

DESIGNING UC IRVINE

Spencer C. Olin
Professor Emeritus of History
Edward A. Dickson Emeritus Professor

Unlike personal anniversaries such as birthdays and weddings, institutional anniversaries customarily extend over many months. The symposium and its accompanying architectural exhibit, for example, were culminating events in an ongoing 40th anniversary celebration that began with Commencement ceremonies in June 2005. Just prior to Commencement, festive anniversary banners were hung on light poles around campus. Since then various schools and programs across the campus have been celebrating in their own more local settings, and, on September 29th, UCI colleagues gathered with their families and community friends in a spirited mood to enjoy an outdoor anniversary concert in Aldrich Park. The 40th anniversary theme was also incorporated into such events as the UCI Medal awards ceremony and the UCI Arts Plaza dedication.

UC Irvine has every reason to turn its 40th anniversary into an extended occasion for celebration, a time to acknowledge impressive achievements and the realization of dreams and aspirations. It is also an opportune moment to reinforce bonds with colleagues, alumni, and community friends and supporters. Some would suggest that an anniversary also provides an opportunity for self-reflection and thoughtful appraisal. It is an opportunity to ask whether a life, a relationship, or an institution could be substantially improved by different kinds of decisions and behaviors. As we congratulate ourselves on a job well done thus far, we can also consider how to do even better in the years ahead. UCI's 40th anniversary thus enables us both to ponder our past and contemplate our future. Conscious of this dual possibility, the speakers at our 40th anniversary symposium explored both the celebratory and the self-reflective opportunities that this important occasion provides us.

Because the architectural history of this campus is not widely known or fully appreciated, the exhibit *Under Construction Indefinitely* in the Langson Library emphasizes UC Irvine's early architectural

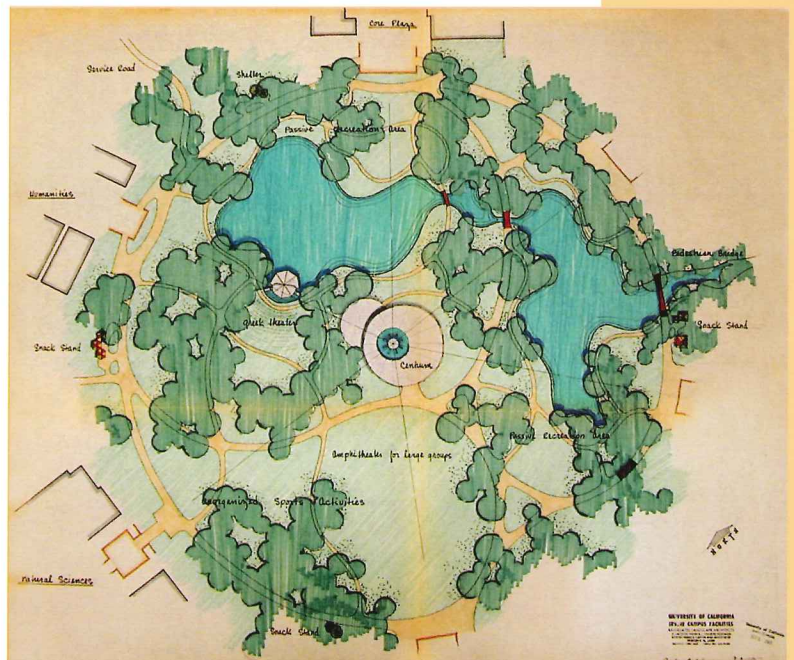


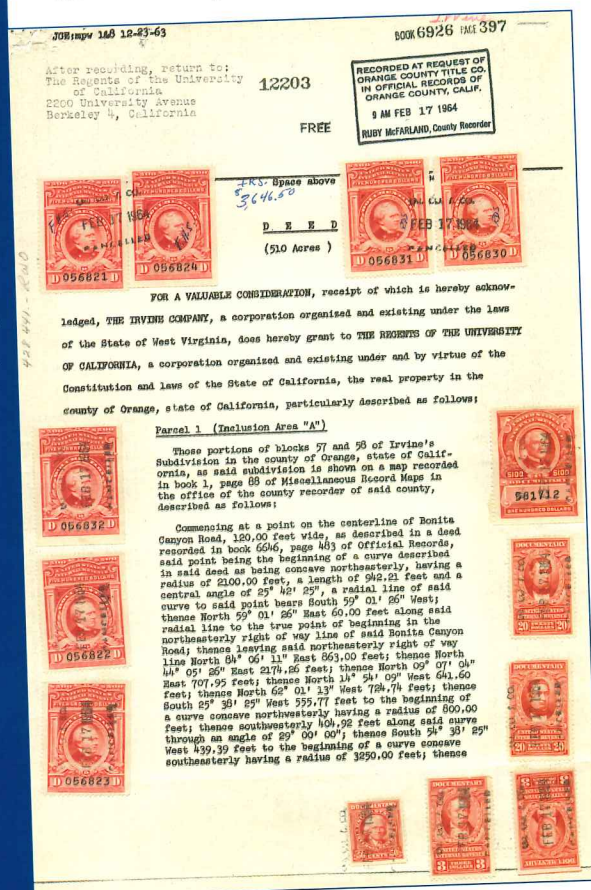
Exhibit item 7.
Color rendering of
Central Park, 1963.

history but deals, as well, with what might be called its "spatial evolution," the development of its built environment since the 1960s. Taken together, the symposium and exhibit confront the interplay of history and geography, of time and space. The curators of the exhibit believe that space is much more than the inert stage on which the human events of UCI's history have transpired. Rather, space has played an active role in shaping the campus and the lives of those who have inhabited it during the past forty years. We encourage those who view the exhibit to contemplate the extent to which they experience UCI's architecture and built environment as more than a passive backdrop to their everyday activities on campus. As well, we urge viewers to consider the defining spatial characteristics of Orange County, the surrounding region in which the campus is located, and the ways in which much of UCI's architecture mirrors and reflects those characteristics (a matter that is briefly discussed in the accompanying essay "The Three Phases of UC Irvine's Architectural History").

The symposium focused our attention on three topics: (1) Site Selection, Land Acquisition and the Building of a University-Centered City; (2) A Design for Academic Excellence; and (3) Campus Architecture and the Built Environment. Why were these particular topics selected? For two reasons: In the first place, each was an essential component in the founding and subsequent development of UC Irvine. No university could have been located in Orange County without a large amount of land on which to situate it. Further, no curriculum could have been established, and no faculty and staff appointed, without an academic plan and accompanying organizational structure to guide those significant decisions. The original academic plan and structure have evolved and expanded in subsequent years, but their initial imprint remains. Finally, no research or teaching or learning could have occurred without physical facilities constructed on the hills of the Irvine Ranch in accordance with an overall architectural plan supportive of a distinctive academic vision. The second reason: Because the governing theme of the anniversary is "Celebrating Forty Years of Innovation," it is appropriate to explore topics which, when properly analyzed, reveal significant and often unappreciated ways in which the Irvine campus has indeed been highly innovative.

There are, to be sure, many other important topics related to establishing and developing UC Irvine that are worthy of serious analysis, discussion, and debate. These include the following: the long-established and highly significant principles and practices of shared governance; the increasing importance of private fundraising to compensate for the loss of public funding; what some would call the concomitant commercialization of higher education; the quest for diversity among faculty, staff, and students; the often unacknowledged contributions of non-academic staff and of lecturers and teaching assistants; the role of intercollegiate athletics; the impact of the digital revolution; and so forth. It is my hope that in the years to come, and in anticipation of the campus's 50th anniversary, other symposia and conferences will engage such issues. The 40th anniversary symposium, then, can serve as a prelude to an even more extended discussion to take place at UCI's semicentennial in 2015.

Exhibit item 2.
Deed to the 510-acre
inclusion area, 1964.

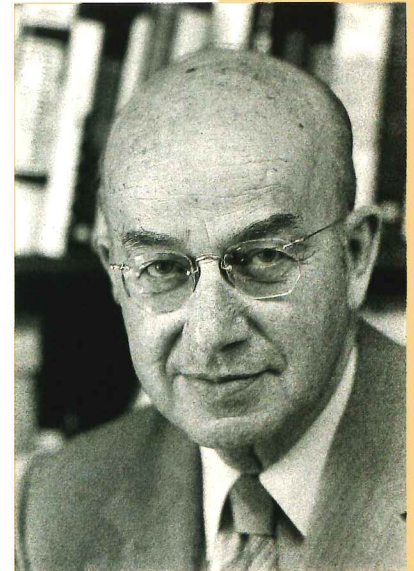


Site Selection, Land Acquisition and the Building of a University-Centered City

It seems fitting to begin at the beginning, with site selection, land acquisition, and the launching of a university-centered city in Irvine. In the late 1950s, responding to relentless pressures to accommodate both the large numbers of World War II veterans and the offspring of the baby boom that began during and immediately following that war, the University of California concluded that indefinite further expansion of its campuses at Berkeley and Los Angeles was not the wisest course of action. Thoughts turned to alternative sites at which the burgeoning student population could be accommodated.

Clark Kerr.

An all-important voice in addressing this problem was that of Clark Kerr, the former Chancellor of UC Berkeley who was appointed President of the University of California at a Board of Regents meeting in October 1957. At that same meeting, the Regents decided to proceed with plans for three new UC campuses, one of which was to be located in southeastern Los Angeles County or in Orange County. Kerr, who early in his presidency (1957-1967) called attention to an impending enrollment "tidal wave," placed these new campuses high on his agenda. He would later be instrumental in creating the highly influential Master Plan for Higher Education in California which, after contentious debate among representatives of the three sectors of California higher education (the community colleges, the State University system, and the University of California), was signed into law by Governor Pat Brown in April 1960. It was under the auspices of the Master Plan that three new UC campuses were established in the mid-1960s at Irvine, San Diego, and Santa Cruz.¹



Another central figure in the founding of UC Irvine was the well-known architect-planner William Pereira, who at that historic Board of Regents meeting in October 1957, was selected as Master Architect for whatever site was ultimately chosen for a new campus in the Los Angeles-Orange County region. After an extensive search, the site finally recommended as an ideal location was the Irvine Ranch, a historic landholding bisecting Orange County from north to south. The Regents agreed and unanimously voted to move forward with the development of UCI.

