Some Thoughts on Architecture at Virginia
A Talk to the Society of Fellows of the University of Virginia given
December 5, 2005

On September 7 of this year a letter appeared as a full page ad in the *Cavalier Daily*, titled "An Open Letter to the Board of Visitors Administration and University Community" criticizing the current status of architecture, landscape design, and preservation at the University, particularly its pervasive pseudo-historical bias, and the negative impact that has resulted from it on all aspects of the University.

The letter was signed by 27 faculty members of the School of Architecture and 7 faculty members of the Art Department. Soon after a website was created to solicit comments, pro and con, on the contents of the letter. A number of letters and editorials appeared in the *Cavalier Daily,* and several newspaper editorials, all critical of the contents of the letter, were published in Richmond, Providence and Boston. Finally on October 17 another full page ad appeared in the *Cavalier Daily,* a kind of manifesto in defense of the status quo, if that is possible, signed by two winners of the Jefferson Medal and 60 other architects, some of them alumni and at least one a former faculty member.

Tonight I would like to respond to some of the criticisms that have been made of the letter, and since I alone on the podium I will attempt to present but not argue both sides of the issue, but let me admit my guilt beforehand and begin by saying that I am a Modernist, and while I would like this discussion to transcend style I do not know how to do so without confronting appearance. Like Frank Lloyd Wright I think style is not a set of characteristics of a building but a quality that a good building possesses, but the question remains on the table: if this debate is about quality and not style what constitutes quality?

CAMPUS ARCHITECTURE

Frank Gehry, Science Library, Princeton

Demitri Porphyrios, Whitman College

I am sure most of you are aware that Virginia's situation is not unique, and these two buildings, now under construction at Princeton, exemplify the predicament of the modern campus. One is a science library by Frank Gehry, the other a residential college by Demitri Porphyrios. Officially these represent a campus planning policy of historicism at the center and experimentation at the periphery, or neighborhoods as the campus planner has dubbed them. It is a policy not in theory dissimilar to our own. In reality these buildings are as much as anything else the product of highly inconsistent architectural decisions being made to accommodate donors and a university doing its schizophrenic best to accommodate them. To many these appear to be our choices- aggressive object buildings that to many appear indifferent to the lives of their occupants as opposed to a kind of postcard-ready, instantaneous tradition with vistas of imaginary history. They are not. There is no shortage of Modernist architecture of quality that does not require this type of formal assertiveness, nor is this literal replication of the past the only way to respect history.

There has been much discussion as to the quality of the modern and neo-traditional buildings at Virginia, but these do not represent our choices either. A large number of responses to the letter simply state they do not like the modern

buildings at UVA. Few would dispute that a large majority of modern buildings built here since 1960 are of a quality equally poor as that of the traditional buildings built since 1960, although the merits or faults of some of the former, Hereford College in particular, are matters of contention. The great mass of modern books that has been written, modern music that has been performed, and art that has been painted since 1960 are no less mediocre, simply less conspicuous. Obviously we should judge any genre by the best it has to offer, and as a university we should expect to be well above average in quality of work we produce that is of enduring value. The question is to what we should aspire.

CONTEXT

Let me, as promised, respond to some comments made in print and on our website. A common one, perhaps the most common, concerns context- the need for new buildings to fit comfortably into sensitive historic areas, something that modern buildings, in the public view, are notoriously bad at.

An example:

making buildings that look very different will compromise the community fabric of continuity, which transcends style, and defines the campus as a genuine place.

And this from the Campus Architect:

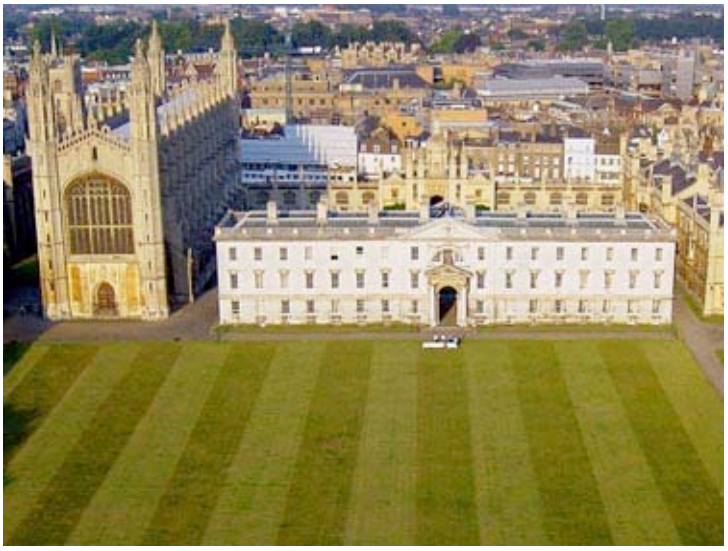
it . . . has to be obvious to the public that we have continuity in the entire Grounds."

