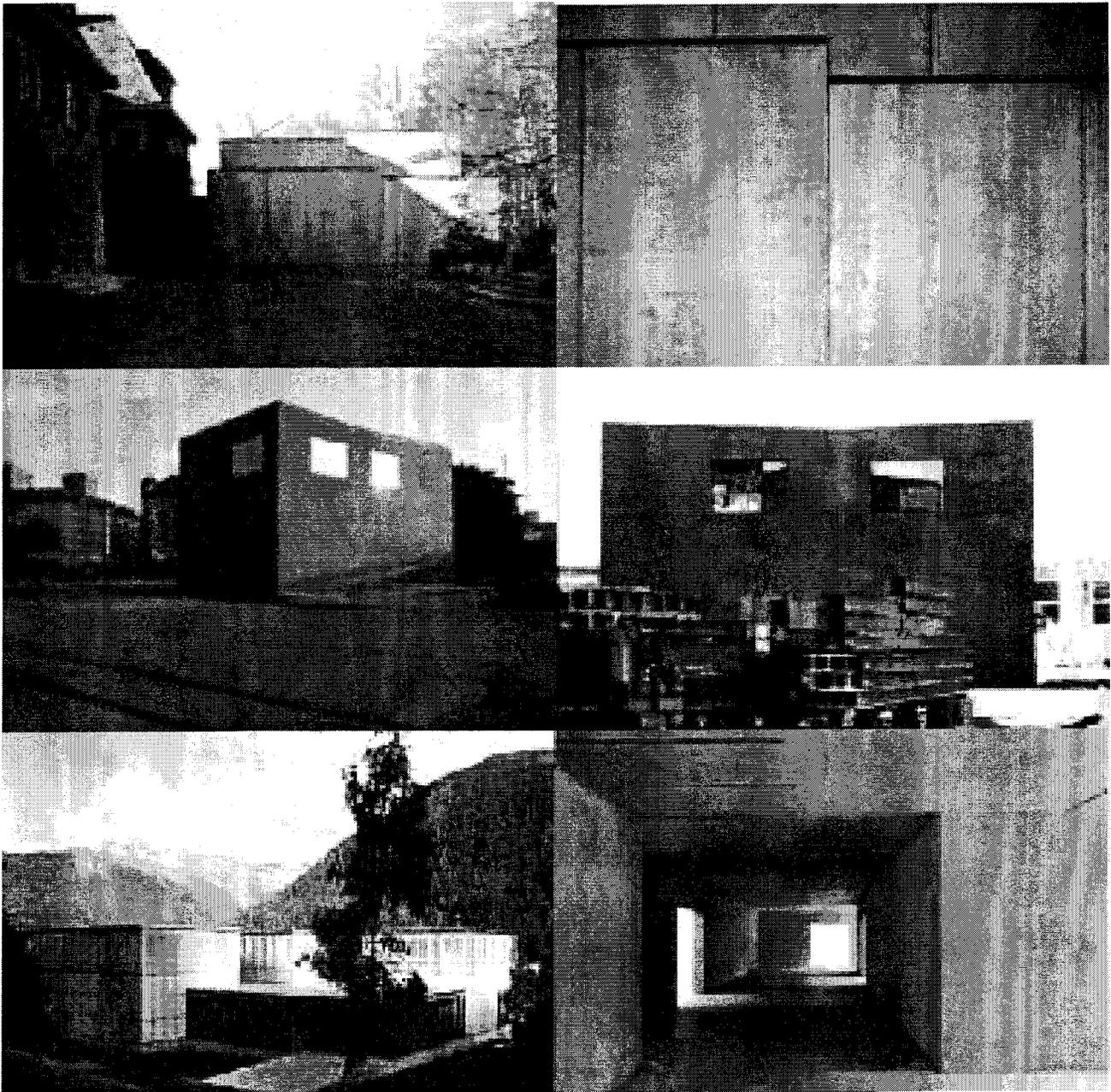
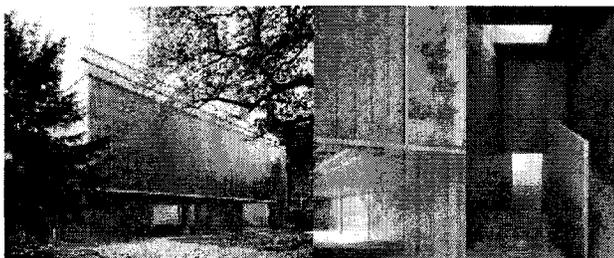


