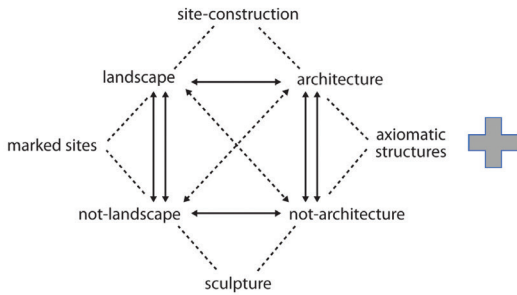


Architectural Exhibition as Environmental Apparatus

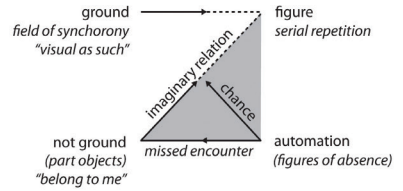
Sandro Marpillero

This essay focuses on and traverses between the import of diagrams put forth by the art critic Rosalind Krauss, in essays published in 1979 and 1983, and my overlay of them. The intent of such overlay is to inform a conceptual figure that introduces the notion of environmental apparatus in relation with two different strategies for installing architectural exhibitions. The first installation took place in the context of the 2014 Venice Biennale about “Fundamentals. Absorbing Modernity, 1914-2014” with which the curator Rem Koolhaas intended to critically celebrate the hundredth anniversary of the birth of the avant-garde. The second installation was part of an exhibition curated by Pippo Ciorra at the MAXXI (National Museum of 21st Century Arts in Rome), called “Erasmus Effect”, in which we were asked to present a project which at the time was under construction, through a single physical model.

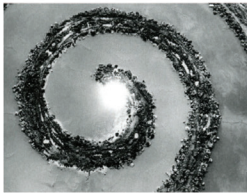
Krauss addressed the field of environmental/sculptural practices in her 1979 essay *Sculpture in the Expanded Field (EF)*, by opening up the juxtaposition between conventional categories of landscape and architecture. She made reference to Surrealist artwork and psychoanalytic theory in her 1983 book *The Optical Unconscious (OU)*, to develop a critique of modernist visuality, by starting from the juxtaposition between the categories of ground and figure. In the first text (*EF*), she challenged the characterization of sculpture as a “default” practice which would be understood as being both “not landscape” and “not-architecture,” by mapping instead a set of sculptural practices such as those of Robert Smithson who, since the threshold of the 70s, had operated “outside” the closed system of oppositions/negations set by such modernist categories, with their resulting focus on objects. In *Optical Unconscious*, she opened up a similar circuitry from the “inside”, by introducing a diagonal vector, defined as “imaginary relation”, that marks the projection of a subject’s desire onto an image or object, as effected by Max Ernst’s collage techniques of invention, delineating two distinct zones of operation within the visual field, respectively that of consciousness and the unconscious, in relation to which such diagonal vector indicates the threshold of linguistic conventions.



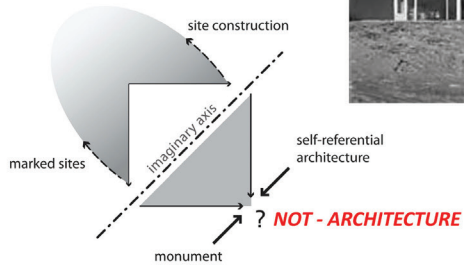
Rosalind Krauss, "Sculpture in the Expanded Field," 1979



Rosalind Krauss, *The Optical Unconscious*, 1993



Robert Smithson
Spiral Jetty
(1970)



Peter Eisenman
(Miller) House III
(1969-71)



Frank Gehry
Bilbao Museum
(1997)

Fig. 01. Composite Diagram Overlay for Environmental Apparatus,
between *Expanded Field* and *Optical Unconscious*

Both of these sets of diagrams by Krauss were based on the structuralist Klein Diagram, through which she developed her critical strategies by conceptually identifying pairs of modernist systems of oppositions/negations. Looking at them, I realized that they could be overlaid due to their formal homology, opening up an interrogation about architecture by focusing on the terminology developed by Krauss for the pole of “not-architecture” in *EF* and the role of the “imaginary relation” in *OU*, in order to move away from a horizon of aestheticized objects, towards the notion of environmental apparatus.

To clarify the relevance of this interrogation in architectural terms, I recast the terminology developed by Krauss in *EF*, relative to the poles “sculpture” and “axiomatic structures,” by substituting them, respectively, with “monument” and “self-referential architecture”. This recasting crystallizes the convergence of two persistent tendencies that have bound architectural discourse since the 1970s within a post-modernist closed circuitry, acting as repressive agents in maintaining architecture’s fixation on signature super-objects [monuments], and geometrical exercises generated through autonomous formal processes [self-referential architecture] (Fig. 01).

