

**TRACING THE ELUSIVE  
ARCHETYPE**  
*THE DESIGN OF A  
CENTRAL VIRGINIAN WINERY*

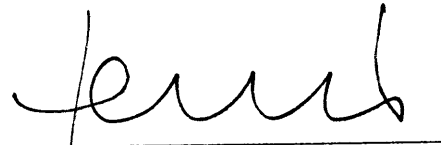
by

Gerard Andrew Gutierrez

Thesis submitted to the Faculty of the  
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in partial fulfillment of the requirements for  
the degree of


**MASTER OF ARCHITECTURE**

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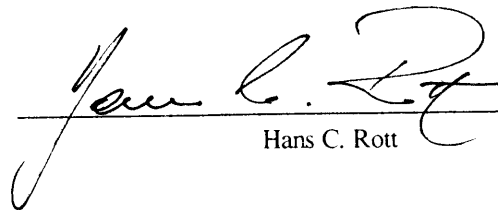
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Olivio C. Ferrari, Chairman



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May, 1988  
Blacksburg, Virginia

# TRACING THE ELUSIVE ARCHETYPE *THE DESIGN OF A CENTRAL VIRGINIAN WINERY*

by

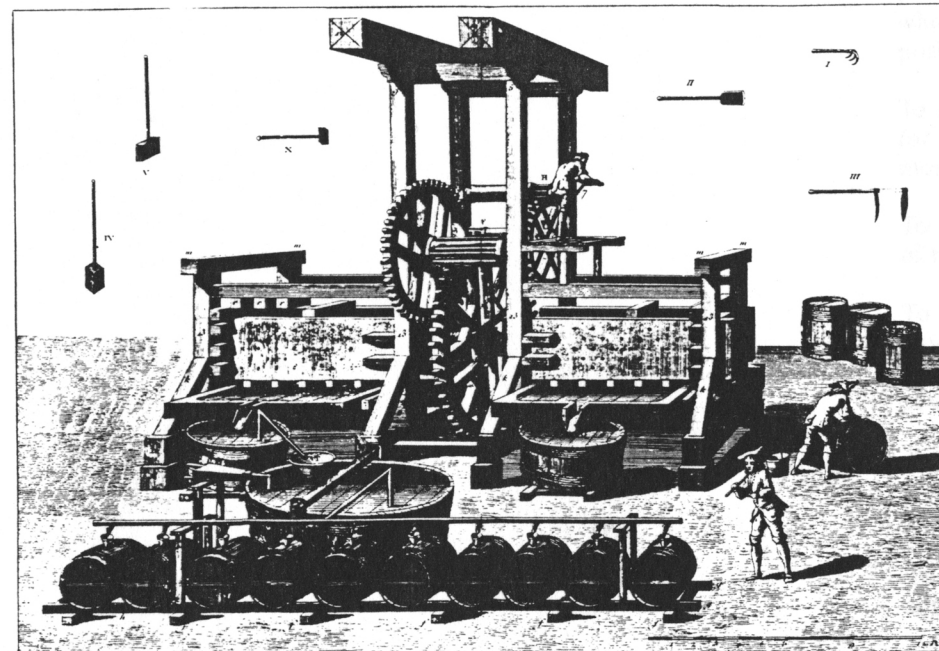
Gerard Andrew Gutierrez

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Architecture

## (ABSTRACT)

Throughout history, and even today, it appears that architecture is obligated to develop its principles from nature, purely on the fact that nature "came into the world" first. Thus, by following these principles, architecture is supposedly justified because it adheres to the natural order of the universe. However, in traversing the historic processes of art, the legitimacy of nature as a prescriptive model is thrown into doubt when such a model becomes elusive and indeterminable.

It is the purpose of this book to show that rather than seek universal harmony by imitating that which occurs in nature, architecture actually demonstrates the human desire to harness and cultivate the natural environment, thereby embracing the primal conflict between nature and art. By acknowledging this dialectical relationship, the book chooses to stay clear of delving into any existential thought derived from this conflict's more romantic notions; it also wishes to avoid any random speculations about an issue that has been debated and interpreted for centuries. Instead, by recognizing the specific epistemological value inherent in this opposition, it hopes to establish useful and tangible criteria for making aesthetic decisions in any architectural project.



*1 Eighteenth-century wine making operation:  
from Denis Diderot's L'Encyclopédie  
(Paris: Briasson, 1751).*

I wish to express my heart-felt gratitude to the following people whose efforts made possible this culmination of my architectural position:

To Robert Dunay, Hans Rott, and especially to Olivio Ferrari, for their criticisms and insights to philosophy, history, art, and most of all architecture.

To Rick Rados, my friend and mentor, who stands as my model of the true architect.

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To Jane Bradley, who helped with the initial textual revision and whose encouragement kept me from letting the writing “slip by.”

To Michael Baushke, whose heroic photographic efforts supplemented my incompetency in the darkroom.

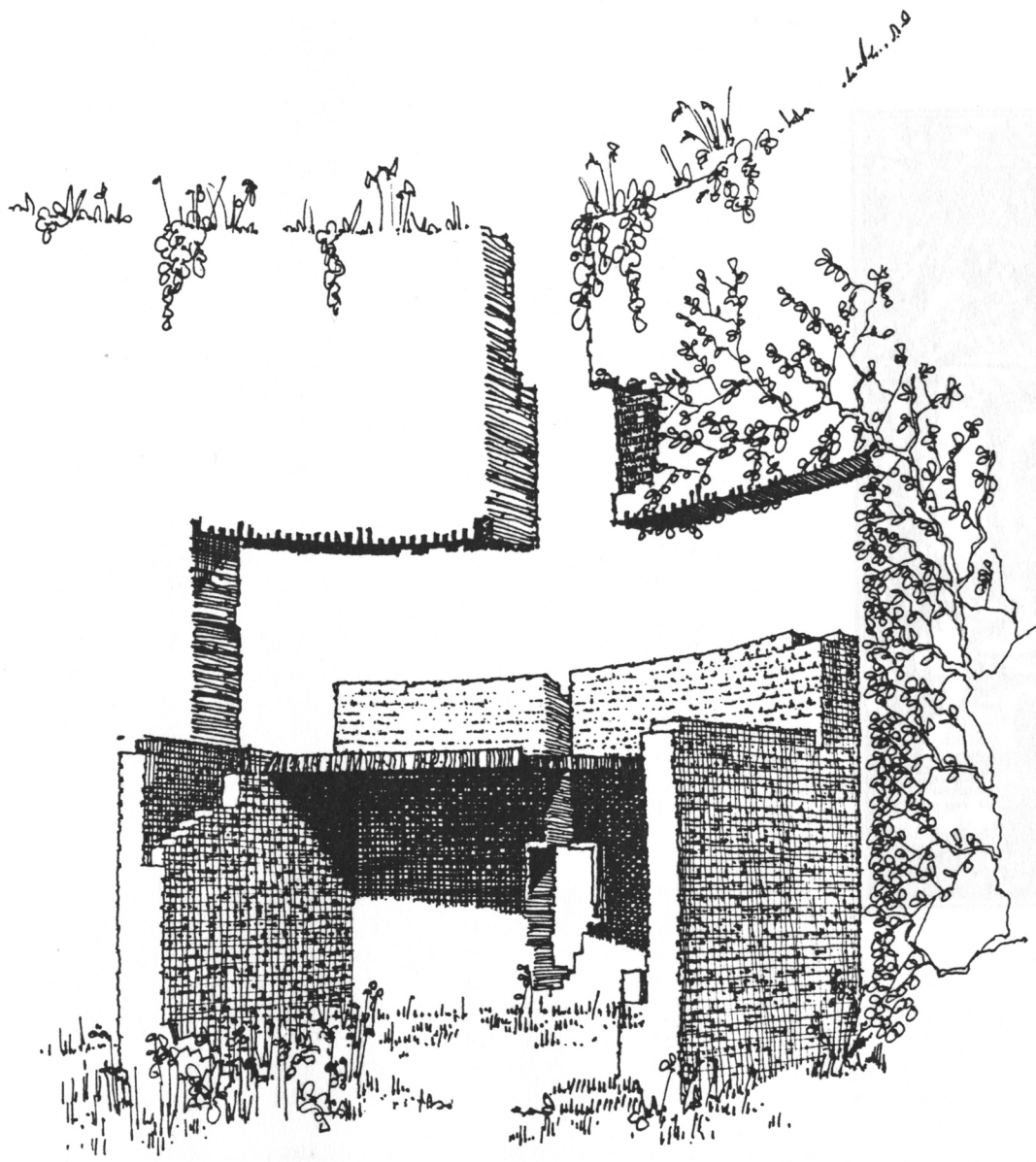
Above all, thanks to my dearest friend and colleague Deborah Matthews, who never tired of struggling with my prose.

*I am part of the sun as my eye is part of me. That I am part of the earth my feet know perfectly, and my blood is part of the sea. My soul knows that I am part of the human race, my soul is an organic part of the great human race, as my spirit is part of my nation. In my own very self, I am part of my family.*

D.H. Lawrence

This book is dedicated to my family.

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Some may already be familiar with this scene. . .

The ceramic's teacher, in order to circumvent the carelessness and lack of commitment in anonymous pottery, demands that all work be identified by the mark of the artist's hand; she explains her demand by expounding on the material's longevity: as civilizations rise and fall, long after their people have been extinct, ceramic artifacts still remain as a sign of their cultural heritage; and centuries from now, when an archeologist uncovers a bowl or vase bearing this mark, these recovered artifacts will become the legacy that describes our culture to impending generations.<sup>1</sup> When faced with this cultural obligation, the student cannot help but be filled with a sense of wonder. Here a fragile work of art, subjected to nature's extreme forces, enveloped by the earth long after its maker has turned to dust, endures today after a millennia of nature's punishments.

This very same wonderment underscores my fascination with ruins. After centuries of nature's swelling heat, constricting cold, abrasive winds, and weighty gravitational pull, these monuments of ancient civilizations withstood the unrelenting forces inflicted upon them; even today, despite the dislocation from their original utility and aesthetic intentions, their presence still commands the surrounding landscape. Though we stand in awe of nature's slow and steady devastations, we must admire these cultural artifacts for their perseverance in the face of this onslaught.

But what keeps these cultural fragments from "returning to nature" altogether? Surely their materials and method of construction can explain their permanence, but it does not reveal the whole story. Beyond mere technology per se, these architectural remnants resist nature's overwhelming actions because they remain charged with the human desire to control nature, where technics serve only as a means of bringing

these desires to form. Instead of being simply a hollow shell of stone rubble, ruins signify the cultural apparatus, the tool used by humanity to overcome and harness nature's actions.

Ruins make this apparatus readily intelligible by undergoing the "cleansing" process of time and nature's weathering. Through this natural dissolution of architecture's subjective content—that is, its arbitrary utilitarian purpose as well as the programmatic imperatives that go with it—maintaining only its necessary and essential components, these fragments clearly reveal architecture's structural relationships—its syntax. By reducing architecture to its basic elements, ruins serve as a critical archeological "blueprint," offering verifiable facts on the ways in which humanity conquered nature to make a comfortable dwelling secured from the outside environment. Ruins express the framework of these human desires, the impetus of architecture, in its purest and most essential form.

Swaying nature's destructive properties and standing as a legacy to human will, ruins ultimately represent the struggle that exists between humanity and the natural environment, or more precisely, the confrontation between art and nature. Due to the condition of their existence however, it is difficult to pinpoint exactly the realm in which they lie: they can no longer be considered works of art since their aesthetic intentions are more or less lost; nor can they be considered a part of nature since the artificial elements still remain as a basis for that which has been added to or taken away by time. Existing in this intermediate state, ruins express a curious position; they demonstrate the nature/art conflict at an impasse. These remnants of architecture, abandoned and neglected, can no longer control nature's forces; at the same time, nature is incapable of removing their influence on the landscape. One no longer dominates the other, and this conflict—though never resolved—remains in a state of rest.

Tracing the elusive archetype to its High Renaissance source, Poggio trained the next generation, who would later be recognized as one of the most influential interpreters of Vitruvius, provided a dialogue of theories which provided the foundation of metaphysics and ideas for centuries. The classical contradiction between "Art, Nature, and the Soul" began as follows:

Art: It would be wrong to my taste, if Nature, instead of instructing you, had only made the art of debate a suitable instrument.

Nature: Debate is a thing of yours, if Art my daughter, but I am not part to instruct you, I would say for you that I should have understood you and mine, so different being, what is my part, the motive for your wish to debate with me.

Art: I at least desire such an opportunity.

Nature: Your wish is natural but your desire is unnatural, you are here to live and because you must needs embrace the good, do not that seek the truth of things.

Art: Nothing exists but what the good you desire has given them the form.

Nature: In this at least you resemble me, that you have made yourself, I am the one, and the good of all things.

Art: Yes, but you go blindly away, and I see you reach the end, I act with deliberate counsel and you in error, and because that I do good.

Nature: And yet it is possible, at one, that you give them a form, and I you, all as you wish, and I to you, what I wish.

Art: This is so, but it happens because you ordered the world before me, and only because I am instructed in your pleasure, how before I was born of me, and this my obligation does, and it was because your spirit, which neither is the visible form, the art more worthy, and which has honored Nature the one, the other, the other, in doctrine, praiseworthy for the writer. My industry, a Nature, makes greater your poor heritage (as quoted in "Archetype")

In the confrontation between Mother Nature and Daughter Art, the two characters struggle for dominance, each vying for which has won. Both agree on the principle point to "extract the good" and "seek the truth" of all things, but the agreement ends here, and subsequently one outwits the other by supplanting the other. Art points to Nature's indifference and "imitation" to the good of things, adding that she inherits Nature's "poor heritage." Nature on the other hand complains of Art's mere wish to imitate her in order to "come nearer" to Nature. Here lies her the conflict, as eloquently proposed in this illustration, she decided that occurs every time a work is fashioned of human hands, every time art is made.

Traditionally, it has been thought that artists in order to fulfill an insufficiency or lack in nature, derive from the need to create in their artifice to a more true ideal. Yet despite all its



The natural world from Mary, Albert, and John's *Life and Literature*, 1914, *Journal of the History of Ideas*, 15:1-2.

...the world is a vast and complex system, and the human mind is a complex system of ideas and feelings. The human mind is a complex system of ideas and feelings, and the world is a vast and complex system. The human mind is a complex system of ideas and feelings, and the world is a vast and complex system. The human mind is a complex system of ideas and feelings, and the world is a vast and complex system.

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## Tracing the Elusive Archetype

During the time now referred to as High Renaissance, a student in Padua named Daniele Barbaro, who would later be recognized as one of the most influential interpreters of Vitruvius, presented a dialogue of conflict which pervaded the discussions of philosophers and artists for centuries. The classical confrontation between "Art, Nature, and the Soul" begins as follows:

*Art:* It would be much to my taste, o Nature, to hold a discussion with you, but only if the act of debate is suitable to your state.

*Nature:* Debate is a thing of yours, o Art my daughter. But if it is my part to instruct you, I would say for now that between your understanding and mine, no difference exists, whatever may be the motive for your wish to debate with me.

*Art:* I at least desire such an opportunity.

*Nature:* Vain, and harmful is your desire, both because I am never idle and because you must always embrace the good no less than seek the truth of things.

*Art:* Nothing avails me more than the good, nor delights me more than the true.

*Nature:* In this at least you resemble me, that wherever I find myself, I am the true, and the good of all things.

*Art:* Yes, but you go blindly away, and I so love each one, that I act with deliberate counsel and end in view, and I know that I do good.

*Nature:* And yet it is manifest to me, that your greatness is to conceal yourself as much as you can, and to come near to me.

*Art:* This is so, but it happens because you came into the world before me, and men became accustomed to your pleasures long before I was born there, and this my imitation does not in any way increase your dignity. Since neither is the humble beast the ant more worthy, nor man less honored because the one imitates the other, in summer providing for the winter. My industry, o Nature, makes greater your poor heritage. (as quoted in Oechslin 7)

In the confrontation between Mother Nature and Daughter Art, Barbaro illustrates their struggle for dominance, each noting the other's limitation. Both agree on the principle desire to "embrace the good" and "seek the truth" of all things; but the agreement ends here, and subsequently one competes for superiority over the other. Art points to Nature's indifference and "blindness" to the good of things, adding that she increases Nature's "poor heritage." Nature on the other hand comments on Art's necessity to imitate her in order to "come nearer" to Nature. Here then lies the conflict so eloquently presented in this interlocation, the discord that occurs every time a work is formed of human hands, every time art is made.

Traditionally, it has been thought that art exists in order to fulfill an insufficiency or lack in nature, rising from the need or desire to form artifacts to overcome this deficit. Yet despite all its



3 The natural model:  
from Marc Antoine Laugier's  
*Essai sur l'architecture*  
(Paris: Duchesne, 1775).

deficiencies, nature maintains the privileged position as the pure and uncompromised state. Art, supplementing nature, presents itself as a double-edged sword; for while it satisfies the intentions of culture that are unattainable in the natural world, it further displaces the species from ever achieving a universal harmony with nature. As art struggles for liberation, nature continues to remain the primal source, the origin of all things, and a mirror to the system of the universe. Even its personification as a maternal being attests to the belief that nature is an all-encompassing order. Later in Barbaro's dialogue for example, when Art exclaims "You make me laugh with so many breasts," Nature replies "How many should I have, being the mother of all things?" (Oechslin 7).

It appears that architecture is obligated to develop its principles on nature, purely on the fact that nature came into the world first. Thus following nature, architecture is legitimized because it adheres to the universal scheme of things. Typically we find its archetypes loaded with references to the natural model, through either a mythical basis or an archeological discourse. The development of the column and capital is one example; we can either accept the Vitruvian allegory of Callimachus modelling the Corinthian capital after an abandoned basket of toys overgrown with acanthus leaves, or follow the more empirically based hypothesis that the column and capital originate from the palm trees of primitive funerary monuments (Oechslin 9). In either case, these examples attempt to demonstrate that nature, through its pre-existence, justifies the invention of architecture, and in turn solidifies architecture's dependence on nature. However in traversing the historic processes of art, nature as a prescriptive model becomes elusive, indeterminable, and throws into doubt the legitimacy of such a model for establishing architectural criteria.

While we generally recognize that art's primary duty is to imitate or "keep close" to nature, we find various artistic expressions through history relate directly to changing conceptions and interpretations of nature (See Lovejoy 69-77). The evolution of aesthetic principles from the Classicism of the Renaissance to the eighteenth century Romanticism serves as a useful example. Prior to the Romanticist movement, artistic expression adhered to the rules and precedents of the Renaissance model. For art to be "true" to nature—the systemic, all-encompassing order—aesthetic judgement necessitated a set of rules which followed closely the existing cosmology. These aesthetic laws, abiding closely to the laws of nature, were universally understood and therefore unchanging in thought, feeling, and taste. However with the development of Romanticism along with the disdain for any established rules or values, the Classicist tenet of "keeping close" to nature's harmony was repudiated (ironically) for being "artificially contrived."

But oddly enough, despite or because of its revulsion to these paradigms, Romanticism also adopted the "follow nature" creed. This time nature took on another meaning, partly due to the word's semantic ambiguity, but mostly through the emergence of the normative implications already latent in the previous style. Where Classicism dealt with nature as an all-embracing cosmic order, the obvious extension would be the exploitation of the

abundant and varying contents of that order. Contrary to Classicism, the Romantics deemed nature as a “progressive diversification of types in the order of time” (Lovejoy 72); they demanded in art an “expression of fullness, diversity, and richness of contrasts” of the sensible world (Lovejoy 75).

Arthur O. Lovejoy traces this change in perception of nature in his essay “The First Gothic Revival,” attributing the Romanticist’s fascination for Medieval architecture to the movements in modern landscaping (155-65). The “natural gardens” refuted the fashion of formal landscape planning that allowed for intrusion of architectural influences on natural elements, where strict geometrizing and concern for proportional relationships served as an artificial yardstick for beauty and had no basis in nature. Thus, the quality of natural gardens developed a newly discovered implication to the dictum of imitating nature, namely the aesthetic principle of *irregularity*. Eventually this principle transferred to architecture as Gothic structures became the model of that which comes closer to nature. Opposed to the simplicity and calculated symmetry of the classic Greek temple, the Gothic celebrated the wildness, irregularity, and aesthetic “licentiousness” of an artifact much truer to the natural world.

Curiously, we find two contrasting movements in art which profess to look towards nature, hoping to find universal and objective standards for beauty. Yet they seem diametrically opposed; where one seeks harmony and regularity in a work of art as a mirror of nature’s mathematical intelligibility, the other strives for multiple layering and diversity of content, doing away with artificial rules in an attempt to achieve a state of “primitiveness” found in a natural world free from human interference. Through these examples we experience the ambiguity and instability of nature’s meanings, giving host to many different, sometimes contradicting, artistic expressions. Following nature could mean faithfully reproducing the empirical world, *or* searching for the ideal type, *or* searching for the general type, *or* achieving the primordial state unspoiled by culture. Can these concepts of nature, as imprecise and elusive as they appear to be, really act as a basis for the formulation of aesthetic judgement?

