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the "Resistance"



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The "Resistance"

An undergraduate
thesis by
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The "Resistance"

Adapted from:
art + architecture +
landscape
The Clos Pegase Design
Competition

San Francisco Museum of
Modern Art

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Thesis Statement

Architecture should bear cross cultural meaning derived from context and tradition.

Thesis Project

A winery for the Finger Lakes of Central New York.

PROLOGUE

Architecture should bear meaning derived from context and tradition. In researching this belief two perspectives came to light. On the one hand there was Robert Venturi speaking for us all. On the other stood a group of "Theoretical Post Modernists" writing but not building. The contrast was that Venturi liked exploiting symbolic rhetoric as applique while the theoreticians called for integration of culture, form, and technology. This was a veritable fork in the road which presented a number of alternatives. Liking educated decisions better than roulette, I chose to stop and take stock. What I found not only clarified the alternatives, but also my belief.

The essays which follow are my analysis. These are three: "The Relevant Past", Accommodation Towards Assimilation: 'Shelter with Decoration on it'", and "The 'Resistance'". Although having separate purposes they are written to function together. "The Relevant Past" looks at roles played by accommodation and assimilation in the history of "places". Its emphasis is on building which have maintained their influence through their essence. Based on this, "Shelter With Decoration on it" develops the argument that what Venturi is calling for is by nature an architecture of incorporation. "The 'Resistance'" goes one step further in that it articulates the idea of buildings "resistant" to assimilation. In doing this exercise the hope is to share with the reader my understanding of the choices.

Beyond the analysis lies a vehicle for exploration and experimentation. This vessel is an adaptation of the 1984 "Clos Pegase Design Competition." It asks for a winery, seasonal domain and place for art - and it is here that the idea will be tested for its merit. The contention is that by challenging assumed ideas, one proves or disproves their validity.

PROJECT SYNOPSIS

Validation:
In validating my particular choice of a Central New York winery two questions come to mind: 1. Why a Central New York winery?; 2. Why was a competition program adopted?

Why a Central New York winery?
A Central New York winery was chosen because, after an arduous selection process, it made the most sense. The issue at the time of the selection was to find a vehicle to communicate the idea that an architecture can find its inspiration in the chapter of a place. This has more recently became a component idea in a search for an architecture of "resistance", but it is important to note that "resistance" is rooted in the character of a place.

The "character of a place" issue was addressed by seeking projects which would avoid being subject to a regional stigma while at the same time possessing attributes consistent with regionalization. Wine production in Central New York is a rapidly expanding industry – with new wineries firmly establishing themselves in just the last six to eight years. The winery satisfied the first parameter because the rapid expansion of the industry has led to an architecture of improvisation rather than evolution. It is blatantly evident that the issue of regionalization has been skirted altogether. On the second point, the winery lends itself to regionalization because it is actually a product of the region. The combination of abundant shale for drainage and deep lakes to temper the climate make the area ideal for grape growing.

Why was a competition program adopted?
The theory is the focus of this thesis. If you accept this then the project program becomes simply a vehicle for the idea. It was decided that the project program was more important in fact than in development – so the basic answer to the question becomes; the competition program was adopted because of its fact. Other reasons included its stipulation of an architectural as well as a functional solution and the questionable nature of aggressively pursuing two lines of research.

Program:
The program is for a Finger Lakes winery. It stipulates three major functions: a winery, a sculpture point, and a seasonal residence.

The winery requirements include standard production facilities (storage, processing, bottling and a lab), a wine tasting area, and painting display space. This is a large winery by local standards. At peak operation it will employ twelve persons, eight of whom will work in the actual building. Tours are to be offered from May through December and commercial sales will be made year round.

The sculpture point is to be home to Pegasus, the symbol of the winery. Pegasus will be represented in an avant-garde statue which is to become a point of orientation. Sites are to be included for ten minor pieces of sculpture.

The residence is programmed as the local dwelling of the wine master. It is functionally and spatially quite similar to a luxury apartment. It may stand apart, or may be included within the main building, but must provide psychological separation. Classical imagery has been requested to the degree that it is consistent with the architecture.

Methodology:
In light of the selected issues and project, the thesis strategy has been defined as follows:

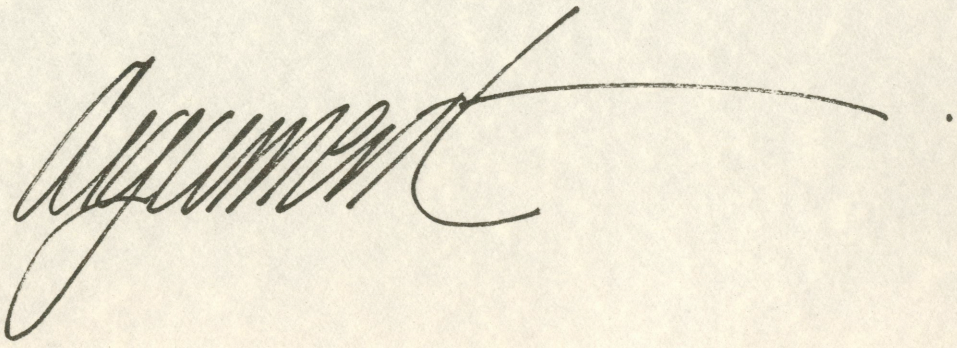
Idea Articulation –
With the focus on an idea which promotes an architecture of "resistance", it has been decided that the best approach is one of the familiar written argument. Evaluating background research will document the historical and contemporary issues of accommodation vs. assimilation. Based on this research, conclusions will be drawn and relevant points extracted. The hope is to build a cohesive bridge between idea and project.

Program Adaptation –
The choice of a competition program has made the task at hand one of adaptation rather than development. Incongruences in region and goals necessitate the editing of the original document to bring it into line with the objectives of an undergraduate thesis. However, in being true to the spirit of the competition the editing will be done from the perspective of the owner. It follows that this project should be approached as an eastern holding of "Clos Pegase"– which it will be. As a complement to the competition an interview has been scheduled with a Finger Lakers vintner. The purpose is to supplement the edited document while gaining a better understanding of the industrial process.

Context Deconstruction –
The nature of the project mandates context deconstruction– which goes one step beyond site analysis in that it addresses the question "What is context?". The best way to approach a nonrhetorical question is by asking more questions and thus the method becomes a product of the process. What can be determined is a commitment to do at least a traditional site analysis.

Communication –
In accordance with the structure of thesis, the explanation and application of the idea will be subdivided into two parts. The first part (thesis I) will concern the synthesis of the idea, site and regional evaluation and program adaptation. It is the intent that at the end of the quarter the project will be at the "parti plateau". This implies

that the book will be nearing completion, a complementary slide show will have been assembled and a visual board presentation, interpreting the major issues, will have been produced. The second part (thesis II) is seen as a time for articulating the project and updating the book. Presentation is to be made graphically in two and three dimensions and is to be supplemented by the completed thesis document.



Although the paper is not included, this is an outline of what I feel constitutes "The Relevant Past":

The Relevant Past

Introduction ——
A perspective of the roles played by assimilation and accommodation in "The Relevant Past" (Architectural History which focuses on buildings that have maintained their influence through their essence).

Body ——
Orchestrating an argument to show that permanence in architecture is synonymous with forced accommodation.

Sources: 1. Venturi's "The Campidogilo: A Case Study" in which he points out (probably unintentionally) the Campidoglios' repeated accommodation; 2. Colin Rowe's College City.

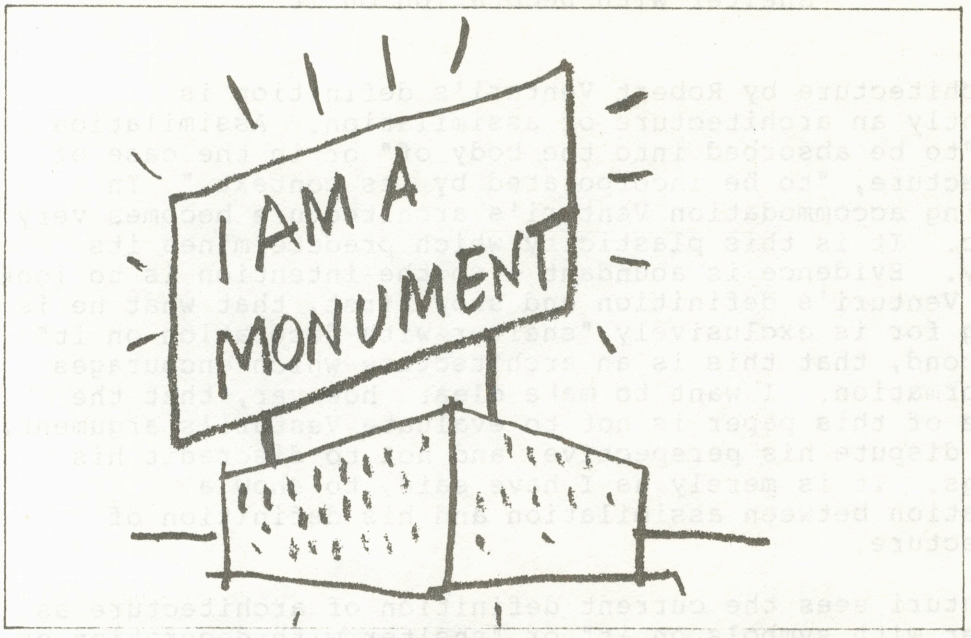
Conclusion ——
Historically, the buildings which have come to represent their time were the ones resistant to assimilation.

Accommodation Towards Assimilation: "Shelter With Decoration On It"

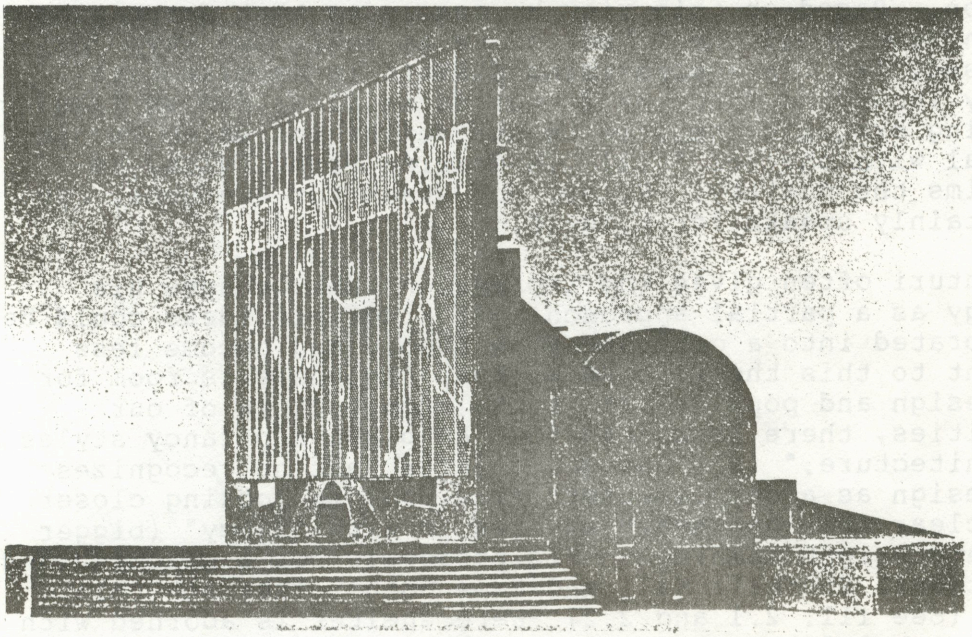
Architecture by Robert Venturi's definition is inherently an architecture of assimilation. Assimilation means "to be absorbed into the body of" or in the case of architecture, "to be incorporated by its context." In stressing accommodation Venturi's architecture becomes very plastic. It is this plasticity which predetermines its history. Evidence is abundant – so the intention is to look beyond Venturi's definition and show first, that what he is calling for is exclusively "shelter with decoration on it" and second, that this is an architecture which encourages transformation. I want to make clear however, that the purpose of this paper is not to evaluate Venturi's argument, not to dispute his perspective, and not to discredit his findings. It is merely as I have said, to show a correlation between assimilation and his definition of architecture.

Venturi sees the current definition of architecture as "shelter with symbols on it" or "shelter with decoration on it." (1) He equates decoration with meaning and meaning with complexity and contradiction – finding it complex in its multivalence and contradictory in its relationship to function. Based on this view he concludes that decoration and function should be liberated to go their own way. He professes, "We like emphasizing shelter in architecture thereby including function in our definition; and we like admitting symbolic rhetoric in our definition which is not integral with shelter." (2) In drawing from reality he proclaims the duality. He may not steak for everyone, but he certainly speaks for himself.

Venturi often gives the impression that he sees his strategy as a partial approach. If true, his ideas could be incorporated into a comprehensive theory and become less relevant to this thesis. He writes, "As there is room for high design and popular art in the architecture of our communities, there is a need for the plain and fancy styles of architecture." (3) One could infer that he recognizes high design as a complementary view, but in looking closer it is clear that he merely equates it with "fancy" (bigger signs and bright meaning). His proposals for a monument and The National Football Hall and Fame both illustrate this point. (See ill. 2.1 and 2.2) Here shelter is adorned with "fancy symbols". High design becomes nothing more than an ordinary building with a spectacular sign. He says, "Ours is not an era for heroic or pure architectural statements" (4) and judging from the rest of his work it may not even be an era for the fancy – but it could be. Although emphasizing the ordinary he can do the extraordinary.



2.1 Robert Venturi, "Recommendation for a monument," from Learning From Las Vegas.



2.2 Model, proposal for a billdingboard, National Footbal l Hall of Fame, New Brunswick, New Jersey, 1967.

Ordinary or extraordinary, this architecture is inherently an architecture of assimilation. The best illustration becomes Venturi's own analysis of Las Vegas. "It is when you see the buildings as symbols in space, not forms in space, that the landscape takes on quality and meaning. And when you see no buildings at all, at night when virtually only the illuminated signs are visible, you see the strip in its purest state." (5) (See ill. 2.3 and 2.4) He is describing Las Vegas as the perfect manifestation of his approach. Shelter is relegated to function while decoration is liberated to express meaning. The strip is in its purest state when it is seen simply for its day-glow coloring or simply as a reflection of the moment. And this is the point: in applying meaning this architecture will incorporate changing social conditions — inevitably to its own detriment. Venturi writes, "Indeed, change in the program of existing buildings is a valid phenomenon and a major source of contradiction I am endorsing. Our building must survive the cigarette machine. (6) What he does not mention is that to "survive" means to "remain alive" — which at least implies in an unaltered state. What if Las Vegas were to start advertising prostitution? Or what if they changed the speed limit? — This architecture would adapt. Changes in function, changes in form, and even changes in meaning are all within its scope. But isn't this the definition of assimilation? This architecture architecture is by nature an architecture of the moment and as such can not portray meaning beyond its time.

Thus, architecture by Robert Venturi's definition is a comprehensive architecture of assimilation. His definition is "shelter with symbols on it" or "shelter with decoration on it" and it is this idea of "on it" which becomes its Achilles' heel. In accommodating social evolution it undergoes a revolution — in the end recognizable only for its relevance to the moment. Its plasticity insures its incorporation. "More is not less," (7) but more is not more either.

I think it is important to see Venturi's idea for what it is. If we do, we see not an architecture to be remembered, but rather an architecture to live in — and there is a great demand for that in our society. Venturi writes, "The old cliches involving both banality and mess will still be the context of our new architecture, and our new architecture significantly will be the context for them." (8) This is what we learned from Las Vegas the first time and it is a point well taken. But if we can again



2.3 Las Vegas Strip by day.



2.4 Las Vegas Strip by night.

learn from Las Vegas, as we learned a second time from Rome, then maybe we can see it more holistically. In recognizing it as the ordinary masquerading as the extraordinary we shall better define our repertoire. Urban fabric need not be confused with monument and monument with fabric, but there is more — Las Vegas is void of monuments, standing merely as a daydream. It is a place with a nomadic history, in truth an example of many of our cities, and a place which poses a tough question. In avoiding monuments, is our era to be remembered as a Disney Land?

