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MEMORY, FANTASY AND THE PRESENT

Robert J. Farley

A natural faculty of the human psyche is memory. Memory is the means by which we make sense of novel phenomenae. Fossil fragments of experience allow the individual to understand his perceptions of objective reality. It is a shared illusion of consciousness and memory that we perceive of time as linear and assume an orderly sequence of events in direct cause-and-effect relationships. However, "reality" is composed of the eternal present, of which our memories, perceptions, and aspirations are all equally significant parts. The creation of the concept of time merely allows for an orderly way of thinking about motion through space, but has no real direction or substance of itself.

Traveling in time, then, is a distinctly human fantasy. Therefore, our memories are essentially fantasy, and it has been observed by Julian Jaynes in his theory on the development of consciousness, that many times our memories are inventions of what we believe must have happened to produce the situations in which we find ourselves. To illustrate this point, Jaynes cites the common character of memory in which one sees oneself as another person would; in effect, watching the action take place. Obviously, the real event being "remembered" did not involve this detachment or self-observation. Our aspirations and visions of the future have a similar aspect of fantasy, however carefully we base them on known reality.

Memory plays an important part in the comprehension of architectural meaning as well. By providing a framework of collected experience, memory facilitates recognition of intentions in new experiences; specifically, new compositions of form and space. In addition, memory also becomes a foundation for prescience in allowing us to predict by virtue of precedent. The past as it exists in the mind of the observer establishes the meaning of original forms and original meanings of traditional forms.

Time and passage also have significance to architecture. Within the architectural composition, the demands of linear progression disintegrate. Form and space must be capable of speaking directly to the memories of the observer, often without the support of their own immediate context, if they are to be meaningful. Passage can confuse the context of form when the observer only passes by without entering, never penetrates the space further than the entrance, or continually avoids the center or the central axis. Fragmentation is a natural quality of experience in architectural compositions. Architectural scale, permanence, and monumentality contribute to this situation of confusion. Linear motion is denied in experiencing architecture and is replaced by an insistence upon stability and omnidirectionality.

Further expression is given to these ideas in the work of artist Michael Chandler. Brian Eno, an avant garde musician writing in Express says of Chandler's work: "What impressed me about his work was a sense of an evolution of secret and forgotten transitions until the painting radiated a power produced by the complexity of its own history. I felt that this sense of history was the result of Chandler's accepting and taking advantage of the fact that, in painting, any action made will leave its trace." Eno himself is currently involved in the composition of music utilizing the technology of the recording studio to suggest specific landscapes and to demonstrate the evolution of the particular piece and of his music in general.

Eno also speaks of memory in terms of fantasy. Imagined pasts, and conjecture on alternative presents or futures are as viable a part of memory, and as appropriate inspirations for his aural landscapes, as is recorded experience. In addition, Eno admits his willingness to utilize "found sound", or natural sounds of animals and the elements, as well as his earlier musical works, as sources to be manipulated in new compositions. Parallels can be drawn between this attitude and the argument of Venturi in favor of "undesigned elements" in architecture, and the fragmentary references to classicism in the buildings of Michael Graves.

This is not merely an intellectual problem, but an existential one as well. Our lives are organized with respect to intellectual and experiential concepts of time. In as much as architecture is an abstraction and concretization of existential concepts, the importance of memory to existence should not be denied. Our perception of the present, of what we so assuredly call "reality", is inseparable from the influence of our memories. An architecture that takes advantage of this fact is

potentially much more meaningful.

It is perhaps inevitable that with the current state of world affairs, memory should become the subject of artistic speculation. Faced with the apparent floundering of technology, the frustrations of modern society, and a creeping sense of nihilism, escape might be found in nostalgic musings. The current artistic interest in memory, however, is not nostalgic. Nor is it escapist. By involving memory as an active component of the continual present, art is made more expressive of the entire human condition. And expression of humanity is a step toward the understanding and survival of humanity. ■

A DIFFERENT LANGUAGE BUT, IT'S STILL PRIVATE

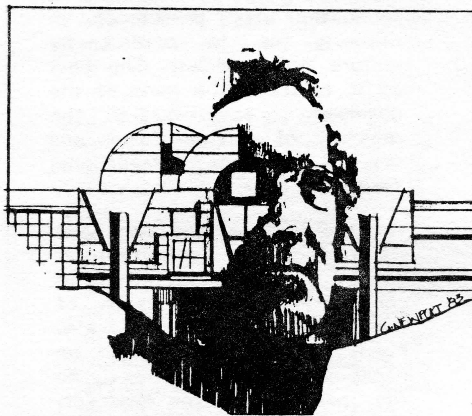
Kathleen Turmala

Graves has stated that his architecture had to change because he was speaking a "Private Language." He felt it was necessary to "re-establish the language of architecture" to make it more explicit, as a means of expanding his audience. Comparing what he was trying to communicate at Portland with his early work, it becomes apparent that his work is still very esoteric. The Portland Building, being the first monumentally scaled "Post Modernist" work, employing Avant-Garde color usage and abstract figural and classicizing forms, beg one to question his premises, because the building is not openly narrative. Graves continues to work on "The Language of Architecture." Although his more recent dependence on classical forms allow the observer to draw conclusions about what his architecture is saying, he is still speaking a private and often ambiguous language.

When Graves abandoned modernism and its principles, he moved from a language that concentrated on what it could say about architecture as an object itself; equal to nature, to a language that has the humanist quality of revealing man's place in nature. It is because of this new attitude that so many modernist architects condemn his new basis for design. On this subject, Peter Eisenman writes: "The image is now more literal; it no longer contains any of the ideological content of modernism. This literalness finally results in the total dissolution of the object itself." Yet Graves' architecture was always one of "Dissolution"; fragmentary metaphors.

Primary meaning was the concern of modern architecture, that of function. Graves draws his vocabulary from secondary meanings. This is where "oppositions" play a role. Pairs of elements or ideas are set against one another according to their similarities or differences in order to make the meanings more understandable.

Metaphors become apparent after Graves' dismantling process. Each piece of a whole must be stripped down so there are no longer any pre-conceived notions about what the whole might represent. Any past connotation about the elements and their functions must be eliminated. The structure's intent is then able to be re-established by the observer or the user on their own. Alan Colguhoun has written that "Graves ...is interested in how the structure works perceptually as the product of conflicts and tensions in the psyche of the individual."



By isolating these elements and re-associating them in a different context, metaphors are created. "There is indeed a danger that these metaphors may remain private and incommunicable, and in his early work the danger is increased because of the reliance on relatively abstract forms." In Graves' early work he had four subjects of interest: "Classical art and architecture, cubist painting, modern architecture and nature." Graves' architecture has never employed that of the vernacular. Being limited to classical and scholastic conventions, it has remained within the realm of high architecture. His contrast of the spaciality of classical; consisting of symmetrical and regimented qualities, with that of modern (which persisted in the investigation of geometric volumes), established a comprehensive opposition between classicsal and modern. Graves also realized that an examination of the spatial concepts of classical painting would be beneficial to his own development.

Although Graves' early work was greatly influenced by Le Corbusier's work of the 1920's, he never intended to pick up where Le Corbusier left off. Le Corbusier used functionalism as his point of departure; this is where a distinction exists. In Graves' work on modernism, function and form become interwoven with equal emphasis from the beginning. In Graves' early work he makes use of Le Corbusier's 'free plan', but he imposes upon it by penetrating the grid that enables him to deviate from it, without destroying it. In the Snyderman House of 1969, the interruptions in the structural grid become more numerous and complex. Therefore, the oppositions become more diverse and begin to present juxtapositions.

Cubist painting is utilized by Graves as an ordering device for abstract themes. The collages neutral approach to the fragments prevent dependence on pictorial organization.

Metaphor is also apparent in the way Graves addresses nature in relation to architecture. In his early work he uses a straight-forward code to imply the meaning behind the forms. His architecture expresses the need to surface the original derivations such as: tree/column, arbor/ceiling, etc...

It is common knowledge that Graves relates the concepts of The Sacred and the Profane by Mircea Eliade to his architecture. This relationship takes place not as a literal, religious definition, but it makes reference to the differences between the following: "man/nature, private/public, and, in general, between order/chaos." Graves' Gunwyn office conversion of

1972 articulates how the oppositions reveal this concept. Peter Carl observes that "each entry portal is the mechanism by which the background is perceived as shallow. Passing through it resolves the ambiguity: the transition of one image to the next corresponds to a transition of understanding."

In Barbaralee Diamonstein's interview with Graves, he states: "I tend to see my work, and architecture in general, in classifications that are primarily thematic and hierarchial-themes that are part of the ritual passage, if you will...I don't try to collage into an inclusive composition. Instead, different attitudes or themes dominate in one area, while others dominate in other places." What Graves says here may easily correspond with his work of the past or present. After all, he breaks down the conventional representation of the classical forms by abstracting them, and their arrangment. Graves' transition to his more recent work is very subtle in relation to his thematic alteration.

His dissatisfaction with the expressive possibilities of his architecture caused him to make additions to his vocabulary. At the Portland Building the use of classical forms can be related to traditional American government buildings. Here they take advantage of the opportunity to validate their use, consequently, bringing validity to the entire "Post Modernist" movement on a grandiose scale.

Alan Colquhoun, speaking of elements of Graves' early work, states: "They have become de-historiced and 'potential', and must be reconstructed consciously as a 'structure.'" Putting this statement (although it was never intended to be) into a different context; that of the elements of the Portland Building, it is found to still be effective. Although the elements at Portland may be described as historical; because of their abstract nature, placement and scale, they have become "de-historicized" and must be "reconstructed". Therefore, it remains questionable as to whether or not people will find these fragmented, abstracted forms and their metaphors recognizable.

Graves uses overlapping metaphors at Portland to transmit the building's meaning. As Douglas Brenner suggests, "There is an implicit anthrophmorphism of 'foot', 'body', and 'head' in Graves' tripartite composition, but the sum of these parts bears so slight a resemblance to any familiar proportional canon – anatomical or architectural – that the uninitiated observer is not likely to grasp such analogies." This problem is extensive with the numerous messages Graves intended to convey. The idea that the roof top pavilions (later eliminated from the design) were to be reminiscent of the small structures set into the mountains in the distance, a parallel that is not terribly obvious. Ada Louise Huxtable summarizes this very directly:

"Michael Graves deals in the most intense and esoteric electic imagery of all; his sources are incredibly personal, private and diverse."