I have only one comment to these critics. Visit Venice without further delay. It is a city whose most basic virtue is its architectural diversity, especially those

moments that were in their day jarring juxtapositions of what seem irreconcilable views.

Venice, Grand Canal

The Renaissance buildings in Venice were foreign intrusions in to a well-established Gothic fabric. They were resented at the time, some are still, but the city is the richer for it. Obviously architecture of whatever character must respect the scale, mass, and size of its surrounding buildings, but after you have visited Venice go on the see the Rue de Rivoli in Paris or the Bloomsbury district in London and ask if they are the better for their rigid stylistic uniformity.



King's College, Cambridge

An architecture whose sole criteria for excellence is respect for context is likely to end by being no architecture at all. This is King's College, Cambridge. The

building to the left is the chapel, finished in 1515. The building to the right was built in 1732 by James Gibbs, the author of one of Jefferson's sourcebooks. Both are acknowledged masterpieces. In the background and to the right are additions made in the nineteenth century by William Wilkins. They are Gothic revival, which was both the style of the day and in the eyes of many the correct response to context.

Kings College Chapel

James Gibbs, Gibbs Building

Part of the Wilkins plan was to add spires the Gibbs building to make it match the old and new Gothic buildings. This is of course contextualism gone mad. The astonishing fact is that Wilkins was not only an accomplished Classical architect but a Classical archeologist. He was simply caught up and in the style of the day and an overly rigid attitude toward context.

DIVERSITY

Another issue of discussion, and highly charged one, is diversity and Euro-centrism, particularly in relation to this phrase from the open letter:

Is there not a problem in choosing an architecture to stand for the values of a university at the beginning of the twenty first century when that architecture was inaugurated at a historical moment when racial, gender, economic, and social diversity were less welcome.

Two critical responses to this:

Linking traditional architecture to social injustice is like linking technology to terror

And secondly:

The [faculty] thus see political issues that are irrelevant to the art of architecture as trumping any shared human experience of architectural beauty -- exactly the opposite of reality.

George Frederick Holmes

Pavilion VI

Why should anyone find Pavilion VI, say, the embodiment of bias against race or gender?

It may be because of George Fredrick Holmes. Pavilion VI was the residence of Holmes from 1857 to 1898. Dabney's history of the University says that he was known "Daddy" Holmes and that "Students were mesmerized by his engaging lectures and wealth of knowledge in all fields." Dabney however omits some important items on Holmes's CV. Holmes was the author of "Slavery: Necessary and Conversant with the Laws of Nature" and "Views of Aristotle on Slavery" and if he is remembered today it is more often than not as a defender of slavery. We

cannot blame Pavilion VI for housing Dr. Holmes, but there are two lessons here. First, the obvious one, that Dr. Holmes, despite a lifetime spent in the acquisition of knowledge, was incapable of escaping the prejudices of the conventional wisdom of his place and time. Secondly that, according to Holmes's, a key argument for slavery was that was justified by classical antiquity, that it had existed In ancient Athens and that its virtues were clearly laid out in Aristotle's *Politics*. For Holmes the mere existence of an idea in classical antiquity, particularly Aristotle, gave it validity, and I mean no offence when I point out that that is a frequent rationale for historicist architecture, that it has ancient precedent and that precedent alone is sufficient virtue.

But I ultimately I must, speaking for myself and not for many of my colleagues, side with our critics on this point. To condemn Classicism for any glib association it may call up is no better than liking it for any other glib association it may call up. These types of associations are not irrelevant or necessarily incorrect, but they are not in themselves true architectural understandings and can quickly change in a short time and real appreciation must be the product of a deeper analysis.

The Parthenon

But this is equally true of any simple political association. You might say you like Jeffersonian architecture because it reminds you of the Athenian democracy. You might as easily say you don't like Mem Gym because it reminds you of

Imperial Rome. But these again are simplistic associations if unsupported by deeper structural meanings.

A primary member of the Classical apologists is with me on this point. David Watkin, author of *Morality and Architecture*, who wrote:

. . , the language of the orders in ancient Greece was supported materially by slavery and symbolically by magic and animal sacrifice. . . . Indeed, if the classical language is timeless, it is wrong to claim that it is an expression of whatever social and political system we happen to favor.

Axel Shultes and Charlotte Frank
New Chancellery, Berlin

Albert Speer, Germania

It is a measure of the lack of depth in this method of architectural understanding that it can shift dramatically and quickly. When the final designs for the new German Chancellery were under consideration in Berlin in 1992 the jury felt that a classical design would be unacceptable because of its associations with Fascism.

This is Axel Shutes and Charlotte Frank's winning design and this is Albert Speer's plan for Germania, with the large domed hall in the same location. The memory of the latter effectively killed any scheme of even remote similarity.

