

**From Experiment to Building:
The Architectural Translations of
*Diller Scofidio + Renfro***

**April 2026
*Jeongho Park***

ABSTRACT

Since its founding in the early 1980s, the New York practice Diller Scofidio + Renfro has developed a body of work that spans architecture, installation, performance, and visual media. While the firm describes itself as interdisciplinary, the term has remained largely descriptive. Existing scholarship has documented particular dimensions of the practice, such as the role of images, duration, and performance, without fully explaining how ideas developed in one medium are translated into architectural decisions in another. This thesis addresses that gap by asking how DS+R's interdisciplinary practices have influenced their built projects, in both physical form and conceptual approach.

The study adopts a qualitative case study methodology, anchored in four buildings that span two decades: *The Brasserie* (2000), the *Blur Building* (2002), the *Institute of Contemporary Art* (2006), and *The Shed* (2019). Around each anchor, a network of related non-architectural works is positioned in relation to the building, and recurring modes of translation are then compared across cases. The analysis extends Robin Evans's concept of translation from the drawing-to-building relationship to the movement of ideas between installation, performance, media, and architecture.

Four translation mechanisms are identified: apparatus transfer, conceptual scaling, media logic transposition, and programmatic translation. Across the four cases, these mechanisms progressively deepen their integration into architectural production, moving from discrete devices embedded within a building to the organizing logic of the building itself. The thesis argues that DS+R's significance within contemporary architectural history lies not in the fact that they have worked across media, but in the completeness of the circuit they have established between interdisciplinary experimentation and realized architecture.

CONTENTS

INTRODUCTION

From Experimentation to Architectural Production	6
Problem Framing and Research Questions	9
Scope of Work	11

CONCEPTUAL FRAMEWORK

Translation as an Analytical Concept	12
DS+R Within a History of Cross-Media Architectural Practice	15

RESEARCH METHODOLOGY

Qualitative Case Study Design	20
Case Selection and Analytical Process	20

CASE STUDIES

The Brasserie, New York, 2000	22
Blur Building, Yverdon-Les-Bains, 2002	30
Institute of Contemporary Art, Boston, 2006	36
The Shed, New York, 2019	42

CROSS-CASE ANALYSIS

Cross-Case Findings	48
Translation Mechanisms Typology	49
Contexts and Motivations of Translation	50

CONCLUSION

Findings and Implications	52
Limitations	53

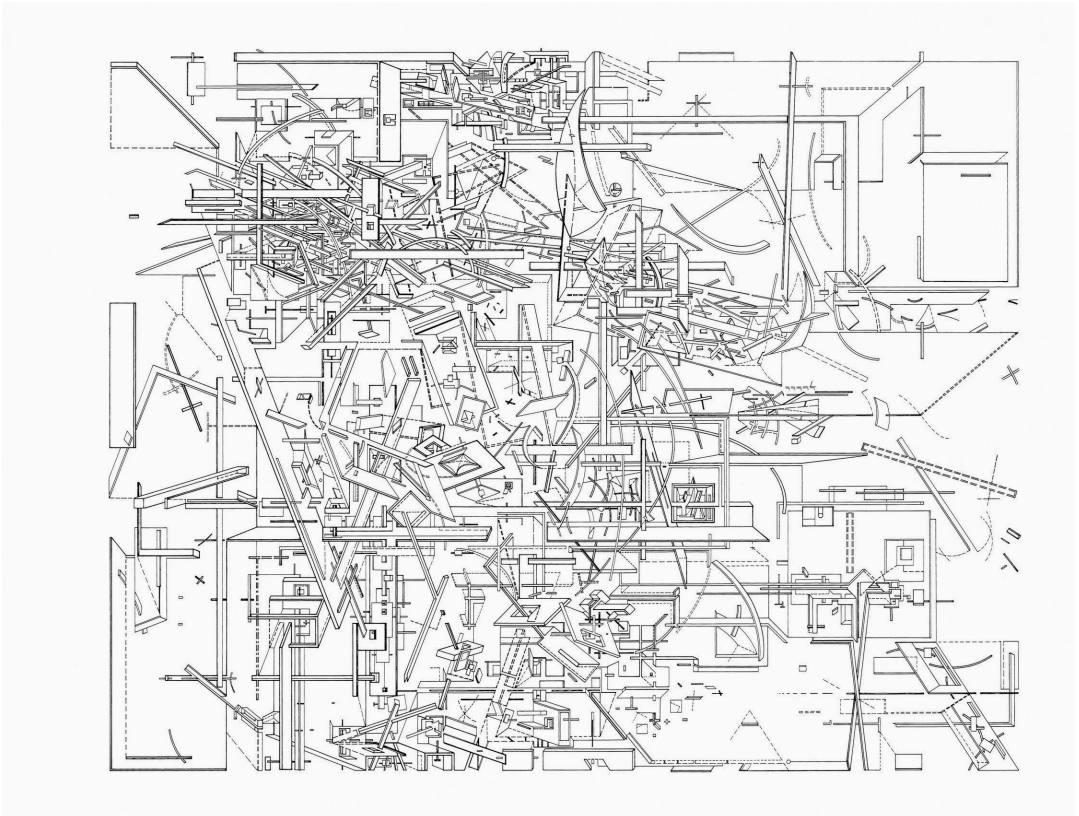
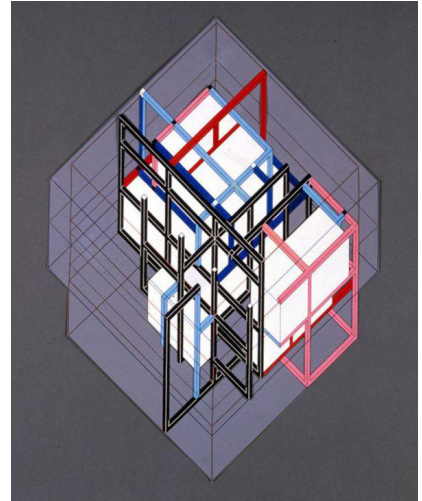
BACK MATTER

Bibliography	54
List of Figures	56

INTRODUCTION

FROM EXPERIMENTATION TO ARCHITECTURAL PRODUCTION

In the early 1980s, when the aftermath of the American economic recession left few opportunities for young architects to build, Elizabeth Diller and Ricardo Scofidio founded a practice that deliberately avoided the conventional path. Whereas many of their contemporaries, including Rem Koolhaas, Peter Eisenman, and Daniel Libeskind, turned to theoretical projects, publications, and gallery exhibitions as vehicles for architectural speculation while awaiting building commissions (Spiller, 2007), Diller and Scofidio took a different course. They did not produce paper architecture. As Diller later recalled, paper architecture struck her as “a weak substitution for architecture rather than a redefinition of it,” and the challenge she and Scofidio set for themselves was not to imagine space on paper but “to produce new problems in space, to disrupt it” (Incerti et al., 2006, p. 51). Their independent projects, such as installations, performances, multimedia works, and exhibitions were conceived as ends in themselves, a “skunkworks for an exploration of space” in Scofidio’s words (Incerti et al., 2006, p. 51).



Figures 1–3. Paper architecture projects by Rem Koolhaas, Peter Eisenman, and Daniel Libeskind: *Exodus, or the Voluntary Prisoners of Architecture* (1972, left); *House VI diagrams* (1972–75, right); *Micromegas* (1979, bottom).

This trajectory is already visible in *Traffic* (1981), the firm's first project: a 24-hour installation at Columbus Circle in New York in which thousands of traffic cones temporarily redrew the boundary between automobiles and pedestrians without constructing anything permanent (Diller Scofidio + Renfro, n.d.-b). Two concerns became legible in that early work: temporality and the possibility of architectural dematerialization. They would persist across the firm's output for decades. Over time, however, these independent experiments did not remain separate from building. When commissions arrived, the ideas cultivated through non-architectural work shaped both the conceptual approach and the physical form of the firm's architecture. That lineage extends from *Traffic* through later projects and reaches even *The Shed*, which opened in 2019 (Diller Scofidio + Renfro, 2025).



Figure 4. Aerial photograph of an installation by Diller and Scofidio: *Traffic* (1981).

For this reason, Interdisciplinary production of DS+R¹ is not treated here as a peripheral supplement to architecture. Many of the office's non-architectural works were self-generated projects with their own conditions, audiences, and internal aims. As Diller explained, self-initiated and temporary works allowed the practice to operate without many of the constraints that accompany building construction (Diller & Vidler, 2013). This relative independence makes those works especially useful for tracing how ideas are tested, transformed, and later translated into built form. DS+R is treated in this thesis not simply as an example of interdisciplinary practice, but as a case through which the relationship between independent experimentation and architectural production can be examined with particular clarity.

PROBLEM FRAMING AND RESEARCH QUESTIONS

According to the studio's own description, Diller Scofidio + Renfro (n.d.-a) defines itself as an interdisciplinary design studio whose practice spans architecture, urban design, installation art, multimedia performance, digital media, and print, with a focus on cultural and civic projects. Yet the term interdisciplinary often remains descriptive rather than analytical. Existing scholarly studies have illuminated particular dimensions of the practice, such as the role of images, duration, and performance. However, they have not fully explained how ideas developed in one medium are transformed into architectural decisions in another (Dimendberg, 2013; Hann, 2012). This thesis therefore addresses the following primary research question:

“In what ways have interdisciplinary practices of Diller Scofidio + Renfro² influenced their architectural projects, in both physical form and conceptual approach?”

This question is examined through four case studies of built works that show especially clear relationships to earlier or parallel non-architectural projects. To understand why these translations occur, the research further addresses two secondary questions: What contexts motivated the translation of ideas from interdisciplinary work into building design? And what recurring mechanisms can be identified in that translation?

-
1. The current name of the firm, “Diller Scofidio + Renfro,” is abbreviated as DS+R.
 2. Although key interdisciplinary practices were carried out by Diller and Scofidio, a significant number were also completed after Renfro became a partner. Therefore, this paper refers primarily to DS+R as a firm rather than to Diller and Scofidio as individuals.



Figures 5–6. The installation *WithDrawing Room* (1987, left) and the recently completed project *MIT Metropolitan Warehouse* (2026, below), illustrating the close visual proximity between interdisciplinary practice and architectural gesture.



These supplementary inquiries matter because translation does not occur in a vacuum. Commissions, institutional settings, technical constraints, stakeholders, and cultural agendas all shape which ideas can move from one medium to another and how they are transformed in the process.

SCOPE OF WORK

Since connections within DS+R's portfolio extend across decades, the broader body of work, including projects produced before Charles Renfro became a partner in 2004, forms the background of this study. In an interview, Elizabeth Diller stated, "I treat every project as an architecture. How could it not be? We are architects" (Isozaki et al., 1995, p. 72). From this perspective, strong continuities can be read across installations, performances, exhibitions, and buildings. At the same time, not every possible connection is equally verifiable. This thesis focuses only on cases where the relationship between interdisciplinary and architectural work can be supported with sufficient evidence based on the architects' own statements, project descriptions, and documentary material.



Figure 7. *Mirror, Gravity and Levity* (1979), an artwork that appears more closely aligned with artistic installation than with architecture, and is among the earliest collaborative works of Diller and Scofidio.

CONCEPTUAL FRAMEWORK

TRANSLATION AS AN ANALYTICAL CONCEPT

One of the most widely cited definitions of architecture is Nikolaus Pevsner's (1943), which reserves the term for buildings designed with aesthetic intention. That definition is useful historically, but it is too narrow for a study of DS+R, whose work repeatedly exceeds the boundary of building while still producing spatial thought. In their monograph *Architecture, Not Architecture* (2025), the firm effectively separates projects not by seriousness or design intention, but by scale, temporality, and medium. To minimize confusion, this thesis follows that distinction while also using context-dependent terms such as interdisciplinary, non-architectural, and independent to refer to the same conceptual category.