For example, at the “monument” pole of formalist expression, Frank Gehry’s Bilbao Museum (1997) could be interpreted as generating its architectural expression from the outside, through an exuberantly complex process of geometrical form-making. The cladding envelope’s multiple double-curvature titanium skins asserts the urban presence of the building as an oversized sculpture in the city’s landscape. At the pole of “self-referential architecture”, Peter Eisenman’s *House III* (1971) is an extreme case of research on autonomous design operations, which cast the owner as intruder into the building’s geometric logic. Incompleteness of the resulting structure produces the exterior and interior environment’s absence of fitting spaces, triggering a sense of exclusion from them.

As opposed to the shadows cast by those enduring models, I embraced what Krauss defined as the “expanded field”, which in my diagram is indicated by Smithson’s *Spiral Jetty* (1970), comprising the two Kraussian terms “marked sites” and “site constructions,” in order to subsume conventional notions of “landscape” and “ground”, repositioning both of them in an environmental horizon. *Spiral Jetty* has been operating for fifty years as an environmental apparatus, regis-



Fig. 02. Swiss Pavilion, Biennale 2014. Curators' Setup, Official Photo

Fig. 03. QR Code, *A Stroll, A Fun Palace*, video produced for the Venice Biennale 2014.
Editor M. Sarzo, Project Directors S. Marpillero and C. Barbiani

Fig. 04. QR Code, *A Stroll, A Fun Palace*, Interactive Installation, Venice Biennale 16th November, 2014, Swiss Pavilion, Venice Biennale Project. Project by: D. Ascenzi, M. Miscoscia, G. Mollo, C. Pizzuti, M. Sarzo. Project Directors: S. Marpillero and C. Barbiani Consultants: A. Vettese, R. Bocchi. The Project is about activating the Swiss Pavilion at the 2014 Biennale, with an interactive installation in relation to Cedric Price's project for the *Fun Palace*. Director and Editor: M. Sarzo

tering the passage of time in relation to fluctuations in level of Utah's Salt Lake, such that at some point it disappeared, later resurfacing completely encrusted by white salt. Smithson also introduced in 1968 the notion of "non-site": indoor artworks that directly engaged distant landscapes by bringing their excavated material into the gallery, and reframing it conceptually, such that each site of reference would be presented metonymically *in absentia*, as a fragment of a larger fragmentation.

The goal of my reference to Smithson's sculptural practice is to initiate an interpretation of Krauss's notion of "not architecture" introduced in *EF* as a point of interrogation from which to engage the "expanded field" in architectural terms, eschewing the scissor blades created by monumentalizing and/or formalist projects, by addressing the unconscious barrier that informs the disciplinary desirability of pursuing object-buildings. This first step will then be complemented by an interrogation of the notion of "figures of absence", advanced by Krauss in *OU*.

A Stroll through Cedric Price's Fun Palace

Our installation at the 2014 Biennale, entitled *A Stroll, A Fun Palace*, took place as a performance within the Swiss Pavilion, whose curators had suggested a more inclusive reconsideration of modernism, by putting on display documents related to the development of "Strolology", a discipline founded by sociologist and economist Lucius Burkhardt, and projects by the British architect Cedric Price (Fig. 02). The idea for this installation was prompted by my participation in a IUAV's WAVE Workshop conducted in collaboration with Professors Renato Bocchi, Valeria Burgio, and Angela Vettese, which had been held in the Pavilion's garden and developed in collaboration with Professor Cristina Barbiani, and her students of the IUAV Master of Interactive Arts.

To propose this immaterial installation, we produced a rehearsal video, based on which we obtained authorization from the Pavilion's curator, Hans Ulrich Obrist, to use the main gallery's space for a one-day performance on November 16, 2014, open to the general public, who could come in and move around, while looking at the model of the *Fun Palace* (Fig. 03). Our installation's idea was to engage the Pavilion's own curatorial strategy, to establish through the use of

digital technologies, including electronic music, a further degree of connection with its centerpiece: Price's project for the *Fun Palace* (1961), which we interpreted as legitimate embodiment of the notion of "not-architecture". Price's project for the *Fun Palace* radically promoted new rituals of cultural production and reception, positing the notion of a building as an open experimental structure, which would allow visitors to experience different kinds of programs in a flexible way through the use of components and spaces whose position and relationships could be varied over time. Our proposal was to activate the visitors' experience of the pavilion, which was set up in a tightly curated dramaturgy: visitors would enter the main space in which it appeared that nothing was on display, except for the physical model of the *Fun Palace*. Architecture students from the ETH would roll out carts from an archive space set up by Herzog & de Meuron, with boxes of drawings out of which they would then explain various projects by both Price and Burckhardt and respond to visitors' questions, allowing for personal investigation and direct handling of graphic materials' reproductions provided by the CCA. This established a novel relationship with the way in which work is usually put on display in a gallery, about which Price himself had famously commented that people going to exhibitions spend more time looking at labels than at the artworks themselves. At set intervals, the space would go dark, and a projector would be rolled in, casting color lights on the *Fun Palace*'s physical model from different positions and angles, creating variable visual effects.

