

A files

A files

<i>Nigel Coates</i>	3	The Mother of all Bombs
<i>Freya Wigzell</i>	8	The people here think I'm out of my mind
<i>Kristina Jaspers</i>	20	The Adam's Family Store
<i>Claire Zimmerman</i>	28	Albert Kahn in the Second Industrial Revolution
<i>Laila Seewang</i>	45	Ernst Litfaß and the Trickle-Down Effect
<i>Roberta Marcaccio</i>	59	The Hero of Doubt
<i>Rebecca Siefert</i>	71	Lauretta Vinciarelli, Illuminated
<i>Shantel Blakely</i>	86	Solid Vision, or Mr Gropius Builds his Dream House
<i>Thomas Daniell</i>	98	In Conversation with Shin Takamatsu
<i>Francesco Zuddas</i>	119	The Idea of the <i>Università</i>
<i>Joanna Merwood-Salisbury</i>	132	This is not a Skyscraper
<i>Victor Plahte Tschudi</i>	150	Piranesi, Failed Photographer
<i>Francisco González de Canales</i>	152	Eladio and the Whale
<i>Ross Anderson</i>	163	The Appian Way
<i>Salomon Frausto</i>	183	Sketches of a Utopian Pessimist
<i>Theo Crosby</i>	189	The Painter as Designer
<i>Marco Biraghi</i>	190	Poelzig and the Golem
<i>Zoë Slutzky</i>	202	Dino Buzzati's Ideal House
	206	Contributors

AA Files

Architectural Association
36 Bedford Square
London WC1B 3ES
T +44 (0)20 7887 4000
F +44 (0)20 7414 0782
aaschool.ac.uk

Publisher

The Architectural Association

Editorial Board

Mark Cousins
George L Legendre
Joanna Merwood-Salisbury
Irénée Scalbert
Martino Stierli

Editor

Thomas Weaver

AA Publications Editor

Pamela Johnston

Technical Editor

Sarah Handelman

Editorial Assistant

Clare Barrett

Design

John Morgan studio

No 75, 2017 Contents
© Architectural Association
and the Authors

ISSN 0261-6823

ISBN 978-1-907896-94-1

Printed in England
by Pureprint Group

AA Files is published twice a year
Subscription for two issues
(including postage & packing)
UK £32 (students £27)
Overseas £33 (students £28)
Single issues: £15
(plus postage & packing)
Back issues are available

aaschool.ac.uk/afiles

The contents of *AA Files* are derived from the activities of the Architectural Association School of Architecture. Founded in 1847, the AA is the UK's only independent school of architecture, offering undergraduate, postgraduate and research degrees in architecture and related fields. In addition, the Architectural Association is an international membership organisation, open to anyone with an interest in architecture.

For Further Information Visit

aaschool.ac.uk
or contact the Admissions Office
AA School of Architecture
36 Bedford Square
London WC1B 3ES

The Architectural Association (Inc)
is a Registered (Educational) Charity No 311083
and a Company limited by guarantee
Registered in England No 171402
Registered office as above

AA Members can access a black-and-white and/or larger-print version of specific printed items through the AA website (aaschool.ac.uk) or by contacting the AA Membership Office (membership@aaschool.ac.uk/+44 (0)20 7887 4076)
For the audio infoline, please call +44 (0)20 7887 4111

A Note on the Display Initials

In the late 1950s an American manufacturer called the Burroughs Corporation worked with the Federal Reserve Bank to develop the E13B type font – a tiny set of numbers printed in magnetic ink at the bottom of a cheque, readable by automatic sorters. 'Where once the cheque was used merely to transfer funds from one account to another, it will soon become the chief vehicle for transmitting *all* the vital information required throughout an entire banking or accounting system', stated the Burroughs Corporation in its 1959 address to shareholders.

Discussing the font in the December 1960 issue of the *Architectural Association Journal (AAJ)* devoted to his work, the painter and type designer Edward Wright dryly noted that 'the Romans would have found some of our typefaces which are derived from their own alphabet quite incomprehensible'. And yet while E13B was in production, Wright himself had been participating in the communication of something similarly unfathomable – a font for Alison and Peter Smithson's House of the Future, shown in the 1956 *Daily Mail* Ideal Home exhibition. This house, however, was no home, nor even an architectural project, but a simulation, projecting 20 years forward into a life where housework was automated and technology completely integrated. In the harshly lit reality of the Olympia Exhibition Centre, this future was also entirely hand-made, built of plywood and plaster. Wright contributed to these same artisanal qualities in his own hand-drawn typeface projected onto the facade. The letters are slabby yet seductive, hi-tech yet kitsch.

The display letters in this issue, drawn as ever by Adrien Vasquez from the John Morgan studio (and appearing in a short homily to Wright by architect Theo Crosby and in the essay by Salomon Frausto) are a remaking of Wright's design. Like his letterface, Wright himself displayed certain incongruities. A South American born in Liverpool, he was packed off to public school before studying architecture at the Bartlett and typography under George Adams. Like his friend Crosby, Wright's life straddled hemispheres and was 'full of contradictions', wrote Brian Housden in his *AAJ* profile. 'It seems to be that the world appears to him full of opposites and these can only be contained in something as tortuous as a labyrinth' – or as enigmatic as the future.

Lauretta Vinciarelli, Illuminated

Rebecca Siefert



Lauretta Vinciarelli,
The Subway Series, 1988
Courtesy Peter Rowe

The luminous, haunting paintings of the Italian-born artist and architect Lauro Piccini (1943–2011) are saturated with colour, light and memories. Largely autobiographical, her works recall her childhood in Rome and the nearby small town of Gradoli, as well as her adopted homes in Southwest Texas and New York City. Piccini's early watercolours, from the mid-1980s to the early 1990s, are especially representational yet surreal, devoid of human presence and obliquely referencing the architecture of ancient Rome. She drew inspiration from the city's 'uniquely magnificent spaces', such as the Pantheon and Santa Sabina, which she appreciated for their 'magic light' and 'simple, powerful shapes'.¹ From the beam of light streaming in from the oculus of the domed Roman temple to the rows of archways that pierce the nave of the early Christian basilica where Piccini's father played the organ, these places fuelled her exploration of the dynamics of openness and enclosure, light and shadow, tangibility and ephemerality. Over time, these representational vistas gave way to increasingly abstract visions in which the standard signs of architecture were reduced to radiant planes of colour – a dichotomy of believable yet inaccessible space that prompted the historian K Michael Hays to dub her work 'not architecture but evidence that it exists'.²

Indeed, before she became a watercolourist, Piccini trained as an architect, earning her doctorate in architecture and urban planning from La Sapienza University in Rome. Among the faculty were Ludovico Quaroni, Carlo Aymonino and Franco Purini, representatives of a cross-section of mid-twentieth-century Italian styles ranging from neo-realism to neo-rationalism. Teaching was studio-based, engaging both students and tutors in collaborative design and research, an approach characteristic of many progressive architecture schools in the late 1960s, from the Architectural Association in London, to the Sorbonne in Paris, to the Politecnico in Milan and the ETH in Zurich, to name just a few.³ Piccini experienced first-hand the tumult of those years on the La Sapienza campus, the site of the so-called 'Battle of Valle Giulia' of 1968. The demonstrations there, occupation of the architecture building and clashes with the police were among the most violent of the Italian *Sessantotto* or student protests – Piccini herself took part, and received a blow to the head as a reward.⁴ As Manfredo Tafuri (then assistant to Quaroni at La Sapienza) would later recall, students and teachers alike abandoned their 'books (or designers their drawing boards) to go throw rocks at the police. This was the climate of the times'.⁵ A year later Piccini moved to New York, not so much to escape this radicalism as bring it to her newfound work as an architect,

artist and teacher: one of the first women hired to teach architecture studio courses at Pratt Institute (1975), Columbia University (1978) and the City College of New York (1985).

Piccini's work at this time was rooted in a deep dissatisfaction with high modernism and its corruption by the forces of real-estate speculation and corporate practice. Shifting the emphasis away from building and towards history, theory and, especially, drawing, was for her a means to usher in a less exploitative role for architecture. Others shared her view. In London, the turn to paper projects arrived early (and with a pop culture bent) at the Architectural Association, in the work of the members of Archigram, who were students in the 1950s. By the late 1970s, of course, the AA faculty was a veritable 'who's who' of architectural drawing and theory: Charles Jencks lectured on semiotics, and Elia Zhenghelis, Bernard Tschumi, Peter Cook, Joseph Rykwert, Daniel Libeskind, Rem Koolhaas and Zaha Hadid taught design studio. In New York, the turn to drawings was reflected in MOMA's influential 1975 exhibition, 'The Architecture of the École des Beaux-Arts', curated by Arthur Drexler, and in the opening of Max Protetch's gallery in Chelsea in 1978, which showed drawings by architects such as Aldo Rossi, Frank Gehry and John Hejduk, as well as in the exhibitions programme at Peter Eisenman's influential Institute of Architecture and Urban Studies (where Piccini was the first and only woman granted a solo exhibition, in 1978).

