carl d. kressbach

richard m. bennett sanhosukė furuya

stephen p. tracy frederic r. vongrossman

richard hawley cutting

lawrence albert prusiner

bruce roy anderson existis dearborn

francis bourn heyne carl a. koch

william w. landsberg glen dalton moore, ir. elliot fette noves

earl matthews farmham george martin luther gill reginald roderic isaacs. john frank kausal robert a little edward joseph toole



BEYOND THE BAUHAUS:

THE LEGACY OF WALTER GROPIUS AND MODERN BOSTON

j lister skinner, ir.

alexander s. cochren

charles e, hughes ladislay leland rado

wendell west gait alvín b. harrison harvey hegier batheway

arthur h. brooks, jr. waiter cookin arthur james donahue peter p. hale charles benjamin irish george s. lewis adrian h. malone henry s. mowbray santiago ernestofrank charles treseder dahong wang

john carl warnecke.

RECENT LEGACIES:

house in brookine - 1999



This house was conceived by the Atlanta-based firm of Scogin, Elam and Bray. B. Mack Scogin, principal, was Chairman of the Department of Architecture at the GSD from 1990-1995. He and his wife, Merrill Elam, currently practice as Mack Scogin Merrill Elam Architects. Their work has been widely published and awarded numerous honors. Other notable buildings include the Buckhead Library (1989) in Atlanta and the Herman Miller Inc. Manufacturing and Assembly Facility (2002) in Cherokee County, Georgia.

"Gropius was sort of an anti-historicist. He was a great believer in modern times, modern techniques, technology, of the intellectual pursuit as being a means to an end. At that time, that view served things well, particularly in the post-war period."

B. Mack Scogin

The quintessential suburban house: a home for a family with three children. Set into a gently sloping leftover suburban lot in a quiet upper income neighborhood, it is at once a repository of the traditional and a vehicle for innovation. Disciplined, subtle, restrained, it respects but holds its own amidst its neo-Georgian, colonial and mock-Colonial neighbors. The plan is anchored and organized around a transverse, two-story wall that functions as the house's central unifying element, both inviting and filtering communication between front and back, formal and informal, and public and private, thus creating an interplay of contrasting geometries and spaces. The wall is reinforced on one side by a two-story entrance gallery accommodating a growing art collection and on the other by a horizontal, bi-level circulation spine along which the private family living spaces are arranged. The house, like the family it houses, presents itself both as a homogeneous whole, and as an assemblage of distinct, unmistakably unique parts.