We felt that the very message of Price's *Fun Palace* was being undermined by the exhibition's reliance on the display of a conventional physical model, in relationship to the general challenge of how to put on display not-object-oriented architecture. In other words, how could a project that is precisely about opening up opportunities for different kinds of experience through variable configurations of programmatic spaces, be presented by relying on a conventional mode of architectural representation, albeit corroborated by narratives about its process and other projects by the same architect, which would nevertheless reduce such project into being itself an object?

The goal of our installation was to further open up the notion of time, so central to Price's formulation of architecture, by directly engaging the visitors' movements in the space of display, introducing a margin of chance that would allow them to encounter unexpected conditions

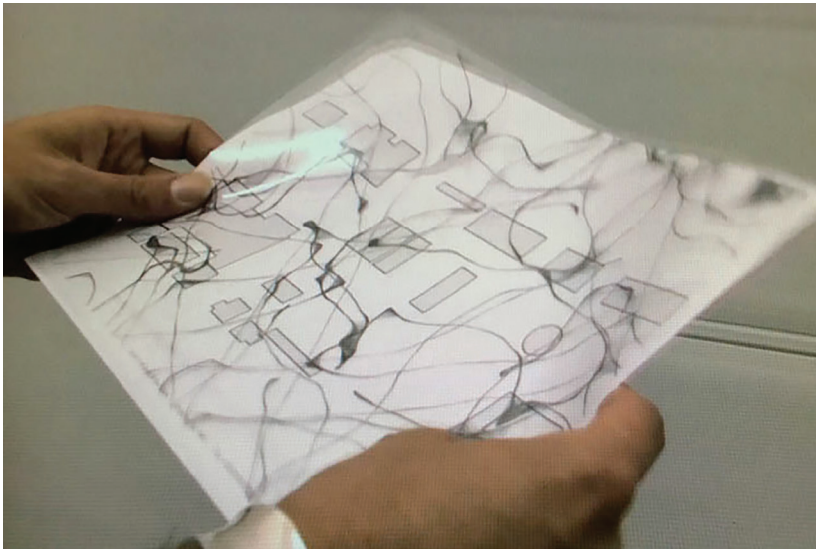


Fig. 05. *A Stroll, A Fun Palace*, Installation in the Swiss Pavilion, Venice Biennale 2014.
Project Directors: S. Marpillero and C. Barbiani. Collage: Projection of
Visitors' Movements through Model; Rehearsal Performer; Hugo Ball at Cabaret Voltaire

Fig. 06. *A Stroll, A Fun Palace*, Installation in the Swiss Pavilion, Venice Biennale 2014.
Project Directors: S. Marpillero and C. Barbiani.
Overlay Printout of *Fun Palace's* Plan and Mapping of One Visitor's Movements

while, at the same time, becoming the agents of a unique performance (Fig. 05). Our installation deployed digital technology to introduce a further threshold of engagement with the legacy of this architectural avant-garde's work, in ways that would allow to capture the *Fun Palace's* overarching agenda, while testing one's own position in front of it, to promote a reflection about the conceptual condition of architecture in 2014.

The idea was to use contemporary technology in order to more directly allow for an open-ended experience of the conceptual significance of Price's project while, at the same time, offering a way to record that individual experience. A key aspect of our installation was to also make available a printed evidence of a visitor's movements in the course of her/his encounter with Price's project, during which she would also have produced a unique musical performance (Fig. 06). This result was achieved by using infrared projection, intersecting it with a system of mapping of the way in which a visitor navigated the gallery, discovering a possible programmatic disposition of spaces in Price's project.

We installed a Kinect (a device that allows to virtually play golf in front of a TV in a domestic setting by simulating where each stroke would lead the ball inside a digital model of the field) which allowed us to make the floor of the gallery to match the most often published floor plan of the *Fun Palace*. Different musical values were assigned to four kinds of programmatic areas defined by Price – thinking, sharing, feeding, entertainment – producing a stocastic composition and its real-time execution from a visitor's movements through these areas. Since the Kinect operates on infrared projections, the open-ended aspect of this process was the result of the fact that a visitor was not necessarily aware at first about her/his own position within the *Fun Palace's* projected floor plan, as invisibly reproduced on the Pavilion's floor.

The individual movements were traced by a computer and projected on the wall, such that a visitor could begin to follow these traces of her/himself moving, as they unfolded in space.

