ON THE INSPIRATION OF THE ARCHITECTURAL COMPETITON:
THE WHITE ROUSE REDUX **IN A WORLD OF LIQUID MONUMENTALITY**
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ARCH 684_COMPETITION ELECTIVE

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The architectural competition is invaluable to the practice of architecture. It is a specific approach to the design process that allows the architect to foster and develop progressive attitudes and methods for architecture. Much like the multitude of never to be built projects that are forged within the inner sancta of the world's schools of architecture, the ultimate value of the architectural competition for the discipline lies in the freedom afforded to a world that resides almost exclusively in the realm of the imagination. Without the constraints of reality, concepts and ideas can be explored seemingly at will. The world I allude to here is the one more commonly referred to as "paper architecture". While the emergence of paper architecture is generally associated with notable Enlightenment architects such as Claude Nicolas Ledoux (1736–1806) and Étienne-Louis Boullée (1728–99), who through their designs proved that the *idea* of architecture can be as powerful as the real, tangible construct; it has actually been in existence for over two thousand years. The Romans were the true pioneers in the architecture of the intangible. Through their wall paintings they broke down the barriers of physical space, namely walls, and imbued it with a fourth dimension: that of utopia (figure 1).

1. *Fresco from the Villa of P. Fannius at Boscoreale*, c. 40–30 BCE.

In recent years the architectural competition has become ubiquitous as a system used chiefly for procuring work. Individuals seldom enter with the goal of furthering architecture, and more often than not, only to win. The architectural competition has become a means to an end, having lost its original capacity as a means to new means. This has occurred at the ostensible loss of the values expressed earlier within paper architecture, such as the freedom of the mind over the limits of the real world and the existence of a utopian discourse. The architect Steven Holl (1947–), well known for his unique approach to architecture that presupposes frequent participation in design competitions, is one to never consider the architectural

competition as a means to getting work, but rather as a tool for both research and experimentation. To Holl, the competition is a method whose principal value lies in its ability to generate new ideas. As Holl stated, "Competitions can be like ongoing postgraduate research. If you approach each competition with a certain degree of intensity they each become little learning opportunities for continuing research."[1]

It is in the spirit of Holl's approach that I have engaged with the design for this competition—*The White House Redux*. I appropriated the scope of the competition as a springboard for testing the aesthetic expressions of the many intangible ideas explored within my thesis. The competition brief invited the entrant(s) to design a new White House, the official residence of the president of the Unites States of America, located in Washington D.C. There were no stipulations other than the use of the existing site. Proposals could retain the original building or remove it entirely, with the building sited at the designer's discretion. Of all the possible buildings that could be redesigned in the world, the White House provides a rare situation given its familiarity with most people today and the many loaded meanings that are associated with America's role in the world and the impacts and effects of its foreign policy. The White House is also unlike other official residences found throughout the world insofar as it represents a seat of power unparalleled by most parliament buildings, let alone glorified residences. As a result, this extremely well known building signifies a complex and invisible power structure in an instantly (and paradoxically) recognizable image.

I chose this specific competition for its close relation to the field of study explored in my thesis: the monument. Entitled *Liquid Monumentality: A Search for Meaning*, my thesis is an exploration into the nature of the monument from both an architectural standpoint and from positions less seldom correlated, such as the conceptual or artistic monument. The thesis seeks to query the form of the monument from its traditional reading as one of solidity and permanence. It then cross-examines this reading with the monument's relevance to our present world of ceaseless and unpredictable change—the world of liquidity. The monumental nature of the White House is unmistakable in its attempt at architectural grandeur, as well as in its symbolic reading as a crystallized view of the larger role the United States occupies within the world. By attempting to create a new type of monument that is a synthesis of both permanence and change, I believe a modern expression of architecture with significance, or meaning, can be achieved. This question of significance has become increasingly important in our present world of economy and aesthetic banality, a world in which architecture for many people means little more than four walls and a roof. Architecture must once again be imbued with purpose; it must once again be seen as something *great*. A return to

understanding the concept of monumentality as a positive value—the highest state that architecture could hope to achieve—can lead us towards a reinvigorated and I daresay reincarnated attitude for the broader state of architecture. It is my hope that through the careful and studious use of monumentality, architecture may experience something of a Renaissance for the contemporary world.

The present era of liquidity is one which most people will be familiar with through their daily and direct empirical experiences, yet one that few will know by this name. The concept of liquidity is derived directly from the research of the sociologist Zygmunt Bauman (1925–), a leading figure in the social philosophy of our contemporary situation of life. His writing has provided me with a foundation with which to frame my inquiry into the monument. Bauman's concept of "liquid life" is particularly appealing in its ability to provide a marked counterpoint to the permanence that the monumental implies. This design and the study as a whole is a synthesis of the thesis (permanence) and the antithesis (change). When Bauman declares that this world is one of fluidity or liquidity, he is referring to a condition in which the subject is under constant translation and mutation, unable to occupy a form of lasting permanence, and thus, of lasting meaning. In this state, change occurs at a rate far greater than the minimum time required for forms to ossify. The result is an entire world cast into a ceaseless state of perennial renewal. A world so obsessed with moving forward that it has completely lost touch with the values upon which its continued existence has rested on for millennia. As Bauman writes, Liquidity is:

> A condition in which social forms (structures that limit individual choices, institutions that guard repetitions of routine, patterns of acceptable behaviour) can no longer (and are not expected to) keep their shape for long, because they decompose and melt faster than the time it takes to cast them, and once they are cast for them to set. Forms, whether already present or only adumbrated, are unlikely to be given enough time to solidify, and cannot serve as frames of reference for human actions and long-term life strategies because of their short life expectation.[2]

But why is this relevant? What does social philosophy have to do with architecture? Insofar as architecture is a reflection of the society it serves, the type of world we live in is of paramount importance to architecture. And conversely, with the belief that architecture can positively shape and respond to this world, it becomes apparent that design, and in specific, the monument, can take a primary role in solving the ills we collectively experience today. This liquid understanding of modern life casts a distinct perspective upon the world of solidity. While potentially contradictory, it opens the possibility for applying a position based on ideas of ephemera and change to the exploration of the monument—the traditional realm of permanence and stability. By studying these qualities and their interrelationships the two may be brought together with the aim of creating a firm foundation to support this proposal for *The White House Redux*. The result would be

a truly modern monument; one that is in harmony with today's world and one that would be able to respond to the unknown world of tomorrow.

The most pertinent question is, "What is a monument?" There have been many different attempts at answering this long debated question. One that I particularly admire for its scope can be found in the tomes of the author William H. Gass (1924–). Gass provided an evocative description of the monument, writing, "More than a marker, a monument literally stands for something; it speaks to a community, a city, a state; but *monumentality*, as a quality which only a few objects—and some less material works of art—possess, exceeds speech. It moves to make and solidify the society it addresses, actually drawing toward and even taking *into itself* a public which its significance then shapes."[3] Gass sought to address the varied characteristics of the monument and realized that much of the value of monumentality resides in its phenomenological nature, something that has been lost in many of the appreciations that exist today.

If we are to establish meaningful precedents for the new monumentality of today we must return to the earliest beginnings of architecture. There is no better example than the temples of Mesopotamia (figure 2). The architecture of Mesopotamia provided a tool for communicating with the greater cosmic reaches of the world. According to the architectural historian Sigfried Giedion (1888–1968), in Mesopotamia, "The first appearance of the man-made temple is synonymous with the appearance of monumentality in architecture. The age-old yearning to establish contact with invisible forces was, for the first time, given an architectural form."[4] This architecture of the past embodied the world around it as a representation of its own unique vision of truth; one in which the world was a flat disc and the heavens existed in an extraterritorial realm above. The temple allowed for the transfer of those values held dearest to its progenitors into permanent constructions that could outlast the uncertainties of the temporal world. Since the territories of Mesopotamia were continually subjected to the vast destructive forces of the Euphrates River and its catastrophic floods, their temples provided a way to resist change in a world that knew change to be the mask of the unchanging.
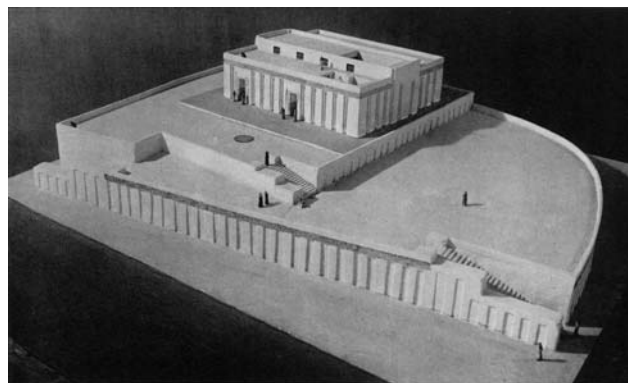
2. *The Painted Temple, Al 'Uqair*, before 3000 BCE. Iraq Museum, Baghdad.

