

INTRODUCTION: THE WORD MADE FLESH

PRECONDITIONS OF SITE:

From Far Away and Long Ago: Fallow Ground to Toxic Beauty

Where Scientists come first to take measure & When Magicians are to linger here on Earth

Toxic waste dumps, industrial brownfields, acid mine drainage sites. For Julie Bargmann, this is what the great American landscape has become, and she wants you to know about it. Bargmann, a landscape architect and environmental advocate, sees our polluted national heritage as a responsibility we must all face, and *Toxic Beauty: A Field Guide to Derelict Terrain* is her manual on how to do just that.

Recollections:

"In the beginning the world was in flux."

- Genesis

"Children naturally appreciate playing lost and found, hide and seek, and making sandcastles in the face of advancing tides. For children, site is a journey and building is a verb."

- Cortazar, *Hopscotch*, (1963)

"In this new world of Arcadia, the topographic imagination always precedes the archeological imagination."

- Simon Schama, *Landscape and Memory*, (1995)

"When Columbus discovered the Americas in 1492, terra incognita was erased from maps and Culture was diminished as limits were placed on human imagination."

- Daniel Libeskind, Lecture at Rice University, "Post-Columbus: The Tyranny of Reason", (1992)

In the first lesson of this primer we will begin with the spatial, and perhaps aspirational condition of flux to build upon a child's capacity to embrace "long, long ago, and far, far, away" before the immediacy of "here and now". We will first invite scientists to structure a sequence of relevant facts derived from the evidence of fallow ground as a mute pause. But then we will pull back the curtain as Rev. Weems did, and shift to "here and now" to warmly receive a band of magicians who rename site as earth, perhaps even more visceral dirt, as to inoculate us forever in the face of toxic beauty.

Five stage sets:

1. We now need to begin this journey on with Defoe's narration of Eden lost and found and now washed ashore on the beach of Eden. The sun is intensely bright at this instrumentalist crafting himself a parasol appetite just the night before. He carries which only we can imagine were directly his repast and preparing it for a Vitruvian by mirrors for the moon. Crusoe is moving tides which erase his metered steps going forward and parasol counter-balanced him in a tree on the first night near an adjacent. On the second, he selected the cave. On lean-to shelter in front of the darkened c. he realized he could carry this portable to amusement on the fifth day he realized he well as a nomad reveling oases of existing predictable phases of the Moon at the w.

2. In the same century but on the opposite of women at leisure safely in the foreground safely at anchor arriving in the middle-ground disgorges lava as it rumbles not so far, far in *The Volcano Lover*, introduces us to a are exchanged between perfect and impasse, but curious sitting in quiet disenchantment, anchor, only the volcano is instrumental to

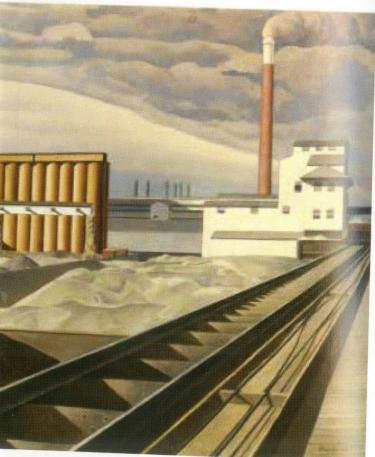
3. Now enter from stage right an indigenous landscape of flint and mica shards and named Jack, who crosses a watery land Naipaul, in *The Enigma of Arrival*, the clo stranger from Trinidad, but rumored to be before. He sits, as Sontag's women do of rain the sun setting on flinty John's back impressionable landscape meandering across and casting a shadowy trace from Stonehenge landscape is revealed in stark contrast to realm in his apocalyptic painting of *Enigma* decorum or restraint of Jack's front yard beast in the quotidian back yard. The strata of origin through the frame of his wild and timelessness of Stonehenge and pastoral settings, and third, the urban work the land.

4. Enter now Seamus Heaney narrating "cousins, one a farmer and one his city com the other a stranger who cultivates a more of the land.



Charles Sheeler, *Classic Landscape*, (1931)

s are to linger here on Earth



Sheeler, *Classic Landscape*, (1931)

Five stage sets:

1. We now need to begin this journey on a crystal-clear morning out on the Lawn with Defoe's narration of Eden lost and found: Robinson Crusoe, shipwrecked,¹ and now washed ashore on the beach off the coast of what must be a New World Eden. The sun is intensely bright at this equatorial meridian and he is homo faber, instrumentalist crafting himself a parasol out of the goat's skin which sated his appetite just the night before. He carries in his other hand a musket and an axe, which only we can imagine were directly instrumental the night before to securing his repast and preparing it for a Vitruvian fire-pit at the edge of the sea illuminated by mirrors for the moon. Crusoe is moving forward perpendicular to the washing tides which erase his metered steps going from east to west, with walking stick forward and parasol counter-balanced behind. Crusoe had a choice of sheltering in a tree on the first night near an adjacent cave. Tentative, he chose the tree. On the second, he selected the cave. On the third night he combined a simple lean-to shelter in front of the darkened cave to frame a porch, on the fourth day he realized he could carry this portable tent, his parasol, with him all day. To his amusement on the fifth day he realized he was a surveyor of his new world, as well as a nomad reveling oases of existing topographic formations, and under the predictable phases of the Moon at the water's edge a certifiable lunatic.

2. In the same century but on the opposite side of the world, we see an illustration of women at leisure safely in the foreground bearing witness to a trading vessel safely at anchor arriving in the middle-ground harbor of Pompeii while Mt. Vesuvius disgorges lava as it rumbles not so far, far away in the background. Susan Sontag, in *The Volcano Lover*, introduces us to a flea market where treasure and/or trash are exchanged between perfect and imperfect strangers. The women are not passive, but curious sitting in quiet disengaged observation; the vessel securely at anchor, only the volcano is instrumental if not powerfully transformative.

3. Now enter from stage right an indigenous creature of this ancient quarried landscape of flint and mica shards and massive stones hauled from elsewhere named Jack, who crosses a watery landscape from west to east at sunset. V.S. Naipaul, in *The Enigma of Arrival*, the close up front narrator here, is a perfect stranger from Trinidad, but rumored to be from India not so many generations before. He sits, as Sontag's women do on holiday, in observation after 40 days of rain the sun setting on flinty John's back marking his footsteps glittering in the impressionable landscape meandering across water-sodden topographic contours and casting a shadowy trace from Stonehenge onto Glastonbury. This rural landscape is revealed in stark contrast to de Chirico's abandoned urban public realm in his apocalyptic painting of *Enigma of Arrival*. Naipaul describes the urban decorum or restraint of Jack's front yard and the everyday abandon of man and beast in the quotidian back yard. The stranger Naipaul actively narrates a spatial tale of origin through the frame of his window onto the three faces of nature: first the wild and timelessness of Stonehenge, second, the landscapes of agricultural and pastoral settings, and third, the urbanity of the decorum of common folks who work the land.

4. Enter now Seamus Heaney narrating "Making Strange," a tale of two Irish cousins, one a farmer and one his city counterpart from Dublin, one a citizen and the other a stranger who cultivates a more common sense of the fluxes and flows of the land.

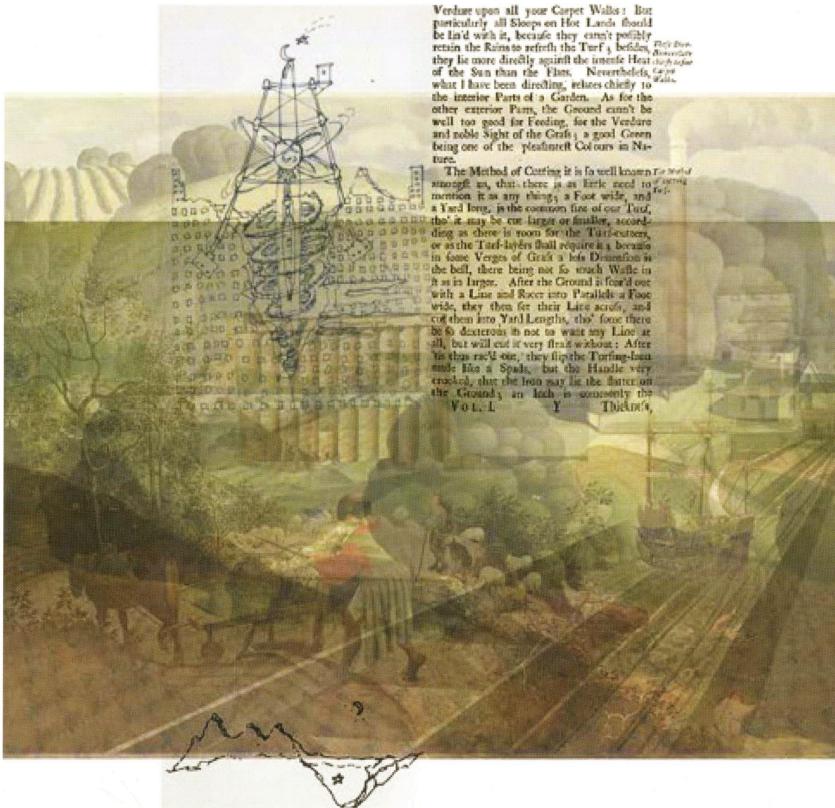
5. The curtain comes down on two scrims: the first recalling Grant Wood's Rev. Weems's narration of Mt. Vernon sited on a bluff overlooking the Potomac to the north, and the other Corcoran's Dialogue with Nature, whose catalog cover reveals the Potomac now looking south. Water is the operative pre-condition as in Genesis and these Edenic landscapes yield the agricultural foundation of this new nation founded in Arcadia.

These five settings identify ancient constructions: first the Neolithic solar observatory of New Grange in Ireland; later, planetary paths of Stonehenge and then Glastonbury in Celtic England; onto the eruptions of Mt. Vesuvius, the parasols of Crusoe, and the circumstantial naming of Friday; to coincidental astronomical observatories in Jantar Mantar constructions in Delhi and Jaipur that serve simply to permit everyday humankind to know precisely what time it was by day and by night measuring the Sun, Moon, and stars. Humankind might have been tiling the soil and following animal tracks in the name of the hunt from the beginning of time, but they also make full accounts of the celestial soffits by celebrating both landscapes and sky capes in the illuminated landscapes of medieval journals and Jefferson's Enlightenment observations of wind and weather.

Keeping in mind that Jefferson was a farmer all his life, as he traced heavenly vicissitudes, we will trace the Duc de Berry's patronage of the chronicle by the Flemish master painters the Limbourg brothers in 1403 of urban feudal centers of French chateaux and the daily life for agricultural and pastoral cycles outside their castle walls. We begin in winter and at night, with humans and animals sharing a simple rustic shelter and end up invited to partake of a cornucopia of offering at his feast table tracing hibernation to planting, to pruning, to harvesting, onto hunting on horseback, and finally deep in the forest with dogs subduing a wild boar. Picasso's *Guernica* is a final current scrim now overlaid on Wood's & Corcoran where extra-urban hunts predict urban war as the new event space foreshadowed in the Academical Village and Tschumi's and OMA's *La Villette* competition entries.