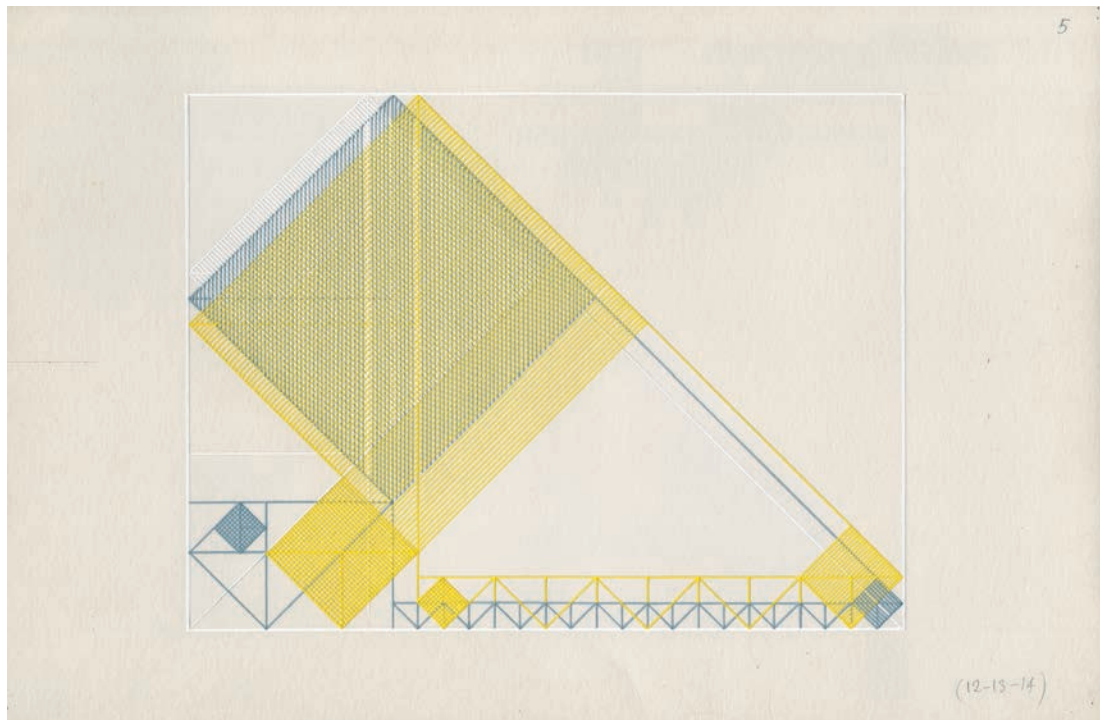
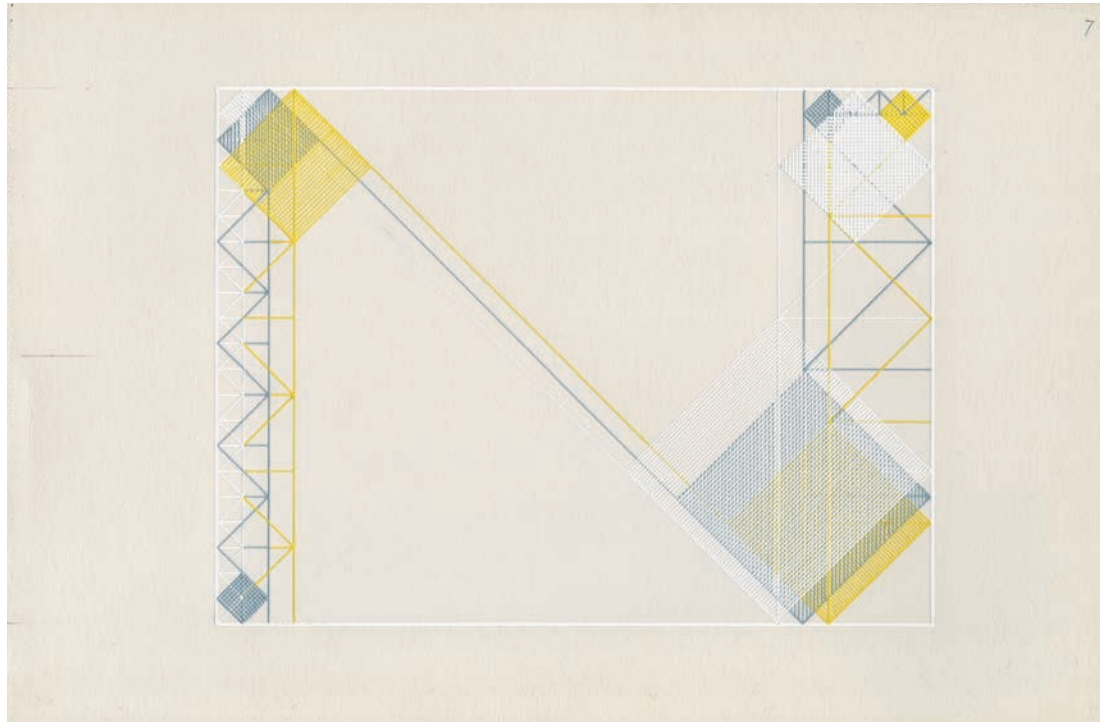
Piccini played an important part in this drawings revival. Her series, *The Non-Homogeneous Grid* (1973–74), purchased by MOMA immediately after its completion, were the first drawings by a woman acquired by the department of architecture and design⁷ – a moment as historic as it is shocking. Based on a 'generative system', these abstract, architectonic works on paper consist of several overlapping grids that divide the picture plane into unequal parts. Thin lines of opaque, pastel paint, applied using a Kern ruling pen rather than a brush, sit raised on the surface, creating a tapestry of woven and striped patterns, a subtle push-and-pull between two-dimensionality and three-dimensionality recalling textiles. However, the schematic quality is also reminiscent of a mapped aerial view of a city or country; Piccini herself likened these drawings to a 'spatial fabric' in which there are solids, voids, lines of circulation and points of connection, all of them dependent upon an underlying set of grids.⁸

The grid – that symbol of rationalism responsible for giving order to all manner of projects, from turn-of-the-century Beaux-Arts treatises, to Mussolini's plan for the EUR section of Rome, to controversial 'urban renewal' proposals by Robert Moses in New

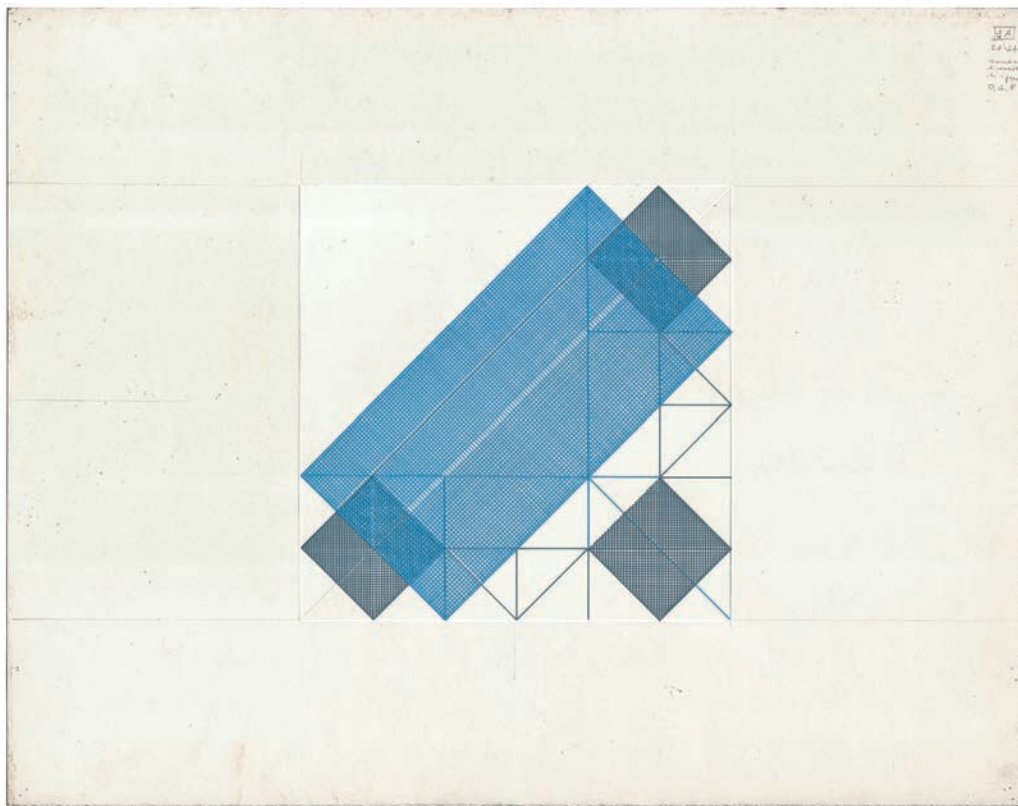
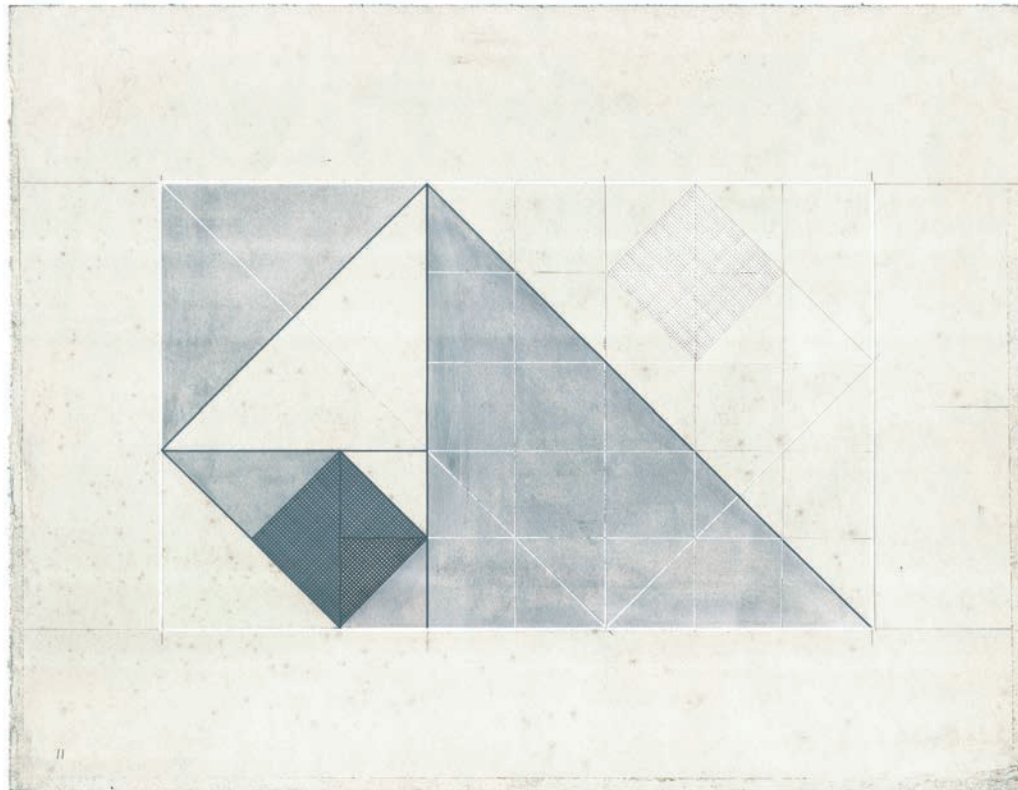
York – was a common point of departure for architects of the 1960s and 1970s. But what made Piccini's own interrogation of the grid novel was the way she highlighted its subversive potential, exposing rifts in its ostensibly impenetrable forms, which she described as 'mute', without even the mere 'suggestion of meaning', as a result of the homogeneity of each square.⁹ 'To allow the grid to produce meaning (or "speak", as it were), you have to introduce points of "difference"', she said – and this was the basis for her *Non-Homogeneous Grid* series. Piccini's focus on drawing was thus neither a historicist move nor a purely formalist or even theoretical gambit, but rather an amalgam of these trends intended as critique. In this way, her early works on paper reflected her background in architecture, but they also correlated with the ubiquity of the grid in minimal and conceptual art. And it was these works on paper that would later arouse the interest of the artist Donald Judd, with whom Piccini was involved both professionally and romantically from about 1976 to 1987.

