Spring 3-1977

100% RAG: Architectural Education | Theory vs. Practice, Volume 2, Number 4

Louis Skoler

Dave Richards

Kermit J. Lee Jr.

John Gasbarre

Robert Hilson

See next page for additional authors

ARCHITECTURAL EDUCATION: THEORY VS. PRACTICE

100% RAG

MARCH 1977

VOL. 2 NO. 4

EDITORS

Editorial and Production: Richard Becker, Gerald Gendreau, Nancy Lieberstein
Graphics and Layout: Peter Greaves, Ben Kishimoto
Solicitation and Managerial: Jay Haverson

STAFF

Editorial and Production: Diana Chen-See, Howard Fiedler, Cindy Hughes, Steve LaFrance, Jim McCurdy, Doug Ulwick, Glenn Vanaman, Doug Whitney, Krista Willett
Graphics and Layout: Naish Artaiz, Bill Crosskey, Reggie Davis, Malcolm Goodspeed, Peter Lang, Molly Lee, Bruce Miron, Andy Morgan, John Oleinik, Joe Pignetti, Bill Prevatel, Bill Schwartz, Bill Worcester
Solicitation and Managerial: David Bolasky, Robert P. Hilson, Stuart Morris, Mark Tarnowsky, Jennifer Thayer

ADVISORS

Robert Haley
Peter Olney
Julio San Jose
Ed Sichta

100% RAG

At a time when many changes are occurring in the school under a new dean, it becomes increasingly important to acknowledge the concerns of students and faculty. Ongoing debates in Promotion, Reappointment and Tenure, Curriculum and Faculty Search Committee Meetings seem to have their foundation in the question of Theory and Practice. How does an educator prepare the student for an architectural career? How is the balance struck between the interests of individual instructors and the interests of the profession at large? These issues from the outset form the basis of our interest in studying Architectural Education.

Within the broad scope of Architectural Education, 100% RAG will devote each edition this semester to particular subtopics. Following this issue on Theory and Practice, future RAGs will look at Schools of Architecture (deadline for submissions, March 11), and the Effect of Architectural Historians and Critics (March 28).

The submissions for this month's RAG are varied in many respects. The literary form that these expressions have taken actually reinforce and restate the author's ideas. Whether one asks rhetorical questions or suggests concrete solutions indicates a great deal of the writer's attitude towards Theory and Practice. Several questions relating to pragmatism, architectural morality and the work ethic surfaced as conflicting ideologies.

We view these articles as being indicative of current sentiment in the school as they point to some of the basic areas of conflict. While these articles do not exhaust all the possibilities, they do force us to examine our own interests and motivations in the field of Architectural Education.

Richard Becker
Gerald Gendreau
Nancy Lieberstein

SOME QUESTIONS ON THEORY AND PRACTICE IN ARCHITECTURE

LOUIS SKOLER PROFESSOR OF ARCHITECTURE

"It is only seldom that we can obtain insight into an architect's way of working. The first manifestations of imaginatory thinking, early sketches, are mostly kept secret and are not published. We hardly ever have access to any testimonials documenting the origin of an architectural idea. There is nearly everywhere a dearth of documents which would enable us to study design methods in relation to a discussion of architecture or of a particular building. We are informed about the exterior conditions constituting the field of creative work, but we can rarely obtain data which might allow us to guess at the forces governing the creative process ..."

from the foreward to "Alvar Aalto, Synopsis" by Bernard Hoesli

On the question of whether his architecture is abstract art reaching out toward practical aims, or laboratory constructive experiments which turned out to be abstract art, Aalto wrote:

"... in one sense, architecture and its details is biology, and the circumstances of its origins are probably just as complicated..."

Answer to an inquiry of "Domus" magazine published in "Domus" 1947, pages 223-225, and in "Werk", February, 1959

Theory has the ring of science. And in science, theory is in essence an explanation for a natural phenomenon which, according to Popper, is made in the interest of developing better theories. That is, the ultimate function of theory is to draw criticism in order to strengthen it through development and modification, or to refute it, resulting perhaps in a new and better theory. Since there are no scientific truths in the pure sense, the basis of testing lies, not in proof, but in refutation. If a theory holds up well to criticism and cannot be refuted, at least for the time being, it is for all practical purposes accepted as truth.

However, theory in architecture, rather than being an explanation of a natural phenomenon, is indeed an explanation of man's purposes and intentions, establishing a body of principles and standards in what Mies acknowledged as a world of the practical, and Le Corbusier the world of hard fact. Each saw architecture rooted in that truth but capable of "moving upward through various levels of value, into the realm of pure art". Architecture then is order imposed on indiscriminate fact.

Practice, in the classic sense, is the carrying out or application of Theory- that is, Work according to principles and standards.

The general attitude, however, toward theory and practice might be characterized as follows:

Theory represents the pure and the ideal. It concerns itself with intellectual and artistic problems - organization, proportion, scale, image, movement, place, figure-field, context, precedent, technology.

Practice represents the world of daily existence - the world of so-called fact, pragmatism, expediency, time, money, chance, influence, in short, the politics of building and the exigencies of office management.

In the realm of theory, all control lies within the grasp of the individual mind. In the realm of practice, control is shared, at best.

But what might the roles of practice actually be? A test of theory? The translation of theory into construction? Or, might it also be a source of theory?

* * *

Some critical characterizations of how we are thought to work:

1. Intuitive- the main impetus, as a conscious summing up of one's experience, attitudes, knowledge, and feelings.
2. Social/Functional- social and functional needs establish, on their own, formal relationships.
3. Expedient- getting the job, and getting the job done.
4. Theoretical- work determined by one's grasp of the ideal, assuming the building will "work" in all other ways as well.
5. Technological- the orchestration of systems (structural, constructional, mechanical) as the key to architecture.

Yet we all work in accordance with such attitudes, differing in priorities, reconciliation of differences, and capacity to transcend and transform problems through the act of invention.

A work of architecture, like all creative acts, functions on several levels- symbolic, referential, contextual, programmatic, didactic, and purely formal.

The respect and admiration engendered by a work of architecture layers itself according to the range of levels of the work, and the quality of the work as a totality, transcending those levels; the work as a source of ideas at various levels; and the extent to which it invites critical analysis, furthering our understanding of architecture in general. Whether the work actually embodies these ideas, or whether its author conciously imparted those values is, in itself, of minor relevance. In this regard, architecture parallels science, in that the work assumes the role of phenomenon, attracting analysis, or explanation, thereby contributing to the growth of knowledge, a further measure of its meaning.

* * *

Does theory/practice work as linear causality or as oscillation? If theory is always the source of idea, then practice must always be the practical application, bearing a similar relationship to scientific theory and technology. But, if theory is not, or cannot be, informed by practice, one may be building into the relationship an unbridgeable gap where, finally, theory itself becomes the end, and practice always viewed as, at best, an unfortunate need to expose the splendor and purity of idea to the erosive qualities of the world of indiscriminate fact.

And if theory/practice can be examined in terms of means and ends, then which of the two do we interpret as an end? If in the classic question means are determined if not justified by the ends, are not the ends also reshaped by the means, which inherently have the capacity for unexpected consequences? It would seem that the simplistic relationship ascribed to means and ends skirts the real question of non-linear interrelationship, and since it is in that realm where western thought is weakest, it is not surprising that few terms are to be found in verbal language, outside that of technology, to identify that question.

* * *

One of the great problems must be that of mediation between the life of the mind and spirit and the need for physical survival. Architecture may well be the sole discipline which attempts to do that. Others seem content, even insistently, to carve out their special area on one side of the line or the other. Their ultimate purpose may even lie in the choosing of sides. If architecture, in its own terms of theory and practice, were to seek similar satisfaction, then a significant chance to bring universal polarities into focus would be lost. The question for us, then, may be one of mediation between theory and fact, resulting in the formulation of a theory of Work accounting not only for the guiding force behind work, but also for the interaction of the two, with the strong implication of theory equally shaped by work.

* * *

Theory implies critical analysis. One hypothesizes, conjectures, explains, in order to understand. Understanding needs to be in one's own terms as well as those of the source, for the meaning of a creative work is too complex for any single person of school of thought to fully understand. Philosophers and poets arise each day to face the question of life's complexity anew.

