Dimensions

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Introduction

In recreating Dimensions this year we have an agenda: progressive thought, growth, and change. We appear to be, as always, at a unique moment in history—both socially, as well as professionally. Inevitably, in either realm, "the old order changeth," and we all hope to contribute to the new. Toward this hope, the current issue of Dimensions is an attempt to facilitate self-examination and foster creative discourse. Since the reintroduction of Dimensions last year (April, 1987) a format conducive to uninhibited debate was considered essential. The strategy chosen was to seek a collection of essays, projects, or other works of any nature by students and faculty close to home. The emerging opinions of the students themselves were to be presented on equal footing with the more fully developed ideas of those guiding their education. The experimental nature of the journal and the desire to put forth nascent concepts was stressed when soliciting articles. We hoped that the mumbling of tentative arguments would thus acquire the resonance of assured beliefs no matter how novel the message.

The resulting compilation of works is diverse indeed. The most normative entries, although certainly not the least provocative, are a series of scholarly essays which expand upon or bring new light to existing beliefs. In a rather pragmatic vein are a group of reports on works in progress, all of which are of special concern to this particular college. More critically, a number of editorials challenge an unacceptable status quo. An interview with Dean Beckley provides insight into the philosophies of the College administration, and a letter from abroad expands our North Campus horizons. Finally, as a tribute to visual creativity, student designs have been included from the three competitions held this year at the College.

Dimensions is a journal that is edited entirely by students. It is a forum for student voices as well as a contribution to the larger goals of education as defined by a broader consciousness and awareness. We are proud to put forth this next issue in the hope that it accomplishes some of these goals. The board is in the process of recommending to the administration a procedure which will ensure that the magazine continue from year to year. Any interested students should contact Linda Groat in the Dean's office.

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The icons in use throughout the magazine are the work of Michael Hall.
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The 1988 Willeke Competition

A Letter From Vienna
The work of the artist Marcel Duchamp and the architect Frank Gehry can be seen as having certain conceptual similarities. The author begins with a brief discussion of Duchamp's idea of the "Readymade." The parallel nature of Frank Gehry's use of materials is then considered. Finally, we are called to recognize the fundamental significance of Gehry's work for contemporary civilization.

Whether or not Mr. Mutt with his own hand made the fountain or not has no importance. He chose it. He took an ordinary article of life, placed it so that its useful significance disappeared under a new title and point of view. [He] created a new thought for that object.¹

- Marcel Duchamp

If you walk out onto the street, there are a lot of cars, lots of dumb walls. But if you look at that street atmosphere, and if you are an artist...your eye starts to make pictures and you edit and you find beauty out there.²

- Frank Gehry

In 1913, the artist Marcel Duchamp turned the art world on end by introducing a radical concept that challenged the nature of art, its purpose, and its direction. Duchamp called it the "Readymade:" an ordinary object elevated to the level of art by the artist’s mere selection and re-definition of it. Frank Gehry, an architect working today in California, has done the same thing for architecture.

Duchamp’s concept of the "Readymade" was nothing less than revolutionary. It shook the fundamental understanding of what objects are and what they mean, provided a rationale for rejecting the status quo, and allowed common objects to be other than what they seemed. For example, a urinal could be a fountain if so ordered by the artist. This notion attached as much value to the process as to the creation itself. In short, the concept of the "Readymade" permitted entirely new interpretations of art and formed the intellectual basis from which evolved the movements of Surrealism, Dada, Abstract Expressionism, Pop Art and Object Art.

A similar "revolution" is underway in architecture and on its most visible front stands the work of Frank Gehry. In Gehry’s world, as it was in Duchamp’s, materials and objects provide the artist an opportunity to force the re-definition of an existing system of values. Change is to be brought about by demanding that the familiar be cognitively dismantled or de-constructed, and re-ordered, making fresh insights possible. Needless to say, his work has been very controversial. Some critics have even deemed it "anti-architecture."

Duchamp’s “Readymades”

Duchamp considered his “Readymades” the “plastic equivalent of the pun...destroying meaning and the former idea of value”³ and ultimately,

An Interview with Dean Robert Beckley

‘Dimensions,’ wanting some input from the Dean of the College of Architecture and Urban Planning, settled upon the idea of an interview rather than the more standard introductory “message from the Dean.” We sat down to lunch together with a tape recorder running. A transcript of the proceedings follows.

Dimensions: You have been Dean of the College of Architecture & Urban Planning for a year and a half now. What were your impressions when you first came here?

Dean Robert Beckley: My first impression somewhat naive. I saw a fairly traditional program with a great deal of breadth. It had always been viewed as a strong technologically based program; generally pragmatic. This pragmatism was reinforced by a research program. It was one of the few architecture schools that did any kind of formal research and that includes the doctoral program. The strength of the university and the attitude the university had toward the administration of colleges gave me a paramount of independence to play a leadership role in the university, the profession, academia, and within the college itself.

D: Obviously you see the technological basis of the school as a strength. However, in the past you have expressed that the school needs to stress design as well. How do you foresee achieving this?
contradicting the essence of art. Generally, his efforts were not directed
towards being anti-artistic, however, but un-artistic. Duchamp was not
interested in promoting new meaning for objects, as might other artists, but
in the purgation of that which existed formerly and in the removal of
artistic effort from the process. This allowed for the disinterested
observation and appreciation of the object itself at the most basic level.

In his attempt to disassociate himself from the physical aspect of painting,
which he claimed was too "retinal" (in that subjective impressions and
sensations of the artist conveyed certain personal images), Duchamp
turned to the use and interpretation of everyday objects as his exploratory
medium. He required the viewer to develop a new contract in relation to
the perceived significance of an object.

By mounting a bicycle wheel on a kitchen stool in his work "Bicycle
Wheels 1931", for example, Duchamp forced the observer to no longer
consider the elements independently. Normally incongruous objects
became a discrete entity with its own meaning. This particular
"Readymade" doesn't speak of transportation or seating, but of whatever
meaning the observer seeks to find for it. No longer was the work judged
by the cognitive associations of the original objects, but by what was
actually seen.

The first American "Readymade," "In Advance of a Broken Arm," a snow
shovel so titled by Duchamp, had few vestiges of its original meaning. No
longer was it simply a shovel, rather, it was an art object by virtue of the
fact that it had been given a title. In "Bottle Rack," this attempt at
dissociation and re-assessment of meaning was taken one step further:
the "useful" object was changed to a "work of art" by the mere act of
signing it. Suddenly, radically, "Art" could be created without process, by
intens only.

Similarly, by taking an object out of its customary setting and placing it
verbally or visually, or both, in a new and unfamiliar setting, a new
associated meaning could be suggested. As indicated in the quote
regarding the efforts of "Mr. Mutt," the act of re-orienting and titling a
urinal as "Fountain" resulted in an entirely different connotation for the
object. In addition, "Mr. Mutt" was Duchamp himself, and his use of a
pseudonym can be seen as yet another re-association of meaning. Not even
the artist could be accused of attaching this to the object because there was
no longer an artist to suggest the new meaning.

In a final conscious effort, however, Duchamp took this concept of re-
association to the extreme. The object would have either no meaning
whatsoever, or one which would have required the development of a
schemata by the observer which was entirely contrary to those of normal
associations. As an example, consider the "Readymade" called "Comb."
A metal comb normally used for animals was inscribed with the words:

RB: You imply in your question that technology and design
are separate. I think it is generally endemic of architectural
education today that design and technology are deemed to be
in conflict with each other. I sense that in talking with other
faculty. I see Michigan as being a place where we can make
technology and design come together again. The biggest
challenge to the college is to put together a design program
and a technology program in such a way that we can produce
what would be thought of as hybrids; in terms of the students
we educate and in terms of the kind of professionals those
students will make.

D: In keeping with the hybrid approach, do you see any
changes in the faculty makeup?

RB: Yes, I think so. Next year you will see some new
appointments being made that are essentially people that can
begin to make that bridge. We think of design and
technology not as two different things but as one thing.

D: What is the direction of the lecture series next year?

RB: We always try to set new standards for ourselves. One
of the things we are looking at is trying to develop a
symposium next year during the Winter term that will
involve faculty and students as well as people from outside
to talk about design and design education and look at ways
that that might have an impact on our program. The next step
is to figure out how to get some synergy out of the lectures
we have had. This is an immediate challenge before us.

D: Architecture as a profession has often been accused of
being isolationist and elitist. How do you see architectural
professions addressing this?

RB: The failure of Modernism and a failure in thinking of
architecture as expressionistic as is done in architectural
education, certainly during the forties, fifties, and sixties and
still to a certain extent today, emphasized the expressionistic
responsibility; that the architect had to create something
different as opposed to creating something good. Indeed, the
architect has a responsibility to make a contribution to
"Three or four drops of height have nothing to do with savagery". Duchamp wrote a message which had no reference to either dogs or combs, as the coup de grace for any possible remnant of the original perception of the object.

**Gehry's use of materials**

The expressive potential of common materials has always interested Frank Gehry. As a child working and playing in his grandfather's hardware store, Gehry began to understand the expressive nature of common materials. Later, as an engineer-officer designing enlisted dayrooms for the Army at Fort Benning, Georgia, Gehry had the opportunity to create architecture and furniture from such utilitarian materials as corrugated metal, plywood, and asphalt shingles. So popular was his work, that the "temporary" structures he designed stood longer than originally intended, and his furnishings for use by the enlisted men often made their way to the officer's club.

However, it wasn't until Gehry established his own firm in the 1960's that he began to use materials at their most expressive levels. In his attempts in the late 1960's and early 1970's to demonstrate the process of his architecture, Gehry turned to the use and re-interpretation of common building materials. He felt that "buildings under construction look nicer than buildings finished." His designs could, therefore, transmit more meaning about architecture if they took on an unfinished appearance. His first use of unfinished corrugated metal, unpainted plywood, and exposed wood studs was in the exhibit design for the artworks of Billy Al Bengston (1968, County Museum, Los Angeles). The "views through the open stud walls...[provided a]...sense of what had not yet been seen." This comment can be interpreted both literally and figuratively. Not only could one see the works through the studs, but a feeling of incompleteness, a sense of what was to come, was also evident.

Gehry's greatest opportunity to extract new meanings from materials and to re-interpret their use and application came with the renovation of his own house in Santa Monica in 1977. By utilizing industrial materials such as corrugated metal and chain link fence in a residential setting, they were imbued with a new meaning and association just like Duchamp's "Readymades." Roofing material was now wall, and fencing became spatial enclosure in a new dimension. The de-materialized nature of the building, and the combination of new and old allowed the extant structure to be viewed through the new veneer.

Not only did Gehry demonstrate the process of designing and building, but he redefined the temporal aspects of materials. By so doing, the "pre-history of the original house" was made evident. This materialistic conception of time-dependent meaning was in direct conflict with the eclecticism of Post Modernism. The high-tech association of corrugated everything including the ordinary building. One of the things that was lost during the Modern Movement when it came to the U.S. as the International Style was the social agenda that was very much a part of the Modern Movement - the very radical notion that architecture has a responsibility and an obligation to deal with issues of housing, shelter, of recreation, of circulation. The CIAM manifesto was really a social manifesto as much as it was an architectural manifesto. Again today, the architect's concern with shelter and the homeless has become an agenda for the AIA as well as the AIA itself. Whether architecture, per se, is capable of addressing that certainly needs to be discussed.

**D:** Do you think there is a schism between the Urban Planning and Architecture Programs? Some urban planning students believe that their program would be better served if it were located on Central Campus, dissociated from architecture. What is your perspective on this issue?

**RB:** Yes, I think there isn't the kind of interaction that there should be. We're stumbling around trying to create that. I think it is essential that we bring students together through coursework, through research projects, through joint studio work. We haven't found a good way to inspire students to engage in those types of joint activities. I see that as a major challenge. The field of urban planning was born out of the architecture program. I see that as a strength rather than a weakness. I think the contribution that this college can make in educating planners can be towards both roles. It is not that much different from architects who can look at design and technology together. The Urban Planning Program needs doors open to the symbolic main campus, but it needs strong ties with engineering and the other programs on North Campus as well.

**D:** Recently there was an all day "Teach-In" to address several issues, one of which was the separation between the Art and Architecture programs. Do you see this separation as a problem?

**RB:** There are some basic things that separate the schools. One is, the CAUP has primarily a graduate orientation,
metal was seen as contrasting the low-tech, do-it-yourself nature of plywood; a contradiction which was demonstrative of the attitudes of America in general, and California in particular.

When challenged by his neighbors as to why he chose these materials, he responded by pointing out that they were already present in the neighborhood: in the boats, cars, homes, and ubiquitous chain link fence.

He had merely taken the materials common to the area and given them a new visual association:

Again it was like cardboard, it was a material there was so much denial about. People use it in great quantities, and yet the denial syndrome was great...When you talk about using chain link, people are filled with horror. But if they have a chain link fence around their house and you ask, 'Why aren't you filled with horror about that?,' they say, 'Oh, that's just a fence.' Somehow there's the idea that if it's inevitable it's OK, but if it's a conscious or intentional use of the material, it's somehow threatening.

Chain link fence has become a trademark of Gehry's works of the 1970's and early 1980's. Calling it "tougher than glass," he thought of it as the perfect material for translucent enclosure. It was used extensively in the Gunther and Wagner Houses (projects, 1978), the Cabrillo Marine Museum (San Pedro, 1979) and at the Santa Monica Place shopping mall (1980). In the first project, it acted to define the perceptual space of construction which barely exists. These transparent perimeters of space provide the structure with a quality of a-dimensionality. In his public buildings, like the museum, the chain link acts as a connective tissue between built forms. It internalizes public space and creates an "urban fabric" which holds the composition together. Its use in the parking garage for the shopping center not only serves as a translucent wall, but as a non-oppressive billboard form.

These uses force the observer to re-assess the time-honored meaning of chain link fence. It becomes disassociated from the realm of the construction site and the backyard into the realm of a material with artistic qualities. In an act similar to that of Duchamp's "Mr. Matt," Gehry "took an ordinary [material] of life, [and] placed it so that it's useful significance disappeared under... a new point of view."

Gehry continues to explore the creative possibilities inherent in common materials with his more recent works. In the Benson House (Calabasas, Cal., 1981-84), the box-like forms of the house are covered with various types of asphalt shingles and the wooden structure of the interior remains exposed. Similarly, materials which range from un-stripped timber to ceramic bathroom tile and corrugated metal define and finish the forms and volumes of the Norton House (Venice, 1983-84), the Spiller House (Venice, 1980), and the Wosk Residence (Beverly Hills, 1982-84).

whereas art is undergraduate. Therefore the interests of our constituencies are different. One of the things that binds us together is a concern with objects and how objects are presented. The best we can do is to let the students know that they have opportunities right next door, in the art and engineering schools.

D: Do you have concrete plans to institute curricula to promote interaction with other disciplines or maybe require it?

RB: I think the opportunity to take on a four year liberal arts degree prior to the professional degree is ideal. To be a professional requires more breadth than it required for my generation.

D: Does that mean that Michigan may be going to the four plus three format?

