

Collage by Count and Weight

Polly Smith Finn

In this lecture, "Collage by Count and Weight," I will discuss ways of reading architecture, illustrated by several of my own projects. By looking at these projects not as individual completed works, but as part of an on-going exploration, education, and interest in collage, I am able to build upon previous ideas and create a richer continuum, rather than starting anew. This is the process Peter has suggested several times for your own es says- beginning with where you come from, and adding each week, never starting with a clean slate.

This is also an essential design process—starting with what is there. As Beth Meyer told us that the ground is never empty, but full of histories, prehistories, and traces of nature's processes- as designers our own experiences and associations are always present.

I will begin with where I came from, then move into understanding semiotics to find meaning in architecture. I will demonstrate recurrent dualities through a semiotic lens in projects of analysis and design. Lastly, I will touch on a design process of material assemblage, as an expression of a continuum through reuse. This essay demonstrates a way of finding connective tissues through my own work and interests.

So first, where I came from?

WG Clark showed us the image on the left, of Byrd Mill in Louisa County, Virginia, the place he is from, and a building that makes its environment more beautiful by giving it a use, in this case manipulating the water for the need of man.

I come from the place on the right, Lake Martin, Alabama. Like WG's tie to water, land, and structure, this series of paintings explores the relationship between space and place by depicting these same key elements.

Through layering a plan view of the lake's shoreline, perspective views, and details of a tactical object, the hammock rope, this series explores memory, experience and mapping through layering ambiguous geometries of varying scales. These elements are visible as symbols that together provide a sense of place.

In these etchings, the discrete pieces—the rope, the landscape (as the blue of distance), the shoreline—are more clearly separated, defining the units of the visual language which are then combined in the paintings, such as the one on the right. We may read the bottom left image of the shoreline of the lake superimposed over the grid of hammock rope as a relationship between nomad and lunatic.

This expression of the shoreline is one way of reading terrain. In the so-called Frenchman's map of Williamsburg, the topographic condition is shown through waterways and marks indicating slope.

Likewise, we know that the slope of the academical village is distinctively more dramatic on the east range than the west, and that the lawn itself is shaped with terraces stepping down away from the Rotunda, towards the precondition of wilderness.

SEMIOTICS

Now I will turn to a brief discussion of finding meaning in architecture.

This course, Lessons of the Lawn, uses Jefferson's Academical Village here at the University of Virginia, as a primer, to explain how we can read architecture. Our study of the foreground Lawn and the background gardens is used to clarify the importance of applying an analytical system commencing with the preconditions of the site. Jefferson's Enlightenment project, a Village on the edge of Arcadia, teaches the conventional primacy of structure, geometry, inter-relationships, and context, but in this study the preconditions of context comes first.

Relationships are clear among these images, linking various ideas from the course. We start with the Maverick plan of the Academical Village, and the symbol of it, transformed into a simple geometry to convey a spatial idea of our University. The circle within a square is a repeated motif, at the Tempietto, Hadrian's Villa, DaVinci's Vitruvian man, Villa Rotonda, and in a painting by Sol Lewitt, which is further broken down into parts in this study. We compare the Lawn to the ancient Greek Acropolis in its scale and arrangement of forms. At the Acropolis the Temple of Athena Nike, as a cave and tent, displays structural forces as well as references cultural values with the relief sculpture of Nike adjusting her sandal. The Propalaea at the Acropolis is likened to Michael Graves' Benaceraff House which is compared to Peter Eisenman's manipulation of geometry.

Architecture is a form of communication; it is a language framed by gravity and orientation. We can begin to understand architecture as a communicative vehicle by reading architecture as a system made up of signs. We can see the composite image from the front of our syllabus as this system, and on the right the signs separated so that they may be recombined to find new meanings again and again.

Semiotics is the study of relationships between signs, those individual units in a system, and what these signs stand for. This analytical process is pedagogical—the consciousness of exposing signs and their relationships gives the system new meaning. Architecture, when studied through this lens, begins to frame the world around us.

Architecture is made up of frames and planes or structures and walls. We can think of beams and columns as units that transmit meaning. An assemblage of a column and a beam can be read as load and support, weight being distributed, and its structural implications. This structural rationalism is evident in the Temple of Athena Nike and the Kimbell Museum by Louis Kahn.

This wall drawing by conceptual artist Sol Lewitt is analyzed by Sanda Iliescu and her students on the right. The composite is broken down into its parts, and all possible combinations of line types are illustrated. Here we can see the power in a system of signs in its many possible mutations and capacity for creating new ideas.

Mario Gandelsonnas wrote a pivotal essay in 1972 "On Reading Architecture," which describes two branches of Semiotics, as illustrated by two architects we have met in this course, Michael Graves and Peter Eisenman.

Graves' architecture represents the Semantic an outside repository of references and ideas ancient Propylaea, the Greek monumental gate as an exterior staircase in the addition to the

Peter Eisenman's work represents the Syntactic a system only to each other. This creates a semantic communicates with its own formal system, ha

Graves' drawing on the cover of Progressive article was published illustrates the semantic

The exhibition of Wittgenstein's house in the two ways of reading architecture. Wittgenstein of the 19th-20th century, especially dealing with and understandings.

Representing the syntactic branch, the column structural qualities.

The addition of the dining scene shows large chairs, the folds of the tablecloth, the planter work in a dialectic against the orthogonal form context, and dialogue. We've seen this idea in the geometry of the window at Vanna Venturi

Here the syntactic/tectonic, and semantic/meaning an idea of a dwelling.

A goal of semiotics is to expose a system, a dialectic. We can relate this to Jefferson's Academical Village. Readings change over time as synthetic ideas with added meaning. The dialectic, conversational discussion is our Lesson of the Lawn.

In this next part of the lecture, I am going to branches of semiotics, in other words the technical dualities. First, we will look at an analytical project, both in Rome, Italy.

I had the wonderful opportunity to spend last year as a Fellow. But, also the incredible challenge: How to design a contemporary city?

We go back to what we know, the Lawn. Roman architecture, Colosseum, Pantheon, or Vatican, open-air architecture, and buildings along streets. We see as Pavilions, and even see the river as a known drawing on my earlier paintings.

of discussion of finding meaning in architecture.

of the Lawn, uses Jefferson's Academical Village here at the and Lawn and the background gardens is used to clarify the an analytical system commencing with the preconditions of Enlightenment project, a Village on the edge of Arcadia, onal primacy of structure, geometry, inter-relationships, and study the preconditions of context comes first.

ar among these images, linking various ideas from the course. verick plan of the Academical Village, and the symbol of it, ample geometry to convey a spatial idea of our University. uare is a repeated motif, at the Tempetto, Hadrian's Villa, an, Villa Rotonda, and in a painting by Sol Lewitt, which is into parts in this study. We compare the Lawn to the ancient scale and arrangement of forms. At the Acropolis the e, as a cave and tent, displays structural forces as well as values with the relief sculpture of Nike adjusting her sandal. The polis is likened to Michael Graves' Benaceraff House which Eisenman's manipulation of geometry.

on of communication; it is a language framed by gravity and begin to understand architecture as a communicative vehicle ure as a system made up of signs. We can see the composite of our syllabus as this system, and on the right the signs they may be recombined to find new meanings again and again.

ly of relationships between signs, those individual units in a ese signs stand for. This analytical process is pedagogical- f exposing signs and their relationships gives the system new e, when studied through this lens, begins to frame the world

e up of frames and planes or structures and walls. We can columns as units that transmit meaning. An assemblage of a can be read as load and support, weight being distributed, lifications. This structural rationalism is evident in the Temple of e Kimbell Museum by Louis Kahn.

conceptual artist Sol Lewitt is analyzed by Sanda Iliescu and right. The composite is broken down into its parts, and all ns of line types are illustrated. Here we can see the power in its many possible mutations and capacity for creating new

s wrote a pivotal essay in 1972 "On Reading Architecture," o branches of Semiotics, as illustrated by two architects we urse, Michael Graves and Peter Eisenman.

Graves' architecture represents the Semantic branch of semiotics, referencing an outside repository of references and ideas from a larger cultural context. The ancient Propylaea, the Greek monumental gateway to the Acropolis is reimagined as an exterior staircase in the addition to the Benacerraf House.

Peter Eisenman's work represents the Syntactic branch, relating signs within a system only to each other. This creates a self-referential architecture that communicates with its own formal system, having infinite permutations.

Graves' drawing on the cover of Progressive Architecture in which Gandelsonnas' article was published illustrates the semantic and syntactic branches.

The exhibition of Wittgenstein's house in the Elmaleh gallery recently reveals these two ways of reading architecture. Wittgenstein himself was a leading philosopher of the 19th-20th century, especially dealing with logic but also visual languages and understandings.

Representing the syntactic branch, the columns and wall planes describe structural qualities.

The addition of the dining scene shows larger cultural values; the curves of the chairs, the folds of the tablecloth, the planter bringing the landscape in- these all work in a dialectic against the orthogonal form of the building, creating interest, context, and dialogue. We've seen this idea before in the wicker basket against the geometry of the window at Vanna Venturi's house.

Here the syntactic/tectonic, and semantic/associative, work together to express an idea of a dwelling.

A goal of semiotics is to expose a system, a relationship, interrelationship, or dialectic. We can relate this to Jefferson's Academical Village, where multiple readings change over time as synthetic ideas are broken down and reassembled with added meaning. The dialectic, conversation, debate, discourse, and discussion is our Lesson of the Lawn.

In this next part of the lecture, I am going to show the syntactic and semantic branches of semiotics, in other words the tectonic and associative, as recurrent dualities. First, we will look at an analytical project using this lens, and then a design project, both in Rome, Italy.

I had the wonderful opportunity to spend last summer in Rome as a Carlo Pelliccia Fellow. But, also the incredible challenge: How can we read this ancient yet contemporary city?

We go back to what we know, the Lawn. Rome provides a similar kit of parts- wavy lines that divide space (serpentine walls and rivers), centers the Rotonda and Colosseum, Pantheon, or Vatican, open spaces for gathering enclosed with architecture, and buildings along streets. We can read the seven hills of Rome as Pavilions, and even see the river as a knot or rope that holds the city together, drawing on my earlier paintings.

We can also look to a repository of references, such as Le Corbusier's The Lesson of Rome.

In this analysis, I've read Rome from city scale to human scale as an expression of dualities-tectonic and associative.

One way to read the city as system of paths connecting monuments or important places. Street building and urban planning initiatives have taken place in Rome across time periods, by leaders as an expression of their values. In Ancient Rome the fora, places of democratic gathering and decision making, were organized along the Via Sacra. Popes in the 18th century created a system of straight streets connecting important Christian pilgrimage sites. In the modern era, from 1886-1935, leaders of unified Italy built roads to connect important sites from previous eras, enabling tourist access and likening Italian power to Imperial Rome.

So, I followed this path of modern streets across the city. Following a path as a cross-section was my method of understanding, of finding the expression of one idea across scales- from the urban scale to materiality.

Benito Mussolini was the fascist leader of Italy from 1922- 1944. He built a wide, straight street, Via dei Fori Imperiali, from Piazza Venezia & the Campidoglio, the seat of governmental power, to the Colosseum. This involved leveling a hill and demolishing housing-but enabled access to ruins of Imperial Rome. Citizens and visitors were now able to link modern Italy to the ancient Roman empire which conquered much of the Mediterranean region.

To read this road, this urban planning initiative, I employed semiotics. My drawings seek to identify the tectonic and the associative. The power of the Italian state is expressed across scales through visual and material connections.

We can first read this street, like the lawn as having a straight axis, lined with constructed elements, and culminating at a central-plan structure, the other end is open, to the city, or to the wilderness.

Via dei Fori Imperiali can be read as the lawn, a rhythm of footsteps and columns, ancient fora alongside as gathering spaces like pavilions and gardens. movement is encouraged in the longitudinal direction with secondary transverse access.

This drawing of the same road from a lower position illustrates the importance of trees, natural, against columns, built, as the combination of the nomad and the surveyor. The combination reiterates Venturi's argument for both and the branches in combination with framing make the environment richer.

