

ARCADIAS | PETER SCOTT



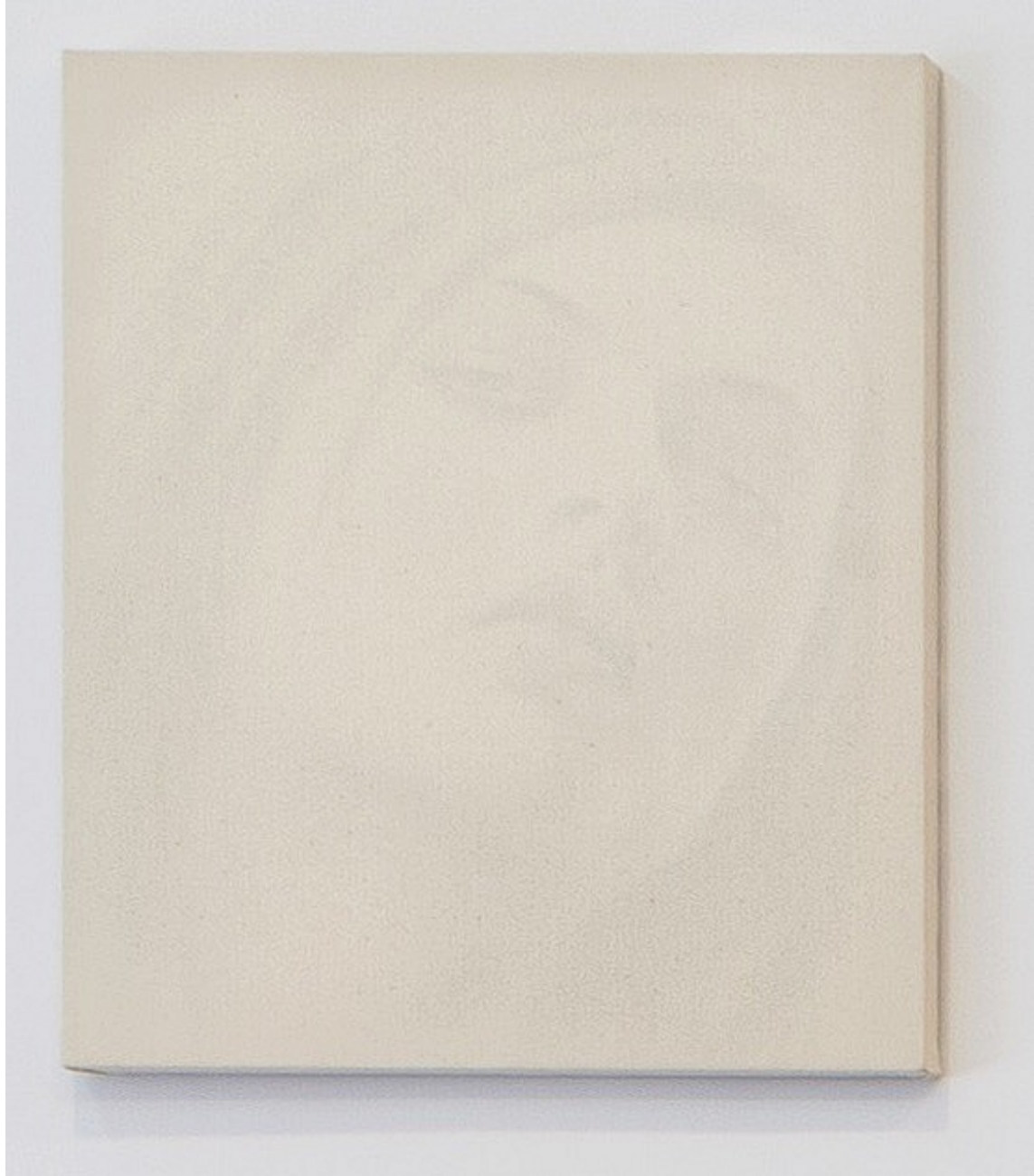
Peter Scott  
*High Line Billboard, #1, 2015*  
Inkjet print, aluminum border  
60h x 84w in  
1/3