RB: Yes. That's the short answer. I see an opportunity for people to come into architecture through a lot of different doors. We should open up as many doors as we can for people to enter the program.

D: Can you address the issue of additional enrollment of women, minority, and international students?

RB: I heard a statistic that the majority of people coming out of American high schools will be what we classify traditionally as "minorities" so the white population will soon be a minority population and that can be extended to gender as well. If you look at demography, it's simply addressing it, it is simply accepting it. There is going to be some trauma involved within faculties and administrations as they begin to accept that reality. This administration has accepted that reality.

D: As an institution of "higher learning" do we wait for change and simply react or do we direct it?

RB: That's a good question. What role do educational institutions play in a leadership position? Typically we
Rick Bond is in the final year of the Masters of Architecture and the Masters of Engineering programs at the University of Michigan. He is a Captain in the Army and holds an undergraduate degree from Princeton University. This article is a distillation of a paper prepared for Professor Bill Scott's theory seminar.

Perhaps the houses he created for artists on Indiana Avenue in Venice, California (1981) take the most advantage of the expressive nature of ordinary building materials. The exterior surface of each house is expressed in stucco, asphalt shingles, or plywood, and the interiors retain the "in-construction" appearance of unfinished drywall and exposed wood studs. The plywood house most directly challenges the "normal" associations given to the material when it is utilized to express the form of the chimney. Normal schemata would require that the chimney be brick, but the plywood is in fact more frank, in that the "chimney" is merely a metal flue and fireplace.

Gehry's work

Gehry requires the re-assessment of the use of material in light of current trends and technologies. Through the element of surprise, he suggests new and possibly more accurate meanings and associations for common materials with ramifications for both architecture and design in general. In the controversial era of Post-Modernism and perhaps more than any other architect, Gehry effectively challenges us to re-assess the meaning and associations given to materials and architecture. However, he has not done so without controversy. The noted historian Kenneth Frampton has labeled the work of Gehry "subversive, anti-architecture."

Frampton's comment may be valid if Gehry's work is evaluated according to the tenets of traditional architectural styles. Yet, we must remember that the style of Art Nouveau was considered subversive when compared with Neo-Classicism. The International Style was similarly regarded at the time of its appearance. Today, both styles are accepted without qualification as valid architectural expression. Gehry is only seeking an active assessment of the material and style of the time. He is interested in how one relates to buildings rather than dependent upon the traditional schemata of associations and perceptions of architecture. As Duchamp was able to do, Gehry gives the viewer a clean slate upon which to base perceptions. He requires that previous connotations and associations be set aside so that the material and the act of building can be objectively observed.

Whether his work will create a "school," however, remains to be seen. Perhaps we are no longer in a time where an idea can take hold as strongly as did past styles. In either event, the need for a re-assessment of the values and direction of architecture has been identified by professionals. This can be accomplished, according to Gehry, by casting aside preconceptions, by reducing meaning to basic materials, and by creating architecture, art, and all objects anew. It is impossible, at present, to predict what will become of Gehry's efforts. If precedent is any indication, his work must not be considered fanciful, but a serious challenge to both architects and the direction of architectural theory.

3 Thompkins.
5 Walker Art Center.
6 Arnell.
8 Arnell.
9 Walker Art Center.
10 Arnell.

D: Any final comments?

RB: I wish I did have a final word of wisdom. I think that both the present and the future are complex enough that we

haven't; typically schools react rather than lead. Goal setting is much more difficult today than it has been in the past. I don't think collectively we have a clear vision. Can we be all things to all people; I don't think we can.

D: But concretely, are there any programs to increase the enrollment of women and minorities?

RB: We wish to tell people who we are by publishing a bulletin to describe the school in words and pictures which relate to them personally. People identify with people in the bulletin. Historically, schools put up signs that say 'keep out' rather than 'come.' I hope that our bulletin says 'come in,' rather than 'stay away'.

D: What is your vision for the school?

RB: We have an opportunity to provide a leadership role in both education and the profession. We must close the communication gap between the university and the profession. I see our college as having an opportunity to do that through the students that we produce. I think students have incredibly good instincts. To let students develop those instincts is one of our responsibilities. I see an obligation we have to help people have both depth and breadth. I don't think the two are contradictory. I would see our program as providing people with a very broad education, at the same time building on their particular interests and capabilities as individuals. The difference between a tradesperson and a professional is that a professional is expected to have the broadest outlook possible, whereas a tradesperson is focused. There certainly is room for tradespeople in the architectural field. The focused person is capable of making major contributions to architecture though it doesn't necessarily make him/her a professional. An obligation that any accredited school has is to create professionals; to create people of breadth.

D: What is your vision for the school?

RB: We have an opportunity to provide a leadership role in both education and the profession. We must close the communication gap between the university and the profession. I see our college as having an opportunity to do
Non-Causal Architecture:
An argument for the self-referent

Architecture does not rely on any logical relations for its development, design or theoretical base. Rather, it is based on a series of causal relations which do not constitute a logical basis for any form of knowledge. The non-logic of architecture is a simple function of the overall non-logic of Western society. In general, our social, scientific, and aesthetic principles are not really factual but simply beliefs. In actuality, there are no absolute facts, for no piece of knowledge can be considered irrefutable in every case. Perhaps the most obvious is the notion that scientific facts are not facts at all, but a causal system which after a finite number of examples are accepted as fact. There is no reason to assume that the next example will contradict all prior examples.

the philosophy of causality

In the 17th century the French mathematician and Philosopher Descartes questions empirical (sensory) knowledge.

"I thought that I must do the very opposite, and reject as if absolutely false anything as to which I could imagine the least doubt, in order to see if I should not be left at the end believing something that was absolutely indubitable. So, because our senses sometimes deceive us, I chose to suppose that nothing was such as they would lead us to believe."

In this passage Descartes rationalizes the use of skepticism as a way to find an indisputable fact. Skepticism, however, is also a basis for the non-use of sensory knowledge. Since our understanding of architecture is based on sensory information we must question the validity of architecture.

Descartes also attempts to prove that there is a distinction between the mind and the body, which also supports for the notion that the object exists outside of the idea of that object. In Descartes’ Wax Passage, he brings proposes that there are properties inherent to an idea that are present in any form that the idea may be manifest. This notion is similar to the Platonic concept of forms. Plato held that forms are abstract objects that exist independent of that which they prove. These abstract objects are the perfect manifestation of the idea, and any manifestation that man might give to one of these ideas can only be an imperfect model of the perfect form.

Descartes carries the Platonic notion into a causal realm by contending that there must be as much perfection in the cause as is present in the effect. Thus, the form/idea (cause) is the more perfect version of the object (effect). He leads us only to the idea that there is a cause and effect relation can no longer look at slogans. We can’t look at easy solutions, easy answers. The biggest contribution we can make is to try to formulate good questions, and I’m looking at formulating good questions right now, more than I’m trying to find easy solutions.

Geoff Makstutis

Throughout the history of Western thought, philosophers have debated the very existence of "facts." The author traces this philosophical discussion through its development, and examines the value of the "cause and effect" approach for architecture. In this context, he analyses the works of Peter Eisenman and Bernard Tschumi, finally concluding that a logical basis for architecture is necessary.

Dean Beckley took the helm of the College of Architecture and Urban Planning in January, 1987. He holds degrees from the University of Cincinnati and Harvard University. He was on the faculty of The University of Michigan before moving to Wisconsin to establish a program of architecture there. Dimensions wishes to thank him for making time in his busy schedule to see us.
which allows that the cause is inherently more developed (perfect) than the
effect. From this we may argue that architecture, as an idea, exists outside
of built form. Any piece of built architecture is an imperfect effect
perceived through sensory information, the validity of which must be
questioned.

In the 18th century, David Hume formulated several concepts regarding
human thought. Hume believed that all human understanding was either
a relation of ideas or a matter of fact. Relations of ideas are concepts that
can be proven by inspection of the ideas, and is founded on the relationship
between those simple ideas within the relationship. Denial of the relation
of ideas causes a contradiction. Geometry, algebra and the like are
relations of ideas, according to Hume. Matters of fact are concepts which
do not become contradictions if denied. It is conceivable that the fact
might be otherwise. While the relation of ideas exists outside of any
experience or physically manifested example, the matter of fact is
contingent upon experience.

“All reasonings concerning matters of fact are based on the relation of
cause and effect.” Thus, any piece of knowledge based on experience is
a causal relation. For example, “that the sun will not rise tomorrow is no
less intelligible a proposition, and implies no more contradiction than the
affirmation, that the sun will rise.” This passage indicates the possibility
of the denial of a supposed fact without creating a contradiction. Nothing
exists other than memory and a sense of time to evaluate the validity of a
causal relation; thus they exist as a posteriori knowledge.

The matter of fact, and the causal relation are based on the idea that nature
will continue in the same uniform order that has occurred previously—that
the future will resemble the past. Hume, however, expands upon this
concept and argues that there is no rational basis for the belief that nature
is consistent.

...nor is it reasonable to conclude, merely because one event, in
one instance, precedes another, that therefore the one is the
cause, the other the effect. Their conjunction may be arbitrary
and casual. There may be no reason to infer the existence of one
from the appearance of the other.

There is no logical reason for believing that a causal relation constitutes
any sort of connection from one instance to a similar instance. We may
argue that we remember past experience; and that we can be certain we did
experience the event and the circumstances associated with the event.
Therefore, under the same circumstances, it is reasonable to infer that the
same event will follow. To this Hume states:

As to past Experience, it can be allowed to give direct and certain
information of those precise objects only, and that precise period

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**The Spring Competition for First Year Professional Students**

A competition for students in their first year of professional studies at the University of Michigan College of Architecture and Urban Planning was instituted when the Alumni Association Executive Board approached the College about modifications to Camp Michigania. The competition was held from 8 March to the 15 February when ten finalists were chosen by the jurors. The Alumni Association Executive Board is to select a winner and runners up at its spring meeting which is yet to occur at the time of this writing. They may or may not elect to build the winning design; however, if they decide to build, it has been suggested that the ten finalists undertake actual construction in May. A summary of the competition brief follows: Dimensions has agreed to publish the entries, along with explanatory remarks, of the ten finalists.

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**A Bell Tower for Camp Michigania**

Camp Michigania is a family camp situated on Walloon Lake in the Northwest corner of the state. It has become an alumni tradition during the past twenty-five years and is a microcosm of the University of Michigan as far as its patrons are concerned. The camp is substantially complete save for a bell tower, the absence of which is acutely felt. The bell presently in use rests on the roof of the dining hall, a functional location, but hardly appropriate to its significance. You are commissioned, then, to build a bell tower for Camp Michigania.

**tower program**

The tower is to be constructed in wood and is to be no more than thirty-five feet in height. It is also to stand in proximity to the dining hall so that the kitchen staff can conveniently use it to signal meal time. It will no doubt be used for other functions in its new setting and you should keep in mind that it may be used in the event of an emergency as well.
of time, which fell under its cognizance. But why this experience should be extended to future times, and to other objects, which for aught we know, may be only in appearance similar...\(^5\)

Emmanuel Kant, like Hume, believed there was a difference in the types of knowledge we possessed. For Kant there was a necessary distinction to be made between judgements of experience and judgements of perception. This distinction was dependent upon the notion that we had certain a priori concepts that we can apply to our experiences that make them objectively valid.

Kant refers to the idea of "substance" as things that exist through time, regardless of changes in their properties. This is similar to Descartes' argument in the Wax Passage. According to Kant, Hume does not allow for the persistence of a substance through time. There is a succession of perceptions, such that the impressions always vary, but we still make judgements to the effect of persistence. Kant holds that we are able to make the connection between cause and effect because there exists a necessary objective connection within the objects themselves. It is not possible to conceive of an object that does not exist as a substance or has no cause or effect. Such an object would be nothing, thus cause and effect and substance are valid concepts and are a priori.

Kant also contended that not all a priori knowledge was non-empirical. His notion of synthetic a priori knowledge leads to the idea that the causal relation may be a priori. Kant showed that mathematical truths were not pure a priori (or not relations of ideas as Hume felt). For example, \(7 + 5 = 12\) can be denied without contradiction; since the notion of 12 is not inherent to either 7 or 5. Nor is the notion of 7 and 5 inherent to 12, since there is an infinite combination of possibilities that could yield 12. Therefore, if we assume 7 and 5 to be the cause and 12 to be the effect, then there is no definite connection between the two. We require the concept of '+' to make the connection. Even if 7+5 is the cause, there is still no rational basis for assuming this to produce 12, for it is essentially an empirical contention. In essence, the argument \(7+5=12\) says that the count of five, to which we add the count of seven will yield the count of twelve. But this assumption is made because we have seen it to be so in every previous example. This leaves us with the notion that even mathematical assertions are not absolute. Furthermore, this nullifies Kant's contention of an empirical a priori knowledge.

The 20th Century philosopher, Alfred Jules Ayers, furthers the argument that there is no logic in the assertion of a causal principle. Based on his view of the work of Hume, Ayers formulates a new definition of causality:

\[
\text{That every assertion of a particular causal connection involves the assertion of a causal law, and that every general proposition of the form 'C causes E' is equivalent to a proposition of the form} \\
\]

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**presentation requirements**

1. A model at one-half inch to one foot.
2. One elevation at one-half inch to one foot.

**Jury**

Bob Beckley, Dean, U of M, CAUP
Tom Hille, Sanders Fellow, U of M, CAUP
Kent Hubbell, Chairperson, Architecture Program, U of M, CAUP
'whenever C, then E', where the symbol 'whenever' must be taken to refer, not to a finite number of actual instance of C, but the infinite number of possible instances.¹

This definition of the causal relation leads to the idea that causality can only make certain of the possibility of an instance similar to that which has occurred in previous instances.

For, as Hume conclusively showed, no general proposition whose validity is subject to the test of actual experience can ever be logically certain. No matter how often it is verified in practice, there still remains the possibility that a law has been substantiated in n-1 cases affords no logical guarantee that it will be substantiated in the nth case also, no matter how large we take n to be. And this fact can ever be shown to be necessarily and universally true. It can at best be a probable hypothesis.⁶

Thus, revising Hume’s statement regarding the rising of the sun to accommodate this new information, will allow for the idea that causality can only offer the possibility of a proposition. "I believe that the sun will rise tomorrow, because I have observed it to do so in previous instances." Ayers proposes that by the very nature of the causal relation it cannot be logical. "For if causality were a logical relation, then the contradictory of every true proposition which asserted a causal connection would be self-contradictory."³

architecture and causality

causality of type

Some architectural theoreticians contend that our understanding of architecture relies on the idea that certain forms, or types of building, imply a certain function. This is based on an experiential set of knowledge, and is causal in nature. This typological theory holds that the building we identify as being a church (that having a steeple, a cross, etc.) will be a church in function. The nightclub chain, Limelight, for example, uses old churches as the site for their clubs. On the exterior, these nightclubs maintain the look of a church, but negates the notion of a church type; unless we modify the definition of the church type to accommodate the possibility of that which looks like a church but may be a nightclub. But this would force us to modify the typology of the nightclub. As would soon become apparent, the causality of the typological theory would become self-destructive; as we must ultimately contend that only one type could signify any infinite number of uses.

non-causal architecture

As in the de Stijl movement, the use of logical rules that apply and make

In my tower design, I wanted to suggest motion. Sailing is a popular activity on Walloon Lake, and since the tower would be visible from the water, I felt this to be an appropriate idea. The alternation of open structure with closed panels is meant to suggest this. Furthermore, the blue panels which partially close the structure are intended to approximate and merge with the color of the sky.