There is an emphasis on geometry, the framing of a circle in plan, in both the Rotunda and the Colosseum. In Jefferson's Rotunda there is in elevation, a false window on the exterior masking the fireplace on the interior demonstrating the importance of metric continuity on the urban perception of the exterior to Jefferson. Also on the interior of the Colosseum, there is in plan a strong sense of multiple scales of this public theater, but on the exterior, viewed from Via Sacra, there is in elevation a strong vertical hierarchy revealing its political context. Distinct views are framed in both projects on the exterior and the interior, specifically in Jefferson's project read from the interior awn and onto the exterior Range.

DESIGN

Next, I will briefly discuss some projects we have already seen in this course within the lens of my study.

Il Campidoglio by Michelangelo is both axial/ frontal (as the lawn) and twisting. We may recall Eisenman's process sequence of rotating elements. The void at one side of the piazza opens the space to the city/ wilderness, and buildings enclose the other three sides. Geometry is expressed in dynamically juxtaposed paving patterns, as a secondary rhythm to the pounding of footsteps. These drawings show the same place as both measured, in section and plan, and experiential, in the perspective of the accumulation of buildings across time. To make up the full picture, this dialogue is important.

The Pantheon by Hadrian, the primary compositional idea of center and edge is depicted in the geometry of overall form (plan), elements (coffers; circle in a square), and material composition (marble floor) - emphasizing orientation and gravity.

The Tempietto by Bramante is similar to the Pantheon in central plan, dome, connection to the heavens and the deep in the earth, but emphasizes center in a different way—a layering exterior to interior, thickened threshold—steps, columns, niches, which reiterates the sanctity of center as site of St. Peter's crucifixion. This building references larger ideas in Christianity and also the Renaissance proportional ideal.

We can imagine the spatial qualities of the Tempietto and Pantheon by juxtaposing plans at scale with our Rotunda, 72 feet in diameter.

Across the river, approaching St. Peter's Basilica, one travels along the Via Della Conciliazione, also designed by Mussolini- a physical relic of the Italian state harnessing the power of the Vatican by designing access to it, linking the city with the center of the Catholic church. In a semiotics reading, the composite or separated parts can be rearranged to create meaning and understanding.

The Baldachino by Bernini is set within the basilica, again a layered approach from city to object. This is also an associative moment, referencing the place Peter is buried against geometry, and the organic within a frame.

Tectonics and gravity are expressed in the body of Christ in the Pieta and monumental piers and arches - both by Michelangelo. Spatial and religious ideas are combined across scales, subjects, and purposes. The Pieta is, like Il Baldachino, expressing a duality of the organic within a frame. We see a human-scape against architecture, the choreography of gathering and ritual.

In the Piazza before Santa Maria Sopra Minerva, one witnesses the tectonic and associative in the whimsical, baroque, involved obelisk by Bernini against the church's flat Albertian facade. The facade serves as a frame work for street life, while the sculptural fascination of Bernini works as a stabilizing feature. The surveyor is present in the regulating lines, the nomad in the path of the visitor, and the lunatic in the exotic elephant and its Egyptian porphyry passenger reaching to the sky.

This way of reading architecture has served me as a tool for analysis and understanding that allows, leads to, and encourages reconstruction and design.

This project is a culinary institute, located on the Piazza Santa Maria in Trastevere, is integrated into the fabric of the oldest part of Rome. Mara Miller in *The Garden as Art* describes grafting onto the site, an excess of meaning beyond function, and articulating space in the interest of articulating time. By emphasizing both the referential and the tectonic in recurring dualities, the culinary institute aims to realize Miller's ideas.

Here we see the existing condition and proposed plan, expressing ideas of parasitic occupancy, integrated spatiality across scales at site level and in building assembly.

The tectonic and referential are demonstrated in the structure of the building against the human stuff inside, and the choreography of the piazza outside, gatherings around the hearth and fountain as centers. But at the same time the construction is expressed in the form section model with stages of construction assembly. The syntax of structure is most clear in the Rotunda in photographs after the fire of 1895, as the columns stand among ruins.

This image of destruction and rebuilding leads me to the final part of the lecture. We have seen transformation and reuse in the ruins of Rome, diminished and remade and as the Rotunda is burned and built again, now I'll discuss how cities could be purposefully unbuilt and recombinable as collage.

This thesis project is entitled "Every Day and Eternal: Designing Enduring Architecture with Recurrent Collage Operations."

It is about finding meaning and giving meaning through materiality, using collage as a method of assemblage that expresses time.

The project exists in two parts, first research then design, like the Roman analytical drawings and culinary institute design. The table of contents of the research gives you an idea of the structure and depth of the project. The physical consequence is a design project in a small city in Spain, existing and proposed plans on the right—which I will describe after briefly going through the research.

This project looks to collage as a design methodology for reassembling previously used building materials as found objects.

Collage as reuse of materials is syntactic and semantic because it's about construction and putting things together physically but also inherently about an outside larger system because the materials are already full of meaning. Finite natural resources are being depleted, and there is much contemporary scholarship on 'urban mining' and future stock reuse. We can look to unbuilding, deconstruction, and mining the city to create a surplus of the very materials we need for future building. There is an embodied energy in these materials available in buildings rather than newly produced.

EDUCATIONAL ENVIRONMENTS

Deconstruction and rebuilding enforces the idea that is a good one. Longevity and new things are mutual. The plurality, of old and new, creates a rich awareness of the present time within the context of enjoy familiarity but also a changing environment.

Our environment teaches us how to act, by providing attachment to place, but also change rather than permanence between old and new. We must design our environments unexpected relationships, combining the past and present changing, interesting, exploratory world.

Colin Rowe and Fred Koetter advocate the design of fragments from the past, present, and future, juxtaposing designs into a whole a changeable, not utopian, solution-hoc designs. Collage City provides a solution that seems to adapt to the future.

This cyclical approach builds upon economic and logical the future we can pick and choose from the materials materials from multiple buildings, changing the way elements are reused for an original use or a new use- all protection as well as designing interesting, thought provoking environments.

This idea of material longevity is not new. St. Peter's Basilica was constructed from Colosseum Travertine. Marble has been used to construct the Pantheon over thousands of years for use in other Roman structures.

Architecture has an underlying capacity to reconcile difference, the ability to communicate abstract ideas and concepts of everyday life. Architecture is a physical manifestation that communicates the conceptual through its material and

Collage, the putting together of two things not normally together, can be used in architecture and landscape architecture, but as a link to larger cultural ideas. The reuse creates an accommodating framework that allows for new between parts, a reframing of context, references, historical collage principles that produce multiplicity of meaning, a frame ethics and sustainability with aesthetically pleasing example of Duisberg Nord Park by landscape architects Kline, and Kurt Schwitters. We can also see the architecture such an assemblage.

Collage is an art method that can be useful to architects three-dimensional space in a two-dimensional medium. Juan Gris its existence between painting and sculpture

g architecture has served me as a tool for analysis and it allows, leads to, and encourages reconstruction and design.

Culinary institute, located on the Piazza Santa Maria in Trastevere, the fabric of the oldest part of Rome. Mara Miller in *The Garden* crafting onto the site, an excess of meaning beyond function, space in the interest of articulating time. By emphasizing both the tectonic in recurring dualities, the culinary institute aims to s.

existing condition and proposed plan, expressing ideas of cy, integrated spatiality across scales at site level and in building

referential are demonstrated in the structure of the building in stuff inside, and the choreography of the piazza outside, the hearth and fountain as centers. But at the same time the expressed in the form section model with stages of construction syntax of structure is most clear in the Rotunda in photographs 95, as the columns stand among ruins.

construction and rebuilding leads me to the final part of the lecture. Transformation and reuse in the ruins of Rome, diminished and the Rotunda is burned and built again, now I'll discuss how cities fully unbuilt and recombined as collage.

is entitled "Every Day and Eternal: Designing Enduring Recurrent Collage Operations."

meaning and giving meaning through materiality, using collage semblage that expresses time.

in two parts, first research then design, like the Roman analytical institute design. The table of contents of the research gives structure and depth of the project. The physical consequence is a small city in Spain, existing and proposed plans on the right- be after briefly going through the research.

to collage as a design methodology forreassembling previously materials as found objects.

of materials is syntactic and semantic because it's about putting things together physically but also inherently about an em because the materials are already full of meaning. Sources are being depleted, and there is much contemporary 'open mining' and future stock reuse. We can look to unbuilding, and mining the city to create a surplus of the very materials we building. There is an embodied energy in these materials available than newly produced.

EDUCATIONAL ENVIRONMENTS

Deconstruction and rebuilding enforces the idea that a changeable environment is a good one. Longevity and new things are mutually reinforcing when placed together. The plurality, of old and new, creates a rich and complex environment, an awareness of the present time within the context of a broader history. People enjoy familiarity but also a changing environment.

Our environment teaches us how to act, by providing security, continuity, and attachment to place, but also change rather than permanence, and constant shifts between old and new. We must design our environment to enable us to discover unexpected relationships, combining the past and present to provide an ever-changing, interesting, exploratory world.

Colin Rowe and Fred Koetter advocate the design of a Collage City. It is a city of fragments from the past, present, and future, juxtaposing and layering small designs into a whole a changeable, not utopian, solution to overly scientific or ad hoc designs. Collage City provides a solution that sets up a flexible framework to adapt to the future.

This cyclical approach builds upon economic and logistic solutions to reuse. In the future we can pick and choose from the materials marketplace, combining materials from multiple buildings, changing the way elements are put together, reusing elements for an original use or a new use- all with the aim of environmental protection as well as designing interesting, thought provoking, inspiring environments.

This idea of material longevity is not new. St. Peter's Basilica steps were constructed from Colosseum Travertine. Marble has been removed from the Pantheon over thousands of years for use in other Roman building projects.

Architecture has an underlying capacity to reconcile different levels of reality. It has the ability to communicate abstract ideas and concepts in the built environment of everyday life. Architecture is a physical manifestation of our larger culture and communicates the conceptual through its material and forms.

Collage, the putting together of two things not normally associated with each other, can be used in architecture and landscape architecture, not as convenient fragments, but as a link to larger cultural ideas. The reuse of materials in collage creates an accommodating framework that allows for non-formal relationships between parts, a reframing of context, references, history, and memory. Using collage principles that produce multiplicity of meaning, architects are able to frame ethics and sustainability with aesthetically pleasing results. Iliescu uses the example of Duisberg Nord Park by landscape architects Peter and Annelise Latz, as a spatial depiction of collage principles developed by artists such as Braque, Kline, and Kurt Schwitters. We can also see the architecture of Jefrey Hildner as such an assemblage.

Collage is an art method that can be useful to architects because it investigates three-dimensional space in a two-dimensional medium. For Picasso, Braque, and Juan Gris its existence between painting and sculpture facilitated a new way

of thinking about space. As architecture can take abstract ideas in the two-dimensional realm and realize them in the three-dimensional built environment, both collage and architecture are in-betweens or links between the two worlds, and they can inform each other.

Collage simultaneously offers spatial, material, and intellectual content, placing an emphasis on process, which can be compared to architectural design and construction. As collage is a synthesis of unrelated fragments, its construction process remains evident in the finished work. The architectural experience is similar, as buildings are not perceived as a totality but an assemblage of overlapping materials.

Multiplicity exists in the word collage itself: as a verb, to assemble fragments, as a noun, a work of art, a technique, and even a state of mind, according to Rowe and Koetter.

This multivalence extends to the process of collage, which imparts multiple meanings in its final product. Each collage operates on three levels: as its original identity, the new meaning it gains in association with other object, and the meaning it acquires as the result of its change into a new entity.

Collage evokes many dualities, including "representational/abstract, gestural/precise, field/ figure, surface/depth, literal/metaphorical, and as we discussed previously, tectonic and associative.

Rowe and Koetter examine multiplicity in Collage City, stating that collage has "an attitude which encourages the composite." Seemingly opposing ideas pair to provide a more whole understanding as well as an unexpected delight. Picasso's Bull's Head, 1942, a sculpture composed of two found objects, a bicycle seat and handlebars, displays this duality:

"With Picasso's image one asks: what is false and what is true; what is antique and what is of today and it is because of an inability to make a halfway adequate reply to this pleasing difficulty that one finally, is obliged to identify the problem of composite presence in terms of collage."

Collage brings about multiplicity and yet synthesizes spatial and material conditions, making it a process and product appropriate to architecture.

