

SARAH BONNEMAISON  
Dalhousie University

RONIT EISENBACH  
The University of Maryland

ROBERT GONZALEZ  
Tulane University

# Introduction

## What Are Installations?

According to Walter Benjamin, the art of architecture is experienced through the senses of sight and touch but not in the way an art lover would appreciate a great work of art. On the contrary, he says, people generally experience buildings without really paying attention to them.<sup>1</sup> This is one reason why so many architects turn to installations. By using architectural devices and strategies, an installation brings attention to issues embedded in the built environment that are often overlooked. Installations can engage in critical, often controversial, social and, political aspects of architecture—we might say, the implicit effects of buildings. They can push the experimental edge of design in ways most architectural commissions cannot. They differ from the rest of architecture in three fundamental ways: they are temporary, that is, their demise is planned from the outset; their function turns away from utility in favor of criticism and reflection about the built environment; and the author chooses the content. Unlike most architecture, installations are rhetorical objects—they convince the public and engage that public to respond. Whether it is on the street or in a museum, it is only when people experience and interact with an installation that it takes on its full meaning. In order to touch on the many dimensions raised in this kind of work, we have included a range of installations in our introduction—some of which were submitted but could not be included in this issue and some which are described more fully in the design essays that follow.

## Who Builds Installations?

In the early 1970s, many artists rejected the idea of creating objects for the art market, moving instead out of the galleries and onto the streets or into the landscape. Land art, performance art, and environmental theatre each expanded their fields and created new genres and categories of work. About a decade later, architects such as Elizabeth

Diller and Ricardo Scofidio began to work with this genre, making small-scale temporary installations, often coupled with performances, to explore their interests—in technologies of vision, mechanical devices, norms and aberrations, and so forth. Projects like these, together with the *Presence of the Past* facades created for the first Venice Biennale for architecture, opened up new ways for architects to reflect on their discipline. Such installations allow architects greater control over their design and actively engage the public in thinking about the built environment. Freed from the mandates of *firmitas* and *commoditas*, installations offer architects an opportunity to explore delight—sometimes found in provocation. Lessons drawn from these experimental works can be integrated into subsequent architectural projects.

In the context of the university, design faculty have turned to installations as a way of thinking about architecture and practicing it within an academic setting, often with students or recent graduates. Contained and affordable, installations allow a designer to quickly test an idea by making it tangible. Architects who are also academics are in a unique position, as both design professionals and scholars, to situate contemporary architectural concerns within larger intellectual contexts. They can link design work to cutting-edge research in architecture and in other disciplines, and discuss it in terms of new critical concepts or current debates. Perhaps for these reasons, museums worldwide are increasingly including architectural installations in their curatorial programs.

From a student's perspective, an increasing number of architecture programs include installations as a part of their curriculum. They are assigned in design studios, seminars, construction, and theory courses. This suggests that they play an important role in architectural pedagogy. Installations allow faculty and students to go beyond drawing and modeling, moving into a more

detailed scale of design work, a scale often reserved for testing building assemblies. When students build an installation, they take responsibility for the construction process and learn how to manage their time and materials. Once the piece is built, they have a chance to better understand the loose fit between intentions, results, and interpretations.

Installations have been used to help students learn about building code requirements or construction. At Pasadena City College, Matias Creimer leads students through a series of exercises to create small wooden pavilions one next to the other. The pedagogical goal, according to Creimer, was to engage restrictions creatively as a part of the design process, so that

at the end of the semester, each structure reflected both the author's initial intentions and the formal dialogue that placed it in compliance with . . . neighboring segments created by other classmates. Later in their career, these forces will take the form of the typical zoning constraints [of] height limits, setback requirements, [and] design guidelines.<sup>2</sup> (Figure 1)

Likewise, Mark Anderson involved students in building the inflatable *Hot White Orange* only after he developed a concept for the project. Yet, students had plenty to engage them in working out the steps required to build it: finding the appropriate material, making a pattern, welding the pieces together, and working out the plumbing<sup>3</sup> (see cover image and Figure 2).