Pieter Bruegel the Elder, *Landscape with the Fall of Icarus* (1555)



Earth as Here and now Close to Home

"The first Architectural act is to break the Gro
- Gottfried Semper

Today, in America, common lore in politically contextualizes the available site of the Academical Village. Colonial America's widespread, unwise, and short-lived resulting in brownfield degradation. Rarely do indigenous, yet nomadic peoples and their way of life cut by early settlers to yield arable fields for the cultivation of single-species crops made possible by the market trade. This succession of crops, greedily ignoring leaving land fallow, and soon depleted the viability of Jefferson's new republic.

Long before the Lawn, and that short-lived beginning of the site of the Academical Village was a vast area in which the first people carved out small clearings for agriculture. And long before those people and their descendants transformations of glacial frictions of the last Ice Age moved its southern boundary through gneiss formations and the ancient Appalachian Mountain range and the so-called south west mountains which were part of the project. The structure of the ground, some geological processes therein have been scientifically interpreted and Routes." In this investigation we attempt to understand the collective Colonades as a reconstruction of the spatial tale of origin for the newly minted American nation. specifications for the foundation of the buildings, the scientific components of root structures and soil evolution. Coincidental with construction, the source of lumber, and Madison Bowl resultant foundation stones, the same hill also served as a black locust and later the deeply rooted ash and hickory enduried on the Lawn for centuries. In Serlio's comedy, there is also the satiric setting, of forests to be quarried. The satiric setting is the precolonial referenced in Jefferson's time by a Hudson Valley author, Cole, series on *The Course of the Empire*. The temporal, if not progressive promise of Americanization, why Jefferson first made a clearing in the wild landscapes: one native species again on the landscape, bearing species in gardens framed by serpentines, Pavilions and the Range Hotels. Jefferson made contact with the world, conceived by scientists to appear in Jefferson's project is significant in the idea of typological consistency, rather signifying multi-culturalism and serves also as an essay on the source of methods of assembly of a society of freemasons.

Earth as Here and now Close to Home

"The first Architectural act is to break the Ground."
—Gottfried Semper

Today, in America, common lore in politically correct elementary school texts contextualizes the available site of the Academical Village as an example of Colonial America's widespread, unwise, and shortsighted agricultural practices resulting in brownfield degradation. Rarely does prefacing research reveal that the indigenous, yet nomadic peoples and their wilderness were simultaneously cleared out by early settlers to yield arable fields for the shortsighted planting practice of single-species crops made possible by the institution of the European slave trade. This succession of crops, greedily ignored the wise medieval practice of leaving land fallow, and soon depleted the viable capacities of the soil evidencing an unsustainable cultural practice of short-term greed, which foreshadowed Jefferson's new republic.

Long before the Lawn, and that short-lived brownfield condition, the precondition of the site of the Academical Village was a vast North American hardwood forest in which the first people carved out small clearings to cultivate corn, squash, and beans. And long before those people and that forest, there were the geological transformations of glacial frictions of the last Ice Age, which repeatedly negotiated its southern boundary through gneiss formations of Virginia's Piedmont, eroding the ancient Appalachian Mountain range and splintering off the Blue Ridge and the so-called south west mountains which were to frame Jefferson's future project. The structure of the ground, some call soil, if not dirt, and the hydrological processes therein have been scientifically interrogated by Gwen McGinn in "Roots and Routes." In this investigation we attempt to understand the multiple scales of the collective Colonades as a reconstruction of that once and future forest for a spatial tale of origin for the newly minted American Republic. The locally resourced specifications for the foundation of the buildings are considered in parallel with the scientific components of root structures and evolving temporal processes of soil evolution. Coincidental with construction, while Observatory Hill served as the source of lumber, and Madison Bowl resultantly served as quarry for clay and then foundation stones, the same hill also served as arboretum for the fast-growing black locust and later the deeply rooted ash and maple specimens which have endured on the Lawn for centuries. In Serlio's stage sets of 1654 for tragedy and comedy, there is also the satiric setting, of forests to be lumbered and mountains to be quarried. The satiric setting is the precondition to the city and was referenced in Jefferson's time by a Hudson Valley School painter's (1826), Thomas Cole, series on *The Course of the Empire*. The Enlightenment's fascination with the temporal, if not progressive promise of Arcadia is the intellectual context for why Jefferson first made a clearing in the wilderness, then juxtaposed two distinct landscapes: one native species again on the resultant Lawn with exotic fruit bearing species in gardens framed by serpentine if not Edenic walls between the Pavilions and the Range Hotels. Jefferson made his architecture as a covenant with the world, conceived by scientists to appear as the work of magicians. Jefferson's project is significant in the idea of variant multiplicities, there is no typological consistency, rather signifying multiple scenographic components, and serves also as an essay on the source of materials, close at hand and the methods of assembly of a society of freemasons, journey men, and the enslaved.

The Lewis and Clark expedition (1803) initiated by Jefferson, our third president, initially mapped the continental vision of Arcadia for a coastal nation of former Atlantic colonies. This expedition used the rod, compass, and sextants to triangulate the stars and to mark twain along hydraulic courses to confirm gravity and orientation. Science was the instrument of spatial discovery from which the tools of plow and hearth established the fictions of claiming this nation as resource full from sea to shining sea.

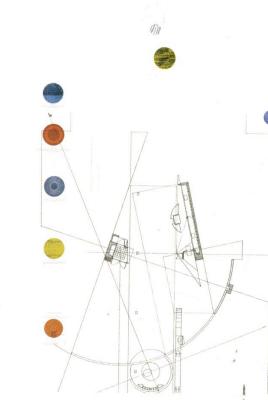
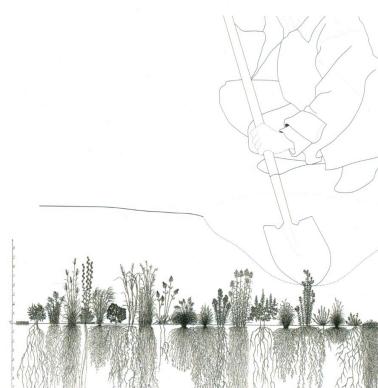
This connective tissue intends to make a case for the useful collaboration of earth scientists and agents of change by the tools they employ. It is speculated for this exercise in recurrent dualities that magicians are the most knowledgeable and pragmatic of all as they employ fast science. The first tool was the finger, some call digit now; the second was the hand, proceeding onto the scales of the Ice Age and correspondent hearth, residing in the age of Enlightenment in the investigative instruments of the telescope and the microscope. Jefferson's Rotunda is the mythic universe where both latter instruments were lodged distinctly in the attic and the basement.

Our digits and then our hands might have been the first instruments of engagement, if not fabrication. On our way down from the forest canopy, we would grasp at branches, swing from limbs, steal eggs from nests and eventually dig deeply into trunks and roots for grubs to sustain us. By a stream our ancestors would cup their hands to quench thirst and then learned to grasp at fish. Nimble fingers learned to pick berries and gather fruit. At some point an inquisitive hunter-gatherer pushed an indexical finger into the rich dark soil and dropped a seed or a pit bearing witness to agriculture. It is rumored that the corn kernel was accompanied by a fish head when the first people of the Americas planted and then covered over with the Thanksgiving blessings of one's hands. Danielle Alexander's essay on "Tools as a Way to Reveal the Earth"¹⁹ traces civilization's advancement from the material succession first from stone and wood to bronze and then iron, and eventually composite assemblies to arrive in Jefferson's age of Enlightenment with the sextant and the plow. Surveyors, nomads and lunatics have used these tools for ages to trace from where we have come and where we now find ourselves. By these tools we evolved from nomads to settlers who then built massive hearths and dug deep wells. Thomas Jefferson's father, Peter, was a surveyor of colonial Virginia's mountain ranges and watercourses and was awarded thousands of acres of Arcadian forest in return from King George II. A generation later, Thomas Jefferson, who was to author the Declaration of Independence specifically addressed to King George III, later encouraged the newly minted Commonwealth of Virginia to acquire a worthless brownfield site for the construction of the Academical Village, now known as the University of Virginia.

Danielle Alexander is an anthropologist and cultural historian in service of re-envisioning landscape architecture in terms of instrumentality. In my teaching of "Lessons from the Lawn" the preconditions of site must be first exhaustively researched as scientific and cultural landscapes with the ethical premise that it is our task to reveal the site not as empty, but full; consequently, architecture must frame that, which is already there. We come to a site to explore a new world each time as we are reminded that architecture is a covenant with the world. We frame this pedagogic methodology early on with Rebecca Solnit's *A Field Guide for Getting Lost*.

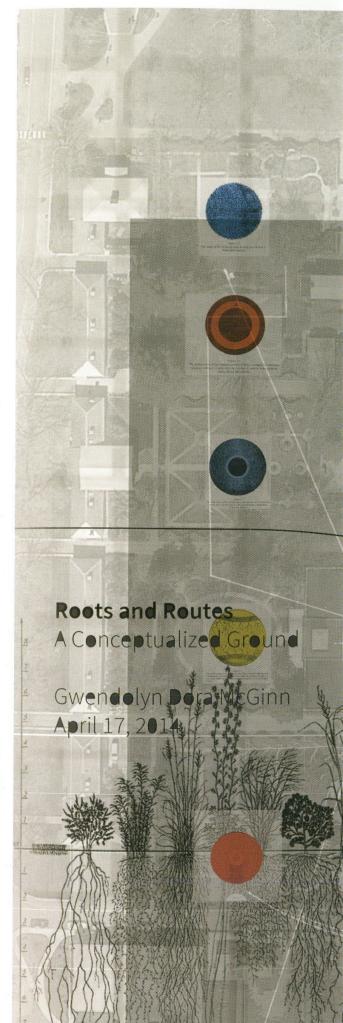
Danielle Alexander's first image is set in darkness, as is Genesis, where the depiction of five digital towers articulates for Le Corbusier the precise space between the night sky and the reflective surface of the Rio de la Plata. Corbusier's first vision of the New World city of Buenos Aires was grounded in terra incognita, in the southern hemisphere, in darkness read against the space of human-made prisms of silvery reflection. The earth we know as either generative ground, or simply dirt, is not rendered in this vision. Here, scaleless prismatic towers are offered as visions of the work place of New World citizens now estranged from the toil of the soil. Soon thereafter, Le Corbusier would travel to the northern hemisphere and write on that counterpart vision: When the Cathedrals were White, noting Chicago's skyscrapers, silos and grain elevators and the vast dimensions of America's emerging manufacturing facilities, as reflective landmarks, and sextants framing the vast national monumentality of the emerging economy of the North American prairie. At the same time (1930) Charles Scheeler recorded the same monumental visions of The American landscape juxtaposed coincidentally by Grant Wood's pre-occupation with the tools of humankind in Arbor Day. Walter Lippmann in *A Preface to Morals* (1929) calls America in 1927 "barren ground," because we have separated ourselves from our ancestral agricultural roots, and the enduring processes of nature and time on our way out of our culture and out of our class en route to become simultaneously cosmopolitan citizens in the world of estrangement we call the modern city. In a primal sense, tools are inseparable from earth from which they were fabricated, and from generative processes of soil formation nurturing roots. There is an essential temporal imperative in both Alexander's anthropological tracing and McGinn's interrogation of soil en route to understand roots as a once hidden, or overlooked determinant of planted form.

