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THREE NOTES AROUND THE BAROQUE SENSATION

> *Now, however, we step further back and survey the general effect; …there is* less perception *and* more atmosphere.
>
> – Heinrich Wölfflin, *Renaissance und Barock*.
>
> *With that, she hurtled toward her presoftware soul.*
>
> – Bruna Mori and Florencia Pita, *Augmented F[w]orm*.

The fascination with mood, atmosphere, ornament and sensation within architecture over the last two decades encompasses a convoluted spectrum of positions and motivations. But nowhere, perhaps, was it more simplistically rendered than in the 2008 “Matters of Sensation” exhibition, held at the Artists Space gallery in New York.[1] The exhibition featured works by fourteen young studios based in the United States and was a celebration of techniques developed through the maturation of rendering and animation software and digital fabrication.[2] In a hyper-superficial display of textures, colors, surfaces and sensations, much more convincingly conveyed in the catalogue’s close-up views of single works than in the installation’s strikingly unaffective environment, one could detect a kind of Prozac architecture. Seemingly uninterested in the economic, political or even disciplinary stakes of digital practice, the featured architects’ work, according

1 The exhbition was curated by Georgina Huljich and Marcelo Spina of the Los Angles-based firm Patterns and the catalogue features essays by Sylvia Lavin, Jeffrey Kipnis, Peter Zellner and Benjamin Weil.

2 The exhibition included the studios david clovers with C.E.B. Reas, Emergent, Gnuform, Höweler + Yoon Architecture, IwamotoScott Architecture, mod, MOS, murmur, Ruy Klein, Sotamaa, SU11, and Xefirotarch.

to the exhibition brochure, "attempts to answer no questions, solve no problems, and broach no oppositions." Architects are, for the curators, "bored by old debates." In its happy pill effects, the show was, no more and no less, "about a fascination with architectural forms that induce sensation… and, above all, about experiencing pleasure."[3]

This kind of architecture, it would seem, is in a late stage. It is no surprise that the emergence of this architecture of pleasure has been accompanied in both academic discourse and the popular media, almost ghost-like, by a vague appeal to the Baroque. This essay will begin to interrogate the Baroque as a received idea within architecture during the last two decades. Rather, however, than attempting to position an idea of the Baroque itself as a "source" of the recent return to sensation, the paper will use the discursive malleability and uncanny persistence of the style as a vehicle for charting the principles and limitations of the aesthetics of "projective practice."[4] The essay will take the form of three extended notes: The first examines a series of installations and projects from 2008 in order to rehearse the character of recent interest in the Baroque amongst digital architects; the second hints at an unconscious historical genealogy for this return to the Baroque; and the third will sketch a link between this most recent "re-discovery" of the Baroque and the pioneering attempts by architects and art historians at the end of the 19th century to define the style.

I. New Baroque

In a short article entitled "What Will Our Skyline Look Like?" in a 2000 issue of *Time Magazine*, the critic Richard Lacayo suggests, "A very different future

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3 Press Release for "Matters of Sensation", Artists Space, 25 September – 22 November 2008. Lavin, Sylvia. In her article 'The New Mood or Affective Disorder, (*Assemblage*, 41, April, 2000, p. 40), one of the many prospective self-examinations of the discipline that made up the final issue of the journal *Assemblage* in 2000, Sylvia Lavin diagnoses what she calls the "almost hyperemotional state" of architecture. Stemming from architecture's realignment with the categories of affect and emotion, hitherto admonished by the discourse of criticality, as well as its escape from the "repressive regimes" of regular geometry and Taylorist production and its closely related embrace of consumer desire and the "secret new pleasures" of advanced, soft materials, buildings, according to Lavin, could now be "animated, ecstatic, and rapturous." Further, "If chemical engineers can design a happy pill, the building in ecstasy is a concept that takes on provocative significance and opens pleasurable new dimensions to the theoretical project."

4 The "return to sensation" within recent architecture has been well-documented in a wide range of material. In addition to several articles, see, for example, the January 20-21, 2007 symposium at the Yale University School of Architecture entitled "Seduction: Form, Sensation, and the Production of Architectural Desire."

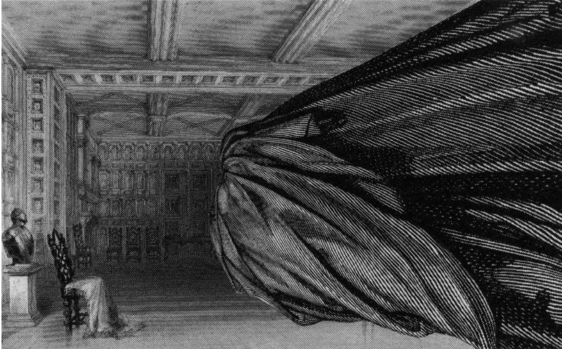
is visible today in a small outburst of buildings that repudiate the very notion of upright walls. Bellied-out sides, canted planes, solid walls that look like fluttering strips of ribbon, blade-edged triangular outcroppings and brassy materials that shimmer like something Cher would wear to the Grammys—what's under way here is a rethinking of space and form as complete as any since the spirals of the Baroque overtook the spare symmetries of the Renaissance."[5] Along the same lines, in his review of the ambitious exhibition "Triumph of the Baroque," staged in 2000 by the National Gallery of Art in Washington, DC, the *New York Times* architecture critic Herbert Muschamp finds a striking affinity between the drawings and models of seventeenth century architecture displayed in the exhibition and the nascent products of a generation obsessed, as he says, with the effects of computer morphing. In his description of the show, Muschamp lists a family of operations that could easily translate into a playbook for digital form-making in the 1990's: "Scrolls; spiral columns; … gilded wave crests; cornices folded and refolded to distraction; facades drawn out horizontally to the vanishing point; arches, saints and topiary endlessly repeated as if produced by a malfunctioning keyboard: such devices easily outstrip most of what I have seen on the monitor screens of today's design studios." He concludes, "And they should give pause to those who think that computer-generated, so-called blob architecture has no place in the old bricks-and-mortar world."[6]

Similar to Lacayo's description of a new generation of buildings that look like they are "in the grip of a spastic seizure," the "quivering, writhing shapes" on display at the National Gallery were, for Muschamp, a direct expression of panic (and we should remember here the major role of anxiety for the "Prozac Generation" and modernist descriptions of the Baroque alike). In this apparent mood swing between Baroque hysteria and the computer-morphed pleasure of "Matters of Sensation," both are underpinned by a direct appeal to the emotions.[7]

5 Lacayo, Richard: "What will our Skyline Look Like?"

6 Muschamp, Herbert: "Architecture Review: When Ideas Took Shape and Soared," *New York Times*, 26 May 2000.

7 Muschamp states, "Panic has broken out with particularly vivid style in 'The Triumph of the Baroque'… A survey of European architecture from 1600 to 1750, the show reveals that buildings, like people, can be overtaken by mass-hysteria. For a century and a half, European walls, doors, roofs, windows and entire cities were contorted into quivering, writhing shapes." (Muschamp, see note 6) Muschamp's invocation of panic stems, albeit somewhat misleadingly, from a lecture by the historian Anthony Vidler on the spatial experience of the modern metropolis at a symposium at the University of California, Los Angeles. On Vidler's reaction to Muschamp's review, as well as a discussion of the Baroque in contemporary architectural culture, see: Vidler, Anthony: "From Anything to Biothing," *Anything*, New York, 2000.