## What Do Installations Have to Do with Architecture?

One may well wonder how installations differ from one-to-one prototypes or full-scale mock-ups. One difference has to do with rhetoric or what the

1. *Architecture 14*, Pasadena City College, Pasadena, California, 2004. Photo by Matias Creimer, Woodbury University.



2. *Hot White Orange*, Wurster Hall, University of California, Berkeley, 2005. Photo by Mark Anderson, University of California at Berkeley.



architecture says. Installations are built as a mode of communication—they are designed to persuade an audience about an idea. In this way, they share characteristics with other highly rhetorical and ephemeral forms of design such as festival architecture, set design, exhibitions, and exposition pavilions. Installations draw from all these in different ways.

### *Festival Architecture*

Like installations, architecture built for festivals is highly rhetorical and demands participation. It also has a long tradition, both in Western and world architectures. If, as Joseph Rykwert and Spiro Kostof have argued, architecture is rooted in ritual, then the very first architectural works were ephemeral structures built for rituals. The genre now includes everything from triumphal arches to Rose Bowl floats. In premodern times, architects were called upon by church and state to design temporary environments for all sorts of occasions ranging from religious celebrations to royal births, marriages,

entries, and funerals. In 1807, Venice welcomed Napoleon and his entourage with a luxury reminiscent of a thousand and one nights. Near the church of Santa Chiara, Antonio Selva and Giovanni Borsato designed a triumphal arch modeled after the Roman Arch of Titus, except that this one rose out of the waters of the Grand Canal. On a gondola festooned with swags and parasols, the emperor passed through it in great pomp (Figure 3). In the Baroque era, architects covered entire sides of streets or plazas with painted facades on large canvases. These installations provoked discussions about urban design, which at times resulted in the complete rebuilding of streets as part of an urban beautification program. This was the case in Aix-en-Provence, where the semicircular Place Stanislas, originally created in canvas for outdoor concerts, was entirely rebuilt as a continuous streetscape for this purpose.

During political upheavals such as the French Revolution of 1789 or the Russian Revolution of 1917, architects created temporary structures for

mass celebrations that gave a visible form to an emerging political order. A year after the storming of the Bastille, for example, French citizens commemorated their new status with a dance party on the ruins of the Bastille prison. The structure was made out of freshly cut boughs following the contours of the foundations. In the center, citizens erected a pole for the new tricolor flag. This ephemeral construction expressed with admirable clarity the complete reversal of power that had just taken place—the heavy stones of the prison that enforced the absolute power of the king were transformed into a light, natural, and porous trellis that welcomed everyone to gather and celebrate<sup>4</sup> (Figure 4).

Drawing from a similar revolutionary spirit, architects in the 1960s and 1970s invested public spaces with a radical sense of celebration that often went against the grain of convention. Like their antecedents, these projects were built quickly and aimed for the largest visual impact with the least amount of material. The Nike of Linz, for example,

was designed by the Austrian Haus-Rucker-Co for the art academy in that city. The school stands between the principal bridge across the Danube River and the town's main plaza from the Baroque period, making the site an important element of the city's image. Thrusting over the cornice line of the building, a 22-foot-long steel truss supports a giant photographic image of the Nike of Samothrace. Fusing the poetic (the voluptuous Nike statue) and the transgressive (the diagonal truss reminiscent of Russian constructivism), and placing it in a highly meaningful part of the city, the architects were working on a number of levels. After two years of vigorous protest from citizens, the work was finally installed in 1977.<sup>5</sup>

Inflatables were one of the most popular technologies for building installations in that era. The curvature of air-supported structures defied the rectilinearity of button-down mainstream modernism. In the words of Marc Dessauce, "pneumatics and revolution agree well. Both are fueled by wind and the myth of transcendence, . . . they animate and transport us on the promise of an imminent passage into a perfected future."<sup>6</sup> In May 1968, at the height of student revolts in Europe and North America, a large transparent tube wormed its way into the Piazza del Duomo in Florence—this was UFO group's *Urboeffimero* project (Figure 5). Four years later, Haus-Rucker-Co installed their *Oasis No. 7* for *Dokumenta 5* in Kassel (Figure 6). According to them, *Oasis* was conceived as an emergency exit that leads you from the building's interior to another realm. The oasis consisted of two artificial palm trees with a hammock strung between them, in a pneumatic sphere floating in front of the Friedizianum (Museum)'s facade. This synthetic island made possible an escape from normality. As they enter the transparent spherical bubble, visitors encounter the everyday life of the city in a new way.<sup>7</sup> At Osaka's Expo 70, Japanese architect Yukata Murata brought pneumatics to a monumental scale with his landmark *Fuji* pavilion, an air-supported