Gwen McGinn is a scientist in service of landscape architecture as a grounded, rigorous discipline in terms of evidence-based design. McGinn offers first an inventory and typological matrix of tree roots before she introduces us to the

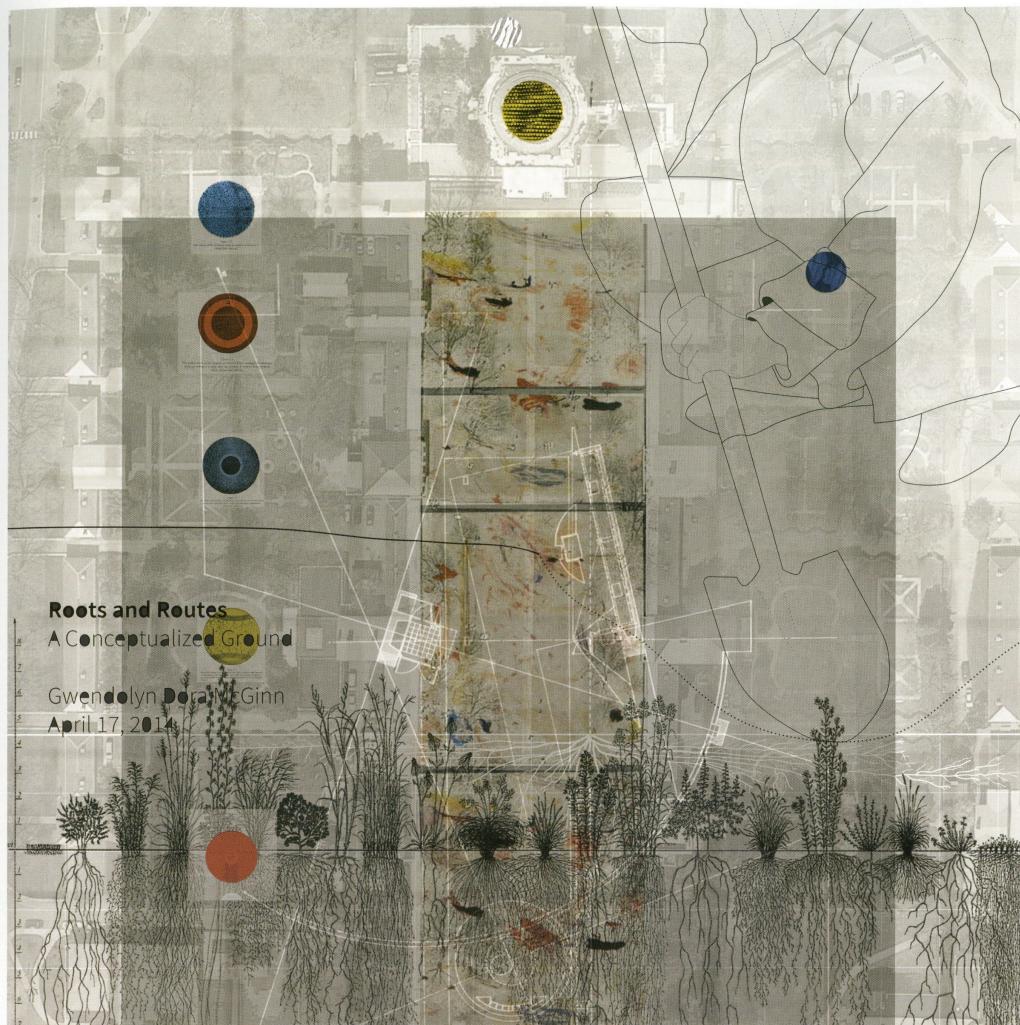


Deconstructed Roots and Routes

possibility of an urban forest reiterated in the Colonades. This inventory soon necessitates a reconsideration of the earth as generative ground clarifying the processes of making soil from geological frames of reference to the immediate implications of the currency of acid rain and climate change. Finally, the term routes traces an essential pre-occupation of Jefferson as a pragmatic farmer, as well as a world traveler in fact and in his imagination. On the micro-scale, Jefferson was pragmatically resourceful by acquiring Observatory Hill as a second thought after the brownfield site of little resourceful value. Observatory Hill offered a reliable source of water, timber, and the adjacent Madison colonial tract yielded rich red clay deposits for brick. But the route is extended on the macro-scale beyond resources at hand to Lewis and Clark's Osage orange tree from Missouri, as well as Magnolias from China and design guidelines, paradigms, and models from ancient Rome, onto Palladio's Four Books of Architecture, and contemporary French connections of Labrouste, L'Enfant, and Ledoux. One of Jefferson's treasured tales was Cervantes's *Don Quixote* where the elegant Don and earth bound Sancho Panza encountered and engaged both machines and myths through landscapes of aggression re-echoed in both colonnaded and arcaded passages as well as encouraging meandering pathways along serpentine walls. The routes manifested in Enlightenment literature, reminded to us by William McClung in *The Architecture of Paradise: Survivals of Eden and Jerusalem* as paradise lost and the promise of the enduring city, might be read in the Academical Village as a construction site envisioned by an ancient farmer on his hill still equipped with both telescope and microscope held optimistically high by red clay stained digits. McGinn and Alexander provide connective tissues for subsequent essays of rigorous inventories inspiring the instrumentality of action played out by and for generations of citizens and strangers in dialogue.



the Colonnades. This inventory soon became generative ground clarifying the frames of reference to the immediate climate change. Finally, the term of Jefferson as a pragmatic farmer, imagination. On the micro-scale, acquiring Observatory Hill as a little resourceful value. Observatory and the adjacent Madison coloval. But the route is extended on the Lewis and Clark's Osage orange tree, Anna and design guidelines, paradigms, Gio's Four Books of Architecture, and Le Corbusier, L'Enfant, and Ledoux. One's Don Quixote where the elegant entered and engaged both machines in re-echoed in both colonnaded long meandering pathways along enlightenment literature, reminded to *Paradise: Survivals of Eden and of the enduring city*, might be read in as envisioned by an ancient farmer on a microscope held optimistically high under provide connective tissues for inspiring the instrumentality of action and strangers in dialogue.



Gwendolyn McGinn, Roots and Routes: A Conceptualized Ground (2014)
Hannah Barefoot, On Whitman's Leaves of Grass (2016)
Claire Castevens, Lunatics Oases (2016)
Peter Waldman with Robert Corser, Parcel X Plan (1995)

LESSONS AND CAROLS: Facts & Fictions

Identifying Epistemological & Ethical Foundations of the Academical Village:
A Project of Enlightenment Curiosity and Mannerist Irreverence

"What could be more Modern than the Archaic?"
– Sanford Kwinter

"The first architectural act is to break the ground."
– Gottfried Semper

Spatial Tales of Origin as Specifications for Construction

Genesis is a story of the creation of the world, first as a garden, in sequential increments of six days, suggesting the necessity of a pause on the seventh. Cast out of Eden, Adam and Eve began the project of the city, again in hunting grounds with Cain and pastoral settings with Abel, followed by the hubris of Babel and the subsequent fiery passions of Sodom and Gomorrah, until the renewal of flood, the parting of sea, the fall of Jericho and Troy and the eventual endurance of Jerusalem as a city of immutable granite. The Academical Village is an iconic reminder that even in this New World Arcadia Jefferson was our first heuristic thinker, as he wove a narrative tale repeating the existential need to articulate a covenant with this world, again and again. His encyclopedic knowledge of the endurance of archaic inaugural acts made him this continent's first modern mind, validating, *no*, advancing past models with the immediate circumstantial resources at hand, transforming rich red clay into brick, glowing in his ruddy complexion in the likeness of God, by way of Michelangelo's authorship of Adam, and subsequently Eve, in the Garden He had provided. Authorship of paradise was the work of an other; the construction of the city is the responsibility, or covenant, of humankind in dialogue with the pre-conditions of nature's orders. Jefferson was experimenting/approximating in the Academical Village Project, with this flawed paradise paradigm for an emerging setting for national citizenship on a continental scale at the sublime edge of the frontier.

Numbers in the Night

In the recurrent darkness of the winter solstice, when the human imagination is stressed to cling onto the few enduring self-evident truths, the prismatic pragmatic mind articulates a primer of spatial and material elements, which guide individuals and groups to analyze, engage, initiate the constructed environment. This analytical method is offered to read architecture at the scales of both the garden and the city with building understood as a verb. More often than not these lessons are chanted first as nursery rhymes, then carols if not complex *chora* around the world to reveal the utility of orientation and the profound effects of gravity. For enlightenment 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 chaos of *terra incognita* as a paramount existential necessity. Jefferson kept journals all his life at Monticello and later at Poplar Forest of both natural conditions and human consequences and made plans accordingly of building up and tearing down to make a covenant with the world again. For half a century of teaching and 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 tales of "The Three Little Pigs," "Humpty Dumpty," and Jack & Jill's mortal disaster all foreground these lessons and carols. Joseph-Rykwert, in *The Dancing Column*, prefaces architectural space in the acts of dancing as Kwinter hears the ever-present resonating also in archaic shaman chants, and punctuating congregational carols if not massive *chora*. National anthems and pledges of allegiance are always performed in the spatial and political agora below as well as acropolis above.

Sequence of Pedagogic Intentions

Introduction of an analytical method for surveyors, nomads & lunatics

Step-by-step lessons on priming a deep, deep well to serve as *mirrors for the moon*

Jefferson's Academical Village is an example of heuristic thinking from requisite pre-conditions to eschatological transformation and change

Heuristic thinking requires the imaginative capacity of architects to construct a narrative connecting distinct yet recurrent dualities with the seminal and the instrumental

This narrative is primarily temporal as it always can and aspires to be in dialogue with the sky. An arc from sunrise to sunset from here and now to the here.

Before we start, we pledge ourselves to the logic of flawed approximations some call facts. This process cannot conceive of a beginning, a not-so-linear process cannot conceive of a beginning, a *tabula rasa*, nor clean slate empty of marks, but present echoes, shadows, and heart beats. The world is a cornucopia, and the prism is appreciated as

On the first day of this course, we make our own circumstantially resultant paper from lint found in around a campfire in the evening, we make our own charcoal. On this collective sheet we sign-in on the stars. On the last day of the course we take off barefoot on the lawn to stain our soles and to leave the other side of the first day's pledge of finger prints mark upon the ground is to leave a print of identity on the lawn.

Analytical Primer

Day 1: Preconditions of the Site

With telescope and microscope we now render place.