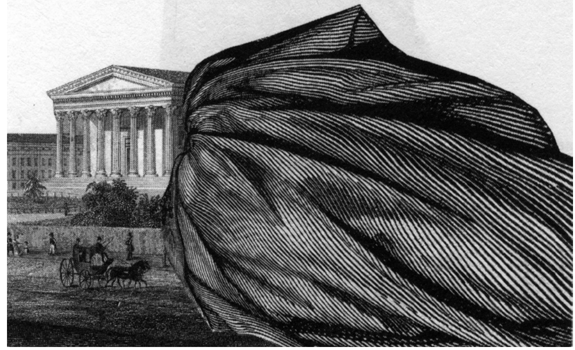
To illustrate architecture's emotional return, Muschamp cites the "Piranesian Turbine Hall" of Herzog and de Meuron's 2000 Tate Modern in London and the 1997 Guggenheim Museum in Bilbao by Frank Gehry, a project that other critics have dubbed "computer-baroque," "techno-baroque," "e-baroque, "or more straightforwardly as "new baroque." In the face of shininess, complex undulating surfaces, and the destabalizing sense that shapes have been torn from their traditional rigor, the Baroque label holds the place of the "other" in these descriptions, deployed to convey a feeling of difference and even radicalness through its discursive vagueness.

The examples are too numerous to list here, but it will suffice to reference two reviews of UN Studio's 2006 Mercedes Museum in Stuttgart. In his assessment of the building, the critic Hanno Rauterberg contends, "Typical baroque characteristics are omnipresent; the building eludes quick comprehension, refuses to cut clear boundaries, even blurs its boundaries. It is impossible to detect the tremendous forces at work, and even this vehemence is easily concealed by absorbing it into one infinite motion."[8] According to the critic Aaron Betsky's description, "The classical forms and spaces are present, but have grown in scale, become heroic in appearance, and have been stretched and convoluted… Curved, creased, folded and facetted, the Mercedes-Benz is a baroque palace of automation."[9] Accompanied, as with Muschamp's review, by an unclear gesture at a shared "*Zeitgeist*" (Baroque palace = modern corporate museum), Betsky understands the Baroque, echoing Jacob Burckhardt's own influential treatment of the style in his famous *Cicerone*, as an outgrowth or mutation of the classical.[10] The Mercedes Museum's "liberating effects" and its ability to stimulate "emotion or affect," as Ben van Berkel and Caroline Bos themselves put it, are based in malleability, transforma-

8 Rauterberg, Hanno: "Cognitive Baroque: The Digital Modern." *Log*, v8, Summer 2006, p. 44.

9 Betsky, Aaron: *Buy Me a Mercedez-Benz: Ben van Berkel, Caroline Bos*, Actar, 2006.

10 For Burckhardt: "Baroque architecture speaks the same language as the Renaissance, but in a savage dialect of it." (Burckhardt, Jacob. *Der Cicerone*, I, Leipzig: E. A. Seemann, 1869, p. 366.)



tion and deformation.[11] This is the familiar fantasy of an architecture of emergence and becoming, where an appeal to the temporal dimension "animates" the evolution and perception of form. As the orthogonal becomes curvilinear, the regular becomes irregular and space becomes topological, difference in degree appears to become difference in kind. The reconfiguration of, or even violence to, the idea of architecture as stasis based in regular geometry (one might think here of Gordon Matta-Clark's 1977 "Office Baroque" or Rafael Moneo's suggested motto for today's architect—"Delenda est geometria," or "geometry must be destroyed") creates the potential, according to van Berkel and Bos, for "new categories of surfaces and effects."[12] Articulated through faddish catchwords like "sensation," "emotion," "atmosphere," and "effect," norm morphs into its functional opposite—form.

These are the poles that frame the art historian Ernst Gombrich's influential 1966 essay "Norm and Form," in which he shows that art historical labels like "Gothic" and "Baroque" were defined, and often rejected, as terms of exclusion rooted in the ideal classical norm they deviate from.[13] It is Gombrich's essay, in turn, that structures Jesse Reiser and Nanako Umemoto's 2006 *Atlas of Novel*

11 Van Berkel and Bos describe effects as "manifestations of the phenom, which includes sensory experiences of the external world, experiences of the inner world, such as fantasies and ideas and, finally, experiences of emotion or affect." (Van Berkel and Bos: *MOVE*, Goose Press, 1999, Volume 3, p. 15.)

12 Moneo, Rafael: "Geometry and the Mediation of Architectural Conflicts: Comments on the Work of Scott Cohen." In: *Contested Symmetries: The Architecture of Preston Scott Cohen*, London: Laurence King, 2001. The full quotation from Van Berkel and Bos reads: "When the continuous deformation of a surface leads to the intersection of interior and exterior planes, the transformability of topological surfaces results in nonorietable objects. The perfect continuity of nonorientability initiates new categories of surfaces and effects." (Van Berkel and Bos, see note 11, p. 15.)

13 Gombrich, E. H.: *Norm and Form: Studies in the Art of the Renaissance*. London: Phaidon Press, 1966. The essay is based on a lecture that Gombrich delivered at Turin University in April 1963.

Tectonics. For Reiser and Umemoto, the dialectic movement between norm and form marks a professed shift from the question "what does this mean?," representative of a previous generation of "critical" architects, towards "what does this do?".[14] In the *Atlas*, architecture becomes "as much matter and structure as it is atmosphere and effects."[15] It is rendered "ambient." This argument develops in large part around the notion of "fineness," which Reiser and Umemoto characterize as difference within overall coherence.[16] From squaring to projection, from the Cartesian grid to the unstructured grid, and from Chess, which they relate to the classical orders and proportional systems, to Go, which elicits "extreme elaboration," the *Atlas* charts coordinates for an architecture that moves from norm to form and from the Classical to the Baroque.[17]

In Reiser and Umemoto's *Vector Wall*, commissioned by the Museum of Modern Art in New York for the 2008 exhibition *Home Delivery*, this conception of fineness translates into a more general interest, held by numerous architects of their generation, in the aesthetics of surface.[18] The screen was fabricated using a laser cutter and standardized 4-by-4-foot sheets of aluminum. In its multidirectional patterning and manipulation of the z-plane, the *Vector Wall* embodies Reiser and Umemoto's fascination in the *Atlas* with a variegated meshwork field that is "at once structural and atmospheric" and where "no clear distinction exists between ornament and structure."[19]

Partitions have become a favored testing ground for experiments in mass customization and in CAD-CAM design more generally. They can act as spatial

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14 Reiser, Jesse, Umemoto, Nanako: *Atlas of Novel Tectonics*, Princeton Architectural Press, 2006, p. 23.