GIVING PURPOSE TO FOUND FRAGMENTS

Collage finds opportunity in excess and waste, transforming trash into a productive material. The trash of the construction industry, building materials which are now wasted, yet have collectively have an enormous value, have inherent qualities for reuse and potential for industry. These items can no doubt be linked to architectural production; the process of collage can be connected to building with discarded items, since collage has a transformational power elevating everyday discarded items to high art. For instance, Kurt Schwitters collected street trash, old posters, and discarded theater tickets, which he reassembled into richly nuanced color compositions.

Collage gives new meaning and value to found fragments. Rowe and Koetter discuss collage's use of bits of low culture in high art as another duality, seemingly opposite pairing which becomes mutually reinforcing:

For collage, often a method of paying attention to the leftovers of the world, of preserving their integrity and equipping them with dignity, of compounding matter of the ambiguities of fact and fiction as a convention and a breach of convention, necessarily operates unexpectedly. A rough method, a kind of *discordia concors*, a combination of dissimilar images or discovery of occult resemblance in things apparently unlike.

Sanda Iliescu in her course Lessons in Making, writes on how collage imparts much meaning by expanding the boundaries between:

What makes a collage surprising, but also meaningful, it its open invitation to the presence of worldly, 'unaesthetic' things within the artistic frame... Yet, spanning this difficult divide between art and non-art, between the aesthetic and the worldly, is collage's greatest achievement. When we experience a Latz park or look at a collage by Braque, Kline, or Burri, we sense a kind of transparency, as aesthetic impressions and other more worldly phenomena come forth and then recede. As this happens, one may be touched unexpectedly by emotions as personal and even spiritual as they are aesthetic.

EXPRESSING PAST, PRESENT, AND FUTURE

Time and place are linked in the human mind, that the sense of place greatly contributes to the human sense of time. Collage flattens not only space, but time as well. Collages express the past, present and an implied future by allowing objects to retain their identity from former use, yet adding new meaning by juxtaposing with associated objects. The implied future would be the assumed cyclical deconstruction and reuse of the material. This element of time in collage directly links it to the construction practices of deconstruction, reclamation, and reuse- especially if we continue that process as a cycle, designing for deconstruction and emphasizing the longevity of materials.

The process of designing using reclaimed materials as collage becomes not only environmentally friendly and cost efficient, but also links the new construction to a broader cultural and historical context and situates the occupant in the present, a unique moment within the framework of time.

AN EXPANDED SENSE OF TIME

Collage is inherently non-chronological. In collage, the concept of date is unimportant, and time is free to rearrange itself.

Joseph Cornell's assembled boxes, currently exhibited at the Fralin Museum, confront issues of time and place, urging the viewer to reflect on his or her existence in a larger time and universe.

In my Master's thesis project on the pilgrimage town of Manresa, Spain I focused on an extensive study of existing topographic and archeological preconditions of the site. My analysis of existing site conditions led to the design of a new corridor, connecting the city to a currently inaccessible religious institution as well as natural resources and agricultural practices. A comprehensive index of existing conditions, both physical materials and socio-economic factors, communicates the reading of a project. Construction assemblies were developed as re-assembly of found materials and expressions of unbuilding, rebuilding, and future changeability. These study models are assemblages, attempting to expand time, showing old, new, and implying future reuse. Frameworks that allow for variation insinuate possibilities of being unbuilt and recombed iteratively.

The final plan is a collage in itself of my experiences, analyses, and designs of the past that contribute to the current project. A perspective from the culinary institution is visible, as are a sketch of Corso Emanuele in Rome, and a section of Chiesa Nuova, as a baroque precedent to the existing church in Spain. Rubbings of the ground in Manresa, as well as Rome, imply monumental gatherings, and planted form is expressed as texts from my research. My previous studies are revealed, as garden textures are formed by Richard Diebenkorn paintings—the subject of my undergraduate art history thesis, and my own paintings of Lake Martin describe the wet zone of river and flood plain.

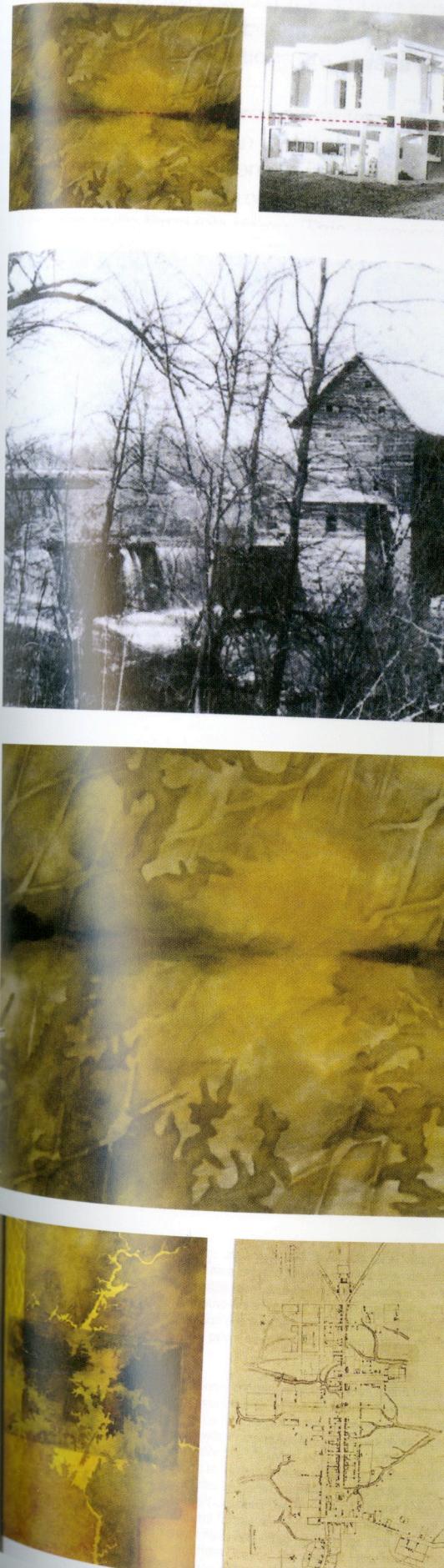
Experiential collages as well as sections and details provide semantic and syntactic viewpoints.

To conclude, I go back to where I came from and look to where I am going.

I have found meaning through the separation and recombing of materials. There are associative and tectonic qualities, water and light within structural frameworks, and expressions, extensions, and manipulations of time through materiality. A layering and making visible of the processes of analysis, design, and construction provides revelations and complexities.

Reflections on where I come from reverberate in the simultaneity of sky and water, reflections mandated by the horizon and negotiated by the figure of Caravaggio's Narcissus.

The importance of two, of dual images, of complementary ways of understanding, of recurrent dualities, of tectonic and associative, is my Lesson of the Lawn.



0 SENSE OF TIME

rently non-chronological. In collage, the concept of date is
nd time is free to rearrange itself.

I's assembled boxes, currently exhibited at the Fralin Museum,
s of time and place, urging the viewer to reflect on his or her
arger time and universe.

thesis project on the pilgrimage town of Manresa, Spain I focused
e study of existing topographic and archeological preconditions of
ysis of existing site conditions led to the design of a new corridor,
e city to a currently inaccessible religious institution as well as natural
gricultural practices. A comprehensive index of existing conditions,
aterials and socio-economic factors, communicates the reading
construction assemblies were developed as re-assembly of found
expressions of unbuilding, rebuilding, and future changeability.
odels are assemblages, attempting to expand time, showing old,
ying future reuse. Frameworks that allow for variation insinuate
being unbuilt and recombined iteratively.

s a collage in itself of my experiences, analyses, and designs of
ontribute to the current project. A perspective from the culinary
sible, as are a sketch of Corso Emanuele in Rome, and a section of
as a baroque precedent to the existing church in Spain. Rubbings
in Manresa, as well as Rome, imply monumental gatherings, and
s expressed as texts from my research. My previous studies are
arden textures are formed by Richard Diebenkorn paintings—the
undergraduate art history thesis, and my own paintings of Lake
e the wet zone of river and flood plain.

ollages as well as sections and details provide semantic and
points.

go back to where I came from and look to where I am going.

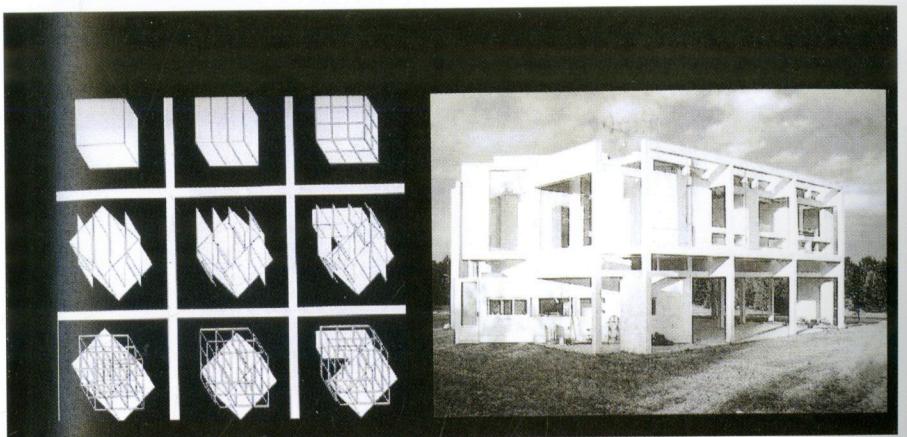
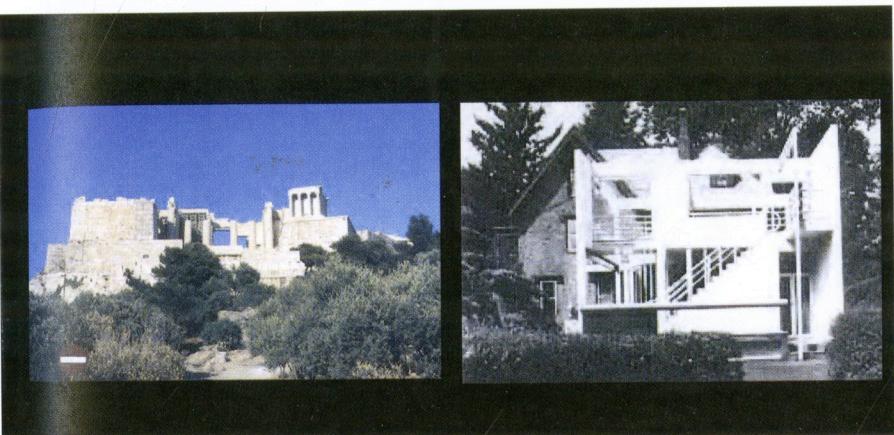
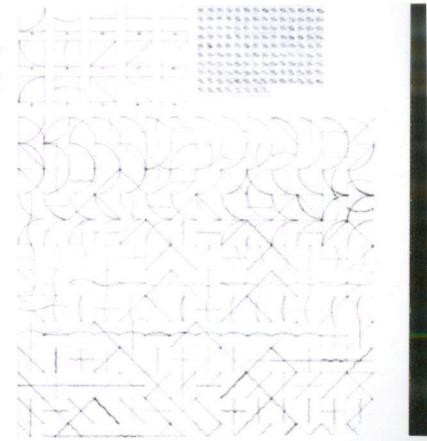
meaning through the separation and recombining of materials. There
e and tectonic qualities, water and light within structural frameworks,
ns, extensions, and manipulations of time through materiality. A
making visible of the processes of analysis, design, and construction
ations and complexities.

where I come from reverberate in the simultaneity of sky and water,
ndated by the horizon and negotiated by the figure of Caravaggio's

ce of two, of dual images, of complementary ways of understanding,
ualities, of tectonic and associative, is my Lesson of the Lawn.