Even if we qualify nature by giving it a specific meaning, its validity as an operational standard still remains doubtful since all that art attempts to achieve, that is “the true and the good of all things,” appears indifferent in nature. By noting the deformations, aberrations, and mutations that occur naturally, we find that no value-judgements exist in nature between what is normal or abnormal, good or bad, right or wrong, and beautiful or ugly; for nature, everything is equal. From this standpoint, John Stuart Mill, in his essay “Nature” published in 1874, effectively argues against the ethical mandate to follow it. Mill shows that despite the meaning we choose, nature fails to provide a basis for any ethical or aesthetic criteria. Initiating the discussion he offers two interpretations of nature which, though they certainly do not exhaust all its ambiguities, establish the foundation for most of its diverse meanings and ramifications. It can either be:

*. . . all the powers existing in either the outer or inner world and everything which takes place by means of those powers, or*

*. . . not everything which happens, but only what takes place without the agency, or without the voluntary and intentional agency, of man.(8)*

In the first sense, which Mill offers as the true scientific sense, *every* action is considered natural. It is ludicrous, for example, to say art opposes nature since art is as much a part of nature as anything else: “Art has no independent powers of its own: Art is but the employment of the powers of Nature for an end” (7). Therefore, it is impossible to establish criteria for judgement since no grounds exist for alternative courses. The second sense on the other hand, offers a more discriminating stance: “For while human action cannot help conforming to Nature in the [first] meaning of the term, the very aim and object of action is to alter and improve Nature in the other meaning” (19). However this hardly substantiates nature as a model, for as Mill states, any action is perceived as an act to rectify the existing condition. Otherwise if the natural course of things was correct to begin with, any human interference should be construed as “gratuitous meddling, which as it could not make things any better, must make them worse” (19). As it is, when Mill takes a closer look at nature, he finds its processes are indifferent to any type of value or desert:

*If, by an arbitrary reservation, we refuse to account anything murder but what abridges a certain term supposed to be allotted to human life, Nature also does this to all but a small percentage of lives, and does it in all the modes, violent or insidious, in which the worst human beings take the lives of one another. Nature impales men, breaks them as if on the wheel, casts them to be devoured by wild beasts, burns them to death, crushes them with stones like the first Christian martyr, starves them with hunger, freezes them with cold, poisons them by the quick or slow venom of her exhalations, and has hundreds of other hideous deaths in reserve. . . All this, Nature does with the most supercilious disregard both of mercy and of justice, emptying her shafts upon the best and noblest indifferently with the meanest and the worst. . . (29)*

In Mill’s view, the actions that humanity repudiates as morally corrupt are performed by nature in its everyday processes. The same applies to human nature; for example, while fear is the natural response for self-preservation in the face of danger or threat, cowardice, the manifestation of fear, is renounced as a lack of moral strength. Courage on the other hand is the moral and ethical ideal, the triumph over the natural instinct fear. The obvious solution for Mill, therefore, is not to imitate nature but to *fight* it. Instead of following natural processes as moral exemplars—to kill because nature kills, to run from danger because our natural instincts tell us to do so—our obligation should be to amend nature. This ethical position also implies a cultural imperative. Culture’s significance is to satisfy the human condition and aesthetic intentions; its artifacts should acknowledge not the harmony with nature, but the ways in which nature is overcome and conquered.

By demanding control over natural processes, Mill breaks the tradition of following nature as an avenue to universal harmony. His call for resistance takes us to the other extreme of the conflict; instead of seeking concord with nature, he stipulates breaking the bonds in order to fulfill the needs for civilization. From this point of view, culture is placed outside the realm of nature to supplement the deficit or threat present in the untamed yet uncontaminated environment; instead of being part of the natural processes, we are now obligated to stand against it. The difficulty occurs, however, when beings such as ourselves, previously subjugated to the natural world, are asked to supersede it. Establishing this adversary relationship, Mill alludes to the existence of nature untouched by human intervention; yet, displacement from the natural world becomes problematic as questions arise regarding our status in the universal scheme: are we not after all *natural* beings? Do we not have the same origins as all things in nature? Mill’s implications leave us with the unsatisfying notion of alienation, as if we were foreigners inflicting our demands and taste in an exotic country. We are not foreigners to nature however; our position in the world is both legitimate and necessary.

While Mill places us in opposition with the natural world. Jacques Derrida, in his discussion on *supplementarity*<sup>2</sup>, returns us to our place in nature, showing the actual process of human cultivation as an innate, natural act rather than a belated fulfillment of nature’s dearth. Culture is traditionally viewed supplying and replacing what nature lacks in its contented and autonomous state. Yet, despite its alleged autonomy nature’s self-sufficiency is threatened by this very reliance on culture to provide what is not naturally available. It is difficult to imagine therefore, nature—that is, its empirical reality including human nature—as a pristine entity uncontaminated by human works, since it depends so much on culture’s influence. The truth is such an entity does not exist. The concept of nature as a pure state unsupplemented by the additions and substitutions of culture is only a myth or a desire for the occurrence of such a state. Questioning nature’s position as the privileged and desired condition, we soon discover the nature/culture opposition is not altogether a “cause-and-effect” relationship; in fact, we find nature compromised the moment humanity enters the picture. Culture does not arrive belatedly to supplement nature’s insufficiencies, but actually the human species’ departure from nature towards culture is “instantaneous and interminable” (Leitch 172); ~~nature~~ is *always already*<sup>3</sup> a supplemented entity.

By overturning the traditional relationship between nature and culture, Derrida questions the existence of nature as a pure metaphysical concept, thus relieving culture from the stigma of departing from the “ideal state.” Instead, through this inversion, Derrida notes the emergence of a fleeting nonentity known as the *supplement*, which he describes:

*[The supplement] adds only to replace. It intervenes or insinuates itself in-the-place-of; if it fills, it is as if one fills a void. If it represents and makes an image, it is by the anterior default of a presence. Compensatory [suppléant] and vicarious, the supplement is an adjunct, a subaltern instance which takes-(the)-*

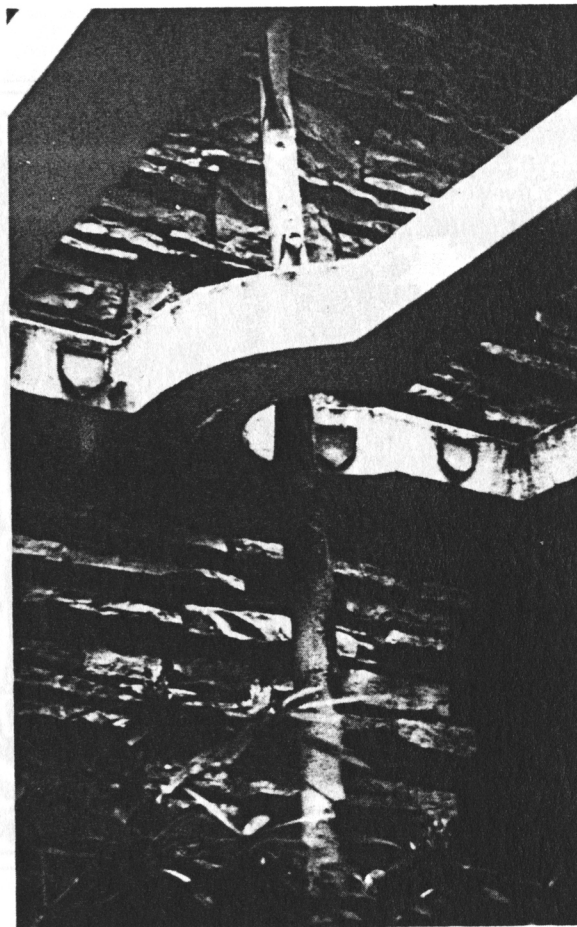


place [tient-lieu]. As substitute, it is not simply added to the positivity of a presence, it produces no relief, its place is assigned in the structure by the mark of an emptiness. (Derrida 145)

Rather than a tangible entity affecting the system from the outside, Derrida reveals the apparent addition/substitution of the supplement is in fact an *integral part* of nature. To exemplify this point, Derrida traces the effect of supplementarity on the writings of Jean-Jacques Rousseau, particularly in Rousseau's position on pedagogy (Derrida 141-64). As a cultural phenomenon, education overrides the insufficiencies of the untrained intellect; in other words, learning fulfills a lack present in the natural being. However if we accept *intelligence*, being either "natural" or "cultivated," presumes the ability to learn by oneself and from others, then *education*, being the potential and actual process of receiving and organizing information, must exist as an inherent characteristic in the natural being. Instead of acting as an "exterior" supplementing artifice established for the purpose of gaining knowledge, the actions of supplementarity in education occur intrinsically, enabling all humans to order and recall data obtained through empirical experiences. Operating as a pre-condition for human existence, supplementarity constitutes *all* that is human; what we previously perceived as an outside influence responding to a need is in reality something innately and primordially human (Leitch 171-72).

Since supplementarity constitutes the condition of humanity, the desire to master, or supplement, nature is in itself inherent to the individual's being. Opposed to Mill's cultural imperative to overcome natural instincts, we find the primal human instinct *is* to amend nature. From this standpoint, we can only question the necessity of using the natural model as a way of regaining our position with nature since it is doubtful whether we "fell from grace" at all. Conceiving nature as the undivided archetype is impossible because its pure state free of human action does not exist; as long as humanity is present, nature is always mediated. Adhering to such an archetype, rather than helping us come closer to the realization of universal harmony, automatically distances us from it. Moreover, to *build* from this archetype would displace us even further.

Seeking the origins of architecture however, it is impossible to ignore nature's significance, since this very relationship makes architecture fundamentally unique from every other art and science. The reality of architecture depends primarily on its intimate connection with nature, through its appreciation for earthly material, its deliberate orientation and placement within the landscape, even its dependence on gravity itself. But establishing a model for architecture by observing and mimicking nature's actions would be equally in vain; any naturally produced object possibly suggesting a primordial concept for dwelling is merely an accident or an unintentional coincidence. Only through direct human intervention can nature be converted into architecture. Trees growing randomly in the midst of a forest, for instance, do not, and cannot, constitute the origin of a house.



4 Architecture yielding to nature:  
 Kaufmann Residence (Fallingwater),  
 Connellsville, PA. F.L. Wright, 1936-37.

But when the first human selects particular trees arranged in a strategic position, and uses these trees to support either a piece of animal skin or thatches overhead to provide shelter from the elements, thus establishing the rudiments of the column, the roof, and the boundary that marks the dwelling, then architecture is born.

What we find in nature, then, is that human instinct to combat the natural forces and manipulate the environment according to vital necessities and cultural desires. It is the inherent need of people, since the beginning, to harness nature's actions: they cultivate her fields to produce food, channel her rivers to irrigate farms, and construct dwellings for shelter from her unfavorable and hostile forces. If a natural model for architecture exists, it is not derived from chemical or biological analogues, nor from organic systems found in nature<sup>4</sup>; it is, as Francesco Milizia states, "derived from man's natural labor in constructing his first house" (as quoted in Rossi 27). Architecture as a work of art becomes the embodiment and representation of the human condition by shaping and controlling nature and adapting material according to a deliberate aesthetic intention. Rather than justifying its existence by imitating that which occurs in nature, we should recognize that the conflict between the two is inherent and, in itself, natural. From this point of view, if the archetype occurs at all in nature, it is the opposition between art and nature. This basic conflict constitutes the essential and primal idea of architecture.

Thus, we come full-circle in our discussion. When we return to Barbaro's dialogue between Art and Nature, we soon realize that there can be no winners in this debate. For while Nature suffers from her inability to discern the norm from its aberration, Art is incapable of liberating herself from the deep-rooted dependence to her mother. As it is, when confronted with the very heart of their discord, we find their relationship to be that of a dialectic: *there is no harmony between art and nature*. Architecture acknowledges this fact by directly embracing the very nature of that conflict. Even the simple act of building suggests the resistance that confronts architecture; by merely bringing dormant materials in contact, releasing the potential energy within them, and through willful intention controlling this action in a manner that produces a desired effect, building denies any type of natural harmony.

Architecture is essentially a violent act: it gouges the land, it pushes back the earth, it stands its ground, and it commands its presence. It inflicts such a severe impact on nature that, the moment it occurs, the landscape is irreversibly altered. As time passes, as utility and function of the building change, architecture always maintains its identity and presence. Even after it is abandoned, left to degenerate, reduced to its essential structure, the vestige of architecture nevertheless holds its position against the onslaught of nature. And it is doubtful that nature, with all its power and force, can ever obliterate its imprint from her visage.



# The Constituent Structure of Architecture

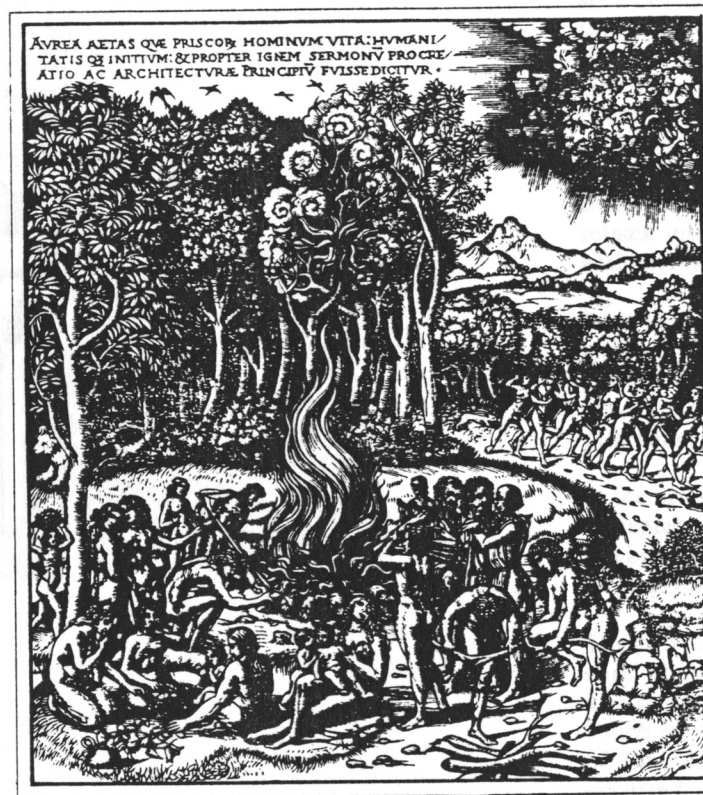
## *The New-Landscape and the Mortal Representation*

In order to recognize architecture's essential elements, it seems appropriate to return to a time of genesis, the point where the primordial being constructs the first house. The opening chapter of Vitruvius's *Second Book on Architecture* offers the following hypothetical scenario. Presenting little or no archeological data, this scenario may only be a myth, or perhaps a derivative of some biblical tale prevalent during his time. Yet, it provides a reasonable basis for the establishment of language, of human community, of human dwelling, and ultimately of architecture.

*The men of old, he begins, were born like the wild beasts, in woods, caves, and groves, and lived on savage fare. As time went on, the thickly crowded trees in a certain place, tossed by storms and winds, and rubbing their branches against one another, caught fire, and so the inhabitants of the place were put to flight, being terrified by the furious flame. After it subsided, they drew near, and observing that they were very comfortable standing before the warm fire, they put on logs and, while thus keeping it alive, brought up other people to it, showing them by signs how much comfort they got from it. In that gathering of men, at a time when utterance of sound was purely individual, from daily habits they fixed upon articulate words just as these had happened to come; then, from indicating by name things in common use, the result was that in this chance way they began to talk, and thus originated conversation with one another. (38)*

From this allegory, Vitruvius attributes the discovery of fire as the instigator of human assembly and "social intercourse." At the same time, he indicates that this fire served as the rudiments of the primitive dwelling, providing shelter from the ceaseless struggle for human survival. By taking advantage of its properties, these primitives attained a comfort and security never before experienced in nature's severe environment; the open flame yielded light from the evening's darkness and warmth from the cold temperatures, as well as kept its inhabitants dry and allowed them to prepare simple meals. Eventually, these primitives attached a moral and symbolic significance to this phenomenon: the fire gave its people ties, bringing them together to form families and tribes; in turn, since this fire was perceived as a gift from nature and its gods, the "social hearth" became the nucleus of their worship, thereby manifesting in form their religious ideas (Semper 198-99). From this point, the hearth takes a significant position in the invention of architecture; it becomes the germination for the institution of community and, by extension, the concept of dwelling.

Through the centuries subsequent to fire's discovery, through all of humanity's advancements and sophistications, the hearth still maintains the social focus in the domestic household. Ideally, if not practically, the fireside became the symbol for the home



5 *Cesariano's Discovery of Fire:*  
from Joseph Rykwert's  
On Adam's House in Paradise  
(Cambridge, MA: MIT Press, 1981).

and familial life: the fireplace within the living room epitomized the center of family gathering. Yet despite the fireplace's growing absence from contemporary domestic dwelling, fire nevertheless remains the family's focal point. Currently, particularly in America, the kitchen fulfills this position; it serves as the place where the household congregates, sharing their meals and associating with one another.<sup>5</sup> Thus, from its primal beginnings as the communal flame to its present day manifestations, the hearth continues its significance as the center of family life, developing its form through architecture's evolutionary processes.

Gottfried Semper understood the hearth's significance within the domestic house. Promoting his theoretical position on the adamic hut (196-203), Semper recognized certain primary components of the primitive house originating from the most basic and immediate priority: the protection of the communal fire. In its primitive state, these components appear simple and readily obvious. As houses became more sophisticated, these components, undergoing an evolutionary transformation, assumed more complex forms; although always present, they appeared less obvious and somewhat elusive. Through his anthropological study of primitive dwellings Semper cut through this complexity, reducing the house to four basic typological elements. Transcending time and place, these elements constitute the essence of the domestic house:

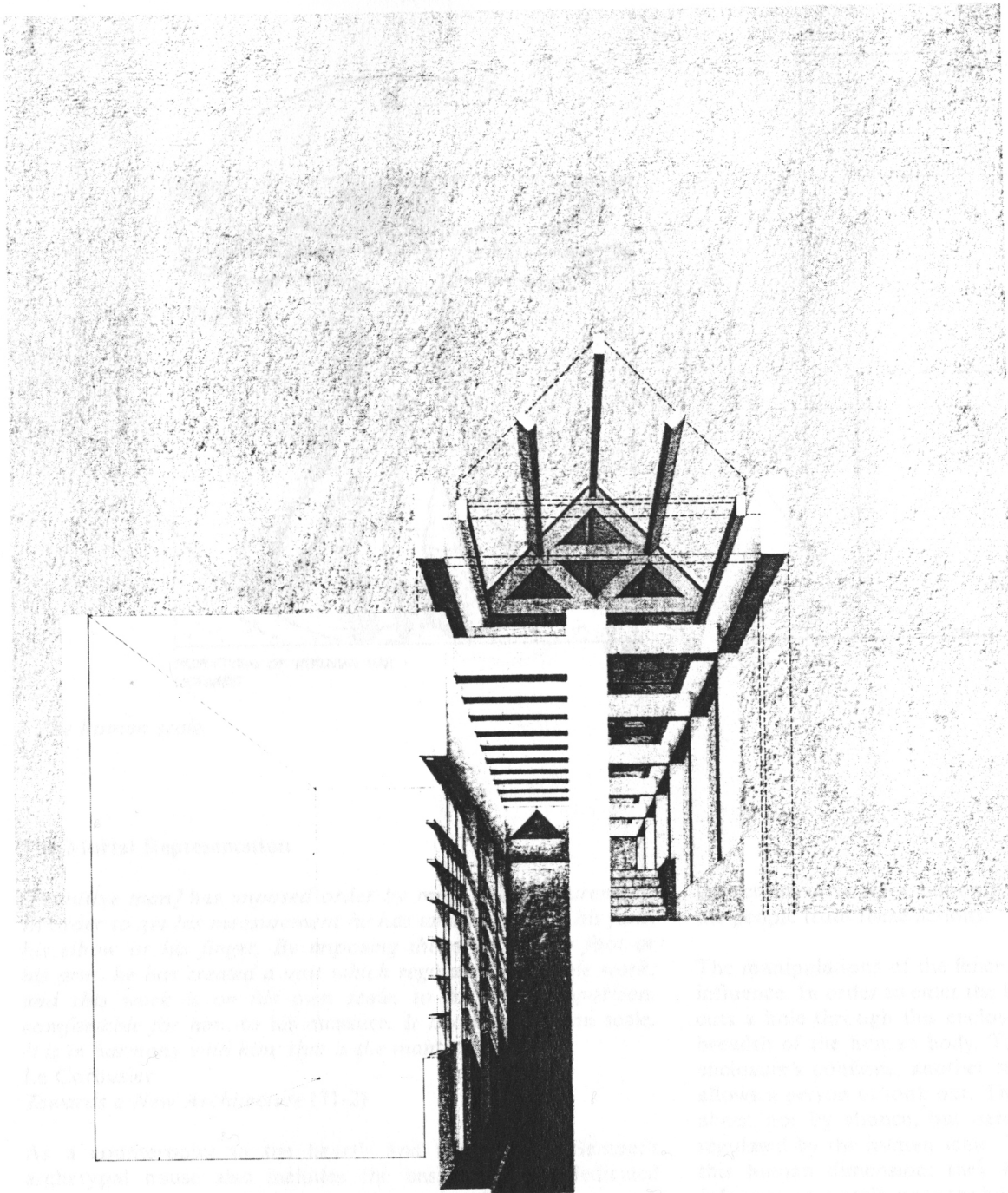
*the roof* supported by columns, protecting the inhabitants from nature's unfavorable weather;

*the earthen mound* or terrace, securing the hearth from nature's inundations;

*the fence*, made of woven mats, providing the enclosure for the house; and,

*the social hearth*, acting as the "spiritual center" for the domestic dwelling (199).

From the archetypal house's four basic elements two categories emerge which are necessary in any architectural expressions. The hearth and the mound belong to one category: these are the elements of architecture directly impacting the shape of nature's landscape, thus relating intimately with the earth. Conversely, the roof and the fence make up the other category: rather than aligning with nature, these elements are obligated to *fight* it, dedicated only to the protection and shelter of their human inhabitants. These two categories—the *new-landscape* and the *mortal representation*—compose the basic and essential parts existing in all architecture. They embody the constituent structure of architecture.