15 Ibid., p23.

16 Although Reiser and Umemoto reject "conservative architects and critics" for operating according to the exclusionary principle and side instead with Gombrich's notion of "the principle of sacrifice," which accepts a multiplicity of norm *and* form (the book is not, after all, an atlas of *a*-tectonics)…

17 The full quotation reads, "Where the classical model deploys the orderly alternation of columns and intercolumnar spaces (infill ornament), we deploy a continuous rod field with degrees of greater and lesser density, the denser areas acting in a column-like manner, displaying column-like traits. These areas shade off into zones that act predominantly as ornamental screens. In this model, no clear distinction exists between ornament and structure, as neither occupies distinct zones." (see note 14, p. 40.)

18 For more information on the Vector Wall, see: Bergdoll, Barry and Christensen, Peter: *Home Delivery: Fabricating the Modern Dwelling*. New York: Museum of Modern Art, 2008, p. 186. Numerous writings have dealt with the fascination with surface in recent architecture. See, for example: Lavin, Sylvia: "What you Surface is What You Get," *Log*, 1, Fall 2003, pp. 103–106.

19 See note 14., p. 40.

interventions with little more functional obligation than dividing and with minimal structural responsibility. They are all skin, freeing architecture of traditional responsibilities so that it can become a surface for effects. In a way that shows the intimate link between built screens and the computer screens on which they are conceived, however, they maintain an ambiguous relation to scale. In a section of the *Atlas* dealing with the notion of the diagram, Reiser and Umemoto construct a montage in which a screen, derived from a portion of the etched drapery of a classical sculpture, contrasts with its decorous domestic setting. They note that at the scale of the interior, the alien object wavers indeterminately between furniture and partition. Further scenes show the same object blown-up to the scale of a small landscape feature and even to that of the urban infrastructural terrain itself. These architectures have the look, and even some of the logic, of the 1958 Steve McQueen movie and digital architecture cult-classic *The Blob*. Just as the blob morphs from the size of a human hand to a mass big enough to consume the town diner, Reiser and Umemoto suggest that these architecture mutants, seemingly authorless and undefinable, forsake the classical proportions of the human scale and landscape for the oversized and in-between. In Greg Lynn's words, "Essentially, a blob is a surface so massive that it becomes a proto-object."[20] The screens are, in this way, intended as a challenge to the traditional discourse of tectonics.[21]

Like the work of Hernan Diaz Alonso and many other contemporaries, they are monsters, but with precise art historical coordinates.[22] In the *Atlas*, a full-page illustration of an 18th century silver tureen designed by Juste-Aurèle

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20 Lynn, Gregg: "Blob Tectonics, or Why Tectonics is Square and Topology is Groovy." In: *Folds, Bodies, and Blobs: Collected Essays*. Brussels: La Lettre Volée, 1998, p. 171.

21 In the introduction to the *Atlas*, Stanford Kwinter proclaims the book as the first design manual that conceives of tectonics as "a form of reaction… that it is architecture's duty to deliver to human sensation." Kwinter, Stanford: "The Judo of Cold Combustion," p. 14. In: see note 14.

22 In the 2006 end-of-year exhibition at Columbia University, Diaz Alonso's studio displayed their renderings, together with a portrait of Diaz Alonso himself in the style of the Spanish Baroque, in elaborate gilt frames. Brett Steele suggests that the projects of Diaz Alonso's studio Xefirotarch are "mannered if not baroque." Further, "like Bacon's paintings, it is in the distorted agony of a surface where we most consistently find in HDA's architecture the kind of depth that too many architects still assign to old-school architectural properties like mass, volume, structure, or space." (Steele, Brett: "The Dark Surfaces of Hernan Diaz Alonso." In: *Xefirotarch*, HUST Press, 2007.) As Joseph Rosa notes, "For Xefirotarch, the subversion of scale as a generative device for architecture is closely tied to a propensity for monstruous, hybrid constructions." (Rosa, Joseph: "Monstruous Traits: The Architecture of Xefirotarch." In: *Xefirotarch*, San Francisco: San Francisco Museum of Art, 2006.

Meissonier is accompanied by a caption that relates its “surface/space implications” to its freedom from “the classical imperative to domesticate rocaille as decoration.”[23] A close-up picture of Meissonier’s signature on the object assures us that this soup bowl could indeed be architecture. Released from the dictates of scale and propriety and taking advantage of the rocaille’s ability, in Dalibor Vesely’s words, to resist becoming a definite art form, the tureen could be an (almost) house.[24] The Vector Wall partition, in turn, could be an (almost) façade.[25]

Understood as a further mutation of the strategy of the Baroque, the tureen might, in fact, even be an Embryological House. Lynn has described this 1997-2002 experiment in digital form-making and mass customization as “an unapologetic investment in the contemporary beauty and voluptuous aesthetics of undulating surfaces.”[26] Reiser and Umemoto’s category of “fineness” is, after all, kindred to Lynn’s notions of “intricacy” and “complexity.” For Lynn, intricacy implies that detail is everywhere, “distributed and continuously variegated,” as he describes, “in collaboration with formal and spatial effects.”[27] Similarly, in his comparison of the spatiality of the blob with the Baroque theories of Leibniz’s 1666 *Ars Combinatoria*, Lynn notes that complexity “involves the fusion of mul-

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23 See note 14, p. 81.

24 Vesely, Dalibor: *Architecture in the Age of Divided Representation*, Cambridge, Mass. and London: MIT Press, 2004, p. 224.

25 The ubiquity of such comparison can be traced to the appearance of a similar Meissonier tureen, displayed alongside CAD-CAM pieces like Jeroen Verhoeven’s Cinderella Table, in the 2008 Cooper Hewitt Museum exhibition *Rococo: The Continuing Curve, 1730-2008*.
This understanding of the rocaille, taken as a further mutation of the strategy of the late-Baroque, is even more clearly and literally expressed in the studio Gagat International’s ongoing research project *Rococo Relevance*. For Gagat, “The parallels between the lack of scale in rocaille and in CAD programmes are significant.” (Merx, Luc and Holl, Christian: “Rococo Relevance,” *Verb Conditioning*, Barcelona: Actar, 2005, p. 45.) The project attempts, as they articulate it, to merge the “geometrical complexity of the Baroque… with the modeling capabilities of advanced computer software to produce hybrid forms of contemporary ornament.” Ultimately, the research “concerns itself with ornament and simulation, with effect.” (Ibid., p. 45.) In a similar way, the studio’s *Gartensaal 05* installation, sited in Balthasar Neumann’s *Gartenssal* in the Würzburg *Residenz*, was comprised by an inflatable structure shaped as the negative space of the room’s vaulting. The installation explored the rocaille space of Augsburg engravings as a potential model for architectural experimentation and sought to highlight the parallels between Neumann’s architecture and “the possibilities of designing double curved surfaces with the aid of a computer.” (Merx, Luc and Holl, Christian: “Gartensaal 05,” ibid., p. 52.) For another comparison of recent architecture with the Rococo, see: Fausch, Deborah: “Rococo Modernism: The Elegance of Style”, *Perspecta*, 32, pp. 8–17.