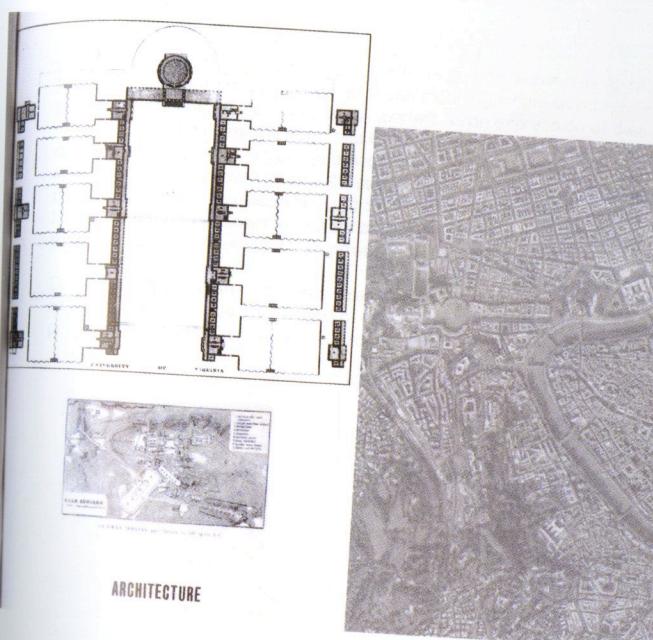
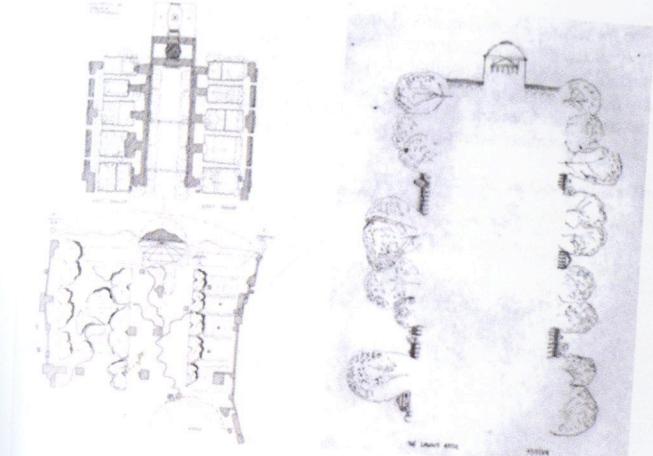
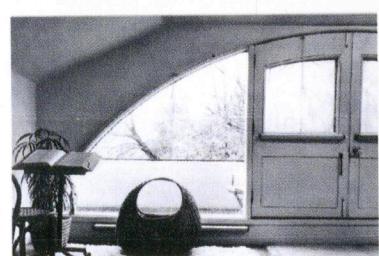
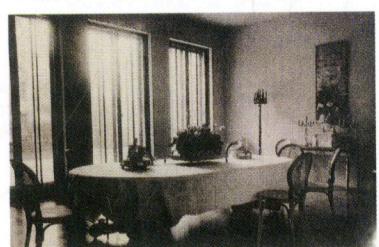
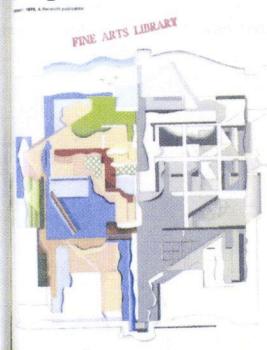
Chapter Five | Fallow Ground: Collage by Count and Weight



SEMANTIC/ ASSOCIATIVE:
reveals relationships with a
larger context

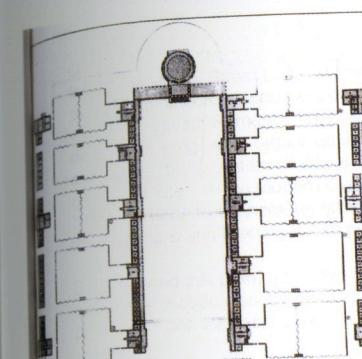
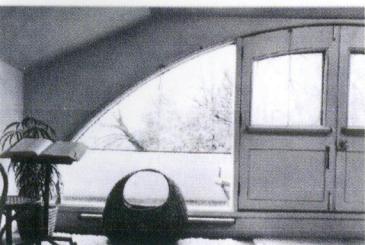
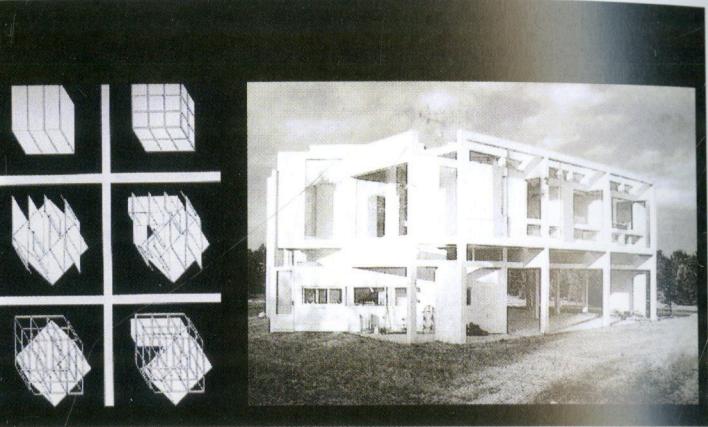
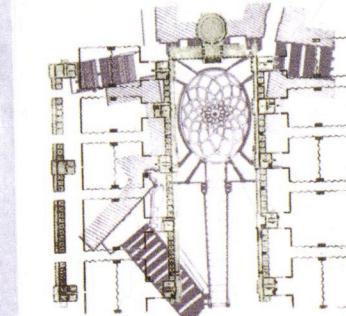
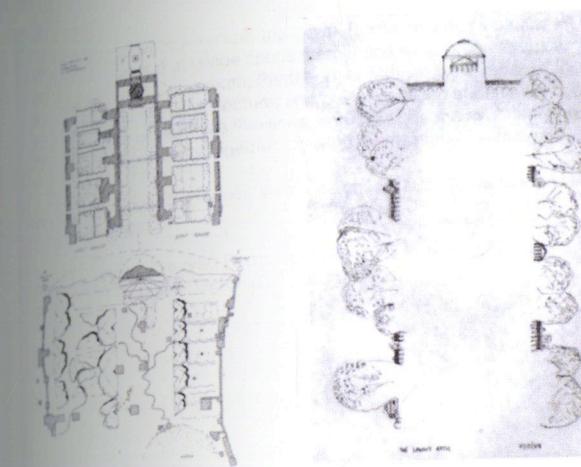
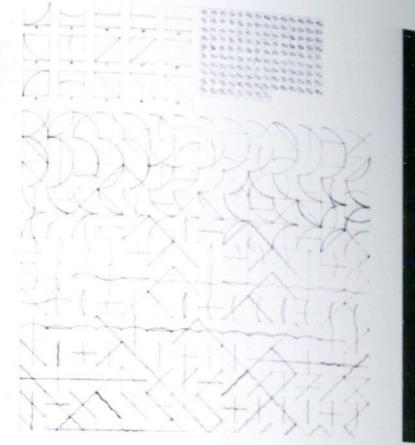
SYNTACTIC/ TECTONIC:
self-referential, describes its
own forms and structural forces

Progressive Architecture

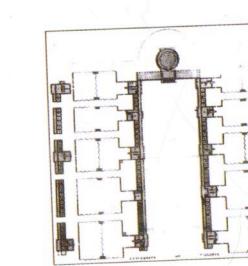
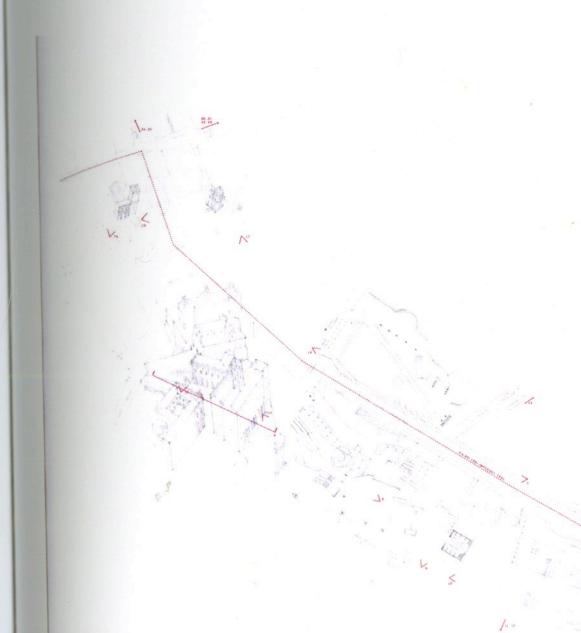


ARCHITECTURE





ARCHITECTURE



VIA DEI FORI IMPERIALI: 1932, RICCI
TEMPLE OF VESPASIAN AND VESPASIAN
COLOSSEUM: 70 AD, VESPASIAN

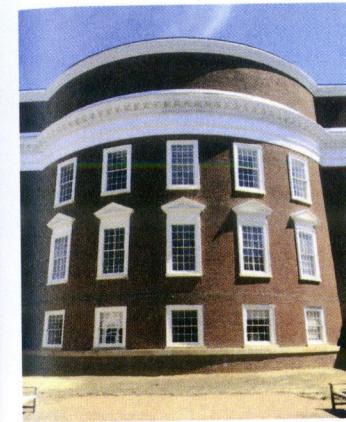
VIA DEI FORI IMPERIALI: 1932, RICCI
CHIESA DI SANTI LUCA E MARTINA: 625, REBUILT 1588, PIETRO DA CORTONA
IMPERIAL FORA: 46 BC - 113 AD

VIA DEI FORI IMPERIALI: 1932

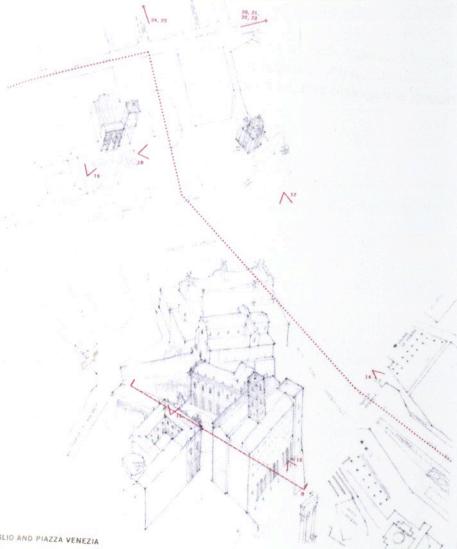
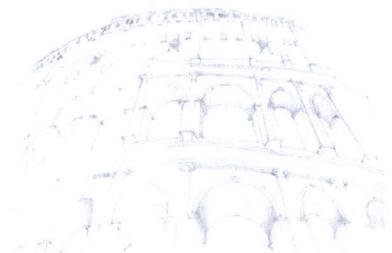
Chapter Five | Fallow Ground: Collage by Count and Weight



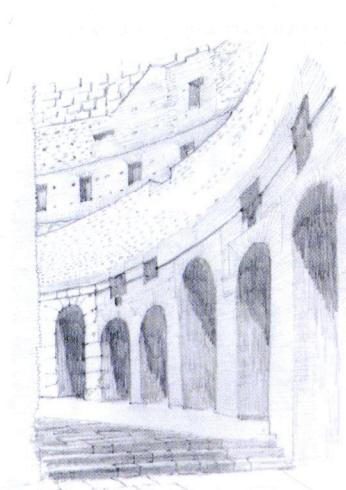
VIA DEI FORI IMPERIALI: 1932. RICCI
CHIESA DI SANTI LUCA E MARTINA: 625; REBUILT 1588, PIETRO DA CORTONA



