

## ENCUENTROS



*A Sense for Public Space:  
Architecture in a Time of  
Compulsive Consumption*

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Lecture by

**Rafael Viñoly**

## IDB CULTURAL CENTER

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The IDB Cultural Center was created in 1992 by Enrique V. Iglesias, President of the Inter-American Development Bank (IDB). The Center has two primary objectives: 1) to contribute to social development by administering a grants program that sponsors and co-finances small-scale cultural projects that will have a positive social impact in the region, and 2) to promote a better image of the IDB member countries, with emphasis on Latin America and the Caribbean, through culture and increased understanding between the region and the rest of the world, particularly the United States.

Cultural programs at headquarters feature new as well as established talent from the region. Recognition granted by Washington, D.C. audiences and press often helps propel the careers of new artists. The Center also sponsors lectures on Latin American and Caribbean history and culture, and supports cultural undertakings in the Washington, D.C. area for the local Latin American and Caribbean communities, such as Spanish-language theater, film festivals, and other events.

The IDB *Cultural Center Exhibitions* and the *Concerts and Lectures Series* stimulate dialogue and a greater knowledge of the culture of the Americas. The *Cultural Development in the Field* funds projects in the fields of youth cultural development, institutional support, restoration and conservation of cultural patrimony, and the preservation of cultural traditions. The *IDB Art Collection*, gathered over several decades, is managed by the Cultural Center and reflects the relevance and importance the Bank has achieved after four decades as the leading financial institution concerned with the development of Latin America and the Caribbean.

A SENSE FOR PUBLIC SPACE:  
ARCHITECTURE IN A TIME OF COMPULSIVE CONSUMPTION

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*Rafael Viñoly*

To introduce Mr. Viñoly, we are pleased to welcome the Executive Vice-President of the John F. Kennedy Center for the Performing Arts, Ms. Claudette Donlon.

Ms. Donlon: It is truly an honor for me to have the opportunity to introduce a man of such talent and creativity. His reputation clearly precedes him. In Rafael Viñoly's nearly forty years of practice in the United States, Latin America, Asia and Europe, his work has always been driven by the belief that architecture's essential responsibility is to elevate the public realm. His focus is on maximizing the opportunity for real civic investment that every construction project brings. This has been displayed time and again in his many critically acclaimed public sector buildings, as well as private and institutional commissions. His first major New York project was the John Jay College of Criminal Justice, completed in 1988. His design of the Tokyo International Forum in Japan, completed in 1996, secured Rafael's reputation as an architect of great imagination and proven capacity

to create beloved civic and cultural spaces. And then he did it again, marking a similar success in the United States with the Kimmel Center for the Performing Arts in Philadelphia, opened in 2001. At home with both large and small projects, his recent work ranges from university buildings, such as the Chicago University Graduate School of Business, to cultural venues like the new home for Jazz at Lincoln Center and the Cleveland Museum of Art, to courthouses and private residences. He is known for transforming spaces into the unexpected and at the same time creating public buildings that respect their setting and create new vistas in familiar places.

These are all credentials that impressed the Kennedy Center's Architect Selection Committee very much. But what tipped the scales was his extraordinary vision of how the Kennedy Center and the surrounding areas could be transformed while respecting the prominence of the memorial and its architecture. His vision completely engaged the broader concept of art and architecture in Washington,

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the interaction between parkland and roadways, the settings and representation of other presidential memorials, and he showed what it truly could mean to be connected to the monumental core and the rest of the city while capturing the essence of the Center as a performing arts venue and a memorial.

The design creates a dramatic and integrated environment with a pool of flowing water to bridge the span from 23rd Street to the front of the Center, and set beside a fountain are two curved glass-and-steel buildings that facilitate our expanded mission. Rafael talks of buildings that articulate themselves, that generate meaning. But for the rest of us, who are less eloquent with words, his concept for the project just felt right. It captures physically all the elements we hope to achieve giving the Kennedy Center a distinguished setting and a striking direct link to the city for pedestrians and motorists while acknowledging and complementing Edward Durrell Stone's building. It makes a bold statement while being the natural solution. The Kennedy Center project will be Rafael's first project in Washington proper. In the area, however, he is currently designing a research center for Howard Hughes Medical Institute in Virginia and a neuroscience facility for NIH in Bethesda. Rafael's Kennedy Center design, like his other work, will assuredly transcend the passing paths of architectural movements.