26 From Bergdoll, Christensen, see note 18, p. 174.

27 Lynn, Gregg: “Introduction.” In: *Folding in Architecture*. Wiley-Academy, 2004.

tiple and different systems into an assemblage that behaves as a singularity while remaining irreducible to any single simple organization."[28] In his recent *Blobwall Pavilion*, displayed in 2008 at the Southern California Institute of Architecture in Los Angeles, a twisting surface incorporated robotically cut rotationally molded polymer "bricks" custom fit into an interlocking pattern of countless varying shapes. According to Lynn, the project "recovers the voluptuous shapes, chiaroscuro and grotto-like textures of Baroque and Renaissance architecture."[29] Generically Baroque polymer effects are derived from the continuous composition of formally disparate shapes, a strategy that aims at creating a spatial surface.[30] Both Reiser and Umemoto's partitions and the *Blobwall* are monstrosities—in Lynn's words, "bodies which seem to 'deviate from nature'… both irreducible unities and collections of heterogeneous elements;… simultaneously a unified whole and freely associated parts."[31] In this way, fineness, and along with it intricacy (related, as Lynn notes, to other terms like "complex", "complicated" and "pliant") are derived from what we might call the aesthetic of the fold—an architectural translation, in other words, of Leibniz's concept of harmony as "unity in variety" and of the philosopher Gilles Deleuze's Baroque.

The appropriation of Deleuzian terms like fold, striation and smoothness have long since joined the Baroque in the realm of cliché.[32] Indeed, it is no doubt largely due to the influence of Deleuze's book *The Fold: Leibniz and the Baroque* (appearing in an English-language edition in 1992) that Lynn could proclaim, not without self-congratulation, "the nineties started angular and ended curvilinear."[33] Popularized in many venues by Lynn, as well as in Bernard Cache's 1992 book *Earth Moves*, the figure of the fold marks the embrace by architects in the 1990's of differential calculus, digital technology, and the spatial models that issue from it. Deleuze himself cites Cache's theory of inflection in the second chapter of *The Fold*, dealing with Baroque geometry and the "new affection" it established. For Cache, an inflection resides at the moment when swirling movements are reversed, when a minimum follows a maximum. It corresponds to

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28 See note 20, p. 173.

29 Rappolt, Mark (ed.): *Greg Lynn Form*, New York: Rizzoli, 2008, p. 363.

30 For Lynn, intricacy implies that detail is everywhere, "distributed and continuously variegated," as he describes, "in collaboration with formal and spatial effects."

31 See note 20.

32 There is not sufficient space here to rehearse the breadth and trajectory of this phenomenon or to elaborate the specific relation between Lynn and Deleuze, a theme already explored by historians like Anthony Vidler and Mario Carpo.

33 See note 27.

what Leibniz calls an "ambiguous sign" and is often accompanied by a kind of slippage, a stylistic motif expressed, for Cache, in the Baroque. Also exemplified in the tendency of the Baroque to ovalize the curve, he suggests that rather than representing a fanciful excess, this slippage reveals the formal characteristics of inflection itself and represents another register of images, an indeterminate zone, as Cache describes, like "a piece of rubber stretched beyond its normal usage but before it breaks."[34] The indeterminacy of the inflection ultimately links Baroque geometry, for Cache, to the "Neo-baroque", where surfaces "with variable curves and some volumes" are manufactured by nonstandard modes of production.[35] In Cache's 1999 Semper Pavilion, four screens and a suspended ceiling demarcate an enclosed space meant to evoke the architect Gottfried Semper's discussion of interlacing and textiles in his 1861-63 book *Der Stil*, itself a fundamental model for the spatial implications of articulated surfaces. Composed of an upper section with a latticework of continually curving lines and a lower section with a pleated form reminiscent of a hula skirt, the screens attempt to give shape to Deleuze's description of "the line with infinite inflection that holds for a surface."[36]

It is no surprise, therefore, that an inflection in the form of a Baroque volute ornament connects the upper and lower stories of Deleuze's famous diagram in *The Fold* of Leibniz's "Baroque House," an allegory for the process of human understanding. Although there is not space here to discuss the full context of Deleuze's conception of the Baroque, it should be noted that the house is an extension of John Locke's model of the brain as a kind of camera obscura, with the addition of a "screen" or "curtain" that is diversified by a series of folds representing innate knowledge and that is in a constant state of oscillation related to the creation of complex ideas. In a process that Deleuze traces back to the Baroque, the façade of the house severs the exterior from this folded interior. ("Baroque architecture can be defined by this severing of the façade from the inside, of the interior from the exterior, and the autonomy of the interior from the independence of the exterior...") The interior is rendered autonomous, and the

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34 Cache, Bernard: *Earth Moves: The Furnishing of Territories*. Cambridge, Mass.: MIT Press, 1995, p. 38.

35 It is conceptually tied to the complicated projective transformations of René Thom, continuous surfaces like the Mobius loop, and the infinite variability of the Koch curve, obtained, as Deleuze notes, by means of rounding angles according to "Baroque requirements."

36 In Cache's 2001 De l'Orme Pavilion, this motif is extended into an investigation of the potential of projective geometry, used by Philibert De l'Orme in his drawings for trompe l'oeils, for the creation of complex curved surfaces driven by computer calculation and CAD-CAM production techniques.

surface of the screen vibrates away in an analogous way, the argument might go, as the autonomous operations of Lynn's Embryological Houses. Diverted from the realm of allegory to the paperless studio and from a diagram of idea-making to the stimulus for complexity in form-making, Leibniz's folded *Blobwall* becomes a prototype, perhaps all too easily, for the composition of what Cache would call "Neo-Baroque" effects. Like Deleuze's conception of the Baroque itself, this new Baroque "endlessly produces folds."

II. Neo-Baroque

Having briefly outlined this Baroque of the computer screen, the partition screen, and the tureen, one can begin to situate it as a received idea. Every generation, after all, has its own Baroque. Whether it is Sigfried Giedion's evocation of "space-time" at *Sant' Ivo*, Robert Venturi's description of the contradictory ornamentation and "both-and" composition of the Baroque, Paolo Portoghesi and Christian Norberg-Schultz's celebrations of the phenomenological space of *San Carlo*, or the projective devices uncovered in Preston Scott Cohen's analysis of *San Carlo ai Catinari*, a history of architectural modernism could be traced according to successive attempts to express difference through some figure of the Baroque. To trace this history of recourse to the Baroque is to chart a genealogy that continuously folds back on itself, always, as a cliché, expressing divergence through repetition. At moments of perceived crisis, the Baroque becomes a vehicle for architectural self-examination. It bends its precedents to a point where they are no longer recognizable as themselves, all the while never completely concealing or breaking from them. As Deleuze notes, "It does not invent things."[37]

In this way, Lynn's articulation of *Le Pli* was not only bolstered by Deleuze's explication of the Baroque, but could also be aligned, as Lynn himself hints, with Colin Rowe's reading in *Collage City* of Borromini's façade for Sant'Agnese, which "continuously fluctuates between an interpretation of the building as object and its reinterpretation as texture."[38] In another instance, despite Lynn's argument in the 1990's for pliancy in architecture as an alternative to a perceived discord between "conflict" and "unity" and his concurrent distancing from Robert Venturi's description of "complexity" as a matter of composition, Venturi's use of

37 Deleuze, Gilles: "The Fold—Leibniz and the Baroque: The Pleats of Matter." In: Lynn, Gregg (ed.): *Folding in Architecture, Architectural Design Profile No. 102*, London: Academy Editions, 1993, p. 17.

