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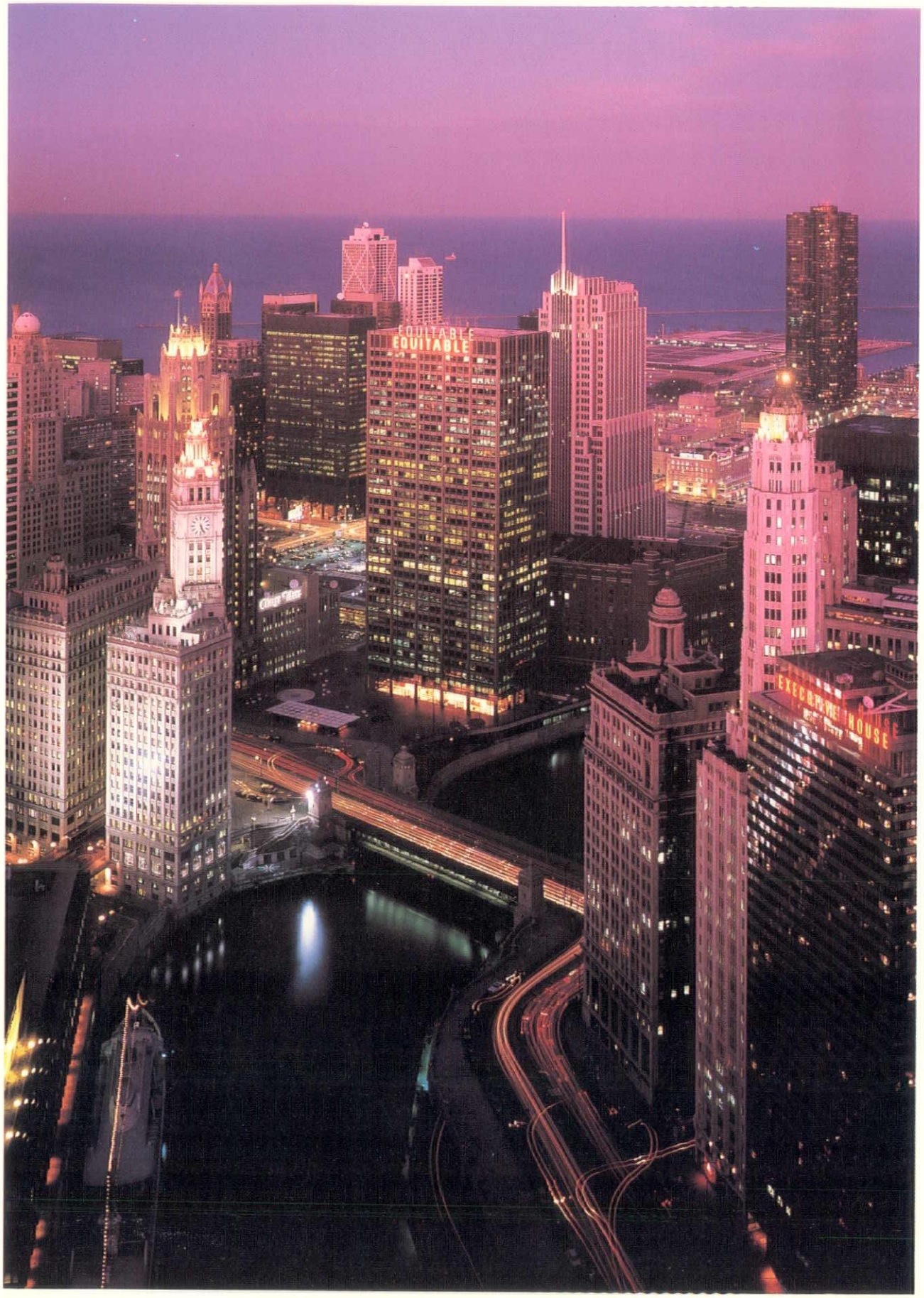

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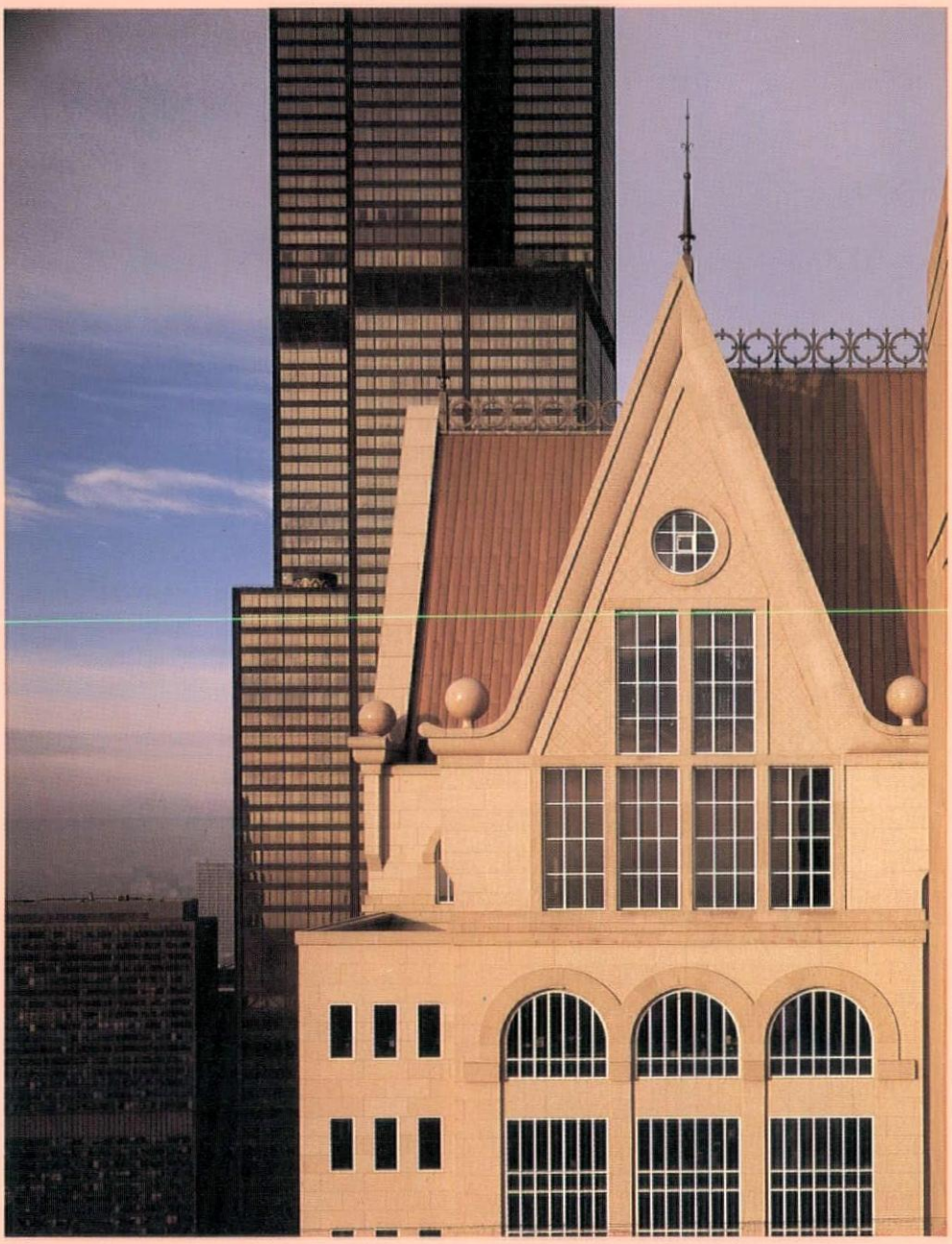

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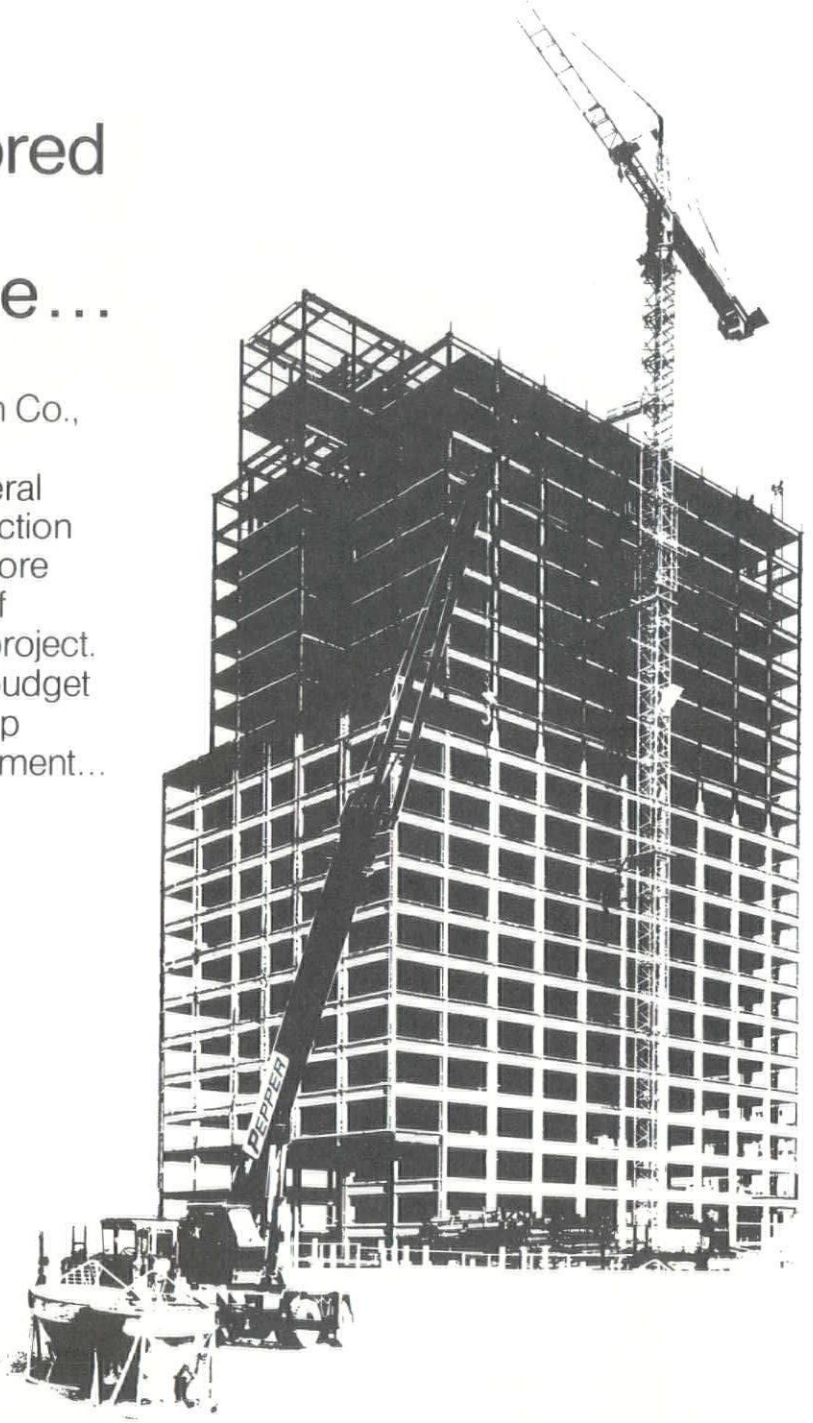

