4 Pierre Koenig:
Architect’s Designs Personify Modernism
A critic for the Los Angeles Times highlights some of the late architect’s most famous and influential designs.
by Nicolai Ouroussoff

8 Brother Koenig Remembered:
The Enduring Influence of the Modernist Aesthetic
A fellow brother and former student discusses the lasting impact of Koenig’s work.
by Mike Ellars

9 Teaching the Path Less Taken
An alum who chose not to pursue a career in architecture explains how the lessons she learned at Alpha Rho Chi have influenced her life and work.
by Renay H. Marquez

12 eXtreme Design
A professor teaches a studio in “eXtreme mode” to prepare his students to react with confidence and agility to tight schedules and changes in design criteria.
by Omer Akin

21 Tribute in Light: Some Images
A young architect shares his reflections upon passing the World Trade Center site on the eve of the third anniversary of its destruction.
by Justin T. Malloy

22 Spanish Colonial Revival Architecture
A California-based alum shares the results of her quest to learn more about Spanish Colonial architecture.
by Laura Schmidt
Starting Out: One Alum’s Advice to Those Just Getting Started
An architect offers his advice to those making the transition from school to career.
by Robert S. Lewis

Contributing to the Educational Experience: Vitruvius’ New Lecture Series
A student at Penn State explains how his chapter has found a way to provide a new educational opportunity for fellow students.
by Jeff Brown

Fidelitas, Amor et Artes
APX’s Worthy Grand Architect examines our motto to discover how it can inspire us to make a difference in our Fraternity, our schools, our professions, and our communities.
by Gregory S. Pelley

The Alumni Connection
An Apollodorus active describes the benefits for actives and alums alike when alumni become involved.
by Kirsten Walker

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leadership. Professionalism. Service. Fraternalism. In each of our past few issues, we’ve zeroed in on one of these tenets, so that we could focus our thinking on how that particular quality affects our lives and careers. But in reality, these are not distinct attributes. Leadership cannot exist without service; service would be empty were it not for the fraternalism that binds us all together. And so on.

And so, in this issue, you won’t find articles explicitly about “Leadership” or “Professionalism,” because, in one way or another, most of these articles touch on several of these points. I could argue, for example, that the article “eXtreme Design” is about professionalism—teaching students to react to the kinds of challenges they will later face as professionals—but that would be ignoring the leadership aspect of Professor Akin’s innovative teaching methodology. And while “Contributing to the Educational Experience” is about a service that members of one active chapter are providing to their university, it’s also about fraternalism—a group of brothers working together to make something happen—and the leadership it took to make it all come about. You get the idea.

We’ve got some great articles for you this year. As you make your way through the pages of this issue, I hope you’ll find continued inspiration for your own life and career.

Fidelitas, Amor et Artes.

Karen L. Marker
ARCHI Editor
Pierre Koenig, whose sleek glass-and-steel houses became emblems of the progressive values of Postwar suburbia, died [last spring] of leukemia at his home in Brentwood. He was 78. [Brother Koenig was a member of the Andronicus chapter of Alpha Rho Chi.]

As part of a group of architects that also included Charles and Ray Eames, Raphael Soriano, and Craig Ellwood, Koenig was a key figure in a generation that helped make Los Angeles one of the great laboratories of 20th century architecture. Of these visionaries, Koenig seemed best able to capture the hopes and anxieties of California’s booming middle class.

His reputation in large part rests on the creation of two houses—Case Study House #21 and #22—that were completed in 1959 and 1960 as part of an ambitious program that sought to introduce the values of Modernist architecture to suburbia. Clean abstract compositions, with a powerful relationship to their natural context, they exist as enduring emblems to Cold War America’s faith in technological progress and its transformative powers.

"Until the end of his life he remained an ardent believer in industrial materials and prefabricated systems—the idea that life could be improved through architecture,” said Elizabeth Smith, who curated the 1989 Case Study show, “Blueprints for Modern Living” at Los Angeles’ Museum of Contemporary Art.

The son of a salesman, Koenig was born in San Francisco. He often recalled taking walks along the city’s industrial waterfront, where he became fascinated with the massive steel cranes and merchant ships that were potent...
symbols of American industrial prowess.

The family moved to Southern California in 1939. After returning from a four-year tour in the Army during World War II, Koenig enrolled at USC’s school of architecture.

By then, architects such as Frank Lloyd Wright, R.M. Schindler, and Richard Neutra had already built a number of major architectural works that sought to adapt the Modernist aesthetic to Southern California. These architects were drawn by the city’s vast open tracts of land, its distance from the often oppressive conventions of traditional cities. They helped create a climate of architectural experimentation that was unrivaled anywhere else in the U.S. at that time.

Koenig—a precocious talent—fit neatly into this tradition. His first house was completed in 1950, while he was still a student at USC, and is an expression of many of the themes that would concern him throughout his career. Built at a modest cost of $5,000, the house was a model of industrial efficiency. Its L-shaped form was supported on slender steel columns and capped by a corrugated metal roof. Sliding doors opened onto a small private garden. Inside, more sliding partitions separated living and sleeping areas.

Other projects, such as the 1953 Lamel House in Glendale and the 1957 Burwash House in Tujunga, signaled Koenig’s early mastery of composition and form. Mostly designed of affordable Industrial Age materials, they were a reflection of Le Corbusier’s famous dictum that houses were “machines for living.” The difference was Koenig’s ability to root such ideas in the particular ethos of suburban L.A., with its trim lawns and whirring appliances. In Koenig’s mind, the ideal house would one day be mass-produced “just like a car.”

The breakthrough came a few years later, when Arts & Architecture editor John Entenza tapped the emerging architect for his Case Study House program. Nestled within its canyon site in the Hollywood Hills, Case Study House #21 was conceived as an idealized blend of natural and man-made landscapes. In an effort to dissolve the boundaries between inside and out, Koenig surrounded the house’s simple geometric form with a series of reflecting pools. Large windows and...
In Case Study House #22, the entire city became part of the composition.
skylights flooded the interior with natural light. The house’s steel frame, meanwhile, gave it a striking ephemeral beauty. In essence, the entire structure was nothing more than a conceptual frame—one that defined an almost utopian relationship between man and nature.

By comparison, Case Study House #22, completed two years later, was high drama—one in which the entire city becomes part of the architect’s composition. Approached along a winding street set high in the Hollywood Hills, the house first appears as a blank concrete screen. From here, the visitor steps out onto a concrete deck that overlooks a swimming pool. Just beyond it, the house’s living room—enclosed in a glass-and steel-frame—cantilevers out from the edge of the hill toward the horizon.

The house was immortalized in a now famous image taken by the architectural photographer Julius Shulman. In it, two women, clad in immaculate white cocktail dresses, are perched on the edge of their seats in the glass-enclosed living room, their pose suggesting a kind of sanitized suburban bliss. A night view of the city spreads out beneath them, an endless grid of twinkling lights that perfectly captures the infinite hopes of the postwar American dream.

The image helped establish Koenig as the poster boy of the Case Study program. But it also served to cloud its importance as a work of architecture. Set on axis with L.A.’s urban grid, the house evokes a fragment of the suburban landscape that has been somehow dislodged and is floating free in space. The bedrooms

Koenig’s first house, completed while he was still a student, was a model of industrial efficiency.

Case Study House #22 was immortalized in this now famous image.

The Iwata House was conceived as a series of stacked, rectangular forms whose louvered facades open onto stunning mountain views.

7
Pierre Koenig

The Archi • November 2004
are nestled close to the street at the back of the space, setting up a delicious tension between security and freedom. Only the shimmering surface of the water, reflected on the vast expanses of glass, evokes the deeper psychological realities that may or may not lurk beneath the house’s highly polished surfaces.

Perhaps no house, in fact, better sums up the mix of outward confidence and psychiatric unease that defined Cold War America. The design suggests a culture charging toward an unknown future. At the same time, its structural bravado reminds us of the social instability that this leap implied.

“I think the slickness of the Shulman image makes people forget that these were really experiments,” said Sylvia Lavin, chair of UCLA’s department of architecture and urban design. “It is important to remember the risks they took. They were really trying to create a way of life that they believed in. It was really a calling. With Koenig, part of the evidence is that he stayed the course, even when it was no longer fashionable.”

Koenig, in fact, went on to complete a number of important, mostly residential commissions.

April began with the passing of our friend, colleague, and fellow Brother, Pierre Koenig. I had the honor of being his student not once but on three separate occasions. I can still recall with vivid detail our first meeting—at his home, for a Rush event. Surrounded there by his own steel-and-glass monument, Pierre had a presence that was at once both humble and authoritative, as though he had all the answers but didn’t want to spoil the adventure of those around him. In many ways, he did have all the answers, as anyone who has stood in the living room at Case Study House #22, cantilevered over the city below, is likely to tell you.