# INTEGRAL/APPLIED/DYED : COLOR IN THE WORK OF GIGON/GUYER

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*integral*

Kirchner Museum, Davos

Extension to the Museum of Art, Winterthur

Liner Museum, Appenzell

Maintenance Workshop, Davos

*applied -- one*

Sports Center, Davos

Residential Complex Broëlberg I

*dyled -- one*

Alterations to the Reinhart Collection, Winterthur

Switching Station, Zurich

*applied -- two*

Three Apartment Buildings on the Susenbergstrasse, Zurich

Pfliagiareal Residential and Office Complex, Zurich

*dyled -- two*

Residential Complex Broëlberg II

University Auditorium, Zurich

**ARGUMENT**

The practice of Gigon/Guyer, admirable in many respects, is particularly notable for their varied and sustained researches in color over the past several

years, resulting in a substantial body of built work -- all the more remarkable as color is not generally considered one of modern or contemporary architecture's 'burning questions'. In fact, color is usually granted secondary status at best (formulated explicitly as such in the writings of Kant). More often it is regarded with outright suspicion, as something unnecessary, neither an intrinsic part of the construction of a project nor its function, queasily emotional, a decorative surplus.

Further, the ways and means of color in architecture has remained for the most part untheorized and underconceptualized, relying on a few small borrowings from philosophy (Kant, Goethe, Wittgenstein) and a mass of wholesale, mostly undigested imports from the discipline of painting.

The larger question of color, of course, needs to be situated within the question of ornament -- its function, nature, and necessities. One could argue that ornament has occupied a somewhat difficult position in the realm of architectural theory, particularly within the economy of historical modernism.

This difficulty may have begun with Alberti, when he followed his definition of beauty -- "that reasoned harmony of the parts from which nothing may be added or taken away but for the worse" -- with a definition of ornament as "an auxiliary light to beauty".

Fully aware that his definition implied something added, a surplus potentially at odds with beauty's economical "reasoned harmony", he spent the latter half of his treatise enumerating ways that it need not be merely applied, but rather could operate in another dimension -- overlaying the normative principles of good building practices -- and belonging to conceptual, material, or technical registers.

Thus, he could calmly state that one can never have enough ornament in a temple (which, if only considered as icing on a cake, would constitute an invitation to disaster).

And, thus, as ornaments to a road he could propose: the natural scenery alongside it, the quality and ingenuity of its engineering and drainage, and (breathtakingly) a conversation on the road between two travelers. Whether the logic of his arguments were entirely convincing is a matter of some debate. Nonetheless, Alberti's formulation of

ornament as an "auxiliary light" -- that it could refer to a way of thinking, a way of making, and a way of experiencing -- provides a provocative starting point to conceptualize ornament.

A few centuries later, Semper described the seam as the unavoidable ornament, a formulation that looks for style first in modes of production, finding and expressing pleasure in the exercise of technique. It's a formulation that accords well with the moral and technical vision of the modern movement, as described by Hitchcock and Johnson in *The International Style*, where they state:

"Architectural detail, which is required by modern structure as by the structure of the past, provides the decoration of contemporary architecture. Indeed, detail actually required by structure, or symbolic of the underlying structure provided most of the decoration of the purer styles of the past."  
(Hitchcock, p.70)

Even Loos, in his article "Ornament and Crime" and his essays in *Spoken into the Void*, allows the license for ornament in technical necessity. (And a good thing it is for him, too, as he employs that license liberally in his own built work, with lavish marble veneers and millwork derived directly from the English and American Arts and Crafts movements.)

But what of the *avoidable* ornament? Hitchcock and Johnson provide a small window of opportunity when they refer to detail that is "symbolic of the underlying structure" -- that is, an outer finish material that expresses something of the reality of the construction behind. It is this expression that Alberti exploits in the façade of the Palazzo Rucellai, when he draws pilasters and voussoirs in the veneer that masks the more complex situation behind, and that Loos takes advantage of in the marble claddings that exaggerate the structure in several of his houses.

This surface expression of hidden truth takes for granted the active participation of the beholder, Ruskin's "Intelligent Observer". And it is here that we can find room for -- perhaps even make a case for -- ornament that expresses matters other than merely the facts and symbols of construction, or the signs and signals of function narrowly described.