It seems that if Graves was not making such monumental controversial statements as at Portland, the commissions would be less likely. Consequently, he would not have caught the attention of the numerous architectural journals and popular magazines that have been eagerly publishing his work. Without access to these publications, very few of us would begin to understand the "private language" he continues to speak. ■

MASTER OF ARCHITECTURE

Brian V. Hurttienne

In the architectural profession there exist many opportunities for advancement in the academic world. At the present time, Lawrence Institute offers a Bachelor of Architecture professional degree program for those wishing to further their education and qualify for their architectural license. It has been proposed by Dean Greimel that the professional degree program become a Master of Architecture program. This would result in a student obtaining a Master's degree in five years which traditionally has taken six or more years to accomplish.

The professional degree program currently offers a more self-directed academic year than the Bachelor of Science program. The program is general in nature ranging from Seminar classes to Management classes. By all standards of acceptance there are no guiding factors for establishing a Master of Architecture program. The National Architectural Accrediting Board (NAAB) has given its approval for Lawrence Institute to offer a Master of Architecture degree in substitute for the Bachelor of Architecture degree. Since there are no established standards, and given approval of a national review board, the quality and quantity of product, and quality of student must be equal to those schools now offering a Master of Architecture program if the change in degree is to be justifiable. Personal conversations between Dean Greimel and respected academic advisors promote the validity of the professional degree program becoming a Master of Architecture degree.

The role of architectural education is one of evolving and ever-changing methods of research, theory and design. This proposal is one such method of changing the status of a program to better address the issues of architecture at Lawrence Institute. In the greater realm of architectural education and professional practice, the new policy would affect the relationship and distinction between a Bachelor of Architecture and a Master of Architecture degree. Programs would be looked at for their content based on either research, theory and/or design acceptability. Schools could have a choice in offering either degree based on pragmatics and logistics. The student would also have the choice of entering any such program to accommodate individual needs.

The complicated process of changing the degree has led the administration to possibly offer the current fifth year students a choice between a Bachelor of Architecture or a Master of Architecture degree. The choice exists because the proposal to the NAAB was based on the current program, therefore the students would be entitled to the master's degree. A question arises as to the legalities and ethics of offering two degrees for the same course work. One student could hold a Master of Architecture

degree and another student a Bachelor of Architecture degree when both have taken identical classes throughout the program. The decision to receive either degree is placed entirely on the students. They must determine for themselves the value of their education.

The incoming fifth year class is in a similar position, although they know a Master of Architecture degree has been proposed, and will more than likely become a reality. Those students entering on the assumption that they will at least obtain a Bachelor of Architecture degree, are placed in a position of having to determine the difference between the degrees and/or programs. They must decide whether or not to enter the program in September based on its capabilities and content. To the individual, the value of education is based on morality and ethical judgment. Comparing a five-year masters program in architecture, the differences and similarities made apparent will hopefully create greater familiarity with the crucial issues of graduate architectural education within the academic world. This would help facilitate a valid judgment. Still, it can only be decided by the potential candidate the value of the program proposed at Lawrence Institute.

One could say this proposal is a step never taken before, and therefore subject to prolonged criticism. The impact of the proposal may lie in the creation of a standard of education applicable to other architecture schools. It is up to us to decide whether this standard is acceptable in terms of our educational goals. ■

MODERN CHAIRS AND THE BARCELONA THRONE

Mitchell E. Miller

The early modernists of the 1920's realized that good design was an honest reflection of the social, economic and emotional changes of its time. The roots of this idea run deep into the industrial revolution of the nineteenth century. Modern designers took advantage of the promise of mass production and the infinite possibilities of the machine. As William Hennessy stated: "Modern design is the creation of certain isolated groups, of both the past and present centuries, who strove for better co-relation between artist and craftsman, who turned their back on the outmoded cliches and limitations of Classicism and Medievalism, the more honestly to reflect their own civilization."

At the turn of the nineteenth century few individuals seemed to understand the immense potentials of the age. Gerrit Rietveld designed simple furniture with an entirely modern philosophy belonging to a Dutch group of artists named De Stijl. The structure of Rietveld's Blue-Red chair was designed in a method in which it could be mass produced; while the angles were made in relation to the geometry of the human body.

Marcel Breuer, the master carpenter of the Bauhaus, turned from wood to metal in the furniture workshop. He explained: "Metal furniture is part of a modern room. It is styleless, for it is expected not to express any particular styling beyond its purpose and the construction necessary therefore." Breuer's first chair (the Wassily armchair) was constructed of chromium-plated tubular steel.

In France in 1928, Le Corbusier created his most famous piece of furniture. The modern version of the "British Officer's Chair" was a tubular steel framed chair upholstered in black and white cowhide. This was similar to Breuer's Wassily chair, but as Peter Blake has said, "Breuer's chair entirely rational, technically impeccable and, incidentally, very handsome; Corbu's was neither rational nor especially easy to manufacture, but was ravishingly beautiful."

In 1927,Mies Van der Rohe designed his version of the cantilever chair, nicknamed the "MR Chair." It was made with one continuous steel tube in which the front support was given a sweeping, semi-circular curve, further expressing the inherent strength of the new material.

The Barcelona chair is Mies van der Rohe's second design. The Barcelona chair consisted of two rectangular leather cushions attached to an X-shaped steel frame. In profile an arc flows downward supporting the back cushion and forms the front legs, while the resulting S-curve supports the seat and forms the back legs. This chair was built for the German pavilion in Barcelona, Spain during the 1929 International Exposition. It was intended as a royal throne for the King and Queen of Spain during the inaugural ceremony, although they never actually sat down in them.

The German pavilion Mies designed consisted of a small hovering space which, because of an almost unlimited budget, utilized a wide range of elegant and expensive materials: onyx, green tinian marble, roman travertine, gray and green transparent glass, and chrome-plated steel. The richness of materials provided the only decoration of the space or of its furnishings. Although it was dismantled after the exhibition, it is today considered the epitome of modern architecture.

Like the building housing it, the Barcelona chair was stately and elegant. It was constructed of chrome- plated steel and leather, which related it well to the expensive materials of the pavilion.

Being a large man himself, Mies designed this chair in ample terms. It's actually large enough for two persons to sit in it at the same time. As Phillip Johnson has written, "The single curve of the back crossing the reverse curve of the seat expresses "chair" better than any other contemporary model."

When compared to the horizontal and vertical framework of the pavilion this chair, by the tilt and curve, introduces a contrasting human element. The framework of this chair conforms to the user's body and adapts itself to his comfort. Throughout the natural flexibility of steel in relation to gravity and the weight of the user's body.

When studied closely, Mies seemed to have inscribed the profile of his chair within a square and basing it completely on simple geometric proportions. This is an important principle of modern design. Rudolf Arnheim has determined that "the upper right corner of the square serves as the center for the circular curve of the principle steel bar, which thereby acts as a curved diagonal. At its middle the circular curve is touched by

the seat cushion; and the crossing of the two barsdivides the square at a ratio of 2:3.

There is finally a contrast between the hard metal frame and the soft volumetric cushions. Mies creates a subtle meeting of two separate functions: that which supports and that which provides the comfort. This integration of functions resulted in a chair which exhibits structural honesty, clarity, simplicity, and an outstanding awareness of proportion.

Today the chair is far from the mass-produced intentions of Mies and Breuer alike. The original price of the Barcelona chair was $550 when it first was manufactured by Knoll International in the 1950's. In 1974, it was recorded with a price tag of $1,680, and is currently selling for a mere $3,465. This outrageous price reflects the ironic results of using honest worker-housing materials: stainless steel and leather. "A diamond or a Barcelona chair is forever," as Ada Louise Huxtable has written.

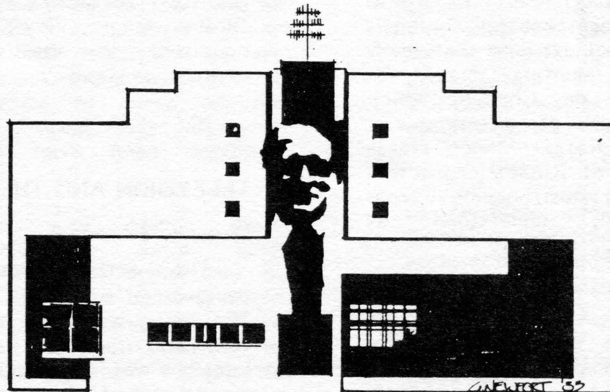
Classic modern chairs were designed by architects, as small-scale experiments which incorporated modern philosophies. In a chair, just as in a building, there are problems of function, of proportion, and of manufacturing. Yet, in a chair these problems can be studied more economically and the results can be reached much more readily than in a building. For this reason, many architects use these small-scaled structures to develop and exemplify new concepts without going to any great expense. When all the concerns of function, proportion, and manufacturing are given form and style, the ultimate objective of modern architecture will be reached. ■

ANOMIE IN ARCHITECTURE

Jean **LaMarche**

Theories, as well as their explanations, are replete with implied attitudes towards man, society, and reality. Although some have argued that there is no 'theory' in architecture today, speculations surrounding remarks and ideas of prominent figures in the discipline can aid in understanding some of the crises which the architect faces today, and, perhaps point the direction to solutions. A few comments concerning the work of and growing body of literature on Robert Venturi and Aldo Rossi, therefore, two of the most enigmatic and arcane theorists today, may help elucidate their positions while confronting the problems facing architecture today.

Although Venturi and Rossi each imply a purpose for architecture – Venturi's is a pragmatic expression of reality, and Rossi's is for civic expression – they are both, essentially, tragic views which reject the natural propensity to improve one's condition. while this aprogressive posture is understandable in the wake of modernist progressive ideology, other dimensions to the work of these architects leads us to inevitable conclusions



concerning the sense of anomie and alienation. Both, in fact, reflect the current crisis in man's definition of reality, the crisis of the individual.