After his passing, several architectural critics seemed to dwell on Pierre’s “stubborn” adherence to Modernism, even when it “fell out of fashion.” Yet it seems he had the last laugh. At the “life celebration” in his honor at USC, one of the speakers noted that Pierre had managed to live long enough to be popular twice.

This elitist view of architectural styles—that Modernism is somehow old-fashioned, or that it is a failure—neglects the reality around us. Few architectural movements have had such an impact on everyday life as the Modern movement. A quick look around reveals many of the hallmarks of Modernism fully integrated with today’s society: the open plan that maximizes usable internal space, the honest expression of structure and materials, the acceptance of the automobile as a rightful inhabitant of buildings, and the constant desire to blur the distinction between inside and outside.

While the Modern movement may have failed to completely convert the architectural desires of the greater populace, it wildly succeeded to illustrate futuristic possibilities that have forever changed the design landscape of the profession.

And Pierre was there, essentially from the beginning, revealing to the world the wonders of the Modern way of life, one building at a time. He will be deeply missed, not just as a Brother of Alpha Rho Chi, but also as a visionary architect and a truly amazing human being.
Regrettably, my resume reads like a schizophrenic list. Five years as a library assistant, three years as a computer consultant, eight years on and off as an aide for a member of the state assembly’s reelection committee and of that same politician’s campaign to be elected county supervisor, and one isn’t surprised that I am not doing work in architecture. But as I’ve grown to find, the “road less traveled” has proven to be rewarding in its own way.

After a few years of random one-day jobs, I finally picked up work as a playground supervisor for the same school district that had spent copious hours educating me in my early days. But even in one of the best schools in California, education has faded into containment for those under thirteen years old.

Perhaps all educational institutions for primary and secondary education have fallen under the guise of cheap childcare instead of the touted pillars of education. But it is hard to ignore when every fifth student sincerely and honestly threatens to sue any adult in power—and then has his or her lawyer deliver the next day. Unlike the students I met volunteering in the education system of Los Angeles, however—where schools are fortresses of protection and often the only place a child can really call his own—the students in the Davis school system still have yet to really place their relationship to the world.

But at the end of the hardest days of separating the students who were inclined to be rather uncharitable to others or even set to physically harm their classmates, lessons for me as a member of Alpha Rho Chi always seemed to follow.

**PROFESSIONALISM**

It doesn’t matter what age you are. Growing and finding out about yourself is just inherent, only it’s more noticeable while watching someone young find his or her place.
By the time the average American turns twenty, it’s assumed you’ve outgrown the “Why did the chicken cross the road?” jokes and the ever popular “Knock, Knock” series. Despite the numerous times I had been utterly clueless to the punch lines as a child, I do find it amusing when the children come up to me to impart this bit of ageless humor.

Other times, the students would wander up to me, usually the older ones, noticing that I had a book peeking out of one of my jacket pockets. Often it would be a book I had seen one of them reading during class or lunch, and more times than not, it was one I had enjoyed when I was their age. Even today, as then, I am a voracious reader, often finishing ten books a week. And if it wasn’t a work of fiction, I had a piece of something I was either sketching or writing. A few asked me why, now that I was out of school, I would continue to work. The easy answer was, “I’m always learning.” But the long answer would have been, “I’m trying to set an example that you can always find an answer for something, even if it isn’t what you started trying for in the first place.”

As most parents have discovered, watching a child grow up is in itself a miracle. But once the process is formalized in a school setting, the benchmarks become less about “the checklist” of accomplishments and more about what occurs when a parent isn’t there for the child. Learning how to tell a joke is as important as knowing what the punch line is. And it doesn’t matter what you wear in the long term, ties or a jumpsuit given to you by your employer; commanding respect is as much about your perception of yourself as it is about what you do with your coworkers.

**SERVICE**

Two years ago, much rejoicing followed the completion of a new elementary school in the same section as the South Davis school that had served every single student for more than thirty-six years. It split the population of students so that every school has roughly six hundred students. But unfortunately, the addition of the new school not only split the student body, but also managed to split the majority of the students who came from low-income households from those who had more family resources. As a result, the main South Davis campus is now home to the bulk of the wealthiest children in that part of the district. Because of this, many students feel they are exempt from school responsibilities such as the daily rotation of wiping the tables after lunch or contributing to the compost pile that helps keep the school gardens lush and producing. This attitude is not just limited to helping the small community, which is the school. Most schools across the country now are required to assist students who are marginally disabled, including students who are diagnosed with all forms of autism, mental retardation, and physical limitations. And these students

> “Commanding respect is as much about your perception of yourself as it is about what you do.”
for the most part are mainstreamed into the classroom. Because of amazing work done with each student, for the most part, each of these students is able to handle grade level work. But that doesn’t stem the slurs that children can generate from overhearing either their parents or other adults in their lives. 

In the world of political correctness, which is a local proverb unto itself, it takes more than setting a physical example of being a good citizen. Osmosis is not an effective teaching tool at the tender ages of six through eight, given the pack mentality and the fact that the “pack” at any one time is a thundering crowd of anywhere between two hundred and three hundred students. And without a doubt, by the time you’ve stopped the fiftieth child from trying to dump her apple core into the trash, you’ve worn whatever patience you’ve had thinner than imaginable. And the most you can do to combat offensive statements is to champion the underdog.

Pursuit of Excellence

In one way or another, it never mattered what I was going to “end up doing.” Conceivably, it is my outlook on life that has killed my actual dedication to trying to become an architect. And maybe in the end, should I ever return to architecture in the formal sense, I’ll be a better at what I was taught because of the extreme variation in my experiences. But better still, my mentor in the school of architecture at USC puts it this way: “I never imagined you would be happy in a traditional office setting. You had more of a spark answering questions and helping people along, no matter how stupid the question was.”
It is likely that you have seen at least a little bit of extreme sports on television: young kids on rollerboards or dirt bikes, making loop-de-loops in midair without the benefit of safety nets. *eXtreme* design takes its name from this genre of things. However, the intent of *eXtreme* design is far from that of its sports cousins. It is not for the thrill or even the challenge; it is to respond to immediate needs that demand the kind of agile thinking and acting that is required in most popular *eX* domains.

**THE PHILOSOPHY OF EXTREME DESIGN**

*eXtreme*, or agile, design is not an entirely novel idea. Software engineers have been at it for a while. The agile approach, also called *Agile Modeling* (AM), is a software design philosophy that emphasizes a new set of *values*, *principles*, and *practices*, rather than the prescriptive processes of the old. The website [AGILEMANIFESTO.ORG](http://AGILEMANIFESTO.ORG) declares some of these values and practices. An abridged version is provided below:

Through work we have come to value:

- Individuals and interactions over processes and tools
- Working software over comprehensive documentation
- Customer collaboration over contract negotiation
- Responding to change over following a plan

We follow these principles:

- Welcome changing requirements, even late in development. Agile processes harness change for the customer’s competitive advantage.
- Deliver working software frequently, from a couple of weeks to a couple of months, with a preference to the shorter timescale.
- Build projects around motivated individuals. Give them the environment and support they need, and trust them to get the job done.
- The most efficient and effective method of conveying information to and within a development team is face-to-face conversation.
- Simplicity—the art of maximizing the amount of work not done—is essential.
- The best architectures, requirements, and designs emerge from self-organizing teams.
- At regular intervals, the team reflects on how to become more effective, then tunes and adjusts its behavior accordingly.

AM provides rapid and meaningful turnaround of design products by incorporating continuous feedback in the design process from the users and other experts. At a minimum, it provides an alternative to conventional and more cumbersome processes. The ”Waterfall Model,” in which every stage of work must be completed before the next stage can be started, dominates the conventional approaches to software design. Such approaches have the distinct drawback of costly backtracking due to volatile requirements, particularly if the design process takes a long time to complete.

AM approaches do not run the same risks since they work with very rapid turnaround cycles. By the same token, AM products strive to be just ”good enough,” not perfect. While this matter attracts criticism from those who prefer more conventional methods of software engineering, the lowering of standards for interim products does not translate into the same for the final product. If anything, it means just the opposite. As more cycles of meaningful input
from the client and consultants are incorporated, the quality of the final design is expected to improve.

Proponents of eXtreme design argue: “We will continually refine the design of a system, starting from a very simple beginning. We will remove any inflexibility that doesn’t prove useful... Sometimes it is significantly more productive for a developer to draw some bubbles and lines to think through an idea, or to compare several different approaches to solving a problem, than it is simply start hacking out code.”

**EXTREME DESIGN IN ARCHITECTURE**

While the term may be new, the spirit of eXtreme design is not new for architecture. When the professional is asked to produce a complex building design within a matter of months, weeks, or even, in some extreme cases, days, she uses a form of eXtreme design. Armed with this optimistic view, let us now apply some of the issues cited in the above manifesto to architectural design: rapid change, quick delivery, individual motivation, face-to-face work, simplicity of expression, self-organizing teams, and self-evaluation.