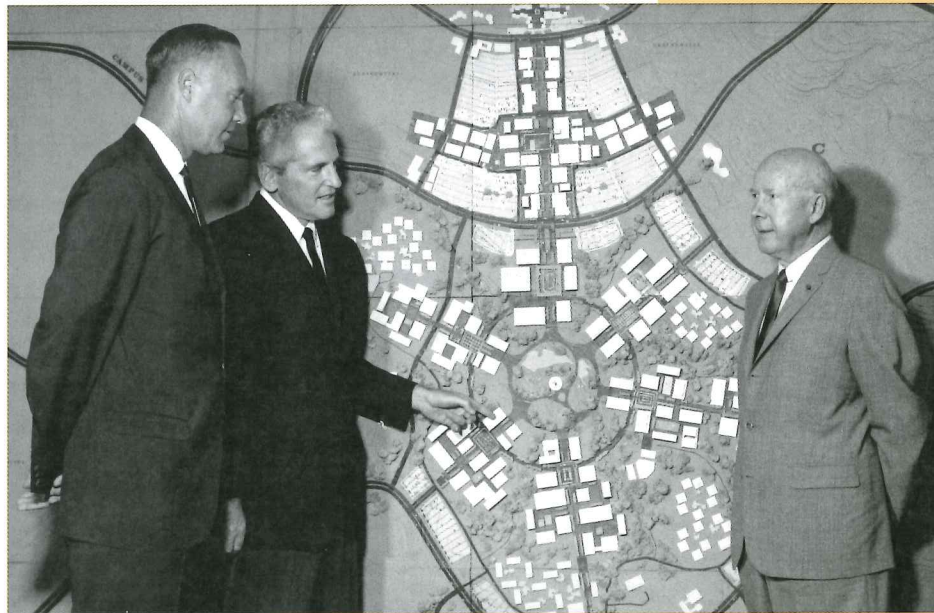


Exhibit item 1.
Aldrich, Pereira, and
Thomas review campus
model, 1964.

Owned and developed by the Irvine Company, the Irvine Ranch was at that time the second largest ranch in the continental United States, a 93,000-acre agricultural enterprise that grazed cattle and raised fruits and vegetables. Joan Irvine Smith, daughter of James Irvine III and holder of the largest amount of company stock, immediately became an ardent and compelling proponent of a land donation from the company to the university. Company officials, having addressed several vexing legal issues arising from James Irvine's will regarding the disposition of land, eventually agreed with Smith, with the result that



Joan Irvine Smith.

the Irvine Company donated one thousand acres to the University of California for its new campus.²

The Regents subsequently purchased an additional 510-acre "Inclusion Area" (at \$6,500 per acre) for the purpose of student and faculty housing and other university-related functions. That land today, some have suggested, would cost approximately \$3 million per acre. (Furthermore, when affordable on-campus housing became available in the mid-1980s under the auspices of the Irvine Campus Housing Authority, UCI gained a much-needed advantage in the highly competitive recruitment of faculty and academic staff.)

Pereira's early planning extended far beyond UC Irvine, as he studied urbane college towns—Oxford, Heidelberg, Princeton, Palo Alto, and Cambridge (Massachusetts), among others—that he considered to be models for a university community. He viewed UC Irvine, therefore, as part of a larger suburban design incorporating neighborhood planning, a variety of villages, shopping malls, restaurants, entertainment facilities, business parks, open space, and pedestrian

networks. The concept of a University Town was essential to Pereira's vision, which he outlined in a 1959 study, *A Preliminary Report for a University-Community Development*. To tie together town and gown, Pereira proposed a town center linked to the campus entrance by a pedestrian bridge.³ To the disappointment of many, however, instead of becoming the thriving and vibrant downtown that Pereira had envisioned, for historical reasons that deserve further analysis the town center instead has evolved into a small shopping area and residential district rather than a major focal point for the campus.

The first symposium speaker, Raymond L. Watson, is a persuasive advocate for Pereira's concept of linking the city and the university. In fact, in October 2005, The Irvine Company, working with the City of Irvine, named the city-owned pedestrian bridge leading from UCI to the Town Center in his honor. Watson is a highly respected architectural planner trained at the UC Berkeley School of Architecture who joined the Irvine Company in 1960 as chief planner and later served as its president from 1973 to 1977. Upon leaving the company in 1977, he soon became chairman of the Walt Disney Company. He later returned to The Irvine Company as a member of its Board of Directors in 1983 when the company was purchased by Donald Bren. Watson continues as founding director of the Public Policy Institute of California.



Daniel G. Aldrich, Jr.



Working closely with Daniel G. Aldrich, Jr., UC Irvine's founding chancellor, Watson was a key figure in The Irvine Company's collaboration with UCI to envision and implement a new campus and to build a new city around that campus. This challenge required changing the essential role of The Irvine Company from agriculture to residential and commercial development. In his symposium remarks, Watson assessed the extent to which subsequent developments have matched, surpassed, or fallen short of the original aspirations for a university-centered community in Irvine, anchored by a University of California campus.

A Design for Academic Excellence

UC Irvine, UC San Diego, and UC Santa Cruz were all founded as “general campuses.” For Clark Kerr, this meant that each campus would enroll undergraduate and graduate students and would develop curricula and hire faculty in the major intellectual areas: the arts, biological sciences, humanities, physical sciences, and social sciences. He also envisioned one or more professional schools on each campus. (Kerr later came to regret the term “general campus,” believing it created the unrealistic expectation that each campus could build academic strength in every specialty within each of the major areas.)

At Irvine, as well as at San Diego and Santa Cruz, separate academic schools eventually replaced the more traditional unitary College of Arts, Letters and Sciences characteristic of most major research universities. Kerr, for one, adamantly opposed the creation of a College of Arts, Letters and Sciences at UCI, believing that such a structure had been a “monstrosity” at Berkeley.⁴ Nonetheless, when UCI opened in 1965, the Divisions (later Schools) of Biological Sciences, Humanities and Fine Arts, Physical Sciences, and Social Sciences were organized within a College of Arts, Letters and Science. This College was considered by Aldrich at that time to be “the heart of this thing called ‘university.’”⁵

Despite opposition from some founding faculty members who promoted several alleged benefits of an overarching College structure, Kerr’s vision was subsequently endorsed by the UCI Academic Senate in May 1966. That vote received strong support from the founding deans of the Schools of Fine Arts (now the Claire Trevor School of the Arts), Biological Sciences, Humanities, Physical Sciences, and Social Sciences, as well as the professional schools of Administration (later changed to Management and, very recently, to The Paul Merage School of Business) and Engineering (now the Henry Samueli School of Engineering). Those deans believed that the relative autonomy of their respective academic units, operating in the absence of a College of Arts, Letters, and Sciences, would “enhance the probability that first-rate and non-traditional programs will grow.”⁶ Henceforth, academic planning at UC Irvine was conceived increasingly in terms of Schools rather than in a broader university-wide context.

One interesting perspective on the issue of a unitary College versus relatively autonomous Schools is provided by Jack W. Peltason, who served as UCI’s second chancellor from 1984 to 1992 before



Exhibit item 11.
Pereira architects at work,
ca. 1964.

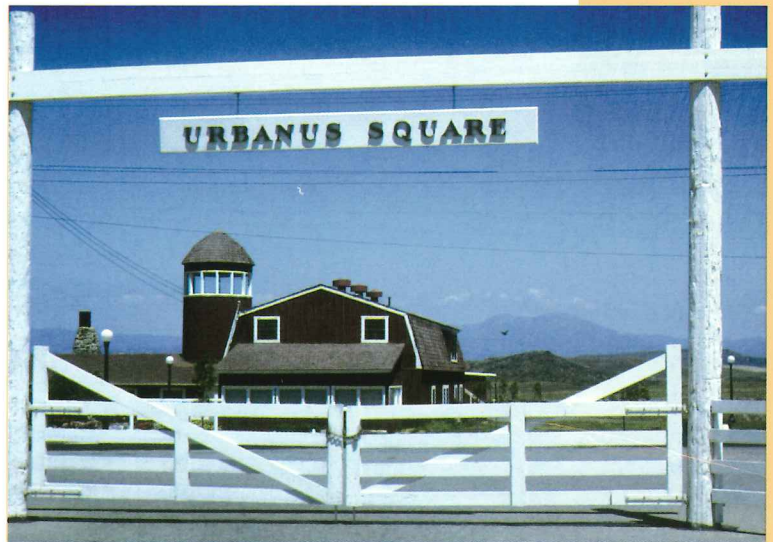
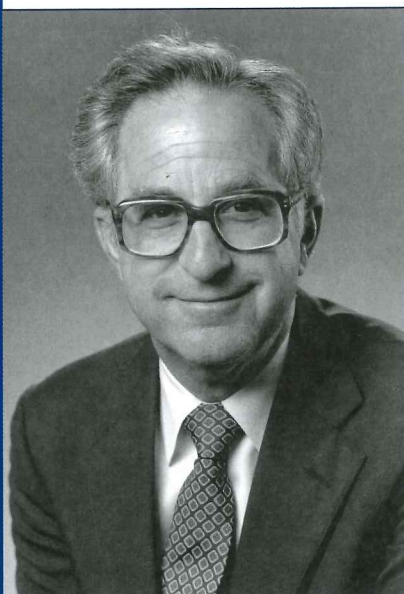


Exhibit item 10.
Urbanus Square, 1963.

Jack W. Peltason.



becoming President of the University of California (1992-1995). Peltason had initially been recruited to UCI from the University of Illinois in 1964 to serve as founding Dean of the College of Arts, Letters and Sciences. As it turned out, the person who recruited him and was then serving as Vice Chancellor for Academic Affairs, Ivan Hinderaker, left UCI to become Chancellor at UC Riverside at about the same time Peltason arrived in Irvine. Peltason was immediately elevated to the vacated Vice Chancellor position. Having sought at Illinois to break its College of Arts, Letters and Sciences (of which he was Dean) into Schools, Peltason opposed creation of such a College at UCI. He believed that "the School system" was an excellent opportunity for UCI to deal with various problems facing higher education in the 1960s, including the need for a commitment to smaller units of manageable proportion that could more readily command the allegiance of faculty and students. For these, and other, reasons, a College of Arts, Letters and Sciences was never implemented at UCI.⁷

UC Irvine's academic aspirations were originally presented in a report entitled *A Provisional Academic Plan*, the title of which was changed in June 1963 to *Long-Range Development Plan—University of California, Irvine*. This document included both pedagogical principles and a physical plan. Of special concern to founding faculty members and academic administrators was UCI's "general education," or "breadth," requirements, the goal of which was to expose students to the sciences, social sciences, and arts and humanities. In order to encourage students to explore disciplines outside of their major concentrations, a Pass/Fail option was adopted, with Pass signifying a grade of C or better. Ultimately, the final version of UCI's academic plan was published as a booklet entitled *Preliminary Announcement: University of California, Irvine: Academic Program, 1965-1966*. It became a key document in the context of recruiting faculty in the campus's early years.

