh* at the scales of site constructions, building and tearing down, and always "paradise lost" and found. In this Enlightenment Project of Jefferson late in life, he posited Eden and Jerusalem are always destinations of curiosity re-read again and again in Athens and La Jolla and Bilbao. Do we dare we consider Jefferson's Academical Village as relevant to Tschumi's *La Villette*?

LESSON FIVE: Transformation & Change

This chapter, the final stage in Waldman's analytical method reveals Jefferson as an agent of change in dialogue with others. My colleague Richard Weller, esteemed architectural historian, has had the enduring first word at the head of the field to articulate the value of the Jefferson project for a half century now, and to give him singular credit for this last lesson. When lecturing to my Architecture students for two decades he made the essential point that Jefferson did not just copy the lessons of antiquity (Vitruvius) and/or the High Renaissance (Palladio), he changed the orders, meters, models, and types as well as materials to meet the pragmatic needs of this frontier project at the edge of the wilderness and the recently devastated agricultural and pastoral landscapes. He made a new village in the name of Republican participatory dialogs between citizens and strangers, and changed compositional conventions from balanced symmetry to assembled singularities. Instead of quarried stone, he used common sandstone baked into bricks to build his walls; instead of white Carrera marble he used columns covered in Rivanna River khaki tinged river run sand as a study. He introduced triple height windows on the Pavilions to have the ground floor

is timbered for lumber, and gravity fed water to the eventual foundations of the Rotunda. The Edge Mountains give meter to the east and west completeness framing the blue of distance, making what we can rely on so well. Orientation and gravity provide vertical posture for the rod and equally from the arc of the compass. Others, always others, men and the enslaved who collaborate to give us and adjacent gardens in this five-finger-exercise to the moon. At sunrise, an adolescent Narcissus comes into view with animated palms and Marat whispers the soul with the instrumentalities of his hidden hand in the dagger and the incisive pen.

s: Doors & Windows, Attics & Basements

a covenant with the world, again, one must needs to enter in, and then to look out to both to re-view from whence one came. The act of view is to frame the flows of this world, light and shade, marking the benchmarks as well as the blue from the posture of the erect human being, a form in all other forms of life. However, Carl Sagan was in Eden, with the sensibilities of serpents as it set us with an attraction to crawl on our bellies and on monkey bars.¹⁶ These attics and basements are built from the ground up. Semper reminds us to break the ground, perhaps to dig foundations, only to plant a seed with a finger or a rod. We go described himself first as a farmer, holding great Enlightenment Library contained in the south, no encircled the south facing portico of the windows are confronted by the oculus in the ¹⁷ doors and windows in the frontal plane and were called permanencies by post-modernist early modernists Le Corbusier, Joyce and Angelo's mannerist irreverence in *Il Campidoglio*, and, yet savagely penetrated crypt of the Tempietto quadripartite plans sections and elevations of the Erectheum, no doubt echoing the archaic expulsion from the perfected order of Eden, Noah's Flood, and the fall of Troy mark the eschatological rebuilding the world again. It is a stand up in the Ise Shrine for the past millennium as of Curiosities read at the scales of the Lawn and Jefferson project, mirrors for the moon serve as spaces of memory and amnesia.

LESSON FOUR: The Difficult Whole: Center & Edge at the Scales of Cell & City

This phrase, "the difficult whole", borrowed from Venturi's *Complexity and Contradiction in Architecture* is in contrast to the wish to articulate the previous "Easy Pieces" recounted in the fables we recite to children even before they can read for themselves. The previous lessons were elemental inventories, methods of construction, agents and tools, and ways to frame the frontal plane and to engage the earth and to speculate on the sky. This lesson is conjunctive, providing connective tissues to assemble and compose these elements in a dialogue of finding both center and mediating the thickened edge simply put, this chapter focuses on the spatial relationship of center and edge as it reveals the ways in which we measure, compose and frame worlds within and without.

One might diagram the Academical Village as one precise line from north to south, an axis from the center of the Rotunda to the expanding open end beyond the final Pavilions. But, one might also begin this task by placing one point in the center of the oculus, which coincides with that line; now add five other lines going east west through each pavilion laying out the cross axes to frame sunrise and sunset. But, note also, three other lines articulate the passages of the central lawn to the Pavilions and the Ranges¹⁸ to the east and the west. Edges are re-marked by Pavilions as object and passages are released from collective common ground to the distinct exotic gardens. These syncopations of the Academical Village's centers and edges are first a two-step of oppositions or dualities leading to a minuet of reflections and overlays seen in Marat and Narcissus as they measure temporalities as *Word Made Flesh* at the scales of site constructions, building up and tearing down, and always "paradise lost" and found. In this Enlightenment Project of Jefferson late in life, he posited Eden and Jerusalem are always destinations of curiosity re-read again and again in Athens and La Jolla, Rome and Bilbao. Do we dare we consider Jefferson's Academical Village as a project relevant to Tschumi's La Villette?

