

ARCHITEXT

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AMERICAN INSTITUTE OF ARCHITECTS

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AVANTI

Claudia Cruz

The 20th century is characterized by giant strides in industrial and technological developments. It is the century that has seen man develop his tools to prolong life as well as tools to annihilate his race. In such sophisticated times, questions dealing with the values and validity of Modern architecture still remain unanswered and provide a basis for debate and criticism.

Among the critics that have made a plea for apres-Modernism architectural expressions are Bruno Zevi and Robert Venturi. Both critics have greatly influenced today's thoughts. The Italian critic, Bruno Zevi, is one of Europe's leading figures in architectural writing. He has just completed his 26th year of writing a weekly column for the Roman journal *L'Espresso*. In Andrea Oppenheimer Dean's book, Bruno Zevi on Modern Architecture (published in 1983), his ideas on what modern architecture should be, his criticism of the International Style and his governing passion for a democratic architecture are presented. In Robert Venturi's acclaimed book, Complexity and Contradiction in Architecture (first published in 1966), these issues are also explored.

Zevi and Venturi belong to different settings, Zevi in his everlasting fight against fascism in Italy and Venturi in democratic U.S.A., the land of plenty. But, this difference is of setting only. Both artists lobby for an architecture that incorporates the problems of our times into its expression. They both find tragic faults in the International Style, and they both promote the architecture to which they subscribe.

Bruno Zevi claims to have learned how to think from the books of Benedetto Croce. Croce, the leading anti-fascist

figure among Italian intellectuals, endorsed an aesthetic conception that implied the independence of art from political bias. Croce's philosophy is often referred to as "the philosophy of the four words...beauty, truth, utility and goodness". This does not mean that the architect ignores political or current issues, but it implies that political sympathy on the architect's behalf does not guarantee a holistic architectural expression. The art and inspiration must come from within and not from without. Zevi believes that it is in space that life, culture, spiritual interest and social responsibility meet as a whole expression and experience.

Robert Venturi, like Zevi, explores other issues. These issues range from painting and poetry to psychology. This pluralistic attitude aids him to better understand man's past, present and future. The issues and problems addressed by the other arts can also find a valid expression in architecture. Venturi searches for a unity of experience, of time. He shares this pursuit with T. S. Eliot who believes that "Time present and time past/Are both perhaps present in time future,/ And time future contained in time past."

For Zevi, architecture can be a vehicle for a freer world. He promotes organic architecture as an expression of the preoccupation of society and therefore as a democratic solution to design problems. He views organic architecture both as a socio-technical and artistic activity which creates the backdrop for a new democratic civilization. The aim of this democratic expression is to be human-modified to the human scale and contemporary needs of man as a component of society. In order to achieve this level of expression the architect cannot be apolitical.

Venturi is also concerned in finding a reconciliation between politics or contemporary

problems and architecture. He views our times as a challenge, one where problems have increased in complexity and quantity. He recognizes that history has demonstrated that the best architecture is one that advocates the complexity of its times. He searches for a new order which can equally accommodate as well as impose 'control and spontaneity', 'correctness and ease', one which will allow improvisation within the whole. This order has already been exploited by Pop Artists. They have proposed a new state of mind in order to accept our environment. This is directly related to the mad times with which society is confronted today. Architecture should not remain passive to other arts' endeavors. It should bend or break its conventional parameters because anomalies and uncertainties will only help give validity to architecture.

The ideas of Zevi and Venturi coincide in issues other than their inclusion of society's conflicts in design. Their criticism of Modernism and of the International Style is based on the same ideas. Both artists see Modernism as a movement that reduces the possibilities for experimentation. Their erudition of history makes them recognize the neurotic falsity of quietude and the sterility and triviality of abstracted functionalism of all "pseudo-scientific, standardized modular theories or other expressions of modern spatial illiteracy".

For Zevi, the International Style was an adulteration of Modernism. He views Gropius' exclusion of history in the Bauhaus as a tragedy. He opposes the modernist's tendency to design according to preconceived concepts and forms, its consonance, its rules, order and tendencies towards the monumental. Venturi also believes that the modernist's aim of simplification loses grip with the complex reality of life. He feels that their selectiveness of what problems

to solve led to the ignoring of the complications of modern functions and programs, of their context and reality.

Zevi's and Venturi's final suggestion of what modern architecture should be differs. Venturi promotes contextualism, the incorporation of history in the design, the use of a variety of elements as sources. Venturi reaches back to history for its lessons and its meaning in form. Venturi advocates architecture as an art that has the freedom to be imperfect because it is then that the contrast will support the meaning. He believes in an architecture whose interior and exterior can be in contrast, one which juxtaposes relationships and involves all the different levels of meaning and perception which characterize human reality.

Zevi believes that a building should fit the environment on its own merit and terms. He fears that contextualism can lead to laziness and falsity. He believes that history is the method to teach design but that it should be interpreted, not duplicated. He opposes the use of hybrid elements in design, that is, the mixture of architectural idioms at random that lead not to Mannerism but to pastiche. He subscribes to an architecture that has no preconceived form or concept, one that can be unfinished or ugly but that speaks of man's feelings and realities. Zevi believes in an architecture that will be, if truly modern, open, flexible and anti-dogmatic.

