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Sequencing Square: A Study of Patterns in the Plan Drawings of Peter Muller

This paper analyses architect Peter Muller's composition techniques by diagramming plan drawings of the Walcott house (1955) and Walker house (1958). Previous studies of Muller's work have focused primarily on descriptive devices, whereas this research demonstrates how he employed patterns of alignment to arrange primary shapes into geometric relationships. Two types of diagrams are used for this purpose; first, the geometric diagrams, drawn over the plan drawings and second, the computational diagrams coded with two-dimensional cellular automata. These diagrams are aligned with each other and the plan, using grid lines, outlines and implied lines suggested by geometric construction/rules of quadrature. The implication of using cellular automata for the study of plan composition is based on their capability of emergent behaviour over different generations/time-steps. The geometric diagram of a plan is mutated into various diagrams in the rule-space of a cellular automaton, creating a matrix of ideological diagrams. Additionally, in comparing the pattern system used in Peter Muller's drawings with that in Frank Lloyd Wright's work, this study provides new insights on Muller's artistic debt to the later. Thus, cellular automata plots are used as a 'schema' to study plan drawings of Muller and as a 'double schema' to study the connection/influence of Wrightian philosophy on them. In revealing the underlying patterns in plan drawings, this study contributes to a refreshed and novel perspective of Peter Muller's work and advances our understanding of the role of patterns in architectural production.

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Theoretical iterations of paraline projection from Ivan Leonidov, O. M. Ungers, and OMA

Building on a theoretical framework established previously, this paper examines key drawings and projects from the infamous Manhattan series, produced by the Office of Metropolitan Architecture (OMA), which went on to form the Appendix of Rem Koolhaas' *Delirious New York* (1978). We situate their work in relation to that of two key proponents of the paraline medium: Ivan Leonidov; and Oswald M. Ungers. While the theoretical inheritances from both of these figures to OMA are well-documented, we are interested in examining the drawn lineage. To examine the Manhattan drawings is to walk through a set of drawing techniques that become increasingly estranged from these forefathers. From The City of the Captive Globe (1972) – an Ungers-homage in plan-oblique – to New Welfare Island (1975-76), a trimetric which employs Leonidovian destabilisation, the practice make forays into novel drawing construction. The Welfare Palace Hotel (1976-77) combines techniques resonant with Leonidov, but utterly distinct, and becomes irreverent and celebratory in a way that serves as joyful complement to the text of *Delirious New York* itself. While many authors have noted Leonidov's formal and theoretical influence on Koolhaas and OMA - including Robert Maxwell (1981); Robert Gargiani (2006); Francesco Marullo (2013); and Pier Vittorio Aureli (2015) - there is a paucity of critique regarding both Leonidov's and OMA's unique archaic and modern methods. If the plan-oblique can be understood as an elementary form of paraline drawing, then the laborious reconstruction of the plan in trimetry and obliques, introduce both a conventional and conceptual complexity. Koolhaas' *Delirious New York*, and the lesser-known writings of Elia Zenghelis, will be used as lenses in our reading of OMA drawings. Architectural and urban positions emerge from the hierarchical relationships exposed in the trimetric and elevation-oblique techniques themselves, such as the privileging of surface over tectonics; the rejection of abstraction; analogies of post-mortem and anthropomorphism; the cropping of the frame; and the role of cuteness. This paper contributes to a growing body of recent scholarship regarding the architectural drawing as mental space.

Sanja Rodeš
Deakin University

Image, Fashion and Architecture: The Case of Prada

The paper investigates the collaboration between Office for Metropolitan Architecture (OMA) and fashion brand Prada on a number of projects dating from the beginning of the twenty-first century to the present moment. More precisely, it examines the relationship between one of the most influential architectural firms (and one of the most influential architects – Rem Koolhaas) with fashion industry, consumption, branding and image making. The paper argues that the collaboration between OMA and Prada, evidences the relevance of the growing relationship between architecture, fashion branding and consumption. The collaboration between OMA and Prada can be argued as prolific, as it resulted with lasting collaboration, multiple retail spaces – so called Prada 'epicentres'– a number of publications, and more. Koolhaas has done an extensive research on shopping at Harvard School of Design, which resulted with publication *Project on the City II: The Harvard Design School Guide to Shopping* (2001), and this research was further brought into his collaboration with Prada. Considering that AMO (a research and design studio of OMA) was involved with the designs of Prada catwalks, Prada lookbook, website and more, AMO and OMA can also be considered to be the image givers to Prada in the twenty-first century.

The paper aims to critically interrogate the intersections of fashion, branding, consumption, image and architecture as evidenced in this particular collaboration, also evoking the historical intersections between architecture, image and fashion. Aiming to also briefly trace the development of relationships between architecture, image and fashion from modernism to present moment, the paper argues that these relationships can be productive for architectural discipline. It sees these relationships as both more complex and more relevant than acknowledged by architectural discourses, and aims to extend the considerations of their relationships.

