

**Including:
The Liverpool
Connection**

Professor
Peter Papademetriou

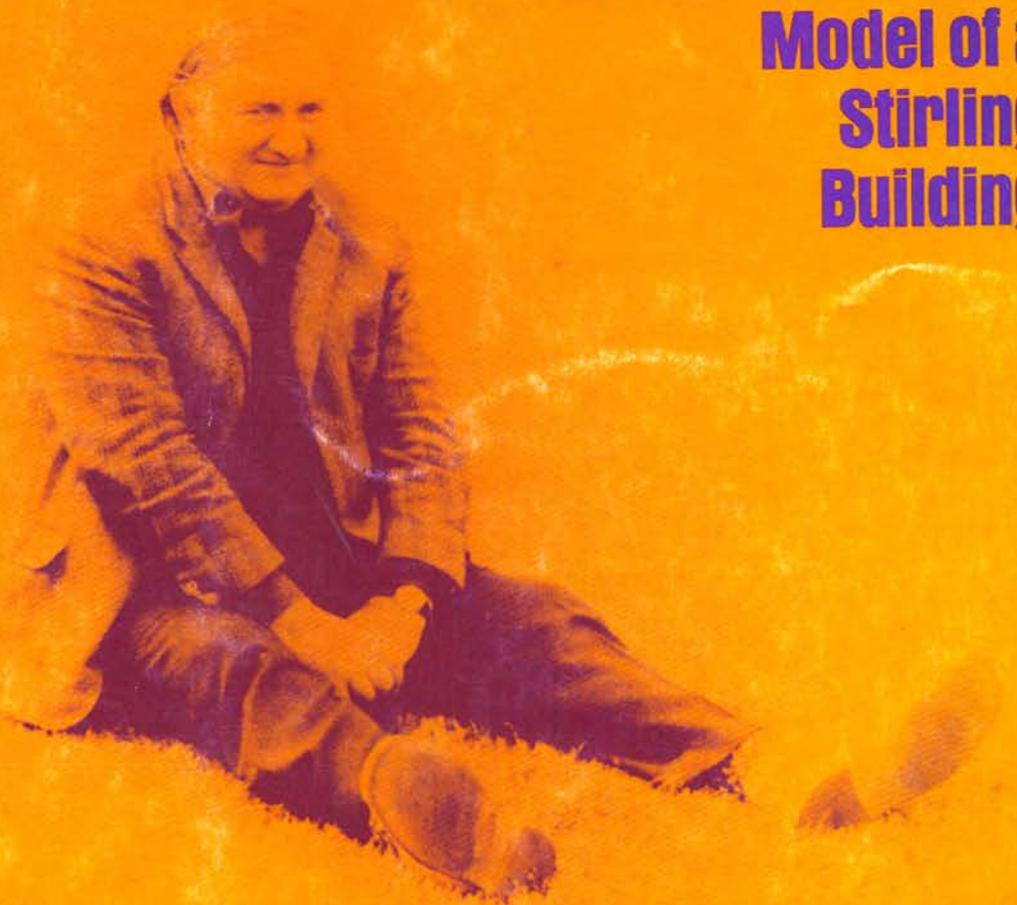
**Plus Exclusive
Interviews
with:**

Craig Ellwood
Richard Gwathmey
Philip Johnson
Richard Meier
Doug Michels
Cesar Pelli
Robert Stern
Stanley Tigerman

**2 New Stirling
Projects:**

Competitions
in Cologne
and Dusseldorf

**A Free
Make-Your-Own
Model of a
Stirling
Building**



INSIDE JAMES STIRLING

Craig Hodgetts

Design Quarterly 100



Notes/ Acknowledgments

In his essay for *DQ 100*, Craig Hodgetts attempts to "... avoid the presentation of architecture as the immaculate, unblemished machinations of high art, preferring the mortar and brick of common labor, as we believe, would Stirling." This attitude has shaped his evaluation of Stirling's work and his assessment of the importance of Stirling's interchange with American architects.

Hodgetts was among those who went to Yale because Stirling was there as a visiting critic. In 1968, he worked with Stirling on a redevelopment study for New York City's Planning Commission. Last summer, Hodgetts spent several weeks with Stirling in London: he made a few drawings in the office; spent a day roaming in Kew Gardens with Stirling and his children; and, traveled to most of the important Stirling sites—Leicester, Cambridge, Oxford, Runcorn and Haslemere.

As we could not begin adequately to illustrate Stirling's work in this issue, we have shown only those elements of projects that expand the viewpoint expressed in the essay or that make a particular visual point. Stirling's own 1975 book covers the work through 1974 in detail with drawings and photographs; further material is listed in the Bibliography on page 36.

This critical essay on the work of one architect by another is the second in the series, "Issues in Architecture," designed to give practicing architects the opportunity to deliberate in print. Craig Hodgetts's firm, Studio Works, has offices in New York and in Southern California, where Hodgetts teaches in the School of Architecture at UCLA. We wish to thank the members of Studio Works who assisted Mr. Hodgetts with the illustrations for this issue, particularly Anna Thorsdottir, who developed the fold-out paper

model of Stirling's Cambridge History Faculty Building. This "make-your-own" model is the first in a series of models of significant contemporary buildings to be published by Walker Art Center. Billie Tsien and Cheryl Peterson made the collages; Wendy Adest and Coy Howard gave editorial advice.

Eight American architects graciously consented to phone interviews with Craig Hodgetts. During these they discussed their personal responses to Stirling as architect, friend or teacher, and we have included a single example of each interviewee's work as an additional clue to his attitudes and ideas.

Peter Papademetriou, Associate Professor at Rice University, is a contributing editor to *Progressive Architecture* in Houston. As a Stirling student at Yale, he was introduced to the *Maison de Verre*, Chareau's 1932 Paris masterpiece that was an important influence on Stirling's work, and he was part of the team that documented it in *Perspecta 12*, Yale's architectural journal. Professor Papademetriou's introduction to this issue places Stirling at the center of ongoing architectural debate.

Finally, we must acknowledge the generous cooperation of James Stirling. Walker Art Center is privileged to be the first American publisher of his recent projects for competitions in Cologne and Dusseldorf. Beyond that, Mr. Stirling gave us complete access to his photographic files and spent many hours with Craig Hodgetts last summer, providing a personal view that was the foundation for this piece.

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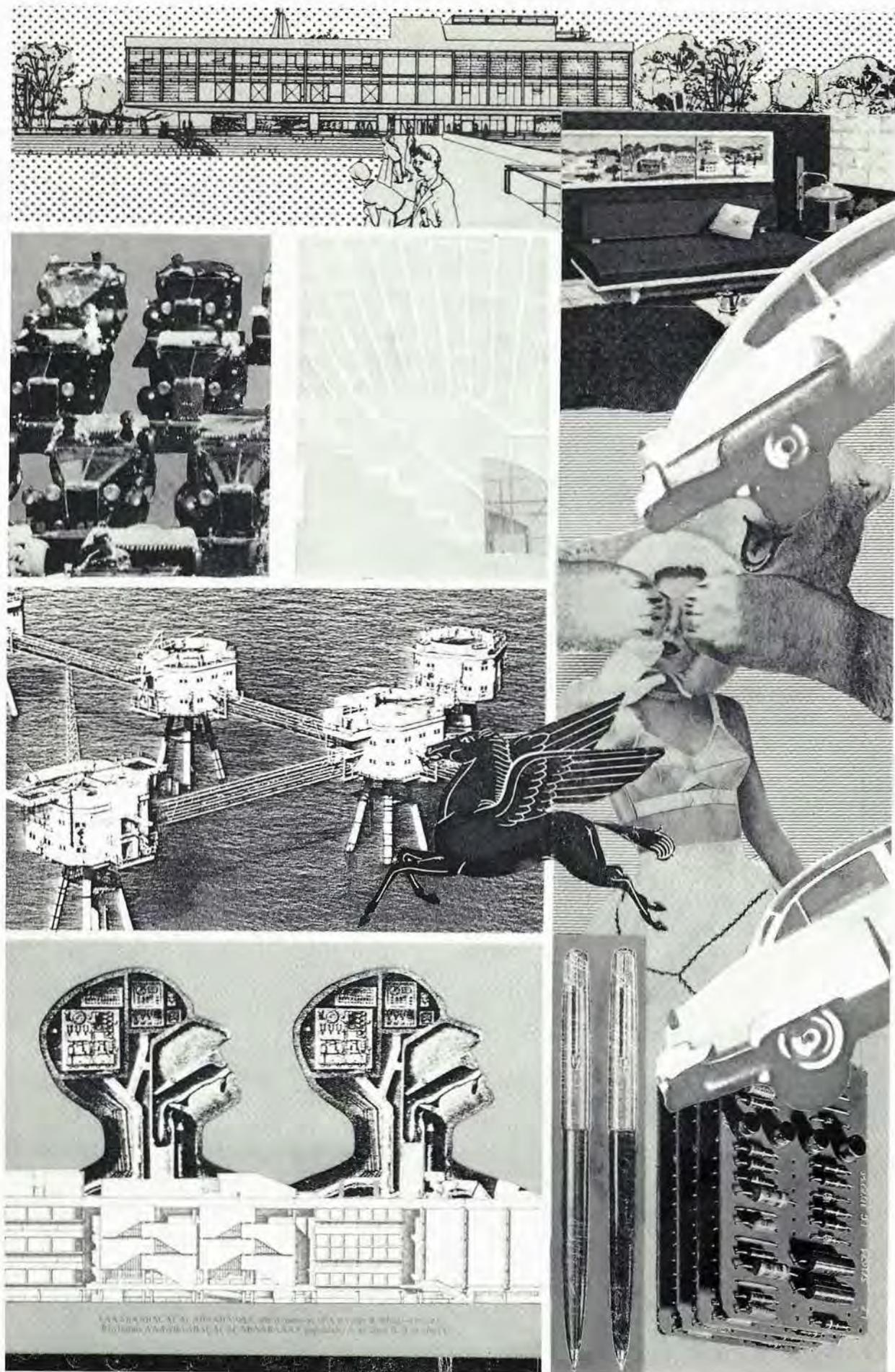
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(I own a copy of this collage)



Written sources for Stirling have generally been unavailable until recently, but this probably hasn't mattered since he has been low on rhetoric. American response to his work has more to do with his sensibilities, how they manifest themselves in physical designs, and how they would seem to embody the ideas many Americans are looking for as a way out of today's architectural impasse.

Both the British and American mid-century architectural scenes proceeded from a prospect of secondhand sources. The UK had certainly been relatively indifferent to the urgency of the modern movement, and the Bauhaus masters found themselves having to reinvent the wheel when they took their first change of venue. As a result, they sprang for offers from the USA and there was a second generation of British students who could only perceive modern architecture from somewhat retarded sources. In provincial settings such as Liverpool, this must have been a strange scene, indeed. Someone who was there will have to chronicle this context although I can't help but feel that the Liverpoolian milieu was inherently different from London, that this difference might even be termed, for lack of a more descriptive term, open-mindedness and further, that such would have cultured an alternative view of America than the usual limey-critic one. The basis for such an attitude in this connection may even be traced back to the 19th century when Liverpool was the port for American goods, and when new technologies shaped the industrial images of both countries.

In this present context I can only suggest this connection, and I shall turn to the expedient of noting some recent Anglo-American parallels and looking (verbally) at Stirling's development with respect to these limited check points.

Consider this: 1950 and his graduation from Liverpool University. Philip Johnson's own glass house at New Canaan might reasonably be called the biggest American image-maker of that day and, as such, coalesced and popularized Mies and a sort of modern Neo-Classicism which pervaded American thought for over a decade. The Prince Regent's Festival of Britain on the other hand put "Britishness" back into modern British architecture and created buildings that were neither images of a regenerated society nor agents to bring about change. In both senses, the original purposes of modern architecture were defrayed, if not betrayed.

It was in such a milieu that Stirling did his early work, demonstrating a facility at a restructured vocabulary by combining disparate orthodox

sources into a new synthesis. Colin Rowe notes that in his thesis of 1950, "Stirling took the Mies Administration and Library Building for IIT and raised it up on Corbu style *pilotis* . . . distinctly shocking for its highly casual manipulation of derivations . . . something American."

Jim Stirling's confrontation with the legacy of the International Style could only have succeeded as it did by his being anti-purist and soft on eclecticism. It wasn't easy. In his 1955 article "Garches to Jaoul," there is a real note of disappointment in Stirling's reaction to Corbu's excursion into vernacular. Yet three years later in "A Personal View of the Present Situation," he is able to speak positively of " . . . a new interpretation of vernacular." And so his first decade of practice draws heavily from traditional building and skirts the dilemma of modern architecture.

1963 finds Jim Stirling at a middle period. Paul Rudolph's Art and Architecture Building at Yale and Stirling and Gowan's Leicester Labs vied for "most published" building of the year and sensitized a new generation of architects. I should confess here that the February 1964 issue of *Architectural Design* was the first magazine I ever stole, such was Leicester's impact on those of us who were students in the early 1960s, when Yamasaki could make the cover of *Time*.

In 1966 the simultaneous appearance of Robert Venturi's *Complexity and Contradiction in Architecture* in the USA and Reyner Banham's *The New Brutalism* in the UK indicated the extreme tensions within the architectural discourse. One argued for an expression of greater diversity, while the other continued to lament that things simply weren't what they appeared to be, or what their authors said they were.

Perhaps nowhere was this non-rhetorical attitude, an architecture without tears, which flourished in the dialectic proposed through Venturi and Banham, appreciated but in America. If his effect on fellow countrymen has been minimal, there now appear to be aspects of a school of Stirling in this country. From Philip Johnson, whose source was Mies; Richard Meier, whose source was Corbusier; Aldo Giurgola whose source was Kahn; Cesar Pelli, Tony Lumsden and Kevin Roche whose sources were Saarinen—all have engaged in designs which would not have been possible without those works whose power of conviction has lain in the authority of Jim Stirling's personal style.

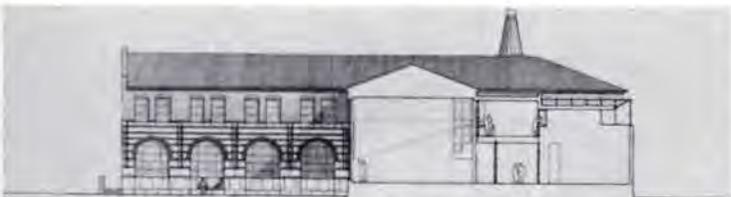
As here, Stirling often depicts himself and some of his beloved antiques in drawings of his buildings. His presence gives the drawings an intimate quality as though he were personally guiding the viewer through the spaces.

Five Xerox collages (opposite and further on) provide a visual "time-line" coordinating Stirling's work with concurrent world events and aesthetics.