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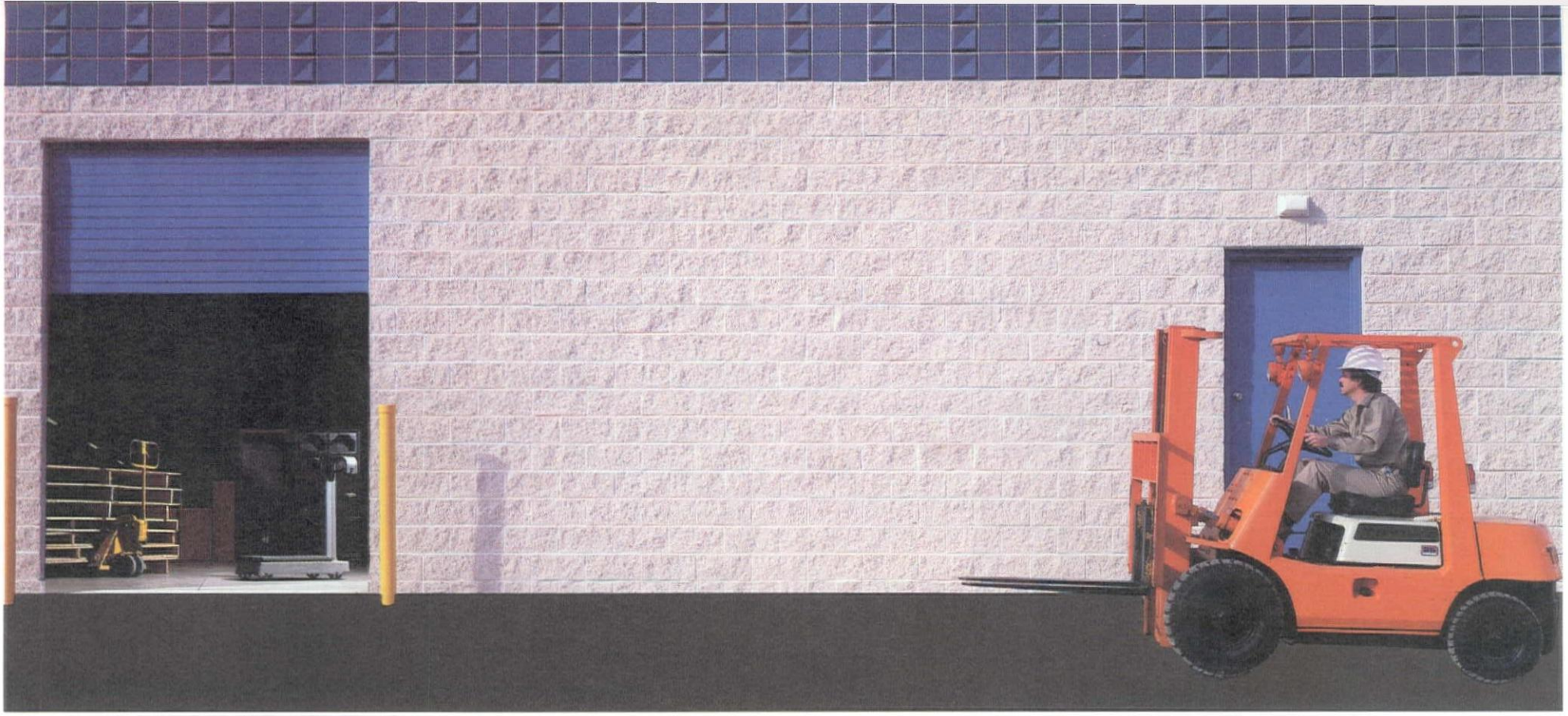

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The Milanese-based **ABITARE** Magazine is doing a special issue on Miami this July, 1989. The special Miami issue completes a triolgy on America and American Design. Last year, **Franca Santi**, editor, focused her publication on Washington, D.C. Chicago was part I of the ABITARE triology, published last 1987. **Daniel P. Coffey & Associates** of Chicago are currently working on the renovation of the **Goldblatt's Building** on State Street in Chicago and **Radio City Music Hall** (Phase III) in New York City. Other projects include: **Holyoke Theatre** in Holyoke, Mass. and **Carolina Theatre** in Greensboro, North Carolina. Despite the fact that the **Chicago Theatre** has been closed, the renovation garners more awards for the firm. Recently, **The Society of American Registered Architects** gave the theatre a national award; **The International Association of Lighting Designers**, too, cited the Coffey firm in their awards program. The New York office of **Swanke Hayden Connell** are stabilizing the 360-foot-long iron and wood conservatory built by railroad baron **Jay Gould** at Lyndhurst, the **National Trust's** Gothic estate in Tarrytown, New York.

International Competitions in Italy and Japan

The Union of International Architects have announced two, important design competitions: The Planning of a New Piazza Dante in Genoa, Italy and The Realization of the Tokyo International Forum in Japan. **The New Piazza Dante** is sponsored by the Municipality of Genoa to reshape and replan the older piazza that was built in the 1930's in the old "Ponticello" district, now the heart of Genoa's business center. The timetable for the competition is May 15, 1989, the deadline for registration, and September 2, 1989, the deadline for submissions. Prizes include: 80,000,000 lire first prize; 40,000,000 lire second prize; and 20,000,000 third prize. Registration and information can be obtained through Comune di Genova, c/o Technical Committee, International Competition for Ideas for Piazza Dante, via Garibaldi n. 6, 16124 Genova (ITALIE). **The Tokyo International Forum** intends to cover a surface area of approximately 140,000 square meters, including a new conference center, an exhibition and entertainment center, and a cultural exhibition center. The 5 billion French Franc-project has a submission deadline of September, 1989. Registration and information abouth the competition and prizes can be obtained from the organizers: Tokyo International Forum Project, Citizen's and Cultural Affairs Bureau, Tokyo Metropolitan Government, 3-8-1 Marunouchi, CHIYODA-KU, Tokyo 100-80 (JAPAN). Fax: (03) 214 2204; Telex: 2222463.

Architecture in Perspective IV: Exhibition and Hugh Ferris Memorial Prize

The American Society of Architectural Perspectivists invites entries for the fourth annual "North American Exhibition of Architectural Delineation," which will be held this year at The Art Institute of Chicago, October through November, 1989.

Submitted work will be reviewed by a professional jury consisting of Thomas H. Beeby, Joseph Gonzalez, and John Zukowsky. The third annual Hugh Ferris Memorial Prize will be awarded for the entry selected by the jury as best in the show, along with two prizes for best in the category and three jurors' awards. The Ferris Prize is annually sponsored by the Van Nostrand Reinhold Company, and caries an award of a specially-cast medallion. In addition, The Art Institute of Chicago will award three special gifts to the winners and will select one or more entries for their permanent collection.

Entries may be submitted by architects, interior designers, or architectural illustrators. The form of submission is standard 35 mm slides of original drawings. A maximum submission of five slides per entrant will be considered. All submissions must be received by June 15, 1989. For more information, contact: The ASAP at 617/846-4766.

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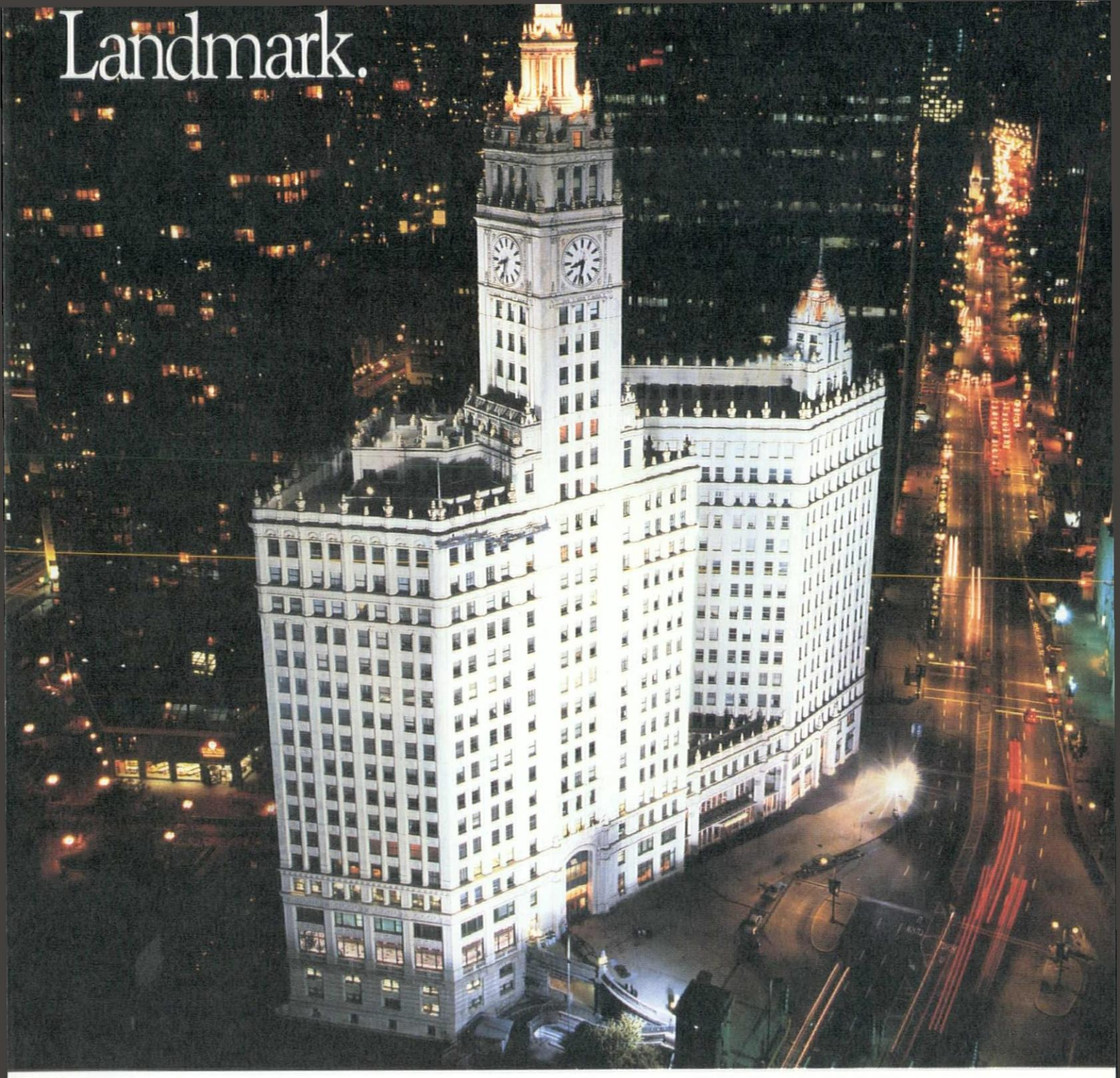

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Wright Plus Tours in Oak Park

The Frank Lloyd Wright Home and Studio Foundation hosts the 15th-annual "Wright Plus" housewalk on Sat. May 20 and Sun. May 21 from 9 a.m. to 5 p.m. Traditionally a one-day event, the housewalk is being offered on two consecutive days to celebrate the centennial of Wright's Oak Park home.

The guided architectural tour includes 11 buildings, five designed by Wright and the remaining six by his architectural contemporaries in this historic landmark neighborhood just 10 miles west of downtown Chicago. Together, the buildings on the tour provide a comprehensive look at the evolution of Wright's style, his influence on other Prairie school architects and the Victorian architectural context against which he rebelled.