Architects are accustomed to adjusting their designs to changes that emerge from evolving client needs and the problem context, sometimes all the way through the construction process and beyond. They can deliver design products as rapidly as the market requires them. Personalities involved in the design team are, more often than not, part of the intent behind team composition. Clients, consultants, and contractors do their best work through face-to-face negotiations about design decisions. Simplicity of means—obtaining the greatest effect with the least means—is often expressed through the universal mantra “less is more.” Finally, architects have to be self-organizing and self-critical, in order to survive in the ever-changing world of design information. As the design solution takes shape, clients and contractors can express more and more tangible requests to be met by the architect. This, in turn, alters the design, causing an iterative refinement process to dominate all design activities, rather than the classic Waterfall Model.

In fact, it would not be at all difficult to argue that architects are already trained to behave like the agile or eXtreme designers that software engineers, or other professionals working in ill-defined problem domains, aspire to become.

**EXTREME DESIGN IN THE STUDIO**

The question is, when and how do architects become agile or eXtreme designers? Are they trained as eXtreme designers in school? Do they acquire this skill later, in professional life? In any event, are they given the tools in school to master these skills once they graduate?

As an educator with 25 years of field experience in the studio in one of the well-respected schools of architecture in the USA, I consider the emphasis on methods and principles of eXtreme design inadequate. Design studios deal with singular problems for periods of time much longer than necessary. Problems usually get overworked; topics get stale; and the energy of the studio diminishes below acceptable levels, from time to time. In the process, the students become self-conscious, hesitant, timid, and even pedantic in their thought processes.

From the standpoint of eXtreme design, the conventional studio process is far less demanding, in some respects, than those of the professional world. Presentations are more often than not incomplete and poorly rendered and labeled, and they stop at a scale of resolution far from satisfactory. Also, design requirements are not
volatile enough. Once a program is set, students are required to abide by it until the bitter end. If there are changes, these are made to smooth the way to some long-range project completion objective. A sense of false stability is achieved by eliminating key program elements or avoiding any program changes once the design has commenced in earnest. The formality of review processes also tends to make students reticent and cautious rather than bold and risk-taking.

I consider the contemporary studio design environment too sterile an academic setting to foster the proper training for the eXtreme designer.

**AN EXTREME STUDIO IN PRAGUE**

During the summer of 2003, I and a colleague from the school of architecture at Carnegie Mellon University, Henry Hanson, were assigned to conduct a studio in the Czech Republic for a group of twelve of our students. Realizing firsthand the difficulties of running a studio in such novel settings and on the move, I seized the opportunity to propose the eXtreme studio idea. Professor Hanson agreed, and we set out to design and implement the studio described on the following pages.

This studio would be all about agile design. It would take advantage of the volatility of the design environment as the excuse to create a battery of rapid, unorthodox, and vigorous design exercises. We devised ten exercises to be completed in 30 working days. We allocated ten days for the final assignment, which meant that the remaining nine, all agile problems, had to be done in about two days each. We had some single-day problems as well as two- or three-day ones. It would be like rapid fire. For the single-day problems, students would have a few hours to decide what to do, several hours to shape their solutions, and then some more hours to present them. For the two- or three-day problems, they would be asked to do some field work, which would keep their work pace at the same high level as for the single-day problems.

We explained the eXtreme intent of the studio to the students in the following terms:

- **Originality is not a goal, it is a byproduct (of the journey)**
  - use precedents; be irreverent with design rules; steal, do not borrow; use metaphors
- **Work in teams**
  - pool your talent; do not do redundant work; talk to each other while you design—now that’s a novel idea!
- **Visual brainstorming**
  - incorporate “foreign” elements in your design; exploit personal hunches, hobbies, hubbies, hopes; pack in random features; invert your design (idea); collage program elements
- **Pace the work**
  - play, work, play, work, play,...; rev, idle, rev, idle, rev, idle, rev, ...; draw, talk, draw, talk, draw,...; generate, evaluate, generate, evaluate, generate,...
- **Immersion in site**
  - talk to people; talk to experts; draw, photograph, record, collect; read
- **Limitations**
  - use only charcoal on newspaper; use only thick curvy lines; use only finger paint; use only body motion to design; use only words; use found materials

**PROBLEMS AND PRODUCTS**

Students were required to keep a sketchbook for studio work, separately from their regular sketchbook. This became an invaluable repository of ideas, tokens, icons, images, and transmissions (see figure 1, opposite). Some eXtreme design solutions were represented directly in these studio sketchbooks. Other solutions were represented in the form of drawings on other media and models constructed from found materials. The entire studio very quickly acquired an agile tenor, patina, and ethos. It was rich, rhythmic, and utterly satisfying for all of us.

In the students’ sketchbooks, we discovered a rich repertoire of sketches and annotations recording and interpreting the sites visited and buildings analyzed. Most of this material found its way into the work of the students—if not as architectural ideas emulated in their designs, then as ideas against which to evaluate those that were generated by all in the studio.
**Problem DX1—X-istential—First impressions**

Think about your first impressions of Praha. Write them out. Focus on the nouns and adjectives you used. Picture them in your mind. Draw them out. As you draw you should make a switch from "what is" to "what could be." Be prolific in drawing. Distill and make a model. Make sure this is consistent, in some way, with your first "impressions" of Praha.

The model in figure 2 depicts one of the many urban plazas that were frequented by our group. This particular one is defined by the facades of four- to five-story buildings. It is permanently occupied by trees. Prague is characteristically a city of facades. The proposal by the student creates the fifth facade, overhead, through lightweight elements stretched over and around the trees.
Problem DX2—X-ploration—Path

The objectives of this exercise are to explore:

- the dimensions of the City,
- the relationship between components of the urban environment and their relationships, particularly to the human, and
- the City with use of human senses rather than reliance on representation.

...Describe (SCORE) the path from origin to destination. Use multiple methods to represent the experience, the people, and the places along the path. Each student will be given a different origin, a tram or metro stop, and they all have the same destination. There is an agreed time to meet at the destination. The review and discussion will occur at the destination. The elapsed time will be six hours. Each student will begin with roll of bond paper, approximately 9” x 50’. The journey will be recorded with a line of passage as the primary reference. Features, experiences, references, notes, etc. will correspond to the line of passage.

The scrolls were typically 10 to 15 feet of continuous sketching, depicting a variety of visual and analytical sequences experienced by the students. Some annotated the sounds and smells along the path. Others captured the pulse of these paths through materials, architectural styles, scale of spaces traversed, intervention of trees versus buildings, and the like. These spaces and experiences became reference points throughout the remaining assignments of the studio. In the span of a mere six hours, the total sum of the twelve paths taken by as many students produced a collective memory for all of us, for a very large portion of the city.

Problem DX4—X-ray—Voyeur’s venue

You are to design a place from which to view the urban setting, for a voyeur who is a novice of Praha. Make sketches of a place to be occupied by the voyeur. Develop a script of the voyeur’s experiences for a typical 24-hour cycle. Your design should enable the voyeur to improve her understanding of the urban and residential condition in Praha. Think about your design as a filter or lens that helps interpret the “view.”

The proposal in figure 4 recognizes the rich collection of the sights and sounds of the urban setting, particularly through the intersections of the streets, where buildings, cars, pedestrians, and plazas come together. It attempts to create a series of paths and nodes embedded on, in, and under the urban pavement, allowing the occupant of these spaces to perceive the environment through a variety of senses, in particular the auditory and olfactory ones.
Problem DX5—Xtential-too—Character(istic)

The objectives of this exercise are:
• To identify a character(istic) theme that describes the City
• To describe the presence of that character(istic) in multiple and diverse settings
• To translate that character(istic) into various forms of communication

Based on your experiences thus far, prepare a description of a singular thematic character(istic) of the City that most succinctly describes the essence of Prague.

This problem is a second iteration of the first exercise, where a dominant urban characteristic becomes the medium of communication for the occupants of the city.

The particular proposal in figure 5 transforms the festive and diverse activities that take place on the Charles Bridge into a dynamic outdoor art exhibition.

Problem DX6—Meta-X-phor—Frozen music

“Architecture is frozen music.”

Try to capture what you heard during the live performance on Thursday in an architectural idea. Sketch and model this idea. Feel free to use found as well as made things in your design.

The folded model shown in figure 6 reinterprets the sights and sounds of one of several concerts attended by the students. It depicts the folding of the various “colors” of musical intonation into forms that envelope the listeners, then allow them to escape from the grip of the melody, through the random but well-framed openings, into flights of fancy, both spatial and musical.
Problem DX10.1—X-ceptU—Design an individual apartment for living in Praha

Model your client after someone who is present here and now, except yourself. Draw sections, plans, and elevations, or make a model. Present your work to the person who is the model for your client and document her response. Review and evaluate your design in light of these comments.