Eventually, upon exiting, s/he could request a printout of this mapping on a sheet of acetate, which could be overlaid onto the *Fun Palace's* plan, printed at the same scale. This document made visible and to a certain degree resolved the uncertainty just experienced, about the be-

havioral pattern maintained within the gallery during the exploration of a programmed invisible projection.

David Smith's Terminal Iron Works

The title of the MAXXI exhibition was an explicit reference, by MAXXI's Senior Curator of Architecture Pippo Ciorra, to the Erasmus Program, and primarily put on display the work of young Italian architects who had been studying abroad and developed independent practices in the same foreign countries. Although part of a previous generation, along with a few other architects in the show, my connection with this curatorial agenda was to have been educated at IUAV, practicing and teaching for a few years in Italy, then moving to New York City as base for professional practice in partnership with Linda Pollak and academic activities, while maintaining connections to Italy through primarily academic activity, with a certain degree of cultural displacement for "living in translation".

This condition of displacement, alongside my interest in psychoanalysis, and affinity with Dadaist/Surrealist artworks informs the second component of my conceptual diagramming prompted by and in relation with Krauss's book *The Optical Unconscious*. Her interpretation of Ernst's collage techniques of invention makes reference to notions from both Sigmund Freud's *The Interpretation of Dreams* (1899) and his later text "Notes upon the *Mystic Writing Pad*" (1925), about the role of memory traces in dream-work processes, as well as from Jacques Lacan's *Seminar, Book II* (1954-55) about the role of the gaze in setting up the dynamics of desire. Both of these references address the layering of figural material which affects a subject's psychological projection towards her/his objects of perception.

In the case of *The Master's Bedroom, It's Worth Spending the Night Here* (1920) defined by Ernst as an "overpaint", Krauss pointed to the way in which this work operates akin to the filtering of cultural memories, as they may have accumulated in a teaching aid catalog of the previous generation. Through Ernst's selective covering and reframing, the relationships among some of the catalog's elements are rearranged, and inscribed in an image that is analogous to the outcome of dream-work processes, based on establishing connections among memory-traces, as ready-made "part-objects".

In the case of a page from Ernst's collage novel *A Week of Kindness*

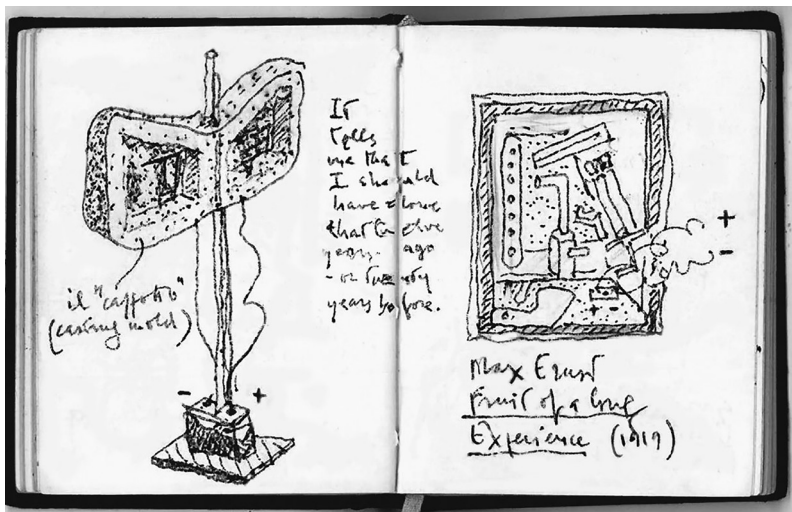
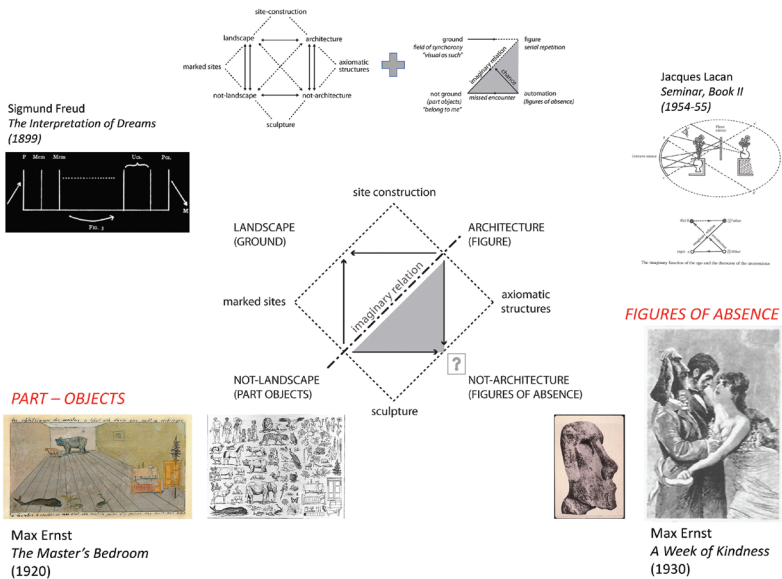