The Mesopotamian temple—while relevant in its outlook towards change and thus liquidity—was vital to the evolution of architecture through its development of the interior. A new type of space was born that has since become fundamental to the majority of architecture. This interior condition, however, existed only at the scale of the individual, with greater connections to the surrounding world still dependant on the exterior appearance of the building. The stepped forms found within Mesopotamia's early temples and seen to a larger extent in their ziggurats invoke a metaphorical ascent to a higher realm above the transience of the mortal world. Yet what is remarkable is that every citizen of Mesopotamia could enter a temple's interior at his or her own free will, an important distinction from the architecture that would appear shortly thereafter. The monuments of Mesopotamia provide us today with a glimpse of an idealized state of architecture; one that spoke to the greatest number of people possible through the use of a number of fundamental universal truths that were expressed in a physical form. These early pieces of architecture fulfill the purpose of monumentality envisioned by Giedion, who wrote, "Monumentality derives from the eternal need of the people to own symbols which reveal their inner life, their actions and their social conceptions."[5]

A belief in utopian values, free from the constraints of the everyday, can also provide the inspiration that is required for the construction of myths suitable for translation into buildings of significance. This was the case for the pyramids built by the pharaohs of Egypt, where a utopian discourse served as an important consideration for the establishment of monumental works of architecture. At the same time, a number of key differences exist between the monumental architecture of Egypt and that of its Sumerian counterparts. While the stepped temples and ziggurats resisted change in their world plagued by violent floods, the passive and often idyllic landscapes of the fertile Nile river delta allowed for the transfiguration of a very different "truth" dominated by the Pharaohs' need to ensure their continued lineage. This view towards truth thus precluded any sort of reading for a general public and instead supported an aristocratic elite. This is echoed in the pyramids' own disposition of the interior as a space reserved exclusively for the pharaoh. Their monumentality is ironic in a way; for such enormous physical constructions the metaphysical cosmic scale they achieve is rather small.

The Egyptian pyramids are nevertheless one of the first utopian constructions, and were written about at length by the philosopher Ernst Bloch (1885–1977). Bloch believed that the pyramid, along with the Gothic cathedral, represented the purest form of utopian architecture, and that since then all other examples have been a recombination of these two in some way or another. As Bloch stated, "The fanatical geometrization of all Egyptian art expresses its architectural utopia: the crystal of death as foreseen perfection, cosmomorphically reproduced."[6] Even if the real world of classical Egypt was a harsh and oppressive

militaristic state, Bloch's comments reveal a refinement of ideals that is seldom found in today's interpretations of the great pyramids. Monumentality is all too often confused with mere scale alone, and it is easy to forget the pyramid's function as both a condenser and conductor of the heavens, transmuting the magical forces of the sun and the celestial bodies down to the earth below.

A very different type of utopia can be found in the Roman Pantheon, the third and final architectural monument of antiquity that I would like to examine. When the Pantheon is viewed from its classical intentions it can be seen as a direct translation of the greater universe in which it resided. Designed by the emperor Hadrian (76–138) as an architectural model of the world, it united the earthly realm found at the level of the ground with the celestial realm of the skies and heavens. While this may sound identical to the Egyptian pyramid, the two could not be more different in the way they achieved this, and to a certain degree, in their levels of success. The pyramid was ultimately a static model closed off from the world. Change was nonexistent, and the lack of a public character meant that the pyramid was little more than a memorial. On the other hand, the Roman Pantheon—through its ingenious oculus—brought change into the heart of the vast interior space. The light of the sun animated this miniature model of the world with the spirit of life. And its interior, unlike most of the sacred temples of Rome, was open to some citizens. This meant that its lofty ideals could be propagated, serving a real purpose of monumentality. While the works of Mesopotamia and Egypt are interesting in their own right, their recombination and addition to in the Pantheon created a monumental scale unsurpassed since. Through its inhabitation, an invisible bond was drawn between the individual human and the entire, vast world. The language of revolutionary Platonic forms that it employed highlight the legacy it has had on architecture. As a representation of the earth, the power of the pure sphere has been returned to on several occasions throughout history. The Pantheon, however, was the first time this direct reflection of the world was achieved in earnest.

The early works of monumentality that I have discussed were crucial for the establishment of a rich tradition of buildings with significance, as well as for the general development of the discipline of architecture as something more than just a functional craft-based endeavour. Yet surprisingly, a large portion of the contemporary world sees monumentality as a negative quality of architecture; something to be avoided at all costs, and something that as the architectural historian Gregor Paulsson (1889–1977) believed, is "undemocratic". This presents us with an obvious problem if we are to establish and argue for a new monumentality to support this proposal for *The White House Redux*. We must come to understand the exploitation that the theoretical concept of monumentality endured throughout the nineteenth and early twentieth century if we may hope to restore it to its noble state once again. One of the principal terms that

have come to define this period of misappropriation in architecture is "pseudo-monumentality". This travesty was first brought to light by Giedion, who summarized pseudo-monumentality as the period when:

> The models of the past were not imbued, as in the Renaissance, with a strong artistic vision leading to new results.
> (…) They were used indiscriminately everywhere, for any kind of building. Because they had lost their inner
> significance, they had become devalulated (sic), mere clichés without emotional justification.[7]

What initially ignited pseudo-monumentality was the desire to answer the question of, "What comes next for architecture?" The fascination with the truthful determination of the form of a building stemmed from the same Enlightenment which proved that paper architecture could be *real*. However, the innocent solution that pseudo-monumentality arrived at could not have been a greater polar opposite. The architect J. N. L. Durand (1760–1834) worked tirelessly to solve questions such as, "What distinguishes a courthouse from a museum, or one museum from another?" He compiled an exhaustive collection of drawings that contained many of the architectural "monuments" of the past with the hope that he could create a finite system that would be used as a standard tool of education within the Beaux-Arts curriculum (figure 3). Most historians and theoreticians now agree that the work of Durand marks the ultimate birth of pseudo-monumentality.
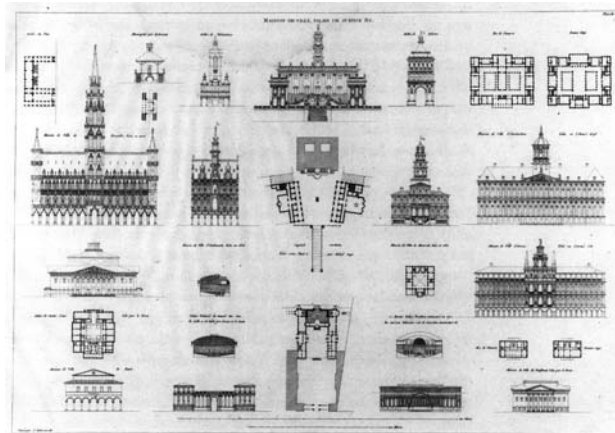

3. *Town halls and courthouses* (pl. 17) from *Recueil et parallèle des édifices de tout genre (…)*.
J. N. L. Durand. 1800–01.

The practice of pseudo-monumentality would culminate with the use of scale as the sole distinguishing factor of architecture. Since formal languages were given as absolutes, little could be done to achieve the significance demanded by certain buildings types other than to enlarge them to gargantuan proportions. Even though this caused a great amount of damage to the noble values endowed within monumentality, there are many fascinating examples of pseudo-monumentality, especially when viewed from our democratic perspective. The Palace of the Soviets, a competition in which two notable and very different results can be found, is a hallmark amongst its many grandiloquent cousins due to the pseudo-monumental zenith which its outcome implied. In Boris Mihailovich Iofan's (1891–1976) winning scheme, all that pseudo-

monumentality represented was magnified to its extremes (figure 4). The design contains borrowed Neoclassical forms, unimaginably absurd proportions, and finally, a colossal statue of Lenin adorns the entire caricature of architecture. In stark contrast to Iofan's entry was the design submitted by the architect Le Corbusier (1887–1965). In its opposition, Le Corbusier's scheme provided a concise summary of pseudo-monumentality as the shallow use of tired forms and orotund scale (figure 5). Yet at the same time, through its differences the design emphasized the vast divide that existed between democratic and Fascist architecture. Despite the fact that Le Corbusier's entry was not selected due to politically motivated reasons of propaganda, the competition and the respective uproar its conclusion would precipitate signaled a decisive blow to the reign of pseudo-monumentality.