Through Zevi and Venturi it can be once more emphasized that architecture is not an art but the total definition of art. However, architecture will belong to our times only when it starts speaking about our changing and complex times; when there is inclusion of elements rather than arbitrary exclusion; when its truth will be based in the unifying experience of the total-difficult whole; and when the observer's perception of form and space through time will be more vivid due to the multiplicity of levels of meaning. It will be at this point that a fresh perception of reality will be accepted and architecture, like our life, will be complex and contradictory. Consequently, a new level of understanding of our era will be reached in the art of architecture. It will be a level where T. S. Eliot's passage "So the darkness shall be the light, and the stillness the dancing" will make total sense.



EDITORIAL

Greg Varano
Susan Demeulemeester

It is the role of the family to be a nurturing unit. It serves as the formative nucleus of relationships. The family's structure, or lack of it, can be cited as the progenitor of the individual's ability to communicate on levels above the grunt and groan stage.

The role of a college campus is to carry on the family ideal. This nurturing role is fostered through the environment which can either encourage or discourage a constructive atmosphere. The physical environment should therefore produce a synergy appropriate for questioning minds.



Our campus, however, is forced to overcome difficulties that other schools do not have to face. The escape route of the automobile, inherent to a commuter campus, draws away from a unified core environment.

Thus, the ARCHITEXT's position is manifold. It desires to draw together the fleeing mind. Its role is to foster a sense of environment that encourages participation. Participation is an essential ingredient for relationships.

Every student has ideas that need to be expressed. As architects, our desire should be to communicate and exchange a variety of opinions and beliefs. The ARCHITEXT provides this fertile ground. Again, as last year, we challenge and invite students, faculty, administration and graduates to submit material to ARCHITEXT.

For our Spring issue, the major topic will be MAN AND THE MACHINE. However, any material on any architectural topic will be accepted. In addition, we shall be accepting student projects of exceptional quality. These projects and articles will be reviewed by our newly-formed editorial board for possible publication. Due date for all submissions will be March 23.

REVIVALISM (The Story of an Attitude Problem)

Matt Hubbard

When I began this article, I intended to draw some conclusions about the similarities between some forms of Post Modern Architecture and Punk Rock/New Wave music. As I struggled with this comparison I uncovered a new and more disturbing problem. That is, the attitudes are almost impossible to define. You can describe the examples, but then there are always some type of exceptions that weaken the argument. Therefore, the problem is in identifying and understanding the attitudes. However, despite the overlapping and incomplete attitudes which don't seem to explain anything specific, there is one that does. This one, single attitude which did not break apart under investigation was an attitude of revivalism.

It seems that there is a distinct similarity between many architectural and rock music examples. That similarity is the dependence on historical precedents. Now, this shouldn't come as a big surprise to anyone. History has always been examined by architects when trying to do something new. Indeed, Helmut Jahn states, "We look to the immediate past for tradition and to our remote past for inspiration." What is surprising is the almost literal way that historical precedents are being expressed. This is where I believe contemporary rock music and architecture are most similar.

It is obvious in the works of Michael Graves and Robert Stern that they have been studying antiquity. Their use of classical forms, proportions and details combined with new building types offer us a new direction. Even though some may argue the validity and content of the direction, it is exciting and new. It is just as obvious that Charles Gwathmey and Richard Meier are continuing the traditions of Corbusier. But are they? It seems more likely that rather than continuing the Corbu traditions, they have really re-examined and reinterpreted Corbu into something familiar yet refreshingly new. Both have truly taken their forms beyond the International Style. This is merely an observation and any further discussion here would only serve to belabor the subject under investigation.



I believe that by now most people have noticed that the Preservation movement is extremely popular throughout this country. Recent issues of Progressive Architecture, the Architectural Record and the AIA Journal have been dedicated to this topic. The restoration of 19th century buildings has become a thriving business. But recently a surprising twist has occurred in this movement. That is, buildings of the 1950's are being noticed as being historically significant.

I cite last year's designation of New York's Lever House as a historic landmark. This building, designed by Gordon Bunshaft in 1952 for SOM, is only 32 years old. But, this is actually its third award. It received an AIA honor award upon its completion and on its 25th anniversary, for "enduring significance". This is even more surprising considering the widespread condemnation of anything that remotely resembles the International Style glass box. It is also interesting to note that the Lever House, if demolished, was to be replaced by an Art-Deco revival tower. This further strengthens the argument for the significance of recent history in contemporary architecture.

While the designation of Lever house is undoubtedly the most noticeable and significant example of this interest in preservation of the 50's, there are numerous others.

One particularly interesting project involves a fast-food restaurant in Des Plaines, Illinois. Now, this isn't just any fast-food joint, but McDonald's very first. You remember the kind with a sloping slab roof and glass facade with illuminated double Golden Arches? This 1950's drive-in is being replaced by one of the new brick versions just across the street. No plans have been made for the old structure, but area residents have become active in trying to save it. A McDonald's Restaurant is certainly not as architecturally significant as Lever House, but as an expression of American lifestyle it is invaluable. People of the 80's seem to love to remember the last real period of American optimism, hope and prosperity. (Goldstein)--The Good Old Days. This all began in the late 70's with American Graffiti, Happy Days, and Laverne and Shirley.

Many 50's style gas stations are being saved throughout the midwest. In northern Michigan and Chicago, I've seen these unusual buildings transformed into sub shops and pizza parlors.