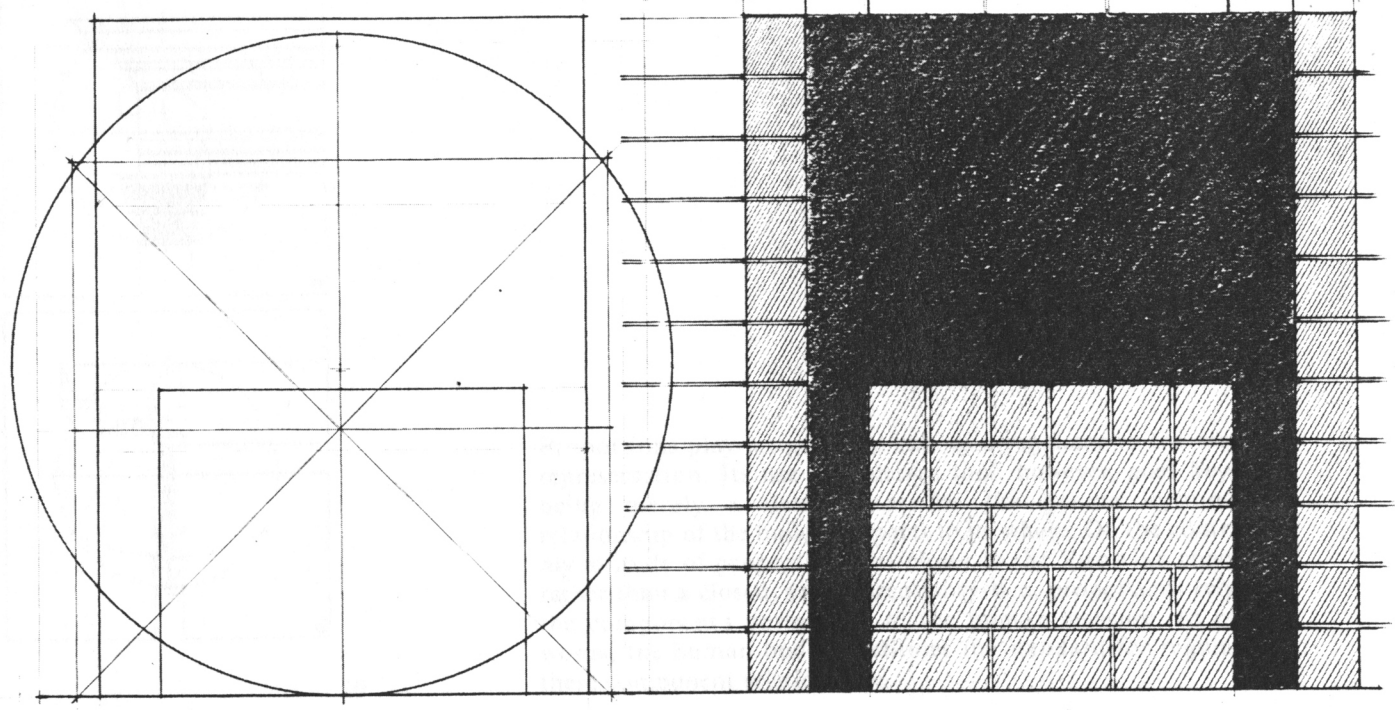
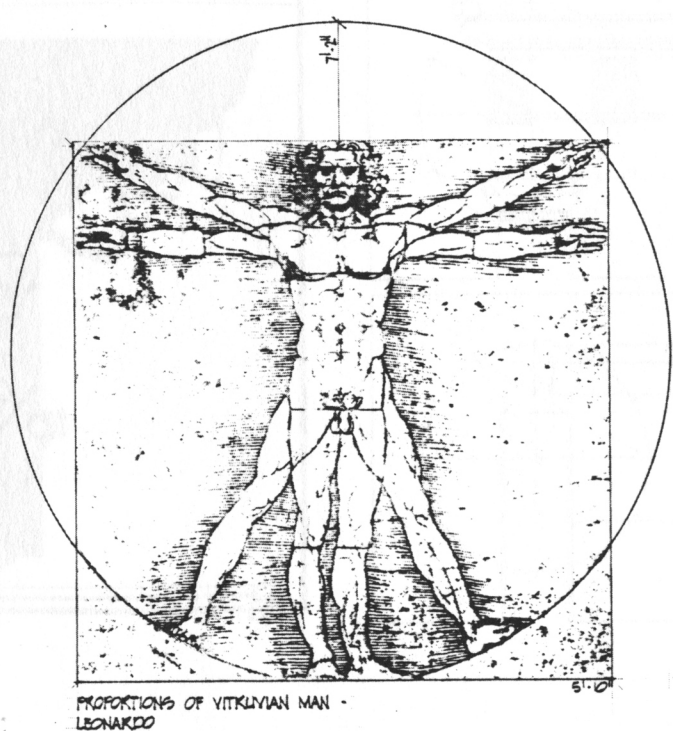
### The New-Landscape

Semper assigns to the hearth the reverent status as “spiritual center” and basic core of the domestic house, justifying this relationship by stating that “throughout all periods of human society [the hearth] formed the sacred focus around which the other separate elements were crystallized into a whole” (198); the hearth embodies the root of the house, the foundation from which it originates and develops. Meanwhile, the earthen mound, constructed of nature’s material, takes its position as the artificial terrace that elevates the hearth, thus guarding it from nature’s ground actions. While both of these typological elements are undeniably artificial, they constitute the part of the house that relates intimately to the earth; they are the elements that tie architecture to nature by literally taking root into the landscape.

Like the hearth and mound, there are elements present in all architecture that couple themselves with nature. By splitting the ground open, anchoring itself to the earth, and thereby creating new contours to the landscape, these elements make the part of architecture I call the *new-landscape*.

In the process of its imposition, the new-landscape is “compelled” to replace or reciprocate what it has taken away from nature. Accordingly, its materials originate from earthly minerals, in a sense giving back what it had displaced through its impact.

The new-landscape establishes its position as architecture’s basic core, thus expressing the essential being of that architecture. The new-landscape’s configuration describes the structure from which the building developed. At the same time it offers a record of that development, a factual statement to an event which occurred at a particular moment in time. The new-landscape therefore serves simultaneously as the framework *and* as the ruin of that architecture.<sup>6</sup>



7 The human scale.

**The Mortal Representation**

*[Primitive man] has imposed order by means of measurement. In order to get his measurement he has taken his pace, his foot, his elbow or his finger. By imposing the order of his foot or his arm, he has created a unit which regulates the whole work; and this work is on his own scale, to his own proportion, comfortable for him, to his measure. It is on the human scale. It is in harmony with him: that is the main point.*

Le Corbusier  
*Towards a New Architecture (71-2)*

As a counterpoint to the hearth and the mound, Semper's archetypal house also includes the basic elements dedicated strictly to the realm of humanity; the roof and the fence answer solely to the protection and comfort of its human inhabitants, their forms responding only through human criteria. The roof's height and the enclosure's locations, for example, are determined not by any outside natural forces, but by the inhabitant's desire to stand erect and extended, to move about unobstructed within the house's inscribed space; their forms are decided not through

the actions of weather, but only in their ability to properly secure the people from these actions.

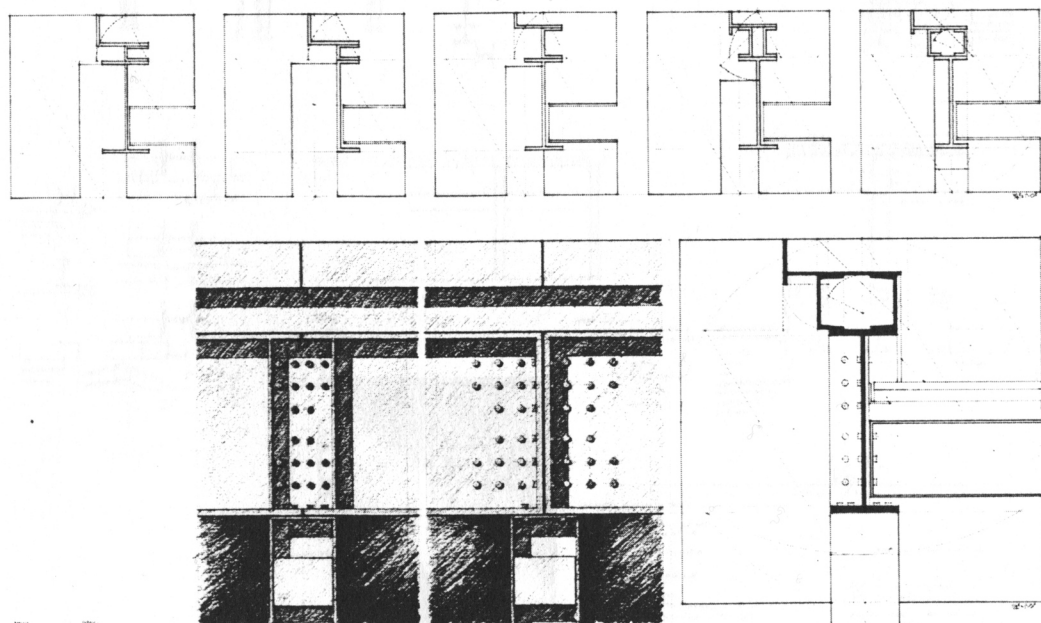
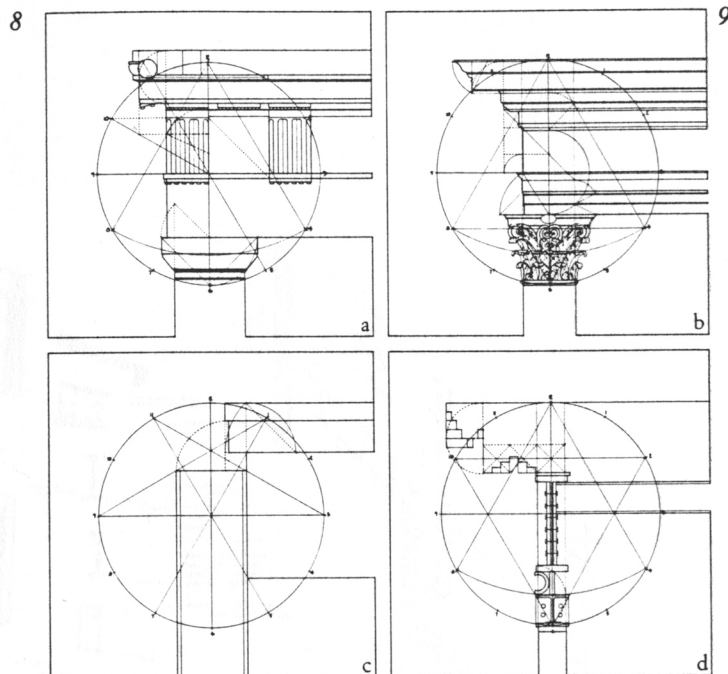
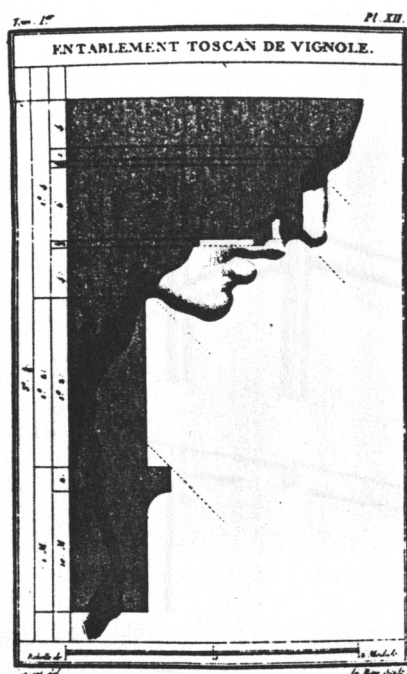
The manipulations of the fence/wall further defines this human influence. In order to enter the house unhindered, the inhabitant cuts a hole through this enclosure, allowing for the height and breadth of the human body. To permit a visual relief from the enclosure's confines, another hole is carved at a height which allows a person to look out. The placement of these holes came about not by chance, but determined in a deliberate fashion, regulated by the human scale. The roof and fence acknowledge this human dimension; they both carry within them critical information pertaining to the human body and to human dwelling.

There is a part in all architecture, the roof and the fence being inclusive, that deals primarily with human concerns, relegating nature to a position of subjugation. Allying itself with the human condition, this part of architecture carries within it critical data regarding human measure. The stair, the window, and the door

infuse architecture with this data; these elements contain within them the measure of the pace, the eyes, and the body. Charged with the energy of this human influence, this part of architecture becomes analogous to the human body: it *represents* humanity within a work of architecture.

I call this part of architecture the *mortal representation*.

By displaying humanity's influence over nature, the mortal representation also discloses the tenuous balance between these two forces. As long as humans dwell in a work of architecture, the mortal representation is preserved. However, if this balance is disrupted—either by catastrophe, abandonment, or for whatever reason humanity is removed from the scene—nature's actions take over by stripping away the evidence of human dwelling. This part of architecture, serving as the representation of human presence, falls into disrepair and eventually disintegrates. It leaves behind a remnant of architecture, its trace, permanently imbedded in the landscape.



8 J.-F. Blondel's Entablement of Vignola: from Hanno-Walter Kruff's *Geschichte der Architektur-Theorie* (Munich: C.H. Beck, 1985).

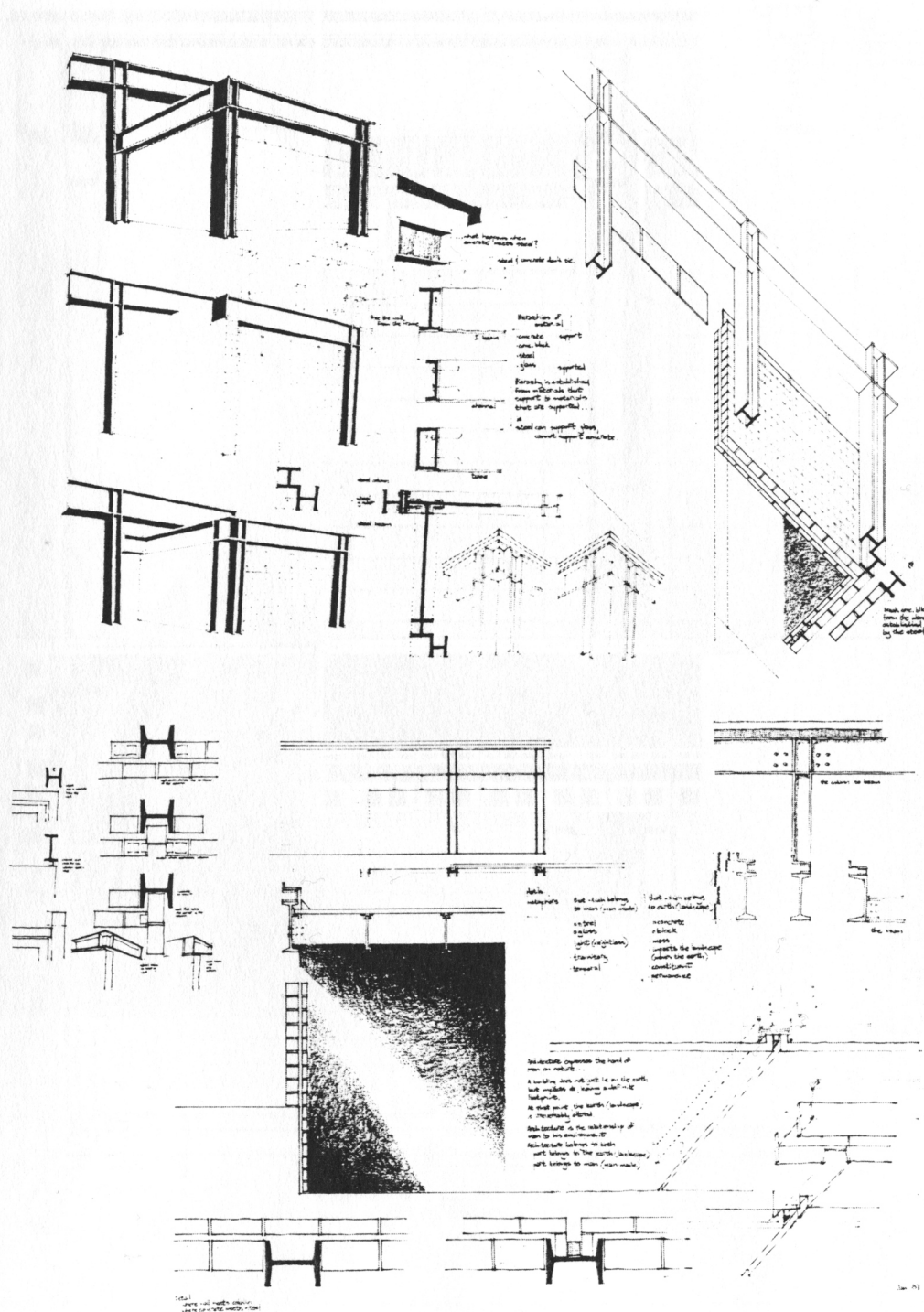
10 The central Virginian winery: fascia studies.

9 Proportional relationships of classical and modern entablatures, based on Mazziotti's studies of the Parthenon (60):  
 a The Parthenon, Athens  
 b Temple of Castor and Pollux  
 c Farnsworth House, Plano, IL. L.M. vd Rohe  
 d Banca Popolare, Verona. C. Scarpa

Proportions play a significant role as a regulator to the mortal representation. Its use as a design tool, however, goes beyond being merely a determinant for the geometric/numeric relationship of the building's parts to its whole. On the contrary, my attitude of proportions lies closer to the Vitruvian concept: rather than a closed, self-referential system, proportions rely on the component's correlation to the human measure. In other words, the human body constitutes the standard for regulating these component relationships.

But unlike Vitruvius, the establishment of this anthropomorphic standard does not stem from the desire that adhering to the measure of the human body—believed one of nature's most perfect forms—will help attain universal harmony. This proportioning system is neither a guarantor of beauty or aesthetic "correctness" nor does it offer a recipe for architecture. All it attempts to do is represent, through human measure, humanity's presence in a work of architecture. Through this measure, proportions establish a context for the designer, limiting the scope of imagination in order to regulate the mortal representation's component pieces. But rather than a pedantic straitjacket that offers no course for improvisation, proportions simply provide a framework, allowing the designer manipulative freedom within the context established by human measure.

Instead of promoting a directive for universal harmony, proportions institute guidelines for *human harmony*.



11 Sketches:  
construction techniques.

## Technics

By defining the specific actions of architecture's aforementioned parts, particular construction methods and processes begin to crystallize, suggesting an appropriate material use for each of its parts. Semper acknowledges this fact; recognizing the distinct functions performed by the primitive hut's four basic elements, he assigned a "technical skill" suitable for each particular action. Adolf Max Vogt, discussing Semper's theory on technology, illustrates this position further:

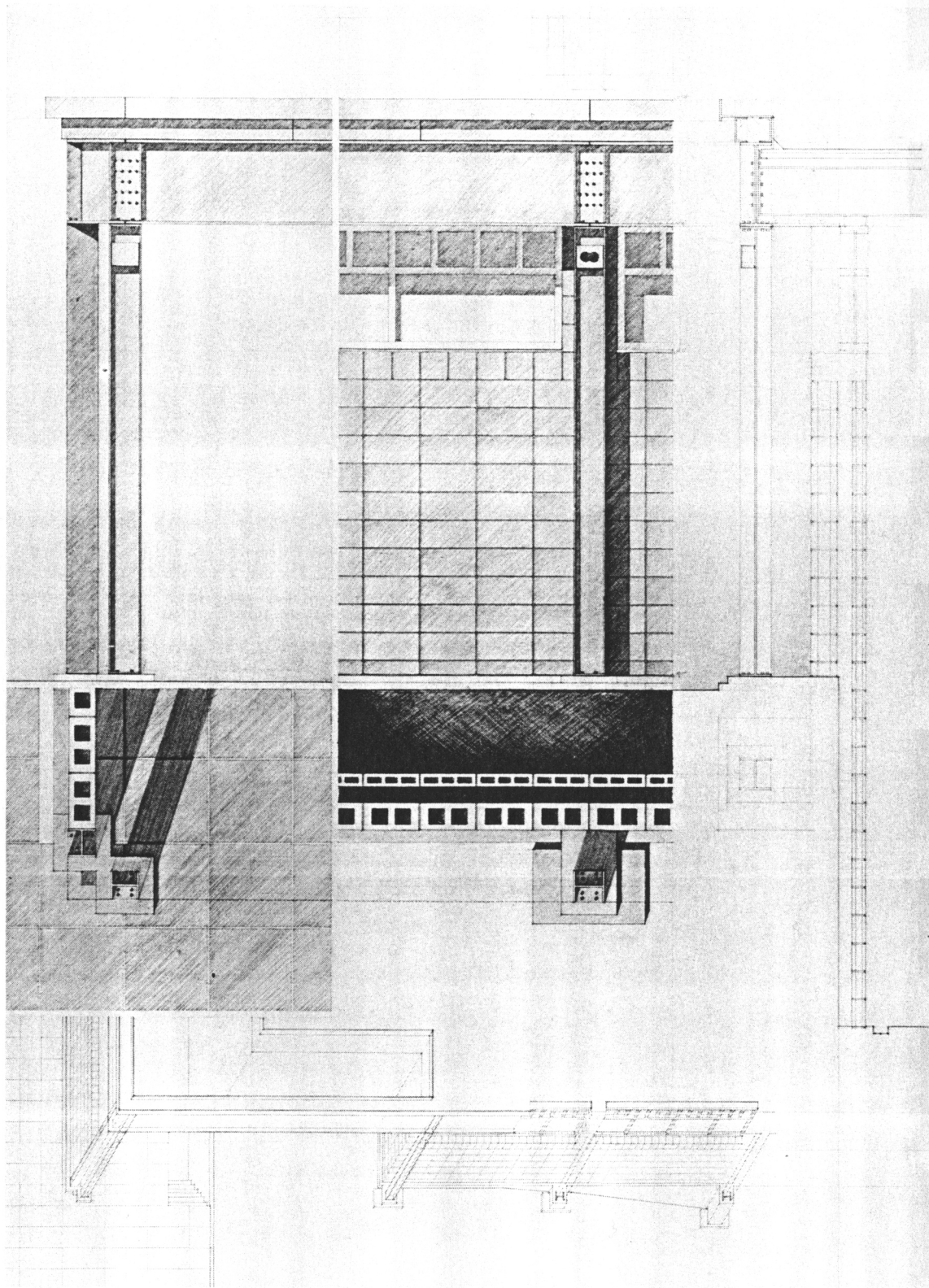
*For the construction of the hearth were employed "the ceramic and subsequent metallurgical arts;" for that of the earthen platform (terrace), processes involving water and masonry; for the columns and the roof, the art of joinery; and, finally, for the walls, "the art of weaving mats and rugs."* (xii)

In the same way, specific material and technical criteria are designated to the individual operations of the new-landscape and the mortal representation. By establishing these criteria, the inherent actions of architecture's two elementary parts are further rendered:

*The new-landscape*, the part alluding to its affinity with nature, suggests the use of construction materials derived from earthly minerals. Additionally, since the new-landscape's status as architecture's trace element demands a permanence in the site, these materials require a noncorrosive property. Using the hearth and mound as its antecedents, the new-landscape takes for its building components such earthen, nonmetallic materials as stone, concrete, concrete block, and brick. And like the hearth and mound, it makes use of the ceramic and masonry technologies normally associated with these materials.