LESSON FIVE: Transformation & Change

This chapter, the final stage in Waldman's analytical method reveals Jefferson as an agent of change in dialogue with others. My colleague Richard Wilson, esteemed architectural historian, has had the enduring first word at the university to articulate the value of the Jefferson project for a half century now, as I now give him singular credit for this last lesson. When lecturing to my Arch 1010 class for two decades he made the essential point that Jefferson did not just translate the lessons of antiquity (Vitruvius) and/or the High Renaissance (Palladio), but changed the orders, meters, models, and types as well as materials to meet the pragmatic needs of this frontier project at the edge of the wilderness adjacent to recently devastated agricultural and pastoral landscapes. He made a working village in the name of Republican participatory dialogs between citizens and strangers, and changed compositional conventions from balanced symmetries to assembled singularities. Instead of quarried stone, he used common red clay baked into bricks to build his walls; instead of white Carrera marble he used sandstone on occasion but more often masked pie-shaped bricks to form round columns covered in Rivanna River khaki tinged river run sand as a stucco coating. He introduced triple height windows on the Pavilions to have the ground-floor

classrooms extend ambiguously out to the Lawn to deny the reading of residential retreat by leaving room for fingerprints and footsteps on the porous ground level extending into the Lawn. Jefferson transformed the inherited language after he had repeated the first three Pavilions as clear models of temple fronts from Roman antiquity. Didactically the models of the Doric, the Ionic and the Corinthian were aligned correct in order and proportion to the model but assembled not in harmony but confrontation. With this lesson tainted he proceeded with Pavilion IV he began to take liberties, to make transformations ending in the massive Pavilion X confronting the diminutive Pavilion IX without a temple front, but a mere colonnade screen embracing a recessed exedra with two diminutive Ionic columns in antae, a retiring Quixotic door backing into the reception pavilion of a Paris pleasure garden frequented with repeated delight by Jefferson in Paris in the company of Maria Causeway. Jefferson first built Monticello with one good room, the honeymoon cottage at Monticello in 1770. He expanded it to 11 rooms and later 18 when he returned from Paris in 1788 to rebuild the house for the next three decades as an essay on the haunting dwellings of both Paris and the Veneto. His last "good room" was the Rotunda, the Pantheon of the Enlightenment, a spatial vision of the polis, the art of the city, articulated in the Declaration of Independence: on life, liberty and the pursuit of happiness for both citizens and strangers of this new Arcadian condition. Jefferson was an agent of change who gave the shape of a pocket (of resistance) as he held up Virginia's glacial mica shards as an adolescent to the brilliance of the Sun and the Moon. Perhaps, he was the first, and still enduringly relevant, lunatic of a New World Arcadian imagination.

CASE STUDY ACROSS SCALES

- Villa, Village, Vastness: Jefferson's Immense Topographic Imagination

This postscript, an act of synthetic design, returns to the voice of the monologue where the author serves as an assigned Aeneas to lead Dante through terrains of resistance as well as ethical eschatology or renewal. The author introduces Monticello's vestibule as a *Cabinet of Curiosities* of the known continents watched over by a chorus of contemporary citizens and strangers conflating the archaic with antiquity, the Renaissance with the Enlightenment as Raphael did in the *School of Athens*. Thereafter the author guides the students through the remainder of the house to survey a thousand-foot-long garden from this first celestial soffit. Then, in a mad dash down to the flats of a former brownfield, the author with the help of surveyors, nomads and lunatics, reviews the Academical Village from Range to Range with the help now of Homer as Jefferson transformed the identity of the original 13 Colonies on the edge of the Atlantic into a re-centered continental nation in his full maturity with the help of Lewis & Clark and Sacagawea's expeditions leading to the Louisiana Purchase. This final essay ends with an appreciation of the Corcoran Museum's exhibition of "Dialogues with Nature", especially Thomas Cole's didactic *Course of the Empire* ending in Jefferson's project of embracing Heuristic Models of Intimacy and Immensity.