

**Chapter 1 : Sternberg Press - Beatriz Colomina**

*Curated by Beatriz Colomina and Pep Aviles, the exhibition first was staged at Bureau Europa (Maastricht) in , and is on display at EAM until August Princeton University's School of Architecture and the Media and Modernity program collaborated on the exhibition's production, under a three-year research project led by Colomina.*

We use information technology and tools to increase productivity and facilitate new forms of scholarship. The traditional definition of photography, "a transparent presentation of a real scene," is implicit in the diagram instituted by the analogical model of the camera obscura - that which would pretend to present to the subject the faithful "reproduction" of a reality outside itself. In this definition, photography is invested in the system of classical representation. But Dziga Vertov has not placed himself behind the camera lens to use it as an eye, in the way of a realistic epistemology. Vertov has employed the lens as a mirror: In film, light leaves its traces on the sensitive emulsion, imprinting on it permanent shadows. The manipulation of two realities - the superimposition of two stills, both traces of material realities - produces something that is already outside of the logic of "realism. Photography and cinema seem, on first reflection, to be "transparent" mediums. But that which is transparent, like the glass in our window, reflects particularly at light the interior and superimposes it onto our vision of the exterior. View of the Cathedral of Esztergom. Photograph by Charles-Edouard Jeanneret, , and drawing realized after it. The glass functions as a mirror when the camera obscura is lit. Freud placed in the window of his studio, near his work-table, a framed mirror. The reflection is also a self-portrait projected to the outside world. The line of frontier is not a limit that separates, excludes, dissociates,. Viaggio in Oriente shares in this critical investment, particularly at the delicate point where it takes on the connotations of a nostalgic album by an amateur photographer. First, "inediti," unpublished, hitherto unheard of: Gresleri would seem to maintain the notion that the "original" has not yet been relinquished to reproduction, deriving thereby a presumably higher value. Then, Le Corbusier "fotografo" and "scrittore": A journey represents the possibility of an encounter with "the other. The Algerian sketches and postcards seem, at first glance, a rather ordinary instance of the ingrained mode of a fetishistic appropriation of women, of the East, of "the other. Fetishism thus accomplishes that separation of knowledge from belief characteristic of representation; its motive is the unity of the subject. The photograph [or drawing or postcard] stands to the subject-viewer as does the fetishized object. We know we see a two-dimensional surface, we believe we look through it into three-dimensional space, we cannot do both at the same time - there is a coming and going between knowledge and belief. Once the impression has been recorded by the pencil, it stays for good - entered, registered, inscribed. The camera is a tool for idlers, who use a machine to do their seeing for them. The material in Viaggio in Oriente reveals the existence of drawings - such as the Cathedral of Esztergom viewed from the Danube - realized "after" photographs. He redrew not only his own photographs but also those he encountered in newspapers, catalogues, postcards. These depict such unlikely subjects as horrors as Le Corbusier would have said like "Khai Dinh, the present emperor of Annam" or "The opening of the English Parliament. Gaston Doumergue, President of the French Republic. In the face of an explosion of information in the illustrated newspapers, industrial catalogues, and advertisements - with their pretense to represent reality by extensive documentation, by the addition of "facts" - Le Corbusier operates by exclusion. In the terms conditioned by the logic of mass media, a photograph does not have specific meaning in itself but rather in its relationship to other photographs, the caption, the writing, and the layout of the page. Polysemy poses a question of meaning. Hence in every society various techniques are developed intended to fix the floating chain of signifieds in such a way as to counter the terror of uncertain signs. By drawing he is obliged to select, to reduce to a few lines the details of the image. As he himself would put it: To draw oneself, to trace the lines, handle the volumes, organize the surface. Others stood indifferent - but you saw! It is a technique to overcome the obsessive closure of the object, to reincorporate it into the process, a process of "no beginning and no end. As Peter Allison once put it, "In spite of the apparent repetitiveness, he seldom ever repeated himself exactly. This reflection on representation became a constant subject of his letters. Perrin and I were really upset at what photography gives of the beautiful thing we know. What are these chairs? This is ugly,