The first lesson for this course in architecture is to frame a garden; some call pre-conditions, or the located between Eden and Jerusalem. Preconditions imagined as types, and when constructed, Only lightning can split Cole's tree, only an axe or cherry sapling. Pre-conditions are remembered to bracket these natural events. The primitive hunting hand are innovations of humankind moving from constructed, once civic, environments. Each and conditions of the site to transformation and change paradigms and make reference to precedents before

This narrative is primarily temporal as it always commences deep within the earth and aspires to be in dialogue with the sky. An architectural promenade is a journey from sunrise to sunset from here and now to there and then, from nowhere to now here.

Before we start, we pledge ourselves to the logic of an analytical method full of flawed approximations some call facts. This pragmatic evidence based on a not-so-linear process cannot conceive of a beginning as a void to be filled, not a tabula rasa, nor clean slate empty of marks, blisters, and scars, but with ever-present echoes, shadows, and heart beats. The world is full from the start, space is a cornucopia, and the prism is appreciated as iridescent.

On the first day of this course, we make our own exquisite sheet of circumstantially resultant paper from lint found in our collective pockets, and, around a campfire in the evening, we make our own marking instruments from charcoal. On this collective sheet we sign-in on that first day outside under the stars. On the last day of the course we take off our socks and shoes and walk barefoot on the Lawn to stain our soles and to leave a digital impression on the other side of the first day's pledge of finger prints in the act of making. To make a mark upon the ground is to leave a print of identity and collectivity some call the Lawn.

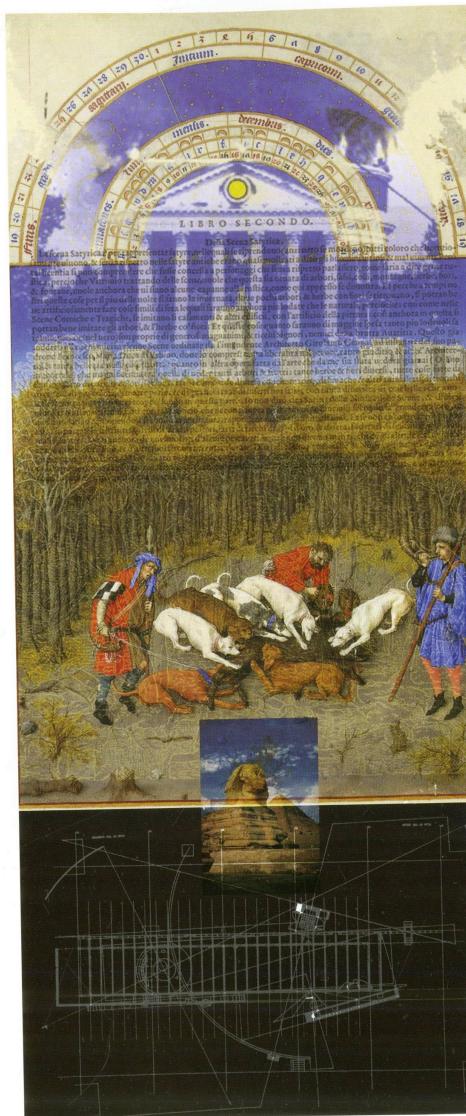
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Mortal disaster all foreground
Dancing Column, prefacing
he ever-present
in punctuating congregational carols
rites of allegiance are always
as well as acropolis above.

Analytical Primer

Day 1: Preconditions of the Site

With telescope and microscope we now render visible transects across time and place.

The first lesson for this course in architecture as a covenant with the world is to frame a garden; some call pre-conditions, or the circumstantial here and now, now located between Eden and Jerusalem. Preconditions are natural; precedents are mindsets imagined as types, and when constructed are models of human agency. Only lightning can split Cole's tree, only an axe can cut deep into Washington's cherry sapling. Pre-conditions are remembered as terrific, as wildfires and floods bracket these natural events. The primitive hunt and modern war on the other hand are innovations of humankind moving from nature's wildness to humankind's constructed, once civic, environments. Each analytical component from pre-conditions of the site to transformation and change will reference a few singular paradigms and make reference to precedents by type and model.



The first two images offered to the students are a window of wellbeing:

#1 in the vertical plane and the Maverick plan as a horizontal section

#2 They are both diptychs of edge and center and triptychs in defining the thickened edge as gardens.

The Academical Village even in its inception 200 years ago was a haunted vessel, an Enlightenment version of Noah's Ark, attempting to frame both topographic first and then archeological imaginations second in service of envisioning a new nation of educated leaders.¹⁰

This last Jefferson project of his old age serves specifically as a mnemonic device to imagine a continental nation as a window framing in its depth the far, far away, with an immeasurable middle ground and the foreground of here and now where fingerprints can be deposited on the chair rail as windowsill. Dr. Steinberg's window of wellbeing contains Rebecca Solnit's *The Blue of Distance*. The parallel image is Maverick's engraved plan of 1821 as the current existing conditions of an on-going construction site.

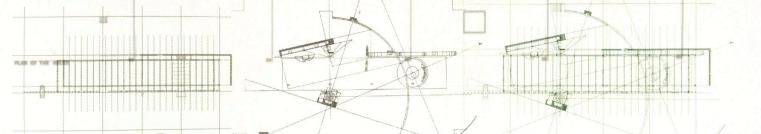
Thomas Jefferson no doubt read Daniel Defoe's *Robinson Crusoe* early on as he sharpened his bricolage¹⁰ appetites for local resources and hybridized models, as well as nostalgically maintained fragments of the late Enlightenment, into this eventual archaic scenographic setting for incubating citizens of decorum to give measure to the immensity of this continental watershed. Versailles under Louis XIV

gave measure to the French Empire by the endless vista of the setting sun over waterworks witnessed by Jefferson *in situ* in 1785 and whet Jefferson's appetite for the Louisiana Purchase of even greater immensities. The reliability of the surveyor's grid scaled up from his own drafting tablets made Jefferson's projects of the Academical Village and the Louisiana Purchase accountable as they framed the cardo and decumanus of future cities.¹¹

#3 What does it mean to connect the nascent minds of children with the familiar beginning: long, long ago and far, far away with the immediacy of here and now?

Le Corbusier sailed to the New World for the first time in 1931 on board the ship *Poseidon* and encountered on its southern route first the skyline of Buenos Aires at night with five gleaming towers of glass and steel revealing a cosmopolitan city framed by the southern cross in the Rio de la Plata as *mirrors for the moon*. It was terra incognita, the then black of distance, where endless Arcadian resources could turn night into day. Five iridescent towers held up to the twinkling sky, five fingers and then ten permuted, then permitted LC to grasp a page with one hand and then render first impressions with the tip of a pen with his "other" hand. Paper and pen, the generative agents of *numbers in the night*,¹² marking the beginning of accountability, were discovered on the deck of yet another ark.

This initial oceanic view of tumultuous waters is a Genesis reference followed immediately in this first lecture with a juxtaposed view of a desert landscape of shifting sands and reformational dunes, the construction site of the Pyramid of Cheops.



In September 1961, I had my first introductory class with professor William Faye Shellman III who presented a discourse between Newton's laws of gravity and Bucky's between the formal and the informal, between the circumstance, between perhaps the discursive possibilities of lunatics. He asked us why this pyramid was architecturally constructed demonstrated by animals as bird nests came to understand that architecture was accounted for in memory, each irreducible line segment including the visible, was exactly the same length and all six triangles with the four square base 90 degrees each.

I made my first mistake when I then asked: "What is the foreground?" Shellman answered: "It was the Sphinx." Architecture." The following week, we were more moved to show us a photograph of the Parthenon, and we saw frontal columns and consequently 16 on the flanks which was accountable. At that moment I made my second mistake, an asymmetric building fragment of a blank wall without North of the Parthenon?" Shellman responded: "It is not to worry; it is not architecture." Since those first lectures I have been appreciating that evolving cultures produce frictional buildings, which were both accountable as well as accountable to encounter citizens and strangers as the pre-requisite approximation of an urban middle ground.

It is the second provocation here on this first day that the Village is a requisite urban stage set, a theater in a town of scales of both villa as well as the vastness of a transnational intention was to transform strangers into new world citizens through call and response narration called heuristic thinking.

At the age of 33, Jefferson wrote the Declaration of Independence. One century later at 83 he was completing the celestial Encyclopedic library of this New World university.

Two characters now appear side by side to comment on the conditions: George Washington and Chief Eagle Feathers-Bear. Wood's painting of Rev. Weems narrates the young George Washington's admission to his father's cherry tree. The setting is a vast plantation of slavery where the wilderness is retreating into the middle ground framing the unnatural pruning of trees. In the foreground crime scene of a boy, an axe, and a tree, the prescient political status quo immediately at hand. General of the American Revolutionary war and the first President of the Nation of the United States assuming the mythic vision of dominant leadership projected over landscapes of the past is now presented the other kind of leadership paradigm introduced second is a representative of the First Peoples, Pequots, whom I call Chief Eagle Feathers-Bear Chief, where one can aspire to both soaring in the skies.

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In September 1961, I had my first introductory class to architecture at Princeton with professor William Faye Shellman III who presented a photograph of an iconic discourse between Newton's laws of gravity and Einstein's theory of relativity, between the formal and the informal, between the Cartesian grid and biomorphic circumstance, between perhaps the discursive potential of surveyors, nomads and lunatics. He asked us why this pyramid was architecture, rather than instinctive construction demonstrated by animals as bird nests and anthills. Eventually, we came to understand that architecture was accountable, through language and memory, each irreducible line segment including the square base, which was not visible, was exactly the same length and all six triangular angles were 60 degrees with the four square base 90 degrees each.

I made my first mistake when I then asked: "What was the other image in the foreground?" Shellman answered: "It was the Sphinx, but not to worry it was not architecture." The following week, we were more nimble students when Shellman showed us a photograph of the Parthenon, and we were quick to count eight frontal columns and consequently 16 on the flanks. We then knew architecture was accountable. At that moment I made my second mistake: "What was that asymmetrical building fragment of a blank wall with circumstantial figures to the North of the Parthenon?" Shellman responded: "It is the Erechtheum, but not to worry; it is not architecture." Since those first lessons in 1961, I have been appreciating that evolving cultures produce frictional if not complex paradigmatic buildings, which were both accountable as well as speculative where we encounter citizens and strangers as the pre-requisite cast of characters in this approximation of an urban middle ground.

It is the second provocation here on this first day that Jefferson's Academical Village is a requisite urban stage set, a theater in a satiric setting. At the distinct scales of both villa as well as the vastness of a transcontinental nation, Jefferson's intention was to transform strangers into new world citizens through a dialogue of call and response narration called heuristic thinking.

At the age of 33, Jefferson wrote the Declaration of Independence and a half a century later at 83 he was completing the celestial soffit of the Rotunda as the Encyclopedic library of this New World university.

