

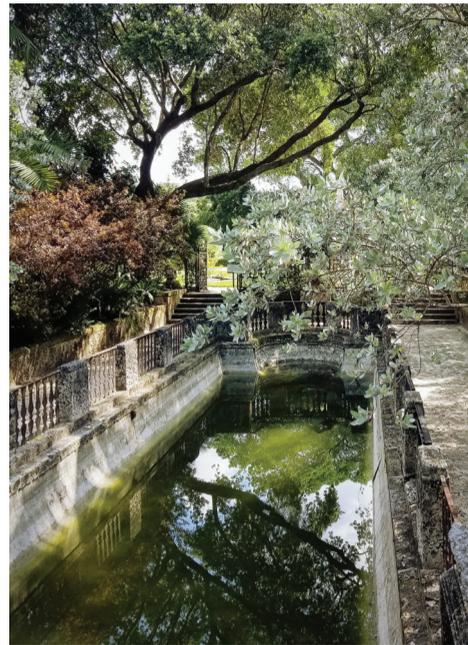


Left: A historical photograph of Miami's Villa Vizcaya on Biscayne Bay. Right: Vizcaya's "marine garden" is one of the villa's features that was "lost" over the years.

first time since the heirs of Deering donated it to the public, Vizcaya will be able to tell substantial parts of its story almost lost to history.

In the estate's formal gardens, a "marine garden," unseen by the public since being damaged by Hurricane Andrew in 1992, has reopened, and a destroyed water garden, as well as a wide set of stairs that once led to a private beach, have been recently rediscovered. An exhibition of contemporary art on view at Vizcaya through October 2017 is also drawing attention to many more of these spaces, including the estate's moat (now a dry chasm through a forested section of the grounds), and parts of the original gardens.

But perhaps the largest "missing" elements of that story are the farm, which Vizcaya is reclaiming as its current occupant—the Patricia and Phillip Frost Museum of Science—moves downtown, and the Italian farm village. Vizcaya's administrators are hoping to use the village, which still exists quite close to its original form, for a mixture of public programming, collections storage (including open storage), and offices. The master plan then proposes the demolition of the former science museum to restore the farm site as open green space.



COURTESY VIZCAYA MUSEUM & GARDENS

AN ICONIC HOUSE MUSEUM LOOKS TO THE FUTURE BY RESTORING ITS PAST

BACK IN VIZ-NESS

Miami's Villa Vizcaya, an Italian villa on Biscayne Bay built by industrialist and farm machinery magnate James Deering in 1914, has told the story of its creation since opening to the public in 1953. Although not fully completed until 1922, the museum-house recently celebrated its centennial.

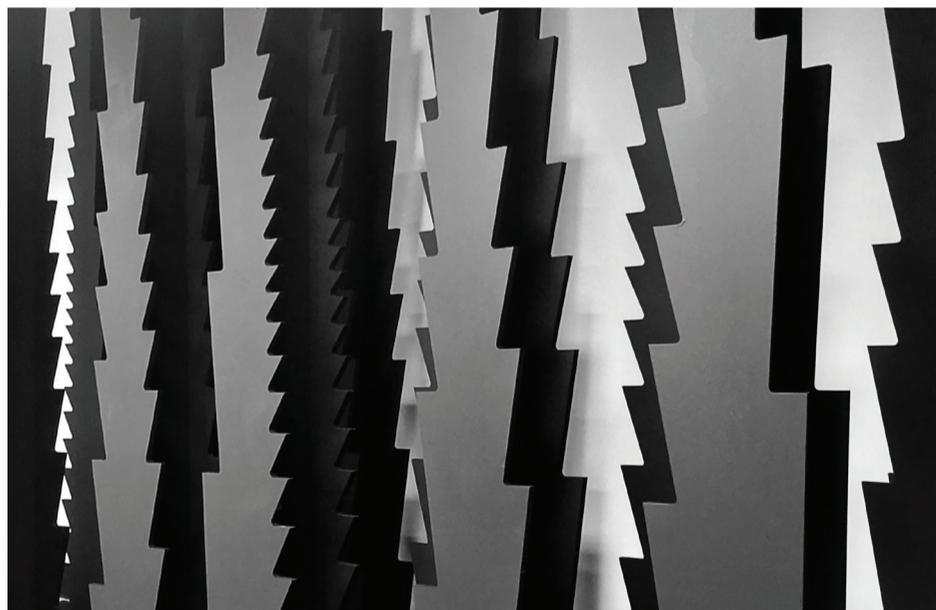
A new master plan in the works for Vizcaya encompasses a substantial expansion and the reincorporation of various lost or forgotten elements of the estate, including a model farm, adjoining Italian farm village, and portions of the gardens that have been neglected and closed to the public for decades. For the