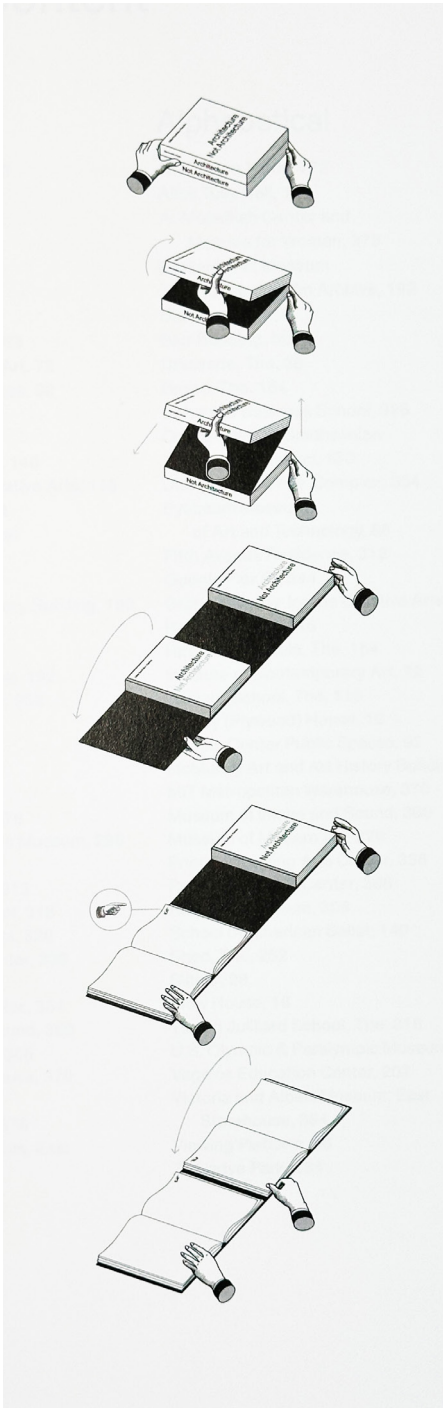


Figure 8. Scanned diagram from *Architecture, Not Architecture*, showing the clear distinction it draws between architecture and non-architecture.

More theoretically substantive is the concept of translation. In his seminal essay *Translations from Drawing to Building*, Robin Evans (1997) argued that architectural ideas undergo transformation as they move between media, such as from drawing to building, and that this transformation is not simply a loss but a productive passage through which new qualities emerge. Evans observed that while an artist’s intervention on paper or canvas results directly in the final work, the architect’s drawing is fundamentally a device for “translation” toward the act of building. Something is always added, subtracted, or altered in this passage; the medium through which an idea travels shapes the idea itself.

This thesis extends Evans’s concept beyond the drawing-to-building relationship to describe the movement of ideas, formal devices, media logics, or spatial strategies from DS+R’s interdisciplinary work into their architecture. Just as Evans showed that architectural thought is shaped by its passage through drawing, this study argues that DS+R’s architectural thought is shaped by its passage through installation, performance, and visual media as an expanded field of translation that produces buildings informed by a wider range of spatial knowledge than conventional practice typically accommodates. The term “influence” is used more cautiously than translation. A project is treated as influenced by another only when a connection can be supported by specific evidence, particularly the architects’ own statements, interviews, writings, or project descriptions.

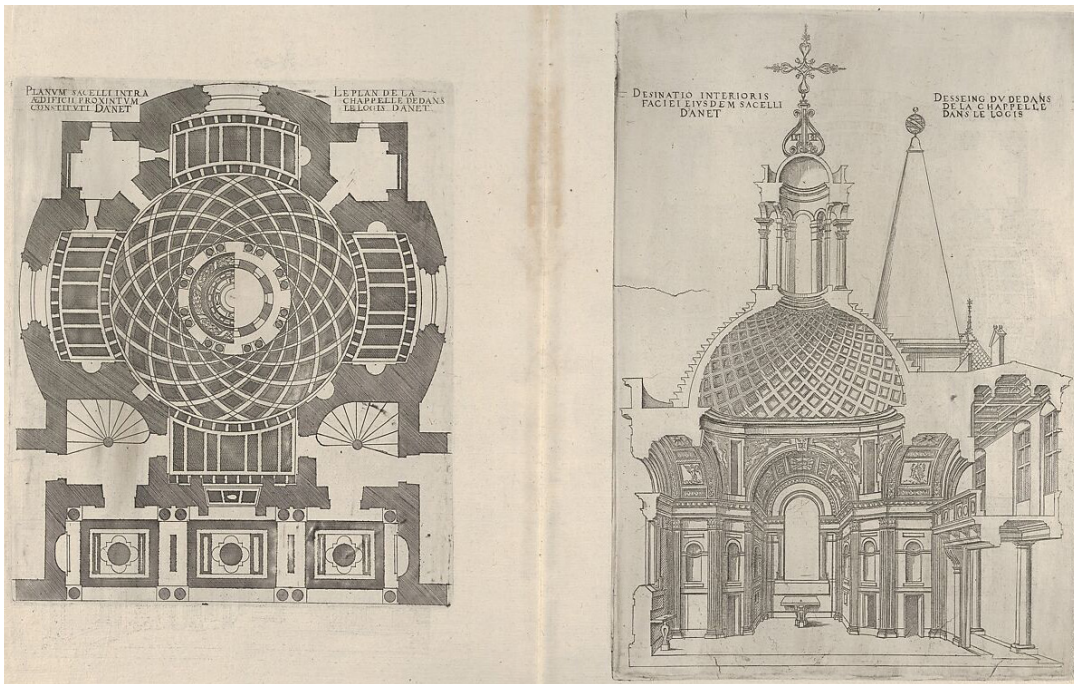
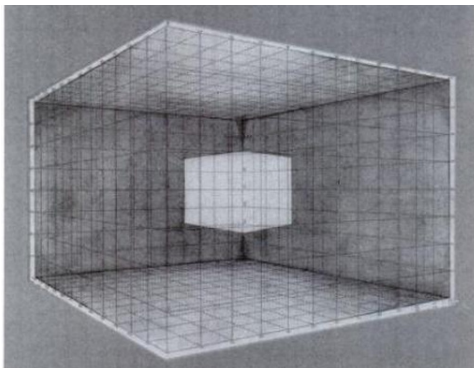


Figure 9. Cross-sectional drawing of the *Chapel at Chateau d'Anet* by Jacques Androuet Du Cerceau, referenced by Robin Evans in *Translations from Drawing to Building* (1997) to explain how architectural ideas are transformed through representation.



Figures 10–11. James Turrell's preparatory *Drawing for Afrum* (1967, left) and the *Afrum I (White)* (1967, right), discussed by Robin Evans in *Translations from Drawing to Building* (1997) to illustrate the relationship between drawing and spatial effect.

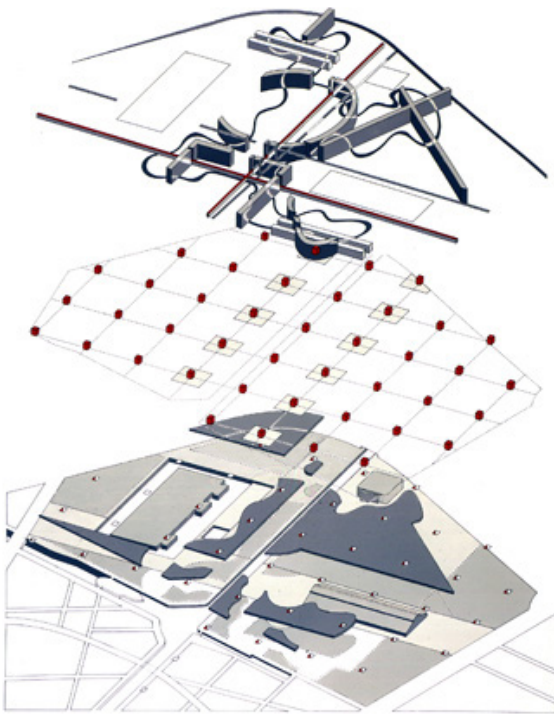
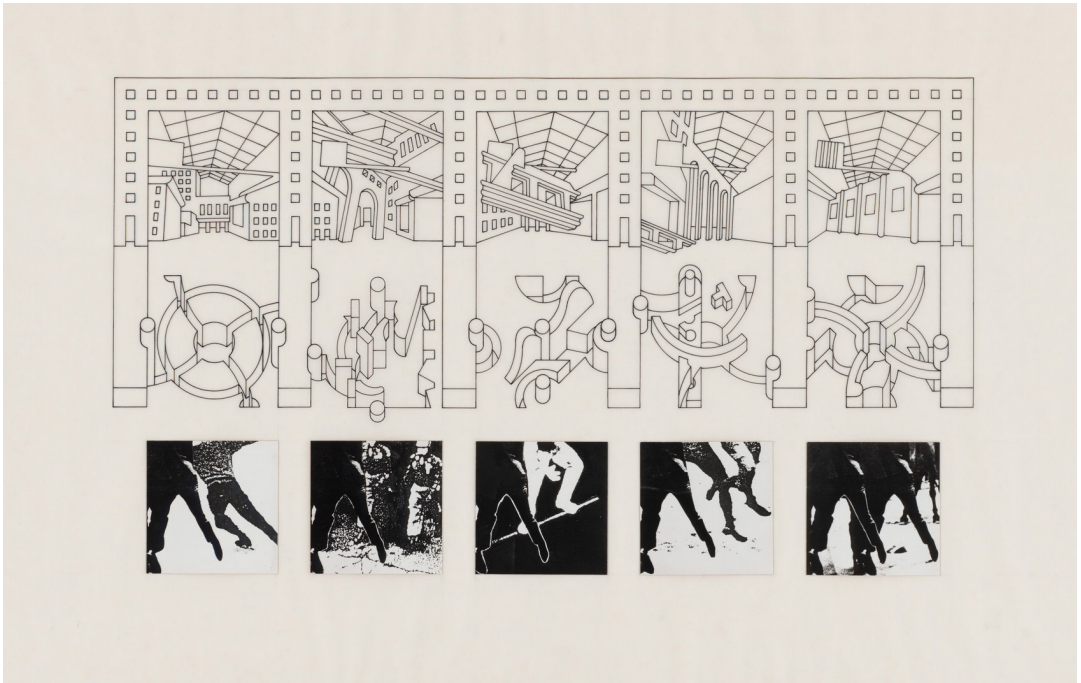
DS+R WITHIN A HISTORY OF CROSS-MEDIA ARCHITECTURAL PRACTICE

Frederick Kiesler offers perhaps the closest historical precedent. Working across architecture, exhibition design, theatre, sculpture, and film from the 1920s until his death in 1965, Kiesler developed a body of work that refused disciplinary boundaries. His *Art of This Century gallery* (1942) for Peggy Guggenheim dissolved conventional distinctions between exhibition space and artwork through curved walls, mechanized lighting, and biomorphic furniture that served simultaneously as display devices (Kiesler Foundation, n.d.). His *Endless House*, developed in various forms over four decades, sought to fuse architecture with the organic continuity he theorized as “Correalism.” Philip Johnson famously called Kiesler “the greatest non-building architect of our time,” and a recent exhibition at the Jewish Museum confirmed that his non-building projects were “emphatically architectural experiments and architectural declarations” rather than preparatory studies for future buildings (The Jewish Museum, 2024). Kiesler’s case demonstrates that a sustained cross-media practice can generate genuine architectural knowledge. Yet his work largely remained in the realm of exhibition, theory, and unbuilt speculation; he completed very few buildings. DS+R, by contrast, developed a sustained practice of translating comparable cross-media ideas into realized architecture, moving from experiment to building in a way that Kiesler’s career rarely achieved.

Bernard Tschumi approached the relationship between architecture and other media from a more explicitly theoretical direction. In *The Manhattan Transcripts* (1976–1981), he proposed that architecture should be understood not through form alone but through the events, movements, and actions it stages, drawing on film montage, choreographic notation, and performance theory to develop new modes of architectural representation (Tschumi, 1994). His *Parc de la Villette* in Paris (1982) attempted to realize this theory at urban scale by layering independent systems of points, lines, and surfaces rather than designing a unified formal composition. Tschumi’s contribution is essential for understanding DS+R because it established a conceptual framework, architecture as event and performance, that resonates deeply with their work. The critical difference is that Tschumi’s engagement with performance and film operated primarily as a theoretical analogy: he used film montage and choreographic notation as conceptual models for architectural composition. DS+R’s engagement with performance and media was not analogical but literal. They produced actual performances, actual installations, and actual surveillance environments, generating spatial knowledge through direct practice in those media rather than through theoretical borrowing.



Figures 12–13. Frederick Kiesler's *Art of This Century* gallery (1942, top), whose interior included his *Multi-use Chair*, and the sculpture *Galaxy* (1947–48, bottom), illustrating his intermedia approach.



Figures 14–15. Bernard Tschumi's *The Manhattan Transcripts* (1976–81, top) and *Parc de la Villette* (1982–98, left), illustrating the translation of his event-based theory from experimental representation into an urban project.

Cedric Price's *Fun Palace* (1961–1974), developed in collaboration with theatre director Joan Littlewood, anticipated several concerns that DS+R would later address in built form. Price proposed a cultural facility with no fixed program, whose movable walls, platforms, and technological infrastructure would allow the building to be continuously reconfigured in response to its users' activities (MoMA, n.d.). This project represented a radical rethinking of the relationship between architecture and program by rejecting the modernist assumption that function determines form. Price's concept of the "anti-building" resonates directly with DS+R's approach to *The Shed*, which similarly proposes a permanent structure capable of accommodating unpredictable cultural programs. The crucial distinction, again, is that the *Fun Palace* was never built. It remains one of the most influential unbuilt projects in architectural history, but its influence has been primarily theoretical and inspirational. DS+R's achievement was to translate comparable ideas about programmatic flexibility into a realized building that operates at full architectural scale.

