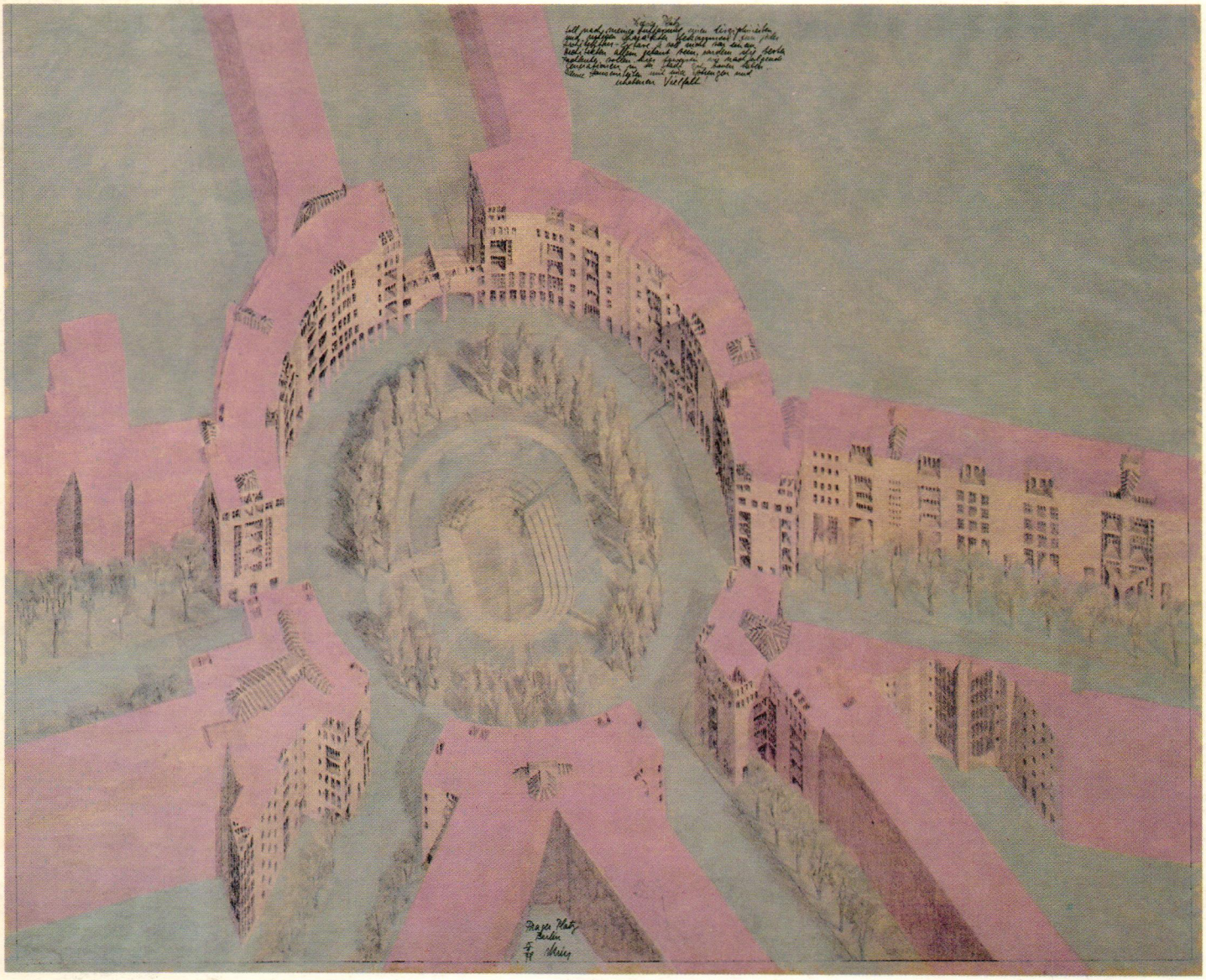
City Segments



(cover)
Rob Krier
Axonometric drawing of proposal
for Prague Square, Berlin, 1977

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Editor's Notes

Urban design and architectural depiction are the subjects of *City Segments.* The exhibition and this issue of *Design Quarterly* which accompanies it include the current work of a broad range of architects who are expressing ideas and concerns about the city through the means of drawing.

Of the 30 architects represented here, the majority deal directly with the built environment, about one-fourth have produced "paper" or so-called "visionary" proposals and a small number are expressing their ideas in essentially non-architectural terms. This last category of expressionistic works is mythological or perhaps literary, poetic or narrative; it employs none of the accepted modes of architectural depiction but instead uses traditional painting forms and techniques not usually associated with architecture.

Various ways to express architectural ideas on paper are briefly described in this issue and an example of each of the dominant modes is illustrated. Each drawing type—plan, elevation, section, perspective, axonometric—has a specific function in that it depicts a particular surface aspect of the architecture proposed. Application of the various drawing methods to the depiction of urban projects and the related development of urban planning are discussed by Diana Agrest and Garth Rockcastle. Both suggest in different ways that urbanistic drawings have played more than an academic role in the evolution of the contemporary city. Often the speculative images of such visionaries as Camillo Sitte, Frank Lloyd Wright and Le Corbusier have stimulated change and in a number of cases have clearly prefigured reality.

The architects included in this issue represent a cross-section of views towards urban questions and the role of the designer in finding ways to confront current architectural issues. This can be traced in part to the diversity of their backgrounds for they are American, European, Canadian and Japanese, a point that only underlines the fact that a worldwide reassessment of modernist planning and architecture characterizes recent architectural polemics. Inevitably a surfeit of historicism will permit a new inventive spirit to evolve out of the complex collage of past glories and a civilized union of old and new will emerge.

We are grateful to the 30 architects and their associates who have provided the provocative works for this collection of urban images; each is accompanied by the architect's description and assessment of the project's impact on its specific site and city. Particular thanks are due Diana Agrest, fellow at The Institute for Architecture and Urban Studies, New York, and Garth Rockcastle, Assistant Professor, University of Minnesota School of Architecture, who have written articles for this issue in addition to providing important projects for it. We are also indebted to other faculty and students of the University of Minnesota School of Architecture who have cooperated with us on the development of the exhibition and this issue of *Design Quarterly:* Professor Gunter Dittmar with Frederick Rogers and Emmanuel Ginis carried out much of the research for the section on historical depiction, and Bill Tabberson compiled the architects' biographies.

Our thanks also to Fran Nelson of the Max Protetch gallery, New York, for her assistance in securing the works of Aldo Rossi.

Though in architecture, drawing is often thought of as simply the means to an end, the character and quality of the works in *City Segments* support a growing belief that drawings can, in addition to their more practical applications, express philosophical and aesthetic ideas. In doing so, they often open our eyes to space and form previously unseen. MSF

Contents

Gunter Dittmar, Kenneth Rogers, Emmanuel Ginis

Architecture and Depiction

As a tool, architectural drawing is primarily a translator or mediator at the interface of a mental vision and that vision's physical manifestation. It is within drawing that an image finds its first rough expression and where vast amounts of information and complex interrelationships can be comprehended, manipulated and synthesized. This process is best exemplified by the use of tracing paper for quick multiple overlays, one of the most important innovations in architectural depiction.

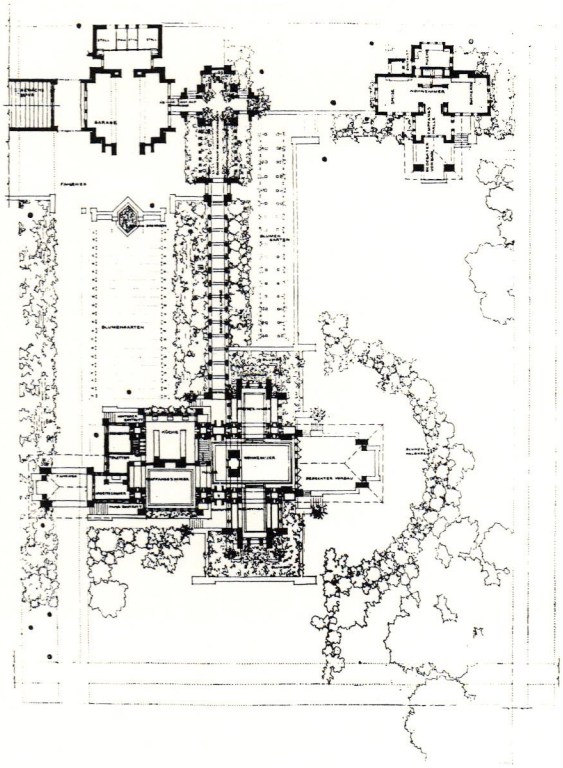
Throughout architectural history, a variety of drawing types has evolved, primarily since the Renaissance, when paper became plentiful. Today's architect has techniques at his command that permit the representation and manipulation of both highly intangible philosophical issues and complex physical objects. It is a spectrum that ranges from diagram and notation systems to plans and three-dimensional projections, from rough sketches to highly refined finished drawings and to machine-made images such as those generated by means of the computer.

For any symbol set, either written or drawn, to become an efficient tool of communication, it must go through a process of conventionalization. Despite the great variety of drawing techniques in architecture, it is, perhaps, surprising that they fall into only three major types: the orthographic projection, the perspective and the axonometric drawing. Characteristic to all is the representation of three-dimensional space and form on a two-dimensional plane.

The orthographic projection, more commonly known as plan, section, or elevation, is probably the oldest of all the conventions. It describes an architectural object by projecting its surfaces (and the surfaces generated by an arbitrary cutting of the object) onto a series of imaginary planes which are perpendicular to each other; each plane represents an independent viewpoint of the object.

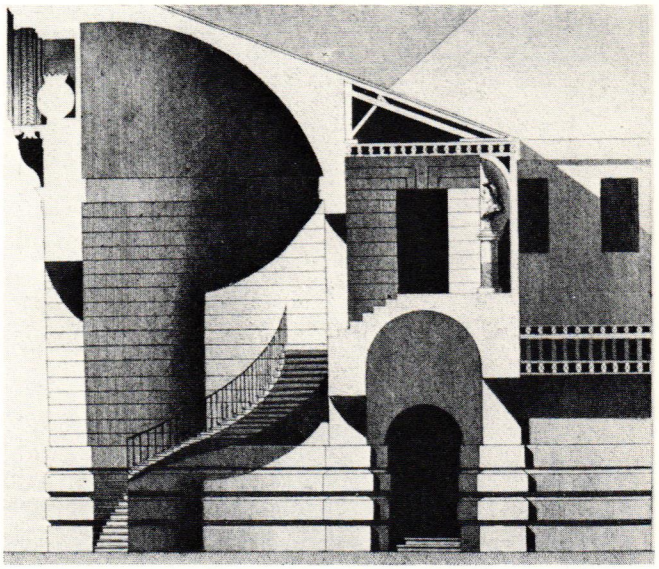
Of all the drawing types, the orthographic projection is the most "truthful" and objective representation of architectural form, since all its measurements, though scaled down, appear in true size and relation to each other. Though the orthographic projection is the easiest to draw, it is the most difficult to comprehend. It demands that the viewer mentally reassemble all its parts. One must decode and interpret its symbolic information in order to understand the depicted entity as a whole. This perceptual process is complicated by the fact that none of the information, neither plan nor elevation, is represented as it would be perceived in reality. As the human eye sees everything in perspective, eliminating the vanishing point takes an additional mental transformation.

The perspective drawing, invented in the Renaissance when its optical principles were initially understood, triggered a revolution not only in art but also in architecture. Unlike the orthographic projection, the perspective is difficult to construct but easy to comprehend, since it represents form and space as they are actually seen. Because it is drawn from a particular fixed vantage point, and the eye of the viewer is the point of reference, the perspective involves the viewer more directly than the other drawing types. The viewer is made to be an integral part of the environment represented. This is most obvious in single point or central perspectives, where one seems to be pulled into the space.

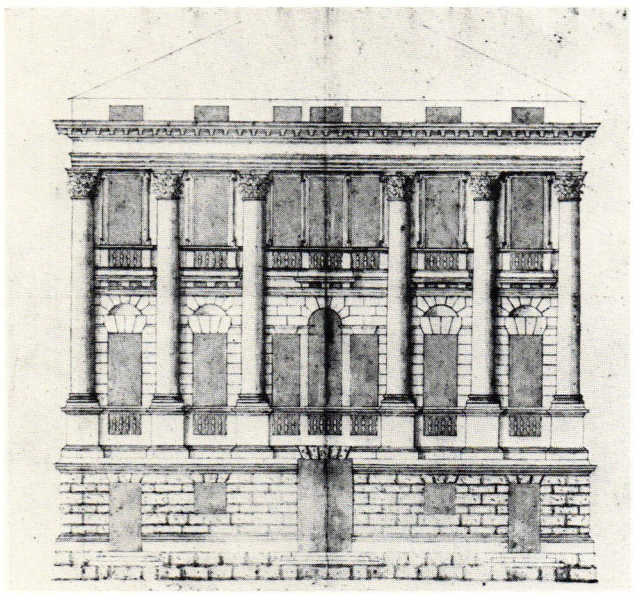


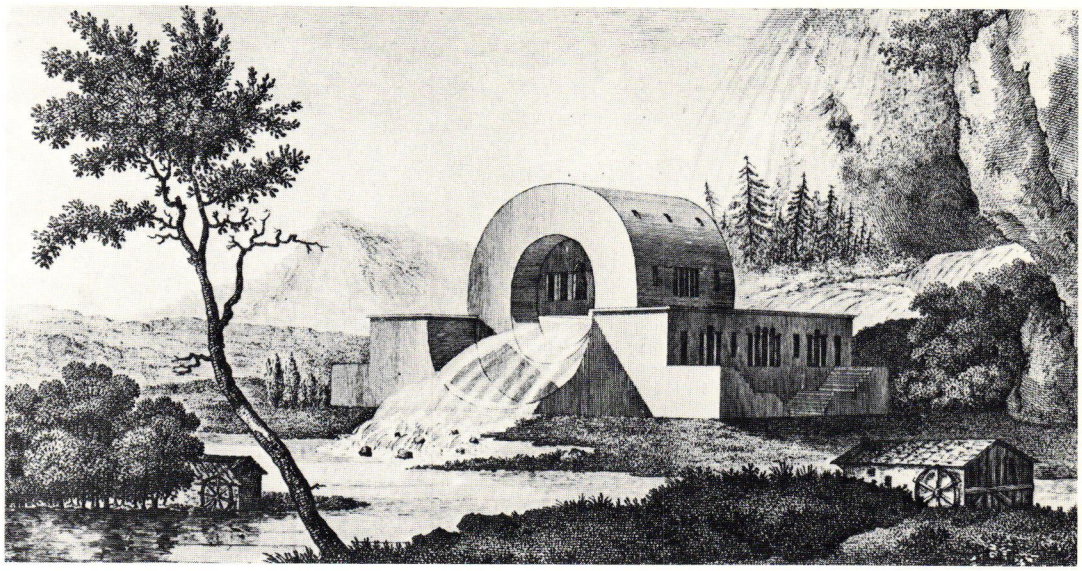
Plan View
Frank Lloyd Wright
A plan, like a footprint, is a means of identification. Perhaps more than any other depiction method it quickly locates a building in time and sometimes, as in this instance, its form is so distinctive that it identifies its designer. The plan of the Darwin D. Martin house, Buffalo, New York, 1904, is a classic example of Wright's early style.

Section
Claude-Nicolas Ledoux
In this lengthwise section through a salt granary, 1783, Ledoux depicts proportional relationships and level changes.



Elevation
Andrea Palladio
A direct, frontal view affords the opportunity to analyze the relationship of elements without the interference of movement in space, as demonstrated in this street facade of the Palazzo di Guilliano e Guido Piovene, Vicenza, circa 1560.

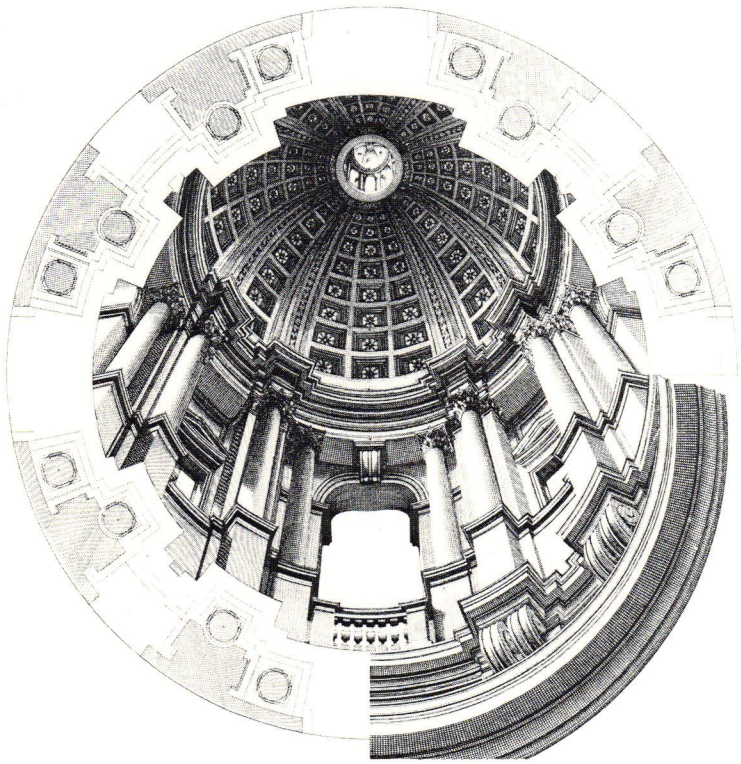


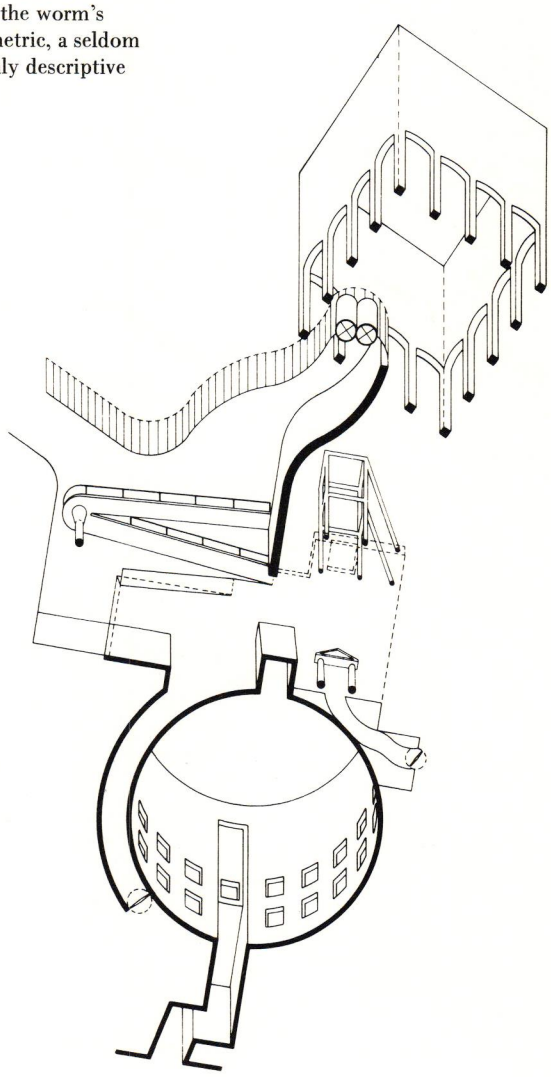


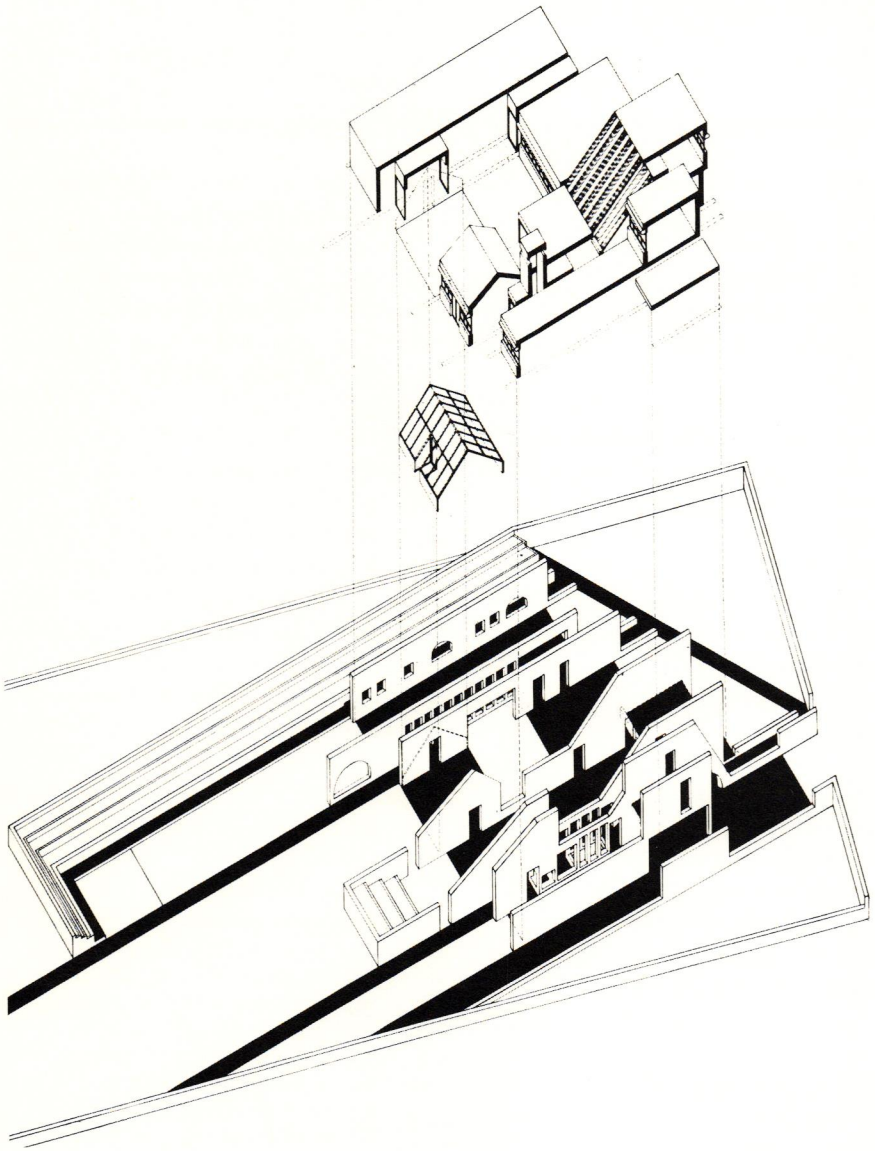
Perspective
Andrea dal Pozzo
"A cupola in perspective with its lights and shades," circa, 1695, is characteristic of Pozzo's extreme foreshortening and single point perspective.

Perspective
Claude-Nicolas Ledoux
In contrast to orthographic drawings, perspective views have a "natural" appearance and often have a narrative quality, as in the *House for the Inspector of the Loue River,* 1773-79.
(Engraving after Ledoux)

Axonometric
James Stirling
In this competition for a new museum and related urban elements in Dusseldorf, 1975, Stirling employs the worm's eye view axonometric, a seldom used though highly descriptive form.







Axonometric
Gae Aulenti
In this drawing of a villa near Pisa, 1978, the pattern of parallel walls is perfectly revealed and emphasized by the means of depiction.

The fact that a perspective can show only a limited portion or aspect of a particular environment, space or object at any one time tends to lead to the selection and manipulation of highly idealized and often formalized views. This attribute gives perspectives a certain theatrical stage set quality.

The axonometric projection appeared relatively late in architecture, though it can be related to the "cavalier perspective" seen in Roman and Medieval frescoes and paintings. Its first use as a conventionalized architectural tool is generally attributed to the French historian Auguste Choisy in the 19th century, and it was not in popular use until well into the 20th.

With the 20th-century revolution in the perception of time and space, and the advent of Cubism, the fixed viewpoint was finally transcended. The fourth dimension, time, was added, and architects became concerned with simultaneity in perception and expression; the transparency of perceiving, at once, both interior and exterior, or depicting temporal as well as spatial change.

Of all the drawing types only the axonometric can depict an object in this manner with any success. The axonometric drawing is a unique form of representation because it integrates attributes of both orthographic projections and perspectives. Easily constructed from a plan, an elevation, or both (as in the case of a frontal axonometric), it shows the *parts* in orthographic projection. The *whole* of the related parts, however, is shown as a three-dimensional object similar, though not equivalent, to the way it is perceived in reality.

Allusion, symbol and metaphor are important elements in recent architectural depiction. As in a written language, comedy, satire and drama are frequently used to communicate its intentions as are quotations and paraphrases from history. Consequently, architecture begins to divorce itself from technical problem solving and is redefined within the boundaries of art. As in any art form,"paper architecture" goes beyond aesthetic problem solving to encompass criticism, commentary and visionary portrayal.

Diana Agrest

The City as the Place of Representation

Representation is treated, in the context of this article, in its various meanings: as ideology, as a theatrical event and as a mode of translating the perception of a reality (the city, in this case) into specific languages, using certain technical devices, like painting or drawing.

The city has always occupied a privileged place in the architectonic dream—it is the place where all orders are possible. It is the mythical place where a myriad of different orders are projected, an unlimited repository of new possible orders. But the city has the quality of being both the mythical place of all possible orders and, at the same time, the place where these orders accumulate and are superimposed on, annihilate, support, or destroy each other. The space of the myth is simultaneously the record of the myth; it is simultaneously a presence and an absence, a reality and an abstraction. It is this struggle between the city as an accumulation of conflicting orders, its consequent orderlessness and the desire for order invested in it that has characterized the development of theories about the city and its architecture.

In his text, "The Analytical Language of John Wilkins," Jorge Luis Borges talks of a Chinese encyclopedia called *The Celestial Emporium of Benevolent Knowledge*, which divides animals into the following categories: 1 those that belong to the emperor, 2 embalmed ones, 3 those that are trained, 4 suckling pigs, 5 mermaids, 6 fabulous ones, 7 stray dogs, 8 those that are included in this classification, 9 those that tremble as if they were mad, 10 innumerable ones, 11 those drawn with a very fine camel's hair brush, 12 others, 13 those that have just broken the flower vase, 14 those that resemble flies from a distance.

The monstrosity of the enumeration lies in the fact that it leaves in ruins the common place where things might meet. Borges takes away the place where things could be juxtaposed (in terms of the famous surrealist image, it is the table on which the umbrella and the sewing machine were placed that is thus removed), the place where, since the beginning of time, language and space have intersected.

The disorder which is created is not one of incongruity, the response not one of surprise over unlikely juxtapositions. Rather, the disorder that Borges describes is one which manifests the fragments of a great number of possible orders in a dimension without law or geometry, an unorderable, heteroclitic (or irregular) dimension. Things are placed in such a way that it is impossible to find a common place for them.

Michel Foucault in *Order of Things* defines two forms:

Utopias afford consolation: although they have no real locality there is nevertheless a fantastic, untroubled region in which they are able to unfold; they open up cities with vast avenues, superbly planted gardens, countries where life is easy, even though the road to them is chimerical. *Heterotopias* are disturbing: probably because they secretly undermine language, because they make it impossible to name this *and* that, because they shatter or tangle common names, because they destroy 'syntax' in advance, and not only the syntax with which we construct sentences but also that less apparent syntax which causes words and things (next to and also opposite one another) to 'hold together.'[1]

In disorder, language is ruined, the common aspect of place and name is lost. To this distortion which makes classification itself unthinkable, to this table without a coherent space, Borges gives a name and an identity; it becomes a mythical land, a precise region that represents for the East a great reservoir of utopias.

1. Michel Foucault, *Order of Things: An Archeology of the Human Sciences* (New York, Pantheon, 1970).

It is this order of the unthinkable, product of a destruction of common place, that is manifested in Piranesi's Campo Marzio, constructed of a space literally in ruins. The past, the forbidden, the spatially and socially impossible, that which is eliminated from space and excluded from society and culture are all synthesized in Piranesi's spaces which were themselves unthinkable at the time of their production. Spaces which produce the city as both myth and object—a ruinous space, a kind of heterotopia.

At the other end of architecture's mythical tradition is the utopia. The city has always been a fertile ground for utopias, perhaps in response to the need to overcome the anguish created by the heterotopic nature of the city itself. Urban existence can be described not only in spatial, but in temporal terms. The city exists through time, a dimension that is lived as the fantasy of the new and the fantasy of the past. The confrontation between the fantasy and the real appears as a characteristic feature in the consideration of the representation of the city. Piranesi and Le Corbusier represent two ways of confronting reality, in one case with the past, in the other with the future. Thus, two forms of representation appear, the representation of the existing real and the representation of fantasy. The two forms of representing and confronting the fantasy with the existent city are based in each case on the notion of destruction, with ruin in one instance, *tabula rasa* in the other. One is founded in remembering, the other in forgetting. The two together represent the beginning and the culmination of modernity. They represent the crucial points from which to think about the city in its relation to language, that is, in relation to the way in which the organization of space and language intersect in the city as the scene of the social production of meaning.

The distinction between the representation of the city and the city as representation becomes a crucial issue in the articulation of this problem. It is from this crucial point, the terrain on which the contest of negative and positive utopias is constructed as two modes of the modern conception of language, that we must proceed, backwards and forwards in time, through the city.

The Space of Representation

During the Renaissance, the method of understanding the world, knowledge, advanced by establishing similarities between things, images and words, by the setting up of analogies.[2] Analogy is the prevailing figure in the treatises on painting and architecture of the period. Urban space, the space of perspectival painting and the space of the theater are constructed and understood as analogues of each other. A macrocosm is analogous to a microcosm, a city to a set of houses, a house to a set of rooms. One came to know only the same.

With the enormous change in the method of understanding knowledge that occurred in the 17th century, analogy, the relationship between one thing and another, is replaced by attention to the relationship between things and their hidden meanings, between a sign and its concept. The theories and techniques of representation assume a major role in every aspect of culture during this period.

This turning point in the representation of the city coincides precisely with the formation of the capital city. The city is no longer viewed as the center of a state, its monuments are no longer symbolic centers of power as was the case in the Renaissance city. Instead, the capital city becomes the center of a set of states and the city as a whole, imbued with monumentality, assumes a role of representation. The city, together with the many rhetorical devices developed in painting and the other arts, becomes a tool of persuasion. The example of Rome illustrates this technique.[3]

Allegories and symbols are created in order to convey and represent the hidden meanings of our terrestrial life. The city and architecture represent what cannot be seen, the secrets of the universe as understood by religion. They become the means by which one is allowed to "see" the invisible. Allegory, together with other rhetorical figures, serves to create the effects of the real and the natural. The application of rhetorical devices to the arts is not, of course, new; what is new is the use of these devices in the development of an urban discourse, of a representation of the city in its relation to other dominant discourses.