COLOSSEUM FROM VIA SACRA



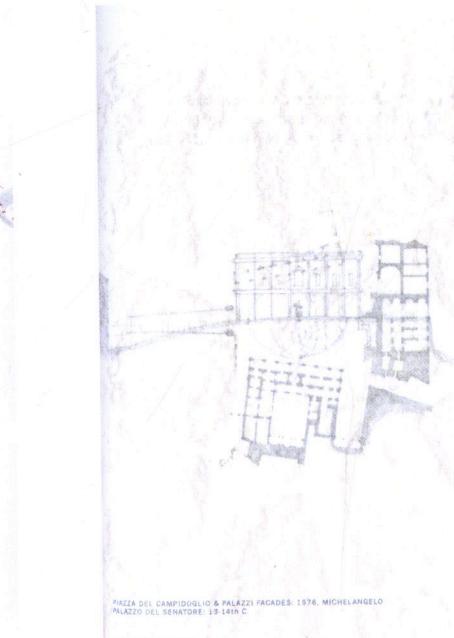
CAMPIDOGLIO AND PIAZZA VENEZIA



COLOSSEUM: 70 AD. VESPASIAN



COLOSSEUM VIEW TO VIA SACRA & ARCH OF TITUS: 82 AD



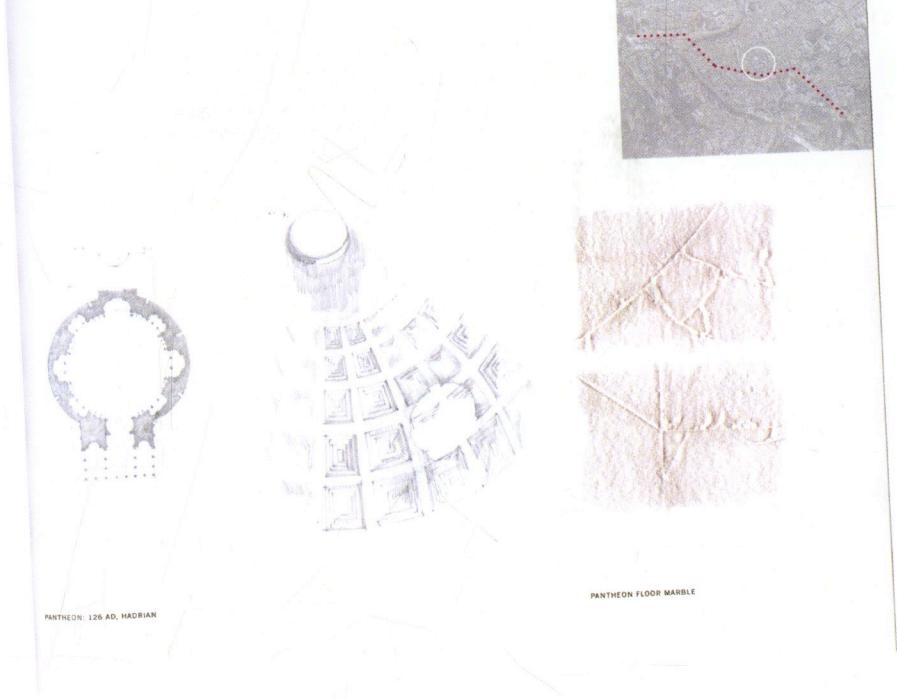
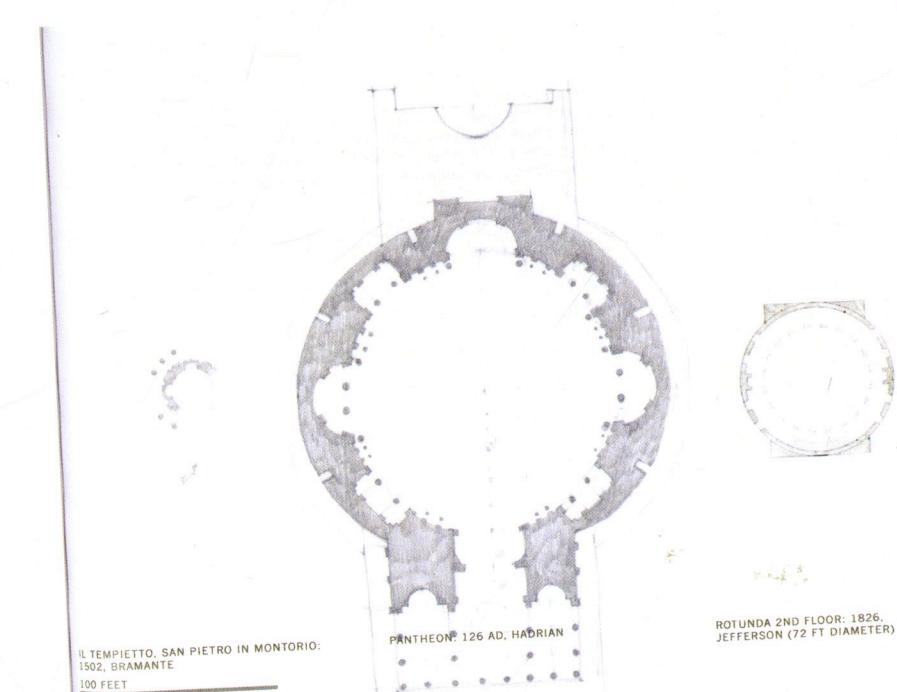
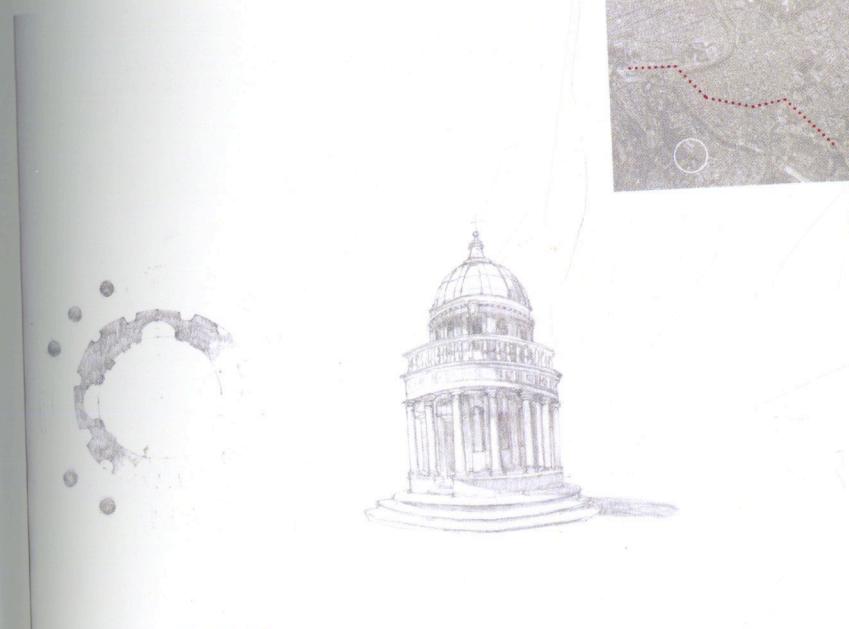
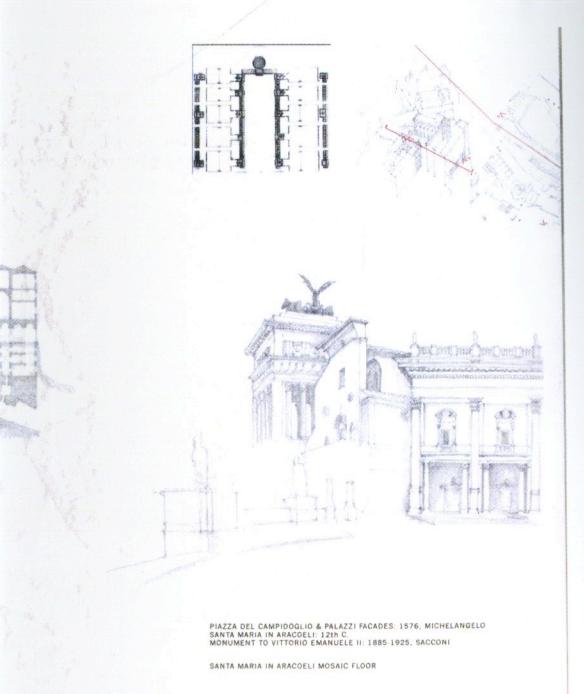
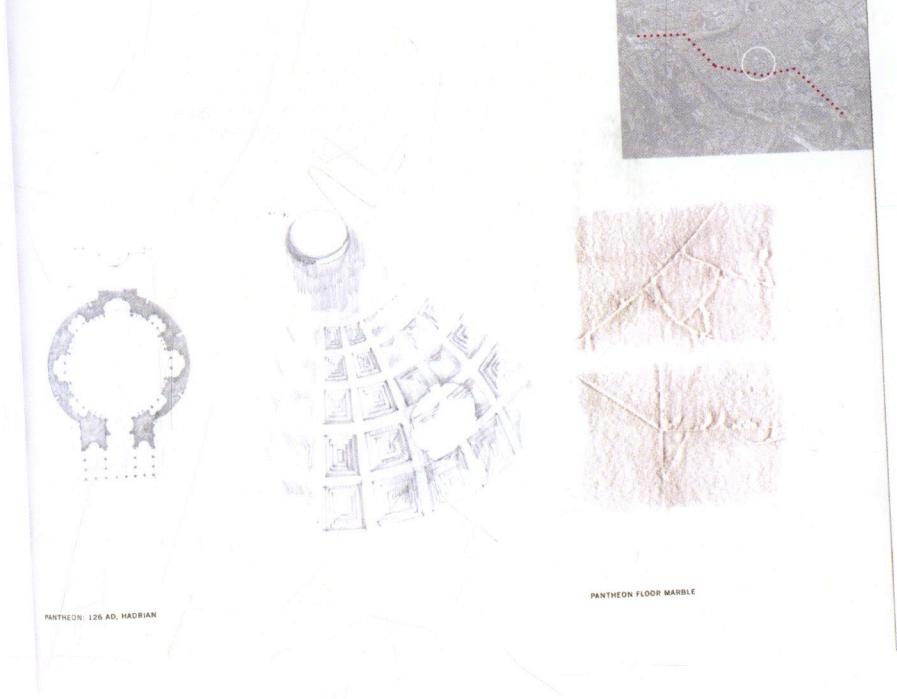
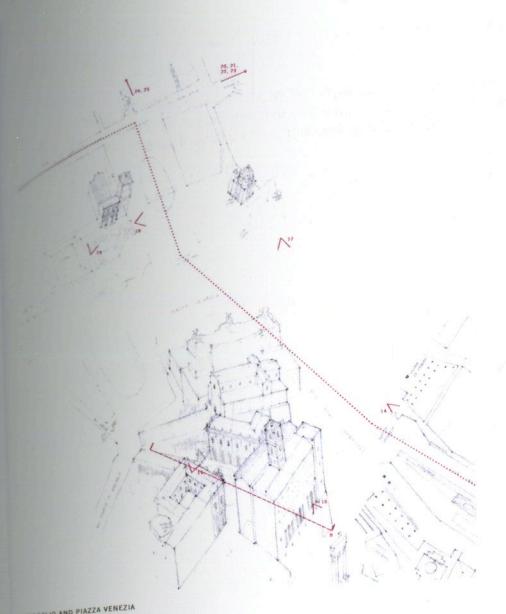
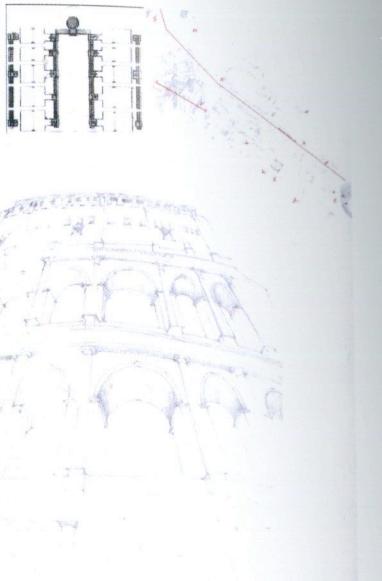
PIAZZA DEL CAMPIDOGLIO & PALAZZI FAÇADES: 1576. MICHELANGELO
PALAZZO DEL SENATORE: 12TH C.
SANTA MARIA IN ARACOELI MOSAIC FLOOR