THE ARCHITECTURAL REVIEW

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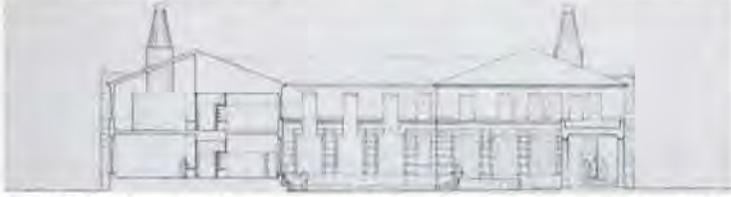




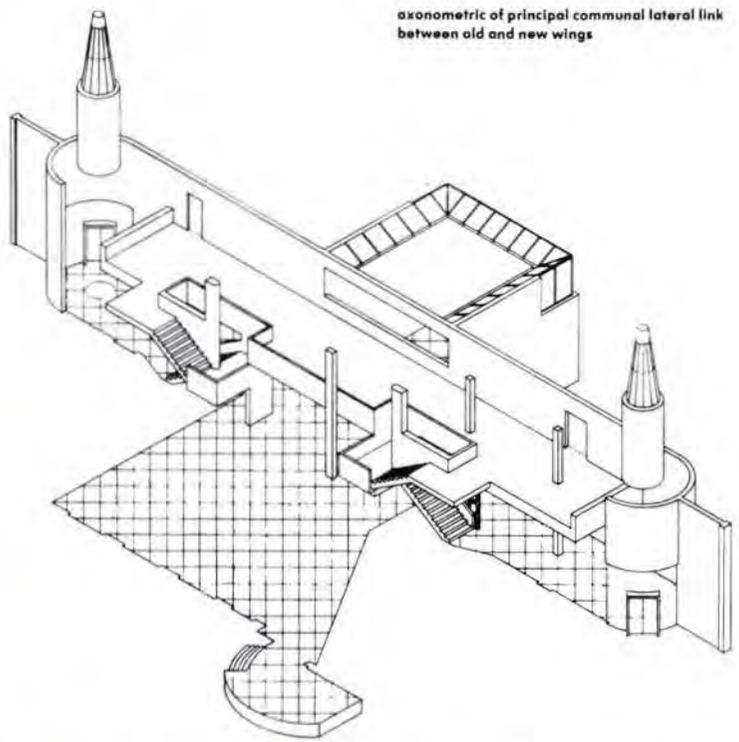
section A-A through gallery, bridge and Jury Room; new south elevation beyond



section B-B through bridge showing two-storey voids and conical skylight lanterns over entrances; sliding panels in centre are earlier design



section C-C through new wing showing preferred part of studios, off-centre corridor and offices facing court; elevation of existing building shown with intended 'bottle windows' on two-storey gallery facade



axonometric of principal communal lateral link between old and new wings

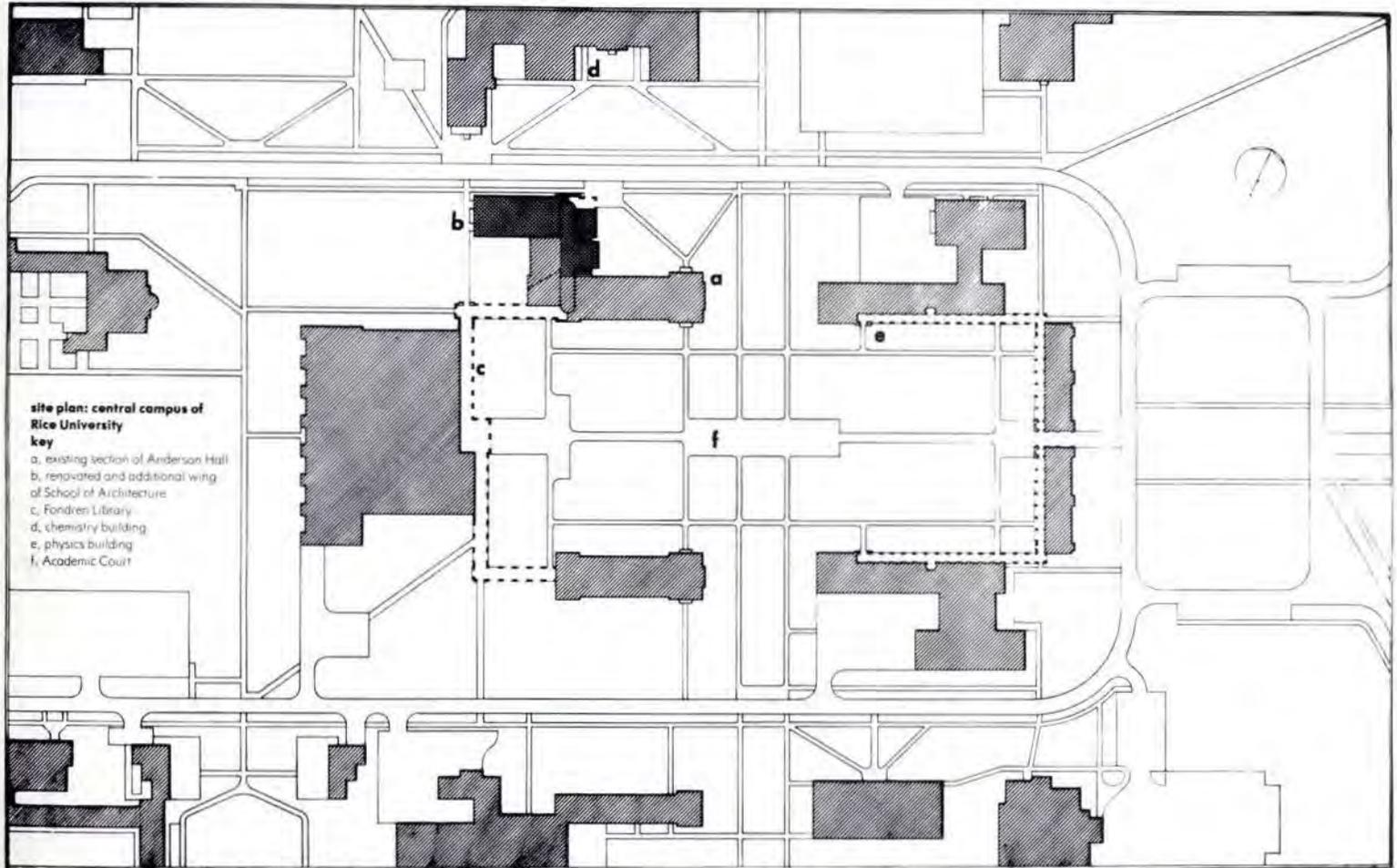
Stirling at Rice

ARCHITECTS: JAMES STIRLING-MICHAEL WILFORD ASSOCIATES

SCHOOL OF ARCHITECTURE, RICE UNIVERSITY, HOUSTON, TEXAS

James Stirling's recent building for the School of Architecture at Rice University is a response to the particular setting and history of the university. In order to understand the work, both in relation to Rice and to Stirling's past designs, the AR asked Peter C. Papademetriou, associate professor at Rice's architecture school, to assess Stirling's achievement (p55).

Facing page: 1, new east elevation, with existing wing of Anderson Hall on left. New porch entry replicates the themes of the existing wing, whereas the Aalto-like Jury Room with clerestory glazing is stated as a collage element.
2, the new wing blends unobtrusively into the campus, subtly reflecting the forms of neighbouring buildings.

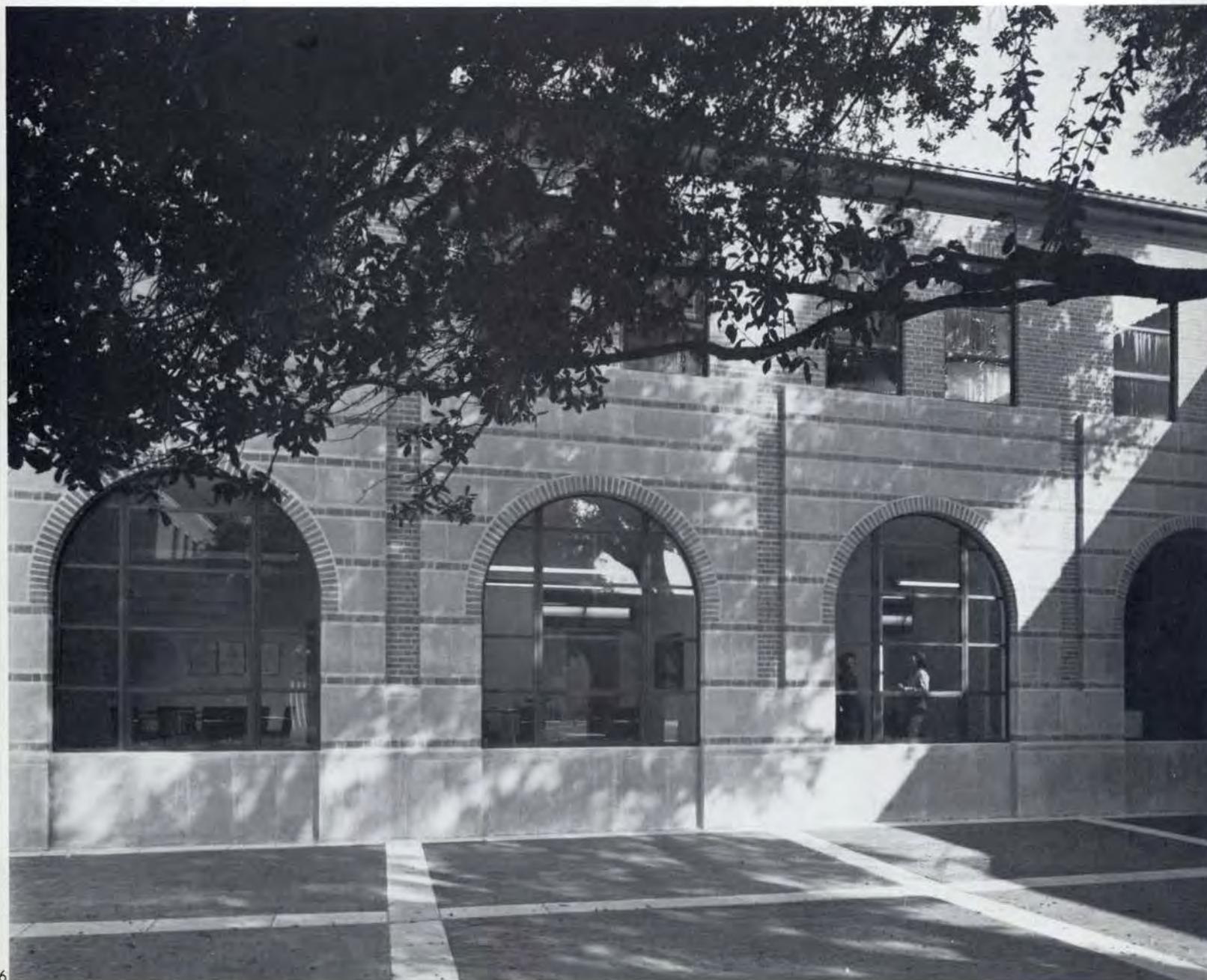


site plan: central campus of Rice University
key
a, existing section of Anderson Hall
b, renovated and additional wing of School of Architecture
c, Fondren Library
d, chemistry building
e, physics building
f, Academic Court



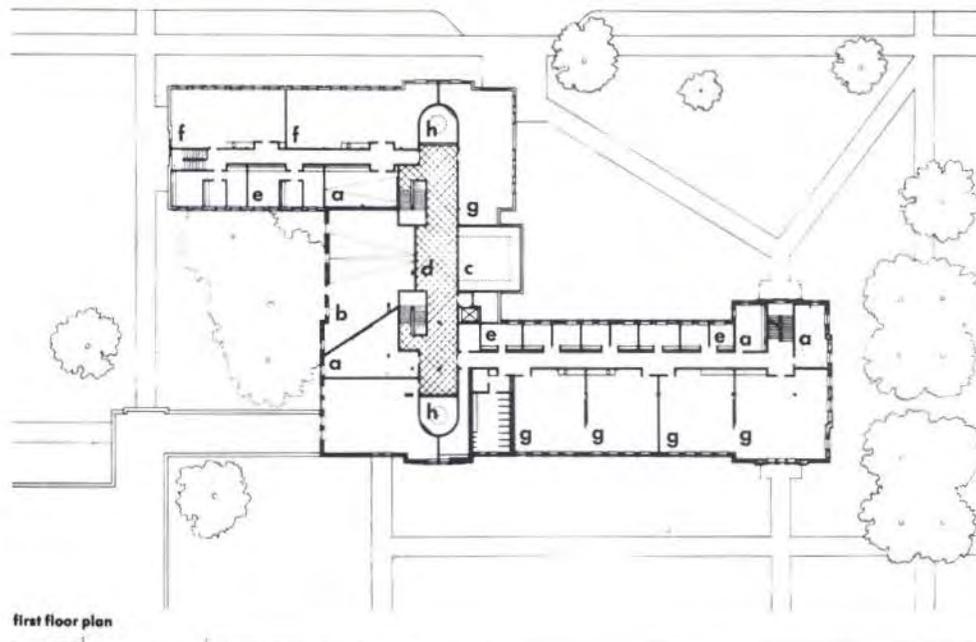
**PHOTOGRAPHS BY
PAUL HESTER**

- 3, arcade link to entrance.
4, view of two-storey volume, with overlook at end of corridor and conical lantern penetrating roof.
5, typical corridor at first floor of both old and new wings; looking at west elevation, where displaced round window is aligned on axis of off-centre hall. Portholes visually link studios and hallways; opposite wall in plum-pink-purple articulates private spaces and clerestories over extend rooms to hall.
6, new wing's courtyard, showing treatment of arched openings as articulated 'pavilions'; brick surface and contrasting bands define the court as an activity area and complement the material themes of the building.
7, new wing fronting on internal campus loop road; conical lantern marks vertical space above entrance.
8, original Anderson Hall (1947) with arcade on far left.





7



first floor plan

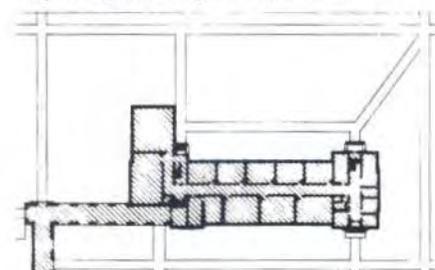
key to first floor

- a, seminar
- b, upper gallery
- c, upper Jury Room
- d, bridge
- e, faculty offices
- f, graduate studio
- g, undergraduate studio
- h, void over entrance

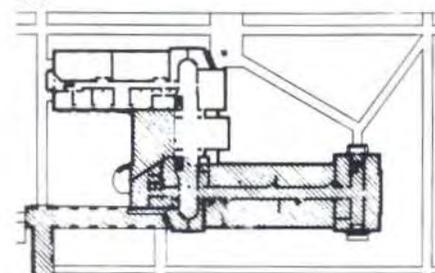
key to ground floor

- a, Smith Courtyard
- b, Farish Gallery
- c, Jury Room
- d, administration
- e, Watkin lecture room
- f, graduate studio
- g, undergraduate studio
- h, student activities
- i, faculty lounge
- k, main entrance
- m, secondary entrance

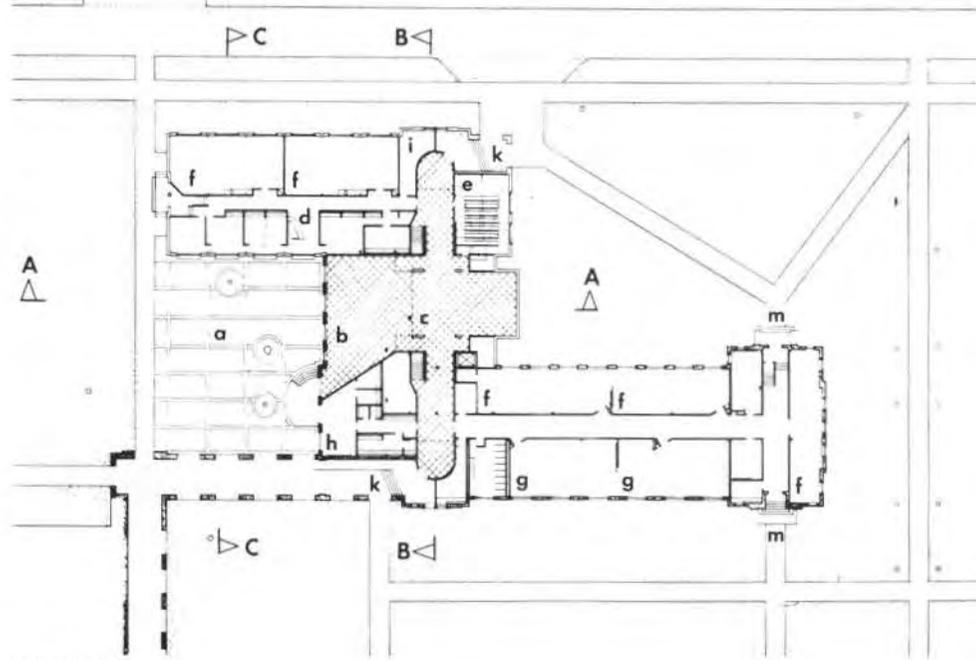
comparative ground floor plans of Anderson Hall



before



after



ground floor plan



8

SCHOOL OF ARCHITECTURE, RICE UNIVERSITY, HOUSTON, TEXAS

CRITICISM BY PETER C PAPADEMETRIOU

Facing page: 9, the first-floor bridge as lateral connecting link between wings; skylighted volume at far end marks entry. Bridge overlooks Jury Room on left and Farish Gallery on right; stairs at each end connect the opposing wings of the building.
10, the Farish Gallery, carved out of existing building fabric, looking under bridge link towards Jury Room.
Column and beam 'fragment' on right support floor of room beyond.
11, inflected wall in Farish Gallery connects to newly formed courtyard.