An iconic figure in minimalist art, Judd has also been celebrated for his own architectural interventions, notably in Marfa, Texas, on the abandoned army base purchased by the Dia Art Foundation in 1971 to provide a permanent home for both his art installations and those by a number of his contemporaries. Scholarship on this aspect of his work began with the publication of a compilation of his writings, *Donald Judd: Architektur* in 1989.¹⁰ Marfa itself has since become something of a pilgrimage site for artists and acolytes alike, declared 'one of the great aesthetic experiences possible anywhere'¹¹ and 'a perfect model of artistic existence'.¹² More recently, the opening in 2013 of Judd's newly renovated loft at 101 Spring Street in New York as a house-turned-museum brought renewed interest in his specifically architectural work. With an exhaustive new collection of his writings published in 2016, an exhibition on Judd's architecture at the AIA in New York in the autumn of 2017, and a major MOMA retrospective slated for some time in 2018 or 2019, a re-evaluation of his work, in particular his collaborations with Piccini, seems especially timely.¹³

During their time together Piccini had a vital impact on Judd's work in architecture and design, helping to shape some of his best-known architectural projects, including those for Marfa, Providence, Rhode Island and Cleveland, Ohio. A 1986 article in *Architectural Digest* even claimed that Judd and Piccini were 'starting a firm' together;¹⁴ and as late as September 1987 Judd made reference to this shared office in his response to an invited competition for the North Carolina Museum of Art, noting that they should be referred to as 'Piccini, Judd + [Claude] Armstrong'



Lauretta Vinciarelli,
Non-Homogenous Grid, 1973-74
Courtesy Rebecca Siefert



Lauretta Vinciarelli, *Untitled*, 1975
© Lauretta Vinciarelli, courtesy Collection Francesco
Moschino & Gabriel Vaduva, AAM Architettura Arte

(Armstrong was Vinciarelli's former student, who Vinciarelli introduced to Judd in 1982).¹⁵ Vinciarelli confirmed in a 2008 interview with Judd's daughter, Rainer, that she and Judd collaborated both 'formally' and 'informally'.¹⁶ Aside from their architectural work, for example, Vinciarelli also influenced Judd's furniture design and printmaking. This breadth of collaborative work calls into question the sole authorship of Judd's architecture, an issue that is already problematic, given his characteristic use of delegated fabrication. As minimalist scholar James Meyer explained, making, for Judd, was 'a circuit of production... A work looked *more* like a Judd when it was not *made* by Judd – when it was built by someone with superior technique.'¹⁷

Judd's foray into architecture seemed natural. His grandfather, Clarence Judd, built houses in Missouri, and his father, Roy C Judd, was skilled in carpentry and craft woodworking.¹⁸ During Judd's time as an army engineer, from 1946 to 1947, he was already considering becoming an architect, but claimed that he was repelled by the 'business' of it all.¹⁹ Beginning in the late 1970s (after he became involved with Vinciarelli), however, there was a new phase of innovation in Judd's work, particularly in the areas of architecture and design. Tracing this shift, the Dutch art historian Rudi Fuchs concludes his essay of 1993, 'Master Judd', with some telling observations:

*For a time, until into the 1970s, [Judd's] approach to [printmaking] was fairly orthodox. Later, as I see it, the work became no less fundamental but certainly less orthodox. This is when it became more colourful, sometimes verging on the gaudy and the painterly. The renunciation of orthodoxy, the artist's greater 'tolerance' towards the principles of his work, undoubtedly gave a fresh impulse to the prints. What has also increased over the past 10 or 15 years is his activity in the fields of architecture and furniture.*²⁰

Undoubtedly, that 'fresh impulse', especially his increased activity in architecture and furniture design, was indebted to Vinciarelli; what's more, Judd's renewed force of colour – verging on the 'painterly' – also coincided with Vinciarelli's own foray into the medium of watercolour, and through which her colours took on a new materiality and transparency. It seems clear, then, that Vinciarelli's role extended far beyond that of a mere technician, yet Fuchs does not mention her even once. Evidently she did not fit the 'Master Judd' narrative. It is time to set the record straight.

Judd began spending summers in the remote town of Marfa in 1971, officially moving to this corner of Southwest Texas in 1975. By 1978 Vinciarelli had joined him and his children and was working with the artist on his Marfa projects.²¹ As she mused in the 2008 interview with Rainer, 'I speak of [the] late 70s,

early 80s. Then I was very much involved in Marfa, in terms of something that he was building.'²² In addition to her proposals for a building that was to contain Judd's plywood pieces (c 1978–80), studies of the former airplane hangars at the Mansana de Chinati, a garden at the Walker House in the town centre (c 1979) and surveys of the barracks at Fort D A Russell (c 1980), which now house works by Dan Flavin and others, Vinciarelli had a broader, largely conceptual influence on the architecture of Judd's Marfa compound.²³ As Judd's longtime fabricator Peter Ballantine succinctly put it, 'the Loretta influence in Marfa is huge'.²⁴

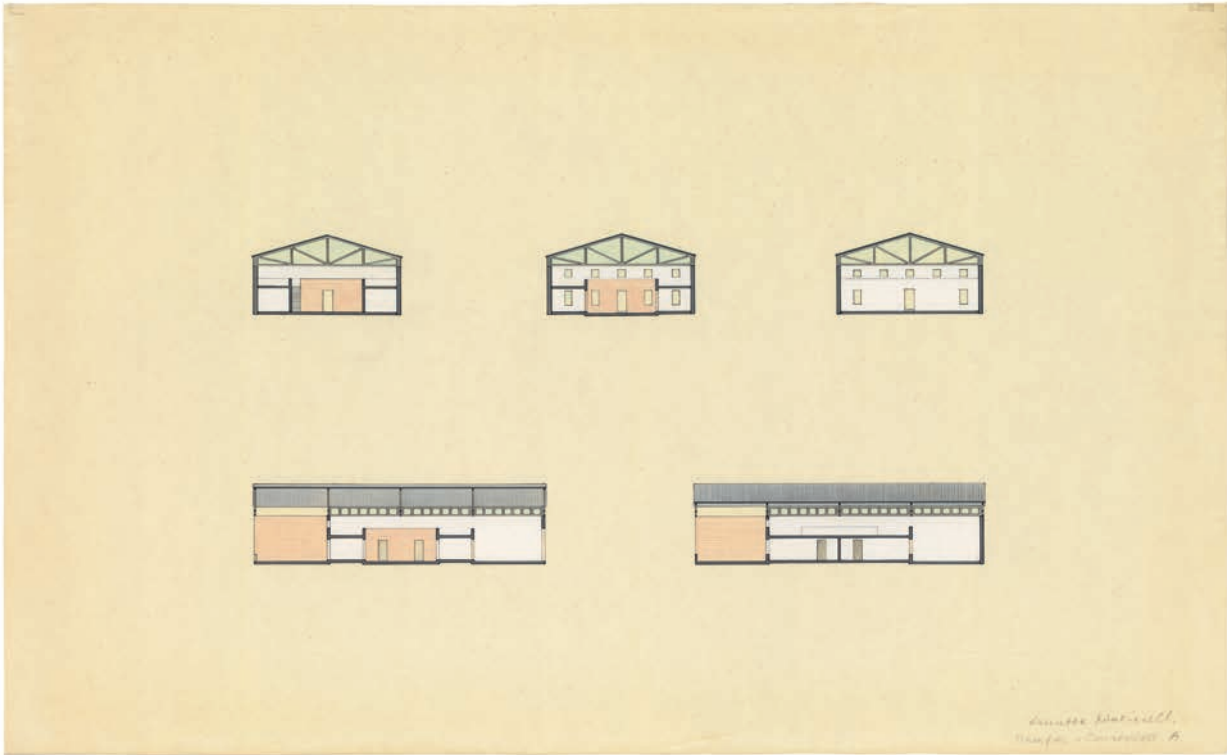
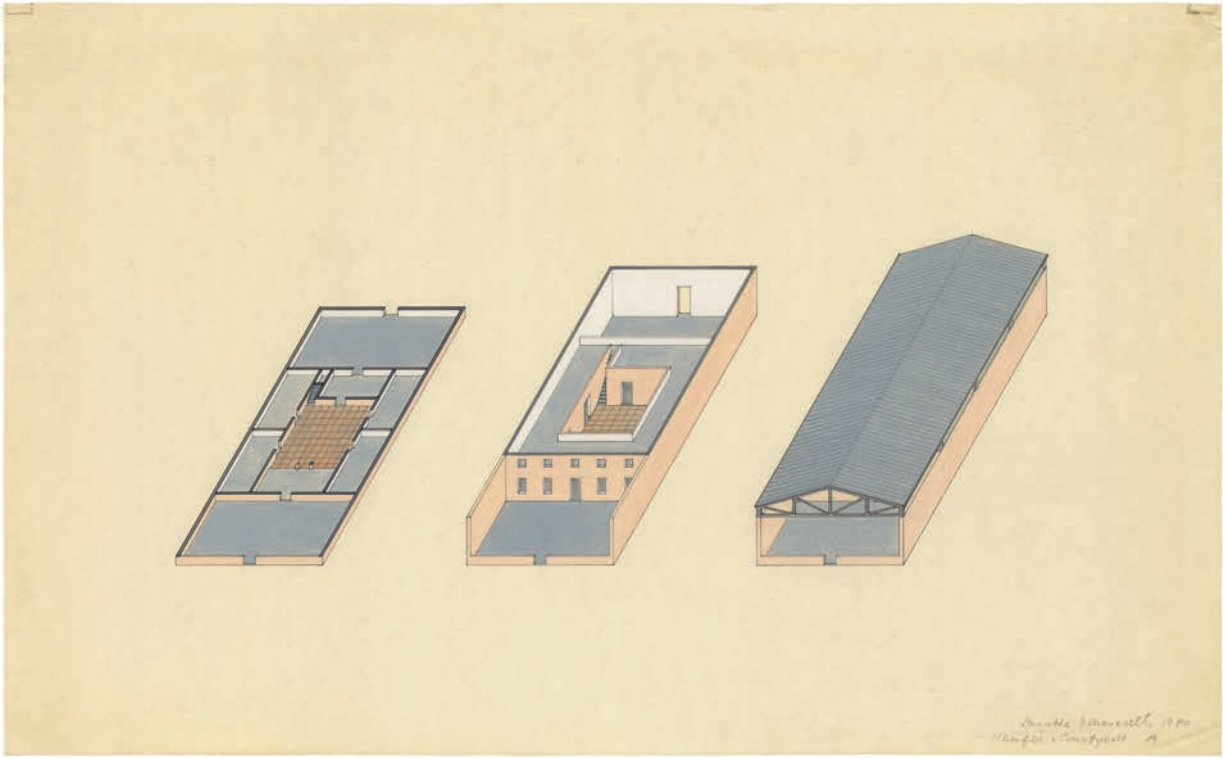
Yet in his essays of the late 1980s Judd framed his work in Marfa as a solo project. For example, in 'Horti Conclusi' (1989) he wrote that 'I've made my place in Marfa into a courtyard and have considered many other kinds of courtyards, open to closed.'²⁵ His affection for this form would soon become his defining architectural emblem, and its introduction into the Marfa compound, alongside the *hortus conclusus* (Latin, for 'enclosed garden') and the pergola, would prompt visitors and critics to praise him as an innovative architect (their attention was focused on these new elements because few changes were made to the existing buildings on the site).²⁶ Indeed, in many ways the entire Mansana de Chinati, Judd's residence in Marfa, is in effect one large open courtyard, surrounded by a thick adobe wall. And within this compound (often referred to as 'The Block', since it occupies an entire city block), there is another open courtyard, as well as smaller courtyard-like spaces like the one within the living quarters – a play on open and enclosed spaces that could be considered an architectural iteration of Judd's serial objects, so often comprised of boxes within boxes. At the same time, the hermetic nature of the courtyard, of course, also offers the ideal building type to cloister oneself away from the world, and the metaphor of privacy and self-containment was clearly not lost on Judd, a fiercely reserved person. As Vinciarelli reflected in a 1995 lecture at Columbia University, the 'more he became well-known, the less he could stay in New York. His privacy was destroyed.'²⁷