Interdisciplinary research activities were strongly endorsed from the very earliest days of UCI's existence. For example, in late 1963, founding Chancellor Daniel G. Aldrich, Jr., stressed in a letter to President Kerr that his principal concern with regard to academic planning related to the barriers that are customarily erected between and among departments. Because such barriers, in Aldrich's opinion, often fragmented and confined research, he declared his intention to create "a climate in which natural interdisciplinary activity can be initiated, and one in which it can flourish."⁸

Among the many innovations in UCI's initial curriculum was the manner in which the study of biological sciences was conceptualized. The founding dean of that school, Edward A. Steinhaus, considered by many the "father" of modern invertebrate pathology, abandoned

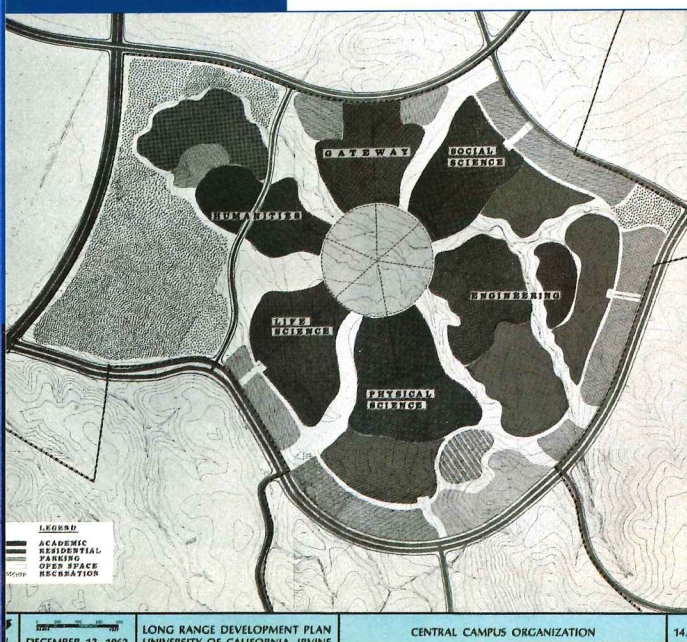


Exhibit item 12.
Long-range development
plan, 1963.

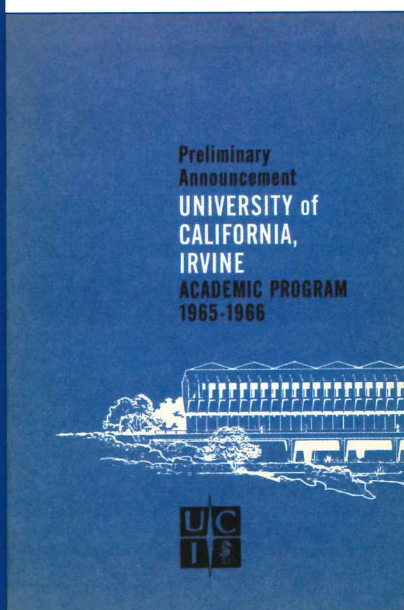


Exhibit item 13.
Preliminary
announcement, 1965.

the traditional discipline-specific departments (such as botany, zoology, physiology) in favor of interdisciplinary departments (originally, Molecular and Cell Biology, Organismic Biology, Population and Environmental Biology, and Psychobiology). His larger intention was to organize the academic programs and administrative structure of Biological Sciences at UCI on the basis of levels of interest, beginning with the molecule and expanding outward to cell, tissue, organ system, behavior, population, and biosphere. To help ensure that biology was viewed as an integrated whole, all biology majors were required to complete common core courses for three of their four undergraduate years. In this and a number of other ways, Steinhaus and his founding faculty members sought to promote interdisciplinary research and learning. Ultimately, the curriculum adopted at UCI became the model for the organization of Biological Sciences in research universities nationwide.⁹

Similar early examples of interdisciplinary aspirations in Engineering and Social Sciences could also be cited, while the Schools of Fine Arts, Humanities, and Physical Sciences were organized on a disciplinary basis. (It should be noted that Engineering and Social Sciences later opted for a departmentalized structure.)

In late 1972, Vice Chancellor of Academic Affairs (and former Dean of Humanities) Hazard Adams introduced a bold plan for fundamental academic reorganization. Adams's proposal, which included the proposed merger of several academic units, sought to address what he perceived to be the serious limitations of UCI's School structure. "The growth of separate units outside the five schools," he declared, "has created small organizations which run the risk of isolation, inadequate intellectual relationships with other academic units, and possibly a sense of embattlement because of that isolation." While Adams's plan received support from certain elements of the Academic Senate and from several large Schools, the faculty in most academic units opposed it, arguing, among other reasons, that it appeared to be motivated more by administrative than by educational concerns. After several months of contentious debate, in February 1973 Adams finally ended negotiations over his reorganization proposal and dissolved the *ad hoc* reorganization committee.¹⁰

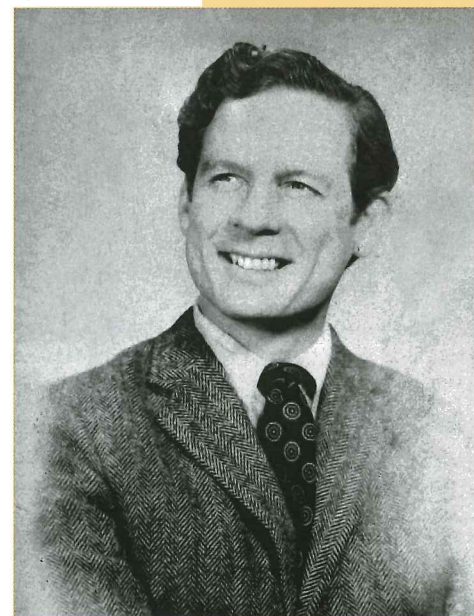
Another significant change in administrative structure occurred in 1977, when James McGaugh, who was serving as Vice Chancellor for Academic Affairs, persuaded Chancellor Aldrich to change his title to Executive Vice Chancellor. It was McGaugh's considered judgment that the campus had by then grown academically to the position that a chief executive officer was needed to coordinate all aspects of campus administration, including the budget. The UCI Academic Planning Council, whose membership included the chairs of several key Academic Senate committees and which provided recommendations regarding the allocation of faculty positions and other budget issues, was created in that period by McGaugh. It has continued under various names to the present.¹¹

It would not be until the mid-1990s that UCI once again engaged in serious discussion regarding reorganization of its basic academic structures, when two task forces dealing with academic and administrative issues submitted extensive reports. As with Hazard Adams's earlier effort, the resulting structural changes were very modest.

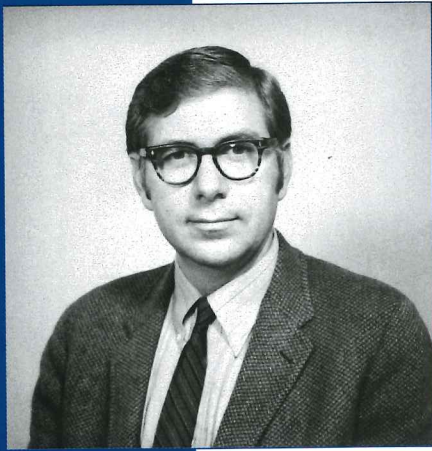
In 2003, as UCI was gearing up to launch one of the most ambitious expansions in its forty-year history, Chancellor Ralph Cicerone and Executive Vice Chancellor Michael Gottfredson established six major strategic planning committees that were charged with



Edward A. Steinhaus.



Hazard Adams.



James L. McGaugh.

making recommendations regarding several important dimensions of campus life. Unlike earlier considerations of merely the *organizational structure* of the campus, the current planning effort is genuinely comprehensive in scope. It recognizes that academic planning, capital planning, student enrollment, housing, and UCI's public role are all intimately connected and should therefore be considered by the whole campus collectively, as an integrated community rather than as a collection of specialized interests. At this writing, then, the campus is actively engaged in wide-ranging discussion and debate regarding a set of general principles that will guide UCI's future growth and development.

The second symposium speaker, Research Professor James L. McGaugh, offered his reflections upon these and other academic issues. McGaugh is one of UCI's founding faculty members and is, as well, the founding director of UCI's noted Center for the Neurobiology of Learning and Memory. He served as Vice Chancellor of Academic Affairs (1975-1977) and, as just mentioned, as UCI's first Executive Vice Chancellor (1978-1982). "We *are* our memories," he has stated. "They are not only our past but our future. Our thoughts, dreams and aspirations are all based on memory."¹² At the symposium McGaugh drew upon his own memories to offer informed reflections about early and more recent academic developments of significance to UCI.

Campus Architecture and the Built Environment

The Irvine campus site was dedicated in June 1964 at a ceremony distinguished by the participation of President Lyndon Johnson. In contemplating how best to use the site, Daniel Aldrich and William Pereira had visited Clark Kerr in Berkeley in the winter of 1962. During their meeting, Kerr recalled a book he had read as a graduate student: Johann Heinric von Thunen's *Der Isolierte Staat* (1863). As Kerr recalls it, Von Thunen had envisioned the ideal city "as a series of concentric circles starting out with central city buildings and going out to industrial, housing, and agricultural areas."¹³ Kerr drew a rough sketch of a proposed physical layout for the Irvine campus, with a library and a ring

of buildings for the major academic areas divided into quadrangles, or "Quads." The School of Biological Sciences, for example, was located at the base of a spoke pointing out to a medical school. Kerr identified other spokes linking academic units, with each spoke culminating in a plaza on the rim. Outside the academic ring were residence halls, athletic fields, and parking areas. Inside the academic ring, at the very center of the campus, was a large 29-acre park (named in 1984 for founding Chancellor Aldrich). With the enthusiastic assent of Aldrich and Pereira, Kerr's sketch of concentric

Exhibit item 3.
President Lyndon B.
Johnson at the site
dedication, 1964.



circles became the basic spatial plan for UCI. While Pereira had begun physical planning much earlier, it was not until the fall of 1963 that the first UCI building contract was awarded, and construction on the campus's first building began in February 1964.¹⁴

It has been argued by some that UCI has “paid a price” for this spatial organization based on concentric circles. According to this point of view, such a physical layout fosters communication with those in close physical proximity but is less effective in encouraging cross-campus interaction. In early 1984, for example, while serving as Assistant Dean of the Graduate School of Management, Judy Rosener, now a Senior Lecturer in The Paul Merage School of Business, expressed her concern in the following manner: “The ‘spokes-of-the-wheel concept,’ while intellectually appealing, has created academic discipline ghettos, where physicists talk to physicists, social scientists to social scientists, and art majors to art majors.”¹⁵

UC Irvine’s campus architecture from the early 1990s to the present has been strongly influenced by the third symposium speaker, Rebekah G. Gladson, Associate Vice Chancellor and Campus Architect. Gladson, whose Design and Construction unit manages nearly \$1 billion of construction as of 2005, oversees design, construction, inspection, and contracting for all major capital projects at both the Irvine campus and the UCI Medical Center. Among many outside responsibilities, she sits on the boards of the California Chapter of the Design-Build Institute of America and the University of Southern California Architectural Guild. In her symposium remarks, as well as in an accompanying essay in this publication, Gladson provided a description of her own architectural perspective and design goals for the campus.