It is primarily Robert Venturi's mannerist proclivities, manifested through his Pop attitude and in his use of irony, that express a sense of alienation in his work. Mannerism, with its conscious discordance, violent juxtapositions, illogicality, and incongruity is inherently and intentionally alienating in its experience. Robert Venturi himself says that "in the fine arts, a new horror-giving energy source has been discovered: the popular." Venturi's penchant for Pop expressions in his work is intended to manifest the "true" role of art in society: to shock us into seeing and achieving new meaning as an aid to the understanding of a complex and contradictory reality. He recognizes the shock-value of art and architecture and considers it basic that it separates man from his personal values in order to question and reevaluate or causes him to adhere to them more strongly in stoic revulsion which should build, ultimately, to a collapse of his value structure.

Venturi's contention that "we must learn to rejoice in ordinariness since...this is the way to make necessity good" is primarily a pragmatic and Pop inversion of modernist ideology. It implies, however, that man cannot improve his condition, but must change his view about the condition in which he lives.

Another Venturi expression is that of irony, which is inherently negative and destructive. Susan Sontag, in Against Interpretation, says that Pop art is "ultimately nihilistic." The nihilism of irony is manifest in the rending tendency to accept and reject simultaneously. As Venturi states about being witty," ...what else can we be, using archeological forms, without being lugubrious..."

Venturi's mannerist tendencies to distort experience and expectations, his Pop interpretation and use of shock, his intellectual and elitist references which can separate one from one's emotions or separate classes of people, and his irony, which destabilizes values, are all manifestly anomic and reactionary or revisionist gestures. As an intellectual and theoretical proposition, therefore, Venturi's tendency is to alienate man from his values and, sometimes from his natural propensity to improve his condition, in order to force him to discover the good in necessity.

While Rossi's methodology is much the same as Venturi's, and other similarities can be

adduced on an abstract or metaformal level, his philosophy, intentions, and attitudes toward reality are quite different. His basic philosophy is rationalism which, according to Bruce Goodwin, places him in "the tradition of the sublime," a tradition shared with Boullee whose Treatise Rossi recently translated and prefaced. In fact, he has been credited with introducing philosophy into architecture. The rejection, however, of the emotions and experience as highly suspect in their capacity for truth, is fundamental to this school. Plato, Pythagoras, and Descartes are notable in this regard. As Merleau-Ponty has suggested, however, it is inevitable that one's values and attitudes are expressed in every action; and whether or not intentional, Rossi's work inevitably attempts to alienate man from his emotions, and from experience. These ideations are probably the basis of a formal attitude that leads to such haunting images as those of de Chirico, which Rossi's work often resembles. In fact, Rafael Moneo states that one of Rossi's characteristics is "his estrangement from the real, understood as everyday occurrence."

Rossi's rejection of time and progress, also, imbues his work with a rejection of the 4-dimensional reality within which we act. In this regard, Rossi's interest in Nietzsche, who declared atemporality as the fundamental search for all philosophers, and described progress as a "will to power" (an idea very palpable in the wake of Fascism), appears contextually relevant.

Rossi's attempt to "recover form" through an "autonomous architecture" is also a manifestation of his rationalist attitude, and represents another isolationist position. The delimitations that we employ are often reactionary, especially in the age of relativity and of anomie in the wake of modernism. The implications of autonomy, however, are similar to those of self-reference, although not as prescriptive. Clement Greenberg, concerning the self-referential propensity in modernism, "...suggests that the pursuit of purity implies a pathological sense of experience...[and one that] can indicate 'moral or intellectual failing' in the face of experience, even an incapacity for experience, which implies a disorder of the will, a collapse or degeneration of being." If this is Rossi's intention, it is certainly successful and appears to effectively divorce the experience of reality, or, at least, our sense of the real.

The aprogressive stance that he takes is also an expression that redresses the human in man. As a philosophical position, it alienates man from the natural, universal imperative to improve his condition, just as Venturi's ultimately does.

Rossi's view, therefore, which challenges us to purge ourselves of our emotions, criticizes our view of reality, and rejects the natural propensity to improve one's condition, is inherently tragic and cathartic. Venturi, in his personal, pragmatic response to reality, certainly shares a similar tragic view of man's condition in the twentieth century. ■

TELEVISION AND THE HOME

Dane A. Johnson

The setting was newly developing suburban America. The year was 1951, and the television program "I Love Lucy" was becoming the most-watched program on the air. The popularity of the program meant that television had begun to alter our perception of events, ideas and people. The lines between fantasy and reality which the nuclear age painted were beginning to be rinsed away. Television permeated the national consciousness and changed the way we viewed our world, our art, our homes and ourselves.

Lucy and Ricky Ricardo were a classic post-war American couple, whose concerns were decidedly upwardly mobile. In this realm, nearly fifteen percent of the episodes of "I Love Lucy" were devoted to issues of the home; the purchase of furniture and appliances, and the ultimate goal was the move to the suburbs. The Ricardos were imitated across the nation for the next several years.

The effects of this imitation were many and disturbing. There was a concentration on the WASP image, a uniformity of economic level which was not in keeping with the attainable goals of many Americans, and a consequent standard of practice created by the mass-media for the American homemaker. Those unable to attain this standard caused the financial credit market to boom. VA and FHA financing had made home purchase relatively painless; and now homes were furnished with the aid of furniture and department stores. "Just charge it – you don't have to pay for it," was the classic Lucy theory of economics.

As suburbia grew, the comforts provided by a secure economic status were shown in tandem with a carefree lifestyle. The new trend-setting program became "The Dick VanDyke Show." The Petrie family graphically represented the suburban social ethic while openly satirizing it. The sunken living room, the shuttered bow window, the "dream" kitchen – all of these were architecturally expressed facets of a lifestyle. The impact of this home was that it was a compendium of all fashionable tendencies. The Egyptian lamp, Roman wall hanging, French side chair, Early American brick hearth, and the Scandinavian breakfast room furniture were all inserted into a milieu in which they defied specific definition as artifacts of other cultures. Their very blending defined them as particularly American. The consistent acceptance of disparate elements as a unified decorative scheme points to a perversion of taste that television has in many ways been responsible for.

To understand this perversion one must first consider the television program at its most basic level – as stagecraft. The goal of stagecraft is to make the action of the players and the plot readable to the audience. Hence, in the house of the Petrie family we are given a series of rooms – bedroom, living room and kitchen – in which walls lead diagonally from a vanishing point into oblivion behind the eye of the camera. What resulted was one of the most effective stage settings for domestic comedy. The spaces were large and their linear relationships allowed for the requisite, broad physical interrelationships. Due to the

one-point perspective around which the house seemed constructed, it would seem impossible to transfer the diagonal succession of space into a physical reality. Enterprising builders did not agree, however; and the 1960's saw a profusion of plans based on rather arbitrary geometric relationships. In concept, these houses were similar to a rectangular ranch house, yet they were bent – as a stick over a man's knee – and the result was often a loss of internal logic in favor of a gratuitous stylistic effect. Taken out of context, the stage set was not a likely setting for real life.

In addition to these developments, the creation of a new room – the family room – became necessary to facilitate the use of the television. The family room was the place where television was watched without disturbing the social pretensions attached to the more formal living room. The Petries, for example, moved their television out of the bedroom when they wished to view it – its presence in the living room was usually deemed an intrusion. Space required for the addition of the family room meant that the house had to spread out horizontally. Homes of the 1950's and 1960's became – like American automobiles – longer, lower, and wider. The family room also allowed for a familial dissociation. It provided another space in the house, so now nearly every member of the family could settle in their own space. While healthy in terms of human territoriality, this development provided a chance to avoid human contact in much the same way that television was destroying the need for conversation. The room intended to draw families closer together in an informal setting may have, in fact, broken down many traditional family relationships.

In the cultural potpourri that comprised the design scheme of the Petrie house we see a further lack of understanding of the world and its art. Television is a medium which capitalizes on its ability to be immediate. It presents us with strong visual images which we may retain if we choose and if we are quick. The intellectual content of the message is not the key; that lies in the visual impact. Hence we are presented with a wealth of artistic information reduced to its lowest common denominator. A trend develops wherein the image of art is given to us with no cultural interpretation. The Mona Lisa may become a bath towel, and the paintings of Modigliani are formally suited to adorn oval wall plaques. Without a commitment to understanding beyond the visual, the artistic representation becomes for the viewer a hollow experience.

We may also find the visual taking precedence over the context in the overall image of the house. Ignoring the harsher economic realities of life, countless television programs such as "Ozzie and Harriet," "The Brady Bunch," and especially "Leave it to Beaver" painted a portrait of a family whose physical surroundings were anything but middle class. The Cleaver family of "Leave it to Beaver" exemplified this ideal better than many others. Ward Cleaver, the father, held a job of undefined nature, while June Cleaver, the mother, wore pearls. There was a schism in the program rooted in the visual image and its contradictions to the social, moral and familial structure presented.

The family formula of "Leave it to Beaver" was widely imitated, but the economic portrait of the program had a greater influence. The average American family of the 1950's sat in a home much less commodius than the Cleavers'. The family on television lives differently and we assume, correctly. Hence, the homeowner who previously thought of himself as reasonably successful begins to perceive of certain inadequacies in his provisions for his family.

The American homeowner striving for the ideal draws us to the question of image. In the 1960's we saw home buyers and builders dissecting the image of the television home. The higher economic classes found the style and image left predominantly intact for them. As the image was driven down the economic scale, certain aspects had to be abandoned. Size and quality were greatly affected, with the spacious television home becoming less and less so. Kitchens became smaller, and the den for the father was often sacrificed altogether. While size and quality would seem important, they were not the primary elements of the television image – traditional affectations provided the sense of home, the image of warmth and security. The walls lined with books, leather wingback chairs, broad green lawns, broken pediments and brass fixtures were the true elements of "home".

All of this was translated down the economic scale, and the results were largely disastrous. The translation resulted in a cheap appearance with none of the permanence suggested by a house such as the Cleavers'. The newer, smaller, less expensive houses were posing as the ideals of their owners, and a few of them were able to carry it off well.