The proposal in figure 7 (on page 17) exploits the wonderful contours of Praha’s rooftops. It complements them with a series of dwelling units that extend the interior spaces onto them, creating an almost makeshift yet delightful roofscape.

Problem DX10—X-patriot—Apartment building for foreign visitors

Design a condominium complex to be rented by non-Czech visitors to Praha, just like you. Respond to the urban condition, including massing, materials, circulation, transportation, (mix)use, privacy, and community. Define its interface with the individual apartment...

In figure 8, two suburban areas occupied by the dilapidated and unsound Panelux houses are being turned into two very different housing proposals: one, a series of terrace houses, and the other, a modern, vertical apartment complex. The Panelux are poorly built, Soviet-style prefabricated apartment buildings that are in the process of being removed or transformed into modern and well-maintained housing complexes for the upwardly mobile Czechs of today.

In figure 8a, the designers completely refurbish the Panelux into a delightfully terraced housing scheme that sports a fabulous view of Prague, from a distance.

In contrast, in figure 8b, the modern way of Czech life is captured in flats that are stacked on top of each other to reach heights from where they enjoy the urban panorama along the broad spectrum of exterior windows along their fenestration.
**DISCUSSION AND CONCLUSIONS**

eXtreme design has been an eye-opening experience for the Praha students and faculty alike.

The students produced a collection of significant designs, equivalent to the normal output of a typical study-abroad studio. The remarkable thing is that this was accomplished without work on weekends or multiple all-nighters during the week. There were a few occasions during the two- and three-day problems when the students spent long evenings, almost out of habit, to finish their presentations. However, the stress levels never reached those of the normal studio work, in-house or abroad. Even more remarkably, neither the intensity nor the quality of the work suffered. Students were unanimous in their approval of the eXtreme approach.

This glowing evaluation, however, does not represent the complete picture, especially considering the students’ first encounters with this studio. The prospect of coming up with design solutions during a 24- or 48-hour period initially created a certain feeling of anxiety. After a few tries, however, the students’ confidence was restored, and their apprehension all but disappeared. This is neither a proclamation of a miracle nor an oversimplification. There are well-recognized mechanisms that account for the rapid production of high-quality design work.

First, even in the face of extremely short deadlines, architects are known to produce remarkable work. There is plenty of anecdotal, professional experience to substantiate this. Frank Lloyd Wright’s Fallingwater, for instance, comes to mind. “Eventually when he designed the first scheme for the house,” Edgar Kaufman writes, “[it] was also really the last scheme for the house...” 8 Robert Moser and Edgar A. Tafel reported, years later, that the design emerged out of Mr. Wright’s hands during the period it took Mr. Edgar Kaufman, Jr. to drive to Taliesin West, which was purported to be a total of three days.9 Design faculty will freely admit that some students do their best work during the final week of a semester, just before the final jury. Finally, we all know the charrette tradition of the Ecole des Beaux Arts, which required that fully rendered plan parti be produced during a single 24-hour period.

I believe that all of this is possible simply because it is indeed possible to design, and design well, agilely. First, in the eXtreme mode, one has to dismiss insecurities, doubts, and the beginning jitters—there’s no time for any of these. Second, one has to quickly identify a viable approach. There is not time to fuss about the “long shot” or the “next” alternative. A single ”good enough” design will do.

Good enough designs are relatively easy to come by,10 but, given sufficient time, architects keep searching for other solutions, regardless. The tight schedule curbs the designers’ appetite for extended exploration. It helps carve out shortcuts towards reliable solutions. This is an invaluable skill mastered by the professional architect, if not for necessity, then for a sense of parsimony and intellectual economy.

The concentrated design effort also helps regulate the pace of work so that students have short spurts of work spaced by rest and sightseeing experiences. The latter tend to restore their ability to be productive by healing the ”production fatigue” that seems to set in after each charrette experience. This has been almost universally true for all of our students. After a weekend of socializing,
they were ready to roll up their sleeves and jump in, almost with enthusiasm, once again.

Finally, the eXtreme design problems were designed to build on each other. Through this process of accumulating successive design features, we realized benefits that exceeded independently designed solutions. Ideas previously developed were allowed, even encouraged, to be recycled. A design exercise, "steal, do not borrow," for instance, required students to recycle each other’s ideas.

The eXtreme design approach also had its perks for the faculty. There was no occasion for psychoanalysis or babysitting due to failure anxiety. The rapid pace was the great equalizer that eliminated overachieving or overobsessing, just as it eliminated procrastination and designers’ block. Design products were suggestive and evocative, rather than overworked and labored. This, inevitably, led to discussions about matters of design as well as surrounding social, cultural, economic, and artistic issues, with student participation reaching levels unprecedented in the normal studio environment. There was room to see students’ design attitudes within their personal and cultural backgrounds, rather than in the abstract.

Faculty remained engaged with every stage of the studio work. Every day literally meant either the issuance of a new design problem or the evaluation of a completed one. This heightened the intensity of student-faculty interaction and helped move the same onto a more informal platform.

In conclusion, the eXtreme design studio presents an educational model that is: (1) efficient in its use of design-time toward the production of designs, (2) intense in engaging students in the design task at hand, (3) effective in cumulatively building on previous design work and ideas, (4) powerful in the frequent and elaborate input from the instructors toward the students’ intellectual development, (5) instrumental in dispensing with “in the box” behavior, and perhaps most importantly, (6) innovative in bridging pedagogy with design behaviors that are explicitly connected to architectural practice, such as agile design.

Notes

7 While the eXtreme design studio was my idea, I found that many of my ideas resonated with those of Professor Hanson. In this paper, I feel justified to take credit for “inventing” the eXtreme design approach, yet in its first incarnation, from May 16 through July 13, 2003, in Prague, Czech Republic, both Professor Hanson and I took part in its implementation.
9 Panel discussion during the 50th Anniversary of the construction of Fallingwater, held at Fallingwater, Bear Run, PA, on June 24, 1986.

Bibliography

on the way home tonight on my way out of the city at the WTC path station, i was reminded of that day three years ago, what it meant then and what it means now. purely spontaneous images as it just sort of appeared and took me by surprise despite the fact i was aware the anniversary was upon us. i snapped these shots on my phone. the tribute in light has returned for the three year anniversary. as beautiful as the lights are both from in the city and from beyond, i am reminded of how many people and things i am so fortunate to have in my life. just makes all the things we complain about so unimportant. some images for reflection, apologies for the quality as they are just coming from my phone. they are somewhat sequential showing from sky to ground in the first few images. for those not in nyc, a glimpse...”
Being a California native, I grew up in a nondescript suburb of Los Angeles and went to a college that many have deemed a quite illogical choice. In 2000, I returned to California, kicking and screaming, after six wonderful years at the University of Illinois. Being logical for once, I thought that since I didn’t know exactly where I wanted to go next, I’d go home for a bit. I accepted a job and moved to Santa Barbara, a city that some would say captures the essence of the spirit of California, which served as a canvas for all the dreams and aspirations that drove people to leave everything they ever knew and travel west. To me, however, it was merely a move to underscore that I had not, in fact, moved back home.

At first, I was just doing my architecture job, getting paid for drawing the dream homes of insanely rich people, moaning and whining about the strict Spanish Colonial design guidelines the city had in place. However, it wasn’t hard to see how much of an effect these strict design controls had on the city. The sense of place was powerful, the view from the mountainside was breathtaking, and soon I found myself on a quest to learn even more about the intricacies of Spanish Colonial design, as well as its origin.

What I learned was that, as much as popular culture likes to believe that this style of design descended directly from the original Spanish settlers of the state, it instead proliferated due to popular culture, mass media, and good marketing.

Anyone who has had the pleasure of attending a California state public school will be able to tell you, by rote, that in 1769 Padre Junipero Serra entered Alta California and established a mission in San Diego, from where he continued to establish twenty-one more missions northward, within one day’s walking distance. The northernmost mission was established in San Francisco. In these missions, the padres took to converting the indigenous peoples of the land to Christianity, while training them to weave, cook, cultivate the land, and, most important, build.

Despite all good intentions, the padres found themselves on the far side of the...
The Santa Barbara Train Depot is an example of the Mission Revival style, which was a Victorian precursor to the Spanish Colonial Revival style.

When Santa Barbara was acquired by the United States in 1848, many of the Anglo settlers thought the pueblos to be backward and rundown. The new settlers brought with them their own architectural styles: Greek Revival, Gothic Revival, Italianate, and Queen Anne. Very quickly, these Victorian houses popped up next to the withered adobes, and the descendants of the original settlers, most of whom were of mixed race, were treated like second-class citizens.

This is not an unfamiliar story, so we all know that within a few short years, the Anglo citizens took over the community, and the city prospered. Though many of the original adobe buildings remained at the turn of the century, the affluent parts of Santa Barbara looked like every other American community, with white picket fences, penny arcades, and avenues bustling with streetcars. All evidence of Spanish occupation was segregated to the poorest parts of town. The mission remained intact and was still operated by the church; the presidio survived but was covered by Victorian bric-a-brac; and the remaining adobe structures literally started washing away.