Is analysis open, objective examination, or is it interpretation? That is, does analysis establish itself as idea, in the guise of question? Can analysis proceed without a point of view? Without certain standards, values, or intentions in mind? How does one evaluate when all facts are treated equally, when one lacks a basis for thought? On the contrary, analysis itself is an aspect of certain principles and values, and both analysis and subject are fused to focus on those ends, or at least one can argue that such a turnabout is as much within the realm of interpretation as classis straight-line causality.

* * *

In the same sense that the bubble of flow diagram may be thought to not only precede plan, but in fact, to anticipate plan, (diagram as hypothesis or analysis?), the role of graphics, in the formulation and development of ideas, deserves examination. Are graphics exclusively analytical and expository tools, or are they also, by careful selection, the embodiments of ideas themselves?

* * *

Finally, do the problems of meaning and understanding in the plastic arts derive entirely from substance, or do they also have origins in the inadequacy of verbal thought and language? That is to say, does scholarship, of itself, pose certain classic pitfalls?

Have we, by analysis, come to understand what has happened, or have we, by analysis, made happen what has happened? In that what has happened has done so only to the extent that we have been able to perceive it. And perception is an act of understanding, not a matter of fact.

■

PROFESSIONAL PARAMETERS

DAVE RICHARDS PROFESSOR OF ARCHITECTURE

Architecture has been defined as both an art and a science. Among current publications there is a text dealing with architecture as a business. In most monthly journals, along with profusely-illustrated contemporary building solutions, there are sections that deal with the legal aspects of construction with its many liabilities. Increasingly, articles appear that cover research undertakings, new materials, new energy systems, and new techniques of construction or building systems. There ia an ever-changing vocabulary of new terms, new methods of project development, construction management, and so on.

It goes without saying that architecture is not just art, or simply business or entirely the implementation of a practical science. Although the emphases of offices differ according to the personalities and practice of the participants, professional practice ranges primarily in the overlap of each of these areas of endeavor.

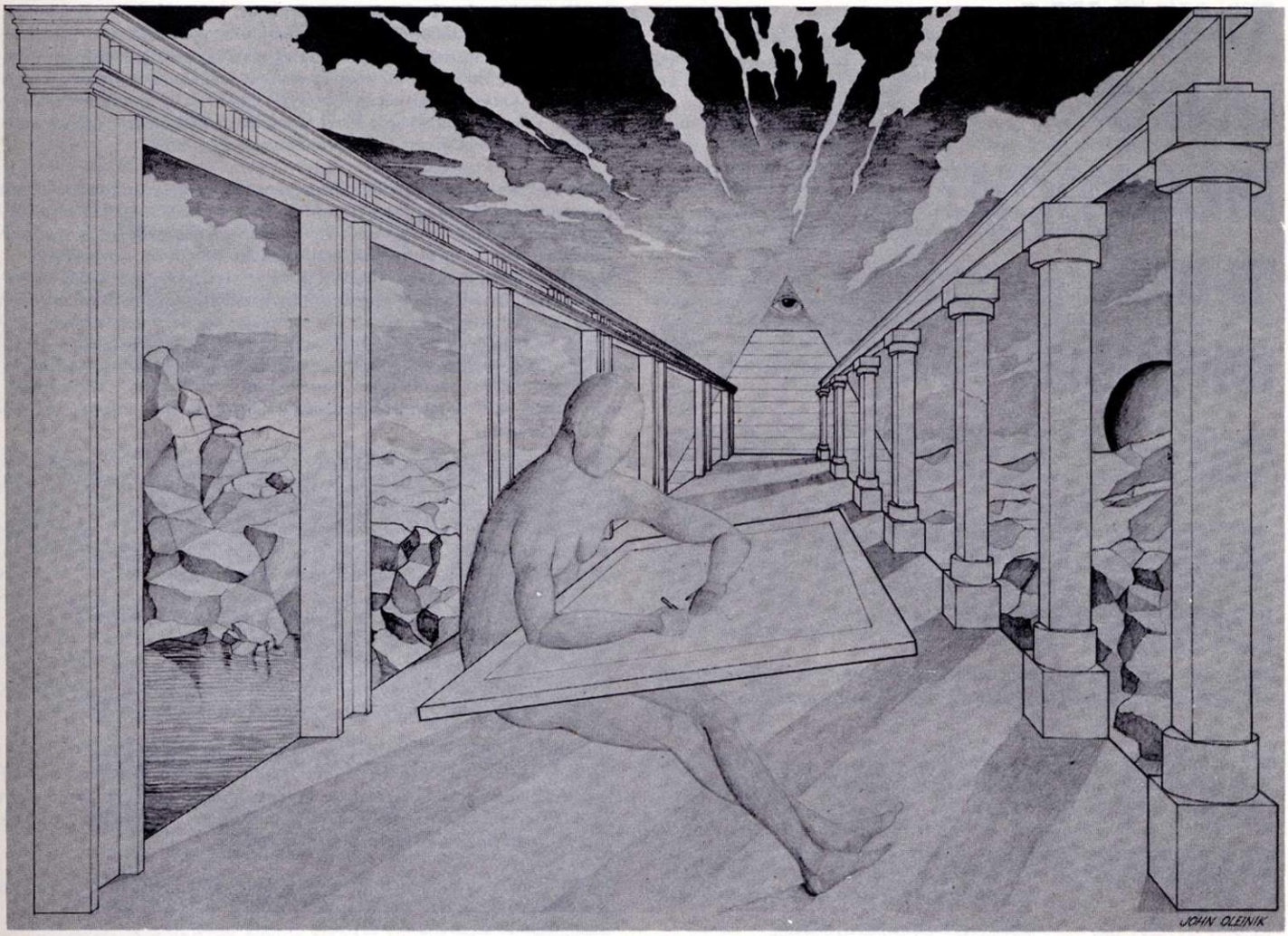
Essentially, new buildings arise out of the pressure of need within the limits of financial feasibility. The need is most usually recognized by parties other than an architect and only when a project is a joint venture, or his own, is the financing forwarded by an architect. Yet cost is without question one of the concerns the architect must deal with.

From the start of a project there is a whole layer of regulation through agencies of government, local, state, and federal, that influences if not imposes its own particular stamp upon each and every project. If the project originates through government, political timing may impose its special opportunities or limitations. The mandates of equal opportunity employment have the potential of influencing both the sequence and schedule of a contractor's work operations and costs. Current regulations place the burden of their early consideration upon the shoulders of the architect.

Increasingly, the palette of material choices has been broadened beyond the point of time-tested and proven performance where not only the traditional concern for form, color, texture, and elements of artistic expression are anticipated in their use; these must also assure satisfactory and long term serviceability. The alluring promises of a multitude of material manufacturers, their representatives, or their product literature, requires a broad basis for comparative and qualitative evaluation. Subsequently, the architects' technical and design skill comes into play as he relates physically the numerous fastenings for materials, materials into assemblies, and the total into a comprehensive, practical, and hopefully handsome building solution. Further, the solution must relate to the variation of its particular setting. Unable to respond directly to all questions, an architect reaches beyond his immediate skills to the testing agencies and laboratories for specific concerns regarding materials. Too, he may further his own resources by including at times specialists in engineering, acoustics, sociology, finance, or gerontology to effect the functional solution a particular project requires.

Broadly speaking then, an architect is the personal interface between all the essential inputs of a project. By the strength of his personality he may be leader, he may lend emphasis in one direction or another, or he may fulfill his role with neither fanfare nor notoriety. The degree to which he fills this capacity is determined by the effectiveness of his communications, his creative, evaluative, and deductive skills, the merit of his opinions, and the breadth and depth of the body of know - ledge he brings to bear toward solving the problems. But more importantly, he makes decisions based on his best judgements; it is because of this that he is acknowledged as a professional, and what he accomplishes is in fact what is really recognized as architecture. From Sen-Mut to Rudolph, it has not been otherwise.