2. Erwin Panofsky, *Meaning in the Visual Arts* (Garden City, N. Y., Doubleday and Company, 1955); Erwin Panofsky, *Studies in Iconology* (London, Oxford University Press, 1939); G. C. Argan, *Renaissance Painting* (New York, Dell Publishing Company, 1967); Michel Foucault, Ibid.
3. Sigfried Giedion, *Space, Time and Architecture* (Cambridge, Mass., MIT Press, 1941); G. C. Argan, *L'Europe des Capitales, 1600-1700* (Paris, Editions Albert Skira, 1964).

At the end of the 16th century, after the battles of the Reformation and in the face of its newly defined political and religious roles, the transformation of Rome became necessary. It is within this context that Pope Sixtus V, along with Domenico Fontana proposed their project for the urban development of the city. The great arteries proposed by Fontana have as an objective the linkage of the great Christian basilicas in Rome, in order to allow for the circulation of the faithful. The sacred character of the city is no longer limited to a special section of the city as it had been previously. Instead, the whole city becomes a sacred space, the whole city acquires an ideological role. The streets connecting the churches soon become important commercial arteries; several goals are reached at once as the religious or ideological, the economic and also the political are advanced along the same approach. Catholicism, a collective, or social religion as opposed to the individualistic religion affirmed by Protestantism, constructs a new city—a city of streets and squares and not a city of buildings.

In this space, the conception of the monument is transformed and becomes more urbanistic. The work of Bernini provides the major example of such a conception wherein the monument is seen as persisting through time, preserving its own ideological value. It is in this sense that St. Peter's was restructured as a monument.

Argan provides a marvelous analysis of the transformations of St. Peter's, first by Maderna and then by Bernini.[4] When Maderna adds the facade to St. Peter's, he profoundly changes the sense which Michelangelo had given the building. The dome, which had been the central element, becomes only an element in the background, secondary in relation to the facade. Later, when Bernini sets out to design a portico, he conceives, after a long analysis of various possible configurations, an elliptical colonnade. Clearly he intends to bracket Maderna's facade, to place it in a secondary position with respect to the monument's central, allegorical element, the dome. The elliptical portico diminishes the importance of the facade which becomes simply diaphragmatic in relation to the dome.

A round portico would have placed the dome, the center of the facade, and the obelisk on a diameter. Bernini's elliptical portico, however, creates two crossed perspective views that put the facade in parentheses, enclosing it in another space which has its own value. Bernini also develops and strengthens the theme of the dome by repeating its paired columns in the form of the colonnade. These two strategies, bracketing and repetition, produce a specific manifestation of monumentality. The monumental and allegorical role, formerly concentrated in the dome, is allowed an egress by the giant portico and consequently begins to pervade the urban realm. The monumental city thus allegorized, establishes itself as permanent throughout history. Bernini's dome becomes, symbolically, the head of Christianity, and his portico, like arms, symbolically embraces all of humanity.

The city is not only the representation of power, as we have described it, it is also the scene of power. The facades are not only the frontal plane of a building, but also the surfaces which define a theatrical space, a theatrical space which loses its preciseness in this crossing of perspectives. This urban space, perceived in the Renaissance as an analogue of theatrical space, is now perceived as the manifest theater of hidden meanings. A theater of representation replaces a theater of analogy and the techniques of perspective are employed in the production of space, not only in the representation of it.

The Place of Social Action

With the establishment of absolute monarchy, a gradually developing bourgeoisie and the loss of security in the notion of the self-evidence of the divine presence, the 17th century systematically turns toward a representation of space where place becomes event and space emotion. Squares are consecrated to princes, saints, victories, friendly nations. One might say that it is the 17th century which discovers pleasure. Pleasure becomes an object of reflection as well as an inflection of experience. The relationship between pleasure and virtue is shifted. No longer does pleasure have to await the authorization of a moral judgment as it achieved a positive alignment with sensibility and the conflict between judgment and sensibility is reconciled in a theory of complex beauty, order and variation. No longer

4. Rudolph Wittkower, *La Cupola de la Liberte* (Firenze, 1964); G. C. Argan, Ibid.

is pleasure viewed as the residue of an escaping power but as a fundamental reservoir of energy from which a totally new social order would be built. Pleasure becomes the despair of the faltering aristocracy and the optimism of the rising bourgeoisie. [5]

Images are placed in charge of representing pleasures that words forbid. A whole ideology of fiction is mobilized as support for a theatricality which comes increasingly to pervade and inflect the various aspects of cultural life. Rhetoric displaces objects, or lack of objects, in images of other things, masks whose intention it is to unmask. Art becomes a vehicle of pleasure, eliciting it as a response from its spectators, presenting it as its subject matter. The boundaries which divide theatrical spectacle from daily ceremony are collapsed.

From the *fêtes galantes* to the *fêtes de la Revolution,* this century's transformation of its multiple ceremonies of pleasure can be traced. The fete pays tribute to the continual nature of pleasure ceaselessly renewing its fading moment in a new momentousness. But always behind the fete is the continuity of social life. Critics seek an understanding of the fete which also realizes the perturbability of this realm, a concept of the fete which was no longer exclusive, but which was to include a whole people; a fete which was to break down social barriers.

The spatial organization of theaters, by which a sequence of individual balconies separated small groups from each other, clearly served and perpetuated a notion of the private nature of pleasure. Such an organization is decidedly opposed to Rousseau's vision of the fete as an assembly of people gathered and collectively sharing freedom. The abolition of iconoclastic decor, the refusal of ornament demonstrates that the presence of the people was enough to create a global event where spectators and spectacle are one and the same. The desire is sublimated and directed towards the construction of a popular unity.

In this process there is a tendency towards the elimination of art as representation. The city is the scene of the spectacle rather than the representation of theatrical space.

The revolutionary fetes are the culminations of the city's presentation of itself as a social discourse. [6] By this discursive ordering, theatrical space is temporalized, becoming an instance of a historical intersection. It is during this period, according to Hegel, that the great productions shift from the visual to the fields of music and poetry.

While in the 16th and 17th century representation has to do with rhetoric, with the development of the grammar which deals with articulation—especially as developed by the Grammaire de Port Royale—representation is arranged in accordance to sequential series. [7]

It is at this moment that narrative increases in importance. Narrative makes a sequence of static space; by its means an appropriation of space takes place. The narrativized city becomes the place of a scene, the site of a struggle is read and rewritten by the scriptings of a narrative.

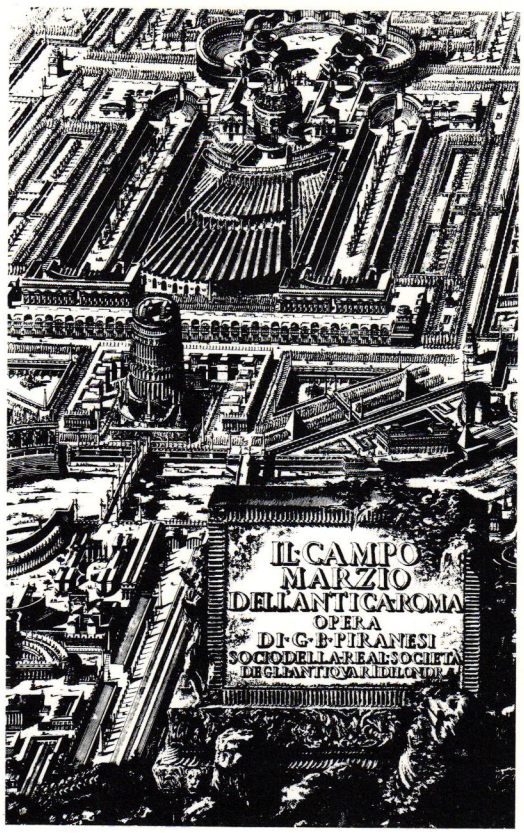
The new city's transformation of the Renaissance city's theatrical space, from an empty physical scene to one of action, marks the trajectory of change in the representation of power. From scene of the possessors to a scene of the dispossessed, from a delimitation to an occupation of space. Architecture on one side and social discourse on the other. And in this split the seed for the very "death" of architecture itself.

The City as Language

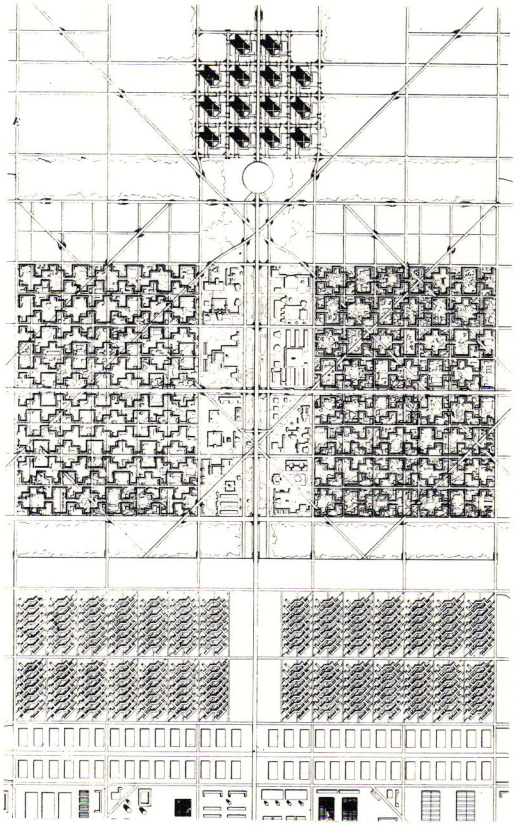
The changes just described are consonant with the changes which occurred in theories of language. As the issue of language becomes primarily an issue of signification, theories of art shift their attention from issues of representation to those of production. German philosopher Gotthold Lessing's *Laocoon* is a landmark of this shift, breaking radically from the prevailing theories of the relationship between painting and poetry. [8] Formerly it was theorized that a great poem could inspire a great painting, a painting could represent a poetic text. Lessing, however, distinguishes painting's spatiality from poetry's temporality; he ascribes to each a specificity of laws and meanings. That is to say, paintings and poetry signify differently and do not represent similar, already given contents. To each there are

5. Jean Starobinski, *L'Invention de la Liberté* (Paris, Editions Albert Skira, 1964).
6. Jean Starobinski, Ibid.; Michelet, *Histoire de la Revolution Française* (Paris, Chamerot, 1847-55); J. J. Rousseau, *Essai sur l'Origine des Langues* (Geneva, 1781); Mona Ouzouf, *La Fête Revolutionnaire, 1789-99* (Paris, Editions Gallimard, 1976).
7. M. Foucault, Ibid.
8. G. E. Lessing, *Laocoon, Des Frontieres de la Peinture et de la Poesie, 1766* (Paris, Hermann, 1964); See also, the Introduction to this text by J. Bialestocka.

Giovanni Battista Piranesi,
Il Campo Marzio, Rome, 1762



Le Corbusier, *La Ville Radieuse*,
1931



subject matters which are proper to its particular means of signification.

As a consequence of this late 18th-century negation of representation, consistent with the new theories on language, the task proper to the visual arts can no longer be seen as the simple fixing of an image. Instead they come to signify their own action, or their own absence. [9]

The problem which is thus posed to the visual arts is solved, historically, by their preoccupation with objects whose presence speaks of what is no longer there: ruins. Ruins are the favorite subject matter for landscapes.[10] Architecture, from this point, could be studied like language, as an autonomous structure. The focus is shifted to the syntactic relationship between basic architectural elements which are independent of any representational function.

The temporal Dimension

The city is a presence in perpetual oscillation between a past and a present. Its past is its concrete, built forms, juxtapositions and superimpositions of so many past futures. Its future is a projected, homogeneous and empty time outside of history, an abstraction, an order suspended in a universal time and place. It is this overlapping or imbrication of its temporal and spatial axes that is at issue in the modern conception of the city. This imbrication which makes any merely formal discourse of the city inadequate and demands a consideration of social production.

This recalls Piranesi and Le Corbusier as extreme examples of the way in which the city's temporal dimension leads to produce negative or positive utopias. Piranesi's obsessive vision of the past and Le Corbusier's equally obsessive vision of the future perform an act of violence on the city, Piranesi through a wild proliferation of types, Le Corbusier through a belief in the ultimate omnipotence of prototype. Both develop readings of the present city, but where one reads in it the ruins of the past and projects an impossible future, the other reads in it the objects that make the economy, the machinery of industry and of the state and projects a possible future. One a negative, the other a positive–utopia.

9. Jean Starobinski, Ibid.
10. Manfredo Tafuri, *Giovanni Battista Piranesi: L'Architettura Comme Utopia Negativa* (Torino, Accademia delle Scienze, 1973); G. B. Piranesi, *Prima Parte di Architetture e Prospettive* (Roma, 1743).

Piranesi and Le Corbusier represent the beginning and the development of modernity. In a telescopic vision towards the past Piranesi flattens time in a synchronic vision of history while Le Corbusier flattens time homogenizing it in his vision towards the future, thus producing a total synchrony. Both heterotopia (or negative utopia) and utopia speak about time and deny history.

Together the work of these two architects constitutes a central point from where the vicissitudes of the modern city may be understood in relation to the problem of representation. They represent the historical moment from which one may look back to the 17th-century capital city's concern with representation as the focus of forms of knowledge, or one may look forward to the 20th-century monopolistic city's decidedly antirepresentational stance.

The City and Antirepresentation

The poles of debate from Piranesi's critical skepticism to Le Corbusier's positivism are in evidence, either successively or simultaneously, throughout the history of architecture. But nowhere are they more clearly defined than in discourses on the city. Perhaps this is because the city is the arena of architectural discourse. To think the city is to think architecture, for *the city is the limit of architecture;* it is its unconscious, the place of intersection of social forces with language.[11]

It is with modern urbanism that architecture finally takes charge of the discourse of the city, a discourse that is marked by the dichotomy between form and function and by a need to reinvent a new vocabulary for a language which no longer has a lexicon. This discourse thus develops in a relatively autonomous manner. Architecture which had always been seen primarily through the city, began to make the city its object of institutionalized, professional study. Le Corbusier appears as a very clear example of this new condition.

While the relationship between the discourse of the city and of architecture was always a possibility, it has always, in fact, been accomplished through the intermediary of a third, mediating representational discourse (e.g., painting, linguistics). Now for the first time, the discourse between architecture and urbanism is brought together over their common concern—the city. Complications arise, however, over the fact that the urban or planning discourse is at the same time the mediating discourse between the dominant social and architectural ideologies.

The conjuncture is extremely problematic. The architectural discourse, which had previously been structured around the prevailing opposition between sensation and reason, particularly as it gave rise to the oppositions between form and function, art and technique, encounters the urban discourse at a moment when it had already been transformed into a specific planning discourse. The 20th-century planning discourse, which developed in tandem with the social sciences and systems theory, was constructed on a communications model, a model which concentrates on the transmission of information and the transportability of meaning to the exclusion of signification. Thus, in its encounter with the city, it develops and elaborates the functional pole of architecture's form/function discourse. According to this model, urban chaos is a new kind of order. Space and physical place are no longer necessary; a "non-urban realm" was advocated in which accessibility and not proximity is at issue.[12] The only order left to the city was that which could be represented by computer cards or the alienated vision of the television set. The only work left for architects who also were influenced by the planning ideology was the designing of more efficient activities systems. Architecture, in short, has been denied its own object and has been cut off from its own specific knowledge, its own power to intervene. The city not only has destroyed its own configuration, but also, and more importantly, architecture itself.

Until now the city has been examined as a representation and as a language. It is time to begin examining it in terms of the city's articulation of different languages, as the intersection of social forces. It is only through such a concept that we will be able to bring theory and practice to bear on one and the same object, the city.

11. This is expanded in Diana Agrest, "Design vs. Non-design," *Oppositions 6* (Cambridge, Mass., MIT Press, 1976).
12. Some representatives of this tendency are: Richard M. Meier, *A Communications Theory of Urban Growth* (Cambridge, Mass., MIT Press, 1962); Brian McLoughlin, *Urban and Regional Planning, A Systems Approach* (London, 1969); Jay Forrester, *Urban Dynamics* (Cambridge, Mass., MIT Press, 1969).

Garth Rockcastle

Urban Strategies

Architecture has a unique relationship to the city. Unique because, unlike other art forms that have either distinct edges to their field of expression (painting, photography) or flexibility of performance, in both setting and time (music, dance, theater), architecture must be scrutinized on a large canvas whose form and boundaries it can neither control nor escape. It is an art of both physical and temporal intervention, and the creative relationships that result are integral to its success. Architects presented here are therefore interested in "context;" the context of the city, as both historic fact and evolving form.

Architecturally speaking, the modern city has, since its inception, acted as both repository and resource for ideological endeavor. In fact, one can view its history as a scaffold to which ideologies (manifested as architecture and urban design) are attached, and as a dynamic reservoir from which alternative ideological interests emerge or are renewed.

An ideology, as the term is used here, acts as a catalyst for values that can be embodied in or represented by architectural ideas. These values stem from various aesthetic, political, religious, economic, technological or social interests. For example, one can readily correlate the specific interests of the Catholic Church and its patrons with its historic urban segments, exemplified by Bernini's great elliptical colonnade which defines the piazza of St. Peter's in Rome. Just as readily, the social and economic interests of the typical 20th-century suburban consumer are obvious in the character and design formulation of the sprawling regional shopping center. While these examples are among the most obvious manifestations of pertinent values, the phenomenon is by no means limited to such isolated precedents.

The historical transformation of the city skyline also reveals a panorama of dominant, operant ideologies. If we compare the prominent buildings on the Minneapolis skyline over the last century, for example, we can begin to correlate their characteristics to corresponding shifts in prevailing values. In 1880, the city skyline was punctuated by church towers throughout the residential areas of the city and by grain elevators along the river. By 1920, the urban skyline included several major public and fraternal buildings. In addition to commercial expansion, the clocktower of City Hall dominated the skyline while the new YMCA, Masonic Temple and Minneapolis Club were among the most impressive buildings in the city's core area. A view of Minneapolis's 1980 skyline needs no translation. To attribute the overwhelming presence of today's structures to the mere technological or economic advances of recent times is to miss the point. Corporate structures are clearly the agents and symbols of contemporary urban form. (Two new views of Minneapolis's skyline are shown in projects by Diana Agrest and Mario Gandelsonas and The Hodne/Stageberg Partners.)

In short, the architecture of the city is a diverse and often complex text of visual symbols. The initial impetus for such symbolic enterprise stemmed from the challenge to create an artificial setting more enlightened than that provided by nature alone. Legends, myths and transcendent visions are among the various scenarios societies have embraced to formulate their cultural norms. However, rarely satisfied with inherited ideologies or their architectural embodiments, subsequent generations have continued to reformulate ideological and architectural aspirations. Paralleling the material expansion made possible by the

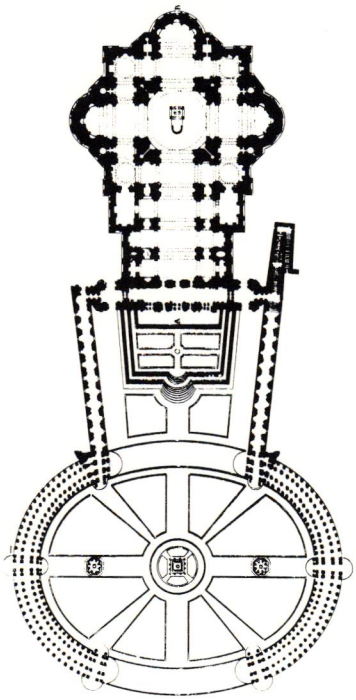
Industrial Revolution, the drama of these reformulations intensified. Enthusiasm for the apparent social and material opportunities of the future began to stimulate more radical and innovative departures from previously sacred, ideological norms. The speculative, monumental projects of Etienne-Louis Boullée or Claude-Nicolas Ledoux at the end of the 18th century, for example, or the speculative work of Robert Owens or F. C. M. Fourier as utopian socialists just after the turn of the century represent some of these earlier departures.

By the end of the 19th century, however, the progressive images of Soria y Mata and Tony Garnier acted to stimulate the even more extreme or purist urbanistic departures of Antonio Sant' Elia, Le Corbusier, Ludwig Hilberseimer, Richard Neutra, Frank Lloyd Wright, Buckminster Fuller and others during the early years of the 20th century. Our interest in this work stems from the formulation of its ideological foundations. Posited as the antithesis of a more conventional urban fabric, this work stresses the values of simplicity and universality in urban forms that facilitate industrial production, efficient internal circulation networks and the segregation of activities through zoning (with an obsession for freestanding buildings in a park-like setting). In its inception, the work was promoted primarily as a manifest vision of both Marxist and industrial ideals and a framework for a restructured society.

Parallel to this progressivist development, more tradition-bound urbanistic ideologies emerged during the late 19th century through writings about the virtues of the medieval city by the British authors John Ruskin and William Morris. The most articulate treatise to emerge that transformed these particular ideological leanings into a coherent and practical "how to" handbook was Austrian architect Camillo Sitte's *City Planning According to Artistic Principles*, 1909. Sitte analyzed and dissected the indigenous qualities of classical, medieval and baroque urban spatial organization and concluded that discrete urban space was an important compositional ingredient in the fabric of the city in that buildings had meaning only insofar as they related to each other. An exemplary project that most clearly reflects his ideological interests is the work he did for the Vienna Ringstrasse. Here a compositional balance is attained between special buildings (black) and special urban spaces (animated with monuments, loggias or patterned surfaces). Both are held in a textural suspension by a more common datum of urban form (toned) and space (white). (See page 16.)

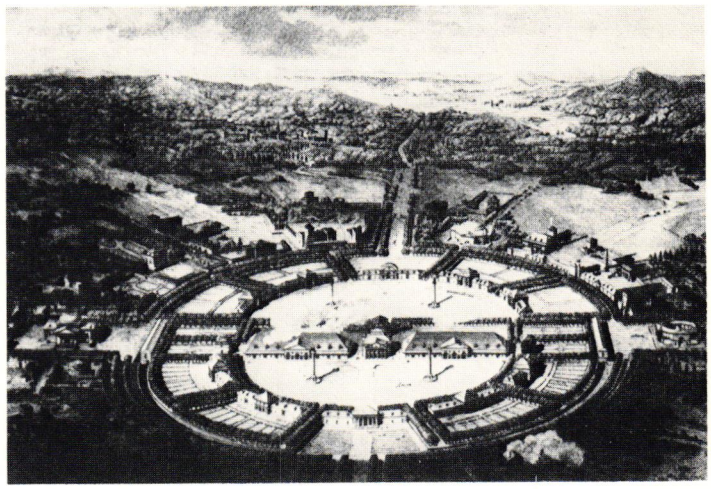
Fueled by a similar nostalgia, the "city beautiful" movement emerged in America at the end of the 19th century in the form of a monumental neoclassical urbanism, epitomized by Daniel Burnham's Chicago Plan. Perhaps because the grid of the American city readily lent itself to such geometric treatment, or because Americans felt self-conscious about the cultural inadequacies of their young cities, widespread enthusiasm surfaced for this movement and many urban planners were influenced by its ideologies. A protege of Daniel Burnham, Edward Bennett, produced such a plan for Minneapolis in 1917, traces of which were implemented and remain a part of the city today.

The tension between these two ideological camps—futurist and historicist—was central to design debate throughout the first 30 years of this century. However, the extreme "modernist" commitments that resulted from this particular collision dominated urban design from 1920-70. In retrospect, it seems inevitable that the revolutionary formulas and programs for urban transformations that grew from this "progressive" camp would eventually collide with the traditional ambience of the city and would become vulnerable to our nostalgia for it. Consequently, current ideological transformation in architecture and urban design theory is based, for the most part, on a widespread disillusionment with the dogma of modernist architecture/urbanism and several alternative theoretical directions are currently being pursued. As to whether or not this is a time for celebration or a time for mourning depends on your particular affinities for historical sightseeing and design pluralism.



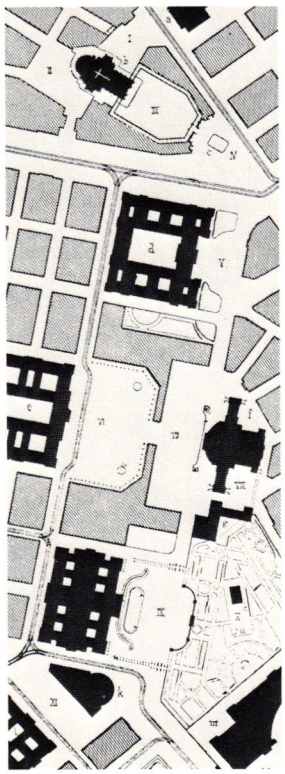
Plan view of Gianlorenzo
Bernini's colonnade for
St. Peter's, Rome, 1657

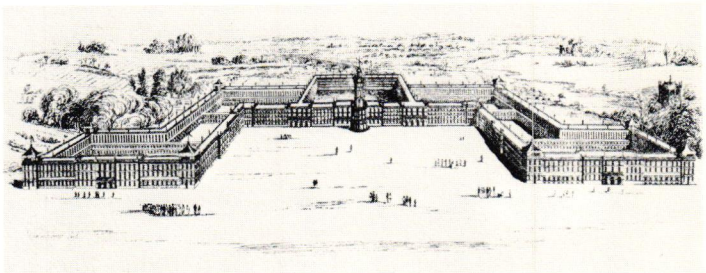
Claude-Nicolas Ledoux,
The Ideal City of Chaux,
circa 1800

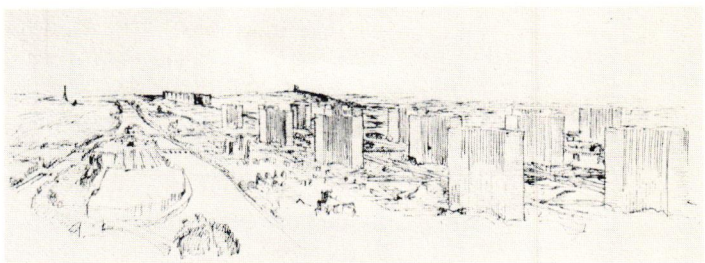


Camillo Sitte, plan for Vienna's
Ringstrasse, 1909

(right)
Victor Considérant, sketch of
a cooperative community, 1848

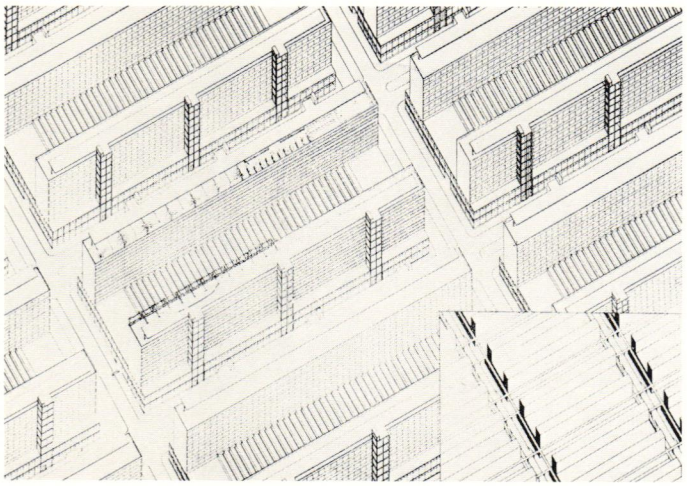






Le Corbusier, sketch of the
center of Paris, 1929

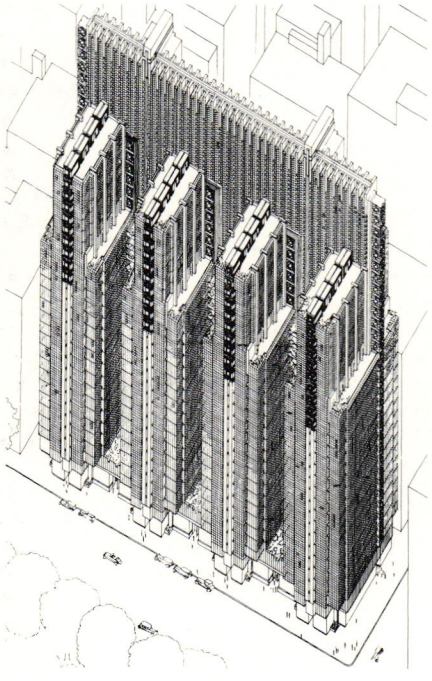
Ludwig Hilberseimer
Hypothetical project for the systematic reconstruction of Berlin, 1927



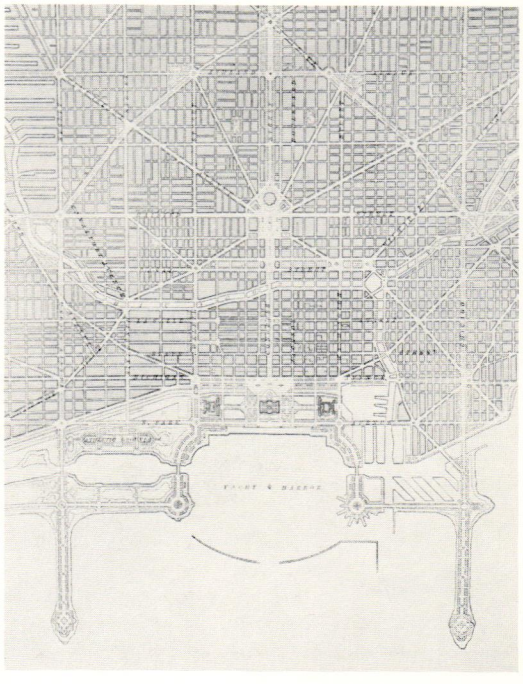
In light of the new historical awareness, one might find it useful to ask the following questions about the urban proposals included here:
1. What is the work trying to tell us about an existing city or the particular urban context of which it is a part? 2. What urbanistic values are expressed within that context? 3. What is most significant in the alterations or elaborations proposed to each urban fabric? 4. How do the graphic devices used contribute to the expressed purposes of each project?

These works offer us the rare opportunity to compare the controversial attitudes of a broadly based group of urbanists. In their freshness and diversity, these proposals, both "paper" and built, have the potential to illuminate, to cross-fertilize and to stimulate public and professional response.