The renovations and addition to Anderson Hall at Rice University is the first project realised by James Stirling-Michael Wilford & Associates following several years when the practice has been active in suggesting new architectural directions. In design and subsequent construction at a time when Stirling received both the RIBA's 1980 Gold Medal and the 1981 Pritzker Prize, this first completed of three current US projects seems to gain allure by its somewhat exotic location in, of all places, Houston.

Taken purely as a work continuing the production of a distinguished design team, if not one on which is placed the burden of high expectations, the transformation of Anderson Hall into facilities for the School of Architecture appears somewhat enigmatic. However, a closer examination reveals an appropriate fit into both the context of the campus as well as the flow of design preoccupations of Stirling and his office. Perhaps the most essential element in the realised form of James Stirling's Rice project is the continuing definition of context rendered through adherence to the framework established by Ralph Adams Cram through the General Plan of 1910. Academic projects had been a significant part of the practice of Cram, Goodhue & Ferguson, and Cram had served as consulting architect guiding the development of the Princeton University campus. Rice's founding President, Edgar Odell Lovett, had been a professor of astronomy at Princeton before coming to head the new Texas institution. It was the vision of both Cram and Lovett in their perception of the nature of the institution which ultimately was translated in formal terms.

Originally designated the William Marsh Rice Institute, an emphasis was placed on science and technology. Cram commented on the limitation in 1900 in 'The Gothic Quest' that it 'by no means takes the place of the true university, and by just so far as the latter takes on the qualities of the technical school, losing in the process something of its university aspect, it destroys the balance of education, leaving it narrow, material and inadequate.' Lovett shared this belief and aspired to guide the eventual transformation of the institution into a full university. From this ideological and theoretical commitment, Cram was to play the role of symbolically prefiguring this evolution. Two aspects characterised this symbolic synthesis. The first was the concept of the General Plan itself, whose formal qualities represented a flexible framework accommodating both growth and change. As ultimately planned, the arrangement attempted a resolution of the irregular trapezoidal, nearly triangular, site. The northern boundary and longest dimension eventually set the alignment of a primary east-west axis, and played off

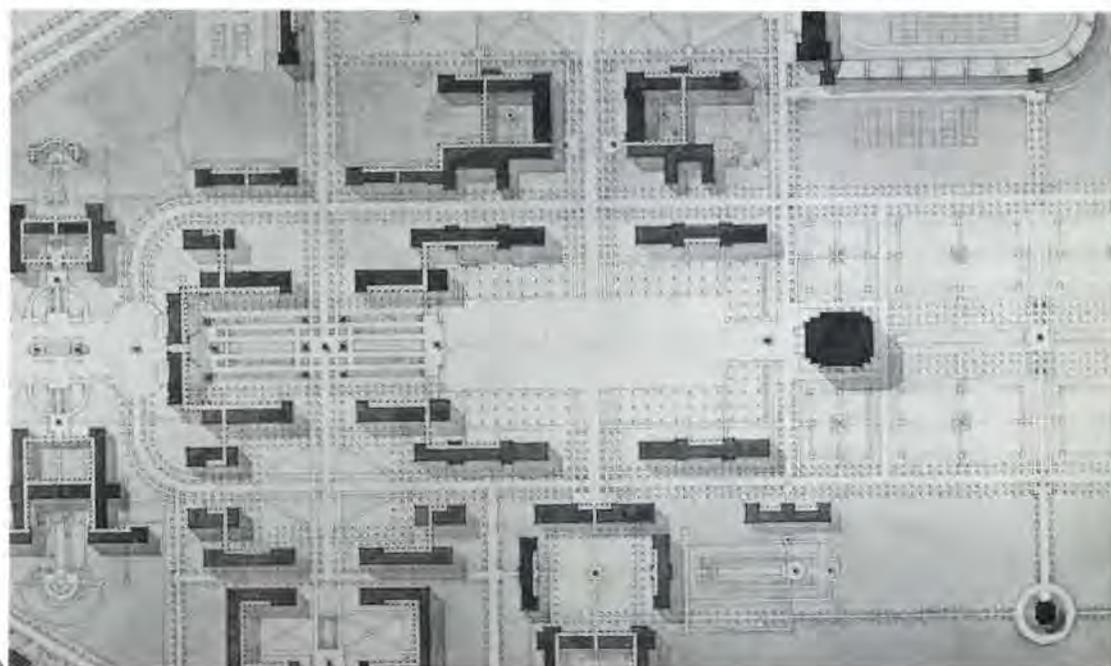
against this was a parti of defined courts articulating major programme areas. The primary axis was emphasised by building blocks running parallel to it, and the secondary courts were to be linked laterally by axes in a north-south direction. The strength of these basic compositional principles matched symmetries against asymmetrical balance—not only to develop the full extent of the site geometry but also to evoke a sense of evolutionary development. The core of the General Plan, and the element against which all others were played off, was the Academic Court.

The second defining aspect of Rice's character was conscious attention to architectural style. Lovett viewed architecture as a public aspect of progress, and observed years later, 'we proposed to take architecture seriously in the preparation of all our plans, but we were unwilling to do this without taking the chance of making a distinct contribution to the architecture of the country while we were about the business'. Cram, while noted as a designer in the Gothic manner, took a regional emphasis in determining the features of the 'Rice style', stating that '—it must look like a college, and one built in a warm climate'. The vehicle for this was a conscious use of eclecticism as a means to express uniqueness of programme, institutional structure and culture. In 'My Life in Architecture', Cram expressed disgust with the libertine use of style in nineteenth-century eclecticism, and was attempting its rehabilitation through conscious principles synthesising cultural association, regional expression, response to climate and romantic allusion.

The early campus buildings set the general quality of this synthesis, being Mediterranean in source and, as Cram characterised it, '—Southern in its spirit—'. Climate was consciously respected in consideration of orientation, as well as in the use of covered arcades. Building blocks were rendered as brick masses suggesting northern Italy, rising on a base of cloisonné masonry and further characterised by horizontal banding contrasting with vertical articulation of wall surface by modular bays. Roof forms were generally hipped, although articulated parapets often continued the impression of a block-like form. In contrast, some roofs have a flat end-gable expression, usually when building wings are meant to be read as appendages to the basic form. All roofs of these buildings were covered with pantiles.

The skeleton of the Academic Court was outlined with the Cram-designed administration building (Lovett Hall) of 1912 and a flanking wing to the northwest housing the physics department (1914). In 1947, M. D. Anderson Hall was added in the south-west corner by the firm of Staub & Rather, linked by an arcade to the Fondren Library of 1949 by the same firm. Both buildings illustrate the post-war

A, detail of the central campus of Cram, Goodhue & Ferguson's General Plan of the William Marsh Rice Institute, 1910.



crisis of confidence in architecture in their planning and visual expression. Built as a general classroom building, Anderson Hall, although expressed on the exterior as a symmetrical box with hipped roof, was internally a programmatic plan comprising opposing groupings of large and small classrooms. This plan not only introduced an asymmetrical corridor within, but also was further complicated by a series of offset 'entries' within this corridor, creating both a shift in the grid of columns and different window patterns on opposing elevations. This irregularity was no small aspect of the renovation work eventually tackled by Stirling and Wilford. Fondren Library was in a similar fashion, a design tortured by the anxiety of functionalism. Modernist sensibilities had been instrumental in its location across the main axis of the quadrangle, as well as its 'programmatic' irregular massing and rejection of the existing-campus style. In 1961, Rayzor Hall (Staub, Rather & Howze) was added across from Anderson Hall and rendered in a further abstraction of the campus' architectural vocabulary. Ironically, the final element completing the quadrangle, flanking the southeast side of Lovett Hall, was Cleveland Sewall Hall. The donor had 44 years earlier commissioned Cram to design a home and specifically directed that the quadrangle elevations should correspond to those of Cram's physics building opposite. In part, wholesale replication was a healthy acknowledgement that the reinterpretation of the campus vocabulary had degenerated completely in subsequent episodes. As the issue of style had come full circle, the fortuitous resolution in Sewall Hall nevertheless was less than satisfactory as a future direction. These issues were to remain and resurface with the eventual conversion of Anderson Hall into the School of Architecture. The need for new space was demonstrated in conjunction with an accreditation report to the university in late 1978. This eventually emerged as a need for a substantial addition to the existing building. The architecture faculty felt committed to a location on the central quadrangle, to serve as symbolic link between the humanities and science sides of the campus, and to a strategy of adaptive reuse of an existing building as a programme appropriate to larger

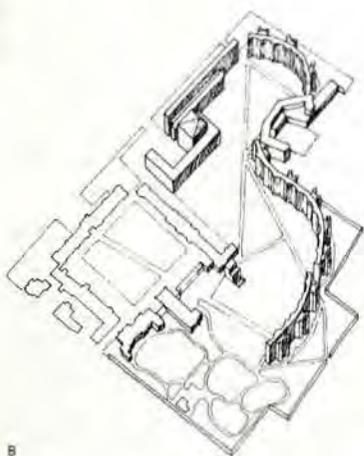
formed with the Houston architectural firm of Ambrose & McEnany who were to have responsibility for the contract documents and identification of prime contractor and principal sub-contractors. The university was additionally committed to a concept of maintaining a building budget in line with a fund drive for construction.

Through the design evolution, the essential features of organisation were maintained. Primary among these was the simple device of opposing two L-shaped plans joined by a seam of common and public areas. This seam evoked the grafting of old and new by virtue of retaining one existing face of the old building and adding a new elevation opposite. Primary studio, seminar and office areas were developed through renovation of the principal existing block and the addition of a new wing, rendering the ultimate building plan as a Z-shape. The preferred conceptual cross section offered a clear distinction of studio space and office/seminar spaces, resulting in a definite internal asymmetry of corridor placement. In part, this strategy was to emphasise and clarify the geometry of the existing portion of Anderson Hall, yet in final form liberties had to be taken with the diagram and the ground floor plan of the old section contains a double bank of studios and the corridor in its original location. The second floor of both wings retains the proposed arrangement. Perhaps the single most significant planning gesture is the continuation of the schemes originally laid out by Cram in the General Plan. The opposing, but parallel wings accentuate the orientation of principal building blocks. The new wing and the existing arcade connection to Fondren Library also serve to create an appropriately intimately scaled courtyard between them, which connects to the principal interior public spaces. This theme of a subsidiary space related to but extended from the main quadrangle becomes a positive addition to the campus landscape and one whose scale is unique. The lateral cross-connection not only provides definite entry porches well located to campus circulation, but also serves to draw additional traffic through the school itself and thereby enhance participation in the life of the university.

These entry porches anchor the building form to the existing campus pathway system, and are rendered internally as punctuations at either end of a clearly articulated lateral spine between the opposing wings. Their form is a two-storey volume with overlook from the second floor into the entry, surmounted by a conical glass skylight lantern penetrating through the roof. The mid-section of the lateral spine contains a Jury Room and gallery, as well as paired staircases oriented with respect to the adjacent wings.

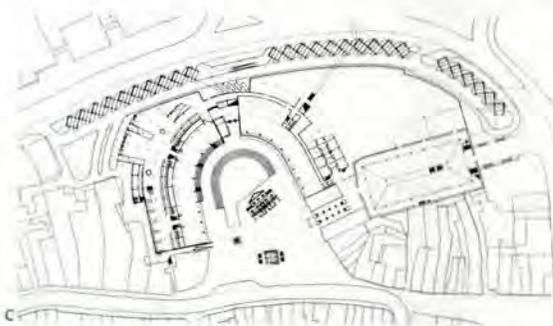
While each space is discrete, the ensemble has been conceived of as a great hall and potentially a multi-purpose space adaptable to a mix of uses including exhibition, review space, social and lecture functions. The jury room is bathed in natural light from a continuous clerestory-skylight return. The gallery, a two-storey space literally carved out of the fabric of the existing building, receives light from existing apertures, one of which was redefined as a doorway leading out to the courtyard space. The special nature of this series of elements as a composite entity is reinforced by the application of rubber-stud tile flooring throughout on both levels, 'marking' the edges of the special zone. In fact, the assemblage may be perceived to be not unlike the axonometric drawing produced by Stirling-Wilford, a kind of large furniture-like construction inserted within the fabric of a fairly routine building envelope. At each porch entry, the lozenge-like end of this construction appears detached from the surrounding enclosure, whose curved glass surface appears to be literally sitting within the surrounding fabric.

The studio spaces themselves are, significantly, routine and downplayed as simple work areas. Finishes in both wings are even more modest than the lateral spine, although the cross section of the corridor is 'keyed' to distinguish room types on either side. A canted, continuous fluorescent lighting cove occurs at the junction of wall and ceiling along one side of the corridors and



B

Contextualism:
B, Selwyn College, Oxford, 1959: building as 'wall' defining one end of green.
C, Derby Town Centre, 1970: building form as element of urban fabric.
D, St Andrew's Arts Centre, 1971: background image of building and development of coherent exterior common space.



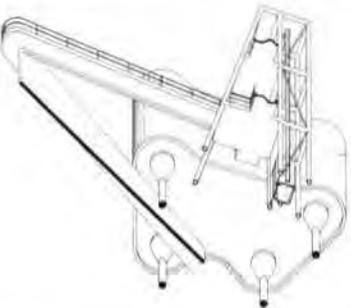
C



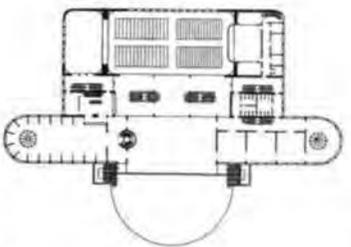
D

national priorities in the profession. On top of this, the faculty pressed for an architectural firm with an international reputation, whose sympathies would support this strategy. At the end of March 1979 James Stirling-Michael Wilford & Associates were recommended and officially contracted by the end of May.

The initial brief consisted only of several pages of space needs and sizes, describing an approach involving discrete rooms for studio areas with slightly differing criteria relative to levels within the curriculum. Also, selected common areas were to be added as a means of creating a 'heart' within the school; the total project amounted to an addition half as big again as the existing building. At the time Stirling-Wilford were retained; an association was



Bridge as icon:
 E. flats at Ham Common, 1955.
 F. circulation gallery, Leicester University engineering building, 1959.
 G. glazed link at Olivetti, Haslemere, 1969.
 H. concourse, Olivetti, Milton Keynes, 1971.