In response to questions on education and the reality of practice, it is perhaps possible that an answer lies in a student's understanding of what professionalism entails. It is a measure of the educational opportunities made available to develop and exercise genuine judgemental capabilities, and depends no small amount on how adequately the student himself prepares for his decision-making role. ■


JOHN OLEINIK

THEORY UNTO PRACTICE: THE DEMISE OF STRUCTURED DREAMS

KERMIT J. LEE, JR. PROFESSOR OF ARCHITECTURE

Should the University, particularly in the late 1970's, simulate practice; and, therefore, provide the profession with recruits, or should the University stimulate the profession; and, thereby, provide it with the wherewithal to make it more comprehensive, more rewarding, more meaningful, and societally more relevant and therefore more "valuable"?

The University is a context and container for free inquiry. The education for Architecture often takes place in the University. But, the characteristics and competencies for licensure and status as practicing architects, or at least the recognition as "club member" dominate the reasons for student matriculation, not the preconceived notion that there is to be a connection between abstract theory and pragmatic service.

In all this there is a basic conflict, it seems, between the discipline of Architecture and the delivery of the services of Architecture. The conflict comes in the notion of Time/Place, much like the generation of the design parti. How much of what curriculum can be made to qualify an individual for what position in how many years? Or, should the University more nearly approximate ideal valuations which when extrapolated from their cultural context still yield serviceable tools?

There must be some distinctions made between the preparation for a "worthy profession" by virtue of the path which is assumed. These distinctions become most apparent when career choices have to be made by the pre-professional, as well as at that moment when the practioner must make a choice between personnel coming, simultaneously, to apply for the same vacancy in "an office" or other design organization. The necessary skills to be immediately beneficial to the organization, at the most junior levels might, at any instant, be better represented by the graduates from Technical/Junior Colleges with a focus on production; while the more valuable long term skills in reasoning, taste, and synthesis and only a "temporary" rudimentary skill in technical production might be represented by the University graduate.

This is my own judgement based on an acknowledgement of the exclusive, inhibiting, and unfinished notions that formal strictures can place on pre-professionals. Performance in the School of Architecture is not solely based on the relative level of excitement generated by venerated professionals whose works decorate selected magazines and whose articulations of those works become canonical to an ever-increasing (or is it decreasing) class of followers. The reasons why an individual becomes (wants to become) an architect are also generative of certain performance attitudes. When these reasons are not included in the supportive, critical mechanism of formal geometries and abstracted cultural analysis, the performance a attitude can suffer, the dreams become faded, and surrogate questions of future doubt of personal success or survival become sharper in focus.

Notions of intrinsic suitability, appropriateness, and applicability come not only from the abstraction of the form but also from the articulation of context. The context, further, embraces reasons as early as how the contract came about, a condensed profile of the user, and beyond this, who/how the scheme or contract was implemented.

This is not a cry for another course, Heaven forbid, this is rather a cry for recognition of the gap that must be closed between the discipline of the generation of form and the delivery of form-generating services.

Now, when I came to Syracuse ..... I thought that I would learn something about being an Architect while I learned about Architecture; and, along with some rather elite notions of being a cultured professional, I seemed to have learned much less than was required for what I now (25 years later) see as Architecture, both the discipline and the service! Five years go quickly. Five years are costly. Five years are tension-filled and stress-ful, but those same five years must be made revelatory, inclusive, widely-based, and strongly free.

Now free does not mean laissez-faire; to the contrary, "freedom" demands the utmost of personal conviction and personal discipline; demands the broadest background; and builds upon the greatest need for expression ... perception of self. This perception is seen not apart from the forms that are generated, but in the context of the use of the forms. That use goes

well beyond the typology of the building and sustains collective movement and behavior; responds spatially to systems of orientation and subjective moods; and reflects upon functions and life – not as abstractions of ideals, but directing towards enriching the use of space. But this can only happen as a function of values.

It is not only the designer who has values. The freedom of self-expression responds to a recognition of the needs of others and the enthusiasm of realizing that the needs are closely linked to one's own, either in intrinsic worth or in interpretative skills.

Those skillful interpretations of needs, those interpretations of goals and values of user groups, and those self-fulfilling expressions arise from collective activities. The activities are collective by virtue of communications maintained by the users and the designer and ultimately, the result of the designer impressing the whole problem/program context with his/her unique skill. The skill is to be used in behalf of and not at the expense of the user.

How does this relate to the School of Architecture in the University? The question is an overly obvious one, but the exercise of mastery over form can quite easily obscure missions of service, can also obscure the relativity between synthesis and metaphorical understanding (which comes from implementation simulation, at least), and even begins to usurp the reasons "why", when the majority of "time" is spent at such contemplations.

The "reasons why" have much to do with the business of architecture. Not only does the business include function and representation of components of the program, as well as the substantiation of visual matters, it must "map onto" the means of getting a contract, the ethic of professional diversity, ranges of quality represented by other societal structures, the mechanics of producing a building, and the banishment of imagined "hierarchies" of suitability and applicability. Architecture, like so many sensitive cultural forms is, literally, not multiplied until it is divided...

Meaning is no longer implied or made obviously clear in the same forms that seem to rivet our attention. Aside from value as visual reinforcements, there are essential clues into how places are made, but if the variants of behavior, occupancy, time, place, context, are not more passionately articulated, the forms have only minimal appeal and value. The notions of space cannot be forced, dictated, regimented, or otherwise made clear ly attainable unless more than intrinsic valuations are placed on them as well as respect maintained for the maker of the space.

This rather openly attacks the condescension and exclusive notion of working at a limited standard range; a range that is, unfortunately, prescribed... and at that, not prescribed by societal values, norms, behaviors, and needs, but by momentary visual standards that are seductive in their implementation (when they do happen to be built) but limited in their communications. I have to return to the ideas that make us (students and faculty) want to be architects:

service	self-satisfaction	pride	city
ecology	development	culture	condominium
environment	money	behavior	others, many others...
social service	suitability	craftsmen	
linkages	real estate source	technical	
change	energy	poverty	

These were the ideas that we understood we would be dealing with; that our counselors told us about; that our native contexts urged us into; that we convinced ourselves we wanted to do: for the good of (?)

In a time of "less work", and we have been in that period for some time, there is much more posturing, speculation, and theorizing on "what kind of work we want to do when good times come around" or what theoretical communications can we glean to shore up the "so-called best work" that was already done... a period of "gamesmanship", "clubs", and generally jockeying into position to grab some elusive brass ring.

In the meantime, we are acknowledging less and less the real valuation that society places on our services and even less than that, those areas where the architect might generate or initiate work and professional services for him/her self. More importantly, the relevant skills are not made known, practised or focussed upon, by limiting the program within tight formal strictures.

It cannot be left to the student to make all things relevant in a profession that seems to want to become extinct. I suggest that we do not make even the slightest relevant sense because we ourselves, the Faculty, do not know, do not practise, cannot project what happens in:

urban areas	developmental offices
governmental centers	technical offices, etc.

Those areas from which the major architectural commissions are coming. How much longer can we delude ourselves with the euphoria of academic complacency? We are, unfortunately, probably the least valued member of the teams that generate space and, what's more, get it built.

Perhaps because our concerns are more imagery than substance; and at that, imagery as it pertains to our own vocabulary, to our own professional cum social status.

The University, in its role as mediator between Theory and Practice, should be the place where the dream is hammered into keen-edged tools. The professional structure does not, any longer, allow itself the luxury and ego-centered pleasure of "teaching" the service; therefore, the allusions must be made, relevant bridges built, and rather frequent, if not constant reminders be made that Architecture as theory is part of means, the intent is that quality is the end, not more theory.

The late Professor Harley McKee spoke often of the differences between "training" and "education". While there are differences in the attitudes, the retention, and the assimilation, there is not necessarily a duality present in this, nor an exclusivity that makes one preferential at the expense of the other. If theory can (really) teach or show us what, and if practice can (really) show us how, we will have an ultimate or optimum system. But, perhaps more attainable in our program would be the balancing of sufficient pressures from theory to practice (or data and criticism on methods of implementation) that would result in optimistic dialogue ... not only in gnawing questioning.

■

WRAG NEWSBRIEFS

lang and goodspeed

High Rise Building Structures, a new publication by WOLFGANG SCHUELLER, is now available for use in his ARC 312 classes.... JOHN ZISSOVICI's entry to the Roosevelt Island Competition received an honorable mention and has subsequently been published....JEFF NISHI, in association with Paul Laseau, has written Athens, Ohio: Market Lanes, an urban research project, to be released later this month.