Even more recent and unusual is the Apollo 11 launch tower preservation. The National Trust has persuaded NASA to disassemble the historic structure and to store the pieces for some future rebuilding.

It is in the expression of this attitude that contemporary music and architecture are so similar. The reflections of The Fifties are apparent in many of today's songs and videos. Some are more openly blatant and literal in their revival. Other musical groups use a more reserved and subtle approach. Nevertheless, the revival is there. It is happening.

Differences also occur in how this attitude is expressed. Punk rockers openly confess to this revival in their manner of dress. Straight leg blue jeans, white T-shirts and black engineer boots were the uniform of many in the 1950's. Even the wild hair cuts could be seen as an abstracted "improvement" (?) on the greased back Ducktail, or pompadour. The subject matter of many rock songs also display a certain amount of revivalism. Bob Seger's latest album included the hit single "Makin' Thunderbirds", a hard little rocker about building the first T-Birds in Detroit's auto plants. Even the heavy metal band, Quiet Riot gets in the act with their "Slick, Black Cadillac".

After all, what is more expressive of the cruising, hot-rodding, drag racing era than the cars themselves? ZZ Topp and Culture Club both employ circa 1950 automobiles in their videos. The bearded boys of Texas saw fit to use a red hot-rod coupe both on their latest album, Eliminator, and in their video. Culture Club, in their "Church of Poison" video provides a convertible Cadillac for Boy George and the rest of the group to bounce around in.

Even though it might seem a bit contrived to argue that these previous examples express a 50's revivalism, there is no doubt that the following examples were conceived with just that intent.

Billy Joel's latest album, The Innocent Man, was designed solely to express this attitude. His use of extensive R and B horn section, and harmonic melodies, coupled with his versatile piano ability produce a remarkable 50's effect. This is especially true on the "Tell Her About It" cut. The video of this cut features an ersatz Ed Sullivan introducing "Mr. William Joel" on a replica of the old variety show's stage. Joel appears in a yellow-brown, wide lapelled tuxedo with loafers and white socks. He uses a huge, awkward microphone. Following the performance, the Sullivanesque character reintroduces Joel and his band as B.J. and the Affordables. Now, all this nonsense is interpreted as pure fun. Maybe there is a hint of irony and satire, but nonetheless, it is a powerfully effective performance. This is not an isolated track on Joel's album. Another cut entitled "For the Longest Time" is performed totally acappella, complete with

the 50's conventions of falsetto and finger snapping.

Billy Joel is not an isolated performer either. The Stray Cats can be characterized as a rockabilly revival. Their inspiration comes directly from Roy Orbison and Buddy Holly, both early rock pioneers. The Stray Cats are a three member group featuring Brian Setzer on lead guitar and vocals. Their instruments, compared to the high-tech guitars and synthesizers of today, are not exactly state of the art. Setzer plays a huge, Gibson hollow-body guitar (circa 1950). The drummer, Slim Jim Phantom, does his thing on a pedal bass drum, a snare and one cymbal. Lee Rocker rounds out the group on an upright bass. By examining their instruments, this band seems to be practicing the Miesian theory that "less is more". After hearing tunes of their Built for Speed album such as "Rock This Town", "Stray Cat Strut", and "Rev It Up and Go", it is obvious this old adage still applies.

A Chicago band called Jump'n The Saddle expresses the revival attitude by involving another discipline, film. This band performs the smash hit song "The Curley Shuffle". The group addresses the popularity of The Three Stooges by using a big band, swing sound. In the waning months of 1983, this song was at the top of the charts in many American cities, including Detroit. The popularity of the Stooges film festivals and television shows can be best supported by the attendance at local theatres and their ratings on television.

At the Royal Oak Music Theatre, Stooges festivals traditionally outdraw Clint Eastwood festivals, but only if all the movies star Curly!! In southeast Michigan, Stooges TV reruns generally run second only behind Johnny Carson on late night television.

The Stooges are more popular now in some places than they were the first time around. They began their comedy acts in the 1920's and started movie shorts in 1934. They made more than 200 shorts from the early 30's to the late 40's, as well as several movies in the late '50's. In a Detroit News article, Mike McBride addresses this particular revival by asking and answering his own question.

Q. "Why the revival for this slapstick comedy?"

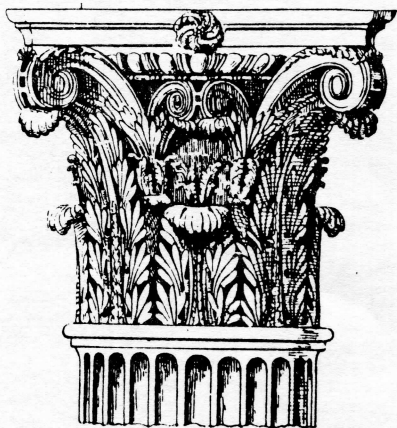
A. "people know what they're going to get."

This seems to be the answer to most of the revivals, whether the subject be new architecture, preserved architecture, New-Wave '50-ish rock music or The Three Stooges. Barbara Goldstein, in

a 1981 PA article entitled "Washed Up on The New Wave", explains the attitude in this manner. "New Wave is a form of Post Modernism which, rather than using the safe remote images of the distant past, relies on a more recent nostalgia." This seems to apply directly to the revivalism attitude. I must ask whether there is really any difference in the post modernist's reinterpretation of classical forms and New Wave rocker's adaptation of early music styles.