3. Triumphal Arch welcoming Napoleon to Venice, Painting by Borsato 1848. (Réunion des Musées Nationaux.)

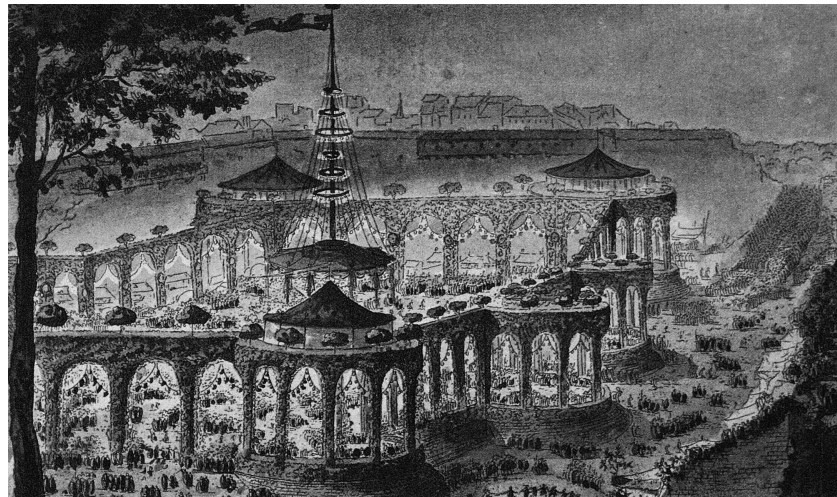


structure animated with a kaleidoscopic interior of projected images. It was, like *Oasis No. 7*, designed to create a feeling of being in a different world. Mark Anderson delights in the sheer otherness of inflatables in his *Hot White Orange*.

### World Expositions

Expo pavilions also offer architects an opportunity to experiment with new designs, materials, and forms. Like installations, expo pavilions are not utilitarian buildings; they are designed to communicate ideas.

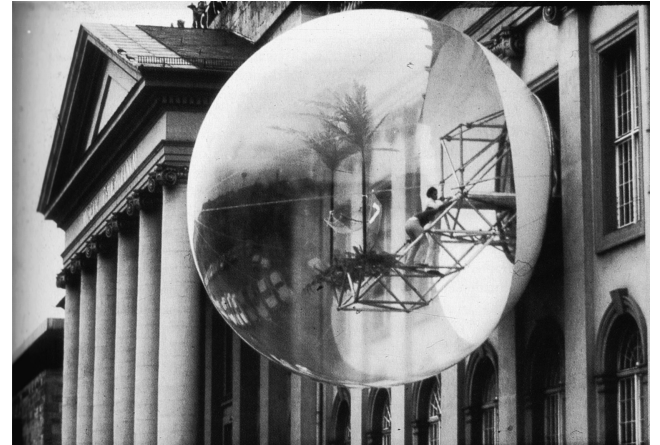
4. View of the festival given on the plan of the Bastille, Paris, July 18, 1790. Anonymous engraving. (Musée Carnavalet, G.21881.)



5. *Urboeffimero* No. 6, Florence, Italy, UFO, 12 May 1968. (UFO archives.)



6. *Oasis* No. 7, Dokumenta 5, Kassel, Germany, 1972. Haus-Rucker-Co. (Archive Haus-Rucker-Co.)