Palace of the Republic, Berlin
Proposed Reconstruction of the Royal Palace

Now fifteen years later the city of Berlin has determined to reconstruct the Royal Palace on the Museum Island, a neoclassical building in the very center of the city. On the left is the Palace of the Republic- a bad building built by a bad man, Erik Honecker, in the service of a bad cause, the former East Germany. It is filled with asbestos to complete its utter badness, but it is a genuine historical artifact, which its replacement will not be. But the lesson I am getting at is how this quick reversal of taste is a measure of how shallow such an appreciation of architecture can be. Association can be the beginning of an architectural understanding and architecture can express political ideologies, but it must go beyond simple association.

If I said to you my two favorite composers are Beethoven and Tchaikovsky because I like the canons in the 1812 Overture and the chirping birds in Beethoven's pastoral symphony, you would say that is an overly literal and superficial understanding of those works. The canons and birds might be the beginning of a deeper understanding but they are not an understanding in themselves, and that until I had learned to appreciate Brahms's pastoral

symphony, which I believe, is devoid of chirping birds, I would be missing a great deal.

Lady Chapel, Ely Cathedral

This kind of shifting taste is commonplace in history. This is Ely Cathedral. The head of the figures on the right and left were smashed in the 1540s, as were all the other heads in the chapter house, during the English reformation since they represented saints. You might argue that this was a political and not aesthetic act; I would argue that you cannot separate the two. You might argue that kind of destruction is a thing of the past; I would dispute that as well.

You may know that in a 1976 poll of historians, critics, and architects the Lawn was named the most significant building complex in American architecture. You may not know a similar poll in 1948 selected for the same honor the Folger Shakespeare Library, a building largely forgotten today as a work of architecture, or that ranked number eight in the 1976 poll was the 1963 Boston City Hall, a building that might today win a poll for the one that critics would most like to see demolished. There are in fact few things less timeless than architectural taste, even among the enlightened.

An architect who seeks to please by no more than superficial association will never be a great one, but the layman who asks no more of a building than glib association will receive very little in return. If I do nothing else this evening I would like to convince you of the transient nature of architectural taste, that what is being called timeless, this kind of glib association, could hardly be more impermanent. Beyond architectural taste lies architectural appreciation which is hardly itself fixed, but that deals not with how things appear but what they mean.

JEFFERSON

Pantheon, Rome

Thomas Jefferson, The Rotunda

Another frequently made comment is that Jefferson himself copied extensively from history and that the lawn itself is a kind of history lesson in the orders. Both these assertions are correct. No one disputes that Jefferson borrowed freely and quite literally from Palladio and others and that those references were of key importance in the development of the lawn. The Rotunda began of course as a half size model of the Pantheon. The question, however, is copying the essential nature of his architecture or a characteristic of Jefferson's architecture?

All architects draw to a degree on precedent, certainly all of the great ones. It is not a question of precedent; it is a question of literalism. Jeffersonian architecture

uses volutes, scrolls, egg and dart, bead and reel, and cow skulls; if we take away the cow skulls do we still have architecture?

Let me answer this by responding to another comment.

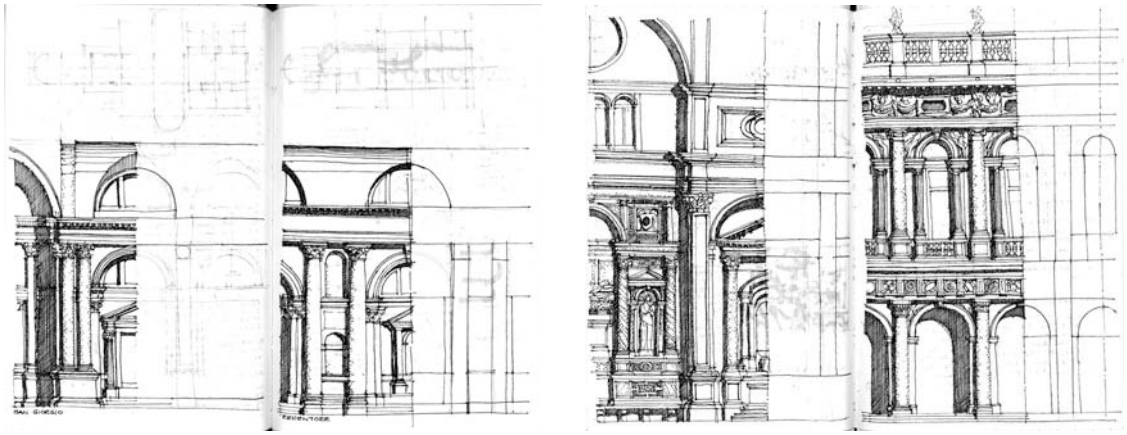
One of the stranger criticisms made against our group is that we are trying to trick you into believing that there is some underlying structure below the classical symbols of the lawn and that there is no ideology present there, only the obvious and familiar ornaments. This is from the *Richmond Times Dispatch:*

[The faculty] take architecture, which for millennia has involved building places that make us feel, at a very instinctive level, at home in the world, and they turn it into an arcane science that is intensely ideological and pathologically theoretical.