Buildings designed by Wright on the tour include: the architect's first home and studio (1889/1898), the Walter H. Gale house (1893), the Frank Thomas house (1901), the Mrs. Thomas Gale house (1909) and Unity Temple (1909). Other homes on the tour include: the George Sharp house (1874) and the Henderson Judd house (1882), both Italianate designs by unknown architects, the William Douglas house (1893) by Normand Patton and Reynolds Fisher, the John Hoggins house (1904) by Eben Ezra Roberts, the Edwin Ehrman house (1908) by Lawrence Buck, and the Charles Matthews house (1909) by Thomas Eddy Tallmadge and Vernon S. Watson.

"Wright Plus" tickets cost $25 and go on sale March 1 at the Ginkgo Tree Bookshop, 951 Chicago Ave., Oak Park, IL., 60302, or at the Oak Park Visitors Center, 158 N. Forest Ave. Tickets may also be charged if ordered by phone by calling 312/848-1978. Each year, "Wright Plus" attracts an international audience. A limited number of tickets are available. Call 312/848-1500 for information.

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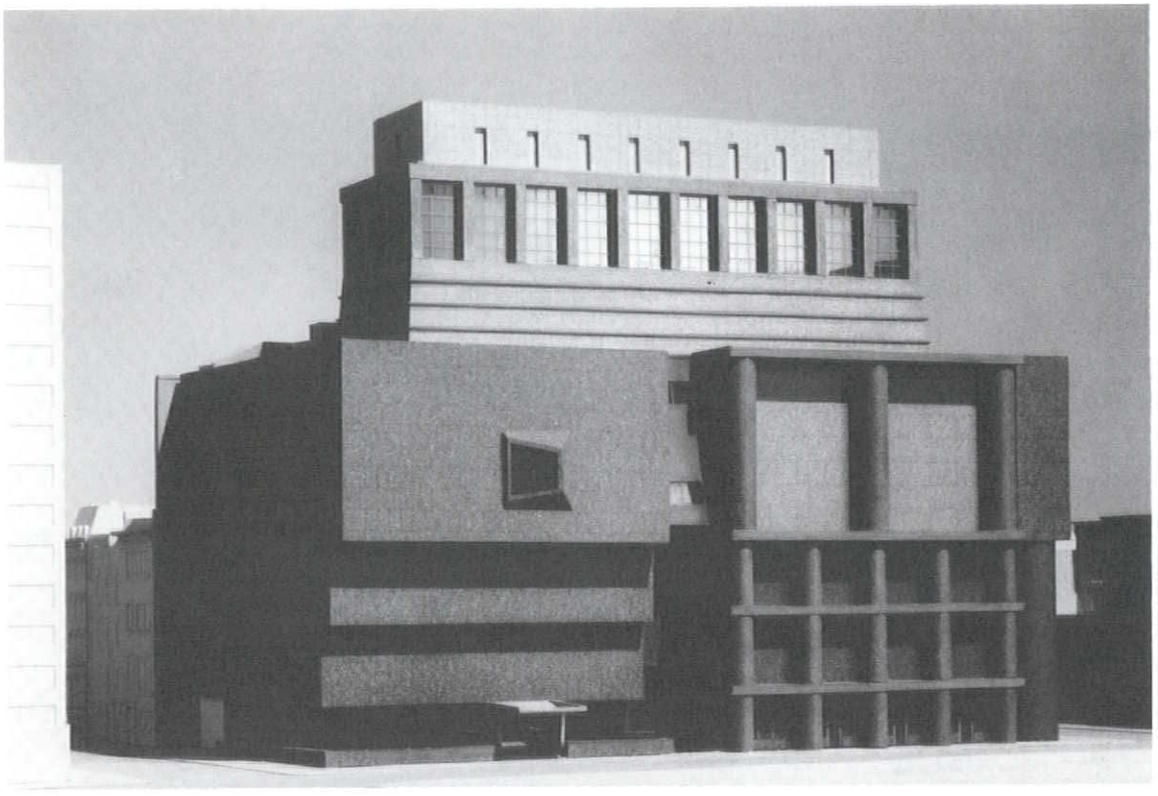

Revised Expansion Plans Announced by the Whitney

The Whitney Museum of American Art unveiled a new $37.5 million design for its proposed expansion by architect Michael Graves which, according to Museum director, Tom Armstrong, "preserves the singular force and visual integrity of the Breuer building, balancing the original structure with a facade that is abstract, eloquent, and at once complementary and strong."

The new design for the expansion, the third created by Mr. Graves over a period of five years, fulfills the Museum's most pressing needs by more than doubling the current exhibition space for an enriched and enlarged installation of the Permanent Collection to present a comprehensive, chronological overview of 20th-century American art. The new galleries feature about 350 masterworks by such prominent American artists as Alexander Calder, Stuart Davis, Willem de Kooning, Edward Hopper, Jasper Johns, Ellsworth Kelly, Louise Nevelson, Georgia O'Keeffe, Ad Reinhardt, James Rosenquist, George Segal, David Smith, and Frank Stella, among others. At present the Whitney Museum only has space to display approximately 60 works from its unrivaled Permanent Collection.

Additionally, the new extension provides for a 250-seat theater which allows the Museum to meet its critical and increasingly demanding public mission as an educational institution serving the general public, school children, and world scholars. The Whitney Museum is one of the few major institutions of its kind with no auditorium.

The new addition enlarges and improves its small library and closet-sized research facilities so that the Museum can more effectively share its treasures and appropriately fulfill its role as the major center for scholarship in American Art. The expansion also enlarges operational and office space.

"Our objectives from day one have remained constant; fulfilling them has become ever more pressing, "said William S. Woodside, President of the Museum. "The process is rigorous and costly, but we are determined to persevere and are confident that the new design – more reserved than its predecessors – is responsive, compatible, and right.

The cylindrical hinge which formerly separated the existing building from the proposed expansion has been removed. This fully reveals the recessed space on the facade – the location of the distinctive Breuer stair. Retaining the recess allows the Breuer building to stand apart, as Breuer intended it should, preserving its integrity as a modernist object.

"The new design is less figurative and more abstract – and is closer in character and spirit to the Breuer original," Michael Graves said. "The gray-green slate and red-gray granite of the addition are sympathetic to the original building," he said, "and we have also used some of Breuer's gray granite in our composition."

The new design visually turns the corner at 74th Street by means of a dramatic column. The Breuer building similarly places a special emphasis on its northern corner – the two ends framing the new composition. The levels of the colonnades in the new design match the heights of the Breuer setbacks, while the height of the group of smaller columns also makes reference to the scale of nearby low-rise buildings.

The top of the building, which spans the addition and the Breuer building and replaces the existing mechanical penthouse, has also been simplified.

The new design of the addition plus the existing building, contain a total of 184,410 gross square feet – nearly the same as the 183,660 square feet total of the prior design. The basic space allocations also remain essentially the same.

American Printmaking First Impressions at the Walker Art Center

"First Impressions," an exhibition focusing on the early graphic work of forty-six contemporary artists whose contributions to printmaking are widely known, premieres at Galleries A and B, Walker Art Center, Minneapolis, June 4 through September 10, 1989.

On view are the earliest prints and multiples by these painters and sculptors — works that reveal a wide variety of responses to the challenges posed by the medium and, at the same time, reflect the broadly expressive range of imagery found in the art of the past thirty years. As a group, these germinal images provide a fascinating overview of stylistic and technical approaches that have transformed the print medium in recent decades.

The exhibition begins with the work of those artists who pioneered the American print renaissance in the 1960's: Larry Rivers, Jasper Johns, Jim Dine, and Robert Rauschenberg were among the first painters to "draw on stones" and many of the Pop artists, including Roy Lichtenstein, James Rosenquist, and Andy Warhol, were soon to follow their leads. At about the same time, on the West Coast, such artists as Edward Ruscha and Bruce Conner explored the possibilities of printmaking. The graphic arts evolved rapidly during the 1960's, bolstered by the talents of a growing cadre of master printers. As these craftsmen honed their skills, printmaking became increasingly innovative and complex.

By the 1970's, artists were experimenting with new materials, forms, and techniques. Ronald Davis, for instance, transferred his images of eccentric perspectival cubes onto plastic with mylar overlays, creating images that were more like objects than prints. Richard Artschwager, Edward Kienholz, and Lynda Benglis began making three-dimensional prints, employing such materials as rubberized horsehair, fluorescent lights, galvanized sheet metal, cast paper, and polypropylene.

In a radically different vein, other artists such as Vito Acconci and Jenny Holzer returned to the original conception of printmaking as a means of documenting ideas and disseminating information. The significant bodies of graphic work produced by major artists in the 1960's and 1970's provide stimulating precedents for artists working today. Susan Rothenberg, Donald Sultan, Jennifer Bartlett, Eric Fischl, Terry Winters, David True, and many others have already become accomplished printmakers who consider their graphic work an integral part of their oeuvre. Their work will also be represented in this exhibition.

In the 160-page exhibition catalogue co-published with Hudson Hills Press, each artist's first prints will be documented and reproduced. An introduction by Elizabeth Armstrong, associate curator at Walker Art Center, provides an overview of printmaking during this period and examines the role played by publishers in the revival of the print. Additional essays by Elizabeth Armstrong and Sheila McGuire focus on why artists choose to make prints, the significance of their respective imagery and techniques, and the influence of these early experiences on their art in general.

After its premiere showing at The Walker, "First Impressions" travels to the Laguna Gloria Art Museum, Austin, Texas (December 2, 1989 through January 21, 1990); The Baltimore Museum of Art (February 25 through April 22, 1990); and the Neuberger Museum, State University of New York at Purchase (June 21 through September 16, 1990).

The Finnish Language of Wood at The American Craft Museum

The Language of Wood, an exhibition that celebrates the multifarious applications of wood in Finnish art and culture, is a brilliant, poetic exhibition that celebrates Finland's rich tradition of working with wood. The exhibition, which opened at The American Craft Museum (February 10 through April 23), travels to Minneapolis and Canada.

The exhibition is presented in twelve thematic categories: wood in the Finnish lifestyle, wood shapes, texture, structure, joints, action, motion, ornament, detail, image space, milieu. In each, striking visual comparisons are made between historical and contemporary works. In "wood shapes," the whimsical approach of a medieval woodworker who created tables with toe-shaped supports is shown in context with Alvar Aalto's famous bentwood stool with fan-shaped leg. In "texture," the richly patterned surfaces of the facades of Finland's vernacular buildings are displayed in relation to the organic surfaces of Kain Tapper sculpture.

The Language of Wood exhibition is documented in a 227-page catalogue with 104 color illustrations. Edited by Juhani Pallasmaa, it elucidates the unique Finnish relationship to wood in a group of essays — by Pallasmaa on Finnish architecture, on the long tradition of wood sculpture in Finland by Salme Saraja-Korte;

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The World of the Miniature: The Thorne Rooms at The Art Institute of Chicago

Reflecting the history of architecture, interior design, and decorative arts between 1550 and 1940, the Thorne Rooms represent a personal vision of European and American design in miniature, inspired by their creator and mastermind, Mrs. James Ward Thorne.

Born in 1882 in Vincennes, Indiana, Mrs. James Ward Thorne began collecting miniatures as a young girl. In 1901 she wed James Ward Thorne who was the son of George R. Thorne, co-founder of Montgomery Ward and Company. While raising her family in Chicago, Mrs. Thorne became socially active in many cultural organizations, including The Art Institute of Chicago, the Chicago Historical Society, and the Women's Exchange.