Government clients want designs that will represent their country in the best possible light, while architects want to put forth new ideas about architecture or new visions for society. Bruno Taut's *Glashaus* for the Cologne Werkbund of 1914, for example, was meant to embody the greatness of the socialist vision. In his essay, Kai Gutschow says "by focusing on the building primarily as an object that creates experience and meaning, rather than as mere backdrop for display, [these architects] could inspire to make manifest for the populace a higher passion to build that could inspire the way to a brighter, reformed, unified, and eventually 'socialist' European culture."<sup>8</sup> Gutschow takes us through discussions that situate Taut's pavilions in relation to contemporary German theory of architectural function and purpose. For Taut, his pavilion has "no purpose other than an inner artistic one."<sup>9</sup>

### Exhibition Design

In addition, architectural installations are closely related to exhibition design. There is a similar emphasis on interpretation, the interactive scale, the

attention to detail, and the possibility to transform an existing setting, be it in a building or on the street. Most importantly, there can be a close relationship between a curatorial idea and an architectural form, although we are never really freed from Benjamin's observations about architecture being experienced in a state of distraction.

After the Bauhaus's successful intermingling of craft, design, architecture, and theatre, architects discovered a renewed interest in designing for exhibitions. In particular, the work of Franco Albini is an important precedent for architectural installations.<sup>10</sup> Albini developed a form language that created a distance between the objects on display and the display system, allowing the content imbedded in the objects to take on a special importance. His design for an *Antique Jewelry Exhibition* (1936), for example, is a series of structures made of slender metal rods and cables that appear to float in space as they support the objects they display. The lines created by his tensioned structure entirely alter the shape of the room and the way visitors are guided through it.<sup>11</sup> In contrast to the conventional device of pedestals, which often obstruct movement,

Albini's three-dimensional spiderweb drew people in and enmeshed them in the system of objects.

At times, architects are given the opportunity to bring together the design of a new building and the exhibition of its collection. Such was the case with Lina Bo Bardi's Picture Gallery of the Museo de Arte de São Paulo, Brazil. In the spirit of Albini's designs, Bo Bardi created a space where paintings did not hang on the walls, where one expected them, but were presented in an open field, in glass easels placed on concrete bases. Visitors maneuvered their way in and around the paintings as if they were walking through a forest. In her essay for this issue, Catherine Veikos interprets Bo Bardi's work by arguing that there has been a fundamental change in the way we look at paintings, from a nineteenth-century sense of "deep-space" in a frame, to a twentieth-century experience of a painted surface floating in space. In this picture gallery, life and art come together to transform the museum into what Umberto Eco has called an *open work*—where observers become participants encountering and experiencing the paintings in unforeseen and unpredictable ways.

## Contemporary Installations by Architects

With the historical antecedents of architectural installations in mind—festival architecture, expositions, and exhibition design—we can begin to address contemporary installations done by architects and tease out the concerns embedded in this design work. Festival architecture may have been built to serve state spectacle but, as Natalie Zemon Davis reminds us, festivals also served as popular pressure valves and were frequently interpreted in oppositional or contrary ways.<sup>12</sup> This capacity of highly rhetorical design work, when it is placed in the public arena, to be read in multiple ways touches on the meanings we assign to place, the role of memory in creating an architectural artifact, and the way people physically engage with buildings and urban landscapes to communicate political or social ideas.

### *Memory and Place: Making the Unseen Felt*

In exploring the place of memory in place, we are reminded of Paul Klee's definition of the task of modern art—"not to render the visible, but to render visible."<sup>13</sup> By this, he tells us that art is meant to heighten our perception of the underlying structure of things. In the following projects, some of which are covered in greater depth in their own essays later in this issue, architects have engaged local communities to reflect on the value and character of their environment.

In *Studio South*, graduate students working with Jori Erdman and Patricio del Real carefully dismantled a building in an African American neighborhood of Pendleton, South Carolina, transforming it into a public park and pavilion. In an unlikely scenario, primarily Caucasian students assisted in a celebration of black culture by slowly dismantling a highly meaningful African American landmark. In the process, community members shared their memories of the building and its significance. One is left with the impression that this ritualistic process of taking "the building down with dignity"<sup>14</sup> was meant to imbue

the building materials with an aura that would be carried into their future life in the making of a new public park. Only time will tell if this has been possible and the power of this place remains.