If architecture can be considered a series of reciprocal relations between the makers of an environment and those who construct their own experiences of it, then the uses of ornament may slip the bounds of a discourse of necessity and license and assume a more productive and empathic role. I believe this is part of what Semper was arguing for, the perhaps unexpected benefit that came to him in the polychromy debate.

In defending Hittorf's assertion that the ostensibly pure white marble temples of the ancients were actually painted, and bright colors at that, Semper committed a number of heresies, and made a number of productive assertions:

First, the application of an essentially dimensionless paint on top of the 'real' material, rendering the latter a mere ground or 'support' for the color. If a Greek marble column is painted red, then the first reading of that column is no longer its status as marble, nor its weight and dimension, but only its perceptual aspects, its surface and contour. In essence, the mass and solidity of the column has been erased in favor of its surface. Even its function as structure is suppressed, rendered secondary to a visual role -- in silhouette against the blue Aegean sky. The heresy involved in the act of application is exacerbated by a second: the dissolution of structure. The consequences of painting infill material would be far less severe.

And, in fact, when Le Corbusier applied color to the Villa Savoie, that's exactly how he did it: The 'essential' parts, the box of the *piano nobile* and the piloti/columns are painted white (like a temple); the ground floor material is painted green, to blend into the landscape; the forms on the roof are painted pink and blue, to merge with the sky.

When paint is applied to a wall, as a dressing, it is easier for Semper to defend. In "The Four Elements of Architecture" he asserts that walls had their beginnings in wickerwork fences, woven tapestries, and knotted carpets. These remain, he says, "the true walls, the visible boundaries of space. The often solid walls behind them were necessary for reasons that had nothing to do with the creation of space." (Semper, p. 104)

Thus, he can argue that an applied coat of paint operates as a substitution of one craft and material for another and retains the meaning of the original,

the colorful surface of the relatively flimsy textile. Further, he can claim that the surface forms the most important part of the wall, as it is the surface that defines space, not the material behind it.

His formulation clearly privileges surface over mass -- as the painted color is privileged over the support or ground it covers. To Hitchcock and Johnson, who value "Architecture as Volume" as a "First Principle" (and to Le Corbusier, who, even though a painter, placed solids before surfaces in *Vers une Architecture*), this again was heresy. "It [color] emphasizes strongly the effect of surface, but it breaks up the unity of volume." (Hitchcock, p. 76)

Semper can make a case for applied color, as a dressing of paint, by two means: By example, from the archeological evidence that our ancestors did it, at a time that, by consensus, is considered an apogee of ancient civilization. And by the argument that applied color evolved from the original crafts of wall-fitting and thereby retains its integrity and meaning.

The argument has to be somewhat different for the act of dyeing:

"The tanning and dyeing of hides belongs to the remarkable group of inventions whose mother was not need but pure desire, and it ranks among the earliest of all inventions because the instinct for pleasure, as it were, inspired man. Delight in color was developed earlier than delight in form....

"... Primitive man nowhere saw coatings of color in nature, but everywhere color was inseparable from form, penetrating it. Dyeing is thus more natural and easier than coating and painting, and therefore more primitive." (Semper, pp. 234-235)

As Semper readily admits, dyeing has no basis in necessity, but only in delight. Clearly, then, claims for it as a valid and useful operation will need to appeal to other modes of architectural value than fundamentalist notions of construction or function.

On the other hand, as he says, dyeing is more "natu-

ral" than applications of paint. Unlike Loos, who in "Ornament and Crime" assumes that modern man must evolve culturally from the tattooed savage or else risk becoming degenerate, in Semper no such anxiety arises. The designation "primitive" appears here to be value-neutral. Moreover, he details some remarkable technical and conceptual sophistication in ancient dyeing techniques:

"The ancients dyed their raw materials before they were spun or otherwise treated. ...

"In Egypt it was even customary to dye the wool of a living sheep with a costly purple, although it is unclear whether they applied the dye only externally or assisted the process by the fodder they gave the sheep. In any case, we see from this that they dyed the raw, unbleached wool, which must have imparted to the material a special 'hue', a breath of nature otherwise inimitable, and that they thought it necessary to tone down even richest and purest pigments in this rather cunning and natural way.