Fig. 07. Overlay Diagram with Psychoanalytic References and Works by Max Ernst

Fig. 08. Marpillero Pollak Architects, *Recycling Terminal Iron Works*, Installation for the "Erasmus Effect" Exhibition, MAXXI Roma, 2013.
Concept Sketch next to Max Ernst's *Fruit of a Long Experience*

(1930), she pointed out instead how seamless inserts in a woodprint from *The Damned of Paris* (1870), a feuilleton illustrated by Gustave Dore, modify what other-wise would be the predictable narrative of a captain's encounter with his lover. Their meeting is being interfered with by the appearance of the uncanny image of a stone divinity from Easter Island, offsetting the eye contact between the original woodprint's two characters introducing the notion of "figure of absence", which occupies in Krauss's *OU* diagram the same position as that of "not architecture" in her *EF* diagram. (Fig. 07) In both these works by Ernst, material extracted from its established context of sense modifies the reading of a given narrative convention, by relating to the workings of the unconscious's imaginary register. This practice sets up an important reference for architecture, respectively addressing the construction of narrative spaces that may establish new relationships among their components, and the insertion of ready-made elements into the context of an existing building and/or site.

Our firm's renovation of David Smith's Studio *Terminal Iron Works* in upstate New York for his practicing artist daughter and family needed to come to terms with the shadows of such a larger-than-life figure. Smith was a heroic persona, the most important post-war American sculptor celebrated for his production in welded steel. The project introduces an archaeological key to address his direct impact as designer/builder of his own creative work space, realized in three phases of construction over the arc of twenty years (1942-1958-1962). We chose to consider his studio as integral part of his body of work, by closely looking at the materiality of the building's construction, which Smith had initiated by himself using steel joists, glass blocks, and concrete blocks – a set of unusual technologies in the Adirondacks' region.

In the context of an exhibition in which the only requirement was to show just one physical model, the idea of limiting the presentation of an architectural project to a single-scaled object seemed inadequate in terms of engaging visitors in the project's multi-scalar and historically layered conceptual evolution. An early sketch for the installation's concept is paired here (Fig. 08) with Ernst's *Fruit of a Long Experience* (1919), an assemblage of wooden pieces which includes two copper wires implying that what is shown as a physically static object is in fact an apparatus whose different parts could be activated into a set of dynamic relationships.

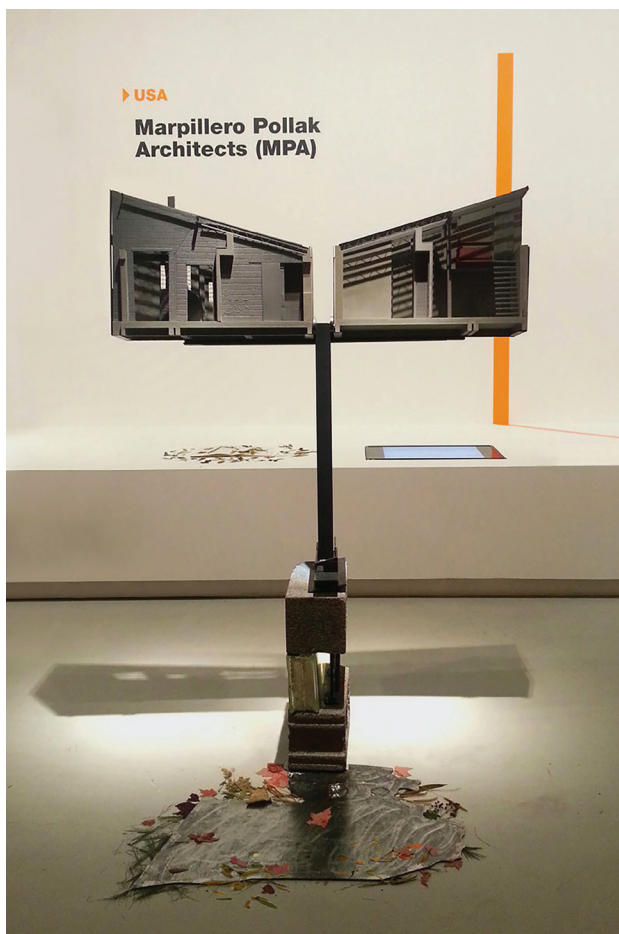


Fig. 09. Marpillero Pollak Architects, *Recycling Terminal Iron Works*, Installation for the “Erasmus Effect” Exhibition, MAXXI Roma, 2013. Free Standing Multi-Scalar Assemblage in Front of Assigned Display Surface with leaves from the project site and Embedded Video Screen