impractical, barbarian, and juvenile. These walls of taped gypsum, like in the arcades of Padua? This fireplace, a nonsense. And this dresser and these tables and every-thing? How cold, surly, and stiff it is. And how the devil is it built? The atectonic quality of "modern Vienna" shocked and disgusted Le Corbusier, who had been educated in a vernacular crafts tradition. No point of support in nature. Charles-Edouard Jeanneret, engraved watchcase, c. Adolf Loos, dining room of the Steiner house, As for himself, Le Corbusier decided to leave Vienna for Paris to learn construction. In Loos wrote in "Architektur," "It is my greatest pride that the interiors which I have created are totally ineffective in photographs. I have to forego the honour of being published in the various architectural magazines. Le Corbusier was to go a step further than Loos. Such continuity between hand and object is inside a classical notion of the artifact and of the relationship between producer and product. With industry, mass production, and reproduction, this continuity is broken, inverting the relationship between producer and product. Production in a "consumer society" develops, as Adorno and Horkheimer noted, according to a logic completely internal to its own cycle, to its own reproduction. This house, built in , did not appear in the Oeuvre complete. In the accompanying article, Ozenfant, under the pseudonym Julien Caron, remarked on the difficulties of capturing architecture through the eye of the camera: In the "facade sur la cour," for instance, he masked the pergola in the court, leaving its white trace on the ground, and cleared the garden of any organic growth or distracting object bushes, climbing plants, and the dog house , revealing a sharply defined outer wall. He also modified the service entrance to the garden, cutting the protruding vestibule and the angled steps with a straight plane aligned with the door a difference observable in the original plans published in the same article. The window corresponding to the vestibule became a pure rectangular opening. But the most striking modification in the photographs of the front and back facades is the elimination of any reference to the actual site, which is, in fact, a steep terrain. By eliminating the site, he makes architecture into an object relatively independent of place. For example, he designed the small villa for his parents on the shores of Lake Geneva before he knew its specific location. Villa Schwob, , and detail of pergola left. Le Corbusier, sketches of the interior of S. In the published photographs of the Villa Savoye, Le Corbusier masked, by painting gray, anomalous columns wet columns perhaps visible in other photographs of the villa. Interestingly, the published section of the Villa Savoye corresponds to an earlier version of the project rather than to the one that was built. Furthermore, the distinction he makes between real space and the space of the page is equally clear. It is precisely because the latter is necessarily reductive that certain elements - such as wet columns - while innocuous in an experiential reading of the building, are distractive when seen in a photograph. The absence of the two columns reinforces the diagonal thrust of the villa, further disintegrating the "central axis" into fragments. Maria di Cosmedin in Rome. Architecture is nothing but ordered arrangement, noble prisms, seen in light. The function of photography is not to reflect, in a mirror image, architecture as it happens to be built. Construction is a significant moment in the process, but by no means its end product. Photography and layout construct another architecture in the space of the page. Conception, execution, and reproduction are separate, consecutive, moments in a traditional process of creation. Conception of the building and its reproduction cross each other again. But Le Corbusier opted to mix with the world outside the intellectual circles, to participate actively in the world of industry and finance, himself a "producer" rather than an "interpreter" - the classical task of the intellectual - of the new industrial reality. C Illo re est implacabile 11 noa mble i ucun: Publicity brochure for Vers une architecture, ? His avid collection of industrial catalogues, department store brochures, and images clipped from newspapers and magazines thus has, in part, a productive explanation. In fact, many of these catalogues came from companies whose products were ultimately advertised in the magazine. But Le Corbusier also appropriated this material as a source of images for his articles and later incorporated them as illustrations in his books. But within these pages the world of "mass culture" intrudes into and violently unsettles the world of "high art. Il ne ressemble " aucun autre. Its conception and intention are fundamentally different. Instead it is the agent of a never-resolved collision of images and text, its meaning derived from the tension between the two. In this technique Le Corbusier borrowed much from modern advertising: Again in the publicity brochure he wrote, "This new conception of the book. The working material of Vers une architecture reveals as much. Almost invariably Le Corbusier transformed these photographs. Beyond

removing them from their original context, he painted on them, erased their details, reframed them; these, then, are images that have been worked on, chosen, composed, constructed. Though photography makes everything accessible - "dis- tant places, famous people, springtime" - choice rather than accumulation is its essence. Framing is the issue of photography.

**Chapter 2 : The Ghost of Mies - Domus**

*Architectural theorist, Beatriz Colomina, maintains that modernity is driven by illness and that architecture is part of the cultural project which seeks to project human illness as the suspension.*

But unlike movies, this is hardly ever acknowledged. This spring, these ghosts came back to haunt us: By late May the petition had more than 12, signatures, including nine Pritzker recipients: The usefulness of prizes is debatable, but the Pritzker has always been one way architects make the news: The petition turned that publicity value on its head. By supporting a marginalized heroine, the students were leaning in: James had been reading Sheryl Sandberg and saw this as a moment of decision: The first is the literal place of women in architecture. As Scott Brown told Architect magazine earlier this year: Instead, they are women who leave the profession during their first decade out of school, or who, by dint of being shunted into interiors, or management, never make partner at all. Either absence is a diminishment. Unspoken hierarchies prove remarkably durable. The second is the question of partnership, or more broadly, collaboration, and the way historians, critics, prize givers, and designers acknowledge the technological, complicated reality of making architecture today. When Scott Brown asked for inclusion, the second half of her statement was equally important: Which raises two questions: Can you imagine it any other way? What about their other partners, including Christine Binswanger? Exposing the retrograde gender politics actually exposes much more about a profession that has changed significantly at every level except the top. Now we offer raises for women. Data is ideal for both the age of the infographic and for sharing on social media. Numbers take the discussion away from the individual case—does Scott Brown deserve a Pritzker? VIDA, a grassroots organization for women in the literary arts, counted the number of female book reviewers and books by women reviewed in publications. In the New Yorker, there were male bylines in and female bylines. This is the magazine that described Zaha Hadid talking with her mouth full. New Republic writer Lydia DePillis created a Tumblr, Percent Men, devoted to the all-boys clubs in business, finance, and the arts. We need to know that before we can even make a list. Thirty-four percent of schools had zero women on their primary lecture schedules. The Beverly Willis Architecture Foundation looked at the leadership of architecture schools: Forty percent of architecture school graduates are women, but only 15 percent of registered architects are, according to the AIA. Brown and Freedman, who just launched a fundraising campaign on Indiegogo, want to focus their attention on these years of attrition, and to create a larger national organization for advocacy, mentorship, and training. Entering a firm is like walking into a labyrinth. With a guide this is no problem; without one it can be both confusing and misleading. Architect Sarah Wigglesworth, who organized the exhibition and symposium, and cowrote the book *Desiring Practices* in , also underlines the need for thinking about the big picture. Nobody is going to do this for them. If they succeed in making change, the effect will benefit everyone, not just women. I think women must learn to be less compliant, less willing to be agreeable in order to bring about change. We want to fulfill ourselves, and make the conditions wherein we can do this. Who are the cultural leaders in the architectural profession? I was struck by how hard it was for me to think of any. As Andraos said, it was shocking when Zaha Hadid, often seen as exceptional, acknowledged the sexism that she and other women face. A sense of humor gets you a lot further than bitter battles. I march through it as my profession and ignore the rest. Halfway through moderating a Dwell panel on women in design last spring I was struck by the thought that I would much rather be discussing the work of Galia Solomonoff, Marion Weiss, and Claire Weisz than their gender. And yet, the room was full, and many younger women have since told me they were just happy to see three successful women on those high stools. Role models should offer more than individual achievement: They we need to offer concrete help, and to talk about how success happens. Acknowledging sacrifice and confrontations along the way are part of painting an accurate picture. Because, I think, architecture deals with unmeasurables. Faced with unmeasurables, people steer their way by magic. Sexism and the Star System in Architecture. If the prize were conceived differently, Sasaki could have two Pritzkers. Ito, when he accepted his award in May, asked that all of his current and former staff members stand and be applauded. Why Thom Mayne and not Morphosis? The first winner of the firm award was SOM, for which it