Frank Lloyd Wright
National Life Insurance Company Building, Chicago, 1920-25

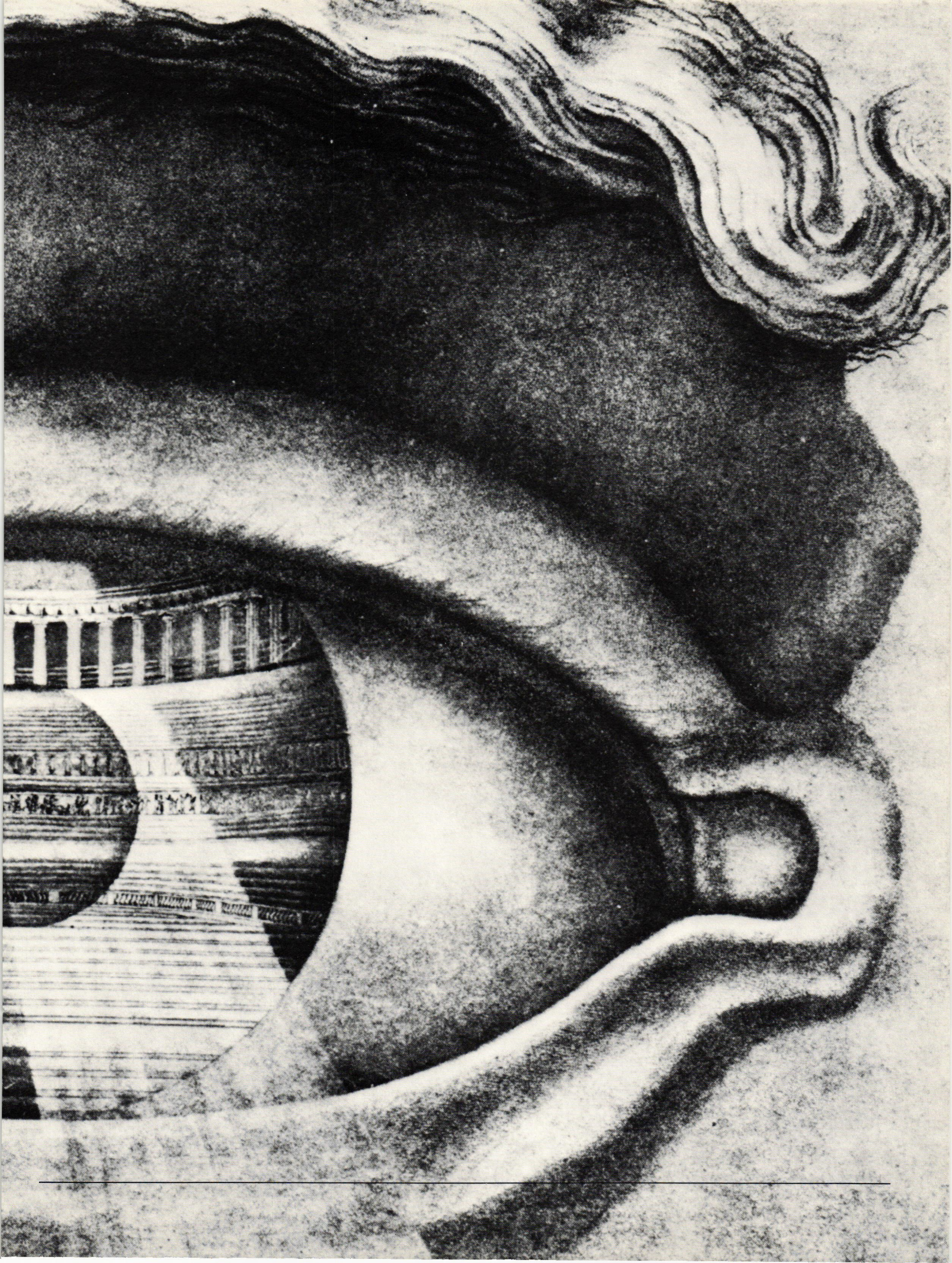


(right)
Daniel Burnham
Plan of Chicago, 1909, in which circulation, recreation and civic activities are all related through the application of neoclassical forms



City Segments

Claude-Nicolas Ledoux
Eye reflecting the interior of
the Theatre de Besançon,
1775-84
(Engraving after Ledoux)



Raimund Abraham

Raimund Abraham (b. 1933, Austria). Abraham has taught at the Rhode Island School of Design, the Architectural Association in London and since 1971 has been a member of the architecture faculties at Cooper Union and Pratt Institute in New York. He has entered numerous international design competitions, including: 1959, First Prize, *Cultural Center Leopoldville*, Republic of the Congo (with F. Gartler); 1971, Second Prize, *Centre Beaubourg*, Paris (with F. St. Florian and J. Thornley); 1972, First Prize, *Plaza in Niagara Falls, N. Y.* (with A. W. Geller and G. Fiorenzoli); 1976, Second Prize, *House at an Intersection*, Tokyo (Japan Residential Competition); and 1980, Honorary Mention, *Les Halles*, Paris. His work has been exhibited in numerous exhibitions and galleries in the USA and Europe including: *Experimental Architecture* (with St. Florian), 1967, National Institute of Architects, Rome; *Hyperspaces*, 1969, the Architectural League of New York; *Zero-Zones*, 1969, Moderna Museet, Stockholm; and *Seven Gates to Eden, Suburban Architecture*, 1976, Venice Biennale exhibition "Europa-America." Drawings have been published in *L'Architecture d'Aujourd'hui, Domus, Architectural Design* and *Progressive Architecture.*

Project team:
Raimund Abraham
assisted by: Kevin Bone, Joseph Levine

City of Twofold Vision, Cannaregio West, Venice, Italy, 1978-80

With the absence of the mechanical scale of land-bound transportation, Venice, as no other city, has been able to retain a physiological morphology which has consistently reversed all known spatial principles of Cartesian origins. While buildings are no longer organized along roads and squares but are compressed into intricate amorphous architectural volumes, the paradox between vision and tactility has disappeared. As rivers and canals cut through the main insular body of the city, narrow passages ("calle") cut further through the body of buildings. Only the Piazza, harbor and pure void release the pressure of the inner parts of the city and become gate and linkage between the cardiac network of water and land.

This twofold, dialectical interplay of voluminosity and voids, tactility and vision, amorphous and ordered, formal and indigenous, provides the organizing principle of urban past and urban present.

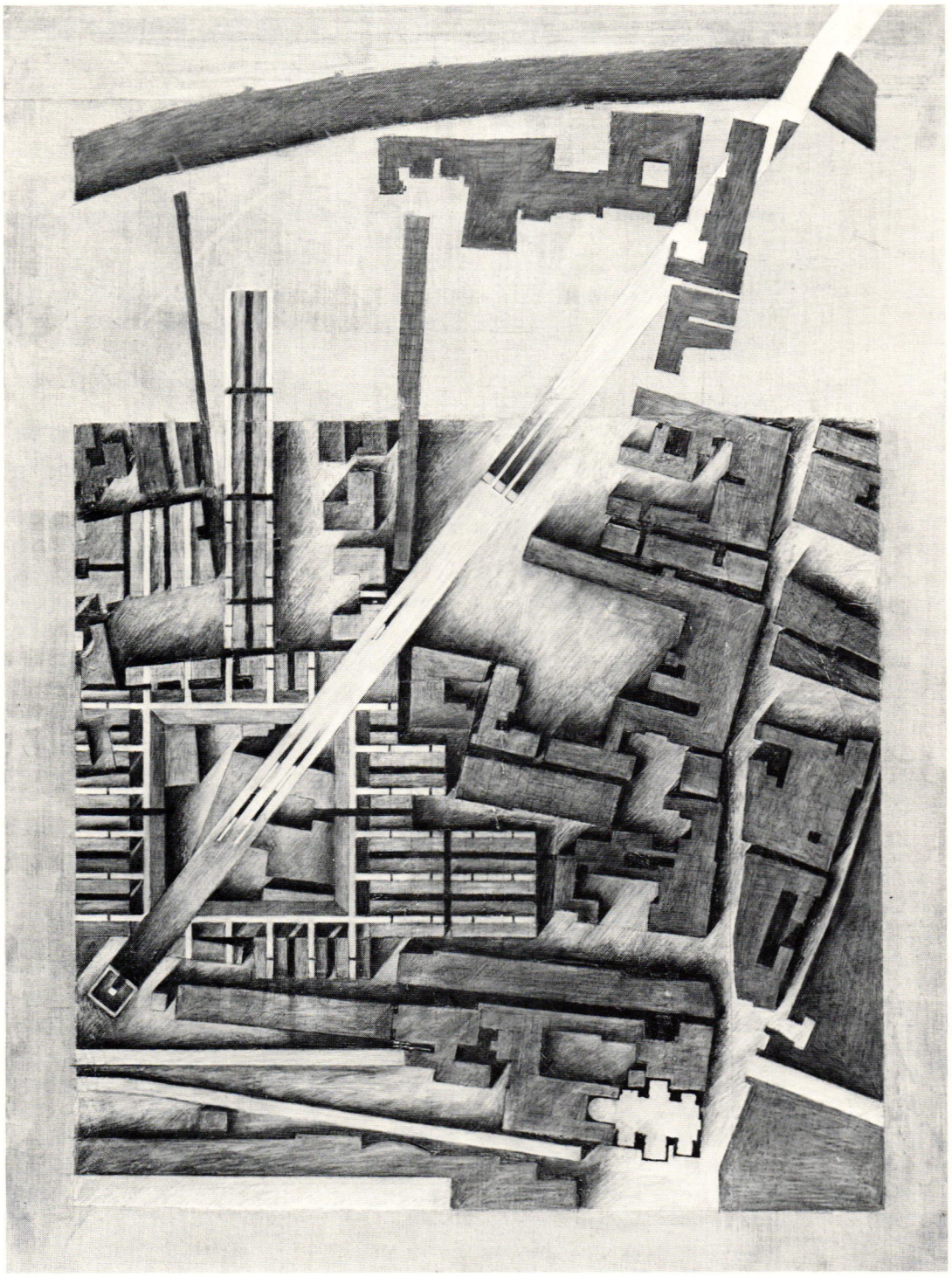
The complex cultural and architectural borders of the site of Cannaregio West offer the ideal conditions of an island within an island, a model which could reflect the possibilities of an urban concept which ought to respect the historic destiny of the city of Venice as well as the responsibility to cope with the complex and controversial changes brought about by technological interference and the absence of an architectural vision.

Syntactic Concept

A rectangular grid, based on the building module of 2.50 meters, is superimposed on the amorphous fabric of existing open areas and indigenous non-historic buildings. The geometric "imprints" of these buildings shall remain to provide the foundations of new structures, while the collision of these elements with the proposed architectonic elements forms the dialectical principle of the total architectural composition.

Along the main north-south axis of the compositional field three sequentially ordered square blocks form the compositional, functional and symbolic core of the new city fragment. A network of perpendicular linear blocks and passages radiates from the central squares toward the periphery of the site, interconnecting between the cores. Their symmetrical pattern is interrupted and distorted by the irregular formations of existing canals, walls and buildings.

Toward the edges of the Cannaregio Canal in the east and the Grand Canal in the south, they merge organically with the existing historic buildings, while toward the lagoon in the north and the railroad station in the west they are terminated by definite architectural boundaries. The sequence of the three squares reveals progressive change from a fragmented composition toward an idealized geometric and spatial condition. RA



Abraham's expressionistic images have a painterly character as in this depiction of three major blocks along the north-south axis of Cannaregio West, Venice.

Diana Agrest/Mario Gandelsonas

Architecture between Memory and Amnesia
Proposal for a Suburban Center for Minneapolis, on the Edge of the Mississippi, 1976-79

Design is *reading.* Designing is rewriting existent architecture. Design is transforming existent types, both architectural and urban, both building and place types. Design implies a dialectic between the new in relation to the *memory* of the old.

But design is also a *production of meaning.* The transformation of the old into the Knew, and more: the mutation of the known into the unknown. Design is also losing the memory as a possibility of invention, design is also *amnesia.*

This project explores these theses through the design of the relationship between the urban and the suburban realms. First, we consider typologies (buildings and places) that characterize the suburban landscape and which are not yet part of the history, the memory of architecture. Suburbia: a sparse landscape that characterizes most of the USA, in opposition to the urban density that characterizes Europe. Second, we juxtapose these two opposed situations to create another kind of space. The urban order invades the suburban disorder, but the suburban conditions alter the forms and meanings of the urban space. Moreover, the project extracts and develops the potential new forms and meanings that appear when the urban and the suburban interact and contradict each other in a close, violent way.

The context of the project is the city of Minneapolis, on the east bank of the Mississippi River, at Nicollet Island. The existing context presents the typical suburban sprawl within a grid and is not related at all to the river. The notion of grid, which is one of the structuring devices in our project, refers to the grid as a basic characteristic of the American city, where there was no place for the monument and where there never was a consideration for the relationship between the city and the river.

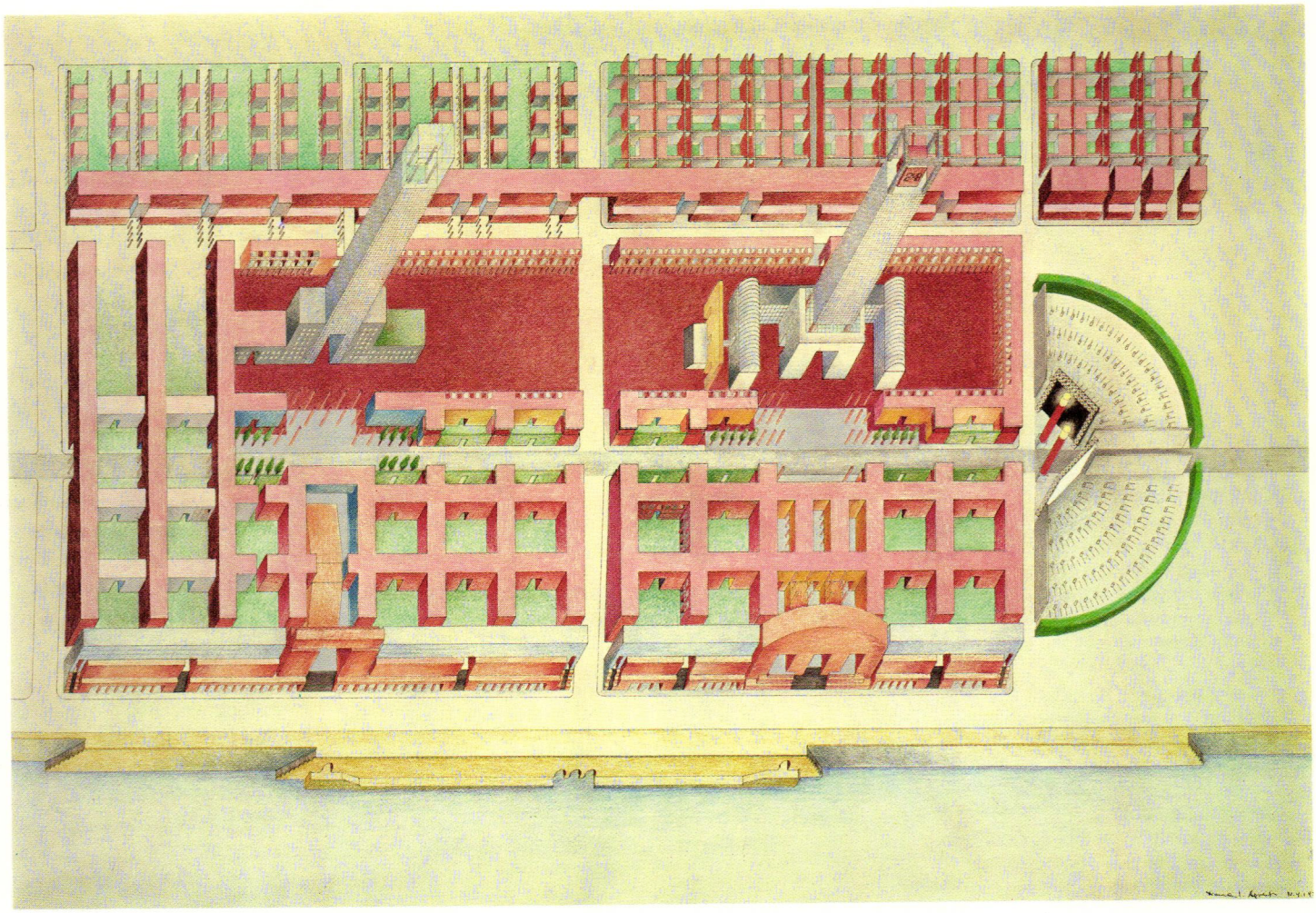
Project Description

1. The grids transform themselves sometimes into streets and squares, sometimes into buildings.
2. The urban grid becomes a superblock (eight city blocks) which is then divided into two smaller superblocks (four blocks each) by a street marking the center. The wall of the superblocks facing the river is formed by the waterfront.
3. Each superblock develops an axis perpendicular to the river which creates a door in the intersection with the waterfront, marking a center in each superblock.
4. These two linked centers produce a street parallel to the river which divides the first large superblock in a longitudinal way into two superblocks. One is gridded and the other one is a large perimeter superblock, with a plaza which mediates between the urban and the suburban spaces.
5. The two centers become two towers located as centers of the plaza.
6. The perimeter block works as a transition between high and low density areas.
7. The organized suburban space is developed in two different ways: the house as a volume on a horizontal plane, and the courtyard house defined by a double system/vertical plane/volumetric grid.
8. The central axis perpendicular to the river goes through the sequence developed between the urban waterfront and the suburban houses.
9. The axis parallel to the river becomes the *public* axis, linking the housing, the apartment high-rise building, the shopping mall, the office high-rise building, and culminating in two drive-in-cinemas.

DA, MG

Diana Agrest (b. Buenos Aires) has taught at Princeton University and is presently Associate Professor at Cooper Union and principal in the firm Agrest/Gandelsonas, New York. Since 1973 she has been a fellow at The Institute for Architecture and Urban Studies, where she is director of the Advanced Workshop in Architecture and Urban Form. Her writings have been widely published in such journals as: *L'Architecture d'Aujourd'hui, Oppositions, Controspezio, Semiotica, Summa* and *Architecture and Urbanism.*

Project and Drawings for *Architecture between Memory and Amnesia*
Diana Agrest/Mario Gandelsonas assisted by: Stan Allen, Gregory Gall, Nicolas Hope, Michael Oks, Robert Strong



Minneapolis's riverfront suburban center site plan is given three-dimensional form and color in this axonometric drawing.

Diana Agrest/Mario Gandelsonas

La Villette, Paris, 1976

Because it is a critical response to the urban design principles of the modern movement, because it is in Paris—a unique example of urban form where so much has been destroyed—this project necessarily confronts the issues of history and historicism in relation to the design of urban form. Historicism is the mechanistic, the arbitrary use of history, the paraphrase without transformation, the quotation out of context, the realistic replica and the picturesque kitsch. We neither attempt to go back with nostalgia to an idealized past or to use all the historical pieces of architecture we happen to like. We want to establish a more dialectical relationship with the past, including the modern period as part of history and to look at both classical and modern with the same critical eye.

In this project, the approach to the built volume was not to treat it as a homogeneous totality, but rather to create a variety of zones which derives from contextual conditions. The project divides itself into two parts which oppose and relate to each other, a dense *urban fabric* and a *park*. A sequence of public places, penetrating through them, interrelates the two parts.

The buildings and the park are divided by the Canal de L'Ourq which becomes a symbolic breakline between architecture and nature. The project is organized on the basis of a grid perpendicular to the canal which is then modified by the forces of the city. The Canal de L'Ourq, dividing the north and south, is treated as an urban architectural element since that is the normal situation of water in the city. Each side is treated in a different manner while playing an overall counterpoint where the north quai is framed by a built arcade linking the base of the towers and the south quai is organized with elements of green sloping grass framing the stairs, a continuous pergola and a promenade through topiary trees. Where the architecture of the north has been penetrated by elements of nature—as in the grand square—the nature in the park side has been treated as an architectural element.

The park takes as a reference the history of French gardens, one of the most important aspects of the development of French architecture and urbanism. It takes this reference both at the level of particular kinds of zones that may be found in formal gardens and at the level of overall formal organization. The Grand Halle by Baltard has been incorporated into the park, establishing a transition between the more urban part of the project and the park itself. Three reproductions of buildings have been added to the park, thus creating monuments or homages in it.

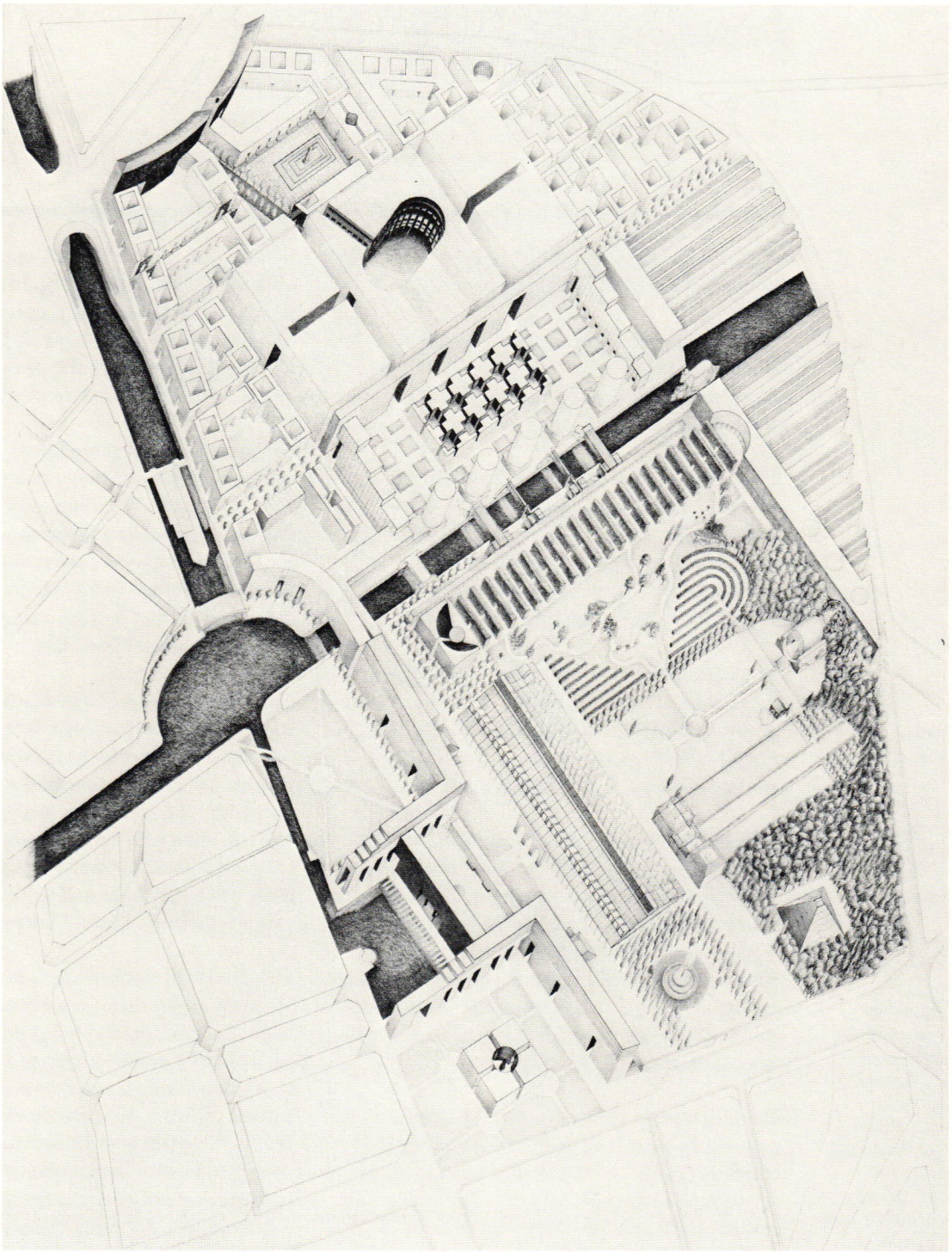
The first of these three is a building by Lequeu, *The Cow*, which stands as a monument to the millions of cows that have been killed in these slaughterhouses. It is placed on the water on axis with the round building by Ledoux in Place de Stalingrad.

The *House for the Inspector of the Loue River* by Ledoux becomes a fountain in the garden emphasizing the axis that, perpendicular to the Halle de Baltard, brings the water fabric into the complex, emphasizing the forces of the context. The cenotaph by Boullée becomes a planetarium in the park. The building has a double function—the apparent one of planetarium plus the cultural one as an object in its own right speaking about architecture.

The three monuments together are placed as an homage to the three architects who represent critical/political development of architectural thought and form and furthermore to all those architects whose projects like theirs and ours remain on paper. DA, MG

Mario Gandelsonas (b. 1938, Buenos Aires), after graduate studies in Paris, returned to Buenos Aires in 1969 to initiate a course in semiotics at the University, and completed a post-graduate degree in systems engineering. Since 1971 he has been a fellow of The Institute for Architecture and Urban Studies where he teaches design and an advanced theory seminar. A practicing architect in New York, with Diana Agrest, he has developed parallel work on the theory of architecture which has been published in various international journals. Since 1973 he has been an editor of *Oppositions* with Peter Eisenman and Kenneth Frampton.

Project team for
La Villette, Paris, 1976
Agrest, Gandelsonas, Silvetti, Latour
Drawings: Diana Agrest and Mario Gandelsonas



A proposal for the transformation of the La Villette sector of Paris, in which the public spaces are treated as positive rather than leftover areas.

Emilio Ambasz

A Cooperative of Mexican-American Grape Growers, California, 1976

Europe's eternal quest remains Utopia,
the myth of the end.
America's returning myth is Arcadia,
the eternal beginning.

[Though this is a rural project, its nature as a cooperative of nine families qualifies it for inclusion in this urban context. As cooperative agricultural enterprise was historically the forerunner of city organization, it is appropriately re-examined here.]

The nucleus of this cooperative is constituted by nine families who, aided by federal and state grants and loans, have been able to acquire land in a Southern California valley. This is a very warm climate, not ideal for grape growing.

This project foresees the development of a grape-growers cooperative of Mexican-American farmers in four settlement phases. The *first* settlement phase will see the nine founding families living directly under the vineyard's shaded roof. A wall of hedges will delineate the private territory of each family, who will then move into their respective territories the mobile houses they already possess.

The entrance to the vineyard will be defined by opening a passageway at the corner of the remaining walls which once belonged to a long abandoned adobe ranch. In order to respect the cultural heritage of the Mexican-American settlers the nine families' square plots are laid out in a formal pattern, reminiscent of early Hispano-American towns. A number of parallel walls of hedges, defining the access road running from the entrance gate to the housing settlement, have been planted to express the first settlers' hope that the cooperative will prosper and grow along this access avenue.

In the *second* settlement phase, 16 new families will bring their own trailer homes with them. Two new residential squares will be added and divided into smaller squares for a variety of activities, including a garden at the edge of a pond. This garden will be composed of prism-like formations of hedges, each one about six feet square and 20 feet high.

By the time the second settlers arrive the cooperative's production will have grown to the point of allowing the creation of a winery. Located near the entrance, this winery will warehouse the grapes in a conical silo—a Mexican type of structure traditionally used for warehousing the land's produce. The winery itself will be underground so that the wooden vats can be kept at a cool temperature.

The *third* settlement phase is more the architect's wish than the settlers' plan. One hopes that the internal hedge-walls separating each family's private territory will by then have been clipped away, and that a more communal pattern of living will have developed. As for the *fourth* settlement phase, it stands as a surrogate for the eternal quest that all walls wither away and that man be able to live in peace under a vineyard's shade and off its generous grapes. EA

Emilio Ambasz (b. 1943, Argentina) has taught at Princeton, Hochschule für Gestaltung in Ulm, Carnegie Institute for Technology, Pittsburgh, and since 1971 he has been a fellow at The Institute for Architecture and Urban Studies, New York. As curator of design at The Museum of Modern Art in New York, he organized and directed several major exhibitions including: ***Paris: May 1968, Posters of the Student Revolt***, 1968; ***Italy: The New Domestic Landscape***, 1971; and, ***The Taxi Project: Realistic Solutions for Today***, 1976. He is author of numerous publications including: ***The Architecture of Louis Barragan*** and ***Working Fables: A Collection of Design Tales for Skeptical Children.*** As a furniture designer he collaborated with Giancarlo Piretti on Vertebra, a seating system. His architectural projects include: Center for Applied Research, Mexico City, 1974; Community Arts Center, Grand Rapids, Michigan, 1975; and, Housing in an Agricultural Setting, Pembroke, Georgia, 1977.

A perspective view of the hedge walls defining individual territories in the *first* settlement phase of a cooperative.

Baird/McKay/Sampson

Regina Traces, Saskatchewan, 1975

The Regina Urban Development Competition has importance for a number of cities with existing but little or unused railroad corridors that define primary transit routes. Possible new uses for these important routes and railroad yards that come out of such competitions will have broad application in North American cities.

Though rail usage was proposed to become obsolete in Regina, we sought a new functional role for these corridors that would take advantage of their characteristic configuration and would preserve their linear extent for possible future purposes that could not be conceived at this time.

The question then arose—what would be the appropriate formal order for the transformation of the rail corridor we were proposing? To establish that, we thought that we needed to seek out Regina's historical *genius loci*—its quintessential existing character. We eventually concluded that it was in the city's distinctive patterns of tree planting. In the province of Saskatchewan, *trees can be said to define urbanity*, in contrast to the vast open territory of the prairie beyond. But of course, trees don't just grow—especially not in Regina's climate, where they require deliberate cultivation. What is more, the particular geometric order in which they have been planted is the result of a consciously conceived design intention.

Given the formal precedents implied by the existing character of Regina, and the particular geometrical shape of the rail corridor, we concluded that the proposed park should be developed primarily as a formal arcade of tall trees.