Reflections and Projections

The challenging task of reflecting upon the three topics considered at the symposium, and upon what was said about those topics by the three speakers, fell to Michael R. Gottfredson, UCI’s Executive Vice Chancellor and Provost, and Professor of Criminology, Law and Society. Gottfredson came to UCI in the summer of 2000 from the University of Arizona, where he had served in several key academic administrative positions, including Vice President of Undergraduate Education and interim Senior Vice President for Academic Affairs and Provost. A highly regarded research criminologist, he has specialized in theories of crime and delinquency and has frequently served as a consultant to state, county, and federal governments concerning criminal justice policy.



UCI campus diagram drawn by Clark Kerr, 1962.

Michael R. Gottfredson.

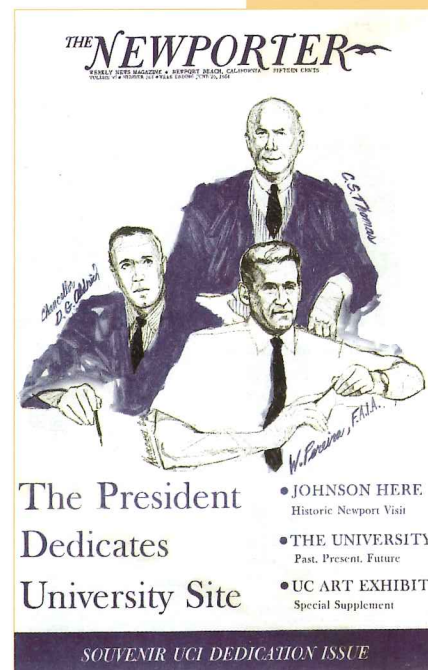
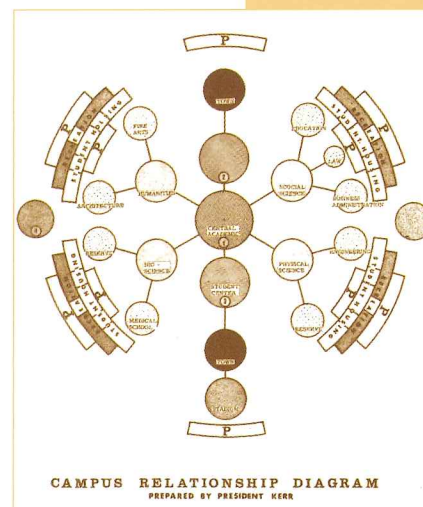


Exhibit item 4.
UCI dedication issue of
The Newporter, 1964.



Notes

1. Clark Kerr, *The Gold and the Blue: A Personal Memoir of the University of California, 1949-1967* (Berkeley and Los Angeles: University of California Press, 2001), chs. 11 and 12.
2. Martin J. Schiesl, "Designing the Model Community: The Irvine Company and Suburban Development, 1950-88," in Rob Kling, Mark Poster, and Spencer Olin, *Postsuburban California: The Transformation of Orange County Since World War II* (Berkeley and Los Angeles: University of California Press, 1991, paperback ed., 1995), pp. 55-91. Also see Ann Forsyth, *Reforming Suburbia: The Planned Communities of Irvine, Columbia, and The Woodlands* (Berkeley and Los Angeles: University of California Press, 2005).
3. Raymond L. Watson, "Irvine Ranch Master Plan," in James Steele (ed.), *William Pereira* (Los Angeles: University of Southern California, Architectural Guild Press, 2002), ch. 3. Also Spencer C. Olin conversation with Raymond L. Watson, May 24, 2005.
4. Samuel C. McCulloch oral history interview with Clark Kerr, July 12, 1968 (manuscript in UCI Department of Special Collections and Archives).
5. Lewis L. Bird, Jr., "Not 'Where It's At,' But Why It's There," a report prepared as 1972-1973 American Council on Education Fellow, UC Irvine (unpublished manuscript, July 1973, copy in UCI Department of Special Collections and Archives, p. 8).
6. For a discussion of this decision by a participant dean, see Samuel C. McCulloch, founding Dean of Humanities, in McCulloch, *Instant University: The History of the University of California, Irvine: 1957-1993* (UCI Alumni Association, 1995), p. 48-49.
7. Samuel McCulloch oral history interviews with Daniel G. Aldrich, Jr., April 24, 1989 and May 1, 1989, and with Jack W. Peltason, August 9, 1989 (manuscripts in UCI Department of Special Collections and Archives). Also Spencer C. Olin conversation with Peltason, June 23, 2004.
8. Bird, "Not 'Where It's At,' But Why It's There," p. 12.
9. Spencer Olin conversation with James L. McGaugh, June 1, 2005.
10. Bird, "Not 'Where It's At,' But Why It's There," p. 51-69.
11. Olin conversation with McGaugh, June 1, 2005.
12. Cited in *UCI.news* (September/October, 2004), p. 1.
13. Kerr, *The Gold and the Blue*, p. 244.
14. *Ibid.*, p. 243-244, and McCulloch oral history interview with Clark Kerr, July 12, 1968 (manuscript in UCI Department of Special Collections and Archives).
15. Judy Rosener, as quoted in McCulloch, *Instant University*, p. 249.

THE THREE PHASES OF UC IRVINE'S ARCHITECTURAL HISTORY

Spencer C. Olin
Professor Emeritus of History
Edward A. Dickson Emeritus Professor

... Broadly construed as built environment—as the human imprint upon space—architecture affects us every moment of our lives ... Architecture as built environment is the ever-present stage and all-pervasive condition of our lives. Everything *takes place*, and almost all of it happens in constructed settings that are taken for granted like the circumambient air we breathe. Built environments do not determine every aspect of our lives, but they do establish boundaries and supply possibilities ...

Michael Steiner, "Frontierland as Tomorrowland: Walt Disney and the Architectural Packaging of The Mythic West." *Montana: the Magazine of Western History* (1998)

...The danger is that the buildings of the university would incarnate, would cement in solid, perdurable form, the old presuppositions. On the other hand, since UCI is a new university, we are building its structures from the ground up—structures in both the material and the organizational senses. This means that we have an extraordinary opportunity, an opportunity not offered to older universities that are already materially there, to make our buildings conform to the image of a great teaching and research university that is in constant process, constantly permutating or reinventing itself, where no department, school, or research unit can think of itself as fixed for all time. We need buildings that will allow us to respond to rapid changes taking place in every discipline, so we can keep at the frontier, where the action is—so we can make the action ...

J. Hillis Miller, "Beginning from the Ground Up." William Lillyman, Marilyn Moriarty, and David Neuman (eds.), *Critical Architecture and Contemporary Culture* (1994)

In the four decades since building began at UCI, architectural thought around the world has been marked by turbulence and heated debate as proponents of various architectural "isms" have articulated competing agendas. This turbulence and debate are dramatically reflected in the architecture of UC Irvine, which has evolved spatially through three rather distinct phases:

1. a **Brutalist Phase** (some would prefer the term **Late Modern**) in the 1960s, dominated by the buildings of William Pereira;
2. a **Postmodernist Phase** in the 1970s and 1980s, during which many buildings were designed by some of the world's leading Postmodernist architects; and
3. the period since the early 1990s to the present, which can be called the **Contextualist Phase** (again, some would prefer another term, such as **New Urbanist**).

The Brutalist Phase

Brutalism, an architectural style spawned by an earlier Modernist architectural movement and which flourished from the 1950s to the 1970s, was pioneered in continental Europe by the Swiss architect Le Corbusier and in England by the husband and wife team of Peter and Alison Smithson. The term itself is credited to the architectural critic Reynar Banham, for whom the central ambition of the Brutalist approach was to “construct moving relationships out of brute materials.”¹

Le Corbusier was simultaneously one of the most admired and most maligned architects of the 20th century. In 1908 he went to work with Auguste Perret, a French architect who pioneered the use of reinforced concrete. Le Corbusier later became a principal player in the northern European Modernist architectural movement, experimenting with new ways to use concrete, the favorite material of the Modernists. Indeed, his Brutalist architecture is all about stretching the limits of how concrete could be molded and shaped. As early as 1929, in a lecture in Buenos Aires, he had argued that “With

reinforced concrete you get rid of walls completely. Floors are carried on thin columns spaced far apart....”² Because the walls were not load bearing, Le Corbusier’s interiors could be rearranged as the occupant wished. His *beton brut* (literally, “raw concrete”) was utilized in his *Unité d’Habitation* in Marseilles (1952), which synthesized three decades of his architectural and urban thinking. A massive housing block with a concrete exterior that was “bush hammered” to create a pebbled effect, the enormous structure otherwise lacked exterior decoration or ornamentation. Le Corbusier’s designs for homes and his notions of urban planning became blueprints for much post-World War II reconstruction in Europe.