*The mortal representation*, taking its position as architecture's temporal component, utilizes materials that demonstrate architecture's "mortality;" here, the archetypal roof supported by columns serves as its precedent. For its building components, the mortal representation exploits materials such as wood and metal, thereby employing the joining and framing technologies commonly related to them. Because of its susceptibility to the environment's erosive actions, these prescribed materials express the tenuous balance between architecture and nature. Unless maintained, these materials will eventually fall into disrepair and ruin.

Homologous to the primitive fence/enclosure, sheathing also operates within this category. Since it relies on an independent support, thus relieved from any structural obligations, sheathing is free to adapt the functional and expressive manipulations of its human inhabitants. Sheathing utilizes nondescript materials like glass and stucco, as well as the scope of finishing and cladding systems. These curious "non-materials" are neither derived nor formed by nature, but instead determined and regulated solely through human desires. Bearing the stamp of humanity in its form, sheathing intensifies the artificial nature of the mortal representation.



Although I have classified and enumerated the materials and techniques appropriate for each part of architecture, it is important to qualify this position: architectural forms are neither conditioned by nor evolve from materials alone. On the contrary, the designer's aesthetic intentions are the superseding factors in making architecture, where technology is subjugated to simply forming these intentions<sup>7</sup>. Adhering to the "nature of materials" alone will not furnish insights to any sought-after universal harmony, nor will it satisfy any moral commandment in architecture; no degree of architectural "honesty" can be achieved only by allowing a brick to "be what it wants to be."

This does not mean, however, materials have no significance in the design and realization of architecture; nor does it give liberties to disregard the material's inherent properties. The architect is still obligated to understand and *master* the material's abundant potentiality in order to artfully formulate architectural ideas (see Herrmann 159). But instead of using material and construction techniques as architecture's dominant theme<sup>8</sup>, its proper function is to serve as a regulating framework, limiting the designer from the capricious flights of imagination, and thereby preventing the haphazard and insidious "anything goes" mentality.



# Conflict in Architecture

## A Winery in Central Virginia

Conflict in Architecture  
A Winery in Central Virginia

Wine-making holds a close affinity to architecture. Just as architecture is built from manipulative, natural forces, making a deliberate representation of human influence on the earth, the wine-making process transforms the grape, a product of nature into the artificial wine. Both rely on human intervention to control natural actions, producing what was previously uncontrollable or natural in form, through some essential means of human activity, both assume the role of humanity's compensating agent by adding on and replacing nature's deficit. From the point of view of sociology, like architecture, can be seen as an analogue for the primordial conflict between nature and art.

The following section presents an object that embodies the architectural idea presented throughout this book. The object, a winery in central Virginia, considered as an architectural vehicle, a tool to demonstrate clearly these ideas, which are inherent in any work of architecture.

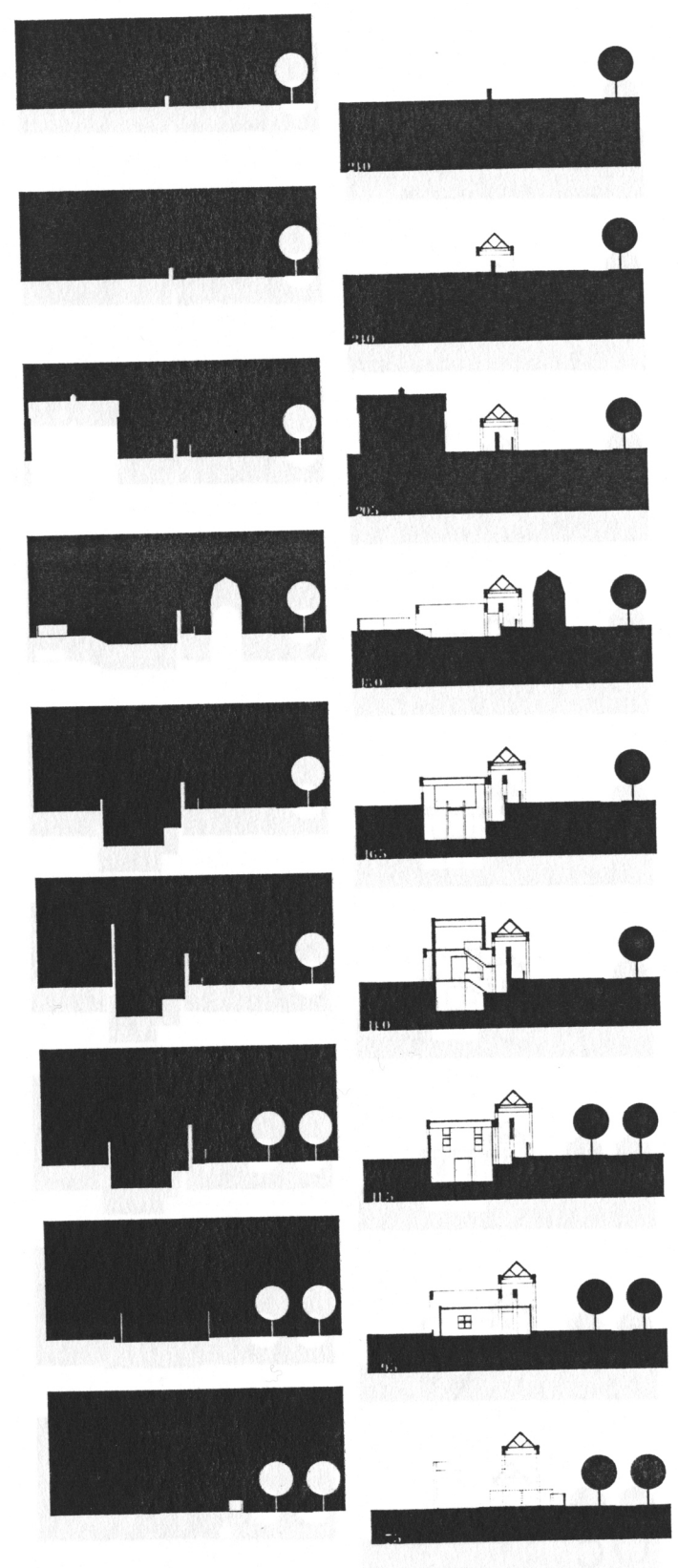


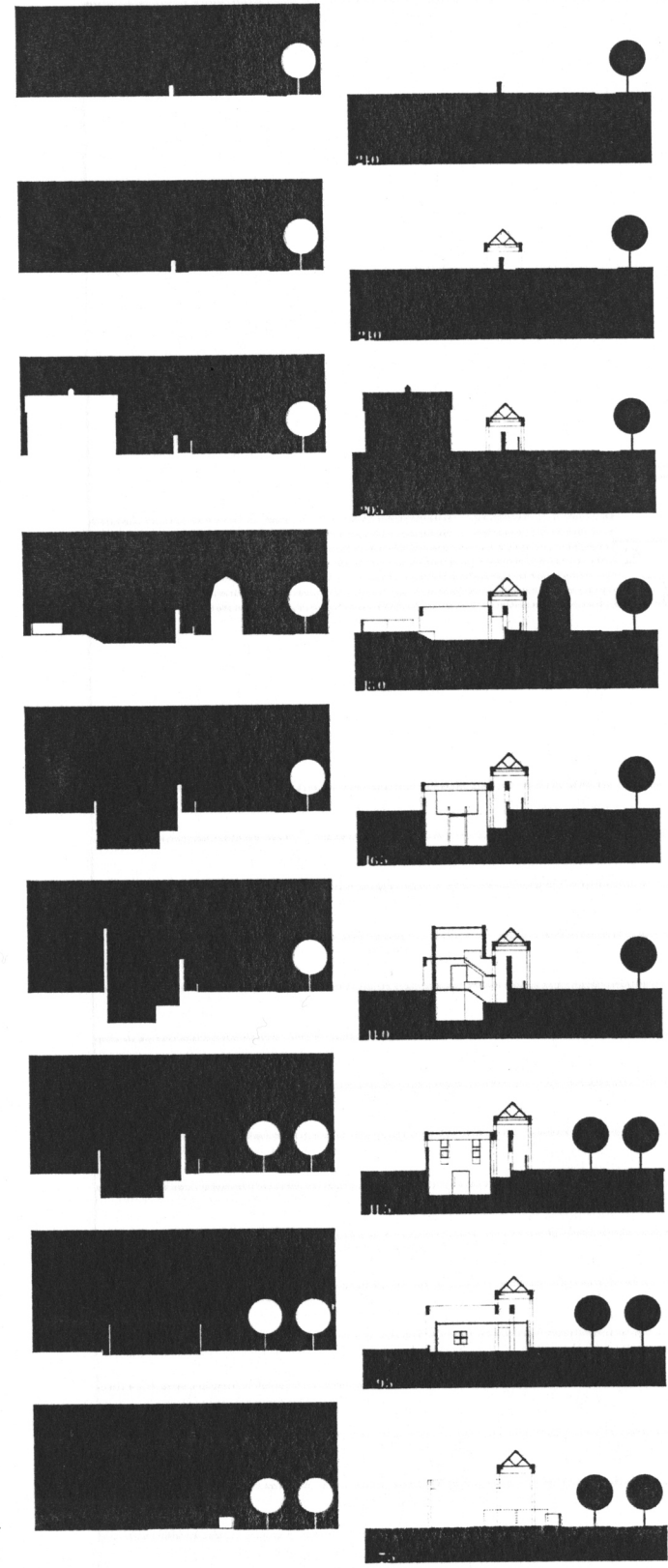
Figure 10. A series of cross-sections of the building, illustrating its impact on the landscape.

The wine industry in Virginia has grown to a point where it is now a major economic force. The state is now the largest producer of wine in the South. The industry is still in its infancy, but many are small family wineries. Long ago the vine was used to produce wine. The wine was used to celebrate the gods. The wine was used to celebrate the gods. The wine was used to celebrate the gods.

Wine making holds a close affinity to architecture. Just as architecture's built form manipulates nature's forces, making a deliberate representation of human influence on the earth, the wine making process transforms the grape, a product of nature, into the artifact wine. Both rely on human intervention to control natural actions, producing what was previously nonexistent in nature; in turn, through these manifestations of human desires, both assume the role as humanity's supplementing agent by adding on and replacing nature's deficit. From this point of view oenology, like architecture, can be seen as an analogue for the primordial conflict between nature and art.

The following section presents an object that embodies the architectural ideas previously established in this book. This object, a winery in central Virginia, comes forth as an illustrative vehicle, a tool to demonstrate clearly these ideas which are inherent in *any* work of architecture.

The winery is a small, single-story building with a gabled roof. It is situated on a hillside. The building is made of brick and has a small porch. The winery is surrounded by vineyards. The vineyards are planted in rows. The winery is a good example of how architecture can be integrated with the landscape.



*13 Sections:  
figure/ground relationship of the built  
architecture to its impact on the landscape.*

Given:

The wine industry in Virginia has begun to expand at a phenomenal rate; some of the new vineyards and wineries are large operations, but many are small family-run businesses.

Using the site that has been provided (from central Virginia) you are to design a small winery. The building and site plan development include programmatic elements involved with production. The program also allows for visitors who will arrive at the winery to watch the various stages of the process, to taste the wines, and to purchase the products.

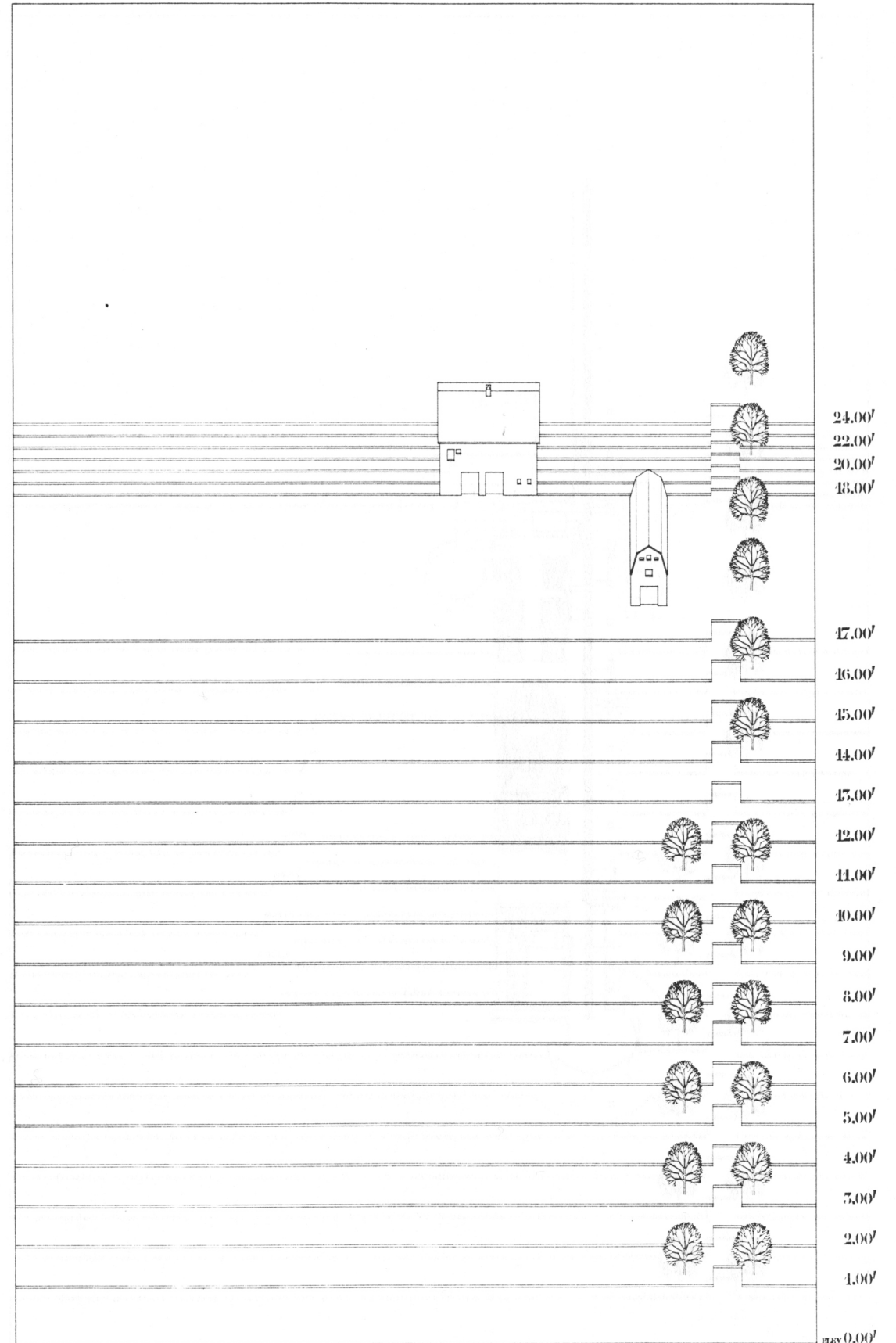
The site that has been provided includes two existing barns which are used for storage purposes only. The new building may attach to these structures, but the winery program may not be located within the existing structures. The axonometric drawing shows these barns in a general way. The building site is surrounded by the family vineyards.

Program to the 1985  
Virginia Society Prize  
Competition

This program brings to light the presence of two realms in the winery: one deals with the processing of grapes into wine, the production realm; the other consists of the visitor (the urbanite, or the cultivated individual—they are both synonymous), people outside the production realm who for whatever reason—either to purchase wine, sample the stock, or simply observe the processing—have come to visit the winery. From determining these two realms, a *producer vs. consumer* dichotomy is established, along with a host of other oppositions to choose from: *corporeal vs. intellectual*; *rural vs. urban*; and *nature vs. culture*.

To enhance the dialectic nature of these oppositions, I used two architectonic elements which, through their inherent operations, constitute the diagram of the winery. These elements are the *wall* and the *roof*.

14 Isometric projection:  
the existing site.



REV 0.00'

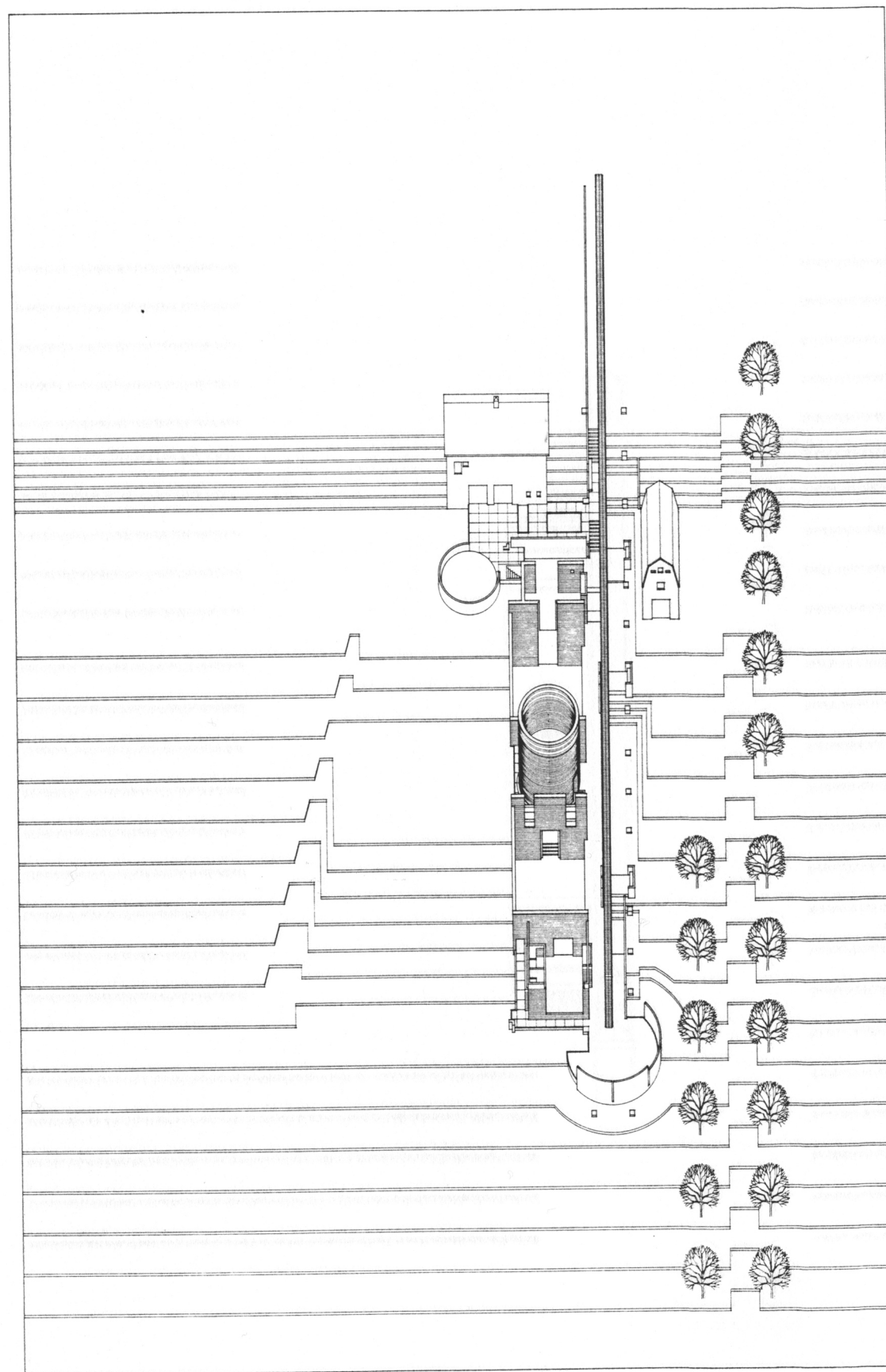
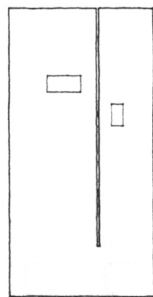
### The Wall

The operation of a wall is two-fold: while it defines a physical boundary, it also separates one side from the other.