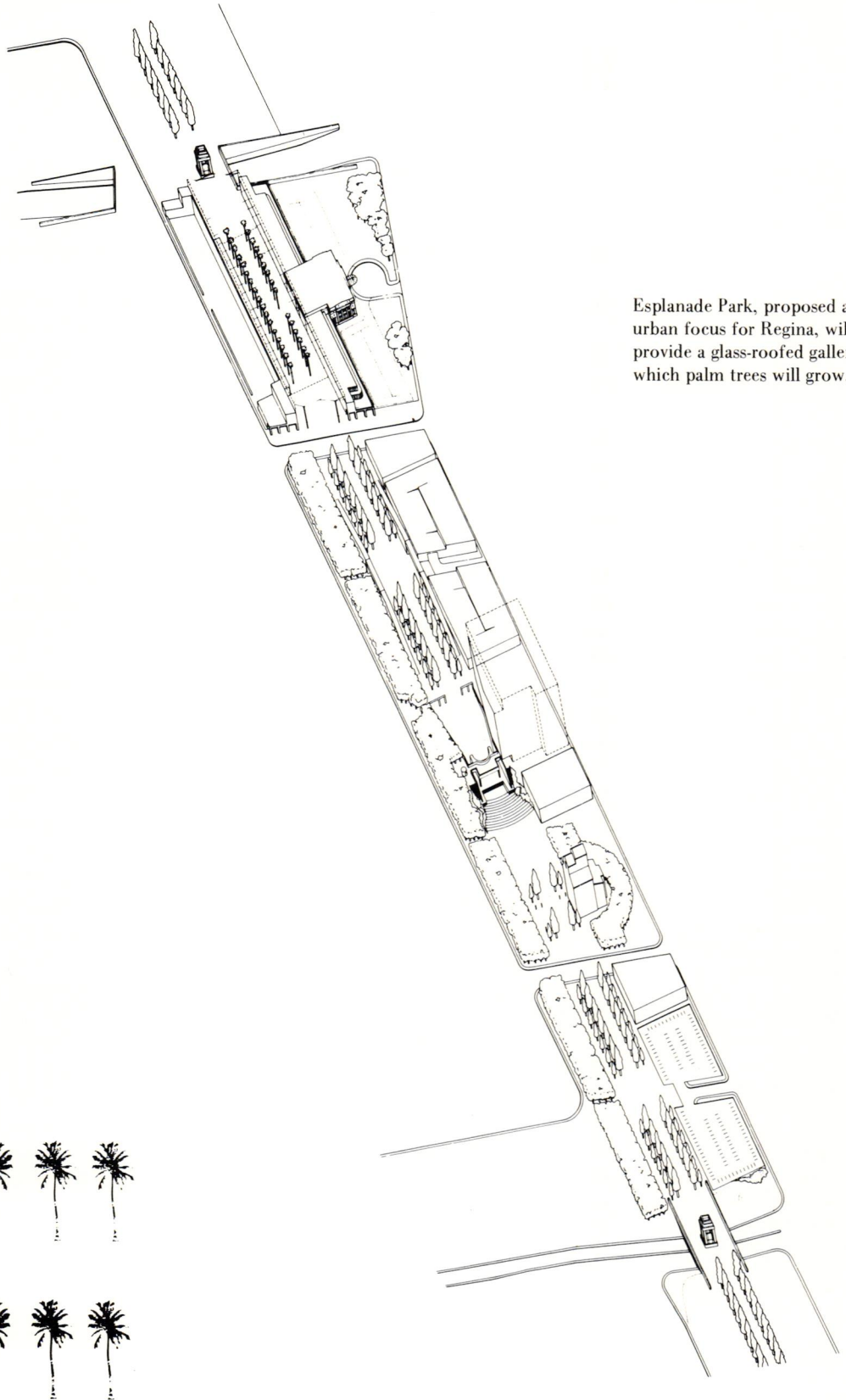
At the outermost edges, the arcade joins the greenbelt; at points intermediate between the greenbelt and the city core, local neighborhood uses are proposed. At the city core itself, the most intense development of the former rail corridor and freight yards occurs.

Esplanade Park is the central urban focus of the project, and is conceived as a major new public element in Regina, in the tradition of the treed boulevards and formal parks.
The centerpiece of the park is the existing railroad station which has been rendered obsolete by the removal of the passenger rail lines from the center of town. We have proposed to refurbish it as the hub of a new and larger regional bus terminal. (Buses, in our view, are the most credible mode of inter-city public transit for the Canadian prairie.) On the axis of Esplanade Park is the new larger Station Concourse. The Concourse is a glass-roofed galleria, graced by a twin row of trees. However here, under the protecting roof of the Concourse, the trees are changed to palms, an otherwise impossible discovery in the harsh climate of this Canadian city. GB

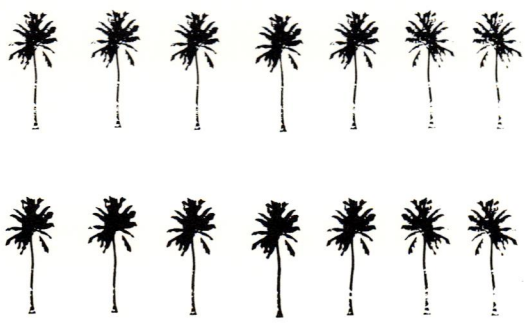
George Baird (b. 1939) has taught at the Architectural Association and the Royal College of Art in London, and since 1972, at the University of Toronto. He has lectured on architecture throughout Europe and North America and was co-editor (with Charles Jencks) of *Meaning in Architecture*, 1968, author of *Alvar Aalto*, 1969 and co-author (with Barton Myers) of *Design Quarterly 108*. A frequent contributor to architectural magazines, Baird has been architecture editor of *City Magazine* since 1976. His work has been exhibited at the University of Toronto, the ACT Gallery, Toronto and Princeton University, and was included in *Process Architecture's* special issue on Canadian architecture.

His firm was consultant for two of the background studies for the city of Toronto's famous downtown plan, *Onbuildingdowntown*, 1974 and *Built-Form Analysis*, 1975. In addition, he has designed a number of buildings over the past decade in the Toronto area including the reconstruction of the Dunbarton-Fairport United Church in Pickering, Ontario, 1974, and the addition and alterations to the Dufferin/ St. Clair Branch of the Toronto Public Library, 1977.

Project team:
George Baird, Donald McKay, Barry Sampson



Esplanade Park, proposed as the urban focus for Regina, will provide a glass-roofed galleria in which palm trees will grow.



Thomas Beeby

The Cultural Implications of Urban Form

The European classical city and its illegitimate offspring, the American city, are constructs with a layering of meanings that extend beyond history. The Greek city grew around its raised holy place where the gods of the natural world had been gathered from the sacred groves and mountains. The goddess and warrior gods rested in temples where the beauty of nature was idealized and transformed into an ornamental language of evocative beauty. Myth and life were one in these cities constructed in a spiritually charged landscape, but as man became more confident in his power, the gods retreated further into the beloved landscape of the goddess. The Romans encapsulated their faith in introverted spatial containers and created more elaborate public spaces as urban life isolated itself from the land. Arcadia was retained in the minds of the poets and painted on the walls of the palaces; a memory of the Golden Age of pastoral peace.

The Italian city of the 15th and 16th centuries borrowed the forms of Rome in an attempt to fuse its culture with the power and beauty evident in the remains of its ancestors. The Church became the focus of the city but the spirit of the place remained as ancient temples and ruins were incorporated into new sanctuaries. The goddess returned disguised as the Virgin and ruled once more, but now from her new sanctuaries within the streets of man. Palaces of emperors and public structures from the past became models for the urban complexes of the new merchant princes. Virgilian dreams were maintained in ornament and in the lavish villas surrounding the cities.

The Georgian city retained the basilica, stoa and temple for the use of the King but further secularization allowed classical forms to be utilized in speculative development for a rising middle class. Reason ruled and the goddess disappeared into the dreams and nightmares of the romantics. The gods were remembered in diminished form as fairies or as the personal demons of the artist. Finally ornament, the last memory of the spiritual integration of man, nature and the gods was rendered mute in the deification of technology. The smoke from the mills surrounding the city flooded down the sad streets enveloping the vacant forms from the past, as meaning in architecture died.

In a final, desperate strategy, the tragic forms of our ancestors were discarded in the name of abstraction—a moral act to purify architecture for a materialistic society. Stark prisms delicately poised before the ruins of their despised predecessors provided a juxtaposition of great pathos: the city of death. Yet there is always hope, for implicitly, the new carries the old in veiled form. Our fractured inheritance must somehow be reunited and charged with meaning if our cities are going to speak again. This will be a possibility if technology is removed from the realm of the spirit and culture becomes the basis of urban form once more. TB

Thomas Beeby (b. 1941) worked in the Chicago office of C. F. Murphy and since 1971 has been a partner in Hammond Beeby and Babka. Since 1973 he has taught at IIT and lectured at Cornell University, Yale, University of Pennsylvania, Boston Architectural Center, University of North Carolina, University of Virginia and the University of Illinois, Chicago Circle. He has published papers in *Via III*, *The Architectural Review* and *The AIA Journal*. In 1976 he exhibited in *7 Chicago Architects*, "The House of Virgil Built in Anticipation of the Return of the Golden Age;" 1977-78, *Chicago Town Houses*, "The House of Poliphilus" (Chicago, Minneapolis); 1979-80, *American Architectural Alternatives*, "Country House" (London, Paris, Amsterdam, Zurich, Rome and Madrid).

Beeby depicts the four seasons in these *tondi* illustrating his disaffection with the sterility of some modernist forms (details).

Peter Cook/Christine Hawley

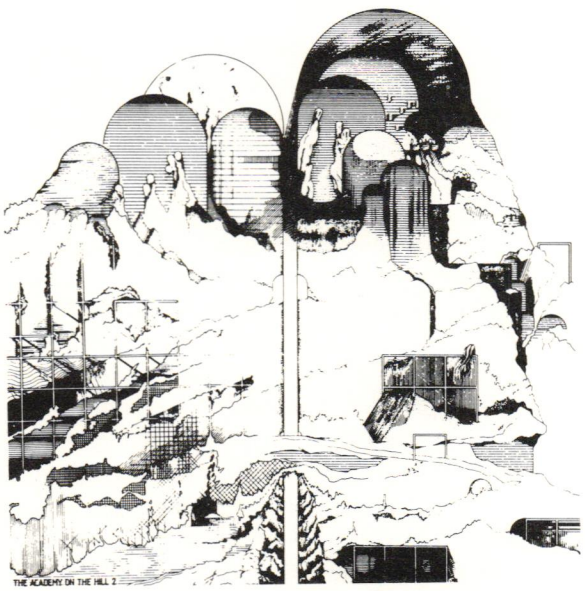
A Tale of Two Cities, 1979

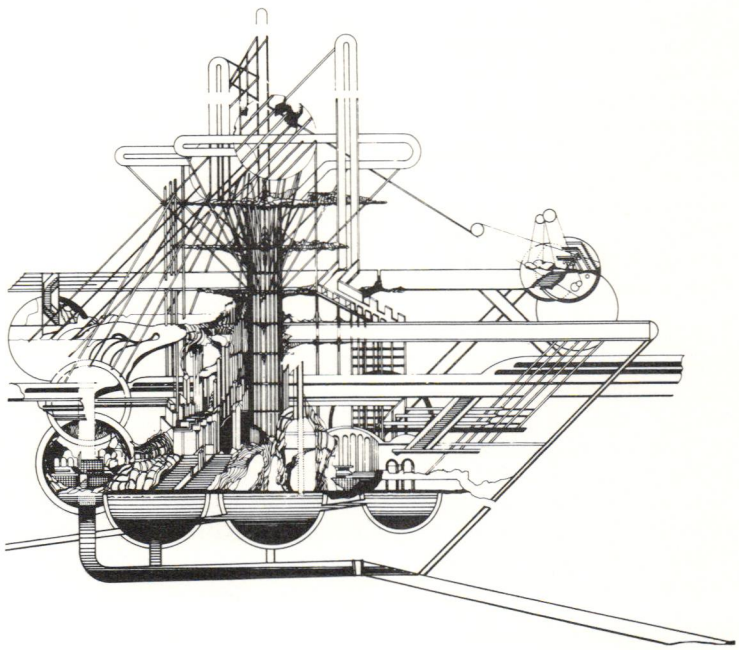
This is a confrontation of two projects: Peter Cook's Academy 2—a retreat on a hill for those who like to contemplate quietly, and Christine Hawley's Hedonist's Monument—a place for raucous activity. The paradox being that the two authors tend each to be associated with the opposite condition: Peter is thought to be a noisy and very public animal whilst Christine appears to be quiet. Hence, either the fascination of each for the opposite conditions or the fact that these designs expose their true predilections. Both are city images related to their other projects and their joint work on "Meshes" and "Skins." PC, CH

Peter Cook (b. 1936, England), established the Archigram Group with David Greene and Mike Webb. In 1973 he was director of the Institute for Contemporary Arts, London. He established and directed Art Net in 1974 (a gallery and forum for ideas where art and architecture came together). He has been teaching at the AA in London since 1964 and has been a visiting critic at UCLA, RISD, Frankfurt Academy, Berlin Academy, Aarhus, Strasbourg, Tokyo, Osaka and New Delhi. He is author of numerous publications, including 1961-71 editor of *Archigram*, 1974-78 editor of *Net*, 1967 *Experimental Architecture*, 1970 *Architecture: Action and Plan*, 1973 editor of *Archigram* (Collection of group work, 1960-72) and 1980 (to be published) *Arcadian Architecture*. Cook's architecture of optimism is preoccupied with the idea of metamorphosis, melting architecture, inventing situations and English attitudes.

Christine Hawley (b. 1949, England). Since 1977 she has been teaching at the Architectural Association and practicing architecture with Peter Cook. Hawley has lectured at Chelsea College of Art, Hull, Rhode Island School of Design, Boston Architectural Center and Bennington College. She has exhibited in Louisiana Museum, Denmark, with *40 London Architects'* European tour. Her drawings are in the Metromedia architecture collection, New York, and the National Architecture Museum in Frankfurt. Published works include *Brixton Housing*, *Luminescent Housing*, *Meshed Ground* and *Whiteley's Centre*.

Cook and Hawley established their architectural practice in 1977. They collaborated on several competitions, including the one for Roosevelt Island Housing in 1975, Shinkenchiku-House at an Intersection (2nd prize), 1976, and Trondheim Library, 1977. Joint work on *Arcadian City* includes "Meshes," "Skins" and "Sponge Project." Currently, for a German client, they are working on four housing types incorporating solar energy. These include: Courtyard House (yellow), Courtyard House with Additional Flat (red), Two-story Chain House (blue) and One-story Free-standing Single-family House (green). In 1979 they organized an exhibition, *Cook and Hawley's Architecture*, which has traveled to London, New York, Berlin, Frankfurt and Tokyo.





Cook's Mountain Retreat and Hawley's Hedonist's Monument are recent urban metaphors from this team. Cook's earlier work with Archigram had a technological-futurist bias not evident in these images.

Cornell University

Baltimore: Strategy for Urban Design, 1979

Urban design may be regarded as a synthetic, inventive mapping of physical conditions which establishes and explores whole areas of the city. In other words, it is a species of architecture—but encompassing more in scale, intention and technique. It is the artful combination of general notions of urbanism and specific architectural ideas.

In these terms, the intention of urban design is to seek a logical and strategic development of factors inherent in an existing site condition. Particular to such mapping is the invention of streets, public spaces and building typologies that resolve existing ambiguities in the form of the city. The techniques used are similar to those of architectural design, but, because of the increased scope of investigation, require generalization of form and detail.

Contextualism provides the framework for the design approach applied in urban conditions. This attitude takes into account the existing qualities of streets, building types and fabric. Understanding the "concept of the context" is fundamental to a coherent design strategy. The normative grid pattern found in American and European cities of the late 18th and 19th centuries, when abstracted, may exhibit one of two basic attitudes. In the first, the ground may be seen as a plane with a two-dimensional street grid superimposed and buildings as objects arranged upon that gridded plane. The second, and inverse, attitude assumes the city to be a three-dimensional grid of buildings with streets carved out of it.

The Baltimore project is a typical first-year graduate problem given in the Urban Design Studio at Cornell. The overall intention is to seek out and develop an urban design strategy for the city. It is believed that the suggested generalizations need not contradict conclusions derived from sociological, economic and other criteria.

The general design for Baltimore is both derived from, and informed by, the local site strategies. The basic intent is to define the central business district with clear boundaries, strengthen the cohesion and definition of the outlying fields and make distinct entry sequences to the city center.

A major boulevard follows the angle of the outlying field of housing from the northern end of the city to an intersection with I-70N. This boulevard, a widened Fremont Avenue, and a new Russell Street boulevard make the proposed I-395 unnecessary and provide entry sequences from the north and south. Another entry sequence from the north is made with a terrace on Mt. Royal Avenue, leading south into the center to Mt. Vernon Place, and east to I-70N. The Jones Falls Expressway is submerged and the western edge is reinforced where possible, giving a stronger frontage to the new park and to the inner harbor. A new development, consisting of housing, hotels and exhibition center contributes to a more articulate waterfront and provides a terminus to the axis of a new south esplanade.

This project represents fragments of an idealized urban order for Baltimore. Incomplete and accidental patterns co-exist with rationalized and contextual design propositions. Each proposal attempts to make a coherent order from the existing urban fabric, sometimes making minor adjustments, other times imposing major changes. The composite plans, a somewhat ordered collection of individual and collective ideas, represent a coalition of intentions, an illustration of the potential interaction of local incidents based on contextual concerns. DM, JS

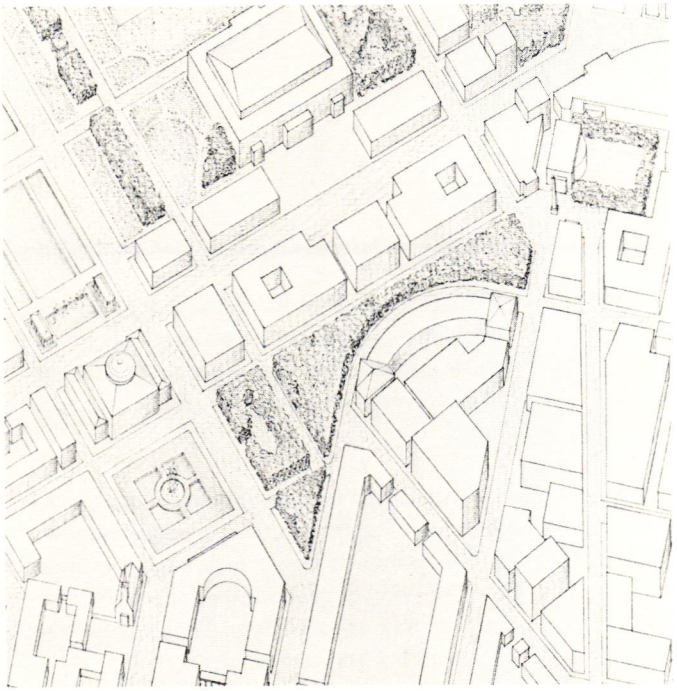
Baltimore: Strategy for Urban Design is work from the Graduate Studio of Urban Design at Cornell University produced under the direction of Professor Colin Rowe. The project is one of numerous contextual urban redevelopment schemes produced at Cornell since 1963. Other seminal plans include: Harlem Redevelopment, 1967; Buffalo Waterfront, 1969; and MUND Plan for Baltimore, 1969.

Colin Rowe has taught at Liverpool, Texas, Cambridge and since 1962 has directed the Graduate Studio of Urban Design at Cornell. Recent publications include *Collage City* (1978, with Fred Koetter), *The Mathematics of the Ideal Villa and Other Essays* (1976) and the Foreword to *Urban Space* by Rob Krier.

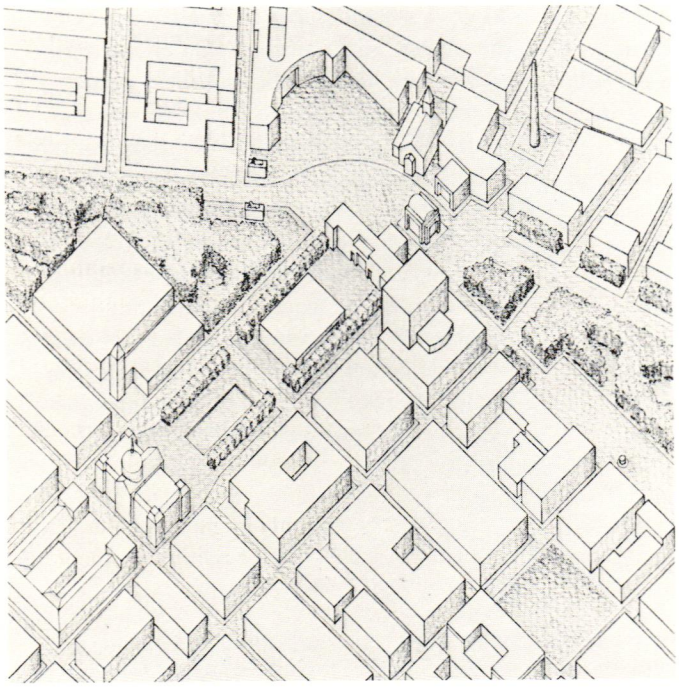
David B. Middleton is enrolled in the Master of Architecture program at Cornell and is a teaching assistant for first year design.

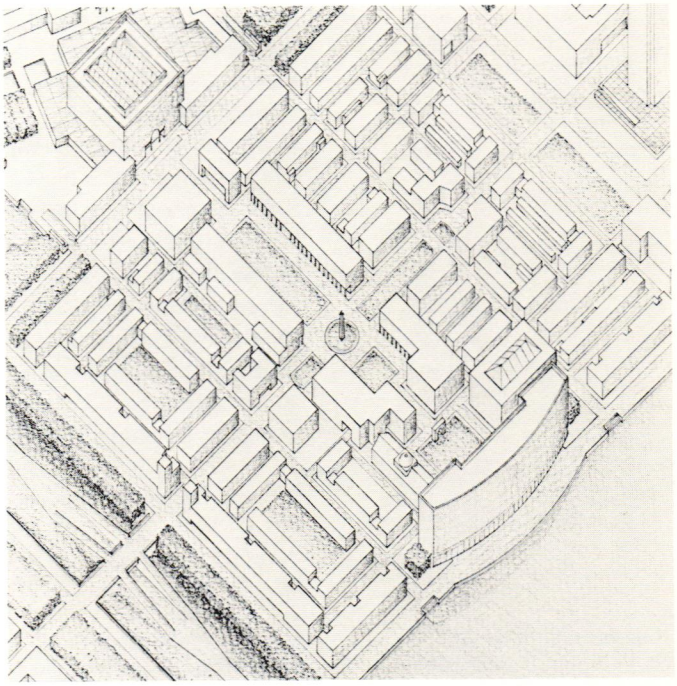
Jerri K. Smith has been a teaching assistant in the summer architecture program at Catholic University of America and is currently enrolled in the Master of Architecture program at Cornell.

Other members of the Graduate Studio for this project: Russ Gerard, John C. Chadwick, Robert A. Nichols



Major segments of this Cornell University project are shown in detailed proposals by members of the team (counterclockwise from top left): Site A, Jerri Smith; Site B, John Chadwick; and, Site C, David Middleton.





Romaldo Giurgola

Westlake Park, Seattle, 1975-79

The site is just south of the old Times Square Building whose triangular shape marks the juncture of two of Seattle's multiple grids. The city's development pattern and the change in grid have effectively divided the city in two for many years. Westlake Park will reunite it by linking the main business section to the south with the Times Square Building and the new development area to the north.

The project is a joint public and private development on a site bordered on three sides by the major department stores in the central business area. Additionally, the site contains the terminal of the monorail to the Seattle Fairgrounds. New construction on the site will include a 300-car underground parking facility, four levels of shops, restaurants and bridge connections to the adjacent department stores, a new monorail terminal and an art museum on the two topmost levels. The Times Square Building will be renovated as office and curatorial space for the art museum and physically linked to the new building by a sculpture plaza and several below-grade tunnels. South of the site, across Pine Street, a new triangular urban park will be created with access to the new project. The design provides for the roof levels of the museum to be landscaped as public open space, and to step down towards the triangular park on Pine Street.

Locating an art museum within a commercial shopping complex is a most unusual approach and the proposed design makes specific gestures to integrating the various museum functions into the project as a whole. The design attempts to strengthen the various elements by combining them rather than separating them.

The genesis of the project goes back nearly 20 years when the idea of creating a park in the vicinity of the site was first introduced. Such a park has been funded since passage of a $1 million bond issue in 1968. Now several "parks" are proposed in the Westlake concept—one a kind of public garden, very urban and active in character (the triangular park on Pine Street), a second, formed by closing the street separating the Times Square Building from the project, is more intimate and conceived of as a sculpture garden that creates a pedestrian link between the buildings and, finally, the roof level gardens that introduce a new public amenity within the heart of the city. RG

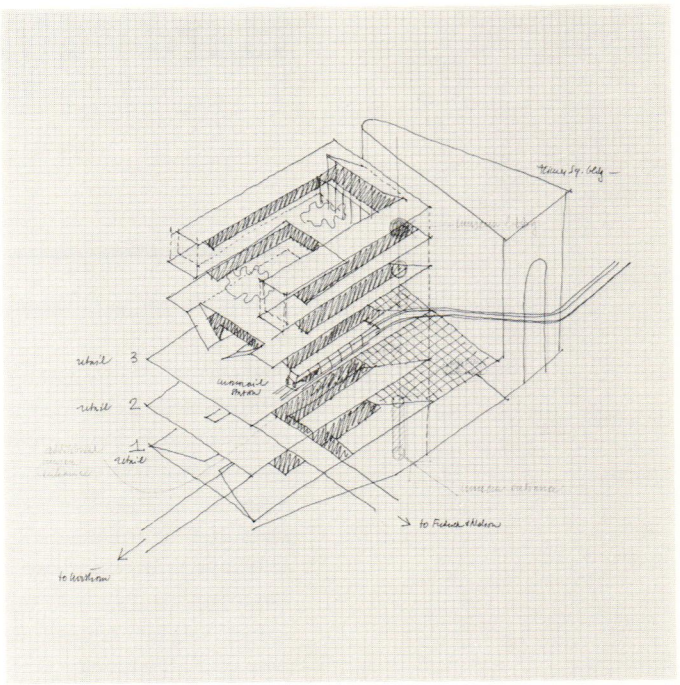
Romaldo Giurgola FAIA (b. 1920, Italy), has taught at Cornell University, University of Pennsylvania and since 1966 at Columbia University where he was Chairman of the Department of Architecture from 1966-71.

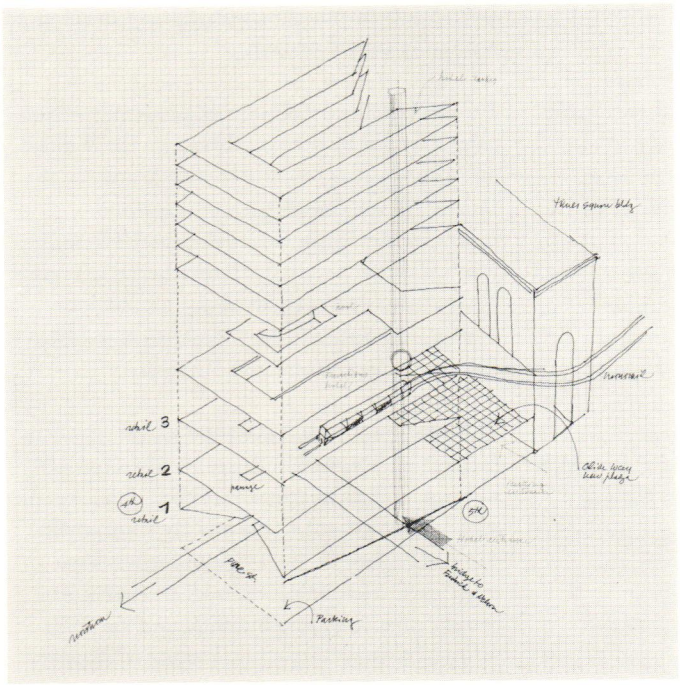
Mitchell/Giurgola Architects was established in 1958 in Philadelphia by Ehrman Mitchell and Romaldo Giurgola. The majority of the firm's built work is located in and around Philadelphia, including: United Fund of Philadelphia Headquarters, University of Pennsylvania Museum Academic Wing, Columbus East High School and Penn Mutual Tower. Numerous urban redevelopment schemes have been prepared for Philadelphia. In 1962 the firm was a finalist in the Boston City Hall Competition, in 1965 winner of the competition for the AIA National Headquarters, Washington, D. C. and in 1974, submitted the winning entry for the Wainwright State Office Complex, St. Louis. The firm's complete works are documented extensively in a recent monograph *Process: Architecture* No. 2, 1977. The firm is currently represented in the 1978 *Roma Interrotta* traveling exhibition and catalogue.

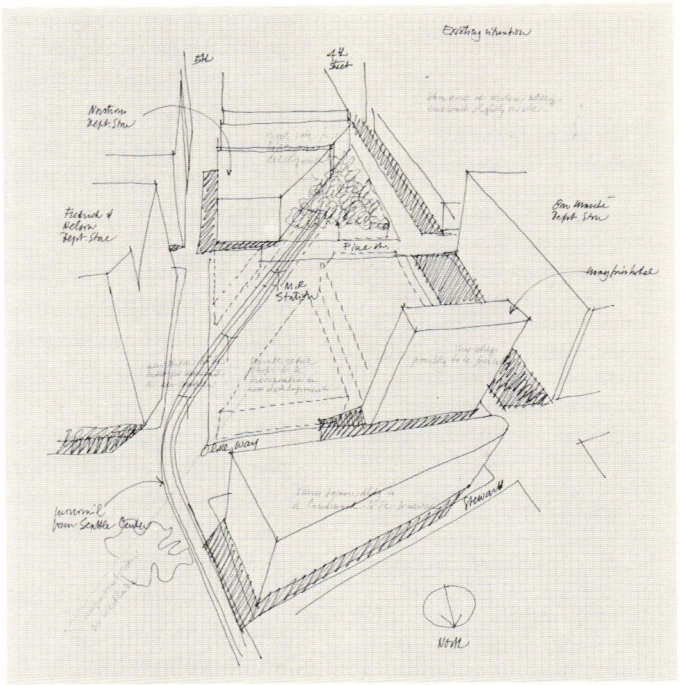
Mitchell/Giurgola Architects
Joyce Nordfors & Associates
(Associate Architects)

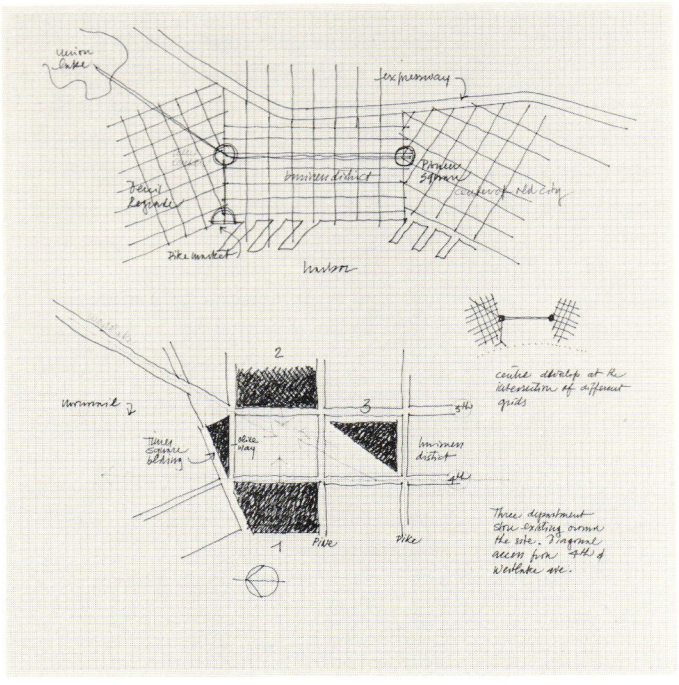
Project team:
Romaldo Giurgola, Jan Keane, George Yu, Sigrid Muller, Ted Chapin, Sandy Leach, Richard Thorp, Steve Goldberg, Lanie Yound, Anthony Desnick

Sketches detailing various aspects of the Westlake project are (clockwise from top left): Times Square Building; museum study in Times Square Building; existing structure at site; grid intersection and site study with three department stores at site edges.