And this from our website:

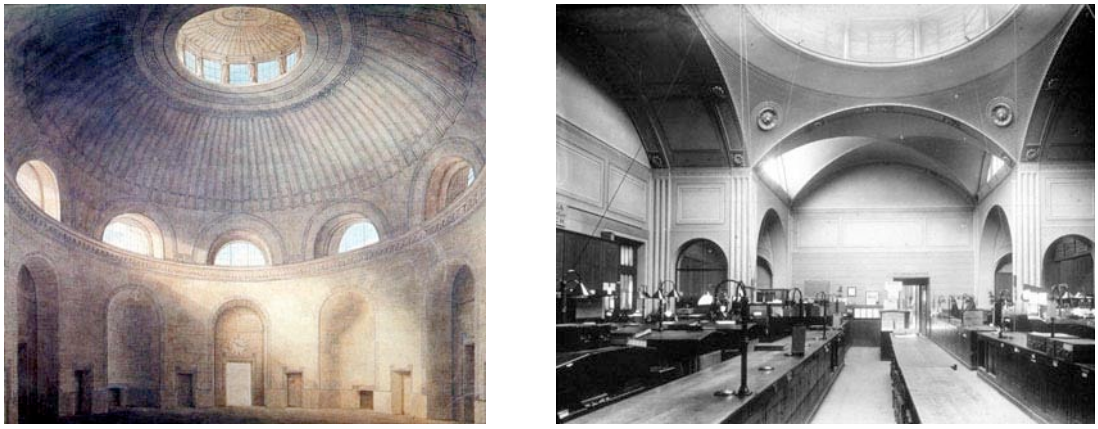
Most people know that you judge architecture by what you see, not by some mysterious and unseen force that underlies its forms. Jefferson knew that. . . . Yet the faculty's ideological abhorrence of any new traditional architecture, regardless of its quality, perpetuates the absurd notion that there is something hidden beneath the surface of the Lawns buildings that is more important than what can be seen.

Trickery aside, let me take this opportunity to gladly plead guilty to this charge. Yes, architecture is about ideas. Yes, we are trying to convince you that there is a deeper structure to any great work of art and any great work of architecture, including the Lawn.



Ed Ford, Pages from Venetian Sketchbook

These are two pages from my Venetian sketchbook, showing studies of buildings by Palladio and Sansovino. On the left is the building; on the right the proportional and structural skeleton on it is are based. Proportion is only one of several such underlying structures a subject to which I will return.



John Soane, Bank of England, Rotunda Dividend Office

I would also argue that to see ornaments as the essence of Classicism is not to see it at all. These are two buildings by John Soane, Jefferson's contemporary, certainly a Classicist and hardly a minimalist, but one who felt free to dispose of ornaments or essential parts of the orders when it served his purpose. Notice that while there are ornaments there are no capitals on the columns. Much of what is valuable about Soane is the way he breaks the rules, not the way he

followed them and I agree with Richard Wilson that this is equally true of Jefferson.

I came prepared to enter this fray expecting to respond to certain arguments- that Classicism was an established language, that it represented democratic ideals, that it embodies absolute standards of beauty. I even began preparation of a somewhat lengthy text responding these anticipated criticisms. It remains unfinished it because at present only one of these arguments is being made, that it is an established language, and that argument is being made not on behalf of Classicism but some enigmatic and indeterminate style known as 'traditional' architecture. This is setting aside the considerable number who feel no argument is necessary in favor of Classicism, or rather in favor of an architecture that is defined as anything other than 'Modern.'

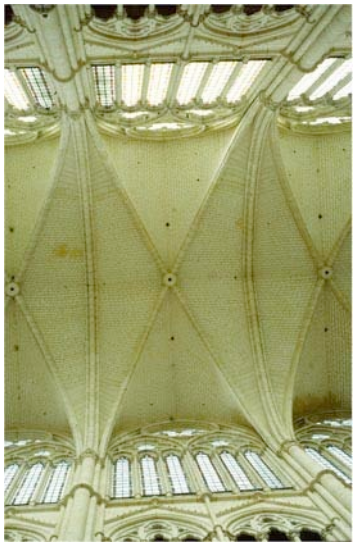
It has also been argued that the virtues of the Lawn are self-evident, to borrow a phrase, and that there being no Jeffersonian treatise on architecture there is no Jeffersonian theory of architecture. That the fact that the orders have been in use, albeit with some big gaps, since 400 BC is a testament to their inherent value and the only argument that is necessary.