I personally look forward to working with and being inspired by him for many years. A man with an extraordinary effervescence, creativity, vision and great style, it's my pleasure to introduce Rafael Viñoly.

Mr. Viñoly: Thank you so much Claudette and to all of you, again, my official apologies for being late. It was not my wish or anything I could predict. But, in any event, I am going to try to plunge straight into a couple of topics which I thought were important to present to you, sort of a conceptual framework for viewing the work. I had originally planned to talk more about how my work fits into the constellation of architectural production today, which is varied and incomprehensible in some cases, absolutely fascinating and exciting in others. In my view some architects today are going in a direction that I feel very cautious about, to say the least. Some of us have become cultural spectacles and claim, or at least pretend, to have more than our fifteen minutes of fame. Architecture has never been a matter of fashion or simple formal calisthenics. It is a gruesome, in some cases, extraordinarily patient and laborious work which, for starters, is unthinkable as the product of a single man or woman. It is really a collective product and more importantly, it is the product of a person who contributes his or her creativity to interpret what the client may not be able to formalize or create in words.

So for me, from the beginning, I have not been particularly interested in developing what you might call a specific style that could be recognized with a series of simple viewings, and a repeated repertoire of forms, but rather something that is grounded on two principles that I think are really aspirations more than achievements in my case. Truly thinking about these two major characteristics are at the center of judging a good piece of architecture: one is essentially whether this is an elegant response, and by that I

mean something which is restrained, that doesn't necessitate an enormous amount of elaboration to really convey a certain purpose; and the second is intelligence, and by that I mean evaluating the conditions of possibility of a certain job and bringing to it something which perhaps is missing. In this cultural spectacle in which we live, what is usually missing is the presence of a certain sense of "publicness," a certain sense of the responsibility that every investment of this nature represents in the civic and public realm.

As Claudette was mentioning before, I cannot see even a private house as an operation which is totally circumscribed to the life of one family, even if it is located on a site that is more or less buffered from public circulation. There is always nature in which a piece of architecture would fit. It seems to me that there is that sense of an empty canvas on which an architect can come and create a product which is a 100% result of his or her aesthetic agenda.

What I'd like to show you today is the production—briefly I promise—of a series of projects in which I will basically try to point out only a couple of ideas that reflect those aspirations. I mean, how does one really find or look for an elegant solution; and secondly, how can one be intelligent, relative to the possibilities that are latent in every project?

Every project is a sort of an extraordinary adventure in which the method of getting to the solution is in itself the process through which you learn what the problem is all about. It seems to me that problem solving is more than applying a recipe or series of predictable solutions; quite the opposite, it is about recognizing the fact that there cannot be

anything more specific than architecture. Architecture is not about music, or poetry, or philosophy, much less psychoanalysis or anything like that. It is truly about the reality, and the reality in the media of architecture is about weight, things that are heavy and big. Architecture isn't small, it is permanent and it is also, as I said, the result of an operation which cannot be conceived as the product of a single creative mind.

Let me quickly then walk you through a series of projects which are organized more by uses than chronologically. And why? It is simply because I believe that the public must understand the fact that these buildings are responses to problems that pre-exist the architect. It is always somebody else's money and program to start with. It is also a response to a very specific location, which I think is an enormously significant component, and also why it is very difficult to recognize a stylistic bent as I said before. Clearly, they are not the result of a particular way of seeing architecture as a plastic art. The connection between my projects is more ideological, if you will, and is based more on the principles that each site, each client, each budget, each particular condition, cultural, technological or otherwise, suggested to me in terms of a solution.