Hardy Holzman Pfeiffer

The Willard Hotel, Washington, D. C., 1978-80

The current design premise for the Willard Hotel is both a restoration and an enhancement of the original design and represents a shift in urban values from earlier proposals for broad urban renewal on Pennsylvania Avenue. The potential for street activity and general liveliness throughout this hotel complex contrasts strongly with the 1964 proposal for a "National Square" containing an open area of 72,000 square feet. This "first truly urban, truly national square in the United States" would have been 800 by 900 feet ("slightly smaller than the Place de la Concorde in Paris") and would have caused the Willard and Washington Hotels to disappear altogether. Such a vast ceremonial plaza created by the Federal Government for its use on State occasions could not be more different from the commercial mix now planned by the private sector.

Built in 1904 as a first-class hostelry, the Willard's convenient and prominent location made it a favorite place to see and be seen for generations.

Uncertainty about development of the 1964 plan combined with lackluster management and low room-occupancy caused the Willard to close in 1968. As a result of the efforts by *Don't Tear it Down* (a preservationist group formed to prevent demolition of the Old Post Office) the Willard Hotel became a national landmark in 1973.

Formation of the Pennsylvania Avenue Development Corporation in 1972 and its acquisition of the Willard Hotel property in 1978 led to requests for proposals from private developers to rebuild the hotel and develop an adjoining parcel of land.

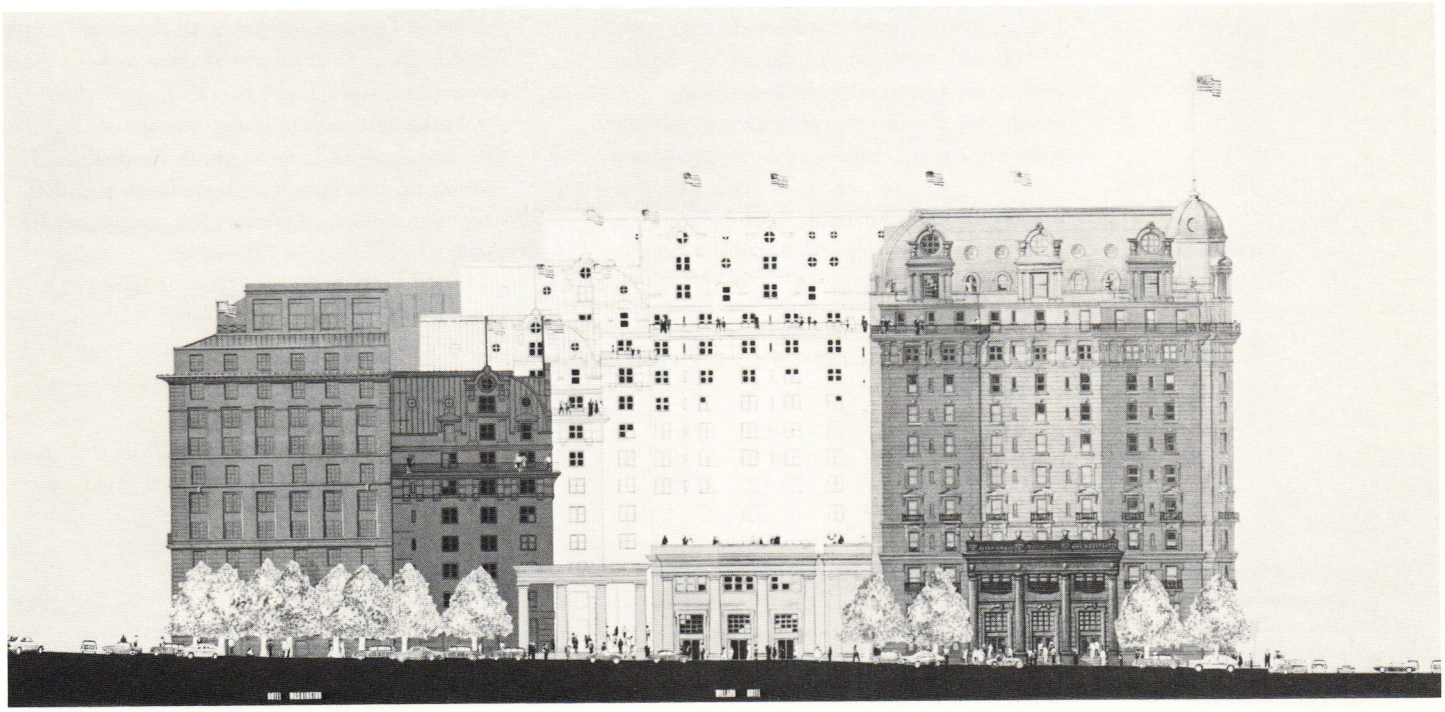
Unlike other redevelopment proposals which sought to fill in the void between the Willard and the Washington Hotel with a single flat facade (to maximize site coverage and minimize development costs) the HHP scheme takes elements of H. J. Hardenbergh's original design and offsets them about an outdoor courtyard containing a pedestrian link between Pennsylvania Avenue and F Street.

The restored brick, limestone and terra-cotta facades by Hardenbergh are recalled by HHP in brick and terra cotta, but the colors, textures and details are not the same. By interpreting the vocabulary of the original rather than copying it, the architects seek to take 250 rooms in the existing building and add 350 more to form a single hotel made of similar, but not identical, parts.

Thus the choice to adapt the Willard to contemporary standards for a first-class hotel and its linked open-air courts create an urban amenity for both hotel guests and pedestrians. The HHP design is an embellishment of the Avenue which is consistent with its importance as an inaugural route without lapsing into the bombast so familiar to large-scale federal projects.

This idea that architecture could represent continuity rather than revolution is a more benign view of urban life than the wholesale replacement and dislocation of recent urban renewal projects. Although not an appropriate premise in all cases, the Willard project offers an alternative to those who would save cities by destroying the special buildings which give them character. HH

Hugh Hardy (b. 1932), Malcolm Holzman (b. 1940), Norman Pfeiffer (b. 1940) established their practice in New York in 1968, and since that time their built work has been widely published in the United States and Europe. Their major completed works include: Orchestra Hall, Minneapolis; Firemen's Training Center, New York; Columbus, Indiana Health Center; the new Boettcher Concert Hall, Denver and the Brooklyn Children's Museum. They have also completed a number of important building restorations: St. Louis Art Museum, which received a 1979 AIA Honor Award; the Cooper-Hewitt Museum conversion; New York Market Restoration; and the Cincinnati Union Terminal School for Creative Performing Arts. The drawings for the restoration of the Willard Hotel on Washington, D. C.'s Pennsylvania Avenue are shown here. HHP Associates designed *New Learning Spaces & Places*, a major 1974 exhibition at Walker Art Center.



A study collage of the Willard's Pennsylvania Avenue facade illustrates the relationship between old and proposed new stepped-back segments of the hotel.

The Hodne/Stageberg Partners

Bassett Creek Development, Minneapolis, 1976

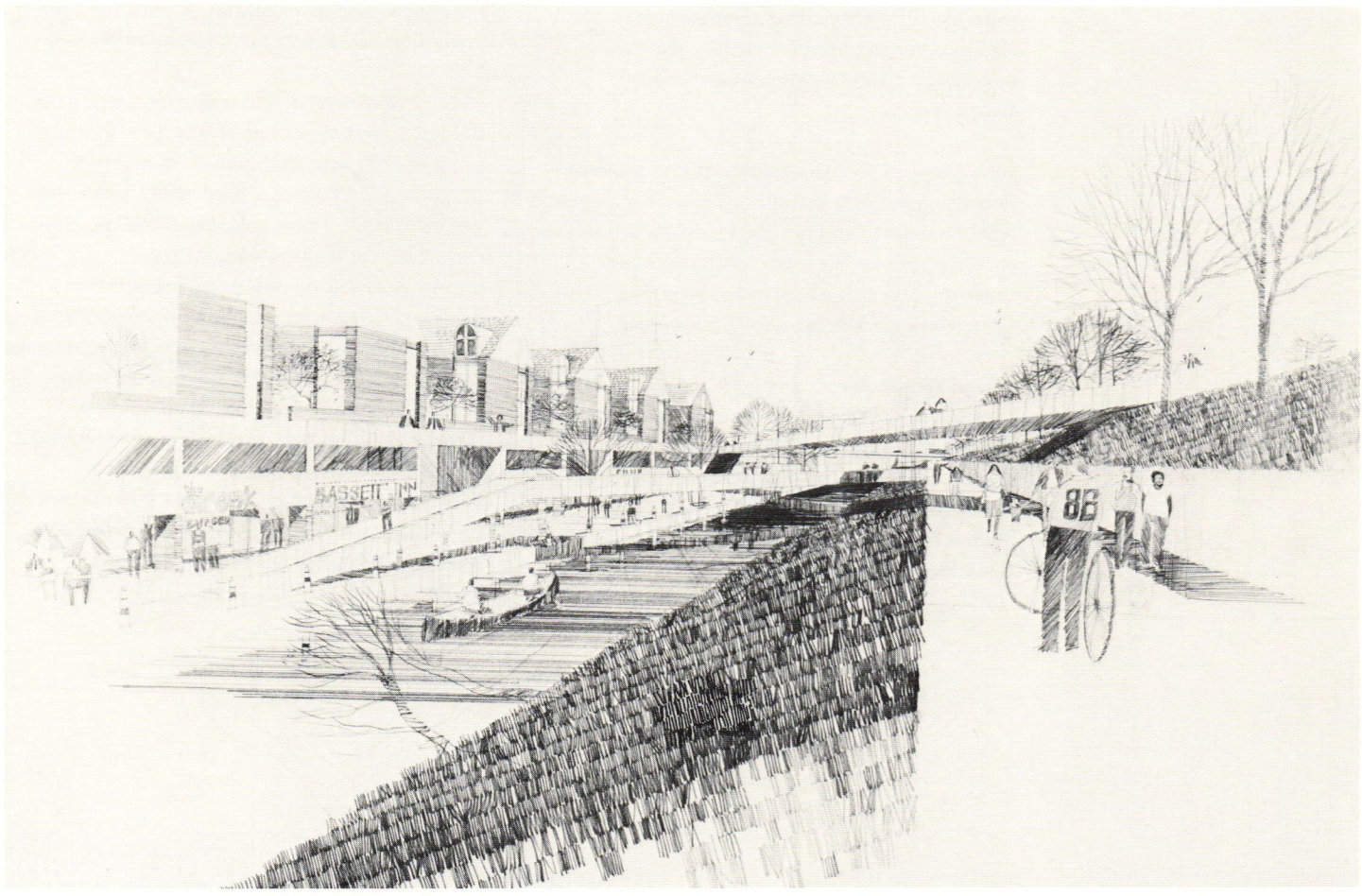
One and one-half miles of Bassett Creek, upstream from its mouth at the Mississippi River, have been buried in a tunnel since 1913. This poor northern sister of Minnehaha Creek was neglected and almost forgotten. In 1976, the city of Minneapolis, through its Department of Public Works, commissioned a study of the reopening of the creek for the dual purpose of controlling floods and creating a positive impact and development catalyst for the surrounding community. Four alternative routes for the creek were generated and evaluated, and a conceptual plan was prepared for the favored route. Within the framework of regional and local open space systems, pedestrian/bicycle trail linkages were developed. Existing neighborhood amenities were reinforced, expanded or created anew.

Within the corridor plan, three dissimilar areas were chosen for detailed design development to illustrate the strong potential inherent in uncovering this neglected natural amenity. The context of the three "test areas" varied from established neighborhood, to deteriorating industrial/auto parts areas, to the virtually abandoned, but steadily regenerating, Mississippi riverfront. Suggested new uses included playfields, fishing pond, picnic plaza and gathering/performance place within the existing residential neighborhoods. Further downstream, a mixed-use redevelopment was proposed, with housing, commercial and industrial uses tightly embracing a more urban, canal-like creek. The culmination of the new open space corridor centered around a relocated Farmers Market with attendant shops carved out of existing warehouses, new riverfront housing, and Joel B. Bassett plaza, pool and waterfall, marking the site of the first private west bank sawmill. Bassett's mountain, 130 feet high, built from corridor excavation material, signals the confluence of creek and Mississippi River. TH

The Hodne/Stageberg Partners, Inc. has developed an approach to urban design which combines realistic built development experiences and environmental goals with a keen awareness of what can be achieved architecturally. The Bassett Creek design concept illustrates a broad spectrum of concern for the tools of graphic communication and their use in workshops, presentations and published reports.

The Hodne/Stageberg Partners, Inc.: Gary Anderson, Bill Beyer, Lynn Braden, Linda Chabot, Kermit Crouch, Ben Cunningham, Tom Fabick, Jim Foran, Thomas Hodne, Jerry Johnson, Roger Kipp, Chuck Koosmann, Len Lampert, Neil Libson, Ron Melchert, Larry Page, Carol Reid, Dave Richards, Dennis Sachs, Jeff Scherer, John Schwartz, James Stageberg, Jane Stageberg, Rich Strong, Dennis Sun Rhodes, Jim Taplin, Knox Uguccioni, MarkWesely and Margaret Zook.

Bassett Creek design team: Thomas Hodne, Kermit Crouch, Bill Beyer, Jim Foran



Mixed-use redevelopment is proposed in this study for the development of housing that includes pedestrian and bicycle paths and small-scale commercial amenities, all looking onto a newly uncovered Bassett Creek.

Arata Isozaki

Gunma Prefectural Museum of Fine Arts, Takasaki, Japan, 1971-74

Nowadays, a museum is only a temporary abode for art works which, with their frames and pedestals, move throughout the world. These changing exhibitions continuously redefine the space within. Consequently, the architecture required for such a space does not necessarily need to express any definite figure itself.

Cubic frames enclosing space, therefore, may be considered as a metaphor for such a museum. At the Gunma Museum the cubic frames were staggered across the lawn to describe the museum concept. These cubes also define the framework for the architectural system.

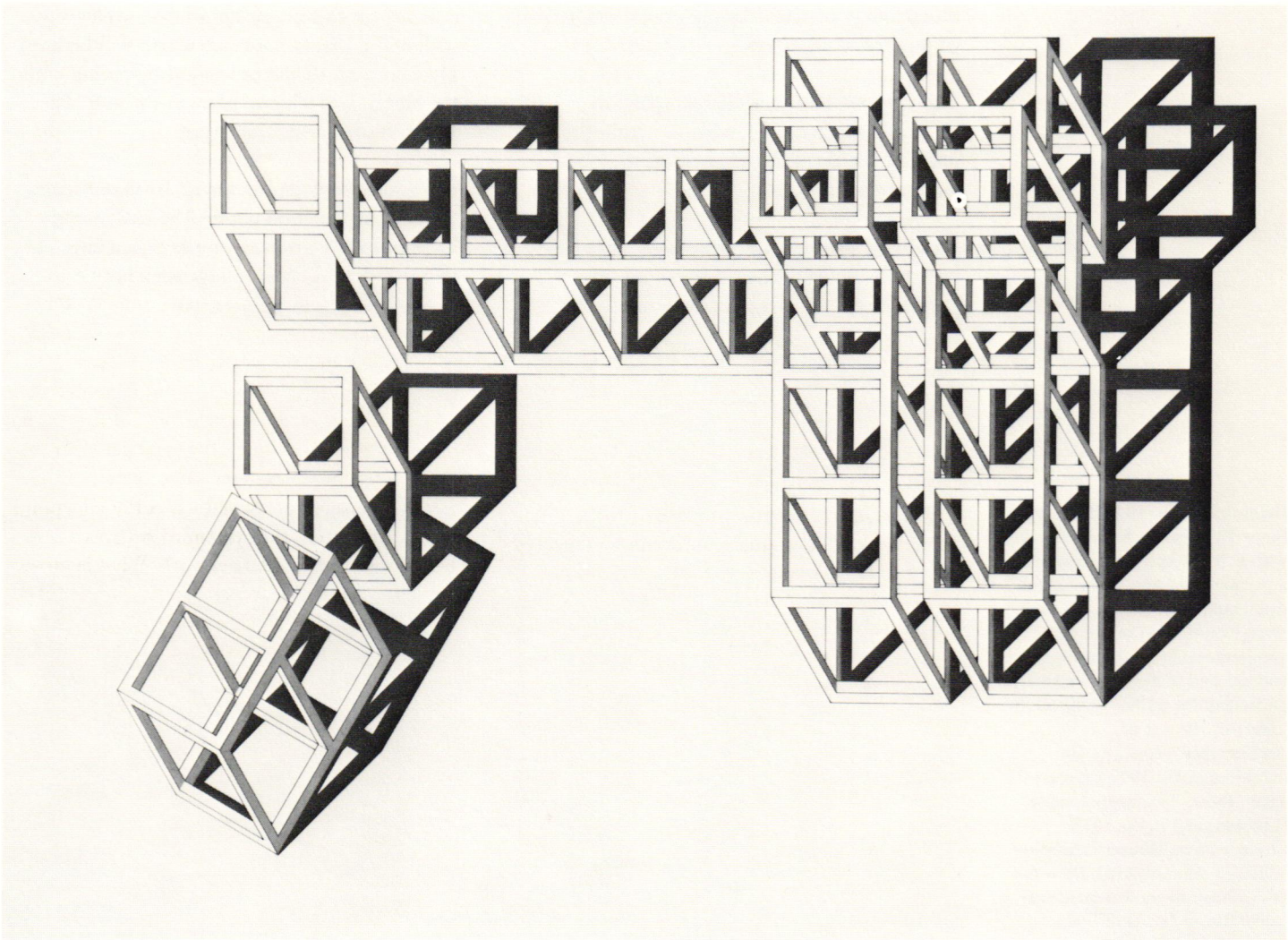
A tunic covers the framework. This tunic consists of 1.2 meter square units of aluminum and glass over the entire surface of the framework. These square units can be repeated almost endlessly across the surfaces of the cubes—concealing them and leaving them no more than implied.

These cubic frames are the basic architectural device because they determine the space. The squared surface system is a secondary architectural device which forms a layered space independent of the primary framework. To the left of the main assembly of cubes, two of them, unlike the others, follow a slanting axis. This exception reveals the rules governing the arrangement of the other cubes.

The transparency of the major internal space—the entrance hall—is implied by the system of square parts. Into this space is thrust the irregular geometry of a large white travertine marble object. The whole space thus becomes distorted, the transparency of the system interrupted and the relationships between things made ambiguous. As a consequence of these ambiguities and distortions, other systems begin to emerge through the gaps between these overlapping systems. Also, new relationships are perceived when the viewpoint shifts off center—the system of squares becoming stratified latticework. What is more, this latticework, as the sun shines through it, casts a constantly changing pattern of gridded shadows on the walls and floors. AI

Arata Isozaki (b. 1931, Japan) was a 1954-63 member of Kenzo Tange's Team and Urtec. Since its establishment in 1963, Arata Isozaki's atelier in Tokyo has designed numerous buildings throughout Japan. Isozaki has lectured in Japan, Australia, Europe, Canada and the USA, including a 1978 tour with *A New Wave of Japanese Architecture.* He held visiting professorships at UCLA, University of Hawaii, Rhode Island School of Design and Columbia University. His work has been exhibited around the world, including one-man shows: *Arata Isozaki Retrospective,* 1976 (London); *Architecture of Quotation and Metaphor,* 1977-78 (Tokyo, Chicago, Lodz); and *MA: Space-Time in Japan,* 1978-79 (Paris, New York).

He is author of two volumes of collected writings and several books on contemporary architects and architecture. Isozaki's projects, writings and buildings have received regular and comprehensive documentation in *The Japan Architect, Architectural Design* and numerous other international periodicals and books on contemporary architecture.



Drawing of the cubic frame study for the Gunma Museum, 1971, explores the architect's ideas for a modular vehicle to accommodate changing exhibitions.

Helmut Jahn

Chicago Loop, 1970-80

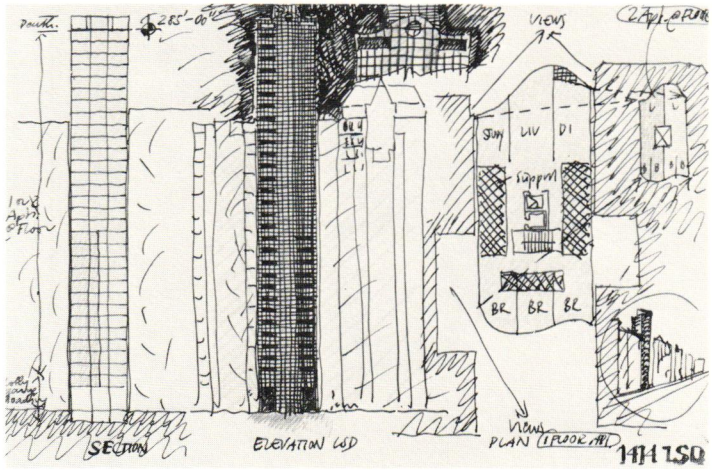
This work on the Chicago Loop has been generated over the past ten years suggesting the morphology of cities through the development of its various segments.

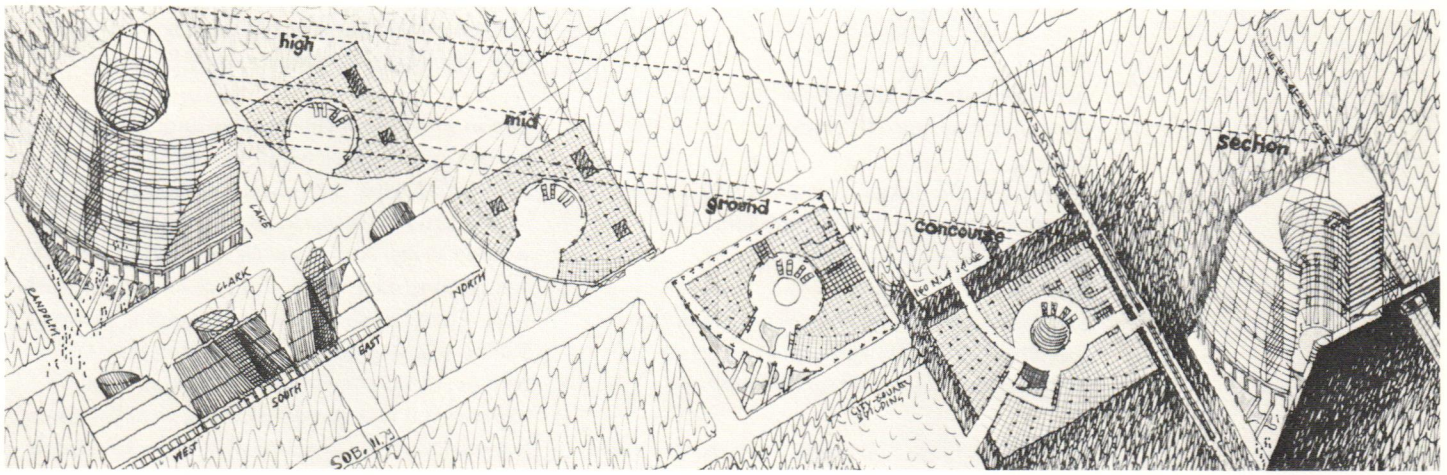
The city of Chicago is characterized by a flexible segmented condition within the more or less fixed framework of its circulation network.

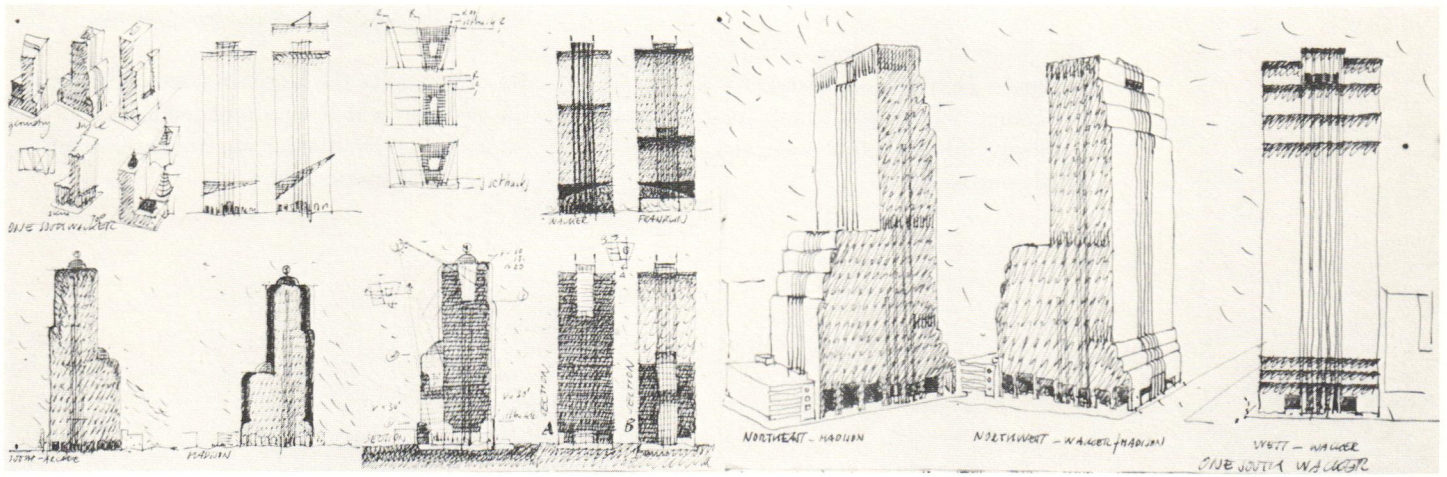
Building typologies are constantly changing over time and reflect certain conditions, expressions and styles that respond to the social, economic, technical and artistic preoccupations and concerns of a particular area. These buildings perform on a symbolic level as monuments on the urban scene. The drawings in this presentation deal exclusively with real projects, many of which will be built. They are part of the process of designing with the building as what matters at the end. The drawings are for Architecture.

The conceptual studies are all freehand with ink and/or pencil on paper. The end result is represented by a screen on plexiglass imposed on the city grid. This collage then has Architecture as its subject. HJ

Helmut Jahn (b. 1940, Germany). Since 1967 he has been practicing with C. F. Murphy Associates as a partner and Director-in-Charge of Planning and Design. He has given lectures and served on architectural juries for various colleges and universities and was a participant in a 1977 Symposium: "State of the Art of Architecture," Chicago. He exhibited in the 1977 Chicago 7 group show, "Exquisite Corpse" (Chicago) and in the 1978 *Chicago Town Houses* exhibition (Chicago, Minneapolis). He was a prizewinner in the International Competition for Abu Dhabi Conference City and won first prize in the 1977 National Competition for Minnesota State Capitol Expansion. The numerous libraries, athletic facilities, arenas and civic buildings Jahn has designed have been published in *Architecture and Urbanism, Domus, Progressive Architecture* and *Bauen und Wohnen.*







Ten years of work in the Chicago Loop are captured in this series of vital sketches depicting a wide variety of projects and proposals by Jahn.

Ada Karmi-Melamede

Housing for 2000 Students in Beersheva, Israel

The project will comprise a total of 2000 "study-bedroom" units for single and married students.

Stage 1
Five seven-story buildings are built and occupied, housing 512 students.
Stage 2
Twenty-six three and four-story buildings to accommodate nearly 1000 students (presently in working drawings).
Stage 3
Three-story perimeter houses on the outer (eastern) side of the existing seven-story buildings to accommodate 500 students.

Auxiliary facilities: theater, music room, book store, market and laundry room are provided at grade in the new "crescent" which is to become the shaded central social area of the housing.

This project is at the edge of the University campus in Beersheva—a desert city with a hot, dry climate where, in the past, self-contained buildings had thick stone walls and small courtyards.

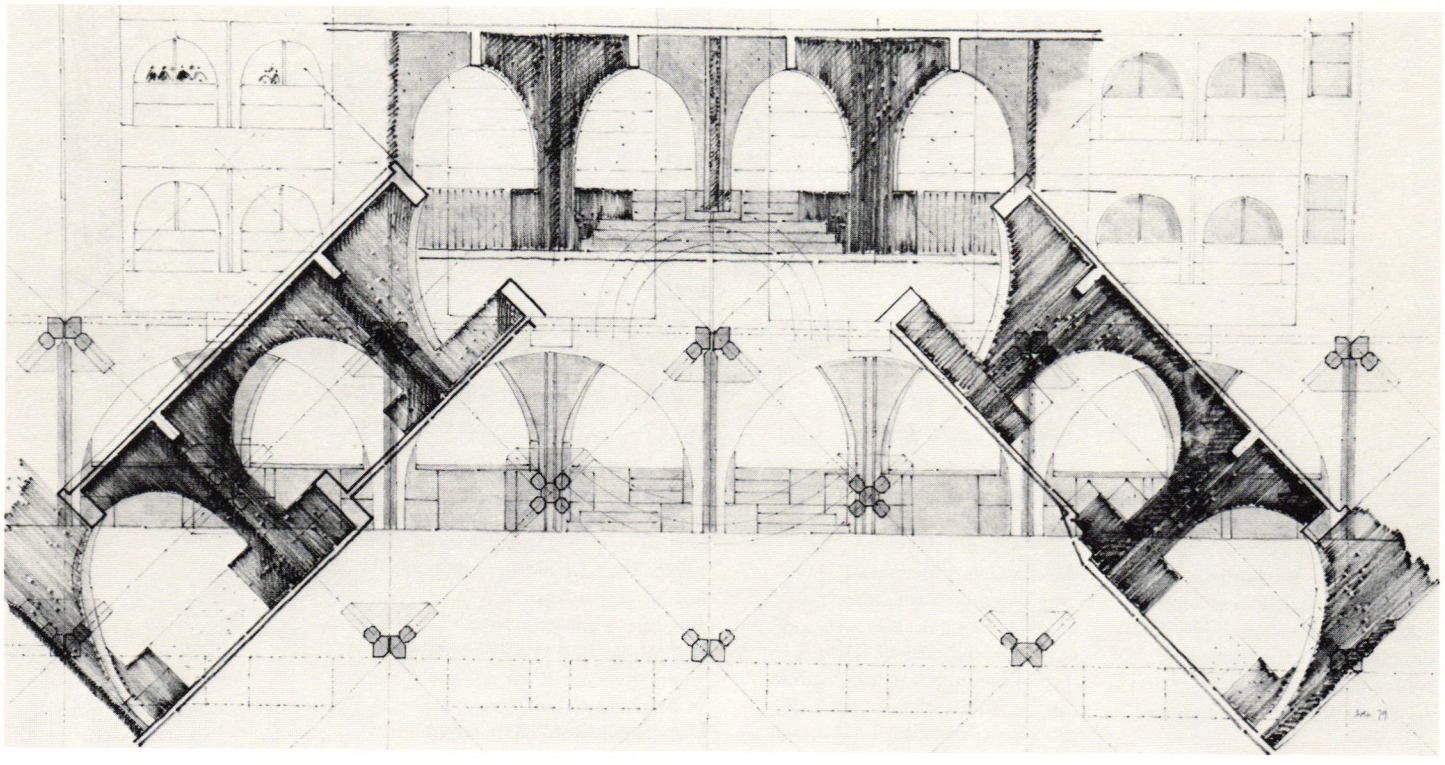
The project is conceived of as an inward looking chain of houses, framing a central space, of which a small and more protected element becomes a stage. This area is the focus of all social activities as it is shaded and sheltered from the sun and wind by a double wall envelope that wraps around Stage 2.