Both artistic expressions are returning to the the beginning of their respective disciplines and attempting to create something new. In architecture, arches, columns, pediments and keystones are being applied and integrated in new ways. In Rock music, the instruments, music, videos, and performers attire serve as elements of revival.

This revival practice is enjoyable, pleasing, and understandable; so what if it has been done before. The practitioners are instilling a freshness and providing the foundations for a new direction.



MODULATION

Susan Demeulemeester

Nineteenth century Europe was an age of evolution. The revolutions of the late eighteenth century resulted in the death of the monocratic governments and produced the rebirth of democracy. As a result of this rebirth, however, the nineteenth century was to become an era of growing, learning and exploration. The implications of the new social structure needed time to mature. This turbulence in Europe's social structure also resulted in a turbulence in her art. While artists struggled to free themselves from the binding ties of tradition, they also struggled to establish for themselves a new direction. During this identity search, architecture and music experienced a parallel development.

Both disciplines evolved out of antiquity and into the modern age.

At the turn of the century both music and architecture were still rooted in the past. Tradition offered the artist an established, acceptable reference point. It also provided the artist and audience with a sense of understanding and security. Consequently, classical composition shaped early attitudes and the concept of "neo" classicism reigned supreme.

Music was dominated by the Viennese school consisting of Haydn, Schubert, Mozart, and Beethoven. Composition was strictly governed by precedent. Their works were founded on the diatonic or standard eight tone scale and were ruled by the classic trait of symmetric melody. In addition they provided for the triumph of the tonic, the primary tone of a diatonic scale. While formal composition did not prevent emotionalistic works, as exemplified in Beethoven's volcanic symphonies, it did regulate feelings to a subordinate position within the academic form.

Similarly, architecture associated itself with classical traditions. England was dominated by the architecture and planning of John Nash. His stylistic inclinations, shown visibly in the Cumberland Terrace (1821-27), reveal the prevalent classical vocabulary. Sculptured pediments, projecting columnar bays and triumphal arches regulate the Terrace's character. In America, the attitude flourished in the preeminence of the Greek Revival style. The temple facades found on the Second Bank of the United States, the First Church of Christ in Lancaster, Massachusetts (1816-17) and on the Lunatic Asylum of Utica, New York (1837-43) show the popularity and triumph of the neo classic theme.

As the nineteenth century progressed, romanticism replaced classicism as the domineering attitude. The formalism of new classicism had become stifling. The fresh picturesque charm of the romantic rhetoric in contrast was wildly appealing. Poetic thoughts tainted the visions of artists, and romanticism became ubiquitous.

Romanticism powerfully directed music. Compositional techniques yielded to the exploration of new possibilities. Symmetric melody was replaced by infinite melody, and as a result, a new lyricism emerged. Composers also relaxed the resolution of the tonic with the progression of dissonance to consonance (tones creating tension progressing into tones regarded as pleasing and final in effect). In addition, subject matter also turned away from classical traditions. Leading composers

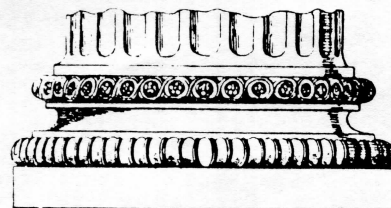
bestowed upon their music wonderfully romantic themes and titles. Wagner wrote his legendary operas "Faust" (1840) and the "Flying Dutchman" (1843). In Russia, Tchaikovsky wrote the magnificient "Romeo and Juliet" (1869).

Romanticism, however, achieved its climax in architecture. The idyllic, expressed tangibly in three dimensional form, made romanticism visible to the masses. In England, romanticism was proclaimed in Sir Charles Barry's Houses of Parliament (1840-65). Their rich Gothic tracery, and the picturesque silhouette of the clock tower contribute to the building's quixotic impression. France also succumbed to Gothic enchantment. The impelling novels of Victor Hugo inspired her to repair revolution torn monuments. Under the direction of Violet-le-Duc, romantic cathedrals such as Sainte-Chapelle and Notre Dame of Paris were restored.

While the influence of romanticism largely permeated the arts, secondary movements in music and architecture struggled to emerge. The rapidly developing society of the nineteenth century continued to offer the daring artist broad and tempting horizons.

In music a disturbing quality emerged. Music ceased to unfold around familiar backgrounds. Composers began to state a phrase only once. By abandoning repetition and symmetry, they achieved a vibrant taut melody. Unlike traditional works, these new abstract melodies were not conceived of in terms of the human voice. The themes of twentieth century music contain wide leaps and jagged phrases. Composers such as Stravinsky, Schoenberg, and Bartok introduced seven tone "skyscraper" chords. These chords ignore the unity of the Classical triad (first, third, and fifth tones) in favor of a greater tension. Polytonality (simultaneity of two or more tonalities), multirhythm and chromaticism (twelve tone scale) also contribute to the sounds of their modern music.