It was at about this time that a number of the city’s prominent architects and socialites developed an interest in the Mission style, which made its debut with the California Pavilion at the Columbian World’s Fair in Chicago in 1893. Subsequently, several prominent mansions were built in this style, not coincidentally, in the housing tract that sprang up in Santa Barbara near the old mission. This minor development was merely the beginning of a romantic revolution renewing interest in the earliest days of world with highly unskilled laborers to construct their religious outposts. During an era where Thomas Jefferson was building Monticello 3000 miles to the east, and their own countrymen were building the Prado in Madrid, the padres could at best call their missions rustic.

Santa Barbara was established as a site for a defensive presidio four years before the mission was established. However, the city was not much different from any of the other mission pueblos. Both the mission and the presidio were composed of whitewashed adobe walls and red tile roofs, which were highly characteristic of Spanish Colonial architecture. This was not out of stylistic interest, but pure necessity, due to the availability of local materials. The mission, the presidio, and the buildings and houses that followed were utilitarian at best; there was no ornamentation and, for the most part, form followed function.

“As much as popular culture likes to believe that this style of design descended directly from the original Spanish settlers of the state, it instead proliferated due to popular culture, mass media, and good marketing.”
California’s colonial history—a development that not only affected architecture, but art, literature, and film as well.

There are many theories on how this revolution manifested. Some argue that it was Bertram Goodhue’s buildings for the Panama–California Exposition in San Diego in 1915, which was said to be “archaeologically based upon Spanish Baroque Architecture of the seventeenth and early eighteenth centuries” (Gellner). Others argue that, due to World War I, architects training during that period were forced to take their Grand Tour in Spain, and they brought back sketchbooks filled with the architecture of the Iberian Peninsula. Regardless, it is clear that the Spanish Colonial Revival style that resulted descended from Spain and not from the colonial architecture of California, nor any of the Americas, for that matter.

From what I can tell, no one really saw the irony when architects romanticized about the possibility of building vast “Spanish Villages by the sea” when the Spaniards had actually come and gone, having already done that before they were unceremoniously pushed out. Regardless, this style caught on with the city’s developers, many of whom
Commercial buildings built to replace those lost in the earthquake.
cast their eyes to the oldest part of town and, for the first time in nearly 80 years, recognized the marketability of such authentic colonial architecture. Many of Santa Barbara’s more influential citizens began considering the restoration of the old presidio area and eventually encouraged a “predominately Hispanic Santa Barbara.” In 1920, construction began on El Paseo, a Spanish Colonial Revival outdoor shopping area, which was connected to the old Del La Guerra Adobe and made to look like a Spanish street, complete with patios and fountains. Prominent architects from all over the country—Julia Morgan, George Washington Smith, Addison Mizner, and James Osborne Craig—descended upon the city to work on new projects. In early 1925, the city began passing legislation to eventually allow for a city planning commission to oversee all new architectural designs.

Then fate took the upper hand. On June 29, 1925, in pure California fashion, an earthquake devastated the city. The majority of the Italianate commercial buildings in the business district were destroyed. Houses, schools, and municipal buildings were transformed into piles of rubble and brick in a matter of minutes. It looked as if the city would need to be rebuilt from the ground up, and those who had dreamed of their Spanish village by the sea seized their opportunity.

An emergency Architectural Board of Review...
was appointed to approve all reconstruction projects. The board consisted mostly of architects, who were to recommend alterations to the proposed design in order to fit the city's new commitment to the Spanish Colonial Revival style.

This of course was quite a difficult hurdle for those who had just suffered through such an ordeal. Many just wanted to get their lives back to normal and rebuild their homes, and other structures, the way they used to be. Who could blame them?

In this day and age, many architects are used to having their designs scrutinized by review committees, but this was an entirely new phenomenon in 1925. These strict guidelines, however, established a precedent for the city.

After nine months the emergency Board of Review was disbanded. Those architects and citizens were probably disheartened that they would no longer have such a stronghold on the city's design. Showing faith in their vision, many of these architects overcame this setback by offering their design services at a discounted rate, should the client choose to design a new project in the Spanish Colonial Revival style. This business proposal was too sweet to pass up, and most builders took the bait.

Soon, the city really did begin to appear as a Spanish village by the sea. The citizens were very proud of their accomplishments, and the city was commended in architectural and urban planning journals as an example of how architecture can be planned, influenced, and regulated.

The developers, citizens, and architects continued to adhere to their design principles for nearly fifty years without any strict enforcement from city officials. Due to a post-war building boom, the Architectural Board of Review was reestablished. Many other ordinances were passed to influence the continuation, including the establishment of a Landmarks Committee in 1960 to oversee the oldest district, near the old presidio. A Historic Structures Ordinance was passed in 1977 that required designs to be reviewed by both the Architectural Board of Review and the Landmarks Commission before issue of permit.

Santa Barbara has continued with this commitment to Spanish Colonial Revival architecture. Though some argue that the newest buildings are lifeless copies of the jewels built in the 1920s, committed Santa Barbara architects such as Henry Lenny and Jeff Shelton have managed to take

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One prominent Santa Barbara businessman and former mayor of Seattle, Ole Hanson, had also shared the dream of the Spanish village by the sea. As part owner of the luxurious Potter hotel, which was destroyed by the quake, he was hit very hard by the earthquake of 1925. Instead of staying to rebuild, he took his fortune and his dream south. He bought a tract of land on the sea, between Los Angeles and San Diego, and built his dream from the ground up. Later dubbed San Clemente, this city was the home of President Richard Nixon and was the location of his Casa Blanca.
this traditional style and evoke a modern sensibility.

It has been difficult, adapting such a traditional style to the more and more strict building and health codes now being enforced in California. However, building manufacturers are starting to recognize the demand for traditionally styled building materials, and they are adapting modern technologies to have the aesthetic acceptable for Spanish Colonial Revival design.

Architects who wish to build in Santa Barbara today are wary of the design review process, which in some instances can be compared to a brainstorming session where your project is redesigned by committee. In the tradition of the first Architectural Board of Review, all appointees, whether they are architects, tradesmen, engineers, or historians, show the same love and respect for the Spanish Colonial Revival style and demonstrate their commitment to keeping the city’s flavor intact.

Throughout all those years of studying the history of architecture at the University of Illinois, I had assumed that the largest architectural developments in the United States were centered in Chicago and New York. I returned home to the state of my youth and realized that, even though I was never required to write papers about the historic architecture of California, it was still crucial to know and understand.

I moved away from Santa Barbara a year and a half ago, but becoming so well versed in the history of this city and the Spanish Colonial Revival style has helped me find a unique role at my current place of employment. I went from designing ridiculous homes for wealthy clients to building modern hospitals for major medical corporations. Working with architects who have worked primarily with modern styles for their entire careers, I’m proud to have found myself an ambassador for the city and the Spanish Colonial Revival style.

**Resources**

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STARTING OUT
ONE ALUM’S ADVICE
TO THOSE JUST GETTING STARTED
by Robert S. Lewis
Apollodorus Alum (University of Florida)

When I first saw the request for a submittal to the Archi, like most I almost sent it to the circle file. I began thinking about the promise we all made to help the younger members of the profession. Not being a writer and still being young in the profession (I’ve been working in architecture for nine years and have been registered for two), I thought I would give my two cents to the pot. This article is being directed to those of us still in school and those of us just starting out in the profession.

The first and most important step is to learn how to draw—by hand. CAD and computer programs are important tools, but first and foremost an architect must learn to draft by hand. I suggest finding a class at a Vo-tech if your college does not offer one. The best programs in the world only simulate hand drafting and model building. Hand drafting will give you an understanding of line weight and scale and will teach you to develop details correctly the first time. To change a drawing by hand requires a lot of work, and it forces you to make deliberate moves. The adage “measure twice, and cut once” comes to mind. Once you have technical drawing ability, it’s easy to pick up and learn computer-based drafting in a short period of time.

YOUR FIRST SUMMER

Once you can draft, the place to start your first summer job is in a small architecture firm of three to five employees. The best way to learn is trial by fire. A small office will allow you to do everything from emptying the garbage and doing red-line corrections to creating presentation drawings. Your first job will not pay well—and don’t expect to do any “design” work for a while—but it will tax your problem-solving abilities. I consider this the most important phase of being a professional. It is most important to pay attention to everything and ask questions. A small office usually handles all types of work. Learn why you are making corrections to drawings. Listen to how the architect speaks to clients and observe how he or she manages the office. Learning from an architect is like learning from your parents: take note of the good things and remember the bad.