The question arises: if the time and energy squandered on this meaningless endeavor had been devoted to the development of a new form of housing – an image specifically suited to the middle and lower classes instead of insincere imitation, where would our domestic architecture have gone? It seems unlikely that we would be surrounded by so much depressed vernacular architecture. We might have found ourselves challenged by our surroundings instead of lulled into an imagined sense of place. Architects like Robert Stern and Robert Venturi have attempted to make something out of the forms of the suburban home, yet their design sensibilities and material selections make their schemes unavilable to the average homemaker.

Television has held a mirror to our housing, and in turn our society is reflected. When the reflection is endlessly consistent, we have difficulty finding our place in it. Is our family like the Cleavers? Should we move to the suburbs like the Ricardos? Must we decorate like the Petries? Consciously or unconsciously, these questions have been asked by many of us. The answer, however, must be conscious; it is imperative that we not lose track of the meaning behind our actions. The mindlessness generated by television may not be entirely negative – but action based on mindlessness is harmful at all levels. Even June Cleaver would have cause to worry. ■

INTERVIEW: ROBERT STERN

By: Robert J. Farley
Brian V. Hurttienne

Robert Stern presented a lecture entitled "After Modernism" at Lawrence Institute of Technology on February 3, 1983. His discussion was concerned with the example of his work as a response to the changing relationship of history to contemporary design philosophy. Vernacular expression and classicism, with its implications of typological form, order, and ornament, are central issues in Stern's architecture. In particular, Stern feels that classicism teaches the architect the importance of solid craftsmanship and thoughtful composition. Moreover, he argues that a renewed study and application of the lesson of the classical tradition offers the possibility of investing barren modern architecture with visual appeal, comfort, meaninfgul symbolism, and humanity. The following interview was conducted immediately following his lecture.

BVH: *How does your work compare with that of other post-modern architects?*

STERN: There is a group of architects which ' Venturi, Graves, Rossi, Krier, Gehry, Tigerman, myself and maybe eight or nine others, all of whom could be described as post-modern in the sense that none of us believe that architecture is what we once were told, or thought it was. We share that as a commonality and we each have our own interpretations or interests and our own friendly disagreements. They are friendly disagreements. Idealogically, on a whole, we share more than we don't.

BVH: *Do you think there is a post-modern style and a post-modern movement?*

STERN: The post-modern style is a problem. I would like not to think there is such a thing or that it shouldn't be taken seriously if it exists. There are people who shall be nameless who do little fat columns, clunky keystone, and pink and gold trim.

It's not bad stuff. It's either kind of cartoon classicism or a cute form of Graves. Sometimes in my more arrogant moments I think that I might have influenced one of those but then I immediately squash that arrogance out of sheer horror that I might have influenced them. I think that either you evolve your own personal style which doesn't seem to me to be the most productive to architecture as a whole, but it certainly is important to some people like Graves; or the real message of post-modernism is to return to an architecture of conventions, rich broad conventions that society can accept more positively because it doesn't have the bad associations of an exclusive preoccupation with technology, mechanization, and endless repetition. What is going to kill us all is endless repetition.

BVH: *Would you care to define Louis Sullivan's statement "form follows funtion"?*

STERN: I think that Philip Johnson had the last word on that; "form follows form". Did Sullivan actually say, "form follows function"? I'm not even sure he said that. I don't think that form follows function in that simplistic way. It certainly didn't in his [Sullivan's] architecture. He developed a poetry for support and supported in the tall building. It was purely a facade expression. Sullivan was a classical architect who tried to develop new kinds of ornament to substitute for the acanthus leaves and other moldings of classical buildings, but I think his basic way of thinking about buildings, the expression, the use of the facade in an expressive way, was very much part of the classical tradition. He was not taken as a radical by his colleagues until later interpretation. He was taken as part of a general tradition to simplify architecture to deal with the tall building.

BVH: *How do you think that phrase [form follows function] would have any relevancy to your own work?*

STERN: It doesn't. I'm not against function. I think function helps to release formal decisions, but I think sometimes I tend to work in a different way. I can't say that I don't pay attention to program. I know what the program is by the time I get to designing. If you tell me "an office building" I start out with some conception of an office building. Then I begin to think, "Why should it be in a certain place? What is it trying to do?" And that interacts with the function. To say "form follows function" is to make a determinist statement that if you work out the function then form will sort of follow it; will sort of adhere to the configuration and will in fact be an expression of the functions within.

BVH: *You gave an example of moldings on a classical building where the function of the molding was to deflect rain water or some other specific reason...*

STERN: Again, that is a determinist view of ornament. That's not the only reason for ornament. It happened to have that capacity, and the people who designed the shapes of ornament happen to have taken that into consideration, but ornament has other, purely

visual... Why are people embarassed about architecture being a visual art? Why can't buildings give architects the same kind of pleasure they give real people? Why are architects so hung up on justifying themselves on trivial, transitory things like function? A building's function changes over time. Sometimes the whole purpose of the building comes to an end and a new purpose has to be found for it. If it is a nice building, it continues to give pleasure.

RJF: *Isn't the giving of pleasure part of the function of the building?*

STERN: That could be argued as a pornographic view of function but it is alright with me.

BVH: *I don't think Louis Sullivan was speaking of function in strictly programmatic terms.*

STERN: I thought his essay was Form and Function. You should check. I don't think he ever really said "form follows function".

BVH: *Do you think that may be a modernist interpretation?*

STERN: Yes. It also comes from Horatio Greenough. I don't want to talk about functionalism. I think that's rather boring. Any building I've done, and any building by any architect that we care about works as well as, or better than, the typical architect's building on a hundred different levels. In that sense every building must function. If you want to talk about the cultural functions of the buildings, that is another thing. The way you' use it, it implies a kind of literal, pragmatic use. It's not that I'm against pragmatism. It's what you do most of the day in an office, but it's not very interesting.

RJF: *A common criticism of post-modernism is that it is an elitist form of architectural humor; an inside joke among architects. What do you feel is the place of humor in architecture and is it necessarily serious?*

STERN: You have about six questions buried in various degrees there. Post-modernism includes a point of view that involves archtiectural humor, but is not confined to that point of view. As I tried to explain, it's not one point of view. That's the point of it. What's wrong with humor in architecture, as though you imply that it's bad? Humor and wit are one thing. One-liners are another. A one-liner you laugh at and you forget it before you've even stopped laughing. That's to be avoided in anything except Bob Hope routines. To have a little wit, to be pleasantly surprised, to turn a corner and discover something you didn't think was there can be charming and delightful in architecture and can give pleasure more than once. I would say that even in the pure, straight-line Modernism there was, occasionally, a moment of levity. Le Corbusier could rise to a moment of wit here and there. Frank Lloyd Wright was a little short on it, and I think it never crossed Mies' mind whatsoever. I think that your question has sort of a gross quality about it that seems to endorse the lowest level of perception of what post-modernism means. Sounds like it was written by someone who doesn't like post-modernism.

RJF: *People we are exposed to in the classroom have argued that point of view. That post-modernism is a joke. That we should be wary not to be fooled by this joke that's being played on us by "post- modern architects."*

STERN: I don't want to get into that anymore. You know where I stand on that. I tried to say today in the studio that I think the most important thing that can happen for architects is for them to read; connect themselves not only with the past in the sense of the styles and traditions of architecture, but with the whole set of principles that underlay great architecture. The great tradition of composition and how things go together. If they really could do that then I don't think this criticism would even be of any interest.

I think most of Late Modern architecture is a joke. The biggest collection of one-line buildings I have ever seen. Nothing more than a big joke is the typical mirrored-glass box sitting on a parking lot by a freeway passing for anything more than a package for deodorant. That's a joke. It's a very expensive joke played on our society.

BVH: *In the essay you gave at the University of Cincinnati entitled "Architecture, History and Historiography at the End of the Modernist Era," you stated that the process of emulation and imitation should include a building's overall and detailed imagery as opposed to only the compositional aspects of design. Might this emphasis on imagery over composition be in part responsible for the much criticized flat, sign-board character of many post-modern designs?*

STERN: Yes.

RJF: *Would you care to elaborate?*

STERN: I think it's true that in the reaction to the absolutely unconsidered symbolism of Late Modernist work, architects lead by Venturi in particular, emphasized the idea of the building as a communicator or a sign. You got the argument that the building was a decorated shed. It tended to produce the momentary and quite natural reaction which consisted of buildings that were basically more interesting as signs than anything else. I don't think that that's necessarily bad. I think in certain kinds of buildings it probably is a very appropriate expression. I don't think, however, it is to be taken by every architect as the solution to every problem. Slavish adherence to any narrow theory or perception is to be avoided at all costs. Some buildings really have no interiors of signifcance. I wouldn't want to see a city hall that was a billboard. I wouldn't want to see a lot of kinds of buildings as billboards.

RJF: *In connection with that, there seems to be a two-dimensional image that is characteristic of post-modernism that might be seen as contradicting the intent of producing a sense of permanence or stability through historical reference...*

STERN: I think your conception of post-modernism is prejudiced by your teachers' narrow point of view. I wouldn't blame it on your own. I'm sure you have broader views. How can you say that after my endless harangue, and my own work? I don't believe

that for a minute. I'm passionately interested in architecture as the making of space. Architecture as solids and voids. Well-detailed, well-crafted buildings. And yet I represent a point of view that is post-modernist. Allan Greenberg who is a classicist; but also in the sense that I would use it, is a post-modernist; is totally involved with the three-dimensional realization of form. Even Michael Graves who might be more acused of playing with surfaces than I; I would think on the whole; is not a sign-painter. He is not a naturalist. He is an architect. Contrast that with the typical mirrored-glass, blue-flamed, orange- striped job on the highway which has nothing. It doesn't even have a thickness to it. Look at those humungous buildings across from the Lawrence Institute of Technology. What is that about? Dare I ask. I think your questions are out of line, Sir!