was obviously invented: Emphasizing joint creativity and the changing shape of work in architecture expands the constituency for those seeking a different way to practice. The more we talk about the state of women in architecture, the more the state of architecture itself begins to sound rotten. Women need to learn to ask for raises, but so do architects of their clients. To put it another way: Social design begins at home. From the bottom, the flabbergasted twentysomethings just getting out of architecture school who find it hard to believe that Denise Scott Brown does not already have the Pritzker Prize. If many women leave the profession before they are licensed, they never get to be AIA members. Though the full results have not yet been analyzed, a few patterns have emerged. That will be a design project in itself, based on data, shared examples, and interpretation. Once written, we need to find leaders who will adopt them, firm by firm, sector by sector. That pincer movement needs to make partners small p of those coming into architecture and those with enough seniority to make change happen. It is not just a matter of human justice or historical accuracy but a way to more fully understand architecture and the complex ways it is produced. But the challenge for the future is to ensure there are no more DSBs asked not so politely to step out of the picture of the architects. Spotlight on Scott Brown, once again: I am much less heart sore than I was.

**Chapter 3 : Frampton, Colomina, Wigley | ArchitectureAU**

*Toward a Critical Ergonomics: Beatriz Colomina and Mark Wigley's Are We Human? Download PDF Buckminster Fuller's ambition to reform the environment instead of the man contains a fundamentally false assumption about the interrelationship of humans and their environment.*

Her books are a reference for any researcher of contemporary architecture. Beatriz Colomina and Mark Wigley. Courtesy of Istanbul Tasarim Bienali. Design in 2 Seconds - Curatorial Intervention. Beatriz Colomina and Mark Wigley during the presentation. Presentation of the Biennial. Beatriz Colomina is a woman who radiates energy and vitality. I came here being skeptical of a design biennial. Thank you very much. I would like to start this interview by looking back a little and asking what was the context in Barcelona when you became an architect and what motivated you to go to the United States. I could have studied at the School of Architecture of Valencia. In fact, I started to study architecture there, but I had always wanted to know what existed beyond my hometown. I was not very satisfied with the Polytechnic School of Valencia, a school that had just opened, a school that was very intellectually poor. My father had been dean of the old school of architecture. When I arrived in Barcelona I felt a huge liberation. The university had a longer history and was much more complex in terms of what was politically happening at the moment being. From the beginning I found myself gravitating towards the Department of History and Theory, of Urbanism Where all the controversies of those moments were being forged. That planted a seed, once you move from the place where you have been born, you are capable to make any other leap. It was complicated to be a woman architect at the time. In Valencia I was the only one in my class. It was amazing, when we started the program we were 2, students, because it was a polytechnic type of program, the German type. In the second semester we were only students left and then I was left completely alone, there was absolutely no other woman. There were only 20 of us left in the third semester, and once again, I was the only woman there. When I arrived in Barcelona and saw that huge university with 5, or 6, students, you were no longer anyone. That was very liberating for me. You had to develop yourself, and you really did it through your work, not because people knew you. Then I started working at the departments of Urbanism and History and Theory, in fact translating Tafuri with a friend who knew Italian perfectly. We started translating two texts for the department, and before I graduated I was already working. The department of urbanism hired me the same year that I graduated,. And you know how things work in Spain: So, I did not leave Barcelona because I had no job. I had a job, I actually had a job that many would desire. And so, what makes you leave to the United States? I had the feeling, at that moment, that there was a world beyond that was important to know. In fact, I made several attempts of going abroad. First, I tried to go to Paris. Then I made another request to go to the AA. The third attempt was successful, but also by chance. I went to New York one summer and stayed there for a month. My friend told me "do you know who lives in front of me? I thought that was a sign. Living Sennet in front of me, it was not so difficult anymore to cross the street and say hello to Sennett. He told me very nicely to come in his house. You know how Americans are. It was a very interdisciplinary place, attended by people like him, but also like Carl Schorske, who had written "Vienna at the End of the Century" or Susan Sontag, which later became a fundamental influence for me There was Wolfgang Schivelbusch, who had written "Journey, the Train Story", which was a fascinating story, there were writers There were many of people. So, I came back to Spain in July, when an scholarship from the Ministry of Education and Science was about to reach its deadline. I asked for it and in August they told me that they had granted it to me. Then I called Sennett and I said, "Well, I do not know if what you told me was a joke, but now I have a scholarship" and he said, "Yes, yes, come, come, because I can make you a fellow. That experience opened my eyes to a completely different way of doing research. So, this is the field on which you focus. More oriented to theory, knowledge and thought. The pertinent question is not only how you made the leap to the USA, but what do you do after your Spanish academic training, especially focused on projects. The risk is not only to cross the ocean, but also, in a sense, your reinvention from that previous training. We had all done architecture projects, the finishing project of the degree was very important, and the approach was obviously as you say, in architecture. But there were also