These three precedents—Kiesler's cross-media experimentation that rarely built, Tschumi's theoretical engagement with event and performance that operated through analogy, and Price's radical programmatic concepts that remained unbuilt—help define DS+R's position by contrast. What makes DS+R historically distinctive is that they combined all three impulses and completed the circuit: they practiced in multiple media directly (not analogically), they generated genuine spatial knowledge through those practices (not merely formal ideas), and they translated that knowledge into realized buildings (not merely theoretical propositions). As Diller explained, the

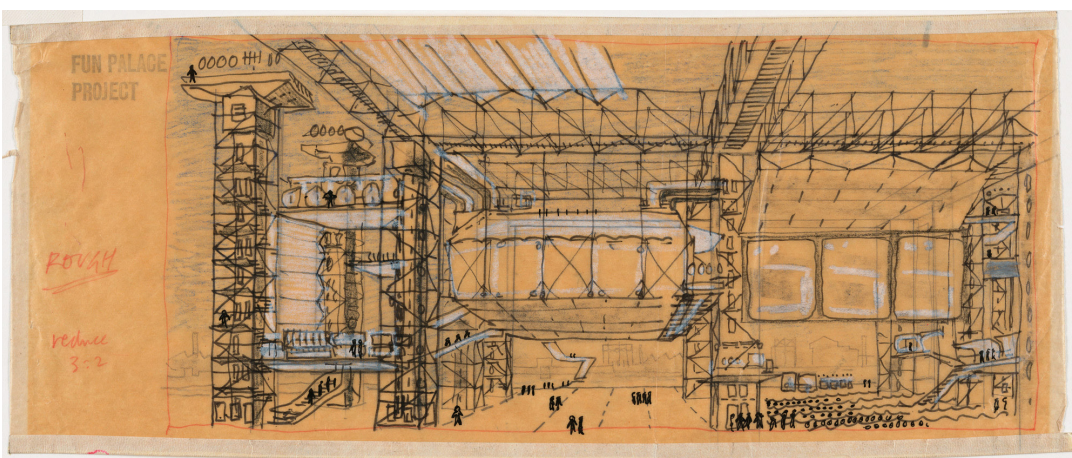


Figure 16. Drawings of Cedric Price's *Fun Palace*, illustrating an architecture conceived as an event-responsive framework rather than a fixed building.

firm sought “to conceive programs from scratch” and “to intervene very early in the formation of an architectural project, when we can help determine strategy through a consciousness of the social, political and economic context of our time” (a+u Publishing, 2019, p. 16). This mode of thinking, which is closer to artistic and critical practice than to conventional architectural procedure, is what makes DS+R’s interdisciplinarity not merely an expansion of their creative repertoire but a transformation of their understanding of architecture itself.



Figures 17–18. A large wheel during the construction of *The Shed* (2019) and the completed project, illustrating the wheel mechanism that enables the building to physically transform for different events.

RESEARCH METHODOLOGY

QUALITATIVE CASE STUDY DESIGN

This study adopts a qualitative case study methodology to examine how interdisciplinary practices are translated into architectural production in the work of Diller Scofidio + Renfro. A qualitative approach is appropriate because the research does not seek to measure this phenomenon statistically, but rather to interpret the relationships among ideas, processes, and design outcomes. To trace these relationships, the thesis selects four architectural case studies as primary analytical anchors. Around each, relevant interdisciplinary works are positioned in relation to it, forming a project network. These related works differ in scale, medium, intention, and degree of influence, and are analyzed according to their specific characteristics and mode of translation into architecture.

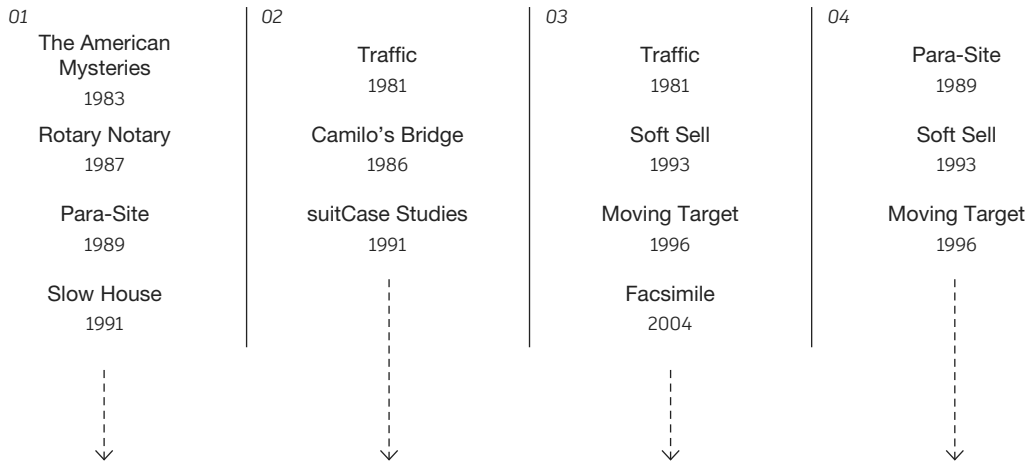
CASE SELECTION AND ANALYTICAL PROCESS

The case studies—*The Brasserie* (2000), the *Blur Building* (2002), the *Institute of Contemporary Art* (2006), and *The Shed* (2019)—are selected based on three criteria: relevance to the research question, representativeness across different phases of the practice, and the availability of sufficient textual and visual documentation. The analysis draws on interviews, project descriptions, drawings, photographs, and scholarly interpretations.

Methodologically, the study proceeds in three steps. First, each architectural case is analyzed individually, identifying the specific interdisciplinary translations it demonstrates. Second, related non-architectural works are examined in relation to each anchor project. Third, recurring modes of translation are compared across cases. As an interpretive qualitative study, the research does not aim to establish fixed causality, but to develop a grounded reading of patterns, relationships, and design tendencies.

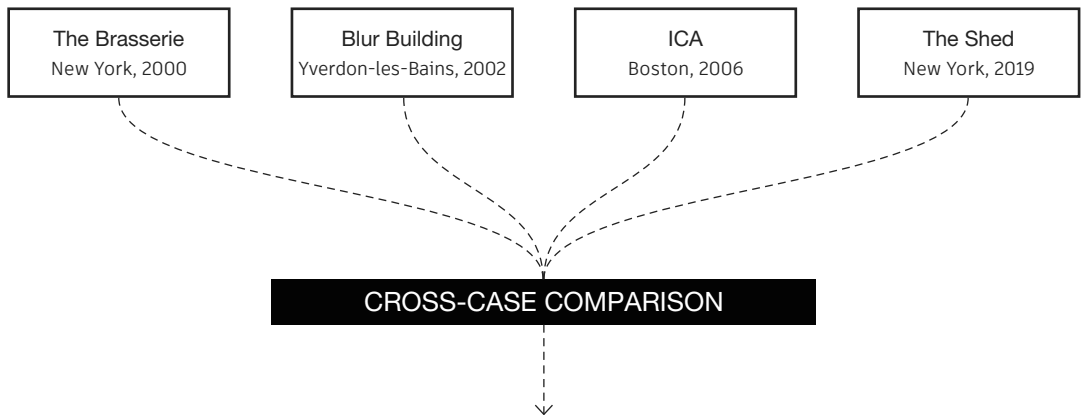
STEP 01. EXAMINE RELATED NON-ARCHITECTURAL WORKS

INTERDISCIPLINARY WORKS



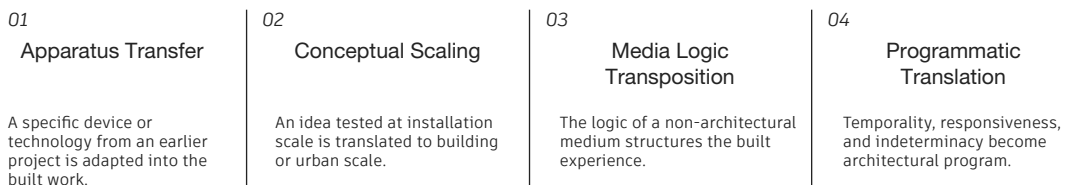
STEP 02. ANALYZE EACH CASE INDIVIDUALLY

ARCHITECTURAL CASE STUDIES



STEP 03. COMPARE RECURRING MODES OF TRANSLATION ACROSS CASES

TRANSLATION MECHANISMS (FOUR RECURRING MODES)



Figures 19. Diagram of the research methodology.

CASE STUDIES

THE BRASSERIE, NEW YORK, 2000

A LABORATORY OF ARCHITECTURAL APPARATUS

Although Diller and Scofidio had completed *Slither*, a public housing project in Gifu, Japan, with the support of Arata Isozaki (Diller Scofidio + Renfro, n.d.-d), the renovation of the Brasserie restaurant in the basement of the Seagram Building marks a more decisive turning point. With a budget of five million dollars for a 7,000-square-foot space, the architects were able to explore materials, finishes, and detailing to a degree that had not been possible in earlier projects (Dimendberg, 2013, p. 138). Every object and surface in the restaurant was custom-designed, making the *Brasserie* a near-total design environment.

Significantly, the commission was won through interdisciplinary credentials. At their first meeting, Diller and Scofidio presented slides not only of buildings but also of installations, and the client responded positively to the cutting-edge ideas that had been developed outside conventional architectural practice (Dimendberg, 2013, p. 139; Incerti et al., 2006). The *Brasserie* was therefore a relatively ideal condition in which to realize interests cultivated through multimedia experience. Moreover, it was the site's ironic condition that prompted the firm's boldest design moves of using transparency: lodged in the stone base of New York's quintessential Modernist glass tower, the restaurant was entirely opaque, without a single pane of glass (Diller Scofidio + Renfro, n.d.-c).

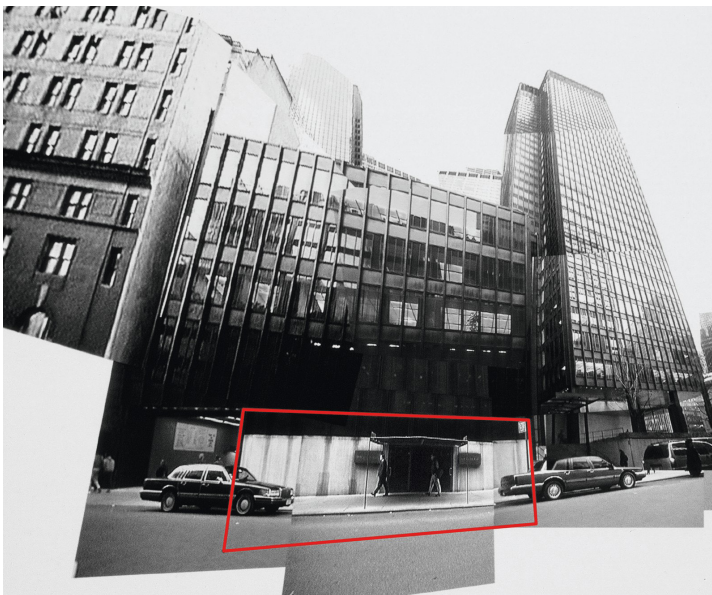


Figure 20. Entrance of *The Brasserie*, showing a completely opaque exterior enclosed by stone cladding.

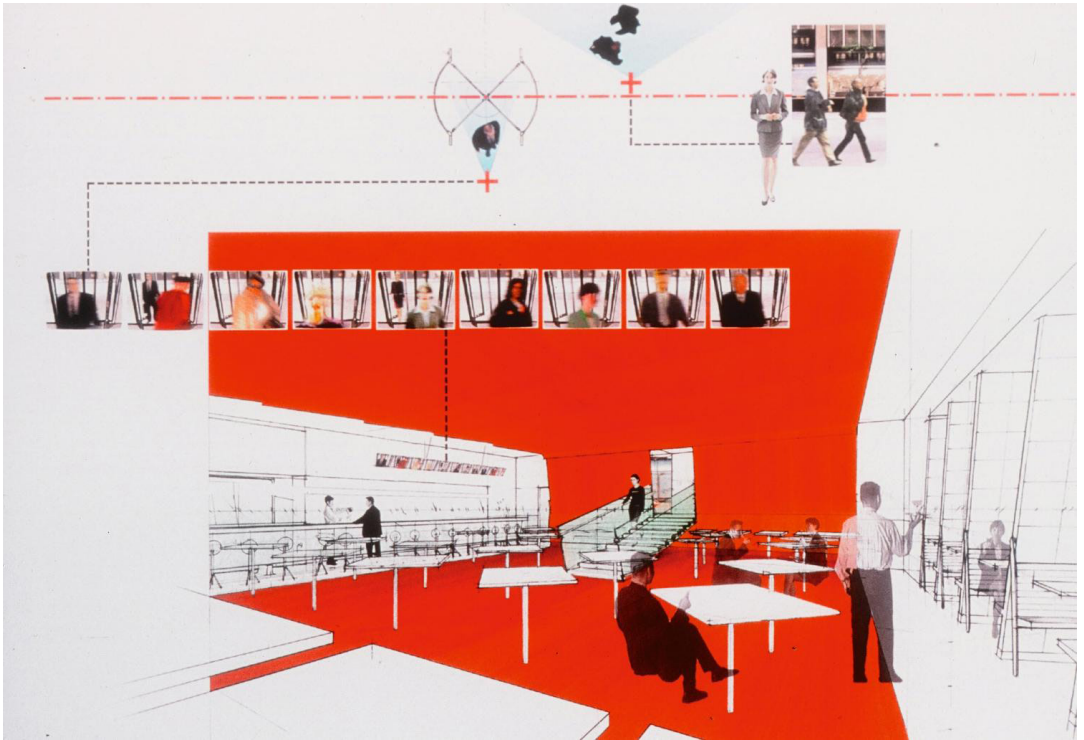


Figure 21. Stair and bar interior of *The Brasserie*, showing the varied use of transparency through glass.