During the 1920s, valuable artifacts, including miniatures from dollhouses and private collections, came onto the international market at greatly deflated prices. It was at this time that Mrs. Thorne took the opportunity to acquire many of the miniatures that eventually played an integral part in the creation of the Thorne Rooms. During the same period, Mrs. Thorne's idea of recreating period rooms in miniature was born. The factors influencing this vision were three fold.

The concept of the period room — one that is carefully fashioned to recreate a real or imagined room from a bygone era — was so popular during the 1920's, that museums across the country began creating and installing them. Since the purpose of exhibiting these rooms was to serve as an educational tool, Mrs. Thorne realized the best way to offer a comprehensive view of European and American interior design was to construct a multitude of these rooms in miniature. The phenomenon of the period room is considered the main catalyst behind the creation of the Thorne Rooms.

The tradition of the royal dollhouse, which dates back to the 1500's, also influenced Mrs. Thorne's concept of miniatures. These dollhouses were built as a kind of testimony to their owner's greatness, wealth, and position and also served as an educational tool for children. Throughout the 16th and 17th centuries, royal dollhouses were built by teams of craftsmen for nobles and other men of wealth.

A third component that impressed Mrs. Thorne was the growing trend among wealthy Americans during the early 1900's of building and furnishing their residences in various historical styles with a tendency to favor more aristocratic styles of the pre-World War I era. The most emulated period was the 18th-Century, both in England and France.

Research into Mrs. thorne's archives has revealed her belief that 18th-Century interior design represented the pinnacle of artistic taste and good design. This may explain why the greatest proportion of both American and European Thorne Rooms depict interiors from the 18th-Century. None date earlier than the 16th-Century, and only a few represent the 20th-Century. Of the 29 European rooms completed in 1937, all but one are English or French. The Chinese and Japanese rooms were added later, perhaps in recognition of the notable influence of Oriental design on European decorative styles. The 37 American rooms were designed and executed between 1937 and 1940, and all but eight depict interiors from the East Coast.

There were many skilled craftsmen of the day who worked on the Thorne Rooms, yet all available information indicates that Mrs. Thorne conceived of the ideas for each room, provided much of the furniture, and made final decisions regarding furnishings. Mrs. Thorne decided on a comprehensive approach in creating the rooms, which were arranged in chronological sequence and built using a one-inch to one-foot scale. Mrs. Thorne helped to popularize this scale, now a standard proportion used by miniaturists.

Often several craftsmen were at work at the same time in Mrs. Thorne's studio on Oak Street in Chicago. Some would work on architectural shells, others would engage in plasterwork, while still more carved the miniature moldings. Notable craftsmen who participated in the construction of the Thorne Rooms include Francis W. Kramer, than a window-display artist for Marshall Field and Company; Ralph Wheeler, a draftsman who worked for the firm of Watson and Boaler in Chicago; Edwin H. Clark, a prominent Chicago architect; Miss Dorothy Douville and Miss Scott associated with the Textile Guild of Chicago; and Eugene Kupjack, whose work appears in every American room. Mr. Kupjack worked for Mrs. Thorne as a young man in the late 1930's, went into the business of making miniatures for himself, and currently resides in the Chicago area.

Though a great proportion of the interior furnishings was provided by Mrs. Thorne or obtained through the European antique market, furniture, and accessories were made from scratch when necessary. One of the greatest triumphs of the Thorne Rooms is the technique and artistry involved in creating hundreds of laboriously detailed antiques. The workmanship of these pieces is often extraordinary. Examples include the clock in the Massachusetts Drawing Room that actually keeps time; the rug in the Late Jacobean Drawing Room that is a hand-woven antique; and the tray of the copper tea set in the Cape Cod Living Room that is crafted from an American copper penny.

Mrs. Thorne faced few limitations in terms of size, shape, or type of room as she created each of the Thorne Rooms except for one obstacle — one wall would always be missing to enable the viewer to look inside. The effect has created a miniature stage set, though no human figures are represented in the rooms. Mrs. Thorne, instead, has offered the illusion of someone's presence in each room using miniature objects — an open book, a ball of yarn, or a teacup. The viewer then, is encouraged to use his or her own imagination, in inventing a private and personal world, each as individual as the rooms Mrs. Thorne created.

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Italian Etchers of the Renaissance and Baroque

The Cleveland Museum presents a major loan exhibition, "Italian Etchers of the Renaissance and Baroque" (April 25 through June 25), which consists of over 132 etchings plus seven drawings, nine illustrated books, and one monotype, drawn from public and private collections in the United States and Europe. The exhibition surveys the role and style of etching in Italy from 1520 to 1700. It features prints by such well-known Italian artists as Parmigianino, Federico Barocci, and Annibale Carracci, and French-born artists who worked in Italy, such as Jacques Callot and Claude Lorrain.

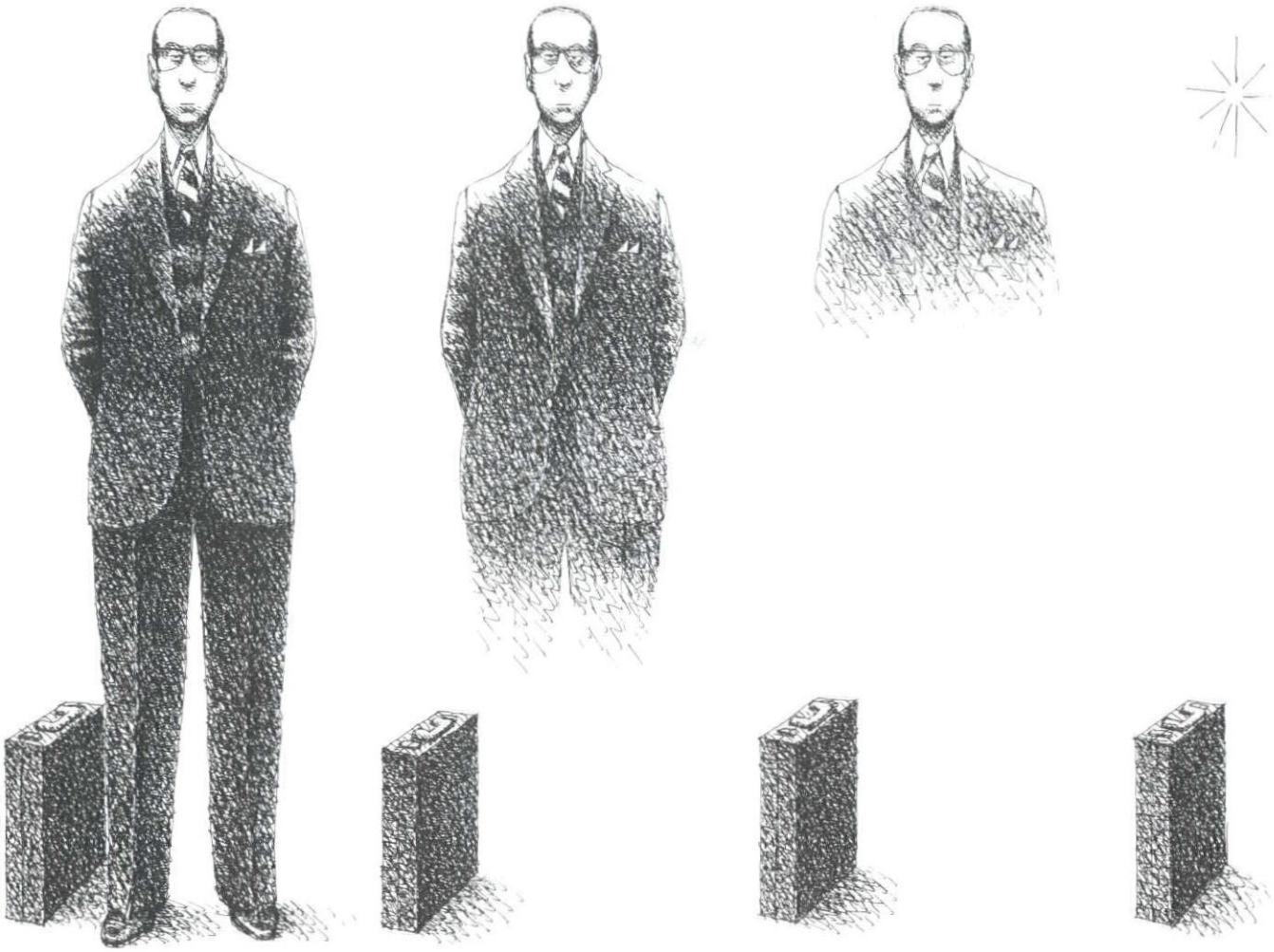
Artists represented in the exhibition are admired for their paintings and drawings yet their etchings have been unjustly neglected. This exhibition and its catalogue offer the first comprehensive study of Italian Renaissance and Baroque etching. The exhibition was organized by the Museum of Fine Arts, Boston, where it opened to great praise, and travels only to The Cleveland Museum of Art, which is one of the lenders, and the National Gallery of Art, Washington, D.C. *The New York Times* pointed out "the sheer variety of splendid etchings presented, many of the works in the very best existing impression of a given print." Jane Glaubinger, the Cleveland Museum's Associate Curator and Acting Administrator of Prints and Drawings, says "what makes this show so important, and the reason we wanted it, is that fine impressions of these etchings are rare to start with, and the best and most beautiful impression of each one is included."

Etching seems almost as easy as drawing with pen on paper. The technique is simple: a metal plate is covered with a layer of wax or varnish, calleda *ground* which resists acid; with an etching needle, the artist draws a design through this ground, and then dips the plate into acid, which *bites* lines into the metal place only where the design has been drawn; the ground is wiped off, ink is put on the plate and fills the lines, and then is pressed onto the paper when the plate goes through a printing press. An etcher can be as free, fluent, and spontaneous as if drawing on paper, or can use the needle in a controlled and systematic fashion, creating a print that looks as neat and clean as an engraving.

The versatility of etching, from the freest to the most restrained expression, is apparent in this ambitious exhibition. Parmigianino (1503-1540), the preeminent Mannerist artist, was the first to exploit the spontaneity of etching. In his first version of the *Entombment*, about 1529-1530, the delicacy of the drawing is set off by large areas of blank paper which create the illusion of vivid light. His inventive use of the etching medium influenced artists throughout Italy and at the French court at Fontainebleau. Federico Barocci (c. 1535-1612) of Urbino developed techniques that enabled etching to achieve the effects of painting as well as drawing; he exposed different parts of the plate to acid for different lengths of time to produce carefully modulated transitions of tone. His *Madonna and Child in the Clouds* of about 1581 demonstrates his skill as well as his rejection of the stylish eccentricities typical of the late Mannerist style; his figures are gentler and more natural in both sentiment and form than the elegant, elongated Mannerist figures in their ambiguous space. Among those influenced by Barocci was the Bolognese Annibale Carracci (1560-1609), whose more natural figures exist in a more logical space. He added engraving and drypoint to fine etched lines to achieve a solid and luminous image. The charming and tender *Holy Family* of 1590 is his first important etching.