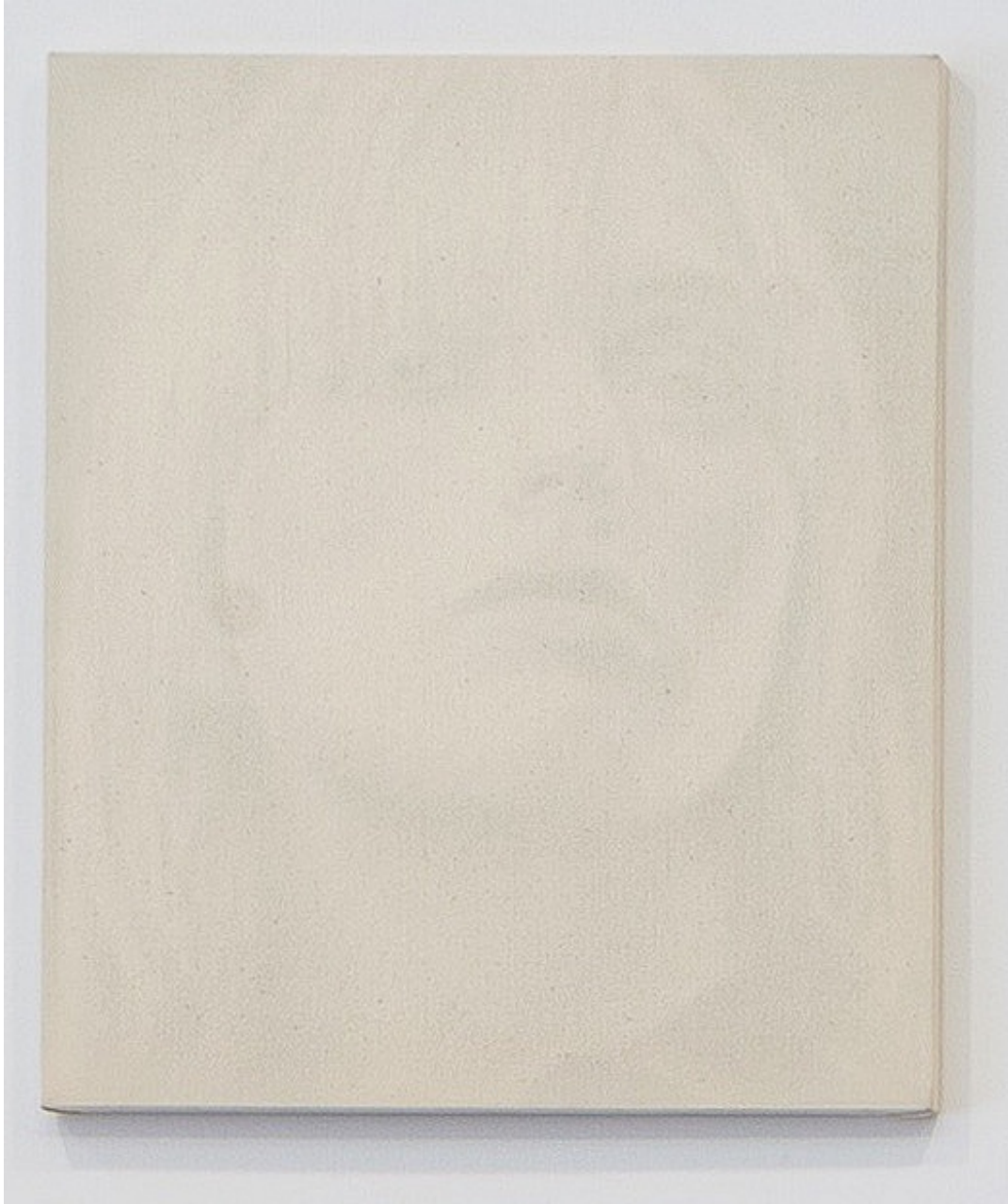
Peter Scott  
*Untitled (Highline, 2000)*, 2018  
False wall, one way mirror, photograph  
Dimensions variable  
1/3