L. J. plan and perspective of 'Kurhaus' project in Bad Mergentheim by Hans Soeder, c1925

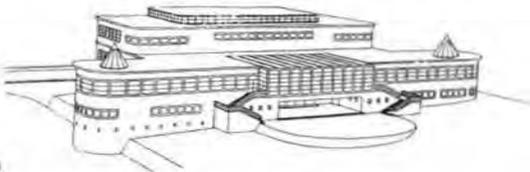
Note:
 A complete history of the Rice University campus, including the School of Architecture, is contained in 'The General Plan of the William M. Rice Institute and its Architectural Development' (Architecture at Rice Monograph 29) by Stephen Fox. Special thanks are due to my student Rutger Heymann for his chance discovery of the Hans Soeder project.

denotes the studio side of the cross section. A combination of articulated entries and large-scale round 'portholes' provide visual access to the corridor from studios as well as between studios. Studio walls are neutral, as they are in the corridor. Office and seminar spaces, as eventually built, have continuous clerestory glazing on the corridor side of each space, and wall surfaces in the corridor have been painted a bright colour: a rust-orange on the first floor administration, and plum-pink on the second floor. It might be said that the interior scheme represents a retention of a Modernist, industrial aesthetic, and that this is in contrast to the development of the building exterior. The contrast is obvious, and suggests if not a contradiction, then perhaps a dialectic contained within the multiple purposes of the building.

The eventual rendering of exterior treatment has been the cause of some discussion, for in many ways the end of one part and beginning of another are difficult to discern. Because of the deference to existing building, the product is quite simply rather plain, a feature some have had difficulty reconciling with the use of a 'name' architect, as the end product is not a 'signature' building, at least to initial impression.

Discretion and discernment, however, actually reveal a gentle subtlety in the design. There are the obvious features such as repetition of actual window groupings on the east elevation, which is seen together with the existing building's north elevation. In contrast, the Jury Room is a frankly collaged element juxtaposed to this sympathetic response. Also, certain heights, lines and patterns of banding have been picked up and continued. But there are also inventive aspects, such as the arched openings of the new wing, treated as articulated pavilions in a manner found nowhere else on campus; yet, on the courtyard elevation, these openings align with those of the existing arcade connection to the Fondren Library and create both a dialogue as well as a kind of symmetry across the courtyard. The conical lanterns, evocative of tabernacles on adjacent Cram buildings, are only slightly suggestive references. Their scale is huge, and perhaps they are a kind of pun—rockets pushing through the roof in Houston, home of NASA. And yet, these lanterns are set within a direct replication of the existing 'risalit' from the existing building. The west end of the new wing is a flat gable form, set at 90 degrees to a similar form of the adjacent Cram-designed chemistry building, and creating a dialogue between them at the junction of several campus pedestrian pathways. Within this symmetrical form, whose centreline is emphasised by a single exposed column at a secondary entrance, a round window is so discordant that it seems to have 'bounced' on the drawing board: however, the window is in fact aligned on the centre of the second floor corridor, thereby 'expressing' the interior asymmetrical cross-section.

One design element philosophically important to the architects was not realised in final execution. When the two-storey gallery was created, the existing building's west elevation on to the courtyard was to have had the



larger lower aperture 'connected' to the smaller one above through removal of masonry surface cladding and a joining together as a kind of bottle-shape. Thereby, a piece of the existing would have been 'erased' in the process of its conversion. Instead, the openings in question were 'made different' by virtue of single panes of glass rather than the horizontally divided lights used elsewhere. On the interior, several existing columns had to be retained in exposed locations and were so treated as to become 'relics' within the new context, another aspect of the stance taken between questions of old and new. Certain fundamental aspects of the building's execution

lay within the nature of the professional service arrangement, administration of the contract and cost control by the client. The new portions are in fact steel frame, but virtually no aspect of this is evidenced in architectural treatment.

Design drawings developed in London were translated into working documents in Houston; so there was a level of detail not entirely in the control of Stirling-Wilford. Design work in the early part of 1980 was on a continuing but interim approval; consequently, the project was juggled between on and off again. But, once the job started, the manner and speed of construction on the part of the prime contractor stood in contrast to much of Stirling-Wilford's previous experience—progress was frankly made before all details and conditions had been completely resolved.

Does the Houston project find a comfortable place within Stirling's production? The architect has said that it is part of a continuum. In his acceptance speech for the RIBA Gold Medal, Stirling noted that conservative handling of the exterior was a facet of continued oscillation between formal and informal, between restrained and exuberant. In respect to interior and exterior treatment, a clear distinction has been fairly consistent, as for instance, the Leicester lecture rooms contrast to the envelope containing them. Stirling's deference to context, that the building might be seen not as object but as fabric, has also been a theme. It is also seen in the Selwyn College project (1959), where the building functioned as a wall; or the Derby Town Centre project (1970) as a piece of urban fabric; or St Andrew's Art Centre scheme (1971) where the edge condition of the enclosing volume has as a primary purpose the development of a coherent exterior space. Can the contrast between interior and exterior simply be reduced to 'Modernist' and 'traditional'? The tension between the two aspects appears to be more deliberate, to suggest that the problem at hand inherently demanded an opposition. To do a building as responsive to context as was intended meant going beyond the replication of Sewall Hall. Adherence to programme was, and is, a fact in Stirling's work, and the expression of that in the given context meant the acceptance of contradictions. There is also the suggestion that modern experience is itself a resource, and that a knowledgeable architect must be as aware of that legacy as perhaps deferential to tradition, as in the case of Rice. More obvious motifs, such as porthole windows, recall this Modernist tradition, as they suggest a nautical interior, as they also serve a pragmatic purpose and perhaps even represent a somewhat whimsical self-indulgence of the architect's personality. There are also certain aspects which evidence a level of iconic significance to Stirling, primary among them being the two-storey gallery, and particularly the bridge as a symbol of communal activity. This may be seen as early as Ham Common (1955), where three living units are rhetorically connected by an articulated bridge—little more than a stair landing, or the more developed circulation galleries at Leicester (1959), Olivetti/Haslemere (1969) or Olivetti/Milton Keynes (1971). It is with the form of this inserted ensemble that Stirling may in fact be baiting those who probe deepest. In basic plan form and arrangement, as well as in conception (shown in an earlier cross section handling of closure sliding panels as a gridwork)—the Kurhaus project by Hans Soeder (c1925) is suggested, including the conical lanterns. The ultimate significance of the School of Architecture is that it continues a tradition of Rice which is an anomaly in Houston today—a coherent, designed environment. As a workplace, it is proving to be useful for education. As a design, it can be said that it is potentially more loaded with messages than it may seem. Yet, its value is that it proposes sensibilities beyond the single building, to approach the problem that the late Peter Collins suggested in 'Changing Ideals in Modern Architecture': '—whether or not a new building fits harmoniously into the environment into which it is set . . . to discipline their architectural forms to harmonise with earlier forms without sacrificing any of the principles of the modern age.'

Progressive Architecture

August 1979 A Penton/IPC Publication



and the monumental portal of bronze aluminum, a cavern in this cliff, will read as the entrance to a tomb.

Amen; a piece of deathly architecture is an appropriately ironic memorial to such a collaborative effort at unconventionality. Perhaps some day *les enfants terribles*, Oldenburg and Johnson, will not only get it together, but get it made.

Big Jim and Pardner get Rice job

What may well be the biggest little deal in the U.S. was culminated in June when the firm of James Stirling & Partner was retained by Rice University, Houston, to undertake what may prove to be their first architectural commission completed in this country. The project is hardly Texas-sized, consisting of a remodeling to the existing School of Architecture and an approximately 50 percent expansion of the program spaces, a gain of only 15,000 sq ft.

However, the choice of the Stirling firm was particularly appropriate to the specific educational context, since the criteria for selection recommended to the Rice Board of Governors were that the architect be distinguished in the profession, exhibit strong skills in creating a new building in an existing situation, and have some connection with the University. Stirling's partner, Michael Wilford, has been a visiting critic to the graduate professional program for the past two years, and James Stirling has lectured and guest-juried at the

School on several occasions. Associated with the Stirling firm for this project is Houston-based Ambrose & McEnany.

One of the major challenges involves dealing with an existing building of fairly undistinguished character which nonetheless occupies the heart of the central campus quadrangle, a formal concept dating from the 1909 master plan proposed by Cram, Goodhue & Ferguson. M.D. Anderson Hall itself was originally designed as a humanities classroom building but since its completion in 1949 has been occupied in part by the School of Architecture, which expanded to take the entire facility by 1975. One objective of further expansion at this time is to bring the physical facilities up to standards recommended by the National Architectural Accreditation Board.

Michael Wilford has outlined an initial strategy to produce an ideal integrated solution for the entire School, along precise program guidelines proposed by a faculty committee. In addition to the contextual challenge, the small scale of the new facilities and expressed budget constraints will make up the balance of the design task.

Fund-raising efforts are underway for the \$2-million project, with a summer 1980 target date for the major initial work. Formal presentation of a design direction is scheduled for September 1979 with the beginning of fall semester classes.

[Peter C. Papademetriou]

Predictable quality for Asia Society

Right from the start, Edward L. Barnes's new home for the Asia Society has several things going for it: client, budget, and size. Lucky Asia Society, lucky New York.

The nonprofit Society, founded by the late John D. Rockefeller III to increase public awareness and understanding of Asian culture, has a tradition of architecturally distinguished headquarters. At present, it occupies a Modern, glass-fronted townhouse on East 64th St. designed in 1959 by Philip Johnson. That building was a gift from Mr. and Mrs. Rockefeller; this one, which will cost \$10 million, is in part a gift from the Rockefeller estate, part funded by donations from Japan, India, and various companies in memory of Mr. Rockefeller.

Ten million is a rather large budget for the eight-story, 73,000-sq-ft building planned. It means that Barnes can design generously, creating a decorous structure which seriously respects the urban context. The Park Ave. facade reinforces that boulevard, while on the side street, East 70th, the building rises one story at the street line and then cuts back twice, leaving an L-shaped open corner to be filled by a roof terrace. The culback area grants



Asia Society Building, Edward Larrabee Barnes.

breathing space to the gracious, well-preserved, and architecturally distinguished townhouses of East 70th, a gallant gesture on Barnes's part. The building confronts the horrendous tower just north of the site, at 733 Park, with a restrained but firm elevation.

Refreshingly, the exterior is stone—a red granite polished to a dark red at the base and top, and given a thermal finish, which leaves it a lighter red, on the central five floors. The dark base defines the floors designed as galleries. A spacious, barrel-vaulted lobby leads to ground-floor exhibit space, and, via a mezzanine gallery, to second-floor galleries. Lit by an arched window in the second story, the vaulted space, paved with red sandstone (a gift from the Indian government) and covered in textured plaster, promises to be a dignified, pleasant display area. These floors, with the adjoining roof terrace on the second level, and the two-story basement auditorium, should serve the cultural functions of the Society admirably.

The dark red top story, housing a seminar room and a meeting room for the Society, echoes some of the design motifs of the base; a second arched window marks the members' meeting room, and a solid band of stone defines the top and bottom of the structure.

One only wishes that form had not followed function quite so closely. Although top and bottom are distinctive, pleasing public spaces, the center stories of the building read as exactly what they are: standard office space, with nothing particularly innovative either inside or out. The large-paned, slightly recessed windows are not quite enough of an improvement on the average office building fenestration to free the elevation from an institutional image. But the effect of the slight modeling, like the effectiveness of the contextual overtures, must await the building's completion, in late 1980, for final judgment.

It would seem, however, that the Asia Society design will live up to the promise of its stars.

[News report continued on page 28]



James Stirling takes a bow in front of a statue of William Marsh Rice, with Michael Wilford.

Bill Butler

Progressive Architecture

October 1982



PA News report

Report from Houston

Texas Contextualism

In the 1960s, the development of the Rice University campus was unfortunately distinguished by a string of departures from the principles advocated in the "General Plan of the Rice Institute" delineated by Cram, Goodhue & Ferguson of Boston in 1909. When the School of Architecture came on line to develop its renovations of M.D. Anderson Hall (originally intended as a general classroom building) and to further expand for needed program space, the decision was made to retain the prime location on the main quadrangle rather than opt for a new building.

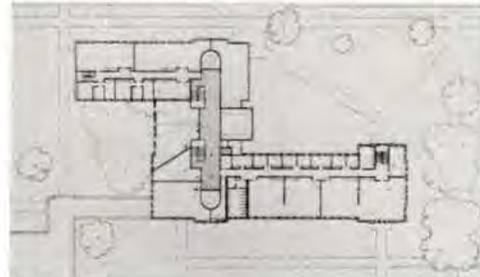
The School felt a particular imperative to initiate a modest demonstration that campus growth might more reasonably follow a path of infill and refinement, contextual acknowledgment and reinforcement. In May, work was begun on the designs of James Stirling, Michael Wilford & Associates, and the outline frame of the project was in place by late July. Gone are the dramatic loft spaces of the 1960s and 1970s (Yale, Harvard GSD) and in their place is an arrangement which is accommodating and frankly conventional, perhaps admirably dull to a certain extent, but potentially a success in leading the way for a more appropriate attitude in design intervention.

Stirling and Wilford, along with Associated Architects Robert Ambrose and Michael McEnany of Houston, have limited the extensive reworking of an existing context and clarified circulation. At the same time, they have proportioned the interior of both wings to adapt to a variety of sizes and shapes for studio spaces, designed as separate rooms. The building configuration is a Z-shape whose principal opposing old and new wings are tied together at the center by a familiar element from Stirling's previous work—a two-story gallery space. It is traversed by an open "bridge" connecting to vertical stairs on either side of the multipurpose (but essentially exhibition) space.

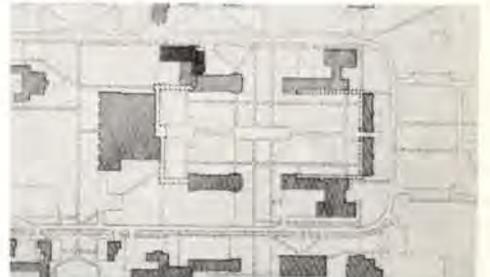
Such an element has almost iconographical significance as a socializing device in the work of the office, but its use is particularly appropriate at the heart of the School whose other spaces are considerably routine. Site development is the distinction of the design, for the extended new wing serves to articu-



North elevation.

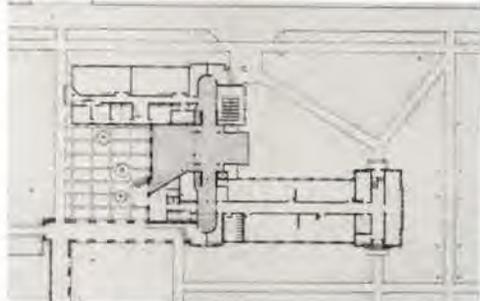


UPPER FLOOR

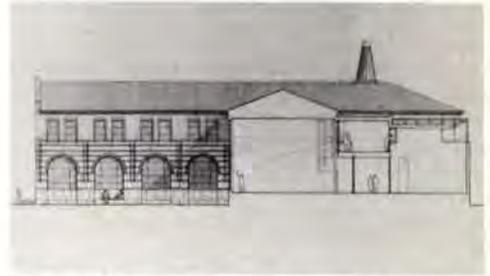


SITE PLAN

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LOWER FLOOR



West-east section through courtyard and gallery.

late a patio-courtyard adjacent to a portico connection to the University library. This courtyard is backed up internally by the School gallery whose reworked "keyhole" windows effectively articulate the newly created two-story volume. In fact, the design has very carefully respected, and taken its cues from, the position of masses of adjacent buildings, heights of eaves, setbacks, and so forth. The addition eventually came to quote directly from the existing Anderson Hall by repeating the West *risalit* of the quadrangle elevation on the loop road façade of the new wing, and by centering the cross circulation within this element.