38 Rowe, Colin and Koetter, Fred: *Collage City*, Cambridge, Mass. and London: MIT Press, 1978, p. 77. Lynn refers to the passage on Sant' Agnese in his essay "Architectural Curvilinearity: The Folded, the Pliant and the Supple" (in see note 37, p. 15, n 2.

the German rocaille as an example of inflection in *Complexity and Contradiction* nonetheless anticipates the vocabulary and even some of the logic of fineness, intricacy and complexity as sketched out above.[39]

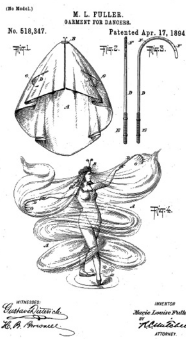
One could, after all, find a Baroque inflection in almost anything. This is especially evident in Joseph Hudnut's idiosyncratic review entitled "The Baroque Revival and its Clients" for the 1957 Museum of Modern Art exhibition *Buildings for Business and Government*. In the article, Hudnut describes Eero Saarinen's Technical Center for General Motors in Detroit as "A Versailles without Louis," compares Skidmore, Owings and Merrill's Chase Bank Building in Manhattan to seventeenth-century Madonna paintings, and suggests that the exterior screens of Edward Durrell Stone's project for the U.S. Embassy Building in New Delhi, representative of "structure transfigured by ornament," reveal the "essence of historical Baroque style re-emerging today."

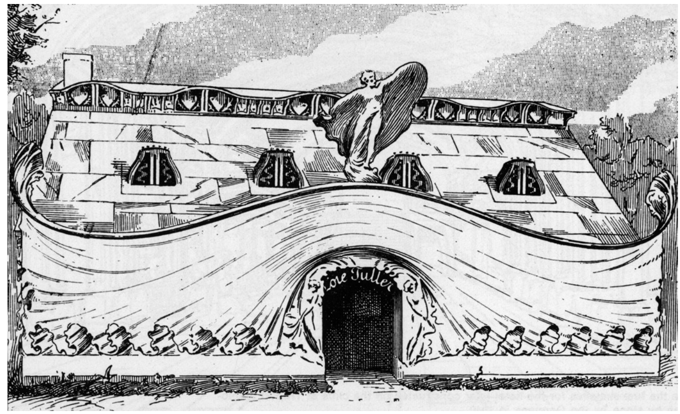
The surface of the Baroque insinuates itself into corporate and governmental modernism most perversely, however, in Hudnut's description of Ludwig Mies van der Rohe's 1954-58 Seagram Building, at that time still under construction. In addition to comparing the spatial flow from the building's "piazza" under and through its interior to the role of the portico in Bernini's Rome, Hudnut relates the Seagram's famous curtain wall to what he describes as the transition of Le Corbusier's early style into "a steel-and-glass baroque." "A curtain of glass forty stories high," he points out, "is a daring, not to say sensational, conception which has much of the brio and extravagance of a Borromini."

The Seagram's façade functions, according to Hudnut, as a vertical envelope of draperies that disguises the building's structural anatomy. As Louis Kahn famously expressed, the Seagram Building is like a lady in corsets: "She is a beautiful bronze lady but she is all corseted inside. She wears corsets from the first to the fifteenth story, but you can't see the corsets. She is a beautiful bronze lady, but she is not true. She is not that shape on the inside."[40] Hudnut, in contrast, is

39 In the section entitled "The Obligation Toward the Difficult Whole," Venturi notes that "on the side altars at Birnau, and on the characteristic pairs of sconces, or andirons, doors, or other elements, the inflection of the rocaille is part of an asymmetry within a larger symmetry that exaggerates the unity yet creates a tension in the whole." (Venturi, Robert: *Complexity and Contradiction in Architecture*, New York: The Museum of Modern Art, 1977, p. 90.) In a more general way, Venturi defines inflection in the following way: Inflection in architecture is the way in which the whole is implied by exploiting the nature of the individual parts, rather than their position or number…Inflection is a means of distinguishing diverse parts while implying continuity." (Ibid., p. 88.)

40 Kahn, Louis: "Talk at the Conclusion of the Otterlo Congress (1959)." In: Twombly, Robert (ed.): *Louis Kahn: Essential Texts*, New York and London: W.W. Norton, 2003, p. 51. Robert Ven-





mesmerized by the building's outer garments and their Baroque effects. He compares the Seagram's drapes to those of the Charioteer of Delphi, which are not long enough to reach the ground plane, and also to Madame Récamier, certainly a reference to portraits of the famous beauty by François Gérard in 1802 and, unfinished, by Jacques-Louis David in 1800. The building's feet are left naked, peaking out from under the exquisite folds of its dress. It is as if, Cinderella-like, the Seagram Building were all dressed up and ready to attend the Beaux-Arts Ball. In its separation of "self-sufficing surface" and "veiled structure," the façade employs, for Hudnut, a kind of scenic rhetoric that draws the activities of commerce, and perhaps even the modern subject, into its bronze folds. Hudnut's reading transforms the façade—not only Venturi's primary example of modern architecture's "unbending rectangular forms" but also what would become the privileged site, as it were, for the critical accounts of Manfredo Tafuri and K. Michael Hays —from silence and "refusal" into the realm of empathy, the delirious New York of Rem Koolhaas, and, by extension, the atmosphere of post-criticality.[41] The minimalist geometry of Mies's design might even become the kind of "cool" minimalism—participatory and entropic—outlined by Robert Somol and Sarah Whiting in their programmatic *Doppler Effect*.[42]

In this way, Madame Seagram's ancestry would lie not within architecture, but in the realm of performance and theater. One point of reference in this genealogy would be the famous Serpentine Dance of Loïe Fuller, whose "imaginative weavings," according to one account, were "poured forth like an atmosphere."[43]

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turi also references Kahn's description in his comparison of the Seagram Building with Kahn's project for an office tower in Philadelphia in his 1966 book *Complexity and Contradiction in Architecture*.

41 See note 39, p. 50.

42 Somol, Robert and Whiting, Sarah: "Notes around the Doppler Effect and Other Moods of Modernism." *Perspecta*, 33, p. 76.

43 From Kermode, Frank: "The Dance Medium." In: Copeland, Roger and Cohen, Marshall: *What is Dance?*, Oxford and New York: Oxford University Press, 1983, p. 154.