4. *Palace of the Soviets*, 1931–34. Boris Mihailovich Iofan.
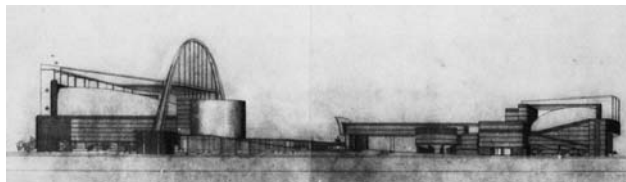

5. *Palace of the Soviets*, 1931–34. Le Corbusier.

The transition to a modern language of architecture has contributed several precedents that offer invaluable insight into the question of monumentality in relation to this proposal for *The White House Redux*. The question of "truth" quickly took a central role in architectural discourse following the breakdown of the Enlightenment project. The past was jettisoned in the hope that deceitful pseudo-monumentality could be ridden forever. Truth translated into architecture as the clear expression of a building's function—the birth of Modernism. While a great deal of architecture worked at length to free itself from the constraints

of monumentality, eschewing ornamentation and all overt historical references, certain projects elevated themselves to a new level of monumentality almost by chance, born from a state of becoming. One of the earliest of these was the horticulturalist Joseph Paxton's (1803–65) Crystal Palace outside of London (figure 6). It was an innovative and radical design for its time, conceived of not as a homogeneous mass, but as a *fluid* assemblage of parts. Wrought iron could be prefabricated and then erected and dismantled ad infinitum. The spirit of a world in the midst of a technological revolution was distilled to its purest form: an airy, light-filled space cocooned within the safety of another newly proliferated material: glass. The monumentality of the Crystal Palace ultimately stems from the fact that it was a pure translation of the Industrial Revolution whence it came.
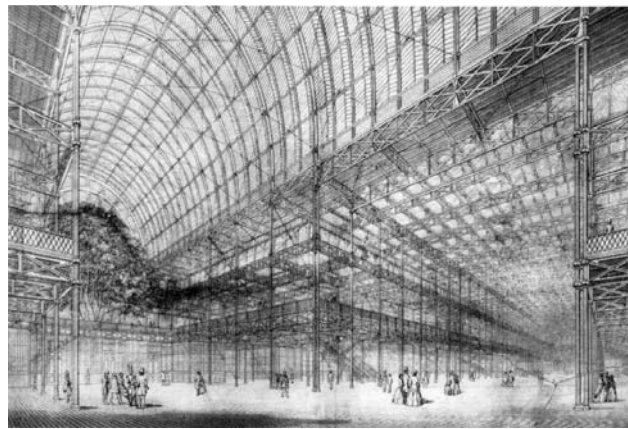
6. *Interior of the Crystal Palace*, 1851. Joseph Paxton.

The early modern monuments would quickly give rise to the advanced stages of Modernism, of which the architect Peter Behrens' (1868–1940) AEG turbine factory is an exemplary paradigm (figure 7). The turbine factory—one of the earliest of its kind—ushered in an era of minimum standards for the workplace. It made extensive use of Modernist tenets, such as the principles of transparency, both conceptually and physically. This was also the first time that an industrial building exposed its purpose-designed structure, a realm where architecture had traditionally been reserved exclusively for the treatment of the façade. Behrens' turbine
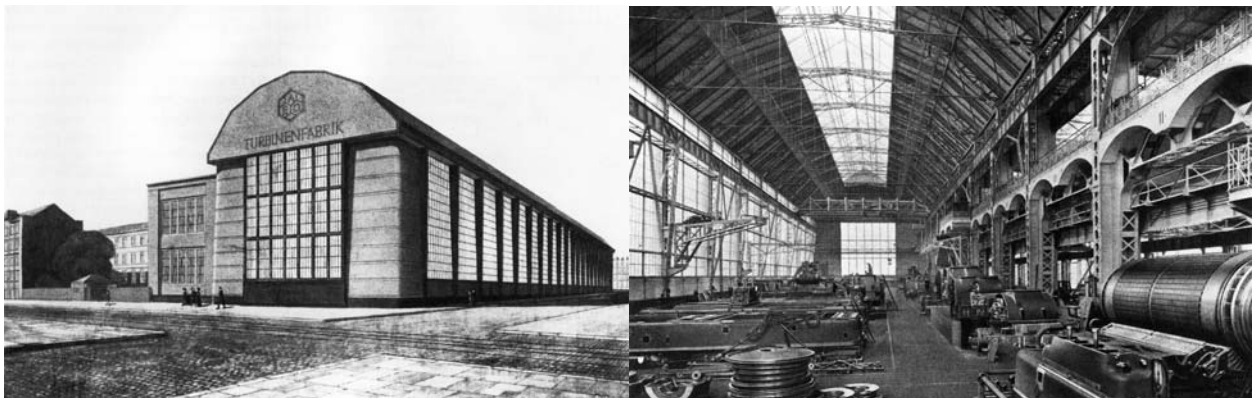
7. *AEG turbine factory*, 1908–09. Peter Behrens.

factory reads as an early synthesis of the liquid and the monumental. It combined the solidity of the past with the latest advances in the science of labour brought about by the latest advances in technology. Flooded with light, the interior of the turbine factory provided a climate for work like no building before it. Yet the massive concrete corners of the AEG turbine factory firmly rooted it in place as a hybrid of classical influence and a modern machine aesthetic.

The high modern age was the last period of twentieth century architecture that significantly contributed to the discourse on monumentality. New advances in art and culture took an increasingly important position within the discipline of architecture. In this regard there can be no greater paradigm than the work of Le Corbusier. The ramifications his architecture would have on the discourse of monumentality cannot be overlooked. As an architect who measured the success of his designs in their ability to interpret and reflect the world they occupied, Le Corbusier was the monumental modernist par excellence. One of his final works, the master plan and design for several of the most noteworthy buildings in the new administrative town of Chandigarh in India, has left us with an enduring image of what architecture meant to Le Corbusier (figure 8). This commission was both a long awaited opportunity for Le Corbusier to realize his visions of the ideal modernist city as well as a chance for him to explore the aesthetics of democratic architecture.
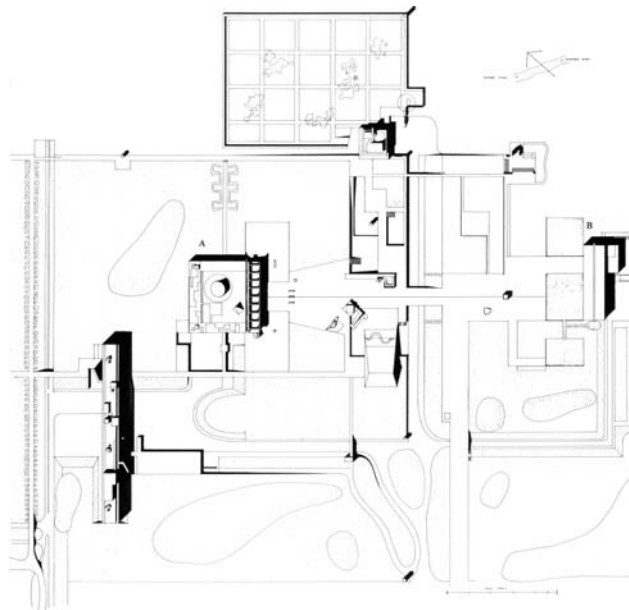

8. *Plan of Chandigarh*, 1951–65. Le Corbusier.

Perhaps the most intriguing analysis of this project comes to us from the artist and architectural theorist Robert Slutzky (1929–), who wrote in "Aqueous Humour" of how Chandigarh's architecture is the ultimate exegesis of Le Corbusier's view towards modern materials, "absorbing all the intrinsic and extrinsic, aqueous and animistic energies found in the Cubist canvas. It is there [Chandigarh], paradoxically, that the thickened wall becomes truly transparent."[8] Since all of the individual buildings for Chandigarh were conceived of as

singular monuments composed of strong, solid elements, this liquid reading of transparency through a thickened material plane is an extremely poignant observation, and one that provides a quintessential view of what "Liquid Monumentality" meant to a master such as Le Corbusier. The monumentality of Le Corbusier did not end with his weightless use of concrete. Fascinated by the human body and with the thought of continuity between the smallest and largest scales, he used anthropomorphic references in his façades and various symbolic elements that had the ability to relate his schemes back to the individual. It was Le Corbusier's constant quest for architectural symbols that could express both the complexity of the world and the intimacy of the human body that ensure the importance of his work within any study of architecture, monumentality, or the contemporary conditions of life.