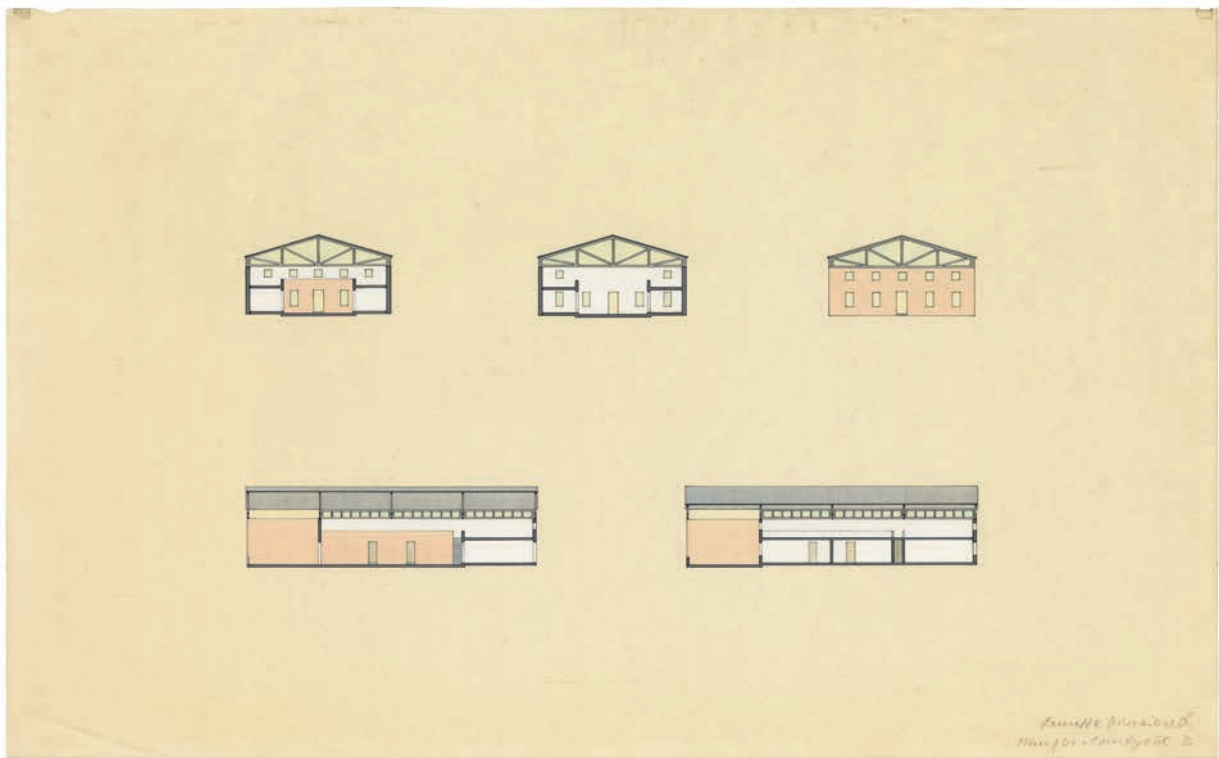
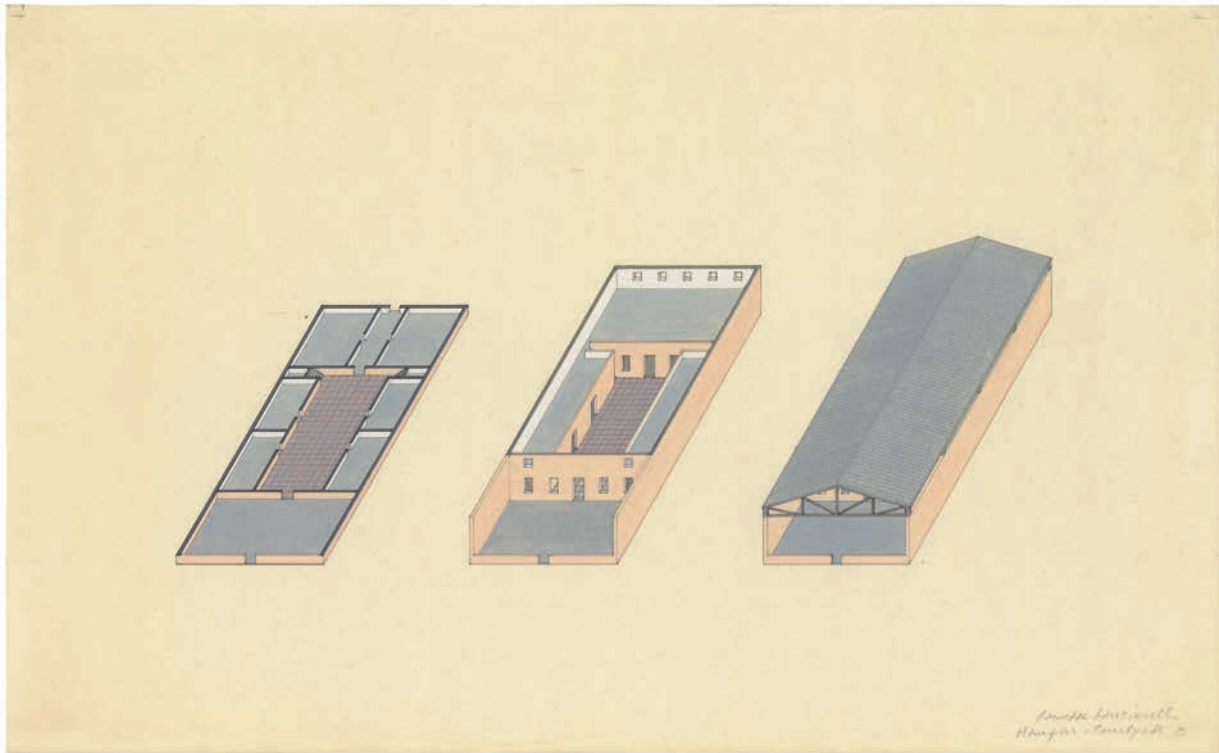
To say that the courtyard was a fundamental component of Vinciarelli's work, however, would be a gross understatement. It was central to her education in Rome and allied with her pedagogical and theoretical work in the housing studio at Columbia University, where she introduced and taught carpet housing, one of several types based on the courtyard. Courtyards in general dominated her research and drawings at that time. Vinciarelli's investigatory studies of courtyards for Marfa proposed, for example, 'The Seven Courtyards' (1981) and 'Hangar and Courtyard' (1980). Marfa was chosen as the site for these case studies, she

explained, because of 'its small size of less than 3,000 inhabitants, for its location in a beautiful mountainous desert which relates to the architecture and the layout of the town, and for the clarity of its architectural tradition which contraposes pitch-roofed houses to Mexican court-houses and domestic buildings to industrial hangars'.²⁸ In fact, in her 'Hangar and Courtyard' drawings she mixed these different types (airplane hangar, enclosed court house, open court house) in various combinations, pushing each beyond its normal definition.

Essentially variations on type, her drawings are comparable to the work of several contemporary Italian architects working primarily on paper at the time. The work of Massimo Scolari is strikingly similar in its flatness, due to the axonometric perspective both artists favoured, and the fusion of industrial and vernacular architecture. Scolari's 1986 drawing of *The Collector's Room*, for example, presents the breakdown of a building; stripped down to its foundation, it is slowly built back up in the surrounding drawings. The reduction of form and vaguely industrial quality also link his and Vinciarelli's work to the Enlightenment-era architectural drawings by the likes of J N L Durand and Étienne-Louis Boullée, that had inspired a wave of interest in architectural typology in Italy as early as the 1930s. Aldo Rossi was another influential figure who looked to the typological theories of French Enlightenment architects as he defined an architectural autonomy composed of urban artefacts, monuments serving as structuring devices in the city.²⁹ Rossi constructed de Chirico-like street scenes dominated by monumental, elemental forms casting long shadows from the Mediterranean sun (much like Vinciarelli's later watercolours). In other, more surrealist visions, Scolari presented terrifyingly colossal, isolated buildings that appear ancient and primitive yet include signs of industrialisation, like smokestacks and pipes. The emphasis on bringing time-tested types into the new era was vital for Italian architects trying to make sense of a transformed urban landscape.

American industrial and vernacular examples – wartime vestiges like airplane hangars, for example – were closer to home, and more readily associated with Judd's large-scale objects constructed in bare concrete, aluminium or wood. For Vinciarelli, however, the focus on materials and type was an extension of her larger concern that a building should correspond to its particular location rather than exploit its site for economic profit. As she affirmed in a 1981 statement on her work in Marfa, 'I do not believe in the validity of a universal building type; in fact the pitched-roof North American house looks defensive and sentimental in Southwest Texas. Its own meaning is debased in its thoughtless repetition





Lauretta Vinciarelli, *Hangar and Courtyard*, 1980
© Lauretta Vinciarelli, courtesy Collection Francesco Moschino & Gabriel Vaduva, AAM Architettura Arte

by a consumer society that has lost its sense of the specificity of place.³⁰ The courtyard is well suited to hot and dry climates throughout the world, including that of this region of Texas, as it allows both privacy and free circulation of air. Similarly, the *hortus conclusus*, like a courtyard, offers shade and respite from the heat by incorporating elements of water and greenery. Both have deep roots in Italian building culture extending back to the ancient Roman *domus* (a prototypical residence featuring a central open atrium), or perhaps earlier. As Vinciarelli explained: 'The idea of the *hortus conclusus* means a garden that is walled in... That is something that has been done since humanity started.'³¹ More importantly, Vinciarelli noted that 'these sorts of types and archetypes were much studied in Italy' at the time.³²

Another of Vinciarelli's preoccupations during this period, the pergola, can be traced back to ancient Roman gardens, where it extended out from the courtyard wall as a columned walkway often covered by vines or other climbing plants.³³ The pergola is at the heart of Vinciarelli's unrealised Puglia project of 1977, an architectural collaboration with Leonardo Fodera commissioned by the Puglia Regional Administration in southern Italy. This typological study of gardens consists of a series of transformations of a given space; each 'micro-garden', or 'garden of delights', as she called them, would contain areas of shade, recycled water 'in very shallow canals and pools', vegetation and architectural elements including small vaults or pergolas.³⁴ Several of these micro-gardens could be interlocked to form a spatial fabric. Judd purchased her series of 13 related drawings in 1977. Vinciarelli said she was 'extremely honoured that he bought it, because he bought it because he loved it... And I think that these drawings influenced him.'³⁵

Not only are the courtyard, *hortus conclusus* and pergola connected to the history of Italian building culture, they also exemplify the dynamic between openness and enclosure that Vinciarelli employed in her designs for a garden at the Walker House in Marfa in 1979 (the drawings for which Judd also purchased).³⁶ Indeed, although the Walker House garden and the Puglia project were never realised, Vinciarelli believed they had a bearing on Judd's incorporation of the pergola, pool and garden at the Mansana de Chinati, and his inclusion of a pergola at the Casa Perez (located on the south side of the Chinati mountains).³⁷ When renovations at the nearby Arena building (a former gymnasium at Fort D A Russell) began in 1981, the original exterior courtyard was preserved, as was a smaller, covered courtyard within. The smaller courtyard's roof was removed, essentially producing a courtyard within a courtyard.³⁸ The exterior courtyard certainly seems to echo Vinciarelli's take on the

'garden of delights', with its pool, pergola, places to sit in the shade, vegetable garden and greenhouse.³⁹ Curator Marianne Stockebrand has described it as 'all in all a microcosm that satisfied the demands of the intellect as well as the senses',⁴⁰ while scholar Melissa Susan Gaido Allen painted Judd as a kind of 'social ecologist', claiming that his incorporation of the pergola and pool are 'further examples of his environmental awareness'.⁴¹ But as we have seen, it was Vinciarelli's preoccupation with the typologies of the courtyard, *hortus conclusus* and pergola in her own architectural designs and teaching, her interest in simultaneously open and enclosed spaces, her connections to Italian building culture and her sensitivity to site and ecology that all contributed to what is now understood as Judd's Marfa.