Projects for performing arts is a subject which I am extraordinarily keen on, and the experience of a performance is one that interests me enormously. In a certain way I think architecture has a lot of that, too. This is the Tokyo International Forum; it is a project which combines five theaters, a convention center, and ten different means of transportation and subway stations. This enormous room is a large gathering place for the City of

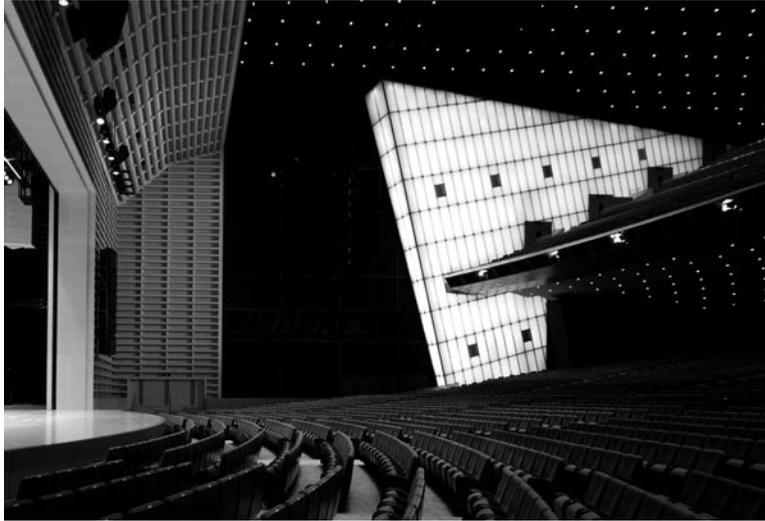


Fig. 1. Tokyo International Forum. Photo: Koji Horiuchi.

Tokyo and the idea here was not to create this particular shape, but to guide the circulation of people connecting between two major train stations in Tokyo during peak hours; the project evolved as a series of curves that basically guide circulation. There is a park which actually animates and provides again a public area for the public walking through the project. It has, as I said, a very large series of theaters, and this is the 5000-seater which is used for multiple purposes (Fig. 1); this shows that we were not interested in the core, if you will, or in creating a particular image of the room itself; we wanted to create the sense of a neutral universe in which the only thing important was really the proscenium, as a way to reinforce focal interest on the performances themselves. The balconies in this particular theater are hanging from planes of glass that are

illuminated as the house lighting, and when the lights dim down, essentially the public disappears and transforms itself into one person looking at that enormous proscenium.

The Kimmel Center is a project that started many, many years ago. It is the home of the Philadelphia Orchestra, and the only way to really finance an expansion was to go to the State and say, “this is not just for the Philadelphia Orchestra, which is, by the way, an absolutely extraordinary orchestra, but it is also for the community.” So we transformed all the lobby spaces into this public plaza, one large space covered by a glass roof; we generated a public space which is a 24-hour functioning space with cafés that are also catering to the patrons of the different theaters. It has become a point of accessibility to one of the art forms that is,



Fig. 2. Kimmel Center. Photo: Román Viñoly.

perhaps, more prone to disappear, which is classical music, unless some major effort for accessibility really occurs. So, through the effect of bringing people during the day into the spaces where orchestra musicians have their rehearsal spaces and teaching laboratories, there is always a constant feeling of free utilization of the lobby as the public plaza. Again, not thinking in terms of how to create a concert hall but rather how to deal with a question of maximum response to the acoustic conditions of a large hall, the building became what it appeared to be. If you think of a violin, there is no better box than a violin for holding sound, and that is what the theatre is. It is not thought of as a room, architecturally, it is thought of as an instrument. And this is a view of the roof that covers everything (Fig. 2); again, we were very interested in structural design. This is a structure

that literally has no steel in it, the glass contributes to support it. It is as if you folded a sheet of paper made out of glass, and the sash system is literally the way to support this enormous roof.

In the same way we are involved in a very curious and difficult project which is Jazz at Lincoln Center. It is a building within a building, so there is a lack of potential for ego-tripping here. We are kind of in the belly of somebody else's building, and yet it is an interesting project because essentially it has never been done before. This is the first time a jazz organization hasn't gone to a basement or a club or one of the typical 18th or 19th century performance spaces in Europe, but rather creates its own sense of space. Wynton Marsalis is the guru behind the project, and the idea was that jazz is really not a performance in itself, but a way of life. They are constantly performing,



Fig. 3. Jazz at Lincoln Center.

which is an interesting notion to me because it dilutes all the prior and post performance situations. Rehearsals are performances, when they talk they perform, and they teach here. So what we did was to transform every single area that was not a bathroom or mechanical space into a performing area. So the main area here is literally the lobby of the theatre that is behind, which is rather interesting because it is all made out of parts that can be rearranged in different formats. The idea was that the lobby could also be a cabaret that puts jazz, perhaps the most important musical art form this country has produced, right “in the face” of New Yorkers (Fig. 3).