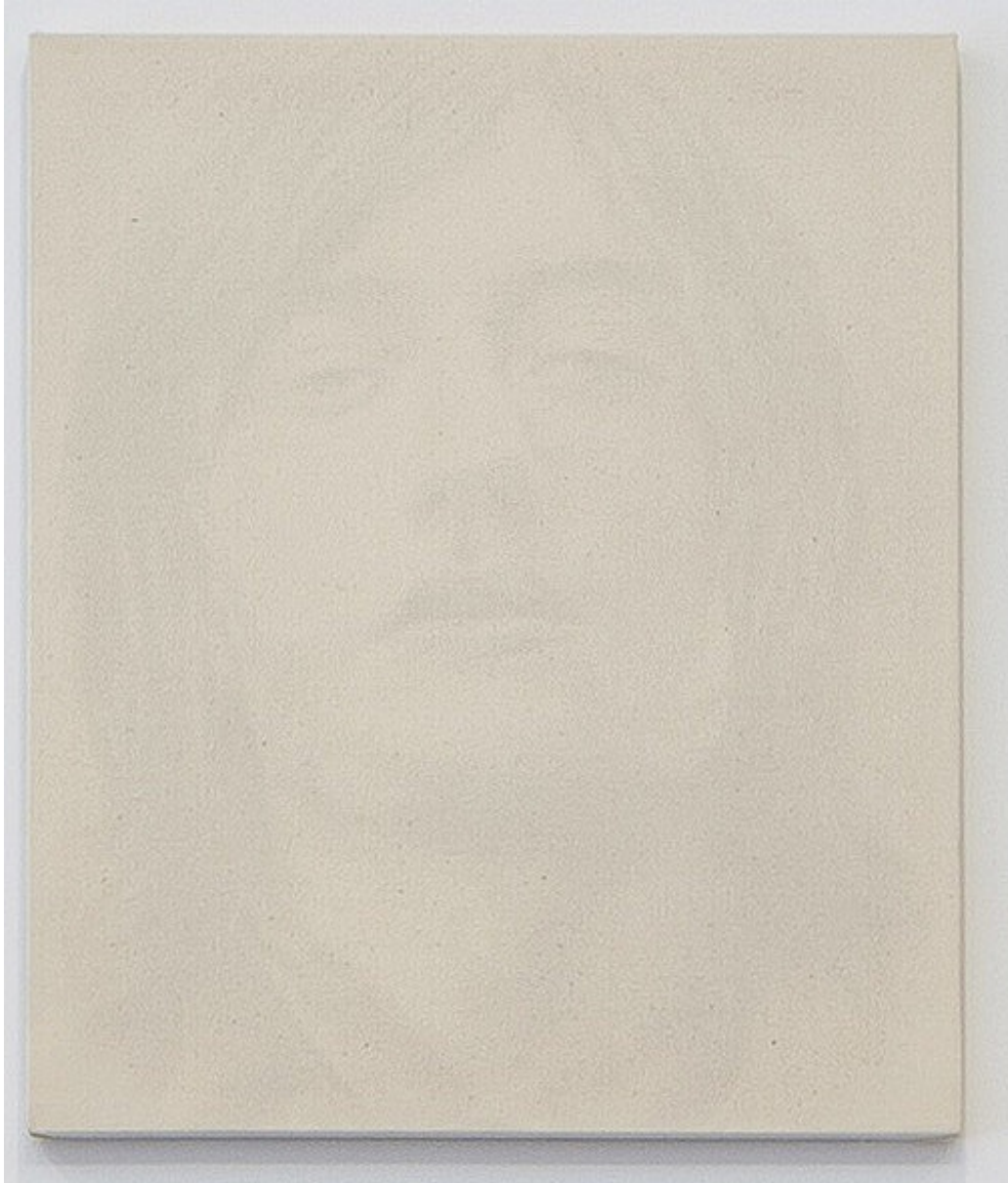
Peter Scott  
*Untitled (High Line, 2018)*, 2018  
False wall, one way mirror, photograph  
Dimensions variable  
1/3



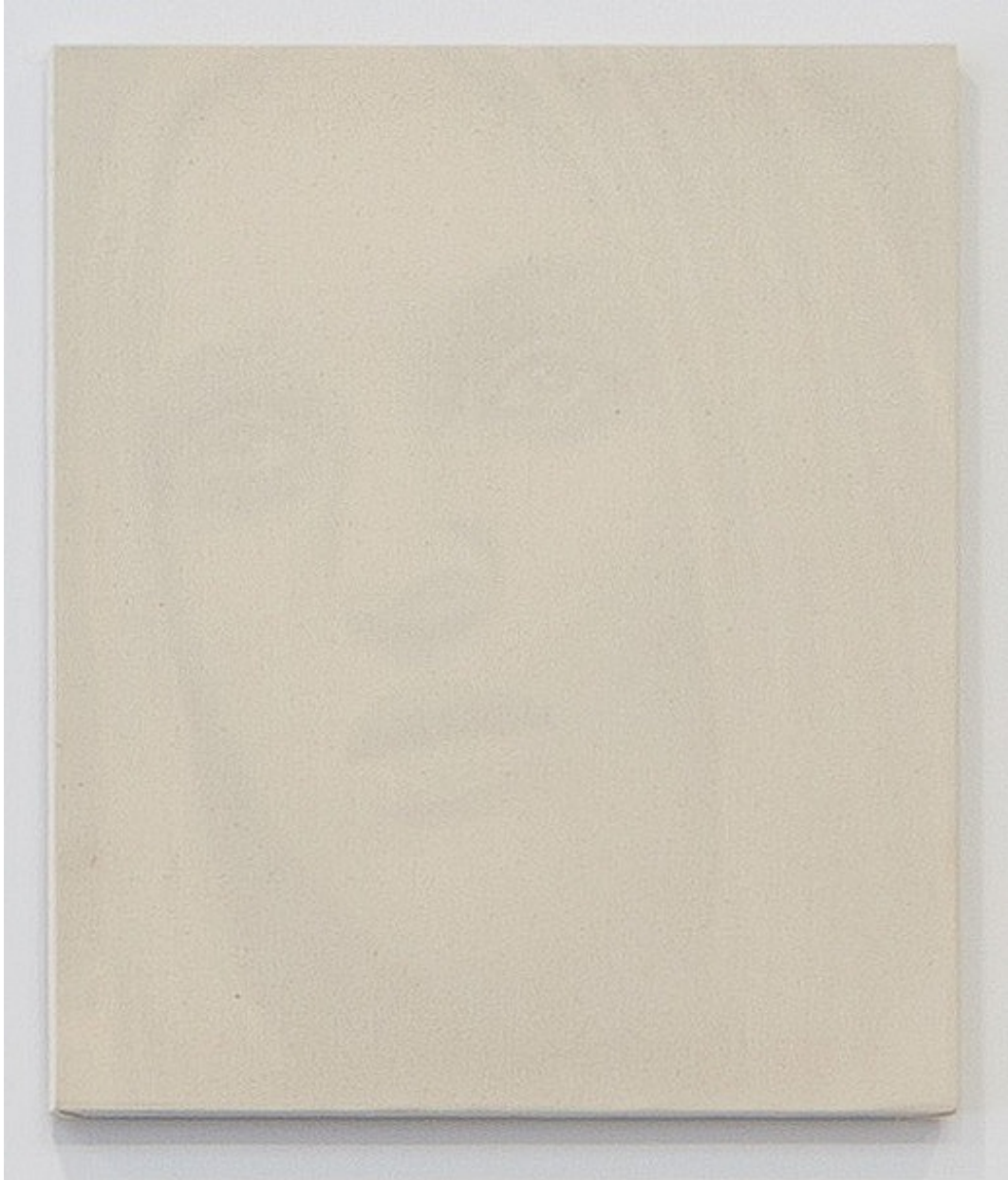
Peter Scott  
*Untitled (models) #1*, 2008  
Acrylic on reverse of canvas  
26h x 22w x 1d in