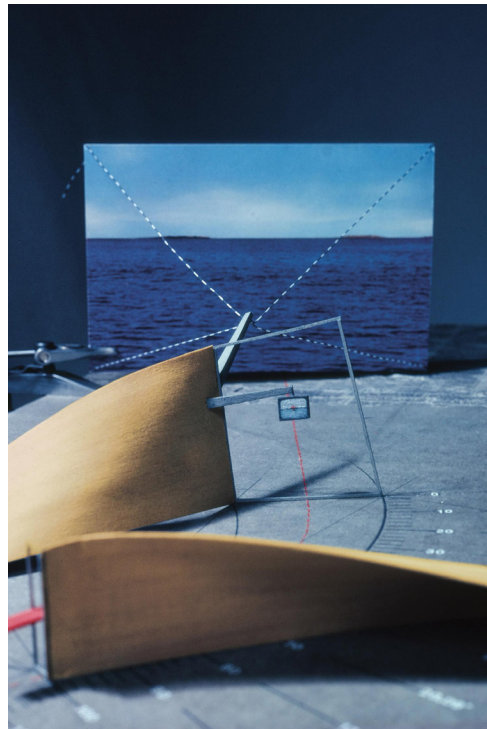
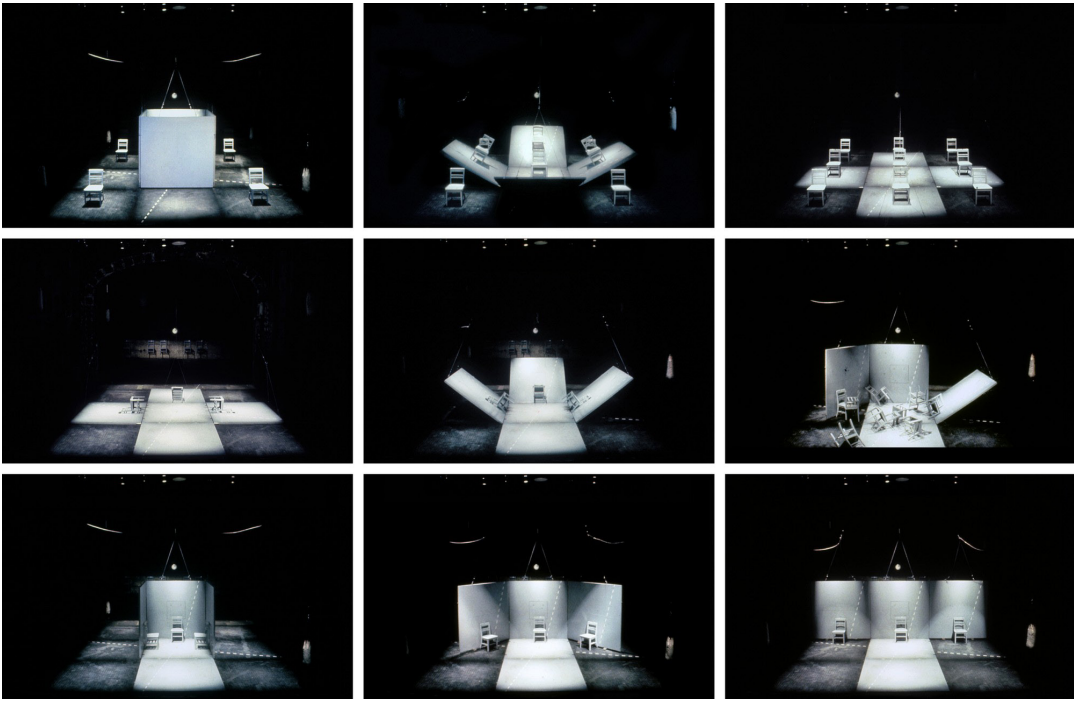
TRANSLATION: MEDIATED VISION AND SURVEILLANCE

The most striking interdisciplinary translation in *The Brasserie* is the deployment of closed-circuit television as a medium of architectural transparency. A live video camera outside the entry feeds a bank of fifteen plasma monitors over the bar, creating what the architects described as “a virtual transparency between the street and foyer” (Diller Scofidio + Renfro, n.d.-c). Each time a patron enters through the revolving door, a sensor-triggered camera captures their image and displays it on the monitors. As Hal Foster (2007) observed, this system allowed surveillance cameras to relay images of arriving patrons even as they made a grand entrance down an elegant stairway, producing what the firm theorized as a condition beyond conventional paranoid visions of surveillance. Dimendberg (2013, p. 139) similarly noted that this technological method of creating transparency was the architects’ response to the lack of windows, serving as an electronic substitute for the glass curtain wall above.

This strategy draws on a sustained engagement with surveillance and mediated vision running through earlier interdisciplinary projects. *Para-Site* (1989), an installation at the Museum of Modern Art, explored the relationship between architectural surfaces and parasitic interventions. As Diller explained, the installation “did not sit on a pedestal, it did not hang from a wall... It aggressively attached itself to the museum’s surfaces and opportunistically took advantage of its systems” (Incerti et al., 2006, p. 55). *The Slow House* (1991), an unbuilt residential project, further developed these preoccupations. As Whitney Moon (2015) has argued, the house operated as a *mise-en-scène*, a mediated domestic performance that staged body, space, and time through the interplay of a picture window and a video monitor displaying a representation of the same ocean view. Moon traces a direct line from the architects’ earlier theater sets, particularly *The American Mysteries* (1983), to *The Slow House’s* use of filmic projection and mediated vision. In the *Brasserie*, these experiments were translated into a functioning architectural element that extended what Scofidio described as the firm’s interest in visuality “into the social space of dining, the space of seeing and being seen” (Incerti et al., 2006, p. 54).



Figures 22–23. Diagram of *The Brasserie*'s surveillance system (top) and its relationship to the interior space, together with a photograph of the monitors above the bar counter (bottom).



Figures 24–26. Photographs of *The American Mysteries* (top), *Para-site* (left), and the visual apparatus of *Slow House* (right), showing a sustained interest in mediated vision and surveillance systems.

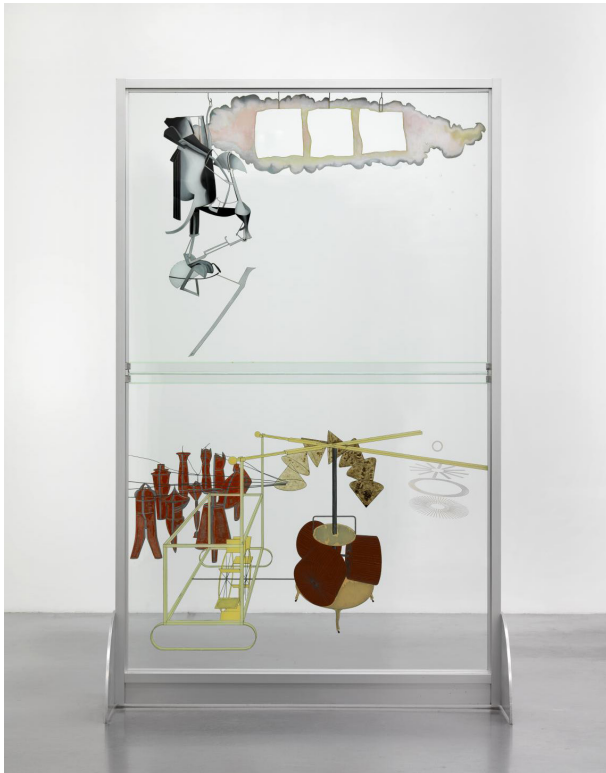
TRANSLATION: THE MATERIALITY OF GLASS AND DUCHAMPIAN TRANSPARENCY

The Brasserie's treatment of glass represents a second line of interdisciplinary translation. Unable to use glass for conventional transparency, the architects explored its material and optical properties in unexpected ways. A structural glass wall cantilevered a bank of twenty seated diners, while a lenticular film applied to glass surfaces allowed perpendicular vision but blocked oblique viewing, creating a directional transparency that challenged the assumption that glass is simply a medium of visual openness (Incerti et al., 2006, p. 54).

These glass experiments trace back to *The Rotary Notary and His Hot Plate* (1987), a performance and installation that engaged directly with Marcel Duchamp's *The Bride Stripped Bare by Her Bachelors, even* (also known as *The Large Glass*), exploring transparency, material fragility, and the deliberate resistance to aesthetic completion. As Moon (2015) demonstrates, *The Rotary Notary and His Hot Plate* employed a rotating semi-opaque panel and a Mylar mirror suspended at forty-five degrees above the stage, creating a spatial and temporal separation that animated Duchamp's static assemblage into a theatrical performance of desire, concealment, and revelation.



Figure 27. Photograph of *The Rotary Notary and His Hot Plate* (1987), illustrating how only one performer is visible to the audience at a time, while the mirror apparatus intervenes in vision and expands the available perspective.



Figures 28–29. panoramic collage of DS+R’s lenticular glass at *The Brasserie* (top), and Marcel Duchamp’s *The Bride Stripped Bare by Her Bachelors, Even* (1915-1923, left), illustrating a shared interest in layered vision and optical mediation.

Dimendberg (2013, p. 40) describes this as a “fundamentally interdisciplinary approach that Diller called ‘ignition’ rather than translation,” suggesting that the passage from Duchamp’s visual art to theatrical performance generated new spatial ideas that could not have emerged from either medium alone. In the Brasserie, these ideas were architecturalized: the lenticular glass created directional transparency, the structural glass wall displayed fragility and strength simultaneously, and the monitors staged the ritual of arrival as a performance of seeing and being seen.

INTERIM FINDINGS: THE ARCHITECTURAL APPARATUS AS A TRANSLATED MEDIUM

The Brasserie reveals that DS+R's earliest translations operated through what might be called architectural apparatus: discrete devices—monitors, cameras, lenticular glass, structural glass walls—that carried specific ideas from prior non-architectural experiments into the built project. These apparatus functioned as mediators between interdisciplinary experimentation and architectural space, preserving the conceptual intensity of the original experiments while adapting them to the constraints of a functioning interior. This mode of translation, ideas manifesting as embedded devices rather than as overall formal strategies, would evolve considerably in subsequent projects. The curiosity about concealed methods of creating transparency remains visible even in their most recent work, such as the *Museum of Image and Sound* in Rio de Janeiro (anticipated 2026), suggesting a persistent line of investigation.

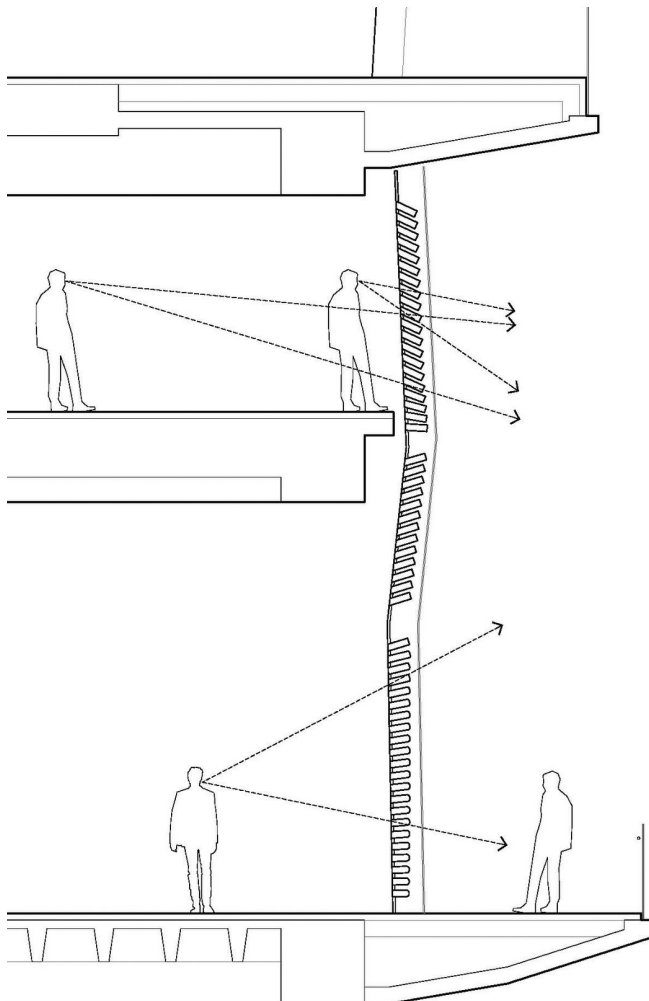


Figure 30. Partial facade section drawing of DS+R's *Museum of Image and Sound* (2026), illustrating the facade as a device that mediates view.