The University of Chicago was created in the midst of, perhaps, the most important architectural production of the 1920s and ‘30s in America, which was the area of Oak Park where Frank Lloyd Wright

was building his absolutely fantastic exercises in residential architecture. Mr. Rockefeller bought an enormous piece of land in 1890 and built a very large neo-Gothic campus. Across the street, Frank Lloyd Wright built the Robie House in 1909, called “the cornerstone of modern architecture.” These two styles clashed all the time, and we were selected to make a project exactly catercorner to the Robie House, which I have always thought was, perhaps, the most important home I have ever seen in my life. So, next to this Gothic architecture, the project really tried to reinterpret both styles at the same time. The idea that vertical-horizontal planes, which is the basic thematic notion on the Robie House, could actually be mixed with the reinterpretation of a courtyard, that even recalls this use of cross vaults that are so typical in Gothic architecture, allowed us to bridge the central space

where all the school community comes together, but instead of being capped by a roof, they are capped with cones, ice cream cones, and the snow comes into these inverted funnels, and sort of melts with the heating that goes inside of the tubes of the structure. Therefore, the snow melts and is sent to a tank at the bottom of the building, where it is recycled. So, we reinterpreted the form in a way that takes advantage of that which is extraordinarily structural and rational in Gothic architecture, without any kind of resemblance to the architecture itself.

We have done a huge amount of work in science. It is the subject which I find perhaps even more interesting than any other building type. The Research for Climate Prediction on the Hudson River is a building that basically follows the contour of the site, treated essentially and very naturally. It had an incredibly limited budget because all the money of the institute goes into these enormous supercomputers which are housed in the walls of stone you see in the back. So, its residential construction moves with the ground, providing a view towards the Hudson River. The National Institutes of Health in Maryland is a neuroscience institute with 680,000 square feet of highly flexible laboratories which are again joined around a central space, almost as if you took the Guggenheim and made it square, right? It is a series of ramps for six floors that literally become streets that the scientists can walk up and down without even noticing it, and at the same time participate in the work of their other colleagues. The Genomics Institute at Princeton University has two main blocks of highly flexible laboratory space. The donor of the building is the same guy who has actually financed probably most

of the work that Frank Gehry did prior to the Bilbao Guggenheim. It looks towards the south, and has this enormous collective space, which is for the interaction of the scientists and where all the different departments working on genomics come together. The windows are covered by this series of louvers, a sort of trellis controlled by a computer with automatic buffers that control the light and move with the sun. Again, it sounds more high-tech than it should, but it is very simple, and it produces an enormous change in the character of the space by the filtering of the light. So when you are inside of the building, your view towards this static landscape changes completely with the hour of the day or the season itself.

A totally different project for Tampa, the place where you cannot stand outdoors unless you have an umbrella. There is a hurricane every so often and the sun sort of perforates your eyes. The mayor is an extraordinary, energetic individual who wants to use the museum to promote the city. We decided to make the museum the entry canopy for the city, and at the same time, create an atmosphere by shading the street and the park. Because the temperature drops significantly with this shading, people can actually be enticed into the area to use the cafés and terraces. The shading also has a system of water mist that comes from the top that reduces the temperature. All of this is attracting people to come and live outdoors rather than in air-conditioned spaces.

The World Trade Center design project in New York is one that I did want to show you because I still think that it is a great effort, and it is one of those rare occasions when you win a design competition and then somebody tells you that you didn't. Everybody knows what happened at the

World Trade Center, and I don't want to dwell too much on the emotional and intellectual impact of this project. I do not know how many of you know that this weird strip on the west side of Manhattan, which is called Battery Park City, is literally the landfill that was made with the excavation of the Trade Center. The Trade Center was a fantastic initiative of the 1960's, based on a notion which I think we all have to revise every day, which is the idea that being big equals being good. It is not really the same thing, that the bigger you become, the better you become. The Trade Center was, nevertheless, a fantastic piece of sculpture in itself. They were horrible buildings but they did something to the image of Manhattan which is, in my view, completely memorable and totally unique in the history of architecture: this notion that the buildings were not about the buildings themselves, but about the space in between the buildings. In my view, that is what has become so integrated into public culture, the fact that the buildings were really the gateway, two pylons signaling the space through which you enter New York. They had a regional presence which people constantly miss now. And in many ways, they were the representation of that process which I criticized before, the idea that just by building it big, people would come. People never came. The building historically subsidized up to 35% of the space, without counting the offices of the governor, which were actually subsidized too. So, the notion of creating yet another enormous project of this magnitude seemed not very intelligent to us, but at the same time the presence of that gateway form, we still think, is very important.