In *redBARN*, Timothy Gray and Michael Williams asked their students "to articulate the haptic experience of space" and "accentuate the qualities of place specific to the historic barn."<sup>15</sup> The students' response was to design and create a network of objects inspired both by the disintegration of an old barn and by the animals it once housed, bringing attention to a cultural landscape and a way of life that is rapidly disappearing from the Midwest.

In a similar project not included in this issue, Luis Boza asked his fourth-year students to observe and analyze the experiential characteristics of the school's principal corridor, a skylit walkway that divides the building into two.<sup>16</sup> Students analyzed the movement of people walking, of light and shadow across the day and of sound patterns in the space, and modeled their findings with digital software and output devices. Their intervention derived its form from a topological interpretation of wear marks on the hallway floor (Figures 7 and 8). As the acrylic and aluminum fins reflected, refracted, and filtered the overhead light onto the floor, students could study the impact of their work on the space and its occupants. This installation employs site analysis, digital fabrication, and visualization techniques to transform a mundane space into a richer everyday experience.

"The medium of architecture," says Will Wittig, "is not lines of graphite or data, nor is it intellectual constructs. Our medium is the . . . physical stuff of building."<sup>17</sup> At the Cranbrook Museum of Art, he exhibited three speculative mock-ups that were part of a larger research program on sustainable houses. His installation, *Homespun: A Full-Scale Sketch* (Figure 9), uses recycled everyday materials (harvested from the streets of Detroit) and energy-efficient design strategies in each prototype. The walls of *Waterhouse*, *Paperhouse*, and *Plankhouse* are reminiscent of facade fragments built to test assemblies and finishes for new buildings. They



recall other past fragments as well—Howard Finster’s bottle house or walls lined with newspaper to foil evil spirits.

### Taking It to the Streets

A number of installations aim to transform observers into participants. We have five examples: *Urban Threads* and *Chicago Scenarios* (covered separately in this issue), *Mouthpiece of Harlem*, *NY/AV*, *Berlin: A Renovation of Postcards* and *Friedrich.03* and *Demolition of Site*. In *Urban Threads*, Janet McGaw brings the modernist ideal of the socially responsible architect to the streets of Melbourne, Australia, and to the people who live there. Realized in collaboration with four homeless women, this ephemeral work rendered visible the lives and spaces of individuals whom society has failed to recognize and accommodate. The voices of these women of Melbourne are only present through the photographic record of this installation.

In the same lineage, Coleman Jordan’s proposed *Mouthpiece of Harlem* will project the voices of Harlem’s citizens into the street (Figure 10). This work hopes to “challenge the color lines that still divide American cities,” celebrate “sites of free speech,” and examine the implications of Harlem’s gentrification.<sup>18</sup> Jordan’s “propaganda kit” consists of a collection of interviews and a giant orange megaphone placed above the entrance to the 125th street subway. The megaphone trumpets the voices of Harlem’s residents and the words of a fictional soapbox orator, who challenges the narrative of racial division inscribed in the geography of the city—“What if the streets of Manhattan named after black Americans rather than white kept their name all the way down the island rather than ending at the border of Harlem?” *The Mouthpiece of Harlem* revives the tradition of soapbox orators, those “men on ladders who spoke on the corners of 7th Avenue and W.125th Street about the politics of the day.”<sup>19</sup>

Like *Mouthpiece of Harlem*, Martha Skinner and Doug Hecker’s *NY/AV* puts information about the

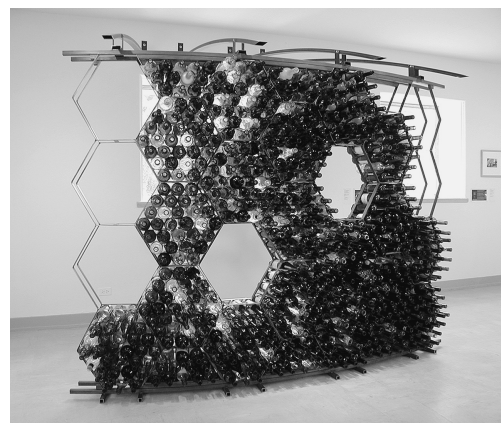
8. *Thinking as Doing*. Skylight detail. Photo by Luis Boza.