BVH: *Integration of other art forms, such as music, sculpture, painting, etc., with architecture is a historical fact. Post-modernism attempts to synthesize contemporary culture with those aspects of history which possess universal human value. Is your work influenced by other art forms?*

STERN: Not in any direct way, no. I don't think in the way that you could say that maybe somebody saw a Mondrian and made certain kinds of plans in the 1920's that looked like that. Or in the way that Michael Graves is very influenced by painters. I find the thing that influences me the most is other buildings. That is buildings that constitute the history of architecture. I don't look at architecture. I don't look at paintings for inspiration. I do sometimes look at the sets that Fred Astaire dances in, but it's always architecture. Architecture to me, begets more architecture. I'm not interested in a hell of a lot of other things that go on. I used to follow the development of painting and then it went into such an extreme minimalist state when people went and dug holes in the desert. It left me somewhere with a deep sinking feeling that painting had come to its end for the time being. The return to a more realistic, representational mode of painting is very encouraging. I'm happy to see it and I enjoy some of the pictures. But they don't do anything except corroborate my general philosophical prejudices or beliefs. I'm also not interested in designing clothes or chocolates.

BVH: *Or coffee pots?*

STERN: That's closer. I have just done some candlesticks, some dishes, some rugs and some things like that. I'm interested in the decorative arts.

RJF: *I feel that one of the strongest aspects of your work is the creation of dynamic space. You spoke of your movement away from the flowing open space in some of your earlier designs. But even those earlier designs seemed to accommodate a distinct place.*

STERN: Yes. I tried to.

RJF: *What influences your conception of space, and how has that undergone change?*

STERN: It has undergone change. There is no question about it. I had always dreamed as a student, as any student of architecture does, of those kind of spaces you saw in all the drawings of Le Corbusier and so forth. There were very few buildings that had been built that way. Certainly in America it's almost nothing. There wasn't much there, so one imagined. One had a wonderful imagination of that space. So I had to get it out of my system as much as I could.

The second explanation is that in the Shingle Style, which I gravitated to when it became appropriate because of the jobs and opportunities that came my way, there is a sense of open and interpenetrating space which is very nice. Also, I was trained under Paul Rudolph and he is a master at the interpenetration of space. I got, and I continue to get, pleasure out of that, but I also came to realize its limitations. It is space that implies that you move through it all the time. Therefore, it's horrible for things like living rooms and dining rooms. What I try to do is to combine static spaces, centralized spaces, in such a way that one gets a sense of the continuum and the movement between things and yet keeps their individual static character.

I was not a student of Kahn directly but he was very much in the air when I was a student. We talked about his work and I still continue to study it. In those houses that he never built in the early 1950's, he took squares which represented cubes of space and he slid them with respect to each other so that each space retained its integrity, yet the inter-relationships of the groupings were dynamic. I think that is one of the things that we can imagine now in architecture that you couldn't have done before the 1920's. You can produce some fantastically pleasurable effects, and some fantastically useful relationships. It can introduce into architecture that degree of informality that seems appropriate and wonderful in buildings that you find in the vernacular, and yet still continue to have that clarity and compositional focus and wholeness that one finds in the Pantheon and great rooms.

One of the problems with Modern architecture is it never made a great room. There is not a great Modern architecture room that I can think of. You can say the Johnson's Wax is, and it is a great room. But Wright was no card-carrying Modernist. There are very few great rooms. I want to make great rooms, at least good ones.

RJF: *You seem more willing to use the open space and retain the idea of interpenetration of space in a more Modernist fashion in your apartment interiors than in your houses. Is there a reason for that?*

STERN: If you are reading my monograph, some of the things in there are as old as the hills in terms of where I am. I don't like to think I change just for the sake of change. I learn something from every project and I change. In an apartment it is like the problem that the International Style set for itself. You make a very rigid envelope and you carve and move through it. You always have that container; the Villa Savoye [for example]. In order to extend the apparent boundaries of space sometimes interpenetrations and those dynamic relationships help to make things seem, not so much bigger, but a lot less confined. Ih a free-standing building where one can place things in the landscape next to each other and enjoy light and view on two, maybe three sides of a room, there is less need for

that. You always have the sense of connection beyond. That's a good question. It's an important issue with my work.

RJF: *I sense that you feel some reservation in using the term "post-modernism" and I'm wondering if that is because it implies a rejection of Modernism and that you feel that Modernism had an important contribution, especially in terms of spatial concepts.*

STERN: Modernism had many, many important contributions. I don't know why... I suppose I had a little to do with it so I'm being slightly ingenuous. To use the term "post" really means after. It doesn't mean anti. People confuse post-modernism with anti-modernism. I've made a few thousand anti-modernism remarks, I'm sure, but I'm really complaining not about the best things of Modernism or the best work, but about the mediocre, commercialized, banal forms and stuff that litter our landscape. I am against certain things that the Modernists truly and passionately believed in. Their monumentalization of housing as the major urban type, the major architectural type of the century, was a great mistake in my opinion. Their fundamental anti-positve- space-displacing buildings in favor of towers and objects in the landscape was definitely destructive to cities. Nor did it produce any new cities that were any good either.

Basically Modernists did wonderful things with the freedom of the wall from the column, the freshness of the abstractions they sometimes achieved, the sense of a kind of joyous lightness. There are many things which were good. There are also some absolutely horrible things. Post-modernism is not wholesale anti-modernism. It is not intended to kill off daddy. It may be to put him in the closet but you keep feeding him regularly; sending him food on a tray.

BVH: *What do you feel is the impact of criticism on your work?*

STERN: Most of the time I don't get any criticism except from students and they're so conservative....

BVH: *There haven't been any articles about your buildings?*

STERN: A few nasty ones. I don't pay too much attention. You always....Strike that. I pay attention and I have learned some things but I don't pay attention so much to the written criticism of the critics. I prefer the criticism of my colleagues. I find it's much more to the point. Usually harsher, but more direct. I've learned a tremendous amount from the architecture of my colleagues. I'm always looking at their buildings. I think they might take a peek every now and again and see what I'm doing. We certainly look at each other in the magazines. I find that the level of criticism one gets in the journals or in the daily press is, at its best, directed at the general audiences more than to me. I don't think that a playwright reads the daily critic in the New York Times to learn about his plays. He probably learns more from another playwright. Those kinds of critics are interpreters for the public.

People begin to write more about my work now than they have in the past. Partially because European critics said, "Oh, he's an American. Isn't he charmingly American?" They could excuse anything in the last twenty years that looked weird as being American.

I think a lot of criticism is so badly written. It's such turgid mumbo-jumbo that I don't have the patience to read it. People like Scully, Graves, Tigerman, Alan Greenberg, Philip Johnson, Jack Robertson or Peter Eisenman are people I have learned from. At least I've licked a few wounds afterward. Those have been interesting experiences. That's the criticism I take. I think that's as it should be. I'm sure Balanchine doesn't read the Sunday Times to find out about his choreography but he is intereseted in what Jerome Robbins has to say.

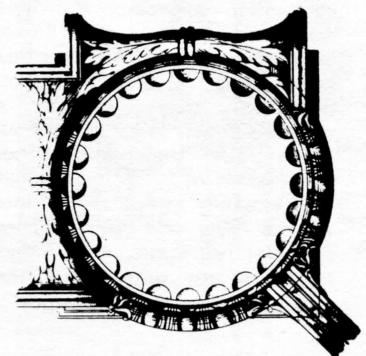
RJF: *Where is your work headed and what kind of changes do you expect in the future?*

STERN: One continuing direction is with certain things I've already started. The shingled architecture is an endless source of pleasure to me. I like the material. I like its effects. I like the kind of life it can describe. I could do a thousand Shingle Style houses and keep changing them around.

On another level we're doing a little more commercial work than we have done. Really, I would rather do more university work. Public work: art museums, those kinds of things. I'm interested in particular things: spaces, rooms. Dormitories, dining halls, museums, city halls, those are the kinds of buildings I dreamed about when I was in school. I thought I was going to do those. Why doesn't somebody ask me to do a campus?

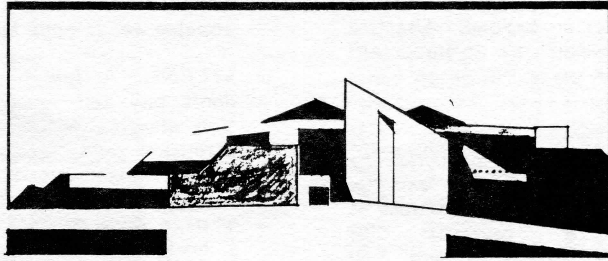
Also housing. We are doing housing now. We're doing condominium housing of a slightly larger scale. I won a competition a few years ago for the Roosevelt Island Housing. It didn't get built but I think that's one of my most important projects. Both sociologically and urbanistically and architecturally it had richness and a conception that was related to what New York is. I know that it was an important housing project and I think it should have been built. I'd like to find some place to build something along those lines. Nothing has ever been done on that site so maybe it will come back to life.

One shouldn't predict too much because then one will feel the obligation to act out one's predictions. Of the things we have on the drawing boards, there's a lot of rather serious examination of the formal and compositional issues raised by the term classicism. I want to get that out of my system. I want to find out what that thing is. The forbidden fruit of my youth is going to be bitten, chewed; I may digest it, I may spew it forth, but I am going to try to understand it. I am incredibly attracted to classical buildings and I want to make one myself; maybe a few of them. I think I can say something with that language that I can't say any other way.■



SHARING IN MEDIOCRITY

Dane A. Johnson



It is approaching one year since the dedication of the Wayne H. Buell Building at the center of the LIT Campus. The building is the major tangible result of the "Sharing in Excellence" Capital Campaign, which began in 1979. The primary goal of this campaign has been the improvement of the College's endowment through the expansion and improvement of facilities.

The Buell Building has done some positive things for the Campus and the students. The library has finally returned to the Campus (originally located in the Architecture Building , it was more recently located in the current Student Activities Building), and popular student areas such as the cafeteria and bookstore have been centralized and made more permanent.