"Pliny lists several species of sheep that were famed for the natural color of their wool. The Spanish sheep were black; those from the Alps, white; the Erythraean and Baetican, red; the Canusian, yellow; the Tarentian, yellow. They used their wool for costly fabrics, and only the black wool was left undyed." (Semper, pp. 236-237)

Here in the case of purple sheep we see several orders of abstraction from nature: from dyeing cloth, to dyeing thread or yarn before weaving, to dyeing the sheep before shearing, to empurpling the sheep by means of its fodder (if this is indeed possible). The ostensible purpose is to draw the coloring process closer to nature, even though it requires more drastic application of artifice in the process.

Then we have, via Pliny, varieties of sheep whose wool sports an integral color that can serve as a base for dyeing, resulting in more intense and/or "natural" colors. And, last but not least, the proverbial black sheep, whose wool does not require any artificial enhancement.

## THE PROJECTS

### *integral*

In this first series of projects -- the Kirchner Museum in Davos, the Extension to the Museum of Art in Winterthur, the Liner Museum in Appenzell, and the Maintenance Workshop in Davos, the coloration of the exterior is achieved by exploiting the integral colors of the cladding materials.

Integral color, of course, is easy to defend and theorize, particularly within the discourse evolved from Kant. First, integral color is thought to keep to its proper place, creating architectural effects secondary to "more essential" matters, such as function and formal descriptions of mass and volume. Further, integral color is deemed to be "natural", considered a good thing almost universally. And it is innate, supposedly requiring no further operations or applications.

This falls solidly within the aesthetic of historical modern architecture as described by Hitchcock and Johnson, who advocate "dependence upon the intrinsic elegance of materials ... as opposed to applied ornament." (Hitchcock, p. 13)

While it sounds simple, this isn't exactly what occurs in these projects by Gigon/Guyer.

For one thing, they employ compositional strategies that destabilize the supposed hierarchy between volume and surface: radically simplified massing, and a preference for an "allover" treatment of surface and materials. These strategies are not unique to them; they are employed by a number of contemporary European and Japanese architects who wish to foreground perception of spaces and surfaces over the appreciation of formal objects -- even when they make freestanding object buildings.

But in these particular projects the compositional strategies are conjoined with experimentation in the perceptual qualities of cladding materials (particularly in their combination), and with an enhanced registration of context.

With the exception of the foundations, The Kirchner is completely clad in glass panels, whose reflectivity and transparency varies according to their location within the building: clear at the lobby and circulation spaces, reflective at the service areas, translucent over metal insulation at the galleries, and

translucent in the clerestories above the galleries. Even the roof is covered in pebbles of crushed glass of the same bluish green hue. At certain angles and times of day the building assumes the appearance of ice, as if it were made of the same stuff as the glacier one can see in the distance.

Translucent glass over metal-covered insulation is also employed in the addition to the Winterthur Museum, a temporary structure, erected over an existing parking lot (which needed to be retained). Here, planks of industrial c-channel glass run vertically, while the insulation is set horizontally, forming from two humble materials, an alchemical, magical third.

In photographs the industrial materials, blunt massing, and serrated metal-clad roof forms of the building can seem harsh. "In the flesh", however, it presents much more softly. The moiré of metal and glass creates a woven effect. The softness of the surface is enhanced by the fact that one can see partially into, but not through, the skin. The visual impression one has of the surface is decidedly tactile.

Further, reflections of the surrounding landscape do not sit flatly on the outermost surface of the skin, but rather sink blurrily into it. Walking on the sidewalk past this building, one is liable not to notice it, entranced instead by the large handsome shade trees lining the street and the lush green lawns, into which the building melts.

Unlike the Kirchner, which may be understood as an essay in glass -- following by analogy the transmutations of water, from mist to liquid to ice -- the Winterthur addition deploys metal and glass independently as well as together. Galvanized zinc cladding rises from behind the glass walls to cover the serrated roof, its texture and sheen uncannily close to the limestone of the existing neoclassical structure. It slips under the galleries to clad the ceiling of the parking lot. Meanwhile, the glass planking carries down to the ground, creating a loosely fenced parking enclosure. These slippages exaggerate the density of texture at the middle level, that of the galleries themselves, as well as blur the outline of the building without sacrificing the crispness of its profile.