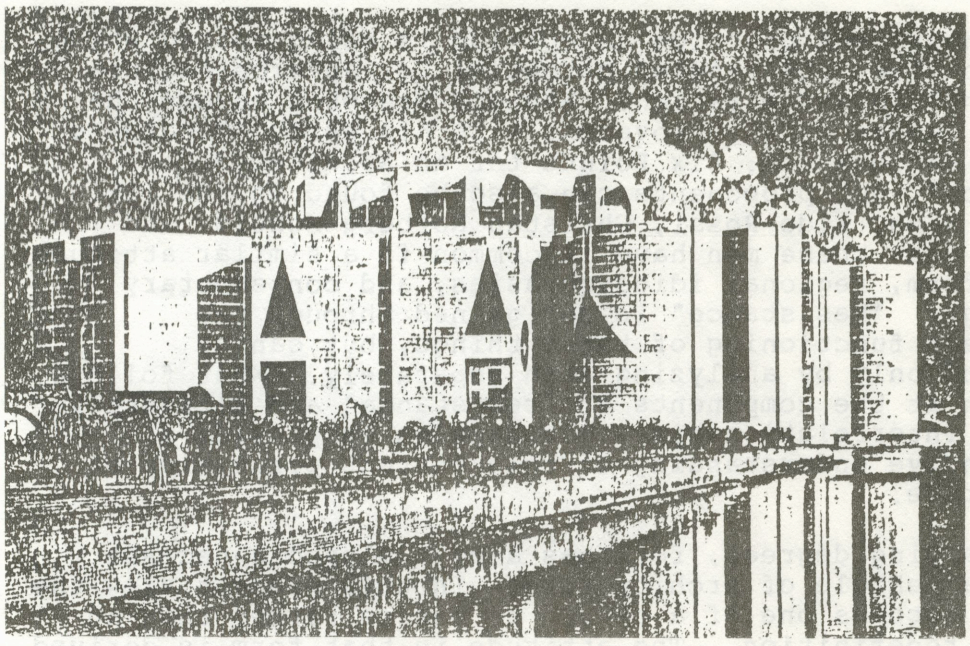
THE "RESISTANCE"

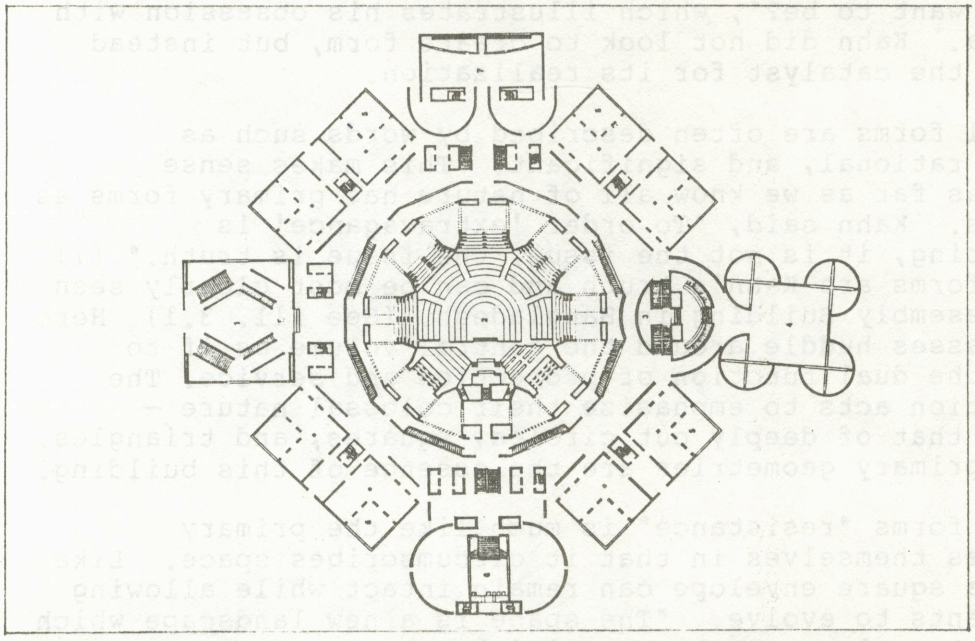
In theory and practice an opinion is being voiced which brings to light the renewed potential for an architecture "resistant" to assimilation. Kenneth Frampton became the symbolic leader of this movement with his essay "Towards a Critical Regionalism: Six Points for an Architecture of Resistance", but proponents can also be found in the likes of Louis Kahn, Aldo Rossi, Christan Norberg-Schulz and others. What these men have in common is a similar attitude towards form, regional idiosyncrasies, and contemporary technology. "Resistance" is not gained through the independent functioning of these things, but can be understood only by analyzing each separately. What follows is a look at the components of "resistance" and ultimately at their interrelationship. The hope is to provide a comprehensive understanding of this current perception of architecture.

To varying degrees, form has always played a necessary role as a vehicle of architecture. In this present view the attitude becomes one of a return to basics rather than an outright redefinition. The attitude is that form is derived from a belief that ideal forms are an absolute and eternal reality. They are predetermined by an unerring order in the universe. Louis Kahn frequently asked "what does the building want to be?", which illustrates his obsession with this idea. Kahn did not look to create form, but instead acted as the catalyst for its realization.

Ideal forms are often described by words such as primary, rational, and significant. This makes sense because as far as we know all of nature has primary forms as its basis. Kahn said, "To order 'extravagance' is unmotivating, it is not the issue, the issue is truth." (1) Primary forms are Kahn's truth and can be most clearly seen in his Assembly Building in Bangladesh. (See ill. 3.1) Here simple masses huddle around the central volume as if to fulfill the dual function of protection and service. The fenestration acts to emphasize their colossal nature — becoming that of deeply cut circles, squares, and triangles. In all, primary geometries are the essence of this building.

True forms "resistance" is much like the primary geometries themselves in that it circumscribes space. Like a cube, a square envelope can remain intact while allowing its contents to evolve. "The space is a new landscape which is to last as long as the material lasts, but the spaces which are serving it are made to change." (2) Because this architecture must weather unpredictable events, recognizing and responding to the inevitability of change becomes a cornerstone of its platform.





3.1 Louis Kahn, National Capital, Dacca, Bangladesh, 1963-83.

In taking a closer look, some would have us believe that "the ancient world seemingly resolved forever" (3) the issue of ideal forms. But beyond the restrictions of classicism one can sense that forms' relationship to "resistance" is in its uncompromising essence. If a form can be easily decomposed into primary geometries then adding to and subtracting from it would deny its integrity. It follows that it would therefore lend itself to accommodation.

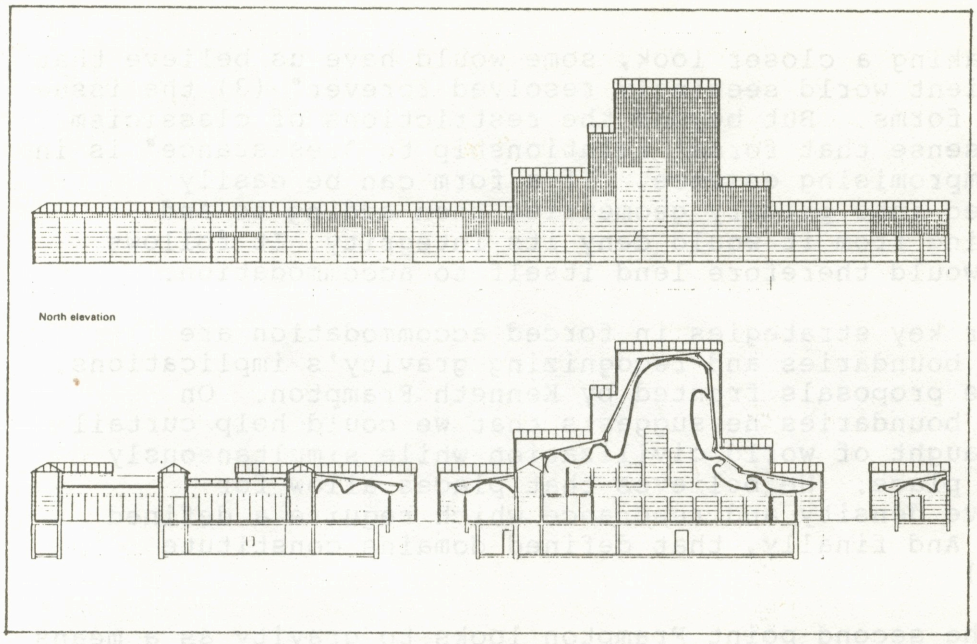
Other key strategies in forced accommodation are defining boundaries and recognizing gravity's implications. These are proposals fronted by Kenneth Frampton. On defining boundaries he suggests that we could help curtail the onslaught of world civilization while simultaneously defining place. He believes that places allow for expressive density and resonance which require a defined domain. And finally, that defined domains constitute form. (4)

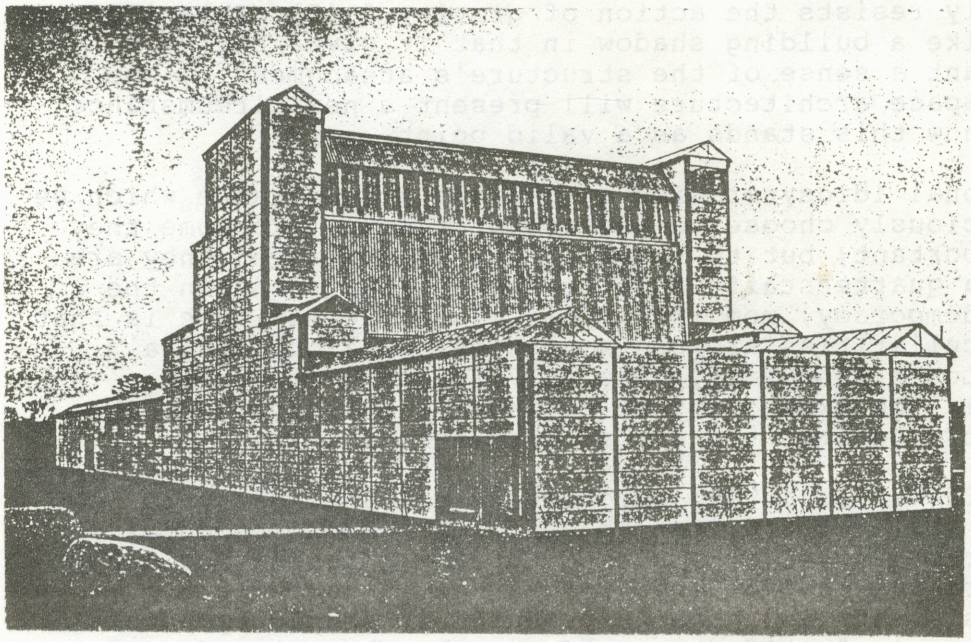
On the second point Frampton looks to gravity as a means of bringing buildings down to earth. He says "autonomy is embodied in the revealed ligaments of the construction and in the way in which the syntactical form of the structure explicitly resists the action of gravity." (5) This idea is rather like a building shadow in that it gives the participant a sense of the structure's attachment to the place. Space architecture will present a new circumstance, but for now this stands as a valid point.

Regional idiosyncrasies are an old circumstance which we can consciously choose to address or ignore. To some they are unimportant, but to those of the "resistance" they are seen as a quarterstaff: able to fend off untruths in the name of democracy, mom, and apple pie. The attitude is that local peculiarities are the key to making a building a place. Louis Kahn said, "The only language of man is art." (6) The expression of regional idiosyncrasies, the "artifact", becomes the art in architecture.

"Artifact" is a term which means for the most part just what one would expect: "an object produced or shaped by human workmanship." (7) But to include all true regional idiosyncrasies this definition has been expanded to encompass events and objects produced or shaped by natural evolution. An "artifact" could thus be the site of a rocket launch or impulsive topography, vegetation and climate.

As can be imagined, artifacts under this definition are virtually endless, so the problem arises of selecting





3.2 Jorn Utzon, Bagsvaerd Church, Near Copen Hagen, 1973-76.

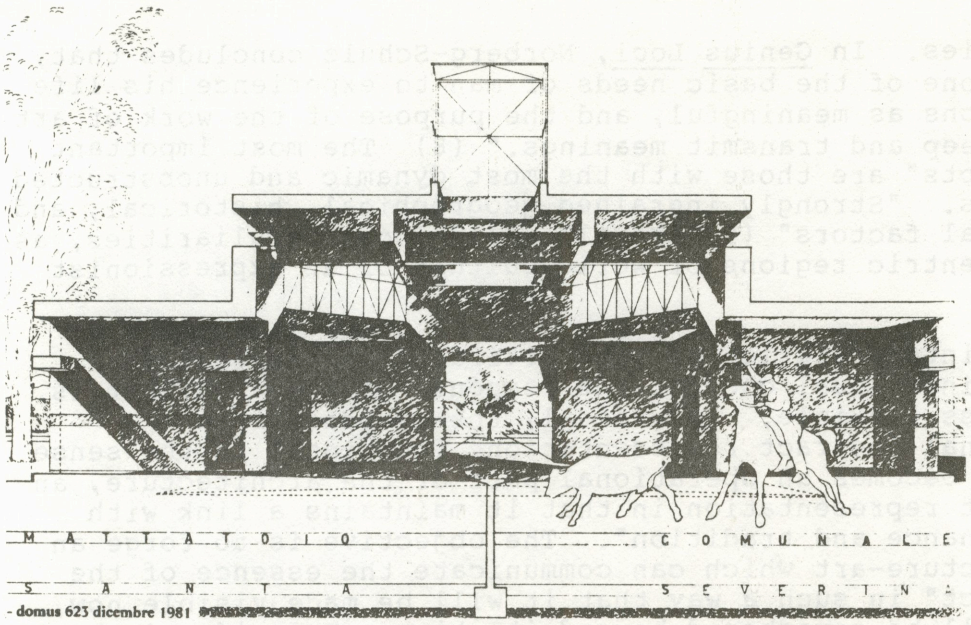
priorities. In Genius Loci, Norberg-Schulz concludes that, "It is one of the basic needs of man to experience his life situations as meaningful, and the purpose of the work of art is to keep and transmit meanings." (8) The most important "artifacts" are those with the most dynamic and unobstructed meanings. "Strongly ingrained geographical, historical, and political factors" (9) are all valid local peculiarities, as are eccentric regions of world culture or an expressionist client.