- Richard Boone
finalist
Tower Competition
reference only to the object itself are necessarily non-causal. While there may be cause and effect relationships within the object, we must allow for these because they do not rely on any outside information. Such internal causation is still not logical, but it will not cause the object to be non-logical because it isolates itself within the object. For example, if we assume that there is a causal relation between the pumping of the heart and the moving of blood through the body, then we have found a non-logical situation within the human body. This does not, however, force the entire body into a non-logical situation; as it is isolated within the body and adheres only to the rules of human bodily functions, and does not rely on any outside references. Thus, internal causation, although not logical, does not create an overall non-logic. An analysis of the work of two current architects, Peter Eisenman and Bernard Tschumi, further explains the meaning of non-causal architecture.

Peter Eisenman

According to Peter Eisenman, the classical system of ordering objects, which has existed for several hundred years, is no longer valid because the set of circumstances that brought the classical system to fruition is no longer present. The principles of composition based on hierarchy, centralization and closed ordering no longer can make objects which are viable in our time; being no longer a period where order persists. Eisenman presumes that while architectural objects of our time may possess something that appears to be an order and logic “it cannot be the logic of known orders and human-centered or hierarchical values, but a ‘logic’ of another kind.”

In Eisenman’s “Fin d’Out Hou S” we see prime examples of this self-referencing architecture. His object has non-classical origins; in fact Eisenman’s proposition is that the origin of the object is unknowable and that the process of transformation only attempts to approximate those origins. While the object moves through a series of transformations, some of which are seemingly toward classical ordering systems, they are never actually resolved into such. Thus, the object is ultimately suspended in a region between reality and non-reality. “The relationship between the two halves is not hierarchical or based on cause-effect; presence and absence here have the same valence.” Eisenman, relying on non-classical principles, and only on those of the object, has created a completely non-causal object. Its primacy gives rise to its own rules which in turn govern its transformations. The changes within the object do not attempt to establish an absolute set of configurations, but rather they are a group of possible instances that the object may inhabit.

In Eisenman’s “House X” there is a further elaboration of the notion of the suspended object.
In this sense House X perhaps represents more a point of departure than a contradiction. For it has to do with a suspension of certainty — a move away from rationalism and formalism as a justification for discourse and a strategy for design. Thus, contradictions may be a necessary part of its existence. Moreover, the house is not so much a new non-rational model as a search into the nature of other models in architecture which may suggest an "other" relationship of culture to the object.  

Through analyzing his previous work, we conclude that the only way to discover this other is to examine the object itself, not any forces outside of the object. If architecture exists as a concept or substance, as Kant may say, then there must be some immutable set of principles that are constant to the concept to this architecture. There is no way to determine the nature of this concept by examining anything other than the object (manifestation) of that concept. Thus, there can be no causal relation or empirical experience that would offer us any insight to this nature, other than that which is held within the object itself.

The work resides in a pre-existent and disjunctive universe—"pre-existent" not in an historical or temporal sense, but in an absolute one. This means that the process does not imply the object or cause it to come into existence as a response to process, but rather a state of "objecthood" exists, or pre-exists, independent of the process.

Eisenman's work, then, suggests that there may be some causal relation embedded within the traditional method of a sequential design process; where one step is presumed to logically follow a step prior to it and so on until the beginning idea. In opposition to this method Eisenman sets up a given set of formal notions and attempts to uncover (he calls it deconstruct) spatial relations from those notions. Rather than starting at point zero and moving toward a more complex solution, Eisenman starts with an end and tries to find the inherent limits of the system. Thus, the system is no longer a linear transformation but a system that sets up its own rules, it then examines and takes apart those rules in order to understand both the rules and the object in its "objecthood."

"Decomposition," as Eisenman calls his method of design, operates as a directly non-causal system. More accurately, it is acausal, in that it creates a total separation of cause and effect such that there is no relation between the two.

 Decomposition...has to do with the idea that conception is not cumulative; that while cumulative experience may produce cognition of an entire physical presence, it will not reveal its process of conception, conception and perception are rendered as separate activities.

The goal of this design for a tower was to increase the presence of the bell while not dominating the natural landscape. Although permitted to produce a design of up to thirty-five feet in elevation, I felt that the structure necessary to attain such heights would be too dominant an element in its context. I therefore created a simple, planar tower which would sit more quietly within the environment.

- Andrew Brockway
finalist
Tower Competition
Within Eisenman’s system there is no allowance that although the use of cumulative empirical knowledge may support the presence of an object (I have thought, therefore I am), there can be no way that such empirical knowledge would allow us to understand the origin of the object. Although we may see an effect (object) there is no way that any experience of a process toward that effect could be considered a cause.

Eisenman’s works possess a logic that is internal to them. They are completely self-referent, having no relation to culture, society or location. The understanding of the object is gained only by the reading of the object. Eisenman’s architecture is that of the relation of facts of which Hume spoke. Its truth is determined only by examination of the set of rules that is possessed of the architecture itself. It is logical and valid because it violates none if its own rules and has no reference to any external causation.

Bernard Tschumi

More recent to the scene is the work of Bernard Tschumi. His Manhattan Transcripts are a departure from the traditional forms of architectural design and expression. While Tschumi recognizes that there are cultural and social variables involved in architecture they are not required as operators in the system, they may exist simply as objects in themselves of in the larger architectural system.

Such a departure from primary forms as generators does not mean a return to historicism and eclecticism. Instead, it attempts to play with the fragment of a given reality at the same time as the rational structure of abstract concepts, while constantly questioning the nature of architectural signs. Those fragments of reality (as seized, for example, through the photographer’s lens) unavoidably introduce ideological and cultural concerns. But, far from constituting learned allusions to the past, these fragments are to be seen merely as part of the material of architecture—as neutral, objective, indifferent.

Thus, historical and experiential material are non-causal; they become devoid of their actual link (causal connection) to their origin. Similar to Eisenman, we see a break between cause and effect (acausality) and the logic of the system remains intact by this dysfunction. Through this gap between cause and effect, history and present, Tschumi sets up the possibility that there may be “different reading of spatial function...the definition of architecture may lie at the intersection of logic and pain, rationality and anguish, concept and pleasure.”

Tschumi also expresses that there is a decomposition involved in his new form of architectural work. The Manhattan Transcripts are a set of four
“episodes” based on the notation of events, movements and spaces, which bring about an order of experience, time, moments, intervals and sequences in the reading of the city. It is also a dictum against the normal modes of notation (plans, sections, elevations...) used by architects, a notation which imply a logical reduction of architecture as to what can be shown by exclusion of the others. To move beyond this (normal) form of expression requires a questioning of the conventions of architectural and notational coding.

Whether internally, within the logic of form, for example or externally, within that form and use, these disjunctive levels break apart any possible balance or synthesis. In their individual state, objects, movements, events, are simply discontinuous. Only when they unite do they establish an instant of continuity. Such disjuncture implies a dynamic conception posed against a static definition of architecture...18

The self-referential nature of Tschumi’s work is in his use of a set of rules that are completely singular to the object. The acausality of the entire system relies on the fact that the object does not violate its inherent rules, the manipulations of the object are within this set of rules.

The Manhattan Transcripts are not a random accumulation of events; they display a particular organization. Their chief characteristic is the sequence, a composite succession of frames that confronts spaces, movements and events each with its own combinatory structure and inherent set of rules.19

As in Eisenman’s work, Tschumi’s sequential system does not follow the linear causality found in the traditional systems of design.

The relationship of one frame to the next is indispensable insofar as no analysis of any one frame can accurately reveal how the space was handled all together. The Transcripts are thus not self-contained images. They establish a memory of the preceding frame, of the course of events. Their final meaning is cumulative; it does not depend merely on a single frame (such as a facade), but on a succession of frames or spaces.20

Although the final meaning may be cumulative, it cannot be found through a causal relation outside of the series itself. The causation of the series is internal and relies not on any social or empirical information that the viewer brings to the reading.

In the “Broadway Follies” Tschumi creates a set of five different systems of spatial organization which attempt to find new forms of urbanism. Several of these can be considered acausal.

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My design for the bell tower was intended to reflect the simplicity inherent in the camp lifestyle. The structure, therefore, is both open and rustic. Its apparent mass is lessened by the use of rough wood open-work, while the tall thin volume is softened by the surrounding bracing ropes.

- Peter Chen
finalist
Tower Competition
Single object (Folie 1,2,6): a finite object whose rules of transformation are specific and internal to that object...

Pair of objects (Folie 3,4,8): the pairing-up according to rules of reciprocity, conflict or indifference; for example, Middleburg's set of ordered architectural elements (columns, stairs, gables, etc.) matched against a similar set, in disorder.²

Tschumi, unlike Eisenman, relies on the reading of the object by a subjective viewer. Where Eisenman's object exists outside of any reading that can be made (there is an "objecthood"), Tschumi finds that implementation and articulation depend upon the person who applies the rules inherent within the object. Although the rules are singular to the object it requires that an outside force bring the rules into play. This does not, however, render the system a causal fallacy because the rules are still inherent within and the object cannot step outside of the system no matter what the subjective force that acts to implement the rules of the system.

after causal architecture

If we are to continue to believe that man is a logical being; one who acts upon the study of facts, weighing possibilities before acting, we must recognize the need for logically valid forms of aesthetics, including architecture. Traditional methods of design have fallen into a causal fallacy, in that they rely on causal principles and connections that are not rationally valid or logical. To bring architecture into the realm of logic we must recognize the inability of socially and historically referential forms to bring a logic to the manifestations of architecture. The only way to assure that architecture will be logical is to create a set of rules that the object of architecture can follow. These rules must be held within the object itself and the object can appeal to only these rules. Architecture must be self-referencing in order to be free of the dilemma of non-logic inherent in causality.

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Academic Classicism of the 18th Century and the Modern Movement of the 20th Century are the source of investigation into the nature of architectural theory. An examination of individual building elements reveals that the two philosophies share certain motivating beliefs yet differ in important ways. The author argues that both Neo-Classicism and the International Style are excessively reductivist, and as such are not rational but fundamentally romantic in nature.

Reductivism: A Romantic theme in Neo-Classic and International Style architecture

The use of architectural elements in, and the intellectual underpinnings of Neo-Classic and International Style architecture closely resemble one another. Perhaps more important, they share a theme which helps to account for their similarities.

To a considerable extent, both styles were conditioned by their reaction to the architecture of a preceding period. The Neo-Classical ideal which emerged in the latter half of the 18th Century was as much a reaction to the French Rococo as the International Style of this century was to the Gothic and Classical revival styles of the 19th Century. Central to these reactions against the "capricious" excesses of the Rococo and Revival styles was the search for essential architectural truths that transcended style.

In discussing the reductivist, and as such, romantic themes evident in both the Neo-Classical and International styles, it will be useful to compare two important written works that either prescribed, or summarized the character and intellectual basis of the two philosophies. They are the *Essai sur l'Architecture*, by the Jesuit Marc-Antoine Laugier, and *The International Style: Architecture Since 1922*, by Henry-Russell Hitchcock and Phillip Johnson.

Laugier's *Essai sur l'Architecture*, published in 1753, provided a clear rationale and direction for the shift away from the complexity and exuberance of the French Rococo toward the simplicity and restraint of Neo-Classical architecture. Laugier advocated an architecture based on the "primitive hut," which the Roman architect Vitruvius described as the basis of all building, and which Laugier perceived as embodying the taming of nature by rational thought. This triumph of rationality over the forces of nature is epitomized by the column, which is created from a tree in the primitive hut. For Laugier, the primitive hut represented all that was essential in architecture:

> [Man] wants to make himself a dwelling that protects but does not bury him. Some fallen branches in the forest are the right material for his purpose; he chooses four of the strongest, raises them upright and arranges them in a square; across their top he lays four other branches; on these he hoists from two sides yet another row of branches which, inclining towards each other, meet at their highest point. He then covers this kind of roof with leaves so closely packed that neither sun or rain can penetrate. Thus, man is housed.

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Camp Michigania is thought of as a microcosm of the University of Michigan by its alumni users. Therefore, I combined Burton Tower, a well known campus landmark, with the notion of a lighthouse. This is to remind the alumni of their days at Michigan while suggesting the presence of a waterfront landmark.

- Michael Czyrka

*finalist*

*Tower Competition*
Furthermore, Laugier concluded that the elements of the primitive hut represented the only valid elements of architectural expression:

I can only see columns, a ceiling or entablature and a pointed roof forming at both ends what is called a pediment. So far there is no vault, still less an arch, no pedestals, no attic, not even a door or window. I therefore come to this conclusion: in an architectural Order only the column, the entablature and the pediment may form an essential part of its composition. If each of these parts is suitably formed, nothing else need be added to make the work perfect.

Laugier reduced the architectural elements of a building to three types: the essential, such as the column, entablature, and pediment of the primitive hut which are the source of all beauty; the necessary, such as walls, which are not a part of the primitive hut, but are required to serve the function of a building; and the capricious, such as a pedestal or niche, which are the source of all faults in architecture.

He reasoned that nature is the ultimate basis of all that is beautiful in architecture, and that its underlying laws are the laws of proportion. Proper proportion, he claimed, along with the elegance of pure forms, are all that is required for a building to be beautiful. The Orders, while they can add to the magnificence and beauty of buildings of importance, are not necessary decoration and may not even be appropriate in lesser buildings.

Laugier’s theory of proportions is further developed in his second treatise on architecture, Observations sur l’Architecture, in which the first part of the work is devoted to proportions.

There is, unfortunately, no single document that states the intellectual position of the International Style architects as completely as Laugier summarizes his own views. In The International Style, however, Hitchcock and Johnson described the new architecture as one of volumes defined by planes, of plans and forms based on function, and of structure based on an “honest” expression of materials. Le Corbusier’s “five points” adds another clue to the theoretical basis of International Style architecture:

- the major volume raised on pilotis
- the free plan
- the exterior walls as planes disengaged from the columns within
- the flat roof used as a garden terrace
- the strip window independent of interior structure

Thus the International Style architects were concerned with reducing architecture to its essential elements and with expressing these elements clearly. As in the architecture advocated by Laugier, columns are free-
standing, walls are only screens for protection or division of space, and roofs are reduced to a simple plane in an architectonic system.

It is impossible to underestimate the importance of new technology to the International Style. Hitchcock and Johnson claimed that the International Style was the first since the Gothic to "be created on the basis of a new type of construction;" in particular, the technologies of steel and concrete construction developed in the 19th Century.

Finally, it is impossible to overlook chronology. The Essai was written 150 years before The International Style and was part of the French Rational Tradition that is known to have strongly influenced Le Corbusier. Thus, ideas generated during the Neo-Classical period were well known to the architects of the early 20th Century. The physical similarities in the two styles are seen in comparing the use of the major architectural elements sanctioned by each.