Also unlike the Kirchner, which used elegant and relatively expensive materials on a high-status

building, the Winterthur addition had to make do with more humble materials, in keeping with a temporary structure. Nonetheless, this remains a museum, housing many important works of art. Accordingly, Gigon/Guyer handled the inexpensive, industrial materials as simply and elegantly as possible, using them to cover broad surfaces. And the strategy works; one notices the formal properties of the materials -- their colors, translucencies, and textures -- before one registers their industrial provenance.

By contrast, in the Liner Museum, on the outskirts of Appenzell, the brushed metal panels that form the skin are much less subtle in their effects than the two previously mentioned in-town museums, as would befit its more rustic location. In this case the color of the material itself is rendered secondary to the colors it reflects. The hues of the surrounding landscape sit directly on the metal's surface, blurred only slightly by the brushed finish. In summer, the building renders grass green and sky blue with an intensity and clarity worthy of a child's five-tub watercolor set. It seems almost too schematic. And then a small Swiss apple-red train shuttles by, bringing a smear of red across the side of the building, like a sudden blush to a small girl's cheek. After all, Heidiland is literally just a few minutes away.

It may perhaps be worth noting that in each of these museum projects the gallery walls are a bright powdery white, what we have come to expect of gallery walls. In all cases, no matter how transient or translucent the exterior may appear, the interior is thick, heavy, opaque. The only exceptions are in ancillary spaces, such as cloakrooms and passages, which are often paneled in sheets of masonite, beautifully lacquered, as if they were precious wood. In the Kirchner, the circulation spaces are formed in large slabs of concrete -- floor, walls, ceiling -- in stark contrast to the white walls, hardwood floors, and top lit glass ceilings of the galleries.

The last building in this series, the Maintenance Workshop for the city of Davos, is a relatively simple structure, located a few yards downhill from the Kirchner, and right next door to the Sports Center, sharing its parking lot. The Workshop is clad in wood boards of variable width, untreated and left to weather. This rustic treatment is contrasted by the large industrial-strength metal and glass garage doors that form the entire ground floor elevations

at both the front and back of the building.

Here the exterior cladding materials literally form a frame for the machines and activities inside. Doors open or closed, brightly colored fire trucks, snow plows, and other equipment for the city -- together with the workers, in safety orange and blue coveralls -- are constantly on display. This aligns comfortably with the sentiment expressed by Hitchcock and Johnson: "There is no better decoration for a room than a wall of book-filled shelves." (Hitchcock, p. 76)

*applied -- one*

This second series discusses the role of paint in the Davos Sports Center and in the Residential Complex Broëlberg I, located in an uber-posh suburb just outside of Zurich.

In homage to the previous sports center on the site, a significant wooden structure from the thirties, which was destroyed by fire, the new building is clad in wood, some painted and some untreated. Considering the fate of the previous building, however, the structure of this one is reinforced concrete. Paint is applied liberally, with an unexpected intensity and saturation. The hues are almost jarringly vibrant. There are a lot of them. The building is most definitely conceived of as a billboard -- in a completely different register from the icy Kirchner just up the hill. Nonetheless, the color is deployed quite rigorously.

For one thing, the paint is only applied to wood. Never to the concrete structure. Secondly, it is restricted to the millwork of windows and doors and to panels. It does not cover the latticework of untreated wood boards that form a second layer of cladding on the exterior. The optical weaving of "natural"-color wood boards with brightly painted plywood panels, serves to intensify the qualities of both, signaling both its rustic character as a barn-like facility in a small Swiss ski resort, as well as its camera-ready qualities as a backdrop for televised winter athletics.

On the interior, the colors are coded by function. They help with wayfinding, describing the layout of the building, and lend vibrancy to a logical but otherwise banal spatial configuration. Generally, two colors are assigned to each program component. In one case, a saturated salmon pink is paired with

white -- treated here as a color in its own right, rather than as non-color or neutral.

As mentioned before, they are not applied to the exposed concrete columns and walls, which are left a pale grey. Instead, they are applied to massive doses of wood (or wood product) paneling, giant revetments set two inches proud of the concrete, into which are incorporated the doors, air registers, and so forth. Large portions of the ceiling are also clad in panels of matching colors, inset with oversized candy-shaped light fixtures.

By virtue of avoiding structure, and their predominant adherence to paneling, these colors seem almost to demonstrate Semper's description of paint as an evolution of older wall fittings.

