



IAN WYN OWEN, MICHAEL J. OSTWALD, AND NICHOLAS CHARLES FOULCHER

Subversive Representation

An exhibition by the University of Newcastle's School of Architecture and Built Environment

22 JULY - 8 AUGUST 2015

FRONT COVER

Ian Wyn Owen
and Michael J. Ostwald
*Villa Savoye Reimagined (process
image)*
2015
Digital and print
84.1 x 118.9cm

INSIDE LEFT-TOP LEFT

Ian Wyn Owen,
Michael J. Ostwald and Nicholas
Charles Foulcher
Norton House Papped!
2015
Digital and print
84.1 x 118.9cm (detail)

INSIDE LEFT-BOTTOM

Ian Wyn Owen,
Michael J. Ostwald and Nicholas
Charles Foulcher
House of ill repute in Delaware
2015
Digital and print
84.1 x 118.9cm

BACK COVER

Nicholas Charles Foulcher,
Michael J. Ostwald and Ian Wyn
Owen
Beach house for a Socialist Regime
2015
Digital and print
84.1 x 118.9cm

INSIDE LEFT-TOP RIGHT

Ian Wyn Owen,
Michael J. Ostwald and Nicholas
Charles Foulcher
Haunting the Y (House)
2015
Digital and print
84.1 x 118.9cm (detail)

INSIDE RIGHT

Ian Wyn Owen,
Michael J. Ostwald and Nicholas
Charles Foulcher
Villa Savoye Crash Pad
2015
Digital and print
84.1 x 118.9cm



This exhibition is dedicated to Amy and Lyla

With special thanks to the Design Workshop



'How significant is representation in the communication of architectural intent?'



Architecture is often regarded as the art of conceptualising and representing space and form. For example, Modernist architects conceptualised geometric, often-industrial looking buildings which they represented using a combination of white models and the black and white drawings. In contrast, Post-Modern architects sought to reject the values of Modernism, designing more decorated and symbolically rich buildings which they represented using coloured and patterned drawings and models. In both cases, the various representational media used were intended to reinforce the core values of each movement. But what if these same designs, the Modern and the Post-Modern, had been represented differently? How significant is representation in the communication of architectural intent?

In this exhibition the facades of ten famous houses – five Modern and five Post-Modern – are revisited using alternative representational strategies. Each new strategy seeks to uncover or reveal the underlying tensions or elisions in the work, using new colours,

textures and images to question each architect's approach. For example, how important is the white rendered façade to the expression of the Villa Savoye, and how might it be read as a site of the counterculture? Mies's Farnsworth House, with its transparent voyeuristic design, was partially reinvented at the hands of the artist David Hockney, but what if he went further and revealed its entire gendered structure? Conversely, Kazuyo Sejima's stark translucent forms have been praised for their minimalist poetry of shadows and ghostly reflections, but what if this character was more literal? Or, what if Frank Gehry's fascination with the baroque was deeper than just an interest in curves, and took on the historic movement's interest in trompe l'œil and spectacle?

Through the use of serious, ironic and humorous representational approaches, in this exhibition ten famous buildings are reimagined in a more political, cultural and subversive manner.

- Professor Michael J. Ostwald and Ian Wyn Owen, 2015