Columns

The International Style and Laugier's Essai place primacy on the column as the major component of structure, but differ vastly in the importance of the column's spatial function. Laugier made the column the primary generator of spatial units, while Hitchcock and Johnson defined the International Style as an architecture of volumes divided by planes. Thus, while the column is considered a frank expression of a rational structural system in both architectures, there is a disparity in its importance to each system. This can be clearly seen in the plans of a seminal building from each period.

In the church of St. Genevieve (now the Pantheon) in Paris, the columns divide the church into nave and aisles, and together with the vaults, define the interior spaces and their hierarchical relationships. In the Barcelona Pavilion, the planes of the floor, ceiling, and wall partitions shape the spaces and define their relationship to each other. Furthermore, the wall planes are non-load bearing, built of glass, onyx, and other beautiful but structurally inefficient materials. The regularly spaced columns which are the structural system of the Pavilion are independent of the spatial system. This is not the case with St. Genevieve.

Walls

In both Neo-Classical and International Style architectural systems the desire is to have the wall appear as though it is stripped of its structural purpose and functions merely as a screen against the elements. However, the ordering of the wall is vastly different. In Neo-Classical architecture the wall is pierced by windows in the traditional manner, within the proper grammar of the classical language of architecture.

In designing a tower for Camp Michigania, I was concerned with function and context. A tower will have both a role in the course of normal camp activities and an impact on the established camp aesthetic. I've attempted to define spaces for each of these two concerns. The tower has a space of its own while, at the same time, it completes the quad formed by the dining hall. In addition, the tower will act both as an observation deck and a beacon over Lake Walloon which is the camp's primary attraction.

- Irvin Glassman

Finalist

Tower Competition
Windows are placed, for example, only between intercolumniations, and never on line with a column. It should be noted that despite the desired visual appearance of a screen, the wall in a Neo-Classical building is still a structural element and the placement of windows generally follows a structural as well as a visual logic.

International Style architecture reacted against the obvious use of classical prototypes, so windows are no longer forced to correspond to a predetermained visual grammar. Additionally, architects of the early 20th Century sought to express the new freedom of the wall plane from its structural function. Thus, a free placement of windows was encouraged. This is exemplified by Le Corbusier’s ribbon window, which could wrap around an entire building, and by dividing the wall horizontally, would visually deny it any structural function.

Interestingly, Laugier sought to reduce the windows of even classical buildings to something resembling the simplicity of ribbon windows. He decried alternating the shape of window openings, insisting there was no reason that a row of windows should not form a consistent strip across a facade. Furthermore, he insisted that the openings be unadorned, claiming that windows “do not need molded recesses, the work of which savors of art and constraint.”

**Pediments or Roofs**

The treatment of the roof varies greatly between the two philosophies due to the technological basis of the International Style. In addition to his reliance upon historical precedent, Laugier assumed the need for a peaked roof to shed water. By reducing the roof to a plane, International Style architects dismissed historic precedent, acknowledged new building technologies, and unified the space-defining elements of their architectonic system.

In his essay, Laugier objects to the layering of pediments, claiming this implies two roof planes, one above the other. Similarly, International Style architecture capped a space with an unbroken plane, clearly expressing a spatial boundary. In this one important respect, the Neo-Classical and International styles expressed a shared idea: clarity. Architects and theoreticians of both styles strove for clarity, and to achieve it, they reduced architecture to a select vocabulary of elements, each as independent of the others as possible.

**Reductivism: the Romantic theme**

It is the desire for clarity by reduction that links Neo-Classical and International Style architecture on an intellectual as well as physical basis. There are, however, differences between the two philosophies as well. The International Style was rooted in the exploitation of new technologies.
International Style architects believed they were creating the architecture necessitated by industrialization. New construction technologies, as well as changes in social, economic and political systems, required a new architectural expression freed from the styles of the past. By contrast, Laugier’s ideas about architecture were rooted in personal taste, and tradition. The building technology available in the mid 1700's was not changing significantly, and so no new architectural expression was considered necessary from a technological view.

Still, International Style and Neo-Classical architecture are architectures of reduction. Laugier declared in "Essai" that "I reduce architecture to almost nothing." Ludwig Mies van der Rohe said "my buildings are almost nothing." Both sought to uncover the essential laws of architecture as a set of immutable truths, and in following them create beautiful architecture from a few sanctioned elements. Laugier wanted to “save architecture from eccentric opinions by disclosing its fixed and unchangeable laws,” while Le Corbusier believed in “universal laws.”

This Reductivist approach is essentially Romantic, as opposed to Rational or Naturalistic because it is not based on natural (and, it should be noted, unchangeable) laws or science. In neither International Style or Neo­-Classical architecture is proper structural geometry the primary generator of visual form. Laugier called for churches to be covered by barrel vaults supported on two-story rows of freestanding columns. He wanted buildings, especially churches, to combine the soaring space of Gothic architecture with the traditional decorative forms of the classical language of architecture. International Style architects limited the potential of new structural systems by allowing the roof only a planar form. Furthermore, International Style architects depended on hand finishing to give their buildings a machine tooled look that matched their ideas about how a building should be built in the industrial age.

Romantic architecture is visionary because it prescribes what architecture should be, or how it should look, given an intellectual conception of the present or future. As such, it is not based on what is, but on what is possible. Romantic architecture is not rational because it does not seek to make optimal use of existing structural technology, building construction, or visual systems. Its goal is to create fundamental change. Truly rational architecture, on the other hand, is not visionary, but accepts the limits of current systems. Thus, Romantic architecture is an architecture of change, regardless of the stylistic characteristics the Neo-Classical or Modern period.

A camp is an environment which is simple by its very nature. In designing a monument for Camp Michigania, then, I decided to use common materials. As a result, I dealt with the structural system and its connections. I was able to manipulate the visual assemblage through contrasts in value by staining some of the structural members. The tower’s relationship with the ground (which would be very important in such a small project) is emphasized by a heavy base from which the structure extends lightly upwards. Finally, I created a special node at the top for the bell.

- Andrew Jose

finalist

Tower Competition
The Renaissance Palazzo: A typological study

Since its canonization in the 15th Century, perhaps no other secular building tradition has displayed the versatility of the Renaissance palazzo. Its ability to accommodate the specific needs of culture and context in diverse settings without relinquishing its meaning as idealized dwelling reveal its dual and complex nature. It is this capacity to simultaneously accommodate and to initiate, to respect tradition and to innovate that makes the palazzo an intriguing and timely study for architects today.

The great variety of unique examples throughout the Italian peninsula and Sicily belies an underlying unity. A typological study of the Renaissance palazzo reveals the extent to which diverse and apparently isolated phenomena are more thoroughly understood as variations on a theme. Historical methods of investigation, although establishing the groundwork for comparison, tend to emphasize the chronological evolution of styles and authorship. A typological approach, on the other hand, attempts to postulate groupings by identifying shared physical and spatial attributes. Comparisons between the types, and within a given type, rely on the assumed constancy of the grouping in order to focus on variable factors and then suggest explanations for the variations or transformations of the type.

The array of the square transformed through letter configurations illuminates three principles relevant to the present typological study. Although all the figures are unique, i.e., non-repeating, they are not unrelated to their neighbors. In other words it is possible to postulate groupings based on shared characteristics. Secondly, these groupings are not absolute but lend themselves to interpretation. The transition from one type to the next is often ambiguous so that the intermediate state, say between the letters "L" and "T," possesses characteristics of each. This very lack of final value can be a source of interest. The important point here is that the transitional figures enjoy the capacity to engage more than a single grouping, making their status a privileged one in the overall array.

The nature and method of change or transformation from one type to the next is another important notion in the study of types. For transformations to be acknowledged as such they must demonstrate progressive or, more precisely, staged change. A "cold turkey" juxtaposition of "L" and "T" would lack true transformation for no intermediate state exists. More significantly, the absence of staged change makes the formal relationship between the two illustrations more difficult to perceive and thus tends to inhibit the reading of connectedness between seemingly unrelated figures. Seeing in transformation combats the visual block of seeing in isolation. The ability to see the connection between related but superficially dissimilar phenomena is a crucial necessity in any inquiry.

James Tice

The Renaissance palazzo is the subject of an investigation from the standpoint of its formal arrangement in plan. Two types are initially identified and individual variations are seen as the result of complex urban and functional concerns. Further attention is paid to a fusion of the two types. The author states his belief in the usefulness of this inquiry as a means of understanding both the Western tradition in architecture and the possibility for creative solutions within an established framework.

Square transformations showing figure-ground and figure-ground reversal
This introduction is intended to set the theoretical stage for the investigation that follows. The array of all Renaissance palazzi is infinitely more complex than that of the transformed square. And yet, as with that exercise, one can begin to discern groupings based on shared attributes. Two different tendencies emerge. One is characterized by a square donut plan; centralized, static and often symmetrical. The second is an elongated rectangle in plan and divided into thirds along the long axis. Voids in this second type, if they occur, occupy one or more zones and tend toward squarish proportions, but are usually not symmetrically located with regard to the total plan. The first type is historically associated with 15th century Florence and central Italy. The latter is linked with Venice and the terra firma of the Veneto. The major divergence in palazzo design suggested by these two types can best be illustrated by a more in depth discussion of each tradition.

The Renaissance palazzo as a deliberate theoretical program was first formulated by Alberti during the mid 15th century. It grew out of speculation about the Roman domus type of antiquity as described by

My design guidelines for a tower at Camp Michigania:

- ease of construction
- low cost

To achieve this, I used a modular design with standard lumber sizes (except for the wind bracing). These elements are to be combined according to the techniques of standard wood frame residential construction.

- John Oleinick
  finalist
  Tower Competition
Vitruvius and from the more empirical reality of the medieval casa. Contemporary architects in Florence and elsewhere helped establish the type in built form. The Palazzo Medici embodies the constituent elements of the type. It consists of a large cubic mass out of which is carved a hollow core or cortile which provides light, air, and a spiritual focus for the inhabitants. Vertically, the palazzo is stratified into distinct functional zones; the piano terreno, or ground floor, was reserved for storage and services; the piano nobile directly above consisted of the major reception rooms; an indeterminate number of levels above contained private apartments for guests and other members of the extended family; the sottoetto, or attic, hot in summer, cold in winter, was relegated to servants. The architectural promenade to the piano nobile was carefully orchestrated to impress the visitor with the magnificence of the ensemble. Meanwhile, the day to day passages connecting all levels were hidden in thick walls.

According to Alberti, the city is a macrocosm of the palazzo and its necessary receptacle. In this analogy the piazza is an enlarged cortile and, like its domestic equivalent, acts as the center of communal life. The palazzo, as one of the ornaments of the city, was conceived as confronting such an urban space and sharing in the public life it generated. Its facade along this edge became supremely important as the surface of representation to the city and to the world. An enclosed garden on the
Camp Michigania bell tower concept statement:

a pragmatic approach with willing devotion to...

- recreational education
- safety
- unity
- family

...a kind-hearted giant of sorts.

- Asha Patil
  finalist
  Tower Competition
opposite side, axially related to palazzo and piazza, provided a private refuge dedicated to repose and meditation. This triad provided both a real and metaphorical understanding of the palazzo's role in the world of the city and the world of nature. Clearly, the palazzo as the setting of Renaissance man idealized both the undisciplined artifice of the city and the untamed disorder of nature. From the late 15th Century onward, the form of the palazzo was required to address a theoretically sanctioned ideal and an empirically mandated reality. The architect was called upon to impose an abstract order of the mind, and to extract a latent order of place.

Rome was the first great forum for this sustained debate. Although the Palazzo Farnese is perhaps the most perfect realization of the palazzo ideal that exists, it is an exception within the city. Patterns of patronage, the urban fabric, memories of ancient Rome, and the changing sensibilities of its great architects worked in concert to give Roman domestic architecture its own unique character. The tendency was toward a formal and spatial complexity that was capable of brilliantly accommodating the ideal type within the city as found. An index of this changed attitude can be found in the illustrated pages of Serlio's Treatise. His house for a trapezoidal site can be seen as a demonstration of how one might build within a difficult urban context by idealizing the voids of cortile and rear garden while manipulating the poche towards normative ends. This approach, which can be aptly characterized as space as figure and solid as ground, was adopted by Peruzzi in his famous Palazzo Massimo delle Colonne. The Palazzo Farnese and the Palazzo Borghese each extend this tactic into the
Venice, C'a d'Oro, facade Marco Raverti, Giovanni and Bartolomeo Bon and others, c. 1425

urban context in very differing ways.

By the 15th Century, the Venetian Republic displayed a well established domestic tradition that can best be understood by examining the origins of the Venetian palazzo and its ability over time to respond to natural and human factors by assimilating a variety of cultural traditions. The 13th century Ca' Loredan reaches back in time to Antiquity and in space to the Orient. The traces of Roman villa towers, or *torreselle* from the *terra firma*, attest to the former, while the arched horseshoe loggia gives witness to the latter. Eventually these traditions and others coalesced into the typical Venetian palazzo. This structure can be characterized in architectural terms as consisting of an elongated tripartite organization oriented so that its three bays enfront a canal on its narrow side. Architecturally the central bay is the major space and is continuous on all levels while the side bays are secondary and discontinuous.

It is instructive to contrast this type to the central Italian palazzo exemplified by the Florentine type. That palazzo, we have noted, is characterized by a cubic mass with a similarly proportioned cortile fixed within. The proportions of the Venetian palazzo are much different. The longitudinal plan is no doubt a response to land subdivisions which dictated that parcels be squeezed together in order to maximize the number of lots with water frontage. The cortile as such does not appear until the 16th Century, although early palazzi usually display a modest walled entry court which occurs at the rear or off to one side. The varied placement of the courtyard as a response to internal and external

In designing a tower for Camp Michigania, I was interested both in finding a structural system which would give order to the whole tower and in using materials which would become richer with age.

- Daniel Paul
  finalist
  Tower Competition
pressures deforms the Venetian palazzo into "L," "C," "U" and other hybrid configurations. It is not too far fetched to propose that the architectural equivalent of the central Italian cortile is transferred instead to the exterior as the deeply recessed loggas.

The Venetian palazzo, functioning as both a residence and a mercantile establishment, was served well by this organizational schema. The ground floor provided a grand entry sequence and accommodated warehouse operations. The central hall or androne allowed through-communication to both land and water as well as access to the smaller flanking rooms on either side. Offices occupied the mezzanine or mesa one half level above. Both this partial level and the ground level served as a base on which was located the most important space in the palazzo, the piano nobile. It is here that the central bay becomes a grand reception room or portego, articulated on the facade by the characteristic recessed loggia. The secondary, more private rooms are found at the sides and expressed on the exterior as such. Very often the piano nobile repeats itself a second time, suggesting a tendency in Venice for vertical rather than horizontal extension. The last level, or sottoetto, is modest in height and usually lacks any special architectural treatment. It was reserved for servants and other family dependents. Perched on the roof one often finds an altana, a kind of crow's nest for enjoying the view or for catching an evening breeze.