BLUR BUILDING, YVERDON-LES-BAINS, 2002

ARCHITECTURE AS ATMOSPHERE

The *Blur Building*, an artificial cloud constructed for the Swiss Expo 2002, is among the most widely discussed projects by DS+R. Existing scholarship has tended to focus on the spectacle of its image and the advanced technology it employed (Dimendberg, 2013). Yet as Rachel Hann (2012) has argued, what distinguishes *Blur* is not its technological sophistication but its engagement with duration and performance as architectural categories. Hann reads the building as a work of “blurred architecture” in which the boundaries between structure, environment, and event are deliberately destabilized. The architects themselves have consistently de-emphasized technology as the primary subject. As Scofidio stated, “I have never been interested in foregrounding technology. I am only interested in the ultimate effect” (Incerti et al., 2006, p. 53). This thesis examines the *Blur Building* not as a technological achievement but as a translation of two longstanding interdisciplinary preoccupations: the architectural possibilities of weather and ephemerality, and the critique of tourism and spectacle.

Conceived as an alternative to the nationalistic commodity displays that traditionally dominate world exhibitions, the project was intended as an antidote to what the architects described as visually obsessed, high-definition culture (Diller + Scofidio, 2002). In their book-length account of the project, the architects documented how the building's media program was designed to weave together architecture and electronic technologies while exchanging their properties: architecture would dematerialize and electronic media would become palpable in space (Diller + Scofidio, 2002). Its architecture was made of water vapor and was continually shifting shape, provoking what Dimendberg (2013) described as an unclassifiable moment in contemporary life.

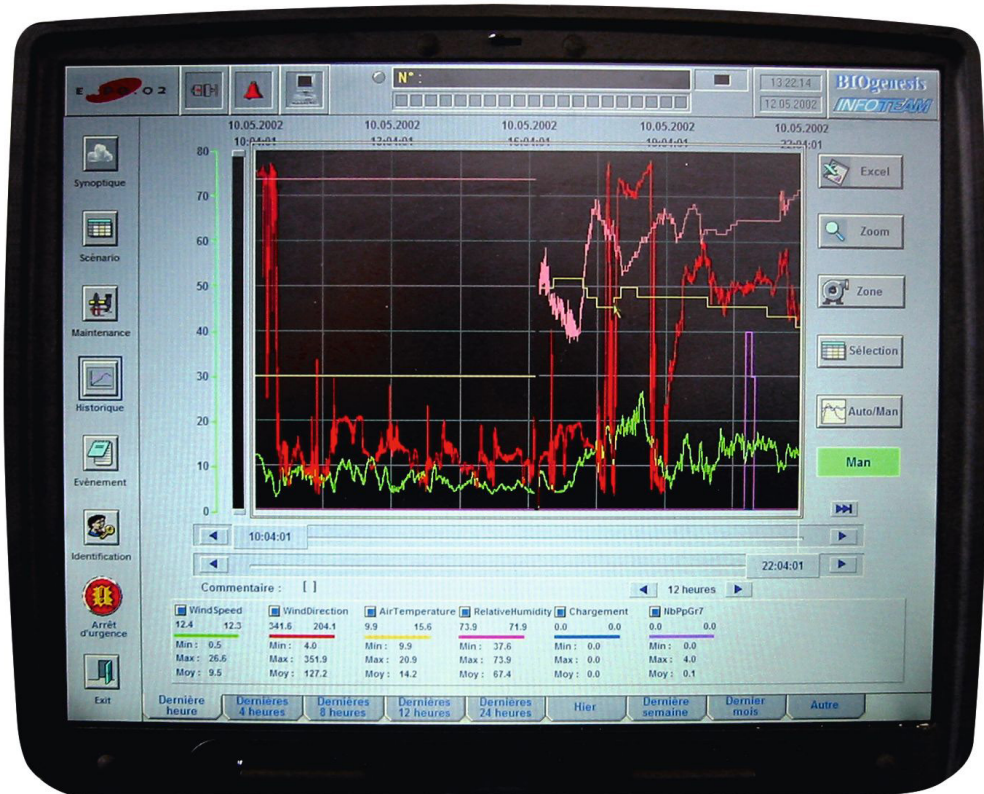


Figure 31. Status monitor of *Blur Building*, illustrating the integration of technological systems with architectural operation.

TRANSLATION: WEATHER, EPHEMERALITY, AND THE CRITIQUE OF TOURISM

The *Blur Building's* engagement with weather as an architectural medium traces back to *Traffic* (1981). As Diller recalled, at the end of that 24-hour installation a freak storm produced a beautiful orange mist that filled Columbus Circle with a soft glow (Diller Scofidio + Renfro, 2025, p. 403). This accidental encounter with atmospheric phenomena planted a seed that would develop over twenty years. Diller directly acknowledged this lineage: “Our interest in tourism intersected our interest in responsive technologies as well as our interest in breaking down the nature/culture dualism. *Blur* allowed us for the first time to work on an environmental scale... to make a mass spectacle. We made weather!” (Incerti et al., 2006, p. 123).

The critique of tourism connects to *suitCase Studies* (1991), an installation that examined the conventions and rituals of tourist behavior. In the *Blur Building*, this critique was scaled up: visitors donned identical rain ponchos and navigated through fog that limited vision to a few feet, creating anonymity and disorientation that deliberately subverted the tourist’s expectation of visual consumption.



Figures 32–33. Photographs of visitors wearing rain ponchos in *Blur Building* (bottom) and an overview of the exhibition space in *suitCase Studies* (1991, left), showing how DS+R translated their critique of tourism from installation into architecture.



TRANSLATION: STRUCTURAL EXPERIMENT AND TECHNOLOGICAL INTEGRATION

The architects' interest in minimizing structural contact with the existing surroundings, as seen in the way the building touched the lake on slender legs and left the water surface largely undisturbed, connects to formal preferences visible in earlier work such as *Camillo's Bridge* (1986), which employed a light, tensile structure to create spatial tension between intervention and context. Chapman and Awad (2011) analyzed how DS+R's management structure for the Blur project involved positioning the architects as choreographers of expertise, coordinating vast teams of specialists, from fog engineer Fujiko Nakaya to nozzle manufacturer Mee Industries, through communication networks managed by the studio. This organizational model itself reflects a conceptual interest not in foregrounding technology but in orchestrating its effects.

Diller articulated this position explicitly: "We should use all the tools at our disposal, old and new, for the production of space and effects. We are not interested in perpetuating a distinction between 'smart' and 'dumb' technologies" (Incerti et al., 2006, p. 53). Technology in DS+R's work is always instrumental, serving as a means to spatial and experiential ends first identified through interdisciplinary experimentation.



Figure 34. Photograph of *Camillo's Bridge*, showing its minimal structural supports.

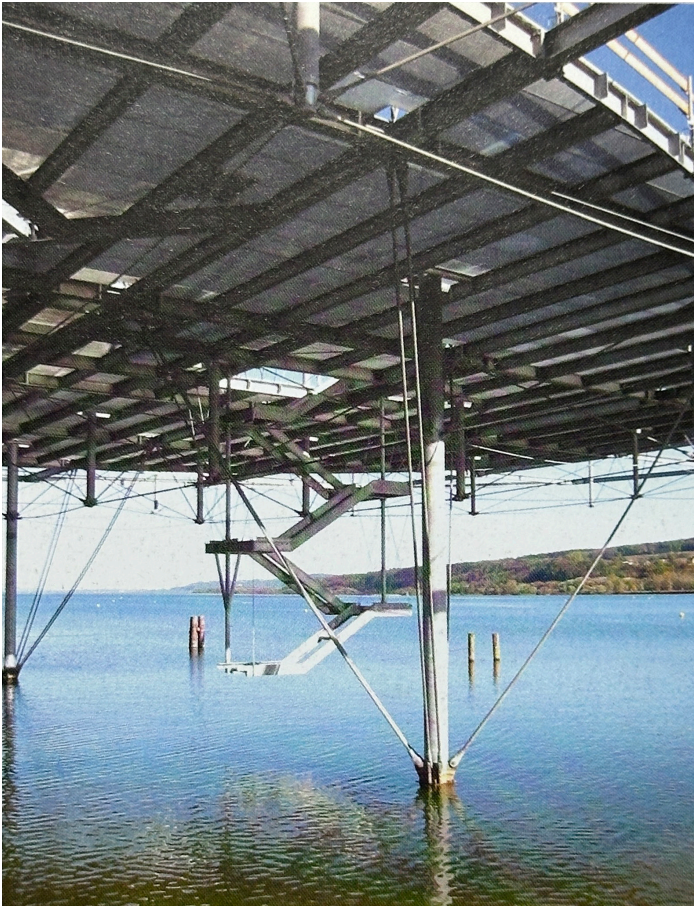
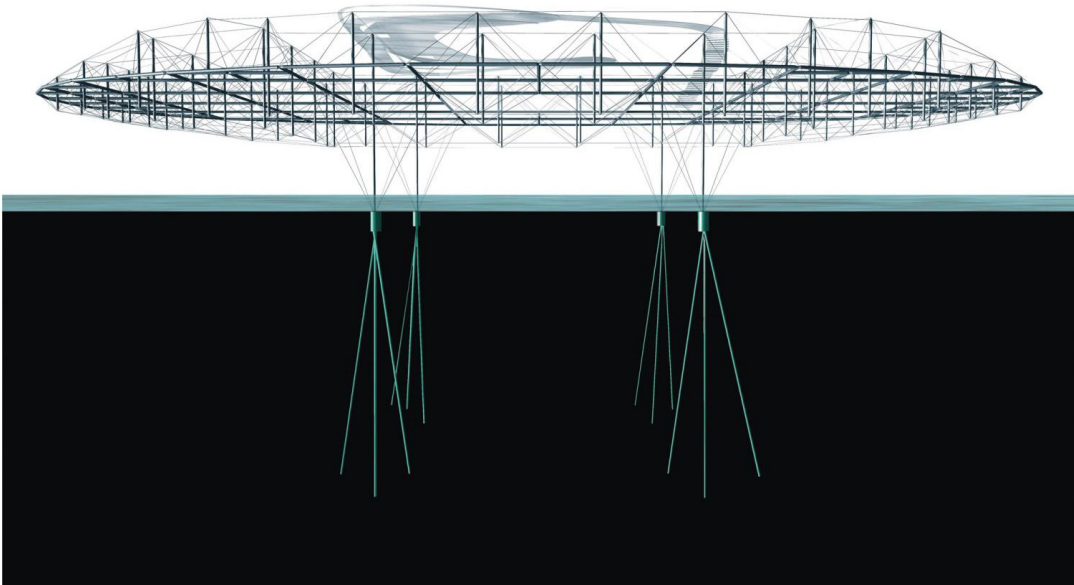


Figure 35–36. Section drawing of *Blur Building* (top), showing its minimal contact with the lake bed, and a scanned image of the footing during construction from *Blur: The Making of Nothing* (left)



Figure 37. Aerial view of *Blur Building*.

INTERIM FINDINGS: TRANSLATION AT AN ENVIRONMENTAL SCALE

Where the *Brasserie* demonstrated translation through embedded apparatus, the *Blur Building* represents translation at an environmental scale. The entire building is an atmospheric condition rather than a bounded object, and the ideas it translates, including weather, tourism critique, and structural lightness, operate at the level of the architectural concept itself. Renfro situated the project within a broader lineage, noting that *Blur* “evolved from ideas that had been established in site-specific minimalist art” and “merged large-scale environmental art with responsive media” (Incerti et al., 2006, p. 124). This shift from apparatus to atmosphere marks a significant development in DS+R’s translation practice.

INSTITUTE OF CONTEMPORARY ART, BOSTON, 2006

THE EMERGENCE OF PUBLIC ARCHITECTURE

The *Institute of Contemporary Art* (ICA) was DS+R's first freestanding cultural building, and Scofidio has identified it as one of the two most important moments in the studio's history, alongside *Traffic*: "We brought all our experience in the theater, installations, and public art to how we thought about what the museum could be" (Diller Scofidio + Renfro, 2025, p. 88). The project marks the moment when two key interdisciplinary preoccupations, controlled visibility and publicness, were translated into a building operating at the scale of urban infrastructure.