Other than the logistic changes, there are undeniable physical and visual impacts on the Campus. The intent of the building as expressed in the dedication program was to centralize the library, cafeteria and bookstore while separating these and the administrative and academic offices held within. The compositional organization attempted this separation and provided for access at various points and in various direction. A partial result of this is the location of the primary entrance on the northern, or "C" lot, side of the building. As Campus regulars know, this is the most out-of-the-way approach one could find to the building, the majority of traffic still being focused on Ten Mile Road.

Another goal, as stated by Louis Redstone (of Louis Redstone and Associates, the architects), was to make the Buell Building the focus of the Campus by allowing the existing buildings to serve as the framework for the new structure. This is a rather egocentric approach and quite demeaning to the older buildings. The Architecture, Engineering and Science Buildings may appear as watered-down Miesian expressions; but they are honest expressions of a corporate image which swept the country in the 50's and 60's. There is little question that these buildings are dated; but they brought to the Campus a consistency and a spatial relationship that held eventual promise. Renderings of the master plan for the Campus reveal the more positive aspects of this consistency and some potentially lively spaces.

Now, however, inconsistency reigns supreme. The Buell Building is an absolute denial of the Campus. No relationship can be found in terms of materials, form, or topography to the rest of the Campus. Bricks and the curtain wall have been replaced with concrete; pyramidal and angular forms usurp the linear, horizontal qualities; and the suddenly rolling landscape begins and ends in the shadow of the new building.

The building itself carries inconsistency to new levels. Despite the agressive forms and the blunt use of materials and details, the building has no real sense of itself or its place. There are many unresolved issues in form. The stair towers are highly visible elements, and the southern tower begins to relate in line to the massing of that facade. The northern tower and elevation, however, seem contrived at best. In plan the northern side is viewed as the primary approach for the public. The entrance is relatively imposing and the location of the Admissions and Registrar's Offices indicate its importance. The flat penthouse facade, thrusting stair tower and undefined fenestration of the entrance makes a series of uneasy transitions and a weakly-stated whole. The public must surely wonder what they have gotten themselves in to.

Like a bully on the playground, the building expresses itself with agression that is mainly bluster. The monumental forms are weakened greatly by their lack of consistency. There are none of the inherent tensions, none of the positive opposition of opposites that characterize strong cubist composition; and the marauding angular forms suggest an expressionistic composition freed of emotion. Our bully, despite his presentation, collapses when challenged; the building is an architectural glass jaw.

College publications speak of the building as "a teaching tool." The education is apparently contained in the exposure of the structural and mechanical systems. In reality, the systems should be included in the "what not to do" chapter. The exposed waffle slab in the atrium reveals the reinforcing rods creeping through the concrete. Chunks of concrete have fallen from the cafeteria parapet and an ill-placed retaining wall. The exterior stairs to the library are treacherous and in poor repair after only a year. In many ways the time element is surprising, for the staining and cracking of the walls and ceiling imply a building used heavily for years. Looking at the walls reveals the pattern of plywood used in the concrete formwork, and the poor quality indicated here may begin to show where the blame lies.

Press releases also point to the mechanical system objectives of good circulation, ventilation and quiet operation. Part of the ventilation system requires air drawn in at the stair towers, and this air certainly defeats the goal of quiet operation. A walk up the stairs and through the access doors is almost musical; replete with howling and whistling. There is also a definite breeze rustling through the doors. Only crickets are needed to make the illusion complete.

The bright spot of the building is the atrium. The space is enlivened by color and the changing heights of the ceiling. The skylights express a

relation to the outside and add to an interesting relationship of patterns – primarily based on a grid. The bookstore has realized its visual impact and has provided some attractive and colorful displays.

The chief problems in the atrium are that things are not taken far enough. The stairway, a potentially interesting sculptural form, is too weak in scale to work either formally or functionally. The seating should be greatly expanded to move activity further into the atrium and away from the cafeteria entrance. Signage in the space – and throughout the building – is a graphic nightmare. There is no graphic consistency, professionalism or concern for aesthetics. It is bad enough in terms of design that we require a sign that says "LIBRARY THIS WAY" without compounding this weakness with spray painted stencils. If some of these problems are remedied the potential of the space may be realized.

The Buell Building represents a major commitment on the part of the College and its benefactors. The College had an expressed goal of creating a symbol for the Campus. What has been created is a symbol without a frame of reference; a symbol with its meaning misplaced. The architect has translated an expression of excellence into an example of mediocrity. If the building does not crumble, it may serve for many years as an active part of the Campus, but it seems unlikely it will ever be the heart, for it lacks the intrinsically appealing qualities of warmth, balance and skill. ■

PAST MODERNISM?

Robert A. Benson

The unsettling news that the Buell Building has won a design award should make us stop to consider what such a decision actually means. The published comments by the jury that the structure "represents architecture at its best; beyond the state of the art" are, if taken literally, words of great weight. Are we indeed working daily next to the equivalent of the Parthenon, the Hagia Sophia, Chartres Cathedral or the Seagram Building, all of which were truly advanced, even ahead of their time? Or does the popular term "state of the art" indicate a position slightly below a median grade of quality?

It is worth noting that the jury of architects and college administrators did not actually visit the 120 entries which they judged. Their premiation was based on the graphic, two-dimensional evidence of promotional photography, perhaps enhanced by glowing promotional descriptions.

What were the judges looking for in the photographs? They mention "sculptural massing, choice of materials, exposed structural and mechanical elements and dynamic space." They seem not to have known about clumsy detailing, wind-tunnel stair towers, maze-like circulation patterns or classrooms which cannot be entered late without disrupting ongoing instruction. These are things which make no appearance in photography and promotional description but are of utmost importance to our experience as users of the building, regardless of what awards have been destowed upon it.

The jury seems quite obviously to have been concerned with some sort of image which the building might project. And image must have been an important criterion for this building which was mostly designed before user input was sought. The Buell Building does give LIT a kind of "high profile" in the community – (and with the emerging context of the Southfield Civic Center, who could argue that the Buell Building damages anything?) – and profile seems more important than function and content.

So don't be too dismayed about the Walter Taylor Award, which was based on photography and not on the experience of the building. Consider the source and learn a lesson. ■

VIENNA WORKSHOP

Greg Varano

Upon seeking to write this article as a fitting tribute to the 1982 Vienna Workshop, numerous thoughts and joys clicked to a refreshing attention. To state that the two months spent last summer with the architectural firm of Appelt-Kneissl- Prochazka will have a continued affect upon my entire life would not be too far from the truth.

The emergence of the Wiener Werkstatte, or Vienna Workshop, during this period of architectural history calls for the reevaluation of this program's relevance for potential designers. It has definite links to the Wiener Werkstattes begun by Josef Hoffman in 1903. The Werkstattes, which lasted until 1931, were a derivative of the Ashbee English Handicraft Guilds of the turn of the century. They provided an environment where artists and artisans could pursue the ideal of working by the skill and craft of their hands. It was essentially an outcry against the bastardization of handicraft by the machine. Cheaper and easier production was not considered an improvement. The seed for this thinking was John Ruskin; somehow, my participation in the Vienna Workshop has brought me in touch with that seed.

Inevitable? Maybe. I am assured though that the resurrection of the Vienna Workshop and its potential to architectural students cannot be emphasized enough! It could be that it is just the foreshadowing glance of the coming last great period of architecture here in these last days.

The rebirth of the Vienna Workshop was innovated by Professor Henry Matthews and the "Austrian Wave" of architects that swept through our Campus March through May, 1980. That relationship also brought Renate Kordon from Vienna as a visiting artist last spring and last summer's workshop for two Lawrence Tech students with Appelt-Kneissl-Prochazka.

Maryanne Clink and myself represented this school and the United States in an overwhelmingly rich program of studio design sessions, detailed tours of Viennese architecture, museums and exhibitions, and personal sessions with some of Vienna's greatest designers and thinkers.

This program clearly demonstrates to me the necessity for the celebration of life and art in architecture. I am deeply concerned with the attitude that emits from the

student body of architecture. We seem to be caught in an abyss of technology and science that screams with an extreme lack of consciousness of the celebration of art, questioning, and innovation.

One wonders about the continuous proliferation of spec-office-building mentalities of students, and their forerunners' obvious "success" that prostitute our landscape. If we as architects are the documenters of how and what a culture is (built cities are a great record keeper of their people) then I am extremely disappointed with my brethren. This is a call to revolution! A revolution in the cause of the celebration of real life as expressed as art and beauty.

Such programs as the Vienna Workshop are necessary, nay manditory, to a designer's growth. The success of any education lies with the excitement of its potential and its leadership. I pray that the need for creative and innovative leadership at this school will continue to be filled by programs, ideas, and efforts such as the Vienna Workshop. ■

THE ARCHITECTURE OF DISTOPIA

Rochelle Martin

Los Angeles in the 21st century is a dark, unfriendly world covered by thick clouds of radioactivity spewing acid rain and illuminated by random sparks from scattered power generators. This malevolent, pervasive technology is characteristic of distopia. Distopia, like utopia, is a vision of the future; but it is a future gone awry.

This particular vision of distopia is encountered in the film Blade Runner directed by Ridley Scott. The film portrays the quest of Rick Deckard, a "new age" bounty hunter, to find and destroy five renegade robots that are human replicas. His task is made difficult by two factors: first, the robots have superior intelligence and do not want to be found; and second, technology has evolved to a state where the real and the artificial are from appearances indistinguishable. As Deckard moves about the city in search of his prey, architecture becomes the director's medium for depicting technological development as well as the social and economic structure of the society.

What is left of human life on earth is organized as a rigid hierarchy. Social and economic position are reflected in spatial position. Architecture has been recruited by the ruling class to serve their purposes. The wealthy and powerful live entire lives at the top of towering structures. They remain remote and aloof surrounded by technological devices to insure an environment of comfort, convenience, safety and security. Habitation is dependent on electronic controls to move doors, walls, window coverings, furniture. Communication is by video phone. Transportatation is in "hovercraft" that glide effortlessly through the polluted atmosphere and alight on building tops.

Those at the bottom of the hierarchy live at ground level where crowds, noise, decay, disuse and decomposition abound. The dark, rain-filled atmosphere appears threatening and unsafe. Garbage and trash are piled along-side buildings that have been abandoned to squatters. Crowds surge through narrow streets filled with disorganized, erratic traffic. To navigate this hazardous environment requires skill.