Vinciarelli also collaborated with Judd on two unrealised projects for Providence (1984) and Cleveland (1986), on which his architectural reputation also rests.⁴² The Providence project developed out of a competition, set up by the office of the mayor, to create a monumental sculpture to be installed in front of the city hall. Judd later explained, 'Since the project was close to being architecture, I asked a friend, Laretta Vinciarelli, an architect, to be partners.'⁴³ What began as a large-scale sculpture developed into an architectural project. Vinciarelli recalled: '[I]t became evident that it was more appropriate to intervene ... using architecture instead of placing a sculpture. So we discussed - he proposed [that we] do it together, which was not that unusual, because we had an ongoing discussion on architecture that started since we met.'⁴⁴ They also brought in Claude Armstrong and his partner Donna Cohen, who had lived and worked with them in Marfa. Armstrong later explained, 'Laretta was consistently helping Don translate his ideas of space, form and number into architectural and landscape scale.'⁴⁵ Their proposal consisted of a series of concentric circles in concrete, each with a different function. The main circle would serve as a platform for residents of the city, in an attempt to initiate a dialogue with the city hall, the stairs of which would act as the 'stage' for public discussion.⁴⁶ In many ways the proposal resembled an ancient Roman amphitheatre, and as such it acknowledged the history of the site, which was formerly occupied by a theatre. This consideration comes as no surprise to those who know Vinciarelli's work, in which memory and history always played a central role.

The Cleveland project was a proposal for a large complex for the Progressive insurance company, and once again Judd called upon Vinciarelli, Cohen and Armstrong for architectural support. The site, whose original Beaux-Arts geometry was retained on the water's edge, was on a bluff on the shore of Lake Erie, next

to a set of railroad tracks and the Cleveland Browns stadium.⁴⁷ A lengthwise axis ran across the grid, resulting in a plan composed of a series of interior, open volumes - perhaps Juddian boxes, but more likely courtyards, recalling Vinciarelli's architectural concerns. On a long and narrow site, this plan preserved the views of the city and the lake.⁴⁸ Judd in fact described the project as a 'prone skyscraper', a description reminiscent of the Tuscolano housing project in Rome by Adalberto Libera, an important early project of the Italian postwar reconstruction. Vinciarelli was no doubt familiar with Tuscolano, and was perhaps even aware of its nickname, coined by Bruno Zevi (professor of architecture at Vinciarelli's alma mater, La Sapienza): '*grattacielo sdraiato*' (reclining skyscraper).⁴⁹ Vinciarelli's students at Columbia University also emulated the low-rise interior courtyard organisation of Tuscolano in her carpet housing studio, applying the model to sites in Brooklyn and Queens. Rather than referencing the Tuscolano project, however, Vinciarelli related the Cleveland project's orientation to a shared distaste for the skyscraper: 'Both Don and I, we were never fascinated by the skyscraper as a typology, because we were aware of all the shortcomings of it', she stated. 'In a site like this, it would have been much more interesting to propose a fabric.'⁵⁰ The concept of a 'fabric' goes beyond a single architectural object, verging on the realm of urban planning, and again recalls the low-rise, sprawling public housing projects (like Tuscolano) that she witnessed under construction during her youth. Although ultimately neither the Cleveland nor Providence project was built, these collaborations provided Vinciarelli and Judd with another opportunity to refine their shared concerns about architecture, urban planning and site specificity.

Vinciarelli also disrupts the legacy of Judd's prints and furniture design, which are hugely sought after, fetching sky-high prices. Although Judd first attempted furniture-making in the late 1950s, with the help of his father,⁵¹ and he produced a few stainless steel and aluminium coffee tables in the early 1970s, it was not until 1978, after he became involved with Vinciarelli, that he turned to furniture-making in earnest. In the catalogue accompanying the 2010 exhibition of Judd's furniture, critic Alex Coles declared that Judd's decision to take up furniture design arose from an internal struggle between art and design: 'Only later, when he accepted this distance between the two, and found a way to approach the furniture on its own terms and not through his art, did he successfully enter into the field of furniture design and production.'⁵²

In 1977 Vinciarelli designed a desk made in plywood, repurposed from a Judd piece that had been damaged in transit from Melbourne,



Laretta Vinciarelli,
The Subway Series, 1988
Courtesy Peter Rowe



Laretta Vinciarelli,
Texas Remembered, 1988
Courtesy Peter Rowe

Australia.⁵³ Peter Ballantine constructed it according to her design: a large desk with a flat top, supported on one side by a thin bookshelf, and on the other by a wider rectangular box that contained bookshelves, horizontal slots to lay architectural drawings flat, and square slots to store rolled drawings. Her desk was housed on the third floor of Judd's Spring Street loft during the time they were together. Judd liked its formal clarity and functionality and designed a comparable desk for his two children that closely followed Vinciarelli's example.⁵⁴ This appears to be a prototype for Judd's subsequent desks, distinct from his earlier tables, which were simpler, smaller and without storage. Even though Judd's desks from 1978 and after are clearly in dialogue with Vinciarelli's earlier model, he cited his own work as the primary inspiration. According to Judd, the children's desk (and subsequent furniture) developed from a bed that he designed in Marfa: 'the lumber yard could cut the few different lengths to size and I could then nail them together in place... Later ... I designed desks and chairs for the children using the same method of construction. More furniture developed from this beginning.'⁵⁵

From 1979 to the mid-1980s Vinciarelli also designed and prepared the plates for a number of Judd's prints, including a series of 54 plates for two series of etchings. These plates resulted in 29 prints, representing nearly 40 per cent of the total of 75 etchings in the *catalogue raisonné* of Judd's prints and works in editions.⁵⁶ Vinciarelli also worked on a series of his woodcuts, which required that a maroon line be inserted by hand, a challenging task for which she had the necessary dexterity. As she recalled in 2008, 'Donald had some difficulty in doing precise drawings of this kind', at least partially due to his eyesight, so he asked Vinciarelli to assist in the preparation and delineation of the printing plates.⁵⁷ The *catalogue raisonné* notes that the 'images on the plates' of a large series of vertical etchings were made 'after drawings by Loretta [sic] Vinciarelli',⁵⁸ indicating that her role extended beyond that of technician. Elsewhere in the catalogue, it states that these attributions were 'based on the records and memory of the artist'.⁵⁹ Vinciarelli herself was somewhat vague when it came to this matter. In her 2008 interview with Rainer Judd, she identified a few particular series she worked on but also spoke in broad terms, noting, 'I did many for Donald ... I mean, many of these drawings, that are more technical, let's say, were done by me.'⁶⁰ It is therefore difficult to ascertain her exact role in the process, even if some examples were signed 'AP LV' (Artist's Proof Lauretta Vinciarelli).

Vinciarelli explained her position vis-à-vis this collaborative work, saying, 'I think this is quite natural. If you know how to do something,

you do it for the person you love.'⁶¹ She also confirmed the extent to which the two were indeed partners: 'When I speak of his architecture, it's as if I would speak of mine, so much we agreed.'⁶² Although it is challenging to assign credit to one or the other for specific details in their collaborative projects, the point here is to acknowledge that these projects were, in fact, collaborative.

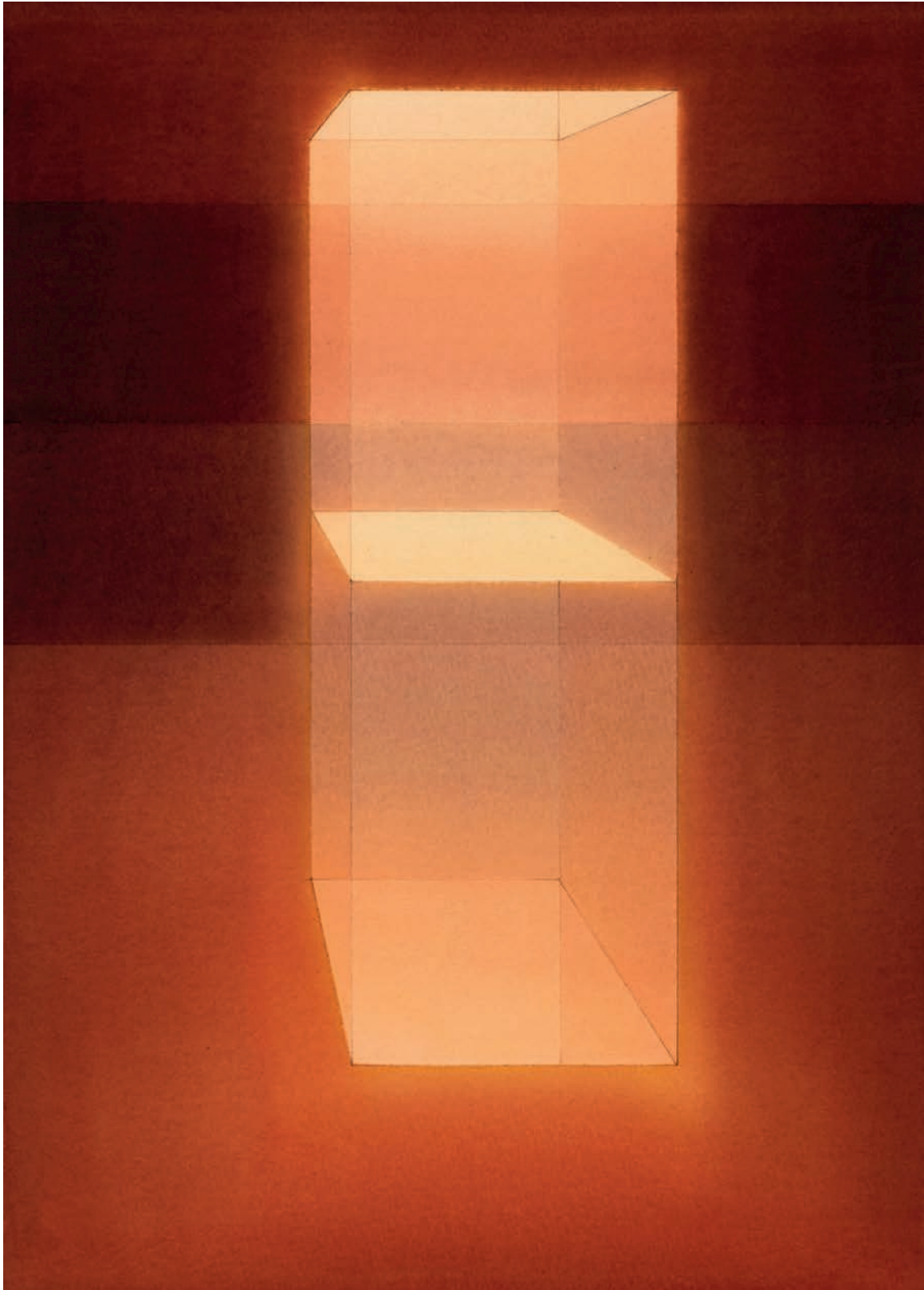
Vinciarelli is of course only one of many women whose role in their work with male colleagues has been minimised or altogether erased. The collaborations of designers Charlotte Perriand and Lilly Reich with Le Corbusier and Mies van der Rohe, respectively, were only uncovered in recent decades thanks to research by Mary McLeod, Matilda McQuaid and other scholars.⁶³ It is within this context that we must consider the erasure of Vinciarelli, who brought her architectural knowledge and history of collaborative design to her partnership with Judd. One of the few mentions of Vinciarelli in the Judd literature refers to her as his 'erstwhile girlfriend', after which her name appears only in the footnotes.⁶⁴ Dancer and choreographer Julie Finch, Judd's wife from 1964 to 1975, returned to the limelight after the reopening of 101 Spring Street, invited to discuss the early days of loft living, and Marianne Stockebrand, Judd's romantic partner in the last several years of his life, has since championed his work. When Judd died in 1994, obituaries referred to his wife and his final companion, but none mentioned the 'erstwhile girlfriend' who had such a visible and sustained impact on his work. Acknowledging Vinciarelli as a professional partner evidently posed a threat to his legacy by placing his authorship into question. On a personal level, too, as his companion for more than a decade, Vinciarelli barely scored a mention in his biography. It is also clear that Judd acquired his near-mythical status thanks in part to Stockebrand's keeping of the flame, which raises perhaps the most troubling notion: that Vinciarelli's erasure occurred not only at the hands of men but of women as well.