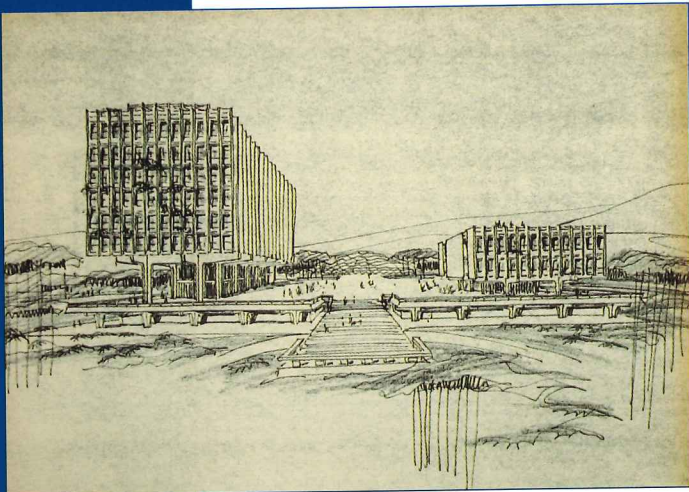


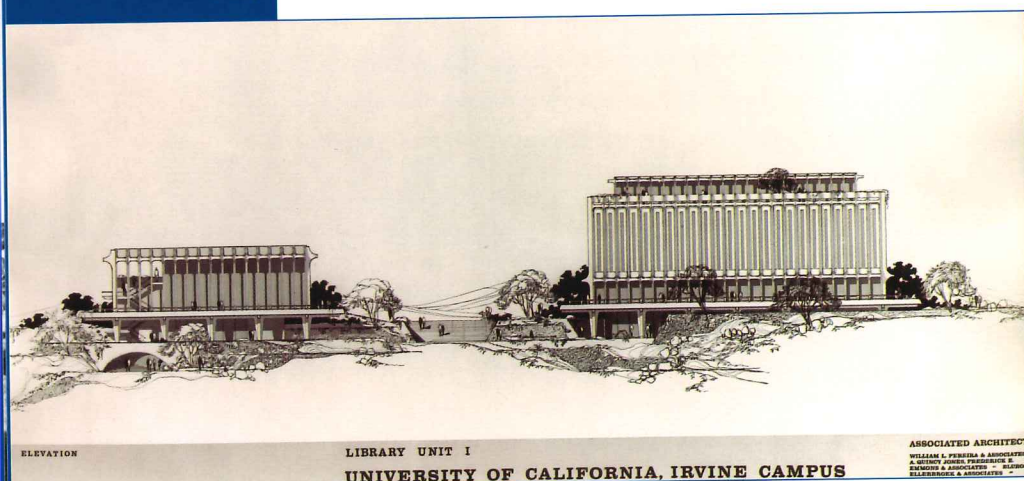
Exhibit item 39.
Engineering Gateway,
1965

Exhibit item 16.
Main Library and
Gateway Commons,
1964

As employed by Le Corbusier, the use of such raw concrete was both praised for its drama and beauty and harshly criticized (as by the architectural critic Lewis Mumford, who claimed that Le Corbusier’s buildings “had no reason for existence apart from the fact that they had become technological possibilities”). In Britain, praise for the Brutalist influence was virtually non-existent. That nation’s architects and urban planners, facing severe post-war economic hardship and austerity, relied on the construction of heavy-duty buildings that would be easy to maintain and relatively inexpensive to build. Brutalist buildings in Britain, therefore, were often criticized for their hard, uncompromising qualities and

for allegedly elevating the goals of an architectural ideal over the needs of the human beings who were to occupy the spaces.

William Pereira designed UCI’s original buildings in the Brutalist tradition, thereby further exploring the sculptural potential of concrete. As with other architectural designs from within that tradition, Pereira’s structures consist of large concrete



boxes in three-dimensional cast concrete panels, floating in a sea of open space and rising starkly from the landscape. Reminiscent of Le Corbusier's *Unité d'Habitation*, Pereira designed his UCI buildings so as to lift the bulk of the structure off the ground. His use of white tubular railings recalls the "ocean liner" aesthetic that Le Corbusier much admired. Pereira's designs benefited from certain technological advances of the day, including high-grade, pre-cast, reinforced concrete, which added to the buildings' structural strength and durability.³

The Postmodernist Phase

Postmodernism is a specific form of artistic expression and social critique that became dominant in certain academic disciplines in the mid-1970s and thereafter. I cannot claim in this brief essay to do justice to the complex heritage and meanings of that term. Suffice it to observe that the spirit of Postmodernism penetrated fiction, literary criticism, poetry, painting, music, the social sciences, urban planning, and other domains. While the implications of Postmodernism are widely debated (and may vary from domain to domain), one common theme of that critique is a resolute rejection of Modernist beliefs in "foundationalism" and its appeals to ethical or epistemological absolutes and universals. Modernists aspire to generalized truths and to unity, which they assemble from fragments. Postmodernists, on the other hand, reject the Enlightenment notion of ultimate truth and also abandon unity, reveling instead in the particular fragments, where they believe value and meaning can be found. Postmodernism is also informed by an agitated concern that an all-inclusive capitalist order shapes and governs contemporary life in the West in accordance with its own universal and monolithic principles. This, according to the Postmodern critique, necessitates a search for new strategies of intervention and social solidarity that preserve and celebrate pluralism and difference.⁴

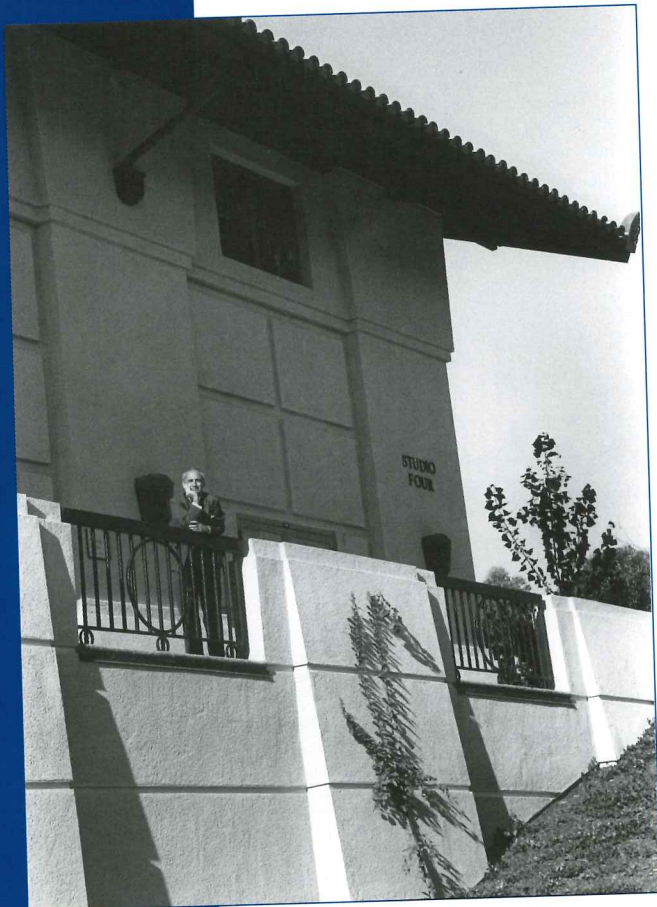
Postmodernism is arguably at its most provocative and exuberant, and has its greatest social impact, in terms of architecture. The use of the term may in fact be the most specific when applied to an international architectural movement that became prominent in the late 1970s and 1980s, and remained a dominant force into the 1990s. In architectural terms, Postmodernists attempted to modify, extend, and improve upon the functionality and formalism of their Modernist and Brutalist predecessors. They did so with boldly diverse aesthetics in which styles were juxtaposed and often collided, leading some to label this approach "anarchistic heterogeneity." Architect and architectural theorist Charles Jencks, whose book on *The Language of Post-Modern Architecture* (1977) first extended the use of the term "Postmodern" from literary criticism to the visual arts, argues that the simple, brute forms of Modernism, having had their day, "expired finally and completely in 1972" (when the fourteen-story slab-block building in St. Louis called Pruitt-Igoe was demolished).⁵ "The styles [of Postmodern architecture]," Jencks observes, "are not resolved as a synthetic totality but rather are placed in opposition and tension with others. The juxtaposed styles



Demolition of the Pruitt-Igoe housing complex, March 16, 1972. Courtesy of the St. Louis Mercantile Library.

create the 'meaning' of the building."⁶ For Jencks, then, Postmodern architecture is double-coded, being "one-half Modern and one-half something else—usually a traditional or regional language of building." (As an illustrative example of juxtaposed styles, Jencks offers the conversion of the Gare d'Orsay in Paris, where three quite opposite buildings types are combined with a kind of zany logic: a 1907 railroad terminus, a medieval cathedral, and a contemporary museum.)

UC Irvine's early Brutalist architecture of the 1960s and 1970s contrasts rather sharply with that of its Postmodernist period. In the 1980s, a number of leading Postmodernist architects such as Charles Moore, Robert Stern, and Robert Venturi, as well as the renowned British architect James Stirling, were hired to design several major buildings. Jack Peltason, who served as chancellor during this period of architectural innovation, has explained how Campus Architect David Neuman, with the support of William Lillyman (who served as Executive Vice Chancellor from 1982-1988), sought to commission the world's finest architects, "who would come and use their imagination to build the kind of buildings that wouldn't be confined by the vocabulary of the [former] architects. As a result, it's more adventuresome architecture."⁸ As with other campuses in the UC system during this period, a greater degree of design diversity became a primary goal at UCI. "We now have outstanding architectural short lists," Neuman proudly declared. "Design is a hot topic on campus these days."⁹ (In 1989 Neuman moved on to Stanford University and is now at the University of Virginia.)



So pervasive was the interest in the Postmodern architectural style as a contemporary aesthetic that the University of California Humanities Research Institute, which is housed at UCI, co-sponsored a major symposium at Irvine in 1989 entitled "Postmodernism and Beyond: Architecture as the Critical Art of Contemporary Culture." Organized by former Dean of Humanities and Executive Vice Chancellor Lillyman and Campus Architect David Neuman, conference speakers included leading architects, architectural historians, journalists, and literary theorists. Shortly thereafter, a second symposium addressed "The Continuance of the Classical Tradition in Architecture and the Humanities." A volume entitled *Critical Architecture and Contemporary Culture*, which contains papers from the first symposium, was published by Oxford University Press in 1994. One of the contributors was Robert Stern, professor of architecture at Columbia University and designer of a building ("Studio Four") in The Claire Trevor School of the Arts at UCI. Stern explained that, for him, "Post-modernism recognizes that buildings are designed to mean something, that they are not hermetically sealed objects. Post-Modernism accepts diversity; it prefers hybrids to pure forms; it encourages multiple and simultaneous readings in its effort to heighten expressive content ..."¹⁰

Exhibit item 32.
Robert Stern and his
Studio Four, ca. 1990.
Courtesy of Claire Trevor
School of the Arts.