What made the commission generative was the architects' lack of museum-building experience. As Scofidio recalled, "We did not know exactly what a museum involves. There were no preconceived notions. We came to you with questions about what a museum should be" (Diller Scofidio + Renfro, 2025, p. 89). This questioning approach, developed through decades of independent critical practice, allowed the architects to rethink the museum type from the ground up.



Figure 38. Photograph of Diller and Scofidio discussing the installation of *Para-site* at the Museum of Modern Art on June 27, 1989.

TRANSLATION: PUBLICNESS AND CONTROLLED CONTAMINATION

The ICA's most distinctive spatial strategy is what the architects call "controlled contamination": the deliberate mixing of public and institutional constituencies within the same spatial structure. The building's cantilever over the harbor creates a generous public space beneath the museum, while the interior channels visitors and the general public through shared zones where encounters are spatially choreographed but not scripted.

This concept of publicness was developed through a long history of independent work on borrowed and found sites. As Diller explained, "We did a lot of our early independent work on found, borrowed sites... So the idea of working in the public realm was always part of the ethos of our work. At a time when our cities are being rapidly privatized, it's also important to protect the decreasing publicness of our cities" (a+u

Publishing, 2019, p. 8). *Traffic's* temporary appropriation of Columbus Circle, *Soft Sell's* (1993) projection of giant lips onto the façade of a defunct theater on 42nd Street, and various installations occupying galleries and urban spaces all contributed to an understanding of publicness as an architectural material that could be designed, staged, and spatially articulated. At the ICA, this understanding was translated into permanent architecture: the cantilever, the glass-backed theater overlooking the harbor, and the mediatheque all function as mechanisms for producing the public encounter.



Figure 39. Photograph of *Soft Sell*, illustrating DS+R's early engagement with public space through projection and urban spectacle.



Figure 40. Photograph of the cantilevered volume of the *Institute of Contemporary Art*, showing the public space beneath the building.

TRANSLATION: VISUAL APPARATUS AT ARCHITECTURAL SCALE

The ICA also demonstrates a more refined integration of the visual apparatus that had appeared in the *Brasserie*. As Hal Foster (2007) observed in his analysis of DS+R's architectural vision, the ICA responds to a fundamental paradox: an art museum dedicated to focused attention sited on a harbor front inclined to distraction. Scofidio described this as a "double vision": "The museum wanted to turn inward; the site wanted to turn the building outward" (Foster, 2007). The building's Founders Gallery was conceived not merely as a display space but as an experience of looking itself. As Scofidio explained, "The building looks at looking, the primary activity in the museum. We feed off of the increased awareness that people already have in the galleries and extend it to the building itself" (Incerti et al., 2006, p. 126).

The architects considered applying lenticular glass to the Founders Gallery's windows, a direct connection to the *Brasserie* and to *Moving Target* (1996), which had used a mirror suspended above the stage to create multiple registers of viewing



Figure 41. Interior view of the Digital Library in the *Institute of Contemporary Art*, illustrating the direct application of a visual apparatus through the large glass facade facing the harbor.



Figure 42. Interior view of the staircase in the *Institute of Contemporary Art*, illustrating how visual gesture is applied even to small details.

(Incerti et al., 2006, p. 56). The *Facsimile* installation (2004), which blurred distinctions between live and mediated architectural surfaces, further fed into the ICA's treatment of transparency, extending a line of inquiry begun with the *Slow House*'s mediated view. While the lenticular glass was ultimately not used, the debate reveals how DS+R's visual experiments migrated from performance and installation into the design process of a public building.

INTERIM FINDINGS: FROM APPARATUS TO SPATIAL ORGANIZATION

The *ICA* represents a further evolution in DS+R's translation practice. Where the *Brasserie* inserted interdisciplinary ideas as discrete apparatus, and the *Blur Building* translated ideas into an environmental totality, the *ICA* integrates interdisciplinary translations into the spatial organization of the building itself. Publicness, controlled contamination, and visual experimentation are not add-ons; they are the organizing principles. Scofidio confirmed this trajectory: "*ICA* blossomed into something we carried forward as we moved on to other projects. Thinking about the *High Line* and *Lincoln Center*—those were really based on what we had learned working on the *ICA*" (Diller Scofidio + Renfro, 2025, p. 88).

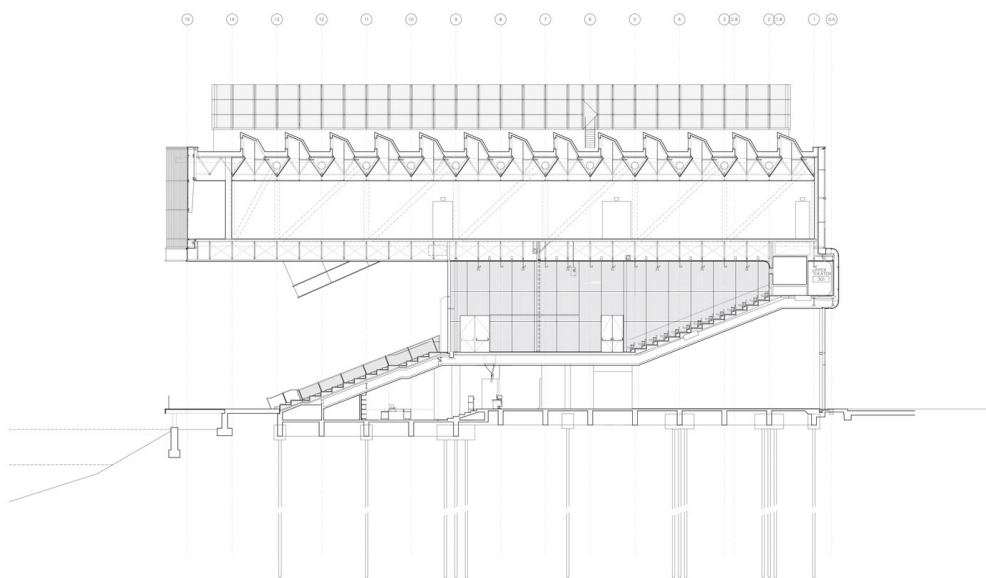


Figure 43. Section drawing of the *Institute of Contemporary Art*, illustrating the integration of public space, circulation, and exhibition within a single spatial structure.

THE SHED, NEW YORK, 2019

DESIGNING FROM SCRATCH

The Shed represents the most fully realized expression of DS+R's aspiration to conceive architectural programs from scratch. Diller described the challenge: "Architecture is geo-fixed, it's heavy, it's cumbersome and in place for good... architecture is everything that's contrary to contemporary art, which by definition is constantly in flux. The challenge is, how do you build a permanent building for a discipline that is constantly evolving? *The Shed* is a response to that question" (a+u Publishing, 2019, p. 16). This question—how to make architecture responsive to temporal change—is one that DS+R had been exploring through non-architectural work since the early 1980s.

TRANSLATION: ANTI-PROGRAMMATIC FLEXIBILITY AND THE LEGACY OF TEMPORALITY

The Shed's defining feature is its movable outer shell, a 120-foot-high structure on wheels that can deploy over an adjacent plaza to create a vast flexible event space. This anti-programmatic approach—architecture without a fixed function—recalls Cedric Price's *Fun Palace* in its conceptual ambitions. Indeed, as Reyes (2017) notes in her critical analysis published in ARQ, DS+R have explicitly referenced the *Fun Palace* as an architectural precedent, and *The Shed* is conceived, like its predecessor, as "an open infrastructure capable of remaining permanently flexible for an unknown future." Yet where Price's project remained unrealized, *The Shed* represents an attempt to build programmatic indeterminacy at full architectural scale. Georges Teyssot (1994), writing in the introduction to the firm's early publication *Flesh*, had already identified the core ambition underlying this trajectory: architecture used as "a kind of instrument... to operate upon itself," an approach in which the first task of architecture is to define environments not for natural bodies alone but for bodies "projected outside of themselves" through technologically extended senses.



Figure 44. Video capture of *The Shed*, showing the movable outer shell deploying over the plaza.

The firm’s interdisciplinary work provided crucial preparation. *Moving Target* (1996), a theater work that productively confused stage and screen, required the audience to toggle between three registers—live, mediated by mirror, and pre-recorded—establishing a precedent for spatial environments that accommodate multiple simultaneous modes of engagement. As Moon (2015) demonstrates, the stage sets for these early theater collaborations served as full-scale building experiments that tested ideas about the relationship between architecture, the body, space, and time—not scaled representations of buildings, but architectural propositions in their own right. *Soft Sell* (1993), in which projected lips addressed the street from a building façade, demonstrated that a building could speak to its audience rather than passively receive them. As Scofidio recalled, *Soft Sell* “was a turning point in which our preoccupations accidentally intersected the general demography of New York—and it made us conscious of the notion of audience” (Incerti et al., 2006, p. 56).



Figure 45. Video capture of the testing of the movable shell of *The Shed*, showing the wheel mechanism that enables large-scale transformation.

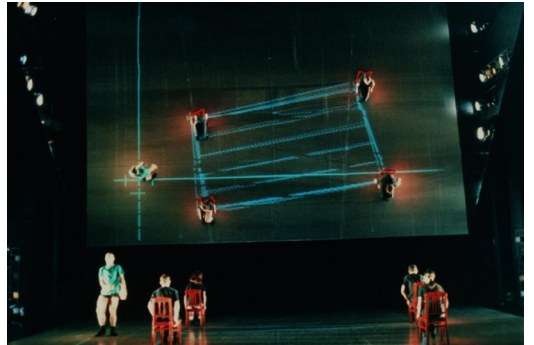
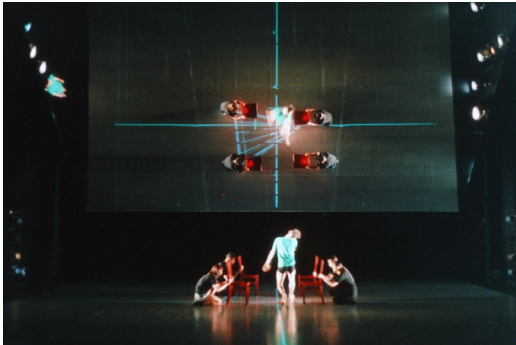
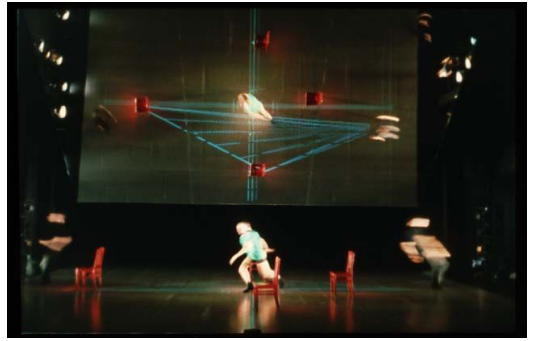
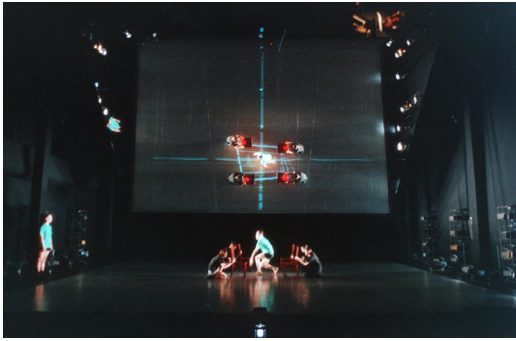


Figure 46–49. Photographs of the play *Moving Target*, showing the different visual effects produced by the movement of the actors and the mirror.

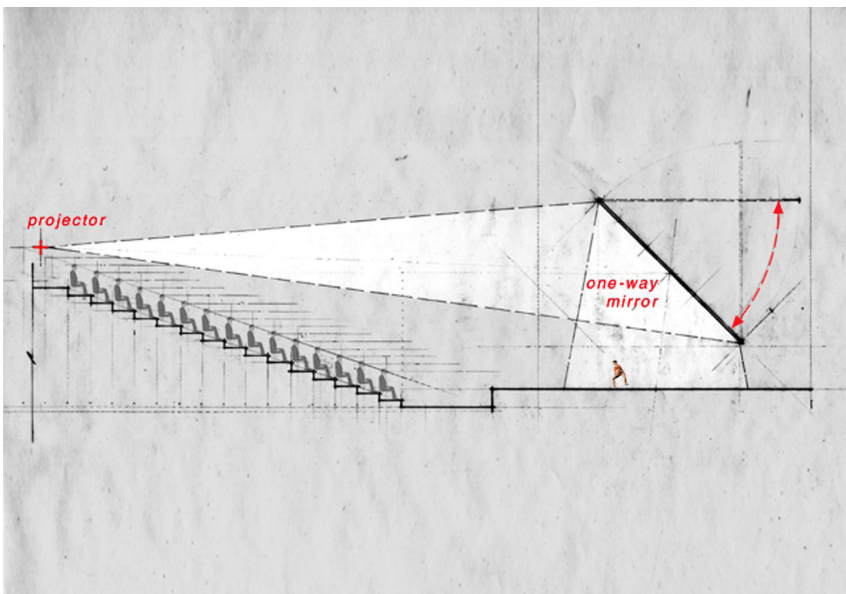


Figure 50. Section diagram of *Moving Target*, showing how the image is projected onto the floor and how the angle of the mirror structures the visual effect.