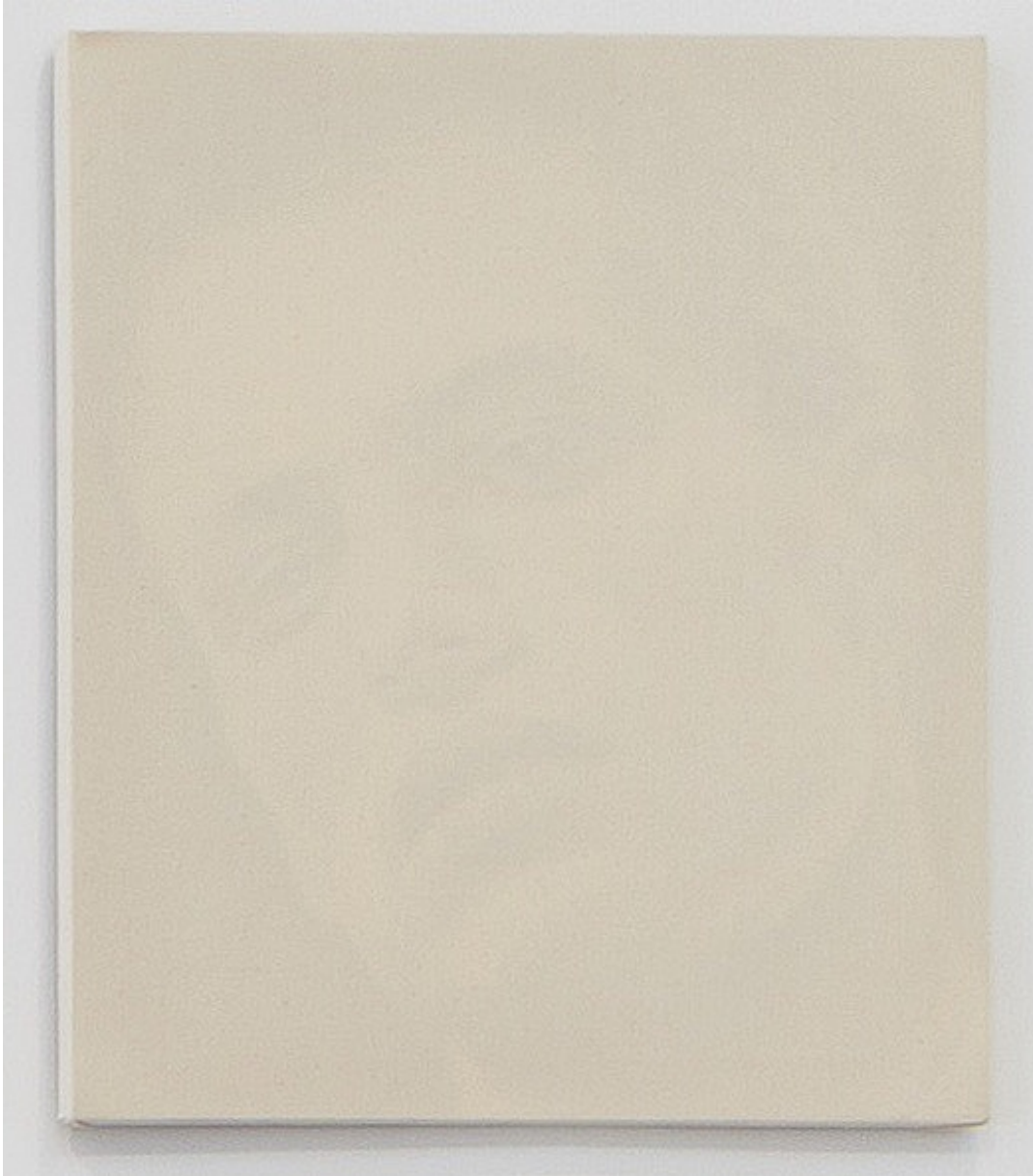
Peter Scott  
*Untitled (models) #2*, 2008  
Acrylic on reverse of canvas  
26h x 22w x 1d in