Although rooted in the same impetus as her architectonic works on paper of the 1970s, Vinciarelli's watercolours, begun in 1986, were in many respects a stark contrast: emotionally moving, suffused with memory and brimming with vibrant colour. The spaces she depicted were voluminous, yet noticeably empty; in the absence of 'things', light and colour take on an unusually physical, tangible presence. 'Light', she said, was 'the protagonist' in her work.⁶⁵ Colour was vital, according to Peter Rowe: '[C]olours *lived* for her' – ultramarine blue was 'sexy', whereas sienna brown was 'La Mama', and cadmium yellow was avoided altogether – it was 'dangerous' and 'poisonous', she would say.⁶⁶ Water was a common subject, as it had been in her earlier architectural projects, giving

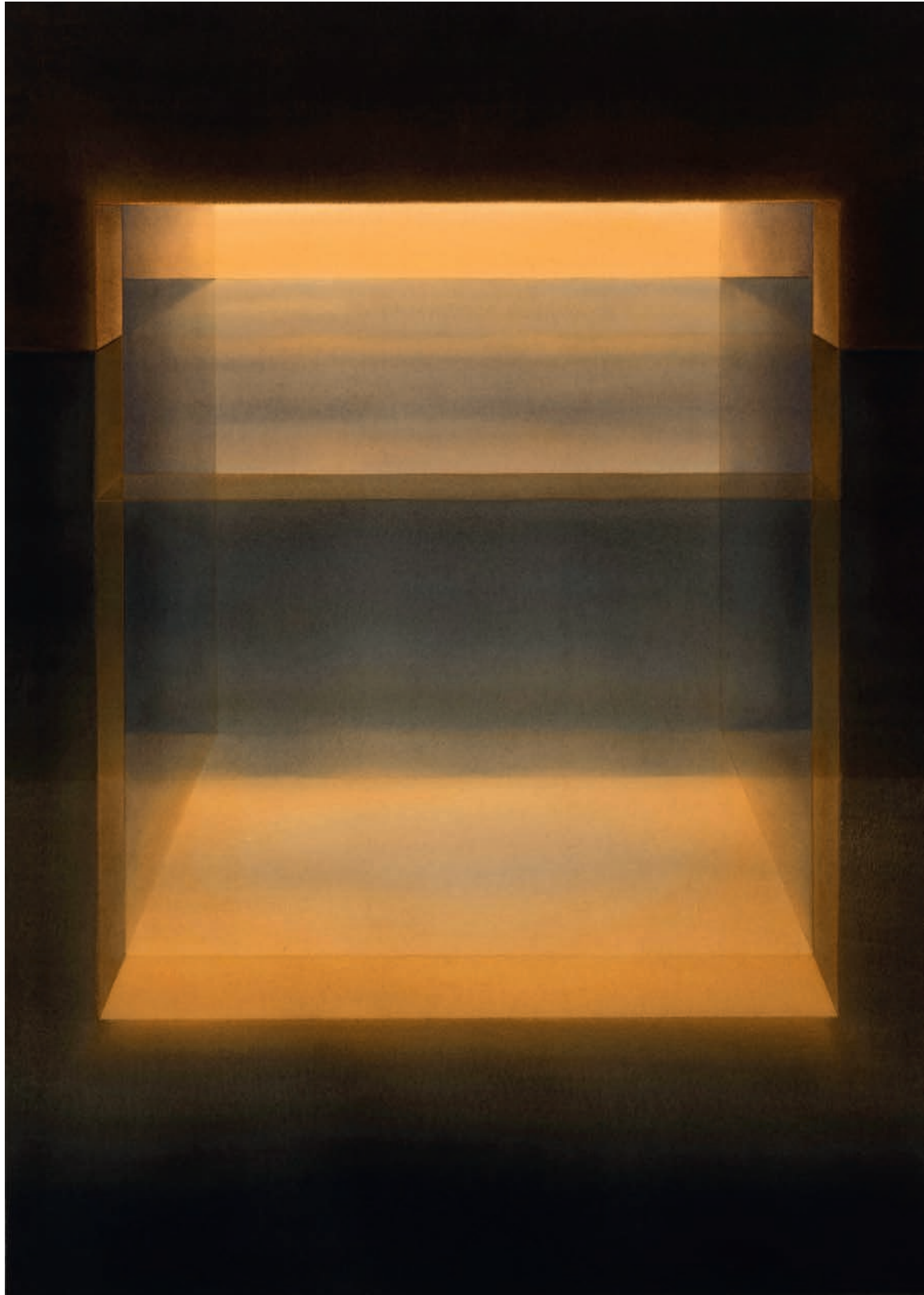
her the opportunity to construct an expansive, multi-layered space, imbuing the surface with a sense of 'evanescence'.⁶⁷ In these ways, although Vinciarelli's architectural subjects suggest timelessness and permanence, the incorporation of water elements paired with her medium and process underscore a sense of fragility and ephemerality. *Water Enclosure in Blue* of 1987, for example, depicts a pared-down interior space open to the sky above, reflected in a pool of pristine, placid water below. Dualities abound: both open and enclosed, filled with light yet devoid of people or objects, solid yet threatening to ripple before our eyes at any moment.

Vinciarelli explicitly described her watercolours as a kind of visual 'diary'.⁶⁸ Examples such as *Texas Remembered* (1988) and the *Subway Series* (1988) are especially laden with memories of the architecture, landscapes and atmosphere of the places she had lived. And despite the centrality of the artist's own biography and perspective, the viewer is drawn into Vinciarelli's watercolours as well. As K Michael Hays observed, the paintings engage the viewer 'through their almost haunting sense of impending occupation, or alternatively, through our desire to occupy them'.⁶⁹ Although Vinciarelli once laughed at the notion that her work was influenced by phenomenology,⁷⁰ her watercolours speak volumes to this kind of thinking: lacking a human presence, the viewer is implicated as the source of perspective. More than this, in calling the spaces depicted in Vinciarelli's watercolours 'almost theatre-like', Hays implies that we are interpolated into the piece as an actor.⁷¹ Francesco Moschini, founder and director of the Arte e Architettura Moderne gallery in Rome (which has several of Vinciarelli's early works in its collection), has also commented on this theatrical aspect; both Hays and Moschini have connected Vinciarelli's works to the scenography of Adolphe Appia, who pioneered an approach to theatre that emphasised unity between actor, scenography and lighting. Vinciarelli's watercolours literally resemble set designs for the same reasons, but they resemble Appia's drawings in particular – her *Steps* (1989), for example, is set at the same angle and perspective as Appia's 1909 'Espaces rythmiques' scenes, and both feature an empty central space for 'actors', as well as allusions to an ascent or descent.

The theatrical aspect that draws us in to 'act' is also part of the phenomenological reading, in which linear perspective creates, as Hays noted, 'the space of pointing, the space of "you, here", "there you are", "you exist".'⁷² Closely tied to Renaissance humanism, linear perspective was a way to rationalise the visible world as well as create a more believable space. However, perspective also establishes composition, with symmetry playing an important role in Vinciarelli's work just as it did in Judd's.



Laretta Vinciarelli,
Suspended in Red 11, 2005
Courtesy David Totah Gallery, New York



Lauretta Vinciarelli,
Suspended in Green, 2005
Courtesy David Totah Gallery, New York

As Judd explained in a 1964 interview with Bruce Glaser, he used symmetry as a device to rid his work of 'compositional effects', which carried the baggage of 'the whole European tradition'.⁷³ Despite being very much in dialogue with that tradition (even explicitly referencing Renaissance themes such as the 'Annunciation', in one eponymous series), Vinciarelli's watercolours employ a lateral symmetry which, Hays explained, is 'rather deadpan, "economical", Vinciarelli says; it's not an issue; it's just what results when composition is refused'.⁷⁴ Her position in relation to European tradition is therefore contradictory in more ways than one. Vinciarelli described how she was challenging 'some of the basic tenets of western thought', including 'the pre-eminence of the mind over the body',⁷⁵ not to reinforce that 'pre-eminence' but rather to achieve a unity of the two. 'I wish [mind-body] could be one word', she said, suggesting the increasingly metaphysical underpinnings of her work.⁷⁶

By the late 1990s Vinciarelli's representational work had slowly transformed into startlingly reductive compositions. Her primary aim, as she later stated, was to construct spaces containing 'the simplest architecture as possible ... something more solid and massive', she declared in a lecture in 2009, perhaps an echo of her earlier typological investigations.⁷⁷ Now, floating rectilinear planes of electric colour vibrate against absolute darkness, presenting a nebulous space in which figure and ground are virtually indistinguishable. Any sense of external, 'natural' light has disappeared, as the source of the colour appears to be within the central void itself. Light and colour merge with architecture, dissolving the boundaries between light/dark, solid/void, inside/outside. In her late works colour is also dualistic; complementary colours are layered – orange and blue, or yellow and purple – to create a sense of harmony, friction or simply radiance. Titles like *Icy Water* (2004–07) and *Orange Incandescence* (1997) suggest extremes in temperature, while *Orange Sound* and *Silence in Red* (2000) render auditory phenomena visible. Vinciarelli actually likened the individual

paintings of her *Orange Sound* series to the notes of a musical scale, explaining that they were not bound to any specific order but could instead be arranged according to feeling.⁷⁸ Through the fundamental elements of art – colour, line, composition – Vinciarelli engaged sight and sound, capturing 'a mood'.⁷⁹

During this time Vinciarelli's work found greater visibility and institutional success. After the first monograph on her work was published in 1998, her *Orange Sound* series (1999) was purchased by the Museum of Modern Art in 2000, and her work was featured in the 2002 Whitney Biennial. Although early scholarship on her watercolours focused on her skill, or the poetic beauty of her work, there was a marked shift in the discourse after MOMA purchased her series and her connections with Judd were made more explicit. Curator Peter Reed set the tone: 'The warm orange and ochre tones of *Orange Sound* recall remembered landscapes, perhaps particularly the American Southwest, where Vinciarelli spent time with the artist Donald Judd. She clearly admires Judd's serial minimalist sculpture, and art in a similar vein.'⁸⁰ When she was included in the 2002 Whitney Biennial, *The New York Times* critic Julie Iovine stated rather matter-of-factly that 'Ms Vinciarelli does minimalist watercolours'.⁸¹ Reviews of her 2016 show at the David Totah Gallery fared no better: critic Martha Schwendener of *The New York Times* described the watercolours as 'rectangular interiors reminiscent of Mr Judd's minimalist sculptures',⁸² and Alex Jovanovich of *Artforum* referred to them as 'dark sisters to Judd's polite and business-like objects'.⁸³

Without denying some similarities, it seems important to shift the focus away from a purely formalist comparison to Judd and to establish a new framework for understanding Vinciarelli's watercolours, independent of the 'minimalist' label that has plagued her. The differences are fairly clear. Her late watercolours engage in a variety of metaphysical, autobiographical and historical references, explicitly referencing sources from ancient Roman architecture to Renaissance annunciations. As far as we know, she made no recorded mention of minimalism,

with the notable exception of Sol LeWitt, whose work she rather admired. Instead, she spoke of a strong connection to abstract expressionism, describing it in a 2009 lecture at the Spitzer School of Architecture as 'extremely affecting and uplifting, at least to me'⁸⁴ – hardly the cold, impassive qualities commonly associated with canonical minimalism.