Other quotations also exist: the conical lanterns penetrating the roof at either end of the gallery concourse

share formal affinities with the tabernacles rising above and punctuating the roofline of the immediately adjacent Physics building designed by Ralph Adams Cram. In addition, by observing the footprint prescribed by the original General Plan, the scheme reinforces and extends the intended form of the quadrangle and its ancillary spaces. This strategy is compatible with the original *parti* in which the narrow buildings of the central quad were supplemented by linked blocks facing outward towards the loop road; a new "porch" on the northeast corner of the new wing emphasizes this relationship.

When Anderson Hall was built in 1947, its vocabulary was an abstraction of motifs found in the early Cram buildings, a coming to grips with Modernism by the firm of Staub, Rather & Howze. Stirling and Wilford undertook many studies to extend the implications of this

treatment into one making references to the initial campus buildings. The existing line of the eaves, primary string and shiner courses are carried through the new elevations and the design is intended to match the facing brickwork, stone trim, and clay pantiles as nearly as possible.

Architecture was one of the first disciplines offered at Rice, and its first chairman was William Ward Watkin, representative for Cram, Goodhue & Ferguson who stayed on in Houston. As construction proceeds, it becomes evident that the intervention strategy undertaken by the School is one which physically ties into the life of the inner campus and philosophically implies a more integrated and accommodating attitude in institutional terms. The Rice students, dispersed to a variety of campus locations during construction, will be watching in anticipation. Physical design will be enriching a larger portion of campus life upon completion, demonstrating a building scale to context relationship both unique and unusual in Houston. [Peter Papademetriou]

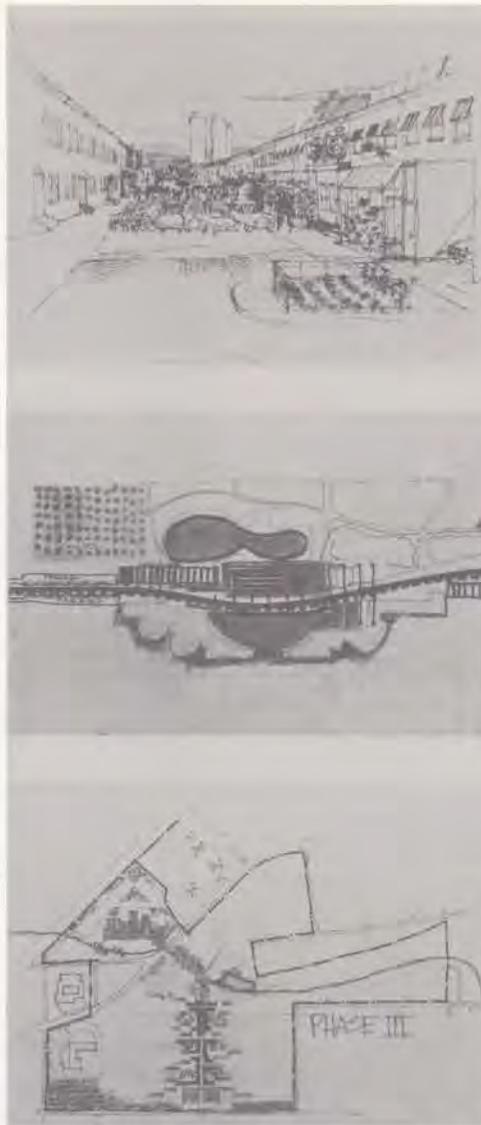
Solar Cities Design Workshop

What are the problems and possibilities for communities seeking to make a transition to a solar future? What kinds of physical patterns will solar communities have, and what are the implications of these patterns for social, economic, ecological, and cultural change? These were questions posed by the Solar Cities Design workshop, held from August 3-10, sponsored by the Solar Energy Research Institute (SERI) and organized by Van der Ryn, Calthorpe & Partners whose offices are in Inverness, Ca.

Rather than a think tank on the obdurate problems of technology and the politics of economic and social change, this was a week-long "design charrette" intended to conjure up prototype solutions expressed in sketch plans. The program organizers placed a high priority on developing images as a way of making the "solar transition" a more tangible reality to architects, developers, and decision-makers in government and the private sector.

To this end, three case studies were examined. The first was for an inner city riverside neighborhood in Philadelphia; the second was for a post-World War II suburban community, Sunnyvale, in the San Francisco Bay Area; and the last was for a new planned community adjacent to the existing urban fringe town of Golden, Co. The sites were chosen because they had the potential to become actual project areas.

Each project had a team. Don Prowler led the Philadelphia team of Richard Stein and Travis Price. The Sunnyvale team included Robert Twiss, leader, and David Sellers and Sally Harkness. John Anderson led the Golden team of Bob



Top: Philadelphia: renovated street. Middle: Sunnyvale: Activities "bulge" along strip. Golden: site plan.

Harris and Doug Kelbaugh. Eleven technical consultants assisted the team leaders and prepared background papers on their specialties for the group at large. Consultants were: Fred Dubin, Central Power; Fred Reid, Transportation; Sheila Daar and Richard Merrill, Urban Food; Clare Cooper, Urban Sociology; Amory Lovins/Hunter Sheldon, Energy Systems; David Morris, Community Development; John/Nancy Todd, Whole Systems; Mary Catherine Bateson, Cultural Anthropology; Ralph Knowles, Solar Design; and Steve Serfling, Aquatic & Waste Systems.

Although the projects had different settings, common themes emerged. Each case showed that conservation technologies used at the community level would strengthen the local economy by establishing community-based industries interwoven with the "nutrient cycle." If communities take charge of their water supply, waste disposal, and food production, their resulting autonomy would also produce a general decentralization. In other words, the shift to solar or self-sustaining com-

munities is a shift to regionalism or localism, politically, socially, and economically.

For the Golden site (where a local developer has expressed interest in the solar community idea) the team proposed a regional shopping center and office park with residential development. Organized along an active pedestrian spine, glazed to capitalize on the greenhouse energy potential, the plan recognizes, innovatively, how a closed-system environment integrates living and working. Energy and food production, as well as nature, weave through the heart of things, and the community water ditch symbolizes this.

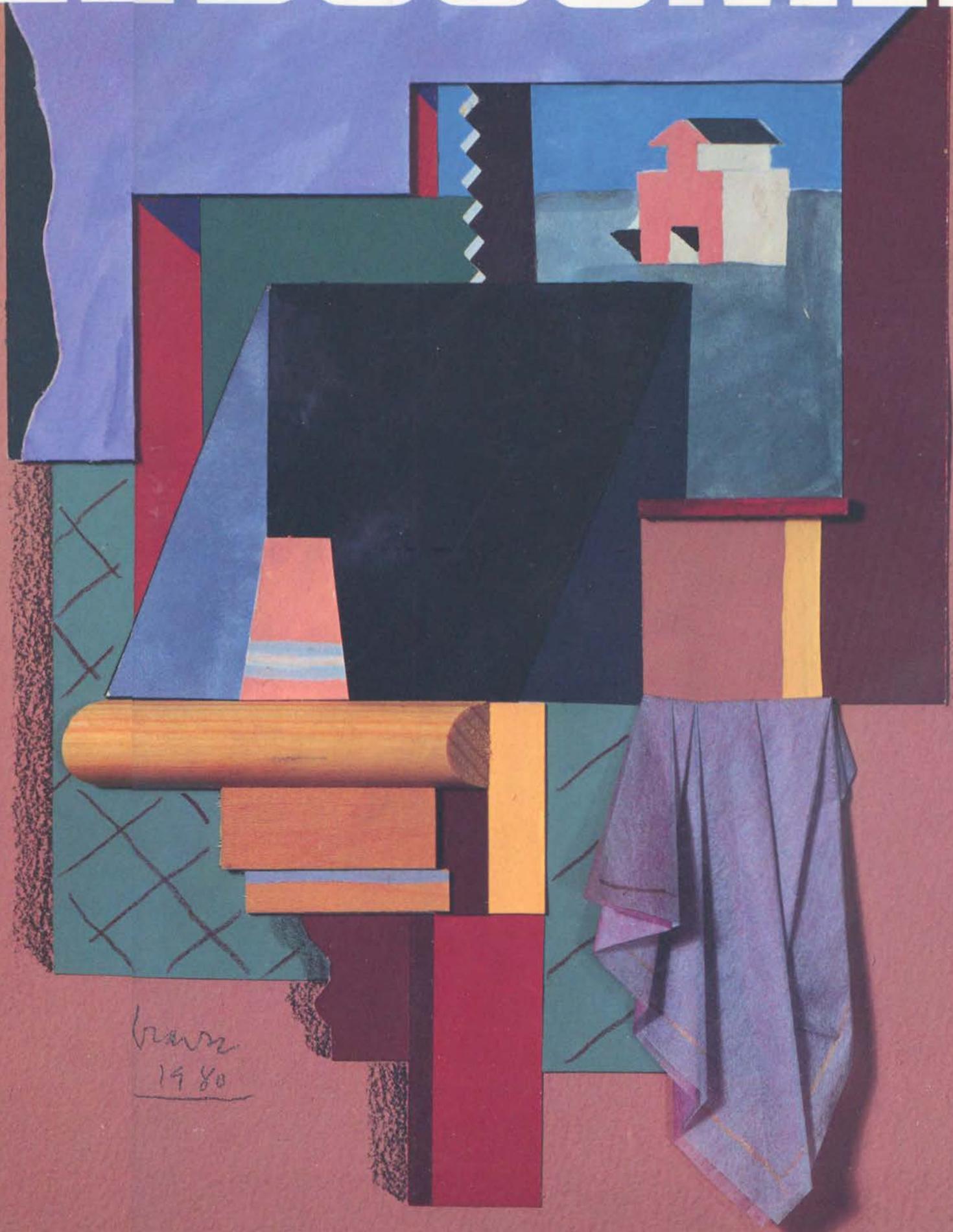
In Philadelphia the idea was to take a slice through the city, to include a spectrum of income levels. The South Street site along the river encompasses a gentrified industrial area in the north and a poverty level residential neighborhood in the south. Overall, the slice has a mixture of underutilized industrial buildings. The foremost task was to stabilize the south end of the strip by creating job opportunities. The redesign of the area emphasized retrofitting buildings for small businesses, shifting the location of service-oriented industries, and creating intriguing entrepreneurial ventures, such as the conversion of river barges into commercial aquaculture fish farms. Here again, the team recommended passive energy devices, insulation, orientation, and greenhouse areas. This was, perhaps, the most utopian of the plans because it involved the most social and economic change. However, the Philadelphia City Planning Dept. has targeted the area for future study as part of a city-wide DOE grant.

Sunnyvale represented the middle-aged, middle-income community. Originally primarily orchardland, Sunnyvale burgeoned as a post-World War II bedroom community for the technical labor force of "silicon valley." Here the team aimed to return the site from Anyplace to Someplace by reestablishing agriculture as a local industry, turning the major commercial strip, El Camino Real, into a "pulsing" intermittent commercial development, and detailing the possibilities for an integrated, self-sustaining community. What is now, on the map, a continuous, fine-grained, urbanized development became a patchwork of voids and solids achieved by awarding density bonuses to homeowners for relinquishing front yard areas and 40-ft-wide streets, and by the development of parks and orchards on city land.

The utopian cast of the workshop was admitted by the participants with the defense that, in view of the acknowledged crisis, utopian is utilitarian. Sim Van der Ryn who, after his tenure as California State Architect, is certainly no stranger to the political/policy arena, spoke earnestly of the need for a clean vision of the future and for models demonstrating this. If indeed that is what we have been lacking, the results of

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Peter C. Papademetriou
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Renovations and addition to School of Architecture, Rice University
改装と増築——ライス大学建築学部

As James Stirling received first the 1980 Royal Gold Medal for Architecture of the Royal Institute of British Architects, and then the 1981 Pritzker Prize in Architecture, he passed into the status of recognized professional maturity, notwithstanding an earlier assessment given by Sir Nikolaus Pevsner in his *Dictionary of Modern Architecture*. However, success has more to do with past accomplishment, and as such his creative production stands to be assessed for what it might reflect of the current state of architectural theory.

Whatever static authority is rendered by the process of professional recognition, recent works, particularly as they reflect authorship in partnership with Michael Wilford, suggest that transformations are still at work in the development of the collaboration's personal style. Among the evidence is the first completed project of those developed in the past five years, new facilities for the School of Architecture at Rice University in Houston, Texas.

The Rice project is possibly the most sensitive design intervention of the new series, including as it does addition to and

extensive adaptation of an existing building, relationships to clearly-established patterns of use and association with a built fabric of distinct formal structure. Specific financial constraints and accompanying procedures for ultimate construction were also laid over a program of accommodations involving both redefinition of the workings of an educational program combining young undergraduate students with advanced graduate professional degree candidates and the physical reworking of a building initially designed for totally different purposes.

Critical to an evaluation of the Stirling and Wilford design is the measure of both its purpose as a School of Architecture as well as, and no less inclusive of, its role within the context of the Rice Campus plan and the distinct architectural style created for that setting by Ralph Adams Cram in 1910. The ultimate design solution is, in effect, a didactic synthesis of the opposition of these two sets of forces. Its ultimate articulation reflects the perceived tension of these two goals, and the architectural character of the design thrives on the interaction of this opposition as its point of origin.

ジェームズ・スターリングはまず1980年度のイギリス王立建築学会ロイヤル・ゴールド・メダルを受賞し、次いで1981年度建築部門プリツカー賞をうけ、『近代建築辞典』の中でニコラス・ペヴスナー卿になされた初期の評価にもかかわらず、円熟した専門家と認められるにいたったのである。とはいえ、成功とは過去の業績で処していくものであるし、同様にかれの創造物は、それが建築理論の現況を反映するものとみなさ

リーズの中でおそらく最も繊細な仲立ち役のデザインである。なかでも最終的な建設へむける予算上の制約やら付随する諸手続が、若い学部生を高等専門課程の修士生に接触させる教育プログラムのはたらきを規定しなおすことと、ことごとく異なる目的で当初設計された建物の本体に手を加えて補整することとの双方を含んだ調整に費す全工程をおおってもいた。

スターリングとウィルフォードのデザインを

The provocative nature of the ultimate visual expression evolved by Stirling and Wilford may be seen simply in terms of how to reconcile the status of the senior design partner with a solution nearly deferential in the extreme. Expectations for the firm's first American building and, of all places in Texas where "culture recognition" through "signature" objects is particularly a cliché, are seemingly curiously unrequited. Could it be that the response to the Stirling and Wilford design is partially due to its apparent contradictory position relative to the imperatives of "modernism"? Ultimately the question must be raised that, if such a significant level of anticipation may be ascribed to the design, carrying as it does the burden of its pedigree, to what degree then does it reflect the current thought of Stirling and Wilford?

The dilemma of modern art at the present moment centers on the mandates of its revolutionary posture, one which has placed a premium on originality, creativity and the evidence of personal expression of the individual artist. One has come to associate the significant artist as that which is clearly *avant-garde*, whose works continually sur-

最終的な眼に映じる表現で気になる性質は、先輩設計者の身分を極端にうやまうほどの解決をもってそれとの調和をいかにはかるかという点が明瞭に見られるだろうということである。事務所初のアメリカでの建物であることと、しかもそれを建てるのに「署名入り」作品によって「文化認識」されるのが常套形式となっているテキサス州だということへ寄せる期待は、表面的にはほとんど報われていない。スターリングと

prise. Modern art has been reviewed as a continuous process of establishing first principles, to be a form of research and, in such a way, to characterize its formal investigations in abstract terms. These phenomena combined to create a rejection of precedent and convention, and in architectural theory compounded the spiral of constant revolution in the name of a *Zeitgeist*. Thereby, a design discourse evolved from a language of architectural form was denied, because such worked against the fundamental resistance to the development of "a style".