Fuller became a sensation in Paris at the end of the nineteenth century by virtue of her dynamic performances involving a large swirling costume driven by the coordinated movements of the dancer's body and an armature constituted by two curved handheld sticks. At popular events like her performance at the 1900 *Exposition Universelle*, staged inside a specially-designed pavilion by the architect Henri Sauvage whose façade mimicked the quivering folds of Fuller's dress, a series of changing colors and even biological imagery was projected onto the garment using state-of-the-art techniques.[44] After his first experience of Fuller at the Folies-Bergere in 1893, the poet Stéphane Mallarmé described her performance as "at once an artistic intoxication and an industrial achievement." "In that terrible bath of materials," he marveled, "swoons the radiant, cold dancer, illustrating countless themes of gyration." As Fuller was transformed by the technology of costume and light projection into pure surface, the dance itself became a kind of animate form or, in the poet's words, "multiple emanations round a nakedness."[45] For Deleuze, the fold was Mallarmé's most important notion, making him a "great Baroque poet." Indeed, Mallarmé's analysis of the Serpentine Dance could just as well stand in for Deleuze's description of Baroque costume as "broad, in descending waves, billowing and flaring, surrounding the body with its independent folds, ever-multiplying, never betraying those of the body beneath."[46]

Fuller was a particular obsession for Art Nouveau artists, since her dances resonated with their own desires to convey qualities of restless movement. One year after Mallarmé's encounter with the Serpentine Dance, the American illustrator Will Bradley famously depicted Fuller engorged by her billowing garment, with only two diminutive feet, like Hudnut's Charioteer, providing evidence of her body beneath. Other popular Art Nouveau representations of the dancer include Pierre Roche's sculpture of Fuller that adorned the 1900 exposition pavilion, Theodore Louis-Auguste Riviere's 1896 sculpture of the "Lily Dance", and the artist François-Raoul Larche's 1901 "Loïe Fuller Lamp," in which the effect of electric

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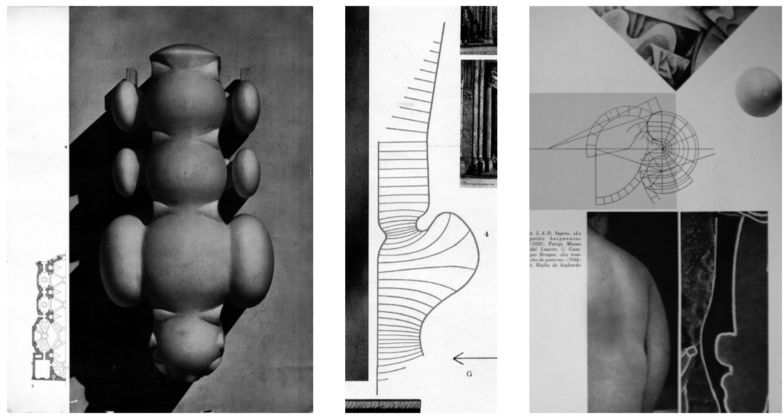
44 Sauvage designed the pavilion in collaboration with the decorator Francis Jourdain and the sculptor Pierre Roche. Accoridng to Jourdain, "The walls, which seem to quiver like the lightweight clothing of the divine ballerina who has given us some unforgettable emotions in art; the ventilators with their copper grills worked in serpentine spirals; the laughing women, bathed in light; the stained glass windows with their wonderful flashes of color, representing the many-colored dance of this admirable artist, whose statue, undulating and alive, be the sculptor Pierre Roche, crowns and dominates this little building; the entire exterior of the construction serves as an opening and frontispiece to the performance in the interior." (*From Henri Sauvage, 1873-1932*, Bruxelles: Archives d'Architecture Moderne, 1978, p. 105.)

45 See note 43, pp. 154–155.

46 See note 37., p. 121.



light on the dancer's cast bronze garment attempts to reproduce the intersection of lighting technology and movement in Fuller's performances. Not surprisingly, the lamp was displayed in the 2008 Cooper Hewitt Museum exhibition *Rococo: The Continuing Curve, 1730-2008* alongside a Meissonier tureen and CAD-CAM pieces like Jeroen Verhoeven's 2004 Cinderella Table.

The Fuller lamp is also featured prominently in a review for the 1952 exhibition *Um 1900: Art Nouveau und Jugendstil* (held at the Kunstgewerbemuseum in Zurich) by Gabriele Fantuzzi in the Italian architecture magazine *Spazio*.[47] *Spazio* was an important forum in the 1950's for architectural investigations into the Baroque, especially through the writings of the magazine's editor, the architect Luigi Moretti.[48] Perhaps most famously, Moretti's 1952 essay on the "Structures and Sequences of Spaces" uses a series of models representing the negative space created in buildings to examine the ways in which interior space, from Andrea Palladio to Guarino Guarini, bears upon perceptive experience.[49] Surface, in this research, simultaneously conditions space and is generated by it. As a result, Moretti's analysis of what he calls the "pressure" or "energetic charge" arising from the spatial sequence of St. Peter's, a phenomenon embedded in the exchange

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47 Fantuzzi, Gabriele: "Mostra d'Arte Floreale a Zurigo", *Spazio*, 4:7, December 1952–April 1953.

48 Illustrated in his analysis of the abstract forms of Bernini's sculpture in "Abstract Forms in Baroque Sculpture", his description in "Structure as Form" of how structure can generate multiple patterns and surface effects, his discussion of the expressive function of mouldings and cornices in "Values of Moulding", and his comparison in the essay "Discontinuity of Space in the Works of Caravaggio" of the chiaroscuro lighting effects of Roman Baroque architecture with the articulation of body parts in Caravaggio's paintings, Moretti's vision of the Baroque is in many ways focused on the fold. Moretti, Luigi: "Forme astratte nella scultura barocca", *Spazio*, 1:3, pp. 9–20. Moretto, Luigi: "Struttura come forma", *Spazio*, 3:6, December 1951–April 1952, pp. 21–30. Moretti, Luigi: "Valori della modanatura", ibid., pp. 5–12. Moretti, Luigi: "Discontinuità dello spazio in Caravaggio, *Spazio*, 2:5, pp. 9–14.

49 Moretti, Luigi: "Strutture e sequenze di spazi", *Spazio*, 4:7, December 1952–April 1953, pp. 9–20.

between a subject and the building's walls, emerges as yet another mark in this family tree of inflections.