Visiting critic from Spain, RAFAEL MONEO, has recently had several articles published, including "Aldo Rossi :The Idea of Architecture and the Modena Cemetery ." in the Summer 1976 edition of Oppositions....The January 1977 issue of Architectural Record carries a review of JEFF GORDON's (of Gordon/Spencer) Squash/1, a racquet club in Mamaroneck, N.Y....JOEL BOSTICK, along with Wells, Koetter and Dennis Assoc. of Ithaca, N.Y., has had his entry in the Plateau Boberg competition written up in the current issue of Architecture and Urbanism.

In December 1976, FRANCOIS GABRIEL co-produced a film on "Metamorphic Architecure". Gabriel, who was invited to speak last month at William and Mary, has written "Vers des Villes Transparentes" for Architecture Concept, Montreal, which will appear in this month's issue....TADEUS JANOWSKI exhibited some of his work at the Everson Museum, Syracuse, this past month. The presentation dealt with two rendering techniques which Janowski has developed: the India Ink wash, and acrylic-etching.

PAUL MALO's Onondaga County Civic Center has been reviewed for the March 1977 issue of Architectural Record. Malo, who was recently nominated for president of the Preservation League of New York State, has published his article, "The Gardens of Surrey,Sussex and Kent," in The Journal of the American Horticultural Society....WERNER SELIGMANN's Housing Project at Ithaca, N.Y., has been presented in a recent issue of L'Architecture d'Aujourd'hui. Also, in Architecture and Urbanism, December 1976, Seligmann's Science Building at Cortland, N.Y., received notice in the ten-year retrospective, "40 + 10."

MARY ANN SMITH has been asked by the NCARB Committee in Washington to assist them in the formulation of history questions for the Accreditation Exam...."Energy, Pyrolysis, and Buildings," is the subject of a graphics presentation by KERMIT LEE, JR., which can be found in the Link Hall display case through April 1977. He and LOUIS SKOLER of Skoler and Lee have recently published two papers, "Energy Recovery Through Pyrolysis: Systems for Developing Countries," and "Energy Recovery Through Pyrolysis, the Processes and Buildings," both to be found in Technical Report, R 77.1 and R76.0, respectively.

CHRIS GRAY is presently in London, teaching and advising the Syracuse University Architecture Program there....JEFF NISHI and JOEL BOSTICK will oversee the Summer 1977 Program in Paris. Some big names in architecture are expected to put in appearances there (i.e. Julian de la Fuente, Colin Rowe, Anthony Vidler, etc.).

Renovation will soon begin on new offices in the north wing, ground floor of Slocum Hall. Involved in the design are Dean Seligmann and Prof. Chung Lee. The new SCHOOL OF ARCHITECTURE headquarters will include offices for the Administration, their staff of secretaries, a conference room and an exhibition space to display the work of students, faculty and visiting lecturers....New ACQUISITIONS: Fifty new desks. The collection of HARLEY J. McKEE's books and drawings which has been left to the school. A new flat file for drawings. And the elusive blueprint machine is hopefully on its way.

The 100% RAG staff has been expanded to a full-time operation. We now offer variable credit to students interested in working in solicitation, writing, editing, production, layout and graphics. If you would like to make a submission, please see any of the Editors. ■

PETITION TO THE ARCHITECTURE FACULTY:

We respectfully ask permission to suggest the following change in the academic structure which now governs the upper classmen in the School of Architecture.

In an effort to broaden and better the quality of an architecture student's education, Dean Seligmann and the administrators have instituted a system which enables the student, as well as faculty, an opportunity to experience a wider range of architectural approaches, accomplished by a semester change of design critics. This new system applies to all students regardless of academic year.

At the same time that the design sequence was updated, another change occurred in the school's curriculum policy. The distinction between professional requirements and professional electives was eliminated. The change created one category, professional electives. Unlike the previous-mentioned change which affected everyone, this second one benefits only freshmen and incoming transfer students.

With this inconsistency in mind, it is our belief that the one category of "professional elective" should benefit everyone as does the new design approach.

Therefore, we ask that the change become retroactive, as of this semester, for all S.U. Architecture students.

John Gasbarre Robert Hilson ■

AS WE GO TO PRESS:
The petition above was approved by the Faculty on February 22, 1977.

AN UNNOTICED ART

LARRY SHERMAN CLASS OF 1977

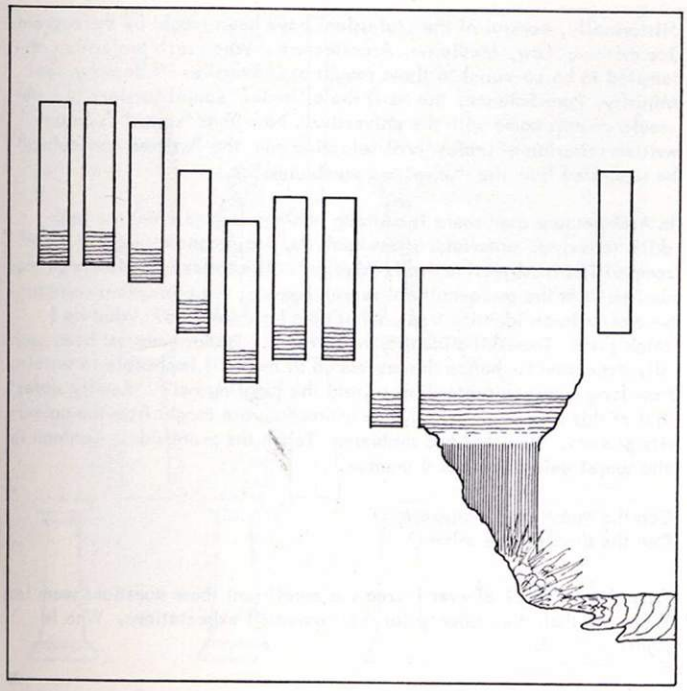
Architecture, while the most public of the arts is, perhaps due to its ubiquitous nature, also the least noticed. One "goes to the Museum," presumably to view artists' works, and thus to gain some greater appreciation of the world and the self (as one belonging to humankind- which produced this art). A sidewalk craft exhibit is given a careful perusal to see what is interesting. But notice a building? These exist generally as containers within which functions occur without the intrusion of the elements.

While the painter or sculptor can, if dissatisfied with a creation, relatively easily destroy or reform a work, it would be the rare (and wealthy) architect who would destroy an office complex or home or skyscraper and recreate for a site a better work.

In a walk through a forest there are certain assumed elements (trees, rocks, dirt,) which will occur with regularity; and there are many suprises: a suddenly appearing shaft of light, an unexpected waterfall or stream or animal. Each step brings with it the possibility of suprise and delight within a framework of given elements.

Backpacking and camping are popular sports.

Buildings which exist only to be sculptures---monuments to themselves (as well as to their creators)--are like Russian Easter Eggs: beautiful but hollow and useful only as a decoration. No birds sing in them. Buildings which exist only to exclude the elements have no waterfalls. Buildings which exist for the enjoyment of those who would use them and inhabit them, which more than just function and which appeal to a greater cause than return on investment: these buildings can stir the soul and give greater meaning to life. Such creations are what architecture is about. ■



worcester

EDUCATION AS PROCESS

MOLLY LEE CLASS OF 1977

lee

"The problem with Architecture...", is a phrase which inspires many conversations: the problem being a continuum in the life of the student. The consensus is that we have little idea where students come from, where they're at when they are here, and no idea where they go after "commencement" (a term which is perhaps at the root of the issue). It is not merely a clog in the communication system that has created the situation, but the attitude that education is a finite package, as perpetuated by the three and five year programs.

Few alumni of the School of Architecture are regarded as a resource either educationally, monetarily, or as a linkage to the "Real World". Upon "commencing", and even before for some (given our weak program in the upper years), the ties are severed and involvement or mutual obligation between school and student collapses. A valuable extension of education is lost.

Perhaps the problem also lies in the students' seemingly limited consciousness and therefore concern, for this educational process and how it fits with the rest of their lives. It appears that for some, architectural education exists merely as a means to an end. That path is a narrow one and all the more ironic for a school which professes to train people to analyze, synthesize and design.