Little progress has been achieved for monumental architecture since the death of Le Corbusier. The final evolution of monumentality as we know it today exists in the architectural movement of Postmodernism, a "style" that revoked the total break with the past which was the hallmark of Modernism. In their groundbreaking study *Learning From Las Vegas*, the leading Postmodern architects Robert Venturi (1925–) and Denise Scott Brown (1931–) posited that the death of architecture had already arrived and that all which remained for the Postmodern architect was to design eye-catching façades—the birth of the "decorated shed" (figure 9). The only thing that concerned the modern American building in this world was its ability to perform to its maximum economic potential as a generator of revenue. When stripped of its financial pretense the building was merely a billboard. Architecture ceased to be anything other than a "brand", with shallow façades competing amongst each other for the right to a consumer's money. The result is a strong inclination towards novelty that dictates architecture must achieve ever-greater levels of visual excess, a most unmonumental characteristic.
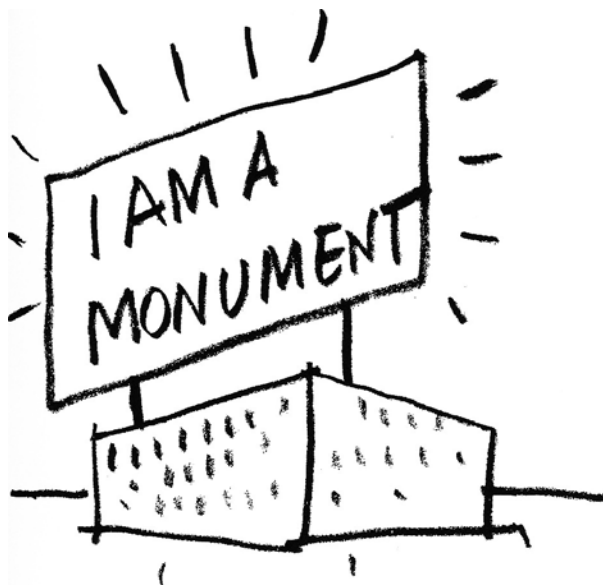

9. *Monument.* Robert Venturi. 1972.

The story of architecture must not end in Las Vegas. It is with this belief that I propose to venture down a new road in the long history of architecture as the story of humankind's search for lasting meaning. For when I ask what is the purpose of architecture, the thought of economy or utility, while necessarily important, is nowhere near the fore. Instead, I dream of an eternal structure that can shelter the highest values of man; an architecture that is something more than just an invisible and merely functional layer of our world. Architecture must again be seen for what it has been from its earliest beginnings six thousand years ago up to the most recent emergence of the modern world: a vast, communicative medium, bearing an authoritative and compelling voice that reaches back to the distant past, a voice with much to say still today, and a voice that aspires to speak to an increasingly uncertain future.

We must now turn our attention to Zygmunt Bauman's world of liquidity. This area of focus has a number of aspects that necessitate a closer look, values that require reconciliation with the at times contradictory nature of monumentality. As the monument is a reflection of its age, a truly modern work of monumentality cannot be hoped for if we are unable to synthesize these two domains. And as the White House is a building that symbolizes the hopes and aspirations of the greater world, the potential embedded in a firm precedent is limitless. The forces of liquidity are truly complex and varied. Liquid life has invaded the most fundamental values which our world revolves around. From concepts of community and the social state, to issues of space, time, history, and memory, our present world is a tempestuous enigma that can provide an indefinite number of clues for the creation of monumentality if one looks carefully enough.

An issue that is at the core of both the world of liquidity and this design in particular is the balance between the public and private realms, or rather, the present lack thereof. As a building that contains private functions, and yet one that ultimately serves the public body in a very obvious way, the White House is a unique blend seldom found in architecture. Throughout history the concept of the "Public" sphere has played a critical role in the development of human relationships, and thus, of the built environment. The earliest achievements in the unification of the various boundaries and characteristics of public and private space can be found in Ancient Athens, where the two realms gained physical traits that found their way into the very essence of architecture. For the social philosopher Hannah Arendt (1906–75), the Greek polis' careful division of the two spheres differentiated between a world of *action* and a world of *necessity*. The public was the realm of the common, a realm where all citizens were equal; the private was concerned exclusively with survival, those things that allowed one to live an unencumbered public life facilitated by the action of speech.

The most interesting implications that this carefully balanced world of two discrete parts had can be found in the architecture of the Greek polis (figure 10). In many ways, it could be said today that classical Athens offers us an understanding of architecture's purpose. Here, the past, present, and future were divided into typologies that existed in unison with a parallel architecture of the public and the private spheres. The Greeks were extremely conscious of the mortality of the individual and went to great lengths to create an order that had the power to transcend the limits of the corporeal world. This was achieved through five distinct building types. The private house was the building block of the Athenian polis, a sacrosanct zone protected by an invisible power invested within its physical boundaries. The daily life of the polis was conducted in the agora, the space of the present, and was dominated by its *stoa*, or porticoes. The image of the city lived on in the Acropolis, where the shrine was the essential link to the future. In the Necropolis, the city could commune with the past and thereby come to terms with the present and future through the architectural type of the *stela*. And finally, in the theatre the city could gather to understand the simultaneity of these distinct types and reflect on what it meant to be human. We must absorb the lesson of Athens, a lesson which tells us of the benefits that come from the careful and distinguished balance of the public and private aspects of life alongside a reverence for the multiple directions of time. This is why classical Athens is such an important city that leaves us with its legacy as, "a nexus of stone and people that fulfilled the idea of the city as a bulwark of stability within a torrent of change."[9]
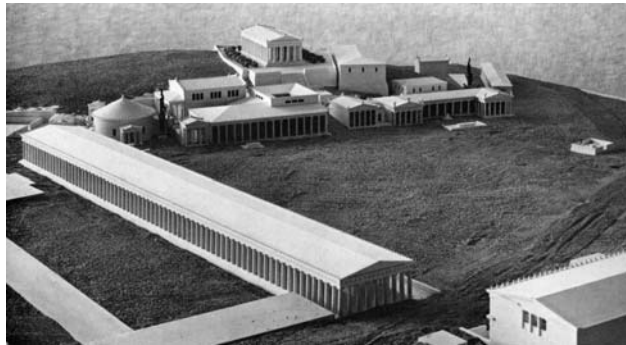
10. *Ancient Athens*, c. 200 BCE.

If we take a leap to the present world of fluidity we will find that the public and private aspects of life have suffered a malign inversion. Many of the positive values from the past such as those that were so carefully apportioned by the Greeks have been apparently lost for good. With the birth of the social, issues which were once private were thrust into the forefront of the public's steady gaze; a public that lives almost exclusively in the present guided by a world of limitless choice. A world structured like this is obviously one of little support. The conscious body Politic with a capital P has been transformed into life politics, or the world of individualism. Common issues are irrelevant in this world. Bauman looked extensively at this

dilemma and referred to it as "the dismantling of the Enlightenment project". This means that all rules and structures have been removed in favour of free market tactics. In this system there is no responsibility to others—the death of the public realm. Nowhere is the liquid world's role in altering the social fabric of society more evident than in the photography of Andreas Gursky (1955–). In his image of a train station in Sao Paolo, Brazil, we may find a large number of people assembled in a public space (figure 11). But these people have no connection with each other. They are merely a collection of individuals, a public of private people. The new monumentality must recognize the importance of providing a place for strangers to meet, a place where private individuals can come together and gain a true Political voice.
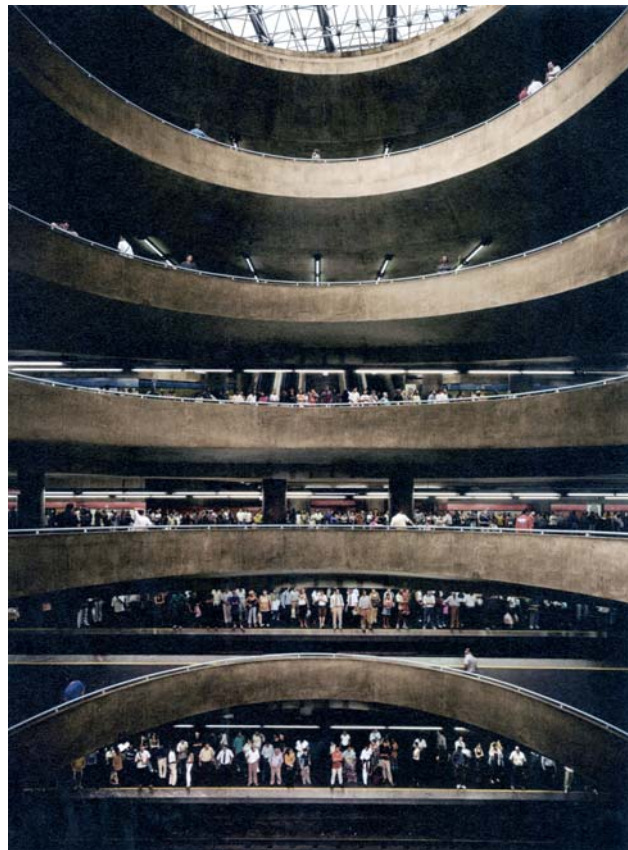
11. Sao Paolo Sé. Andreas Gursky. 2002.