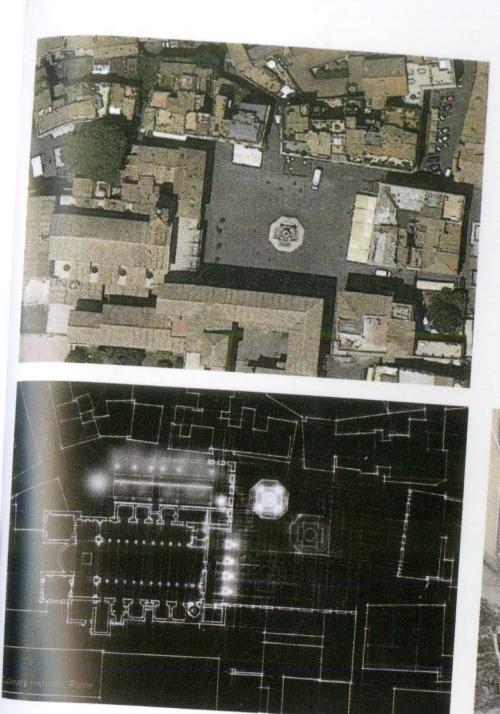
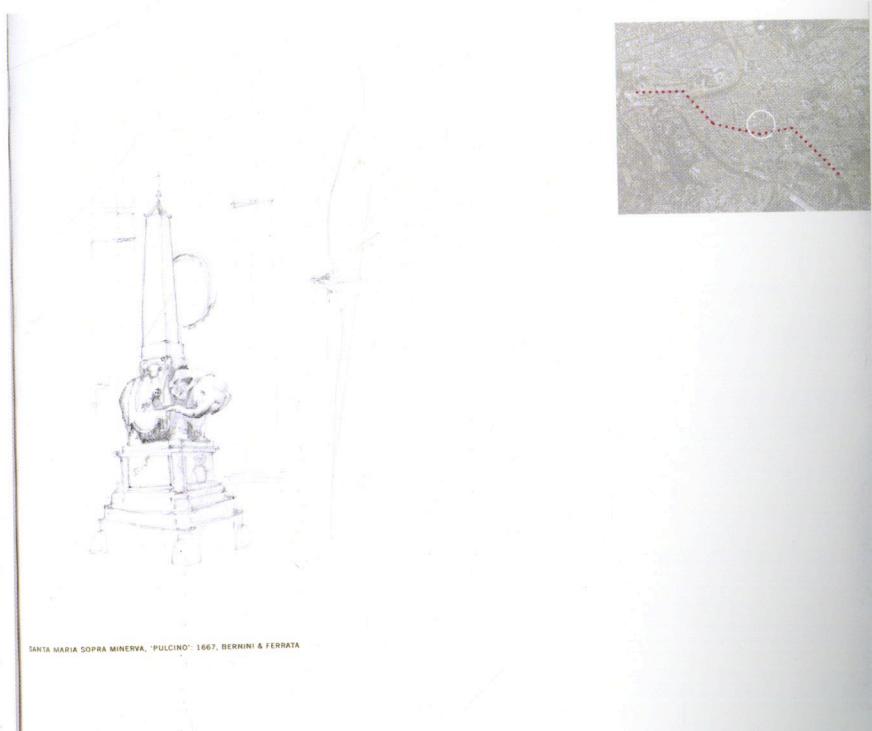
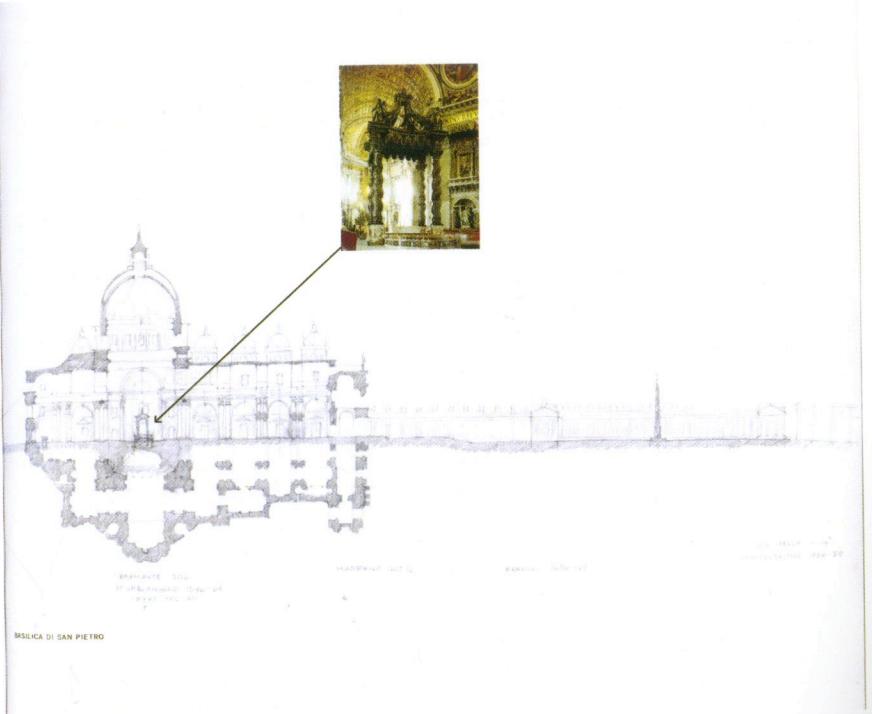
CAMPIDOGLIO PAVING
SANTA MARIA IN ARACOELI MOSAIC FLOOR



IL TEMPIO, SAN PIETRO IN MONTOARIO: 1502, BRAMANTE



Chapter Five | Fallow Ground: Collage by Count and Weight



EVERYDAY AND ETERNAL
designing enduring architecture with recurrent collage operations

INTRODUCTION
Thesis Statement
Diagram
Framework

PART 1: DECONSTRUCTION AND REUSE
The Condition
Benefits
Terms
Turning Difficulties into Benefits
Case Studies

PART 2: CHANGE IS GOOD
Educational Environments
Material Longevity

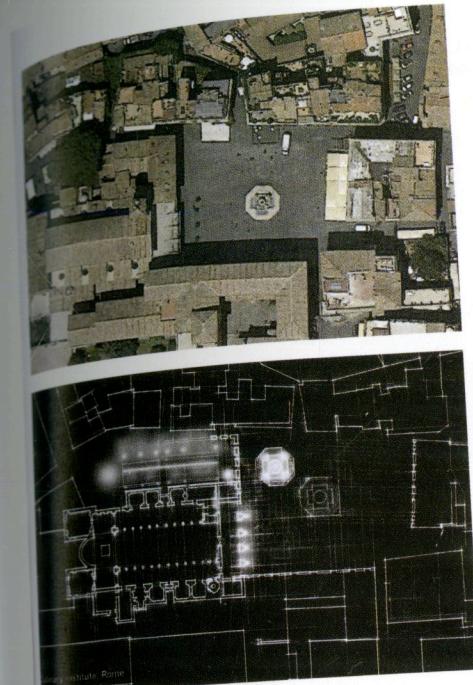
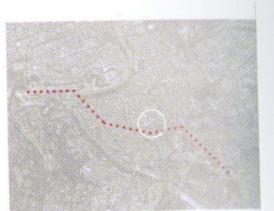
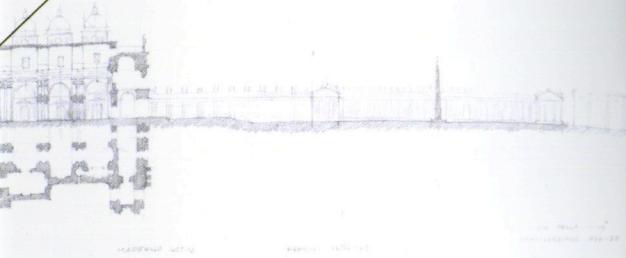
PART 3: ASSEMBLAGE & ARCHITECTURE
Collage: A Brief History
Collage as Architecture, or Architecture as Collage
Flattening
Multiple Meanings

PART 4: COLLAGE: A PROCESS FOR REUSE
Giving Purpose to Found Fragments
Added Value

PART 5: ENDURING ARCHITECTURE
Expressing Past, Present, and Future
An Expanded Sense of Time

PART 6: TESTING GROUND
Notes
Bibliography





EVERYDAY AND ETERNAL

designing enduring architecture with recurrent collage operations

INTRODUCTION

Thesis Statement
Diagram
Framework

PART 1: DECONSTRUCTION AND REUSE

The Condition
Borrow
Terms
Turning Difficulties into Benefits
Case Studies

PART 2: CHANGE IS GOOD

Educational Environments
Material Longevity

PART 3: ASSEMBLAGE & ARCHITECTURE

Collage: A Brief History
Collage as Architecture, or Architecture as Collage
Flattening
Multiple Meanings

PART 4: COLLAGE: A PROCESS FOR REUSE

Giving Purpose to Found Fragments
Added Value

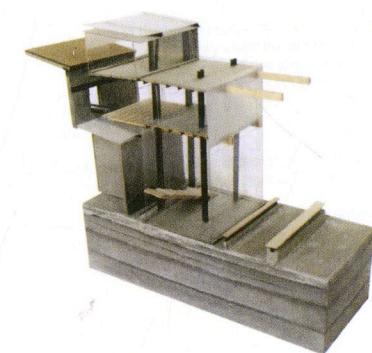
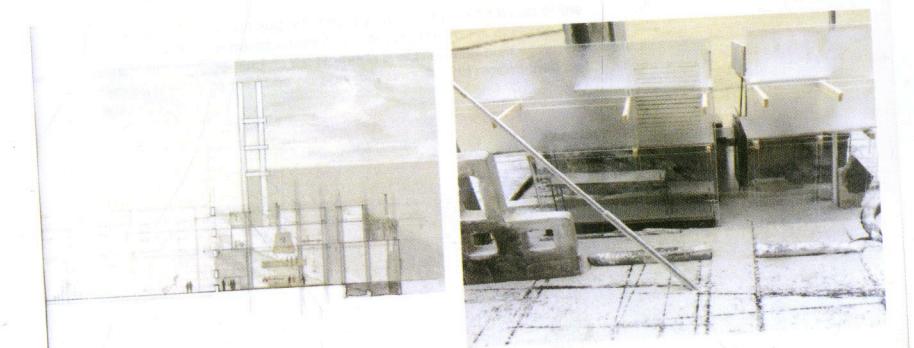
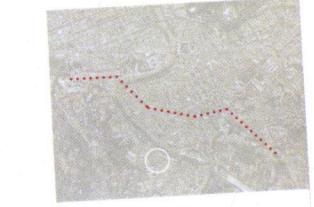
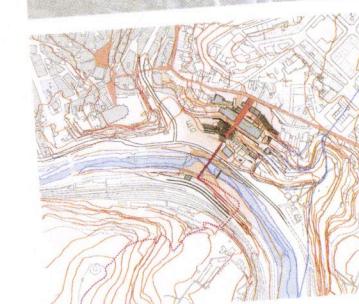
PART 5: ENDURING ARCHITECTURE

Expressing Past, Present, and Future
An Expanded Sense of Time

PART 6: TESTING GROUND

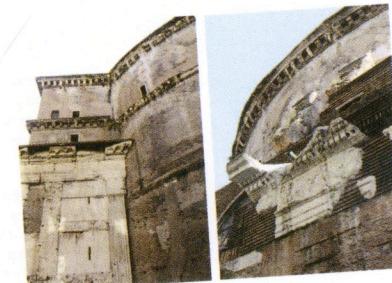
REFERENCE

Notes
Bibliography



The nature of all construction is fundamentally transitory. No building is ever a completed project... Every act of building is only a momentary contribution to a larger whole that in itself is constantly evolving, for every transformation of the extant can, and likely will become the subject of yet another transformation at a later point in time.

"Mine the City," Andreas and Ika Ruby



Peter and Anniese Latz, *Harfeninsel* (Island Park), Saarbrücken, Germany, 1985-86.

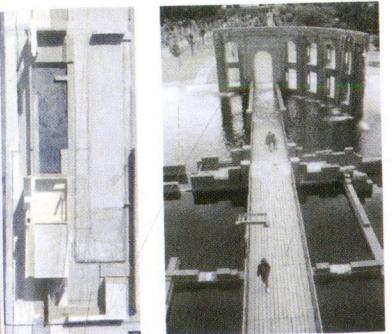


Pantheon marble plundered for reuse elsewhere; St. Peter's basilica steps are travertine from the Colosseum

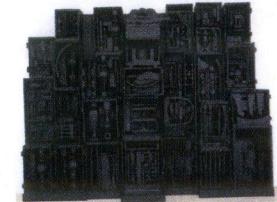
COLLAGE AS ARCHITECTURE, OR ARCHITECTURE AS COLLAGE

"Like a collage, revealing evidence of time and its methods of construction, a work of architecture contains accumulated history as it is lived and engaged rather than observed. Just as a work of architecture is only fully created and comprehended through bodily, sensory engagement, collage can serve as a representational analogue, providing the medium to interrogate spatial and material possibilities."