Two characters now appear side by side to commence this dialogue on pre-conditions: George Washington and Chief Eagle Feathers-Bear Claws. Grant Wood's painting of Rev. Weems narrates the young boy Washington, however maturely rendered, confessing that he cannot tell a lie for chopping down his father's cherry tree. The setting is a vast plantation made possible by the institution of slavery where the wilderness is retreating into the stormy distance, with the middle ground framing the unnatural pruning of trees, and the immediately foregrounded crime scene of a boy, an axe, and a fatal blow to both tree and prescient political status quo immediately at hand. The boy grew up to be the General of the American Revolutionary war and the first president of this new Nation of the United States assuming the mythic view of American singularity as dominant leadership projected over landscapes of aggression. However, there is now presented the other kind of leadership paradigm. Side by side, though introduced second is a representative of the First People, Satwatch, chief of the Pequots, whom I call Chief Eagle Feathers-Bear Claws, celebrating a culture where one can aspire to both soaring in the skies as well as digging deep into the

earth. Both are leaders: one producing landscapes of aggression, and the other weaving a tale of co-existence and speculative engagement with both/and rather than either/or.

We come together in Campbell Hall a vertically striated bar-coded, hardwood paneled auditorium and realize it is really the primeval hardwood forest setting, which greeted the First People as they followed the retreating glaciers of the last Ice Age. Rev. Weems pulls back a curtain on this theater setting of the fictional play of both topographic and archeological imaginations. We begin our analytical method of appreciating the Academical Village from the perspective of the forest edge. Found first in the Papyrus Reed marshes of the Nile and transposed onto burial chamber walls of Atreus, the forest edge pre-figures civilization for Vitruvius, Cole, and Schama. We dwell on this darkened grotto for the course of the semester as our grounded meeting place and dream of the rising sun to cast a halo behind the course narrators while the projection equipment marks, not aligns with the setting of the sun for this permanent nocturnal space. In this world of pre-conditions we briefly acknowledge Berlioz's sequence of didactic stage sets for *Troy, Les Troyens* (1930), we introduce #8 Raphael's *Fire in the Borgo* where Aeneas carries his father Anchises, and leads his son out of burning Troy, eventually to found Rome, with Romulus and Remus prepped on the nearby shores of Lake Urbano by a she wolf, summed up in Caravaggio's *Narcissus* reflecting and echoing with generational calls and responses. This provocation on speculation on the Garden of Eden and the enduring city ends in Thomas Cole's *The Course of the Empire*, which takes us from the savage state of Arcadia to the eschatological borderline of the city in desolation.

Day 2: Building as a Verb

With hammer and blade now quarry stone and prepare timber frames. "A Syntax of Structure: Caves and Tents," and the megaron after the humbling beginning in giving voice to topographic and archeological preconditions of the site, the first architectural act is to incise foundations deeply or stake lightly into the site. These are achieved by inhabiting caves or surrogate masonry structures, digging deep footings for foundations or to inhabit tree branches or by pounding multiple stakes into the ground for tents. An architecture of caves and tents, or a surrogate inventory of walls and frames, forms a set of ground rules for a syntax of structure. The students realize that caves & tents are paradigms but that Architecture has explored both systems in useful harmony in the early Greek paradigm of the megaron, in the funereal tomb of Atreus. In a slide, "borrowed" in 1969 from Michael Graves for my first teaching presentation, of a megaron,¹³ I note a substantial stone basement, a plinth, with three sun dried brick and stucco coated walls with modest triangulated apertures in the flanks and an open porch of two columnar frames and two hybridized pilasters joining the flanking walls. The roof is made of multiple timber frames, and a large framed orthogonal window is front and center in the attic. We are ready to go onto the *easy pieces* of elemental and articulate doors and windows, attics and basements to confirm that gravity and orientation matter.

Day 3:

Now invite the three little pigs and the big bad wolf along for this journey.
Easy Pieces: Doors & Windows/Attics & Basements & the Essential Hearth

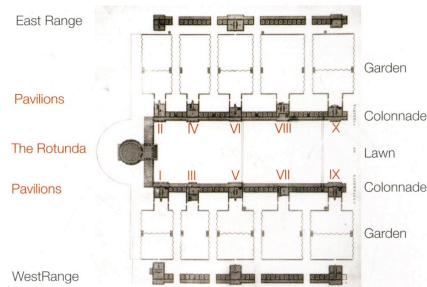
The elements of architecture need not be difficult. The easy way to appreciate the essential task of architecture is to understand it serves to define the difference between outside and inside and the spaces in between. Coming in from the outside we need to define a threshold, a gate, and then a door between outside and inside. Aldo Van Eyck has introduced with the challenge that the door is more than 1 ¾" between outside and inside, going on to cite the advancing and retreating of the tides as accountable evidence of gravity and orientation. Once inside, a window frames a view to the outside beyond. A basement may claim gravitational precedent because all structures are pulled to the center of the earth where we negotiate ground rules. And finally, the attic responds to the depth of the basement by distinguishing the space between the ceiling and the roof. Interactive software programs permit the students to make permutations of easy pieces at the scale of the Rotunda as well as Pavilions and student dwellings of the Academical Village.

Day 4:

Connective Tissues

Where do we come from? Where do we now find ourselves?
The Difficult Whole: Center & Edge

On the other hand, compositional intentions as to how we put these elements together fall also into two paradigms: establishing the center and marking the edge. Diagraming the Academical Village, from the E-W Ranges as edges to the multiple gardens correspondent to Pavilions in between, these self-reflective zones are connected finally to the expansive center of the Lawn as field and generative Rotunda as figure whose enlightenment shaft of high noon light serves as foundational obelisk for this surveyor's son. Students can diagram the center and edges of the Jefferson project with a sequence of one line then followed by the permutations of 1/2/4/16/256 lines. The final myriad of lines defines for some to be an eschatological moment, a new beginning and new interpretation: 256 standing for the extensive hardwood forest of trees as a pre-condition to the Academical Village.

**Day 5:**

Trespassing, Exodus, and Eschatological Resilience
Stones endure & craft perpetuates as new generations invest in the necessity of ruins
Transformation & Change

Most foundational courses end with reinforcing compositional paradigms as ancient as those found within masonic lodges, the cabalist fascination with the harmony of numerology, Gothic mysticism, classical proportions, formulated Beaux Arts codes and typologies, challenged by Bauhaus alignments and the prism of Cubist permutations, the simultaneity of literal and phenomenal transparencies, linguistic and then semiotic models, and de-constructor disembodied visitations on *complexity and contradiction* in architecture, understood by current if not cool voices as a vortex in flux. These syntactical sensibilities to erase closure of the period, to insert the possibility of the eschatological new beginnings have always been found in the following revolutionary examples of what some term wicked problems which have always been recurrent dualities, and others call the *human comedy*,¹⁴ a space between *Genesis & Exodus*, in Dante's "Inferno" as well as Saroyan. Sanford Kwinter's voice challenges us this first day of lessons: "What can be more modern than the archaic?"

Jacques Louis David's *Rape of the Sabines* (1789), and *The Tennis Court Oath* (1791) both project very full canvases dealing with the foundation of a new Roman race from the fusion of Sabine and Latin tribes in violent and generative landscapes of aggression in a battle ground outside of the walls of fortified hill towns. *The Tennis Court Oath* takes us inside to the evocation of an indoor tennis court filled with the new citizens of the French Revolutionary republic with representatives of the clergy, military, and civil courts proclaiming the event space of the winds of change blowing into this place of transformation of a kingdom now a republic.

De Chirico, in the midst of the Great War (1916) projected in *Enigma of Arrival*, evokes the abandoned haunted citta, a piazza with only a shadowy figure, a passing train outside the city walls, and a headless statue on a pedestal. In *The Oracle at Delphi*, De Chirico explores again the mysteries of archaic wisdom as reconsideration of the city now as threatened common ground for bellicose 20th century culture. Finally, the first lecture ends with Picasso's *Guernica* (1936) where the mythic and the archaic epitomized in the horse and the bull surrogates for the Sun and the Moon, are challenged by the modern inventions of the electric light bulb and the new battle grounds of city centers as the new theater or event space for war.



Jacques-Louis David. *Rape of the Sabines* (1789); and *The Oath of the Tennis Court* (1791)

Day 6:

Dwell, however Briefly Between Memory and Amnesia,
Archaic.
The Haunted House as Memory Confronts the Ethical R

As the last sequential lesson of this analytical primer, we of precedent. A regimen of training was the basis of the Beaux Arts introduction to architecture. Compass and r 30/60/90 and 45-degree triangles were instrumental logic of Doric, Ionic, and Corinthian proportions and ord of palazzo and basilica plans, sections and elevations p permutations based on the simplicity of archaic caves a appetite for the hybrid.

Kenneth Frampton in *Critical Regionalism* speculates the permitted collective culture to be the foundation of civilization as collective culture is the spatial theater for both securing and staging inaugural events for future harvests. Building in Architecture as *Continuity*, the pedagogy of Peter C. The Architectural Association in 1980 constructed a four-year tracing human life cycle institutions in a London precinct on-going dialogue of call and response. Precedent is a and an architecture lingering in the palmcysts of the cit mythology of paradise lost and found in Solnit's "The Bl Academical Village Jefferson plays with memory and an Arcadia.

The so-called original sin committed in Eden has little to do with innocence, the new is a useful idea given the human condition to that which is already there thus privileging the pre-existing Tree of Knowledge. In a universe-city full of trees and now as clouds of knowledge, so-called miracles are abundant to be traced by surveyors, nomads and lunatics, an appetite for epistemological roots and a cabalist's delight. Masonic lodges commenced with the pyramids, were founded in traces of Knossos and were surely guiding the construction of Secret numbers in the night initiate requisite field guides.



De Chirico. *Enigma of Arrival* (1916)

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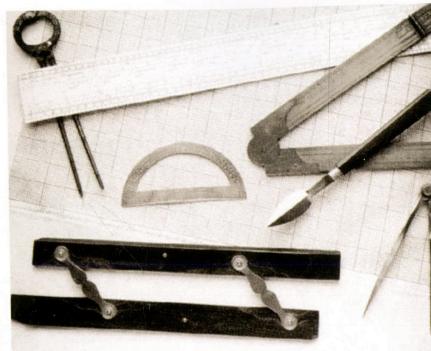


Day 6:
Dwell, however Briefly Between Memory and Amnesia, the Modern and the
Archaic.
The Haunted House as Memory Confronts the Ethical Role of Precedent.

As the last sequential lesson of this analytical primer, we come to the problem of precedent. A regimen of training was the basis of the Age of Enlightenment's Beaux Arts introduction to architecture. Compass and rod, and the easy shortcuts of 30/60/90 and 45-degree triangles were instrumental in approximating the logic of Doric, Ionic, and Corinthian proportions and orders. Spatial typologies of palazzo and basilica plans, sections and elevations permitted the appetite for permutations based on the simplicity of archaic caves and tents, and the modern appetite for the hybrid.

Kenneth Frampton in *Critical Regionalism* speculates that agricultural surplus permitted collective culture to be the foundation of civilization, and that the city as collective culture is the spatial theater for both securing long-term storage and staging inaugural events for future harvests. Building on that ethical belief, in *Architecture as Continuity*, the pedagogy of Peter Carl and Dalibor Vesely at the Architectural Association in 1980 constructed a four-year studio curriculum tracing human life cycle institutions in a London precinct, one after the other, as an on-going dialogue of call and response. Precedent is a precondition of the mind, and an architecture lingering in the palimpsests of the city as well as the resilient mythology of paradise lost and found in Solnit's "The Blue of Distance." In the Academical Village Jefferson plays with memory and amnesia at the threshold to Arcadia.