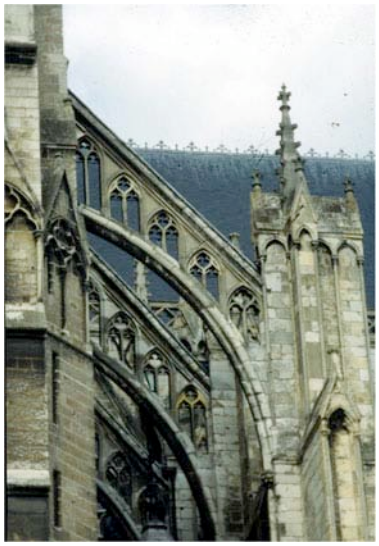
This amounts to a discussion of the issue of whether the appreciation of architecture is inherent or acquired, whether it "appeals to us on a very instinctive level" to quote the *Richmond Times Dispatch*, or whether it is something that is learned. This could easy follow the path of similar discussions on heredity to irrelevancy, but I think in the case of architecture the answer is quite obvious. For if you maintain that the virtues of literal Classicism are self-evident and inherent and not learned and acquired, then you must explain why the vast majority of the world's population, those outside of Europe and the Americas, are incapable of seeing this, despite the considerable efforts of what

could be called architectural missionaries to convince them otherwise, and then you are placing the diversity issue at center stage and in a rather ugly way.

Obviously then if they are appealing on an instinctive level it cannot be because of their encrustation of ornaments and symbols, and if you say that they are acquired then you must explain the nature of their power and appeal. It is fine, well and good to say that Classicism or even traditionalism is an existing language, but if it is a language, what is it saying? If it is a message communicated by simple association and not real connections, then it is a language whose meanings will shift as frequently and as dramatically as each year's Fall fashions.

MEANING





Amiens Cathedral

How then does architecture mean? If architecture is not association or more than association how then does it communicate? If Classicism or Modernism or any language of architecture communicates by deeper structures, ones below a level of association, what are those structures?

Let us start with a neutral example, Gothic. A superficial association would be to compare a cathedral interior to a grove of trees. A number of more complex analyses over the years have focused rather on its various parts- columns, ribs, vaults- and their interdependent relationships. All are held together structurally and visually in a delicate equilibrium, an arrangement that is itself a marvel when you understand it, but one that has suggested to some other non-architectural arrangements in equilibrium. To Paul Frankl the Gothic represented a worldview based on individuals as part of a spiritual whole. To Erwin Panovsky the various parts and their hierarchical relationship was a parallel of medieval scholastic thinking.

Parthenon

Pantheon

Similar analyses have been applied to classicism. To H. P L'Orange the harmony of the architectural parts of the Doric order was suggestive of a democratic society, just as the architectural monoliths of the late Roman period were suggestive of despotism.

How is this type of appreciation different than association? It requires a consciousness of weight, of composition, of proportion and number, of the individual forms that make up the whole and of how all of them are held together structurally and compositionally. And by manipulating these factors one can change the meaning of a building although its superficial associations might be the same. This type of appreciation does not require a set of preconceived

recognizable symbols. It may employ them, but they may in fact be an impediment to a deeper understanding.

CONSTRUCTION

Robert Stern, Darden School under construction, sample wall

Certainly the most frequently criticized phrase in the open letter is "apologetic neo-Jeffersonian appliqué." While hastening to say that I did not write this phrase, I am curious as to why so many have found it offensive, obscure, or indecipherable. Perhaps because it sounds French. In any case the phrase was not meant metaphorically, for that is precisely what these buildings are.

These are construction views of the Darden School. They show that the brick architecture is simply a veneer, a four-inch layer, applied to a steel-framed, concrete masonry building. It is neo-Jeffersonian, it is veneered and it is an appliqué. Is it apologetic? Yes, in the sense that it is trying to convince us it is a solid wall.

Robert Stern, Darden School, sample wall **Wall at Delos. Greece**

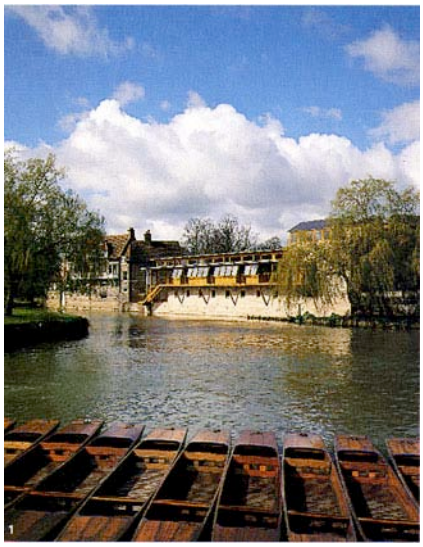
The smaller bricks for example are called headers and in a traditional wall bind the inner and outer thickness of the wall together. Here they are purely ornamental since the facing is only 4 inches thick. The vast majority of the University's new buildings use a similar construction system. This one, and ones like it, have simply the pretensions to claim to be something else.