Peter Scott  
*Untitled (models) #3, 2008*  
Acrylic on reverse of canvas  
26h x 22w x 1d in



Peter Scott  
*Untitled (models) #4*, 2008  
Acrylic on reverse of canvas  
26h x 22w x 1d in



Peter Scott  
*Untitled (models) #5*, 2008  
Acrylic on reverse of canvas  
26h x 22w x 1d in





Peter Scott  
*Untitled (Hudson Yards Oz) #1*, 2018  
Inkjet Print  
4.75h x 3.75w in  
1/5



Peter Scott  
*Untitled (Hudson Yards Oz) #2, 2018*  
Inkjet Print  
4.75h x 3.75w in  
1/5



Peter Scott  
*Untitled (Hudson Yards Oz) #3, 2018*  
Inkjet Print  
4.75h x 3.75w in  
1/5



Peter Scott  
*Untitled (Hudson Yards Oz) #4, 2018*  
Inkjet Print  
4.75h x 3.75w in  
1/5



Peter Scott  
*Untitled (Hudsons Yards Oz) #5*, 2018  
Inkjet Print  
4.75h x 3.75w in  
1/5



Peter Scott  
*Untitled (Lookalikes)*, 2018  
Two Inkjet Prints  
1/5



Peter Scott  
*Untitled (Flowers)*, 2018  
Inkjet Print  
19h x 14w in  
1/5



Peter Scott  
*Picture Window (Park Avenue)*, 2013  
Inkjet Print  
19h x 14w in  
1/5





Peter Scott  
*Untitled (Park View Brooklyn)*, 2015  
Inkjet Print  
19h x 14w in  
1/5



Peter Scott  
*Untitled (Pacific Park)*, 2016  
Inkjet Print  
19h x 14w in  
1/5



Peter Scott  
*Untitled (High Line)*, 2016  
Inkjet Print  
19h x 14w in  
1/5

# ARCADIAS | GROUP SHOW

## Excerpts from Corporate Arcadias

Dan Graham and Robin Hurst

Here, Lycoris, are cool heartlines, here soft folds, Here woodlens, here with you'll be Time's Cavalry. As the green roller pushes upward in new spring Let us enter, for always heavy as the sheets, Heavy the stacks of paper, and shade hangs that Go, little one-grain, helper comes, go home recipe 'way', 'College X', reviewed by Day Lee (The articles and cultural worker gardens are) residue of a collected dream world, (in which) the collective unconscious area into ever deeper sleep... The city is now a landscape, near a town.

Walter Benjamin

The modern city lives in a tension between the urban and the "natural" in Rousseau's sense of the utopian, Edenic or arcadian possibility. This dialectic began in the early Enlightenment, with the Aboe Laugier, who, influenced by Rousseau's opposition of the supposedly uncorrupted "natural man" to civilization, proposed a similar first principle for architecture in the "rural hut." This elementary hut Laugier set in an Edenic nature, as a critique of the disappointments of the new, disordered bourgeois city. As a model, the hut, a simple shelter, reduced architecture to an absolute elemental base, reflecting an Enlightenment myth of social arcadia in terms of the urban plan. Simultaneously, the hut evoked two related types: first, Greek architect's pure, geometric, elementary forms; second, the original derivation of its column from the tree. Laugier writes, "The pieces of wood raised vertically give us the idea of columns. The horizontal pieces that surmount pieces that surmount them give us the idea of pediment." His proposal that city streets be laid out in a fashion analogous to the paths of the picturesque English landscape garden (then gaining ascendancy over the French, Baroque, formal gardens) represented an assimilation of the natural into the urban and architectural. The metaphor of nature that Laugier introduced into the urban order took the form of a symbolic antipode to the city, while at the same time it was incorporated into the city's underlying plan.