In the same issue of *Spazio*, the critic Stanislas Fumet aligns the complex geometry of one of Guarini's geometric exercises from his 1671 *Euclides adauctus* with a close-up image of the bather's back from J.A.D. Ingres' 1828 painting "The Little Bather in the Harem."[50] Both illustrations are abstracted from their distinct media and historical contexts and both become inflections driven by the dynamism of surface and line. Ingres and the Baroque are evoked in a similar way at the beginning of the critic Karl Scheffler's 1947 book *Verwandlungen des Barocks in der Kunst des neunzehnten Jahrhunderts*. Explaining his inspiration for writing the book, Scheffler recounts: "One night in a dream I saw a vertically striving ornament form that would not yield. In my effort to locate it, it developed itself into the line that expressively circumscribes the facial profile and neck of "Thetis" in the picture "Jupiter and Thetis" by Ingres… This contour then transformed itself again into an ornament of specifically Baroque character."[51] Like Paul Klee's illustrations of an active line on a walk from his Pedagogical Sketchbooks (diagrams that Deleuze utilizes in his analysis of Baroque inflection) or indeed Lynn's description of the short film "Kitchen Sink", involving a housewife who finds a hair in her sink which turns into a fetus which in turn grows into the man she falls in love with, the striving ornament form in Scheffler's hallucination seems to develop autonomously by forces beyond control.[52]

Scheffler's book traces the metamorphoses of the Baroque throughout the nineteenth century, ending with what he calls the "*Jugendstil-Barock*." Characterized by an omnipresent "restlessness of movement," this category is illustrated by Fuller's dances and architecture like Hermann Obrist's 1912 *Krupp-Brunnen* in Munich and the façade of August Endell's 1896-97 Elvira Photo Atelier in Munich.[53] As early as 1996, Lynn detected an element of Art Nouveau in his own work. More, however, than an uncanny visual correspondence with Obrist's mod-

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50 Fumet, Stanislaus: "Un nouveau Concret, But de L'Abstraction," *Spazio*, 4:7, December 1952–April 1953.

51 Scheffler, Karl: *Verwandlungen des Barocks in der Kunst des neunzehnten Jahrhunderts*, Wien: Gallus-Verlag, 1947.

52 This family of inflections includes the bather's back, Guarini's descriptive geometry, Moretti's energy diagram, Fuller's dress, Deleuze's fold, Cache's sketches, Reiser and Umemoto's meshwork diagram, and even the ending credits of *The Blob*, where "the end" transforms itself into a question mark.

53 See note 51, p. 194. This trajectory is also explored in Stephan Tschudi Madsen's book *Sources of Art Nouveau* (New York: George Wittenborn, 1955).

els, Endell's wall pieces or even Hans Poelzig's almost Neo-Rococo decorative elements for the 1921 *Ausstellung von Porzellanen Volkstedter Modelleure* in Manheim, Lynn recalls that his projects, like those of Cache, utilized ornamentation as a way of articulating surfaces. This is especially evident in Lynn's collaborations with the painter Fabian Marcaccio on projects like their 2001 installation "The Predator" at the Wexner Center for the Arts in Columbus, Ohio. The installation was a modulated CNC-milled skin aimed at producing what Lynn calls "painterly effects."[54] Fittingly, the first iteration of this collaboration was "Tingler," a 1999 installation that folded through Josef Maria Olbrich's Secession Building in Vienna, another of Scheffler's examples of the *Jugendstil-Barock*.

III. Neubarock

In their 2005 contribution to the journal *Log*, the writer Bruna Mori and the architect Florencia Pita (principle of the firm mod and a contributor to the "Matters of Sensation" exhibition) concoct a parable in which a shining, undulating bridge with a "candy-colored continuous husk" called "F[w]orm" is decommissioned and subjected to a process of what they call "augmentation."[55] The structure, illustrated by one of Pita's seductive figure-on-black background digital renderings, is torn apart by a CNC milling machine. As F[w]orm enters a state of anesthesia-induced reverie, she begins to dream of her own predecessors. As visions of "Kant, Goethe, and Schmarsow" come to her one after another, the genealogical connection between the architecture of pleasure and late-nineteenth century architectural culture becomes clear.

In a similar way, Lynn's fascination with "painterly effects" in *The Predator* highlights the link between notions like fineness, intricacy and complexity and central aspects of the Baroque as it was articulated by architects and art historians at the end of the nineteenth century. At the same time that German architects in the 1880's and 1890's "re-discovered" the Baroque as a way of examining the role of their discipline in the context of late-historicism, new building technologies, the rapid growth of metropolises like Berlin, and the complex political dimensions of a unified German Empire, the Baroque provided a stage upon which architectural and art historical discourse shifted away from the political and religious determinants of style towards the cataloging and explanation of architectural effects—a shift, as the *Atlas* might put it, from "what does this mean?"

54 The goal of these experiments was, as Lynn describes, to use "surface geometry to emit texture information so that, like an animal skin, the pattern and relief is intricate with form."
55 Mori, Bruna and Pita, Florencia: "Augmented F[w]orm", *Log*, 6, Fall 2005, pp. 96–98.

towards "what does this do?" As can be seen in the closely interrelated writings of Heinrich Wölfflin, August Schmarsow, Alois Riegl and Adolf Göller ("Göller," F[w]orm cries, "are you waiting?"), the convoluted category of the "*malerisch*" lay at the center of these Baroque debates.[56] In the first lines of his 1888 book *Renaissance und Barock*, Wölfflin notes, "It is generally agreed among historians of art that the essential characteristic of baroque architecture is its painterly [*malerisch*] quality. Instead of following its own nature, architecture strove after effects which really belong to a different art-form: it became 'painterly'." Although the characteristics of the *malerisch* would prove just as difficult to pinpoint as those of the Baroque, in the chapter that follows, Wölfflin establishes a list of painterly effects—implied movement, spatiality, the dissolution of the regular, curves, non-symmetry, elusiveness, etc.—that drives his attempt to describe the transition from Renaissance *concinnitas*, where "nature is consistent in all its parts," to the dynamic and sometimes monstrous formal innovations of the Baroque. Famously, Wölfflin contends that these effects are universal. They are just as applicable to the Pergamon Altar, the Reichstag Building in Berlin, or, for that matter, to the *Blobwall* as they are to 17th century architecture in Rome. In this way, the exercise of defining the Baroque facilitated a more general exploration of the nature of change in style and of architecture's autonomy as a form of art. Like Wölfflin's fundamental query in his 1886 "Prolegomena to a Psychology of Architecture," "How is it possible that architectural forms are able to express an emotion or mood?," or Schmarsow's underlying question "how can architecture become *malerisch*?" in his book *Barock und Rokoko* (itself in large part an interrogation of Wölfflin's categories), the Baroque facilitated efforts to rethink what architecture can and cannot do.[57]

At a time when architectural itself was in a moment of self-examination, the Baroque, as a figure of difference, also became the tool through which Wölfflin, Schmarsow and others interrogated the idea of newness in architecture. For Wölfflin, in contrast to the Renaissance, with its characteristics of "moderation and

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56 Lynn's use of the term "painterly" in his description of the "Predator" project is best aligned with the German notion of "*malerisch*." For Panofsky, "The ubiquitous adjective malerisch must be rendered, according to context, in seven or eight different ways: "picturesque" as in "picturesque disorder"; "pictorial" (or, rather horribly, "painterly") as opposed to "plastic"; "dissolved," "sfumato," or "non-linear" as opposed to "linear" or "clearly defined"; "loose" as opposed to "tight"; "impasto" as opposed to "smooth." (Panofsky, Erwin: "Three Decades of Art History in the United States." In: *Meaning in the Visual Arts*, The University of Chicago Press, 1955, p. 330.)