Stirling's own development was admittedly ambivalent regarding the singleness of modernism, beginning with his education in Liverpool where, as he characterized it, "... to succeed one had to be good in many styles."¹ His initial reconciliation with modernism's loss of Utopia in the 1950's was to skirt the issue of its further definition and turn, rather, to excursions into the vernacular, an acceptable alternative as it at once contained aspects of abstraction appealing to a modern sensibility, while its formal issues were removed from any didactic position. Ultimately, successive trans-

をつく作品をたえず制作している重要な芸術家ならば明らかに前衛的なのだと思うようになっている。モダン・アートは最初に樹立した原則——探究の形態たること、また同様に形態探究を抽象表現で特性づけること——をたゆみなく継続していると評されてきた。こうした現象が、先例や慣例の距絶を生み、また建築理論においては時代精神の名のもとに継起する革命をつくりだした。そのため、建築形態の言語で展開されるデザイン論は不実された、というのは、そ

formations enlarged the range of formal interest, inclusive of a broad spectrum embracing a conscious recognition of architectural history manifested in an oscillating continuum, as Stirling characterized it "... between the formal and the informal, between the restrained and the exuberant."²

The ultimate development of the Rice School of Architecture therefore may be seen as a logical part of this design evolution, and not at all as an exceptional work so thoroughly limited by numerous constraints. As with any commission a number of choices were specified by the client, others were conditioned by specific exigencies, and others were conscious refinements to which the architects were ultimately philosophically committed.

The *raison d'être* for the commission was based on a pragmatic evolution of space needs for the School resulting from a program accreditation report to the University in late 1978, citing both an increased need for studio space as well as selected specialized space not a part of the program at that time. Space needs were such, in fact,

that several classes were not even contained within the old Anderson Hall, contributing to a level of ennui among students relative to a collective social vision of the school as a perceived place.

M. D. Anderson Hall had been originally built in 1947 to the designs of Staub & Rather as a general classroom building. Its internal order, however, was curiously specific, for instead of being a simple loft space interior, its plan was that of a "programmatically" interior. It was this physical context to which Stirling and Wilford would eventually have to respond; classrooms were classified as being of two distinct "functional" types, and arranged on opposing sides of an internal double-loaded corridor. Because of the varied sizes, this corridor was not centered within the essentially symmetrical block form but configured off-center, in addition to which it was modulated by a series of offset articulated classroom entries. The net result was a paradoxically complex asymmetrical structural frame, creating an exterior whose pattern of window openings further resulted from these interior moves, such that those on the south

elevation do not align with those on the north elevation. A solution to these idiosyncracies was sought which would reform them in a way compatible with the configuration derived for program expansion.

M. D. Anderson Hall, therefore, reflected the ambivalence present in the late 1940's created by a pause in actual construction on the Rice Campus in the 1930's, as well as a loss of faith in the formal proposals advanced by Ralph Adams Cram in the original buildings. This loss of faith was due to the advances of a modernist esthetic of "functionalism." In part the interior plan resulted from this attitude, as did the exterior facade expression which, while stripped of much of the ornamental program created by Cram, at least adhered in abstracted form to a semblance of character which had become a virtual "Rice style."

The visual character of the Rice campus is, in fact, a curious anomaly in Houston, a coherent visual environment of buildings consciously ordered in their relationship to one another as the expression of a collective idea. A significant aspect of this lies with the principles advanced by Ralph Adams Cram

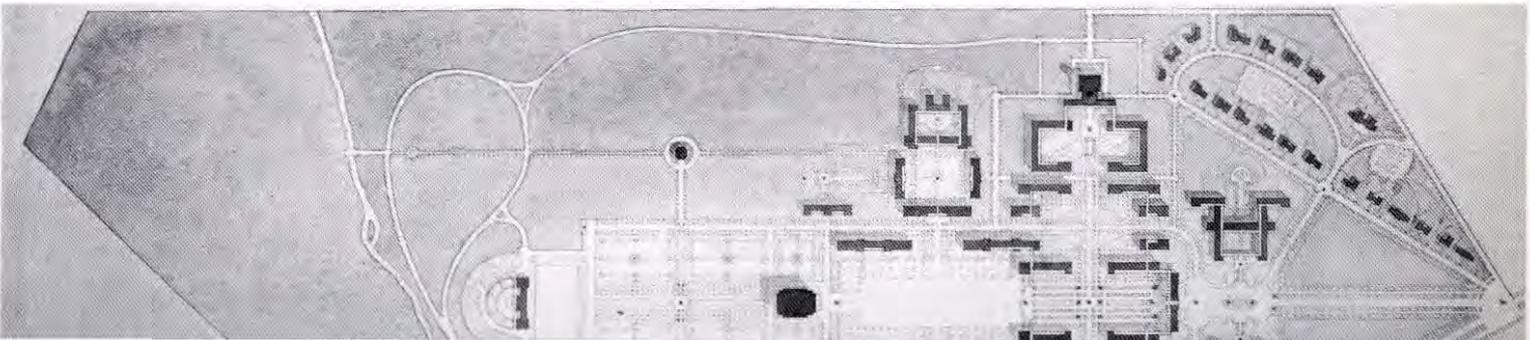
first in the configuration of the General Plan of 1910 and second in the creation of an appropriate architectural treatment with the first buildings within that plan.

The propositions of the General Plan were the synthesis of an institutional vision shared by Cram with Rice's first President, Edgar Odell Lovett. At its founding, Rice was essentially a technical institute, but both men were committed to the eventual transformation to a full university. Cram therefore symbolically prefigured this evolution from this ideological and theoretical viewpoint, using the organization of the General Plan as an armature within which to both guide growth, evolution and change, as well as to maintain a consistent reference for its development.

The graceful composition put forth in the General Plan is a clever synthesis whereby the 233 acre campus comprising an irregular, trapezoidal nearly triangular site was organized with a primary east-west axis aligned parallel to the northern boundary and longest site dimension. In counterpoint to this axis was a *parti* of defined courts articulating major program areas. As a

につれ、次いでもてはやされたヴァナキュラーという逸れ道へ向きを変えることであった。とうとう相継ぐ変貌は、スターリングが「……形態的なのか非形態的なのか、制限なのか充溢なのか、その狭間で……」と特徴づけたように、つづく変動のなかで明白な建築史認識を含む広範な領域にまで、形態上の関心の範囲を拡大した。

ライス大学建築学部の最終的な発展は、それ故に、このデザイン展開の論理的な部分とみられようし、多くの圧迫で制限されつくした稀れ



formal means to underscore the main axis, building blocks ran parallel to it, and the secondary courts were linked laterally by axes in a north-south direction. This arrangement was one essentially of principle, that matched symmetries were freely played off against asymmetrical balance thereby suggesting a pattern for eventual development of the full site as well as a clear sense of evolutionary growth. A primary element against which such growth might happen was the core of the General Plan, the Academic Court. This quadrangle, the first portion to be developed but in fact not completed until 1971, gave an image of place, the heart of the campus. Anderson Hall, therefore, occupied a critical position within the Plan as it was an element in the gradual definition of this symbolic center, and the prominence of its location was among the reasons why the School of Architecture opted to retain its location as it sought to expand to meet changing needs.

The visual character of the campus buildings also was an aspect of institutional definition, for Cram took a regional stance in determining the features of the “Rice

style”, for “. . . the dominating idea was that this was an institution of higher learning and that it must *look* like a college, and one built in a warm climate.”³ The vehicle for this was a conscious use of eclecticism as a means to express uniqueness of program, institutional structure and culture. Cram was therefore clear in his distinction between pure revivalism and what he regarded as the libertine use of style in the Nineteenth Century, and inventive eclecticism as a process of stylistic rehabilitation through conscious principles synthesizing cultural association, regional expression, response to climate and romantic allusion.

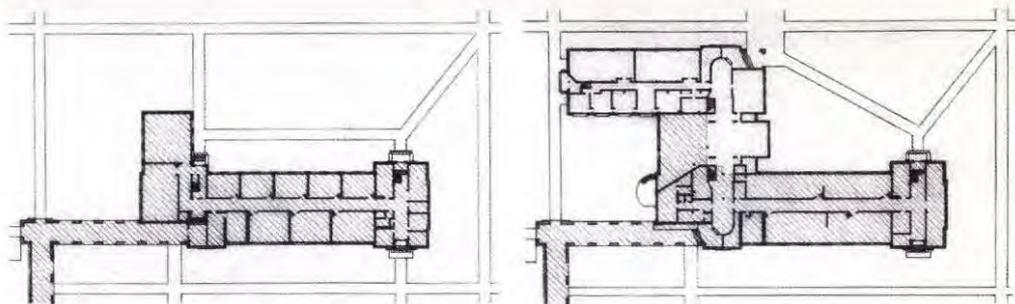
The general aspects of this synthesis were set forth in expression which was Mediterranean in source and, as Cram characterized it, “. . . Southern in its spirit.”⁴ Consideration of building orientation, in addition to the use of covered arcades, were aspects of respecting climate. Building masses reminiscent of northern Italy rose from a base story of *cloisonné* masonry, further characterized by horizontal banding contrasting with vertical articulation of wall surface by modular bays. Pantile-covered roofs were

もたらしていた旧アンダーソン・ホールといえども、事実上その内には数教室を収容しきれるものではないということなのだった。

M.D.アンダーソン・ホールはもともと一般教室棟としてスタンプ・アンド・ラザーのデザインで建てられた。その内部秩序は、棧敷状の単一空間であるのにひきかえ、プランは「全体秩序に則る」内部空間であったので、かなり特異であった。それが、結局スターリングとウィルフォードが唱和させざるをえなかった物質的なコンテクストであった。つまり、教室は別個のふたつの「機能的」タイプに分類され、二

拡充を計る構成にふさわしくそれらを改良するのはどれかと探求されたのだった。

そのためM.D.アンダーソン・ホールは、最初の建物でラルフ・アダムズ・クラムが促進した外観の不履行ばかりか、1930年代のライス・キャンパス建設の休止によって生じた1940年代末の相反状況をも反映していた。この不履行は「機能主義」というモダニストの美学が進行したことに責任を帰された。外観ファサードの表現は、クラムによってつくられた装飾計画の大半がはぎとられる一方、結局は事実上の「ライス・スタイル」となった特徴あるうわべを抽出した



Plans: before and after

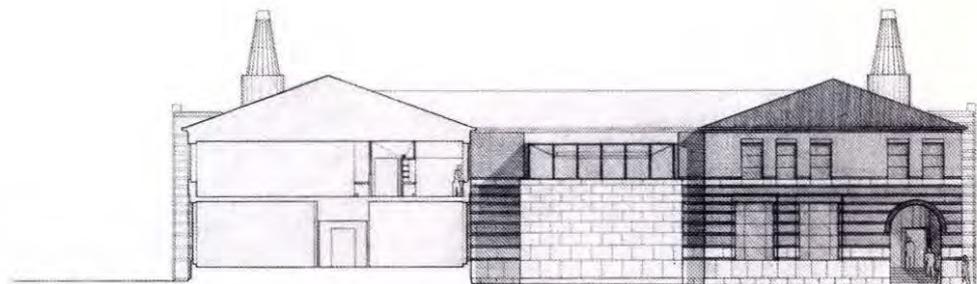


M.D. Anderson Hall, showing original condition when completed in 1947, wing at far right was ultimately absorbed within the gallery space of the Stirling and Wilford design.

M.D.アンダーソン・ホール。1947年竣工当時の原形を示す。右奥の翼棟は、最終的にスターリングとウィルフォードのデザインのギャラリー・スペース内に吸収された。

Photo: Elwood M. Payne





Section A-A

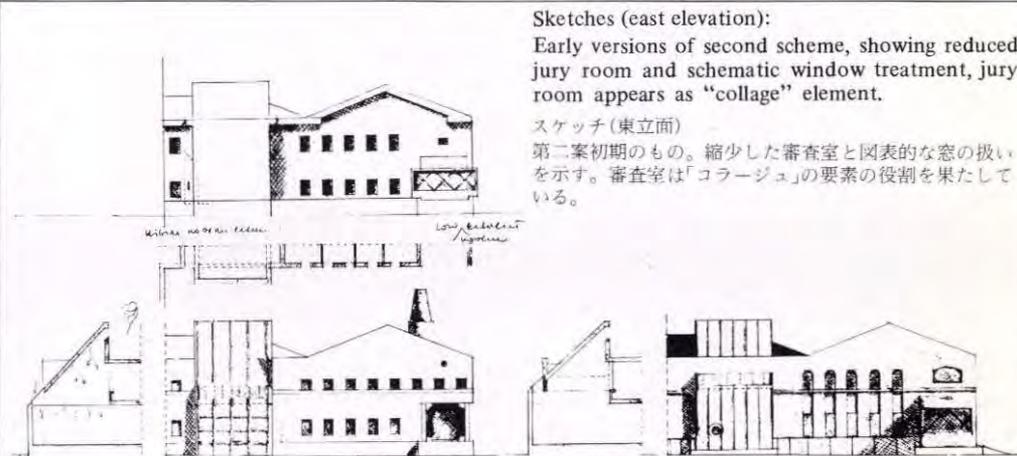
generally in hipped form, occasionally suppressed by an articulated parapet or with a flat gable where separate wings were clearly to be seen as appendages to a main block. Even with a clear program of ornament Cram's emphasis on planar composition suggested a superiority of massing over decoration.

It is in this context that the evolution of Stirling and Wilford's design may be seen ultimately as a conscious reformation to the goals evidenced by Cram. The program given the architects clearly suggested an addition half again the size of the existing facility; in effect, to maximize the "reading" of the whole project clear formal connections would have to be established between the parts, old and new.

The primary move in development of the *parti* was the proposition of two opposing wings connected by a lateral spine containing special aspects of program. This arrangement achieves several important features. First, the theme of the General Plan is continued, as the new wing parallels the existing and thereby maintains the direction of the east-west axis. Second, the

configuration allows for an independent reading of elevation features, so that analogous but distinctly different impressions may be created (thereby obviating against the need for straight replication). Third, as a piece of campus fabric, the building configuration provides a new addition of a defined court space created by the definition of the new wing, in conjunction with an existing arcade connecting Anderson Hall to the Fondren Library. This subsidiary space is clearly related to and extended from the main quadrangle, thereby enhancing the position of the School in association with the main symbolic campus element.

The building *parti* of a Z-shape formed by the grafting together of opposing L-shapes formally links old and new sections by means of presenting simultaneous juxtaposition of aspects of each on opposite sides of the building. The old north elevation is matched against the extended middle created by the lateral spine as it absorbs a portion of the old elevation, in part matching the expression through replication of a full bay of window grouping and in part contrasting with it through the frank *collage*



Sketches (east elevation):

Early versions of second scheme, showing reduced jury room and schematic window treatment, jury room appears as "collage" element.

スケッチ(東立面)

第二案初期のもの。縮小した審査室と図表的な窓の扱いを示す。審査室は「コラージュ」の要素の役割を果たしている。

attachment of the Aalto-like jury space on the east wall. On the inside corner of the new courtyard, the new arched elevation meets the squared openings on the existing wall of what became the Farish Gallery which opens on to the courtyard.

The plan *parti* manifested a preferred conceptual cross-section offering a clear distinction of studio spaces opposite from office/seminar spaces, more aggressively

displacing the weakly-placed double-loaded corridor and rendering it more "programmatically" through a more definite asymmetry.