The religious subjects of these three masters represent one of the principal themes of the time, but the varied subjects in the exhibition reflect etching's adaptability. Ottavio Leoni (1578-1630), the most fashionable portraitist in Rome in the early 17th-Century, etched four portrait heads intimately grouped. Niccolo Nelli (c. 1530-after 1575), a Venetian, supervised a prolific workshop; his print *Agriculature* after a painting by Arcimboldo is a remarkable anthropomorphic assemblage of farming implements and baskets. Raffaello Schiaminossi (c. 1570-c 1620) illustrated a large, steep cliff at a mountain retreat for a 17th-Century guidebook; the vertical rock face of the cliff occupies two-thirds of the page and several small figures teeter on its edge. The prints of Salvator Rosa (1615-1673) rival his paintings in their seriousness of purpose. His *Jason and the Dragon* of 1663-64 is his most successful etching, embodying the swirling drama and violence of Baroque Art.

Bartholommeo Passarotti. St. John the Baptist, circa. 1550.



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BOOKS

The Object of Performance — The American Avant-Garde Since 1970

By Henry M. Sayer, University of Chicago Press, $39.00. The lack of common style in American art since 1970 has generally been explained as a function of the avant-garde's confused diversity, its willful eclecticism — in short, its "pluralism." In *The Object of Performance*, Henry M. Sayre instead defines this art in terms of its shared, distinctly postmodern concerns, showing for the first time how the entire range of contemporary art — including dance, photography, oral poetry, performance art, and earth sculpture — is associated in a collective avant-garde project. What artists like Cindy Sherman, Andy Warhol, Laurie Anderson, David Antin, and Robert Smithson have in common, Sayre convincingly argues, is a view of art as primarily performative.

Sayre's title, *The Object of Performance*, is a suggestive paradox, for contemporary art's antiformalist, experience-oriented stance has rendered the art object *per se* dispensable. The element of performance that exists in all avant-garde arts has shifted the site of art's presence from the object to the audience, deliberately undermining any claim to formal autonomy. The consequences of this shift include the opening of art to a multiplicity of interpretation, the valorization of popular art forms over high art, and the emergence of ever more politically oriented work. The denial of authority to the object has inevitably opened avant-garde art to exploitation and misuse, but it has also forwarded the idea of the establishment of community as an alternative end of art. Such an art, finally has profound implications for criticism itself, transforming the critic from a mere interpreter of an autonomous object to an active participant in the ongoing history of the work itself, in keeping with performance's deference to its audience. Sayre is candid about his own responses to the art he discusses, and his style of writing is refreshingly personal. Its scope, accessibility, and critical sophistication make *The Object of Performance* the essential text about our contemporary art scene.

Public Sculpture and the Civic Ideal in New York City, 1890-1930

By Michele H. Bogart, University of Chicago Press, $39.95. The period between 1890-1930 was the golden age of American public sculpture. Nowhere else did the movement flourish so long and so splendidly as in New York City, where ornate monuments and elaborate architectural sculptures filled the urban landscape. In this innovative work, Michele H. Bogart reveals how New York's cultural, economic, and political interests joined in a sustained effort to create a body of public art that would express and inspire the ideals of civic harmony: patriotism, civilization, and good government.

Bogart explores how New York's celebrated municipal sculptures were supported, who created them, and why the majority of significant pieces were sponsored and produced between 1890 and 1920. Detailed accounts of the most significant commissions — such as the New York Public Library and the Brooklyn Institute of Arts and Sciences — offer an invaluable examination of the institutional structure and organizational framework of public art patronage and production. The author documents the complicated maneuvering for commissions, which typically involved not only artists and institutions but political, intellectual, architectural, and business circles.

Handsomely illustrated with a map — which guides the reader to major sculptural sites — and almost 100 photographs, this book provides a new perspective on public art as a social and political process as well as a cultural force.

Michele H. Bogart, assistant professor of art history at the State University of New York at Stony Brook, is the author of an exhibition catalog on American garden sculpture and co-author of a catalog on American art between the world's fairs, 1876-1893.

CONTINENTAL
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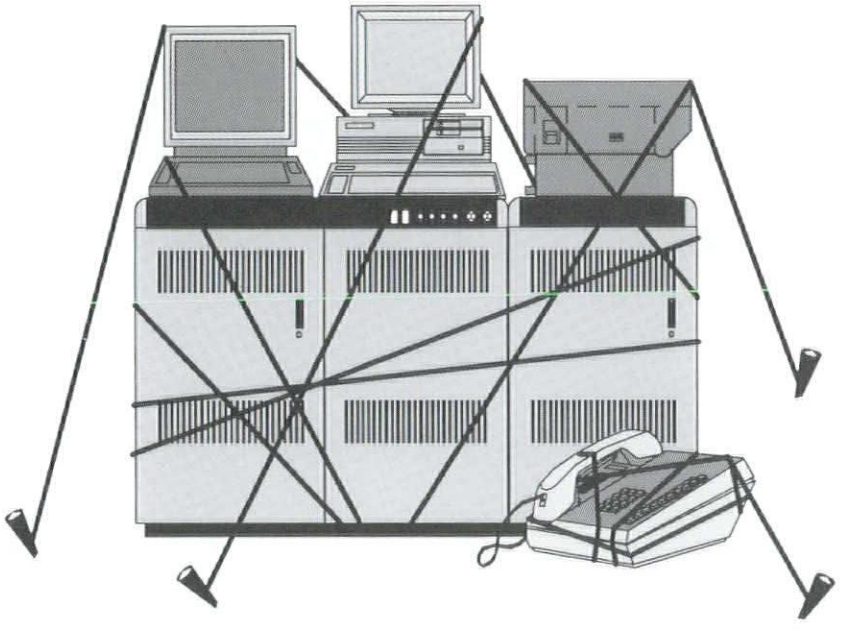

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THE FORGOTTEN CITY

A City Without a Memory, Without Commemoration is a City Without a Past, Present, and Future

By Christian K. Laine

Haymarket Square Memorial, Chicago.

What is a city without its memory? Those important places, people, and events that have tied the city, in time and space, to its position today as a center of urbanism. The memory of the city is everything; a living testament to our human endeavor. Our collective memory is our sole sociocultural link that establishes our identity as citizens of the city, that gives our faces an expression of depth and intellect.

Likewise, what are we—as individuals—without a memory? The inability to recollect from our past, to recognize the chain of events that brings us to the present; the memories of our families, our lives, our failures, our triumphs. Without our memories, our lives would be dull; one-dimensional. The same holds true for the city.

Citizens in European cities remember well. The contemporary City of Rome has incorporated its past into the present, evenly and unconsciously. Rome's historical landmarks have become an intrinsic part of the city. Ruins serve as the focalpoint for endless parks and piazzas, prominently preserved and landscaped as part of the living city. Dante's house is marked in Trastevere; the Foro Romano is indivisible with the modern city. Famous basilicas, historical events, and people give names to contemporary streets in Rome. The cafe-lined Piazza Campo Dei Fiori recalls the death and public burning of Giordano Bruno in 1600, designated by a handsome monument by Ettore Ferrari.

In Paris, streets are designed to celebrate major city monuments, giving proud taxpayers a full, daily account of their history and past. "Napoleon slept here; Victor Hugo lived there." The City of Paris has a didactic edge; cultural landmarks found through the city inform and instruct and ultimately add passion and vitality to the city. These monuments—large and sometimes obscure—are skillfully proclaimed; commemorated.

American cities, by strong contrast, pay minimal attention to the sociocultural contributions that ultimately give composition to the city. In Chicago, for example, take the monument that marks the Haymarket Riot of 1886 on West Randolph Street steps away from the Kennedy Expressway. On a recent visit, the monument—an official Chicago Historical Landmark—has fallen into shocking disrepair. The bronze policeman has long since vanished; so, too, the memorial plaques. The base of the monument is chipped and disfigured. A drunk laid out on the steps. One would never suspect that this was the site that commemorated the birth of the American union movement or the mass meeting of armed workers that eventually improved the living and working standards of people worldwide.

Other Chicago memorials are in similar disrepair. Graffiti often covers the monument to Abraham Lincoln in Lincoln Park. The "Statue of Time" by Loredo Taft in Hyde Park is succumbing to acid rain. Taft's sculpture is so badly disintegrated that the future for the "mass of humanity" filing before Father Time is destined to become a pile of rubble.

Why in America, do we fail to celebrate the events that culturally transform our lives and enrich our cities? Why aren't there more monuments, more fountains, more romance in public spaces? Why isn't there a plaque on Chicago's Bellevue Street house of William LeBaron Jenney, the inventor of the modern skyscraper? We have the events, the famous personalities, the cultural memory equal to civilized, sophisticated Europe.

Unfortunately, American cities are absorbed in only the memory of consumption. Our major urban "monuments" are reduced to short-termed reminders—blown up on billboards—to "buy gas at Shell or Texaco; eat at McDonald's; shop at K-Mart." Instead of acclaiming a rich cultural heritage, we choose to surround ourselves in metaphors of empty commercialism—fleeting moments to schizophrenically buy and sell. It's become an unconscious level in the city; our urban lives obediently evolve around the short-lived, short-termed memory to consume.

To a larger extent, the commercial city in America suffers for its lack of meaningful memory; the city's endless vacant lots are garbage dumps for abandoned objects that no longer retain their commercial value; that have lost their memory of desire and usefulness. Abandoned cars, boarded-up houses, debris, coupled by vulgar signage and billboards that pollute the city, are our constant cultural signposts, our true popular memory in late 20th-Century urban existence. Marcel Proust's *a la recherche du temps perdu* has never seemed more relevant.

NORTH PIER TERMINAL

A Skilled, Handsome Renovation Restores This Premier Terminal at the Side of the Chicago River by Booth/Hansen & Associates

This project involved renovation and adaptation of a turn-of-the-century furniture exhibition and distribution warehouse into a mixed-use facility providing retail space and professional office loft space.

The program called for providing 225,000 square feet of space on the lower three floors for specialty retail shops, restaurants, and entertainment establishments — and 300,000 square feet on the upper four floors of the building for professional office loft space.

A primary goal of the project was to exploit the building's waterfront location, on a slip just off Lake Michigan. Consistent with the intended use of the building and its waterfront focus, it was also important that the building establish a strong presence.