Can the attitude be that architects are so elevated by their discipline, that architecture must exist next to life? That seems to be inherently contradictory. Wouldn't the time be more productively spent if these years were considered as part of a continuing education? Such a position, if held by both school and student, would demand an extended knowledge of those who contribute and then pass through. Certainly, the benefits from being regarded by such a "critical external eye", would raise the quality of what is offered and gained here. ■

WHY DO WE TEACH WHAT WE TEACH ?

ROGER ORKIN PROFESSOR OF ARCHITECTURE

What is a profession?
How does one become a member of a profession?
What distinguishes a profession from a trade or a craft?
Are such distinctions viable?
How does one "learn" a profession?
What distinguishes one profession from another?

"Profession 4a: a calling requiring specialized knowledge and often long and intensive academic preparation b: a principal calling, vocation or employment.

"Trade: b: an occupation or trade requiring manual or mechanical skill: Craft.
"Craft: 2: an occupation or trade requiring manual dexterity or artistic skill
"Scientific method: principles and procedures for the systematic pursuit of knowledge involving recognition and formulation of a problem, the collection of data through observation and experiment, and the formulation and testing of hypotheses.
"Science: knowledge as distinguished from ignorance b: knowledge attained through study and practice 2a: a department of systematized knowledge as an object of study 3: knowledge covering general truths or the operation of general laws, esp. as obtained and tested through scientific method.
"Occupation: 1a: an activity in which one engages b: the principal business of one's life: Vocation.
"Calling: 2: the vocation or profession in which one customarily engages"

If a profession is a principal calling, vocation or employment learned after long and intensive academic (!) preparation, what aspects of education are significant to a profession, and unique to a profession?

"Academic: b: very learned but inexperienced in the world of practical reality (-thinker) c: based on formal study at an institution of learning... 2: of or relating to literary or art rather than technical or professional (!) studies... 4a: theoretical without having an immediate or practical bearing"

What does one teach a candidate for a profession?
How does one teach such a candidate?
Who decides "what" and "how"?
On what basis or authority?

Professions can be defined by: the "consumer", the "professed", civil law, tradition, the "academic" learning process, society, or the dictionary. (In this case: Webster's Seventh New Collegiate Dictionary, published by G. & C. Merriam Company)

Professions defined by law are: Architects, Engineers, Doctors (MD), Lawyers, Dentists, Nursing, -- Barbers, Beauticians, Busdrivers, etc...
Professions defined by academics are: Writers, Scientists, Engineers, Artists, Social Scientists, etc...
Social usage definitions are tied to length of education, cost of education and inversely to the availability of education.

What clues could be sought to determine subject matter to be learned?
Does the profession teach itself?

Historically, several of the professions have been taught by the apprentice method: Law, Medicine, Architecture. When such professions attempted to be co-equal to those taught at Universties (Philosophy, the Ministry, Pure Science, the Arts) the attitudes, social barriers, the obstacle courses came with the university. Now that "status" is an unwritten criterion of professional selection can the "written curriculum" be separated from the "unwritten curriculum" ?

In Architecture (and there is a strong analogy to medicine) the tool skills (drawing, materials, stress analysis, etc.) can be taught. Visual composition is subjective, so is "design". The latter is a mixture of the obvious with the socio-cultural secret agenda. All professions seem to be caught in an identity trap: What does he think I do? What do I think I do? Tool skills identify with trades. Trades have not been socially acceptable - hence the profession of trades is impossible to sustain. How long can such professions sustain the juggling act? "Reality states" that at this time in the U.S., the professions are taught from the university podium. Here are two problems: Teach the profession. Conform to the secret university social agenda.

Can the questions be answered?
Can the problems be solved?

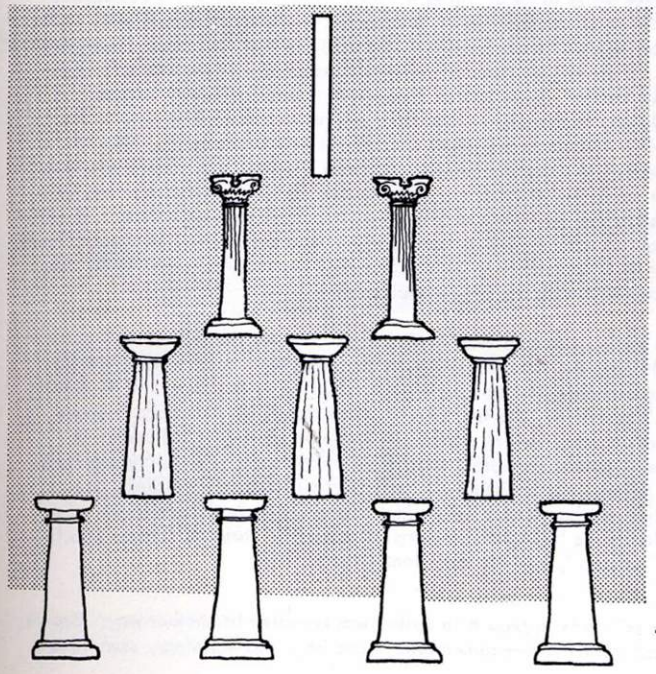
From the evidence of ever increasing enrollment these questions seem less important than the students' (or their parents') expectations. Who is right?

■

WHY HISTORY ?

DIANA CHEN-SEE CLASS OF 1977

It is unfortunate that, in our present school system, the administrative convenience of quantifying knowledge into blocks of credit to be amassed by the student should compartmentalize knowledge in the student's mind into boxes labelled HISTORY, STRUCTURE, DESIGN, TECHNOLOGY. The common complaint that Design is emphasized at the expense of all the other sequences is a valid one. This should not be so at all, because the "other disciplines" are not merely of value to a design education, but are integral parts of that education. And while we may elicit grudging statements from our professors that we should know "something about structure and technology", who will make a plea for History ?



crosskey

Every educated person should have an awareness of history; and every client should expect his architect to be an educated man. It is a truism that we do not design in a vacuum, and time is as much a contextual consideration as space; where in time, in what context of time, and for which time do we design a building?

"History," said Siegfried Giedion in his introduction to Space, Time and Architecture , "is not simply the repository of unchanging facts, but a process, a pattern of living and changing attitudes and interpretations." An awareness of history is an analytical way of seeing time, as necessary to the designer as is an analytical way of seeing space, because buildings live in time as well as occupy and transform space. And while temporal contexts are even more fragile than spatial ones, I believe with Kevin Lynch that "The quality of the personal image of time is crucial for individual well-being and also for our success in managing environmental change, and that the external physical environment plays a role in building and supporting that image of time."

An awareness of history is an awareness of fit, a sense of context and of continuity, of ties with the past and influence on the future. Isaac Newton declared that he achieved what he did by "standing on the shoulders of giants". It is through drawing upon the past that we gain confidence in our ability to shape the future, and to quote Giedion again, "it is his (the historian's) unique and non-transferable task to uncover for his own age its vital interrelationships with the past".

To lack a sense of history is to have no feeling for relationships, and architecture is intimately concerned with relationships: of scale, of materials, of movement and stopping, of expansion and constriction, to name a few. A harmonious relationship between the ambience of a building and the ambience of the street serving it is of no less importance than the harmonious arrangement of the building in its physical context.

In architectural history specifically, it is only through knowledge and interpretation of different conceptions of space that we may discern what characterizes the architecture of our age as distinct from all other ages. And this awareness in turn should help us to recognize the assumptions inherent in our own design thinking, so that we may consciously examine them and evaluate them.