Fig. 10. QR Code, Marpillero Pollak Architects, *Recycling Terminal Iron Works*. The video documents the work for the David Smith Workshop Conversion in 2013, Installation at the “Erasmus Effect” Exhibition, MAXXI in Roma, 2013

Our installation attempted to charge its physical elements on display in a similar way: a free-standing assemblage displayed the project's three scales of site, building, and interior spaces, as an open score about its current phase of execution. The material was set up as a vertical stand, almost taking on the character of a totem characterized by significant steel fabrications. Totem figures are a key aspect through which Smith's welded steel sculpture of the 1950s established an emotional connection with a viewer, oscillating between an overall anthropomorphic identity and an invitation to focus on its secondary attributes, prompting a desire for direct engagement, yet also establishing a reciprocity of perceptual distance.

MAXXI's senior curator of architecture Pippo Ciorra has advocated that a museum of architecture can encourage architects to construct installations that establish experimental relations between a project and its representation, in order to involve visitors through multiple registers of interaction. He agreed with our proposal to position an installation on the gallery floor, away from the raised surface where the other single-scaled models were on display, so that visitors could explore a free-standing assemblage that included a physical model at multiple scales, yet also brought into the museum gallery elements from Smith's original building, including concrete and glass blocks (Fig. 09). They were positioned in front of a video embedded in the normative display surface, and pairing its imaginary register with a sampling of bright fall foliage from the site (Fig. 10).

The free-standing assemblage integrated different technologies of representation and production. The upper portion consisted of a steel stand with hinges matching a key detail of the actual project, holding up two symmetrical laser-cut steel frames hosting an opened-up section of the building, consisting of CNC shells of its envelope with 3-d printed components inside. These 3-d prints included detailed reproductions of the three types of roof joists used by Smith in the three phases of construction; traces of different concrete blocks in the party wall shared between these phases; models of the daughter's new suspended work desk hanging from the latest set of joists and reached by cantilevered steps; the huge fireplace introduced by her mother in the 1970s; and the crown of suspended concrete blocks framing the newly opened corner towards the site's clearing and ponds. The vertical steel stand connected the upper portion to a smaller scale steel model of

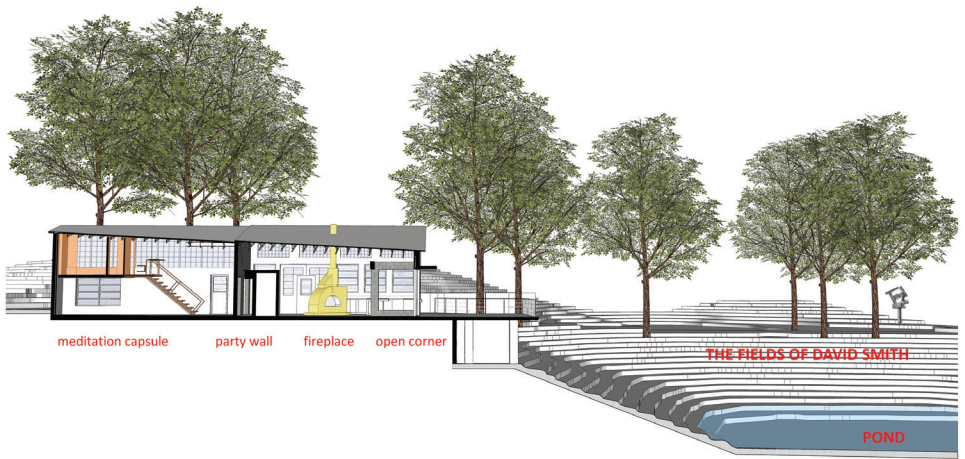
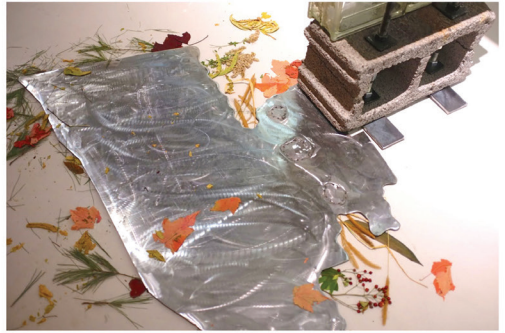


Fig. 11. Marpillero Pollak Architects, *Recycling Terminal Iron Works*, Installation for the “Erasmus Effect” Exhibition, MAXXI Roma, 2013. Detail view of leaves from project site and sketchbook; Base of Assemblage with 1942 Concrete Block and Site Outline with Leaves on the Gallery Floor

Fig. 12. Marpillero Pollak Architects, *Recycling Terminal Iron Works*, Installation for the “Erasmus Effect” Exhibition, MAXXI Roma, 2013. Section through Renovated Studio Building’s Key Elements and Pond

the studio building below it, which was in turn connected with steel rods passing through the construction materials of the three phases of the studio's construction (1942 concrete block, 1958 glass block, and 1961 concrete block). This pedestal sat on top of a laser-cut steel outline of the site, on whose perimeter autumn leaves were disposed on the gallery's floor, setting a distance between a visitor and the work, delaying the frontal exploration of the assemblage's parts.