As we seek to understand and evaluate Postmodernist architecture at UC Irvine, it is worth noting that the area in which the campus is situated, Orange County, is in many ways an archetypal Postmodern metropolitan region. Politically fragmented and spatially multi-centered ("polynucleated," to use academic jargon), it differs dramatically from larger, more unified and centralized cities surrounded by industrial and residential zones. Often mistakenly identified as a suburb of Los Angeles (think, currently, of the controversy over the naming of the "Los Angeles Angels at Anaheim" baseball team), Orange

County's operating logic, as with other "postsuburban" regions in the United States, is the exact opposite of the conventional, sleepy suburb. It has certainly developed sufficient cultural, economic, and social clout to stand very much on its own. Furthermore, as Orange County has been profoundly affected by the massive immigration transforming the entire southern California area, the different ethnic backgrounds of its rapidly-growing population reflect the pluralism, diversity, and complexity so essential to Postmodernism.¹¹

A leading example of UC Irvine's Postmodernist architecture was contributed by Robert Venturi, author of one of the major polemical critiques of Modernism informing the Postmodern turn, entitled *Complexity and Contradiction in Architecture* (1966). There he declared that "Architects can no longer afford to be intimidated by the puritanically moral language of orthodox Modern architecture ... I am for messy vitality over obvious unity."¹² Venturi and his associates, including his wife, Denise Scott Brown, are noteworthy for pillaging from the past while also revaluing Pop Art and other contemporary efforts to communicate with different "taste-cultures" (see, for example, their 1972 book, *Learning from Las Vegas*, which argued for the usefulness of studying American commercial vernacular design).¹³ Venturi's decorative, playful, complex design for The Paul Merage School of Business (formerly the Graduate School of Management) employs a visual logic of stenciled pattern. In adamantly rejecting the Modernist premise that the past is both obsolete and irrelevant, Venturi creatively assembles fragments borrowed from the past and incorporates heterogeneous historical elements, including certain southern California precedents such as arcades running along its north and south façade and a red tile roof. But its principal design source is the loft buildings of New England's mill tradition. (One of the terms used by Venturi for this kind of architecture is "decorated shed.")

Another illustrative example from the Postmodernist period is the University Extension/Alumni House complex designed by Charles Moore, who has contributed designs to other University of California campuses, including Kresge College at UC Santa Cruz. Moore, like Robert Venturi, has stressed the importance of historical allusion in creating a sense of place.¹⁴ (As Jean-François Lyotard, formerly of UCI's Department of French and Italian and the Program in Critical Theory, has argued, Postmodernism aspires "not to supply reality but to invent

UCI Fine Arts EXPRESSIONS

WINTER 1992

THE DEAN'S DESK

Happy New Year!

1992 promises to be a particularly exciting year at the School of Fine Arts. This year, there will be visible evidence of the qualitative growth and change I have observed in the three years since my arrival.

This month, ground will be broken for a parking structure just across the street from the Fine Arts Village, when completion is well under way the parking structure for Fine Arts campus. An adjacent building will provide practice rooms and studios for students of music and studio art. By the end of the year, there will be a new photography lab in the Department of Studio Art. The Music Listening Lab will undergo a major renovation and replacement of its antiquated equipment.

By 1993, the School of Fine Arts will have increased its classrooms, offices, and rehearsal space by more than 50%. The space is desperately needed to support the myriad artistic and academic programs that are in existence and in the planning stages.

By enhancing our facilities and resources in common, our hope is not only to nurture the work of students, faculty and guest artists, but also to provide more opportunities for the community to join as audience members, and partners. We're also actively pursuing projects that will put our artists out into the community, and there are a number of innovative plans in the works. I'll report to you in detail as the plans develop.

*Robert Hickok, Dean
School of Fine Arts*

Volume 11, No. 2

University of California, Irvine

School of Fine Arts

University of California, Irvine

92717-2775-18

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer

Editor: David L. Dwyer



Rapid Expansion Planned for Fine Arts

After renting makeshift studios in Santa Ana warehouse and building dance classes between class tanks at Cowford Hall, the School of Fine Arts will finally have some room to grow—right in its own back yard. The school's first major expansion plan since the Fine Arts Village was constructed in 1970 includes four new buildings and several renovations, increasing space for studio, classroom and offices by 50 percent in the next five years.

The plan will bring the departments of dance, drama, music, and studio art closer together encouraging interaction among students and faculty across the disciplines.

"This expansion comes at an important time in the School of Fine Arts development," says Fine Arts Dean Robert Hickok. "The year we've had to improvise by attaching our facilities to the links. We've housed the dance department in the Humanities complex and the art history department wherever it would fit. At the same time, we've added more students and continued to develop our undergraduate and graduate programs."

In addition to adding convenience, says Hickok, the plan to increase the school's 95,000-sq-ft square foot to 140,000 square feet is needed to meet a 20 percent enrollment increase projected in five years by 1997.

Among the proposed buildings is a 13,000-square-foot multipurpose office building, scheduled for completion in summer 1993 that will house the dance faculty and graduate student offices, insert music practice rooms, and graduate and faculty art studios. The building will be located next to the Ben Evans Center on Mesa Road and adjacent to the new multi-level parking structure on the current site of parking lot 10. Scheduled to open in 1993, the parking structure will improve access for the more than 30,000 community members who attend fine arts events each year.

Two additional buildings scheduled for completion in 1996-97 include a 27,700-square-foot studio building and an 11,000-square-foot music addition. The studio building will be located at the back of the Fine Arts Village on the current site of parking lot 11. It will provide faculty and graduate art studios, a computer imaging studio and small exhibition gallery, as well as drama and dance teaching studios. The music building will be located at the entrance to the Fine Arts Village on Bridge Road, behind the Fine Arts Concert Hall. It will house music faculty offices with space for individualized instruction, an electronic music studio, rehearsal studios and a music library.

Across Bridge Road in the Humanities complex, the art history department will occupy approximately 2,500 square feet of a proposed 43,500-square-foot Humanities/Fine Arts facility. In addition to faculty and graduate student offices, the building will house the art history visual resources collection and visual study laboratory.

Additional renovation projects throughout the school will include seismic safety improvements to the music and studio art buildings and upgrades to the music listening laboratory and photography and video facilities.

"The idea is to create a series of fine arts 'neighborhoods' that will support the interdisciplinary interests of the school," says Otto Van Nieuwen, assistant dean of fine arts. Van Nieuwen is working to secure approvals and funding sources for the projects, which, he says, will include campus accessibility funds and state allocations.

"All of the projects are part of UCI's Long-Range Development Plan," he adds.

Since 1970, the school has added only the 7,000-square-foot Studio Four building and small additions in the Dance Studio and Concert Hall structures.

—Scott Nelson

Nonprofit
Organization
U.S. Postage
PAID
Santa Ana, CA
Permit No. 1106

Exhibit item 31.
"Rapid expansion
planned for Fine Arts,"
1992.

Exhibit item 51.
Graduate School of
Management, ca. 1991.



allusions to the conceivable which cannot be presented.”¹⁵) Moore’s UCI buildings resemble cut-out stage sets for an Italianate village, a bit of the architectural whimsy that is his landmark. Composed of offices, classrooms, and meeting spaces, pink stucco pavilions with standing seam metal roofs, wood trellises and arcades, this collection of temple-like buildings was modeled after three rural Italian Renaissance churches in a characteristically Postmodern gesture, simultaneously looking *back* at history and *around* at the surroundings.

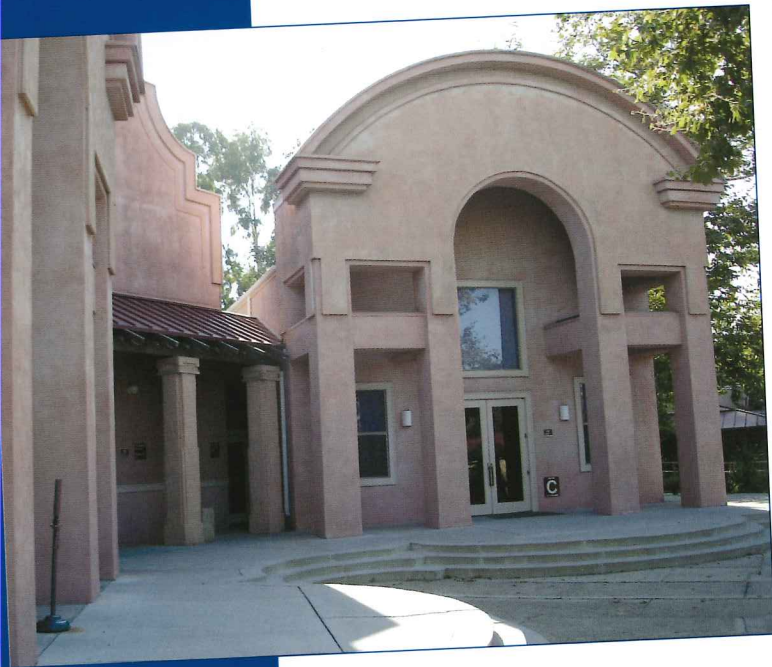


Exhibit item 22.
University Extension and
Alumni House.

UC Irvine’s built environment was also enriched in the 1980s by the *Deconstructivist* contributions of Frank Gehry, one of the world’s most renowned architects, who has designed more than thirty-five buildings, including the Guggenheim Museum in the Spanish city of Bilbao and the Walt Disney Concert Hall in Los Angeles. Deconstruction is an approach to reading and language that strives to reveal multiple and often conflicting levels of meaning in texts of all kinds. It seeks to demonstrate that what appears to be unified and coherent is actually filled with conflicts and contradictions. Deconstruction, Charles Jencks has observed, “always depends for its meaning on that which is previously constructed. It always posits an orthodoxy which it ‘subverts,’ a norm which it breaks, an assumption and ideology which it undermines ... The same is true of Deconstructionist architecture: it works best as an exception within a strongly defined norm.”¹⁶

Strongly influenced by the work of Jacques Derrida, the prolific French literary critic and philosopher who taught in the graduate programs of UC Irvine’s School of Humanities for many years until he passed away in 2004, many architectural theorists, such as Peter Eisenman, Rem Koolhaas, Eric Owen Moss (who designed the Housing Administrative Services building at UCI), and Bernard Tschumi, sought in various ways to apply the principles of Deconstruction to the built environment. In so doing, they, like their Postmodernist counterparts, boldly challenged the hegemony of Modernism.¹⁷

The designs of Frank Gehry have often been called Postmodernist, but perhaps it is more accurate to label his early work at UCI in the 1980s as Deconstructivist, described by one architectural critic as a “particularly virulent strain of post-modernist architecture” derived from French Poststructuralism.¹⁸ It is an approach to architectural building design that views architecture in bits and pieces. An exhibit of Deconstructionist architecture organized in 1988 at the Museum of Modern Art, for example, included Gehry’s work (although he does not consider himself part of the “Decon” school), and used that term to describe a particular sensibility regarding architecture’s alleged responsibility to provide stability and order. “The projects in this exhibition,” the curators explained, “mark a different sensibility, one in which the dream of pure form has been disturbed. ... It is the ability to disturb our thinking about form that makes these projects deconstructive.”¹⁹ This new design orientation, according to architectural historian Dennis Doordan, “answered the need for a term to describe a body of work that could neither be considered modern in the conventional sense nor postmodern in terms of its visual imagery and cultural references.”²⁰

Gehry is best known for his innovative use of materials and sculptural shaping of space. His buildings seek to destabilize and subvert architectural tradition and seem to be composed of unrelated,

disharmonious forms that have no visual logic. One such building that opposed UCI's dominant architectural point of view is his controversial Information and Computer Science and Engineering Research Facility. This complex contains a classroom block and a research wing joined to faculty offices by a prominent galvanized, sheet metal-clad stair tower. Its composition is highlighted by jutting sunshade canopies. A large porch with a bold lid rests on a large metal-clad column. Despite intense opposition from a number of UCI faculty and staff members, the ICS/ERF complex, which includes a building designed by Rebecca Binder (a Gehry student who also designed the Phoenix cafeteria that abuts the perimeter of Aldrich Park), is likely soon to be supplanted by a new five-story Engineering building adjacent to the Cal IT2 building (which was dedicated in January 2005) and the Bren Building (ICS-3), currently under construction.