We should be far from satisfied if a Technology course failed to relate systems and equipment to building structure and building environment; we should be similarly critical of a History course that does not relate descriptions and dates to spatial experiences and the theory of design. The study of history is essential to the student of architecture; and if we do not learn what we should in the Slocum classrooms, then we must seek it elsewhere -- in outside reading, in outside lectures, and by asking questions (always ask questions) -- if we do not want to be deprived of an integral part of our architectural education. ■

PAINTERLY PICTURESQUE

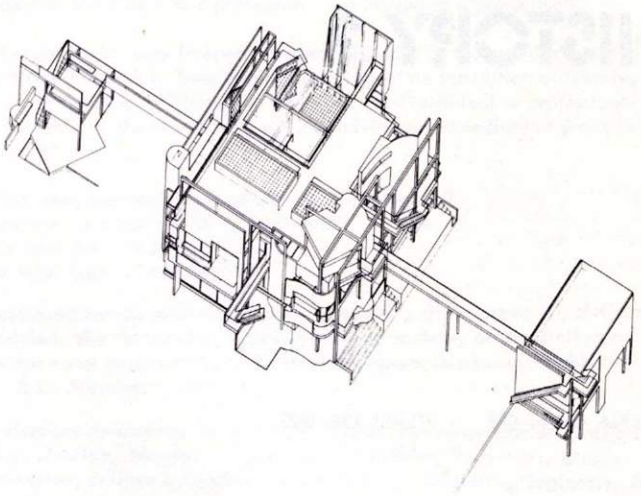
A REVIEW OF A LECTURE BY MICHAEL GRAVES

PAUL MALO PROFESSOR OF ARCHITECTURE

"... Loosely thrown together-several vignettes..." Michael Graves was referring at the outset to his talk, not to his architecture, but the style (a concern of some import, I suspect, to Mr. Graves) of both the lecture and the work appeared rather consistent. "... A bit difficult, I think", he volunteered. Hard to take, yes, but why? Are Professor Graves' concerns so esoteric as to be beyond our ken? He spoke often of "abstraction", but one of the more intellectual faculty commented afterwards: "I never heard anything so vacuous in my life." Harsh? Perhaps the criticism is more deserved if one appraises only what one heard; possibly there was more, visually. This distinction may begin to diagnose the problem of Michael Graves and the "school" (not necessarily Princeton) which he represents.

Professor Graves showed slides of paintings by Botticelli, Titian, Cezanne, Matisse, Picasso, and Graves. Le Corbusier himself would have been embarassed as a painter to follow such acts, as if all Western art were a prelude to his thin, decorative pieces. Prof. Graves, in his painting as well as his architecture, is derivative of Le Corbusier. The obligatory slide of the Maison Domino was shown together with illustrations of a few villas by the professor.

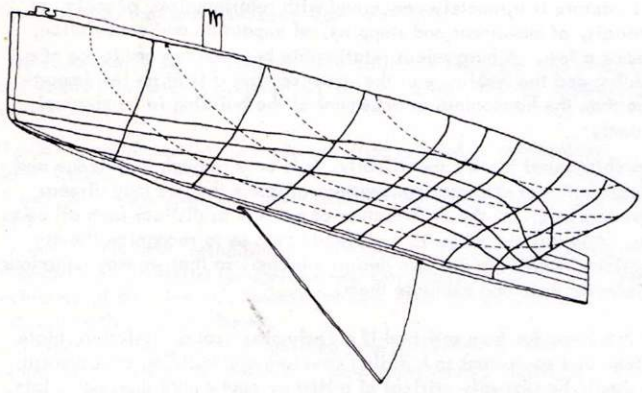
What was the lecture really all about ? Perhaps clarity should not be asked of one who decries the want of "purposeful ambiguities" in architecture and comments about his Snyderman House (a parody of the Villa Savoie which has to be seen to be believed) that, "If I had to do it again, there would be a little more elaboration." (The place looks like a Christmas tree as it is.)



Snyderman House, Michael Graves arch.

Graves seems to be afflicted with the trees-instead-of-forests myopia. But he says that this also is "purposeful". Referring to a literary technique termed "foregrounding", he explains that this means "exaggeration". The "chair rail on the wall separates sacred and profane life." Seemingly Graves' endeavors to exaggerate every incidental feature of a building, to the degree that the parts cease to be subservient to the whole. Graves is articulate visually as well as verbally. His critic's approach to design is iconographic and literary, but is more concerned with words than sentences. His scrap-book like compositions are held together less by coherent ideas than by visual appropriateness. If architects are conceptualist, percepualist, and pragmatist , Professor Graves may be charcterized as being somewhat less than balanced in his preoccupation with the appearance of things.

The lecture was entitled "Saving Face". Like the talk as well as his buildings, the title was witty, a pun implying a role as apologist for a questionable position, as well as referring to the "face" of the building, the facade, the flat surface. The thread of the thesis, tenuous though it was, concerned the painterly perception of the canvas as simultaneously flat surface and illusion of depth. This is "ambiguity", and Graves approaches the facade of a building as a painter. In fact, he tells us that "Louis Kahn did a disservice to Architecture when he called it the 'thoughtful making of spaces'". Instead, Graves sees it as "surfaces", and his intentions are cosmetic.



The sand-bagger Susie S., c. 1880

davis

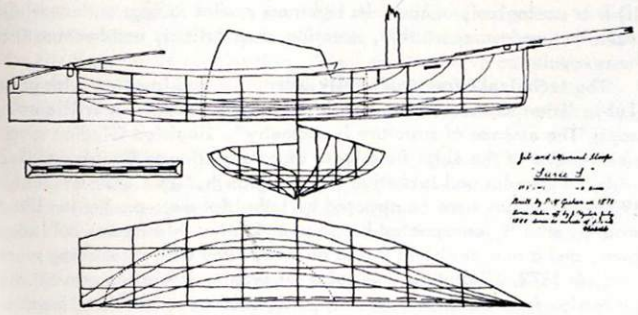
The painterly approach to design was revealed in another way: Graves is not merely a two-dimensional muralist . His buildings, seen three-

dimensionally, are picturesque. By this I mean that, for all their ambiguity, their conceptual disarray, they evidence a perceptual order. All this stuff is artfully arranged to compose into attractive pictures.

I recall teaching an introductory course with a very good painter; only after several years working together did I realize that the artist looked at 3-dimensional forms as series of 2-dimensional "pictures". If a project "composed well" from one aspect or another, that was to its credit. It was picturesque.

Architecture is more than picture-making. It requires an inner eye which has an x-ray vision, penetrating the appearance of things. An architect like the discredited Louis Kahn saw with a spatial understanding which revealed a conceptual parti. I do not think that Prof. Graves, for all his wit and artistry, is in the same league. Mannerisms and "conceits" (in the eighteenth century sense of the word) may amuse, but the element of play ought to be counterpoint to intellectual rigor. Visual exercises, if disciplined, may be regarded as research; formal games which are capricious output to be regarded as entertainment.

Michael Graves put on a good show. It was fun, but let's not take it too seriously.



Susie S.

AN ANTIDOTE TO MICHAEL GRAVES

The "Right and Easy Way"

"I would fain beg any architect who allows fashion to invade the domain of principles to compare...ships..."

Horatio Greenough
Structure & Organization
Undated, c.1840

"The life of a man is not long enough to allow any architect to absorb the totality of a task which is both intellectual and material...(he) can only form part of a whole; he begins what others will finish, or finishes what others have begun, but he cannot work in isolation, for his work is not his own personal achievement, like a painting or poem."

Viollet-le-Duc
Dictionnaire, Preface, 1845

"...It is perfectly natural for each successive generation to look upon itself as far better equiped mentally than the ones before it. If, however, we may judge by a comparison of naval architecture of the past with that of today .. there is little to support this self-admiration."

Howard I. Chapelle
The History of America's Sailing Ships, 1935

"Naval architects...when they make a ship...obey blindly... principles...and produce works which possess their own character and their own style..."

Viollet-le-Duc
Entretiens, 1863

"...You could sense her lines, their round practicality, and get pleasure from the sensation, in knowing somehow, despite lack of experience, they were "just right."

Charles Landery
Whistling for a Wind, 1952

"...A sailing ship is so absolutely at one with her environment...no more beautiful thing any artist ever created..."

Rex Clements
A Gypsy of the Horn, 1924

"...To touch that bow is to rest one's hand on the cosmic nose of things."

Jack London
The Cruise of the Dazzler
1902

" 'Tis a gift to be simple,
'Tis a gift to be free..."