The preferred section was ultimately modified as the final adjustments were made to both building costs and program; the first floor of the old wing retains a double bank of studio spaces, while its second floor and both levels of the new wing exhibit a version

基本計画の主題は、クラムによってライス大学の初代学長エドガー・オデル・ロヴェットも分担させられてきた大学施設ヴィジョンの統合であった。その創設時において、ライスは基本的に専門学校であったのだが、最終的には全面的に総合大学へと変質するようふたりにゆだねられたのである。その故にクラムは、この観念的に理論的な見地から、その発達のために一貫した関連を保持するとともに、ふたりにとって成長・発展・変化を導くものとして基本計画を

のためどんどん発展する感じがはっきりするばかりか、いつか敷地一杯に発展したようすを思い浮かべるといった基本原則のひとつであった。そのような成長をひきおこす主要な要素は、基本計画の核でもあるアカデミック・コートであった。この方形中庭は開発されてしかるべき第一の場であったのに、実際には1971年になるまで完成しなかったのだが、その場にキャンパスの中核というイメージを与えていた。そのため、クラムとウィルフォードがとめているのは、次第

ればならぬことであった』からである。この表現形式には、教育プログラムと大学組織と鍛練の独自性を表現する手段として折衷主義を意識的に用いていた。だからクラムは、純粋なリヴァイアリズムや19世紀におけるスタイル制約のない用法だとかれがみなしていた物事と、文化の総合や地方的表現、風土との対応、ロマンティックな引喩を総合するための意識的原則によって様式を復興しようとする過程としての創造的な折衷主義と、それを区別する特徴の

ていた。クラムが強調する平面的な構成は、明瞭な装飾プログラムをもってはいても、装飾以上に量塊性が勝っていることを示していた。

スターリングとウィルフォードのデザイン展開が結局はクラムの明示した目標を自覚した上での改修だと見られようというのは、このコンテキストにおいてなのである。この建築家に与えられたプログラムは、既存施設のさらに半分の広さを建て増すことをはっきり示していた。つまり、事実上、基本計画の「創設」を意味する

of the original section. What is of ultimate interest is the basis of the section on a firm programmatic conception, and the evolution of the concept from a basic conceptual diagram.

The heart of the Stirling and Wilford design is the lateral spine which not only connects both wings, but anchors the building to existing campus pathways. The ends of the spine are punctuated by entry points defined as two-story voids topped by glass conical lanterns which thrust through the roof. At the center of the spine are special spaces accommodating major collective activities, the Jury Room, collaged on the new wing and the Farish Gallery, carved out of the existing fabric. By means of a continuous clerestory on the former and double rank of windows facing west on the latter, natural light is brought deep into the interior. Architecturally the spine is read as concourse and bridge, an open connection whose iconic power as a socializing element is a feature of many Stirling buildings. This zone is additionally articulated by a change of flooring from fairly routine vinyl tiles in the studio wings to the rubber-stud tiles

which mark the limits of the special place.

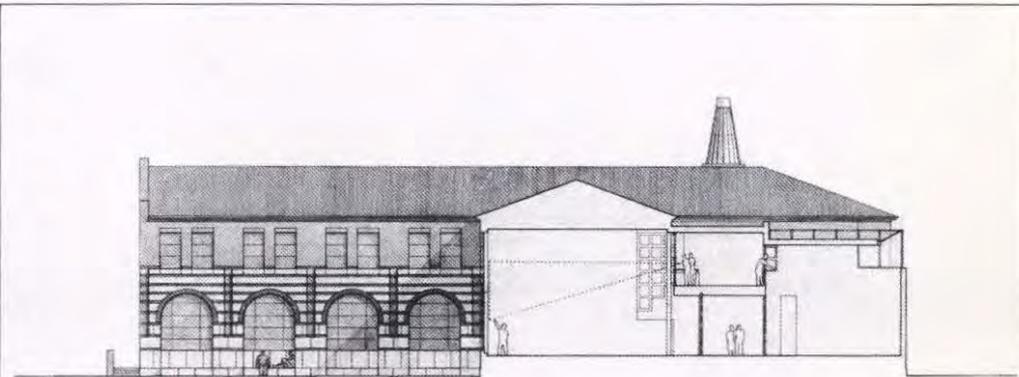
Finishes of the interiors are modest in choice, and slightly indifferent in their detail. Studio wings are characterized as work spaces, and the cross-section of the corridor develops a canted continuous lighting cove at the wall-ceiling junction denoting the studio side of the section. Recessed entries elaborate the rhythm of the corridor on the studio side and a series of large-scale "porthole" apertures provide visual access from the corridor as well, as between studios. Seminar and office space have continuous clerestory glazing on the corridor and bright color has been applied on their side of corridor wall, a rust-orange on the first floor administration and plum-pink at the second floor on both wings.

The ultimate reading of these finishes is of an interior whose attributes are workaday-modern: synthetic materials, contemporary colors and low-finish industrial details. The special spaces of the spine further the distance from exterior treatment by appearing to be, from their articulation, nearly as a separate construction placed within a shell. That is, the assemblage of

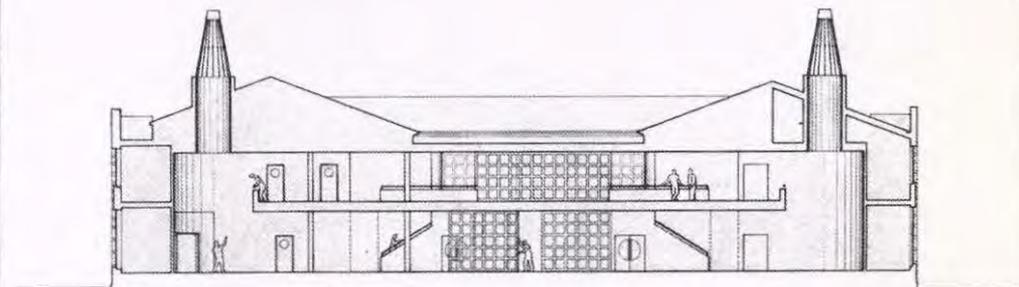
をうけない解釈を認めている。第三として、キャンパス構成の一区画として、アンダーソン・ホールをフォンドレン図書館へつなぐ既存アーケードと新しい翼棟とによってはっきり輪郭づけ限定して生じる囲い庭を新たに追加する結果を建物配置が生んでいる。この副次的な空間は、ウッドラング大中庭に関係づくとともにまたそれから続いてきている。そのため、象徴的な最大のキャンパス要素とともに大学総体における学部の位置が強調されている。

平面の基本概念は、採用した断面の考え方——オフィス/セミナー・スペースとは正反対のスタジオ・スペースの特質を明白に示し、また配置のまづい二層廊下とは侵略的に交替し、またより明確な非対称によっていっそう「プログラマティック」に演出する——を表明した。

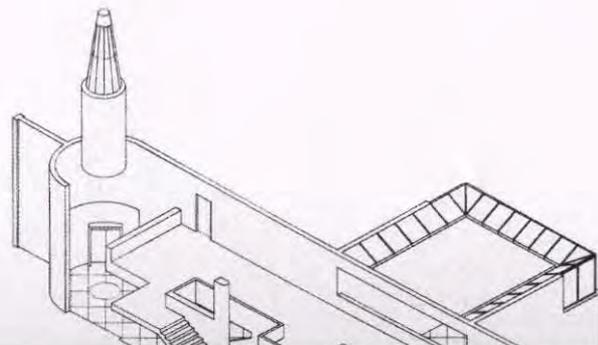
建設費とプログラムの双方を最終調整した時点で、採用する断面は最終的に修正された。つまり、旧翼棟の一階は二列のスタジオ・スペースを存続させ、一方その二階と新翼棟の両階とは



Section B-B



Section C-C





Upper space



paired stairs, bridge and lozenge-like ends whose curved glass surface appears to be a volume sitting within the entry porch, all combine to read as a large furniture element within a volume defined by a contrasting building envelope.

This envelope is the exterior skin, whose treatment is rendered with means deferential to those of the existing building and the campus vocabulary as a whole. Select vignettes, such as the grouping adjacent to the Jury Room and porch on the east facade are quoted directly. Certain heights, lines and patterns of banding have been picked up. Even a reference is made to the immediate surroundings, such as the response of arched openings on opposite edges of the courtyard to the arcade which connects one end of Anderson Hall to Fondren Library. These, old and new, create a dialogue and a kind of symmetry across the new exterior space; moreover, the arch openings of the new wing are not a direct replication but rather an inventive interpretation, since their appearance as articulated pavilion-panels is in a manner seen nowhere else on campus.

A reading of design studies illustrates that

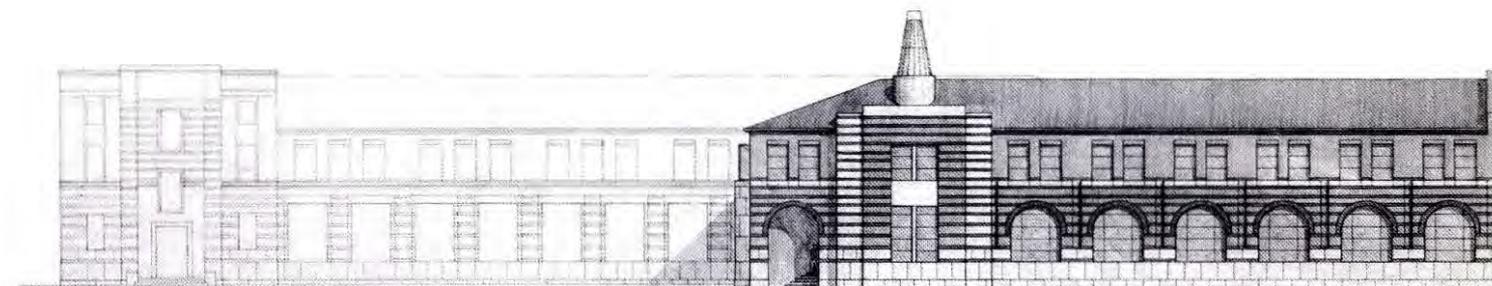
建物から切り開いたファリッシュ・ギャラリーがある。前者の窓上の連続するクリアストーリーと後者上部の西向き二列窓とで、室内深くまで自然光がもたらされる。建築的には、その尾根部はコンコースおよびブリッジと解釈される。つまり、それは開かれた関係であって、そのもつアイコン的な力が社会に順応する要素となっているのが、スターリングの多くの建物の特色である。

室内の仕上は、選択においては控え目、ディテールにおいてはやや平凡である。スタジオ翼

such simplicity of expression was not a beginning point at all, but rather a precise process of refinement. Most acute was development of the west elevation, the largest piece to be designed. In earlier forms it contained elements jarringly “modern” in their origins, particularly a staggered dormer form originally part of a clerestory roof light design and a “Constructivist” entry canopy clipped on one end. Gradually, however, these elements were subsumed within a visual rendering more evocative of the original design, less assertive and more “second-glance architecture.”

Fragments exist to suggest that the notion of adaptive redesign might carry with it deliberate contrasts to retain a sense of the past in its reformation. For example, the symmetry of the lower concourse is broken by the presence of two existing columns in the center of circulation. The purity of the bridge and its flanking stairs is marred by the uncomfortable position of what can only be another existing column, a move to remind the observer that this was once another thing. Against the splayed wall of the Farish Gallery a single, one-story “relic” column

これらの仕上を解釈する根本は、当代のありふれた合成素材や当世風色彩や低完成度の工業化ディテールに依存した特性をもつ室内に帰せられる。尾根部の特殊空間は、もっともらしい外観の扱いと、室内の明確な表現との隔りを助長し、まるでひとつの殻の内に別個の建物が配されているように見える。それは、一組の階段とブリッジと菱形に似た両端部——そのガラス曲面は対照的な建物包被によって輪郭をとられたヴォリューム内の巨大家具的な要素と解釈するよう、すべてが結びつく入口ポーチ内にヴォ



North elevation

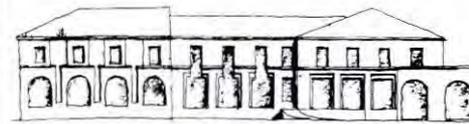
holding part of the second floor appears almost as a “found object,” reworked as a sculptural element. Existing sets of windows were retained in the gallery, and it was the design to remove a portion of masonry facing and visually connect the small upper windows with broad and large lower ones, suggesting that renovation might also include *erasure* as a visual device. This was not realized in final construction, although the gesture is noted on the interior by a slight deformation of wall surface to suggest the connection.

Modern quotations also are juxtaposed; the Jury Room is one element. Another are the conical lanterns which contradictorily suggest a reference to the tabernacles on the parapets of surrounding Cram buildings, while they are of a scale so large as to be obviously different. Perhaps they are even a pun: rockets thrusting through the pantiles, in Houston, Space City.

Other elements became frankly imitative, adopting a convention in a direct way. The north facade replicates a *risalit* at the entry identical to that on the opposite end of the spine on the quadrangle elevation of the old

つけるといった具合に、まさしく参照デザインが間近になされている。これら古きも新しきも、新たな外部空間をささむ対話と一種の調和を生みだしている。なおまた、新しい翼棟のアーチ型開口は直接の模倣ではなく、むしろ創意に満ちた演出である。なぜなら、明確なパヴィリオン・パネルとして出現させるのはキャンパスのどこにも見当たらない手法だからである。

デザインを調べて得た判断は、表現のあのよ

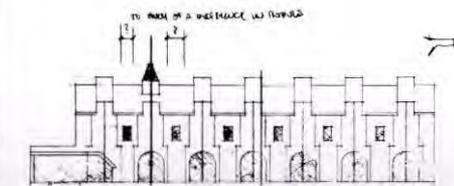


Sketches (west elevation):

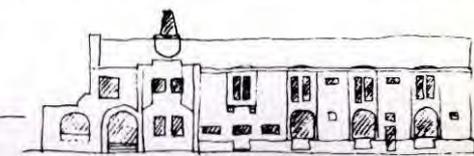
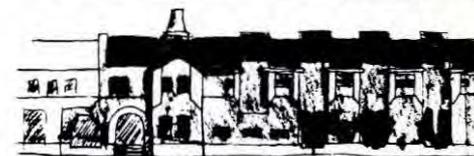
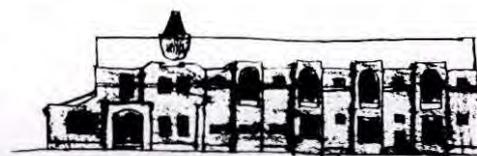
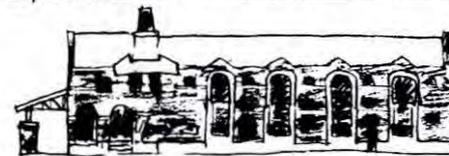
Treatment of two-story Farish Gallery in center exploring alternative studies of fenestration, preferred solution of “bottle windows” appears on bottom.

スケッチ(西立面)

窓割に影響を及ぼす二層のファリッシュ・ギャラリーの扱い。採用された解決案「ボトル型窓」が一番下の図にあらわれている。



NORTH-WEST ELEVATION



building. The west end of the new wing is a flat gable form, set perpendicular to a similar form of the adjacent Cram-designed Chemistry Building, creating another dialogue between old and new at the crossing of campus pedestrian pathways.

Possibly the most provocative element is also contained in the west wall, a window to light an interior stair. The framing of the gable end was in part by a column located on the centerline of the form; this was expressed at the entry porch as one is forced to move around it to get at the displaced doorway. Numerous studies were made to locate the window, but ultimately the crudest choice was selected, a round window so discordant in position that it appears to have “bounced” on the drawing board.

Perhaps this bothersome aperture has a didactic purpose, for it is clear that the Stirling and Wilford design is more than just simply an abdication of intentions to mere imitation. This provocative window is a symptom of not only the tensions within the design but also those within any philosophy of architecture at the present moment. The dialectic between context and the specific

mandates of program lie at the core of a conscious representational system evoking these inner tensions. Strictly speaking, both the figure *and* the ground of the west facade are correct, although they can only exist in a tense relationship to be true to their separate realities. The symmetrical flat gable end is consistent with other campus elements. The round window is evocative of the functional cross-section which is asymmetrical in plan location; it is, in fact, centered on the corridor of the second floor.