"Learning from an architect is like learning from your parents: take note of the good things and remember the bad.”
YOUR SECOND SUMMER

Whether you are still a student or a new professional in the field, I never advise anyone to stay at the same office for a term greater than one year during the first three years of work. If you go back to your first summer job after a year in school, the owner will still see you as the “green kid,” and you will do the same things for nearly the same pay as you did during your first summer. Going to a new office with a little experience under your belt will allow you to ask for more pay and give you room for new experiences. Your second summer, find work in a medium-sized office of seven to fifteen people.

This size office will allow you to work in teams and possibly allow you to work on several teams. There is generally more order in an office of this size. While at your first job you took directions and followed redlines, in your second job you need to focus on correcting your own work. It’s not good to just be fast—learn now how to be accurate. This is one of the main points to being a professional and one you will carry forward. There are more people in this office, with a much broader base of experience to draw from to help you. By the end of this summer, focus on being proficient and accurate.

Most medium-sized firms have found a niche in the market—a type of building they do most of the time. Try not to make judgment calls this early about the type of work, but talk with the principal to find out how he or she got there. Experiences for the professional are like tools. The more versatile your tools are, the more well equipped you are to manage projects. The more versatile and accurate and have enough experience to manage projects. Be confident at your interview, and request to be a project manager. If the position is not available, ask to work on a separate team each month.

By now you have learned about the building code. This summer is about knowing the code. Find the people in the office who focus on code review and befriend them. Find out what they have worked on and learned through the day about different projects. Understand that the most important parts of the code are building type, table 500 (which gives you height and area requirements for each type), and table 600 (which gives you fire rating requirements). The table numbers may be different across the country, but the three parts will run every project you ever

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touch. Knowing these tables will allow you to control your projects rather than simply reacting to comments too late in the project.

Learn about the ADA and life safety. Read these codes outside of work and treat them like a class. Use your “spare” work time, which is generally at lunch, to find out how projects are estimated and time tracked, and how cash flow works in accenting.

There is a lot to learn in a large office, but you need to be determined and focused. This is the reason why starting at a large office is not the best choice. It is easy to become overwhelmed and pigeon-holed into one task for such an office. Going into a large office with some experience under your belt will enable you to get the most out of the work.

**AFTER YOUR THIRD SUMMER**

With the experience of three different types of offices and encounters with varying project types, it is time to run your career. You have enough experience to get a good salary. When looking around at the people you are graduating with, you will stand out by having three good years of experience under your belt. The nicest part about being a student is that you don’t have to quit or be fired to leave a job, and your term is known up front when you are being hired. Never, if at all possible, leave a job on bad terms. Always leave the door and contacts open. People in this business move around and talk—it is a small community. In many circumstances employers will know about you from other employees or previous principals before you walk through the door.

**FINAL THOUGHTS**

Realize your limitations. Always focus on being accurate and deliberate, and check your own work. Never work for free. Never work for an employer who is degrading or demeaning. Be humble and listen. The more you learn, the less you know, and there is never a perfect set of drawings. A master always listens and practices more than he teaches.
A few short months ago, many of the faculty and administrators at Penn State had probably never given the Vitruvius Chapter of Alpha Rho Chi a second thought. Our pledge numbers were down, and we didn’t have the greatest visibility on campus. Then, over the course of the past year, all that changed. Through a series of events that culminated in our newly inaugurated lecture series, we’ve found a new way to contribute to the educational experience of students here—both in and outside of Alpha Rho Chi. As a result, our visibility—and numbers—have gone way up.

It all started a little over a year ago, during the summer. Every semester, as part of our Rush program, our chapter organizes a building visit, and last year I was assigned to coordinate it. Only I misunderstood: instead of contacting someone at the stadium or dining halls to get a behind-the-scenes tour of a working building, as the chapter had done in years past, I called the construction firms that were building new facilities on campus. One of those firms, Turner Construction, was managing the construction of the new Information Sciences and Technology Building, designed by Rafael Vinoly. The project manager, Anne Purnell, enthusiastically agreed to help organize a tour for our group of students and “frat boys.” As our conversation came to an end, she shared that she was not only a graduate of Penn State, but also a brother of the Vitruvius Chapter of Alpha Rho Chi.

Through a series of phone calls and emails, the arrangements were made, and one evening Anne took a group of about 30 students behind the scenes and explained the job site. It was a great experience to see a partially completed building and learn about the workings of the project manager.

One day several weeks later, while riding home to Philly on fall break, several brothers came up with the idea of inviting Rafael Vinoly to provide a lecture to the architects, landscape architects, and architectural engineers at Penn State. After many phone calls, emails, and meetings, the date and place were set, and on January 22 Rafael Vinoly gave a lecture in
the Cyber-auditorium of the new IST, where he discussed his design philosophies, process, and projects before a standing-room-only crowd of more than 400 students, faculty, and administrators.

Since that lecture, the Vitruvius Chapter has been inundated with compliments from faculty and administrators who before ignored or thought nothing of us. A direct connection can't be made, but that semester we also had more pledges than the two previous years combined!

In fact, we were so pleased with the success of the lecture that we’ve decided to host another one this fall, by Robert A.M. Stern. And we’d like to continue with more lectures in the future. To that end, at the annual APX convention in New Orleans last spring I had the great honor of meeting with the executive committee of the Alpha Rho Chi Foundation. They were very excited to hear about our Vinoly lecture. They've pledged their support for future endeavors to improve the educational opportunities at our school.

They also shared some information that came as a surprise to me: that, in the past, Vitruvius had an outstanding lecture series—so that we weren’t actually starting something new, after all, but resurrecting an old tradition!

This event has had wonderful effects on our chapter. The departments and administrators are eager for us to put on another great educational event, and I’m pleased that, with the support of the Foundation, we’ll be able to do so. If your chapter doesn’t already sponsor a lecture series, I encourage you to look into the possibilities—you may find it well worth your effort!

Since 1914, Alpha Rho Chi has been serving students and professionals in architecture, interior design, urban planning, landscape architecture, engineering, and related fields. To learn more, visit www.AlphaRhoChi.org.
FIDELITAS, AMOR ET ARTES

by Gregory S. Pelley

Worthy Grand Architect of Alpha Rho Chi

Anthemios Alum

(University of Illinois at Urbana-Champaign)

Fidelitas, Amor et Artes.

These familiar words serve as our Fraternity’s motto. I know this because it says so right there in our Constitution, Article 1, Section 5. And, if you have ever received correspondence from me, you may have noted that phrase as part of my signature—often in the cryptic “FAeA.”

The phrase is, of course, in Latin. We have loosely translated Fidelitas, Amor et Artes into English as “Fidelity, Love of the Arts.” Sometimes we’ll substitute the term “Brotherhood” for “Fidelity,” giving us “Brotherhood and Love of the Arts”—which serves as an appropriate, if not placid, description of our particular affiliation. I mean, that IS what Alpha Rho Chi represents, yes? We ARE a brotherhood bound by love of the arts. Love of architecture. Love of design. Love of sculpture, painting, and all other studies and actions that are placed under the heading “Arts.”

Now, for no apparent reason, as I am often apt to do, I began pondering the phrase, wondering if the Latin holds something more—some more subtle secret as to our being. Wondering if, in our loose translation, we have lost some of the words’ strength—or at a minimum, some of their possible meaning.

Now, an expert in foreign languages, I am not. And truly, my grasp of the English language itself is often tenuous. That caveat aside, I am just as capable as any of you of picking up a Latin–English dictionary and attempting my hand at translation. So, utilizing several online dictionaries, including Tufts University’s “PERSEUS” system, the Lewis and Short dictionary, and a few other references, both online and printed, I began to do a little research.

So let’s consider our esteemed motto: Fidelitas, Amor et Artes. I’ll work backward…

Artes, as we have it, is not found specifically in any of the references I reviewed. This proved to be a bit frustrating, but not entirely surprising, as Latin isn’t spoken today except by the very annoying and overeducated. There is one reference to the two-word phrase Artes Ingenuae, translated as “fine arts.” So we may be on the right track, but have somehow truncated the term. Further digging turned up an interesting possibility: artius (sometimes artis) translates as artful or skilled in arts, which looks more like what we’re looking for. But artius also translates as sound in mind and body, complete, and refers to character … which seems an interesting turn of

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“In the original Latin, fidelitas translates as fidelity, amor as love, and ars as the arts. However, by breaking it down, we can see that fidelitas can also mean fidelity to, or dedication to, something or someone. Amor can also refer to love for, or affection towards, something or someone. And ars, the term for the arts, can also mean the skill or proficiency in something.”

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So let’s consider our esteemed motto: Fidelitas, Amor et Artes. I’ll work backward…

Artes, as we have it, is not found specifically in any of the references I reviewed. This proved to be a bit frustrating, but not entirely surprising, as Latin isn’t spoken today except by the very annoying and overeducated. There is one reference to the two-word phrase Artes Ingenuae, translated as “fine arts.” So we may be on the right track, but have somehow truncated the term. Further digging turned up an interesting possibility: artius
events. Could it be that we are not speaking of ART, but speaking of character? Well, perhaps...