Our proposal was to create a vertical cultural center, an empty building that had the possibility of being occupied by

other buildings. Our concept was to take the grid of Manhattan and put it vertically, then the streets would become the elevators, and you would serve different spaces designed by other people in the future. This was a materialization of the idea of the Towers of Light, a latticework (Fig. 4), that in a way reproduced one of the fascinating things about the World Trade Center, which was the fact that twenty percent of the area was rented out and donated to artists in New York. So, this is no longer the World Trade Center, but this could be the World Cultural Center. It would be a very transparent structure that could contain museums and theaters. And people could be circulated with these funiculars that wrap around the structure and work like *vaporettos* in Venice (Fig. 5). So, you go from one cultural building to the next cultural building, not in a hurry but basically overlooking the city. New York is the epitome of the vertical city; it is unthinkable without the experience of looking down on it. And it seemed to me that creating that space addressed two major points—that you could recreate the skyline without going back again to nine million square feet of office space in one single building and, at the same time, create an image that could actually be seen as a sort of rehash or reinterpretation of the Eiffel Tower. The Eiffel Tower is basically all air, and the air inside of the tower weighs more than the whole structure. So, our towers are basically capsules of air that have a means of transportation so people can come up and look out. In the case of the Eiffel Tower, one simply goes to the platform. In this case, you would have a series of programs of public use, such as schools, playgrounds, exhibitions, all ideas that New York University came up with. You would actually have an excuse to go



Fig. 4. Two new lattice towers.



Fig. 5. *vaporetto*s.



Fig. 6. Kennedy Center Plan.

be uplifted, putting culture at the same level as commerce. What characterizes a structure like this, or an urban condition like New York, are these extraordinary vertical statements, and none of them have anything to do with anything other than business. It seemed to me that appropriating that experience with a public space for culture was really a great idea. And they don't look bad either.

And finally the Kennedy Center. Mixing all of these ideas into a very difficult problem, this is like the center of all the contradictions in the world. It is a building personally connected to the community, but you couldn't find anything more disconnected. It is a building that is supposed to look at the river and never does. It is a building that it is supposed to have a wonderful lobby but you enter from the back. In a city that has grand neoclassical aspirations, somebody decided to build the Washington Monument 200 feet off

in one direction because they found some problem underground. Louis XIV would kill you if you did that, right? I mean they have to be on the axis.

When I first came to America I came to Washington, and I had this feeling that I was in Europe and all of that, but I felt that it was something unique. City planners committed complete transgressions from the norms of Empire, and built something which is totally accessible and completely democratic. For instance, if you want to go to the Church of La Madeleine in Paris, you can't always get in, right? But you can walk into the Lincoln Memorial, you can walk into the Washington Monument, and all the memorials are situated on landscape surrounded by circular paths. It seemed to me that if the Kennedy Center was a memorial, why couldn't it also be treated in the same way? This diagram shows you the basic idea of the program (Fig. 6). As you know the relationship is

not only with the grid of the city, but also with the monuments, and that was something totally put aside in the development of the Kennedy Center. There has been an enormous effort to renegotiate the access which in many ways has been mitigated by completely crazy ways of getting in. I mean I still do not know how Claudette gets to her job because every time I come here I get lost.

So the key question was whether the Kennedy Center belonged to the monument grid or belonged to the park, and I thought that it had to belong to both. But clearly for whatever reason, the notion that a cultural center could really be transformed into a memorial connected me back to the World Trade Center project. Somebody said there is a place where you are going to come and honor President Kennedy but, by the way, it is not just a place of reflection, it is an active place, a place about life, about the community living out those principles that President Kennedy had. So, if it is a memorial it should be circumscribed like this, and then that created a terrace that actually engages the center back into the river, in this fashion. The curvilinear pattern of the new buildings relate to the architecture of the landscaping. All these curves have to do with the highways but also with the paths on the large areas of landscape; they engage the building and it's all dominated and animated by this enormous cascading fountain.