other role models that I had already set my eyes on, also by my own identity. My father was a professional architect who taught at school, and I wanted to differentiate myself from that. So the attraction I felt towards the field of theory was also very important to me, because it allowed me to define myself. I recognized myself in figures like Quetglas, a thinker, a writer, a teacher. And thinking about it, Tafuri also studied architecture, Frampton. There was, of course, no woman among all these models. All these models, your context at the time, are clearly men. How does a woman invent herself, how does she claim her space in a context so mentally open but so closed in a matter of gender? I mean, your thinking, your process of thought, your way of how to focus and what you have later done and demonstrated, is uniquely different from the processes that your male colleagues could have done at the time. How did you feel in a male context? Yes, it can be. I mean, I took me a long time to be aware of that. In Barcelona I felt perfectly fine, in fact I have already told you, that when I was studying, despite being many fewer women than men at the architecture school, I did not feel marginalized at all, but on the contrary, empowered. And in fact, when the call for two places in the Department of Urbanism as an assistant professor came out, there were a lot of people who wanted them and it was two women the ones who got them: Ada Llorens and I, so it seemed to me that there was no problem on that issue. When I arrived in the United States, I thought it was only for one year. At first I did not realize it, but the United States, despite what they say, is a much more sexist country than Spain. It was at the USA where I realized that there actually were barriers, and that I had to deal with them. I got a scholarship from the ministry, and I stayed at NYU with Richard Sennett and this small and completely interdisciplinary group that completely changed me in the way that research. This group handled literature, painting. When I was studying I did not see it that way. I was very close to Tafuri and the whole world of theory. France a little, but specially Tafuri. This was the connection. When you see any of the photos around those elongated tables we can see all the main current figures. Of course, I arrived on time to a lot of things from the Institute. It was a place where everyone from around the world came to give lectures, there were exhibitions of Rem Koolhaas, Aldo Rossi. In that sense, your academic training was made in a public university and when you arrive to the Anglo-Saxon world, you find that the most important universities are private universities. Well, you have continued in your advance, you are in Princeton now. A student is always left in front of the question of whether a public or a private university is better. It depends on the European or American context, the contexts change everything, how do you live that duality, especially in moments of such radical changes in the privatization of education as it is today? For a hypothetical European architect, what is their different vision of the public and the private? In the United States, I think that Virginia is the best public university regarding architecture, and is only placed as the fifth in rankings. Of course, and public ones are moreover also very expensive. Because, for example, California, UCLA and Berkeley that are state-owned, are still expensive in relation to what public universities cost to the students in Europe. In Barcelona I was already teaching with 23 years. They give you a diploma and the next thing you do is to step on a platform in front of students. When I arrived in New York while doing my thesis research, they asked me if I wanted to give a seminar because Kenneth Frampton was giving one and that year they had admitted more students than the usual. The students then protested that the lessons were no longer a seminar, but a class. In America it is not so much a matter of money. In fact, all Princeton students have a scholarship. This is something that many Spaniards do not know.

**Chapter 4 : Playboy Architecture - PROGRAM IN MEDIA + MODERNITY - PRINCETON UNIVERSITY**

*BEATRIZ COLOMINA: Thank you very much, it's very exciting to be here at the AA, and I was just thinking that it was here where I first lectured outside the United States, on what would later.*

Email us if you would like us to consider upgrading it to the current format. You returned to that theme in your recent public lecture at the Museum of Contemporary Art. Through readdressing the specificity of the construction I thought one would be able to keep the fashionable image at a distance. MG In fact critical regionalism has been very influential in discussions of architectural production outside American and European centres – Australia for instance – where considerations of architecture are too frequently intertwined with the question of identity. KF Yes, one of the problems of giving lectures with slides is that once again one is beholden to images, often insufficiently amplified images, because an image can be amplified by drawings with the result that the presentation could be made more discursive. Your critics have pointed to the cooption of such practices by the image-driven imperatives of governments or corporate institutions. KF Possibly because in some ways the process gets jeopardized and weakened when it becomes a surreptitious stylistic formula. Obviously the specific articulation of the work is of utmost importance. MG In relative terms, then, you emphasize the public realm as the appropriate site for such finely articulated architectural works – a position you assume with reference to Hannah Arendt and her promotion of the polis as the necessary physical and institutional framework for the enactment of democracy. KF The emphasis we place upon individual ownership, individual rights and individual property means that the public realm is invariably held to ransom. Certainly since the end of the Second World War. KF Surely the buildings along East Circular Quay could have been a floor or two lower, but all things considered, the architecture of that development is of a fairly high standard modern architecture. So the result is not bad. The work engages a series of ideas and constructional tropes that are carried over from one project to another and are transformed in the process. So his language continually evolves. KF Obviously the client plays a key role and while a good client can encounter a bad architect, leading to negative results, it is equally clear that an architect of high quality who is engaged by an indifferent client cannot produce good results either. KF Good criticism is hard to find and also hard to write. In the s there was a habit of publishing buildings with a critical essay attached. They feel compelled to cover the entire field and you get the longstanding phenomenon of many different leading magazines publishing exactly the same material. This occurs despite the efforts made by certain magazines to corner the market on a particular building. Nonetheless, there is a universal tendency to adhere to fashionable received opinions about what are considered important buildings. However, Peter Davey still does and Vittorio Gregotti did so, very brilliantly, when he was editor of Casabella. MG To sustain an ethical, a political position. MG Your scholarly eminence, the multifaceted nature of your contribution, as well as the prestigious institutional context within which you work, underpins the breadth of your influence and public presence. You are also very open about the personal encounters that have shaped your thinking, an attitude that assigns the intellectual project a very public character. Are you sympathetic to the view that extends the role of the public intellectual beyond disciplinary specialty, towards broader concerns such as social justice and human rights? KF The Iraq war is an example of a violent imperialist reaction. The entire position of the American administration and the British Labour Government is nothing short of incomprehensible to me, bordering on the edge of paranoia. The war in my view was totally unjustified and a direct infringement of Iraqi sovereignty. It is not in any one place. KF I think the historical failure of the species to realize socialism with a human face is fundamentally tragic. I personally feel that a lot of religious fundamentalism arises indirectly out of response to the collapse of the socialist project. But you know the collapse of socialism was to some extent deliberately engineered. I mean in the case of your own country, Iran, the CIA destruction of Mossadegh was a conscious attack on socialism. One is to give our students the complete state-of-the-art in terms of professional and intellectual skills. That is, every student should be able to work with confidence and expertise in the outside world when they leave. But our second responsibility is to redefine the state-of-the-art. On the one hand, we have to give the profession what it wants, but on the other we have to give the profession