The so-called original sin committed in Eden has little to do with the belief that the innovative, the new is a useful idea given the human condition where we respond to that which is already there thus privileging the pre-conditions. Originality is of little value in a world already full. The first trespass was a setup with the pre-existing Tree of Knowledge. In a universe-city full of treasure houses as orchards and now as clouds of knowledge, so-called miracles and magic sufficiently abound to be traced by surveyors, nomads and lunatics with a talmudic scholar's appetite for epistemological roots and a cabalist's delight in permutations. Masonic lodges commenced with the pyramids, were found in the labyrinthine traces of Knossos and were surely guiding the construction of the Tower of Babel. Secret numbers in the night initiate requisite field guides for getting lost.



Jefferson's Drafting Instruments



Michelangelo. Sistine Chapel Frescoes: Adam and Eve in Eden (1512)



De Chirico. Enigma of Arrival (1916)

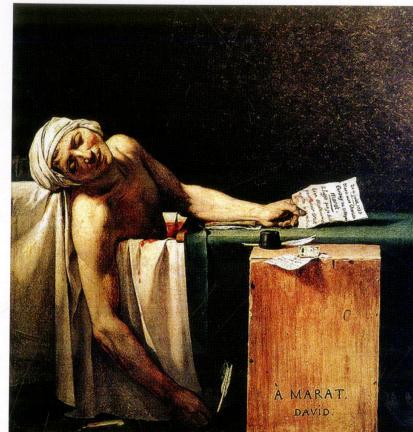


Dore. Dante and Aeneas (1893)



Picasso. Guernica (1936)

Spatial Tales of Origin as Specifications for Construction: (2010) In the Name of The Surveyor, The Nomad, & The Lunatic



David, Jacques Louis, *Death of Marat*, 1793
Serlio, Sebastiano, Composite Satyric Stage Set / Nativity Scene, Bologna, 1540

"To break the ground is the first architectural act."
- Semper, G. *Der Stil in Den Technischens und Tektonischen Aesthetik*

In the camp of the surveyor, the nomad, and the lunatic recounted in the *Measures of the Unfinished City*.¹⁵ The temporal collage growing from the collaboration of a ga

project landscapes of aggression in the hope of ground

In *Il Secondo Libro di Prospettiva* (1540), Sebastiano Serlio sets for yet another urban theater: the tragic (rational), the comic (grotesque), and the satyric (bestial). The first two are familiar models revealed the instrumental not objective pre-condition for the city. Here Satyrs camp out beneath a canopy of trees; first to level the ground, and second to stockpile timber and stone. Sabine Frommel (Serlio, Electra, 1998) attributes painting of the same era revealing a similar collage of a characters. Serlio posits similar collages of source material the profane city as well as the sacred space of a new world and beast.

The nomadic condition of the late 20th Century and the new world have been the concerns of my work, my for almost four decades now. Surveyors are enlisted in the ground, and with the magic of lunatics, all three prepared for inaugural events. The chorus of the recurrent texts of most instrumental pre-condition for the construction of the collaborative efforts of those who build as well as teachers and discipline.

"To break the ground is the first architectural act."
Semper, G. Der Stil in *Den Technischen und Tektonischen Kunsten Praktische Aesthetik*

In the camp of the surveyor, the nomad, and the lunatic under a new Moon are recounted in the *Measures of the Unfinished City*.¹⁵ These enduring texts recount a temporal collage growing from the collaboration of a gardener and an engineer to project *landscapes of aggression* in the hope of grounding their territorial origins.

In *Il Secondo Libro di Prospettiva* (1540), Sebastiano Serlio projected three stage sets for yet another urban theater: the tragic (rational), the comic (circumstantial) and the satyric (bestial). The first two are familiar models, but in the latter is revealed the instrumental not objective pre-condition for the construction of the city. Here Satyrs camp out beneath a canopy of trees; first to clear the forest and to level the ground, and second to stockpile timber and to quarry building stone. Sabine Frommel (Serlio, Electra, 1998) attributes to Serlio the *Nativita* painting of the same era revealing a similar collage of a didactic setting and cast of characters. Serlio posits similar collages of source materials for the construction of the profane city as well as the sacred space of a new world occupied by both man and beast.

The nomadic condition of the late 20th Century and the satyric dimension of the new world have been the concerns of my work, my practice as pedagogy for almost four decades now. Surveyors are enlisted in the preparation of the ground, and with the magic of lunatics, all three prepare as collage a sequence of inaugural events. The chorus of the recurrent texts of humanism provides the most instrumental pre-condition for the construction of the city and touches on the collaborative efforts of those who build as well as teach the foundations of our discipline.

My work today is clearly focused on the coincidence of the enduring Humanist agenda of "The Word Made Flesh" with semperian specifications for construction as both poetic friction and transformative act for here and now. Texts from the Humanities are my models of collaged context and strategy: Genesis and *Aeneid* still seem useful starts. New world explorations of *Robinson Crusoe* and *Walden* prove to be common-sense primers reading architecture as a *covenant with the world*. My practice and pedagogy have been founded on the invention of "Spatial Tales of Origin" beginning with Genesis and Exodus onto Numbers, certainly Acts returning to another beginning: approximating Stonehenge in recent years. Though these pedagogic projects have evolved over, perhaps, significantly 28 years, it is only recently that they mutated in the frictional condition as both old and new testaments.



Genesis

at the scale of the Garden before the dwelling:
The Parasol House revisits the pre-condition of Eden before traveling onto Jerusalem (1981);

Exodus

at the scale of the collaboration of the Limbourg Brothers for the Duc de Berry:
Sewers, Sibyls, and Stylobates provide specifications for construction for Times Square (1984);

Numbers & Acts

at the scale of radical displacement; Noah's Ark and the World Re-cited:
Parcel X, North Garden, Virginia
(1995);

and

Approximating Stonehenge

at the scale of citizens & strangers; approximating North in the Public Realm:
Eric Goodwin Memorial Passage, University of Virginia, Charlottesville, Virginia
(2004)

These four projects all witness distinct generations assessing strategies for the construction of site as incremental and ongoing. The notion of architecture as a covenant with the world, again, is an explicit ethical commitment to the Humanities as resonant culture to be sung aloud for every new generation echoing equally in Ise's Shinto Shrine as well as the smoldering ashes of the vestal virgins in eternal Rome.

GENESIS

at the scale of the Garden before the Dwelling:
The Parasol House revisits the pre-condition of Eden before traveling onto
Jerusalem

A Tale of Two Gardens and the challenge of Serlio's Satyric setting

Alice in Wonderland (Carroll, Lewis, 1865) provides us with a narrative of seeing both fantasy and familiarity in a world without scale or gravity. The story is both liberating for a summer's slumbering imagination and terrifying when one awakens to find oneself still on the ground beneath the cooling shade of a tree. Within our landscapes, time never seems to stop, but history is made anew ever so frequently with the invention of pedagogic looking glasses. The Parasol House is a speculation on the necessity of shade in the prismatic light of late 20th-century urbanism in Arcadian America. The project recalls Boccaccio's *Decameron* where flight from urban chaos to a villa's emancipation transforms nature from wilderness into generative landscapes and accessible gardens.

Professor Seymour Hinge, his Peruvian partner, and their two "Izod"-tattooed¹⁶ daughters have recently moved from a large prairie-style home in Cincinnati to a small Cape Cod in the heart of Houston. The Hinges have asked their architect to develop a strategy for the transformation of their New England house type into a reconsidered encampment that is responsive to the climate, flora, and fauna of hot, humid Houston. The genesis of the proposition corresponds to the progressive stages of an implementation schedule: the backyard turns into a dwelling; while the front house turns into an oasis for the dog who is the only resident alien, full-time on site, rain or shine. For these nomads, one from the north and the other from the south, together with their hybrid children, Houston shimmers as a mirage of a sub-tropical paradise with terrains gushing black gold beneath a majestic date palm within easy reach out front, and a vacated gumbo clay pit out back in need of shade.

Eleven years later, when they leave for Virginia, endlessly in search of Arcadia-in-America, their relationship to nature through the lens of this curious city would be haunted by a resonant space between Genesis and Exodus, between Troy and Rome, between Crusoe's isle and Thoreau's cabin.

The first project (1981) was a plan strategy of inverted subtractions as specifications articulating the character of the figures without specifying the spatial pre-conditions of the field.

In the second project (1983), a course change, or revision, became evident when the section of the thin topsoil was mined to yield *mirrors for the moon*.

Postscript: A Tale of Two Gardens

Two years have now passed since this project was conceived and a reconsideration of the landscape has taken place. The previous conception projected two abstract voids between buildings: a lawn in the sun, and a pool in the shade both connected by a metered yet scale-less sea of concrete. The new landscapes are now particular not generic, intimate and monumental rather than scale-less and are the stuff of fairy tales rather than diagrams. The following Tale of Two Gardens is related to family friends by the Hinge children to explain the efforts of their architect, now turned miner of mica, and the influence of his young student on all of them.

Once upon a time, a puppy came to stay with the Hinge family. With family members away at school and at work all day, the poor puppy had no alternative but to wander in concentric circles at various staked places in the garden. The intense heat of this concrete ground and of the ever so neatly trimmed lawn was enough to cause extreme dehydration in late spring, followed by debilitating drenching during the summer monsoons. The surrogate day dweller, a dog, would whimper under the hot unrelenting sun.

Praising shadows, a landscape was projected for the life cycle of the surrogate day dweller, a dog, in place of the empty void made to satisfy the measures of men. The dog has been given not a tethered stake but "free run" of the former plan. Gathering on occasion by the former hearth or in the shade of the old kitchen porch, dog and family alike settle down to share a meal within the hedges.

While one landscape for the daytime has been cultivated above ground for the dog, family, and friends, another more turbulent one has been constructed in a grotto fashioned by the "Izod" alligator below grade. A cistern is constructed to catch the acid rain produced from nearby refineries: this water is neutralized by a constant addition of calcium carbonate as base from infertile alligator eggs. This neutralized ground water is then pumped up during the cool of the early morning to refresh the dog's house, which is indeed the garden.

With a grin and a giggle, the Hinge children turn full circle and point to the palm tree and oil pump proudly displayed on their front lawn to complete this vision of paradise and plenty in a land without pretense and a garden without guilt.