The type, once defined, becomes a standard, a kind of measure or ideal for helping us to understand particular examples and the way in which they conform to or transform the type. The Ca’ d’Oro for example has two bays instead of the three asked for by the norm, and yet one can clearly see the adherence of the individual bays to the type. The result is a "two-thirds" palazzo ingeniously composed on its facade to bind together the asymmetric parts into a convincing unity. The Veronese Palazzo Bevilacqua by Sansmicheli operates within the same tripartite tradition and renders a brilliant solution to the asymmetric problem of the facade. However, more germane to our discussion is the 16th century Venetian example, Palazzo Corner della ca’ Grande by Jacopo Sansovino. It should be viewed as a successful attempt by this Florentine born but Roman trained architect to fuse the Florentine and Venetian palazzo types.

The central bay of the Ca’ Grande is modified at the third point of its length into a proper Roman cortile whose cubic proportions are achieved by partially annexing the adjacent bays. The facade looks toward Rome and specifically to Bramante’s House of Raphael for its inspiration. Its rusticated base and double tiered orders nonetheless respect the Venetian tripartite system and vertical stratification. The three monumental entry arches express the double volume of the androne while the side fenestration is stacked two units high thereby recalling the presence of the mesa which occupies the space directly behind. The upper portion of the facade is horizontal and continuous and yet the central bay’s significance becomes apparent through the subtle use of continuously projecting

Venice, Palazzo Corner della C’a Grande, facade, Jacopo Sansovino, 1530’s.
My bell tower design consists of two symbolic parts. One represents everyday life (work or school), while the other represents a holiday or vacation (Camp Michigania). One part is solid and the other part is a void. This, in turn, is a reference to the solidity of land and the transparency of water. The two halves complement each other yet contradict each other. The bell bridges the gap between them.

- Lisa Spitz
finalist
Tower Competition
TAAGG: The Ann Arbor Growth Game

The implementation of the 1909 Chicago Master Plan contained a little known but important attribute: it was translated into a textbook and taught in the Chicago School System for many years. As a consequence, several generations of Chicago citizens grew up understanding the basic characteristics of the plan and how their Chicago reflected, or failed to reflect, its original design intentions. In other cities earlier in the century, the Russell Sage Foundation and other civic interest groups similarly attempted mass education and encouraged participation in city planning and development. Attempts to communicate the nature of urban problems and plans through the public school system, however, have been relatively rare in contemporary society.

A new opportunity to deliver this kind of information to public schools and to the community at large now exists with the increasing availability of microcomputers and electronic networks, coupled with the flexibility of computer conferencing and simulation/gaming. Over the past five to ten years, the Interactive Computer Systems program at the University of Michigan’s School of Education has adapted a number of simulation/games for use with college and high school students via interactive computer networks. For example, several hundred high schools throughout the United States and a few European countries regularly participate in simulations of international conflict, a rewriting of the U.S. Constitution, the problems of management and governance in medieval Europe, and the settling of the Northwest territories in the early 19th Century.

Drawing upon this experience, we have begun to adapt simulation/games which reflect urban problems to computer conferencing, encouraging widespread participation beyond the conventional university classroom. Since January 1988, a variation of the well known urban development game, CLUG, has been used to simulate the growth and development of Ann Arbor, Michigan, from 1950 to the year 2000. Participating in both the experiment and the design are U of M students and faculty, members of the Ann Arbor Planning Commission, and even former Ann Arbor residents who now live in New York and Quebec. The computer system employed is CONFER, a privately owned and licensed conferencing system available through the Michigan Terminal System and which is also used for the School of Education’s games.

Each round takes one or two weeks to complete and simulates one year of development. Individual players represent major residential areas of about 2,500 persons with specified economic, political, and demographic characteristics. Although the exact nature of a player’s role, his/her choices and decisions, is still evolving, the participants are expected to
consider the manner in which they spend their available time and income, and how they vote in elections and on referenda. In their individual roles, they have relatively little to say about how the city will grow and change. By working with other players in one or more coalitions and interest groups, however, they should be able to exert influence and produce significantly different pasts and futures for Ann Arbor.

During most weeks, it is expected that decisions will be fairly simple and require only an hour or two of effort involving minor adjustments to economic or political positions. How well individual players have managed their roles during the quiet periods will largely determine their ability to influence the outcome of major local decisions. Periodically, however, city-wide elections, public referenda, or other public and private decisions will become critical. Election or appointment to public office, then, is an obvious example of how a player may have an effect on future events. The power to deliver votes by coalitions and neighborhood groups

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**The First Annual Raoul Wallenberg Competition**

The Raoul Wallenberg Scholarship Fund has been established in the College of Architecture and Urban Planning by the Bernard L. Mass Foundation as a memorial to Raoul Gustaf Wallenberg, humanitarian, emancipator of Nazi-persecuted Jews, and Michigan alumnus. The first annual competition was held from 8 February through 1 March, 1988. Students in the second year of their professional education, i.e. undergraduate seniors, were eligible to submit entries. The competition brief was prepared by Imre Halasz, President, a summary of which follows. Dimensions has agreed to publish the entries, along with explanatory remarks, of the five finalists.

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**The Wallenberg Center for Liberal Studies**

Let us assume that funds have become available to establish The Wallenberg Center for Liberal Studies at the University of Michigan. It has been agreed that the building will be free standing and will embody the humanitarian ideals and nobility of spirit which Raoul Wallenberg exemplified. It has further been decided that the building will accommodate meeting rooms, a small lecture hall, and house the offices of the Wallenberg Fellows. These Fellowships are to be granted annually to four talented young scholars who spend one year in residence expanding their training and research or creative interest. This little “society of rooms” will exemplify our belief that liberal education is at the heart of a civil society, and that teaching is an emblem of our civic life. How we choose to believe, to speak, to treat others, and to choose civic roles for ourselves is the deepest purpose of a liberal education and of the act of teaching.

The University has hypothetically offered a site on the Southeast corner of the “Diag,” specifically the site of the old economics building. In order to maintain the scale and
may also be important. Players who seldom enter the game will gradually fade from importance in the community. Their roles, however, will continue to survive without their attention.

When the game began, it consisted of 28 players based upon Ann Arbor's 1950 population of about 50,000 and the 20,000 additional residents living near the city. The number of participants will be increased over time as the population grows. The capacity for this kind of change is built into the computer program. How closely it will reflect the real history of Ann Arbor is an important design and pedagogical decision still being discussed. The game's own population growth will reflect the city's intercensal growth. The players themselves will determine whether they live in Ann Arbor or its immediate suburbs, as they will decide which areas are annexed to the city. Thus, Ann Arbor's growth pattern in the game may differ from reality since the real Ann Arbor grew substantially between 1950 and 1970 through a very aggressive annexation policy.

The existing hierarchy of this magnificent quadrangle, the university planner has stipulated that it be a two or three story building with a basement. The building will be available to the entire university as a place to teach and learn and as a place to gather, to seek, and to preserve the goals of a civil society. You are charged with making the humanitarian values of Raoul Wallenberg architecturally explicit. The massing of the building, the proportion of the rooms, the way light enters these rooms, the clarity of the organization, the materials you use should all be employed to create a building that embodies these ideals.

**building program**

<table>
<thead>
<tr>
<th>Description</th>
<th>Area (sq ft)</th>
</tr>
</thead>
<tbody>
<tr>
<td>entry hall and lobby</td>
<td>3,000</td>
</tr>
<tr>
<td>lecture hall</td>
<td>2,400</td>
</tr>
<tr>
<td>meeting rooms</td>
<td>1,800</td>
</tr>
<tr>
<td>large lounge</td>
<td>1,000</td>
</tr>
<tr>
<td>two small lounges</td>
<td>2,000</td>
</tr>
<tr>
<td>assembly/reception room</td>
<td>1,000</td>
</tr>
<tr>
<td>Wallenberg collection</td>
<td>1,000</td>
</tr>
<tr>
<td>archivist's office</td>
<td>200</td>
</tr>
<tr>
<td>four fellowship offices</td>
<td>500</td>
</tr>
<tr>
<td>lavatories/restrooms</td>
<td>1,200</td>
</tr>
<tr>
<td><strong>Total area</strong></td>
<td><strong>13,100</strong></td>
</tr>
</tbody>
</table>

**presentation requirements**

1. A site plan at one inch to fifty feet showing the location of the building with respect to its neighbors and circulation to the building.
2. Plans showing the principal levels in the scheme.
3. A section at one-eighth of an inch to one foot to show principle relationships between major spaces in the building.
4. The two most significant elevations at one-eighth of an inch to one foot.

**Jurors**

- Imre Halasz, President, Imre and Anthony Halasz, Boston
- Robert Darvas, Professor, U of M, CAUP
- Rob Cole, Assistant Professor, U of M, CAUP
- Keith Brown, Associate Professor, U of M, CAUP
- Chip Warren, Muschenheim Fellow, U of M, CAUP
- Les Fader, Professor, U of M, CAUP
- Tom Hille, Sanders Fellow, U of M, CAUP
The major freeways surrounding Ann Arbor will be introduced into the game at about the same time they were in reality. In a manner similar to the annexation decisions, game players may seek to alter their path, just as Ann Arbor citizens did when the highways were built. It is anticipated that in each decade, players will discover two to three major community decisions, such as these, which will significantly influence the future of the game and the city. Presumably we can determine what those decisions were for the periods between 1950 and 1988.

The first four years of play (1950-54) have already developed into a series of disputes over the delivery of water and sewer services and into conflicts between the city and surrounding townships. More interesting and useful, of course, is determining what critical decisions will arise in the game and possibly in the real world future during the remainder of the century. At the time of this writing, the players are evaluating the 1888 Ann Arbor Charter to determine if it should be revised.

The design has been completed and the game is running smoothly—which may take several years—our intention is to make the game available to local high school classes and civic groups such as the Ann Arbor Area 2000 Committee, Citizens Association for Area Planning, Chamber of Commerce, City Planning Commission, and City Council members. Conceivably, separate versions of the game will be played simultaneously involving several hundred persons at a given time. The game may even be adapted to other cities. Discussions are now underway for the development of a Flint version in January, 1989. A variation to be called DAGG, the Detroit Area Growth Game, is being considered for use during the summer of 1988 by the Computer Commuter Program of the Detroit School system.

Simulating a city's growth through computer modelling may become a powerful urban planning tool. A wide range of alternative pasts and futures for any community can be generated, recorded, and stored for later reference, consideration, and analysis. In addition, its inclusion in the educational process, as with the textbooks produced for the Chicago Plan, will assure a more tangible vision of the future.

Allan Feldt is a professor in the Urban Planning Department of the College of Architecture and Urban Planning. He holds a degree in physics and a PhD in psychology, and specializes in Urban and Regional Theory and Decentralism. He will be retiring from his post at the end of this academic year.

In the Wallenberg Center, I wanted to deal with two issues specifically; one being the loss of life (and Wallenberg being held prisoner in Russia), the other, the way certain ideas and ideals are cast upon society, and why society accepts these ideas.

The losses involved are the determining factor in the underground plan. The separation, which acknowledges the wound left with us, is extended to the circular lecture hall. From this circular form emerges a pivot which may be a way for the wound to close. The plan both accepts and departs from the orthogonal grid formed by the surrounding buildings and paths. The deviation represents the past train of thought while the re-orientation brings Wallenberg's act into focus.

As the sole memorial to Wallenberg, a single tree is emphasized. It stands forever as a sign of growth and life.

- John DeGraff

first place

Wallenberg Competition
The squalor of India's slums, squatter settlements, and chawls was first documented in the early part of this century. The deplorable conditions in which the urban poor lived has been well-stated in a study by Radha Kumar:

By the first decade of this century Bombay's working class was already living in overcrowded [poorly] ventilated chawls with poor sanitation and water supply. In the following three decades the situation worsened...in the worst case of tenement overcrowding, 36 one-room tenements [each] were occupied by eight or more families. At a conservative estimate this means approximately 12 hundred people lived in these 36 rooms ...

The problem of slums only worsened as a result of rapid urbanization after World War II and Independence in 1947. By 1968, approximately one million people were living in slums in Bombay. Their numbers rose to four million during the next 15 years. Most studies by prominent economists, planners, and sociologists attribute the problem of poverty in countries like India to overpopulation. The government of India publicly reinforces this explanation. It is an explanation, however, which only masks the true source of the problem: inequity in access to natural resources, urban services, information, loans, and other essentials of modern urban living and development. The earliest attempt to address the situation was the formulation of a new urban land policy in 1964. The policy's main points were as follows:

- to achieve an optimum social use of urban land.
- to make available land in adequate quantity at the right time and at reasonable prices to both public authorities and individuals.
- to encourage cooperative community effort and bonafide individual builders in the field of land development, housing, and construction.
- to prevent concentration of land ownership in the hands of a few, and safeguard the interests of the poor and underprivileged sections of urban society.

These objectives were to be achieved by regional and urban land use planning. It was felt that "comprehensive land-use plans" would achieve the national five-year goal of balanced development between large and small industries, and between rural and urban areas. The Urban Land Ceiling Act and the Rent Control Act were thus proposed to better the housing conditions of the urban poor.

The Urban Land Ceiling Act was enacted in February, 1976. It had three major objectives. First, it was to prevent the concentration of urban land in the hands of a few people and to bring about a equitable distribution of
existing large urban holdings. Second, privately owned land in excess of 500 square meters was to be used for the common good. Finally, it prevented speculation in, and consequently, profiteering from, urban land holdings. 4

The act allowed the government to identify land holdings above the ceiling and to buy it at a fair market price. The land would then be made available for uses deemed socially desirable. Certain land owners, charitable and educational institutions, for example, were exempt from these actions. Landowners who agreed to build residential units for the low income market were also exempt. While the act was a novel piece of legislation, it contained several loopholes, including one which enabled landowners to divide their holdings among family members so that no one tract exceeded the allowable limit.

Land acquisition has proceeded slowly. The government had purchased only 4,000 hectares by 1981 even though nearly 300,000 hectares of excess land had been identified under the act. In addition, little of the property purchased was allocated for use by the urban poor. The government, ironically, saw such uses as uneconomical and began selling its acquired parcels to private developers and industrialists at speculative prices. The government justified the sale on the grounds that revenue was needed for the continued development of cities. 5

The Rent Control Act was aimed at protecting tenants from arbitrary rent increases and unjustified eviction. The policy has been successful, but its provisions have proved too inflexible and rent can no longer keep pace with costs. Four major problems have resulted: new rental housing investments have declined dramatically, landlords have ceased maintaining the existing building stock, land and housing prices have increased further, and there has been an increase in illegal property

My intention was to create a building to be used for the pursuit of knowledge. I see knowledge as the key to the prevention of another Holocaust; ignorance breeds bigotry and racism. I intended to create a “think tank” for all people. My concept was a building that is easily accessible, both visually and physically. The lightness of the framing suggests accessibility by an elimination of the massive structure of typical buildings. The openness and accessibility are further enhanced by the atrium which allows for the illumination of otherwise dismal hallways.