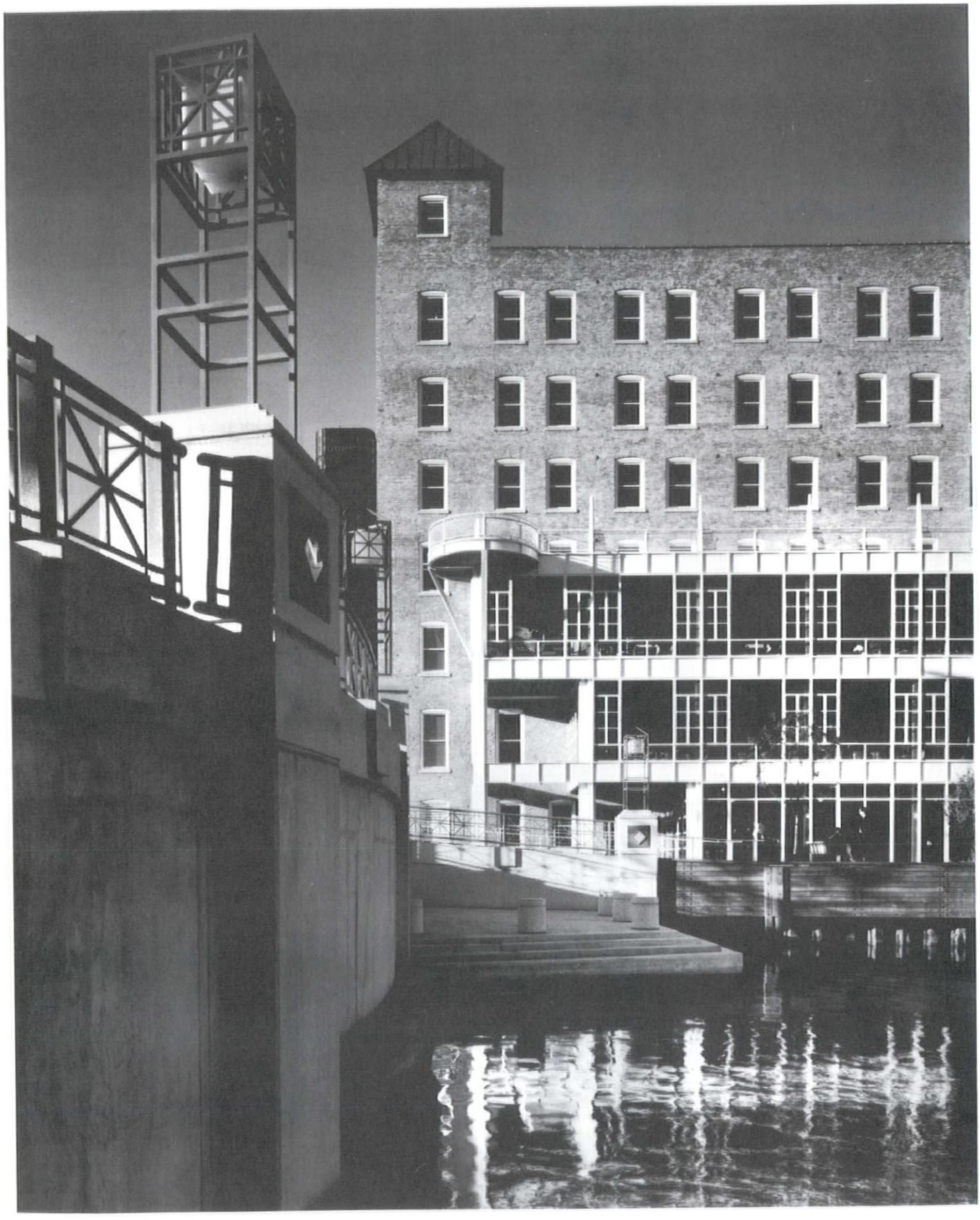
The design was developed in a way which capitalizes on the heavy timber structural characteristics of the building. Timber ceilings and columns were sandblasted and restored, along with the brick walls. Added to these original elements were newly created atriums to provide increased visibility to the retail spaces.

The timbers from a demolished section of the building were used in the structural frame of three gallerias. These gallerias enhance and expand the building's relationship with the water, maximize views both from the building and into it, and integrate the floating boat dock facilities into the total scheme.

The objective of maximizing visibility in the building was continued on the street side facades. Large storefont windows were installed in existing truck dock openings. New window and door openings were also added in strategic locations to enhance the presence of the building from the street. Steel canopies over the doorways mark the building's entrance.

NORTH PIER TERMINAL

Chicago, Illinois
Booth/Hansen & Associates, Architects
Broadacre Management Co., Clients
The Austin Company, General Contractors



CITY/COUNTY BUILDING

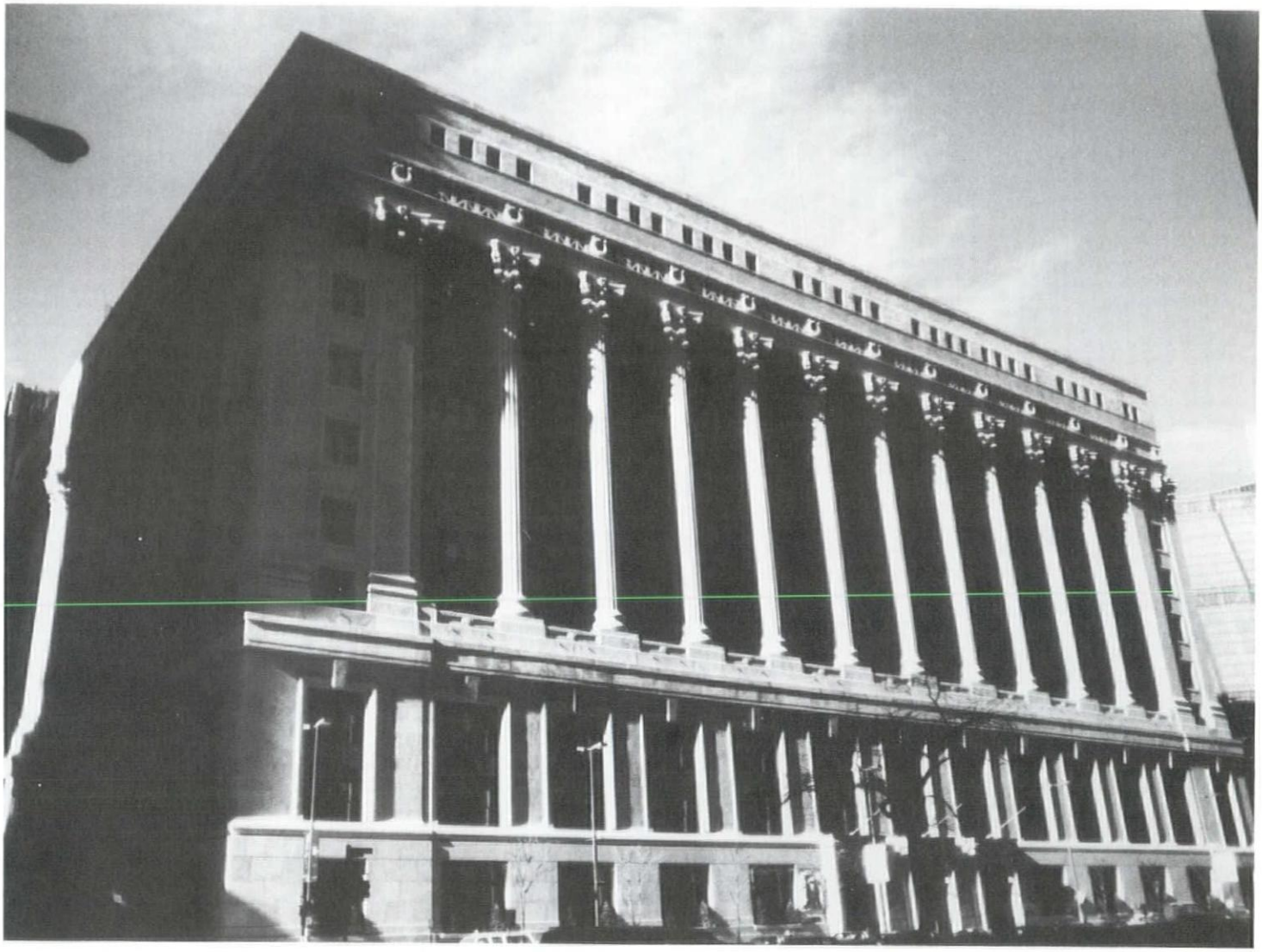
The Beaux-Arts Luster Returns to Chicago's City and County Government Building after Repair by Jensen & Halstead, Ltd.

Initiated as a project in 1981, the restoration of the City/ County Building started as an investigation of apparent displacement of the granite facing on the structure. Preliminary inspection confirmed that many of the building's pier, spandrel, and soffit facing stones at the first and second floors were out of alignment.

A detailed examination of the building's facing granite, terra-cotta, window systems, parapets, and brick masonry ensued. Weighing as much as 9,000 pounds, the bottom edges of the spandrel stones had moved away from the building as much as 1-3/4 inches. Eccentric loading of the spandrel stones, combined with rust build-up on the steel spandrel angles probably started the stone's outward movement, which opened masonry and caulk joints allowing water penetration. The stone movement accelerated as their steel anchors deteriorated. Dislocation of the pier stones was caused by the movement of the adjacent spandrel stones. Records indicated that the building had last been tuckpointed in 1952. The masonry joints were deteriorating. The existing windows were single glazed, wooden, double hung units, which replaced the building's original windows over 60 years ago. In addition to providing poor insulation, window sash was badly rotted, allowing leakage and air infiltration.

As result, a phased program of restoration was initiated to include the resetting of the dislocated granite facing stones, tuck-pointing, terra-cotta repair, overall chemical cleaning of the building and window replacement. Since the building, designed by Holabird & Roche in 1907, bears landmark status, all proposed work was thoroughly reviewed by the Commission on Chicago Historical and Architectural Landmarks. Research determined that the original windows were vertical pivot type, not double hung, and the original terra-cotta color was a greenish-gray.

Granite repair consisted of: temporary shoring of the piers above the second floor; the removal of dislocated stones (including the second floor window sills, the flat and semicircular faced spandrels, and the pier stones down to the first floor window sills); cleaning and painting of steel structural members, and the replacement of stones, (in their original locations) with new stainless steel anchors. Tuckpointing was done to a depth of¾ inches with moisture resistant pointing grout. In part be-



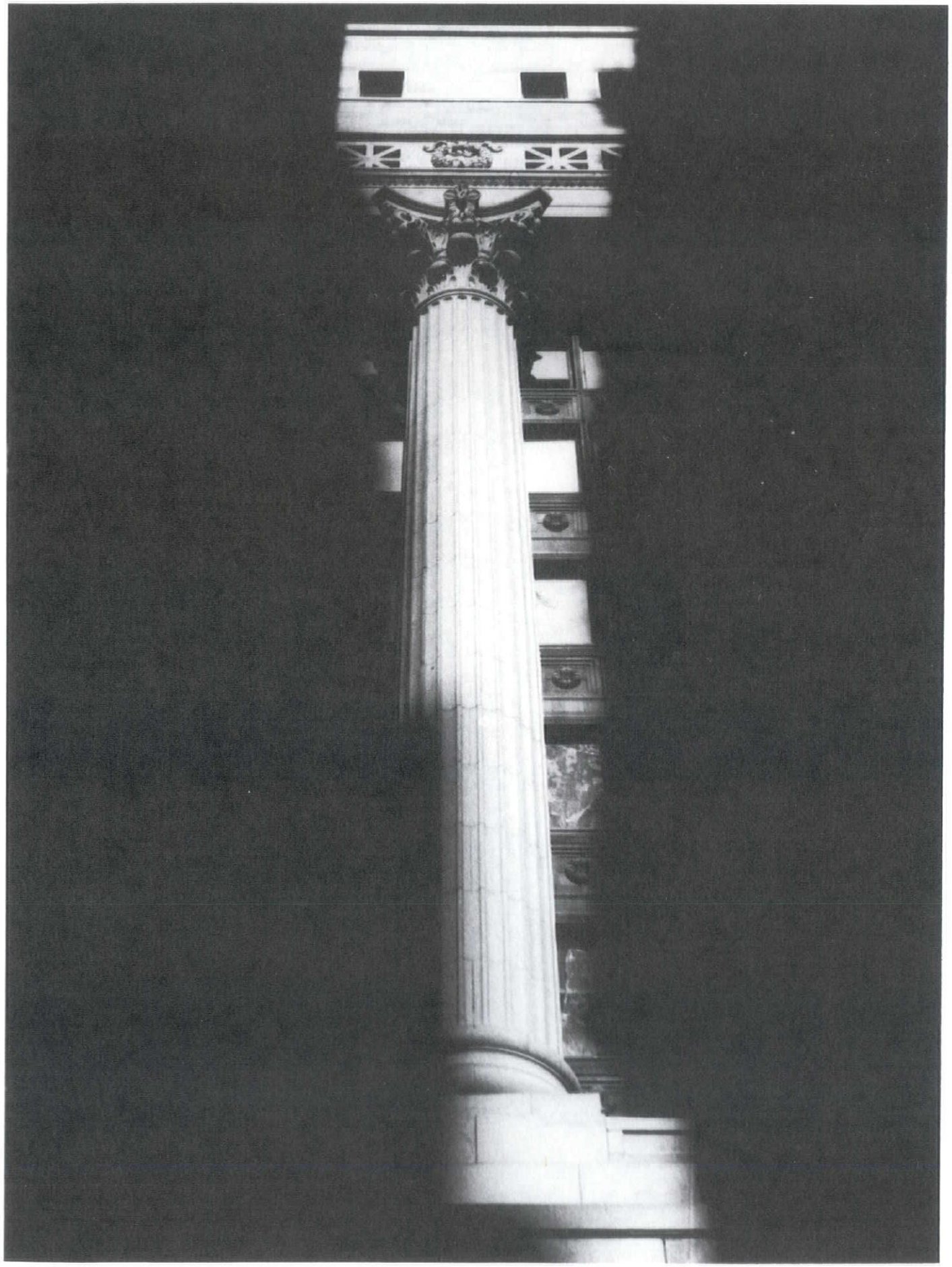
cause of the protection provided in the set-back bays between the granite columns, much of the terra-cotta was found to be in good condition. In general, the joinery work in the terra-cotta was well done. Many of the joints were still solid, and extremely small by modern standards. Where appropriate, these joints were left, as it was thought that grinding them out could damage the adjacent terra-cotta and provide little benefit to the building.