Other buildings in Gehry's Engineering ensemble at UCI include the McDonnell-Douglas auditorium and the Rockwell Engineering Center, a taller, three-story structure with large punched windows. The two structures are joined by a bold stair tower. Exhibiting a somewhat different sensibility from Gehry's earlier UCI projects, the auditorium has a copper-clad roof and canopy, brick exterior, and plywood-paneled interior.²²

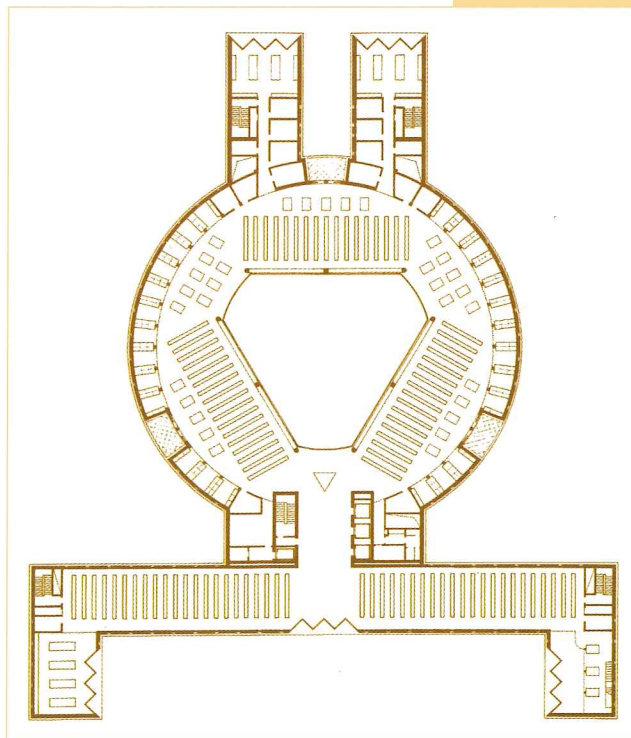


Information and Computer Science and Engineering Research Facility, 1989.

Exhibit item 18.
Science Library footprint,
ca. 1991.

As the inventive Postmodernist phase of UCI's architectural history was coming to an end in the late 1980s, and just prior to David Neuman's departure for Stanford University, the campus commissioned the distinguished British architect James Stirling to design its Science Library. The building was completed shortly after Stirling's death in 1992. Special impetus for this project was provided by William Lillyman, Executive Vice Chancellor and a specialist in German literature, who had been highly impressed with the design by Stirling and Michael Wilford of the Neue Staatsgalerie, built in Stuttgart in the early 1980s. Stirling, the 1981 Pritzker Laureate, was described by the Pritzker jury as "a leader of the great transition from the Modern Movement to the architecture of the New—an architecture that once more has recognized historical roots, once more has close connections with the buildings surrounding it, once more can be called a new tradition."²³

Stirling's trademark practice was to push a structure to the boundaries of its site and to organize itself around an internal courtyard. He often created strong courts and lobbies that function like traditional urban plazas. Such spaces are often carved out of a solid block of building. UC Irvine's Science Library, designed by James Stirling, Michael Wilford, & Associates,





Science Library.

in concert with Paul Zaifen and the IBI Group of Newport Beach, embodies these space-defining objectives. The building is located in the Biological Sciences Quadrangle, which is being developed along a “spoke” radiating from the center of the campus and terminating in the Medical School Quadrangle. It has three parts: a gateway inserted in the narrow space between two buildings; a circular library with radiating stacks; and two rectangular wings that define one edge of the Biological Sciences Quadrangle. The open central courtyard enables the entrance to the library to be located at the heart of the building and also provides daylight to the interior of the levels above.²⁴

The Contextualist Phase

Rebekah Gladson, who has served as UCI Campus Architect since the early 1990s, is herself identified with a reaction against certain expressions of Postmodern design strategies in architecture. It is as if she has concluded that if all the Postmodernists can offer is fragmented, chaotic, dissonant, “messy vitality,” perhaps some reconsiderations are in order. Those reconsiderations may have been provoked by polemical comments such as those of urban design critic John Parman, writing in 1990 in the journal *Architecture*: “UC Irvine runs the risk of becoming an architectural zoo—isolated precincts that never add up to a community.”²⁵ The architectural reverberations of such rethinking have led Gladson to search for a center, for a means to unify and make sense of (rather than to celebrate) the fragmentation of modern life, and for the creation of public spaces at UC Irvine in which creativity, communication, and cooperation may flourish.

As against those who believe that a building should take little account of its setting and context (because only the formal properties of the structure itself matter), Gladson, to the contrary, has sought in her many UCI projects to encourage a “contextual architecture.” *Contextualism*, a design approach that began in the early 1960s at Cornell University, derives from the belief that a new building should harmonize with other buildings and elements in its immediate vicinity. Contextualist design emphasizes compatibility. Its proponents argue that Modernists failed to understand the urban context and overemphasized singular objects rather than the connective tissue among them. As Charles Jencks has observed, “Contextualism has provided the most acceptable public excuse for the return to historical forms and thus it has emerged as a major argument for those former Modernists committed to a rationalist aesthetic ...”²⁶

As is the case with other “isms” discussed here, Contextualism in architecture has been influenced by contemporaneous debates in epistemology, philosophy of language, aesthetics, and ethics regarding the role of context in knowledge, understanding, and meaning. Epistemological Contextualism, for example, argues that whether one “knows” is somehow relative to context (such as the intentions and

presuppositions of the members of a particular conversational context). Our ability to know depends on what our contexts enable us to know. Context thus shapes the standards that one must meet in order for one's beliefs to "count" as knowledge. From this stance it follows that different contexts will establish different epistemic or aesthetic or ethical standards, and that such standards will inevitably vary from context to context. Additionally, in aesthetics, Contextualism maintains that works of art (and, arguably, of architecture) can be fully appreciated and evaluated only by reference to their context and circumstances of production.²⁷

In its most moderate manifestation, the notion that all human inquiry occurs within, and is constrained by, social, linguistic and epistemic contexts, is innocuous and uncontroversial. Debate arises, however, when one moves the argument up a notch in order to claim that contexts fundamentally *determine* what is true, or good. One observer refers to this argument as "hardcore" Contextualism, suggesting that such a view prohibits the adoption of universal epistemological, aesthetic, or ethical principles that cut across all contexts. It is not difficult to discern here certain Postmodern resonances, despite the existence of several other characteristics that distinguish Postmodernism from Contextualism. One can easily understand, as well, how such debates have also penetrated religion (for example, God is Truth, and His Truth exists outside of all time and culture) and the philosophy of science (where the positivism of Carnap and Hempel confronts the historical-sociological approaches of Kuhn and Feyerabend). Not surprisingly, architectural theory and practice are also similarly implicated in, and are profoundly affected by, these contentious debates.

From Rebekah Gladson's architectural point of view, for example, an individual building may be a fragment, but it is always a fragment of a larger whole. Less committed than her Postmodernist predecessors to stand-alone, "look-at-me," signature buildings, she has hired architects whose design goals are to construct buildings that enhance, rather than conflict with, their immediate settings. Those buildings should share the limelight with, and seem to draw energy from, adjoining architectural neighbors. She has sought to create spaces at UCI that are conducive to research and teaching and that effectively address the human need for connection, communication, interaction. (For a more thorough and detailed account of Rebekah Gladson's architectural goals at UCI, see her accompanying essay.)

In 1992, for example, Gladson commissioned David Martin of A. C. Martin and Associates to design three new buildings for the Humanities and Fine Arts Quadrangle. It was Martin's opinion that, despite their individual distinctiveness and inventiveness, the buildings of the 1980s "have for the most part done little to clarify the campus organization or create a 'sense of place.'"²⁹ He therefore advocated using these new structures, which were carefully placed within the boundaries of existing buildings, "to define outdoor space and create order and identity" for that area of the campus.³⁰ Among other architectural goals, the complex of buildings, which includes the Humanities Instructional Building

Exhibit item 29.
Humanities Instructional
Building.



A new Habitat for Humanities

A recently completed bridge connects the new Humanities Instructional Building with the School of the Arts, emphasizing the relationship between the two fields.

Long-awaited Humanities Instructional Building opens its doors to students and faculty with ceremony last week.

By Rick Kim
Staff Writer

Someone gave an answer to what the acronym "UCI" stood for. Under Construction Indefinitely.

The running joke of the heavily constructed campus may be the case for most of UCI, but no longer for the School of Humanities, as administrators, sponsors and faculty attended the dedication of the recently completed and long-awaited Humanities Instructional Building last Thursday evening.

"It's a wonderfully designed building, overdue for a long time," said Elizabeth Star, president of the UCI Humanities Association. "I hope that it inspires students to major in humanities."

Keeping with the tradition of cultural diversity in the School of Humanities, the evening featured performances from the UC Inspiration Choir, the Kim, Eung Hwa Korean Dance Company and the Xipe Totec Dancers of Aztec.

At a cost of \$17 million, the Humanities Instructional Building offers four floors of conference rooms, offices, a technologically advanced classroom, a digital arts lab, a large lecture hall and a computer laboratory.

"It is designed and built for 100 years of use, and should not require major maintenance for 25 years," said Judy Frata, Operations Manager of the Humanities Instructional Resource Center.

The need for an auditorium, as well as higher technologies in classrooms, helped propel this project into action, according to Interim Dean of Humanities Michael Clark.

"Its main purpose fills the need for... more classrooms, a good auditorium, a technologically enhanced classroom,

Clark said. Clark said many of the faculty were involved in the actual design of the building; it was tailored to their teaching needs.

Built next to the towering structure is a bridge that connects School of Humanities with the School of the Arts, emphasizing the relationship between both divisions of study.

"We certainly hope it's going to link arts and humanities, students' and instructors' interests," said Chancellor Laurel L. Wilkerson.