But, not being skilled in the translation arts, I will stick with the idea of Artes meaning "the ARTS," and likely being the truncated form of Artes Ingenuae—the Fine Arts. When we consider the fine arts (and fine artists) we are often drawn to the idea of "creativity." All of us in Alpha Rho Chi, by the nature of our studies and our lives, likely hold "creativity" as something we value. Architects, designers, artists, and those who ally with them relish our ability to see the world, to take apart the things we see, and to reassemble them in new and compelling ways. That is the essence of creativity, the essence of art.... the distinction of Artes Ingenuae.

Moving backward, we have the word et. Et is a conjunction, easily translated as "and." This is interesting in that we have typically translated it by the phrase "of the," as in "Love of the Arts." But if we are to be accurate, the phrase should read "Love AND the Arts."

So what about that word Amor? Are we wrong about that one as well? I am glad to say that we are not. Amor does translate as "Love." Often, though, English misses the subtleties of the word. Amor, in this case, is probably best translated as Lewis and Short have: as "love to friends, parents, etc.," although other dictionaries do relate Amor more to terms like affection, infatuation, and even passion (in the suffering sense of the word).

We have likely been too loose with the phrase "Love of the Arts" and should more accurately translate it as "Love AND the Arts." When read this way, the term "love" shifts from being a feeling about the arts to being a statement in and of itself. I think that this is more appropriate to our brotherhood. While it is true that we all hold a love of the arts as a common bond, I think that our motto is pointing us to the bond itself: our love for one another—friend-ly, familial, and yes, sometimes even "passionate" in the suffering sense of the word.

Which brings us to Fidelitas. Fidelitas is translated directly as "fidelity," and also as "loyalty" or "faithfulness." Since "fidelity" is not a term in common use today, I was intrigued by the idea of faithfulness—literally, "full of faith." Lewis and Short qualify the translation of Fidelitas as faithfulness as shown in one's acts.

"Faith" is a loaded word in our culture, and is typically used in religious terms. As such, it is often used as a noun, as in the statement, "I have faith....," or as in "My faith...." These phrases indicate that faith is something that one possesses. But perhaps we should look at "faith" as a verb—as something you DO rather than something you simply have. Perhaps those who are "full of faith" are those whose actions are consistent with their beliefs; they literally act in their faith. This idea is consistent with Lewis and Shorts' translation of Fidelitas as faithfulness as shown in one's actions.

So what's the result of this admittedly uneducated look at translating the Latin Fidelitas, Amor et Artes? We now have "Faithfulness, Love and the (Fine) Arts." That is: Faithfulness (particularly as
shown in one’s actions), Love (as a standalone declaration) AND the Fine Arts (truncated from Artes Ingenuae), which obliquely references creativity.

And what is the point of this silly revisionist Latin exercise? Well, it occurs to me that the idea of LEADERSHIP is intrinsic in the phrase Fidelitas, Amor et Artes. Perhaps a new definition of leadership could be a function of these terms: FAITH (in action), LOVE (of your brothers), and CREATIVITY. Perhaps hidden in the seemingly innocuous motto of our Fraternity—which we have translated as a simple description of our brotherhood—there is also a description of who we could be. Leaders. Leaders in our Fraternity, leaders in our schools, leaders in our professions, leaders in our communities.

In another two years, I will vacate the position of Worthy Grand Architect, as those who have come before me. Someone else must take my place. Will it be you? ... And if you are not the one to succeed me ... will it be you to succeed my successor? And who after them? And if this office is not where your faith lies... Where will you put your FAITH into action? Who will consider their LOVE for their brothers and put themselves in service to them? Who will bring their art, their craft, their CREATIVITY to bear on their leadership and our Fraternity? Will it be you?

I want to share a quote from George Bernard Shaw that has always resonated in my soul. He says,

“This is the true joy in life: to be used for a purpose recognized by yourself as a mighty one... I am of the opinion that my life belongs to the whole community and as long as I live, it is my privilege to do for it whatever I can. I want to be thoroughly used up when I die, for the harder I work, the more I live. I rejoice in life for its own sake. Life is no brief candle to me: it is a sort of splendid torch which I have got hold of for the moment, and I want to make it burn as brightly as possible before handing it on to future generations.”

So now—from this place, from this time, and into our future together—brothers—let THIS be your call to action, let THIS be your call to leadership: Fidelitas, Amor et Artes.
When we become members of Alpha Rho Chi, we become brothers for life. So when a chapter is struggling, caring alumni often step in to help turn things around. But what about when an active chapter is successful and strong? Sometimes it seems as though communication with alumni is only good when a chapter needs help. It’s almost as though, once a chapter is successful, the alumni feel that they are no longer needed. That couldn’t be further from the truth! They are needed! They are needed to help us celebrate our success! They are needed for the rich history they can share with us, the traditions they can pass down, and the classic chapter stories they can tell. They are needed to serve as an encouragement to the active chapter. Actives look up to alumni just for being who they are—those who came before us as part of the great legacy of this Fraternity.

So what drives a strong relationship between actives and alumni? Getting them excited about each other. When actives have a knowledge of those brothers who founded their chapter and made great accomplishments throughout its history, the actives will have the utmost respect for their chapter’s alumni and will want to get to know them. Learning chapter history also instills a sense of pride and purpose, as actives realize that brotherhood is something they’ve inherited from their predecessors and are passing down to future generations.

Most alumni feel a sense of belonging to the chapter in which they were active. But it takes more than that sense of belonging to keep them involved. Active chapters can facilitate alumni involvement by appointing an officer to act as a liaison between actives and alums. Chapters can also plan events that specifically involve alumni, such as alumni reunions, Founders’ Day celebrations, and alumni-oriented tailgating or cookouts. Alumni who return to involvement with their chapter will regain their sense of fraternalism and will have the opportunity to help those who look up to them. Actives who encourage alumni involvement will have a broadened sense of fraternalism and will take part in passing history and tradition to future generations. Strong actives and strong alumni, teaching and fueling each other, combine to make a strong chapter that is living up to its fullest potential.
“It is always inspiring to see brothers from across the nation. It’s a wonderful reminder of why APX is so great.”
Matthew Zawacki, Cleisthenes

“Seeing actives from all over the country who are working toward the same goal always helps me further my understanding of brotherhood.”
Richard S. King, Seshait

What can you gain from seeing your brothers from across the country? Find out this spring at the 58th National Convention! This is your chance to reconnect with your brothers from every chapter—and take advantage of some outstanding professional development opportunities as well.

At the 58th National Convention of Alpha Rho Chi, we’ll be celebrating our fraternal bonds in a city that the New York Times deemed "A textbook for a course in modern American buildings." You won’t want to miss out on all the exciting activities we have planned:

• Meet actives, pledges, and alums from every chapter and colony, all of whom share your passion for architecture and the allied arts and your affection for Alpha Rho Chi
• Be a part of the decision-making process that will shape the future of the Fraternity
• Earn AIA/CES credits through tours and professional development workshops
• Learn more about fraternalism from guest speaker T.J. Sullivan from Campuspeak
• Relax and get to know your brothers at the welcome party, the Archi Marketplace, and other informal gatherings
• Enjoy more feasting and fellowship at the traditional Saturday night awards banquet
Buffalo, New York is the only American city to boast five homes by Frank Lloyd Wright, two by H. H. Richardson, one of the finest examples of skyscraper design—the Guaranty Building by Louis Sullivan—and an entire municipal park system designed by Frederick Law Olmstead. Buffalo is also only 20 minutes from Niagara Falls and the Canadian border.

The convention will take place at the historic Hyatt Regency Buffalo, a converted office building known historically as the Genesee Building. Built in 1923 by noted local architects E.B. Green and William S. Wicks, it is a principal stop on every architectural tour of Buffalo.

Located in downtown Buffalo, the Hyatt Regency Buffalo is located on the city’s famous trolley line. It is within close walking distance to the theater district and the nightlife of Chipewa Street. The hotel also houses two on-site restaurants, including the four-star E.B. Green’s Steakhouse.

A block of rooms has been reserved for Alpha Rho Chi for the nights of March 17, 18, and 19. The cost (including taxes) is $99 per night. Overnight parking is available across the street from the hotel for $5 per night.

Please contact the hotel directly at 716.856.1234 to make your reservation—mention “Alpha Rho Chi National Convention” in order to get the specified rate. You must make your reservations no later than February 24, 2005. We also have a few rooms reserved for Wednesday, March 16, for those who would like to come in early.

For More Information

For more information, including convention costs, please visit www.AlphaRhoChi.org. Active chapters, colonies, and alumni of Alpha Rho Chi will receive the official registration packet by mail in early to mid-January.
In 1931, the Grand Council established the Alpha Rho Chi Medal to "encourage professional leadership by rewarding student accomplishment; [to] promote the ideals of professional service by acknowledging distinctive individual contributions to social life; and [to] stimulate professional merit by commending qualities in the student not necessarily pertaining to scholarship." Each year the Alpha Rho Chi Medal is offered to more than 100 schools of architecture, whose faculty select the graduating seniors they feel best exemplify these qualities. 