Cutting a line between the two existing barns, the winery's primary wall establishes the boundary for both realms and, at the same time, keeps them apart. The top of this wall maintains a constant elevation, disregarding the landscape's downward slope; thus, its height varies according to this slope. At the wall's starting point, marked by the junction of the two barns, its height allows the visitor to peer over to the other side, yet maintains the separation and offers a course direction. As the visitor descends the path parallel to the wall, the relative height increases, completely severing any visual connection, and thereby intensifying the barrier between the two realms.

In addition to the primary wall, other walls are utilized to secure the wine making process from the natural forces. Since this process assumes the role as the building's basic core around which all the winery's functions revolve, the walls serve as the metaphorical "hearth," protecting the core from the outside environment and anchoring it into the landscape. These walls, in conjunction with the primary wall, identify the winery's essential framework; they constitute architecture's *new-landscape*.

Materials: *concrete; concrete block.*



## The Roof

The roof's function is to protect the human inhabitants and their activities against the outside environment.

The standing-seam metal roof, the element shared by both realms, defines the unity between the two. As long as humanity remains present in the winery, the roof is maintained and preserved, thus upholding this unity. If, however, for whatever reason humanity is removed from the scene, nature's actions take over by stripping away this evidence of human dwelling. The roof, representing that unity, eventually disintegrates, leaving behind a remnant of architecture permanently imprinted in the landscape.

The roof belongs to architecture's *mortal representation*.

Materials: *steel; zinc.*

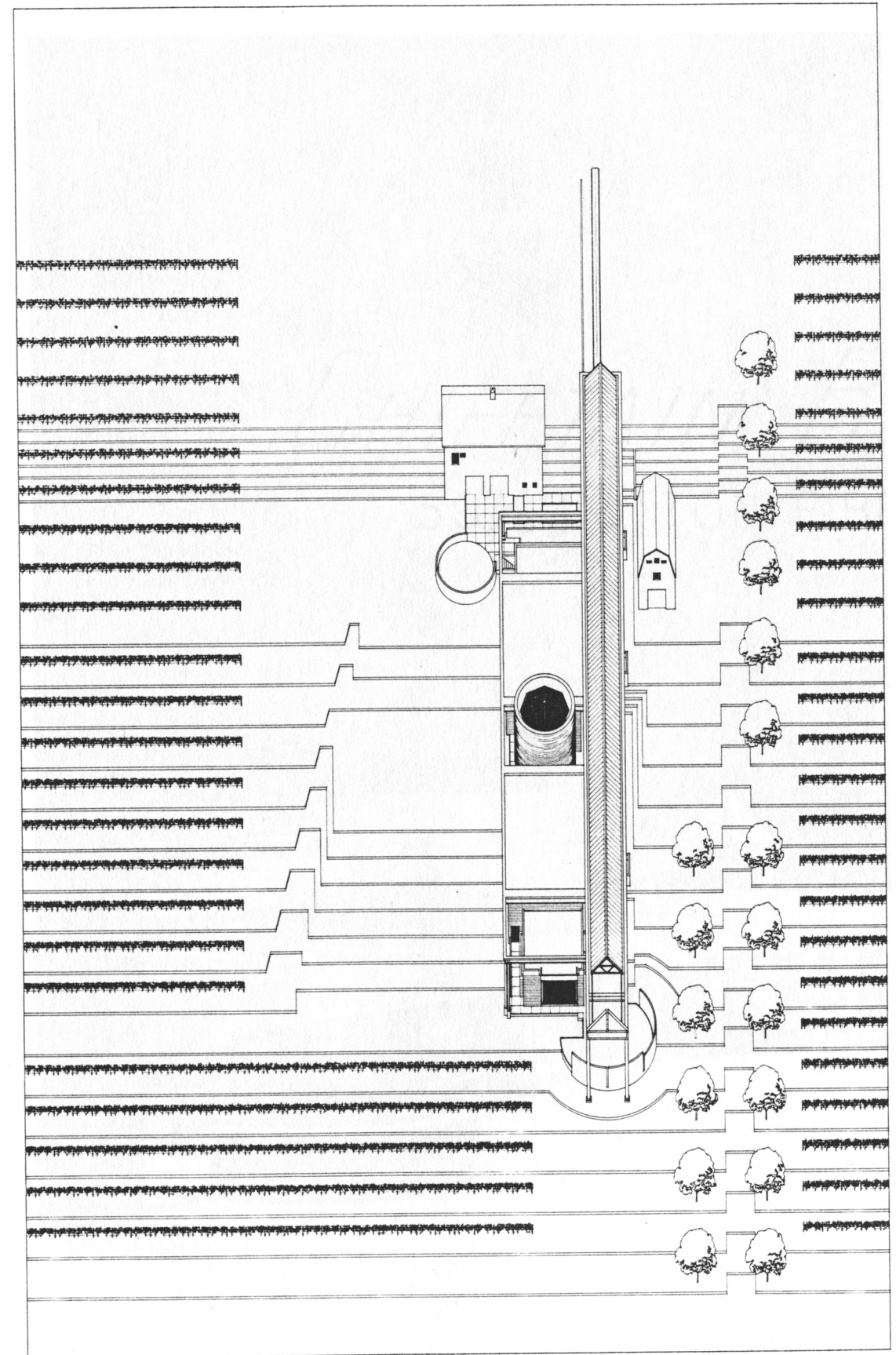
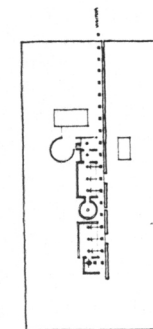
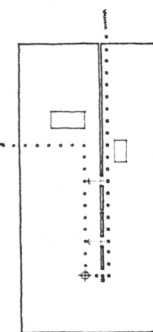
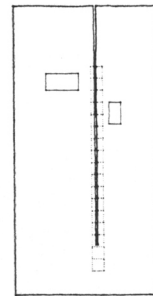
## The Diagram

Arriving at the winery, the visitor is held to one side of the primary wall, kept apart from the wine making process. At this very same point on the other side, the grapes are brought from the vineyards and prepared for crushing, thereby initiating the wine production. Due to the wall's imposition, the visitor is unable to fully view this production. The only participatory act occurs when the wall allows an aperture at a strategic position in the on going process.

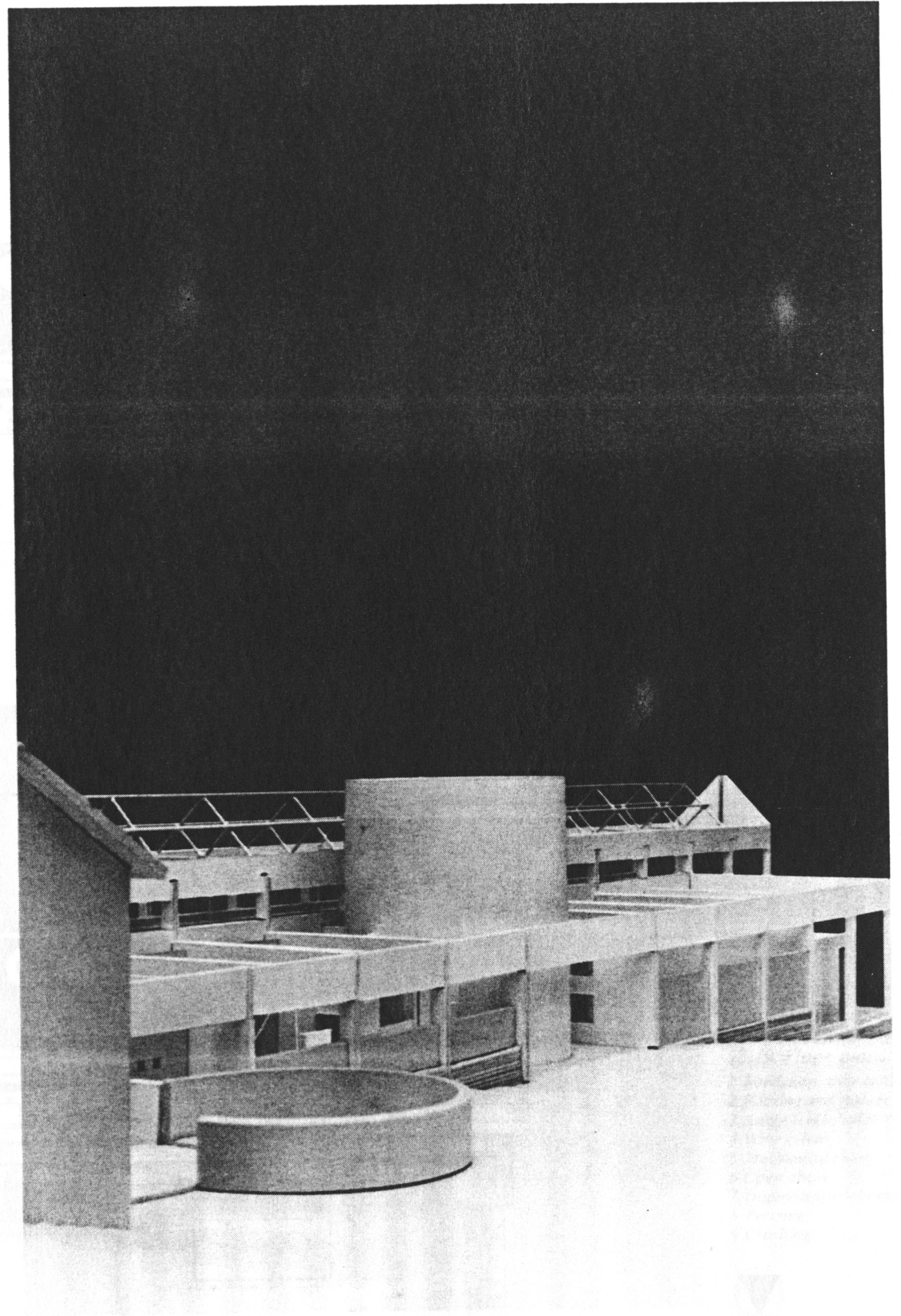
Following the wall's direction, the visitor traverses a path; it is not a path inscribed into the earth, but instead a metal walkway seemingly suspended above the ground. Since it utilizes the measure of the pace, thereby describing the human dimension in the building, this walkway represents the part of architecture that displays humanity's influence on nature; "floating" over the landscape, it literally and figuratively "stands over" nature.

During the period of separation, a transformation occurs on both sides of the wall: on the production side, the actual transformation of grapes into wine takes place; on the side of the visitor, a spatial transformation occurs, brought about through the dynamic inter-play between the wall, the roof, and the slope of the landscape. These transformations culminate at the wall's termination, the final tension prior to both sides coming together. Only at this point is the visitor allowed to pass through the barrier, arrive at the other side, and finally participate with the "fruits of production," the grapes-turned-wine.

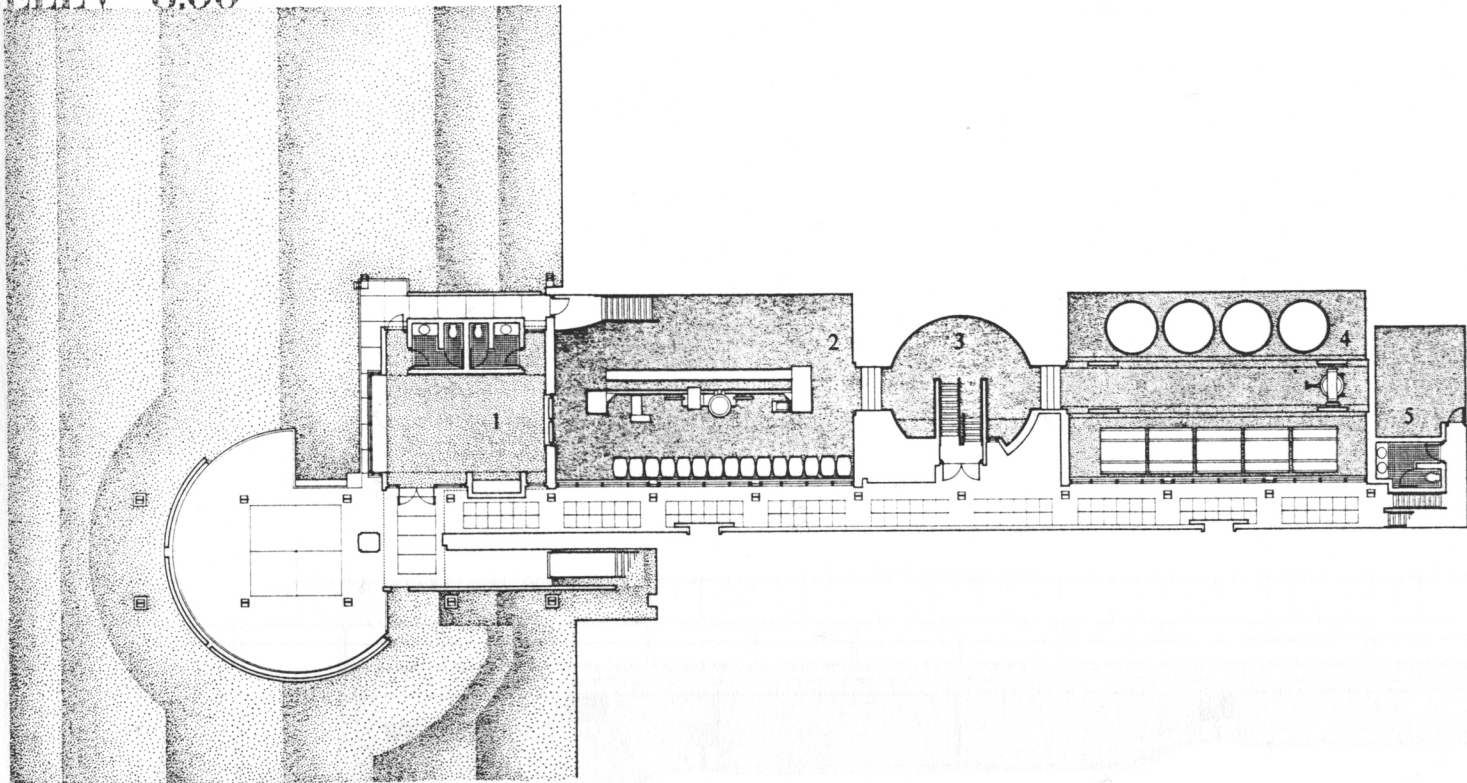
Upon returning to the starting point, the visitor passes through an internal viewing gallery. This time, the winery freely exhibits itself, displaying fully the mechanisms of its inner workings no longer masked by the obtruding wall.



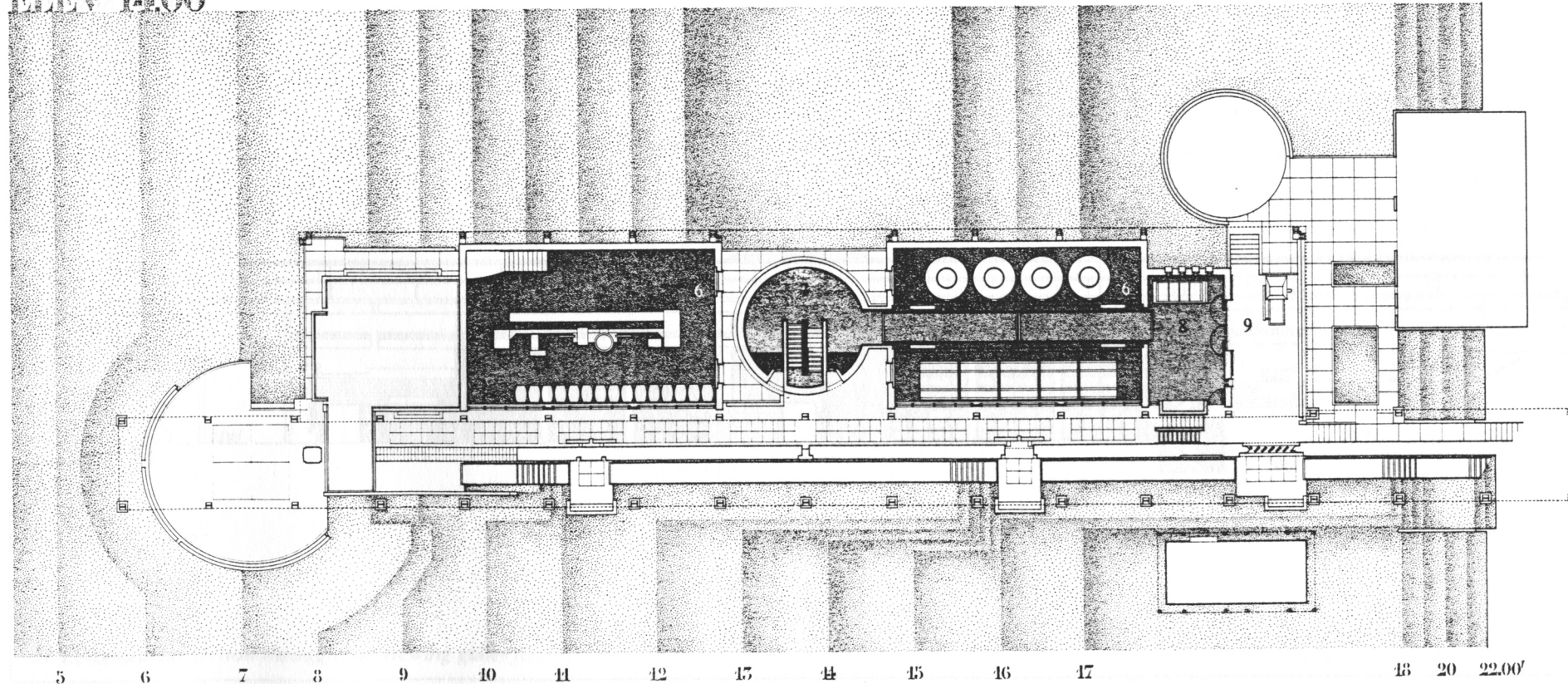
*17 Model: view from  
the existing barn.*



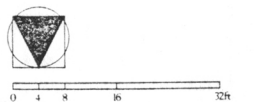
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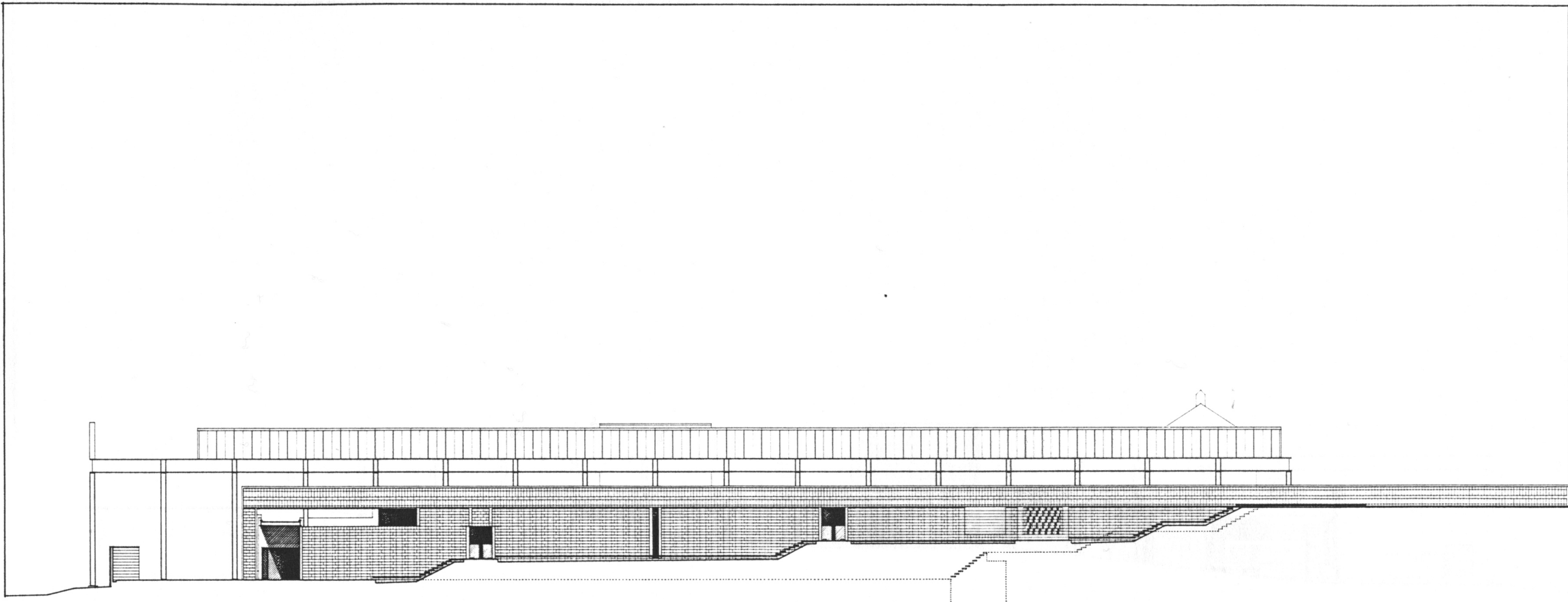


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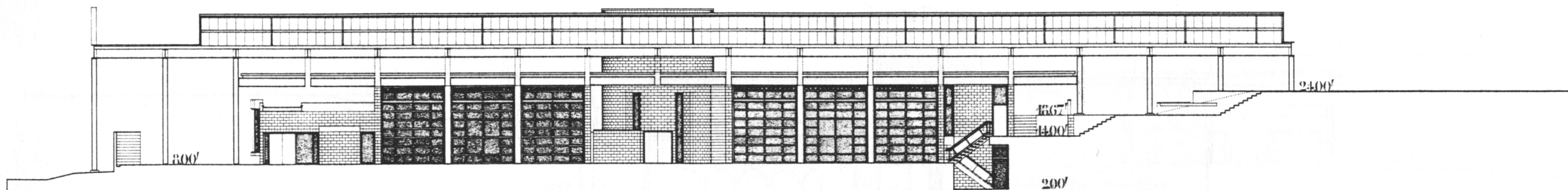