There are a number of explanations that Bauman provides as to how the world of liquidity came about. One that he does not examine, however, is that which the philosopher Gianni Vattimo (1936–) termed "the end of unilinear history". This phrase implies that a generally linear form of history characterized the past world of solidity. The factors most indicative of this were the concepts of beginning and end. With life bounded by these limits it was viewed as a finite container and one largely concerned with preparation for the afterlife. As the philosopher Walter Benjamin (1892–1940) concluded in *Theses on the Philosophy of History*, history told the story only of those who were important. These were, unsurprisingly, the same people who

wrote history. They were not concerned with the poor or common aspects of life, and as a result no comprehensive or supreme view could exist; only fragmented images of the past seen from a multitude of differing positions. Without a belief in unilinear history there can be no belief in a *telos* or "end". The inevitable result is a crisis of progress.

It is here that the mass media emerged and created a complex and chaotic society. Vattimo believes that it is within this relative "chaos" that our hope for liberation lies. Mass media, contrary to their feared homogenization of culture, exploded the worldviews and have allowed for minorities of every type to have a voice. This proliferation of pluralism was the final blow to the unilinear world view. With so many possible realities—permitted through the freedom of the mass media—that belie the very ideal of a transparent society, it becomes extremely difficult to conceive of a *single* reality. To this end, Vattimo writes, "For us, reality is rather the result of the intersection and 'contamination' (in the Latin sense) of a multiplicity of images, interpretations and reconstructions circulated by the media in competition with one another and without any 'central' coordination."[10]

The artist Mark Bradford (1961–) has realized the importance of addressing the multiplicitous nature of this world, much like Vattimo called upon us to do. He draws his inspiration from the minority world in which he grew up, a particularly problematic aspect that a country like the United States must come to terms with. His large format collages, such as *Los Moscos*, are an attempt at representation through the construction of new networks of relevance (figure 12). This idea of complexity—the many created from a few simple elements repeated at a rapid rate—is something that can easily be translated into architecture. Instead of viewing architecture as a hierarchical assembly we must turn our attention to this filigree world of concurrent realities.

12. *Los Moscos*. Mark Bradford. 2004.

The liberation of space and time coincides with the freedom found in a pluralistic worldview brought about by the end of unilinear history. How these two bodies are understood and interrelated has defined the general evolution of culture since their very emergence. The human ideal of progress has always occupied itself with the task of taming the unknown, a task guided by humankind's fascination for establishing ever-greater control over his or her surroundings. In the realms of time and space this translated into a drive to conquer the intangible through increasingly precise levels of quantification facilitated by the discoveries of modern science. The very spirit of this transformation lies in Jean-Francois Nicéron's (1613–46) liquid and monumental experiments in perspective (figure 13). In his desire to find a universal explanation for the optical properties of depth and scale, there can be no doubt of his work's monumentality. Yet even Nicéron could not have envisioned the world of infinite possibility for which he was laying the foundations.
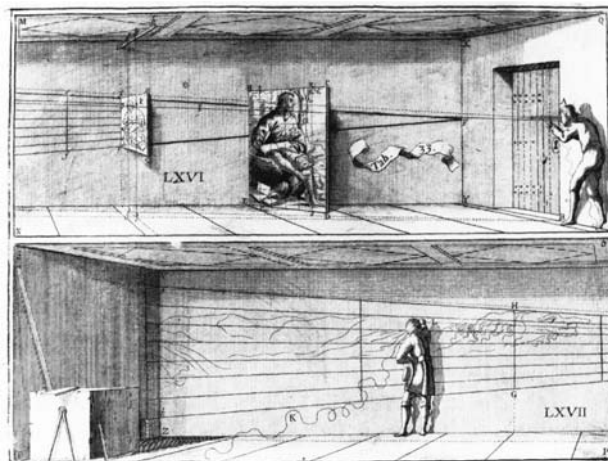

13. *La perspective curieuse, ou, magie artificielle des effets merveilleux*, pls. 66, 67. Jean-François Nicéron. 1638.

Advances in the theory and science of time and space have been slow to find their application in architecture. But if architecture does not catch up it is at risk of losing touch with the modern world completely. At the very best it could offer a shallow, surface treatment: the architecture that exists today. In this world, the mastery of speed—and thus of time—implies a great dominance of space. The push towards instantaneity is one of most prevalent configurations of space and time in the world of liquidity. We may find this relationship expressed in one of its earliest forms on the canvases of the Futurist artist Umberto Boccioni (1882–1916). In his *Elasticity* the simple action of a man riding a horse is frozen in time, unfolded, and then set against the backdrop of a modern industrial landscape (figure 14). This painting deploys a number of the values developed by Boccioni with the aim of capturing the Futurist phenomena. For the architectural theorist Sanford Kwinter (unknown), this means a belief that, "areas between one object and another are not empty spaces but rather continuing materials of differing intensities," leading to works which contain, "only a greater or lesser intensity and solidity of space."[11]

14. *Elasticity*. Umberto Boccioni. 1913.

It is not to say that architecture has never attempted to catch up and make use of the latest trends and theorems that have emerged from the disciplines of science and art. The success, however, has been marginal at best. The works that do exist are almost all in the world of the imaginary. The Futurists were certainly the most ambitious when it came to this regard. Their "official" architect Antonio Sant'Elia (1888–1916) generated a frenzy of striking schemes in the few short years he was active. His designs for *La Città Nuova* remain as the most telling images of Futurist architecture (figure 15). Kwinter interpreted Sant'Elia's work as one concerned exclusively with the Futurist "dynamism" of several coexisting *times*, the same energy that brought Boccioni's works to life. In this particular example no less than seven different methods of passage can be found, characteristic of the Futurist's belief in the Machine Age and the new possibilities brought about by advances in speed. For Kwinter, "La Città Nuova is a system, then, with no inside or outside, no center and no periphery, but with merely one virtual circulating substance—force—and its variety of actualized modes—linear, rotating, ascending, combining, transecting."[12] Yet when we look at Sant'Elia's schemes today through the illuminated lens of posterity, we must ask, "Are they really so different than the works of the past like the Mesopotamian temple?" There are many parallels between the ziggurat and Sant'Elia's multimodal interchange. While Sant'Elia had certainly desired to find a new, animated state of architecture that used "force" as its lifeblood, his designs seem strangely static and solid, lacking the *many* that has come to represent liquidity. As the times change, so do the meanings they carry. The Futurists were once avant-garde, but today it is hard to view them as anything but a part of history. This reinforces why it is so important for the monumentality of today to find the greatest significance for the most widespread audience, laying a framework for the massive flexibility and plurality that has become the hallmark of the liquid world.
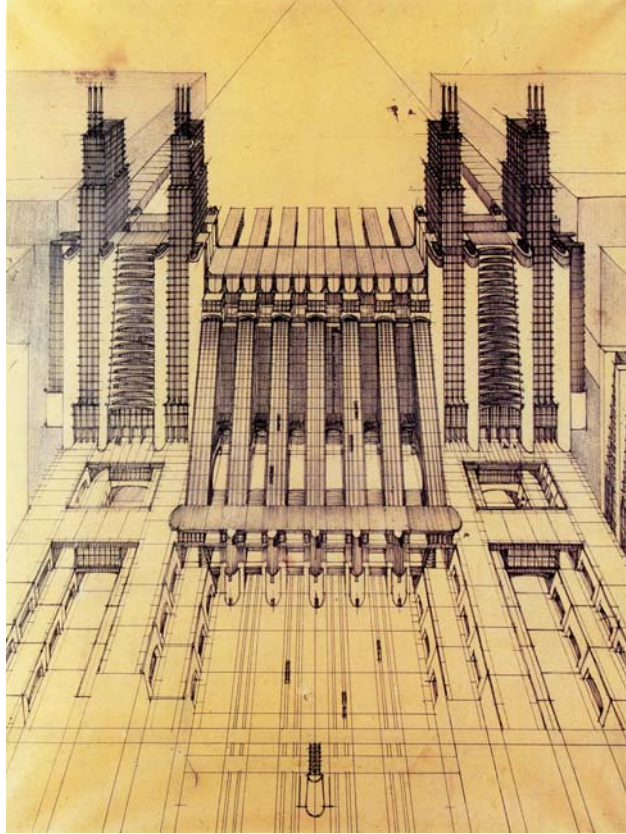
15. *Airplane and railroad station, with cable cars and elevators on three street levels*, 1914. Antonio Sant'Elia.