INTERIM FINDINGS: TRANSLATION AS PROGRAMMATIC STRATEGY

In *The Shed*, translation operates at the level of the program itself. The building's capacity to transform between multiple configurations is a spatial manifestation of the temporal flexibility that DS+R had explored throughout their interdisciplinary career. The temporary duration of installations, the ephemerality of performance, the responsiveness of media environments: all of these qualities, developed through decades of non-architectural work, were translated into an architectural logic of programmatic indeterminacy. This represents the most ambitious scale of translation observed across the four cases.

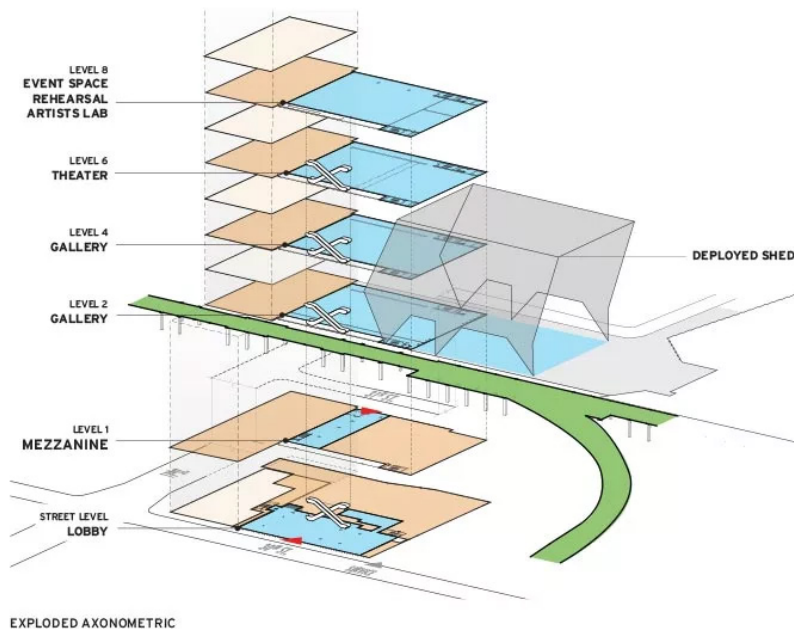


Figure 51. Exploded axonometric diagram of *The Shed*, showing how the building is plugged into the tower and recalling DS+R's recurring strategy of attaching architecture to its surrounding environment, as in *Para-site*.

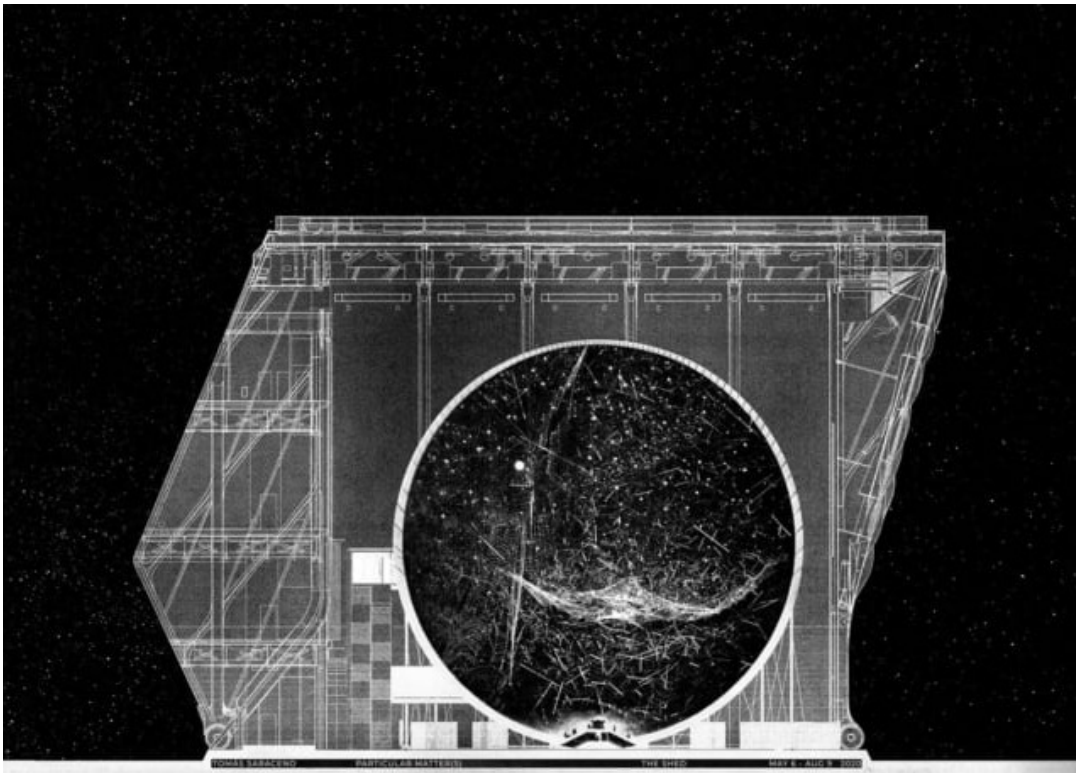
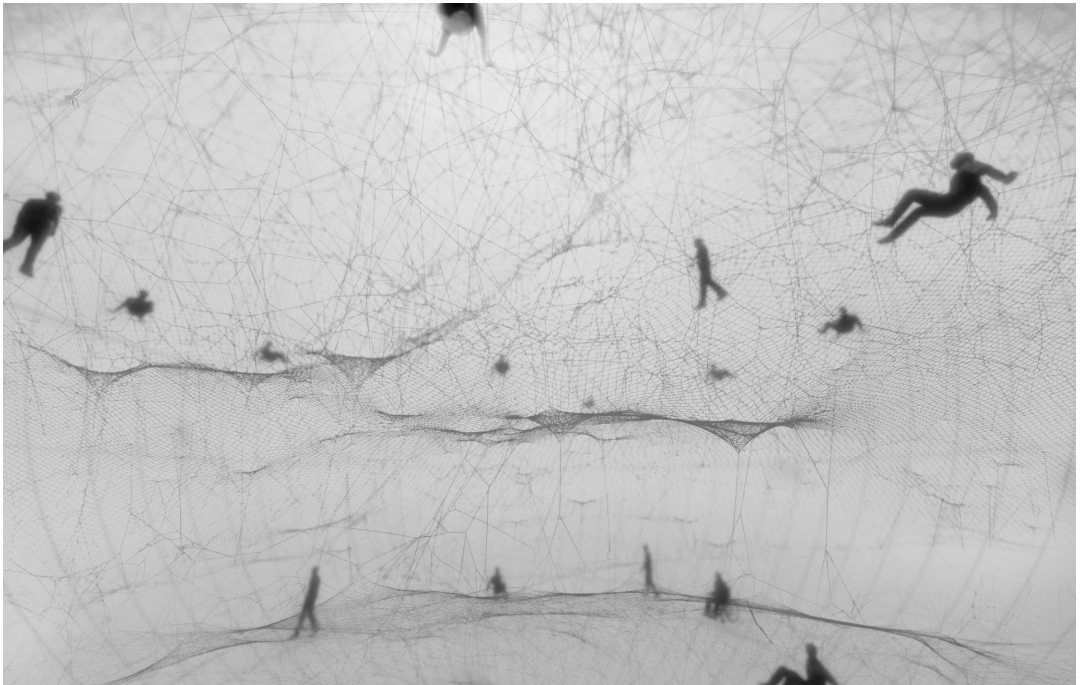


Figure 52–53. Installation view and section of *Particular Matters* (2020) by Tomás Saraceno, illustrating the continuous generation of new spatial conditions through environmental interaction. operates across live, reflected, and mediated registers.

CROSS-CASE ANALYSIS

CROSS-CASE FINDINGS

Examined together, the four case studies reveal a progressive trajectory in which the scope and depth of interdisciplinary translation expanded over two decades of built work. In the *Brasserie* (2000), translation operated through discrete architectural apparatus—monitors, cameras, lenticular glass—preserving specific ideas from prior experiments within a functioning interior. In the *Blur Building* (2002), translation expanded to the environmental scale, with the entire building functioning as a translated atmospheric condition. At the *ICA* (2006), translation became structurally integrated into the spatial organization, with publicness, controlled contamination, and visual experimentation serving as organizing principles. In *The Shed* (2019), translation reached the programmatic level, with the building's capacity for transformation embodying decades of experimentation with temporality, flexibility, and responsiveness.

This progression reflects a deepening integration of interdisciplinary knowledge into the core of architectural practice. As Diller observed, “Rather than transitioning from small to large work, we are just adding more trajectories to the work. All of it is bound by ongoing research” (Incerti et al., 2006, p. 122). The architects’ interests shifted over time; they even changed their position from early anti-institutional critique to a deep engagement with cultural institutions. Yet the fundamental mode-independent experimentation as a source of architectural ideas—has remained consistent.

TRANSLATION MECHANISMS TYPOLOGY

Based on the cross-case analysis, four recurring mechanisms of translation can be identified. The first is apparatus transfer: a specific device or technology from an interdisciplinary project is adapted for architectural use. The closed-circuit cameras of *Para-Site* and *Jump Cuts* becoming the monitor system of the *Brasserie* is the clearest example. This mechanism preserves the conceptual content of the original experiment while adapting its physical form to architectural constraints.

The second is conceptual scaling: an idea explored at the scale of an installation or performance is translated to the scale of a building or urban intervention. *Traffic*’s atmospheric encounter becoming the environmental totality of *Blur*, or the borrowed-site publicness of early installations becoming the cantilever-generated public space of the *ICA*, demonstrates how strategies developed at small scale can generate architectural form at larger scale without losing their essential character.

The third is media logic transposition: the operational logic of a non-architectural medium is translated into architectural terms. The theatrical logic of staging, entrance, and spectatorship informs the *Brasserie*’s staircase and monitor system. The cinematic logic of multiple viewpoints shapes the *ICA*’s treatment of transparency and framed views. The medium itself does not appear in the building, but its logic structures the spatial experience.

The fourth is programmatic translation: the temporal and participatory qualities of non-architectural work —ephemerality, responsiveness, indeterminacy— are translated into architectural programs. *The Shed* is the most developed example, but traces of this mechanism are visible in the *ICA*’s flexible public spaces and *Blur*’s continually changing atmospheric form.

CONTEXTS AND MOTIVATIONS OF TRANSLATION

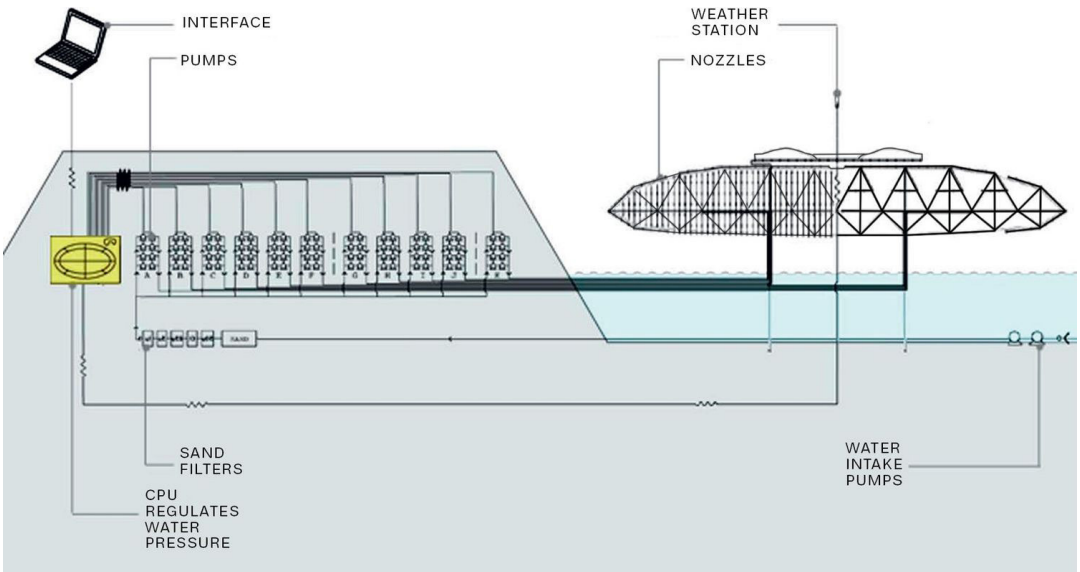
Three contextual factors recur across cases. First, responsive clients played a decisive role. *The Brasserie's* owner was persuaded by the architects' installation work; the *ICA's* director engaged with the architects' questions about what a museum should be; *The Shed's* commission invited conceptual ambition. In each case, the client's willingness to engage with ideas developed outside conventional architecture created conditions in which translation could occur.