a new idea of what the profession can be. So at Columbia our main mission is to redesign the very figure of the architect. MW Yes, because the architect is in fact an intellectual. Of course the architect is seen by the public as some sort of interesting combination between a very practical person “ somebody who can assemble very large lumps of concrete, steel and glass ” and a very creative person, a person who can make these large objects sing and dance, and speak about society and so on. But in reality the architect is not fundamentally a practical person. The architect is much more like a kind of public intellectual, somebody who speaks to the community through buildings. In terms of the practical side, we trust much more engineers, consultants and so on. The architect is admired for one thing and one thing alone: So the role of a school of architecture is to train a certain kind of intelligence. This is extremely important. MW The question is what does accreditation really mean. Accreditation is not about maintaining educational standards “ it is a much trickier thing. Accreditation is all about saying to society we know what architecture is, and we know how to train somebody, and there is a minimum level of expertise. This is why accreditation lists never include the need for an architect to be open-minded, experimental and controversial “ all of these things being characteristics of those architects that we admire the most. In other words, accreditation does not reinforce the things that matter most to architects. The inside of architectural discourse is uncertainty, doubt, debate, mystery. The outside is confidence, clarity “ the figure of the architect is that of the arrogant self, an unquestioning authority. Accreditation, unfortunately, is a process that undermines uncertainty and in so doing undermines the intelligence of the architect, and thereby the beauty, strength and intellectual force of the buildings that we produce. Schools of architecture have to maintain vigilantly the space of doubt, questioning and so on. That is the space of the university. The mission of a school is extremely interesting: This is why the architect is such a brilliant figure, always poised between the known and the unknown. CR In this relationship between the academy and the profession, there is also a desire for each to promote what they see as the important intellectual agendas of architecture. In Australia at the moment, sustainability, and associated issues like place sensitivity, have been made into dominant intellectual agendas, rather than simply providing one kind of perspective in a basic understanding of buildings and cities from which varied and particular agendas might then be formulated. Or to look at it the other way, because sustainability is intrinsic to how architecture is framed in this country, it becomes the philosophy of a practice. MW I suppose the question is whether sustainability is a sustainable concept. The proponents of sustainability are like the proponents of any theory. As I was saying, the primary mission of the architect is intellectual. So of course it makes sense that sustainability is understood as an intellectual commentary. But it might be that most of the people committed to sustainability right now are committed to it precisely because they see it as the end of intellectual discussion, that sustainability is the answer to any problem. Then sustainability becomes a matter of faith. Now if sustainability is beyond criticism in the way that it is just seen to be infinitely good, then it marks the end of architectural discussion, the end of debate, and therefore the end of architecture, because architecture is about debate. Architecture is a call for us to think and to see differently. Sustainability can be a new and very exciting and interesting way for architects to make people think, but it could also be used as a way to stop thinking. CR This picture of architecture as the context for discussion and debate is currently being met by urbanization on a scale never before seen. MW One of the most important things for a school of architecture to do is to discuss the possible roles for the architect. We make certain kinds of buildings, certain kinds of commentaries about buildings, certain kinds of plans, certain kinds of movies, certain kinds of exhibitions and so on. Architects are the people who think about buildings and who use buildings as a form of thought. It means finding a new way of understanding the meaning of architecture in such a situation, and also understanding the situations in which the architect should not be involved. As you know, one of the remarkable features of globalization is the extent to which local conditions become globalized and global conditions become localized. Others will see it differently. For a very long time my esteemed colleague Kenneth Frampton considered the region to be the appropriate unit of architectural operation. I think the region itself has become so thoroughly diffused that the critical unit is probably getting smaller and smaller. It is certainly at the scale of the city or less. For example, the issues that one deals with in Sydney might not be fundamentally different from issues dealt with in Auckland or San Francisco, but the specific conditions

generated in Sydney neighbourhoods might be very different. I think it is at the level of the neighbourhood that democracy itself is staged, because it is at this level that people are challenged by the other. MW Right, and it can be an advocacy for the absence of architecture. You can be an advocate with a building, or about buildings, but for me the concept of the public intellectual is the most important. The architect is a thoughtful person, a person who is able to think in situations in which other people cannot think, and a person who is able to allow other people to think differently. Architects are talkers, they are much more talkers than people who draw. CR The danger is that this leads to a kind of stratification: Unless of course you say that this advocacy is actually in the mundanities of doing things in architectural offices. I think here in Sydney there is an issue about the way architects are perceived as architects, and developers are perceived as the makers of cities, for better or worse. MW Well I think the goal of the thoughtful architect is not to cover the world with their buildings, but to allow people to live well. Every architect believes that every intervention they make, no matter how small, is of good to society, and the more of it the better. A world entirely designed by architects is not necessarily a better world than a world entirely designed by developers. New York is designed by money. New York is a town that hates architects, and has resolutely made it impossible for the best architects to work there. This gets us back to the original point: How do you feel about addressing an arts audience? Is your work more readily accepted or understood by artists? That was the first thing.

**Chapter 5 : Beatrice Colomina-Le Corbusier Photography - [PDF Document]**

*Beatriz Colomina Post navigation. Book review: I could immediately tell it pertained to the blog's focus and broader statement of intent. Though it was a bit.*

Follow Playboy Town House, May Image courtesy of Elmhurst Art Museum. Playboy gets lip service as a leader in the sexual revolution, a vanguard publisher of emerging talent in fiction and interviews, and of course, a historic showcase for sexy ladies. Over 10 years or so I kept noticing that modern architects and designers from the 50s, 60s and 70s were featured in Playboy. In the archives of the Eames years ago, for example, I found correspondence between Charles Eames and Playboy about a photo shoot for the magazine in which practically all the most remarkable mid-century designers participated George Nelson, Eero Saarinen, Harry Bertoia, etc. Then working on Antfarm, I realized they were in Playboy too. At first I thought it was a curiosity but then I started to wonder, who else is in Playboy? Because of course Playboy is famous for their great interviews with writers, philosophers, politicians, activists but nobody seem to have realized that architecture was so important for Playboy. And that it had been the case since the beginning of the magazine in Playboy glamorized modern architecture and made it palatable to a wide audience. Hugh Hefner at work. Image courtesy Elmhurst Art Museum. This is the interesting period in terms of architecture. Domestic Landscape exhibition at MoMA of After doing a series of their own designs for idealized Playboy pads as seduction machines, they also presented many existing houses as Playboy pads. By the time you get to it is over. Playboy never got interested in postmodernism. In terms of constructing images of masculinity, how did Playboy present these figures? Architects and designers were treated as major cultural figures and published alongside other major literary figures, philosophers, activists and politicians such as Vladimir Nabokov, Jean Paul Sartre, Marshall McLuhan, Martin Luther King, Malcom X, Salvador Dali, etc. Perfectly dressed, they were symptomatically celebrated for their masculine sophistication, with subtle hints that they too are Playboys. Designs for Living, July How do you see this responsive influence being played out? Playboy did not simply feature architects. They advised the reader on architecture and design. And they used architecture as prop for their sexual fantasies. Indeed, Playboy could not exist without architecture. With its massive readership 7 million copies were published at the peak in the magazine did more for promoting modern architecture and design than any architectural magazines or any institution, like the Museum of Modern Art. Playboy was perhaps the first life-style magazine with modern design at the center of everything. The magazine designed a new identity for men which included what to wear, what to listen to, what to drink, and what to read, but also what to live in: Even the sexual imagination can be reshaped. The magazine offered the opportunity to use design to redesign yourself. If you look at architecture and design magazines today they are simply variations of Playboy. Courtesy of Elmhurst Art Museum. Similar articles on Archinect that may interest you