True polychromy occurs only in the cafeteria on the ground floor, where multiple constituencies are expected to come together. The concomitant commingling of all the hues, while perhaps pleasant conceptually, is less successful, lacking the graphic punch of the duos and without any compensatory harmony. One could easily argue the reverse, however: that the noisily hued cafeteria is in perfect accord with its intended use.

In fact, the stated rationale for the startlingly bright hues was so that they would look good with the bright colors of athletic clothing and equipment. Perhaps then, as in the houses of Loos, the treatment of the walls may be understood as an extrapolation of clothing, moving outward from the bodies of the occupants to the linings of the walls. In Loos, however, this took place in a private, domestic realm.

The most stunning use of color in this building is reserved for the uppermost floor, which is set up as a dormitory for athletic camps, with small bedrooms lining a double-loaded corridor. Ordinarily the layout of this floor would have had a deadly effect. But here they have alternated large vertical painted bands of color (which ignore the actual outlines of the doors) with skylights above. During the course of the day stripes of sunlight sweep across the painted bands, creating a vibrant and transitory weave of sunlight, paint, and shadow.

Ruskin admonished us not to decorate our train stations, where they only clutter the path of travelers

rushing for their trains, but rather to reserve our ornamental energies for the milk jug, which may be admired at home, at our leisure. The design for top floor of the Sports Center seems to have taken that advice to heart.

It should also be noted that the architects worked with the artist Adrian Schiess in developing the precise hues and configuration for this project, with the result that (in person) the colors are astonishingly precise in their optical effects.

In the Broëlberg I Residential Complex, another project that relies heavily on paint for its effects, they also collaborated with an artist, in this case Harald Müller. The situation of the project, on the grounds of an estate overlooking the lake, indicated the use of brown-colored stucco on the outermost sides of the three buildings, referencing organic colors, and "nature".

In the three sides that face each other, in an open courtyard over the (covered) parking, intense orange paint was applied. Taken individually, the orange face of each building could be understood to constitute a façade. Taken together, they describe an outdoor urban room in the midst of faux-rustic suburbia.

#### *dyed -- one*

The coloring operations involved in the Alterations to the Reinhart Collection in Winterthur and the Switching Station in Zurich constitute a radical shift in the way Gigon/Guyer conceptualized and employed color -- operations which could be identified with dyeing.

In both projects, the procedures followed were motivated by the project situation: In the case of the Reinhart Collection, a new addition needed to relate to an elegant former mansion dating from the twenties, and in close quarters. In the case of the switching station, they were concerned about the iron dust that would accumulate because of its proximity to the rails and trains.

While one situation called for tact and refinement, and the other for robust maintainability, the solution for each was oddly similar: Into the concrete mix they placed dust: copper and limestone for the Reinhart; steel rust for the switching station.

The copper dust in the precast concrete walls of the

Reinhart would oxidize, turning the wall the same green as the roof flashing and drain pipes of the existing structure. The limestone dust would accelerate the process, as would the fact that in the new structure they abjured gutters and drainpipes, and merely capped the wall with copper flashing. Rainwater runs directly down the sides.

The monolithic treatment of the new material contrasts with the articulation of several materials in the twenties mansion. Nonetheless, the new structure is made of similar stuff, propelled into an accelerated aging process, to create a patina on the new structure compatible with the older one. As a result, the new structure reads less as an addition to the existing building and more as a support structure -- that is, more like a garden wall. In this case the dyeing process, the artificial weathering, is motivated not just by the "delight" one can take in a prematurely patinated green wall, but also by a sense of appropriateness to the context.

The accelerated aging process is even more pronounced in the switching station, where the "allover" strategy applies not only to the roof, made the same way, with even less articulation than at the Reinhart, but also to the windows. The glazing is set flush, a single sheet of glass for each window, with no visible frame. Beyond that, the glass has been tinted to become monochromatic with the concrete, almost matching it in some lights.

If the rationale for tinting the concrete is understandable, in terms of 'hiding' the inevitable dirt, making it dirt-colored by adding dirt into it, how does one explain the tinted glass, which has no apparent necessity?

While the weathering effect of the copper dust at the Reinhart are soft -- the building 'blends' into its surroundings -- the effect of the switching station is more science fiction, of the nineteenth century time-machine variety. It looks like something that came from the past (or the future) and traveled to the future (or the past) that somehow landed in ours. Not something transhistorical, like the work of Khan or early Moneo. Rather, something from one time, not our own, with the patina of another time. That the building in fact dates precisely to the end of the last century seems almost a joke.