Two additional buildings, an opera building and an education center, in the shapes of crescents are placed like this in an effort not just to create a formal room in front of the building, quite the opposite, but to look past the building to

the river in the diagonal views. The walk towards the river, around the stark and rigid shape of the Durrell building, is very softening and engages the architecture of the landscape and the relationship to the Mall, the Lincoln Memorial and so on; it also gives us the opportunity to create places like sculpture gardens, outdoor amphitheatres, and things like that. And at the same time, the walk links the riverfront back to the terrace again through a series of ramps that enable you to recover the connection to the large, more formal space.

This image of the water fountain culminating in the entry plaza hopefully shows something that clearly pre-existed—that memorializing President Kennedy could be a positive historical undertaking that engages and resolves the question of a city that deals with this peculiar relationship with the Potomac River.

I just want to thank you for your patience and I have loved being here.

**Question:** Thank you for your presentation. It is a beautiful project and Washington will be better for it. Two questions: how does it feel to be involved in a half billion dollar rebuilding of the Kennedy Center and not be building a performing space? I believe you have five performance halls in Tokyo; second question, how do you feel not to have captured more of the space above the freeways? Do you feel constricted by the sculpture of the plaza? Was there any attempt to think of how perhaps more of the freeway could be covered and shut out from the project?

**Answer:** The first answer to the first part of your question. It is a very curious

building, I mean, it is a building that has managed to be hated by many people, and many people learn to not only not mind it, but actually love it. Part of it is that in spite of the architectural quality of the spaces, the four performing spaces are good. I don't mean just in terms of the acoustics, but they are good scales, and they operate well. The main idea of the Center is that you have these terraces that go towards the river, and you have these corridors that go through the back of the houses. And that, somehow, is precisely what needs to be solved. This exercise is not so much about whether I would love to do another theater, that is really not the problem here. I think that if there is an asset in the building, it is precisely the quality of the performing spaces. What is terrible in the building, and not because of the architect or anybody, but just the evolution of this extraordinary programming machine that is the Kennedy Center, is the fact that it needs office space, and it needs to reinforce the educational presence of the Center in Washington. It has an enormous circulation of people coming in looking for information, so it is sort of like a museum too. Most importantly, the Washington National Opera cannot function well. So these new buildings that you see coming out over the highway are three very large rehearsal spaces.

The second part of your question about covering the highways; I don't exactly know who, but somebody from the Kennedy Center with a very clever senator behind him, undertook the enormous effort of convincing the federal government that this thing needed to be solved. Now, as Claudette knows better than anybody

else, this is a delicate and phenomenal effort, right? Somebody got us to the point where there is money to cover the highways. If I was to go back and say, you know what? I think we should cover more, I would probably lose the commission right on the spot.

*Question:* I wanted to congratulate you on what you have done with the Kennedy Center site design. I think it is actually a departure from the rectilinear massing of the building, and it is quite refreshing but yet appropriate when you look at the streets and the way the streets run in that area. I wanted to ask you if you have any other aspirations as far as developing other projects within Washington, the nation's capital.

*Answer:* Oh, yes, sure. This is a very special place, like most places are. It has nothing to do with Pittsburgh, or New York, and yet it has a character. I have never lived here but I always had the feeling that it must be a wonderful place to spend some time. Not because I am completely fascinated by power, but because it is really pretty by design. It's all man-made and as an architect you learn that is a very exciting condition. The northern part of Washington is undergoing a phenomenal process of revitalization. We are looking very closely at a couple of projects there which we would love to have a shot at.

*Question:* Just following upon this, one thing I noticed that you did not mention about the Kennedy Center project is its presence as you come into the city across the bridges; there are three major bridges—the Key Bridge, the Roosevelt

Bridge, and Memorial Bridge, and they all face the Kennedy Center.