**Chapter 6 : Beatriz Colomina. Manifesto Architecture: The Ghost of Mies | METALOCUS**

*Read Beatriz Colomina's essay, "The Split Wall: Domestic Voyeurism," published in a collection she edited titled "Sexuality and Space" (Princeton Architectural Press, ), and you might get the impression that early modernist architects like Adolf Loos and Le Corbusier were playing a highly abstract game of peek-a-boo.*

But how could these humans remain unaltered at the center of a new architecture? Notes on an Archaeology of Design, curators Beatriz Colomina and Mark Wigley challenge the assumed autonomy of the human in a now thoroughly designed world. In an era marked by the ahistorical aestheticization of those underserved by design, on one hand, and the comfortably numb overdesign of those at the top on the other, the book offers a conceptual method for stitching together these unequal extremes. It seems indisputably ethical to attend to human needs—and yet history is full of designs that did more harm than good in their attempts to couple form and function. If the human sciences pave a way toward more informed design via human factors, they would likely do so through understanding that asking humans to adjust to their environment, to cope, to experience pain, might not be the worst outcome. Why an Archaeology of Contemporary Design? In *Are We Human?* Colomina and Wigley take an archaeological approach that they describe as a reconstruction of partial fragments. They view design as a mirror of a culture, a method that shares much with the field of material culture, which argues that humanity is shaped by its objects. Their focus on products of industrial and other professional design, however, might suggest a somewhat different field latent in the work, one that might better be described as design culture than material culture. There are dangers that lurk in collecting such fragments of design: An additional critique of the archaeological metaphor here is that they provide little sense of how these partial fragments were selected. This may not matter, given that they were tasked with curation rather than cautious scientific analysis, though it nonetheless invites speculation on the stakes of writing history, even in abbreviated and fragmentary form. As curatorial effort, they succeed admirably in presenting a viewpoint that is enjoyably familiar yet somehow strange. There is considerable pleasure in the unheimlich created by situating canonical works of architecture alongside popular design, and the politics of the anthropocene alongside the distracted and transitory world of fashion. The result is a perfect fit with a prevailing mood in design, humanitarian or at least philanthropic, which mixes good intentions with a dash of dystopia. Aldo Van Eyck distinguished archaeology from anthropology by observing that in archaeology, a researcher is no longer able to speak with the makers and users of the built environment. They examine design from the vantage of the present, a gesture that might indicate that simply asking makers and users about what they have made and why is not possible or not helpful. Anthropology, psychology, and particularly psychoanalysis are all fields that gather information by speaking with humans, but each of these fields have also devised ways to mitigate the flaws of such methods. Even deceptively simple questions such as the search for a comfortable chair design can become quickly complex and uncertain. In attempting a degree of precision, ergonomics research encounters the problem of subjectivity. Cranz cites a study by P. Branton from , which argues that users vary greatly in their ability to be aware of, much less to verbalize, their discomfort. Turning to a materialist approach is no great help either, Cranz goes on to say, as the measurement of spinal loads quickly runs into the humanistic concerns of status, fashion, and expected postures in chairs. She writes that the process of learning to sit still in chairs begins in childhood and is something that we must be taught and sometimes forced to do. The expectation of how a chair ought to feel in turn influences how a body feels in that chair, even as habitus conditions the way a body sits in a chair. And what does Cranz advocate if one cannot avoid sitting? A simple, hard chair is best; she points to ergonomics researchers who place a board on a car seat to improve its ergonomics. Taking the question of comfort to the scale of the environment provides no relief from this complexity. In the s, architects and social scientists sought a more rigorous process of user-oriented design that involved surveys of occupant preferences. In the case of mental health, an institutional environment would be designed to address patient, family, and staff desires through a Planning Aid Kit created by architects Clyde Dorsett and Constantine Karalis for the National Institute of Mental Health. Dorsett later collaborated with Christopher Alexander on *A Pattern Language*, attempting to