Parallel to music, architecture also began to respond to other possibilities. Paxton's Crystal Palace (1851) represents this transition. Paxton's use of glass and steel created the



possibility of infinite space. This is parallel to the infinite melodies of the romantic composition. Yet, Paxton's work contains another more progressive attitude, similar to music's abandonment of the human voice; the Crystal Palace withdraws any reference to its human inhabitants. It too has ceased to unfold around familiar backgrounds. In addition, Paxton's work provides the tone from which skeletal systems continued to unfold. In Chicago the skyscraper emerged like the skyscraper chords of music; and buildings moved away from a classical horizontal orientation as did musical composition.

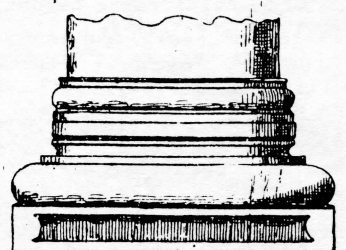
Both music and architecture had by the close of the century progressed far from their traditional precedents. As Europe evolved socially, her values metamorphosed to adapt to the changing environment. Visually and spiritually this process manifested itself in her arts. However, music and architecture only mirrored society's values. They did not give it reason. Mankind, with his desire to explore, vaulted into the twentieth century, possessed by his inherent curiosity. And as the previous century was, twentieth century art will also be, the fruit of the conditions of society's heart.

JORN UTZON

John Madsen

Since the turn of our century, many architects have tried to create modern architecture. Repeatedly, they have sought the past to provide a foundation for their forms. Very few attempts, however, have been able to capitalize on history as a learning tool. Many architects merely repeat forms and symbols without providing them with inherent meaning. In contrast, Jorn Utzon is an architect who does understand the building principles behind the ancient forms. His work is universal in its expression and stands independent of predominant currents and styles.

Utzon's architecture is guided by his belief that the horizontal plane is a constituent element of the architectural expression.



Worldwide, in the temples of Greece, in the ziggurats of Sumer and in the pyramids of Egypt, Utzon saw the relationship of the building to the horizontal plane. He felt that the plane was the backbone of composition and sensed in its horizontal form a great and powerful strength. His feelings for this principle, however, are best clarified by his own words:

"The Yucatan is a flat low land covered with an inaccessible jungle, which grows to a certain height. No large views, no up and down movement. By introducing the platform with its level at the same height as the jungle top, these people suddenly obtained a new dimension of life. On these platforms, they have built their temples. From these platforms, they have the sky, the clouds, and the breeze. Suddenly the jungle roof has been converted into a great covered plain. By this single architectural trick, they had completely changed the landscape and supplied their visual life with a greatness corresponding to the greatness of their Gods."

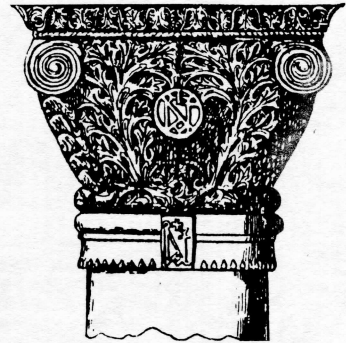
Jorn Utzon crystallizes this idea clearly and articulately in his best known work, the Sydney Opera House. Yet in addition to providing a tangible example of his beliefs, the Sydney Opera House is an interesting personal achievement. Utzon, as a boy, spent hours looking out of his bedroom window along the peninsula of Elsinore at Kromborg Castle, the setting for Shakespeare's Hamlet. Responsive to the interplay of light and shadow, the castle came to be a living entity by the sea. There is little doubt that when Utzon entered the competition, the castle struck a chord of memory. When he actually saw Bennelong Point, the site for the opera house, for the first time, Utzon became ecstatic.

Utzon declared that this was a place where in antiquity a temple would have been built. He further went on to state that the Sydney Opera House would be a building in which the roof would be of major importance. He concluded that because it sits on a peninsula, jutting out from the middle of the city, it would be experienced from all sides. Therefore, Utzon made a sculpture, a sculpture covering the necessary functions of the roof and a sculpture that rests graciously upon the peninsula base.

Again, Utzon's purpose in creation is best understood in his own words:

If you think of a Gothic Church, you are closer to what I have been aiming at. Looking at a Gothic Church, one never gets tired of it.

When you pass around it, or see it against the sky, it is as if something new goes on all the time. The interplay of sun, light, and the clouds makes a living thing. In order to express liveliness, these roofs [Sydney Opera House] are covered with glazed tiles. When the sun shines, it gives an effect which varies in all these curved surfaces. One cannot make a complex form without being clear on the geometry. I have used the geometry of the sphere. From this sphere, I can take one slice and repeat it for my shells. You will see that I have succeeded in getting these great complicated forms under control.



The power of the Sydney Opera House lies in his juxtaposition of the solid base and the beautiful hovering vaults. The massive base emphasizes the character of Bennelong Point. The base is Utzon's platform, on which the auditoria are arranged like Greek theatres. The platform also instills in the building a magnificent ceremonial approach. Here on the platform, man has his feet placed firmly on the earth, while above him the graceful, hovering vaults clarify man's place between earth and heaven. Jorn Utzon has succeeded in capturing this visionary quality in his design. The design is not foreign to the site but rather brings out its inherent characteristics. His design addresses the open and dynamic world, yet at the same time offers the individual a place in it.

The importance of Jorn Utzon resides in his ability to bring back the dimension of architecture as an art. A work of architecture does not express its content by means of a language of signs, but expresses itself by how it extends into space. This is how it defines its place between heaven and earth and becomes a place where human life can take place. Utzon's architecture is not a theoretical framework for life, but instead is based on the same physical laws that govern its inhabitants.