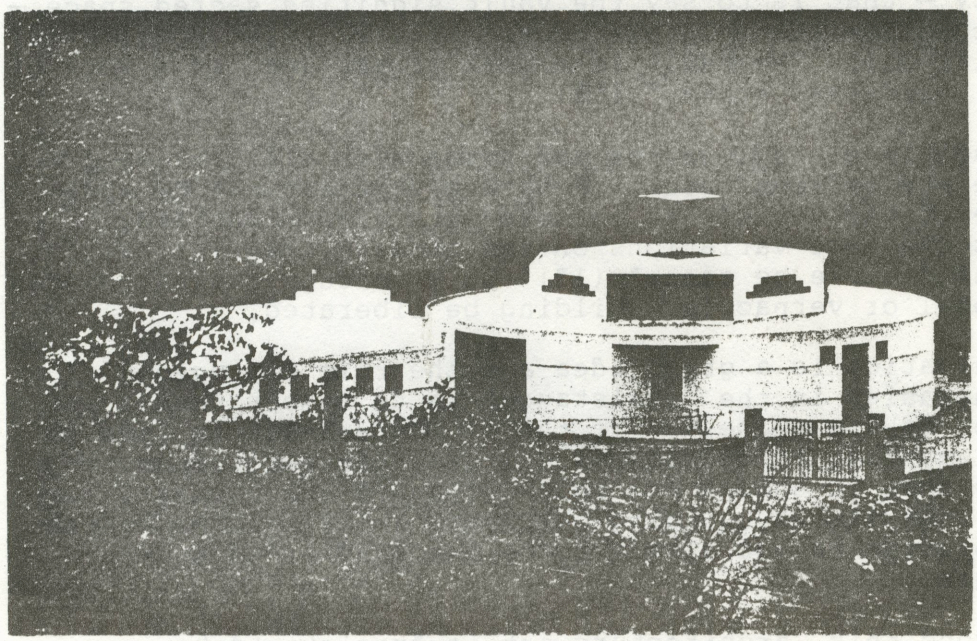
If interpretation of the "artifact" is inherently a highly individual choice, the response of the architect is much less flexible. In general, the response is a functional abstract representation, functional in the sense that it becomes an operational part of the architecture, an abstract representation in that it maintains a link with both "chance and tradition". The objective is to forge an architecture-art which can communicate the essence of the "artifact" in such a way that it will be made visible now, but still be remembered beyond its time. This idea is best illustrated in Jorn Utzons Bagsvaerd Church. Frampton points to this example and says of the vaulting, "(it was) selected and manipulated first for its direct associative capacity – that is to say the vault signifies sacred space – and second for its multiple cross-cultural references." (10) (See ill. 3.2) The vault is a work of art and "as a work of art ... preserves truth." (11)

Traditional regionalism and vernacular are obviously not what we are talking about. Reborn styles can not be made visible if the vehicle is no more than a reproduction. "Copies are mere variations on the genuine image ... which lets the visible be seen." (12) Only through evaluation can a regional or vernacular building be liberated.

Evaluation is a grand idea and the role of regional idiosyncrasies in the "resistance" is to some extent premised on its success. If the interpretation is made in such a way that it transcends cultural barriers, then it follows that it should not only influence its context, but evolve with it. A building which has a built-in mechanism for evolution is not likely to be outdated or succumb to nostalgia.

Beyond this, architecture-art is "resistant" by transforming the place into an architecture place. "The locus is a relationship between a certain specific location and the buildings that are in it. It is at once singular and universal." (13) If the artifact becomes so effectively





3.3 Alessandro Anselmi, Slaughter House, Calabria, Italy, 1980-81.

represented in the building that the building can no longer be differentiated from its site then it is for all intents and purposes locked to a fixed point. An artifact within an "artifact" is much more easily accommodated than assimilated.

A final note along these lines. If a building makes full use of the "artifact" then it necessarily demands the use of all senses. "It is clear that the liberative importance of the tactile resides in the fact that it can only be decoded in terms of experience itself: it can not be reduced to mere information, to representation or the simple evocation of simulacrum substituting for absent presences." (14) This is the stuff they do not tell you on T.V. and as such it returns architecture to the realm of direct interaction.

Revitalizing direct interaction has many applications in the "resistance", as this view also promotes a return to a positive relationship between architecture and contemporary technology. The feeling is that as a contextual reality, our present building capabilities must be part of any truth-seeking solution and must be presented in an honest way. Modern technology is not an arbitrary circumstance of our current situation, but rather a result of our perpetual quest for technical advancement. To disregard this in built form would be to suppress context. To sanction time-honored permanence, it is imperative that we invite all meaningful context to participate. Kahn said, "The structure teaches" (15) meaning that we as architects can learn from structure, but it can take on a greater definition here — the structure also teaches if it preserves the truth of its day. In being forthcoming about contemporary possibilities we invite historical relevance.

The attitude towards structural honesty is a subidea of this in that it points out the potential for circumventing historical relevance by denying structure its expression. If we are willing to embrace instrumental reason then we must also be willing to express its realities. Rather than the election of the skin and bones aesthetic, I think this merely alludes to the idea of a window into the skeleton. After all, it is not necessary to see every tendon to understand the operation of a muscle.

It is also not necessary to muscle our way into history by pushing technology to its outer limits. "It's the same thing as writing a waltz, and you don't try to write a symphony into it." (16) The construction must be selected

in relation to the meaning of the architecture. "Utility established as meaning generates meaninglessness." (17)

Both attitudes can be seen in Alessandro Anselmi's slaughter house for Calabria, Italy. (See ill. 3.3) The materials, although simple, are contemporary and are used in an honest manner. They ward off any notion of fashion while refraining from testing their limits. Anselmi uses the glass, steel, and concrete for exactly what they are and in so doing has created a very straightforward building.

Straightforward too is the role of technology in resisting assimilation. It becomes much like that of regional idiosyncrasies in its drive to address the truth of the moment. As opposed to being a weak representation, the materials crystalize into an artifact in themselves. The "arriere-garde" must serve as a symbol of and instrument for universal civilization. (18) In doing so it can make claim to being representative of its time and thus in part worthy of historical accommodation.

For a better perspective of this architecture as a process we must look to the collective role of its components. We find their interrelationship to be a truth — seeking mediation aimed at realizing "the difficult whole." Without this dialectic interplay there can be no truth. Of Critical Regionalism Frampton states, "Such a regionalism depends to some degree on cultivation of a relation between the identity of a given society and the profession." (19) In addition he quotes Sanford Anderson as saying, "The functionally adequate form must be adapted to give expression to its function." (20) Dialogue is implied here; however, it is more than just a dialogue — it is an intercourse which results in a merging of the minds. No longer is any independent development recognizable.

This implies a total synthesis, but the dialectic interplay is bigger. It is one by which the whole is forged without dismantling the integrity of its parts. Despite compromise, the essence of each piece must be maintained. Form does not fall victim to technology while culture does not take a back seat to form. Although the list goes on, the point remains the same. It is that in deriving the greater whole the foundation on which it is built must not be sacrificed.

Thus, in theory and practice an opinion is being voiced which brings to light the renewed potential for an architecture "resistant" to assimilation. This is an

architecture constructed around a truth-seeking mediation between form, regional idiosyncrasies and contemporary technology. Each of these components becomes inherently resistant in itself: form in being simple, primary, and significant; regional idiosyncrasics in conveying multivalent meanings and contemporary technology in assuming the role of an artifact. The cumulative resistance is premised on the preserved integrity of these parts, but by virtue of the dialectic interplay is necessarily greater than their sum.

There is seemingly a paradox: assimilation breeds accommodation. The incorporation of architecture's elements produces an architecture demanding of its place in history. It is ironic that this resurfaces at a time when the question of style is so hard. Modernism provided the illusion of a break from the past, but here we find laws functioning with great clarity — laws which have gone untended for so long. I think we must confront the idea that culture, although manmade is not without its forces. "There is always a real world to be reckoned with that waits to impose its tests of fitness on any culture." (21) We can add to our society in whatever way we like, as long as we are conscious of the regional and collective forces which are factual context.

CONCLUSION

My conclusion is that architecture, as a critical practice, may be consciously approached as either fabric (accommodating meaning) or monument (assimilating meaning). I contend that both are valid and that both have their appropriate place in our society. I see the choice as residing with the architect, but subjective only in the analysis of the artifact. I believe that certain circumstances mandate certain responses.

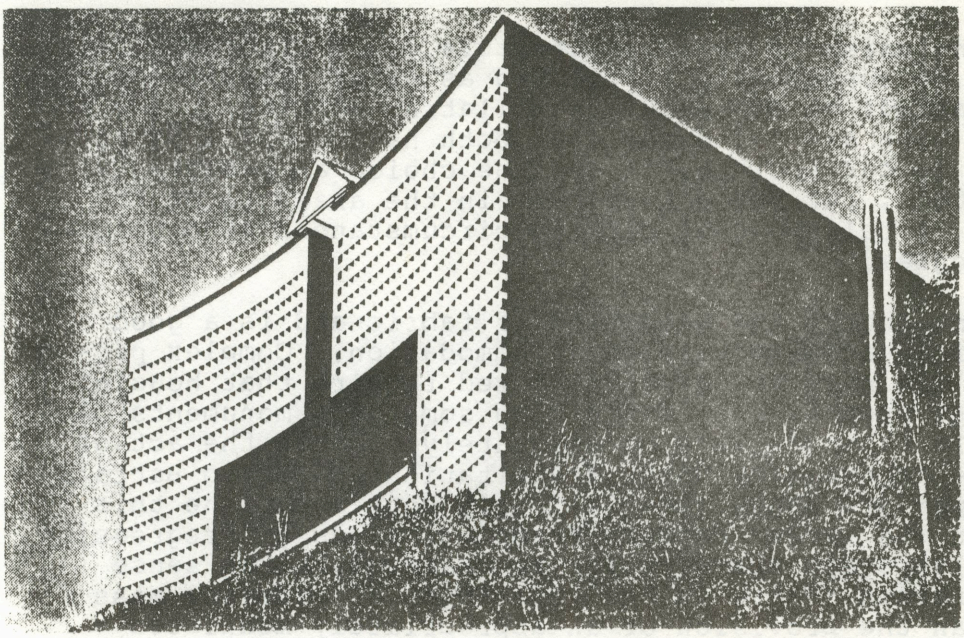
Housing courts the selection of fabric and is a good example of an architecture of accommodation. Complex programs and the need to be personalized require that housing accommodate symbols — by definition something monuments can not do. In their failure to adequately address the act of living, Le Corbusier's Unite d'Habitation and Mario Batta's Morbio Superiore House (see ill. 4.1) both underline this point. In the latter Kenneth Frampton, finds a, "regression towards 'leftover' space, which is residual in the sense that its raison d'etre is the generation of exterior mass rather than the provision of an appropriately modulated internal volume."(1) To the credit of the idea, fundamental mistakes are not easily concealed.

Programs which are less diversified invite interpretation, organization and representation of a place. Richard Rogers' recently completed Lloyd's of London building does just that. (see ill. 4.2). Beyond the stylistic rhetoric of its facade lies, as Reyner Banham has noted, a simple glass box. If furthers its argument for being a monument through the use of the greatest technology or the integration of what has become a regional idiosyncrasy. In other words, "High Tech" in Great Britian has effectively summarized the British technical perspective.

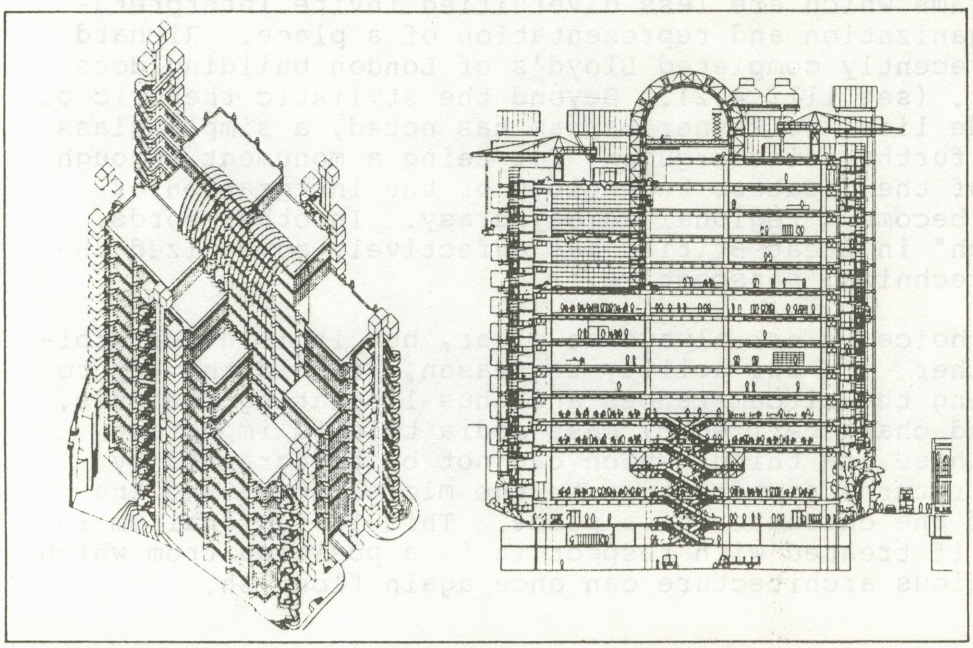
The choice is not always so clear, but it is never arbitrary either. In our ability to reason, we hold the key to deciphering the circumstances and thus liberating the cues. In a world characterized by mass media this is important because these are things which can not be telegraphed by T.V. It returns architecture to the microclimate and the issues of the character of a place. This is regionalism in 1987 and if treated with respect it is a position from which unpretentious architecture can once again flourish.

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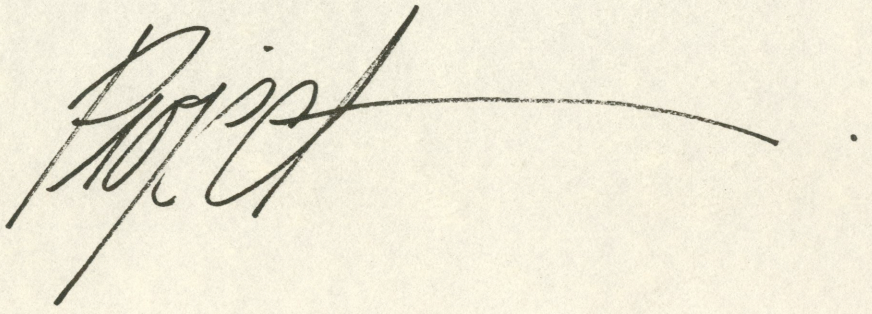
[1] Kenneth Frampton, "Botta's Paradigm," Progressive Architecture, December 1984, p. 86.



4.1 Mario Botta, Morbio Superiore House, Switzerland, 1983.



4.2 Richard Rodgers, Lloyd's of London, London, 1986.



The Clos Pegase Design Competition
Design Program

General

Clos Pegase will be a special place. It will be a commercial operation of quality, yet provide the privacy and solitude desired by its owners. Although a landmark, it will be integrated with a very fragile site. It must demonstrate the very highest in architectural design excellence, yet not overpower the art and the craft of wine making. It must be practical, yet romantic. These dichotomies must be addressed in the design.

The site provides both unique opportunities and constraints. Currently divided into the east and west sector by a public highway, the east sector is dominated by a heavily wooded hill along which runs the scar of an abandoned railroad track. This notch in the lower portion of the hill provides an opportunity for a winery and circulation areas. Public access should originate from the main highway since this is the local tradition. The hill may be relandscaped as necessary to integrate the three major functions: the winery, the sculpture point, and the residence.

Because of the circulation and parking requirements of the winery complex, the owner realized that certain vineyard portions of the eastern sector will be utilized for these functions. It is of prime importance that the commercial and public endeavors of the operation have the proper functional requirements and relationships as presented in the Design Program.

The Winery

The winery is to serve as a landmark and signpost for Clos Pegase. It is to be located in a visually prominent position from Highway 414. Production will eventually be 23,000 cases of wine per year with sixty percent of the wine white and forty percent red. At full capacity, a total of approximately 368 tons of grapes will be delivered to the winery each harvest during a ten week period from September to November.

Daily tonnage received may be as much as sixty tons. Total winery capacity will be approximately 138,000 gallons made up of stainless steel tanks and barrels.

The winery will be designed to display a token painting collection with the exhibition spaces integrated with those production facilities that are accessible to the public. Its style is open to the designer's intentions, bearing in mind only the owner's inclination toward simple materials: wood, stone, or brick. While the overall design may be monumental, it should retain simple geometric forms; in feeling it would relate to the landscape and, of course, to the spirit of the wine tradition. The latter should be particularly pertinent to the tasting and public rooms. The owner has envisioned a water feature tied to the public spaces of the winery.