- 18,19 Floor plans:
- 1 Reception/wine tasting
  - 2 Bottling and storage
  - 3 Analytical laboratory
  - 4 Wine cellar
  - 5 Mechanical room
  - 6 Open above
  - 7 Organoleptic laboratory
  - 8 Pressing
  - 9 Crushing





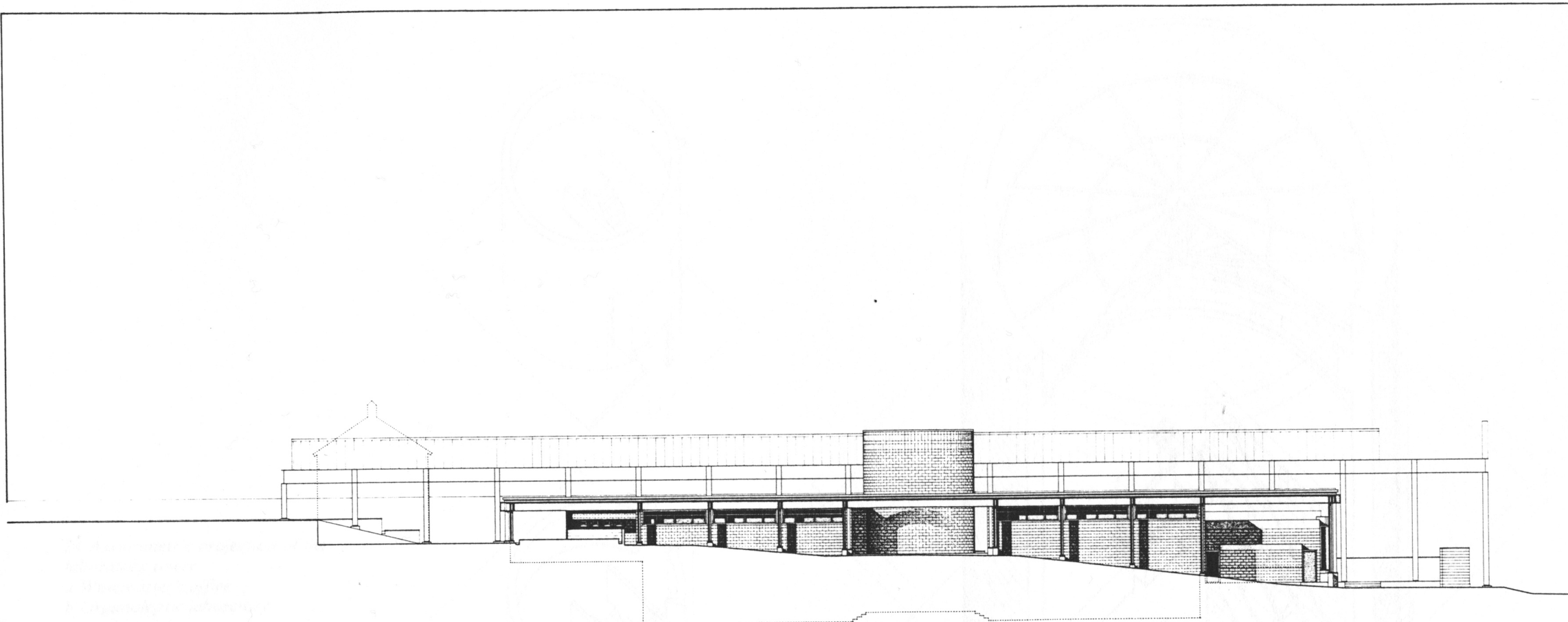
20 North elevation.



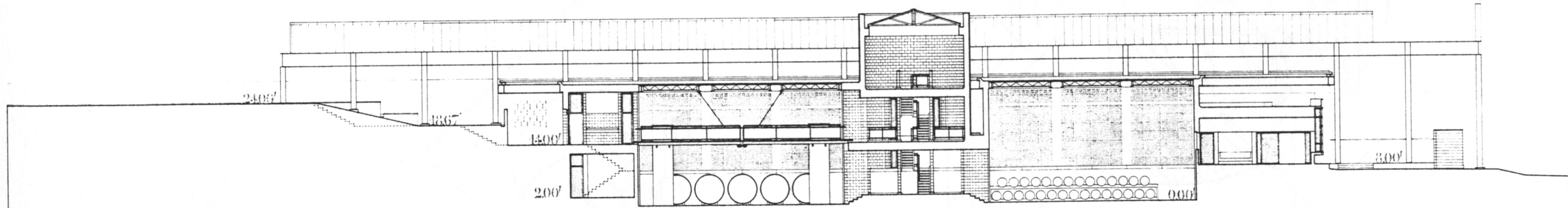
21 Longitudinal section through the viewing gallery.



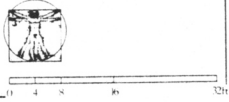




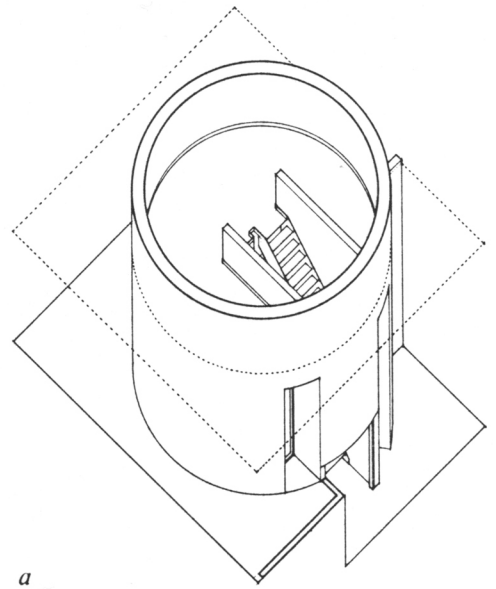
22 South elevation.



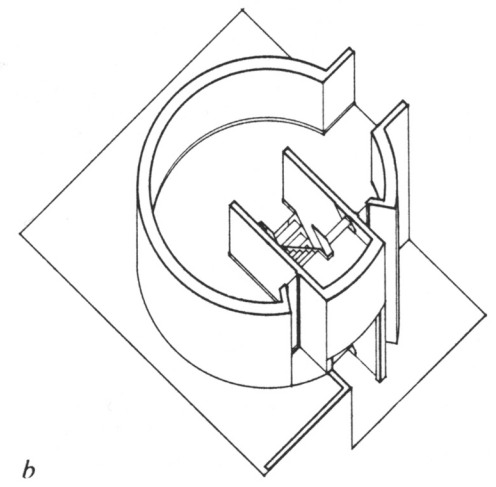
23 Longitudinal section through the wine making operations.



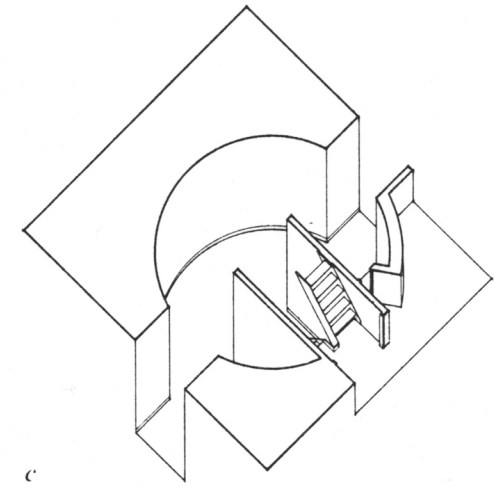
24 Axonometric projection of the laboratory tower:  
a Winemaster's office  
b Organoleptic laboratory  
c Analytic laboratory  
d Cut-away view



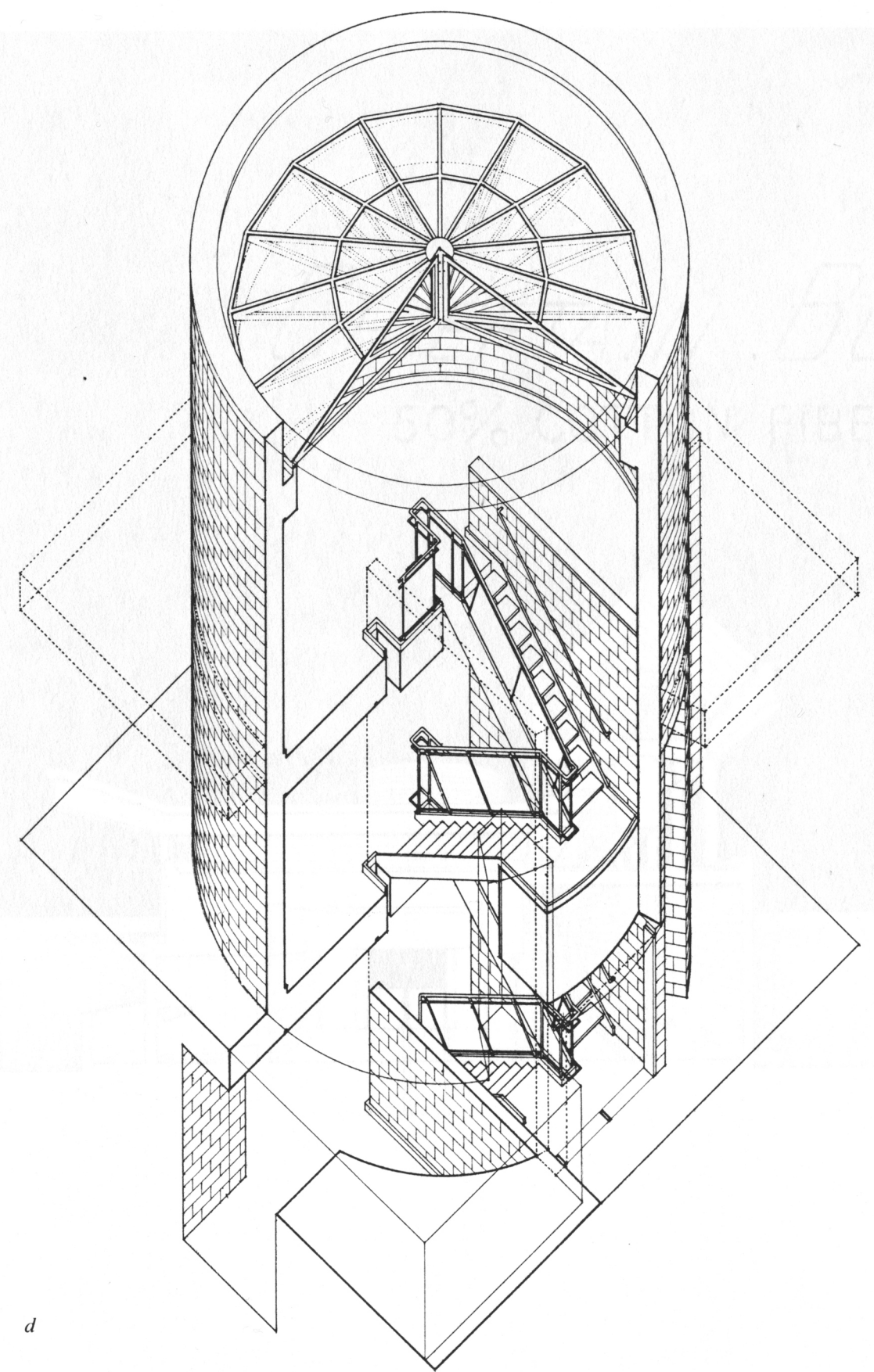
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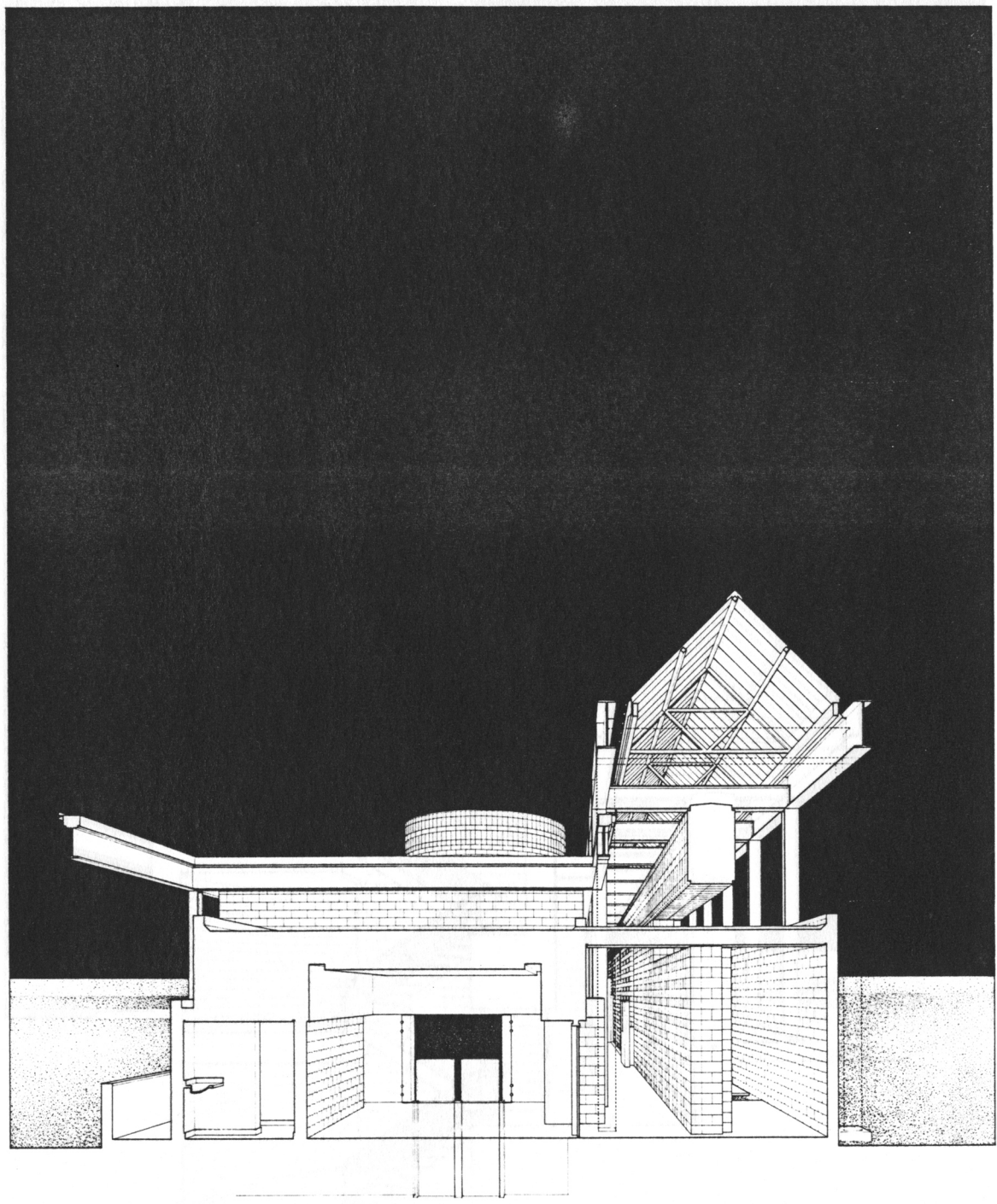


c

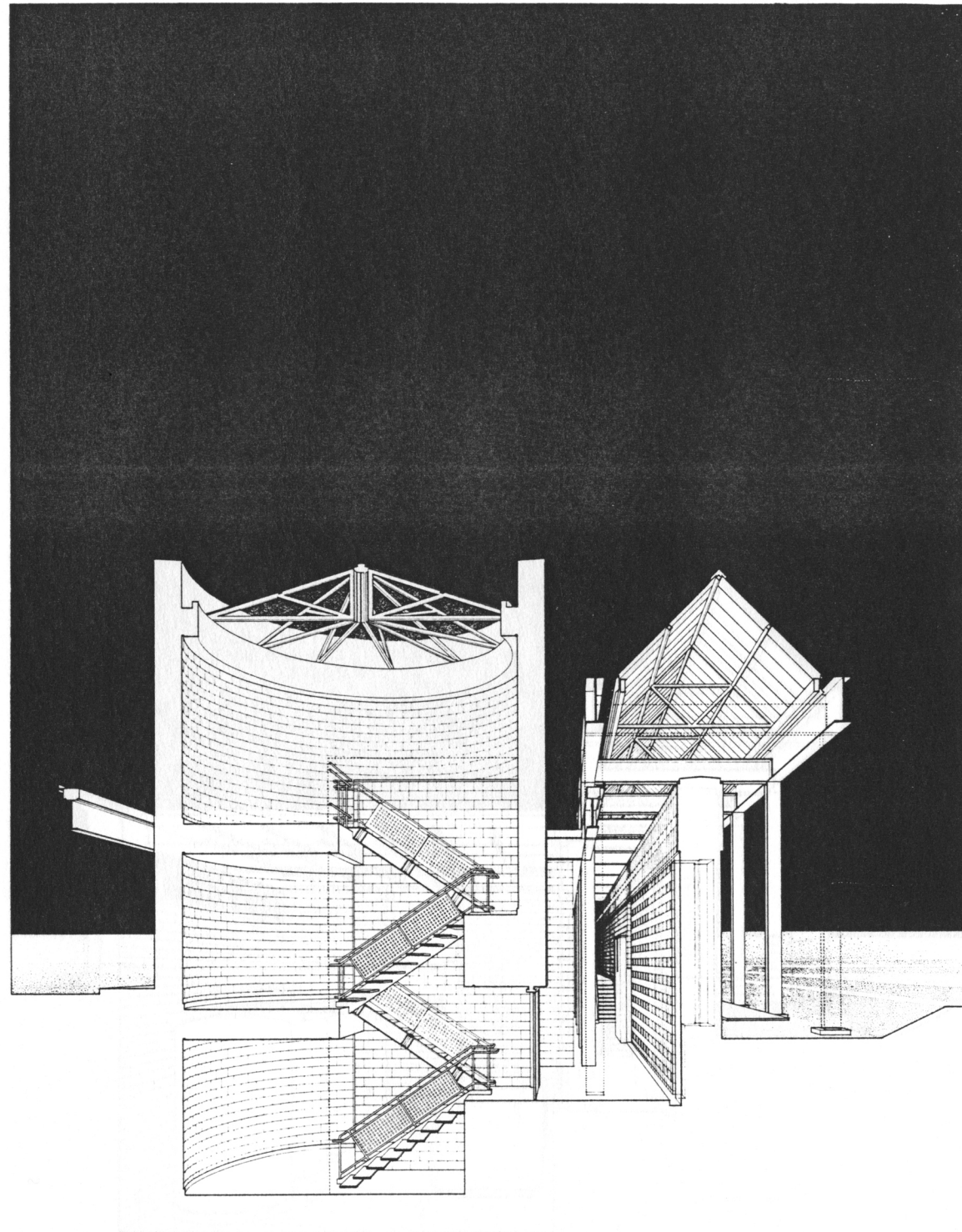


d

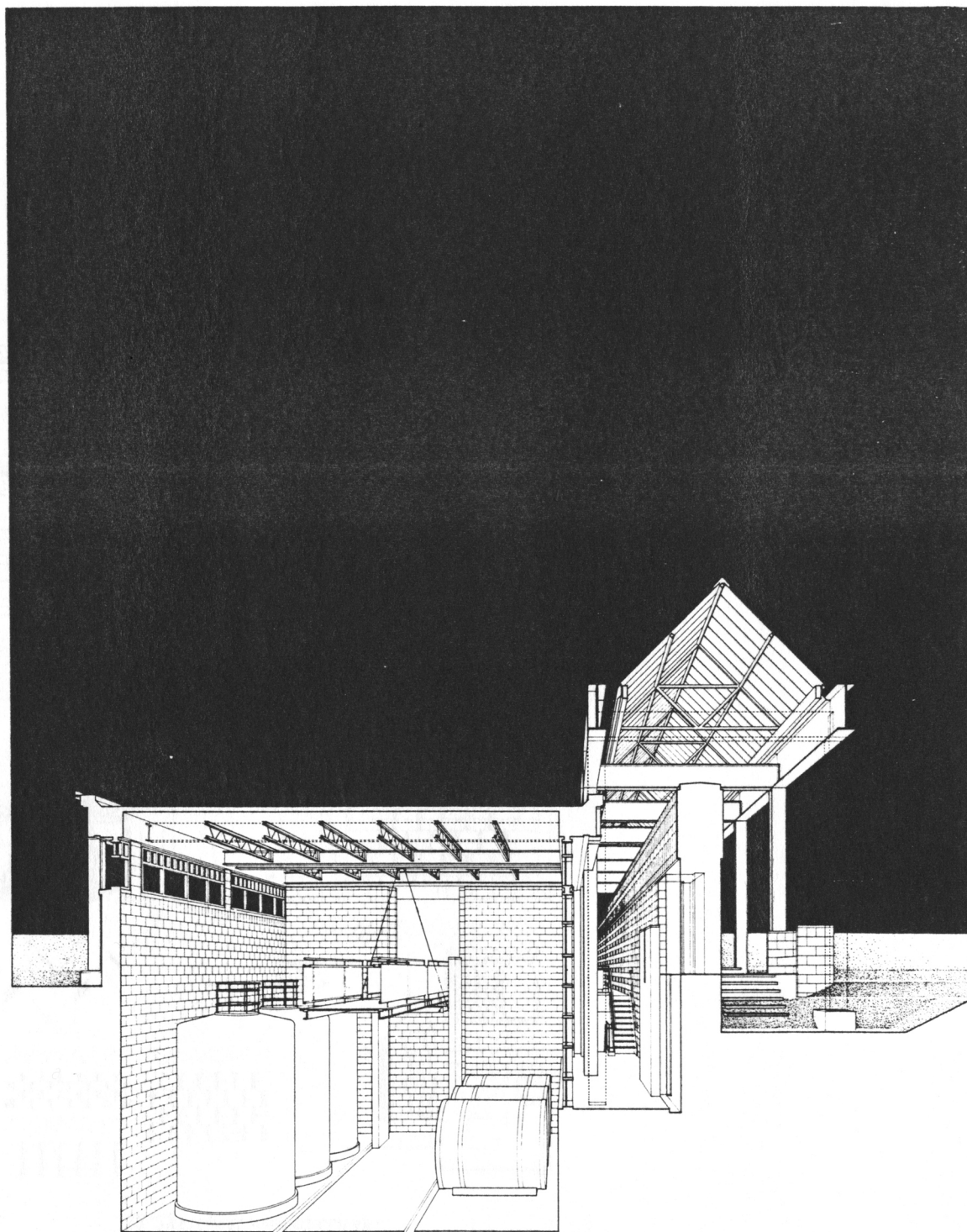
25 Sectional perspective:  
reception/wine tasting room.