One of the main features of the building is the Technically Enhanced Classroom, decked with its own high-powered computer, a Power Point program and an interface for the computer to project images onto a screen.

A new set of courses, Film Studies 85 A-B-C, will be taught in this classroom.

According to Director of Film Studies Rhema Bernstein, the Technically Enhanced Classroom will prove to be very advantageous.

"It allows you to import still and moving images, and allows us to exploit video and capture the students' attention," she said.

The new building also serves as a visible monument meant to encourage students to pursue more courses in the humanities.

"The building is a symbol of the [prominence] of humanities on the campus," said Johanna Christensen, director of development of humanities. "It goes along with the strength of the program."

"Regardless of a student's career path, it's important to know how to think critically, to communicate effectively, and to integrate information, and that's what humanities is all about."



The new building features a technically-enhanced classroom.

on one end of a pedestrian bridge over the automobile ring road and two Fine Arts buildings on the other end of that bridge, emphasizes the value of "connectivity" and "interrelationships." The Humanities Instructional Building, for example, "reaches out" toward the School of the Arts in one direction, and the Langson Library and the School of Social Sciences in another direction. Its most people-intensive uses (such as the Office of Graduate Study, the Office of Undergraduate Study, and the Humanities Core Course) were placed on the ground floor in order to generate opportunities for collegiality. A plaza on the Ring Mall centers an inviting pedestrian crossroads in an effort to create the sense of place sought by both Gladson and Martin.³¹

Another architectural effort to promote human interaction is the new Student Center (upon which construction began in spring 2005), which is patterned after southern Europe's civic piazzas. Similar goals have been previously addressed elsewhere on campus in the Biological Sciences, Physical Sciences, and Social Sciences Quadrangles.

Exhibit item 30.
"A new habitat for the Humanities," 1997.

Summary Observations

Judgments and opinions will certainly vary regarding the respective virtues and vices of buildings designed within the aforementioned three phases of UCI Irvine's architectural history: Brutalism, Postmodernism, and Contextualism. The exhibit commemorating our 40th anniversary is designed to highlight some of the buildings that comprise UCI's built environment. Beyond that, however, it is hoped that the exhibit promotes appreciation of the rich architectural history of our campus and stimulates discussion and debate about its built environment. Finally, the exhibit calls upon us to inquire about the extent to which our campus during the past forty years has taken advantage of what UCI Distinguished Research Professor J. Hillis Miller has referred to as an "extraordinary opportunity ... to make our buildings conform to the image of a great teaching and research university ..."³²

Acknowledgments

Working with many friends and colleagues to organize this symposium and exhibit has been a thoroughly enjoyable experience. I express my special appreciation to the following: Ralph Cicerone, Michael Gottfredson and Gerald Munoff, for providing financial support and encouragement; Jackie Dooley, Head of the Department of Special Collections and Archives, for her wise counsel, professional expertise, and editorial skills; Rebekah Gladson, Campus Architect, for her helpful advice and participation as a symposium speaker; Felicity Scott of the UCI Department of Art History, for sharing her extensive architectural knowledge and providing many helpful suggestions; Anne Mar and Rachel Sandoval, UCI Archivists, for their indefatigable research efforts in uncovering numerous aspects of

the history of our campus; Sylvia Irving, for her design talents; and Julie Sully, Associate Director of Development in the UCI Libraries, for her impressive organizational skills. Other relatives, friends and colleagues who have been immensely helpful and supportive are the following: Wendell Brase, Michael Clark, Barbara Davidson, William Lillyman, James McGaugh, Seymour Menton, Scott Nelson, Emerson Olin, Rita Olin, William Schonfeld, Liz Toomey, and Ray Watson.

Notes

1. Reynar Banham, *The New Brutalism: Ethic or Aesthetic?* (New York: Reinhold Publishing Corp., 1966), p. 16.
2. Le Corbusier, *Precisions on the Present State of Architecture and City Planning* (Cambridge, MA.: MIT Press, 1991), p. 78.
3. James Steele (ed.), *William Pereira* (Los Angeles: The University of Southern California, Architectural Guild Press, 2002). Also Peggy Goetz, "Architect's legacy encircles UCI: William Pereira's vision of the future still works for city, university." *Irvine World News* (July 18, 2002).
4. See, among others, the following: Jean-Francois Lyotard, *The Postmodern Condition: A Report on Knowledge* (Minneapolis: University of Minnesota Press, 1997); David Lyon, *Postmodernity* (Minneapolis: University of Minnesota Press, 1999); John McGowan, *Postmodernism and Its Critics* (Ithaca: Cornell University Press, 1991); and John O'Neill, *The Poverty of Postmodernism* (London and New York: Routledge, 1995).
5. Christopher Jencks, *The Language of Post-Modern Architecture* (New York: Rizzoli, 1987, fifth ed.), p. 9.
6. Christopher Jencks, "Post-Modern Architecture and Time Fusion," in Thomas Carmichael and Alison Lee (eds.), *Postmodern Times: A Critical Guide to the Contemporary* (DeKalb: Northern Illinois Press, 2000), p. 147.
7. *Ibid.*, 145. Also see Jencks, *The Language of Post-Modern Architecture*, Part Three.
8. Samuel C. McCulloch oral history interview with Jack W. Peltason, Aug. 9, 1989 (manuscript in UCI Department of Special Collections and Archives).
9. As quoted in Leon Whiteson, "The Malls of Academe," *Progressive Architecture*, 67 (Oct. 1986), p. 95. Also see Pilar Viladas and Susan Doubilet, "UC Builds," *Progressive Architecture*, 69 (May 1988), p. 85-93, and Aaron Betsky, "The Academic Village in Exurbia: David Neuman Has Moved on to Palo Alto, Where He is Now Campus Architect at Stanford," *Architectural Record*, 178 (Apr. 1990), p. 49-53.
10. Robert Stern, "The Postmodern Continuum," in William J. Lillyman, Marilyn F. Moriarty, and David J. Neuman (eds.), *Critical Architecture and Contemporary Culture* (Oxford and New York: Oxford University Press, 1994), p. 46-63.
11. Rob Kling, Mark Poster, and Spencer Olin, *Postsuburban California: The Transformation of Orange County Since World War II* (Berkeley and Los Angeles: University of California Press, 1991, paperback ed., 1995), esp. Ch. 1, "The Emergence of Postsuburbia: An Introduction." Also see Ann Forsyth, *Reforming Suburbia: The Planned Communities of Irvine, Columbia, and The Woodlands* (Berkeley and Los Angeles: University of California Press, 2005).
12. Robert Venturi, *Complexity and Contradiction in Architecture* (New York: Museum of Modern Art, second ed., 1977), p. 16. Also Fil Hearn, "Implications of Robert Venturi's Theory of Architecture," *Architecture and Civil Engineering*, 2 (2003), p. 357-363.
13. Robert Venturi, Denise Scott Brown, and Steven Izenour, *Learning from Las Vegas: The Forgotten Symbolism of Architectural Form* (Cambridge: The MIT Press, 1972).

14. See, for example, Charles W. Moore, Gerald Allen, Donlyn Lyndon, and William Turnbull, *The Place of Houses* (Berkeley and Los Angeles: University of California Press, 2000), and Moore and Donlyn, *Chambers for a Memory Palace* (Cambridge: The MIT Press, 1996).
15. Jean-Francois Lyotard, "Answering the Question: What is Postmodernism?" in *The Postmodern Condition: A Report on Knowledge*, p. 81.
16. Charles Jencks, "Deconstruction: The Pleasures of Absence," *Architectural Design*, 58 (3-4/1988), p. 18. The article is reprinted in Andreas Papadakis, Catherine Cooke, and Andrew Benjamin (eds.), *Deconstruction: Omnibus Volume* (London: Academy Edition, 1989), p. 119-131. Also Christopher Norris and Andrew Benjamin, *What is Deconstruction?* (New York: St. Martin's Press, 1988).
17. For a discussion of Eric Owen Moss's ambitious Housing Office at UCI, which was the recipient of a 1989 National Honor Award from the AIA, see Pilar Viladas, "Comfortable Challenge," *Progressive Architecture*, 70 (May 1989), p. 92-97.
18. Gavin Keeney, "So Long Frank O. Gehry?" *Counterpunch* (Apr. 28, 2002).
19. Philip Johnson and Mark Wigley, *Deconstructivist Architecture* (New York: The Museum of Modern Art, 1988), esp. Wigley's curatorial essay, p. 10-20.
20. Dennis P. Doordan, *Twentieth-Century Architecture* (London: Laurence King Publishers, 2001), p. 214.
21. Among many others, see C. Bruggen, *The Architecture of Frank Gehry* (New York: Rizzoli, 1986), Martin Filler, "Maverick Master: The Architecture of Frank Gehry is Neither Modern nor Postmodern but Defines Itself with Originality and Power," *House & Garden*, 158 (Nov. 1986), 208-217, 252-254, as well as Jencks, "Deconstruction: The Pleasures of Absence," p. 17-20.
22. For Gehry's UC Irvine contributions, see Leon Whiteson, "The Malls of Academe," p. 90-97.
23. One may read the entire Citation from the Pritzker Jury at www.pritzkerprize.com/stirling.htm.
24. For an informative discussion of the programming for the UCI Science Library, see Paul Zajfen and Michael Wilford, "User-Oriented Architecture," in Lillyman, Moriarty, and Neuman (eds.), *Critical Architecture and Contemporary Culture*, p. 133-142.
25. John Parman, "Utopia Revised," *Architecture: the AIA Journal*, 79 (Jan. 1990), p. 66.
26. Jencks, *The Language of Post-Modern Architecture*, p. 168.
27. See, for example, the following: Nan Ellin, *Postmodern Urbanism* (Princeton: Princeton Architectural Press, 1999); Gerhard Preyer and George Peter, *Contextualism in Philosophy: Knowledge, Meaning, and Truth* (Oxford: Oxford University Press, 2005); and *The Philosophical Quarterly* (April 2005), special issue on Contextualism.
28. William A. Dembski, "The Fallacy of Contextualism," on Access Research Network, William A. Dembski Files, File Date Nov, 15, 1998, reprinted from *The Princeton Theological Review* (Oct. 1994).
29. David C. Martin and Richard Thompson, "Campus Architecture is Now Campus Planning," *Architecture California*, 20 (1999), p. 23.
30. *Ibid.*
31. In 2001, the complex of buildings won an Award for Excellence in Planning from the Society of College and University Planners of the American Institute of Architecture.
32. J. Hillis Miller, "Beginning from the Ground Up," in Lillyman, Moriarty, and Neuman (eds.), *Critical Architecture and Contemporary Culture*, p. 18.