Quinlan Terry, Maitland Library. Downing College

Veneering is however, not a necessary condition of modern building, but the problem is economic rather than technical. This is Quinlan Terry's Maitland library of Downing College, Cambridge. It is not a stone veneer on a steel frame but an integral load-bearing wall of 8-inch stone bonded with an insulating masonry. My problem with this building is not its construction but that the rigid adherence to a preconceived historical plan and elevation results in a building that does not serve its occupants particularly well. I will in a moment show you a building that is solidly built, not historicist, and a far better library.

METHODOLOGY

How then is the architect to simultaneously answer to the needs of modern building, respond to a historical context, and avoid literal imitation. There are a number of strategies used by architects who feel historical connections were desirable but who were unwilling to literally imitate the past. I will illustrate one of these- the constructional. This methodology assumes that if one follows the constructional logic of traditional materials without literally imitating traditional forms, the evocative quality of the past will be maintained without literal imitation.



Dixon and Jones, Library, Darwin College

This is Darwin College in Cambridge. It does not follow the typical plan of courts of the nearby older colleges, but aligns itself along the river, making use of a number of existing buildings. On the right is the library. It is a building that shows what opportunities arise, particularly in planning and site planning, if the rigid strictures of preconceived plan types are left behind.

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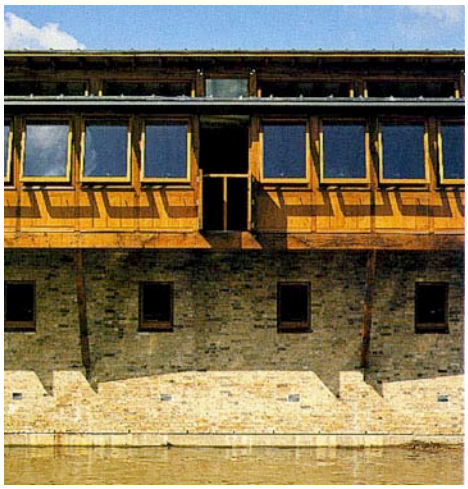


Dixon and Jones Architects, Library, Darwin College

The two sides of this building are very different. One faces the river and is fairly open: one the street and is mostly closed.

Dixon and Jones, Darwin House and Library

The river side takes its cue from the adjacent building, the Darwin house, but it takes the material and structural principles of the older building not the literal forms.

Dixon and Jones, Library, Darwin College

It is built of solid English Oak timbers and brick, but again using the logic of traditional building but not necessarily the forms of traditional building.

Dixon and Jones, Library, Darwin College

While I do not claim to understand the complexities of linguistic theory, I have come to see architecture in a similar way. We cannot see a building until we divest it of its deadening encrustation of symbolism, expectations and preconceptions- its investiture of symbolic meaning, to get behind the curtain and

see the thing for what it is; to leave behind our already determined reaction to the building, to hear what it has to say and not what we want to hear.

This way of appreciating a building does not require greater intelligence or a body of knowledge; it does not require education any more or less than the appreciation of music or art require education. It does require that one look carefully with an adventurous spirit.

In this matter I would have to side with Emerson. This is a quote from *Prudence*:

There are all degrees of proficiency in knowledge of the world. One class live by the utility of the symbol; esteeming health and wealth in a final good. Another class live above this mark to the beauty of the symbol; as the poet, and artist, and the naturalist, and man of science. A third class live above the beauty of the symbol to the beauty of the thing signified; these are wise men.

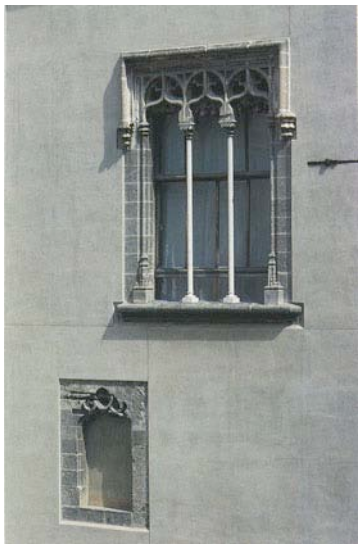
RESTORATION

Stanford White, Rotunda Interior before 1976

In addition to the problem of the architecture as historicism there is the question of architecture as history, as an artifact. Those of us critical of the University's policies have various dates about when things started to go wrong. Favorite

theories are 1898 when the construction of Cabel hall closed off the lawn or 1963 when Louis Kahn was fired. My own ironically, is 1976 when Stanford White's rotunda was destroyed to create what we see today. Setting aside the quality of the restoration and while recognizing that Cassicism had never really been absent from the University, this was a historicism of a different order. We destroyed a real artifact to create a fictional one. We destroyed a genuine Stanford White building to create a false Jeffersonian one. Beyond the issue of historicism there lurks the issue of authenticity.