I suspect that the strange science fiction presence of the building arises not only from the enigmatic

monolithic construction, the slightly awkward and lopsided profile and window positions, but most importantly from the tinted glass. By virtue of its close identification with the pre-patinated rusty walls, the glass also appears rusty, patinated.

*applied -- two*

These two projects, the Three Apartment Buildings on the Susenbergstrasse in Zurich and the Pflögla-real Residential and Office Complex, also in Zurich, signal another approach to applying paint, but this time almost as if it were a stain.

The apartment building on the Susenbergstrasse follows a site strategy similar to Broëlberg I -- three freestanding structures surrounding a shared underground parking structure, on top of which is a shared entry garden of sorts.

This project, too, was colored in collaboration with an artist, in this case Adrian Schiess again. Unlike the Broëlberg complex, however, where the three buildings shared a unified color scheme, this time each of the three buildings is given a different color. One is light yellow, one a greenish grey, and one peach. The loggia of the grey one is painted pink. And the side wall of the peach one is painted a marine blue. Why? I confess that I can't fathom it. At best one can surmise that the scheme is derived from the colors of neighboring bourgeois villas.

More interesting for our purposes is materiality the painted walls, which are constructed of two layers of poured-in-place concrete -- an expensive system in Switzerland. Instead of the typical condition of paint on stucco, as in Broëlberg, the paint is applied to the surface of exposed concrete, a condition which frequently looks nasty, as the skin of the paint is in competition for primacy with the texture of the concrete.

Here the paint has been watered down, thinned almost to a stain, to the point that it appears to have no dimension or surface of its own. The texture of the concrete reads through as if untouched. The powdery thinness of the paint, incredibly beautiful up close, is undermined by the uniform treatment of the walls. None of the concrete surfaces are left untreated, with the unfortunate result that from the distance even of the street the buildings bear an uncomfortable resemblance to those cheaply made fake-stucco drive-in restaurants so ubiquitous in

the States.

If the apartments on the Susenbergstrasse present something of a dilemma, the Pflugiareal Residential and Office Complex, designed and built at almost exactly the same time, provides a better account of itself. First, the color scheme is simple and clear, comprised of one color each on each of the long sides of the courtyard. On the bar of housing that fronts onto the street, the 'garden' side, facing the courtyard, is painted a cheerful light spring green. On the opposite side, a bar of housing occupying a mid-block position has its 'fronts' facing the courtyard, which are painted a formal white. The colors cleverly and elegantly articulate two differing urban situations.

In addition, they brighten the light in the courtyard, as their colors are reflected in the glazing of the facing side. In winter, when the trees in tubs are without their leaves, the reflections of new-leaf green in the windows can seem to jump into the trees as well, giving an unexpected feeling of early spring.

Rather than painting the concrete volumes uniformly, as in the Susenbergstrasse apartments, which created a homology between mass and colored surface (the logic of dyeing, as Semper points out), at the Pflugiareal only the two representative planes are colored (and the 'garden' side of the 'white' bar, painted blue). The sides, even the embrasures of the windows, are left untreated. In concert with the incredible thinness, the dimensionlessness, of the paint, this strategy sets up an exciting split between volume and plane. One can read both substantial concrete mass and insubstantial, perceptual plane simultaneously. Further, the neutral grey of the untreated concrete sets off the luminosity of the painted color.

*dyed -- two*

In the second phase of the Broëlberg Residential Complex, and in the Zurich University Auditorium, an addition to the main University building, they return to their experiments with pigmented concrete.

In the Broëlberg complex second phase the usual parti of three independent buildings surrounding a courtyard has been altered to one large, long, wandering building. The parking is shifted from a central position to the side, between the

length of the building and the hill. The entrance to the parking now stands to the side of the pedestrian entrance. From the parking one enters the same lobby accessed by the front door, so that guests and residents, those arriving on foot and by car, will enter the complex via the same space. Naturally, then, this intense consolidation of moves employed in previous housing projects calls for a more monolithic treatment of the wall surface.