When Vinciarelli died in 2011, she left behind a brilliant and complex body of work, difficult to categorise yet undoubtedly affecting. As her long-time friend Sal LaRosa saw it, her work was constantly moving forwards: 'she didn't go backwards. It was always going to the essence. What is the white light? It was always about that. And she just got closer, and closer and closer, until she experienced it.'⁸⁵ Her watercolours remind us of the close ties between our physical bodies, our experience in this world, the constructed spaces we design and inhabit, and the intersection of private and public. To label Vinciarelli's watercolours simply as 'minimalist' is not only a mischaracterisation, it credits her later successes to Judd's influence and further undermines any recognition of *her* influence on *his* work and thinking.

Questions of influence certainly must be resolved to correct the narrative of Judd's legacy. But they are also essential in identifying the mechanisms that continue to determine the discourse on creative partnerships. In place of the outdated but persistent myth of the solitary male artist, there is the call for a wider understanding, not just of the unique nature of collaborations between architects and artists, but of architectural partnerships between couples. At the same time, the oft-repeated tale of the overlooked woman might seem just as outdated, not to mention dangerous, as it risks perpetuating a victim narrative for women like Vinciarelli, who had accomplished independent careers. Her pioneering work contributes to the story of women in architecture, a story that also encompasses the socio-political impetus of the revival of architectural drawings, the role of pedagogy, and the dialogue between Italy and the United States during the postmodern era, the historiography of which is still in its infancy.

This essay was originally published in the *Woman's Art Journal* as 'Lauretta Vinciarelli, Into the Light: Her Collaborations with Donald Judd', vol 38, no 1 (Spring-Summer 2017), pp 20–27. It forms part of my forthcoming doctoral dissertation, 'Lauretta Vinciarelli: Artist, Teacher, Theorist', at the Graduate Centre of the City University of New York. My research was first presented at the Fifth Annual Feminist Art History Conference

in 2014, held at American University in Washington, DC. I would like to thank Thomas Weaver for his incisive suggestions as I adapted my article for *AA Files*. I also thank my advisor, Mona Hadler, at the Graduate Centre of the City University of New York for her support and generous comments throughout the writing process, John Maciuika and Marta Gutman, as well as Joan Ockman and Mary McLeod at Columbia University for their

feedback at various stages. Donna Cohen and Claude Armstrong also generously shared their recollections of working with Judd and Vinciarelli. Finally, Peter Rowe of Harvard University has been instrumental in my research by granting me access to Vinciarelli's personal papers and archives of her work.

1. Lauretta Vinciarelli, interview by Hyun Suk Yu, New York, 10 June 1997; transcript.

2. K Michael Hays, 'Not Architecture but Evidence that it Exists: A Note on Lauretta Vinciarelli's Watercolours', *Assemblage* 38 (April 1999), pp 48–57.

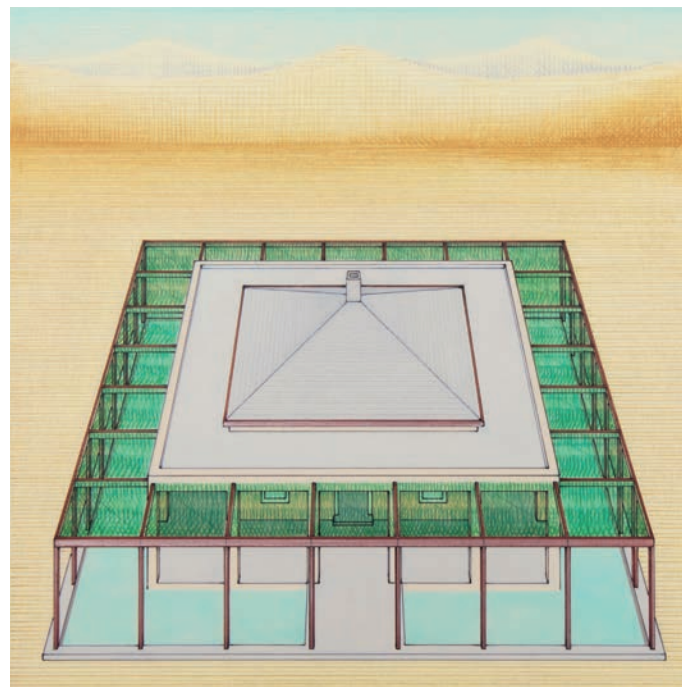
3. Mary Lou Lobsinger and Roberto Damiani, 'Aldo Rossi: Istituto Universitario di Architettura di Venezia (IAUV) and the Politecnico di Milano: Venice and Milan: 1963–1971', *Radical Pedagogies*, <http://radical-pedagogies.com/search-cases/v13-istituto->

universitario-architettura-venezia-iauv-politecnico-milano.

4. John David Rhodes, 'Collective Anxiety: Corviale, Rome and the Legacy of 68', *Log 13/14*, 'Aftershocks: Generation(s) Since 1968' (Autumn 2008), p 78.
5. According to Peter Rowe, in conversation with the author, 15 July 2015.
6. Luisa Passerini, 'History as Project: An Interview with Manfredo Tafuri', *ANY 25/26*, 'Being Manfredo Tafuri: Wickedness, Anxiety, Disenchantment' (2000), p 30.
7. Matilda McQuaid and Terence Riley (eds), *Envisioning Architecture: Drawings from the Museum of Modern Art* (New York, NY: Museum of Modern Art, 2002), p 37.
8. 'Lecture: Laretta Vinciarelli', Giuseppe Zambonini papers; Open Atelier of Design Lecture Series, 1978, New School Archives and Special Collections Digital Archive, http://digitalarchives.library.newschool.edu/index.php/Detail/objects/KA0130_OA_14.
9. *Ibid.*
10. Donald Judd and Marianne Stockebrand, *Architektur* (Münster: Edition Cantz, 1989).
11. Richard Guy, 'Foreword', in *Donald Judd: Architecture in Marfa, Texas* (Basel: Birkhäuser, 2007), p 20.
12. Brigitte Huck, 'Donald Judd: Architect', in Peter Noever (ed), *Donald Judd: Architecture* (Ostfildern, Germany: Hatje Cantz, 2003), p 35.
13. Flavin Judd and Caitlin Murray (eds), *Donald Judd Writings* (New York, NY: Judd Foundation, 2016).
14. William C Agee, 'The Language of Space' (Artist's Dialogue: Donald Judd), *Architectural Digest* 43, August 1986, p 44.
15. Donna Cohen, correspondence with the author, 24 May 2017.
16. Laretta Vinciarelli, interview by Rainer Judd and Barbara Hunt McLanahan, 25 February 2008, New York, NY; transcript (np), Oral History Project, Judd Foundation, Marfa, TX.
17. James Meyer, 'The Minimal Unconscious', *October* 130 (Autumn 2009), p 143.
18. Nina Murayama, 'Donald Judd's Furniture, From Do-It-Yourself to the Art of Lifestyle', PhD dissertation, The City University of New York, 2009, p 72.
19. Donald Judd, 'Art and Architecture' (1985), in Donald Judd and Marianne Stockebrand, *op cit*, p 195.
20. Rudi Fuchs, 'Master Judd', in Jörg Schellmann and Mariette Jitta (eds), *Donald Judd: Prints and Works in Editions* (Zurich, Edition Schellmann, 1994).
21. 'Lecture: Laretta Vinciarelli', Giuseppe Zambonini papers.
22. Laretta Vinciarelli, interview by Rainer Judd and Barbara Hunt McLanahan, *op cit*.
23. Laretta Vinciarelli, 'List of drawings, done by me, that are Donald Judd's property', typewritten letter dated 4 June 1996, Vinciarelli's personal papers, New York, NY.
24. Peter Ballantine, correspondence with the author, 31 March 2012.
25. Donald Judd, 'Horti Conclusi', in Donald Judd and Marianne Stockebrand, *op cit*, p 40.
26. See *ibid*; Marianne Stockebrand, *Chinati: The Vision of Donald Judd*

(New Haven, CT: Yale University Press, 2010); John Messina, 'Principle and Practice: The Ethic and Efficacy of Donald Judd's Interventions at La Mansana de Chinati', *98th ACSA Annual Meeting Proceedings, Rebuilding* (2010), pp 533-39.

27. Laretta Vinciarelli, 'Marfa, Texas: Don Judd's Place of Architecture', Noontime Lecture Series, Part IV: 'Public Space: What Is It? Whose Is It? Where Is It?' The Buell Centre for the Study of American Architecture at the Graduate School of Architecture, Planning and Preservation, Columbia University, 10 November 1995, audio recording.
28. Laretta Vinciarelli, 'Marfa 2', *Precis 2* (Columbia University, Graduate School of Architecture and Planning, 1980), p 53.
29. Pier Vittorio Aureli, *The Project of Autonomy: Politics and Architecture Within and Against Capitalism* (New York, NY: Princeton Architectural Press, 2008), p 90.



30. Laretta Vinciarelli, 'Courtyard Building for Donald Judd Installations', *Arts and Architecture* 1, no 2 (Winter 1981), p 37.
31. Laretta Vinciarelli, 'Marfa 2', *ibid.*
32. *Ibid.*
33. Jeff Wilkinson, 'The Pergola', *Old-House Journal* 12, no 3 (November/December 1989), p 18.
34. Laretta Vinciarelli, 'Giardini E Spazio: A Series of Typologies to Define Spaces', *Domus* 584 (July 1978), p 44.
35. Rainer Judd and Barbara Hunt McLanahan, Vinciarelli interview, *op cit*.
36. Laretta Vinciarelli, 'List of drawings, done by me, that are Donald Judd's property', *op cit*.
37. Laretta Vinciarelli, interview by Nina Murayama, New York, NY, 22 April 2008.

38. Marianne Stockebrand, *Chinati*, *op cit*, p 132.
39. Laretta Vinciarelli, 'Giardini E Spazio', *op cit*, p 44.
40. Marianne Stockebrand, *Chinati*, *op cit*, p 21.
41. Melissa Susan Gaido Allen, 'Donald Judd and the Marfa Objective: Volume 1' (PhD dissertation, University of Iowa, 2005), p 130.
42. See Donald Judd, 'Providence' and 'Cleveland', in Donald Judd and Marianne Stockebrand, *Architektur*, *op cit*, pp 100-13.
43. *Ibid*, p 101.
44. Rainer Judd and Barbara Hunt McLanahan, Vinciarelli interview, *op cit*.
45. Claude Armstrong, correspondence with the author, 21 April 2012.
46. Rainer Judd and Barbara Hunt McLanahan, *op cit*.
47. Claude Armstrong, *op cit*.
48. Donald Judd, 'Cleveland', *op cit*, p 110.

49. Mary McLeod specifically referenced the connection between Vinciarelli's students' work and Libera's Tuscolano, suggesting that Vinciarelli was well aware of Libera's work while at Columbia, in 'The End of Innocence: From Political Activism to Postmodernism', published in Joan Ockman, *Architecture School: Three Centuries of Educating Architects in North America* (Cambridge, MA: MIT Press, 2012), p 190.
50. Rainer Judd and Barbara Hunt McLanahan, *op cit*.
51. Nina Murayama, *op cit*, p 72.
52. Alex Coles and Donald Judd, *Donald Judd: A Good Chair is a Good Chair* (Birmingham: Ikon Gallery, 2011), p 101.
53. Peter Rowe, correspondence with the author, 29 October 2014. In 1993

Vinciarelli married Rowe, an architect and dean of the Graduate School of Design at Harvard University.