The human capacity for memory is a quality that has much potential for architecture today. Memory can transform monumentality into something of profound relevance and at the same time move it beyond the speed-obsessed world of Futurism that sought to destroy it. While memory may hinge upon the boundaries of space and time, it is a complex system that would seem to be crucial for much of the works of monumentality we have discussed. If memory did not exist we would have little purpose for any sort of architecture beyond the completely utilitarian. As the *philosophe* Denis Diderot (1713–84) reflected, "Without memory, the sensitive being would slip with every sensation from slumber into a waking state, and from a waking state into slumber: it would hardly have time to make clear to itself that it exists. With every sensation, it would experience no more than fleeting surprise; it would emerge from nothingness; and regress into nothingness."[13] It is not difficult to imagine what this would entail for monumentality, the loftiest aspiration of architecture. Yet the works of the past differed greatly from those required today insofar as memory existed as a static element. For example, in the Mesopotamian temple the memory of the flood was a concrete absolute. This meant that their architecture—like their reality of change as the mask of the unchanging—spoke to a single, fixed truth. In the contemporary world truth is undeniably plural, seemingly limited only by our capacity to remember, which is rapidly nearing the infinite. If

monumentality is to achieve relevance today it must address the pluralities of memory that have been brought about by the advent of the digital world.

No one is more aware of this dilemma than the architect and theorist Mark Wigley (unknown). In his essay on the situation of the monument in the modern technological world, Wigley postulated that:

> Bodies now last longer than the buildings they occupy. Buildings no longer hold memory. Their memorializing function has been displaced by images. Buildings are at best fragile images, props in heterogeneous publicity campaigns. Digital archives have taken over the role of storing memory from solid structures. Collective memory is diffused across an invisible electronic landscape rather than concentrated in singular monumental objects.[14]

There is no doubt that this is true. When people pass the "burden" of remembering on to small silicon chips and magnetized discs, the stones worn smooth by the passing hands of countless generations that used to serve the purpose of remembrance suddenly appear superfluous. The importance of memory for architecture has garnered a number of supporters in recent years. The architectural theorist Luis Fernández-Galiano (1950–) took another approach, writing, "The built structure remembers living habits and processes, contains information about historic vicissitudes, and forms the material basis of collective memory."[15] While Wigley's thesis is one that takes the virtual as its point of departure, Fernández-Galiano returns to the essence of solidity, going on to say, "Architecture (. . .) must be understood both as a product of memory and as a physical support for it."[16]

It is easy for one to speculate on the potential of architecture shielded by theories and texts, yet few projects have addressed Wigley's concern with the contemporary surfeit of information and the ironic response of amnesic buildings that seem to avoid all reference to memory. Daniel Libeskind (1946–) is an architect who has built his entire approach and methodology for architecture on the weight, and at often times the burden, of memory. His competition entry for the redevelopment of Potsdamer Platz in Berlin broke new ground with its memory matrix foundation (figure 16). The design begins with "traces" of various trajectories taken from the past, present, and future. These may include buildings that no longer exist or events that *could* happen. This graphic is then used to underpin a concept that can be translated into architecture with qualities such as surface and form. Density is extrapolated from the intensity of experience. Points of intersection become loci. But the most inventive aspect of the scheme comes from its alignment of specific times and specific places. These overlays produce something new altogether. This recombination of the earlier time/space dialogue in a truly fluid and modern way speaks to the reality of chaos espoused by Vattimo. Our attention is called to sites of trauma such as Berlin, locations that by way of twentieth century liquidity have become paradigms for the creation of a new monumentality born of their age.
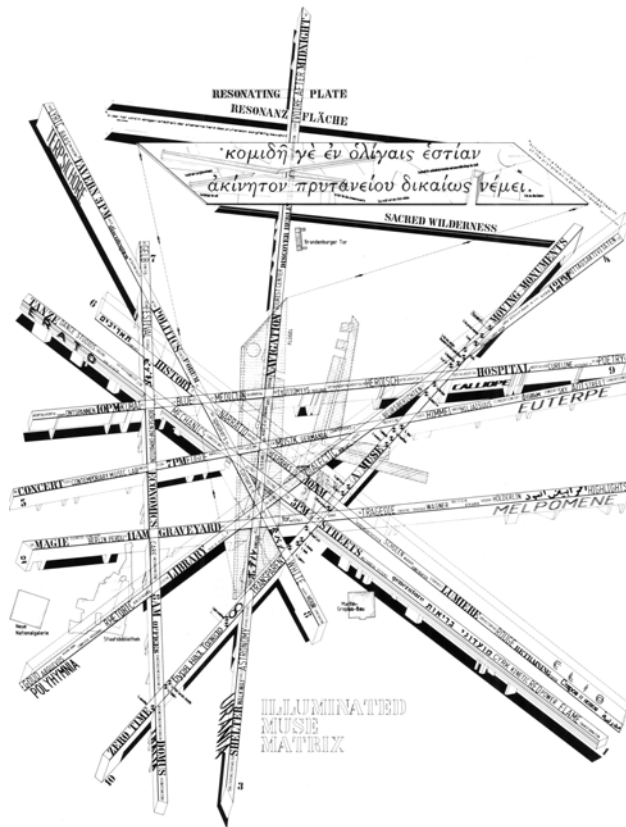
16. *Illuminated Muse Matrix* from *Out of Line*, 1991. Daniel Libeskind.

The academic pursuits of Wigley and Libeskind hint at an emergent and all-important field that is another paragon of liquidity: the virtual. This aspect of modernity is one that references reality, though in many cases actually supersedes it. What is *real* in today's world of the omnipotent image matters little for most. Authenticity can be a futile search in this "age of mechanical reproduction". The result is a potential for a monumentality that is free of the past's encumbrance, yet one that is created from the very essence of liquidity. While some may decry this as nothing more than smoke and mirrors trickery, one of the most powerful opportunities afforded to us in this world is the ability for limitless choice and change in our outwardly appearances. And with new technologies change can come at the speed of liquidity: instantaneously.

An extremely salient image of a virtual memory construct and its link to monumentality in the architecture of today is the massive *Wrapped Reichstag* installation completed by the artists Christo and Jeanne-Claude (figure 17). Even from the outset its similarities to the White House are unmistakable. The pair employed time as the actuator of memory in the form of an event. The project marked the turn of a new German Republic and its recently restored capital. It embodied optimism for the future, yet at the same time the installation demonstrated the power of the modern media event. The *Wrapped Reichstag* presages the

expanding influence of the virtual and presents a unique challenge to the monument in the liquid world. The impact this image had around the world heralds an age where—like the paper architecture which came before it—monumental architecture can maintain its relevance without actually being built. And perhaps the work of Christo and Jeanne-Claude spells the end of monumentality as we know it. The weight of the past is thrown into a truly liquid world and a temporary fabric is all that emerges from the skirmish.


17. *Wrapped Reichstag*. Christo [Vladimirov Javacheff] and Jeanne-Claude [Denat de Guillebon]. 1995.

By this point there can be little doubt of the fact that we live in a dramatically different world from that of our forebears. The world has changed, yet architecture has been slow to adapt. It appears that the qualities that have been absorbed from the liquid world are predominantly negative, focused on reduced time and expense, and indirectly on reduced quality and significance. The transformations wrought by liquidity have been manifold. It would be a shame if only those attributes that are concerned with economy would be brought to bear. And while projects like the *Wrapped Reichstag* may still rely on the skeleton of architecture from the past, they provide us with a glimpse into a future world where meaning arises from the congruence of eternal truths and the fleeting present.

With these historical and theoretical foundations laid I would finally like to turn to the physical and tangible factors that have shaped this design for *The White House Redux*. A number of different architectural concepts were utilized in both the scheme's general principles and in its more specific refinements. While much of the design's inspiration originates from the thorough study of monumentality/solidity and liquidity/change, there are certain architectural features and catalysts that merit a discussion removed from the hegemony of the greater thesis.