Simple Gifts, Quaker Hymn
19th century

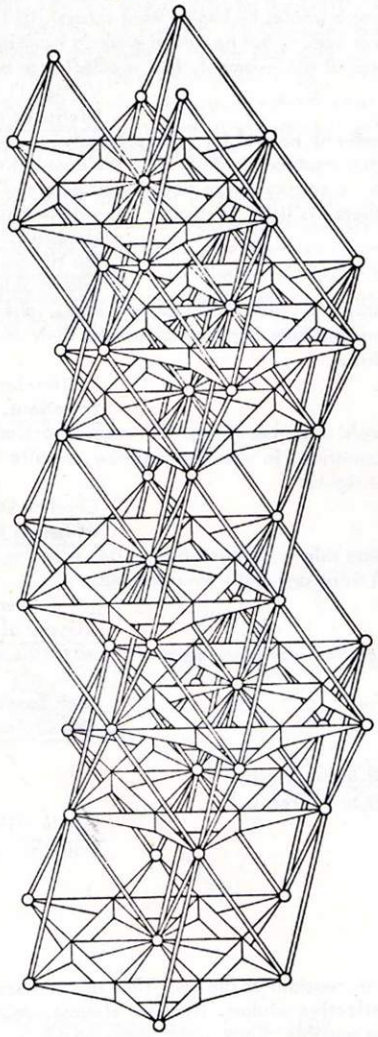
Ships are as constant as the sea. They are vernacular, embodying centuries of collective wisdom. They are elegant, doing as much possible with as little as possible. They are natural, having evolved in response to nature. For those who know boats, there is a "right and easy way". ■

davis

A LETTER TO THE EDITORS

FRANCOIS GABRIEL : ASSOCIATE PROFESSOR OF ARCHITECTURE

The drawing reproduced here was shown in an earlier issue of the "Rag". It had, earlier, been misconstrued as an entry for the design of the new School's catalogue. It was published in the special issue of "Techniques et Architecture" on space structures which came out in May 1976.(Unfortunately, two copies of the magazine disappeared from our reading room, one after the other). Last summer in Stuttgart, the drawing was declared "a beautiful structure"by Frei Otto. Since there was no caption accompanying the drawing when "The Rag" showed it, one may make a game out of it.The sort of game where one is asked to guess the information contained in a picture and is then evaluated according to the number of right guesses. "You are an expert above so many, Inadequate below so many, etc...."



This drawing was selected because it carries a considerable amount of information. In fact, it sums up a good deal of my work of the last five years. Here it is:

1) It is a lightweight structure. This means that the ratio of the quantity of material employed to the structural performance is higher than in a conventional, post-and-beam system.

2) It is rigid. The relative position of beams and columns is such that no additional bracing is required.

3) It is flexible. The down path of vertical loads is not reduced to a single vertical but can follow a variety of routes.

4) It is modular. All the columns are identical, all the beams are standard and there is a single type of joint between beams and columns.

5) It is homogenous. The structural elements all obey one of six directions; three directions for the beams and three for the columns.

6) It is expandable in a rigorously predictable manner, because additional standard parts automatically find their location, carrying the same space organization.

7) It provides livable spaces. A space-frame like this is said to be made of a clustering of tetrahedra and octahedra, but this is a geometric description using abstract terms. The polyhedra here do not have solid faces, which would interfere with headroom. Only their edges are tangible. If a vertical plane was dropped along every oblique column, a series of modular spaces would appear, hexagonal in plan. Going from one hexagonal space to another can be done under a joint of the upper chord. There are three joints so placed, therefore three possible doorways for each modular space.

8) It is flexible. The entire space need not be subdivided into hexagonal spaces, twelve feet wide. Large spaces, or rooms, can be obtained, several stories high and as wide as a ten-foot deep space-frame will span, i.e. several hundred feet across.

9) It is adapted to a lived-in function. The horizontal grids do not conform to those of conventional space-frames.Their path follows that of the "walls" and the profile of the beams respond to local loading. More over, the introduction of the queen-post principle makes it possible to do away with half of the columns without affecting the structural integrity of the whole.

10) It is perfectly suited to today's technological means. It can be mass-produced, easily assembled and dismantled according to need.

11) It is ecological, because its lightness carries savings on materials, manufacture, transportation, erection, foundations, and because it can be re-cycled.

Too technical? Too structurally oriented? Too involved with geometry? Let us listen to some brainy people: George Emmerich, a brilliant engineer, says: "The essence of structure is geometry". Siegfried Giedion says: "It remains one of the chief functions of construction to furnish architecture with the stimulus and incentive for new growth." Le Corbusier said, in 1923: " If houses were constructed by industrial mass-production like (automobile) chassis, unexpected but sane and defensible forms would soon appear, and a new aesthetic would be formulated with astonishing precision." And, in 1872, Viollet-le-Duc said: "If architects want to prevent their profession from becoming obsolete, they must become skillful constructors, ready to take advantage of all the resources furnished by our society."

We cannot say that we were not warned. Yet 95% of the building activity in the world goes on without architects. ■

Editor's Note: We humbly regret publishing the illustration in question without a caption. The actual title of the "structure" was a mystery to us then and remains so. GG

DREAMS....

DOUGLAS PULASKI CLASS OF 1979

It seems like eternity since I've graduated from the School of Architecture at Syracuse University. I like to think about my college years. There was a glimmer of hope back then.

I live in a machine. People who know me are dumbfounded as to why a notorious leader of the blacklisted modern movement, a vestige of the great school, would put up with a typical cell in a typical machine. Crazies like me usually move to the jungle. I do not know why I stay in my cell. My wife and offspring have always lived in the jungle.

The territorial rights to my cell are protected by the leadership, but only under the condition that I retain my present job until I reach my leaal retirement age. Keeping my job has not been very difficult. Our high rate of technology is responsible for the current three-day work week. In addition, we are eligible to receive one fully paid four-month vacation per year. Forced retirement begins at the age of fifty.

I do not believe that technology is responsible for the decadence that now exists on Earth. Man has employed technology to his own disadvantage. On the surface, technology has hepled to create a higher standard of living for all people on the Earth. It has provided the populace with more than enough time for leisure. Time for what?

Man, by his own hand, has chosen to deny the human spirit rather than dedicate himself to strengthening it, and by this process, freeing himself. Mankind is content with blindness and insensitivity. Those who resist, those who perceive, those who create, do so in vain.

At one time there were many master architects. All of the masters recognized that man was a product of the Earth. He was only as good as the land he walked on. Even the masters who praised the machine and insisted on its relevance to architecture understood that man was meant to be one with the earth. In their day, technology was still in its primitive stage. It was considered a tool of man, nothing more.

A young man once boasted of an order that existed throughout nature. He proclaimed "Let the user speak next". Fortunately, he never learned how this scale would be misinterpreted and abused. The computer has the capability of creating millions of possible "modular" designs in mere seconds. Each design conforms to the "Modulor" with greater accuracy than Le Corbusier could ever have dreamed possible. The new "modular" buildings fail to impress me. They do not tell a story. If they do, I'm glad I don't hear it.

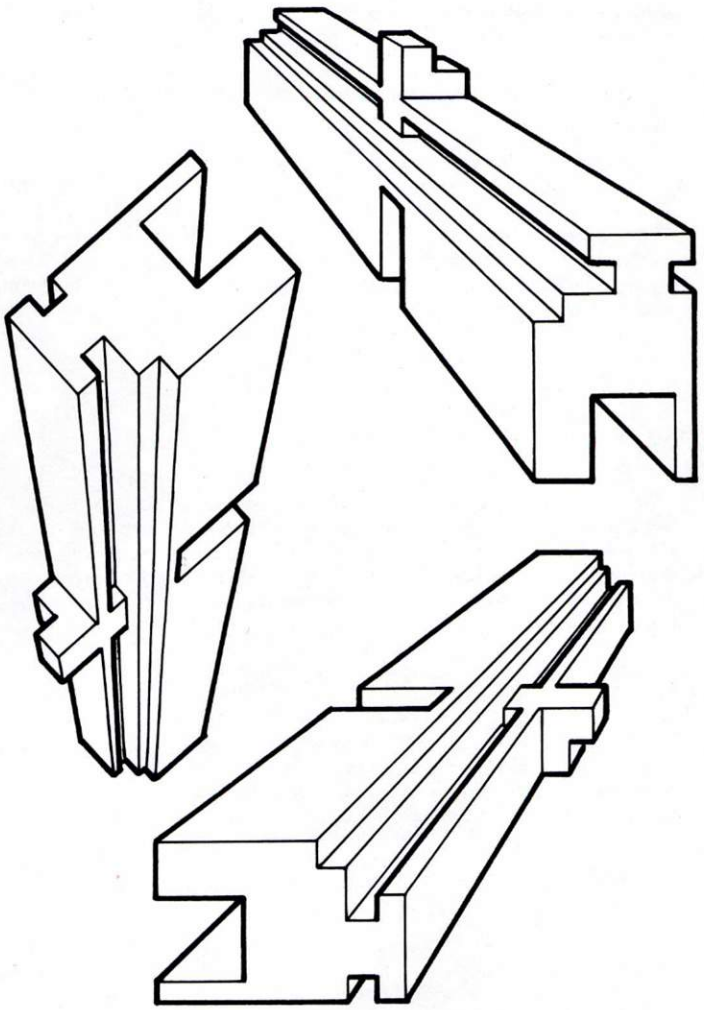
Why do I stay here when my loved ones are back in the jungle? I cannot answer this myself. It gets more and more difficult to return to the machine after each visit to my loved ones. Yet I am somehow pulled back to the mindless ebb of civilization. They don't seem to appreciate my suggestions. It is no wonder. I have been designated as a "Crazy" by the Leadership. Few people dare to talk to Crazies, especially when they are crazy.