The introduction of nature into the city took a circuitous route. The births of both the park and suburbia were indebted to the relocation of the inner-city cemetery just outside the city walls in the 18th Century.<sup>1</sup> It was discovered that decaying corpses and lack of ventilation were prime causes of the spread of disease; accordingly, the cemetery was relocated to the relatively open environment on the city's edge, and new designs for its symbolic layout were introduced. The cemetery's landscaping anticipated later urban design. The picturesque, "Edenian Fields" cemetery plan, Anthony Villor points out, was an "arcadian realm... with individual monuments set picturesquely within groves of trees linked by winding paths."<sup>2</sup> This setting articulated the sentimental nostalgia that the city-dweller felt for the country environment, as Richard Elin writes, "The living might imagine their relative's eternal rest and even anticipate their own." Yet at the same time that a cemetery's location and landscaping connoted an idea of nature, they also anticipate developments in the city. As Villor writes in discussion of Paris' Pere Lachaise cemetery, "the design of a cemetery represented in microcosm that of the city as a whole... the cemetery might surpass that degree of planning attainable in the city, founding in this way a veritable utopia in reality, and providing intimations of city embellishment (the tree-lined, promenade boulevard and the park in the city) long before the actual transformation occurred."<sup>3</sup> It was in the mid-19th century that the new inner-city parks first appeared, first in Baron Haussmann's Paris where they coincided with building of tree-lined boulevards. The overt rationale of these urban spaces was the bringing of "any greenery and light into overcrowded districts."<sup>4</sup> Their purpose, however, masked political and military functions. In opening main urban arteries, the boulevards courted the rebellious proletarian tactic of "taking to the streets." Boulevards allowed for better communication between various city districts, they permitted the military access to any point in the city. Later, the creation of the garden city by English social reformers took a different approach to related issues. The evolution of the suburban enclave was one answer to the urban concentration and accompanying political espouseness of the slum. To accommodate the working-class family in its own house in a relatively rural setting helped to reestablish it as a stable nuclear form. In addition, this helped to create a new consumer society based on the family.

The glass-roofed arcades (passages) that appeared in Paris in the 1830s also marked a stage in the development of the consumer market. Here, the city street became an interior devoted to shopping and display of commodities, supplementing the new department stores as a kind of commodity festival in a setting of advanced engineering. For Walter Benjamin, the inner world of the glass architecture suggested "residue of a dream world... [in which] the collective consciousness sinks into ever deeper sleep... Just as the sleeping person... sets out on a macroscopic journey through his own body, and the sounds and feelings of his of his own inside... generate hallucinations or dream-images which... explain these sensations, so it is too with the dreaming collective which, in the arcades, sinks into its own inward."<sup>5</sup> The arcade, the department store, and the trade fair came together in the international expositions of the 19th century. In their crystal passages, these often included a conservatory, in which plants were displayed in a protected environment that enabled them to survive throughout the year. Remaining after the expositions ended, this winter garden became a place in which to take temporary refuge from everyday life, a "natural" place effecting a symbolic escape from existing urban society. In the winter garden the meditative, private garden of the past was transformed into the botanical display as mass entertainment and mass education.

It is, of course, then, to enter at random one of these crystal passages in which [had] somewhat familiar risks [of fire and] are displayed under the banishment veil of the glass of November, like at one great [the] distasteful idea, the obsessive breath, the unrequited effort of the year in this special world, strange and privileged even in the midst of the strange and privileged world of fowers. And we see ourselves if they now also a profound and really necessary idea on the path of the sun, the earth, the autumn, or man.

It was out of the 19th-century trade expositions and winter garden structures that the arcades with a glass-roofed atrium court developed in America at the turn of the century. During the 1950s the American city's core came to be dominated by high-rise office buildings. Metaphorically, these corporate skyscrapers use social openness and transparency of atrium glass to merge the image of technology implicit in the buildings' construction with that of efficient business practice, for the passerby can observe, through the glass, the workings of the company. At the same time, the building seems to open to the environment, incorporating itself into the light and sky reflected in the glass or, sometimes, visible through the glass on the structure's other side.

The workers open to view are only the lower echelon; the executive suits are high above the city. And while the lobbies of these towers are open to the public, they are not public space; they are designed as passages for those ascending to the higher floors. After the mid-1950s wave of prosperity faded in America by the Vietnam war came the sudden collapse of inner cities in the Northeast and Midwest. Many companies abandoned the city, moving to the suburbs; not only did they want to escape from urban problems, but the suburbs were nearer to corporate workers' homes, and had lower taxes. At the street level in the sterile urban grids surrounding Modernist corporate highrises, crime and drugs were an increasing threat. The corporations that were left in the city began a move toward enclosure.