Greg Varano

Sacrifice. It is not only a word, but an attitude as well. This word characterizes the work of the Spanish architect Antonio Gaudi (1852-1926). It also permeates the charging words of the British art critic and thinker John Ruskin (1819-1900). They are uniquely pendant to one another; at one level, Gaudi as builder and Ruskin as writer. However, their similarities do not end here. It is certain that they knew of each other, yet time and place separate them. Any direct affiliation would seemingly push the connection onto unstable foundations. Their connection must rest upon the similarities of their spirits and their intentions. Their bond is set forth in Ruskin's allegorical 'lamp of sacrifice'. It was a difficult road that each man walked.

The very foundations and intentions of these two men lie with the Creator. Ruskin was an evangelical Protestant and Gaudi, a devout Catholic. The differences in their religions had in past centuries ignited disputes that had led to a division of the Christian faith internally. However, in the middle to late nineteenth century, the Age of Reason and Darwinism culminated the development of the Renaissance humanist man. Mankind had eclipsed the sin of Eden by not only disobeying God, but now explaining him away. The gravest sin had been recapitulated: oh Lucifer, that thou desirest to be God! This meant that the Christian religion could no longer be divided. Symbolically it had to unite to oppose the Age of Reason which had replaced God with man.

Both men are united spiritually. Gaudi stated with much sobriety that a man without religion would be a man spiritually ruined, a mutilated man. It has been said of Ruskin that a devout spirit animates and inspires all his works. With solemn words, Ruskin acknowledges with an ever-realizing sense the presence of God, the Almighty Father and Friend revealed in the life-giving Gospel of Jesus Christ. Thus, we see that Christ is the light of the 'lamp of sacrifice' that lit both men's paths.

Ruskin explains in his Seven Lamps of Architecture that the highest sacrifice in architecture pertains to the services and honor of God. He does not mean necessarily that we should only build churches, but that Godly principles should exist in all buildings. Concerning Sacrifice he wrote: "...it is not the church we want, but the sacrifice; not the emotion of admiration, but the act of adoration; not the gift, but the

giving." It is not the result of labor, the end product or the fruit, of which is being spoken, but the sacrifice and mere costliness of the very substance of labor and time themselves. He concludes: "[Sacrifice]...is therefore most unreasoning and enthusiastic and perhaps best negatively defined as the opposite of the prevalent feeling of modern times which desires to produce the largest results at the least cost."

It was to this goal of the lamp of the ultimate sacrifice that Gaudi tended. The projects that were most important to him were his religious works. One of his first works in this light was the Expiatory Church of the Sagrada Familia in Barcelona (1883-1926). This commission continued on through his life, consuming his final years.

Yet Gaudi had other non-religious commissions in which he used natural principals. In them we can see that he studied natural forms and behavior to understand God's structural and geometric laws. He believed, as did Ruskin, that nature was divinely created, and to seek its laws would be to collaborate with the Creator.

One is usually awestruck when looking at Gaudi's zoomorphic and organic architecture. The experience of it evokes a response from deep within man, much like knowing of man to woman in the Biblical context. His respect for the divinely created nature causes us to peer into the depths of touch, taste, smell and inner vision; all things that are sensual and emotional but which have rational seats. Gaudi has tapped the beauty of quiet falling leaves, still cool water, the shimmering moon, and the blazing sun. With the cross that adorns all of his buildings, Gaudi alludes to the greater beauty that once was Eden.

Gaudi and Ruskin were both proponents of the Arts and Crafts Movement of the late nineteenth and early twentieth centuries. For Ruskin, it was an issue of morals. As a reactionary, he thrashed out at the industrial machine world, and as an actionary, he believed that physical work and craft-of-the-hands was a gift from God. The fruit of the hands is rooted in the motivation of the heart. The growing industrialization had made laborers slaves to machines. The joyful heart had been choked at the root - wilted fruit. Therefore, lack of production by the handicraft process would suggest a moral decay in society.

For Gaudi, handicraft was his family's history. Several generations on each side of his family were involved with the smith trades. He believed that the metalsmith embraced all three dimensions in his work and thus unconsciously had a

dominion over space. Also, he executed his commissions in the true spirit of the medieval masterbuilders. He did not hesitate to work alongside the ignorant but talented Catalan brick masons.

Gaudi and Ruskin paralled and complimented each other, one as builder and the other as theorist. There is reason to believe that Ruskin, the moralist, would have approved of Gaudi. Three major areas of agreement exist. First, their foundations are built upon their personal relationships with the Eternal God and His Kingdom; the sacrifice of their lives. They each possessed an extreme sensitivity and awareness of the divinely created nature and believed that all pure art was rooted in its principles, the act of adoration. Finally, those natural principles were to be expressed in a society utilizing the craft trades, the giving of time and energy.



THE FUNCTION OF FASHION;
TWENTIETH CENTURY ARCHITECTURE

Tammis Donaldson

Fashion, in this age of narcissism, plays a strong role in design, from clothing, interior design and industrial design to architecture. The public has come to expect it, demand it, and to strive to be the most fashionable, whether as an individual buying clothes, or a car, or a corporation its headquarters. This fast pace of desire pushes for innovation in all products, (even architecture). The display of these products becomes an act of pacesetting, and to be fashionable becomes a theme for creativity.