Ironically, the site chosen for the ground level scenes is the Bradbury Building (1893), one of the finest examples of castiron architecture on the West Coast. In its time it was the height of elegance and technology. Now, it is shown decayed, virtually uninhabited, its paint peeling while diffuse, dusty light filters through the skylight and metal tracery of the interior court lending a doomed quality to the building. Thus, architecture is used to reinforce the director's vision of distopia as a cold, lonely, inhospitable world where an increasing sense of alienation exists.

Is this grim vision of the future so different from the present? Today, the wealthy live in suburban encleaves close to amenities and isolated from urban sprawl, decay and poverty. The poor live in far different conditions. Their environment in older urban areas is one of aging housing stock, often in disrepair, a lack of services, a lack of amenities and few safe areas for recreation or play.

Through its setting and theme the film raises the issue of the denial of humanism inherent in technology. Instead of functioning as a tool, an extension of man in the service of human needs, technology has become a threat to human life. One form this threat takes is from the ill effects of nuclear pollution. The other is from the unplanned application of machines to augment human effort. In an alienated world in which only things have value, man has become an object among objects and machines have become more useful than man.

To escape this distopian world, its denizens are subjected to an incessant stream of advertisements for "off-worlds." They are offered the allure of other worlds as a refuge from the bleak environment of earth. Are these ads clues that life on other worlds may be even less appealing than the dismal atmosphere of earth? This distopian view is a challenge to the present, whether it will remain a fantasy or become a prophecy. ■

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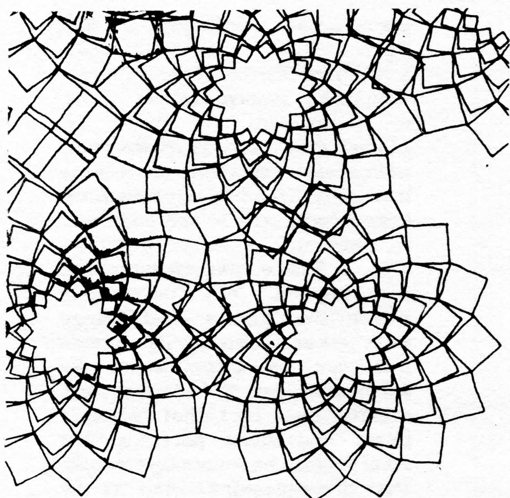

INTERVIEW: WALTER NETSCH

By: Mark J. Wilson
Dane A. Johnson

Walter Netsch is the Visiting Professor in the School of Architecture for the 1982-1983 school year. He has recently retired from the firm of Skidmore, Owings and Merrill in Chicago, where he was a design partner since 1955. While at SOM, Mr. Netsch was involved with a variety of institutional works, most prominently the Air Force Academy in Colorado Springs and the campus of the University of Illinois at Chicago Circle. He is well known for his development of Field Theory, broadly defined as a method for ordering designs. His latest field resembles a chrysanthemum and geometrically developed out of his investigation of the "rotated-square" field which he used at SOM. The chrysanthemum field intrigues Netsch because of its multidirectional nature.

During his visits to LIT this year, he has delivered two lectures and participated in numerous juries with two architectural design courses and thesis sections. This interview was conducted the morning following his most recent lecture: "Works in Progress."

DAJ: *Do you think that the application of the computer in the future will make architecture less artistic and more technological?*

WN: My answer is: That's the fear. And my answer is: It shouldn't. That's one reason why I have the student's playing with these fine webs of chrysanthemums, because I'm concerned this is something I can put on the machine. I want to put something on the machine that's poetic. What I want to see the computer do is to get involved in open- ended situations in which there is an infinity game. Components obviously are finite but the application of them is infinite.

I think there are going to be new building materials so the house isn't going to cost as much as it did and those materials are going to come out of the techniques of robotics and the computer, meeting together with ingenuity; and somebody doing some creative thinking.

If they could develop a hot graduate computer program at LIT that was open to architects and others, one that is interested in theory in relation to the computer as well as drafting in relation to the computer, that would be something.

MJW: *Prior to field theory, what influences guided you?*

WN: I came out of what one calls a technological mold. I went to MIT, primarily because it had no God. Gropius was at Harvard. When I was in high school I wrote articles about Gropius, Mies, Aalto. I was aware of them as a high school student is aware. Not really creatively aware; but just who they were and what they'd done.

I come from a family which came from the transcendentalist mode of New England, and was a member of a minority protestant faith. I had all these things which made you alert to society. I really don't feel part of the mainstream. And I feel that's true of most artists, that they don't feel part of the mainstream. I think it affected the way I approached the technology which I got at MIT. I had a great teacher at MIT; a Socratic teacher, Professor Lawrence Anderson. He trained Pei, Bunshaft, Rudolph, Weese and myself. We all came out of this same period. It was a very hopeful period. We came out with hope, a belief in technology for good, a belief in a social architecture; and a concept that aesthetics involved a whole way of life. There's really nothing wrong with the Bauhaus worrying about the tea cup as well as the house, the fork as well as the overcoat. There was a sense of design as totality. That's what I came from. We did not have a predetermined answer to problems, but were required to search for solutions.

MJW: *And field theory developed out of this?*

WN: Field theory developed out of the chapel. The chapel was my crisis building in my life. How do you do a religious building in the 20th century? How do you do it for an Air Force cadet? How do you provide this space for people to concern themselves with non-military – in this case –images; non-military thoughts?

I went to Europe and was exposed to Classical religious architecture; Renaissance, Gothic, Romanesque, and there discovered geometry. And it wasn't "Oh my, oh look, it's geometry!" It was something that gradually came on me. It wasn't brilliant cataclysmic thought, it just came with work. There was a fusion of the technology of my past and this exposure in Europe. Once I had done this crazy building – (you have to remember there were partners in SOM who did not want that building built) – they thought the building was dangerous. It was an aesthetic alternative that should not have happened. Once you've gone through this realization you might say, albeit over an absolutely conservative project. You just don't go home again.

When I did Circle Campus the plaza in the center had the geometry, but it wasn't field theory. The Art and Architecture Building came and phase II of construction, and it began to be formalized. Then it was the so-called rotated square, because that was the most complicated geometry we could understand. So that's really how it happened.

DAJ: *How does the exploration of a personal issue such as field theory fit into your rise in the corporate structure of a large firm like SOM?*

WN: I never really rose in the corporate structure but had a rather meteoric beginning. Yet it was obvious that I had to create my own work. I was willing to do institutional work and learn programming. I was one of the early programmers in academics and it was

something I had to invent. I carved out a separate world within SOM, and as long as I was, you could put it, notable or notorious, the firm wouldn't throw me out.

So, because of the success of my early projects, I became a full partner and an important cultural influence in the partnership; but hardly a role model for the rest of the partners. I may have become a role model for a lot of people who worked for me. I did not convert SOM into my concept of exactly what a good practice should be.

The other thing you can understand is that SOM is a pluralistic system, so there were people like Nat Owings arguing when I was young as a partner, that "we need this guy, we need a different voice. We can afford this different voice" because times were expanding and that was true. Whether that could happen today in SOM I don't know.

MJW: *You operated your studio in a horizontal communication network as opposed to a hierarchy. What sort of future do you see for architectural firms? What can a student moving into the marketplace expect from his employer in these regards?*

WN: It's very interesting. My horizontal system came out of some of the conflicts I had in my background. My maverick position forced me to define for myself what I really believed was the role in practice. Most people who have a definitive position in architecture tend not to be horizontal. I think that the student coming out has to be very careful to separate his goals for his concept of organization and communication, plus his concepts of the experience that he wants at the time. Certainly Mr. Wright was never a horizontal person, but if you could learn to work with Mr. Wright – or for Wright, not with Wright – you would have gained a certain experience.

It depends on your goals as an architect. I think you have to keep your own principles; but I think you have to be at least pluralistic enough to accept when working, initially, going after the opportunities and experience. I'm not talking about compromising. I'm talking about just learning how to think and put buildings together.

DAJ: *What do you feel your place has been in Chicago Architecture; and what has it been like practicing as a Modernist in the home of Modernism?*

WN: As I said, early in high school I was aware, exposed to, lived in, and knew of Wright and Sullivan. My first job after the second World War was with L. Morgan Yost. He was a fan of Wright's so I got re-exposed to Wright from a man who knew of the Greene brothers and the whole California School, as well as the Wright School. So I began to appreciate him from that intensity of experience rather than the isolation of academia. He became sort of a real person. Of course, I'd met him as a student – not met him, seen him at lectures; didn't go near the man, you were scared of him.

Like every young person who thinks he's a good architect, I had that sort of mantle feeling of responsibility, of "I must do as good as, I must continue the contribution for..."; but as for the Chicago School, I never had the belief that it was that formal. Nor did I believe, for example, that Mies was truly an extension of the Chicago School. In fact, I was a great believer in the opposite point of view; that he had nothing to do with the Chicago School. That was the kind of hype that the architectural establishment in Chicago gave.

I sort of followed it as a goal and I guess it reinforced my capacity to be a maverick; because Wright was a maverick. I didn't feel so lonely in the Pantheon of workers that you might feel if you were from New York or Iowa. It wasn't so frightening because you knew there were others who had the same set of rules.

MJW: *You spoke earlier of Eastern schools and suggested that you considered schools like Yale, Harvard, Princeton and Penn to be at the cutting edge of architectural education...*

WN: I still do, I will add some other schools to the list, like UCLA, but it's not in the midwest.

MJW: *Accepting the notion that many of the trends in American society are occuring in the Southwest...*

WN: That's correct.

MJW: *How does architectural education relate to those changes if leading architectural schools are still in the east?*

WN: Where the changes are occuring is not necessarily where the quality is. Change does not necessarily mean quality. Change is where the ferment is, but it isn't digested. It still is a fact that the east coast and some parts of the west coast have enough people that are digestors. And its the digestors in academia who provide the leadership.