57 Schmarsow, August: *Barock und Rokoko. Eine kritische Auseinandersetzung über das Malerische in der Architektur*, Leipzig: S. Hirzel, 1897.

form, simplicity and noble line, stillness of soul and gentleness of sensibility," the Baroque represents a shift towards turgidity and turbulence, disturbance and complexity—the Baroque signals a "new mood" in which "there is less perception and more atmosphere."[58]

This conception of the new, not one of novelty but rather of constructing conditions where the discernment of newness becomes possible, underlies Sylvia Lavin's description of Lynn's 2002-03 *Ark* project, an ecological center planned for Costa Rica, as "the current version of Wölfflin's exaggerated Baroque style."[59] In another recent essay, three of Lavin's five points for what she calls a "newer modernism"—free skin, artificial light and intricacy—could just as easily stem from late-nineteenth descriptions of the Baroque.[60] The resonance between the common terminology of digital form-making and both Wölffin's list of painterly effects and his evocation of "atmosphere" and "emotion" is perhaps not a question of coincident vocabulary alone. For example, Deleuze's understanding of Baroque architecture, so influential in digital circles in the 1990's, is derived entirely from Wölfflin. In a section of *The Fold* reprinted in the influential 1993 volume *Folding in Architecture* that was edited by Lynn, Deleuze describes, "Wölfflin noted that the Baroque is marked by a certain number of material traits: horizontal widening of the lower floor, flattening of the pediment, low and curved stairs that push into space; matter handled in masses or aggregates, with the rounding of angles and avoidance of perpendiculars; the circular acanthus replacing the jagged acanthus, use of limestone to produce spongy, cavernous shapes, or to constitute a vortical form always put in motion by renewed turbulence, which ends only in the manner of a horse's mane or the foam of a wave; matter tends to spill over into space, to be reconciled with fluidity at the same time fluids themselves are divided into masses."[61] Many of these formal characteristics, in addition to Wölfflin's description of the severing of the exterior from the interior as discussed above, show up in Deleuze's diagram of the Baroque House.

Importantly, however, Lynn's embrace of "Baroque" effects, received by way of Deleuze and, direct from the source, the calculus of Leibniz, entails a rejection of Wölfflin's student Sigfried Giedion. Giedion was the most influential of all modernist re-interpreters of the Baroque, and his vision of a proto-modernist Baroque stripped of the style's historical ties to absolutism and religious power

58 Wölfflin, Heinrich: *Renaissance and Baroque*, Ithaca: Cornell University Press, 1964, pp. 84–85.

59 Lavin, Sylvia: "Freshness", in see note 29, p. 20.

60 Lavin, Sylvia: "Toward an Even Newer Architecture", *Log*, 4, Winter 2005, p. 21.

61 Deleuze, Gilles: "The Pleats of Matter." In: see note 27, p. 17.

focused, as a reflection of his advisor, on carved and interpenetrating space. Giedion's comparisons between Borromini's Sant' Ivo and modernist works like the sculpture of a head by Pablo Picasso or, more famously, Vladamir Tatlin's Monument to the Third International stresses the "newness" of the Baroque and its resonance with a renewed interest in space in modern architecture. Similarly, the undulating façade of San Carlo alle Quattro Fontane "persists," for Giedion, "in a somewhat altered way, in contemporary architecture."[62] According to Lynn, however, although spaces like Quattro Fontane are highly continuous and differentiated, they are defined by multiple radii and therefore retain multiple spatial centers.[63] In addition, Giedion's spatio-temporal Baroque, like Charles and Ray Eames' own cinematic tribute to Vierzehnheiligen in their 1955 film *Two Baroque Churches in Germany*, treats motion in architecture as multiple static frames perceived in what Lynn calls (with reference also to Colin Rowe) "indexical time."[64] In contrast, a topological surface, envisioned as a "flow that hangs from fixed points that are weighted," is all inflection and skin. It facilitates an architecture of emergence and intricacy. Lynn's analysis of Borromini is therefore crucial to his project, since he uses the Baroque to distinguish himself from the dominant narrative of modern architectural space initiated in the Baroque writings of Wölfflin and Schmarsow and spread through Giedion. Whereas the "shifting, flexing, and jumping" geometry of Eric Owen Moss's buildings at Culver City are rooted, at least in Anthony Vidler's account, in the logic of Giedion's Baroque-Modern synthesis, Lynn's Baroque aligns him with the aesthetics of surface and the trajectory of inflections outlined above. It is important to note, however, that the countless possible iterations of the Embryological House, imagined in built form, are themselves essentially composed of still-shots. The same Baroque curve can be conceived with tangents or splines. Transgression here is an effect, and like Gombrich's comment in his discussion of Wölfflin in *Norm and Form* that "Prepared in a different way the toadstools are not toadstools, but make a wholesome dish," Lynn's effects can have an uncanny similarity to the ones they are different from.[65]

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62 Giedion, Sigfried: *Space, Time and Architecture: The Growth of a New Tradition*, Cambridge: Harvard University Press, 1941, p. 45.

63 They are, as Giedion notes, "the natural accompaniment to the flowing spaces of the flexible ground plan." See note 62, p. 47.

64 Lynn has, after all, always been conscious of his relation to architectural predecessors, whether it be Wölfflin, Rudolf Wittkower, Colin Rowe or Peter Eisenman.

65 Gombrich, Ernst, see note 13, p. 91.

By way of conclusion, it should be noted that the presence of the Baroque assumes a role in recent "post-critical" accounts as well. In their distinction between a "plastic strategy" and animate approaches—which they refer to as "the dynamic"—Somol and Whiting unconsciously employ the precise terms, subsumed under a common interest in empathy and effect, employed in late-nineteenth century Baroque debates. This may indeed be coincidence, but if the post-critical plan, as illustrated in the journal *Log*, unfolds alongside the mad-cap car chase of the movie *The Italian Job*, it unwittingly retains the specter of the Baroque.[66] After all, the famous sequence takes place on the Baroque staircase of Filippo Juvarra's 1718–21 Palazzo Madama in Turin, a theatrical addition that was itself all façade. Through the separation of the building's monumental exterior from its grandiose interior staircase, a space that Christian Norberg Schultz describes as a "Baroque interior world full of surprises and expressive details," Juvarra created a kind of scenographic architecture of surface fit not only as the backdrop for royal pageantry, but also for Somol and Whiting's own plea for an architecture of emotion and effect. A more detailed study of this connection may be worthwhile, not only as a way of exploring the atmosphere of post-criticality, but also in order to see if the "untimely" arrival of *The Doppler Effect* is merely a "Matter of Sensation"—in Nietzsche's definition of the Baroque, a forbidden fruit, a delight that hangs too long on the tree. After all, in Mori and Pita's tale, when F[w]orm hears Adolf Göller proclaim "Form, you are the only one!" in her vision, she evokes not only Göller's idea of architecture as pure form, but also his argument that changes in style—the emergence of newness in architecture—are advanced though a process of jading. In a way they shows the complex connection between style and fashion, her newness is inseparable from her outmodedness. As is the case in Göller's understanding of the Baroque, the slick delight that constitutes the basis of her appeal is at the same time the sign that she will immediately become obsolete.

66 Somol, R.E. and Whiting, Sarah: "Okay, Here's the Plan…", *Log*, 5, Spring/Summer 2005, pp. 4–7.