Here again, the construction is two layers of concrete. This time, the outer one is colored orange, not with rust, but with pigments that register an industrial, chemical origin. If the color recalls ancient villas, it is by virtue of the anomalies in the surface that come with tinting concrete. In mid-summer the sharp orange of the building and the lush green foliage are exactly the same saturation. The 'natural' pigments of copper dust and rust were employed at the Reinhart and the switching station were designed to shift and weather. One wonders how this chemical pigment will age. Will it fade? If so, how will that affect the relation of the building to the landscape?

The back retaining wall of the University building, into which the Auditorium was built, has already faded some since it was constructed, to salutary effect. This wall was also pigmented, dark pink at the bottom, and lighter pink in each successive pour. The potential for frivolity is mitigated by the expression of construction methods. Its layer also provide a nice second reading, of geological strata. A reflecting pool on the terrace, above the sunken Auditorium, is also painted pink.

In a long celery-green, vaulted room in the existing building, access stairs to the Auditorium have been placed in two deep alcoves. These stairs, too, are a deep rose pink, a pink that floats delicately in the pale celery green, a pink that becomes more saturated as one winds down the stairs, eventually surrounded by deep pink panels reflecting into each other, intensifying their color. Though squared spirals in plan, fitting neatly into their assigned alcoves, the two stairs give one a metaphysical feeling -- of entering a labyrinth made from a rose.

Once one opens the massive (deep pink) doors and enters the Auditorium proper, one is surrounded by panels painted two tones of pink, pale blue, and pale green. Most are finished in a high gloss, while a few are matte, according to a decipherable but complex

composition. Because of the glossiness, the various pastels reflect into each other across the ceilings and the walls, creating almost rancid blends.

Large sheets of gold-tinted glass front the translator's booths arranged along one side wall. The seats and desks are of blond wood dyed bright green, like park benches from a children's television program. The fourth wall of the space, the back of the stage, is stark white. Remembering the pink reflecting pool overhead, one has the feeling that one is behind Monet's painting of water lilies, between the paint and the canvass -- or else underwater.

It's a room many people say they can't sit in, much less concentrate on a lecture. But I wonder. Just as the pink reflecting pool challenges the "natural" water colors of blue or green, the complex colorations of the room form a strong contrast to the crisp white wall. Bored, one can look around the room. Fatigued by it, one can rest one's eyes on the white wall, where one might find projected a PowerPoint presentation of interest.

One isn't expected to spent massive amounts of time in this room. As the gold-tinted glazing attests, it has been set aside for festival.

## CONCLUSION

The danger of working so intensely with color, according to conventional wisdom and the bromides of Hitchcock and Johnson, is fatigue. One may simply grow tired of it.

"Also in the use of color the general rule is restraint. In the earliest days of the contemporary style white stucco was ubiquitous. Little thought was given to color at a time when architects were preoccupied with more essential matters. Then followed a period when the use of color began to receive considerable attention. In Holland and Germany small areas of bright color were used; in France, large areas of more neutral color. The two practices were in large part due to the influence of two different schools of abstract painting, as represented on the one hand by Mondrian and on the other by Ozenfant. In both cases colors were artificially applied and the majority of wall surfaces remained white.

"At present applied color is used less. The color of natural surfacing materials and the natural metal color of detail is definitely preferred. Where the metal is paint-

ed, a dark neutral tone minimizes the apparent weight of the window frame. In surfaces of stucco, white or off-white, even where it is obtained with paint, is felt to constitute the natural color. The earlier use of bright color had value in attracting attention to the new style, but it could not long remain pleasing. It ceased to startle and began to bore; its mechanical sharpness and freshness became rapidly tawdry. If architecture is not to resemble billboards, color should be both technically and psychologically permanent." (Hitchcock, p. 76)

This is the true problem of tattoos -- despite what Loos and one's mother might say -- that it is a relatively permanent expression of a temporary impulse.

In his interview with Annette Gigon and Michael Guyer in *El Croquis*, Wilfried Wang says to them: "I believe that you will cease using colors for surface areas in a few years. ... I am skeptical with regard to the two-dimensional working of surfaces. Why always just color? Color seems to me to illustrate the architect's wish for control." (p.17)

In effect he is telling them, to their face, that he thinks it's a phase they're going through, either an egocentric grab for attention, or, worse, an infantile lack of discipline. This is not too far from the general perception of 'colorists'.

Annette Gigon's reply was succinct: "color spreads out and enters into interaction with light, the environment, and people.

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