There a number of preferable historical alternatives to what in my mind is a kind of forgery.



Carlo Scarpa, Palazzo Abatis, Sicily

This is the face of a building destroyed in World War Two. The architect has reconstructed it using the original fragments but in a way that sets them off, in a kind of quotation mark, as the artifacts that they are.

Bohlin Cywinski Jackson, Liberty Bell Center

The new Independence Mall is the latest of many reconstructions of the area around Independence Hall, and an attempt to correct a long series of mistakes made by the National Park Service over the years. The most serious of these was the destruction of the nineteenth century fabric in order to create a pseudo-eighteenth century Williamsburg-like village that resulted in the loss of many good and some great nineteenth century buildings along with the creation of a large mall vastly out of scale with the few eighteenth century buildings that remained. This is a modern case of contextualism gone mad and architectural vandalism to rival what occurred at Ely and almost occurred at King's college. The nineteenth century buildings are lost, but the Mall has been reduced in scale, not, however, by the construction of another fictitious history. This is the new building housing the Liberty Bell. Like the others in new series of buildings around Independence Hall do not try to imitate its eighteenth century counterparts.

A meaningful attitude toward history in buildings should not be terribly different than an attitude toward any other historical documents, preserve what is genuine, but do not create fictitious artifacts to illustrate a fictitious history.

THE ZEITGESIT

There have been criticisms of the open letter that deal with ideas, as opposed to taste, but strangely many are directed at ideas that do not appear in the open letter. We have been criticized for example, for advocating the idea of an architecture style as the spirit of the times- the zeitgeist.

Zeitgeist is a fancy name for a simple idea. There is a Gothic era and a Gothic style of architecture, there a High Renaissance and a High Renaissance style, and since there is a Modern era, therefore there must be a Modern style. An idea popular with early Modernist historians and a great aid to those teaching 101 survey courses, it is out of fashion today and we have no desire to revive it. It is, however, a very different matter to pose a criticism of an ersatz historicism than to demand a rigid adherence to an imaginary zeitgeist, and to criticize a literal minded Cassicism is not to call for an architectural expression of our time and to call for a recognition the uniqueness, positively and negatively, of the times in which we live is not the same thing as demanding a modern style of architecture for the sake of historical tidiness.

Bohlin Cywinski Jackson and Cutler Anderson, Gates house

William Mitchell, the dean of M.I.T.'s School of Architecture. asks: "Have you ever seen a gothic air-conditioning unit or a computer network jack? It makes no practical or cultural sense to wrap silly fancy dress around what are, in fact, 21st-

century structures housing 21st-century functions.” An interesting point but not one universally accepted. This, for example, is Bill Gates house. It certainly isn’t historicist but it hardly speaks of the digital age and it is hardly expressing a zeitgeist that I can recognize.

Bohlin Cywinski Jackson and Cutler Anderson, Gates house

Le Corbusier argued that Modern architecture was made necessary by technological change, in an argument similar to Mitchell's, that the styles of the past were irreconcilable with the machine age, and that we thus required for our own sanity machine age architecture. The Gates house is one of many examples to the contrary. We are quite comfortable with the disjunction of old and new. It is however directly, solidly and beautifully constructed and uses materials in forms that draw on tradition without imitating it, and designed in the belief that good architecture is that which goes below the surface, that architecture is truly the art of building.

It is the view of many of my profession we do face a fundamentally altered condition. This argument is that technology has changed the world less directly than indirectly. We cannot see things the same way we could in 1850, given the technological triumphs of the nineteenth century or the technological horrors of

the twentieth. Personally I favor a more basic explanation. We do not build buildings the same way, and despite numerous problems, we build them better. How can we so fundamentally alter the science of building without thus altering the art of building?

I am not alone in feeling that architecture is first an art, a particularly public one, and that it is the embodiment of the ideas and values of a society. This is not the twelfth or the sixteenth century when a few institutions and a few buildings- a cathedral or a Palazzo- could come to stand for an entire culture. We cannot achieve the stylistic and intellectual unities of the past and we are a better society for it, but that should not leave us devoid of an architecture of ideas it should rather make that architecture a richer and more truly diverse one.


Tadao Ando, Fort Worth Museum of Contemporary Art

Having spent the evening urging a greater intellectual engagement let me end with a rather crass appeal to the pocket book. Modern architecture is good for business, depending on what business you are in. This is new Fort Worth Museum of Contemporary Art. The museum moved to its new building in 2002 at which point annual attendance jumped from 100,000 visitors per year to 350,000. Similar phenomenon occurred in new museums in Milwaukee and of course Bilbao. I think, however, there is more here than a lesson in advertising. It is the role a building can play in defining an institutional mission, a concept that can work as well for a department as for a museum.