Second, site-specific provocations triggered translations. *The Brasserie's* opacity within a glass tower, *Blur's* lake setting within a tourism context, and the *ICA's* harbor-front location each activated specific ideas from the architects' prior interdisciplinary work. Translation was not abstract but responsive to the particularities of each commission.

Third, the studio's culture of continuous research created a reservoir of ideas from which translations could be drawn. As Renfro explained, "When we present ourselves to new clients, we always start with the juxtaposition of a *Vice/Virtue* glasses and the *BAM Masterplan*, suggesting that there is a content link between any scale of work in the studio" (Incerti et al., 2006, p. 122). This deliberate cultivation of connections across scales and media ensured that interdisciplinary experiments were not isolated projects but an ongoing resource for architectural production.



Figures 54–55. Glass product series from the *Vice/Virtue* project.



Figures 56–57. The purification filters of *Cafe Canal* (2025, top) and espresso-making structure, and the water purification system of *Blur Building* (2002, bottom), illustrating how ideas developed through interdisciplinary work were transmitted into architecture and, in turn, shaped an increasingly complex web of reciprocal influence.

CONCLUSION

FINDINGS AND IMPLICATIONS

This thesis has examined how Diller Scofidio + Renfro's interdisciplinary practices have influenced their architectural projects in both physical form and conceptual approach. Through four case studies spanning two decades, the analysis reveals that interdisciplinary translation in DS+R's practice is neither incidental nor supplementary. It is a generative method through which architectural ideas are conceived, tested, and given form.

The four translation mechanisms identified—apparatus transfer, conceptual scaling, media logic transposition, and programmatic translation—provide a typology for understanding how ideas migrate from non-architectural experimentation into building design. These mechanisms are not exclusive; multiple mechanisms often operate simultaneously within a single project.

More broadly, the study suggests that DS+R's significance within architectural history lies not in the fact that they worked across media (many architects have done so) but in the completeness of the circuit they established. Unlike Kiesler, whose cross-media experiments rarely translated into buildings, or Tschumi, whose engagement with performance operated as a theoretical analogy, or Price, whose programmatic radicalism remained unbuilt, DS+R combined direct practice in multiple media with sustained translation of that practice into realized architecture. Robin Evans (1997) argued that architectural ideas undergo productive transformation as they move between media. DS+R's work extends this insight by demonstrating that the media through which architectural ideas pass need not be limited to drawings and models; they can include installation, performance, video, and responsive technology. This expanded field of translation produces buildings that are more conceptually layered and more responsive to contemporary cultural conditions than those developed through conventional architectural process alone.

LIMITATIONS

This study relies primarily on the architects' own statements and published interviews as evidence of translation. While valuable, these sources may overstate the intentionality of the process. Designs are shaped by many factors beyond conceptual ambition—budget constraints, engineering feasibility, client preferences, collaborative dynamics—and these are only partially visible in published sources.

The selection of four case studies, while representative of different phases, necessarily excludes other significant projects, notably the *High Line* and *Lincoln Center*, that would enrich the analysis. The study also does not engage with the reception and use of the buildings by their publics, which would provide additional evidence for evaluating the success of translations in practice. Finally, comparative analysis with other interdisciplinary firms, such as OMA/AMO or Assemble, would help clarify whether the translation mechanisms identified here are specific to DS+R or represent broader patterns in contemporary architectural practice. These avenues remain open for future research.

BIBLIOGRAPHY

- a+u Publishing. (2019, June). *a+u: Architecture and urbanism* (No. 585) [Special issue on Diller Scofidio + Renfro].
- Betsky, A., Hays, K. M., Anderson, L., Crandall, J., Dimendberg, E., Goldberg, R., & Schafer, A. (2003). *Scanning: The aberrant architectures of Diller + Scofidio*. Whitney Museum of American Art.
- Chapman, M., & Awad, R. (2011). Blurred edges: Multidisciplinary structures of management in Diller, Scofidio + Renfro. In *Proceedings of the Association of Architecture Schools of Australasia (AASA)* (pp. 190–201). Deakin University.
- Diller + Scofidio. (1994). *Flesh: Architectural probes*. Princeton Architectural Press.
- Diller + Scofidio. (2002). *Blur: The making of nothing*. Harry N. Abrams.
- Diller, E., & Vidler, A. (2013). Architecture is a technology that has not yet discovered its agency [Interview]. *Log*, (28), 21–26. <https://www.jstor.org/stable/43630864>
- Diller Scofidio + Renfro. (n.d.-a). *Studio*. Retrieved February 23, 2026, from <https://dsrny.com/?index=true§ion=studio>
- Diller Scofidio + Renfro. (n.d.-b). *Traffic*. Retrieved February 22, 2026, from <https://dsrny.com/project/traffic>
- Diller Scofidio + Renfro. (n.d.-c). *The brasserie*. Retrieved March 17, 2026, from <https://dsrny.com/project/brasserie>

- Diller Scofidio + Renfro. (n.d.-d). *Slither housing*. Retrieved March 18, 2026, from <https://dsrny.com/project/slither>
- Diller Scofidio + Renfro. (2025). *Architecture, not architecture*. Phaidon Press.
- Dimendberg, E. (2013). *Diller Scofidio + Renfro: Architecture after images*. University of Chicago Press.
- Evans, R. (1997). *Translations from drawing to building and other essays*. Architectural Association Publications.
- Foster, H. (2007). Architecture-eye: Diller Scofidio + Renfro. *Artforum*, 45(6), 246–254.
- Hann, R. (2012). Blurred architecture: Duration and performance in the work of Diller Scofidio + Renfro. *Performance Research*, 17(5), 9–18. <https://doi.org/10.1080/13528165.2012.728434>
- Incerti, G., Ricchi, D., & Simpson, D. (2006). Diller + Scofidio (+ Renfro): *The ciliary function: Works and projects 1979–2007*. Skira Editore.
- Isozaki, A., Diller, E., & Scofidio, R. (1995). Architecture that redefines architecture: New strategies of the body and space (K. Ohta, Trans.). *InterCommunication*, (11), 72.
- Kiesler Foundation. (n.d.). *Biography: Frederick Kiesler*. <https://www.kiesler.org/en/biography-frederick-kiesler/>
- MoMA. (n.d.). *Cedric Price, Fun Palace for Joan Littlewood project, Stratford East, London, England (perspective)*, 1959–1961. Retrieved April 8, 2024, from <https://www.moma.org/collection/works/842>
- Moon, W. (2015). Staging architecture: The early performances of Diller and Scofidio. *In Proceedings of the 103rd ACSA Annual Meeting: The expanding periphery and the migrating center* (pp. 432–440).
- Pevsner, N. (1943). *An outline of European architecture*. Penguin Books.
- Phillips, P. C. (2004). A parallax practice: A conversation with Elizabeth Diller and Ricardo Scofidio. *Art Journal*, 63(3), 62–79. <https://doi.org/10.1080/00043249.2004.10791135>
- Reyes, C. (2017). Cadáver exquisito [Critical essay on *The Shed*]. *ARQ*, (97), 34–37.
- Spiller, N. (2007). *Visionary architecture: Blueprints of the modern imagination*. Thames & Hudson.
- Teyssot, G. (1994). The mutant body of architecture. In E. Diller & R. Scofidio, *Flesh: Architectural probes* (pp. 8–35). Princeton Architectural Press.
- The Jewish Museum. (2024). *Frederick Kiesler: Vision machines* [Exhibition]. <https://thejewishmuseum.org/press/vision-machines/>
- Tschumi, B. (1994). *Architecture and disjunction*. MIT Press.

LIST OF FIGURES

1. Koolhaas, R. (1972). *Exodus, or the Voluntary Prisoners of Architecture*. © Office for Metropolitan Architecture.
2. Eisenman, P. (1972–75). *House VI diagrams*. © Eisenman Architects.
3. Libeskind, D. (1979). *Micromegas*. © Daniel Libeskind Studio.
4. Diller, E., & Scofidio, R. (1981). *Traffic*. © Diller Scofidio + Renfro.
5. Diller, E., & Scofidio, R. (1987). *WithDrawing Room*. © Diller Scofidio + Renfro.
6. Diller Scofidio + Renfro. (2026). *MIT Metropolitan Warehouse*. © Diller Scofidio + Renfro.
7. Diller, E., & Scofidio, R. (1979). *Mirror, Gravity and Levity*. © Diller Scofidio + Renfro.
8. Diller Scofidio + Renfro. (2025). *Architecture, Not Architecture*. © Phaidon Press.
9. Du Cerceau, J. A. (1607). *Cross sections of the Chapel at Chateau d'Anet*. © The Metropolitan Museum of Art.
10. Turrell, J. (1967). *Preparatory drawing for Afrum*. © Skystone Foundation.
11. Turrell, J. (1967). *Afrum I (White)*. © James Turrell.
12. Kiesler, F. (1942). *Art of This Century*. © Solomon R. Guggenheim Foundation.
13. Kiesler, F. (1947–48). *Galaxy*. © The Museum of Modern Art.
14. Tschumi, B. (1976–81). *The Manhattan Transcripts*. © Bernard Tschumi Architects.
15. Tschumi, B. (1982–98). *Parc de la Villette*. © Bernard Tschumi Architects.
16. Price, C. (n.d.). *Fun Palace*. © The Museum of Modern Art.

17. Diller Scofidio + Renfro. (n.d.). *Construction image of The Shed*. © Diller Scofidio + Renfro.
18. Beyer, B. (2025). *The Shed*. Photograph by Brett Beyer.
19. Diagram by the author.
- 20–23. Diller Scofidio + Renfro. (n.d.). *The Brasserie*. © Diller Scofidio + Renfro.
24. Diller Scofidio + Renfro. (n.d.). *The American Mysteries*. © Diller Scofidio + Renfro.
25. Diller Scofidio + Renfro. (n.d.). *Para-site*. © Diller Scofidio + Renfro.
26. Diller Scofidio + Renfro. (n.d.). *Slow House*. © Diller Scofidio + Renfro.
27. Diller, E., & Scofidio, R. (1987). *The Rotary Notary and His Hot Plate*. © Diller Scofidio + Renfro.
28. Diller Scofidio + Renfro. (n.d.). *The Brasserie*. © Diller Scofidio + Renfro.
29. Duchamp, M. (1915–23). *The Large Glass*. © Philadelphia Museum of Art.
30. Diller Scofidio + Renfro. (n.d.). *Museum of Image and Sound*. © Diller Scofidio + Renfro.
- 31–32. Diller Scofidio + Renfro. (n.d.). *Blur Building*. © Diller Scofidio + Renfro.
33. Diller Scofidio + Renfro. (n.d.). *SuitCase Studies*. © Diller Scofidio + Renfro.
34. Diller Scofidio + Renfro. (n.d.). *Camillo's Bridge*. © Diller Scofidio + Renfro.
35. Diller Scofidio + Renfro. (n.d.). *Blur Building*. © Diller Scofidio + Renfro.
36. Diller, E., & Scofidio, R. (2002). *Blur: The Making of Nothing*. © Diller Scofidio + Renfro.
37. Diller Scofidio + Renfro. (n.d.). *Blur Building*. © Diller Scofidio + Renfro.
38. Pelaez, J. (1989, June 27). *Diller and Scofidio discussing the installation of Para-site at the Museum of Modern Art*. Photograph by Jose Pelaez.
39. Diller Scofidio + Renfro. (1993). *Soft Sell*. © Diller Scofidio + Renfro.
- 40–42. Diller Scofidio + Renfro. (2006). *Institute of Contemporary Art*. © Diller Scofidio + Renfro.
43. Diller Scofidio + Renfro. (2006). *Institute of Contemporary Art*. Courtesy of ArchDaily.
- 40–45. Diller Scofidio + Renfro. (2006). *The Shed*. © Diller Scofidio + Renfro.
- 46–50. Diller Scofidio + Renfro. (2006). *Moving Target*. © Diller Scofidio + Renfro.
51. Diller Scofidio + Renfro. (2006). *The Shed*. © Architectural Records.
52. Saraceno, T. (n.d.). *Particular Matters*. © Studio Tomás Saraceno.
53. Saraceno, T. (n.d.). *Particular Matters*. © The Architect's Newspaper.
- 54–55. Diller Scofidio + Renfro. (n.d.). *Vice/Virtue*. © Diller Scofidio + Renfro.
56. Diller Scofidio + Renfro. (n.d.). *Cafe Canal*. © Diller Scofidio + Renfro.
57. Diller Scofidio + Renfro. (n.d.). *Blur Building*. © Diller Scofidio + Renfro.