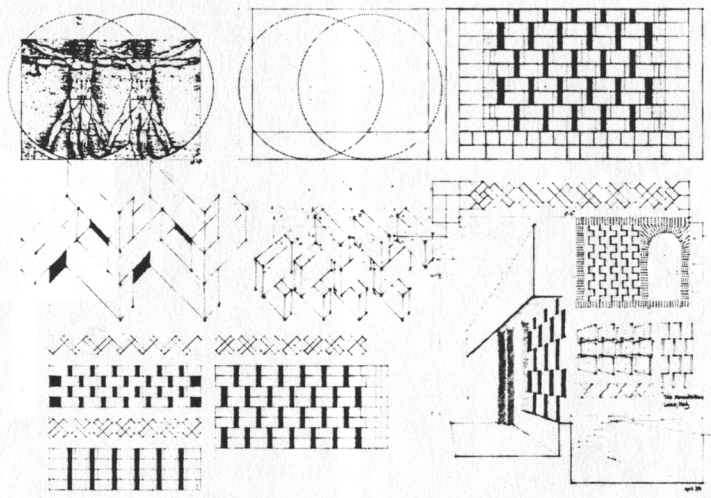
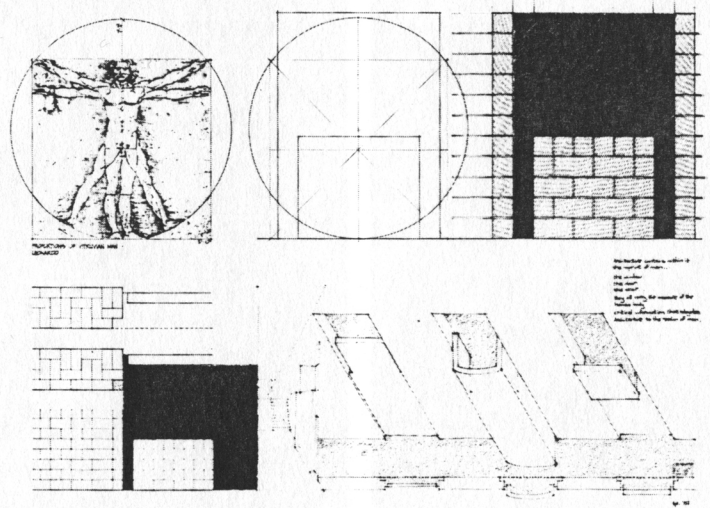


*26 Sectional perspective:  
laboratory tower.*



*27 Sectional perspective:  
wine cellar.*



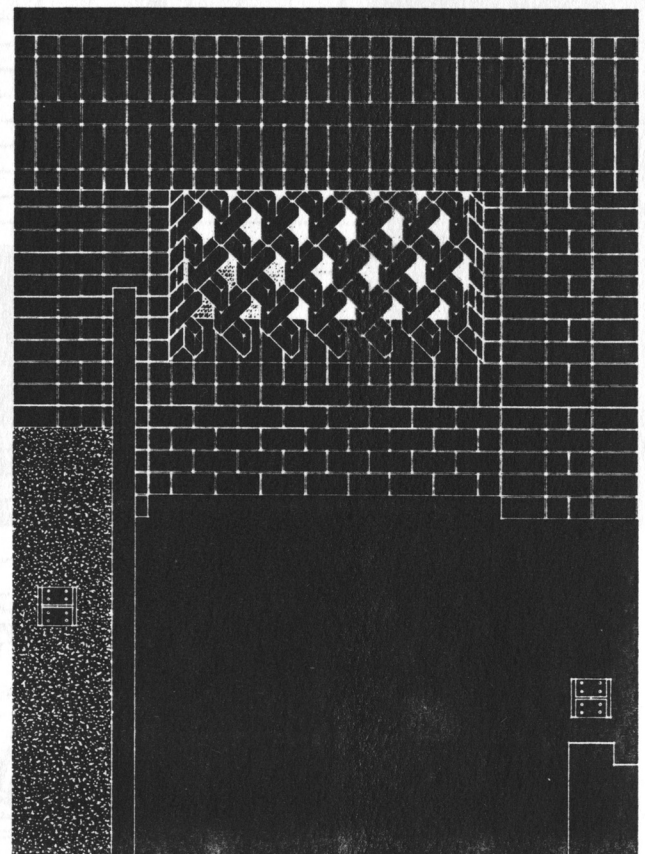
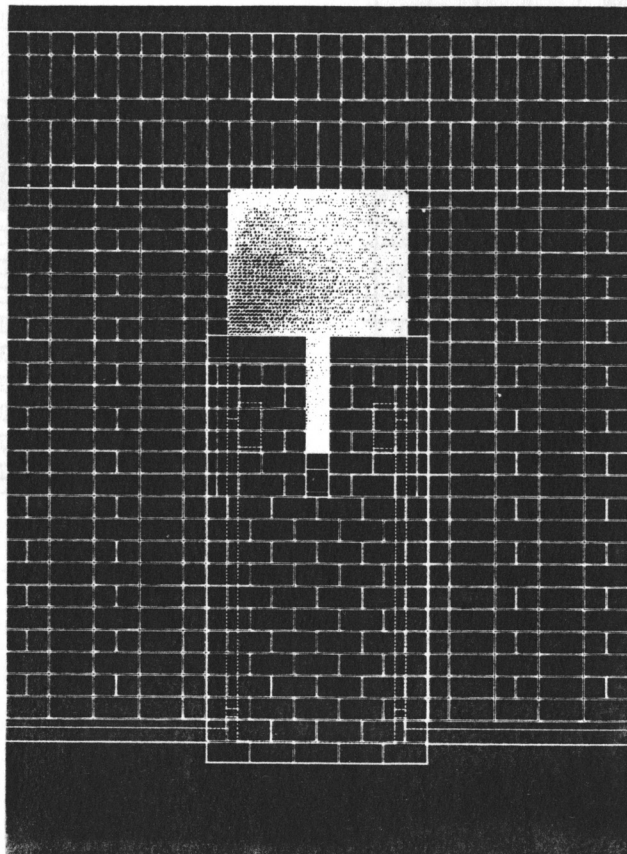
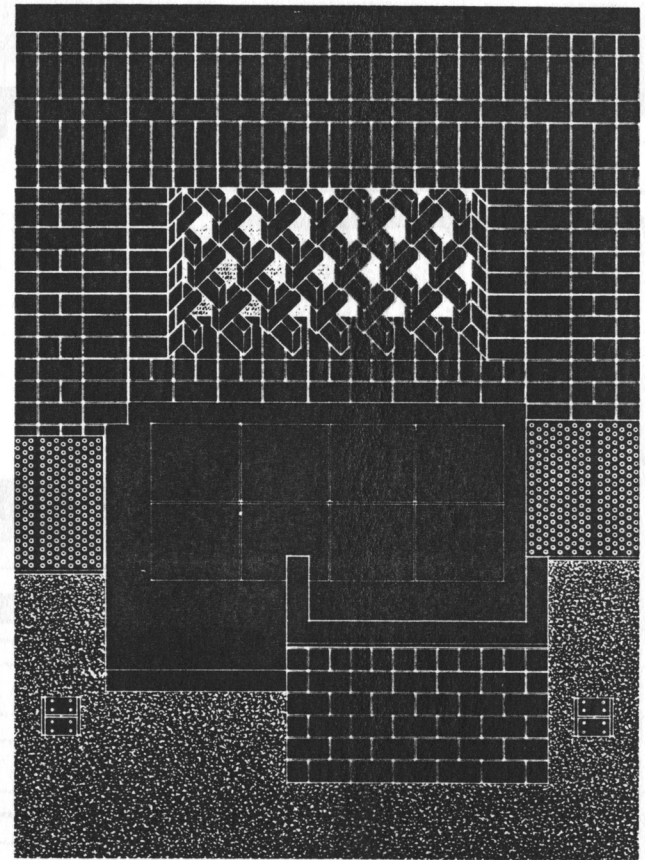
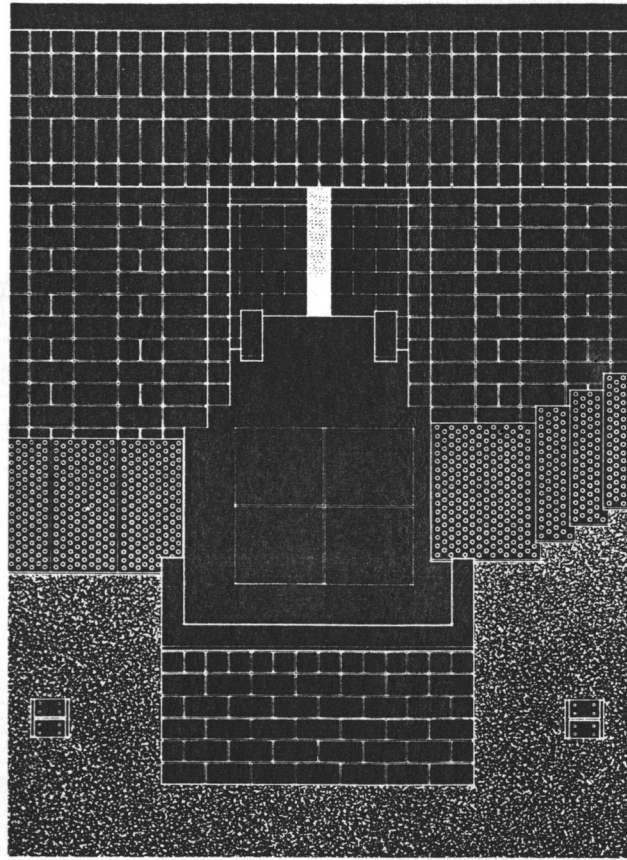


28 Sketches: wall apertures.

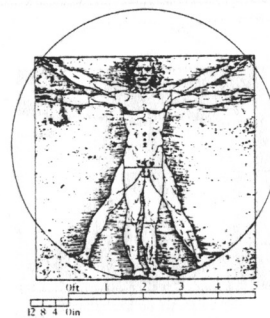
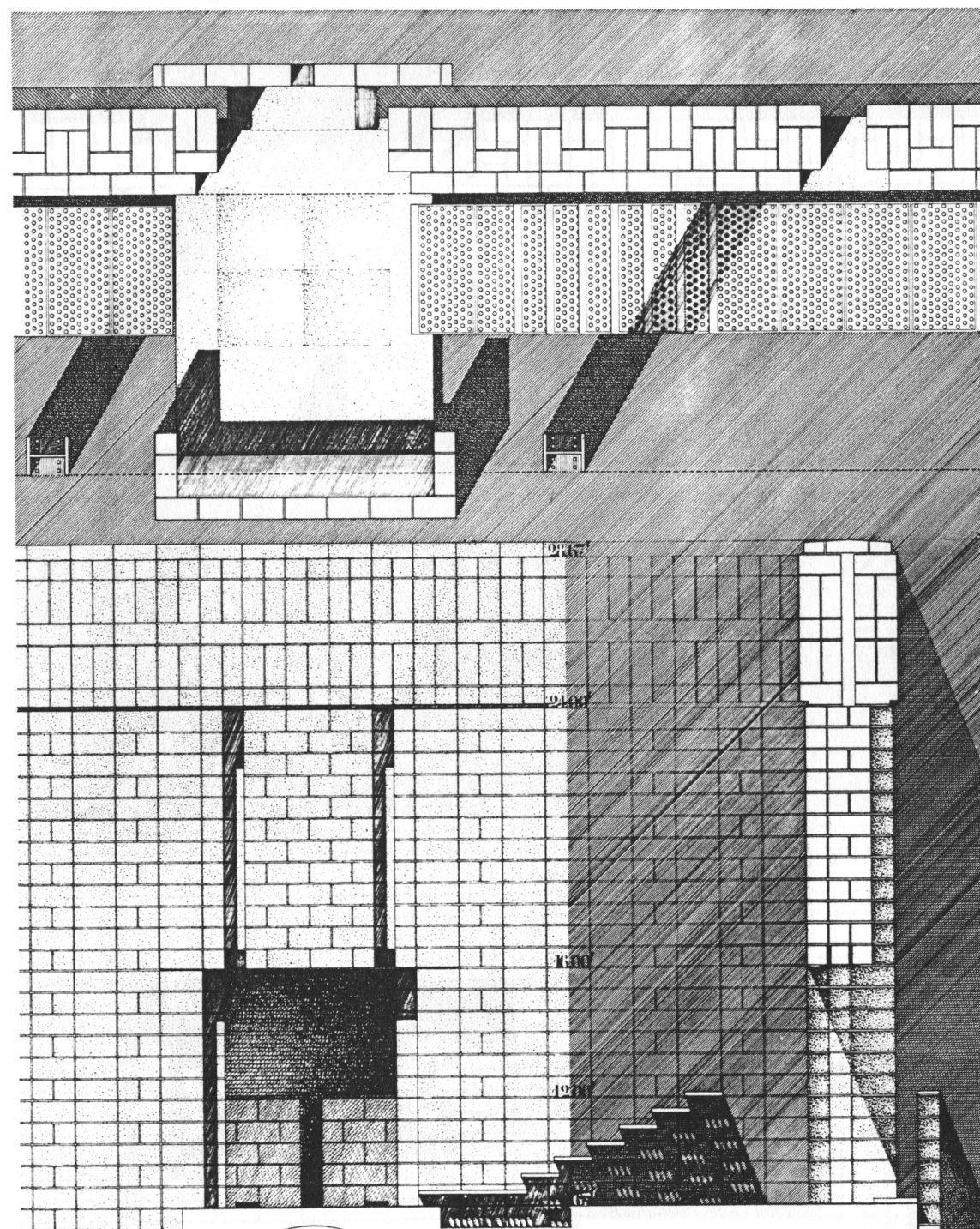
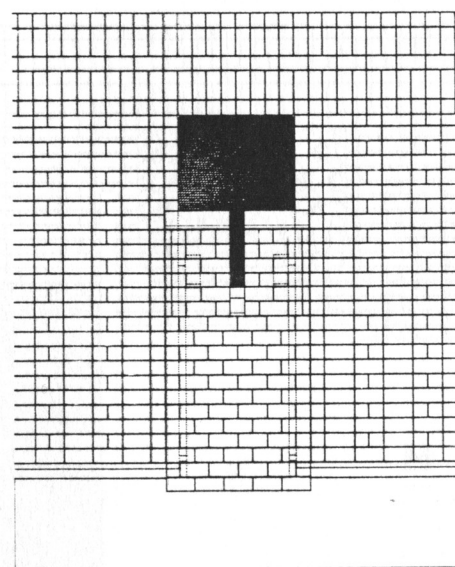
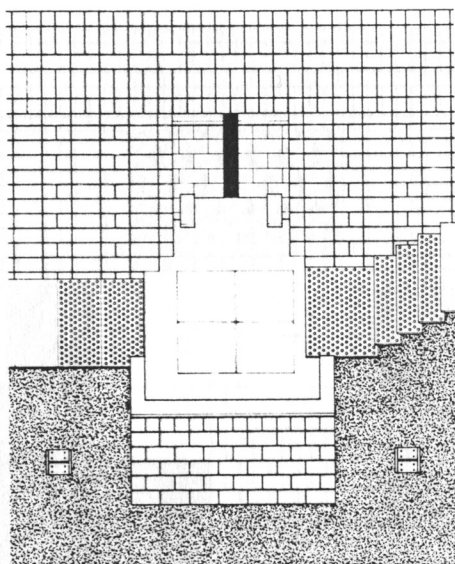
"...the only participatory act occurs when the wall allows an aperture at a strategic position in the on going process. . ."

ERTAIN  
50% COTTO

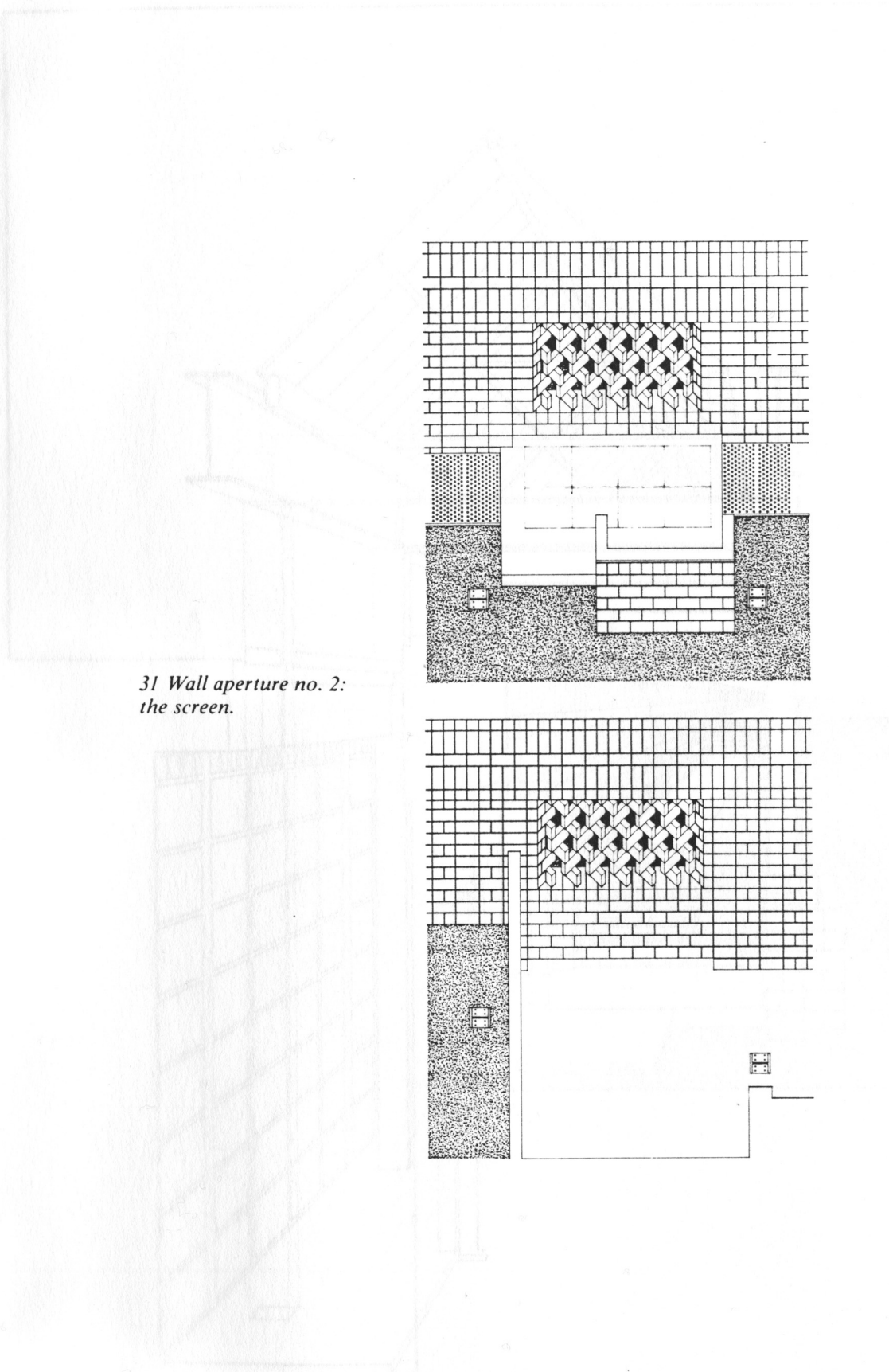
29 Isometric projection:  
the wall apertures.