The following students were awarded the Alpha Rho Chi Medal in 2004:

Andrews University  Scott D. Laurent
Arizona State University  Matthew J. Muller
Auburn University  Art B. Richard
California College of Arts & Crafts  Matthew Laughlin
California Polytechnic State University  Alejandro Gomez
California State Polytechnic University/Pomona  Faisal Ali Rajper
Carnegie Mellon University  Ashok Kankaridrum
Catholic University of America  Michelle L. Bove
Clemson University  Caroline R. Perkins
The Cooper Union  Sean W. Kornsandi
Clemson University  Jesse D. Hindle
DePaul University  Jason Nguyen
Drexel University  Emily M. Hudson
Duquesne University  Aaron Adams
Illinois Institute of Technology  Audrey K. Udolph
Iowa State University  Kevin E. Nelson
Kansas State University  Noah W. Brownell
Louisiana State University  Erica D. Barbas
Louisiana Tech University  Jeffrey P. Houg
McGill University  Brian Scott
Miami University  Scott P. Tett
Mississippi State University  James S. Gray, II
Montana State University  Jason Davis
New Jersey Institute of Technology  Kayzie J. Harrisman
New York Institute of Technology  Guy J. Drinker
New York School of Architecture & Design  Linh J. Mollen
North Dakota State University  Rebecca A. Machow
Notre Dame University  Amanda L. Nelson
Northwestern University  Donald B. Peardon
Ohio State University  Carrie Bobo
Parsons School of Design  Brina Goldfarb
Parsons School of Design  Marc Thorpe
Pennsylvania State University  William Ngo
Penn State Exhibit Institute  Kristina Berton
Penn State University  Leslie R. Witt
Penn State University  Nathaniel Haynes
Princeton University  Sara Stein
Rensselaer Polytechnic Institute  Anna G. Goodman
Rensselaer Polytechnic Institute  Jean C. Daly
Rice University  Melissa J. Andrews
Rice University  Peter G. Beren
Roger Williams University  Sang Woon Lee
Southern California Institute of Architecture  Vanessa B. Hoover
Syracuse University  Chris Kenney
Texas A&M University  Todd Ruben
Texas Tech University  Gavin Davis
Tulane University  Zeke O. Fortenberry
University at Buffalo  James C. Stimpson
University of Arizona  Isabelle Persing
University of Arkansas  Anne E. Eberbro
University of British Columbia  James R. McLain, Jr.
University of California at Berkeley  Candi L. Adams
University of Colorado  Tori M. Kennedy
University of Detroit Mercy  Yasmine D. Voris
University of Detroit Mercy  Troy R. Tengwall
University of Florida  Brendon M. Grady
University of Houston  Eric Kleinsteuber
University of Idaho  Anica J. Landreneau
University of Illinois at Chicago  Frederick S. Johnson
University of Kansas  Steven Shearer
University of Maryland  Stephen H. Mueller
University of Minnesota  Vanja Y. Tse
University of Memphis  Nicolas F. Mansperger
University of Miami  Diane A. Walker
University of Miami  Luis Bustamante
University of Michigan  Jacqueline Y. Chavis
University of Nebraska at Lincoln  Michael P. McAtee
University of Notre Dame  Craig J. Kearn
University of Pennsylvania  Christopher Heim
University of South Florida  Sarah W. Galbreath
University of Tennessee at Knoxville  Michael Ballester
University of Texas at Arlington  Christina L. Byrnes
University of Toronto  Alexis B. Flores
University of Toronto  Kristen M. Thomson
University of Utah  Benjamin Schreiter
University of Virginia  Benjamin R. Spencer
University of Washington  Justin Irons
University of Wisconsin at Milwaukee  Kathryn Tange
Virginia Polytechnic Institute & State University  Grady B. Gillies
Washington State University  Angela N. Caviezel
Wentworth Institute of Technology  Renee M. Fair
Yale University  Kanu K. Agrawal
With Alpha Rho Chi, there are more programs for actives AND alumni than ever before.

In 2004 alone, alumni dues played a major role in the following achievements:

- The first publication of The Rise in two decades (Published September 1, 2004)
- The most highly attended Leadership Conference in the program’s eight-year existence (September 24–26, 2004, Houston, Texas)
- A proliferation of alumni events held throughout the country (Washington DC, Philadelphia, and Los Angeles)
- The continuous development of the national website, including a discussion forum and an online job board
- The continued success of the APX Letter and the award-winning Archi
- The installation of the Nicon Chapter (Florida International University; Miami, FL)
- The unprecedented inauguration of six colonies (Amenophis: California College of the Arts, San Francisco; Dinocrates: University of Texas, Austin; Domitian: New Jersey Institute of Technology, Newark; Hadrian: Tulane University, New Orleans; Metagenes: Virginia Tech, Blacksburg; Senenmut: University at Buffalo, Buffalo)

Thank you to all who have contributed in the past year.

However, we’d like to do more.

We are determined to continue toward our goal of becoming the eminent organization in developing leadership, professionalism, service, and fraternalism in our members and our communities.

We need the full support of our membership to realize this goal.

Consider the impact that Alpha Rho Chi has had in your life, as well as the impact it is having on all of its active members at this very moment. Isn’t it worth $50 to help APX increase its breadth and influence?

If you’re an alum of APX and have not yet paid your 2004 dues, please send your check, payable to Alpha Rho Chi, to

Frank Kitchel
Worthy Grand Estimator
913 Springhaven Drive
Libertyville, Illinois 60048

Only with your support can Alpha Rho Chi continue to be an organization of which it is an honor to be a member.
CALL FOR SUBMISSIONS

THE ARCHI of Alpha Rho Chi
LEADERSHIP • PROFESSIONALISM • SERVICE • FRATERNALISM

Share your thoughts!
It's not too early to start thinking about your submissions for the next issue of the ARCHI!

No, wait—don’t assume this doesn’t mean you! We want to hear from you! You are the bright, creative individuals whose passion and vision have made Alpha Rho Chi the unique, vital organization it is today. (What—you’re not a member of Alpha Rho Chi? If you’re reading this, then we trust you’re also a bright, creative individual who thinks critically about contemporary issues in architecture and the allied arts—and we want to hear from you, too!)

Why not share what’s going on in that brain of yours with others who may be pondering the same issues? Why not tell others about that really cool project you worked on last year and how it infused your whole perspective with a new sense of vitality? Why not share the personal insights and experiences that keep you going back to the drawing board, figuratively and literally, day after day?

We’re looking for articles that have something meaningful to say about the issues that affect you most. You can write about projects, research, ideas, or whatever topic is on your mind. Submissions should appeal to a broad audience of readers in architecture and the allied arts, and should be written from a personal perspective. We’re especially interested in submissions that bring into play one or more of our four key tenets: leadership, professionalism, service, and fraternalism.

Send your submissions (text and image files on zip or CD) to
Karen L. Marker
ARCHI Editor
1246 Mistwood Court
Yorkville, IL 60560

or by email to archi@alpharhochi.org by July 31, 2005.

Winner of the 2002 first-place publications award from the North American Interfraternal Foundation.
LIVING HISTORY PROJECT
ATTENTION WWII-ERA ALUMS!

Beginning with the next issue of the ARCHI, we’ll be adding a new feature: “Alpha Rho Chi Through the Years.” For each issue, we’ll choose a specific period in our country’s history and ask those of you who were students during that time to share your stories. In our next issue, we’ll be focusing on the 1940s—World War II and the years that followed.

If you were an active between 1939 and 1949, we want to talk to you! We’ll be combing through our database to identify alums from this period, but there’s a catch: our records are incomplete. There’s a very good chance that, although we know your name, address, and chapter affiliation, we may not know when you initiated.

So please, if you were in school during this time, let us know who you are!

Contact Renay Marquez at 530.297.5766 or by email at archi@alpharhochi.org.

REMEMBERING A BROTHER:
E. FAY JONES

As this issue was going to press, we learned of the passing of another distinguished member of Alpha Rho Chi: E. Fay Jones. We at the ARCHI would like to publish an article or two in our next issue commemorating his life and work. If Brother Jones had an impact on you—or if you admired his work and would like to write about it—please contact Karen L. Marker, ARCHI Editor, by email at archi@alpharhochi.org or by phone at 630.553.2025.

E. Fay Jones’ renowned Thorncrown Chapel, in Eureka Springs, Arkansas.
Grand Council

Gregory S. Pelley
Worthy Grand Architect
Tel: 704.333.2811

Laura Schmidt
Worthy Grand Associate Architect
Tel: 310.820.0295

Vicki J. Horton
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Details on page 38.

Shuffle off to Buffalo for the 58th National Convention!