A comment by the owner: "Its design [the winery] could easily be in the spirit of Mario Botta's Casa Rotonda, a cylinder sliced by light in two; it could also be the extreme opposite in style, Junzo Yoshimura's simple forms based on traditional ancient Japanese lines as seen in the roof of the Ise shrine complex; or it could embody the art of Arata Isozaki, a souring temple of wood in the Japanese Alps."

Specific design requirements are as follows:

1. Relative positions and flows between process areas are presented in Diagram I. forklift movement must be possible between all areas of the winery including the barrel storage.

2. Grape and supply trucks will be at least tractor-trailer type with trailers up to seventy feet in length. Adequate space must be provided for straight approach and exit to crusher-stemmer and grape delivery station. The road must have an all-weather surface. Grape unloading areas must have surface

elevation higher than the crush area floor elevation. Loading docks for the storage area should be provided. Truck loading and unloading surface area must be suitable for hard tire forklift traffic. The clearance needed at the site of the trucks and alternate drive locations are shown on diagram I. the recommended maximum grade of all roads to and from the winery is eight percent.

3. The grape receiving and crush pad (Area 1) is sized for forklift operation, pumps, grape conveyor, and a crusher-stemmer. This area may be located outside, but adjacent to the winery buildings.

4. The fermentation and pressing area (Area 2) is inside the winery building. This space will contain twenty-two 113.55 HL tanks that are ninety-inches diameter and 114-inches tall; ten 151.4 HL tanks, eighty-four-inches diameter and 167-inches tall; and five 75.7 HL tanks, sixty-seven-inches diameter and 131-inches tall.

5. the wood tank room will contain twenty-five 151.4 HL tanks, eighty-four-inches diameter and 167-inches tall; five 75.7 tanks, sixty-seven-inches diameter and 131-inches tall; and one 113.6 HL tank, ninety-inches diameter and 114-inches tall.

6. In the process area (Area 3) there will be two filters, a barrel washing station, and other process equipment like centrifuges. This area must be centrally located with access to the fermentation tank area, oak tank area, barrel storage, and bottling line. This area will have considerable forklift traffic and will also be used to store pumps and other portable process equipment.

7. The laboratory (Area 9) should be at the same elevation as the production area. Natural light in this room is desirable but not absolutely necessary.

8. The mechanical room (Area 11) houses a 100-ton refrigeration system, a five HL tank, and a hot water boiler, either oil or gas fired.

10. The tasting room (Area 13) and bathroom (Area 8) may be on the second floor level. Separate bathrooms for the general public and staff personnel are required with lockers provided in the staff facilities. All bathrooms must meet the handicapped requirements of the local building Code.

11. As much as possible, free-spanned space should be designed for all production areas. This is especially important in the wood tank room and the warehouse, bottle storage (Area 7), and cased goods storage (Area 8). There should be no columns in the bottling room (Area 6) and process room (Area 3).

12. The warehouse space (Area 8) must be air-conditioned and run off the 100-ton refrigeration system. It must be able to be closed off from the rest of the production areas. The same is true of the wood tank room (Area 4). This room and the barrel storage area require a thirty to fifty percent humidity air space.

13. Economically unfeasible for modern wineries, gravity flow is not required or encouraged; however, linear flow from grape to bottle may be a design consideration.

14. Since the winery will conduct tours during working hours, the design concept should include tour paths and viewing areas that will not disturb any of the production operations. Areas to be toured are 1, 2, 3, 4, 5, and 6 shown in diagram I.

16. Area requirements for the winery are included in Table I following.

17. The most economical way to store barrels is to nest them. They should be nested four rows high, approximately nine to ten feet, with a ceiling height of approximately two

feet above the highest barrel. Please note that in all wine storage areas, tank, barrel, or bottle, the ratio of free-air volume to container volume must be kept to a minimum.

The Sculpture Garden

The original program called for a sculpture garden. Here this stipulation has been modified to a sculpture point. The sculpture point was chosen over a garden because it was felt that the client would prefer to have the bulk of has collection in the Napa Valley, where he maintains a residence. Provisions in this program are designed merely to maintain consistency with Clos Pegase #1 and the clients affection for contemporary sculpture.

The sculpture point is intended to become a landscaped common and place of orientation. It is to contain, within its topographical limitations, a lawn and flower bed. It is to be the home of an avant-guard sculpture which relates to theme of Pegasus.

The point is clearly the least defined facility in the Design Program. This is intentional. The spirit, ceremony, procession, and character of the point are seen as the "glue" that cements the entire complex to the site. It should have security provisions, flexible settings for art, and a unique experience of art in nature.

While not a specific requirement, the point should includes sites to accept innumerable minor pieces of art throughout. The sites should be varied, presenting locations against the sky, in and around water, in glades — all providing a continuous sequence of experiences.

The owner expects major relandscaping of the hill to occur, and is prepared for major tree removal if called for in the design. Water is available for ponds or water features from a private reservoir in the east parcel.

The Wine Master Residence

During the harvest and processing seasons the wine master is required to be at the winery sixteen to eighteen hours a day. For this reason, a residence for his use has been included in the program. This is not seen as a permanent residence, but rather as a place to escape during the most engaging times of the year. The owner envisions this temporary residence as having the image of a classical villa that blends the best of both East and West into the unique environment of the Finger Lakes.

While we previously stated in the submission package that the residence's main theme should be its rustic aspect, the word "rustic" may have been incorrectly interpreted. While the owners are open to most styles that fit within their constraints, they envision large ceramic squares in the living room and dining room, with wood and other natural material predominating throughout.

While allowing utmost space for paintings, the interior should be built around an atrium incorporating at least one large living room, a study and two bedrooms. Ceiling heights in the living room should be at least fifteen feet and ten feet in the rest of the house.

The owners presently reside in a contemporary house in San Francisco designed by Joseph Esherick as well as one built before Versailles in Paris and are comfortable in both. While disliking the coldness which comes from too much metal and glass, they have an open mind regarding the style of their future wine masters residence in the Finger Lakes.

Addendum

The following items are clarifications to the Design Program dates 7/9/84 and the Regulations dated 5/1/84. They are hereby incorporated as part of the Design Program and the Regulations.

1. Modifications and Additions to the Design Program

1.1 Parking: for the purposes of the competition, the requirement is fifteen public spaces and ten staff spaces, associated jointly with the winery and sculpture garden.

1.5 Page 10 of 11, fifth paragraph, delete the sentence "The main window of every room should face as near to south as possible to take the full benefits of the sun." To the fifth paragraph, add a final sentence: "The owners prefer an western exposure and view where practicable.

Table I

23,000 Case Winery Space Requirements

Area no. ref. Diag. I	Area Description	Minimum Ceiling Height (ft.)	Area Perimeter (ft.)	Area sq. ft.
1	Grape Receiving & Crushing	NA	30 x 60	1,800
2	Fermenting & Processing	18	60 x 65	3,900
3	Processing	12	20 x 24	480
4	Wood Tank Room	18	30 x 80	2,400
5	Barrel Storage	12	60 x 100	6,000
6	Bottling Room	9.5	22 x 24	528
7	Bottles & Supplies Storage	18	80 x 50	4,000
8	Cased Goods Storage	18	65 x 100	6,500
9	Laboratory	8	20 x 20	400
10	Shop, Maintenance & Tools	8	20 x 25	500
11	Mech. Systems Room, Hot Wtr., Elect. & Refrg.	10	20 x 25	500
12	Bathrooms	8	20 x 20	400
13	Tasting	10	30 x 50	1,500
13A	Wine Shop	8	10 x 15	150
14	Offices & Conference Room	8	22 x 30	650
				Total Area 29,708

Diagram I

23,000 Case Process Flow and Space Requirements
Expansion to 50,000 case capacity shown dotted in relation to uses.

Legend

Supplies Flow ○○○○○○

Service Flow □□□□□□

Product Flow ▭

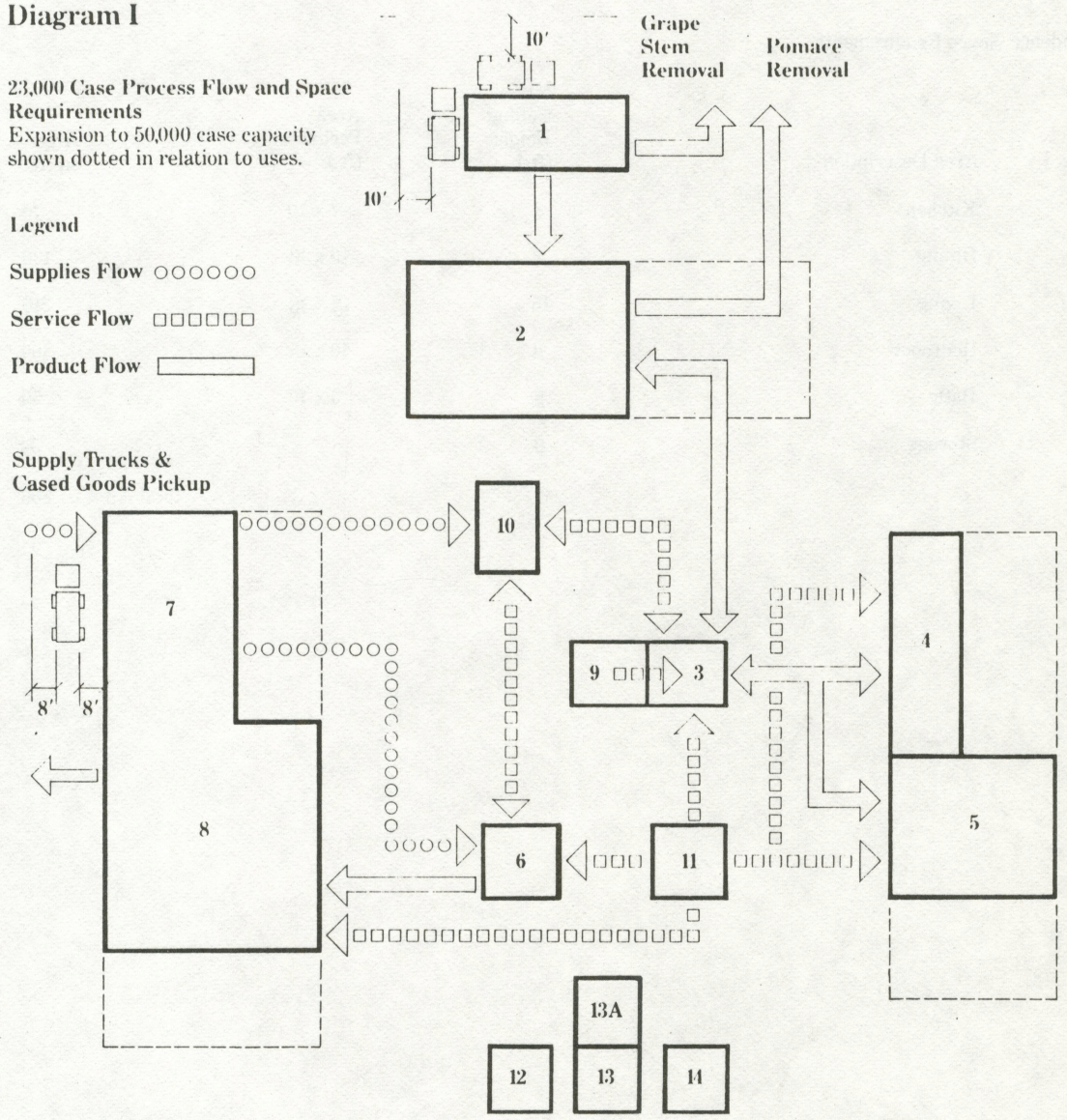


Table II (Addendum)

Residence Space Requirements

Area no. ref. Diag. I	Area Description	Minimum Ceiling Height (ft.)	Area Perimeter (ft.)	Area sq. ft.
15	Kitchen	8	7 x 10	70
16	Dining	8	10 x 13	130
17	Living	15	12 x 18	216
18	Bedroom	8	10 x 15	300
19	Bath	8	5 x 10	50
20	Storage	8		34
			Total Area	800

Pegasus[1]

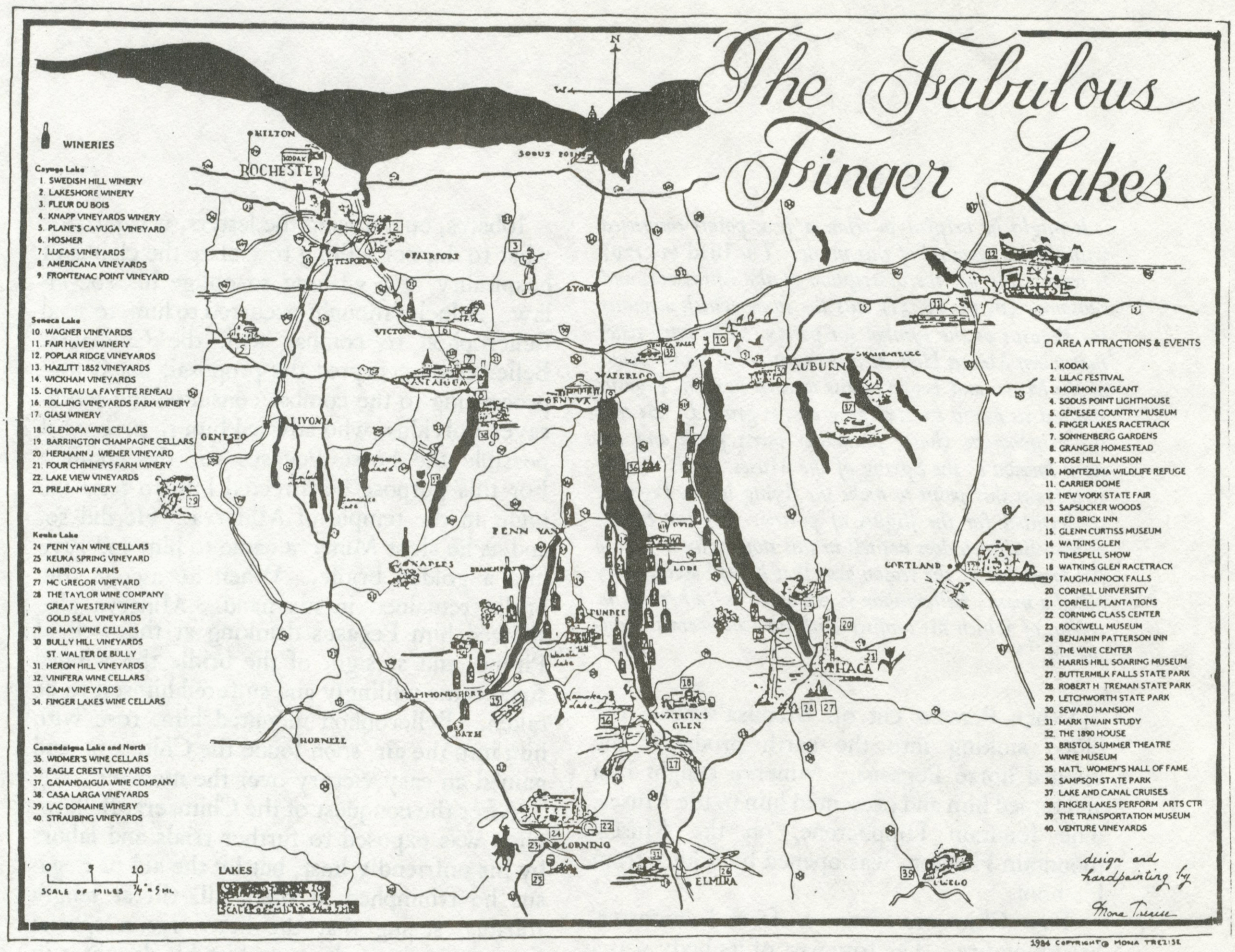
It might be helpful to relate a few points connected with the background of this myth. The Iliad *(v, 179) is responsible for the description of the Chimaera, and Pausanias (ii, 31; lv, 31) tells the story which accounts for Pegasus as the symbol for poetry. The story states that when Mount Helicon was so entranced by the songs of the Muses and began to rise toward heaven, Pegasus stopped its ascent by stamping on the ground. At that the Hippocrene (horse fountain) burst forth and became known as the Spring of the Muses. It is an easy step from this point to make the flying horse, Pegasus, the symbol for the flights of poetry. As for Bellerophon, Bulfinch does not tell in this story why he had to flee from home; the reason was that he had accidentally killed a man. Bellerophon is explained as "a hero of the storm, of which his conflict with the Chimaera is symbolical."*[2]

When Perseus cut off Medusa's head, the blood sinking into the earth produced the wingéd horse Pegasus. Minerva caught him and tamed him and presented him to the Muses. The fountain Hippocrene, on the Muses' mountain Helicon, was opened by a kick from his hoof.