The new units are clustered around triangular private green spaces which are accessible from the central space or from the periphery. Most of the building components—columns, arcades, window seats, study carrells—are either precast or cast in situ concrete. They re-create the thick wall volume of the traditional building process, stimulating new uses. They are containers of volume, of movement and of light and can be experienced in a variety of ways, thus becoming personal places. There are, therefore, two kinds of scales operating simultaneously. The public scale operates in the crescent through the double wall envelope and the private scale through the smaller building components.

My drawings for this exhibition are of Stage 2, the design of which we completed in the summer of 1979. Stage 1 was designed by my brother, R. Karmi. AKM

Ada Karmi-Melamede (b. Israel) has taught since 1969 at Columbia University and has been a visiting critic at Yale, Harvard and the University of Pennsylvania. In 1976 she received a National Endowment for the Arts grant for the study of transfer zones related to subways. In 1964 Karmi Associates was formed together with her brother, R. Karmi, in Tel-Aviv. In the USA she has completed several planning studies for New York including: 2nd Avenue study for Underground Commercial/ Entertainment Facilities; Con Edison Master Plan for the Kips Bay area; and Long Island City study of transporation and land use patterns. These projects have been published in *Architecture Plus, Lotus,* and by the New York Municipal Art Society and City Planning Commission.

Study of wall planes that create a double wall envelope for movement, light and space, suitable to the desert climate of Beersheva.



Leon Krier

Athens-Pireus, 1977

Leon Krier's work for the past several years has been the development of urban strategies, particularly those that have application to the revitilization of European centers. The project depicted in these drawings is concerned with Pireus, the harbor section of Athens, Greece. But its real focus is the broader question of the motorway intersection and its impact on city structure.

In one of the drawings in this series of delicate, gray, ink images, Krier applies a red X to a sketch of an existing freeway intersection. Though eliminating the eyesore in this way is simply a paper gesture, it is nevertheless a strong, concise statement when followed by the proposal for a public garden seen here.

I was born in Luxembourg 7 April 1946, where I passed a happy childhood, the Benjamin in a family of four children: with two sisters and a brother. In October 1955 the bridge and highway authorities massacred the Linden trees that, up to that time, bordered the panoramic avenue alongside our house (first doubts on the value of progress).

In 1953 I began to study piano under the direction of my mother and undertook secondary studies at a classical school in St. Willibrord Abbey in Echternach. I designed a monumental fountain for the marketplace in Echternach and wrote an enthusiastic letter to Le Corbusier congratulating him on his 75th birthday, to which the master responded in his own handwriting. To encourage me, my brother presented my fountain project to Munich University and in 1963 I traveled to Munich to help my brother with his final thesis. I took my "Grand Tour" of Italy, having enrolled myself at Stuttgart University. I soon realized that, to pursue my architectural studies I would have to leave university. I sent a portfolio of my designs to James Stirling and in July 1968 I entered his office. In 1971 I returned to Stuttgart to open an architectural office with my brother. After six months we had to close through lack of work. After 18 months in the sad city of Berlin I returned to London to continue work that I had interrupted two years before. I taught classes at the AA and realized that I would never be happy in an institution, either as a student or as a teacher. Ever since, I have been convinced that an article, a project or a conference serves a better pedagogical purpose than a life dedicated to teaching. I also came to the realization that the only agreeable way to work clearly and responsibly was alone, as the roles of assistant or head derive from a spurious analysis of human situations and are meaningless. LK

A new motorway public garden is shown here in its proposed finished state, 1977.

Rob Krier

Two Berlin Projects

South Friedrichstadt, 1977

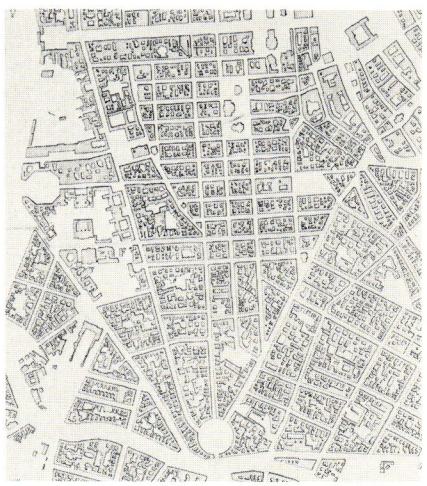
This Berlin district was rebuilt after the war without taking the old urban structure into account. I suggest tying into the northern block-group at the height of four stories and reconstructing the old boulevards. Calculations have shown that the same building density can be obtained without high-rise construction. The sides of the blocks should be built up in a small-scale, unified architectural style. A number of qualified architects should be commissioned.

This entire plan is based on the concept that the wall dividing Berlin will be broken down at some future time. A section of this area between the Linden, Alte Jakob, Ritterstrasse and Schinkelsquare is already under construction.

Prague Square, 1977

This square should, in my opinion, acquire a sober and quiet character free of "architectural ecstasies." The square should not be built by one architect only, but a diverse group of outstanding experts should show the next generations how to build . . . small urban housing units, austere and stately in their diversity. RK

Rob Krier (b. 1938, Luxembourg). From 1965-70 Krier collaborated on projects with O. M. Ungers and Frei Otto. He has taught architecture at the University of Stuttgart, Ecole Polytechnique Federale in Lausanne and since 1976 at the Technische Universitat in Vienna. Krier exhibited projects at the 1973 Milan Triennale on Rational Architecture and has lectured on the concept of Urban Space throughout Europe and the USA. He has executed buildings in Stuttgart, Luxembourg and Berlin. In 1975 he published *Notizen am Rande* and in 1979, *Urban Space in Theory and Practice,* a thesis on typological and morphological elements of the concept of urban space with applications reconstructing the city center of Stuttgart. Krier's projects are published regularly in *Architectural Design, Lotus, Architecture and Urbanism, Casabella* and *L'Architecture d'Aujourd'hui.*



◁ The comparative plan views of South Friedrichstadt, Berlin, 1940 and 1975, depict war's devastation.

Ideal plan for South Friedrichstadt, 1977, indicating a way to tie the old urban structure to a renewed one without destroying the sector's essential character.

Machado-Silvetti

The Steps of Providence, 1979

The Rhode Island School of Design "campus," characterized by its unclear physical definition, differs from the majority of American college campuses. Instead of buildings within well-defined borders, its facilities have grown around and within original structures of the city through the acquisition of urban buildings (a bank, a church, factories, warehouses and domestic structures) and by the addition of new buildings within typical urban parcels. The RISD campus, therefore, expands throughout the fabric of the oldest part of the city and contributes to the preservation of the most salient urban qualities of its historic district.

An overriding aim of this proposal for the renovation and expansion of RISD has been to create tangible, positive urban spaces where presently there are only voids and leftover areas. In so doing, existing open spaces have been redesigned into gardens or into squares and circulatory axes, while the new structures of the project have received careful consideration within their respective specific contexts in order to afford them operative roles as generators of new public spaces. The "stair" serves functionally, expressively and symbolically as the major thematic element to fulfill these aspirations and has coped, in particular, with the pervasive problem of topographical relief, which has prevented comfortable connections between most parts of the campus. From the bottom of the hill on the right bank of the Providence River, to the top, where the last building of RISD is located, a series of steps ties together the now dislocated structures and provides an itinerary of circulation that is functionally logical and which contains the multiplicity of elements of an "urban narrative" unfolding in both directions through a series of controlled transformations of typical architectural elements.

Thus, the monumental stair that starts at Market Square near the bottom of the hill brings to the city the qualities of the "grand urban stair" while simultaneously serving many purposes from the pure circulatory to the most ceremonial. The second set of stairs, leading from Frazier Terrace to Waterman Street diminishes the spectacular aspect of the grand stair by acting as a transition element between the monumental, the urbane and the public to the more intimate, institutionally private and garden-like ambience of the areas uphill.

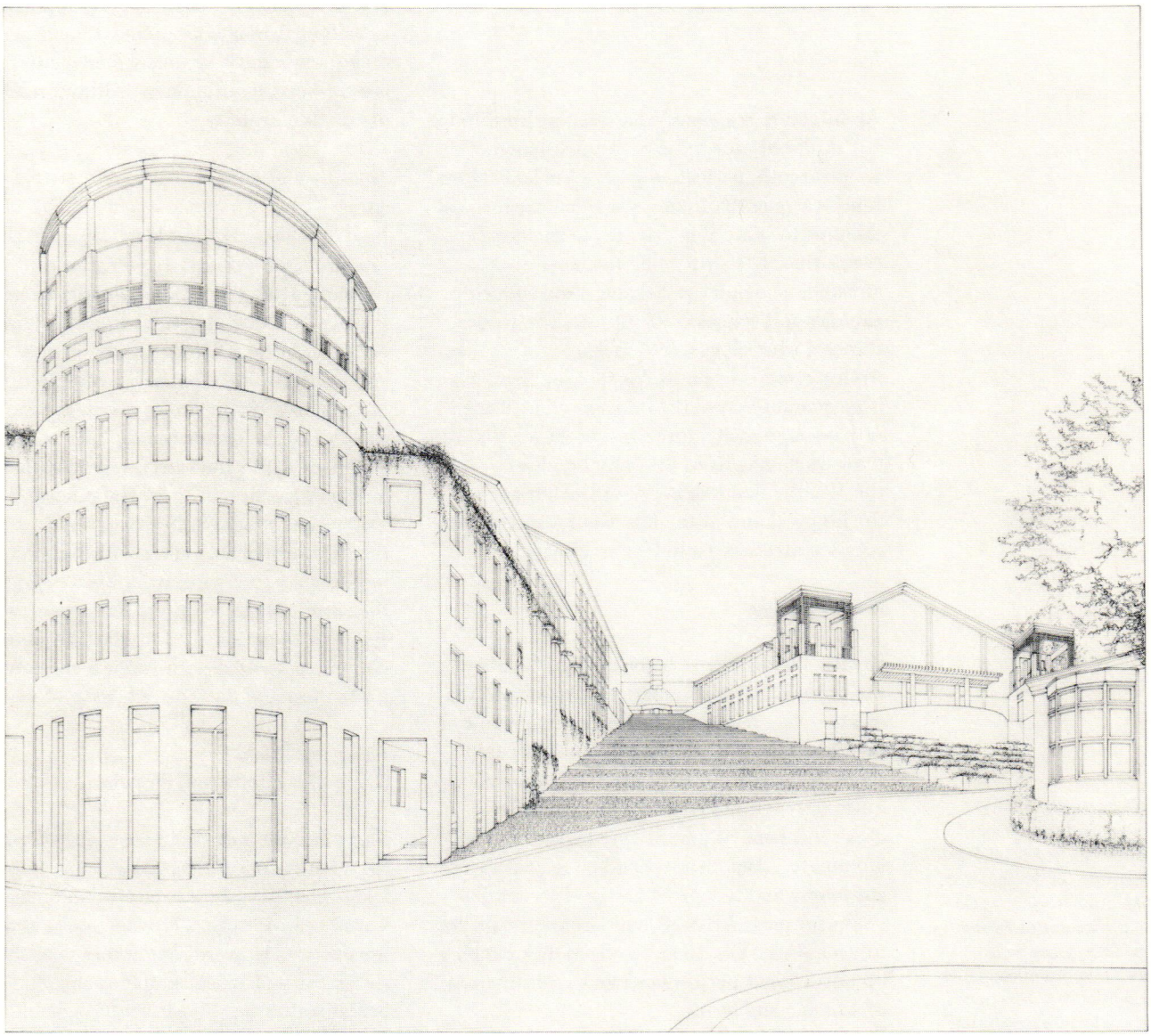
The major theme of visual and functional transformation of the site into a unity of intense character and identity clearly distinguishes the steps as the most powerful feature of the project, while at the same time it depends on new buildings and renovations which constitute the major part of the program.

The project supports the development of social and individual growth of the students through the provision of a rich variety of settings where social life and artistic expression can take place. In our interpretation of the program for the *Steps of Providence*, we have attempted to articulate a formal resolution of the project that will respond to the very special nature of RISD's design tradition. RM, JS

Rodolfo Machado (b. 1942, Argentina), has been a lecturer in architecture at the University of California, Berkeley, Assistant Professor at Carnegie-Mellon University, Associate Professor, Department of Architecture, Harvard University and is currently Head of the Department of Architecture, Rhode Island School of Design.

In practice with Jorge Silvetti since 1969, Machado's works have been exhibited at The Museum of Modern Art, The Drawing Center and The Institute for Architecture and Urban Studies. In 1976, Machado-Silvetti received second prize (with Agrest/Gandelsonas) in an international competition for the redesign of the La Villette sector of Paris. In 1979, Machado-Silvetti received *Progressive Architecture's* first award for *The Steps of Providence*, a proposal for the reordering of the RISD campus, included here.

Jorge Silvetti (b. 1942, Argentina), is in practice with Machado in Boston. He was co-designer of the "Fountain House" for which this team received a citation in *Progressive Architecture's* 25th Annual Awards program; and, Silvetti was chief designer for houses in Orinda and Sea Ranch, California and Cuernavaca, Mexico.



The garden steps make the connection between the public and the private or institutional areas of the RISD site.

Andrew MacNair

The New York Street, 1979

Ice

Architecture is a gamble like skating on thin ice is a thrill only for those with thick blood. The ice is smooth, perfect, empty; everybody stays home early in the freeze, yet some cuckoo will attempt to skate along the edge. The degree seems fine. The strip along the bank of the stream is also quiet and strong. And suddenly, thunder and echoes crack the air. The woods resound with silence. Ice cracks.
Architecture exists only for the gambler. There is no guarantee, and the odds are slim. The ice is thawing. Architecture lives on during the thaw of chunks from the baby boom of the 40s, the building boom of the 50s and the hippie boom of the 60s. Cold war, cold ice, cold architecture. Cold feet architects.

Jumping Jacks

Greatly distorted are the notions today about the profession which practices. For a child the most endless wonder is the relentless pursuit of practice. Throwing the ball hundreds of times towards the red dot to practice accuracy introduces self-induced hypnosis. Yet, for a child, the game of practice gradually pervades, illuminates, demonstrates and convinces that autonomy and independence are very feasible teams for play. After all, solitaire can be played forever alone. Yes, the idea of practice conjures up notes about performance in a real situation of winning and losing.
But then, why practice architecture? Is it just another debate about first definitions? Architects say that they are architects only when they build. Some say only when they become "licensed" to practice. But this is all wrong. An architect is like a child who becomes infatuated with the real idea of practicing architecture. The most deliberate failing of the architect today is that he claims to be practicing architecture as a business, as a job, as a means for survival and support but not as a compassionate discipline. Like dance, architecture must be pursued diligently, consistently, continuously, without relief, distraction or delay.

The Story of a Fly

Late in the day the last black fly from summer fell into the steel sink. Landing on cold water splashing from drips falling rapidly from open faucets, he turned north to find reflections of the sun. Nothing. He scrambled with needle legs south towards dry steel to find walls of mountains looming on his horizons. Between hell and circumstance the fly only considered flashes of death and love for confronting moments of survival. Joy? Happiness? Health? Yes, he has already rolled over on his wings by the next drip drop, yet now for the first time he could see; the wind from flight was gone, the seeds of light sown. All those eyes. More eye than wing this one last black fly surrenders flapping perpetually for survival and now looks for the last and perhaps only gasp of truth.

Throwing Rocks
Game of accuracy and despair

The wind, the waves and rocks play for keeps. Even with room for flirtation between winning and losing, the odds are clear. Wind makes waves against rocks. Throwing rocks against waves leaves ripples. Somewhere sand shifts as victims of wear while watching the play unfold behind white curtains of winter light.
This game I play alone, it needs no team, no coach, no fans. The fields of oceans stretch out, down, around and back. Without practice the game just begins, without score it never ends. One man, one rock. Tossed towards heaven it creases the sky, fighting for speed, striving for accuracy, and plunging to its mark through the gray veil over the floor finally never knowing where its once bulky body will gently float to despair under flickers of black light. AM

Andrew MacNair (b. 1946) is currently teaching at Parsons School of Design and is a fellow at The Institute for Architecture and Urban Studies, New York, where he is Director of Public Programs. This spring he is traveling to nine American cities introducing the *New Viennese Architecture* lecture/exhibition series presented by the IAUS. MacNair is founding editor of *Skyline*, the New York Architecture and Design Calendar, and curator of architecture exhibitions for Rizzoli's Gallery. He recently started the firm MacNair/Holl Architects. He has developed several projects including: *Manhattan Piers Study* and *4 Corners of Central Park.*

No. 2, *New York at Dusk*, 1979

Barton Myers

Vacant Lottery, Canada, USA, 1969-79

"Vacant Lottery" is a term coined to describe a philosophy of urban consolidation, an approach to urban development in opposition to the currently pervasive uni-centered, North American city with its high-density, high-rise, commercial downtown core and its sprawling suburban periphery. This alternative, which advocates conserving and building on the existing urban fabric, addresses the theme of city segments at four different scales—the city as a whole, districts and neighborhoods, public spaces and urban blocks, lots and building types.

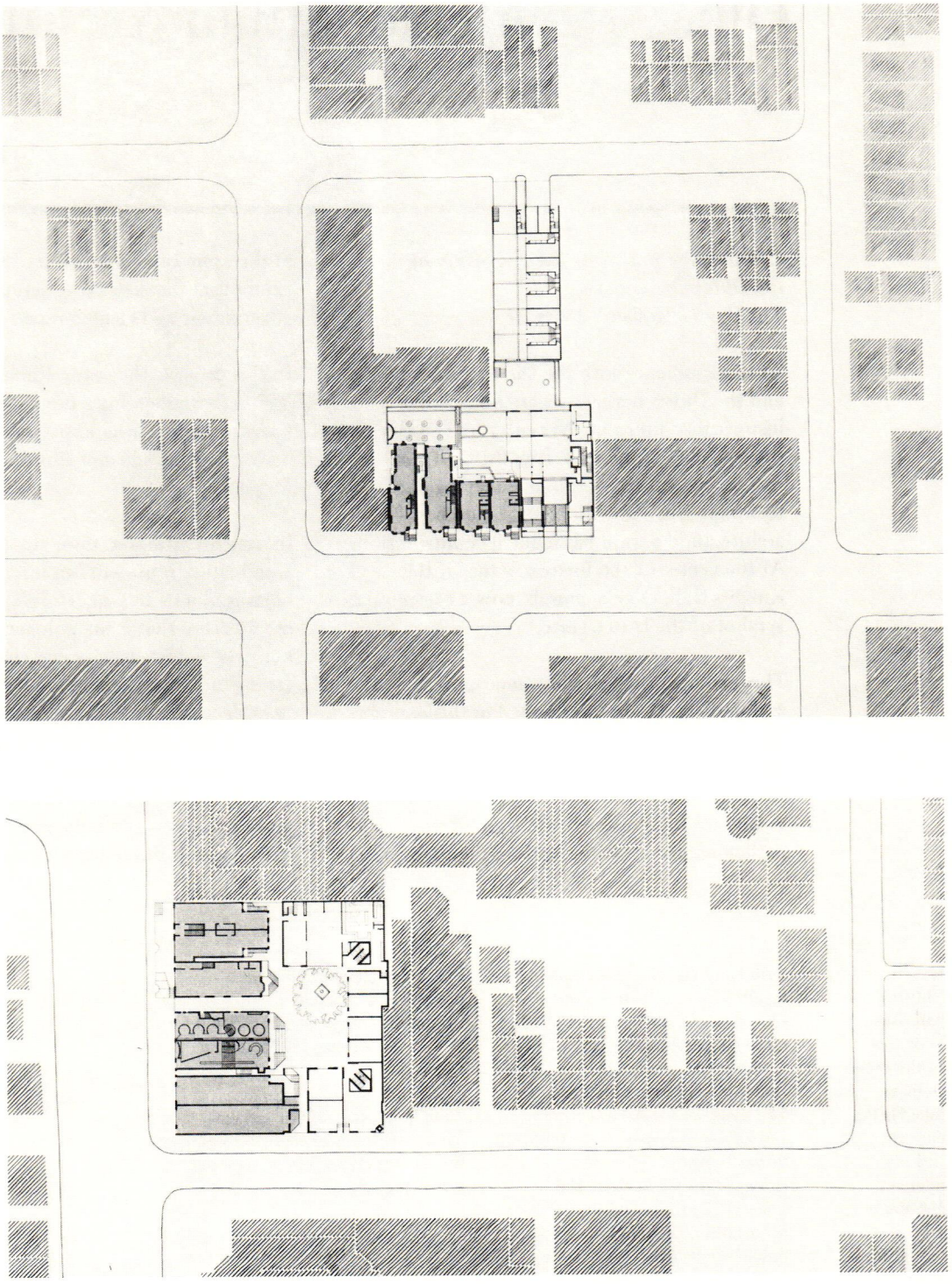
Each intervention attempts to reinforce the idea of urban consolidation through more even distribution of densities and respect for particular contexts, physical as well as social. The overall intent is to demonstrate the importance of architectural context and to propose an attitude that might return to our cities the architectural coherence and urbanity they once had, effecting a reconciliation of good design and social commitment.

The buildings represented in these drawings demonstrate the application of the urban consolidation philosophy at many different scales and in a variety of contexts. They range in size from single-family houses to 500-unit housing projects and include a number of different uses. In each case, the building or set of buildings represented by their articulated ground plans are seen as an architectural intervention as a "figured" segment of the block on which existing buildings are rendered as the built context or "ground." All address themselves to the following concerns:

1. alternatives to high rise:
   low-rise infill development strategies
2. alternatives to buildings as isolated objects:
   connected, additive buildings
3. alternatives to the bulldozer:
   preservation and re-use of existing buildings
4. alternatives to the erasing of historical traces:
   combinations of old and new buildings
5. alternatives to residual useless "open spaces:"
   creation of urban spaces—streets, squares, galleria streets, courtyards
6. alternatives to universal "international style" modern architecture:
   reinterpretation of regional building elements and materials
7. alternatives to singular, specialized housing types:
   development of a range of medium-density housing prototypes
8. alternatives to the "tower-in-a-park" or "tower-on-a-plaza:"
   development of relationships of buildings to streets, squares and blocks. BM

Barton Myers (b. Norfolk, Virginia) has taught architecture and planning at the University of Toronto, Waterloo University and UCLA, and lectures extensively in the United States and Canada. He was an editor of *Architecture Canada* and a member of the Advisory Committee for Design, National Capital Commission, Ottawa. Myers has received wide recognition for his innovative contributions to neighborhood preservation, urban planning, and his firm's completed projects include: mixed-use student housing at the University of Alberta in Edmonton; Sherbourne Lanes, Toronto, an infill housing scheme which was the first major demonstration in North America of the feasibility of a low-rise/high-density alternative that preserves existing 19th-century housing and adds new housing in old backyards, 1974; and, Ghent Square, Norfolk, an urban renewal development of 44 new townhouses enclosing a major urban square, 1978, which received a *Progressive Architecture* citation for design excellence. Myers was co-author of "Vacant Lottery," *DQ 108* (with George Baird).

Vacant Lottery project team: Barton Myers, Bruce Kuwabara, Robert Hill, Rosalba Galati, Diane Ellis



Two elements in the Vacant Lottery sequence: 74-86 Gerrard Street, Toronto, 1979 (top); and, York Square, Toronto, 1968

Office for Metropolitan Architecture

Competition Entry for the Extension of the Dutch Parliament
The Hague, Holland, 1978-79

At this moment, both the Dutch government and the Dutch parliament are housed in a historical complex in the center of The Hague, the so-called Binnenhof. It consists of a rectangular "fortress" along a rectangular lake, to which, since the Middle Ages, each architectural period has made its contribution. At the center of the fortress is the Gothic Knights Hall, once a church, now a ceremonial symbol of the Dutch state.

Through historical circumstance, government and parliament are intertwined in this complex in a way that denies their political autonomy. To correct this situation, a vaguely triangular site just outside the fortress was designated as the site for a needed extension of the parliamentary accommodation, that had to be, at the same time, a revision of the old symbolism through the separation of government and elected representatives.

In this project, the entire Binnenhof complex is seen as undergoing a permanent, slow-motion transformation, whereby democratic institutions invade and appropriate the feudal fortress.

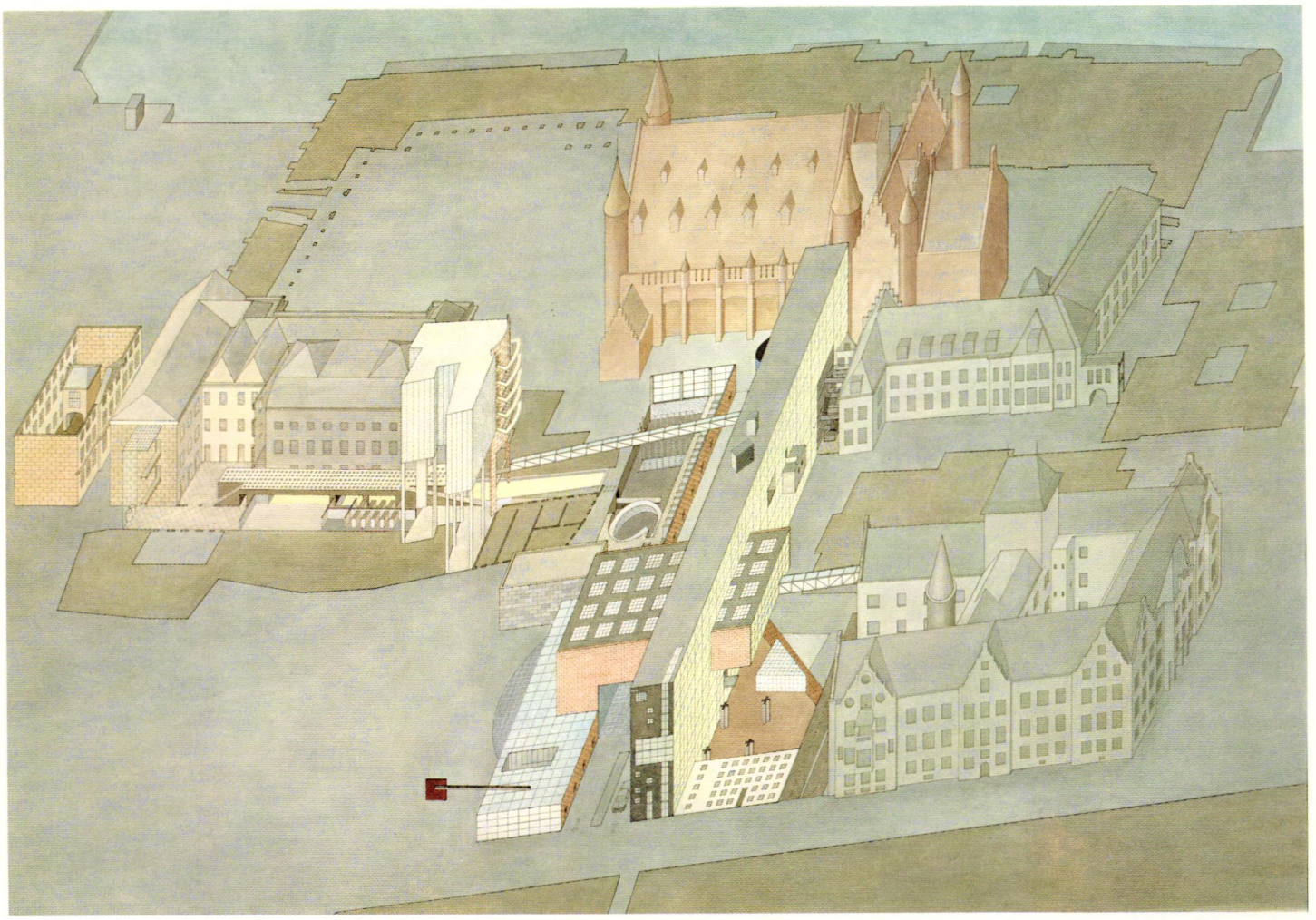
In such an interpretation, any adaptive architecture represents an interruption or even obstruction of this transformation; only an architecture that is unapologetic about its newness and modernity can continue the tradition that generated the complex in the first place. According to this interpretation, the "conquest" of the Binnenhof becomes final with the new parliament; it has been designed as an architectural embodiment of the final push, creating a symbolic and physical breach of modernity in the walls of the fortress. RK

OMA (The Office for Metropolitan Architecture), New York and London, was established in 1975. For this project in The Hague, the office consisted of Rem Koolhaas, Elia Zenghelis and Zaha Hadid, with Madelon Vriesendorp, Zoe Zenghelis, Richard Perlmutter, Ron Steiner and Elias Veneris. Together these architect/artists have been investigating the potential for a metropolitan lifestyle in numerous projects for London, Manhattan and Holland. OMA projects have been exhibited in New York, London and Poland, including recently at the Guggenheim Museum. OMA has been published in *Architectural Design, Casabella, Lotus, L'Architecture d'Aujourd'hui* and *Progressive Architecture.*

Rem Koolhaas (b. 1944, Holland). Koolhaas wrote feature film scenarios in the 60s, and in 1972 received a diploma from the Architectural Association in London. A visiting fellow at The Institute for Architecture and Urban Studies in New York, he has taught at Columbia University, UCLA, Delft and since 1975 at the Architectural Association. In 1978 he published *Delirious New York—A Retroactive Manifesto for Manhattan* and since 1971 has been working in the USSR on a book on Ivan Leonidov.

Elia Zenghelis (b. 1937, Greece), has taught at Syracuse, Columbia, UCLA and since 1965 at the Architectural Association, London.

Zaha Hadid (b. 1950, Baghdad), has been teaching since 1977 at the Architectural Association and practicing with OMA.