The choices exercised by Stirling and Wilford at Rice demonstrate that the imperatives of modernism are not as exclusive as they once may have seemed. It would appear that the lore of modernism is a legacy so rich in its diversity that the architects are suggesting a reappraisal of the entire spectrum of formal investigations, many of which were deliberately obscured in the political/esthetic victory of the International Style. Such was not the case as shown in Gustav Platz's 1927 book *Die Baukunst der Neuesten Zeit*, and Stirling rewards those who dig deepest, for the formal quality of the lateral spine at Rice bears a distinct

的な差異をそれに伴わせるものであることを、スケッチの断片は示している。例えば、下部コンコースの対称性は通路の真中に既存柱が二本存在することによって破られている。ブリッジとその側面につく階段の純粹さは、ただもう一本の既存柱だということにすぎないその既存柱の不快感な位置によって損われているのだが、それはすなわち、見る者にこれがかつてもう一本の柱であったということのを思い出させる措置なのである。ファミッシュ・ギャラリーの斜角壁と対照を

していることを、対極的ながら示す円錐形の頂塔である(だがそれらは大きなスケールで、相違は歴然である)。おそらく、それらはもじりでもあろうか、スペース・シティ、ヒューストンの瓦屋根から突き出るロケット。

他の要素は、すなわち慣例に則り、率直に模倣している。北面ファサードは、旧棟で大中庭側へ突き出した部分の真裏にあたる端部の入口に、それと同一のリザリートをくりかえしている。新翼棟の西端部は、隣接するクラム設計の

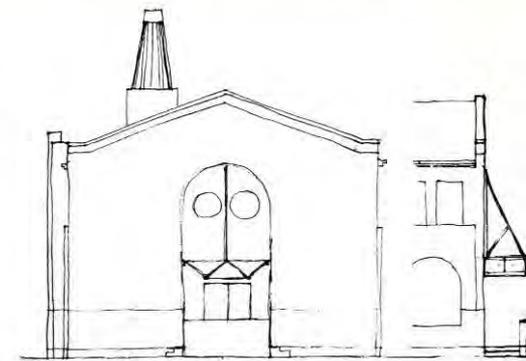
West end developed as flat gable form, exploring reconciliation of central structure under mid-point of gable with window to light stairway; later versions begin to locate the window in a more direct, asymmetrical relationship to the elevation.

平らな切妻形に発展した西端部。階段を照らす窓をつけた切妻の中央下部の主要構成を探る。後になると、立面とはまさに非対称の関係に窓を配置しはじめる。

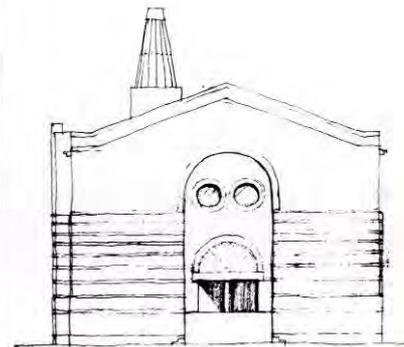
kinship to Hans Soeder's designs for a Kurhaus at Bad Mergentheim, not only in plan form but also inclusive of conical lanterns punctuating each end as at Rice. The past *and* the future, and even the past future, are all part of the resources at the disposal of today's architect. Dialectical tensions must perhaps coexist as a temporary condition before architectural theory adequately evolves a design discourse leading to a new formal synthesis.

Twenty years ago, Henry-Russell Hitchcock observed, “Certainly it is time, however, that the extreme insistence on a sort of modernism in architecture that should be in its every aspect as different as possible from earlier architectures had diminished. Architects today are less afraid of continuity and partial identity in theory, in materials and in emotional content with buildings of the past than in the twenties. But it chiefly creates confusion, I believe, to call these tendencies ‘post-modern’, ‘anti-modern’ or ‘neo-traditional’, however badly some generic name for them has evidently come to be needed.”⁵

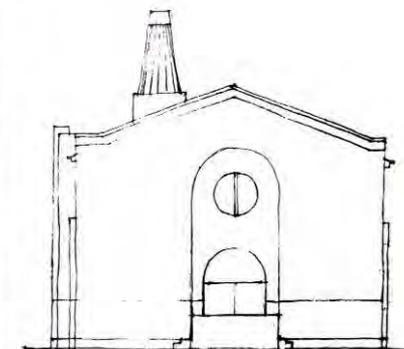
Peter Collins in *Changing Ideals in*



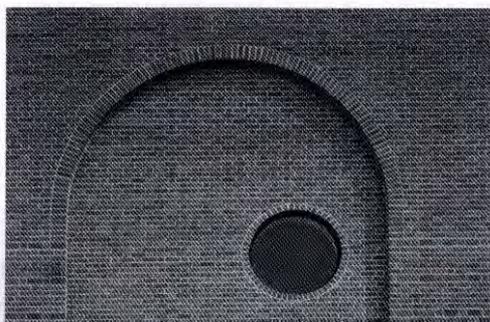
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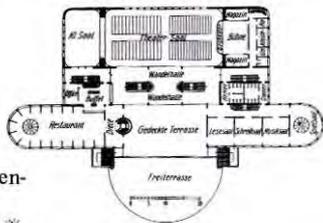
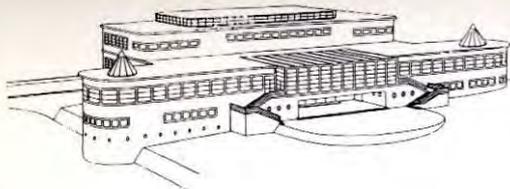


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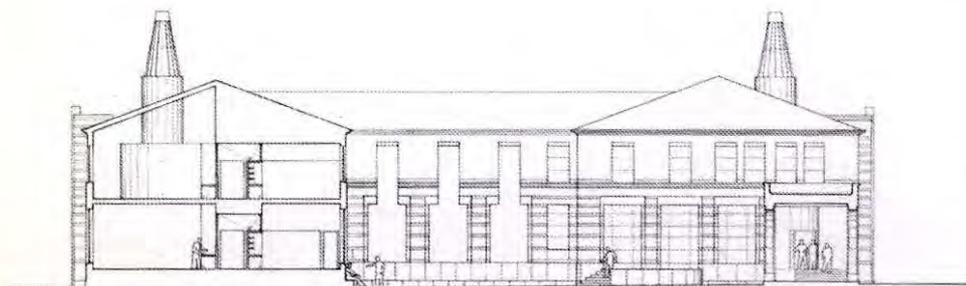
C



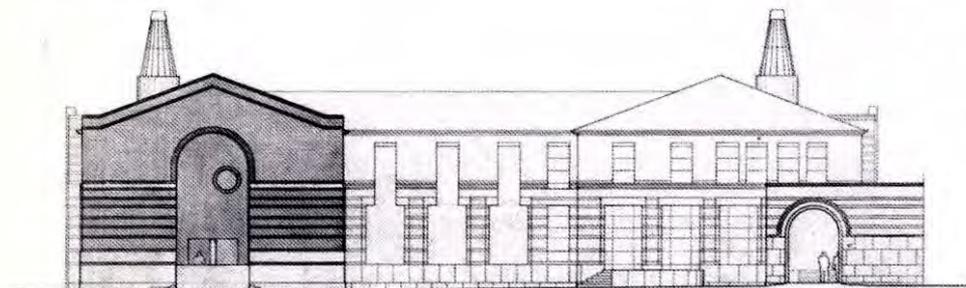


Hans Soeder design for a Kurhaus in Bad Mergentheim (Circa 1925).

ハンス・ゼーダーによるバート・メルгентハイムの保養所のためのデザイン(1925年頃)。



Section D-D



West elevation

多分、この厄介な開口は教訓的な目的をもっているのだろう。というのも、スターリングとウィルフォードのデザインが、単に模倣を棄てただけのことではないことが明瞭だからである。この気をそそる窓は、デザイン内の緊張ばかりでなく、現時点のいかなる建築思想にもひそんでいる緊張の徴候でもあるのだ。コンテクスト間の弁証法とプログラムの明確な委託指令とは、これらの内的緊張を展開する意識的な表現システムの核心にあるのだ。厳密に言って、西面ファサードの図と地は正しい。とはいえ、

完全なスペクトルを、再検討するよう建築家たちが提議しているくらい、モダニズムのたくわえてきた知は、多様性豊かな遺産であることが明らかになる。そのようなことは、グスタフ・ブラッツの1927年の書『新時代の建築芸術』に示されたような事例にはなかったし、スターリングは自分の手で掘りおこしたものに酬いているのである。なぜなら、ライス大学の円錐形の突起の形態上の特質は、ハンス・ゼーダーによるバート・メルгентハイムの保養所のデザインに、その平面形態ばかりでなく、ライス大学の

Modern Architecture observed, "... that among all the conflicting ideals of modern architecture, none has proved today of such importance that it can take precedence over the task of creating a humane environment... to discipline their architectural forms to harmonize with earlier forms without sacrificing any of the principles of the modern age... works deliberately intended to be banal, if one uses the word in its strict etymological sense as meaning 'common to all' the buildings around them... for as Perret once remarked - 'He who, without betraying the modern conditions of a programme, or the use of modern materials, produces a work which seems to have always existed, which, in a word, is banal, can rest satisfied'."⁶

It is ultimately in this state of esthetic ambivalence, the tension which results from conditions of inherent oppositions that a design process is informed and choices made. At Rice the architects have been faithful to context and the resolution of specific purposes, suggesting that the true reading of reality lies with its deepest meanings.

Footnotes フットノート

- 1 Acceptance speech, Royal Gold Medal in Architecture (1980), *Architectural Design*, 7/8 1980.
- 2 Op. cit.
- 3 Cram, Ralph Adams, "Have I a 'Philosophy of Design'?", *Pencil Points*, 13 (November 1932), quoted in Fox, Stephen, *The General Plan of the William M. Rice Institute and Its Architectural Development*, *Architecture at Rice Monograph 29*, (1981).
- 4 Cram, Ralph Adams, *My Life in Architecture*, quoted in Fox, *op. cit.*
- 5 Hitchcock, Henry-Russell "American Architecture in the Early Sixties", *Zodiac 10*, (1962)
- 6 Collins, Peter, *Changing Ideals in Modern Architecture*, McGill University Press, (1967).

たもの、それは確実に時間である。今日、建築家は、理論において、素材において、満足感において、過去の建築とつながっていたり部分的に一致していても、20年代におけるような危惧を抱かなくなった。しかしながらなによりもまずそれは、これらの傾向を<ポスト・モダン>とか<アンチ・モダン>とか<ネオ・トラディショナル>と呼ぶ混乱を生ぜしめていると私は確信する。だがいかにひどくろうが、それらの属性の名称は必然的に明らかになったのだ。⁵

ピーター・コリンズは『近代建築における変化

たかのように見える作品をつくる者は、充ちたりて休息することができる」と論評したくらいであるから⁶。

デザインの進行が満ち、選択がきまることにつきものの対立状態に起因する緊張、それは結局、この美の両面価値状態にあるのだ。ライス大学における建築家は、現実の真の解釈がその深遠な意味あいにあることを示して、コンテクストと特殊な目的を解釈することに忠実であった。(翻訳：山下泉)

"There was a strong element of celebration during the dedication, with a sense of 'All's well that ends.' A brass ensemble blasted away, everyone made remarks, and the party began."

Stirling in Houston

Peter C. Papademetriou

We were at the recent opening dedication of the new facilities for the Rice University School of Architecture in Houston (see *Skyline*, November 1981), the first completed work in the United States of James Stirling, Michael Wilford and Associates — and in Texas at that.

In viewing the rather sensible solution, one couldn't help reflecting on the contrast with the old bit about Texans abroad — cowboy boots along St. Martin's Lane, "Hi y'all"s in the lobby of the Ritz, and such. This myth has Texans wanting to "git themselves a li'l cultcha," and unabashedly displaying what's got. So there is James Stirling, a *gen-yew-ine* imported star architect, 1980 recipient of the Royal Institute of British Architects Gold Medal, 1981 recipient of the Pritzker Prize, and what does he do? . . . why, he *blends in!*

Well, Messrs. Stirling and Wilford certainly haven't done a "signature" building at Rice. Stirling wryly related that Philip Johnson claims to have gone looking for the building and couldn't find it. With this, the long-anticipated but strangely homely result becomes all the more provocative in the Houston context, one where a coherent physical environment created by sensitive groupings of buildings is the exception and not the rule.

The ultimate accommodation for School spaces involved both the resolution and reformation of the given geometry of the old MD. Anderson Hall of 1947 with a compatible extension of it into the development of the new wing. No great zoomy spaces *à la* Rudolph at Yale, or Anderson at Harvard; architecture studios at Rice are conducted in rooms. The only goodie is the lateral connection between the two parallel wings, where a new, Aalto-like space has been added on (the Jury Room), and a reworked *erasure* of the old building creates a two-story exhibition gallery. The link is a Stirling-icon: a socializing-spine overlooking both collective spaces articulated by a rubber-stud floor surface and punctuated on either end by two-story entries crowned with lanterns.

There are some of those private, playful things that Big Jim indulges in, and the most notorious is a kind of plum-pink-purple color on the second-floor interior corridors. The giveaway was the appearance of the man himself at the dedication, as he sat with other dignitaries on a podium, decked out in a dark gray suit (unexpected), solid blue shirt (expected), with *pink* socks (knock yo' eyes out!), perhaps a reminder to look again.

One question not asked was where everyone went during construction. Akin to a *diaspora*, the students had spent a year in attics and basements across the campus, while the mere shadow of an administrative center of the School worked out of boxes in a windowless room. Consequently, there was a strong element of celebration during the dedication, with a sense of "All's well that ends." Everyone was relieved to be a School again, and one with a physical heart.

In the days that followed, the School drew upon its friends and associates to indulge in a bit of celebration. Not exactly with Prince Charles and Lady Di, mind you, but a chance to show off and have a good time. A brass ensemble blasted away, everyone made respectable and mutually acknowledging remarks, and the party began.

Part of the scenario began with the opening of the new Farish Gallery, in which was housed a selection of some 60 exhibits representing "Architecture in Houston Since 1945." An elaborate collection of some 600 projects spanning those years had been assembled during the summer months, and were then guest-juried by Paul Goldberger (architecture critic of *The New York Times*), Donald Lyndon (architect and professor at Berkeley), and William Jordy (architectural historian and professor at Brown); the ultimate selection was theirs. Subsequently, the jurors returned as a part of the dedication to explain their choices in a colloquium moderated by John M. Dixon (editor of *Progressive Architecture*). In the end, Dixon remarked that the Stirling/Wilford design might stand to suggest a set of issues for Houston's future as a livable place.

"American Architecture in the 1980s" was a lunchtime event moderated by William W. Caudill, founder of the firm CRS and a former director of the School itself. Participating were David Wallace (partner of Wallace, Roberts and Todd, Philadelphia); William Turnbull (architect, San Francisco); and Robert A.M. Stern (need we say more?) — all four gentlemen participated in the Rice Preceptorship Program and currently have students in their offices. Context was again the theme, and each took a varied but related stance: Wallace spoke of regionalism, Turnbull spoke of a hands-on response to the specifics of a problem, and Stern articulated an opening-up of perceptions to a wide range of problems, including the role of collective memory in culture.

Ultimately, the events of the dedication and the new facilities designed by the Stirling/Wilford office left the participants with a proposition at some variance with the values shaping the Houston environment, and the thought that this was indeed not an end but a new beginning.



Left to right: Norman Hackerman, president of Rice, James Stirling, Michael Wilford. Photograph by Jim Caldwell.