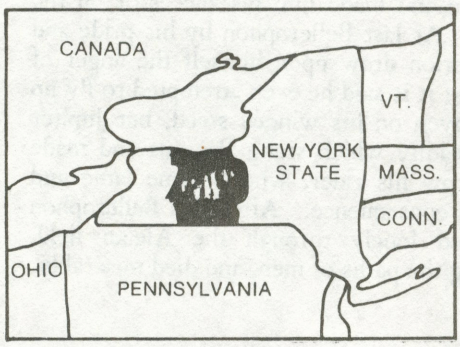
The Chimaera was a fearful monster, breathing fire. The fore part of its body was a compound of the lion and the goat, and the hind part a dragon's. It made great havoc in Lycia, so that the king, Iobates, sought for some hero to destroy it. At that time there arrived at his court a gallant young warrior, whose name was Bellerophon. He brought letters from Proetus, the son-in-law of Iobates, recommending Bellerophon in the warmest terms as an unconquerable hero, but added at the close a request to his father-in-law to put him to death. The reason was that Proetus was jealous of him, suspecting that his wife Antea looked with too much admiration on the young warrior.

Iobates, on perusing the letters, was puzzled what to do, not willing to violate the claims of hospitality, yet wishing to oblige his son-in-law. A lucky thought occurred to him, to send Bellerophon to combat with the Chimaera. Bellerophon accepted the proposal, but before proceeding to the combat consulted the soothsayer Polyidus, who advised him to procure if possible the horse Pegasus for the conflict. For this purpose he directed him to pass the night in the temple of Minerva. He did so, and as he slept Minerva came to him and gave him a golden bridle. When he awoke, the bridle remained in his hand. Minerva also showed him Pegasus drinking at the well of Pirene, and at sight of the bridle the wingéd steed came willingly and suffered himself to be taken. Bellerophon mounted him, rose with him into the air, soon found the Chimaera, and gained an easy victory over the monster.

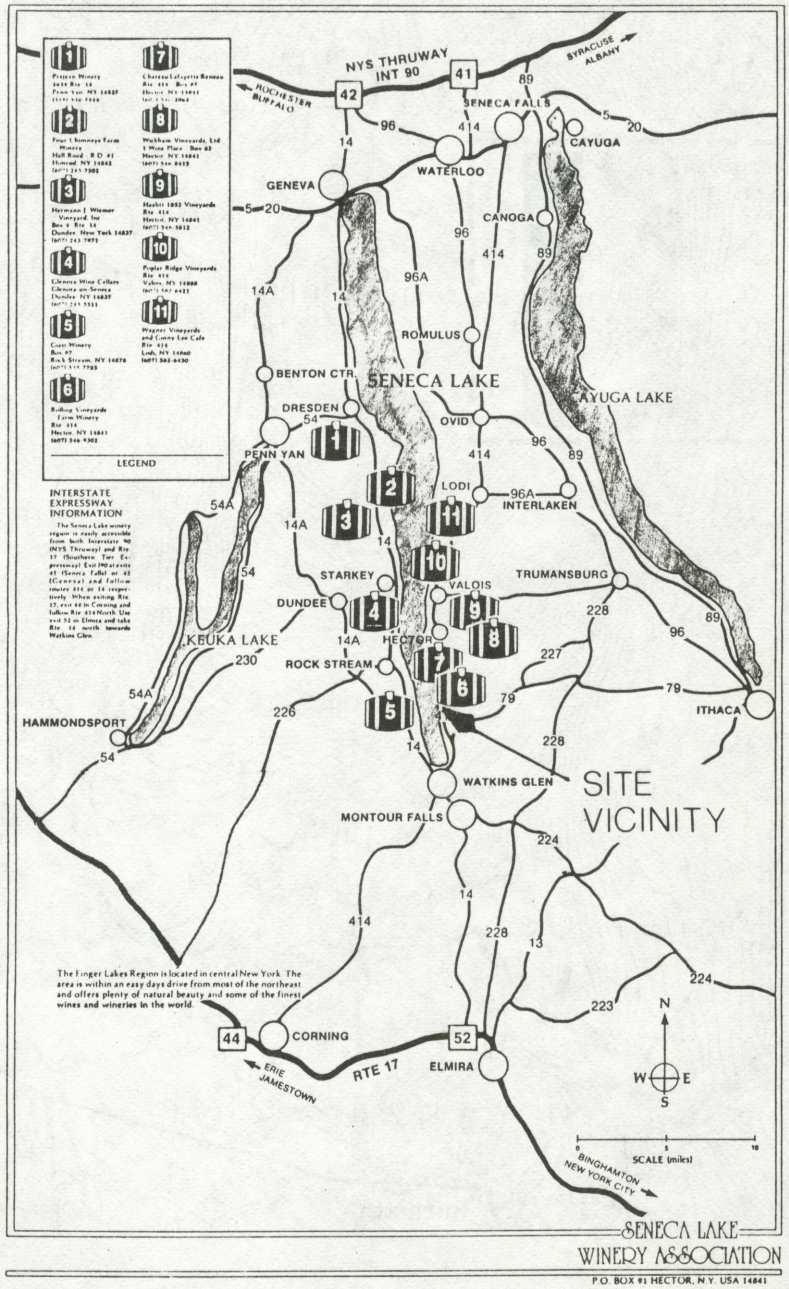
After the conquest of the Chimaera, Bellerophon was exposed to further trials and labors by his unfriendly host, but by the aid of Pegasus he triumphed in them all, till at length Iobates, seeing that the hero was a special favorite of the gods, gave him his daughter in marriage and made him his successor on the throne. At last Bellerophon by his pride and presumption drew upon himself the anger of the gods; it is said he even attempted to fly up into heaven on his wingéd steed, but Jupiter sent a gadfly which stung Pegasus and made him throw his rider, who became lame and blind in consequence. After this Bellerophon wandered lonely through the Aleian field, avoiding the paths of men, and died miserably.



State Map



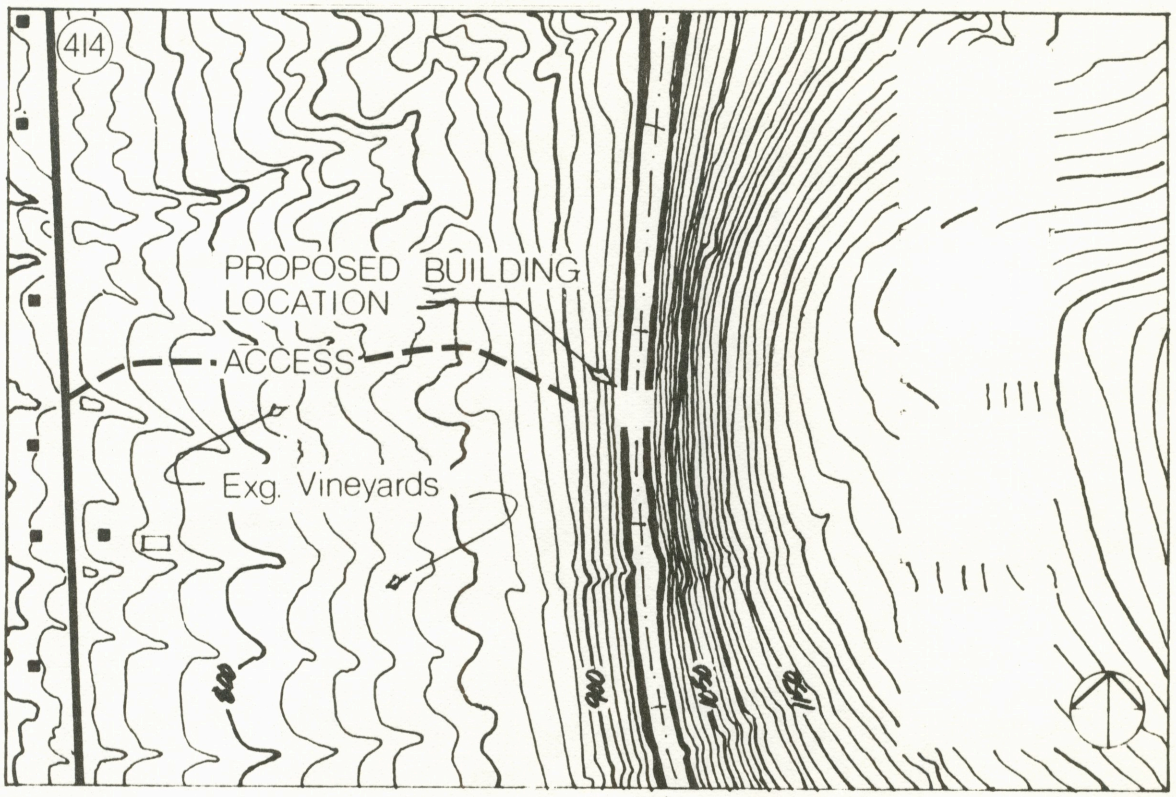
Regional Map


LEGEND
1 Prejean Winery
2 Four Chimneys Farm Winery
3 Hermann J. Wiemer Vineyard Inc
4 Glenora Wine Cellars
5 Coars Winery
6 Rolling Vineyards Farm Winery
7 Chateau Lafayette Reneau
8 Waltham Vineyards, Ltd
9 Haskell 1852 Vineyards
10 Poplar Ridge Vineyards
11 Wagner Vineyards and Conny Lee Cafe
INTERSTATE EXPRESSWAY INFORMATION
The Seneca Lake winery region is easily accessible from both Interstate 90 (NYS Thruway) and Rte 17 (Southern Tier Expressway). Exit 42 at exits 41 (Seneca Falls) or 40 (Geneva) and follow routes 414 or 14 respectively. When exiting Rte 17, exit 64 in Corning and follow Rte 414 North. Use exit 52 in Elmira and take Rte 14 north towards Watkins Glen.
NYS THRUWAY INT 90
ROCHESTER BUFFALO
SYRACUSE ALBANY
SENECA FALLS
CAYUGA
WATERLOO
GENEVA
CANOGA
ROMULUS
BENTON CTR.
SENECA LAKE
CAYUGA LAKE
DRESDEN
PENN YAN
OVID
LODI
INTERLAKEN
STARKEY
VALOIS
TRUMANSBURG
DUNDEE
KEUKA LAKE
HECTOR
ROCK STREAM
ITHACA
HAMMONDSPORT
WATKINS GLEN
MONTOUR FALLS
SITE VICINITY
The Finger Lakes Region is located in central New York. The area is within an easy days drive from most of the northeast and offers plenty of natural beauty and some of the finest wines and wineries in the world.
CORNING
ELMIRA
RTE 17
ERIE
JAMESTOWN
BINGHAMTON
NEW YORK CITY
N
W
E
S
SCALE (miles)
SENECA LAKE WINERY ASSOCIATION
P.O. BOX #1 HECTOR, N.Y. USA 14841

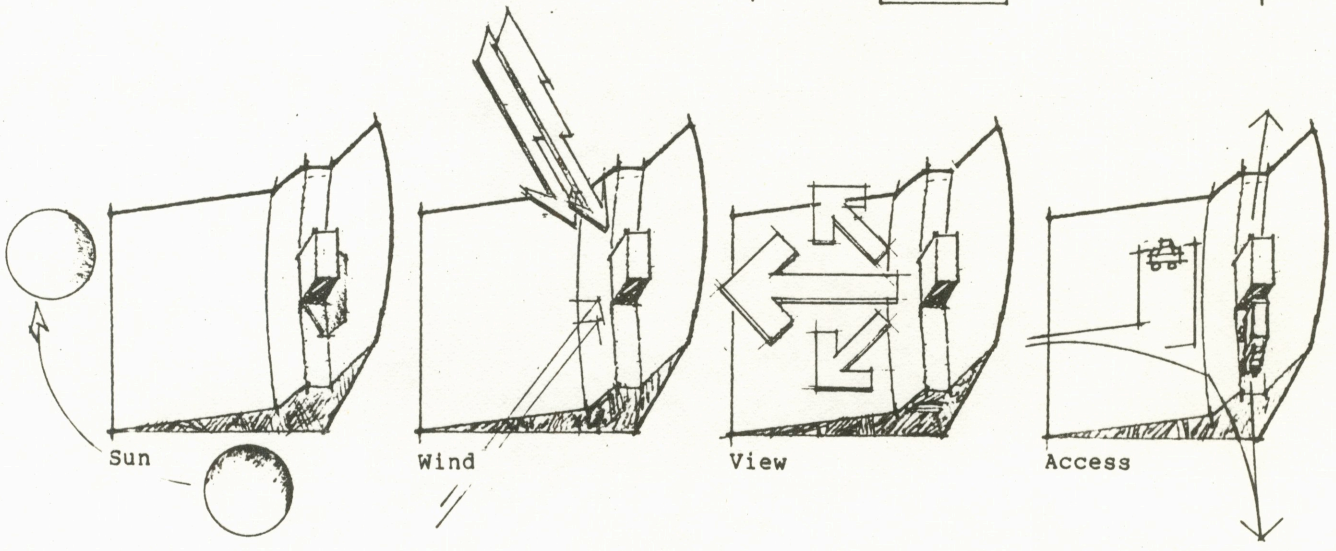
Local Map



Vicinity Map


414
PROPOSED BUILDING LOCATION
ACCESS
Exg. Vineyards
0'
500'
1000'
2000'

Site Map


Sun
Wind
View
Access

APPLICATION OF THE IDEA

Thesis 1

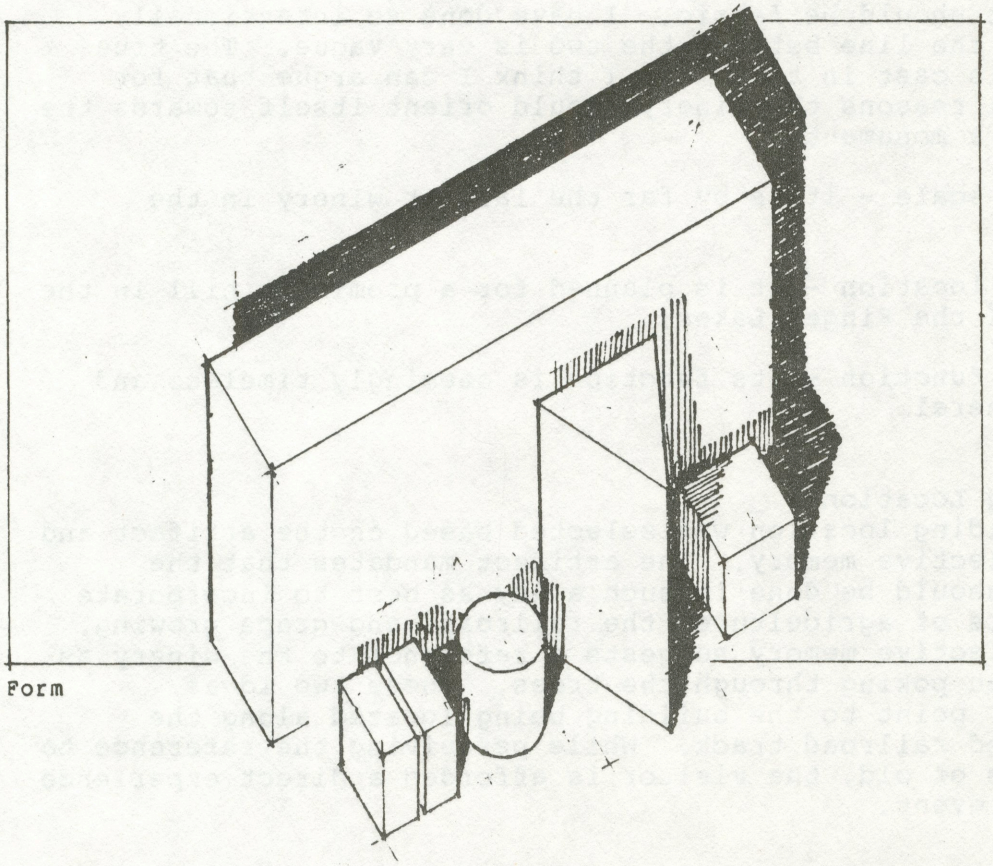
Monument vs. Fabric:
To this point I have only implied what should be monument and what should be fabric. I have done so intentionally because the line between the two is very vague. The true answer is cast in time, but I think I can argue that for rational reasons the winery should orient itself towards the role of a monument.