The original farm will be partially reconstructed and a reforested area will act as a buffer zone between the estate and the neighboring homes. "One of the most important things is the arrival of visitors and how they move through the village," said Remko Jansonius, Vizcaya's deputy director of collections and curatorial affairs.

SEAN MCCAUGHAN



Serriform is based on the serrated edges of Ettore Sottsass's 1992 Adesso Però bookcase.



COURTESY THE SCHOOL OF ARCHITECTURE AT UT AUSTIN

THIS YEAR'S SXSW ECO CONFERENCE FEATURED A UNIQUE SET OF STAGE BACKDROPS

Straight from the Script

On October 10, the two-day South by Southwest (SXSW) Eco Conference kicked off in Austin, Texas. Igor Siddiqui and Nerea Feliz, professors at the University of Texas at Austin School of Architecture, were asked to design the stage backdrops for this year's event. The design brief specified eight different, but interrelated, stage backdrops for the conference, ranging in width from 12 to 30 feet and offering a "striking visual presence that highlights innovation."

Together, Siddiqui and Feliz explored issues of serial variation, digitally derived patterning, and robotic painting. The result was *Serriform*. Drawing on Ettore Sottsass's 1992 Adesso Però bookcase, *Serriform* gets its name from the serrated edges of

its columns.

"Digital technologies have transformed the logic of mass production by allowing repetitive processes to produce variation, meaning that components, objects, and patterns produced in a series no longer all have to be the same," said Siddiqui. "Our project was designed with such capabilities in mind."

For example, Siddiqui continued, the columns forming the principal structure for the stage backdrops feature a range of different geometric profiles, while still belonging to the same "family." "This was achieved using a parametric script in the design process," he said. "Because the columns were fabricated digitally [using CNC machinery], it was as efficient to produce the

series with such variation as it would have been had they all been identical."

A Kuka Robotics KR60 robotic arm spray-painted the pattern on the panels while a script in algorithmic modeling editor Grasshopper was used to facilitate variation in the paint application. During this process, the script remained the same, but the variables within it changed in order to take into account materiality, fabrication, assembly, and use. "We were amazed by the idiosyncratic nature of each mark—none is the same even if the script is repeated over and over again," said Siddiqui. "This allowed us to make the kinds of painted marks that would have been difficult, if not impossible, to achieve through any available mechanical or manual means."

Siddiqui and Feliz intend for *Serriform* to be used beyond the SXSW conference. "The challenge of temporary installations like this is that they are only useful for a short period in time," Siddiqui said. "A plan for its after-

use was very important to us, so the whole installation is actually designed to serve as a shelving and partition system afterwards." (According to Siddiqui, a *Serriform 2.0* is on the way.) "We looked at iconic bookshelf designs, seeking examples where their sculptural qualities transcended function," he continued. "Adesso Però gave us some good clues, while allowing us to come up with a more variable version tailored to the digital era. Sottsass's design is still all based on the repetition of the same dimension and form, and today we can do so much more! While his bookcase is a piece of furniture, we think of work as architecture. In this way, the H-profile columns (like that of steel members) are decidedly tectonic in nature and open to other spatial applications. We are continuing to work on this project by designing new scenarios for how the columns and panels can be used as shelving and partitions, and, unlike their role as backdrops, arranged in space in a more three-dimensional way." JS