The east coast has more cultural evidence than the midwest. We're much younger. We date from the industrial revolution, actually, through the success of farming, steel-making and automobile industries, and we're seeing it collapse in front of us. We're the product of a society of a non-historical base. We are the product of a revolutionary base and it happens to be a technological base, which is in a very limited time frame. Therefore we don't have so much to build on unless we go back.

MJW: *Now, as society is changing, we look for a physical expression of that change. Do you think that the best way for us to make architecture current with cultural change is to be involved in the way people live – their residential lives? Knowing that today architects design a small percentage of the total number of houses, how do we get involved?*

WN: I'm thinking more radically than that. I'm thinking in this concept of community – not of house – that's why I talk mesa and prarie rather than house.

MJW: *Sounds rather utopian.*

WN: Of course! I mean any kind of original idea comes out of utopia. Then it gets its practical implications. You could call it utopia, where I would say its theoretical.

MJW: *So, it's that Cranbrook concept of – theory first and not designing architecture for a while until you have your ideas developed?*

WN: Yes, but I don't agree in

using the Cranbrook system of the Freudian interpretation of the individual soul as the source for the change in the future – that's the difference. That's a very egocentric philosophy – somehow you as an individual will, through Jung or Freud or someone, develop a concept of living that is therefore applicable to the future. I think you have to start with the concept of the community, because these social changes are communal changes that are affecting individuals.

Since I've retired I've been doing this research, and I haven't yet really formalized it. That's why I've been doing this teaching. That's why I'm going to France next fall – to try to think alone about it, uncomplicated by everyday issues – especially all my wife's political woes which pervade our household. I'm going to get away so I can think about these other issues.

Utopian? Not really. I don't really believe in a Utopian architecture. But I do believe in theoretical models, and I don't believe in us being philosophically social. I don't believe people have that much as a common base to look for a pluralistic environment.

MJW: *In Detroit there is a serious problem with the central city and decentralization. It would seem that your approach to solving these problems isn't necessarily one of directly applying ideas to the city but going outside of that.*

WN: No, because I come from Chicago which is very big. I'm not so interested in reinforcing the CBD. The CBD is going to be reinforced by the 30 million to 100 million shares of the stock market. The paper chase is going to solidify center city, so I don't think that's the issue.

The issue is that gray band around the centers of cities that are in absolute decay. Whether its Detroit or Chicago or Newark or Cleveland or Toledo; all of the so-called "industrial cities" are just falling apart. Those are the areas where I'm looking for a new sense of community. We're really looking for a vocabulary for "community."

DAJ: *SOM has been greatly responsible for creating an architectural identity for Corporate America, but how does architecture as a discipline fit in to America's corporate structure and what business are architects really in?*

WN: Well, not having even been a minor contributor to the corporate architecture of Skidmore, I'm an outsider really, such as you. But I would say that the architects – that would include Phillip Johnson – who created that corporate structure had enough commonality; their own sense of unity.

What they wanted to do was – in an agressive, accretive sense – to be members of the club and express that club. It's an elitist form of expression, and I don't care whether it's anybody. You join the club and you're committed to that club and you do that work. You have to really belive that. That's why when Phillip found a chance to join the post-modernist crew it was like having a trip up the Nile. It was a great kind of cultural change and event. It's much different than when he used historicism as a philosophical base of "who I am" and "why I am what I am."

DAJ: *Your wife is a State Senator from Illinois, and you've done the Air Force Academy. With that and your work on the Fine Arts Commission in Washington, you would seem to be aware of the workings of government. I wonder what sort of role architects can or should play in government. To what degree should they get involved in political or economic issues?*

WN: Well, I'm probably not the best one to answer that because I was not married until I was 43 and I didn't know my wife until I was 40. I played an absolutely non-participatory role in the political life. I just voted as my parents had, because I was more interested in architecture. I had just devoted my life to it as my wife was devoting hers to law and politics. Our marriage is a good example of two people devoted to separate holy grails.

But again, I represent a different kind of societal base. We both are from that different kind of "me-now" world. We were socially responsible but we were individually isolated. You don't come from that world. You come form a world which is more interactive. Therefore an architect probably should participate in the interactive way which is his societal base. But I do not think any good architect should dilute his efforts in anything. I don't think he should spend it all in the PTA any more than he should spend it in politics. If he's got a good talent, life is too short to dilute it, especially in the formative years. I think the only way you should dillute it is in becoming aware of the cultural associations that relate to architecture – music, art, literature, history, philosophy – because then you're really not dilluting anything, you're actually reinforcing your own skills.

DAJ: *You're combining politics with art now on the Fine Arts Commission. How does this fit in to your thinking?*

WN: I don't think politics is one of those great atrributes. I'm exposed to it for now, and serving on the Fine Arts Commission is really a trauma. There is so much stuff we see that is just mediocre and it is not our responsibility to redesign it. Our responsibility is to try to keep a level in Washington – which isn't so great itself. We would rather have architects who were submitting things that were less politically aware and more philosophically responsible. I'm really glad, in a sense, that Mr. Reagan is a Republican and he will not reappoint me. I was appointed by President Carter. I worry about who my replacement will be because I'm concerned that the values may shift.

DAJ: *In your first lecture on Campus this year, you gave the impression that the Vietnam Veterans Memorial was a very trying development. Could you explain your feelings on this?*

WN: It was emotionally draining, because of the pleas of the veterans for things that we really didn't believe appropriate. Some people think we were weakened by allowing the flag to occur within fifty yards of where they wanted it. We considered this inoffensive to the goals of the original monument. But some people thought we should absolutely have thrown the flag out and the sculpture out and their concerns out. But we couldn't do that – I couldn't do that, emotionally. We had to acknowledge people. I mean, human beings have a right to be heard. They haven't got a right

to destroy something, that was our argument.

DAJ: *Washington would seem to be very much involved with the "Iwo Jima" attitude about history. The Veterans Memorial is very elegant but also very abstract. What sort of a conflict does it create when the Commission shifts every four years? This Commission will allow this abstraction to be built, the next might not.*

WN: This gives you the variety of Washington. We may go on record as being the more liberal of the Commissions rather than the Iwo Jima Commission. I think the Iwo Jima Commission sculpture got through, not because anyone liked it, but because it wasn't on the Mall. If they had tried to put Iwo Jima on the Mall, I bet it wouldn't have made it. The final sacrosanct piece of turf in America is the Mall. The Washington Monument, the Lincoln Memorial, the Capitol, White House and the Jefferson Memorial and the cherry trees, and now Constitution Garden and the Vietnam Memorial. I think the reason a memorial like the Vietnam Memorial won instead of one like the Iwo Jima Memorial is because you couldn't have the symbol of a justifiable war – which is what Iwo Jima is about – which some people claim the second world war was. I don't happen to agree that any war is justifiable. These are not pleasant but the commission had to respond. Our anguish and our concerns, which were real, were never voiced in public. We didn't have a Freudian or Jungian exposure of our torment, which would not have helped.

MJW: *Since you seem to have an interest in non-architectural art forms and ideas, we'd like you to express such commitments. We often run into people who don't seem to be interested in anything beyond the confines of the classroom.*

WN: Well I think that's partly one's personal exposure. If you don't have that personal exposure, the question is how do you achieve it? I had a grandmother who lived at home with our family; and I was not the healthiest of children, so my grandmother read to me. So I was exposed to literature – Last of the Mohicans, Longfellow – things from New England because my family came from New England. Also, I wanted to be an artist first. My personal predilection was toward art.

So I was just exposed to it, and I had a mother and a grandmother who encouraged it. So I was lucky. I try to encourage it with other people who are not as fortunate, because I honestly claim they will not be successful architects in the long-run if they don't have a cultural responsibility outside their own world. It will simply limit their vision. That's why I brought films along to show my design class. The movies are another art form, a perfectly acceptable art form. If anyone wants to be a good movie buff I accept that along with liking paintings, because I'm convinced that painting is disappearing. I don't really see them necessarily as important fifty years from now. They were important to my world, they may not be important to yours. I think film and much more movement-oriented systems are important.

MJW: *I'd like to read you a quote from the Architectural Design Profile feature on Viollet-le-Duc because I think it asks a basic question about your own approach to design: "For what do we mean by a rational architecture? We may mean two things. We may mean an architecture which aims at fulfilling absolute efficiency and economy. Or we may mean an architecture which seeks to express its function dialectically — to offer a visible argument to the spectator." Which opinion fits best your philosophy?*

WN: I'm for the second, which doesn't deny the first. The simple thing about those two statements – they imply one is a yes and one is a no. Obviously the Gothic cathedral, if it hadn't responded to the needs of the service, would have not expressed itself in the second way. You can't ignore the first, but the soul of the solution is in the second. For me it's the second one, but you can't have the soul without the body, and the body is the program.

MJW: *We have spoken for quite a while, and we've sensed your interpretation of the differences between generations of people. Could you close for us by summarizing those differences and telling us where we're going?*

WN: New lifestyles are goi. to eventually affect the future just because you are affecting the future. You have such different lifestyles than we did. I don't mean you have to live violently differently than we do; but your attitudes and acceptances and rejections are so different. What you accept in entertainment, for instance. And it never dawns on you to wear a tie every morning and to get up and put on a white shirt and everything that symbolizes. To not go to the movies on Sunday and maybe not to have any liquor in the house when your children are under 15. You just can't conceive of a world growing up that way. Certainly things like the presence of a Gay community would be absolutely non-existent when I was young. The acceptance of all sorts of sexual mores today compared with yesterday is so different; and this is a change that is going along.

The reason you know it's going along is because you have this marvelous, conservative reaction of the Reagan administration. This is kind of the last hurrah of all those people who had that other set of values. Granted, they were absolutely fake; I mean the Country Club Set's set of values which they sprouted. What they actually did behind the curtain is something else again.

All of these, in a sense are the things that will re-shape America. If you begin to really affect opportunity and choices in everyday living – then the architectural profession reestablishes itself as part of the interpretor of the times, at least I believe this. I know it's sort of odd to have a guy with gray hair telling young people "you've got the change in your hands. Why don't you do it?" But that's probably the way it happens. ■