New architecture and historical context are shown in this axonometric drawing in which two new slabs create a breach in the fortress wall around the Gothic Knights Hall. The Assembly acts as a bridge between the two slabs. Existing buildings are connected to the new additions and to each other through an arcade on the site of a former canal, part of which becomes a swimming pool. Additional office space is generated through the extrusion of a star-shaped courtyard. (Drawing: Rem Koolhaas, Madelon Vriesendorp)

Cesar Pelli

The Museum of Modern Art, New York, 1977-80

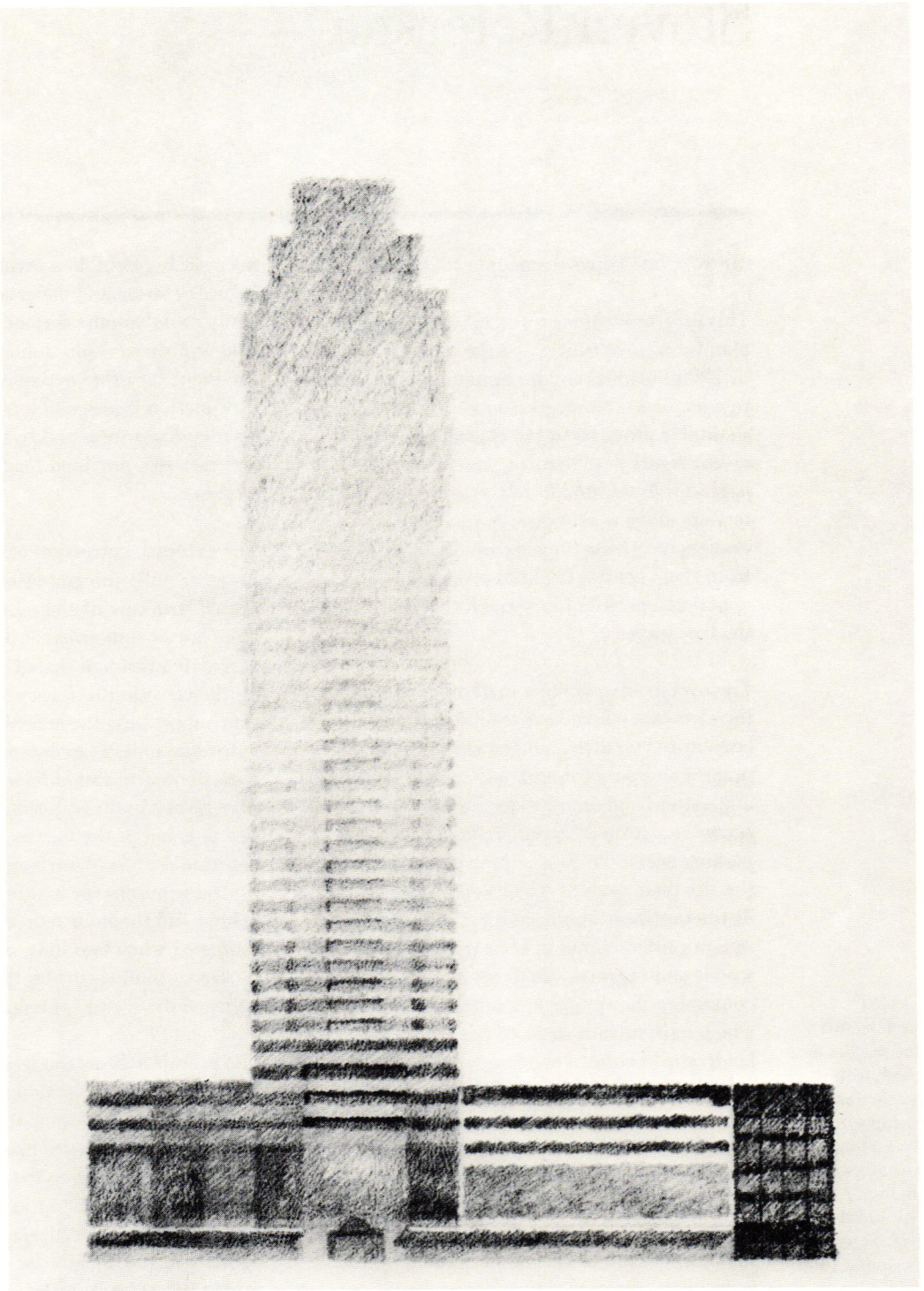
The additions to and renovation of The Museum of Modern Art has been a controversial project from its inception, for unlike most building renovations, this one has broad urban implications. Fundamental to it is a zoning variance to permit a mid-block luxury apartment tower—a joint venture of MoMA and a private developer—on a scale that will finance the museum's expansion and provide additional funds for its operation. Secondly, a number of townhouses on 53rd Street were taken down to make room for the additions, another necessary but controversial step in the realization of the goals set for the project by MoMA.

Designed by Philip Goodwin and Edward Durell Stone, the original late 20s structure was modified by Philip Johnson in 1964. He added the sculpture garden, an amenity that will be only slightly modified in the new scheme. Pelli's changes will provide twice the existing gallery space, a masonry-faced restaurant pavilion, expanded meeting room facilities, a 250-seat lecture hall, a new centrally located book store, improved curatorial offices and finally, a new vertical circulation system with escalators enclosed in a glass winter garden.

The tower and museum facades will acquire a glass skin consisting of 16 shades of opaque and transparent glass in neutral colors. On the tower the glass elements will have an apartment scale in contrast to a larger module on the museum facades. At the street level, the museum will have a stone facade with large door and window openings. Overall, the building skin will be expressive of what takes place inside.

Cesar Pelli (b. 1926, Argentina) has taught at the Universidad Nacional de Tucuman, UCLA, and he is now Dean of the School of Architecture, Yale University. He worked in the office of Eero Saarinen and later was Director of Design at Daniel, Mann, Johnson, Mendenhall and then from 1968-77, partner in charge of design at Gruen Associates, where his team won first prize in an International Competition for a United Nations Headquarters and Conference Center, Vienna, 1969. Since 1977, he has had his own architectural office in New Haven. In 1976, a special issue on his work was published by *Architecture and Urbanism* including: Worldway Postal Center, Los Angeles, 1966; Courthouse Center/Commons, Columbus, Indiana, 1970; Pacific Design Center, Los Angeles, 1971; and, Niagara Falls Rainbow Center Mall, 1975. His drawings were exhibited at the 1976 Venice Biennale and currently are being shown with *American Architectural Alternatives* (London, Paris, Amsterdam, Zurich, Rome and Madrid).

Drawings for The Museum of Modern Art: Cesar Pelli and Diana Balmori



One of a series of studies for the tower and facades of MoMA in which the shadings for the glass, both opaque and transparent, are indicated.
(Drawing: Cesar Pelli)

Steven Peterson

Stratton Ski Town, Vermont, 1979

This project includes a general development plan for a town center and the detailed design of 120 individual condominium units adjacent to a major Vermont ski resort. It is intended as a counter proposal to the typical pattern of recent resort development which has haphazardly located hotels, restaurants and services along main access roads. Scattered clusters of private housing are disassociated from these central facilities producing unplanned proliferation which threatens the landscape.

The overall site planning method assumes that the elements which have traditionally constituted New England towns—streets, squares and public commons—are still culturally understood and appropriate for the accommodation of commercial housing and parking needs. There are three components of the site plan, each of which establishes a distinct attitude about density. The large, square garden/common is carved out of the woods and organizes small residential squares containing the typical condominium units which have private views of the wooded landscape beyond. The main street is the formal activity center; it is linear and terminated at each end with a town square. The fabric behind the main street reinforces the idea of town by providing increased complexity and denser, more particular passages through it.

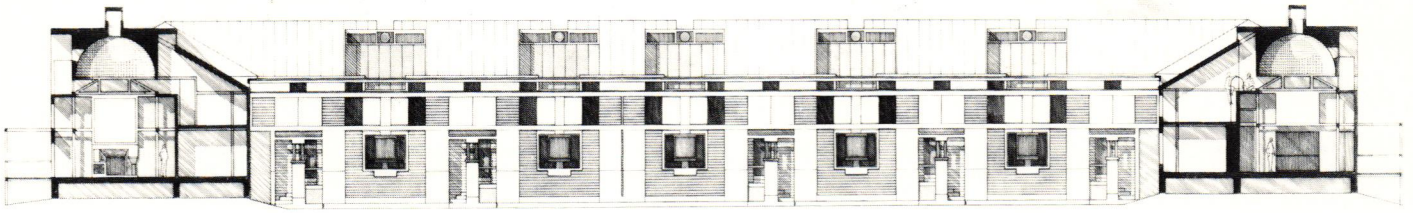
In consideration of the condominium unit, it is proposed that a vacation house should not necessarily resemble a permanent residence in its use of space and materials. The centralized living room volume formed by four heavy timber posts and silo dome ceiling serves as the focus for other activities distributed around it. Function is assigned loosely to the surrounding rooms and to the various "shelves" and catwalks provided for the squirreling away of guests.

The external expression of the building has been carefully integrated with the internal spatial structure of the scheme. Although the units are asymmetrical in plan, they can be aggregated through shared fields of symmetry on the elevation to form a total facade. By thus suppressing the articulation of the individual unit, a larger scale architecture consistent with found New England pieces (like farm complexes) can result. The composition of the facade is the result of the expression of two overlapping centers—the central window representing the living room behind and the door representing a center produced when two units are joined. The square vestibule provides the asymmetrical link between these two centers.

The project affirms the need for architects to be responsible for the design of both large and small areas of development in specific physical terms (beyond "master plan" space allocation) without compromising the privacy of the individual unit to the rational plan and while attempting to make authentic modern construction with specific, perceivable references to traditional buildings. SP

Steven Peterson (b. 1940) currently practices architecture in New York City and teaches in the Department of Architecture, Columbia University. He was previously in partnership with Alan Chimacoff in Princeton, New Jersey. He is a member of the Colin Rowe team for *Roma Interrotta*, with Judith Di Maio and Peter Carl. Peterson is guest editor for the spring 1980 issue of *Architectural Design*, for which he wrote "Urban Design Tactics" in 1979. He won a *Progressive Architecture* design citation in 1978 and recently was a first award winner in the Les Halles Competition, Paris.

Project team:
Steven Peterson and
Barbara Littenberg



A small residential square is depicted in the perspective drawing (above). In elevation, the relationships of the separate units are articulated in the overlapping centers expressed where two units are joined by a door.

Rockcastle/Koosmann/Scherer

Les Halles Competition Proposal, 1979

The essence of our proposed architectural intervention at the Les Halles competition site was based on an appreciation for the richness of the traditional urban fabric of Paris. To achieve a design strategy that would complement the spirit of the surrounding city and would meet the established criteria of the competition program was our goal. In attempting to do so we utilized the following major arguments:

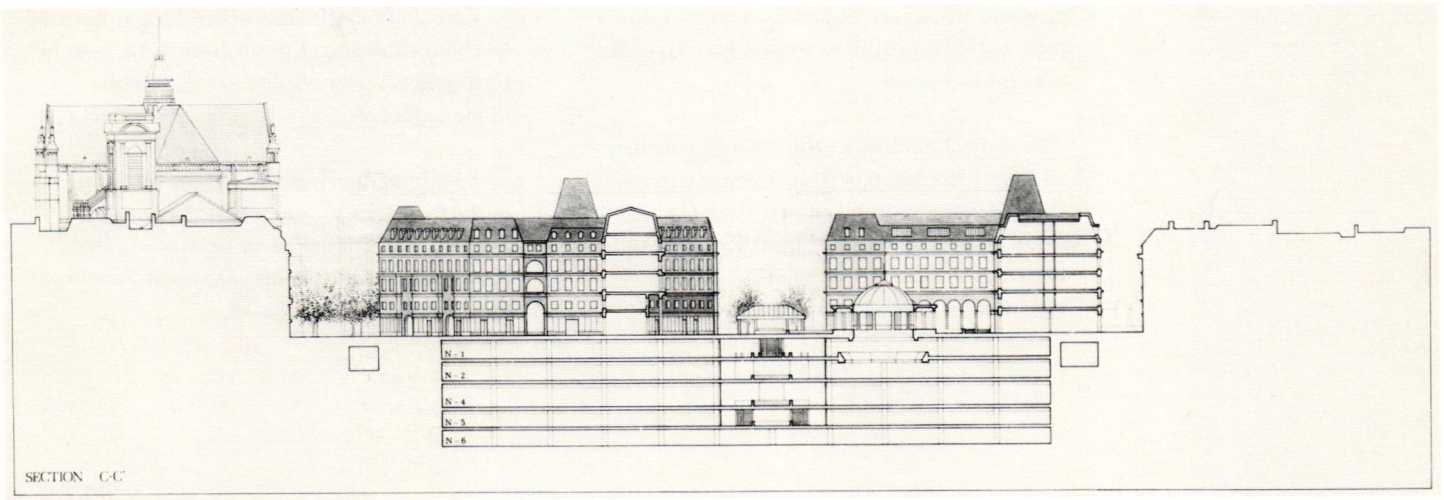
1. We found it necessary to break the large site into a variety of urban spaces and building types to make it more compatible with the scale and texture of its surroundings. To subvert the site to a single or monolithic design concept would be antithetical to this area of Paris. Therefore, the Forum and public market became a general transition between the eastern and western portions of the site. Responsive architectural configurations were needed at the northernmost and southernmost reaches of the site and we used specific building forms that engaged the existing conditions to form appropriate continuities.
2. The existing urban form at the edges of the site was a source for the particular design moves we used to interface with it. Whether terminating or extending streets, or forming alternative spaces, we attempted to establish a formal dialogue between existing and proposed form and space.
3. The oblique skew of the hotel/exhibition complex established a formal relationship with Saint Eustache to the north and Rue d'Innocent to the south. It was also found to be an effective organizational device to create dynamic forms and spaces on the otherwise overbearing, rectilinear structural grid of the competition.
4. Variety in the proposed use and configuration of spaces and forms throughout the site was an attempt to assure a continued variety of activities in the area.
5. The irregularity in the plan of Paris has given rise to some of history's most ingenious building plans. Various French architects have found ways to resolve the discrepancies between available urban sites and proposed aesthetic or functional considerations of a given program with unprecedented finesse. The illustrative plans of Le Pautre, Gautrin, Ledoux, Garot and Blavette come to mind. By proposing urban forms that assume a similar irregularity, we wished to recapture the ingenious spirit of this particular Parisian tradition. GR

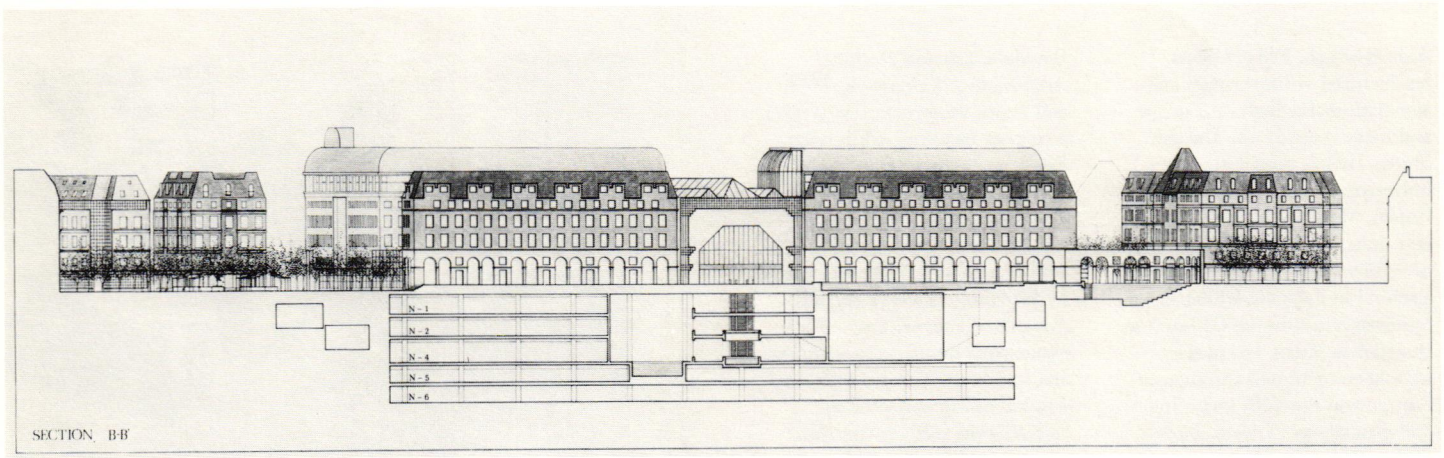
Garth Rockcastle (b. 1951) has taught at Cornell University and since 1978 at the University of Minnesota. A registered architect living in Minneapolis, he has worked on numerous urban redevelopment projects with Paul Pink and Associates and Lundgren Associates. Published essays include "Designing Community Facilities," 1974 (co-author) and "Island Design Projects," *Fall Out*, 1979.

Charles Koosmann (b. 1947) is a registered architect living in Minneapolis. He has worked with InterDesign and The Hodne/ Stageberg Partners in Minneapolis.

Jeffrey Scherer (b. 1948) has lectured at Thames Polytechnic, University of London College of Environmental Design and Central London Polytechnic and since 1978 has been design critic at the University of Minnesota. A registered architect living in Minneapolis, he has worked with Candilis, Josic, Woods, Schiedhelm in Berlin; Farrell/ Grimshaw Partnership in London; and is currently with The Hodne/ Stageberg Partners in Minneapolis.

assisted by:
Bill Tabberson, Knox Uguccioni, Greg Yeager





In this proposal for the 1979 Les Halles competition, the existing urban fabric is the guide for a possible transformation of the area. The large site is divided into a number of small segments, continuing the existing neighborhood scale into areas supporting new activities.

Aldo Rossi

Town Hall for Muggio
Competition 1972

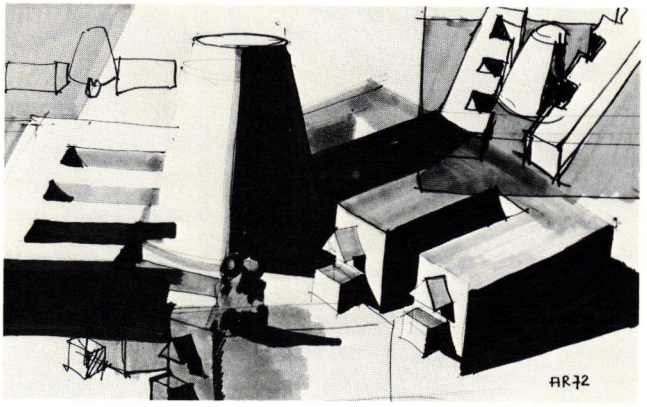
The building of the town hall is split into two portions which are linked by a cone in the center; this position corresponds to that of a balljoint in a car.

The conical portion in the center presents a circular plan composed of two open spaces on the upper and ground floors. On the ground floor there is an exhibition hall; on the upper is the central space, lit from above, which would be the council assembly.

The typology of both flanking wings presupposes a changing functional arrangement. One wing is destined for the offices that are in direct contact with the people: census, tax, welfare and health. The other wing is devoted to the technical and town council offices. In both wings the entrances are disposed independently.

The building borders the square before it. A statue marks the center of the square. Beyond the city hall is an open park. Park, building and square compose an architectural unity of a civic nature. AR

Aldo Rossi (b. 1931, Milan), has lectured at universities and associations throughout Europe and more recently the United States. He has taught at universities in Arezzo, Pescara, Naples, Milan, at ETH in Zurich and since 1975 at the University of Venice. Built work includes a school in Fagnano Olona and a residential unit in the Gallaretese Quartier in Milan. His projects have been exhibited throughout Europe and the USA including one-man shows: Trieste, Zurich, Berlin, Barcelona, Lausanne, Milan, New York and Philadelphia. A current traveling exhibition *Aldo Rossi: Projects and Drawings 1962-1979* opened in Rome in 1979. His drawings have also been a part of the Rational Architecture group exhibitions including: *15th Milan Triennale,* 1973; *Dortmunder Architekturausstellung, Venice Biennale, London Rational Architecture Exhibition,* 1976; and *Roma Interrotta,* 1978 (also a current traveling exhibition). Rossi was a member of the editorial staff of *Casabella Continuita* and directed the "Polis" series of books on architecture and urbanism, edited by Marsilio in Padova. He has researched and written extensively on urban morphology and building typology with the seminal essays collected in *Scritti Scelti sull' architettura e la citta, 1956-72,* 1975 and *L'architettura della citta,* 1966. Rossi's projects and buildings have been written about extensively with the major publications including: *L'Architettura de Aldo Rossi,* 1978 by Vittorio Savi and *Aldo Rossi: Projects and Drawings, 1962-79,* 1979. Assisted by G. Baghieri



◁ A proposal for the town hall at Muggio indicating the essential structural forms and patterns of dark and light.

1975 color study for the Muggio town hall.

Setter, Leach & Lindstrom

Between Big Architecture and Urban Design, St. Paul, Minnesota, 1979

This proposal involves the creation of a shell space which is articulated to support and suggest the urban activities within. The issues addressed here include: relating to a highly varied urban context in transition; orientation to a central court while still promoting street activity; overcoming the space killing effects of a parking garage and a grade-change-induced podium; creating a truly public space with a memorable focus.

The response to context has been one of extension, enhancement and subtle contrast. Neighboring functions, activities, scale and colors are extended onto the site. The existing Science Museum is extended across Wabasha, the existing hospital is extended across St. Peter Avenue and a residential tower is located to the north in anticipation of the development of a residential precinct; in addition, a theater area is extended diagonally from the southeast onto the site.

Since most of these functions are essentially non-street related and anti-urban, their urban qualities are enhanced by locating normally captive commercial functions (restaurants, gift shops, drug stores) at grade where they can be shared. Existing materials and colors were brought across their respective streets and subtly changed. Consequently, the complex can be read as a cohesive set of three differing monochromatic brick masses or the reinterpretation of neighboring materials.

The approach to urban language is one of coding elements. Each architectural element—housing, office, commercial, museum and sub-elements—is made readily identifiable. This aids visitor orientation in an otherwise anonymous renewal project, architecturally supports the eventual location of rental space and creates a diverse, physical ambience in an area deadened by quiet institutions.

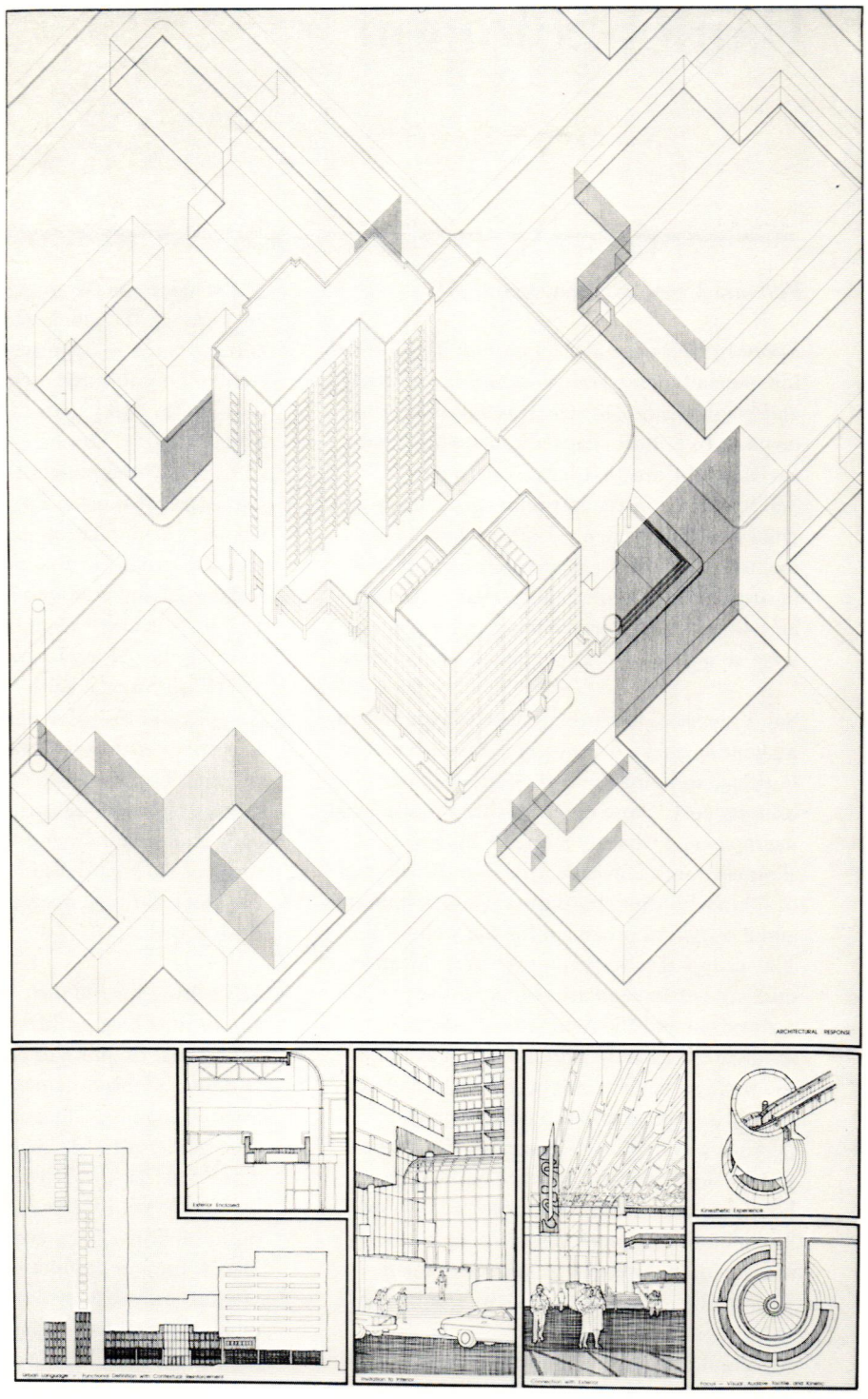
The response to the creation of public space has been one of redirection from introverted to both a street and atrium orientation. The interior public space serves to make the complex organization legible to visitors much as a street does for pedestrians.

The negative effect of the podium on the public nature of the streetscape has been diminished. The podium is totally dissolved into stairs at the most active area—the southeast corner. In addition, other stairways are strategically located and the upper walk is broadened to become an area for urban activity. EF, LS

Edward Frenette (b. 1945) is director of design at Setter, Leach & Lindstrom, Inc., and has been guest critic at Pratt Institute, Columbia University and the University of Minnesota. He has lectured on architectural media in Minneapolis and Toronto. His published articles include: "The Environmental Learning Center," 1979, and "Five Out of Twenty in Ten, Formal Implications of Energy-Efficient Design," 1980. Frenette received a National Endowment for the Arts grant to support his urban design work in New York's East Harlem in 1969.

Larry Smith (b. 1947) is a project architect with Setter, Leach & Lindstrom. He has received an award for his entry in the National Institute for Architectural Education Competition.

Project team:
Edward Frenette and Larry Smith assisted by Peter Rauma



These drawings indicate the primary goals of this proposal for additions to a central St. Paul block: reinforcement of the existing context; clarification of the relationship between interior and exterior spaces; and a variety of means to provide diverse sensory experiences.

Daniel Solomon

Fillmore Mews, San Francisco, 1979

Fillmore Mews is a project combining moderate income and market-rate condominium housing and neighborhood stores. It is an attempt to respond to radical changes in economic and social conditions that have occurred in San Francisco in the last ten years. The design embraces the ecumenical spirit which many architects now feel toward architectural history in order to make coherent a setting which is an odd mix of restored Victorian houses and large areas left by urban renewal's bulldozers.

San Francisco, like other cities, is experiencing a phenomenal resurgence in demand for housing, and unprecedented inflation of housing cost. Many older neighborhoods, even decrepit ones, that escaped the blitzkrieg of slum clearance a decade ago, are now the turf of luxury housing, boutiques, good restaurants and a revivified urbanism for the well-to-do. This proposal takes advantage of its location midway between an area of expensive restoration and the remnants of a former moderate income neighborhood. It attempts to create an environment directed at the new luxury housing market in order to make possible a system of assessments enabling a private developer to subsidize half of the housing. This subsidy will make luxury housing available to moderate income people and to some people displaced by redevelopment, without the contribution of any public funds.

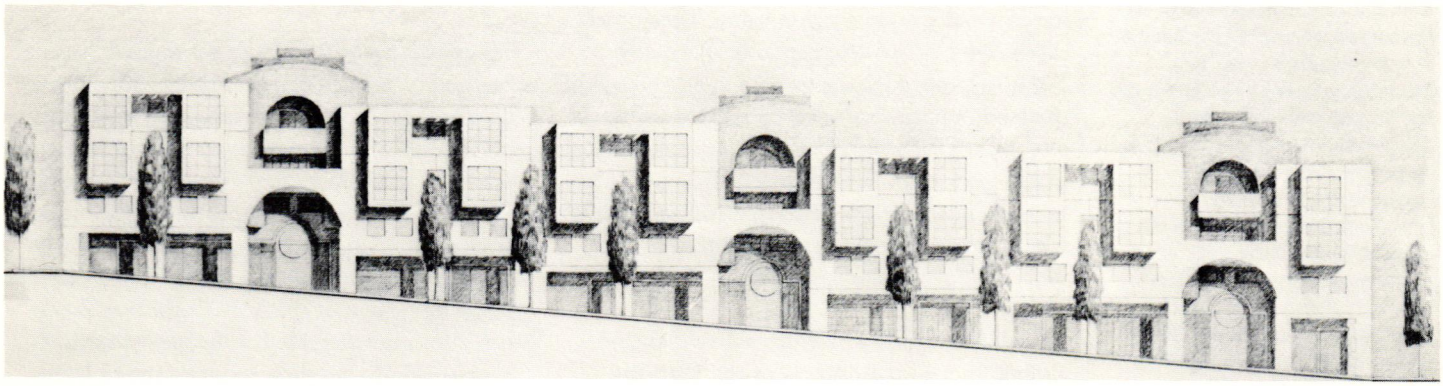
A second objective of this design is to reestablish the continuity of a once thriving neighborhood commercial street. The need to provide commercial street frontage is in conflict with the desire to create a residential world sufficiently desirable that its profits can fund a housing subsidy internal to the project. Resolution of this conflict is the genesis of the design for *Fillmore Mews*.

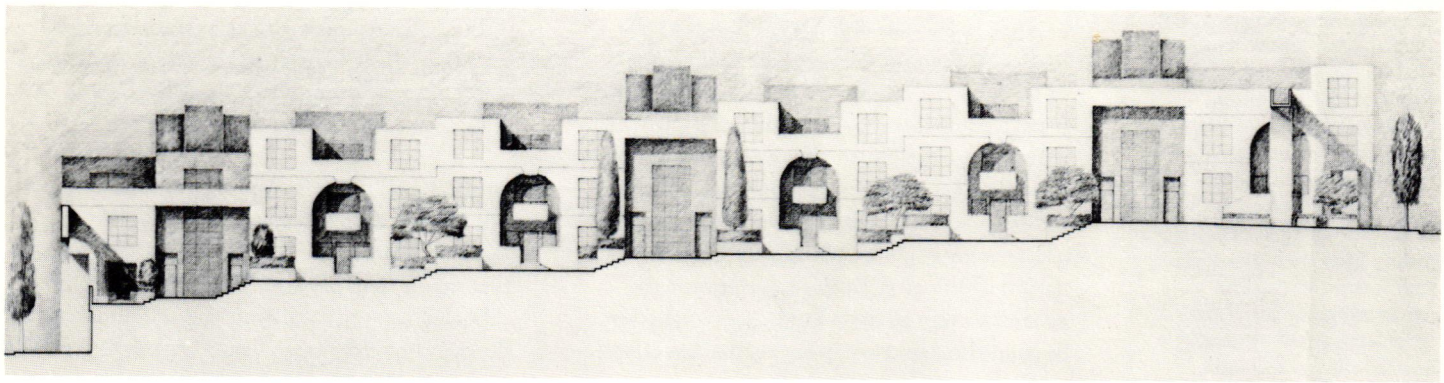
The scheme has two organizing ideas—a garden cut through the block which serves as the entrance, and as open space for all of the residential units, and a commercial arcade running the full length of the property's Fillmore Street frontage, linking fragments of revived commercial development on the two adjacent blocks. The arrangement of entries and circulation and the device of the arcade accomplish a complete separation of the residential and commercial parts of the plan. The scheme takes advantage of the sloping site to bring the garden to grade at the north of the site (Bush Street). Bush Street east of the site is a splendid row of set-back, detached Victorians with stoop entrances and front gardens. The proposed scheme completes the row with a new building of similar scale, set-back and materials, and then turns the open space of their gardens into the interior of the block through a large, formal entry gate on Bush Street.