consolidate a few of the lessons he had learned. Such forms of knowledge were appealing to institutions and the bureaucracies that funded them, in their attempt to resolve inhumane conditions in mental health architecture, but no clear guides for design preferences emerged: Some patients liked large windows; some did not. These efforts at user feedback did not create a great revolution in popular architecture. Their heirs, however, can be seen in the movement toward evidence-based design still popular with hospitals and other institutions and the focus-grouped architecture of retail and suburban developments. Colomina and Wigley play with the loose fit between body and design over and over, showing how our world is now thoroughly littered with semi-successful attempts to please, heal, entertain, and shelter users—encrusted in products born from the impulse to solve human problems through objects and environments that never quite satisfy. The search for new design modes goes on even as historians, theorists, and curators interpret the archaeology left behind. Albatross on the Midway Atoll, North Pacific. From *Are We Human?* Photograph by Chris Jordan. As examples, they cite contemporary inaction in the face of the giant shelf of ice that slipped from Greenland in and the translation of human rights horrors into an aesthetic experience, as when drones capture the gazes of refugees looking up from vessels off the shore of Libya. In place of a self-aware history of their own theory, they offer a quick history of design to argue that its pursuit of numbness was no accident: Colomina and Wigley frame the history of design from William Morris forward as a way to domesticate but also resist the dehumanizing tendencies of industrialization. As workers became more like interchangeable parts and machines became more individualized, architects and designers created forms that integrated human and machine culture. Designers embraced the ambivalence of technology as both threat and pinnacle of humanity through creating forms that were to serve as moral authorities showing a way forward. A closer reading of history might tease out differences in these human designers that are erased by the brevity of a historical smoothness. In the age of *The Glass Cage*—the term for new, screen-oriented cockpits, deployed by the author Nicholas Carr as an image that speaks of our increasingly automated world—many critics have declared the physical, psychological, and political dangers of becoming comfortably numb. Nap pods and Android operating systems work to prevent awareness of the interface itself; good design recedes from awareness. But what if design worked to preserve space for resistance and not just numbness? What if design made peace with the pain of mechanization? Drawing by David Robinson. To return to the example of the chair, a critical ergonomics would benefit from all the psychological and physiological research generated by the scientific approach. This work begins by knowing the rules of thumb that set parameters: From there a designer encounters disagreement about whether the shoulders and thighs should be supported, or whether armrests are needed. She explains that if one must sit at all and the requirements of office work do seem to mandate sitting for the many who remain unable to work from bed, the best idea is to create a hard chair that allows the shifting body to chase the stress from spot to spot, fidgeting and adjusting. The most comfortable chair and the least likely to injure the back is one that causes some pain and reminds the user that he or she is sitting. Perhaps it even makes one feel uncomfortable enough to get up to walk about, if work culture and habitus allows. Architecture can be awkward. Even in the touchstone example of the mechanization of factory labor, the use of a space is determined by capital, whether disassembling pigs into pork products or creating objects to sell and incur debt. These uses are not simple expressions of human desire, unless you are careful to ask which humans and which desires. Even then social science will tell you it is no simple thing to ask a human what their needs are. The problem is always beautifully overdetermined and inaccessible to the logics of human factors. In theorizing design as the interface that provides a space for irrational resistance to the mechanization of the human, Colomina and Wigley join a growing call to see design as far more and far less than what we thought it was. Charles Jencks New York: George Braziller, , Norton, , *Notes on an Archaeology of Design* Zurich: Carr, *The Glass Cage*: Her interests span between architectural design, history theory, and design studies. She teaches in the MS in Design Health, as well as undergraduate and graduate courses.

**Chapter 7 : Beatriz Colomina on "Playboy Architecture" and the masculine fantasy | Features | Architect**

*Interview / Mark Francis -- Survey / Birgit Pelzer -- Focus / Beatriz Colomina -- Artist's choice / Philip K. Dick. Ubik (extract) -- Artist's writings / Dan Graham -- Chronology & bibliography. Bibliography note.*

But this would presumably have been too literal a project for the theorists gathered. The approaches taken by the authors are also widely divergent. Yet most of the articles, despite their apparent divergence of subject, are united by theoretical protocols as well as by the central concern of the book as a whole, which is not eroticism but gender, and not architecture but space in a variety of manifestations, many of them historical. The main uniting factor is psychoanalytic theory. The material throughout is rich and detailed. Beatriz Colomina contributes an analysis of representations of house designs, particularly interiors, by Adolf Loos and Le Corbusier. She explores the way in which these houses are photographed, and some of the ideas informing them, drawing out the way in which these utopian, perfect rooms are "paradoxically" theatrical sets for dramas of domestic life. Surprising similarities or perhaps they are not so surprising are revealed between these modernist architects and the Renaissance architect and philosopher Leon Battista Alberti. Mark Wigley shows how Alberti, both in his treatise on the family and in his architectural writings, describes the ideal house as a building that encloses, conceals, and ultimately fetishizes heterosexual intercourse; the separate rooms of husband and wife may be entered by a private intercommunicating door, so that other members of the household need never know when the partners engage in sexual relations. As she points out, this film is truly terrifying, but achieves its effects without any special effects or any actual representation of anything horrific. Julie Harris in the film, *The Haunting*; above: Joan Bennett in the film *Secret Behind the Door*. Photos from *Sexuality and Space*. But perhaps that was the point: The excavation of cultural products must always, it seems, uncover skeletons. Having made this statement, however, Burgin himself makes little further attempt to develop it, confining himself instead to an analysis of a Newton image, interesting enough, but much narrower in focus than his opening sentence had led this reader, at least, to expect. It is insightful and thought provoking; nevertheless it illustrates both the virtues and the flaws not just of the book as a whole, but of the general state of cultural studies. Simultaneously populist and obscure, such studies can become both incoherent and philistine although the latter is certainly not an adjective I would apply to her essay or any of these contributions. Indeed, this is a probably rash generalization, not a comment on any particular article in *Sexuality and Space*, but if I have seemed to single out some authors for negative criticism, it is less on account of their specific contributions than because they are the heirs of what for me are ambiguous, indeed dubious, tendencies in contemporary cultural criticism, in which the debunking of Marx and all Enlightenment thought is married or at least engaged to a fundamentally uncritical appropriation of Freud or at least Lacan. I have gone terminally off Lacan since I discovered that, when Antonin Artaud was his patient during World War II, Lacan showed little interest in the deranged playwright<sup>3</sup>; an illegitimate ad hominem argument, I know "but the grip of his theory on academic critics has always been mysterious to me. Even worse is a practice, which I fear may have been on occasion my own, whereby a critic distances herself ironically or cynically from an assortment of postmodern theorists Baudrillard, Deleuze and Guattari, even Derrida and Foucault while simultaneously appropriating their thought, not infrequently in the form of spurious generalizations" a feature, Meaghan Morris suggests, of the work of Deleuze and Guattari themselves in relation to Freud. The whole is then likely to be couched in dauntingly arcane and grammatically tortuous language. But I suppose that postmodernism in general and contemporary psychoanalysis in particular is the theory our epoch in history deserves. Psycho-analysis has certainly been reconstructed to fit; in contrast to the highly moralistic and adjustive Freudianism of the s, which was in any case a therapeutic and sociological rather than a critical tool, we have today psychoanalysis as an ideologically empty vessel, a theory without consequences. Truly a theory for our postpolitical times. A Critical Reader Oxford: Basil Blackwell, , See Stephen Barber, Antonin Artaud: Blows and Bombs London: Faber and Faber, Penguin, ,