The building sits over an existing path on the "Diag." I wanted the building to be a temporary stop along a journey; a stop where one will be positively affected in some way

- Steven Joseph
  first alternate
  Wallenberg Competition
transactions. Rental units are now scarcely available and houses can be obtained only on an ownership basis. At current real-estate values, however, ownership is far beyond the means of the average Indian. Thus, most people are forced to exercise the only remaining option—living in one of Bombay's slums.

In addition to the national legislation, efforts have been made to tackle the problem of slum dwellers and squatters at state and city levels. The initial approach was to clear the slums and rehouse its dwellers in new developments. The Slum Clearance Project was started in 1958 and was sponsored by the Central Government. It provided for rehousing people whose household income did not exceed Rs. 350 ($35) per month. A total of 21,000 units were constructed. Planners soon learned, however, that the per capita expense incurred by the government, as well as the cost in rent to the inhabitants, was too high. In addition, the residents were being relocated too far from their place of work and the daily cost of travel was beyond their means. As a result, they would sublet the new units and return to their slums. The design of the new tenements was also culturally foreign to the slum dwellers. A sense of neighborhood identity which the slums possessed, despite their squalor, was lost in the sterile new building layouts.6

The most serious flaw of this approach was not its cost, location, or design, but an incorrectly identified problem. The government seemed to be more interested in eliminating the slums altogether, than in actually solving the problems of the slum dwellers. These areas of the city had traditionally been seen as eyesores by the upper classes. Pressure was put on the government to do something about them, visually and politically, resulting in misdirected efforts.7 The rehousing schemes were ultimately useless to the slum dweller. They were beneficial only to the middle classes who could afford the rent and the lifestyle which the location and design
This proposal for the Wallenberg Center is intended to capture both the experience of the Jewish people during World War II and Raoul Wallenberg's role in saving the lives of many victims of the Nazi regime. The entrance is an open gateway followed by a wall. This wall is at the end of a major walkway and is situated along the same grid as the buildings in the "Diag." The path leads to a dead end—this wall—which becomes a new beginning, like the lives of the Jews saved by Wallenberg. Engraved into the wall is the designation "section c" which refers to Wallenberg's department in Budapest. In this wall is a door—the new beginning—which takes people into an underground building. Here, the pathway is meant to suggest two ideas. First, it allows for rejuvenation by creating an opportunity for knowledge to flourish; a transformation through education. Secondly, the pathway directs us away from the grid, up a flight of stairs, and onto the "Diag." We emerge as a liberated people, filled with the knowledge of the past and possessing a better idea of how to direct the future.

- Louis Dobday

honorable mention

Wallenberg Competition
were created and placed in charge of a large Indian bureaucracy. Thus, they were not dynamic in nature and they were incapable of operating in a democratic society. The British set up development standards which ignored the needs of Indians, particularly the poor. Unrealistic when they were instituted and stagnant in a changing culture, they remain unaltered since colonial times. Building codes under their jurisdiction, for example, are so inappropriate that conforming houses are beyond the financial reach of two-thirds of the population.

Finally, planning theories and techniques used by most agencies are based on the British Town and Country Concept which is, needless to say, inappropriate for India. The most widely used technique, "comprehensive planning," is inadequate in several ways.

In identifying a set goals, comprehensive plans assume a general public interest. Since different communities have different problems and priorities, this is almost never the case. As a result, implementation is complicated and the process is hampered by politicians and other powerful interest groups. Comprehensive plans also tend to stress merely the provision of goods and services rather than the actual desires of the people. In the case of the Bombay's slums, only modifications to the physical infrastructure have been proposed. Such factors as personal values, individual behavior, and human dignity are overlooked. The slum dwellers' sense of self-reliance and self-confidence, their capacity for growth through cooperation, and their spirit of generosity are significant character traits. Similarly, the focus of comprehensive planning is on the plans themselves rather than on the planning process. Plans are usually drawn up on a sectoral basis, addressing housing, education, industrial development, and land use separately. This fosters a fragmentary view of interdependent social forces and prevents a holistic approach to the development of the community.

A colonial legacy persists in India's present administration as the present Indian elite serve merely as replacements for the British. The Indian government, though, has at least recognized the poverty of its slums as a problem. The Urban Land Policy in 1964, the Rent Control Act, and The Urban Land Ceiling Act are examples of major policy decisions aimed at rectifying this situation. However, all of these major social policies, along with local efforts to improve the conditions of slum dwellers, have been unsuccessful. The system itself is incapable of addressing its very means of operation. Indian bureaucracy, designed in a colonial context of exploitation and domination as opposed to development and democracy, is a major obstacle to the planning success. India needs to purge its planning bodies of their colonial legacy and re-establish them in a democratic context. Until this occurs, inequality in Indian society, and thus poverty, will remain.

Rahul Kadri will receive his Masters Degree in Urban Planning this Spring. He has attended the Academy of Architecture in Bombay and is licensed to practice architecture in India. This article is a compilation of papers done for various urban planning courses.
An unusual opportunity to make a difference in Detroit has been pursued by a group of students in an Integrative Field Studies Course through the Department of Urban Planning. An initial set of concerns was collectively identified but individually examined by members of the class. Following is a description of their work and a discussion of their conclusions. The authors stress the necessity for this kind of "hands on" work within a university context.

Institutions of higher learning are often criticized for not serving the communities and regions in which they are located. Although uniquely positioned to address a host of societal concerns, colleges and universities are accused of being inwardly focused and detached from the "real world." It is a stinging indictment of academia. But it is one which some would refute, and members of Woodbridge, an inner-city Detroit community, might be among them.

This year, Woodbridge, an historic neighborhood near Wayne State University, received "hands-on" planning assistance from students enrolled in the University of Michigan Urban Planning class, Integrative Field Studies. The project illustrates an important way in which academic institutions can lend their considerable resources to communities whose members seek to improve the quality of their lives.

The planning program's connection to Woodbridge was made in the spring of 1987, when staff members of the Woodbridge Citizens' District Council (WCDC) approached Mitchell Rycus and Allan G. Feldt, both professors of Urban Planning. The WCDC discussed having a group of second-year students work with them to develop programs that might aid the organization's ongoing effort to redevelop the community. Rycus and Feldt agreed to engage their students in the project. Following a series of meetings with the WCDC, the professors introduced their 1988 Winter Term class to Woodbridge in a background briefing and a tour of the neighborhood.

Woodbridge is one of the few surviving neighborhoods built in pre-automobile Detroit. Its predominantly residential character includes grand but dilapidated houses, as well as commercial and institutional buildings. It is also an Historic District and is listed on the National Register of Historic Places.

The condition of the district is indicative of the decline of many U.S. cities in the 20th Century. After years of robust activity, Woodbridge suffered from several changes in the years following World War II. These included white flight, suburban sprawl and redlining. The interstate highways that cut through many neighborhoods in the 1950's also isolated it from adjacent communities. The expansion of Wayne State University, during the period of federally funded Urban Renewal programs, destroyed the few adjacent neighborhoods that remained. Woodbridge lost fifty buildings between 1979 and 1987, and fire destroyed three more during the short period of the class' involvement. These occurrences have left much of the area in a state of blight and disarray.

The goal of this project is to define the situation and consequences that made the actions of Raoul Wallenberg both necessary and admirable. The manifestation of these definitions then combine to create an image that embodies the spirit and actions of Wallenberg.

The actions of Wallenberg reflect attitudes of bravery, protection, order, and the need (and ability) of one voice to make a difference. The circumstances of the time created fear, chaos, and absence.

The bold nature of the building speaks out through differences from its surroundings, while ordering and protecting (visually) two different quadrangles. The elevation of various parts of the structure on thin members connotes both structural bravery and visual fear. Throughout the structure there are absences in rooms and patterns which recalls the absence of those who were not saved from the Holocaust, as well as the absence of Wallenberg after the war.

- Geoff Makstutis
honorable mention
Wallenberg Competition
As a first step toward addressing the problems, the class conducted a land-use inventory, surveyed building conditions, and completed and analyzed a questionnaire initiated by the WCDC. It then divided into smaller groups to work on projects of specific interest to individual members. These groups, given the constraints of time and resources, concentrated on the problems of the immediate neighborhood and selected projects that would provide the WCDC with useful planning tools to improve the quality of life of its residents. The students, not wanting to alienate anyone, took special care not to be "heavy-handed" in their approach to the work.

A telephone survey was one project initiated. The group which conducted it believed that the WCDC would benefit from knowing who its residents are and how they feel about their community. The survey collected basic demographic information and measured attitudes and expectations. For example, residents expressed feelings of despair and powerlessness over local crime and drug sales from crack houses. By identifying these and other relevant concerns of neighborhood residents, it is anticipated that the WCDC will achieve greater understanding of their community and be better positioned to establish priorities. Additionally, the survey format enables the staff of the WCDC to update the information annually to learn whether attitudes and expectations have changed.

Another project undertaken was the compilation of a database that can be tied to computer generated maps to display spatial relationships between neighborhood characteristics such as ownership and land-use patterns. As a planning tool the database project offers at least two additional benefits to the WCDC. It can be updated, and it establishes a framework of spatial relationships in which other information, such as demographics, can be analyzed.

Two groups felt that Woodbridge and its immediate environs need more commercial development. One group completed a market analysis, site
Reena Shah and David Zipf will both receive their Masters of Urban Planning degrees from the College this spring. Reena, a native of Kenya, holds an undergraduate degree in economics from the University of Michigan while David Zipf did his undergraduate work at Pennsylvania State University. This article was collectively written by members of the Integrated Field Studies class and was compiled by Shah and Zipf.

plan, and development proposal for a parcel of land at the corner of Grand River Avenue and Rosa Parks Boulevard. Their plan incorporates a police station designed by the late Detroit architect Albert Kahn. The station’s architectural style is striking, and although its physical condition has deteriorated, it is viewed a valuable asset that should be included in any effort to attract accessible, decent, and sorely needed shopping facilities to the area.

The other group interested in commercial development sought to assist the Woodbridge neighborhood by creating a community economic development plan and a preliminary market analysis, as well as instituting a community development corporation. The group saw this “bottom-up” strategy as a way to give residents more control over the destiny of their neighborhood. This approach is comprehensive and effectively addresses the needs of low income, distressed communities. Also, it creates a “third sector,” one that is free of the constraints faced by the public and private sectors. The group believes their project will supply the neighborhood with relevant information and will guide its desire to increase local employment and improve economic conditions.

The lone architecture student in the group identified a need for affordable housing. To that end, she designed cooperative housing which incorporates the architectural and social fabric of Woodbridge. The rationale for co-operative housing is that collective decision-making can bring communities closer together. Ideally, a co-operative housing development should integrate people of various ethnic, racial, and age groups, and set a positive example for the rest of the neighborhood.

Ultimately, the class sought to engage Woodbridge residents in a dialogue and to supply them with the means for revitalizing their community. The neighborhood has no lack of individuals who are willing to put in a great deal of effort for their own benefit and that of others. They are, after all, the vital link between the University’s resources and the community’s recovery.

Wallenberg did not sit around talking about the Nazi atrocities against humanity; he did something about it without letting concern for his own safety and future get in the way. To design something in memory of Wallenberg in which a discussion of humanitarian atrocities were to take place, then, would hardly be a memorial to him, but a negation of his ideals.

The plight of the homeless is one of the greatest social problems facing our country today. Therefore, my intention was to create a social hospital located on the ‘social campus’ or ‘Diag.’ It is to be a reminder of the ideals of both a liberal education and Wallenberg himself.

- Gregory S. Randall

honorable mention

Wallenberg Competition
Creating Shared Visions of the Built Environment

Contemporary American society is one of exaggerated individualism where a bogeyman called 'pluralism' is blamed for the prevailing deficit of shared social values. The notion of a pluralistic culture of individualism seems to reject the very definition of society as an enduring, cooperative social group whose members have developed organized patterns of relationships through interaction with one another. Although pluralism is that societal condition in which members of diverse ethnic, racial, religious, or social groups seek to maintain their traditional subcultures and special interests, those groups still coexist within the confines of a common civilization. It is the role of moral and ethical discourse to establish such a framework but, at present, such discourse is noticeably lacking in both private and public life in America.

Michael Lerner, a national leader in the anti-war and social justice movements of the 1960s, points out that almost all societies have relied on mutual caring and cooperation, and that social progress has occurred only when significant numbers of people have felt that they were part of some larger common purpose. Martin Luther King's success in changing the course of race relations in this country can be attributed to his extraordinary ability to generate a broad-based "We", and to empower it with a collective vision of a just society. This shared vision enabled individual members of a large group to take great personal risks in an effort to overcome social inequities and injustices. Lerner suggests that it is destructive of human potential to deny the interdependent nature of social experience. He writes:

We need each other, we are mutually interdependent, and the height of pathology is persons who have convinced themselves that they can be autonomous from others. We do not enter into the world as a matter of free choice; we enter into the world as products of other people's existing social relationships. We get a language, a set of categories and a material and emotional support system from others and the ways we have come to understand and feel about ourselves is largely shaped by these others?

To deny mutual interdependence in the name of individualism or pluralism is to isolate people and to sacrifice their capacity to be empowered by a sense of being part of some larger, enduring social consciousness.

Arguably, the built environment is a collective commodity. It is the means through which we share the earth's resources and make permanently visible some set of values about our culture. In her classic book, Feeling and Form, Susanne Langer defines architecture as the concrete realization of collective life. She describes architecture as an "ethnic domain" that

Sharon Sutton

A perceived lack of cultural unity due to excessively fragmented social conditions, the author argues, prevents the realization of a successful built environment. Fostering collective social experiences within the educational system, design or otherwise, is suggested as a solution to this problem. A discussion of her involvement with several children's programs is the stimulus for a set of recommendations to educators in general.
Design education is, indeed, a uniquely social experience that supports a range of interdependent behaviors.

Environmental design education as a shared social experience

The underlying goal of my work as an educator is to transform individual ideas into a communal purpose and plan of action for improving the environment. By engaging young children to create environments collectively, I strive to have them develop a shared social consciousness about a just and humane world. This quote, which appeared in a recent show called “Homage to the Quilt” at the American Craft Museum in New York, best explains my concept of the social bonding that occurs through cooperative artistic activity:

The quilting bee was a productive social event, a gathering of women sharing a common goal. As they stitched they talked and symbolically sewed their fears, hopes, and memories into the fabric. A strong sense of community was reinforced by the quilting bee. Women channeled their creative energy not only for themselves, but for the good of society.

Since the early 1970’s I have conducted environmental education classes in a variety of formal and informal educational settings around the country. Principally my students have been children, ages 8-13, their teachers and parents and a number of professional student interns studying to become environmental educators. The most intense public school involvement, which is described in my book, Learning Through the Built Environment, occurred over a four-year period at Public School 152, in New York. The school community at P.S. 152, an overcrowded elementary school in Brooklyn where 80 percent of the 1,300 children were low-income minorities, was remarkably successful in bringing about positive changes in the neighborhood environment. Their success was, in part, attributable

The 1988 Willeke Competition

The Willeke competition was created in 1983 in honor of the late architect, Leonard B. Willeke. It is to be conducted annually by a distinguished architect and is historically held over winter break (February 19 - 28 this year). All students in the College of Architecture and Urban Planning are eligible to submit entries. The 1988 brief was prepared by Susana Torre, a summary of which appears below. Dimensions has agreed to publish the entries, along with explanatory remarks, of the five finalists.