The setting for *Fillmore Mews* both in place and in time creates difficult problems of contextual fit—how to complement the old buildings without demeaning them by creating cartoon replicas. The permissive climate of post-modernism has generated in Victorian San Francisco the "Repli-House" as a new building type. Like the "Repli-Car," reproductions of the great automobiles of the 1920s, these reproductions of Victorian houses seem to us to be devoid of authenticity and the quality of real life, elusive as that may be. *Fillmore Mews* is deferential to the old buildings but does not mimic them. Set-backs, cornice heights, the stepping of buildings with the slope, the frequency of entrances, the scale of bay windows, the idea of mid-block garden, all correspond in a rough way to the remaining old buildings. The commercial arcade, the spatial organization and circulation, and the intensity of land use differ from the surrounding buildings but give form to the contemporary issues discussed above. DS

Daniel Solomon (b. 1939) teaches at the University of California, Berkeley, School of Architecture. With his design class and the city planning department, Solomon produced a two and one-half year study, *Change Without Loss*, 1976, which subsequently became the basis for revisions of the San Francisco Planning Code. The study received a *Progressive Architecture* award in 1979 and an AIP National Urban Design Award. He has written articles for two issues of *Design Quarterly:* "Easy Come, Easy Go," 1970, with Barbara Stauffacher Solomon, and "Five and Dime Architects," 1975. Of his recently completed buildings, several have been published in *Progressive Architecture:* Peralta Elementary School, Oakland; World Savings and Loan Association, Palo Alto; Pacific Heights Townhouses, San Francisco; and, Orient Express Restaurant, San Francisco.

Fillmore Mews project team: Daniel Solomon, S. Pearl Freeman, Paulett Taggart, Carl Anthony, Max Schardt and Michael Jacobs





The Fillmore Street elevation (top); and a Mews elevation clarify the integration of commercial and residential activities in this project. A street level arcade on the Fillmore side provides a cover for window shoppers. The mews, with its stairway and gardens, has a more residential character.

Robert A. M. Stern

Robert A. M. Stern (b. 1939), has served as a visiting critic at Yale and Rhode Island School of Design and since 1970 has taught at Columbia University. He lectures regularly at The Institute for Architecture and Urban Studies and throughout the USA. As program director of the Architectural League of New York, he organized a series of exhibitions on the work of American architects including: M.L.T.W., Venturi and Rauch, Mitchell/Giurgola and the New 40 Under 40. He is a Director of the Society of Architectural Historians. His published works include: editor of *Perspecta 9/10*, 1964; *New Directions in American Architecture*, 1969 and 1977; *George Howe: Toward a Modern Architecture*, 1975; and editor of *Philip Johnson: Writings*, 1979. From 1969-76 he was in private practice with John S. Hagmann and in 1976 formed Robert Stern Associates. His inclusivist approach to design makes references to historical architecture in a skillful manipulation of space and articulated details. Primarily housing, the projects and buildings are published regularly in *Architectural Record*, *Progressive Architecture* and *Architecture and Urbanism*. *Seaside Suburb* and *Subway Suburb: Brownsville* were exhibited at the 1976 Venice Biennale and published in *Europa/America, Architettura Urbane/Alternative Suburbane*, 1978.

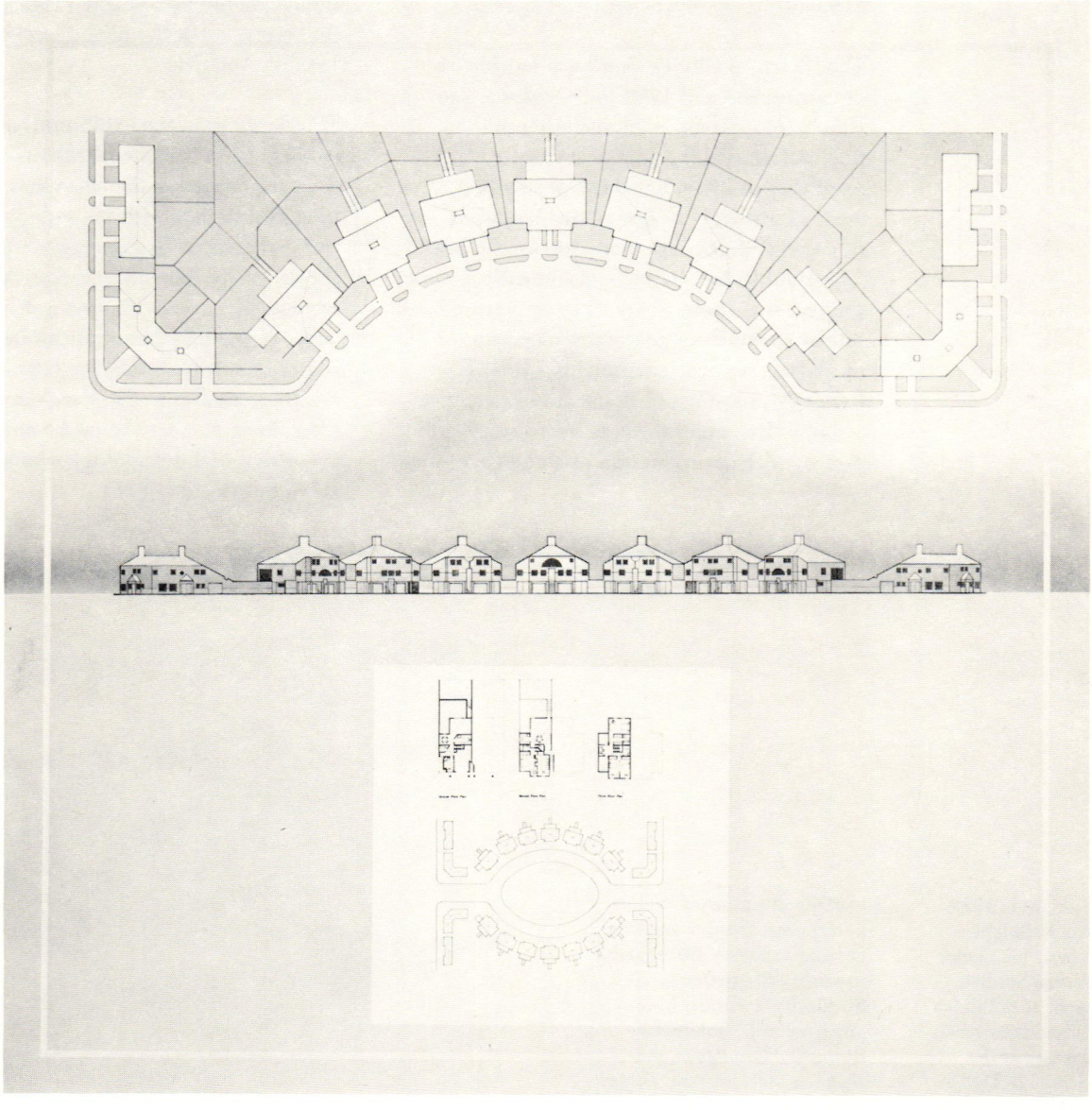
Subway Suburb, 1976-80

In a project prepared in 1976 for the Venice Biennale and still being developed in our office, an attempt was made to define a new kind of suburb to be built in what I have called the "middle city"—that area of land within the legal confines of the city, at the edge of its dense center, which has been largely abandoned by landlords and tenants alike and adjudged to have virtually no real estate value. This project, called *Subway Suburb*, is purely speculative. Yet it suggests uncharacteristic ways to develop the land in burned-out, marginal areas of the city; ways that will utilize existing street and utility grids to offset development costs, and take advantage of existing rapid transit services while also accommodating the automobile within the new development.

The idea of a subway suburb is based on the commuter railroad suburbs of the 19th and early 20th century. While the railroad suburbs were usually built well beyond the edge of urban development, the subway suburb would be built in the "middle city," that is at the fringes of the core rather than at the fringes of all urban development in the open country. A pattern of low-density residential "towns" within the city limits—urban villages, in short—has existed in the Anglo-American urban tradition since the late 18th century and should not be seen as destructive to the inherent nature of the city. Even such a seemingly urbanized city as New York, once one goes beyond the dense cores on Manhattan Island, is far less intensely developed than the city's image in literature and films would suggest. It can be argued that New York, most American cities and, of course London, are really a collection of small towns or urban villages united, not by a street grid or by a super-highway system, but by a system of roads whose existence largely preceded urbanization and by subways and elevated rail systems that later made urbanization feasible.

This pattern of low-density residential "towns" focused on transportation routes with a center usually established at the intersection of the older roads and the newer subway station stops, persisted until the end of World War II forming a truly "sub" urban as opposed to "ex" urban species of our urban landscape. Only with the development of the vast parkway and interstate highway system of the post World War II era has it become possible for the new sprawling exurbanism to develop, resulting in etiolated social connections that characterize life for many of us; our exurbs are without a sense of town, without rapid transit, and by the nature of the new arterial highway system, free of direct connection back to the city core from which they presumably draw at least some of their rather diminished strength.

Suburbs will not go away, nor should they. But there will be no new ideas about them until our thinking frees itself from the belief that new suburban ideas (or in fact, new suburbs) can only grow on virgin land beyond the edges of existing development. RAMS



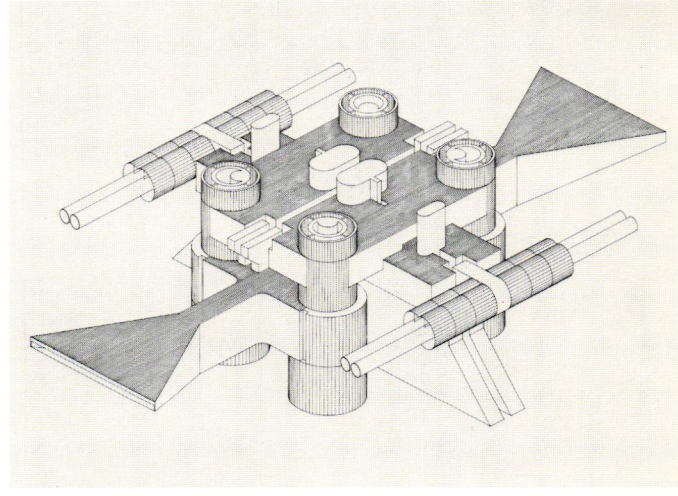
An oval configuration provides the framework for this residential block of a proposed subway suburb.

Friedrich St. Florian

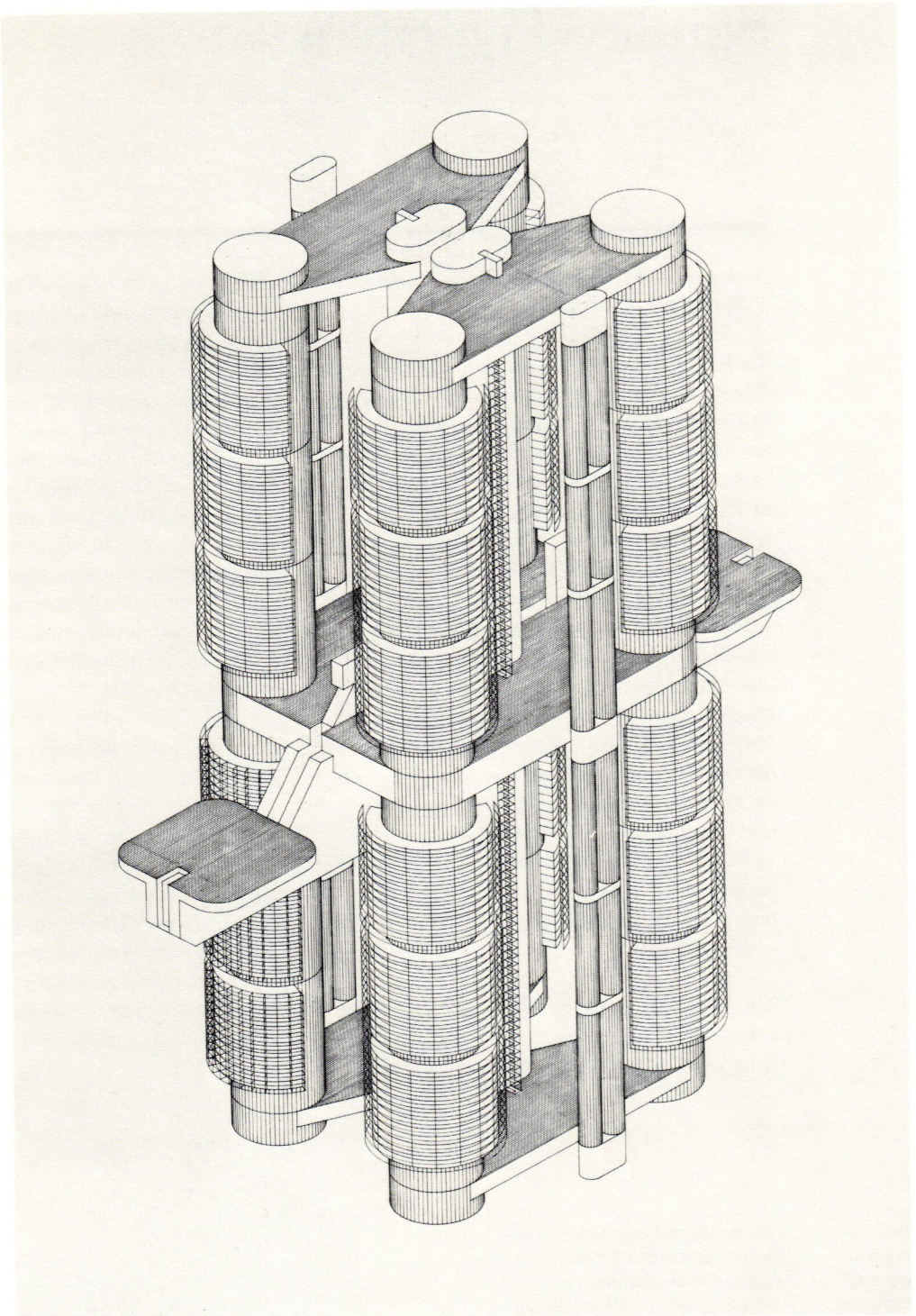
Elements of the Vertical City, 1964-66

The "Vertical City Project" was conceived between 1964 and 1966 in Providence and Rome, in response to an unadulterated fascination with the conquest of space that paralleled and stimulated the production of most of my projects during this period. In retrospect, that context appears even more important today: heroic and romantic as these projects may seem today, they anticipated and reflect an epoch of nearly unprecedented optimism: we need to remember John F. Kennedy in the White House, the emergence of James Bond and the courage to reconstruct that wonderful production of an image of man, thought supreme to reality—the last utopia, that represented the period between 1961 and 1967 in America.

The drawings in the exhibition represent studies of the principal elements of the vertical city: the city base, the city torso, the crown of the city. All deal with the task of interchanging various modes of transportation from one to another. City base interchanges surface connected modes, city crown deals with airborne modes of transportation. The imagery is more important than the factual mastery of complex situations. They are drawings of ideas, images, meant to evoke confidence in a world of high technology which, as we know, failed our dreams. FSF



Friedrich St. Florian (b. 1932, Austria). A 1962 Fulbright fellow and fellow at the Center for Advanced Visual Studies, MIT, he has taught at Columbia University, MIT and is currently Dean of Architecture at the Rhode Island School of Design. From 1958-71, with Raimund Abraham, he designed several buildings in Austria and entered numerous international competitions. A registered architect in Providence, Rhode Island, he practices as St. Florian and Howes Associates. St. Florian has had one-man shows at the Hayden Gallery, MIT in 1973 and the University of Texas, Austin in 1976. His projects explore perceptions of space and time, creating visionary spaces and imaginary life patterns. St. Florian's writings have appeared in *L'Architecture d'Aujourd'hui, Bauen und Wohnen, Architectural Design* and numerous catalogues of exhibitions in which he has participated. Writings about St. Florian's projects have appeared in *L'Architettura, Architectural Design, Casabella, Domus, Net, Architectural Forum* and several books including *Experimental Architecture* and *Stadt Strukturen fuer Morgen.*



◁ *Elements of the Vertical City:*
City Base

Elements of the Vertical City:
City Torso
(Drawings Collection Gilman
Paper Company, New York.)

Stanley Tigerman

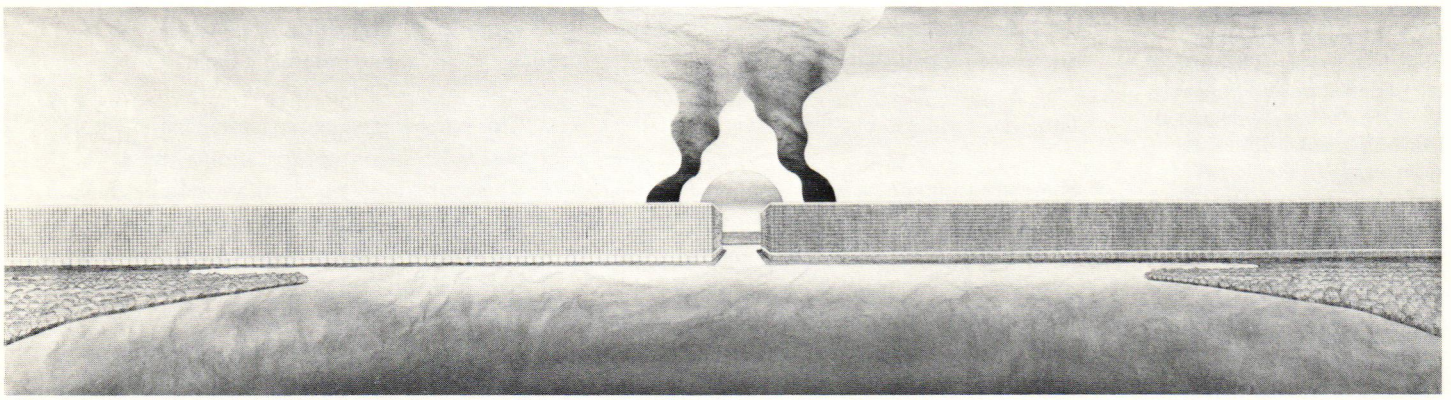
Optimism and Skepticism and the Linear City, 1979-80

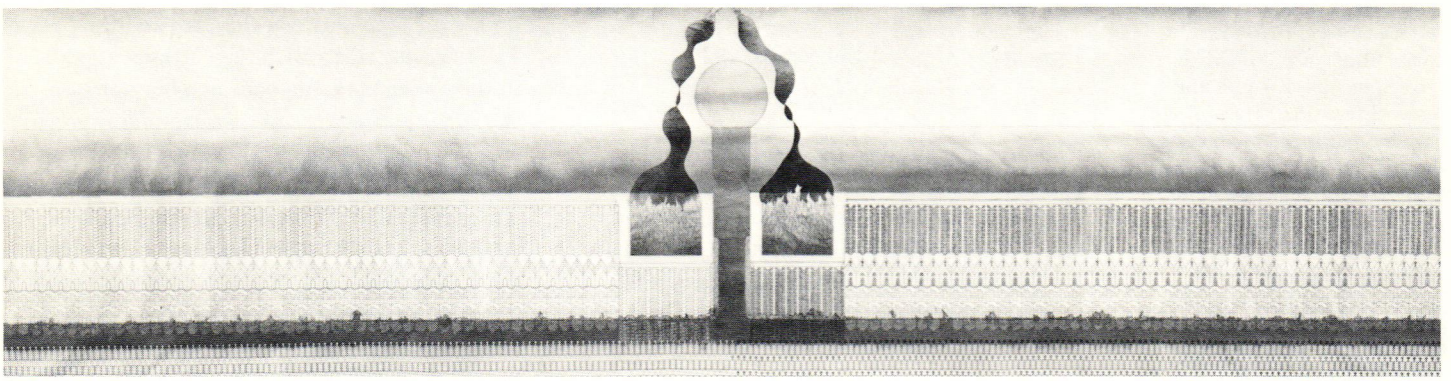
Modern life was, by its very nature, optimistic. The revolution secured for all a new beginning. Futurists, Dadaists, Suprematists alike all pointed to a utopian life where industrialized egalitarianism would, once and for all, dispose of an unnecessary aristocracy and its archeological residue—architecture. The first decade of modern life was dramatized by the polemical journalism of both *L'Architecture Vivante* and *L'Art Nouveau.* Unfortunately the second decade produced an international depression, while the third decade produced another major holocaust. It wasn't until the fourth and the fifth decades of modern life that the early polemical pursuits were realized, and by then, the need for fulfillment was so great that the original pure optimism was buried by an epoch that gorged itself on the concretization of an intellectual concept. Fifty years had transpired, life was still pure and not much had really changed.

Now the 50 years before that (you know, the years Louis Sullivan had belatedly decried) had been filled with the icons of *its* own origins. It had roots and ties and all sorts of connective tissue grafted onto its own evolution. Unfortunately, it had something else as well. It represented the vestigial link with the Black Prince, the omnipotent Church and the all-powerful State, and, as such, became the Auschwitz of the Aristocracy. The very mention of "The Orders" or ornament brought about Loosian hysteria and Beaux Arts training was considered *retarditaire* and evoked skepticism. It was thus that 19th-century humanism was dissipated and replaced by 20th-century intellectualism and the city of man came into conflict with man's ideas about his city.

Now the linear city has two sides as in its life lies its death—not life after death—for that is a concept—but rather life and death such as the two sides of a coin whose future and whose past are mirrored in its faces but whose presence is represented by its thin present. The linear city is in eternal conflict, its schizophrenia is represented by a utopian optimism mirroring a desired future opposing the ultimate skepticism—knowledge of the finite condition of man. ST

Stanley Tigerman (b. 1930) has been a visiting lecturer at many American universities and until 1971 taught at the University of Illinois, Chicago Circle Campus. In 1979 he was appointed Davenport Professor of Architecture at Yale and member of the Architecture School's Advisory Committee. In 1980 he has been Architect-in-Residence at the American Academy in Rome. In 1964 he began his own practice in Chicago. The work of his office has been published extensively in books and journals. He has maintained a parallel career as a painter and sculptor. Architectural exhibitions include: *Venice Biennale,* "America: Alternative Suburban," and *7 Chicago Architects,* "The Little House in the Clouds," 1976; *Chicago Town Houses,* 1977-78; *American Architectural Alternatives,* "Optimism and Skepticism and the Linear City," London, Paris, Amsterdam, Zurich, Rome and Madrid, 1979-80.





These drawings represent two aspects of the linear city: utopian optimism reflecting the future, and skepticism reflecting an awareness of the finite condition of man.

O. M. Ungers

O. M. Ungers (b. 1926, Germany) was Professor of Architecture at the Technical University of Berlin from 1963-73 (Dean of the Faculty from 1965-67) and since 1969 has been Professor at Cornell University (Chairman of the Architecture Department 1969-75). He has also taught at UCLA, Harvard and for three years organized the Cornell Summer Academy in New York and Berlin. He has practiced architecture in Cologne (1950-62), Berlin (1964-69) and since 1970 in Ithaca, New York where he is a registered architect. Since 1964, his projects and competition submissions (none of which has been realized) have received comprehensive publication in *Controspazio*, *Lotus*, *Deutsche Bauzeitung* and *Das Kunstwerk*. His 1975 competition entry for Urban Development 4. Ring, Berlin received first prize. His projects have been included in numerous exhibitions: *15th Milan Triennale*, 1973; *IDZ Symposium*, Berlin, 1976; *Venice Biennale*, 1976 and *MAN transFORMS*, New York, 1976. His published work includes: *Utopian Communes in America*, 1973 (co-author); *Megastructure in Habitation*, 1968; three volumes of research and student projects produced in conjunction with the Cornell University Summer Academy for Architecture, *The Urban Block and Gotham City*, New York, 1976; *The Urban Villa*, Berlin, 1977; *The Urban Garden*, Berlin, 1978; "The Vienna Superblocks," *Oppositions 13*, 1979.

Green District South, Cologne, 1971

This proposal for the renewal of Green District South gives every zone an importance all its own, corresponding with its particular situation and destination.

Zone I Public Park

A cafe or restaurant should be established in the ruins of an old fort and the park should otherwise remain as it is.

Zone II Sports Facilities

There are four sports fields; the most northern one is completed by a small stadium. Each field is partly bordered by slopes to accommodate grandstands. The tramway ends in a double curve directly in front of the sports hall, which is also centrally located in respect to the sports grounds. Here also are the 500 parking places which, in accordance with the program's requirements, will have to be available for the ultimate use of the facilities.

Zone III General Relaxation and Residential Area

This area is central to the whole plan and is surrounded by the city freeway, the Vorgebirgstrasse and the beltway. Most of the residential housing is here. There is also a park for family use with buildings for community activities and an extensive green area for walking and relaxation.

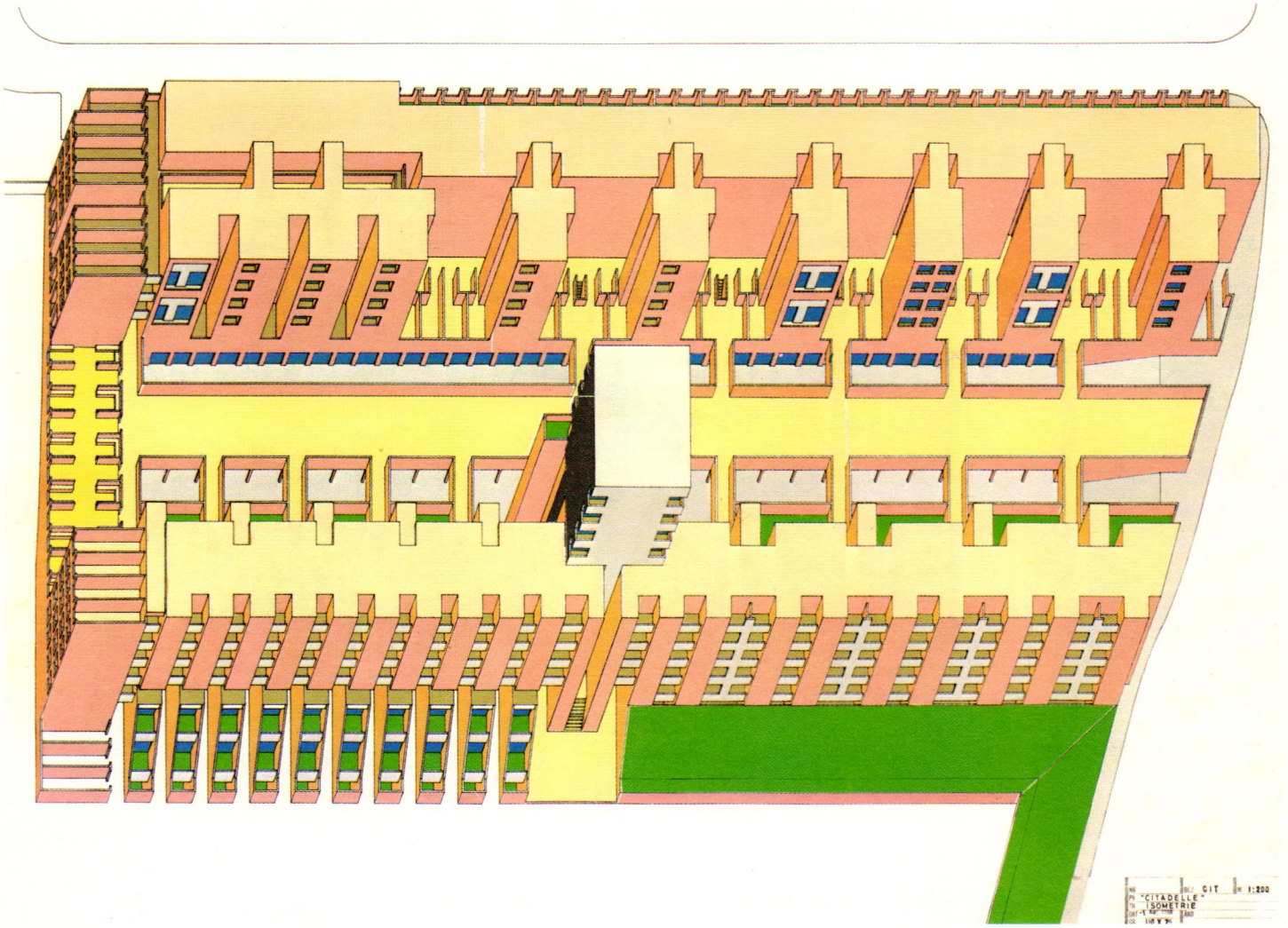
Zone IV Play Areas

Two 17 story high-rises on the beltway form the transition to Zone IV, which is surrounded by the Markusstrasse, the Vorgebirgstrasse and the beltway. This results in a widening of the street with several exits to the green area. Zone IV has been conceived as one park with many kinds of playgrounds.

Zone V Transition Zone to the Surrounding Green

This narrow green zone connects the whole area with the outer surrounding green. Therefore, only a pedestrian walk has been planned. The continuous pedestrian walk connecting all zones also comes to an end here in a wide staircase.

Continuous terracing will level out the natural unevenness of the terrain and will connect the areas physically and visually. At the same time the terracing will form the edge of a housing section that borders it on the west as well as a transition zone between this area and the parks. The terracing starts with the entrance stairs to the public park and ends in a big staircase and high-rise leading onto a surrounding green area. The wall has been taken into account and will be divided into a complex of staircase arrangements, water basins, plantings, ledges and recesses. Part of the terracing will run into the housing area, where it will consist of small flower shops, booths or display cases. There is a continuous promenade above the terracing in the residential area. OMU



Citadelle, Green Park

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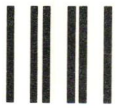

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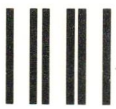

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