While inspecting the building's parapets, the exterior walls of the masonry penthouses were found in need of repair. The penthouses were originally constructed as steel frames, faced and infilled with eight-inch, solid masonry. The masonry provided lateral support for the narrow, steel angle columns. In many instances, the steel columns had rusted completely through and the facing and infill masonry had become bearing walls. Rather than replacing the rusted light-weight steel, interior, solid masonry piers were installed. Like the terra-cotta work, the masonry work on the exterior of the penthouses was set with extremely narrow joints. Because modern steel masonry reinforcement that tied the outer coursing to the innner was too thick to be inserted into the gound-out joints, the traditional method of brick header courses as ties was employed.

In terms of window replacement, an aluminum, thermal break, insulating glass that vertically pivoted was used. These windows were in keeping with the original wooden one in elevation and profile. Together with heavy duty, aluminum frame and sill panning, these replacement windows were initiated on the upper stories. This treatment was reviewed and approved by the Commission on Chicago Historical and Architectural Landmarks.

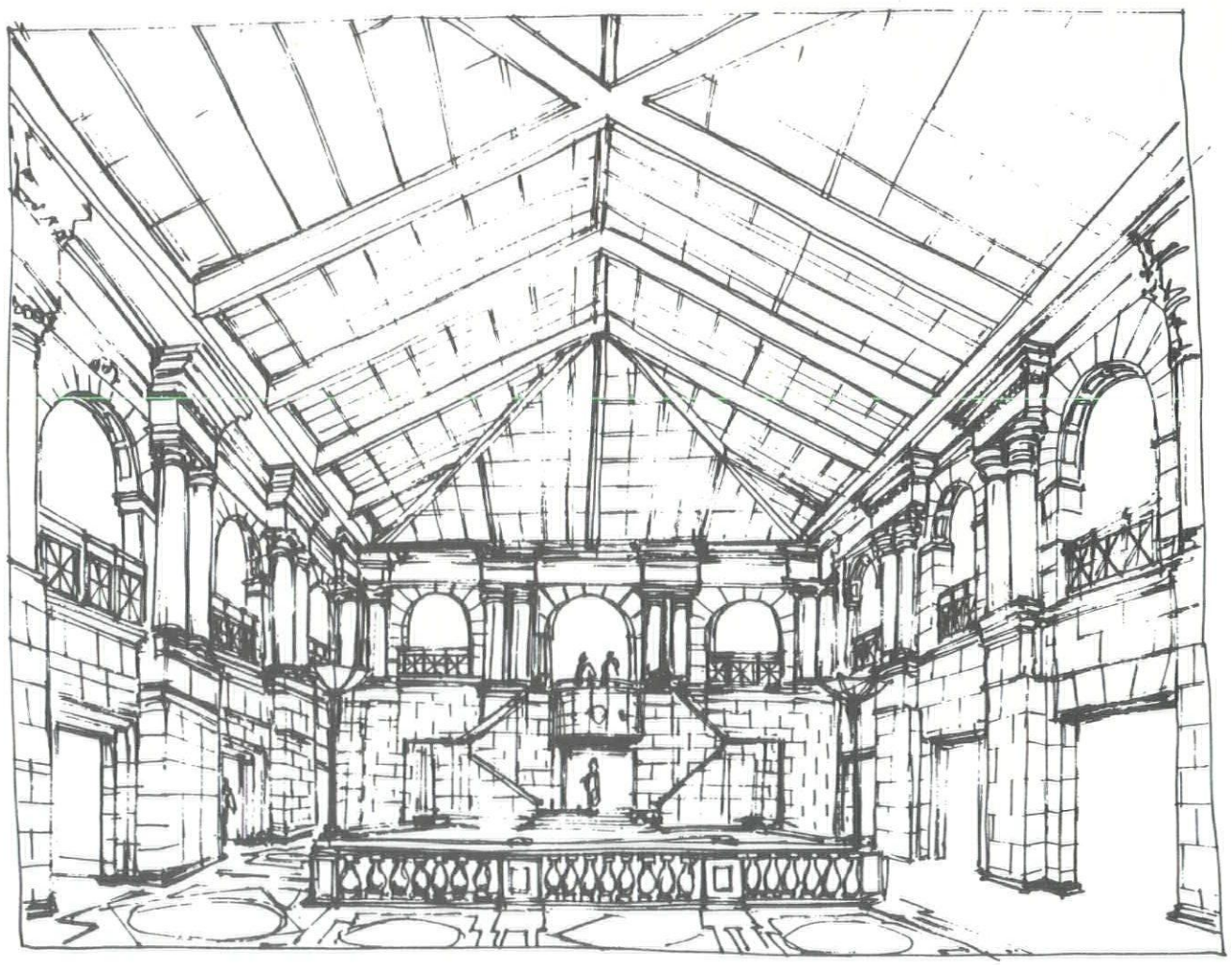
CITY/COUNTY BUILDING EXTERIOR RESTORATION

Chicago, Illinois
Jensen & Halstead, Ltd.
Holabird & Roche, Original Architects (circa 1920)
George W. Dunne, Client
Cook County Board of Commissioners, Clients
Deerpath Construction Corp., Cleaning Contractor
Fred Berglund & Sons, Inc., General Contractor (Granite Restoration)
J. S. Drew Construction Company, General Contractor (Penthouse & Roofing)
Joseph Construction Co.-Ceisel Masonry, Inc., General Contractor
Getty, White & Mason, Engineers
Historic Restoration Services, Consultants
Ioannis Karalias, Photographer



STATE OF ILLINOIS BUILDING

A Background Neoclassical Building for the State
Undergoes Interior/Exterior Renovation by Holabird & Root



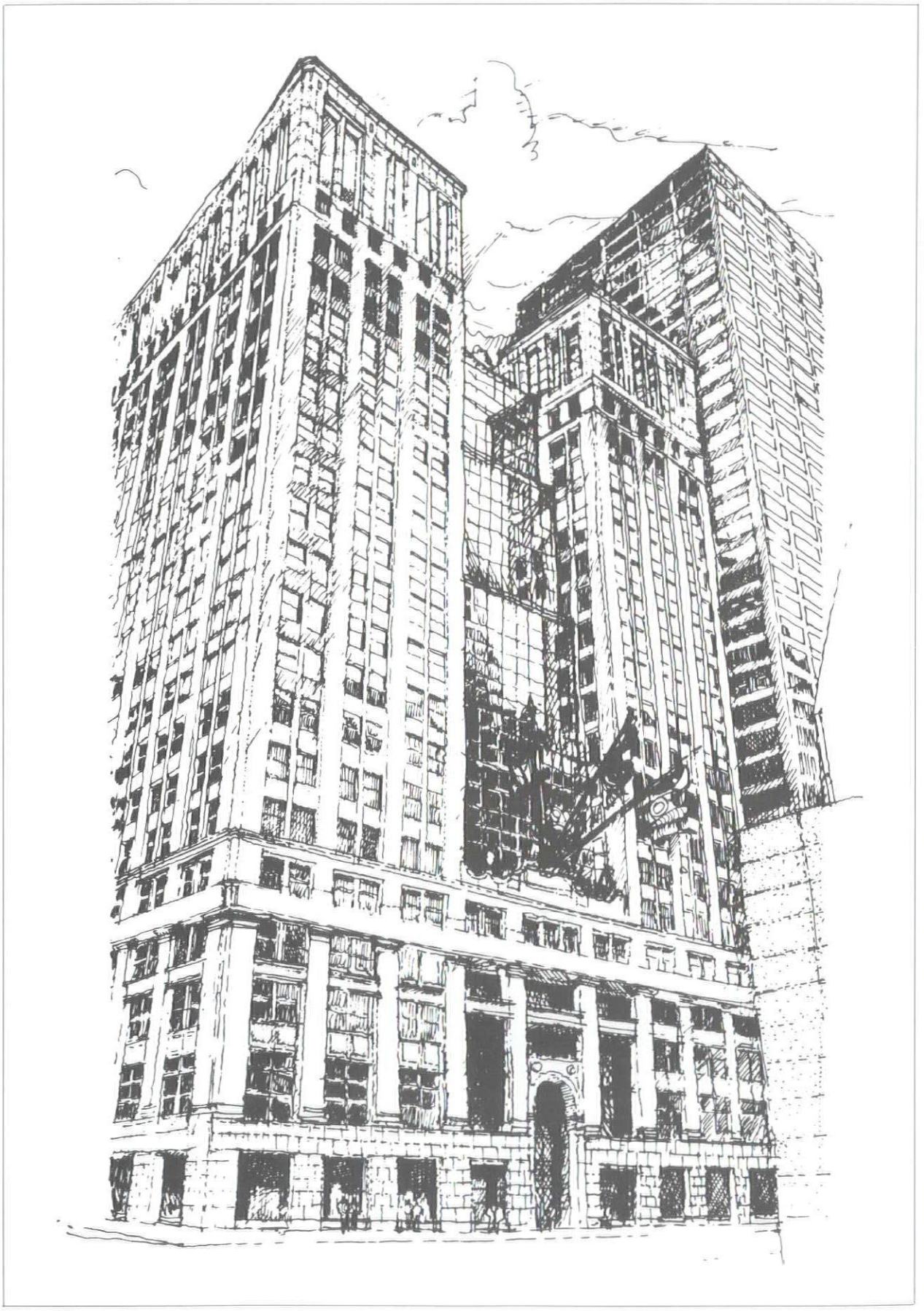
Completed in 1924, 160 North LaSalle Street was designed in the neoclassic style by D. H. Burnham and Company. The State of Illinois purchased the building in 1945 to serve as the State office building in Chicago until the 1985 completion of the State of Illinois Center, directly across the street to the east.