Sanda Iliescu, "Beyond Cut and Paste"



Jeffrey Hildner, *Ithaca: Dante | Telescope House* digital collage, 2010
Peter and Annelise Latz, Hafensinsel (River Island Park), Saarbrücken City Park, Germany, 1985-89.



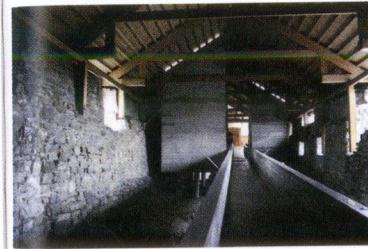
Pablo Picasso, *Still Life with Chair Caning*, 1912, collage, oil, oilcloth, paper, canvas, rope.

Louise Nevelson, *Untitled*, 1964 and 1985

ON FRAGMENTS

"A city is never seen as a totality, but as an aggregate of experiences, animated by use, by overlapping perspectives, changing light, sounds, and smells. Similarly, a single work of architecture is rarely experienced in its totality but as a series of partial views and synthesized experiences. Questions of meaning and understanding lie between the generating ideas, forms and the nature and quality of perception."

Steven Holl, *Questions of Perception*

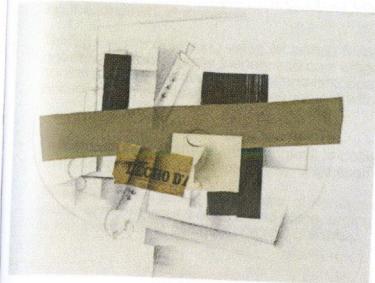


Sverre Fehn, Hamar Bispegaard Museum, Hamar, Norway, 1973

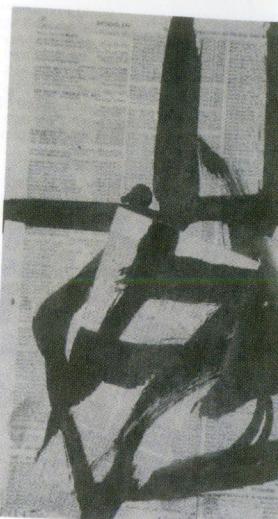


"What makes a collage surprising, but also meaningful, is its open invitation to the presence of worldly, 'unaesthetic' things within the artistic frame... Yet, spanning this difficult divide between art and nonart, between the aesthetic and the worldly, is collage's greatest achievement."

Sanda Iliescu, "Beyond Cut and Paste"



George Braque, *Still Life with Tenora*, 1913, pasted paper, charcoal, chalk, oil on canvas.



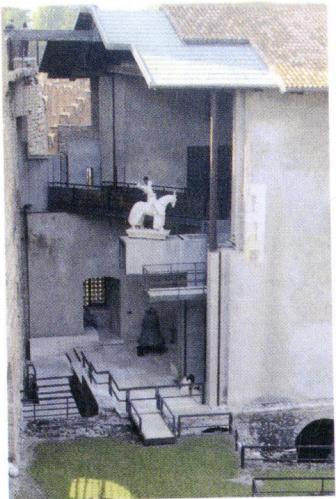
Franz Kline, *Untitled II*, 1952, ink and tempera on pasted newsprint

"With Picasso's image one asks: what is false and what is true; what is antique and what is of today; and it is because of an inability to make a halfway adequate reply to this pleasing difficulty that one, finally, is obliged to identify the problem of composite presence in terms of collage."

Colin Rowe and Fred Koetter, *Collage City*



Picasso, *Bull's Head*, 1942



Carlo Scarpa, Castelvecchio, Verona, 1959-73

3: COLLAGE: A PROCESS FOR REUSE

"You may paint with whatever material you please, with pipes, postage stamps, postcards or playing cards, candelabra, pieces of oil cloth, collars, printed paper, newspapers."

Gaston Bachelard, in defense of collage, 1913.¹

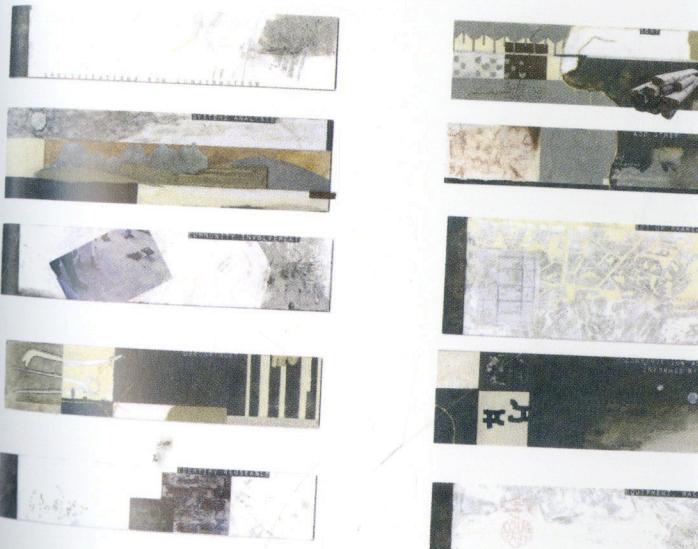


Meret Oppenheim, *Canyon*, 1959.

Kurt Schwitters, *Untitled (ereid)*, 1929, paper on paper

Kurt Schwitters, *Merzbau*, 1933, waste materials, wood

DESIGNING A PROCESS FOR MATERIAL REUSE AS COLLAGE



as a totality, but as an aggregate of
by use, by overlapping perspec-
sounds, and smells. Similarly,
ecture is rarely experienced in its
es of partial views and synthesized
ns of meaning and understanding
ating ideas, forms and the nature
ption."

of Perception

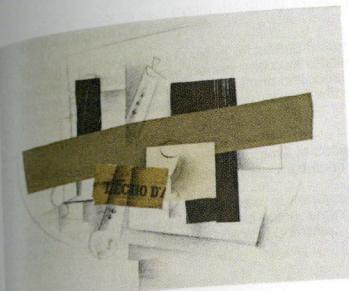


Museum, Hamar, Norway, 1973

4: ENDURING ARCHITECTURE



"What makes a collage surprising, but also meaningful, is its open invitation to the presence of worldly, 'unaesthetic' things within the artistic frame. Yet, spanning this difficult divide between art and nonart, between the aesthetic and the worldly, is collage's greatest achievement." Sanda Iliescu, "Beyond Cut and Paste"



Georges Braque, *Still Life with Tonora*, 1913, pasted paper, charcoal, chalk, oil on canvas.



Franz Kline, *Untitled II*, 1952, ink and tempera on pasted newsprint

4: ENDURING ARCHITECTURE

A work of architecture retains its ability to prompt interpretations for generations beyond its creation...the ability of a building or structure to move us to see and hear ourselves and our place in the world.

- Sandy Isenstadt, "The Interpretive Imperative."¹



Matadero, Madrid



Joseph Cornell, *Night Skies: Auriga*, 1954, box; wood; glass; paint; paper.

5: A PROCESS FOR REUSE

whatever material you please, with
postcards or playing cards,
oil cloth, collars, printed paper,

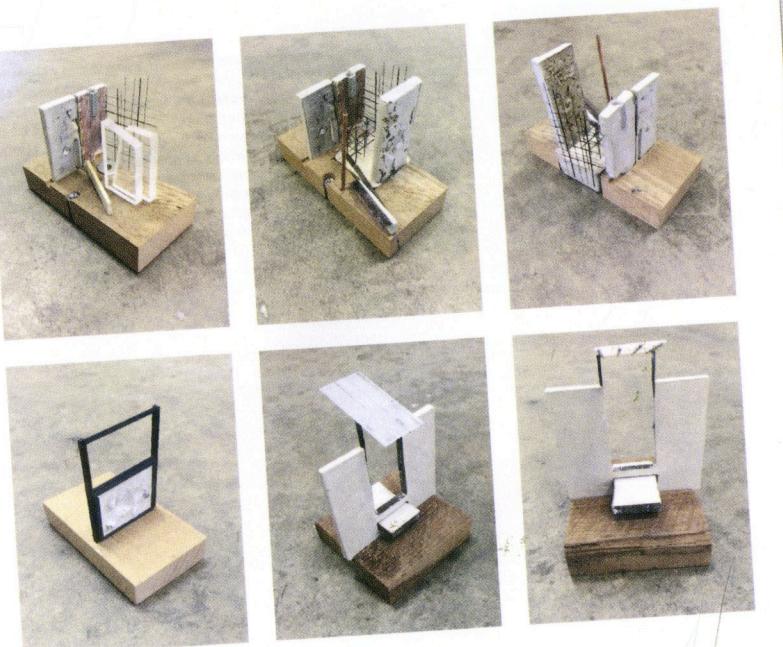
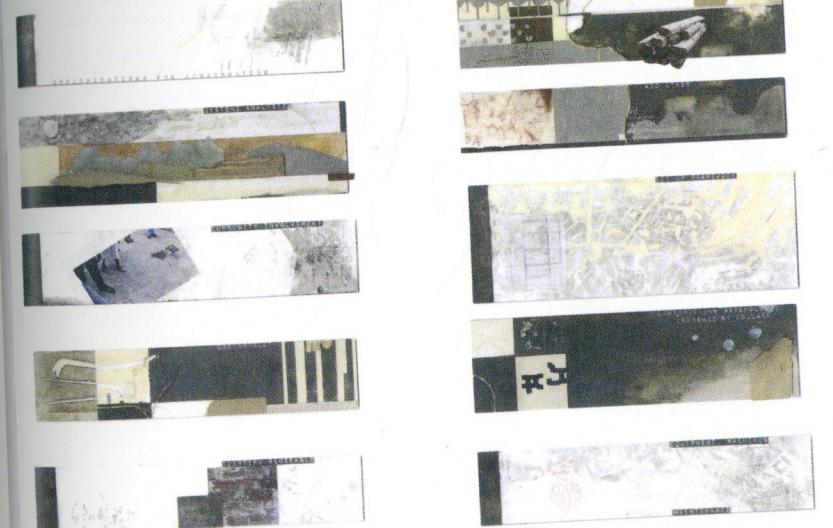
base of collage, 1913.¹



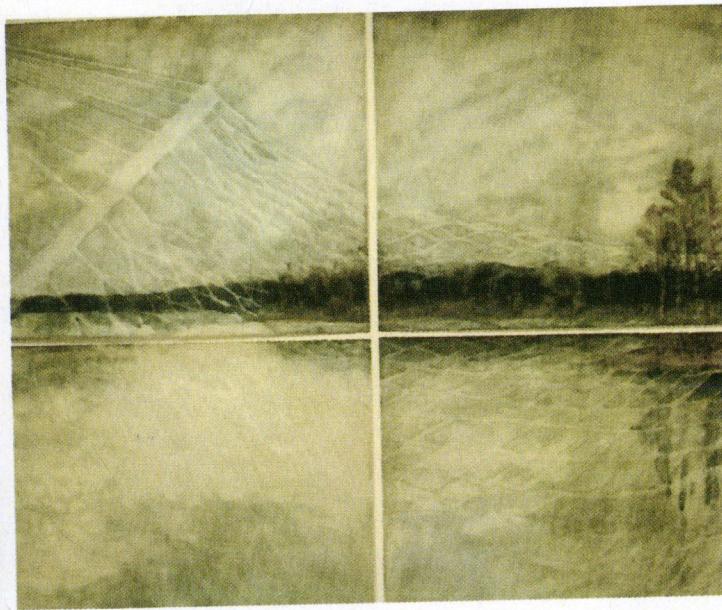
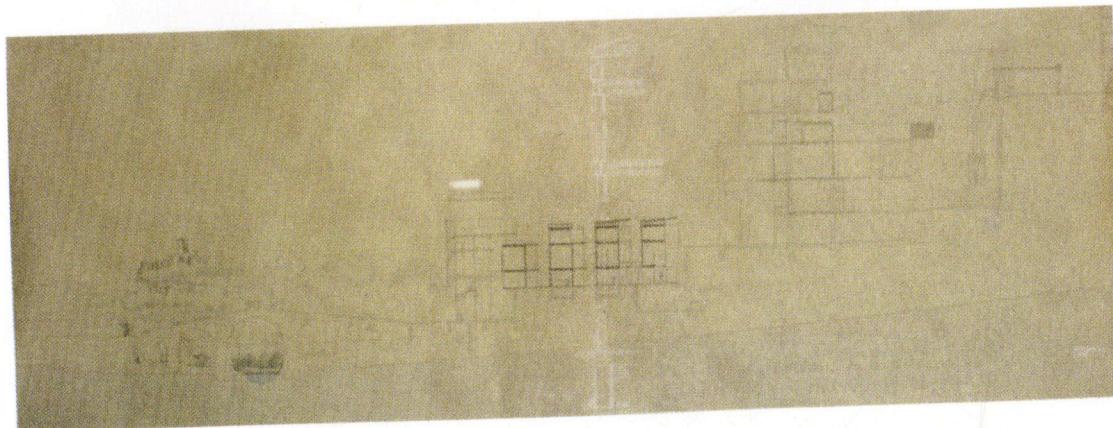
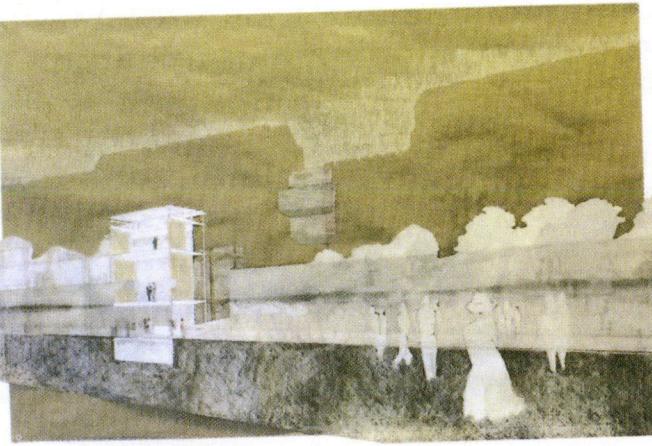
Kurt Schwitters, *Untitled (eried)*, 1929, paper on paper