54. Nina Murayama, *op cit*.
55. Donald Judd, 'It's Hard to Find a Good Lamp', in *Donald Judd, Furniture Retrospective* (Rotterdam: Museum Boijmans Van Beuningen, 1993), p 9.
56. Jörg Schellmann and Mariette Jitta, *op cit*, p 40.
57. Rainer Judd and Barbara Hunt McLanahan, *op cit*.
58. Jörg Schellmann and Mariette Jitta, *Donald Judd: Prints and Works in Editions*, *op cit*, p 120.
59. *Ibid*, p 40.
60. Rainer Judd and Barbara Hunt McLanahan, *op cit*.
61. *Ibid*.
62. *Ibid*.
63. Mary McLeod, *Charlotte Perriand: The Art of Living* (New York, NY: Harry N Abrams, 2003); Matilda McQuaid, *Lilly Reich: Designer* (New York, NY: Museum of Modern Art, 1996).
64. Nina Murayama, *op cit*, p 72.
65. Lawrence Rinder et al, *2002 Biennial Exhibition* (New York, NY: Whitney Museum of American Art, 2002), p 220.
66. Peter Rowe, in conversation with the author, 15 July 2015.
67. *Ibid*.
68. Laretta Vinciarelli, lecture at the Spitzer School of Architecture at the City College of New York, 5 March 2009, DVD.
69. K Michael Hays, 'A Note on Laretta Vinciarelli's Watercolours', in Brooke Hodge (ed), *Not Architecture But Evidence That It Exists* (New York, NY: Princeton Architectural Press, 1999), p 123.
70. Laretta Vinciarelli, lecture at the Spitzer School of Architecture, *op cit*.
71. K Michael Hays, 'A Note on Laretta Vinciarelli's Watercolours', *op cit*, p 123.
72. *Ibid*, p 124.
73. Bruce Glaser, 'New Nihilism or New Art', interview with Dan Flavin, Don Judd and Frank Stella, New York, NY, 15 February 1964, broadcast on WBAL, New York, NY, 24 March 1964. Published in Lucy Lippard, 'Questions to Stella and Judd', *Artnews* 65, no 5 (September 1966), pp 55-61.
74. K Michael Hays, 'A Note on Laretta Vinciarelli's Watercolours', *op cit*, p 122.
75. Laretta Vinciarelli, 'Red Rooms', *op cit*, p 28.
76. *Ibid*.
77. Laretta Vinciarelli, lecture at the Spitzer School of Architecture, *op cit*.
78. Peter Reed, 'Laretta Vinciarelli', in Matilda McQuaid and Terence Riley, *op cit*, p 248.
79. Lawrence Rinder *op cit*, p 220.
80. Peter Reed, *op cit*, p 248.
81. Julie Iovine, 'The Whitney Biennial Invites Architecture In', *The New York Times*, 21 February 2002.
82. Martha Schwendener, review of 'Light Unveiled' by Laretta Vinciarelli, Totah Gallery, New York, *The New York Times*, 11 August 2016.
83. Alex Jovanovich, 'Critics' Picks: Laretta Vinciarelli', *Artforum*, 25 October 2016.
84. Laretta Vinciarelli, lecture at the Spitzer School of Architecture, *op cit*.
85. Sal LaRosa, interview with the author, *op cit*.

Laretta Vinciarelli,
drawing from *The Seven Courtyards* series, 1981
Courtesy Judd Foundation

Contributors

Ross Anderson is a senior lecturer in architecture at the University of Sydney. He worked as an architect in the offices of Daniel Libeskind and Zvi Hecker, both in Berlin, before moving to Cambridge to complete a PhD dissertation, ‘From the *Bauhütte* to the Bauhaus’, under the supervision of Peter Carl. His research, mostly on modern German architecture and philosophy, has been published in various edited books and journals, including *The Bauhaus Annual*, the *Journal of Architecture* and *Art Bulletin*.

Marco Biraghi is a professor at the Politecnico di Milano, where he teaches the history of contemporary architecture. He is the author of *Hans Poelzig: Architectura, Ars Magna* (1992), as well as more recent titles *Storia dell'architettura contemporanea 1750–2008* (2008), *Project of Crisis: Manfredo Tafuri and Contemporary Architecture* (2013) and *Storia dell'architettura italiana 1985–2015* (with Silvia Micheli, 2013). In 2004 he co-founded GIZMO, a research group dealing with the history and criticism of contemporary architectural culture.

Shantel Blakely is an architectural historian and currently a recipient of the Richard Rogers Fellowship, researching the English poet–educator–anarchist Herbert Read. She has taught courses in architectural history, theory and urban design at Columbia, Barnard and Parsons, and her writings and translations have appeared in *Log*, *PLOT*, *Avery Review* and *Open Letters*. She was formerly public programmes manager at Harvard GSD, and in 2002 she worked as a tour guide for Historic New England at the Gropius house, Lincoln, Massachusetts.

Nigel Coates is an architect, designer and teacher. He graduated from the AA in 1974 and ran a unit at the school for a decade from 1978, out of which emerged the NATO (Narrative Architecture Today) group. In 1985 he formed Branson Coates Architecture with Doug Branson, with whom he completed a number of projects, including a series of cafes in Japan, an extension to the Geffrye Museum in London and the National Centre for Popular Music in Sheffield. From 1995 to 2011 he was professor and head of department at the Royal College of Art. Since 2006 he has worked through his own studio, producing multiple furniture and lighting designs and contributing installations to various galleries, museums and biennales. He is the author of *Guide to Ecstacy* (2003) and *Narrative Architecture* (2012).

Theo Crosby (1925–1994) was an architect, editor, writer and curator. Born in South Africa, he moved to London in 1947, where he worked for Frey, Drew & Partners. In the 1950s, parallel to running his own practice, he was the technical editor of *Architectural Design*, the creative driving force behind the 1956 ‘This is Tomorrow’ exhibition at the Whitechapel Gallery and editor and designer of the magazine *Uppercase*. In the 1960s he organised and designed the British pavilion at the 1964 Milan Triennale, and headed the design office of Taylor Woodrow on a proposal for the new Euston Station. In the 1970s he co-founded the design firm Pentagram, and in the last decades of his life he acted as an architectural advisor to the Prince of Wales, was appointed professor of architecture and design at the RCA, and was fundamental to the building of the Globe Theatre. His many publications include *Architecture: City Sense* (1965) and *The Necessary Monument* (1970).

Thomas Daniell is head of the department of architecture at the University of St Joseph, Macau. Widely published, his books include *FOBA: Buildings* (2005), *After the Crash: Architecture in Post-Bubble Japan* (2008), *Houses and Gardens of Kyoto* (2010) and *Kiyoshi Sey Takeyama + Amorphe* (2011). His book *An Anatomy of Influence* is forthcoming from AA Publications in 2018.

Salomon Frausto is the director of studies at the TU Delft’s Berlage Centre for Advanced Studies in Architecture and Urban Design, and previously the coordinator of the public and scholarly programmes of Columbia University’s Buell Centre. He graduated with degrees in architecture from the University of Michigan and Columbia University and his books include *Architourism: Authentic, Exotic, Escapist, Spectacular* (2005) and the forthcoming *Twelve Institutional and Public Buildings Revisited, 1928–1968*. His work on Theo Crosby forms part of a long-term book and research project.

Francisco González de Canales teaches Intermediate Unit 8 at the AA with his partner Nuria Álvarez Lombardero, with whom he also runs a Seville-based office, Canales & Lombardero. He has lectured widely and is the author of various books, including *Experiments with Life Itself* (2013) and (with Nicholas Ray) *Rafael Moneo: Building, Teaching, Writing* (2015).

Kristina Jaspers works as a curator at the Deutsche Kinemathek, and has co-curated, among other things, the exhibition ‘Bigger Than Life: Ken Adam’s Film Design’, in which the projects presented in her essay were shown together for the first time. The exhibition is provisionally scheduled to travel to the Oslo Architecture Museum in Autumn 2018. She has also contributed to numerous publications related to film and architecture, including *Zwischen Film und Kunst: Storyboards von Hitchcock bis Spielberg* (2011) and *Things to Come: Science, Fiction, Film* (2016).

Roberta Marcaccio teaches history and theory of architecture at the AA and leads a design think tank at the London School of Architecture. Alongside her teaching activities she also works for the London-based studio DSDHA, overseeing the practice’s research and communication. Her writings have featured in *Real Estates* (2014), *Erasmus Effect* (2014) and *Milano Architettura* (2015) and she is currently working with AA Publications on an English anthology of the writings of Ernesto Nathan Rogers, which will be published in 2018.

Joanna Merwood-Salisbury is professor of architecture at Victoria University of Wellington in New Zealand. She has published widely on nineteenth-century American architecture, including *Chicago 1890: The Skyscraper and the City* (2009), and her book, *Design for the Crowd: Patriotism and Protest in Union Square*, is forthcoming from the University of Chicago Press.

Laila Seewang is an architect, historian and currently a research fellow, completing her PhD in urban history at the ETH Zurich. She has been published in *The New York Times*, the *Journal of the Association for Information Science and Technology* and *Scenario Journal*, and her essays have appeared in the edited anthologies *The SANAA Studios 2006–2008* (2009) and in *Open City* (2015).

Rebecca Siefert is a PhD candidate in art history at the Graduate Centre of the City University of New York, and an adjunct instructor of art and architectural history at New York University.

Zoë Slutzky is a writer and translator in New York. She is a PhD candidate in comparative literature at the Graduate Centre of the City University of New York, and teaches literature at Hunter College.

Shin Takamatsu established his architectural firm in Kyoto in 1980 and almost immediately attracted a worldwide reputation through a succession of mechanistic, idiosyncratic buildings, including the kimono workshop Origin and the dental clinics Ark and Pharaoh. Drawings of these projects, in what would soon be identified as his signature graphite style, were exhibited at the AA in 1986 with an accompanying published folio, *The Killing Moon*. Since then, Takamatsu has completed numerous cultural, commercial and residential projects in Japan, Taiwan and China, and is professor emeritus at his alma mater, Kyoto University.

Victor Plahte Tschudi is a professor in architectural history and theory at the Oslo School of Architecture and Design and the leader of OCCAS (the Oslo Centre for Critical Architectural Studies). He is the author of *Baroque Antiquity: Archaeological Imagination in Early Modern Europe* (2017) and is currently writing a book on Piranesi and the modern age.

Freya Wigzell is completing a doctorate at the Bartlett, UCL on architecture’s enduring relationship with shells.

Claire Zimmerman is an associate professor at the University of Michigan where she directs the doctoral studies programme at Taubman College. She is the author of *Photographic Architecture in the Twentieth Century* (2014) and co-editor of *Neo-avant-garde and Postmodern: Postwar Architecture in Britain and Beyond* (2010). Recent and forthcoming essays include ‘Reading the (Photographic) Evidence’, (*Journal of the Society of Architectural Historians*, 2017), ‘Queequeg’s Coffin’ (*hfo journal*, 2017) and ‘Heedless Oblivion: Curating Architecture after the Second World War’ (in *Visualising Fascism*, 2018). Current projects include *Invisible Architecture*, a historical analysis of the impact of US industrialisation on architecture through the Kahns of Detroit.

Francesco Zuddas is senior lecturer in architecture at Anglia Ruskin University. He studied at the University of Cagliari and the AA, where he also taught architecture and urbanism. He is currently writing a book on the project of universities in Italy in the 1970s, based on his PhD research.