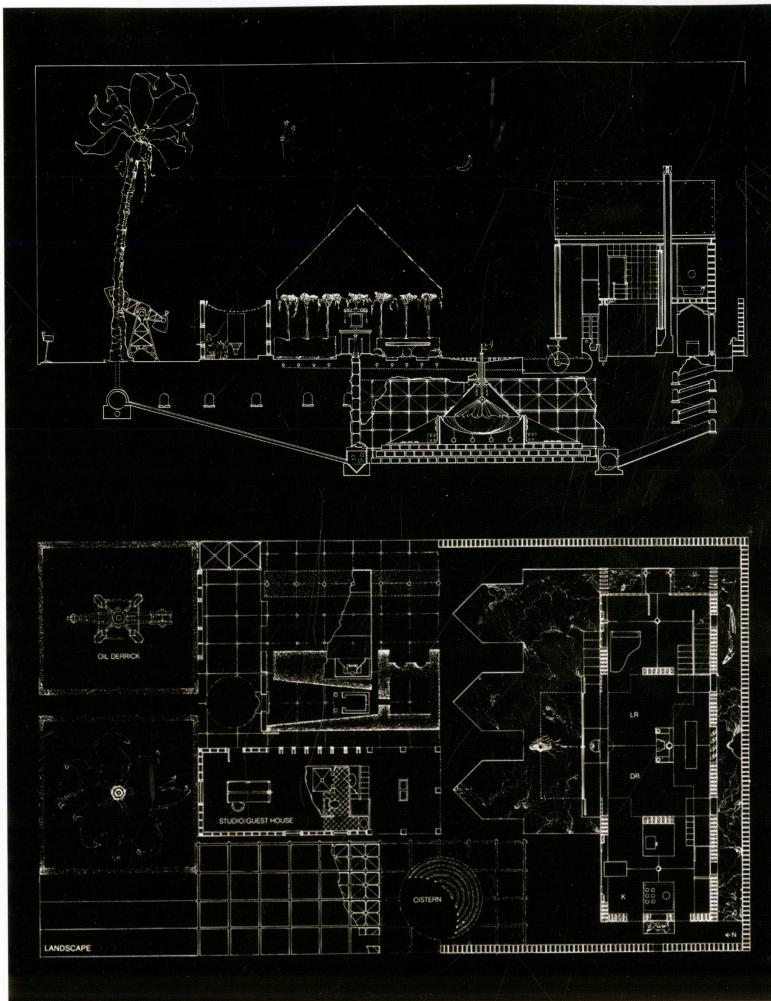
was conceived and a
e. The previous conception
a lawn in the sun, and a pool in
le-less sea of concrete. The new
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an diagrams. The following Tale of
ing children to explain the efforts
the influence of his young student

The Hinge family. With family
the poor puppy had no alternative
ked places in the garden. The
ver so neatly trimmed lawn
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rogate day dweller, a dog, would

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The Parasol House
Houston, Texas 1981/1983

EXODUS

Scheherazade's Specifications for Construction on Times Square:
On Sewers, Sibyls, and Stylobates

A sewer purification system is proposed to transform Times Square incrementally into a new landscape for the ritual of the most routine: the passage of time.

The depths of the city are mined to construct a new mountain from which time will rise every new year as purified waters are released to cleanse the city.

Take a toss at stolen chances.
Place your bets and dream of dances.

To enter the crossroads, one may first walk into a garden along 42nd street. It has been said that in the garden, there is a man who opens gates, and indeed I recall a distant relative on my mother's side telling me of such a man.

I expect that this relative was accurate, when in confidence; she told me that in the garden there are never more than two gates. Indeed, she led me to believe that if you told the old gentleman which of the two gates was to take your fancy, that he would obligingly open it for you. But, I understand it is first customary to praise him on his flowers, even in winter, for he takes great pride in them.

It is my impression from this relative's account that in the garden nothing was to be taken for granted. If you have misbehaved, you will never get to meet the gatekeeper and you will certainly never encounter any of the gates. There is a good chance you might remain in a lamentable place.

All of this my relative told me with great satisfaction in her voice. She concluded that Time Squared¹⁷ should logically become a quiet place, a place to engage the circle of time.

If you like, I can take you through this garden. I cannot promise a meeting with its genteel keeper; sometimes he is not home. In his absence, you will find other tales to be told. That is the nice thing about Time Squared.

One of the gates is closed and is very large. The other is always left slightly ajar and appears at first glance to be substantially smaller; you might peek in, if you can.

The keeper opens the gates by operating a spring-release mechanism, of his own invention, too complicated to describe here. Suffice it to say that it is no small undertaking to operate those great doors. One must be very patient as their hinges and bolts grind slowly into gear.

No matter which of the gates you have chosen, tread softly as you walk through. If you are very attentive you may hear the trickling of water and the ringing of bells from beneath your feet. If you are clever, you might guess that there could well be subterranean chambers. Perhaps, some could be large enough to swallow trains. Go through the gate. When you have crossed its threshold, say thank you to its keeper. As you are now in his realm, tipping is no longer necessary.

All in all, the promises we make have much to do with the chances we take, and the difference between the places each of the gates may lead you can be no less than the difference between a mountain and a valley. This I tell you in strictest confidence and would advise you to choose carefully to which place you would rather go. But I digress.

In the mountain, you will follow many chambers, each leading to the next. Please use the railing, as the floors are sometimes slippery and there is never much light. Walking up through the chambers will, perhaps, take you a minute, perhaps 365 days, so make sure you have plenty of time on your hands. Perhaps, you should come during the weekend.

This is what the inside of the mountain looks like. Follow this map and you will not get lost. There may be sudden corners. These only occur along Broadway. Don't be put off; some people like them. Anyway, you should know by now that the illusion of the mountain is nothing more than a modest wall.

Periodically, you will be flushed from the chambers by smelly stuff, and will be required to start your journey again from 42nd Street. Next time, you will inquire as to when these floodings take place before you start. Ask anyone; everyone in New York senses when these wet surges might arise.

Time after time, official time cannot be trusted; it has been known to be inaccurate. So follow the rising steps along 7th Avenue. Make sure you have change before you go up; looking at midnight between the stars and the Moon will cost you a dime.

And rejoice, for it is the New Year! Write on walls, if you like. Their surfaces are now clean and await your mark. Carve a secret of your own invention, your own incantation. I'll not tell what they mean. There will always be enough room, even if, at times, you will have to use shorthand.

The gates are open now and a silent flush rises through the ageless walls with the tide of the Moon.

New virgin water sparkles and joyfully glistens in its marble channels.

Look, the Clock has risen in the Universe.

In paradise, a blanket of warm water soothes your tired winter feet. Take a seat and chat with a new friend. It's been a long night.

Not far remains to go in this garden. It is best you come and see for yourself the pool rising to your ankles, and people joyfully wading.

It is best we part now as the gentle vapors overflow onto the morning streets. Don't be alarmed; Manhattan will welcome the infinite purity of time's waters.

Yes, you can go home, if you like. There has been plenty of water for all on this special night. Sibyls will give you a flask on your way out. Treasure it for it must last you one year.

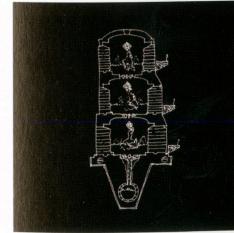
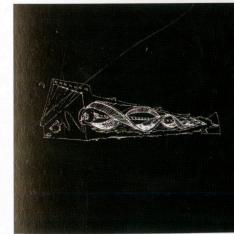
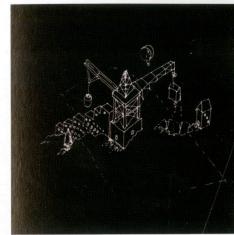
Dawn has quietly come.

The streets have been cleansed by purifying time flows.

Your pace is lighter; your heart beats faster.

The final gate opens. In front of you you'll see words made flesh.

Indeed, time squared is a circle.



to do with the chances we take, and
the gates may lead you can be no less
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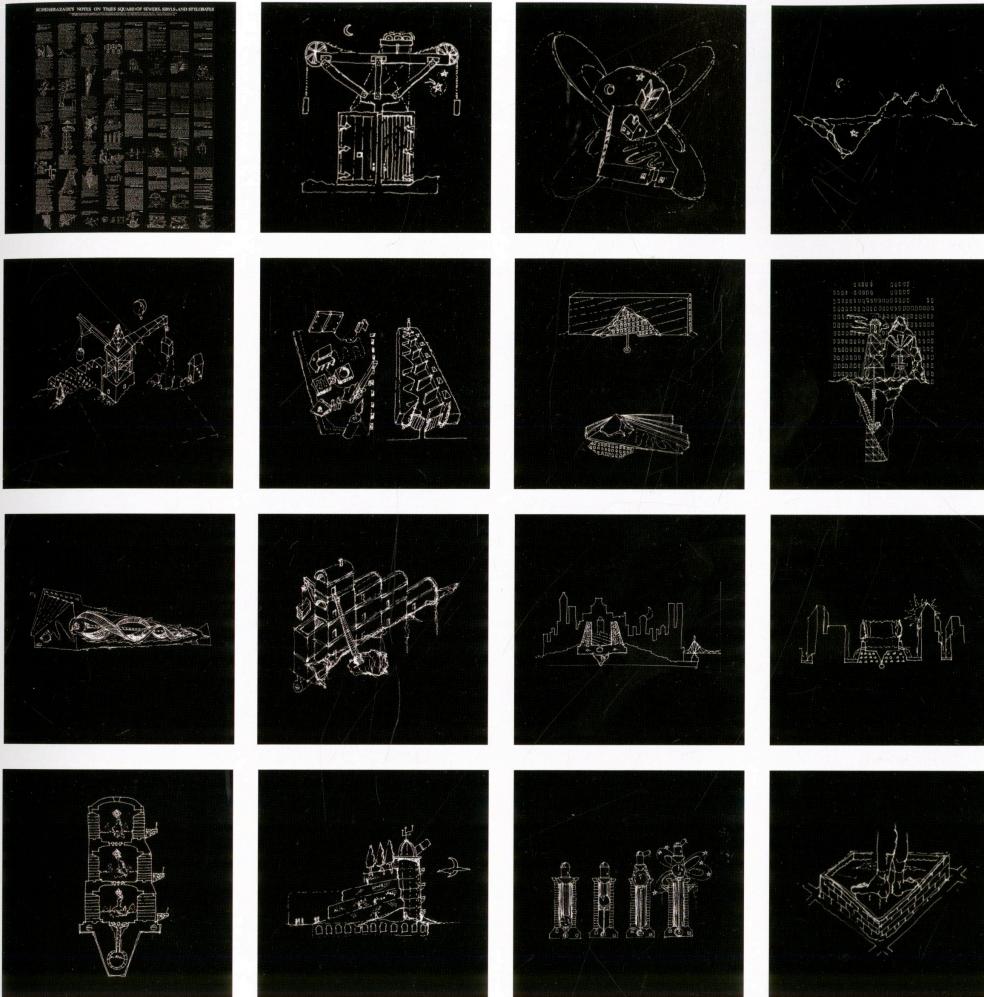
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Times Square Competition
New York City, 1984

INTRODUCTION: THE WORD MADE FLESH

NUMBERS & ACTS
1/2/16/256

Numbers recounts spatial encampments in the wilderness. Old Testament Acts constructs the labors of Peter as a foundation builder. New Testament

On Landscapes Within and Without
Parcel X, North Garden, Virginia, 1994

Architecture as a *covenant with the world* is a particularly North American pre-occupation regarding the cultivation of barren ground without a viable root system upon which to graft new life. Noah's Ark is a spatial and temporal metaphor for starting out afresh with a myriad of collaborators making sure to have two of each kind. The role of the Humanities is such an indispensable library for my work and teaching. These are the pre-conditions of the site offered by the surveyor to professor Seymour Hinge en route to Virginia after 11 years in Texas:

A parcel is a modest but actual fragment of a much larger, if not pretentious, fiction.