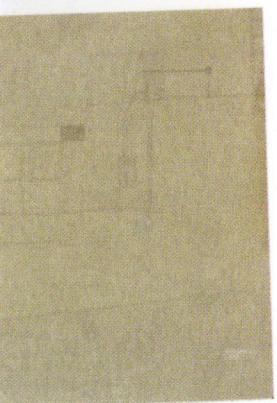
Kurt Schwitters, *Merzbau*, 1933, waste materials, wood

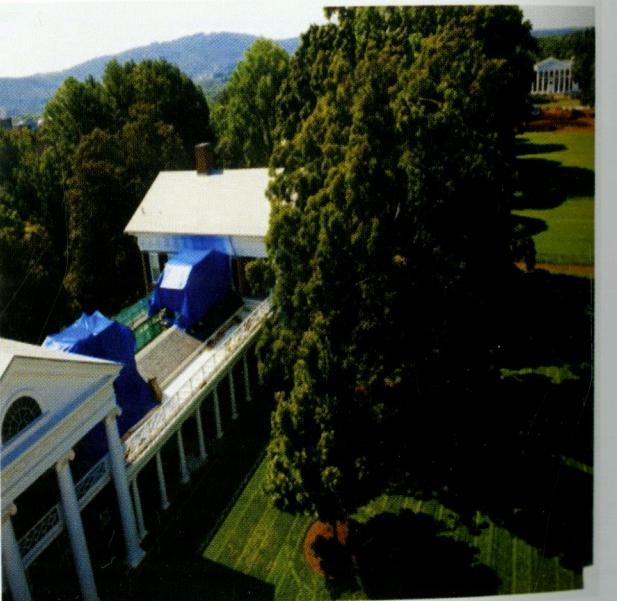
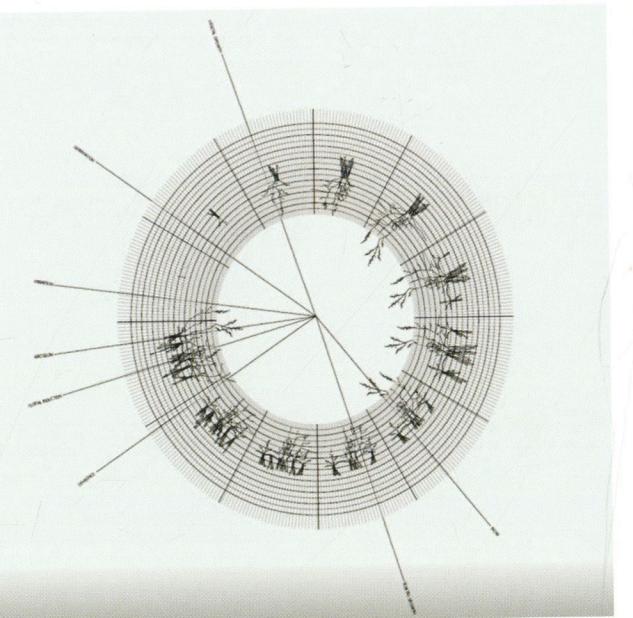
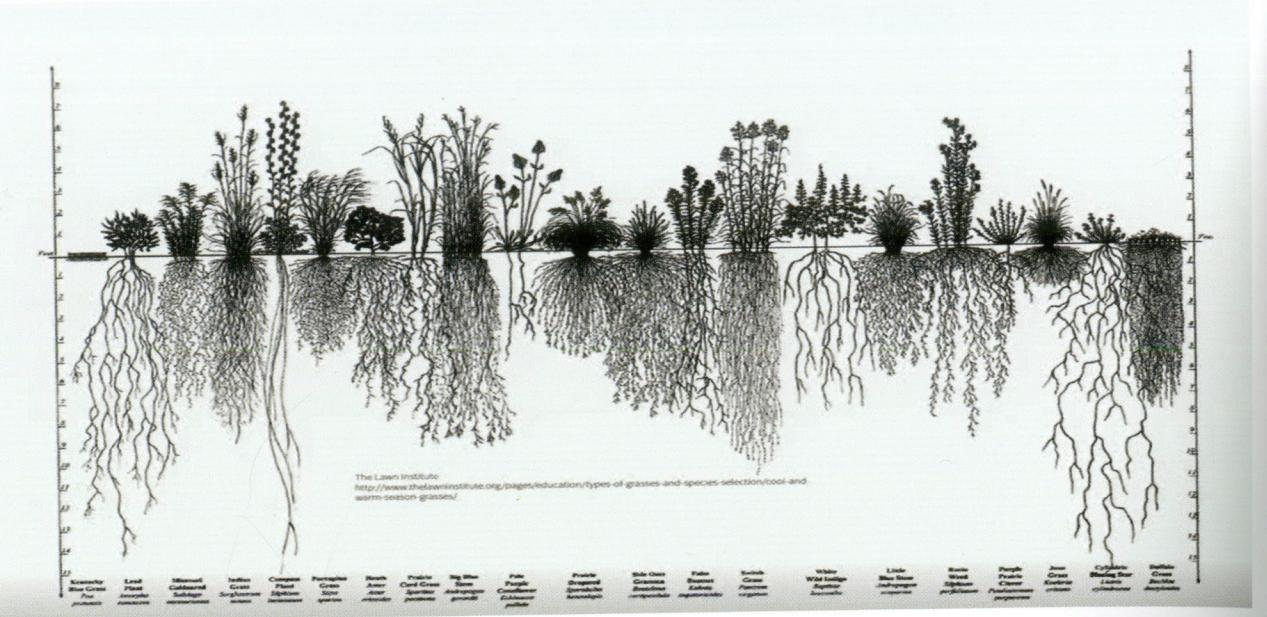
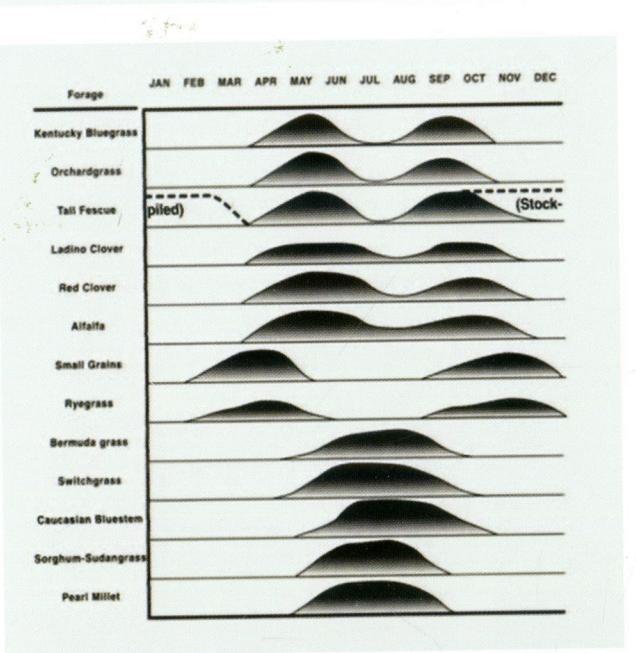
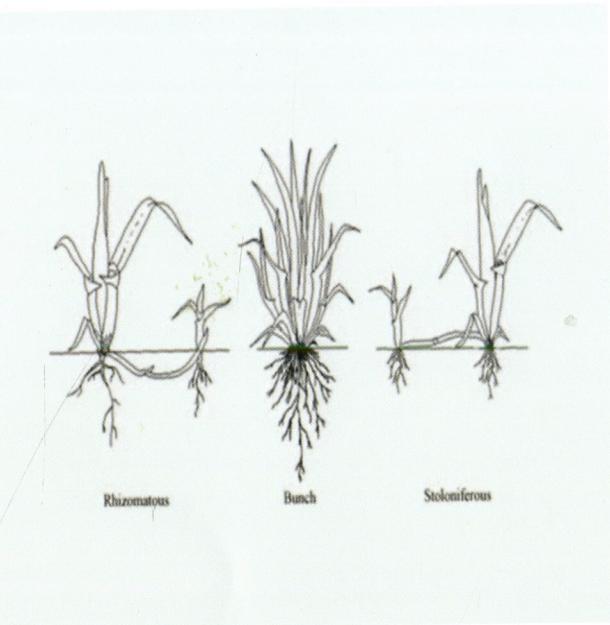
DESIGNING A PROCESS FOR MATERIAL REUSE AS COLLAGE



Chapter Five | Fallow Ground: Collage by Count and Weight







Blades of Grass

Hannah Barefoot

Today I'm going to talk about grass.

Initially from the perspective of a botanist – let's consider what grass is comprised of? How does it operate, what are the components? Let's identify – analyze, test, and draw?

Next from the perspective of ecology and cultivation (from the perspective of a surveyor) – the grower, the person who studies and grows grass enough to know how to use it and engage with it.

Then with a foundational understanding of the biology of grass, we can look at the environment and particularly the beloved lawn from the perspective of landscape design and the form – the rolling turf.

Next, I'll dive into an interpretation of our own American landscape – something those of you might be interested in. We'll start with English classes. The specificity of language is critical to our understanding throughout this course. Through the lens of a familiar landscape, we'll look at how Walt Whitman we'll glance at contemporary images of the landscape. How a citizen can exist within a civilization. This is from the perspective of free verse Whitman blasts open the field of possibility. We'll understand thought, language, space and ground.

Then we'll do another close reading of the displaced poet Seamus Heaney and his conclusion to *Strayed*. We'll look at his chronologic contemporaries. Then through our study of the work of artists Agnes Denes and Ana Mendieta, we will explore how the landscape and ground interact both in remote Mexico and in Battersea Park in London. What is it to use the formal, multiple leaves of grass to understand the existence within the larger context of the proverbial civilization?

Finally, we will return to the Lawn, with our new, nuanced understanding of groundcover to rediscover the simplicity and possibility of the lawn.

Let's do a warm-up on ground. Is it everything below your feet? Is it where the ground meets things that move vertically? Is it where the ground drops, pockets of soil. What does it mean to look at the ground? All the things in between what is right below your feet?

Ground cover types

What is grass? Let's get right into it. Morphology: a branch of biology that studies the structure and form of organisms is an initial means of classification. The seemingly humble class of plants. Defined by their root system, grasses with their roots defines them and lends specificity to the word "grass".

Rhizomatic spreads as a mat through rhizome root system, growing above ground when they've sought out water from the mother plant.