Existing spaces—the plaza in front of the New York headquarters of the Chemical Bank, for example—were contained architectural extensions, newly constructed buildings turned in on themselves like the medieval castle keep. Services, the retail of goods, and pedestrian transit became concentrated in an inner court. New York's Ford Foundation building, 1968, by the architects Koenig, Roche and John Dickinson and the architect developer John Putnam's Hyatt Regency in Atlanta, 1967, codisigned by Putnam and Griffin Edwards, reimagined the atrium form first used by Wright, and attempted to reopen the inner city and attract the suburbanites back to a protected area of the city. These and megabuildings like London's Barbican Center, which suggests the walled medieval city, evoke nostalgic dreams of the closed urban plaza, and set them apart from the sterile but open Modernist plan. In its interior atrium, a rectangular hole inserted into a 70-story cylindrical tower, clad in reflecting glass, Atlanta's Peachtree Center Plaza Hotel, 1976, a typical Postman building, puts a tropical resort in the center of the city. From the outside, the tower looks like a rocket in its gantry; it is connected to the rest of the building by bridges at each level. The floor of the tower is covered by a reflecting pool, or, as Jonathan Burrell has told us in a letter, "a half-acre lake... boat-shaped John Putnam's Hyatt Regency, Atlanta, 1967, interior islands are pushed out between the columns, forming places to have a drink and observe the spaces and the people." Postman's hotels have developed a pattern of combining the dreamworld of the amusement park with the recreational arcade of the picturesque of the city. Landscaping techniques are brought indoors to create a dreamlike mood of a film set. Often, as Postman says, light is filtered through hanging plants, and "as sun comes through foliage, it makes a pattern... like shadows on the floor of the forest."<sup>6</sup>



In the late 1950s, New York City zoning law was amended to allow incentives for the creation of covered pedestrian spaces. In exchange for creating a "public amenity," the parklike atrium, the developer was building was permitted to add to the new buildings rentable floor area. The result was a sprouting of such spaces the city. Privately owned and maintained, these sanctuaries are usually under surveillance through the building's hidden electronic security systems, as well as through the presence of guards. They often double as an entry to areas of limits to the general public. The question of how individuals may use these corporatized "public spaces, which will be enclosed, but, and whether or not they are truly open to all, remain open. Still these atriums are taking over some functions of the urban park. In some cities, they are becoming integrated into the existing outdoor park system. From the River Walk along the San Antonio River in San Antonio, Texas, for example, pedestrians can follow a stream of running water into the Hyatt Regency Hotel atrium. Many atriums have become a kind of parallel form to the suburban shopping mall. The urban corporate atrium is an attempt to smooth over contradictions between environmental decay and technological progress. As a micro-utopian retreat from the stresses of city life, it evokes the notion of "garden" as idealized landscape (the return of the pre-urban Eden), attempting to reconnect it to the idea of technology as an aid to man. The same attempt lay behind the 19th-century utopian communes of Robert Owen and Charles Fourier, which abandoned the city for the countryside; the Ford Foundation building seeks to address similar issues, but integrates itself with the urban community and urban park corporate atriums have increasingly separated themselves from the urban fabric. Today, there is a proliferation of separate, self-contained, competing corporate atriums, which tends to violate the redemptiveness of the Ford Foundation model. Emilio Ambasz just completed San Antonio Botanical Conservatory stands as a critique of the trend, and as an attempt to rethink the questions raised by the atrium form.

1. Quoted in Anthony Villor, "The Third Topology," in *Land, Power, and the Urban Form*, The New York University Press, 1981, p. 24.  
2. This text is discussed by Richard Elin and Villor in *Openness*, Spring 1997, pp. 13 and 18-19, and by Elin in his book *The Architecture of Death*, Cambridge, MA Press, 1984.  
3. Villor, "Communities of Life and Death," *Openness* 6, p. 13.  
4. Elin, "Landscape of Death," *Openness* 6, p. 18.  
5. Villor, "Communities of Life and Death," *Openness* 6, p. 13.  
6. Quoted in Susan Buck-Morss, "Reveries of the Atrium," *Openness* 28, Spring/Summer 1993, pp. 10-11.  
7. John Putnam and another Barred, *The Architect as Designer*, New York: McGraw-Hill Book Company, 1976, p. 105.  
8. Ibid., p. 10.  
9. See Michael J. Beecher, *The New Atrium*, New York: McGraw-Hill Book Company, 1988, p. 21.  
This text was originally printed in *Arcadium*, with an afterword by Dan Graham, 1987, October.  
Corporate Arcadias: by Dan Graham and Robin Hurst

Dan Graham  
Corporate Arcadias (excerpt), 1987 - 2018  
Archival inkjet print on ranger board  
20.50h x 30.50w in