It is time to visit the jungle now. Ah, thank God..., it is just as I remember it. My wife and I built our house with our own hands. We spent years together preparing the actual design. We've never had to prepare finished drawings of our house because they are, in effect, etched into our memories.

The hours spent with my wife and our two children have been the happiest hours of my life. Few words are ever spoken in the jungle.

Our house is the finest piece of architecture in existence. What impresses me most about our house is the multitude of connotations that it conveys to me. The whole and all of its parts are constantly in motion. The initial thrill I receive while looking at the jungle, or through the darkness, or at our house, does not diminish after the first few experiences.

I will never let my offspring leave the jungle. Where else could they go? They are far better off than the children who live in machines. There are so many opportunities and possibilities that exist in the jungle. No one gets hurt there. Nothing is impossible. ■



pulaski

TO: FRANCOIS GABRIEL
RE: JURY OF 12·13·76

SIEGFRIED SNYDER ASSOCIATE PROFESSOR OF ARCHITECTURE

To put this thing in proper focus: the comments which follow will be irresponsible comments of a dilettante, i.e. they are not constrained by the various responsibilities of a professional. With this out of the way I shall proceed.

FORMAT OF PRESENTATION

I found the idea of a series of brief introductory comments followed up by a detailed discussion a very good one. It was appropriate to the subject which, unlike that of a more conventional crit, required some flexibility of thought in the minds of the beholders.

"LES SAVANTS NE SONT PAS CURIEUX" (ANATOLE FRANCE)

Unfortunately, in this case beholders found themselves in a quandary. They were faced with the necessity of having to teach and to learn simul taneously. This caused some premature questioning which put the students off guard because they found themselves having to defend matters which were really tangential to the main issue:that of the evaluation of a learning experience. They were asked, in essence, to be the devil rather than to play his advocate.

DEVIL OR ADVOCATE ?

DILEMMA

This opens up once more the question as to what we believe the function of our school ought to be. It appears that our ideal is to have the best of two worlds (that of the solid professional and that of the avant gardiste): we want to have our cake and eat it too (or is that the other way around?). Or, to stretch the metaphor even further, this generates simultaneous symptoms of hunger and indigestion.

UNDERMINING OF FOUNDATION

The very nature of professions appears to make it diffucult to be a loyal member and a defender of age-old principles (as presently officially understood and interpreted), and at the same time to almost literally undermine the foundations of this same professional structure.

SUBSTANCE

With the above out of the way, it was obvious to me that "your" students were not much different from those in other sections. However, since less of the presentation could be taken for granted or was "understood", it probably became more apparent that some of them had done more of their "homework" than others. Some were able to deal with the subject while others had difficulties with the "language" of the system perhaps because they were painfully aware of a certain hostility among the jurors who at times lapsed into confusing the message with the messenger.

BLUNT STATEMENT

I believe that you asked for it. Your notes on the Eiffel Tower (11/29/76) appear to attest to that. I also realize that you probably expect a more enlightened attitude in the last quarter of the 20th century. Having studied the intellectual subculture for about 15 years now, I would say that this is an erroneous assumption. And perhaps this is not altogether bad. The uncritical acceptance of everything "new" and different is more obviously and probably more quickly destructive of values than gradual formalization, decay and ossification. The latter at least has the virtue of the "familiar". It does not carry the threat of sudden and unpredictable disaster. The slow and predictable disaster is much easier to live with.

SUMMARY

The presentation (interruptions aside) was clear and logical. I believe that the anticipated attitude of the jury forced a more self-critical thinking on the part of those who had to make their presentations.

PHILOSOPHY

I did not see philosophy to be the central issue in this review. What I saw to be important was a way of going about finding solutions. I believe that in a learning envirnment it is not necessary to, let's say, become a communist when studying communism. Or, to put it in other words, what I saw to be important was a way of searching for solutions.

DO WE REALLY NEED SOUP SPOONS ?

Which is equally applicable to the design of soup spoons and battleships. In the end one can not really avoid the question of whether and why we need either. If we would give too much emphasis to ultimate questions in a school of design, we would not be able to do anything at all. Everything can be put in question in this day and age. Are we talking about "mere" survival ar about surviving in style?

ERGO

I fully sypport the type of learning experience demonstrated in your review. To my mind, it helps students to come to grips with REAL experience although at first sight this may appear paradoxical. I consider this type of experience REAL because it forces the student to deal with the totality of the design process. It cuts down on opportunism, on the mindless copying of style to please prevailing opinion. It forces definitions and cuts down on mindless but pleasing jargon.

THANKS

Being selfish, I assumed of course that the whole thing was staged for my personal benefit. I thank you again for inviting me and giving me the opportunity to learn. ■

LECTURE SCHEDULE
SPRING SEMESTER 1977

1 FEB. 9 WEDNESDAY 7:45 P.M.
117 LYMAN HALL

CHARLES GWATHMEY
ARCHITECT — GWATHMEY/SIEGEL, N.Y.C.

"SPACE AS OBJECT"

EXHIBITION OF ARCHITECTURAL
DRAWINGS — FOURTH FLOOR SLOCUM HALL

2 FEB. 16 WEDNESDAY 7:45 P.M.
117 LYMAN HALL

MATHIAS UNGERS
ARCHITECT
PROFESSOR OF ARCHITECTURE
CORNELL UNIVERSITY
VISITING CRITIC — UCLA

"DESIGN WITH MORPHOLOGY"

3 FEB. 23 WEDNESDAY 7:45 P.M.
117 LYMAN HALL

RAFAEL MONEO
ARCHITECT
PROFESSOR OF ARCHITECTURE
UNIVERSITY OF BARCELONA

"THE LIFE OF BUILDINGS"

4 MAR. 2 WEDNESDAY 7:45 P.M.
117 LYMAN HALL

ROBERTO BURLE MARX
BRAZILIAN LANDSCAPE-ARCHITECT-PAINTER

"THE WORKS OF ROBERTO BURLE MARX"

5 MAR. 21 MONDAY 7:45 P.M.
KITTREDGE AUD.

REYNER BANHAM
AUTHOR — CRITIC
PROFESSOR OF ARCHITECTURE
S.U.N.Y. AT BUFFALO

"THE IDEAL VILLA AND THE CRAFTSMAN'S HOUSE"

6 APR. 6 WEDNESDAY 7:45 P.M.
117 LYMAN HALL

COLIN ROWE
AUTHOR — CRITIC
PROFESSOR OF ARCHITECTURE
CORNELL UNIVERSITY

"INSIDE OUT: OUTSIDE IN?"

7 APR. 20 WEDNESDAY 7:45 P.M.
EVERSON MUSEUM
AUDITORIUM

VINCENT SCULLY
AUTHOR—CRITIC
COLONEL JOHN TRUMBULL PROFESSOR
OF THE HISTORY OF ART
DIRECTOR OF GRADUATE STUDIES —
DEPARTMENT OF ART HISTORY
YALE UNIVERSITY

"EMPATHY, SIGN AND THE VERNACULAR"

SYRACUSE UNIVERSITY SCHOOL OF ARCHITECTURE/SYRACUSE N.Y. 13210/ TELEPHONE [315] 423-2255