The Nature of Boundaries

Walls are arguably the most potent elements in Western architecture. How walls are made is essential to what we call the “style” of a building. Whether load-bearing or not, walls may be made of many layers, a fact often disguised by exterior and interior veneers.

design problem

Design a wall, or rather a fragment of a wall, measuring
to an educational philosophy that relied on the arts as a way of bridging diverse interests and bringing people together around the creation of esthetic products. My experience at P.S. 152 confirmed my belief that a collectively produced element goes far beyond its purely functional or decorative purpose and serves to symbolize a process of shared social experience.

During the last two years I have been working in a supervisory capacity to establish a cross-cultural dialogue about the urban environment among three public schools located in three cities. In a project funded by the Kellogg Foundation in conjunction with the University of Michigan, about 300 fourth-grade children from public schools in Chicago, New York, and Mexico City are sharing ideas about their schools and neighborhoods. Eventually, the participants at each school are expected to work as a team alongside parents, teachers, and community residents in order to make concrete improvements in their neighborhood. It is hoped that through this dialogue, the children will develop a sense of belonging to a group with common interests, compassion and empathy for children whose lives may be quite different from their own, and concern and responsibility for the quality of their neighborhood environment.

The curricula for these, and other children’s programs in which I have been involved, grow out of an analysis of the social characteristics of design education in professional schools. Design education is, indeed, a uniquely social experience that supports a range of interdependent behaviors. While the teaching methodology requires some individualized instruction, the course content, which is primarily visual, relies heavily on observation and interaction with others. Although some principles can be transmitted through lectures or books, sharing of information among members of small groups is a necessity. Faculty and students literally become a human library of various design techniques and concepts relative to a given problem. Since there are no right or wrong answers in design, the evaluation of work takes on a comparative nature in which individual projects are viewed in relation to the ideas put forth by the group.

In addition, design is essentially a process of envisioning and making real some ideal. In the Introduction for The Making of an Architect, James Stewart Polshek, former dean of Columbia University’s Graduate School of Architecture, Urban Planning and Preservation, confirms that devotion to the possibility of a better future is a strong motive in the visionary, idealistic nature of architectural education. When this process is given a real-world focus and students are asked to act on their ideals by making concrete changes in the environment, the need for teamwork, cooperation, and division of labor is placed in a context that is both purposeful and selfless.

Projects should be designed that allow children to experience the power and pleasure that comes from individual expression...
Some ingredients of a transformative environmental education curriculum

I plan to use my experiences in different educational settings to develop a collective environmental problem-solving curriculum for elementary schools. I envision this as some sort of illustrated 'communication' (possibly a series of video tapes) that can be used by fourth-, fifth-, and/or sixth-graders and their teachers. The difficulty in achieving this goal lies in defining those conditions that will spark teachers and children to "dream impossible dreams" about improving the environment while providing the architectural and interpersonal skills that are needed to bring about physical change.

While the earlier classroom teaching experience gave me a first-hand look at the possibilities for stimulating cooperative behavior among children and adults in specific settings, the supervisory role in the cross-cultural project has given me a broad overview of the instructional ingredients that might be more universally applicable. Although my thoughts are tentative at this time, I believe that there may be five essential ingredients in an environmental education curriculum that has as its primary goal, improvement of the built environment through collective endeavor.

First and foremost, a teacher must serve as a role model if children are to develop cooperative, compassionate behavior. It may come as no surprise that this type of behavior is all too scarce among adults in the typical public school setting, but it is the essential ingredient of a successful program. In those cases where I developed a good team relationship with the teacher, the children's ability to work together was invariably outstanding. Therefore, a collective environmental problem-solving curriculum requires that teachers place a priority on demonstrating positive interdependent behavior and pro-social attitudes in their relationships with children and with other adults.

Second, team relationships must be an ongoing part of class routine. Teamwork is another rare commodity in educational settings. Many teachers place a priority on individualistic learning because they fear that teamwork will allow some children to dominate others. Individual work also bypasses the need for negotiating the disagreements that are a natural part of teamwork. However, learning to arrive at a consensus in small groups is a prerequisite of being able to address large problems. I have observed that, in those classrooms where activities are assigned according to distinct familial groups, children cooperate more effectively than where there is no sub-grouping.

Therefore, to maximize the potential for successful teamwork, children and furniture should be arranged so that responsibility for assignments can be carried out in familial sub-groups.

As well as the sense of achievement, pride, and "We-ness" that results from joining others to achieve a collective goal.

I was interested in the wall, not as a barrier, but as a transition point where two people could meet.

The only way humans can grow in life is to understand themselves.

The unreflected life isn't worth living

-Socrates

One very important method of doing this is to reflect upon your thoughts in solitude. Another is for your eyes to meet the eyes of another, thereby bonding your souls.

We are one after all, you and I, together we suffer, together exist, and forever will recreate each other.

-Teilhard de Chardin

-Randy Harder

first place

Willeke Competition
Teachers and administration at Public School 152 created rituals that combined music, dance, and art with good food, socializing, and opportunities for setting aside real-life differences.

Third, children need to establish individual identity and an area of unique expertise before they can become secure participants in a collective process. A lot of the hands-on activities that I have developed are based on the theory that individuality and collectivity operate along an interdependent continuum. I have found it effective to begin team projects by having individual children make something small of their own. Later they are asked to join their individual projects to create some larger element. This process may require making compromises in the original idea; however, in most cases, the children feel that the collective product is much more exciting than any of the individual ones.

- Therefore, projects should be designed that allow children to experience the power and pleasure that comes from individual expression as well as the sense of achievement, pride, and "We-ness" that results from joining others to achieve a collective goal.  

Fourth, in engaging children in efforts to improve the environment, there must be opportunities for both success and risk-taking. Children can be directed toward an improvement in three different spatial contexts: the classroom, school building, or neighborhood. Modification of the classroom has the greatest possibility for success because it is the most contained and controlled space. Conversely, a neighborhood modification presents the highest risk for failure.

- Therefore, collective environmental improvement projects should be
selected so that children move from situations with a greater possibility for success to those with a greater risk for failure.

Finally, the ritual of celebration is a critical finale to a collective environmental improvement project. Remembering that the improvement is symbolic of the sense of community, the celebration should be given a high priority. The teachers and administration at Public School 152 knew how to put together rituals that combined music, dance, and art with good food, socializing, and opportunities for setting aside real-life differences.

Since the ritual of celebration is a profoundly social and emotional construction, it should be given careful consideration in the collective environmental improvement process.

**Toward constructive negotiation of environmental values**

It is my hope that the future will bring about a renewed commitment to moral purpose and social progress in the professions of architecture and planning. This commitment will require a sustained dialogue between professionals and lay people. While my own work has been with young children, primarily, I believe that some of the principles that I have used to empower this group to take collective action in improving the environment are applicable to other situations. These principles include placing a priority on collaborative, interdependent relationships while nurturing the expressive idiosyncrasy of each individual; orchestrating efforts so that small successes are experienced before going after larger, more risky goals; and utilizing the ritual of celebration as a tool for building a strong sense of community.

Every poem an epitaph. And any action is a step to the block, to the fire, down the sea’s throat or to an illegible stone: And that is where we start.

- T.S. Elliot

- David Black
  first runner-up
  Willeke Competition
In Search of an Architectural Pedagogy

Building is an inherently social act. Walls and floors divide people even as they unite them. The physical act of dividing and uniting people both creates and expresses social relationships. Further, expressions of built form are cultural symbols. Just as the language of words represents and creates social behavior, built form is a social language. It communicates and directs the cultural norms, values, and aesthetic of a society by virtue of its visual presence. Every act of building is a social statement and a contribution to a collective physical environment. Thus, an architect works within a social milieu, the dialectics of which must be recognized and synthesized.

The central question, then, is whether architectural education equips us to be socially responsible. The current state of affairs is certainly disheartening. The individualism and the alienation that results from consistently working with abstractions from reality are negative indicators. Architecture students spend the formative years of their educational life creating “solutions” to societal needs through physical design. They work individually and respond to an established set of needs as dictated by a prepared program. There comes a point when the student does not perceive societal needs beyond area requirements. She also begins to believe in the T-square and triangle as the only tools for action. The lines that were originally representations of reality soon become the only reality. The users become abstract and unidentifiable, and the concept of ‘society’ more and more remote. Eventually, the world of plan, section and model has a reality entirely of its own. The student, struggling to maintain a personal identity, resorts to idiosyncratic manifestations of ‘I’ in her/his studio work. A culture of individualism and egocentricity emerges.

It is no surprise, then, that architects have been criticized for their elitist and isolated nature. Particularly during periods of intellectual and social ferment, the role of the architect is critically re-examined; but the problem has remained elusive. Over a decade ago, Kenneth Frampton was able to write of an emerging consciousness:

The abstract nature of architectural endeavor has isolated its practitioners from the otherwise social act of building while, at the same time, architectural education has not kept pace with more progressive social movements. The author calls for a re-thinking of what has become a trade school program and recommends a more broadly-based approach to education. This will bring design education in touch with contemporary social movements and restore the architect’s relationship to the collective.

Shimul Javeri

The abstract nature of architectural endeavor has isolated its practitioners from the otherwise social act of building while, at the same time, architectural education has not kept pace with more progressive social movements. The author calls for a re-thinking of what has become a trade school program and recommends a more broadly-based approach to education. This will bring design education in touch with contemporary social movements and restore the architect’s relationship to the collective.
us acutely aware of the intractability of the problem and...that probably it can only be effectively tackled on a piecemeal basis by responding appropriately to specific situations.

These words could well have been written yesterday—the despair and pessimism still pertain. However, through the early 60's, the Western world has seen the emergence of influential social movements like feminism, ecology and environmentalism, which treat quality of life as central to educational purpose. These movements have influenced the social sciences significantly by promoting humanism over technology. The growth of ecological consciousness has directed a move towards interdisciplinary education in keeping with the principles of inter-relatedness. Feminist scholarship has contributed to mainstream education by identifying the importance of personal experiences to larger social frameworks. This has led to an increased validation of personal experience in the classroom, as well as greater focus on social behavioral units, such as groups and families. Feminist research has made major forays into group dynamics and group processes as educational tools.

Architectural education, meanwhile, has been relatively stagnant and stubbornly ignorant of these educational advances. In self-defense it has resorted to mystification and technological grandeur. How else does the profession account for its growing inapplicability in society; or its helplessness regarding suburbia, or the shopping malls, or the urban shanty-town? Urban planning, however, has recognized that social, economic, and political planning complements and moulds spatial planning. It has vastly broadened its focus from mere physical design. But characteristically, architecture has not acknowledged its relationship to other disciplines, and has retreated further into its self-made niche.

We need to confront the growing redundancy and alienation that the present form of education fosters. Architectural education has not kept pace with the times. It has not evolved with the changing needs of society. The format of a skill based "trade school" has persisted through its evolution; from the guild, to the more formalized 'academy education' of the late Renaissance, to the contemporary rationalist education of the Modern and Post-Modern movements. The transition from the master builder of the Middle Ages to professionals in democratic societies is incomplete. Ivan Illich, the towering figure of educational pedagogy in the 20th century suggests:

As masters of their art abandon the claim to be superior informants or skill models, their claim to superior wisdom will begin to ring true?

Architecture students deserve a more humanizing, broad-based education, and this is the time to design it. We need to draw on emerging social movements and frame an architectural pedagogy that is socially responsive as well as directive.

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when i wuz five, i remember trying to hide myself from the rest uv the wurld. i would take all the pots and panz from the kitchen cupboard, climb inside, and pull closed the door until i could feel the click of the magnet. i would then sit in the dark.

sometimez i would climb over the brown couch and slip into the space between the wall and the couch back where dead fliez lived, and occasionally i would find muni or a toy i had been missing. the vent to the furnace wuz there behind the couch and it would be quite warm. people would look for me, but i could be very quiet.

- Michael W. Hall
honorable mention
Willeke Competition
Finally, we need to reaffirm our membership in society as architects. We cannot claim to contribute to society without relating ourselves to it. Architectural education should involve inter-disciplinary studio activities, thereby developing the ability of its professionals to work as essential members of collective endeavors. Moholy-Nagy’s utopian and yet unresolved vision is directive towards an architectural pedagogy:

_Under the pressure of new needs, open-minded resolute individuals emerged with fervent hopes for a better social order... Under the impact of violent changes, artists, writers, scientists and philosophers became the revolutionaries of a realistic Utopia (and) awakened from the mere enjoyment of their crafts to essential duties and responsibilities toward the community._

At this point, architectural education lacks the dynamism and creativity to be a steering force for the emergence of ‘resolute individuals.’ It is in need of a pedagogy that will function as a visionary agenda for growth—of the individual and society.

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Shimul Javeri will receive a Masters Degree in Urban Planning this spring. She is a licensed architect in India and hails from Bombay. This article is indicative of her continuing concern about the inadequacy of architectural education.
Alleged misconceptions about urban planning prompt an examination of the inclusion of the Department of Urban Planning within the College of Architecture and Urban Planning. A fundamental educational difference between the two disciplines is initially identified. Less significant but equally important administrative differences are also considered. The author concludes that the needs of the department of Urban Planning would be better served in another educational context.

Architecture and urban planning programs have fundamentally different and, at times, mutually exclusive educational philosophies. Architecture is a discipline which is inherently creative, artistic, and individualistic. As many students can attest, it is time-consuming, highly structured, and an insular course of study. The studio design project, essential to an architectural education, enables the student to master the fundamental skills of the profession. Design projects consume a great deal of the student’s time. Consequently, time, or the lack of it, tends to inhibit the architecture student from pursuing courses outside the field of architecture. Those students who do enroll in courses outside the study of architecture are additionally burdened by an excessive course load. The situation is truly unfortunate for the value of a broad education is difficult to dispute.

Urban planning, by contrast, is to a considerable degree an interdisciplinary course of study. The profession takes its direction, not just from architecture, but from several disciplines: sociology, public administration, environmental management, statistics, business, law, and economics.

The two programs logically overlap only in the field of urban design. However, it must be recognized that urban design is only a constituent part of urban planning. No longer does the profession concern itself exclusively with the built environment. Questions of social and environmental impacts, issues of economic development and transportation, and problems of aging infrastructure and urban systems are the new focuses of the planning field. Thus, when justifying the existence of urban planning programs in schools of architecture, only the most strained arguments can be made to show that the relationship is truly mutually beneficial. If the two programs are linked solely for the sake of urban design, couldn’t parallel justifications be made to link architecture and engineering schools?
In light of recent comments by the president of the American Institute of Architecture Students, it seems that architectural and planning educations have divergent philosophies: “It is a simple reality,” wrote Kent Davidson in the October 1987 issue of the A/AS News, “that we hide behind a veil of secrecy concerning our profession... We find ourselves struggling to survive, with specialists (read urban designers, planners, engineers) eating away at our traditional domain.” If architectural education wishes to insulate itself further, as he implies, then urban planning programs have no place within schools of architecture.