Clothing, because of its ability to quickly shift from one trend to another and to disregard the failures in the trash can, is a good medium for fashion. But is architecture, as a more permanent art of the built environment, appropriate to the transient pace of

fashion? One downfall for fashion in architecture is that it can be easily dated and more often than not, outdated. But as Ada Louise Huxtable notes in Kicked A Building Lately?

"The fallacy is that you can't deliberately aim for timelessness without falling on your face. A building grows naturally out of confluence of conditions intrinsic to a particular movement in time; they are signposts of civilization. They become 'timeless' in relation to their greatness - later."

The Chrysler Building in New York City by William Van Alen is a building that is noticeably dated. However, because of a returned interest in nostalgia and because it is a strong design representative of the jazz age, the Chrysler Building has become timeless. Helmut Jahn's reference to the Chrysler Building in Houston Texas (S/W Bancshares) represents a return to being fashionable, because fashion in its ultimate form means to display. The Chrysler Building displays elegance, capitalism, and the Chrysler Corporation. It is a building that celebrates these qualities in full force, through art deco decoration and an expressionistic shaft pointing into the sky. The Houston tower is also a building of celebration. It celebrates the growth and success of Houston through announcement lights that throw off great beams of light from its building corners.

The Houston tower is designed to give the downtown a focal point. In the sky and at the pedestrian level, it takes a bold stance in the neighborhood to be number one. It asks to be looked at, as fashion from Vogue Magazine asks to be looked at. Through fashion, and the test of time, the Houston tower may as the Chrysler Building become a landmark both in the sky and in design.

Is this drive for novelty appropriate for architecture; are we left with rag bag architecture? It is certainly evident in most cities, but the turn away from this is unlikely because fashion is also big business. Architecture has become as much of a consumer product as record albums and hence, the sometimes trendy character. But a trend, like anything else, can produce good architecture or bad; in fact there is the possibility of creating a permanent style from a trend. The Chrysler building is an example.

Fashion may satisfy the whims and shifts of popularity of society, but there can be a function to fashion. In architecture and other design fields, fashion may begin as a fountainhead of creativity.

From it a design method or philosophy might be born.

BY DESIGN - WHY THERE ARE
NO LOCKS ON THE BATHROOM DOORS
IN THE HOTEL, LOUIS XIV
AND OTHER OBJECT LESSONS

Author: Ralph Caplan

Reviewed By: Sheila Smith

"Here is Edward Bear, coming downstairs now, bump, bump, bump on the back of his head behind Christopher Robin. It is as far as he knows, the only way of coming downstairs, but sometimes he feels that there is really another way, if only he could stop bumping for a moment and think of it."

A. A. Milne

The title of this book alone is enough to attract attention. Caplan manages to hold the reader's interest through his intriguing chapter headings and his insightful introductory quotes. Who would have thought, for example, that a discussion of "The Professional Emergence" might begin with this quote by the author of Winnie the Pooh? Yet, it would be hard to conceive of a better way to begin a discussion of the need for design without Milne's image of life. Throughout the book, Caplan continually draws from a variety of sources. The impact of his quotes are enhanced by the irony of their relevance to the subject matter at hand.

The purpose of Caplan's book is to increase the reader's awareness and understanding of design in the broadest sense of the term. In his words, "the book is not a history of design, although there is some history in it; it is not a design critique, although it is critical; it is not a defense of industrial design, although it is sympathetic to design frustrations; it is not polemic, although it acknowledges work that is shoddy and mindless." The point of this book is that design, which is now directed largely to superficial ends, is appropriate to our most significant human activities and belongs to them.

Caplan explores the effects of good and bad design through examples taken from the diverse aspects of life. In the book, he includes discussions ranging from the design of government, architecture and politics to the design of hamburgers, safety pins and chicken eggs. In addition, Caplan also describes the problem solving nature of effective design and points out popular misconceptions. Caplan

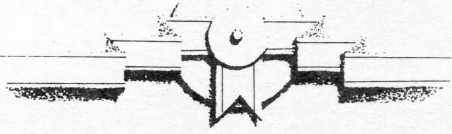
informs the reader on what design is not, and how design came to be misunderstood. "Ironically, although design operates in many areas where it is unexpected," he states, "It is proclaimed in many areas where it hardly exists."

Caplan's view on design contains many diverse and interesting viewpoints. In a chapter entitled "Suitable for Framing, Is Design Art?", he debates the distinction between the design of art for art's sake and applied art. He refers to these respectively as "Art" and "art". Caplan opens the chapter with a quote from Martin Myerson. "People can insulate themselves from painting, sculpture, literature, music and the dance, but they cannot avoid exposure to the design of buildings and green spaces. Since urban design, architecture and landscape design are the only arts that cannot be avoided, they have a uniquely public character." In this chapter, he also considers at length the effects that taste has had on both art and Art.

In another chapter entitled "The Design of Possibilities, The Shift From Object to Situation", Caplan talks about the increasing amount of attention that designers are focusing on - the effects of the objects they create rather than the objects themselves. He defines situational design as the concept of moving from the design of things to the design of the circumstances in which they are used. Caplan asserts that "You can't design one type of environment for all situations, which is why situational design has to be called into play".