neighborhood back onto the street (see back cover, inside cover, and Figures 11 and 12). In 2001, the two architects spent a week in Manhattan walking down Broadway methodically videotaping street life. Four years later, they retraced their journey equipped with a mirror-faced truck with a darkened interior to show the edited footage. Bystanders entered the truck to watch the video, played back at accelerated, standard, and slow motion speeds, of the same location four years earlier. In a further play of reflections, the exterior of the vehicle mirrored the site in which it was momentarily parked. Indebted to performance art, happenings, and street theater, *NY/AV* created chance encounters between the past and the present, and framed the temporal disjunctions of life on Broadway.

Other urban installations ask the question “how does the city reinvent itself?” Ellen Grimes and Elva Rubio’s *Chicago Scenarios* take their interpretation of the city into the museum.<sup>20</sup> Lois

9. *Homespun: A Full-Scale Sketch. Water Wall*. The Cranbrook Museum of Art, Bloomfield Hills, Michigan, 2005. Photo by William Wittig, The University of Detroit Mercy.



Weinthal’s *Berlin: A Renovation of Postcards* confronts the uneasy relation we have with certain places (see frontispiece, opposite page 3). Working at the seam where east meets west after the fall of the wall, Weinthal reminds us that people see a city differently depending upon their personal history. “In the case of Berlin, the view is different [for] east Berliners, west Berliners, . . . newcomers, visitors, or those born into a unified Germany.”<sup>21</sup> One’s position, in this sense, results in a different understanding of the city’s rapidly changing landscape. To get at this condition, Weinthal inserts vintage postcards of significant buildings into a contemporary panorama of the same place. These collages reveal what once existed and remains only (perhaps) in the mind of some observers. The work was installed in the Friedrichstrasse station, where train lines were severed during Germany’s partition, and it was mounted in billboards usually reserved for advertisements. In contrast to *NY/AV* or *Mouthpiece of Harlem* where the words are proclaimed loudly to a public, Weinthal’s project operated covertly, as a kind of second glance. In fact, the public may or may not have been aware

10. *Mouthpiece of Harlem*, proposal, New York City, 2005. Photomontage by Coleman Jordan, The University of Michigan.



11. *NY/AV*, Truck cab on axis with Broadway at Union Square, New York City, 2005. Photo by Douglas Hecker, Clemson University.



that they were looking at an installation at all. This project's subtle intervention reinforces another goal—to trigger memories of Germany's past within each citizen.

In a similar way, Dwayne Bohuslav and Joanne Brigham bring a poetic beauty to the debris left behind by the angel of progress.<sup>22</sup> In this case, the action takes place in the ruins of an enormous refrigeration plant in San Antonio, Texas, that closed fifteen years ago. Inspired by Leonardo da Vinci's "Deluge" drawings of a mountain collapsing over a town, Bohuslav placed a hundred wooden pallets along the facade of the planing mill. The form recalls the swirling wood and metal fragments that were once blown into the silo and the floating air coolers that were assembled within. The wooden pallets telescope the past into the present by changing the environment to speak of past labor, of the movement of manufactured goods, and of waste and debris since both pallets and building have outlived their usefulness. As is the case of their other installations around the factory, *Friedrich.03* and *Demolition of Site* were also performance pieces (Figures 13 and 14). Distinction between factory, artifacts, and performers become blurred as

performers lead the audience through the environment. These works dramatize the forces of attraction and repulsion that draw us toward these abandoned buildings: the romantic character of ruins together with the enormous waste that they represent.

Each of these installations entices bystanders to step out of their routine to consider for a moment the nature of the city and their relationship to it. They reveal how time, place, and a person's point of view color their understanding of the public realm. In so doing, these installations reframe the role of the

12. *NY/AV*, Within the truck the city's activity from four years past is played as audio and video at three different speeds. Each speed, like different scales on a drawing, reveals different information about the city. (Union Square, day two.) Photo by Martha Skinner.