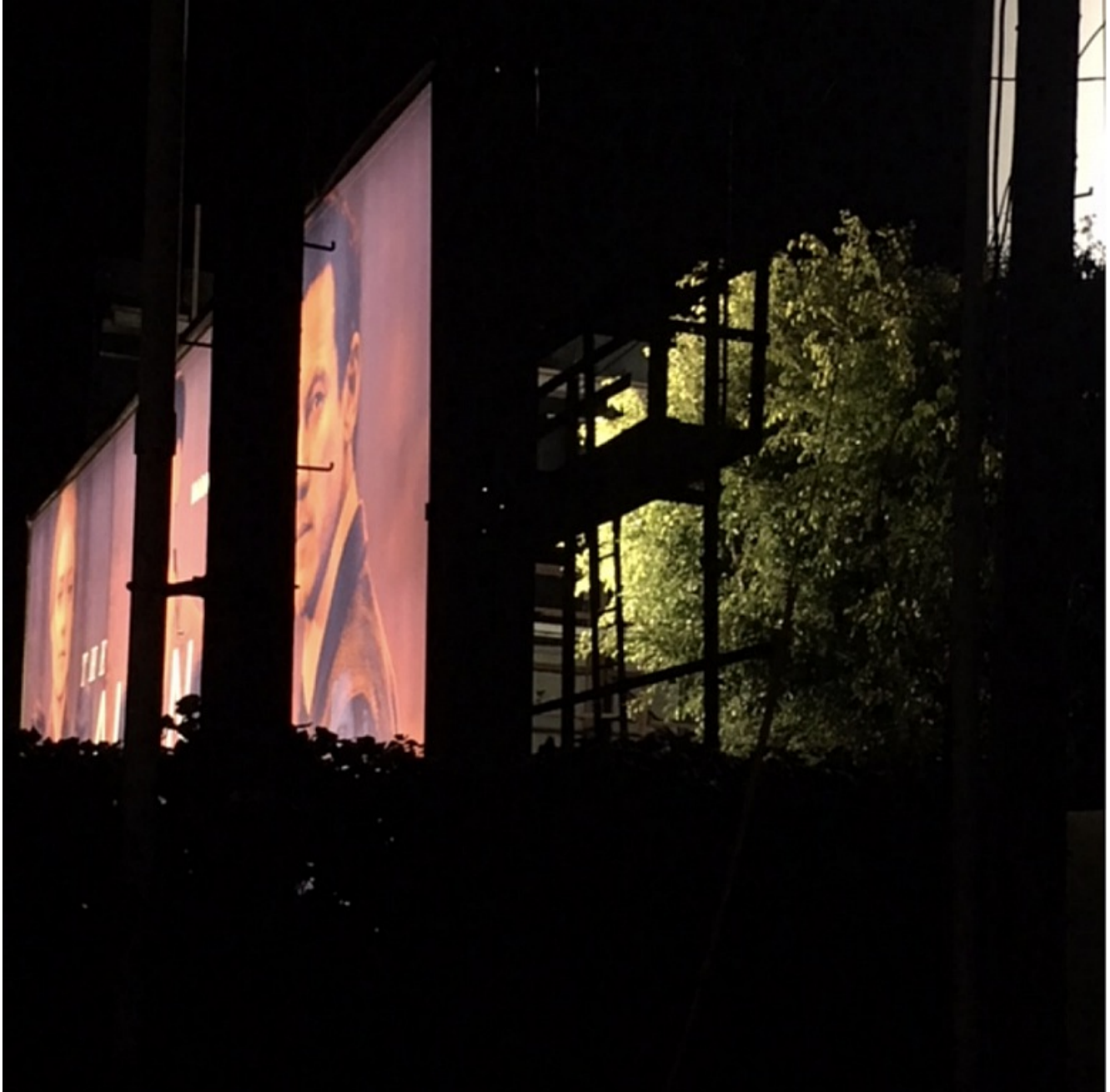
Jeff Gibson  
*Untitled (fake greenery II)*, 2018  
Archival inkjet print on coated aluminum  
36h x 24w in  
1/3



Francis Cape  
*Sideboard Model 1c, Liberty, New York, 2009*  
Poplar, archival inkjet print in cypress frame  
Sideboard: 33.375 x 48 x 18 inch; Framed Photograph: 13.5 x 22"



Virginia Inés Vergara  
*Glass-Scape I*, 2017  
Archival Pigment Print  
30h x 32w in  
1/4



Jennifer Bolande  
*Sunset Strips*, 2018  
Archival Pigment Print in 4-ply mat  
12h x 12w in  
#1/6





Neil Jenney  
*North American Vegetae*, 2007  
Oil on canvas in artist's frame  
28.25h x 57.50w x 3.50d in



Barbara Ess  
*Bridge*, 2010  
Archival Inkjet Print  
18.50h x 23w in  
1/4



Barbara Ess  
*Under Bridge*, 2010  
Archival Inkjet Print  
18.50h x 23w in  
1/4



*V. Celmins 2000*

Vija Celmins  
*Ocean Surface, 2000*  
Wood engraving  
20.75h x 17.25w in  
#2/75



Ethan Breckenridge  
*Too Soon (Silver Queen)*, 2010  
Glass, Acrylic, Sliver Queen plant  
20.50h x 14.50w x 14.50d in