In the raised surface behind the free-standing assemblage, where the models of other projects were on display, we placed an open herbarium with leaves from the site, and a screen which presented a three-part video. The video played a key role in establishing an imaginary relation between a visitor and the materials on display. The relationship between the open herbarium on the display surface and the leaves on the gallery's floor established a connection between the two components of the overall installation, offering a poetic key about its environmental ambitions by introducing the sublimity suggested both by the project's location and Smith's artistic practice, reinforced by the video's closing animation of leaves taking off from the site's aerial view, reaching into space beyond planet earth. (Fig. 11)

The three parts of the video included: an edited version of the documentary about Smith, produced on the occasion of a 1983 retrospective at Washington DC's National Gallery; a central portion about the project's design process; and a narrative about the concept informing the installation itself.

The portion about our design process qualified the project's main interventions as a narrative sequence of detailed "part objects", within a building shell reconstructed to its original materials. Each of these "part objects" acts as architectonic apparatus, juxtaposed along a transversal section connecting the elevated work and meditation spaces of Smith's daughter at the West, to the archaeological layering of traces on the party wall in between the two halves of the studio, to the preserved huge fireplace, and culminating in the Southeast corner of the new living space that expands the windows of Smith's last office into a completely opened up view towards the terrain once occupied by his prodigious sculptural output, known as "The Fields of David Smith" (Fig. 12).

The video's third part, devoted to the installation itself, identified the circular steel disk of Smith's sculpture *Primo Piano Numero Due*

(1962) still present in the fields, as an analogical host for the fish-eye photograph of his studio's creative universe taken at the end of the demolition phase of the project, which removed additions accumulated since the artist's death in 1964. This image becomes a timeline, around which his sculptural work's development marks the studio's process of transformations, until the 2014 intervention of our project's assemblage of preserved, renovated, and new elements. That shot is followed by a marking of the transversal section cut along the line that split in two the larger scale interior model displayed on top of the steel stand, while the fish-eye's image dynamically unfolds into the figure of an open score, corresponding to the display of the project's interior as a theatrical stage, in which relationships unfold according to the resonance among the "part objects" introduced by our project's layering of spaces and materials.

An essential component of the video was its soundtrack which, as in the case of any film, affects the perception of time flow that informs the imaginary power of moving images, enriching the atmospheres depicted by various frames. In this case, it included music by the American radical composer of the same period and stature as Smith. John Cage's *In a Landscape* (1948) and *Music for Marcel Duchamp* (1947) are followed by *Once Upon the Time in America* (1984) by Ennio Morricone, manifesting the attitude which also characterizes our installation's overall narrative. The juxtaposition of Cage and Morricone introduced a margin of detachment from the myths about the making of industrial America as the conquest of its land's pristine nature, embodied by Smith's decision of establishing his "factory-like" workshop in a clearing situated within the sublime forests of upstate New York's Adirondacks region.

Environmental Apparatus

These two architectural installations present and explore a possible alternative to object-oriented architectural work. I have suggested a genealogy relative to Krauss's investigation of environmental sculpture on the one hand and, on the other, by the psychological charge that can be established through a relational disposition of figural elements. In different ways, the two installations contribute to reflect on how Krauss's diagrams about art practices could engage considerations pertaining to the field of architecture which, as identified by Price,

should factor in time as a four-dimensional challenge to the conventional equations of geometrical space. This challenge was integrated in both these installations, including by assigning a primary role to computer-generated projections and videos, as a way to convey the imaginary dimension of architecture.

The installation at the 2014 Biennale's Swiss Pavilion raised a question about the notion of "not-architecture", through the absence in our intervention of actual materiality, as it also engaged an unrealized building which had an explicit "anti-object" agenda. The use of virtual technology in this case did not support a novel form of representation of the object, but promoted instead a different experience of space through a mapping of the physical activation of visitors' own bodies in the gallery, and including production of a record score of their individual musical performances.

The role of video in the MAXXI's installation expanded on Ciorra's provocation of asking architects to do an actual project when exhibiting work in a museum of architecture, by offering a hybrid display of "part objects" deployed as different modes of representation, opening up the "score" of a project under construction as a process leading from site considerations to the potential for inhabitation, while also promoting imaginary associations akin to the narrative strategy of the figures introduced by the project's built components.