**Chapter 8 : Wrist "Watch": Fitbit's "Find Your Fit" and Contemporary Screen Culture**

*The exhibition has been prepared in close collaboration with the Ph.D. program of the School of Architecture and the Media and Modernity program at Princeton University on the basis of a three-year research project led by Professor Beatriz Colomina.*

The origins of the term "Sexuality and Space" can be traced back to the early s where usage of the phrase was popularized by two publications. The paper goes on to discuss the sexual psychology of color and other design elements. Much work is informed by a politics intended to oppose homophobia and heterosexism, inform sexual health, and promote more inclusive forms of sexual citizenship. Work remains predominantly focused on the metropolitan centres of the urban West, but there have been notable studies that focus on rural sexualities and sexualities in the global South. Arguably, the most influential book-publication to position sexuality as an accepted part of geography was *Mapping Desire*, an edited collection by David Bell and Gill Valentine. Bell and Valentine provide a critical review of the history of geographical works on sexuality and set an agenda for further research. They are especially critical of the earliest sexual geographies written during the s and s in the UK and North America. Subsequent research has developed this work, with an increasing focus on transnational LGBT activism; the intersections of nationhood and sexuality and questions of LGBT citizenship and sexual politics at scales from the body to the global. Ever since the rise of attention of geographies of LGBT in the late s and s, more research has been focused on the relationship between place, space and sexuality. On the other side, the potential consumption of the LGBT group and cities are starting[ when? Even more, the increasing legalization of same sex marriage in some Western countries has had a significant impact on tourism and movement, despite the possibility of same sex marriage having limited legal power in their home countries. As Robert Aldrich said in the article "Homosexuality and the City: An Historical Overview", [12] there is an inseparable relationship between land and people, where people are constantly shaping the landscape. For example, one of the schools in Thailand offered to build a third gender bathroom so transsexual students can avoid being forced to choose between the male or female bathroom. In terms of cultural geography, bars have played a large role in connecting the land the LGBTQ community, but also separating those communities. Separatism in the lesbian and male gay communities is theory of why these communities separated and how bars played a role in that separation. The Vancouver man "Alex Sangha is determined to make sure elderly LGBT people have a comfortable place to spend their twilight years" [15] by building retirement homes for LGBT community where Montreal, Quebec , Canada, has already had one operating as well as a few in the United States. Heterosexual geographies[ edit ] Research on Sexualities and Space has widened over time to encompass studies not just of LGBT populations but also the geographies and spaces of heterosexualities. This has included, inter alia, consideration of the impacts of sexuality on the visibilities of commercial sex ; the design and consumption of housing ; spaces of sex education ; the sexualisation of leisure and retail spaces; landscapes of sex tourism ; spaces of love, caring and intimacy. This has brought geographies of sexuality into dialogue with gender geography by showing that sexual norms reproduce particular ideas of masculinity and femininity. Therefore, other spiritual spaces are created, known in many cases as "Queer spiritual spaces", that can vary from sacred buildings or locations that can be "queered" to natural environments or cultural practices in themselves. This kind of behavior leads to the general population believing that LGBTQI Lesbian, Gay, Bisexual, Transgender, Queer and Intersex communities are largely atheist or agnostic, but instead some are just adopting non-Abrahamic faiths with pre-Christian traditions and customs, that are based on aspirational encouragement and personal well-being. This forms a new way of cultural engagement and opens up religious groups to people who would otherwise be outcasts. Studies such as Risk Assessment of Long-Haul Truck Drivers by the University of Alabama at Birmingham, active since April , [22] may also be related to this field of study as the statistics gathered will represent sampling of sexual behaviour in a controlled population of a subgroup. Studies of sexuality and space has been criticized for universalizing a Western-centric position that has minimal relevance beyond the urbanized Western world. These ideas of sexuality constitute a new homonormativity , which typically

privileges white, middle-class males, to the exclusion of trans people, the lower class, and people of colour. Institutions meant to create non-heteronormative spaces, such as the Gay Games, are only accessible to those who are able to afford registration fees, airfare and training, and remain predominantly white. Some assert that by foregoing the gendered term "lesbian" for "queer", women are left unrecognized by such a universalizing signifier – like when women are incorporated under "mankind". Early work on lesbian and gay geographies throughout the 1980s was done by academics working in American universities, and focused almost exclusively on the lives of those in the global North. This is problematic as the queer identity is sometimes used as a global, all-encompassing identity for the LGBT community, thus imposing Western notions of sexuality on all other cultures. Such ideas include unchallenged assumptions as to the nature of "gay rights", and what proper liberation looks like. As a result, certain cultures are labelled "forward" or "backward" based on a Western conception of the queer identity, and the cultural nuances and diversity of other sexualities are left unrecognized. One such conflict is between "assimilationist" and "liberationist" perspectives on LGBT spaces. Assimilationists are against the creation of a "gay ghetto" in Toronto, advocating instead for the integration of LGBT people into suburbs, to show that they are just like everybody else. Liberationists see the gay village as too commercial to develop the radical, activist community they see as necessary for LGBT rights. The following academic organizations are devoted to the study of sexuality and space. *The Globalization of Sexuality. Social space and the urban environment as factors in the writing of gay, lesbian and transgender histories* <http://www.gayandlesbianstudies.org/> *Space, place and sex: From lesbian to gay to queer geographies: Pasts, prospects and possibilities. Theory practices and politics* G.

## Chapter 9 : Has Pritzker Debate Brought About Architecture's Lean In Moment? - Metropolis

*Architectural historian Beatriz Colomina wants to know what people get up to in bed - it will affect the way we design cities in the future, she says. Colomina, who is a professor at Princeton.*