Caplan's exploration of the nature of design is enjoyable, inspiring and informative. Yet ironically, Caplan states that he wrote BY DESIGN for people outside of the design field. Nevertheless, BY DESIGN is worth the attention of anyone affected by design, which makes it worth the attention of everyone.

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MICHAEL GRAVES
HIS ELEMENTS AND HIS LANGUAGE

Bradley Butcher

To truly appreciate the work of architect Michael Graves one doesn't have to speak the same language, but it helps. For the past century, architects have displayed a great enthusiasm for borrowing language from other disciplines and Michael Graves is no exception. He refers to his work as "composition", the formal elements as "vocabulary", the set of elements as "language", and the viewer's perception as "reading". In an attempt to understand the directions of these definitions, it is necessary to separate each one and discuss its components individually.

In Graves' project for the bridge at the Fargo-Morehead Cultural Center, the elements are enormous arches, keystones, classical pilasters, classical capitals, pediments, valances, mouldings, dropped soffits, and assorted classical ornament. These are the vocabulary of Graves; they make up his language and go into his compositions. Some of the elements are obvious to those who are aware of their historical references, but they are all part of the work that has made Michael Graves one of the most influential architects of the Post-Modern movement. Graves states, "Doors, windows, and rooms are my verbs, if you took them away I'd lose my language."

Graves' vocabulary comes together in his most celebrated work to date, the Portland Public Service Building in Portland, Oregon. Built in 1982, it typifies the direction Graves feels that his architecture is taking. Most modern architecture today uses forms that are derived from the machine and according to Graves, the humanism is left out. His goal is to re-establish the associative language of architecture by designing a building with a head, body, and base. This concept recalls the source for such works as the Parthenon and other Greek buildings that are based on human form.

On the basis of the human form, one can see the translation into building form by Graves in his Portland Building. Graves used the figural reference boldly in his sketches for the building. In the final design it has been joined by the mask and this is what ultimately shaped his building.

At first, he tried to work out the overall form in terms of a standing anthropomorphic shape; head, broad shoulders, toes gripping the ground. But in the end, the proportions demanded by the program did not seem to make the standing figure work out, so he used a crouching figure instead. The head broadens back down into the mass and is maned. Then the squatness and broadness which were part of the original cubage become the mask. The crouch of the figure is still there, its toes still digging into the ground, but the face has taken over the body, and under its noble keystone forehead it looks out at us with two round eyes.

From a different point of view, the flattenings and planar simplification combined with the building's block, and symmetrical mass, make it look very much like Art Deco, a style which has interested Graves for many years. This combination of Art Deco and Classical motifs was widely used in 1930's public buildings, and Graves' own distinctive blend of those styles therefore seems particularly appropriate for this building type.

In the preliminary studies for the building, Graves placed a pavilion, shaped like a child's drawing of a house on top of the keystone. It recalls a primitive hut emerging from a mountain. The hut, or temple, on the mountain, common in Classical and Beaux-Arts imagery, is a favorite of Graves. It sums up for him the relationship between architecture, man, and nature, which he considers essential to the discipline. Economic reasons forced Graves to alter the design of the pavilion, and he replaced it with a form that doesn't quite offer the same symbolism. In fact, it is referred to as "...what looks like the metal spout of a sugar box."

Graves intends each element of the design and decoration to express the building's meaning.

The elevation suggests a detailed reading. The columns supporting the keystone describe the interior program: city office below, rental space above, government supporting commercial activity. Behind the columns, a giant window of reflective glass identifies the center (or body) of the building. This houses the services, and again suggests qualities of light, vision, and the reflection of government activity in the city. Furthermore, this applied figure of portal and window adds relief to the flat facade. It transforms a potentially homogeneous, static surface, read straight across, into a kinetic plane given focus and tension by the emerging arch-like form. When considered more integrally in terms of its process of design, the Portland

Building is essentially Sullivanian. Its general size and proportion put it basically in the Wainwright class. Both Sullivan and Graves were attempting to clad a light steel skeleton in order to transform it into an integral plastic body. Sullivan employed a flat, sharply cut base. Graves does too. Sullivan set a building scaled panel of vertical piers within the containing flat forms of the building's corners. The capitals of the piers seem to support the top floor as a horizontal shape, which is treated as a great entablature for the building as a whole.

Graves uses the piers only in the center and causes the corner sheathing to expand over most of the surface. This makes the building seem more like a decisively solid block, rather than a building richly articulated by substantial vertical piers. There is in effect no continuous entablature and no giant capital in terms of Sullivan's imagery of the classical column, but the spread of the keystone takes the attention away from that.

Much attention has been placed here on the Portland Building and for good reason -- it is the first large scale example of Graves' work. It is the culmination of all his efforts in his private works and in his paintings. It is a monumental work that has been classified as the first monument of that loosely defined style called Post-Modernism. It has caught the eye of the nation and let Michael Graves, at least for a time, become a household name. Perhaps after the controversy dies down the Portland Building could well attain the kind of vibrant, quirky charm that we now associate with Victorian buildings. They may lack a timeless serenity, but they possess undeniable character. And whether Michael Graves represents the future of American architecture or not, his is a voice whose single minded message -- that architecture is an art of meaning as well as form -- is strong, clear, and compelling.