1. Its scale - it is by far the largest winery in the region.

2. Its location - it is planned for a prominent hill in the heart of the Finger Lakes.

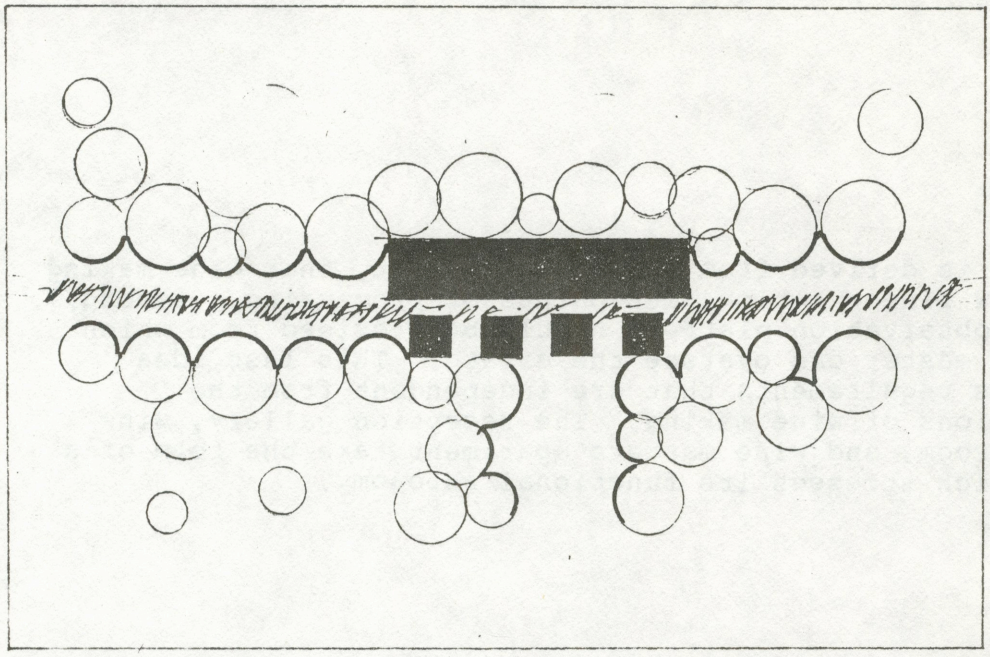
3. Its function - its function is seemingly timeless and very general.

Building Location:
The building location was selected based on the artifact and the collective memory. The artifact mandates that the siting should be done in such a way as best to incorporate the facts of agriculture, the railroad, and grape growing. The collective memory suggests a reference to the winery as a chateau poking through the trees. These two ideas together point to the building being located along the abandoned railroad track. While perceiving the reference to wineries of old, the visitor is afforded a direct experience of each event.

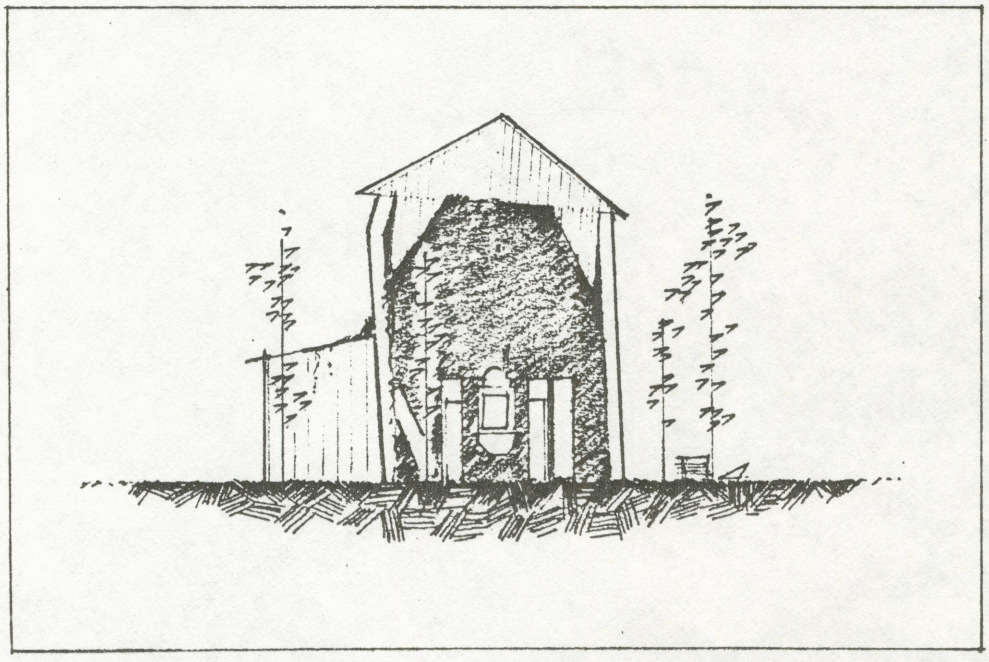


Form

Form:
The form is derived from two ideas. First, that wine making is a slow linear action with points of processing. Second, that an observation platform should be provided from which the wine master can oversee the estate. This last idea organizes requirements that are independent from the stipulations of wine making. The reception gallery, wine tasting room, and wine masters apartment take the form of a tower which stresses its functional autonomy.



Railroad



Agriculture

Regional Idosyncrasies (local):

a. Railroad

Direct Association - commemoration of the event.

Functional Element - private access road and linear central form.

Symbolic of - the path of the train and the path of the grape.

Material - concrete pavers.

b. Agriculture

Direct Association - a barn preserved for equipment storage and other existing buildings evolution to ruins.

Functional Element - an implied boundary along the road.

Symbolic of - a changing of the guard.

c. Grape Growing

Direct Association - a gash in the earth to distinguish the existing from the new.

Functional Element - public access drive.

Symbolic of - the fact that grapes were grown there before there was a winery.

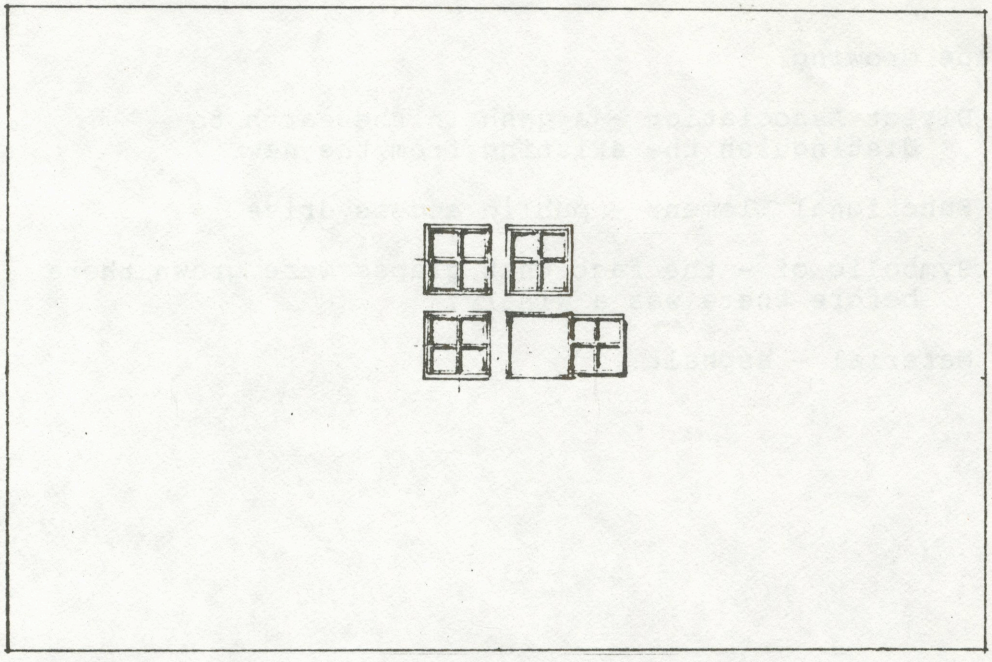
Material - asphalt.

d. Topography

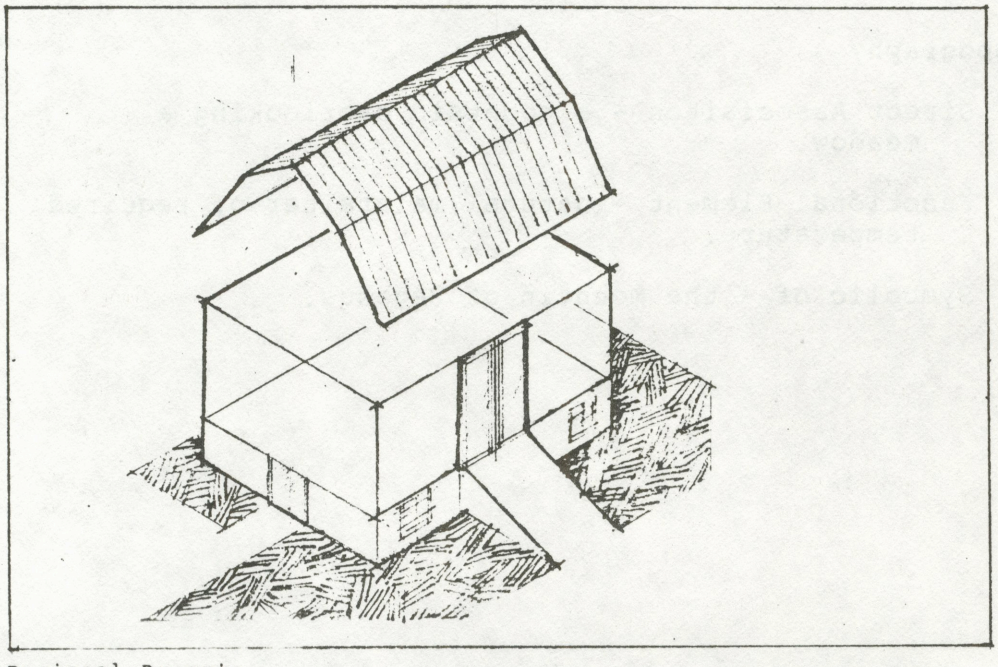
Direct Associaiton - a mountain overlooking a meadow.

Functional Element - natural maintainer of required temperature.

Symbolic of - the mountin of Pegasus.



Environment



Regional Dynamic

e. Environment

Direct Association - the natural lighting of the building.

Function Element - small windows.

Symbolic of - the fact that the building is in the northeast and that there are people inside.

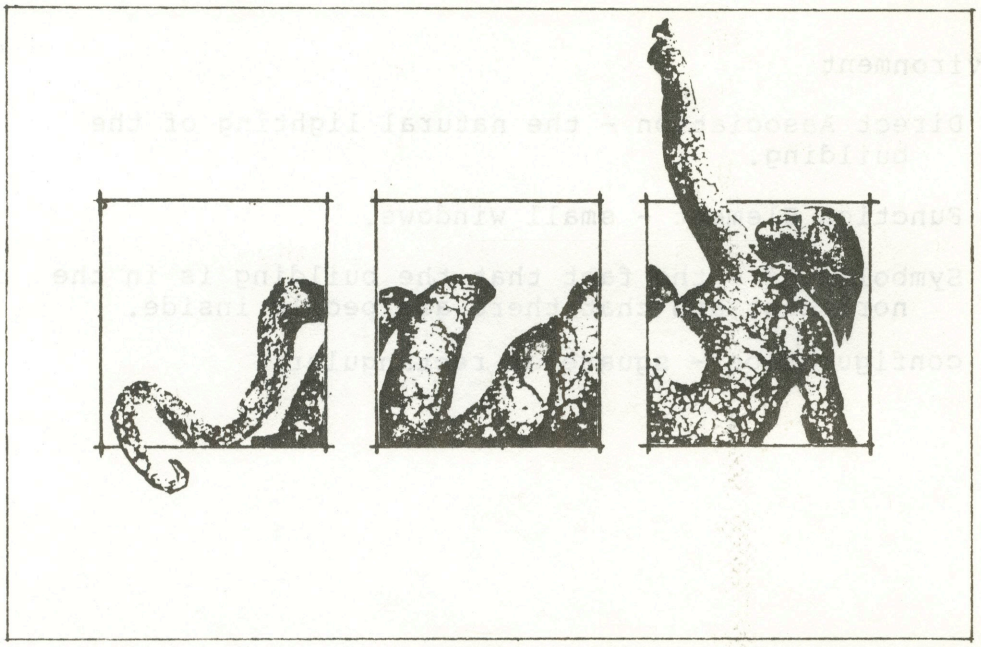
configuration - square or rectangular.

f. Regional Dynamic

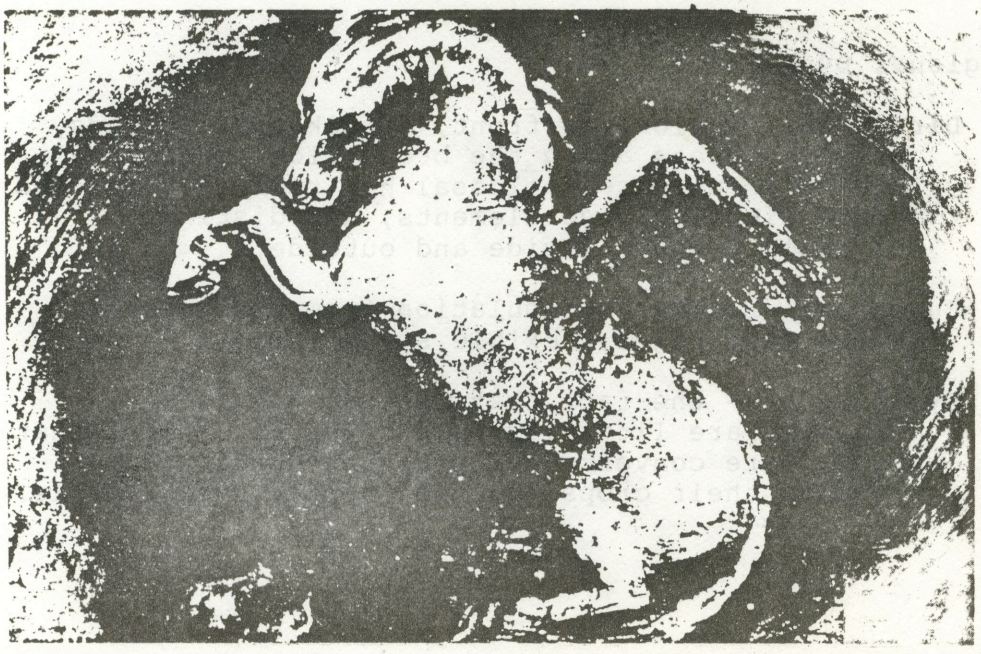
Direct Association - a front, a back and two ends, primary access along the broad side of the form, elevated entrance, colossal hip roof, generalized space with inserted elements, and distinct division between inside and outside.