Parcel X, a 3.84-acre remnant, sits at the margin of a still vast pastoral landscape. Parcel X is an abandoned site, too steep for agricultural use, dominated by an ancient poplar forest of little commercial value, only the granite fissures have proffered a crystalline cistern for the Long Arm Valley.¹⁸

Parcel X was already marked long-before map-makers, surveyors, or soil-samplers ever came to project their scars upon this surface. Geological origins were substantially recorded in massive oblique granite ridges rhythmically cracked by palisades of virgin poplar shafts. A second slender dimension of under-story dogwoods blurs the zone where tall trunks emerge from granite ravines. These ravines are the source of one of the most generous wells in Albemarle County, fed by a constellation of cisterns slowly being revealed within and without.

This is the spatial tale of origin inspired by the Incan settlement of Arequipa signifying: a remarkable place to pause in the midst of a journey from the mountains to the sea.

In the nomadic North American condition, one can never tell if your next move is to be your last. Precautions should be taken to secure daydreams and nightmares; ancient flues must guard deep cisterns; household goods should be kept at a distance while the pre-conditions of the site punctuate this campsite from within. This genesis of revelation is the ancient rite of all nomads who know that the city and the garden have origins in the oasis.

APPROXIMATING STONEHENGE

On Specifications for Construction: North Porch, Campbell Hall
On the Collaboration of Allied Concrete and A Swarm of Spiders
On the Utility and Transformative Qualities of Tilt Slab Construction
On Sequential Markings of the Memorable Horizon and the Totemic Vertex
On the Strategic Responsibilities of Surveyors, Nomads, and Occasional Lunatics
Eric Goodwin Memorial Passage at The University of Virginia 2004

A remarkable architecture student passed away suddenly before graduation; his peers rose up to erect a memorial at the thickened edge between architecture and landscape. These outdoor classrooms were a student/faculty design build operation to be used routinely to mark time for seminars and studios and to celebrate the annual ritual of commencement.

Our site, the north face of Carr's Hill, might not be easily described as level ground. A review of the archive of maps of Carr's Hill since Jefferson's inception reveals numerous fictions as to the location of true north. Thus with Eric's passing and his peers scattering to the winds shortly thereafter, we citizens of Campbell Hall who remained were not certain where north might be precisely located.

We needed to use the strategies of construction to orient ourselves. That summer, we proposed to construct one by one with each new Moon concrete slabs determined by the meter of the structure of Campbell Hall. The first slab became the formwork for the next as one proceeds from east to west. With each sequential pour the previous one was tilted to the sky; then each totem braced. Shadows danced, implying a village of tee-pees.



E

on: North Porch, Campbell Hall
concrete and A Swarm of Spiders
Qualities of Tilt Slab Construction
Memorable Horizon and the Totemic Vertex
of Surveyors, Nomads, and Occasional Lunatics
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Parcel X
North Garden, Virginia 1994

INTRODUCTION: THE WORD MADE FLESH

First, we used both enduring concrete markers as well as ephemeral strings to give measure to this difficult topographic condition.

Second, we used the same fixed points as concrete benchmarks, tables in the broadest sense, together with a system of dynamic approximations to help citizens and strangers alike to find true north as the one requirement of anticipated graduation.

The ethical responsibility of architecture as orientation is the first and only lesson of this north porch.

Third, nomads were to project experimental theaters and landscapes for a tent, a table or two, and a myriad of commemorative and transformative tablets at the scales of both bricks as well as civic mirages.

Fourth, surveyors constructed concrete markers to measure the horizon first from ground to mountain ridge.

Fifth, lunatics provide upon these foundation plinths additional pours of progressive dimensions now to give measure to the hill as they are then tilted vertically to frame a window to the sky.

Sixth, with time, the tilt slab panels will be incised with the names of departed students and faculty, generous donors and legendary caretakers alike as a pre-requisite of citizenship.

Seventh, upon these window plinths a swarm of spiders insert telescoping poles and cables as stanchions for the eventful tent reliably erected by a band of meandering nomads in the midst of May.

Eighth, it is rumored that another lunatic in the ruins of an ancient fraternity site has supervised a deep casting pit that is quarried as formwork for incubating groundhogs to sustain the stress of tent-induced wind loads.

Ninth, a forest of pylons and correspondent water runnels syncopate the hill.

Tenth, Fires burn.

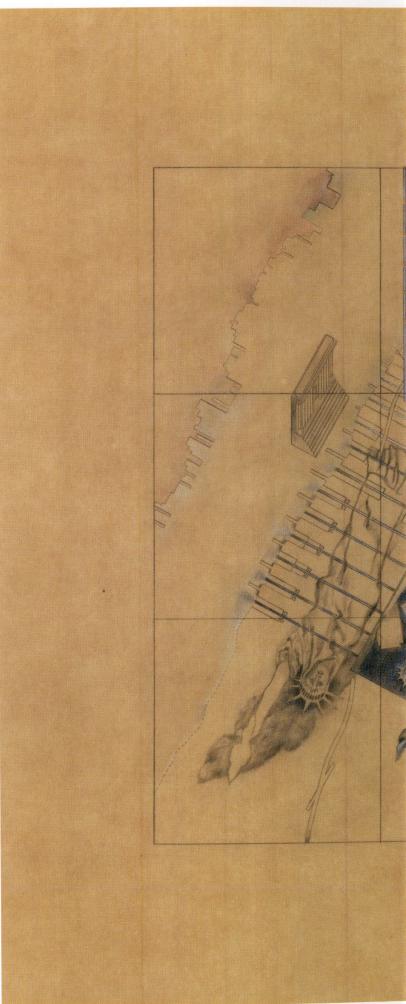
Eleventh, columns begin to dance.

CONNECTIVE TISSUE: LANDSCAPES OF AGGRESSION

All these projects are ancient and familiar tales, which have served as an architectural primer for students/speculators, all recounting the enduring codes and components of our discipline. They share a connective tissue, collage, demonstrating a syntax of structure all too often forgotten by many, in the current amnesia where nothing endures for the contemporary. The pre-conditions record sites already full, not empty: of geological fissures and resistive soils, where ancient forests are metered by pastoral fences and punctuated by camping sites of nomadic origins.

Building as a verb, as an on-going phenomenal process, is in crisis if one also accepts the notion of substantial completion, with the assemblage of a checklist, with the assumption that structures are invariant and thus should not creak or leak. These texts are alternatives to an impoverished and pretentious architecture that conventionally values more the resolution, as the stabilization of structure, over the vitality of stress scars and watermarks some call collage. Herein, is an argument for an architecture that celebrates the instrumentality of the word made flesh in landscapes of progressive aggressions. The spatial tales of origin recounted in specifications for construction should begin and end with yet another eschatological beginning, always found in water and watermarks, soil and stain, in darkness and encrusted patina, in fire and in ash, in secret springs as well as manholes, and, finally, lightening rods. These projects serve as an apology for the temporary encampment of those in search of a New World Arcadia where steel frames audibly creak in the wind; concrete displays stress cracks seasonally, and rain shields do not leak (too much).

The Parasol House fleshes out a familiar garden in a strange city; Times Square envisions a public domain revealed on an annual basis by a ritual of citizenship; Parcel X reveals a nomadic encampment in North Garden metered by the routines of daily life, and *The Goodwin Passage*¹⁹ is the secret oasis of the next generation, yet another collaboration with young fresh faced students, lunatics all, perhaps, as we strive to polish *mirrors for the moon*.



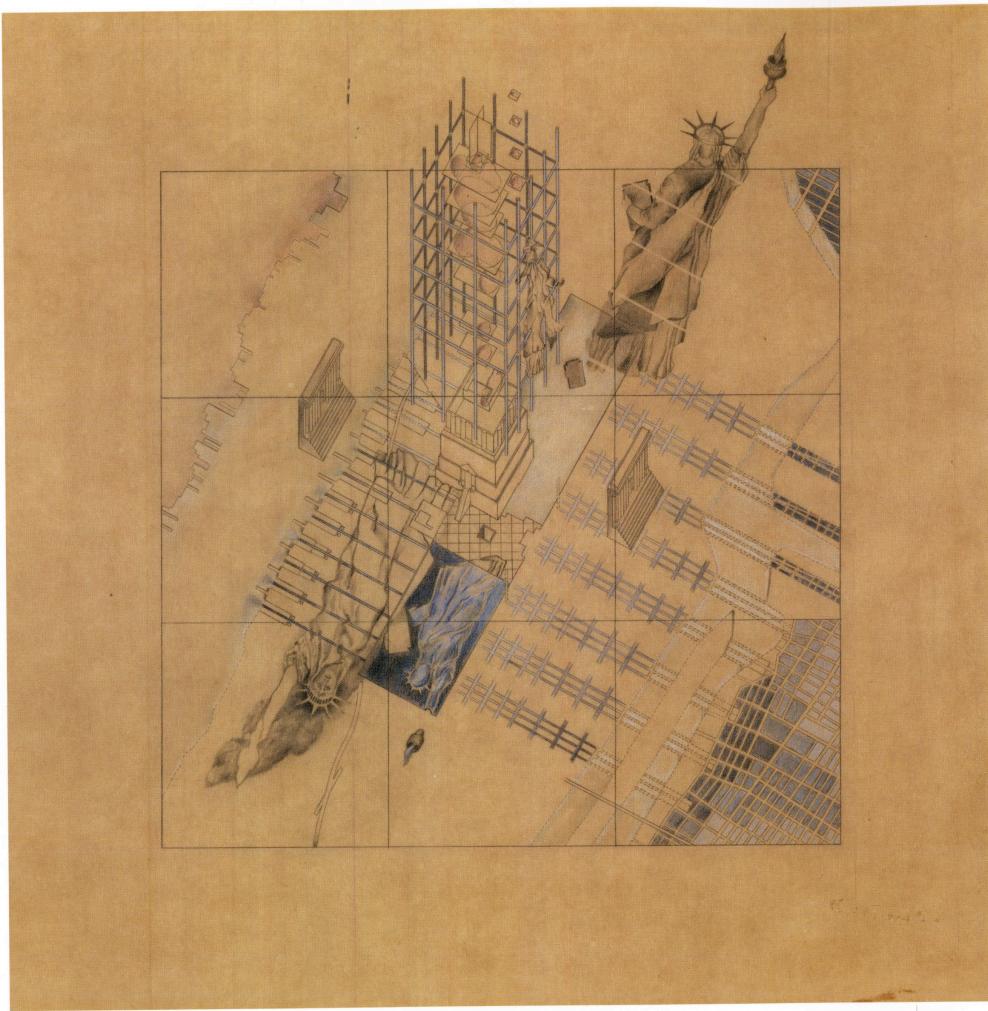
Peter Waldman with Jon Maruszcz
exhibit

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Peter Waldman with Jon Maruszczak, *Schemes and Dreams: Wishful Thinking for Urban New York*, exhibited at Cooper Hewitt Museum (1979)