*Answer:* It is interesting to notice from the bridges that the building has a presence, perhaps even too much of a presence. Just on my way in from Dulles Airport, I passed the Center and you don't know whether it is in the process of being moved on the water. I mean it is right in front of your face. So, what we tried to do was to say that the building itself must remain untouched, not only because it is a registered building, but also because the only thing you can do is to sort of set it up. It is like the dish upon which you put the meal, right? Isn't that what cooks call it? It needed presentation. And I think that this is also going to mitigate this enormous presence which I, for one, think is a little bit abrupt when you come into the city. So hopefully, the circle, particularly because it is integrated with the Mall, will mitigate the sort of boxy presence of the building on the river.

*Question:* If you would, could you comment on the role of architects in some of the major urban renewal or planning projects in the world?

*Answer:* It is a very interesting topic. It has to do with whether architecture has the tools to deal with planning. Planning, in a way, is a political process in which you have to have a sense of what the future might become. Part of the problem with the competition for the new World Trade Center was a result of this confusion—the confusion between planning buildings to which you are actually giving shape, and those that would occur over a thirty-

year period. Hopefully, in thirty years somebody else will show up who is more intelligent than we are and do a better building. If by planning you understand that you are architecturally freezing the future, that is a very negative aspect of the stuff that you are probably seeing architects do today. I think that planning is the most interesting field because it really deals with principles rather than specific realizations. Planning is all about setting up infrastructure, and you cannot think about planning without having the capacity to think about, for instance, access and traffic, circulation, and all the rest of it. It is also a political district with economic incentives and taxation, all of those things make up the palette of tools with which a planner really operates. I think that we architects are particularly uncultivated in most of these areas. Because of this current interpretation of architecture as the mother of all arts, some guys think that they can do whatever they want. The confusion has multiplied, in my view, and it has actually produced, with all respect to some of my fellow competitors, exercises over a degree of a naiveté which are unbelievable. If you look at Peter Eisenman's proposal for the World Trade Center, it is a gigantic building; you'd have to make all of the drawings today and get it built 45 years from now. If that's planning, we're dead. If there is confusion between these two disciplines which is really very critical, I think that the problem is in understanding what is a humanistic view of the profession. Planning is a profession that it is open ended, and the worst thing that could happen is to assume that because it is open ended, it can undertake anything it wants. I think that there are limits, and

you need to think architecturally when you are thinking in planning terms. I mean, after all, it is physical form but it is by far more than physical form; almost in the same way in which buildings are far more than physical forms.



**Rafael Viñoly** founded the international firm of Rafael Viñoly Architects, PC in Lower Manhattan in 1982. The firm now has offices in New York, London and Buenos Aires and the staff exceeds 130. He has built extensively throughout the United States, and Latin America, where he practiced for eighteen years before immigrating to the U.S.

Recent works include large-scale urban projects for performing arts centers, cultural and convention centers, museums and transportation hubs such as the Tokyo International Forum, the Kimmel Center for the Performing Arts in Philadelphia, Jazz at Lincoln Center in New York, the Boston and Pittsburgh Convention Centers and museums for New York City, Cleveland, Duke University, Tampa and the Fortabat Collection in Buenos Aires.

Viñoly's work transcends the passing fads of architectural movements; his designs are rooted in rigorous exploration of the motivations of diverse stakeholders that constitute the "client." These forces, which are often at odds with one another, can reveal a program that manifests the deeper, often hidden aspirations of the site.

Viñoly has had significant success at realizing complex, high visibility national and international projects and was one of two finalists in the new World Trade Center design competition. He is the architect currently designing the expansion of the John F. Kennedy Center for the Performing Arts in Washington, DC.

Viñoly has taught at Columbia, Harvard and Yale Universities. He has received awards for the Howard Hughes Medical Institute's Research Campus in Virginia, and the Leicester Theater and Performing Arts Center in the United Kingdom. Viñoly has received the Municipal Arts Society Award, the AIA Medal of Honor, he is a Fellow of the American Institute of Architects and a member of the Japanese Institute of Architects.

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Lecture by Néstor García Canclini, distinguished Argentine philosopher and anthropologist, recipient of the Casa de las Américas Prize, and director of the Urban Culture Studies program at the UNAM, Iztapalapa, Mexico.  
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Fernando Savater, Spanish philosopher and novelist, Professor of Philosophy at the Universidad Complutense de Madrid.  
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