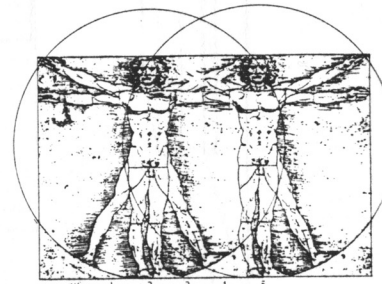
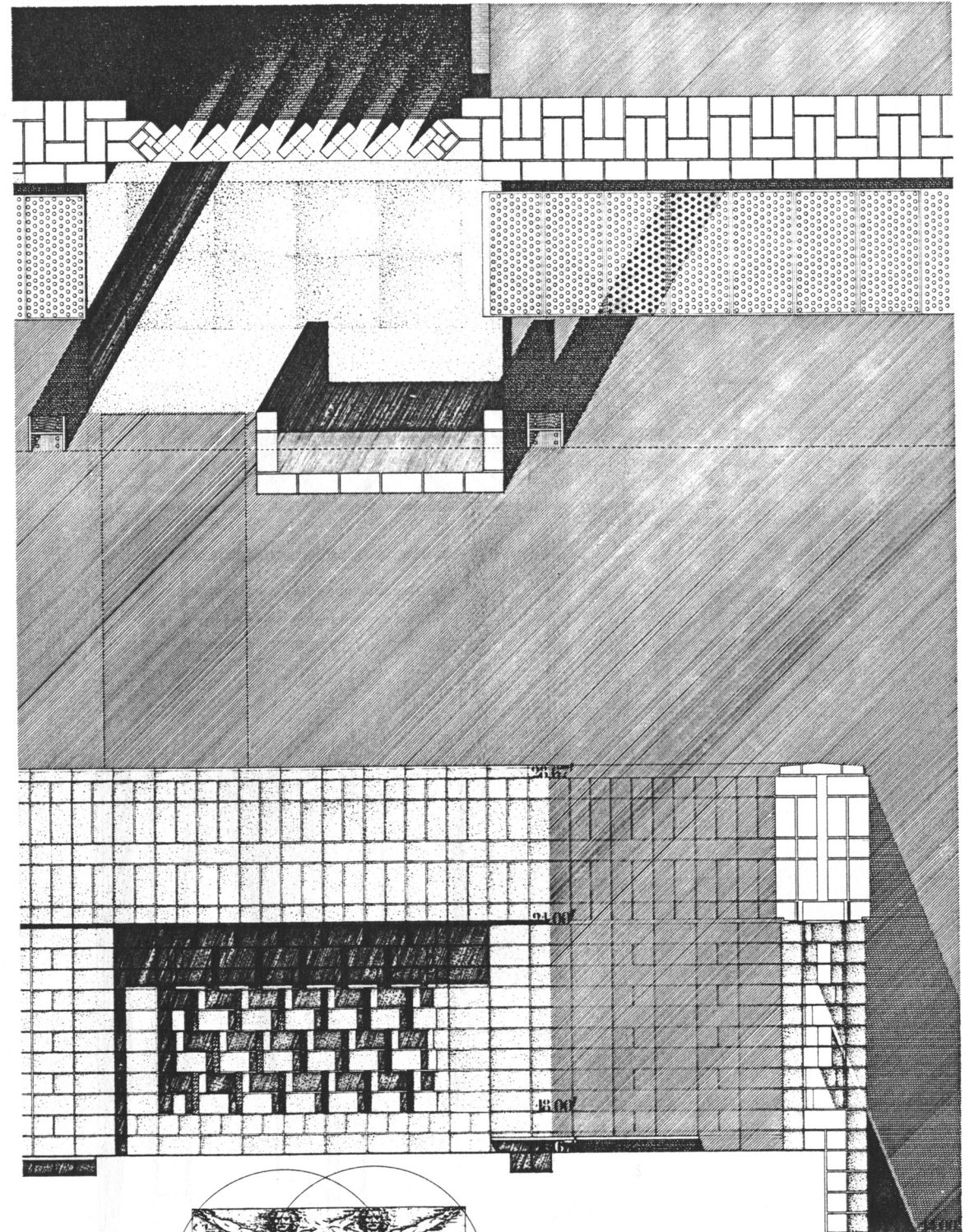
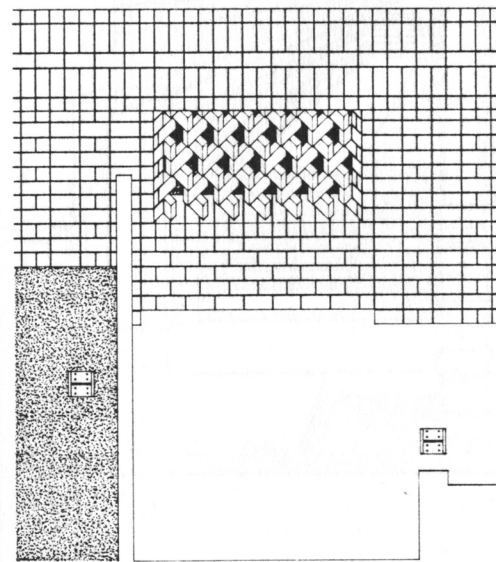
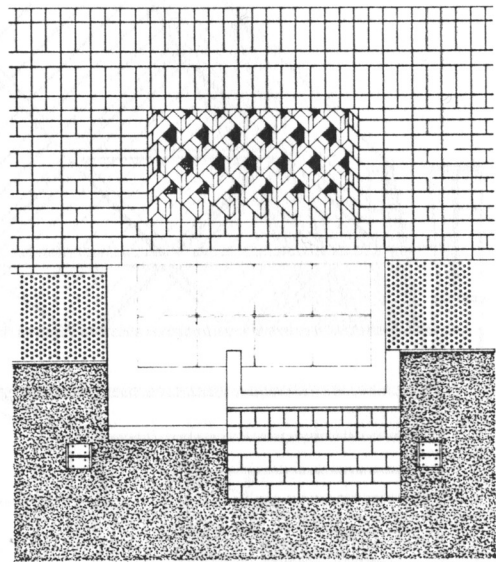
30 Wall aperture no. 1:  
the opening.



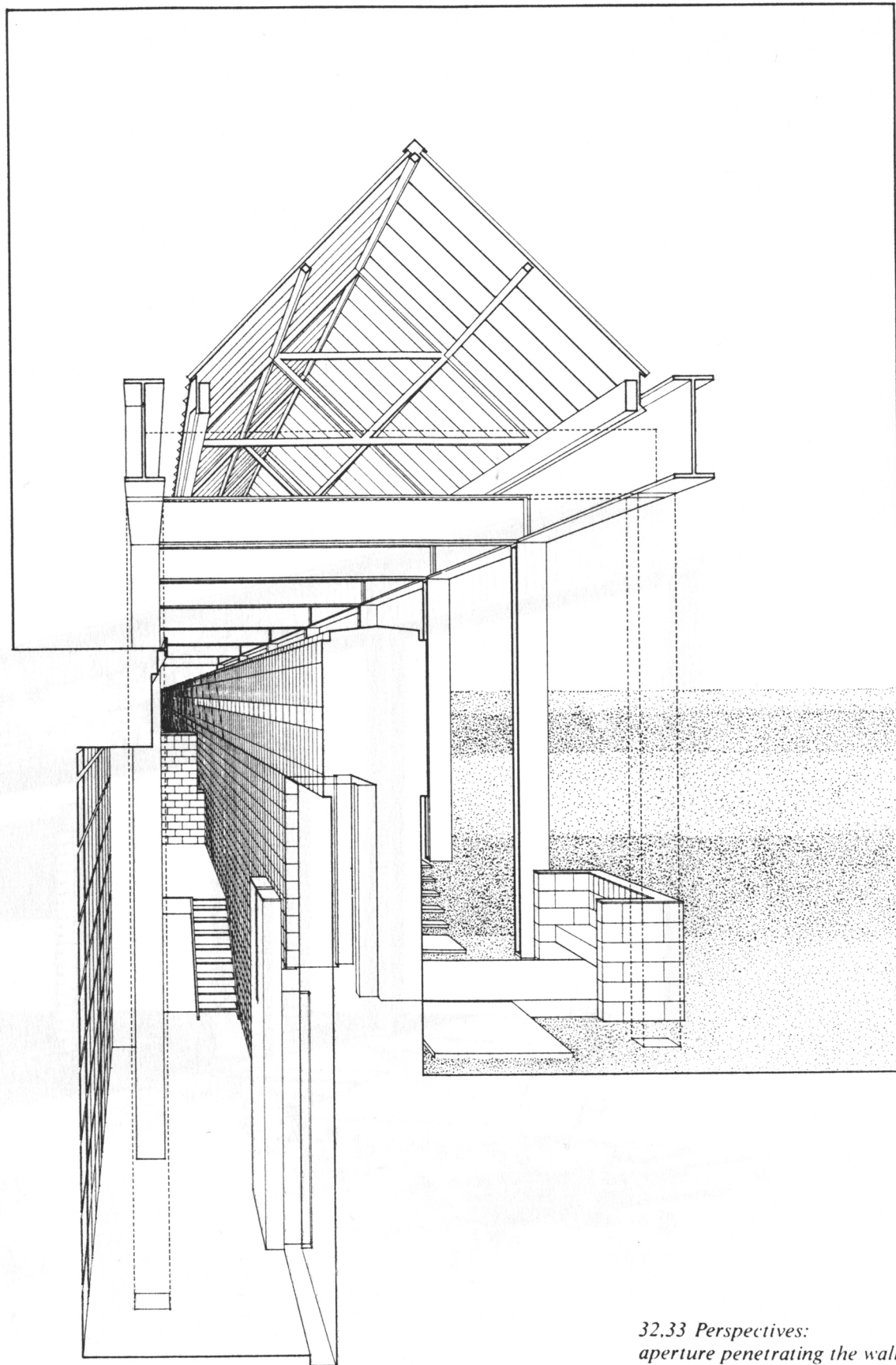
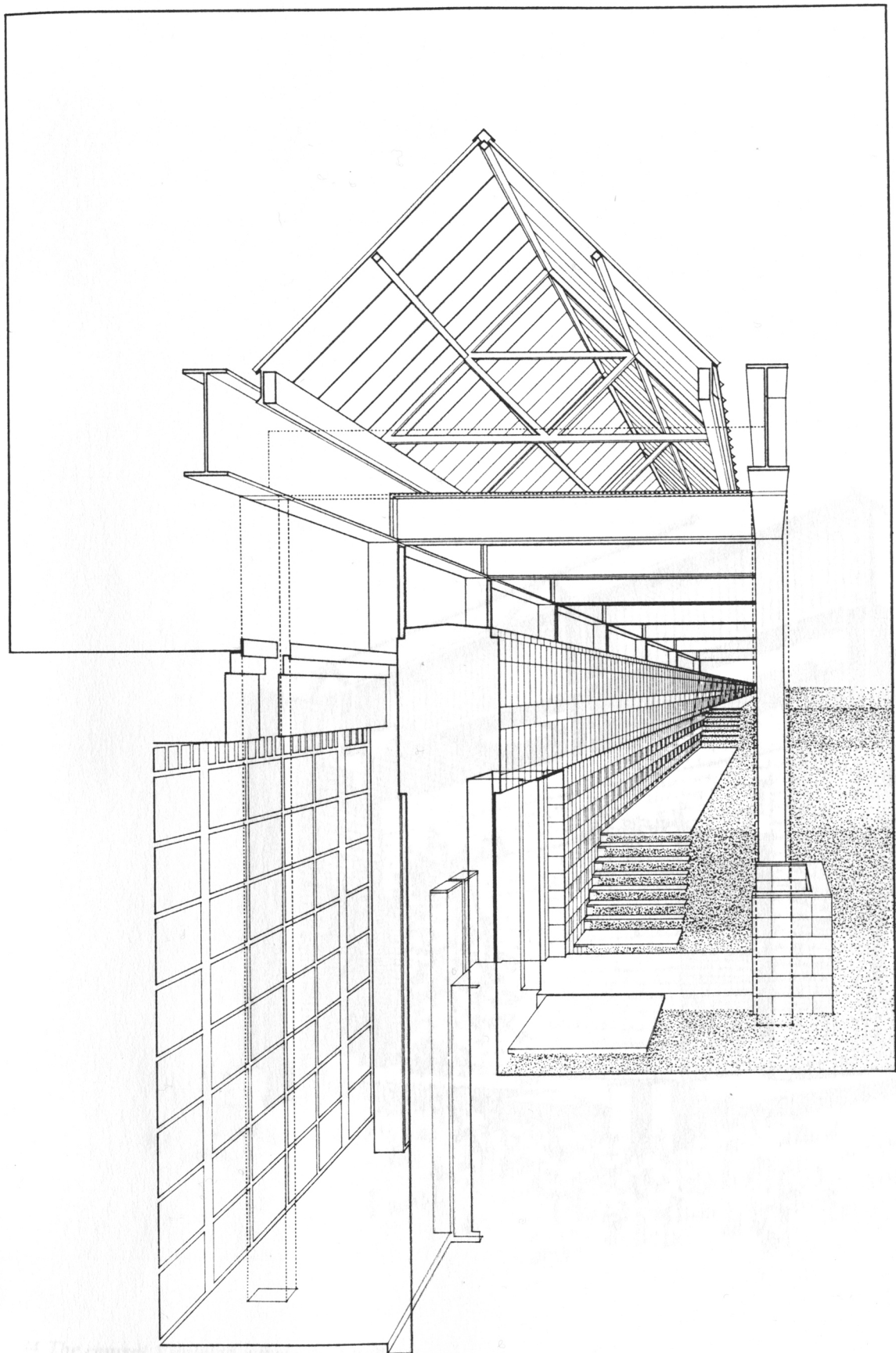




31 Wall aperture no. 2:  
the screen.



1:12  
1 2 3 4 5  
12 8 4 1m



32.33 Perspectives:  
aperture penetrating the wall.

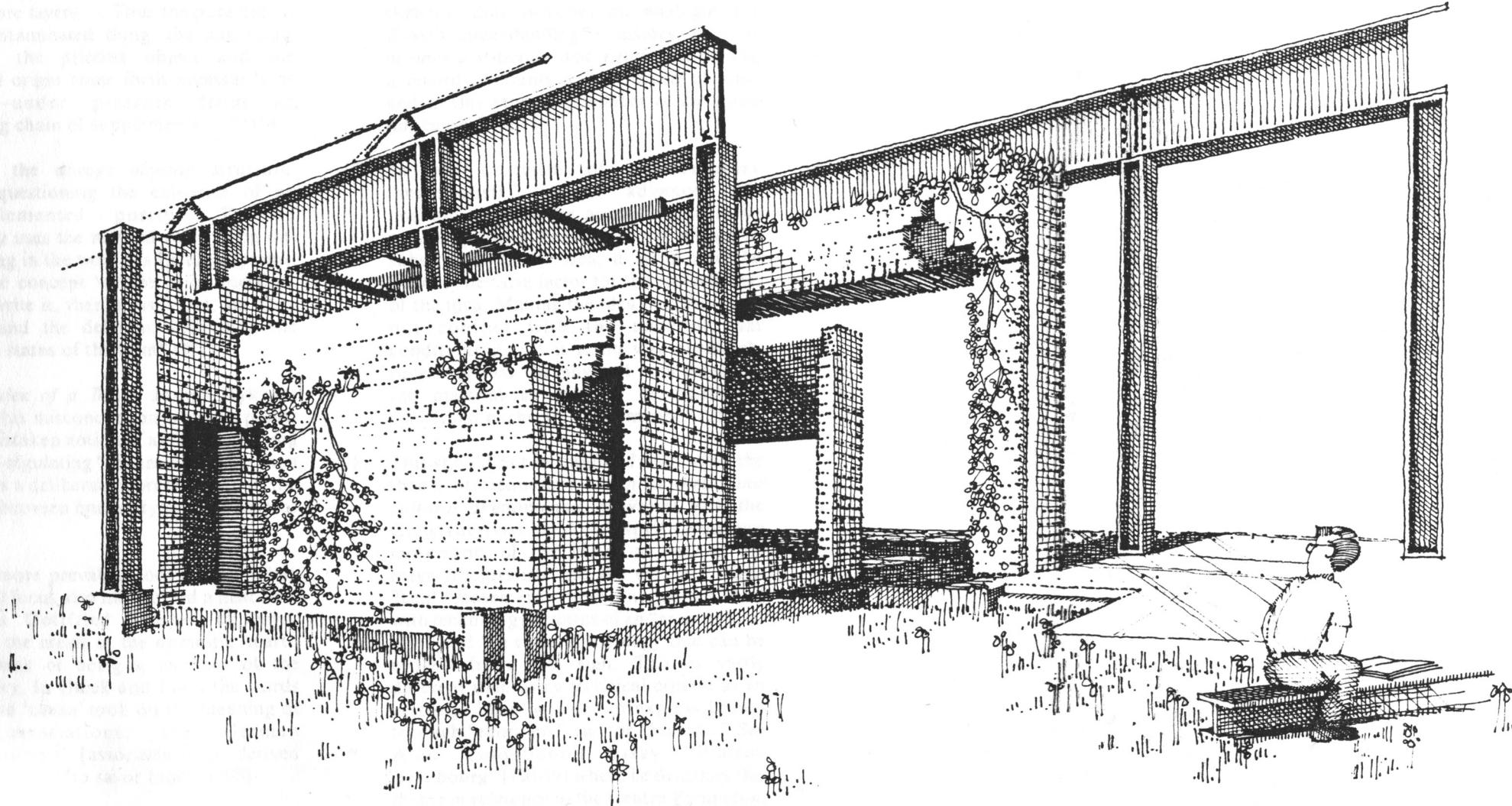
I would like to extend credit to the  
broken, my pottery is broken and I  
action with her class.

For this topic, I relied on the explanation  
by Vincent B. Leitch in his book  
*Deconstructive Criticism* which provides an  
uncomfortable and (possibly) enlightening  
view. It at least provides an alternative  
strategy is supplementary (Derrida's  
[Derrida's view] cannot be a simple  
supplement. It adds another layer of  
my going through all your work and  
design's form or structure. In all cases  
will inevitably comprise one or more layers. The  
the unstated thing that  
presents the ground where  
divided organ was built upon  
fictions—used to present  
infiltrating chain of a process

Involving the it  
thereby questioning the  
"unsupplemental"  
frequently own the  
yet keeping it  
Since the concept  
we must write it,  
both at and the  
vertical status of

In the view of a  
policy making process  
the position  
that relationship  
between a  
relationship

relationship



34 The central Virginian winery as a ruin.

1. I would like to extend credit to Ellen B. Braaten, my pottery teacher, for sharing this notion with her class.
2. For this topic, I relied on the explanation by Vincent B. Leitch in his book *Deconstructive Criticism*. Although I feel uncomfortable using Derrida's mediated views, it at least provides another demonstration in supplementarity; Leitch writes: "[Derrida's view] comments already on the supplement. It adds one layer of alteration—my cutting through ellipses. If you yourself design a form or meaning from all this, you will inevitably compensate me and heap on one or more layers. . . Thus the pure entity, the uncontaminated thing, the immediate presence, the pristine object and the undivided origin come forth necessarily as fictions—under pressure from an infiltrating chain of supplements. . ." (174).
3. Invoking the *always already* structure, thereby questioning the existence of an "un-supplemented purity," Derrida frequently uses the method of crossing out yet keeping in the word, as Leitch explains: "Since the concept 'nature' is in question, we may write it, then cross it out, yet keep both it and the deletion, indicating the equivocal status of the term" (171).
4. In *The Idea of a Town*, Joseph Rykwert refers to this misconception when he points out the mistaken notion of a city functioning like a self-regulating "organism" rather than existing as a deliberate representation of the dialogue between humanity and the cosmos (23-6).
5. Though more prevalent today, the kitchen as a social focus also maintained a historical basis, as Gottfried Semper explains: "Sharing the meals at the domestic hearth was a mark of being a member of the community. In Greek and Latin the words 'koine' and 'caena' took on the meaning of social associations; the German 'Genossenschaft' [association] is derived from 'geniessen' [to savor food]" (198).
6. Compare Peter Eisenman's critical essay "The Houses of Memory: The Texts of Analogue," where he expresses this same idea in Aldo Rossi's *analogous skeleton*: "The skeleton. . . is a particularly useful analogue for this idea of city. For the skeleton links the city to history. It is a history which is limited to the historiographical act—to a pure knowledge of the past, without the historicizing imperative to determine the future. For Rossi, historicism, the modernist critique of history, is an impediment to invention. Historicism deals in causes or imperatives while history focuses on effects or facts. The skeleton thus provides an analogue for Rossi's understanding of history, *for it is at once a structure and a ruin* [my italics], a record of events and a record of time, and in this sense a statement of facts and not causes" (5).
7. In his criticism of contemporary "materialists", Semper advanced this position, placing the aesthetic idea in its rightful priority: "Material must always be subservient to the idea; it must never be the only decisive factor for the embodiment of the idea. Making the idea manifest must not conflict with the material that conditions it, yet it is no way absolutely necessary that the physical appearance of the material *as such* is an additional coefficient of the art phenomenon" (255).
8. This should not be confused with using the theme of technology as an *aesthetic and cultural phenomenon*, prevalent with the Constructivist and L'Esprit Nouveau movements of the 1920s, as well as the megastructuralists and the current "High-Tech" movement; these expressions deal with technology in terms of an "architectural sign" and the cultural ideology that can be evoked from that sign. This is vastly different than using technical criteria as an aesthetic issue in order to express beauty through "economy" and/or "honesty." See Alan Colquhoun's essay "Plateau Beaubourg" (110-19) where he discusses this theme in reference to the Centre Pompidou.

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Gerard Andrew Gutierrez, born in Gainesville, Florida on May 21, 1959, studied Architecture at the University of Florida where he received his Bachelor of Design degree in 1982. During the two year interim between his undergraduate and graduate studies, he worked for the Tampa architectural firms of The Rados Partnership and Rañon, Bentler and Partners, serving as a draftsman and job captain for their various projects.

In the fall of 1984, Gutierrez entered the Graduate School at Virginia Polytechnic Institute and State University, where after four long and arduous years he received the degree of Master of Architecture. During his tenure at V.P.I., he has participated in several design competitions within the school: in 1985 he received an honorable mention in the annual Virginia Society Prize Competition among the state's three architectural schools; as well, he was awarded the first prize honor in the 1987 in-house student competition sponsored by the Virginia Concrete Masonry Association. In addition to these awards, Gutierrez was recognized for his academic achievements by receiving a scholarship from the National Hispanic Scholarship Fund and a membership to the Phi Kappa Phi Honor Fraternity.

Since completing his graduate studies, Gutierrez has worked as a part-time instructor in the College of Architecture at Virginia Polytechnic Institute.

*Gerard A. Gutierrez*