Functional Element - insulation from the climate which encourages flexible space.

Symbolic of - the fact that Central New York wineries are literally farm wineries. Also, that farms were converted to grape production only because their crops (grapes) became unmarketable.



Wine Making



Client

Regional Idiosyncrasies (World Culture)

a. Wine Making

Direct Association - the sensous path.

Functional Element - the touring path.

Symbolic of - the path of the grape to the bottle and our path from the bottle to the boudoir.

Material - white marble.

Configuration - linear.

b. Client

Direct Association - the landing of Pegasus.

Functional Element - a statue which becomes a point of orientation.

Symbolic of - the owner as a collector of sculpture, the tourist as Bellerophon coming for the saddle of Pegasus, Pegasus rising from the blood of Medusa ("blood of the earth") and the winery.

Technology

a. Material

1. Based on Clos Pegase #1 the clients preference in for masonry construction with colored plaster applied.

2. The construction of wineries has traditionally been of stone and brick.

3. The construction of new wineries in the region has produced no common vocabulary of materials.

Thus, the building will incorporate masonry with applique explored for color and textured.

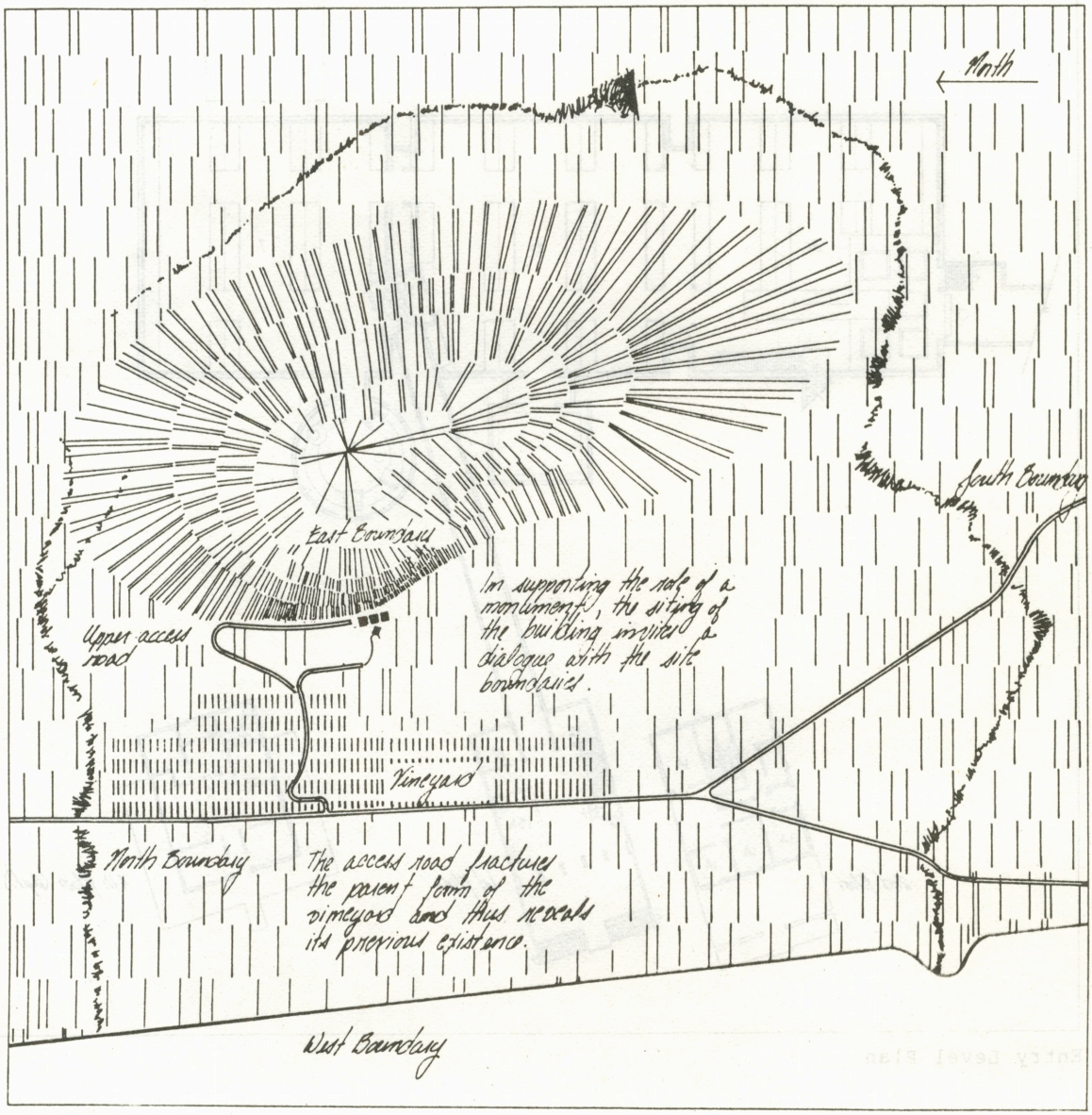
b. Technique

The analysis has mandated honesty between material and contemporary construction technique. A contemporary technique is one that is representative of its time (ex.: as opposed to traditional stonework, placing slabs of stone with a crane). With a comparession element as a primary material load bearing construction is implied.

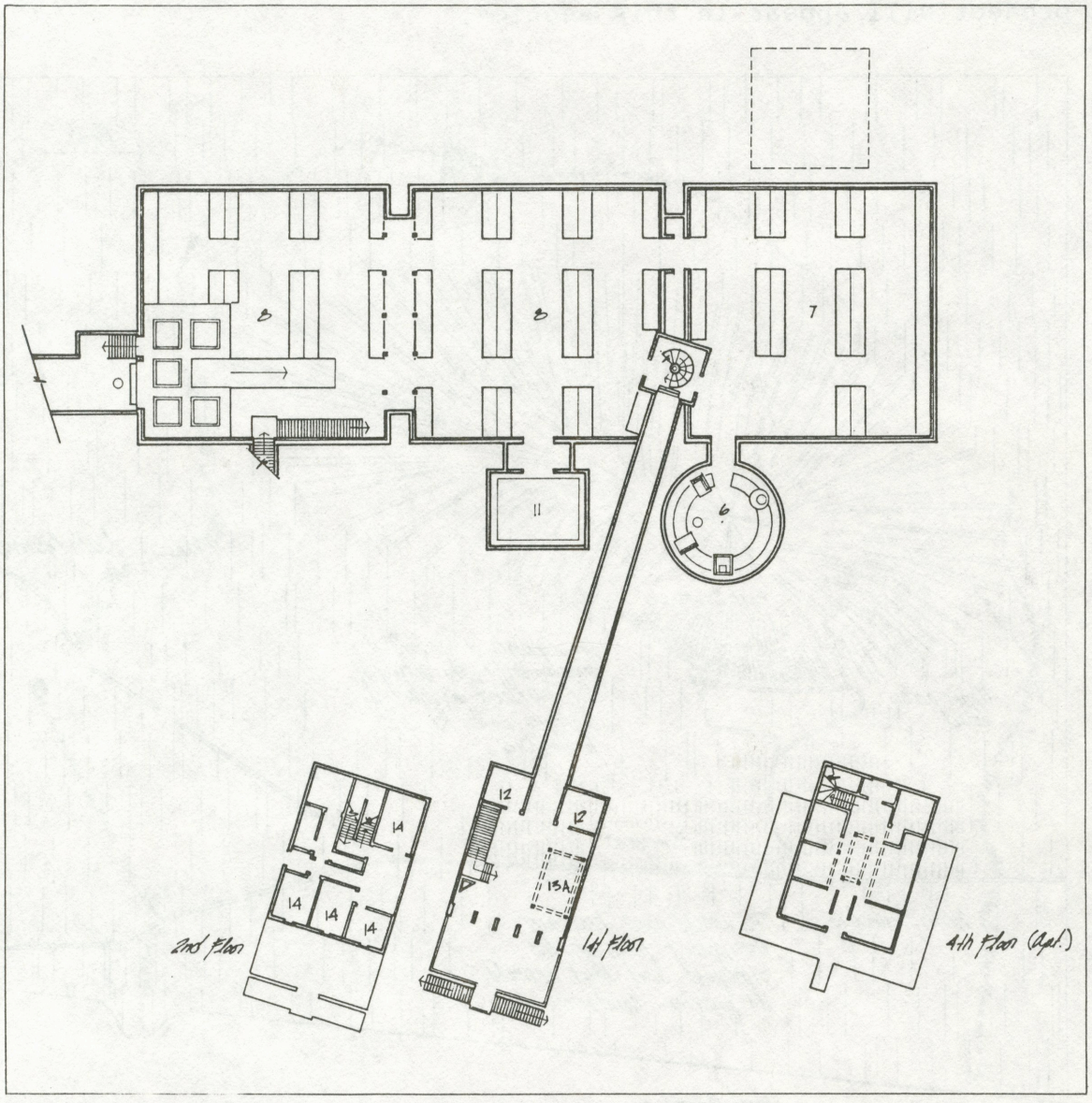
APPLICATION OF THE IDEA

Thesis 2

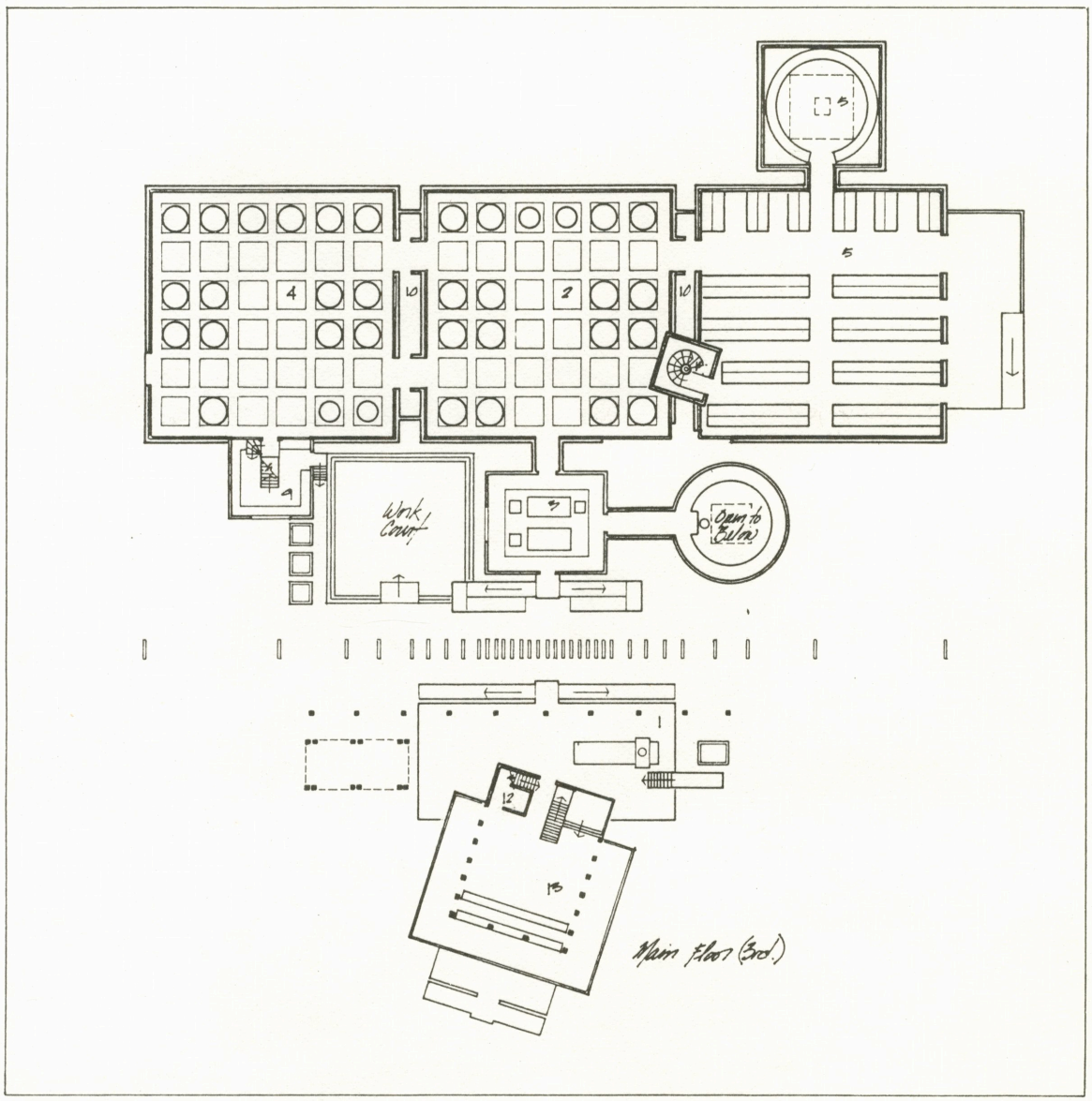
These parts of the submission are included here because they are referended to the program. Eventually, my entire project will appear in this section.



Estate Plan



Entry Level Plan



Main Level Plan

FOOTNOTES

(Accommodation Towards Assimilation:
Shelter with Decoration on it)

[1]Robert Vienturi & Denise Scott Brown, A View From the Campidoglio: Selected Essays 1953-1984. (New York: Harper & Row, 1984), p. 62.

[2]Ibid., p. 62.

[3]Ibid., p. 67.

[4]Ibid., p. 67.

[5]Ibid., p. 63.

[6]Robert Venturi, Complexity & Contradiction in Architecture (New York: Meseum of Modern Art, 1977), p. 42.

[7]Ibid., p. 16.

[8]Ibid., p. 63.

FOOTNOTES

(The "RESISTANCE")

[1]John W. Cook and Henrich Klotz, "Louis Kahn," in Conversations with Architects (New York: Praeger Publishers, 1973), p. 190.

[2]Ibid., p. 210.

[3]Abb Rossi, The Architecture of the City (Cambridge, Mass.: The MIT Press, 1978), p. 107.

[4]Kenneth Frampton, "Toward a Critical Regionalism: Six Points for an Architecture of Resisteance" in The Anit-Aesthetic, ed. Hal Foster (Port Townsend: Bay Press, 1983), pp. 24-25.

[5]Ibid., p. 27.

[6]John W. Cook & Henrich Klotz, "Louis Kahn," in Conversations with Architects (New York: Praeger Publishers, 1973), p. 183.

[7]William Morris, ed., The American Heritage Disctionary of the English Language (Boston: Houghton Mifflin Co., 1978), p. 75.

[8]Christian Norberg-Schultz, Genius Loci: Towards a Phenomenology of Architecture (New York: Rizzoli, 1979), p. 5.

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[10]Kenneth Frampton, p. 22-23.