Sareh Abooali
University of Adelaide

Images as Historical Sources: Analysing Persian Miniature Paintings as Documentations of Architectural History

To diversify and enrich the writing of cultural histories, experts recommend employing interdisciplinary methodologies to incorporate historical evidence, new analytical themes, experimental techniques, and concepts. While few medieval architectural structures have remained in Iran, the representation of architectural structures in Persian miniature painting is a significant phenomenon in Islamic art. Based on a different way of seeing and visual tradition, such paintings mainly from Timurid and Safavid eras, illustrate a variety of architectural spaces. In the absence of buildings, these images are suggested as primary references for structural and socio-cultural studies of medieval Iranian architecture. However, it seems that lack of familiarity with the visual language of Persian miniature and the absence of analytical method are obstacles for decoding spatial settings in such paintings. The current research initiates a visual analytical method which provides a practical tool to decode the ambiguous spatial arrangements in Persian miniature painting. This method defines different spatial layers in the images and delaminates them by cutting and folding, which results in creating pop-up 3D models. Applied to spatial analysis of various architectural settings in medieval and pre-modern Persian painting, including 'landscape', 'urban complex', 'palace', 'mosque', and 'mobile architecture', 3D pop-up models facilitate the use of Persian miniature as a primary resource for the history of medieval architecture, advance the iconographical analysis and expedites the socio-cultural connotations associated with that spatial environment.

Scott Woods
University of Melbourne

The Problem with Resolution: Colin Rowe's Oppositional Urbanism

William Ellis', criticism of Colin Rowe's urban design theory, as he writes in the Fall 1979 issue of *Oppositions*, derives from the ever-increasing resolution of his urban projects. The higher the resolution, claims Ellis, the more his project moves away from the perceptual ambiguity he is attempting to achieve.

Criticisms of Rowe after Collage City are beset by discourses of opposition, like that above. This paper identifies and evaluates the origin of this form of criticism within the work of the American architect and theorist William Ellis and hypothesises that two of Ellis' essays; *The Natural Town and the Spaceless Milieu*, first published in Casabella in 1971; and, *Type and Context in Urbanism: Colin Rowe's Contextualism* from Oppositions 18, were fundamental to the construction of arguments forwarded in the late 90s that sought to devalue Rowe's urban and architectural criticism further.

Ellis' later article, in particular, provides an early critique of Rowe's urban theories that, to this day, is eclipsed by similar forms of criticism which came much later, including George Baird's *Oppositions in the Thought of Colin Rowe*. Ellis' article appeared approximately one year after the release of Rowe and Koetter's magnum opus, *Collage City* in 1978, but hasn't garnered the attention one would expect given the plethora of Rowe scholarship since. Investing in the oppositional structure posed by the less infamous, yet as influential, *Introduction to Five Architects*, Ellis surveys the theoretical trajectory of Rowe's late urbanism, and in so doing captures the prevailing sentiment of the anti-postmoderns who have since positioned history, in the present, as a form of idealism which fails to reconcile the human dimension of our cities.

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"Applicability, Economy and Attention to Beauty with the Possible Conditions": The Origin and Value of a 1950s Chinese Architectural Design Strategic Guideline

In the face of unprecedented environmental crises, sustainable development strategies have become a global imperative especially in architectural discourse and practice, along with associated industries. In 2015, in response global warming and the diminishment of resources, China proposed a new design strategic guideline "Applicability, Economy, Green and Beauty," this guideline based on an earlier model. In 1956, seven years after the establishment of the People's Republic of China (PRC) the Central People's Government formally established an architectural design strategic guideline, "Applicability, Economy and Attention to Beauty with the Possible Conditions" (AEB) which set out the goals and guided the direction of architecture design in response to its new national identity. The official newspaper, *People's Daily (PD,)* established by the Chinese Communist Party (CCP) provided the main platform for the promotion of AEB, during an era when specialist architectural publications were largely non-existent, Significantly, until 2015, AEB continued to function as the main strategic guideline; it foundational to Chinese architecture design for over half a century.

While several Chinese scholars have investigated the origins of AEB, a number of key questions relevant to its interpretation, remain, however, to be fully explored. 'What did the proposal of AEB mean to China in the 1950s?' and 'what role did AEB play in the development of the Chinese architecture profession?':Further, 'why did PD, as a mass media outlet pay attention to architectural issues in the 1950s?' and 'how did its coverage impact upon the Chinese architecture profession?' These questions remain largely unanswered.

Based on records and reports on AEB, this paper proposes that the birth of AEB was the result of the combined effects of domestic economic and political conditions, and Soviet architectural design ideology. The formation of the AEB documented a shift in thinking and discourse, from "the importance of design" to "design thoughts", and marked a turning point in the process of systematic theorization within the field of architecture in China, and continues to impact upon the profession today.