The most significant driver of this design—aside from its historical-theoretical roots—can be traced back to my original parti drawing (figure 18). When I thought of the White House and the saturated condition which the term had assumed in the contemporary world, the idea of a *nonarchitecture* came immediately to mind. This meant that with such highly charged imagery it would matter little what shape the actual architecture of the White House took. The symbolism contained within the idea of the White House is all encompassing in its global scale. There are many people in this world that could speak at length about American policies upon mention of the White House. Yet few would think to discuss its architectural merits. As a product of Neoclassical pseudo-monumentality, the White House is merely a shell that attempts to hark back to the power of yore. In this regard, I found another enticing design possibility in relation to the way the White House interacts with the physical world today. When the building was originally designed there were no global communication networks and no Internet, archetypes of the White House today. In its newfound mass connectivity the building has retained its mask as a dignified country villa. There is the White House we see on the surface, and then there is the invisible White House that continues beneath its walls and spans across the globe.
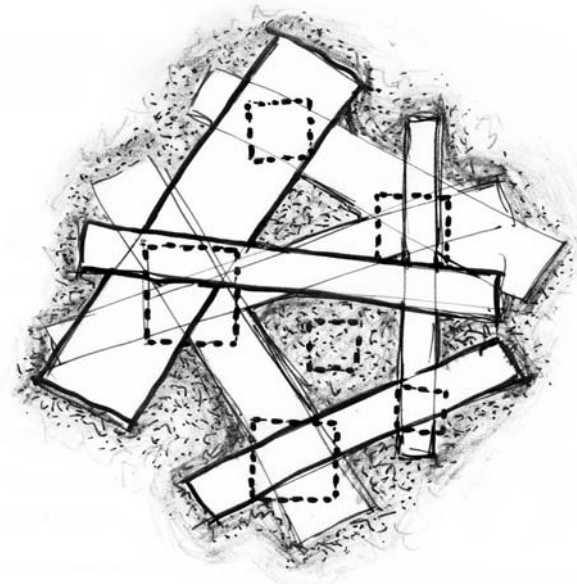

18 *Parti* for *The White House Redux*, 2008. Drawn by author.

These initial instincts led to a design that closely operates on the above parti. On the surface is the nonarchitecture—simple extruded cubes of varying sizes divided according to program. Below the surface is a complex network of paths and programmed space. The aboveground elements of the scheme are instantly understandable, arranged on the grid that is so common to most North American cities. The subterranean elements, on the other hand, resonate with Vattimo's chaos reality and are unintelligible beyond the surface

penetrations necessitated by factors such as daylight and egress. These two worlds collide and meld together at the intersections of the underground chambers, elucidating the unknown forms that lurk beneath the surface. While this arrangement is truthful to the White House's capacity within the liquid world, the conceptual parti also sets out a framework for the use of qualities such as transparency, materiality, and complexity; qualities that are seen as key values of the design.

Transparency is one of the most significant characteristics that architecture gained in its transition to a Modernist vocabulary. Unfortunately, transparency today is often completely misunderstood and thus misconstrued in its use. Like the pseudo-monumentality of the past, transparency is now regularly invoked as a paramount quality of architecture. But transparency is much more than the "clear" optical property that is commonly attributed to it today. In their pivotal work on the subject, the architectural theorists Colin Rowe (1920–99) and Robert Slutzky (1929–) concluded that, "Transparency may be an inherent quality of substance, as in a glass curtain wall; or it may be an inherent quality of organization. One can, for this reason, distinguish between a literal and a phenomenal transparency."[17] While literal transparency is readily detectable, the same cannot be said for its phenomenal counterpart. Rowe and Slutzky invested great care in their distillation of phenomenal transparency from its roots in Cubism to its later applications in architecture.
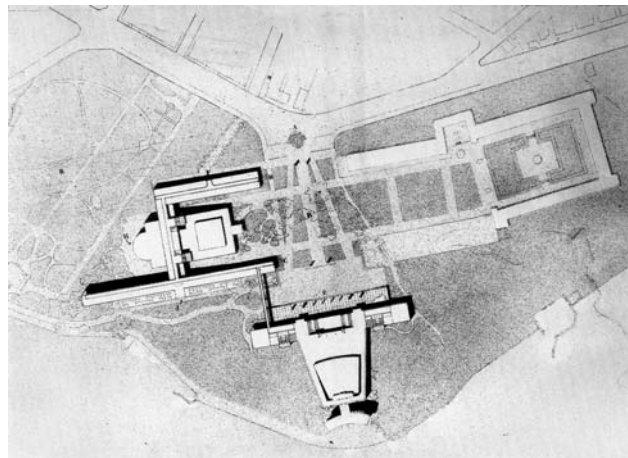
19 *Palais pour la Société des Nations*, 1927–28. Le Corbusier.

A prime example that mirrors the phenomenal transparency of my own scheme is Le Corbusier's unbuilt Palace for the League of Nations (figure 19). His design is centered on a series of striated bands of program that together form a narrative of layered architectural experiences. As the visitor moves across the bands various elements of the scheme become discernable, or as Rowe and Slutzky describe it, "through a series of positive and negative implications, the whole scheme becomes a sort of monumental desire, an argument between a real and ideal space."[18] The volumes found in my own scheme are arranged so as to

construct and substantiate space as an articulated field: the essence of phenomenal transparency. This is done with Rowe and Slutzky in mind, who beautifully described The Palace for the League of Nations: "Le Corbusier's planes are like knives for the apportionate slicing of space. If we could attribute to space the qualities of water, then his building is like a dam by means of which space is contained, embanked, tunneled, sluiced, and finally spilled into the informal gardens alongside the lake."[19]

As a quality that can be seen as the metaphorical equivalent to democracy, transparency necessitates further investigation into its possible applications for this design. Moving beyond the phenomenal transparency found in the organization of the scheme, the design's overall composition mirrors this original point of departure through its use of varied degrees of literal transparency. Literal transparency is achieved by employing a strict and almost formulaic composition for the allotment of different materials. The various extruded volumes are treated as typological parts based on a common system of concrete shear walls wrapped in an offset enclosure of glass. While not quite a double façade, this arrangement allows for many different visual effects through the interplay of apertures punched in the concrete structure and the surface which envelopes them. The actual type, colour, opacity, reflectivity, size, and spacing of these glass panels depend on the functions contained within the respective volume. The distribution of the diverse ingredients is determined by a number of programmatic filters. The most public elements of the scheme, such as the visitor's centre and the service areas, are almost dematerialized, with the shear walls removed in favour of slender columns, and the glazing sized as large and with as little intrusion as possible. The volumes of the project that are occupied on a semi-public basis, like the staterooms, have a finer patterning with some structure visible, and use a range of gradient opacities. On the other hand, the most private elements of the scheme have a tile-like and finely detailed composition of mirrored dark glass that is symbolic of their fortified nature.

While this may all sound quite instinctive, with material liberty mirroring programmatic freedom, it is done with the specific aim of producing a variegated and shifting reading for the observer located on the exterior of the building. This treatment of the cladding is ultimately a further interpretation of the liquid state of the world, where appearances can be deceiving and are subject to constant transformation. An exemplar in this type of approach to the visual quality of architecture lies in the work of Jean Nouvel (1945–), and in particular, his design for the Fondation Cartier (figure 20). In this project Nouvel used a carefully conceived series of layered screens of glass to respond to the urban situation of Paris. One of these screens runs along the edge of the site that is bounded by the street, while another separates the building from its verdant gardens at the rear. What may sound to be a simple move is in effect a complex kaleidoscope of the surrounding site and environment. Elements are reflected and gain the appearance of being *real*. Others are

refracted and distorted between the offset layers. The building glows with the atmospheric conditions, and reality and illusion become compressed within a uniform plane of consistency. The philosopher Jean Baudrillard (1929–2007) interpreted this as the true paradigm of our liquid world: a building that can differentiate itself over time through the play of ephemeral effects achieved by the use of certain materials. For Baudrillard, the Fondation Cartier plays with the seduction of space, where architecture creates a virtual or mental construct that tricks the senses and ensures a destabilized area cast in tension with the monotony of today's built world.

20 *Fondation Cartier*, 1994. Jean Nouvel.

The final element of this scheme that I would like to discuss is the idea of complexity. Complexity in architecture is a relatively new development. Guided by pioneering research such as recent studies on networks and connectivity, architecture has begun to borrow from and mimic the natural world around it. Complexity in its most basic understanding implies a highly ordered field of interrelated parts, which when viewed from the perspective of its individual components appears to consist of singular and rudimentary constituents. Examples of this include language, the brain, social networks, and various natural phenomena such as food webs, ant colonies, flocks of birds, or schools of fireflies that carefully synchronize the pulse of their flash. Complexity is fundamental in the operation of our world and occurs without us being even slightly aware of it.