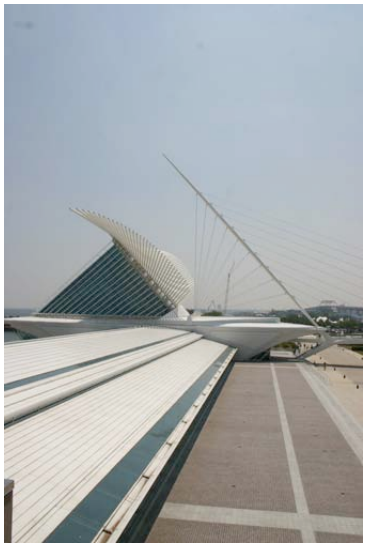
CONCLUSION

I will close with some views of some exemplary modern buildings accompanied by a bit more sermonizing.

Any architecture of whatever assortment of external signs can only communicate meaningfully through a deeper, more profound and more integral manifestation of what message or what values it embodies than is called up by basic association.

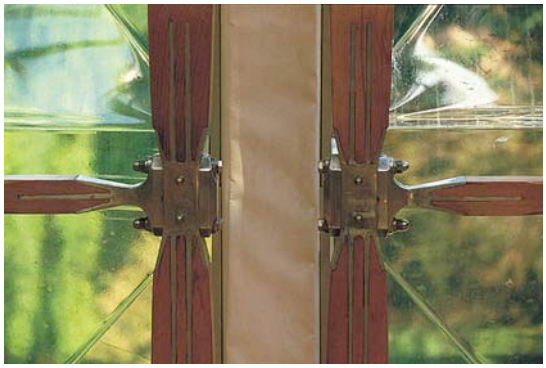
Frank Lloyd Wright, Fallingwater

Insofar as architecture communicates an idea about place or non-placement in the world it does so through an understanding of scale and a connection to the immediate landscape.



Santiago Calatrava, Milwaukee Art Museum Addition

Insofar as architecture connects us to a world beyond itself it does so through an arrangement of space and light.



Renzo Piano, IBM Pavilion

Insofar as architecture communicates an idea about society it does so through joints and an arrangement of parts.

Louis Kahn, Kimbell Museum, Fort Worth, Texas

Insofar as it links us with history it does so with the tools of history and not those of the entertainment industry.

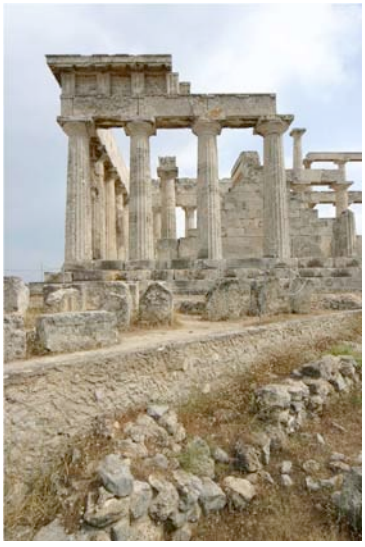
Juha Leiviska, Church at Myyrmaki, Finland

Insofar as architecture communicates spirituality it does so through weight and its absence.

For any of you who may be disturbed by what I am saying and fear for the future of the University let me hasten to reassure that as a yeoman member of the

Architecture School faculty I have no more influence and certainly no more control over the University's architecture than any of you, perhaps less. I have never met the University Architect. I know not a soul on the Board of Visitors. I have no demands to make and really only one request. By whatever means we live up to our architectural heritage, let us at the very least commit ourselves to an architecture of ideas and not of taste. If you are happy with the neo-classical buildings constructed in your time here, do not tell me it is because the building fits in or because it looks like a UVA building or that it was what we could raise money for or that it is in the tradition of the University or that is looks like a university is supposed to look or that you feel comfortable with it. Tell me it is you believe it embodies an absolute standard of beauty, or that it exemplifies the academic mission of the institutions that it is housing, or that you believe that it is the language of western civilization or that it embodies in its structure, in the broadest sense of the word, values and ideals that are of importance to you. (You will also have to explain what role the cow skulls play in all of this.) An architecture devoid of a deeper content, however well done in whatever style, can only be the science of building, and never the art.

Temple of Poseidon, Sounio



Temple of Aphaia, Aegina

I will end with a quote from a man who hated the modern world, and who would have hated Modern architecture had he lived to see it, but who also hated historicism and had this to saw about the stylistic imitation of the past. This is from an 1852 lecture by John Ruskin:

Of all the wastes of time and sense which modernism has invented. . . none are so ridiculous as the endeavor to represent past history. What do you suppose our descendants will care for our imaginations of the events of former days? Suppose the Greeks, instead of representing their own warriors as they fought at Marathon, had left us with nothing but their imaginations of Egyptian battles. . . .What fools we should have thought them!