The egocentricity inherent in present architectural education is often revealed in common misconceptions about urban planning programs. This is understandable, given that people tend to perceive others in the context of their own environment. Thus, the oft-heard questions asked by architecture students, “What do planners do?” and, “Why don’t they display their work?” contain the implicit assumption that planning is primarily a design profession. True, the profession of urban planning has its historical roots in architecture and urban design. However, planning is not based exclusively on the creation of built form (except for urban design classes). The bulk of planning education takes place in the field, in meetings, in the classroom, in the library research stacks, and in front of the computer terminal. The products of a planning education, then, are not normally packaged in display form, but can be found in written reports, computer spreadsheets, slide presentations, and data analyses. All of these media are perhaps uninteresting—and certainly not as mystifying as most architecture projects—but the fact remains that urban planning relies heavily upon them.

Whenever the issue of a possible separation from architecture is brought up, the reaction inevitably is that it should not occur because architects need the aid of planners in creating the built environment. Zoning regulations, for instance, have an impact upon the design of a building. However, new construction methods, engineering advances, and capital investments also influence architecture. One can relate any “real world” trend or event to its influence on the built environment, however indirect. Planning is moving toward social, economic, political, and environmental analyses while architecture remains concerned with creation of the built environment. Clearly, it is important for planners to have a basic understanding of architecture and design principles (just as architects should know basic planning principles). However, to say that urban planning programs should be shackled to schools of architecture for this reason alone clearly stretches the justification.

These “macro” arguments aside, the more acute concern stems from the status of urban planning programs within schools of architecture. Planners are at a disadvantage for two reasons: their programs are typically two years in duration (architecture is commonly three or four) and they are normally less populous than their architectural counterparts.
Doug Landry will receive his Masters of Urban Planning from the University of Michigan this spring. He has an undergraduate degree in political science from the University of Massachusetts. This article is the result of much frustration regarding the discrepancies between urban planning and architectural educations. Consequently, planners are at a disadvantage when resources are apportioned and when consensus is sought. It is not surprising that the typical planning student feels disenfranchised. When the discipline is mentioned in conjunction with schools of architecture, an obligatory "and urban planning" is often added at the end of each sentence.

Furthermore, when joint activities or classes are scheduled, they are nearly always geared toward architecture students. In an area where the two programs overlap—urban design—planning students are often required to possess advanced architectural skills while the converse is not expected of architecture students. When a planner does enroll in an urban design course, then, s/he is often confronted with the lack of awareness of the planning discipline on the part of the professor. The fact is that architects would do well to consider urban planning issues such as zoning regulations (which exist for good reason, and in a classroom environment would inject a much-needed dose of reality). Such "constraints" should be viewed as challenges by architects.

Urban planning, having become more policy-oriented than ever, would be better served by an affiliation with other programs in the university. A mutually beneficial relationship with, for example, public policy studies, would be ideal. There are, of course, numerous arguments to be made for keeping urban planning programs in schools of architecture, not the least of which is monetary. The most forceful argument against change is one of tradition. Historically, urban planning and architecture programs have been affiliated. The two programs, however, co-exist under assumptions that are increasingly outmoded. The fundamental educational differences between the two programs raise a strong argument for disassociation. The time has come for urban planning programs and schools of architecture nationwide to recognize this, and to begin to do something about it.

The Urban Planning Program is being suffocated in the School of Architecture. The program is located on North Campus, a quiet and sprawling environment for the artistic disciplines located there. It is far removed from everyday happenings of the Central Campus and the City of Ann Arbor. The city is planning’s living urban laboratory. In addition, the program is cut off from the meat of its discipline: the various university programs, events, and issues from which planning ideas are formulated. These are all located on Central Campus, removed from the classrooms of the College of Architecture and Urban Planning. If the Urban Planning Program were to locate on Central Campus, it would not just exist, but thrive in that environment.

Author’s note—At the University of Michigan, another factor compounds these concerns. The Urban Planning Program is being suffocated in the School of Architecture. The program is located on North Campus, a quiet and sprawling environment for the artistic disciplines located there. It is far removed from everyday happenings of the Central Campus and the City of Ann Arbor. The city is planning’s living urban laboratory. In addition, the program is cut off from the meat of its discipline: the various university programs, events, and issues from which planning ideas are formulated. These are all located on Central Campus, removed from the classrooms of the College of Architecture and Urban Planning. If the Urban Planning Program were to locate on Central Campus, it would not just exist, but thrive in that environment.

- Michael VanSchelven

Honorable Mention

Willeke Competition
Three Impediments to Establishing the Architect as a Viable Member of Society

the question:

It seems as if the architect in the 20th Century is further outside the prevailing culture than at any other time in history. This is evidenced by his/her disdain for, and deliberate absence from, the creation of suburbia. Moreover, the propagation of the suburban environment, in all its mutant forms, demonstrates adequately that its residents do not require the architect’s leadership, directives, or skills to pursue life, liberty and happiness. Consequently, a whole set of uniquely suburban architectural problems have arisen that remain unaddressed.

Is the architect, then, justified in ignoring these problems and moving even further outside the culture to pursue other ends, or should she, must she, accept the values of contemporary society and work for physical solutions to problems posed within that context?

an answer:

Architecture is not Art, says philosopher Roger Scruton, for several reasons: it necessarily satisfies utilitarian concerns, it is inexorably bound up with location and technology, it exists in the public realm, and it is allied with the decorative arts. To many students and practitioners of architecture, Scruton’s claim is a slap in the face. That it smarts so, is itself indicative of a problem that has plagued the architect for the past century. This problem lies deep in the present collective architectural personality, a kind of shared character flaw that simultaneously draws a constituency and perpetuates its shortcomings. The profession fosters an inflated sense of self worth and has been operating from a heady set of misconceptions. Simply put, architecture, as an art form, is impoverished. In economic terms, it is a luxury. As a partner to technology, it is superfluous. In its relation to society, irrelevant. The causes of this state of affairs, I believe, are three-fold: formal, educational, and professional. First, the culture’s failure to embrace the work of the architect is due to the profession’s lingering belief in architectural determinism. Second, a lack of architectural hegemony is the result of the highly derivative nature of the profession’s intellectual basis. Third, an increasingly irrelevant body of professionals is the product of the architectural subculture’s own isolationist tactics.

I evolution not revolution

The architect must be an active member of society before s/he can understand its needs.
That contemporary American culture has not embraced the architect we will take to be self-evident. There is no other way to account for an older urban fabric and a newer suburban veil which are largely vernacular. The town houses, doorman buildings, and office towers of the city are no more the discovery of the architect than the tract house, the apartment complex and the office park of suburbia, and yet they constitute the bulk of the built environment. The fact is that the developer, as an unabashedly enthusiastic member of society, does a better job of housing the masses than the architect. The problem with this scenario lies not in the architect’s failure to shape the environment, nor in the humanistic shortcomings of the developer or corporation, but in the architect’s assumption that s/he is responsible for initiating changes in lifestyles by proposing new built forms. It cannot be, for society creates its own forms ideally suited to its own lifestyles and needs no help from the architect in this respect. The notion that the architect is to be a peddler of a revolutionary social agenda, then, is flawed. The failure of the urban renewal program in this country, most notably the demolition of the ill-fated of Pruitt-Igoe public housing project in St. Louis, are redundant proof. The environment currently in existence, established over time by the culture through trial and error, is a valid physical solution to a set of problems. The building forms presently in use, then, are simply the forms which society uses, just as the street and the square are the forms of urban order, and the chair and the table are elements of interior design.

Given these things, what can the architect do to restore his/her utility? To start with, s/he should begin looking at the existing social structure. The architect has assumed that s/he should stand apart, providing social commentary rather than participating fully and enthusiastically in the prevailing culture. The physical environment will continue to grow without the input of the architect until s/he begins to view it as a “library” to be explored and not an affliction to be avoided. A collection of forms already exists as immediate solutions to physical problems. The architect must accept this, and with it the tract house and the shopping center. Furthermore, s/he must recognize these solutions not only as desirable, but as inevitable.

2 objectivity not novelty

The architect must gain knowledge before s/he can claim to be learned.

It is apparent that the architect is inarticulate and desperate in his/her search for an intellectual basis for his/her work. Any discipline which has pretensions to philosophical underpinnings must be able to clearly articulate its position. The architect’s writing, however, is often clumsy, narrow, and factually incorrect. Frequently s/he will cite as seminal manifestos that are highly derivative, or obscure. A purported significance culled from the misunderstood musings of a distant artist, or author, while

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**A Letter from Vienna**

A letter from a student participating in the University of Michigan/Vienna exchange program provides interesting insight into the perils and delights of foreign study. Writing entirely in the third person, the author is able to jar our perceptions just as his must have been jarred. Dimensions received this letter just before publication and is including it for the benefit of those considering the program.

The first arrival found himself at a darkened train station; twenty-four hours of restless voyage behind him, bags by his side, and before him the pre-dawn chill of a sleeping Vienna. Two very strong, very black, and wonderfully un-American cups of coffee later, his mood had lifted enough to propel him on the long walk through empty streets to the Ringstrasse at the city’s center. He found a locked dorm, a mediocre cafe, a bedraggled phone book, and the wrong numbers. Then he found a hostel and he slept for a long time.

The next two came by plane a couple of weeks later. They were not met at the airport, but they did soon find their predecessor, who by now had figured out some of the basics. Meandering walks pointed out the flea market for cheap pots and pans, the cafes that offered English newspapers and exquisite brew. They shared a dinner of beans and rice in his hallway. They realized that they would get to know each other better. Three not quite strangers became fast friends in a foreign land.
perhaps personally relevant, can only be arbitrary to others. Again, the problem lies not in the architect's inability to create an appropriate area of endeavor, nor in the failure of the broader intellectual community to incorporate his/her concerns. Instead, it lies in the architect's very assumption that s/he is expected to find an academic niche. Rather than promote greater understanding, the architect's specialized knowledge becomes incomprehensible to the uninitiated. Schools stress intellectual novelty. The lecture circuit fosters the cult of ego. Both have all but cut architectural education off from the great objectifying tendencies of the liberal arts, and removed him/her from valid social and intellectual endeavors.

If the architect is to access a shared formal vocabulary, how is s/he to develop a proficiency in its manipulation? A thorough grounding in the liberal arts is not only desirable, but essential, for it assures the architect a solid intellectual basis from which to do this. An educational process which seeks to insulate its students cannot expect to turn out architects who are properly equipped to design buildings of social significance. The architect should seek to understand the society in which s/he lives. In order to facilitate this s/he must pursue general knowledge before professional development.

3 appropriateness not irrelevance

The architect must pursue the particular before s/he can promote the abstract.

That the architect is not consulted as often as s/he should be hardly needs to be argued here. In spite of his/her attempts to remedy the situation, the built environment remains the product of the developer, the contractor, the engineer, or others in the building industry. The problem, again, lies not in the inability of the architect to be heard, nor in the industry's understanding of architectural issues, but in the message that the profession is sending to society through its actions. The most conspicuous aspects of the architectural world, and those with which society has come to associate it, are simply alienating. The cultish tendencies of the professional lecture circuit, the single-mindedness of the architectural press, the widespread disdain for more pragmatic professions, and the willingness of the workforce to suffer economically all have a segregating influence. The architect has developed a cloistered image which is inherently anti-social. Analogous situations can be seen in similarly insular professional cultures: the corporate community and its inability to tackle environmental issues, and the financial community and its battle with issues of ethics. Those deeply involved in the workings of their professions were simply not aware of what they were doing until a commonly held perception caused a public outcry. The architect seen as a different sort, a breed apart, is counter-productive.

By the end of the first month the other five had trickled in, each new arrival welcomed and oriented by the previous one, each finding their dorm room, or not finding it, depending on their luck. The ex-University of Michigan Viennese students showed up one by one to help in navigating the city, providing what weaponry they could to enable the Americans to penetrate the school's thick armor of headless bureaucracy...

Everyone is settling in. The homeless have found an apartment and regularly stoke the coal burner, impatiently awaiting spring. Dinners are shared and nervous laughter becomes uncontrollable hysteria. The smokers light up in the hallway. Some neighboring Austrians are befriended; language becomes a thick forest rather than an impenetrable jungle; the "technish" university makes an effort to integrate them.

And things are rolling along—like a derelict Chevy with a cracked block and a flat—but still there is glee! There are daily wonders and daily revelations. There is all-night dancing in underground clubs, ending with the 5 a.m. subway ride home. There is the ever-present challenge of finding the best exchange rate, the cheapest milk chocolate, of figuring out what to do that afternoon—in which cafe to blow $2.50 on a melange. There is the ever-present challenge of finding the best exchange rate, the cheapest milk chocolate, of figuring out what to do that afternoon—in which cafe to blow $2.50 on a melange. There is bliss, a warm sense of belonging when you are actually understood by a market vendor, when you can give someone directions, when a letter stuffed with trivia arrives from home.

And then there is school... Yes, that, too. Remember those independent studies? Cobwebs clear from the obscure Viennese system. Rather, people appear to help clear them. Some challenging, invigorating programs appear. Some professors seem kind of, sort of, ready to deal with us once they figure out that the eight Americans roaming the halls, knocking on closet doors and speaking prenatal German are not going to quietly disappear.

It is very obvious that we are far, far away from the third-floor studios of the Art, Architecture and Urban Planning
If the architect must accept certain forms and fully understand their genesis, what can s/he do to ally him/herself with those who initiate the building process? Most importantly, perhaps, the architect can cease propagating architecture as an abstract entity and can begin to view it as an integral part of daily life, that is, in a broad relationship to the general trends of contemporary civilization. As long as the architect assumes intellectually that s/he is engaged in a realm apart from the building industry and the populous, s/he will be viewed by others as contrary and irrelevant. Architects, then, should seek to dismantle the self-made barrier that separates their profession from the rest of society, and should infiltrate the existing mechanisms that bring about the built environment.

The architectural profession has grown increasingly pedantic, derivative, and contrary in the 20th Century. Architects continue to operate from the false premise of determinism, they suffer from a poor education, and they perpetuate a separatist attitude. In his/her neglected state, the architect is quick to blame a society that scorns him/her, or worse, ignores his/her efforts altogether. When, in fact, society should scorn the architect for what s/he has done; robbed the environment of its richness by his/her absence. Ironically, much of what is wrong with suburbia is symbolic of the ills of the architectural profession itself. The architect must come to understand this, adopt the formal fabric of society, arm him/herself with the appropriate knowledge, and join his/her peers in the other professional realms. Then, perhaps, s/he will be of some use to the collective and will not perish of irrelevance.

building. We exist now in an ancient city with a rich sap of context and history flowing through its arteries. Ours has been a tentative relationship. No easy answers. No red carpet. No keys to the city. The city has chosen to ignore its new inhabitants. It is business as usual. We find ourselves the much smaller half in a clash of cultures. Who will change to restore the balance—Vienna or us? One guess.

Auf wiedersehen,
Nick Durrie

P.S. To any students considering this Vienna option (which I highly recommend) start studying Deutsch now—take a summer intensive course. You will find it a much easier place to be in as a consequence. Do it.