[11]Christian Horberg-Schultz," Heidegger's thinking in Architecture," Perspectra, 20 (1983): p. 62.

[12]Ibid., p. 64.

[13]Christian Horberg-Schultz, "Genius Loci: Towards a Phenomenology of Architecture (New York: Rizzoli, 1979), p. 6.

[14]Kenneth Frampton, p. 28.

[15]John W. Cook & Henrich Klotz, p. 179.

[16]Ibid., p. 192.

[17]Kenneth Frampton, p. 17.

[18]Ibid., p. 20.

[19]"Modern Architecture and the Critical Present," p. 41.

[20]Kenneth Frampton, pp. 24-25.

[21]Rodney Stark, Sociology (Belmont, California: Wadsworth Publishing Co., 1985), p. 129.

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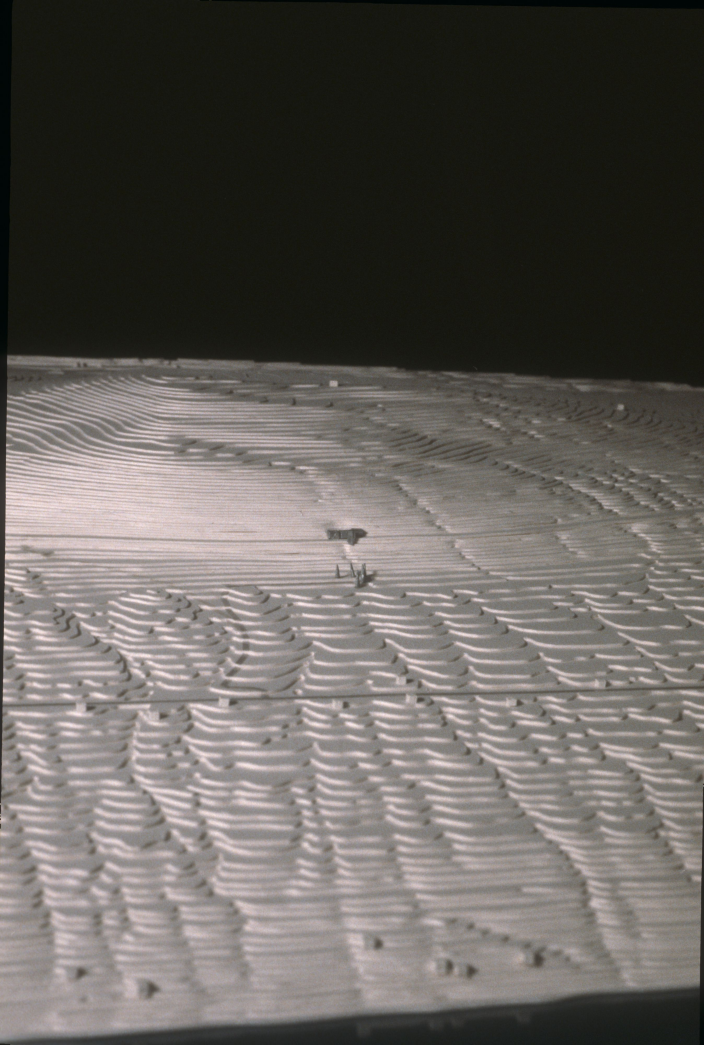
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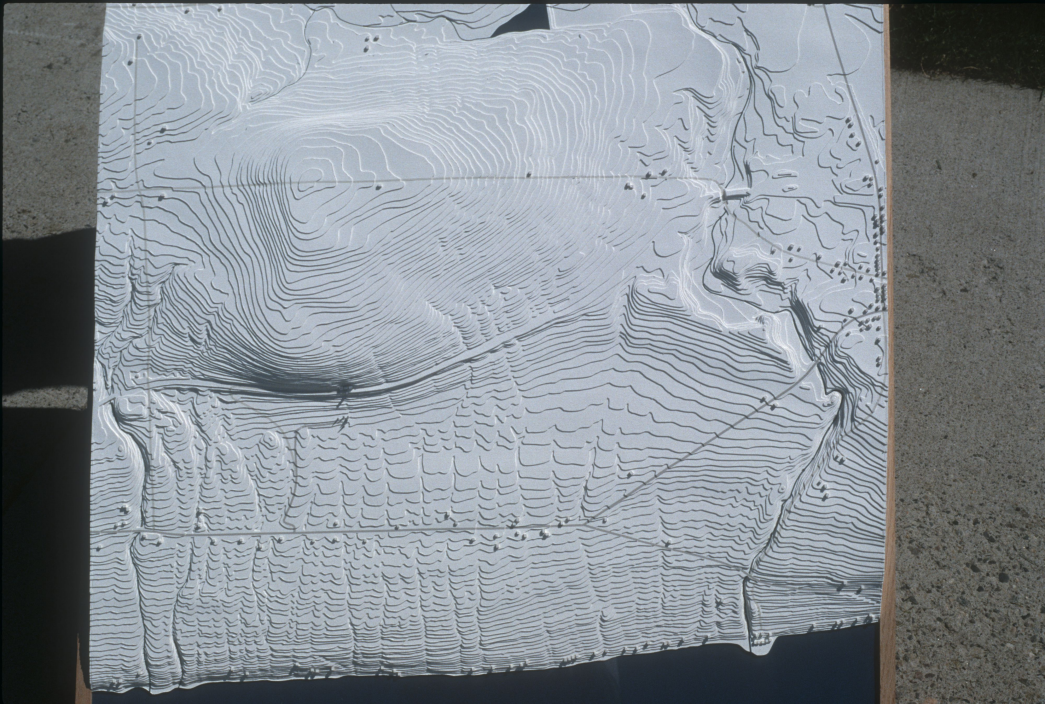
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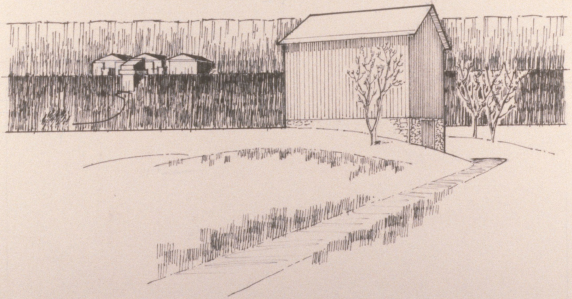
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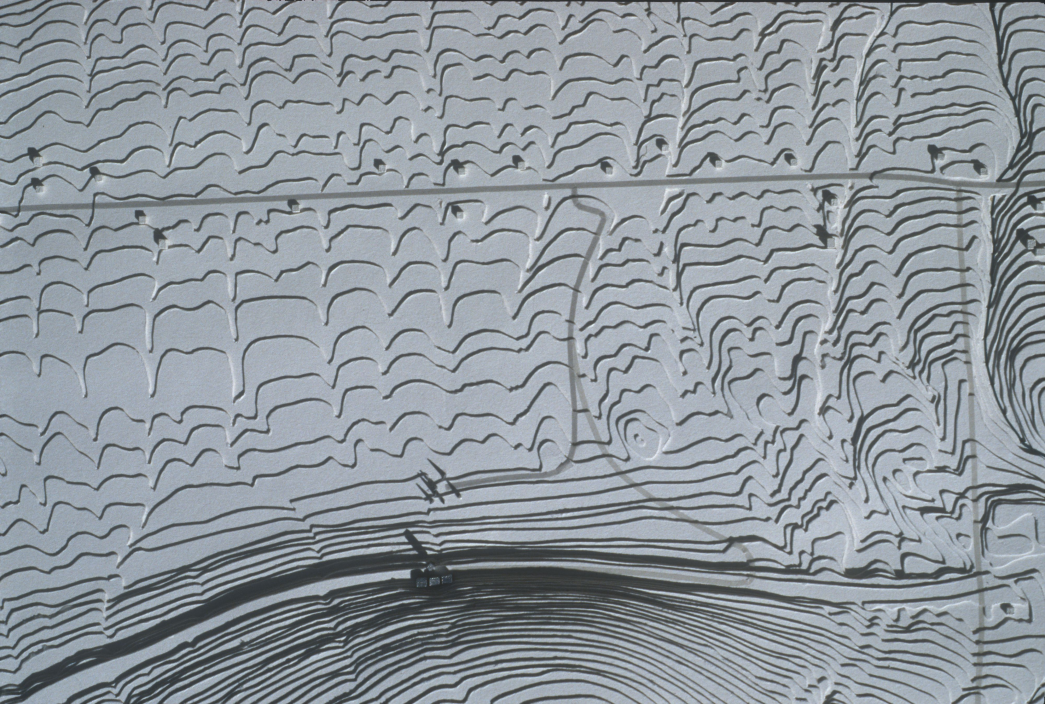
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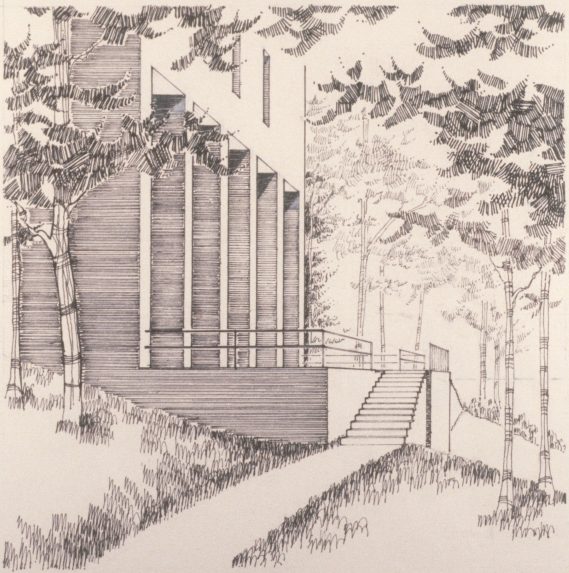


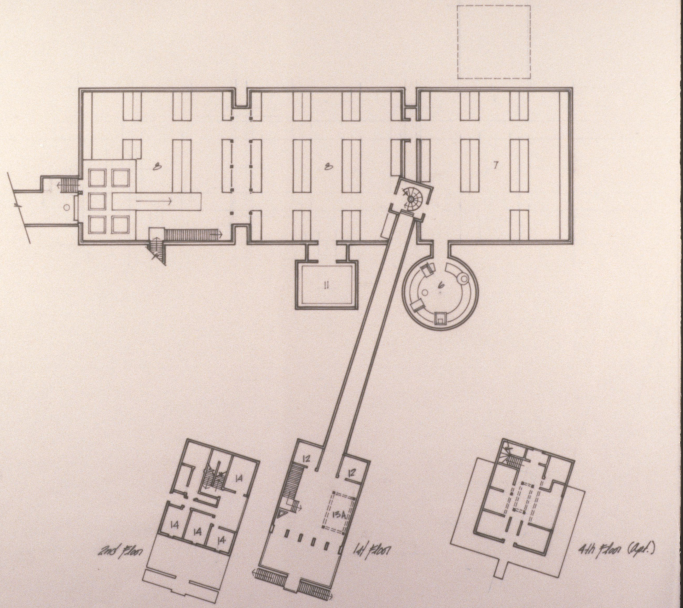


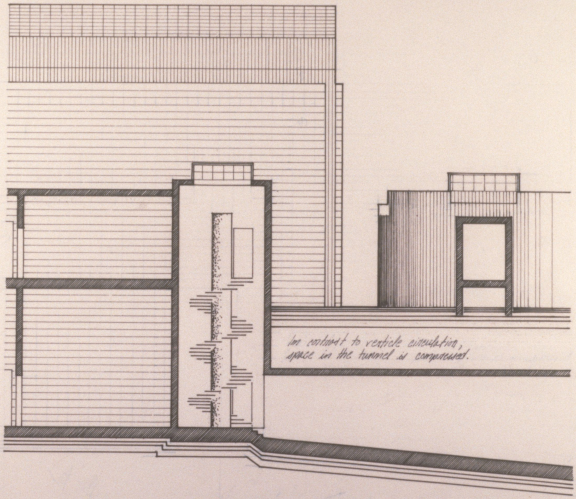




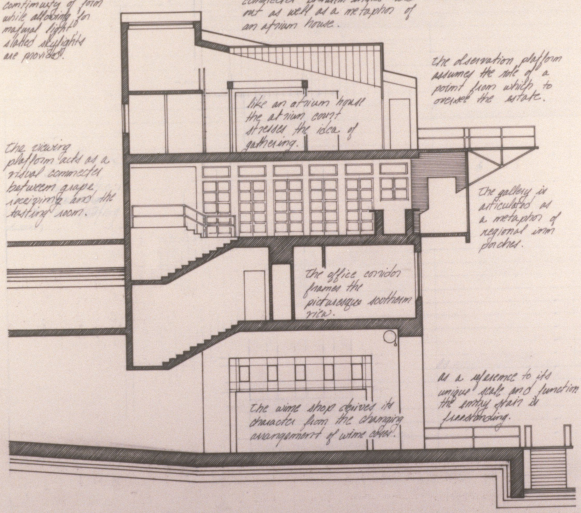


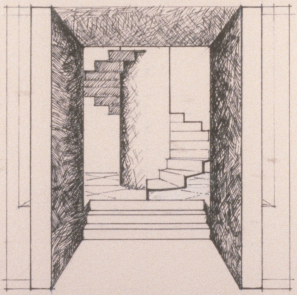


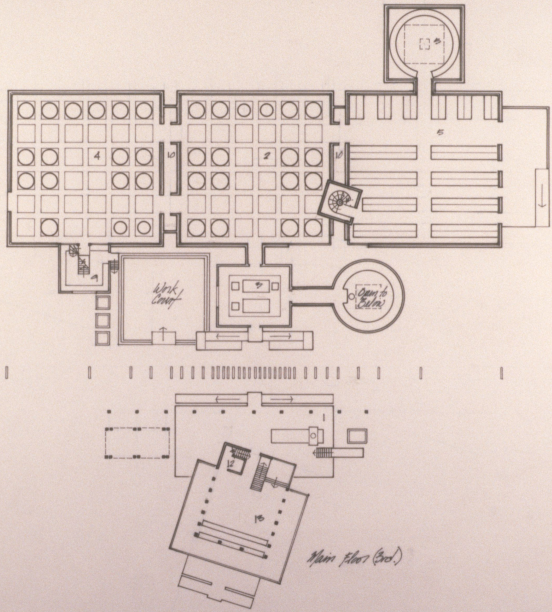

7
11
12
13a
14
2nd floor
1st floor
4th floor (Apt.)

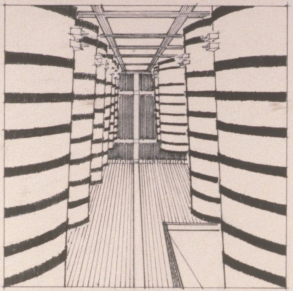


To emphasize building as monument, the slab tower is articulated as a wedge in the rock.

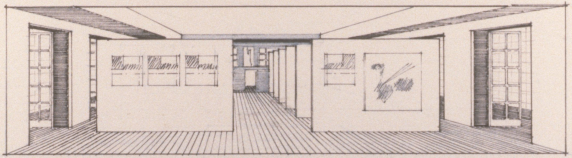

To maintain continuity of form while allowing for natural lighting skylight skylights are provided.
The glass skylight becomes a connector between inside and out as well as a metaphor of an atrium house.
The observation platform assumes the act of a point from which to oversee the activity.
like an atrium house the atrium court creates the idea of gathering.
The viewing platform acts as a visual connector between groups, overlooking both the seating court.
The gallery is articulated as a metaphor of regional urban pinches.
The office corridor frames the picturesque southern view.
The wine shape derives its character from the changing arrangement of wine casks.
As a reference to its unique scale and function the winery attains its surroundings.




Work Comp
Upper Gallery
Upper Floor (Incl.)









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