We must learn to incorporate these features into our built environment. The most obvious reason for this is the fact that these self-ordered systems have naturally evolved over the course of long periods of time and they have often found the most efficient methods for completing certain tasks. Human ingenuity could only hope to achieve so much. It would not be an embellishment to think of complexity as another synonym for liquidity. This design has attempted to apply an appreciation for complexity much like it has for transparency, with both phenomenal and literal approaches. The phenomenal aspect of complexity can be found in the scheme's original parti, which is very much like a large-scale network diagram. The opportunity for literal complexity is equally enticing, as Nouvel has shown in his Institut du Monde Arabe in Paris (figure 21). An intricate arrangement of delicate operable diaphragms is embedded within the primary façade that addresses a busy road and the Seine. This detail invokes the same ocular, cosmological worldview that the Pantheon established so expertly nearly two thousand years before. With a similar system of adaptive apertures placed throughout the fenestration of the concrete shear walls and within the roof lights to the subterranean world below, *The White House Redux* can complete the final link between the individual human and the vast liquid world that surrounds us all. Complexity becomes prototypical of liquidity, and ultimately of new monumentality itself.
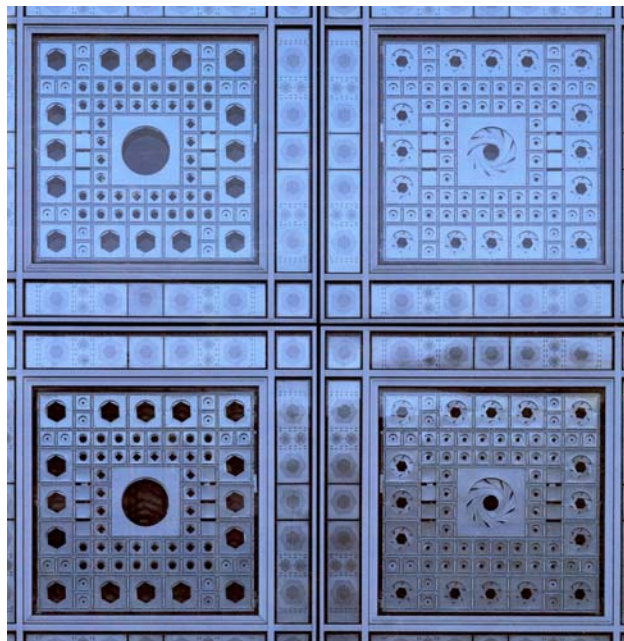
21. *Institut du Monde Arabe*, 1981–87. Jean Nouvel.

I have shown many different precedents that inform the design of this project and the considerations that support this thesis in general, yet ultimately the matter that faces us is quite simple. If we could truthfully reflect the circumstances that surround us, forms could be established relevant to our age of change. *The synthesis of the past's permanence with today's fleetingness will provide a new language of architecture* capable not

only of enriching our lives, but of representing the ever-complex truths which characterize our present world. If architecture could once again be seen as the foundation of society, much like the cultures of antiquity believed it to be, life would stand to gain a layer of stability needed evermore in our current era of change.

The prodigious tomb or temple itself, shining on a crag, poised in some pure space like a water-bird, will bring men back to life in its own stones, although these too will wear away—remember: our heart beats fast, while the wind winds a slower clock and the rains erode more patiently than tears. Our best inventions, feelings, dreams, need a handsome, safe, enduring habitation, not one rotted out by ordinary life, dusty ideas, damp passions, ignoble fears; and men distant from this time, by means of that Mass, this poem, novel, painted face, may see in these sacred things, human consciousness at its most rich, harmonious, complete, and consequently have a chance to live, if not a longer, then perhaps a finer life, before another new days blots them out, though they shine while they shine like a star.[20]

William H. Gass

Thus, I tell you, you will build because the deep forest is good for men; good, too, the Milky Way and the blue plain seen from the mountain-top. And yet—what are those vastnesses of sea and plain and Milky Way, compared with the pregnant darkness of the stones of the temple when the architect has found a way of filling them with silence? You, the architects, will be the greater for having looked beyond the daily needs of life and raised your eyes towards the one task truly worthy of your achievement. It will absorb the best of you, since, no longer serving your self-interest, it will force you to serve itself. And it will lift you up above yourselves. For how should great architects arise, if the work to be done lack greatness?

You will become great only when the stones you claim to charge with power are not mere edifices for the convenience of men; when they serve not merely useful, measurable ends, but become pedestals, stairways, ships, that bring Man nearer God. [21]

Antoine de Saint-Exupéry

NOTES

1   Yoshio Futagawa, ed., *GA Document* vol. 82 (October, 2004), p. 13.

2   Zygmunt Bauman, *Liquid Times: Living in an Age of Uncertainty* (Cambridge: Polity Press, 2007), p. 1.

3   William H. Gass, "Monumentality/Mentality", in *Oppositions* vol. 25 (Fall, 1982), p. 133.

4   Sigfried Giedion, *The Eternal Present: The Beginnings of Architecture* (New York: Bollingen Foundation, 1964), p. 213.

5   Sigfried Giedion, "The Need for a New Monumentality", in *New Architecture and City Planning, a symposium* (New York: Philosophical Library, 1944), pp. 552–3.

6   Ernst Bloch, *The Principle of Hope*, vol. two, Neville Plaice, Stephen Plaice, and Paul Knight. (Cambridge, Mass.: MIT Press, 1986), p. 723.

7   Sigfried Giedion, "The Need for a New Monumentality", in *New Architecture and City Planning, a symposium* (New York: Philosophical Library, 1944), pp. 550.

8   Robert Slutzky, "Aqueous Humour", in *Oppositions* vol. 19–20 (Winter–Spring, 1980), p. 48.

9   Robert Jan van Pelt and Carroll William Westfall, *Architectural Principles in the Age of Historicism* (New Haven: Yale University Press, 1991), p. 169.

10 Gianni Vattimo, *The Transparent Society* (Baltimore: The Johns Hopkins University Press, 1992), p. 11.

11 Sanford Kwinter, *Architectures of Time* (Cambridge, Mass.: MIT Press, 2001), p. 62.

12 Ibid., p. 96.

13 Jan Pieper, ed., *Daidalos* vol. 58 (December, 1995), p. 17.

14 Mark Wigley, "The Architectural Cult of Synchronization", in *October* vol. 94 (Autumn, 2000), p. 31.

15 Luis Fernández-Galiano, *Fire and Memory: On Architecture and Energy* (Cambridge, Mass.: MIT Press, 2000), p. 66.

16 Ibid., p. 70.

17 Colin Rowe, Robert Slutzky, and Bernard Hoesli *Transparency* (Basel; Boston: Birkhauser Verlag, 1997), p. 23.

18 Ibid., p. 50–1

19 Ibid., p. 53.

20 William H. Gass, "Monumentality/Mentality", in *Oppositions* vol. 25 (Fall, 1982), p. 144.

21 Antoine de Saint-Exupéry, *The Wisdom of the Sands* (New York: Harcourt, Brace, and Company, 1950), p. 80.

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12 *Los Moscos*. Mark Bradford. From Flood, Hoptman, and Gioni, *Collage: The Unmonumental Picture*.

13 *La perspective curieuse, ou, magie artificielle des effets merveilleux*, pls. 66, 67. Jean-François Nicéron. From Vesely, *Architecture in the Age of Divided Representation: The Question of Creativity in the Shadow of Production*.

14 *Elasticity*. Umberto Boccioni. From Coen, *Umberto Boccioni*.

15 *Airplane and railroad station, with cable cars and elevators on three street levels*. Antonio Sant'Elia. From Caramel and Longatti, *Antonio Sant'Elia: The Complete Works.*

16 *Illuminated Muse Matrix*. Daniel Libeskind. From Libeskind, *Radix–Matrix*.

17 *Wrapped Reichstag*. Christo and Jeanne-Claude. From Bourdon and Volz, *Christo and Jeanne-Claude: Wrapped Reichstag, Berlin, 1971–95.*

18 *Parti* for *The White House Redux*. Drawn by author.

19 *Palais pour la Société des Nations.* From Rowe and Slutzky. *Transparency.*

20 *Fondation Cartier*. Jean Nouvel. From *A+U Special Issue: Jean Nouvel 1987–2006.*

21 *Institut du Monde Arabe*. Jean Nouvel. From *El Croquis* vol. 65/66.

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