13. *Demolition of Site*, Planing Building, Friedrich Company Industrial Complex, San Antonio, Texas, 2004. Dwayne Bohuslav and Joanne Brigham, San Antonio College and Houston Community College, respectively. Photo by Ansen Seale.



citizen from that of observer to participant and transform the observer into an active participant in the production of meaning.

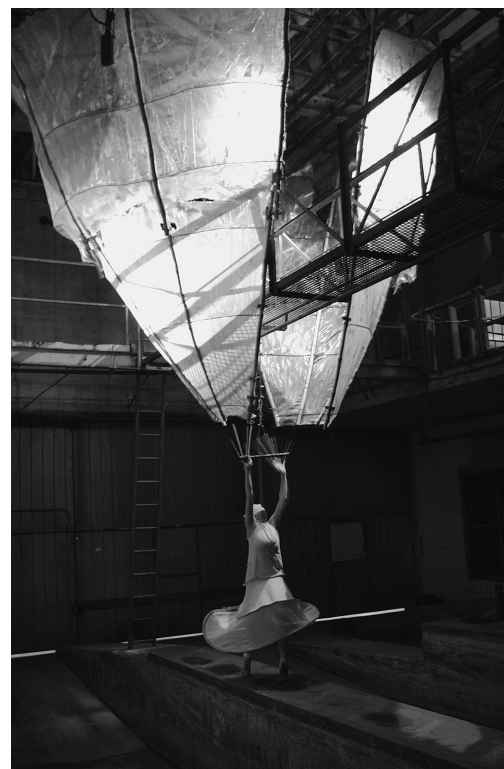
#### *Looking at Nature—Looking at Looking*

Three essays included in this issue—*Head in the Clouds*, *Playtime*, and *Prairie Ladder*—reflect on commonly held assumptions about the natural environment. In the *Head in the Clouds* installations, people may stroll on or under elevated paths to encounter nature in highly controlled ways, as a manicured garden, for example, or as a picturesque vista of the grandiose St. Lawrence River. *Playtime* plays with our preconceptions about nature as benign, treating a forest not as a paradise but as a place filled with scary spirits. The installation, an open labyrinth, becomes a secure island for play. *Prairie Ladder* recalls the gnomic verticals of grain elevators or transmission towers that catch the eye in the endless prairie horizon. Firmly located in the romantic tradition, its only functions are to offer a bird's eye view on the vast open landscape and to

thrust one into the sheltering sky. Our final two installations take the gaze indoors and bring us face-to-face with poignant social issues.

*Point Counterpoint: A Conversation with Haviland* was located in a nineteenth-century prison in Philadelphia, now preserved as a national landmark. The original panoptic design of the penitentiary (so-named because of its ostensibly reforming effect on the “penitent” inmate) was meant to isolate each prisoner so that he could see no one, not even a guard. His only visual relief was a single oculus meant to raise his gaze toward God. In this prison, Ted Shelton says, “Every sentence was one of solitary confinement.” His installation with Tricia Stuth employs a series of mirrors and screens to undermine this extreme architectural form of control and power. Placed at judicious angles, they extend the prisoner's view and link it to views from other cells. From cells five to fourteen, for example, the person in the prisoner's position is granted a view of previously hidden sunlight in a service corridor, the central rotunda, and even the door leading out of the prison.

14. *Friedrich.03*, Glazing/Finishing/Assembly Department, Friedrich Company Industrial Complex, San Antonio, Texas, 2003. Dwayne Bohuslav and Joanne Brigham. Photo by Ansen Seale.



Inverting the gaze, the installation implicitly proposes a reversal of power.

Similarly, in her project *Reflections*, Mireille Roddier displayed her photographs of French *lavoirs* (washhouses) using the sightlines inherent in the camera's gaze. This project was personally meaningful to Roddier, as she traveled to France to photograph these traditional spaces of women's labor. Amidst the photographs, she placed a rectangular pan of water in front of the gallery window, referring gently back to the memory of these places and reminding us of the women who no longer use these buildings. Left undisturbed, the water reflects the



light washing through the windows of the gallery, evoking the light in the lavoirs. These projects, reflecting on the life of French countrywomen or the confinement of penitentiary inmates, allow us to reflect on the nature of looking.