I propose to introduce the conceptual spatiotemporal figure of topological interpenetration known as Klein Bottle to recast Krauss's art-historical diagrams, addressing the limitations embedded in the two-dimensional register of her printed pages by conveying the charge of architecture's four-dimensional dynamics.

The introduction of a Klein Bottle in my re-worked diagram, shown on the next page (Fig. 13) intends to overcome the strictures of modernist and post-modernist conceptions of architecture as object, engaging the expanded field identified by Krauss by opening towards a "cone" that corresponds to the environment in which architecture operates. It also addresses the psychological impact of space/time in transforming the possible barrier of linguistic conventions into an imaginary axis that enriches a subject's exploration of her/his own desires through architecture.

The Klein Bottle is a manifold that offers a conceptual analog for the complex relation that architecture establishes with a continuous flow

of to-and-from movement between its environmental and conceptual concerns, as its surfaces interpenetrate each other – like in a bottle where one can enter and exit without having to return on one’s own trajectory. At the same time, this Klein Bottle is graphically represented as bending around a void, transiting across an axis corresponding to architecture’s multiple modes of representation, as they establish a connection between architectural figures and part-objects.

My intention is to conceptually position these two installations in relation to this diagram centered on a Klein Bottle, thus putting forth the notion of architectural installation as environmental apparatus, as opposed to limiting attention to a building’s inevitable constitution as object. In the diagram, the Biennale installation is positioned diagonally opposite to the environmental cone that reworks Krauss’s expanded field, which I have posited as a point of entry into the interrogation about the notion of “not architecture”, acting as a pole of attraction to its topological unfolding. The MAXXI installation is positioned at one end of the imaginary axis linking part-objects to figures, crossing through the bend of the Klein Bottle as it explored how to put on display a project through multiple linguistic parameters.

While one diagonal direction (from top left to low right) is set by a time-based musical performance actualized in space, the other one (from low left to top right) suspends the role of time in terms of the thrust towards a project’s actualization in a building. Positioned in this conceptual con-stellation, these installations suggest possible strategies through which architecture can productively reformulate questions emerging from the world of art, within spaces devoted to art and architecture’s display.

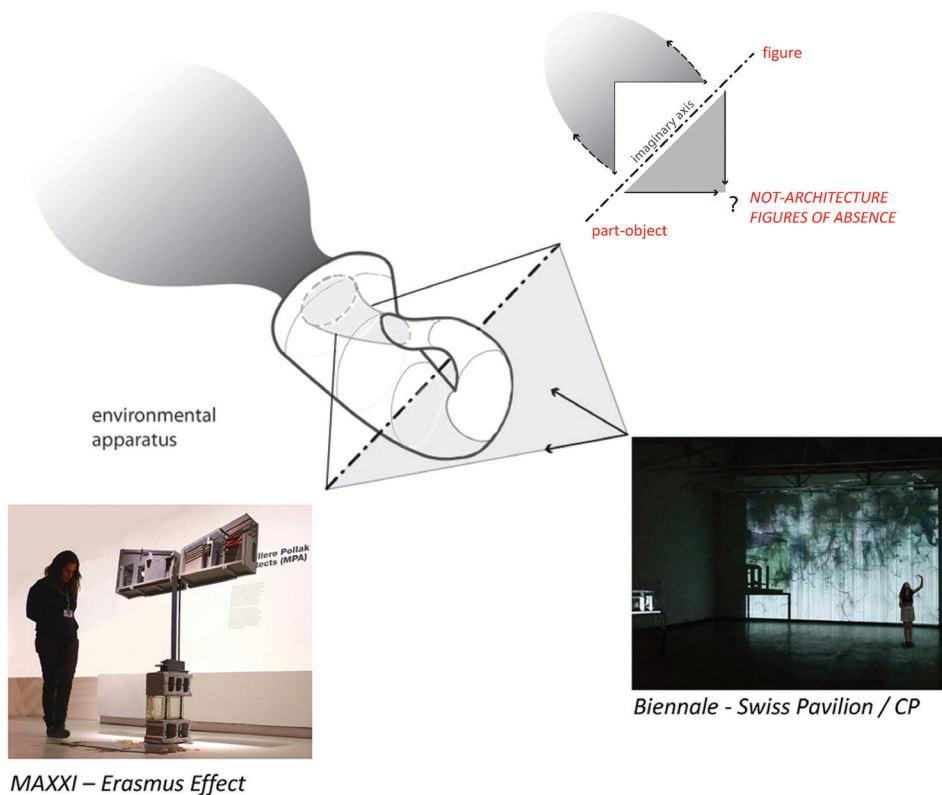


Fig. 13. Marpillero Pollak Architects, *Recycling Terminal Iron Works*, Installation for the “Erasmus Effect” Exhibition, MAXXI Roma, 2013. Environmental Apparatus, with Two Installations on Topological Poles of Klein Bottle and Imaginary Axis