### Concluding Thoughts

This special issue of *JAE* presents a range of installations to show the variety and richness of this practice as it touches on art, urban life, questions of interpretation, the design process, and aspects of construction. For many academics, architectural installations represent an opportunity to engage in design research and to contribute to public discussions about the built environment. Yet, because they are ephemeral, they raise the question—is it only architecture if it is enduring? Do they, like paper projects and unbuilt works, live only in the documentation that is made of them? Or do they, like performance art, world expo pavilions, or a festival, become unforgettable experiences that one had to “be there to appreciate”? Architectural installations, whether they are by practitioners or professors, bring architectural concerns to new audiences—explaining the sometimes-esoteric language of the architectural

discipline and expressing the values of the profession in ways that nonarchitects can appreciate. They do so by creating in the viewer a state of attention, not distraction.

### Acknowledgment

Special thanks to Christine Macy for her helpful comments in the preparation of this article.

#### Notes

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2. Matias Creimer, “Architecture 14,” 2005 (unpublished paper).
3. Mark Anderson is also one of the coauthors of “Prairie Ladder” (in this issue).
4. Béatrice de Andia, Antoine de Baecque et al., *Fêtes et Révolution* (Paris: Delegation a l’Action Artistique de la Ville de Paris et la Ville de Dijon, 1989), p. 142.
5. Description of the project from Günter Zamp Kelp’s Web site, <http://www.zamp-kelp.com/galerie/hrc.html>, trans. Christine Macy. Accessed December 1, 2005.
6. Marc Dessauce, *The Inflatable Moment: Pneumatics and Protest in ‘68* (New York: Princeton Architectural Press, 1999), pp. 3–36.
7. Zamp Kelp Web site, trans. Christine Macy.
8. Kai K. Gutschow, “From Object to Installation in Bruno Taut’s Exhibit Pavilions” (in this issue).
9. Bruno Taut cited in Gutschow, *ibid.*

10. Pedro Azara and Carles Guri, eds. *Architects on Stage: Stage and Exhibition Design in the 90s* (Barcelona: Gustavo Gili, 2000), pp. 31–38.
11. Joan Roig, “Object and Subject in Set Design Today,” in *Architects on Stage, Stage and Exhibition Design in the 90s* eds. Pedro Azara and Carles Guri (Barcelona, Gustavo Gili, 2000), p. 33.
12. Natalie Zemon Davis, *Society and Culture in Early Modern France* (Stanford, CA: Stanford University Press, 1975).
13. Paul Klee, cited by Daniel W. Smith in *Deleuze on Bacon: Three Conceptual Trajectories in the Logic of Sensation* (Minneapolis, MN: University of Minnesota Press, 2003), p. xxiii.
14. Grant Cunningham, president of the Pendleton Foundation for Black History and Culture, cited in Jori Erdman and Patricio del Real, “Studio South: Recycling an African American Landmark” (in this issue).
15. Timothy Gray and Michael Williams, “redBarn Installation” (in this issue).
16. Luis Eduardo Boza, “Thinking as Doing,” 2005 (unpublished paper).
17. Will Wittig, “Homespun: A Full-Scale Sketch,” Cranbrook Museum of Art, 2005. Proceedings of the 94th ACSA Annual Meeting Salt Lake City, upcoming.
18. Coleman Jordan, “Mouthpiece of Harlem: Appointing Public Characters,” 2005 (unpublished paper).
19. Harlem resident Lana Turner quoted in Jordan, *ibid.*
20. Grimes and Rubio’s *Chicago Scenarios*, in this issue, was exhibited at the Art Institute of Chicago.
21. Lois Weintal, “Berlin: A Renovation of Postcards,” 2005, unpublished paper.
22. The metaphor comes from Walter Benjamin’s “Theses on the Philosophy of History,” *Illuminations*, pp. 257–258.