The 20-story, "U"-shaped building has a facade of brick, limestone, and granite with terra-cotta ornamentation. The building's structure is steel, resting on concrete caissons on hard pan.

Presently, the building is undergoing a $45 million renovation as part of an effort to consolidate state court operations in Chicago and to house other state agencies. Over 1,000 employees will work in the new renovated headquarters. The first 13 floors will contain state agency administrative offices and include a special feature, a second-floor day care center for employee children and an accompanying roof-top play area. Floors 14-20 will house the Illinois Supreme and First Appellate District Courts.

Included in the renovation process is the gutting of the interior and the installation of new mechanical systems. On the exterior, all existing masonry will be repaired, tuck-pointed, and cleaned. Inside, the LaSalle Street light well or atrium will be infilled every second floor to create a new glass curtain wall that will face the State of Illinois Center. The lobby area will be opened-up to extend to the rehabilitated, existing, vaulted skylight at the third floor.

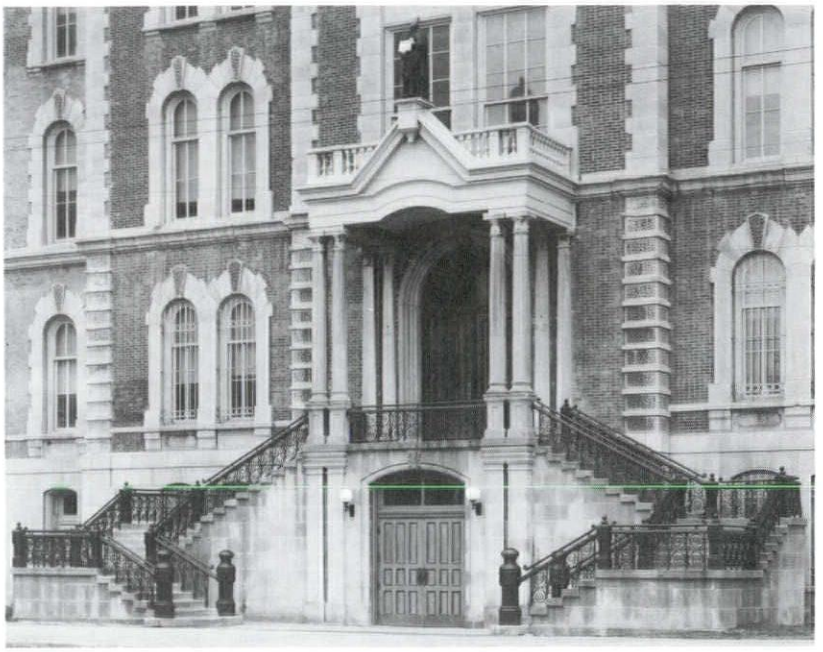
STATE OF ILLINOIS BUILDING RENOVATION/ADDITION
Chicago, Illinois
Holabird & Root, Architects
D.H. Burnham and Co., Original Architects (1924)
State of Illinois Capital Development Board, Clients



ST. IGNATIUS COLLEGE PREP

Reuse for the Future; One of Chicago's Oldest Landmarks Undergoes Meticulous Restoration and Renovation

By Rev. Donald F. Rowe, S.J.



St. Ignatius College Prep's pre-fire building was completed in 1869 under the architect, Toussaint Menard. It was built in the then popular Second Empire style with a variety of stylistic orders that derived from classical, Gothic and Italianate designs.

The building served as a school for approximately 1,200 students from 1870 to 1982, as well as a residence for the Jesuit priests and brothers who taught there. In 1982, the Jesuits moved to other quarters because the building had become almost unlivable. A decision had been made by the school's Board of Trustees to launch a major fund-raising campaign in order to begin a total restoration of the 143,000-square-foot facility.

The school had offers three times in its history to move out of the inner city and build a contemporary school building on the south side or in the western suburbs. The Jesuit Order insisted that its mission was to educate the great variety of students — ethnically, racially and socio-economically — that come each year to its central location. The school continues to attract twice as many applicants as it can accept. They traditionally achieve the largest number of academic awards in Chicago.

Still, there was the possibility in 1982 of tearing down the historic school building and erecting a brick and block substitute in its place. The decision of the trustees was based on monetary considerations: $8 million to restore versus $11.7 million to build anew. The restoration could be done in stages according to the cash flow from the fund-raising. Further, and very important to the decision, the building connoted the school's history and tradition. It was the school's signature image. Tearing it down would have been adversely perceived by the alumni. The building was a very identifiable tie with the school and its historic work.

I had been elected St. Ignatius' 27th president in 1981. It was my job to deal with the development of a plan for the restoration and to begin a fund-raising effort to make the work possible.

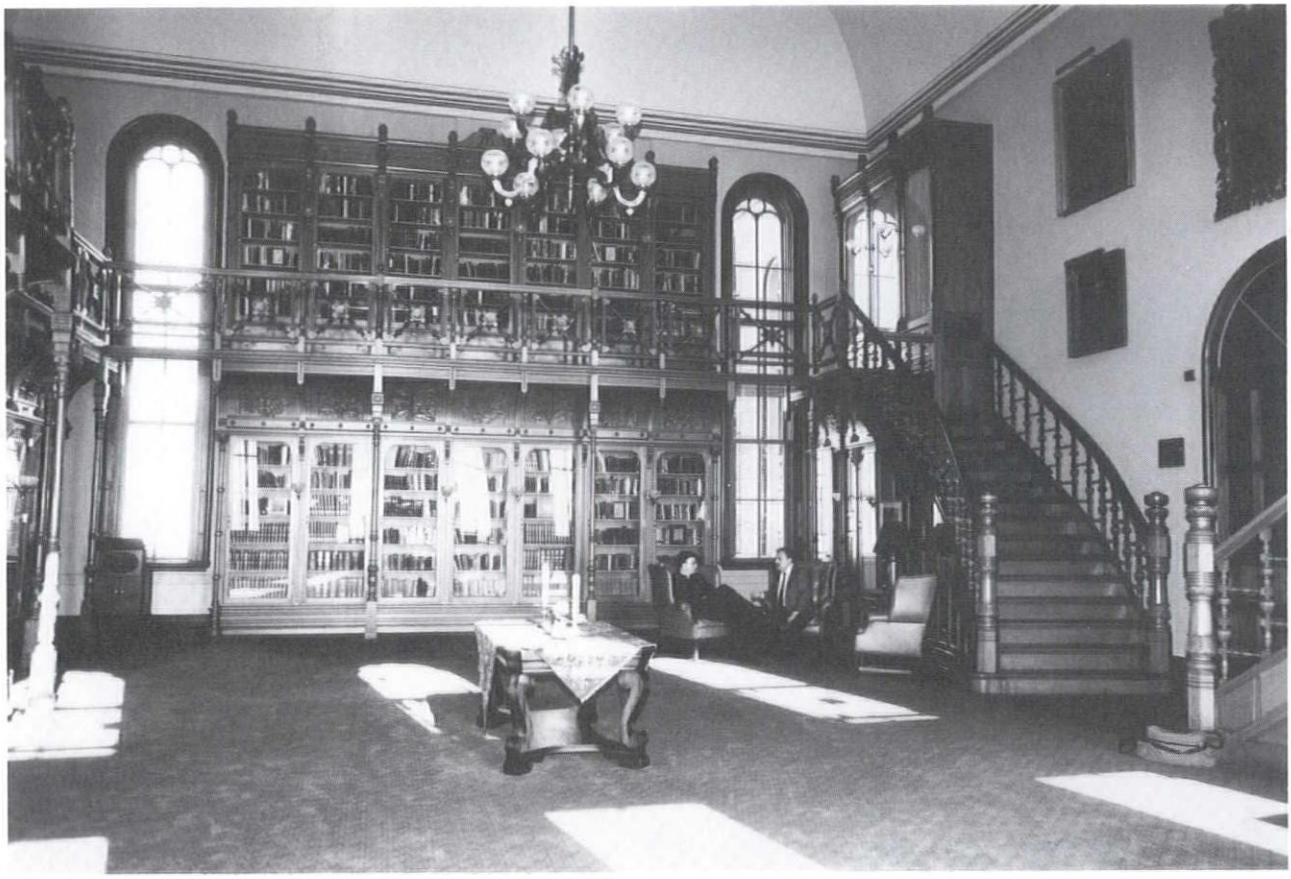
Messrs. Matthew and Daniel Walsh, chairman and president respectively of Walsh Construction Company of Illinois, volunteered their services *pro-bono* as general contractors. Both are alumni of St. Ignatius.

I interviewed six architectural firms recommended on the basis of their experience. We settled on the firm of Sisco/Lubotsky. Soon after our beginning with them, the firm was reorganized to be called, Lubotsky Metter Worthington & Law. Timothy Miller, now with Kemper, was the architect on our job.

The firm did drawings of the building, recommended the work to be done and gave estimates. The work included all new windows to the original designs; a new slate roof; major repair, tuck-pointing and replacement of the stone and brick; a total rebuilding of the front porch; all new gutters, down spouts and flashings. On the inside, new heating, lighting, plumbing, and ventilation was needed. Work had to be done on problem floors and joists in a completely wood structured building. Some walls had to be removed. Much of the plaster had to be replaced. We planned to install six new labs and computer trackings to all the rooms.

Moreover, a decision was made to refurbish to the original design, color, and quality of construction. When the rotted four-inch-by-14-inch floor joists (26 feet long) had to be replaced, they were so with paired two-inch-by-14-inch replacements.

There had been an initial structural study of the building. The exterior walls are 38 inches thick, the foundation seven-foot in breadth. Floors are based on four-



inch-by-14-inch on 8-inch centers. Almost all interior walls are load bearing and 20 inches thick. There was surprisingly little dry rot. Structural repairs were not a major cost.

The Office of John Vinci provided invaluable support and expertise in the various design issues relating to a building of 1869. Mr. Robert Furhoff did the paint analysis and documented the designs of the ceiling murals, which are the oldest in Chicago, for re-creation on the newly plastered ceilings.

Dale Lowell Bardes of Chicago also acted as a supervisor of construction issues in the first several years of the construction, as well as reviewed design issues and suggested responses to architectural problems.

Lubotsky Metter Worthington & Law designed a glass and metal connecting corridor from the school to a gymnasium/cafeteria building about 100 feet away. They designed the parking lots and a garden entry. Kessler Merci & Associates worked on the design for the school's "Great Hall," which is yet to be completed.

The chief designer and trouble-shooter for the job these last three years has been Mr. John Chandler, the school's business manager. As president of the school (and an architectural historian by profession), I have been very involved in design and construction issues throughout the whole process. Not only must the building be serviceable to a school's needs, the work must be respectful of the original architect's intentions.

For our careful work, the school received the National Preservation Honor Award in 1988 from the National Trust for Historic Preservation. After six years, the work is approximately 60 per cent completed at a cost of $6.9 million. The remaining reconstruction costs are projected at $2.1 million. This means the total restoration will have cost $63 a square-foot in the period 1983-1993 when the work is planned to be completed.

It has been a challenge to do the work in a full building 42 weeks a year and with 1,321 students and adults. There is always the sound of a hammer banging and the sight of scaffolds in the halls.

The effort of the restoration has been collaborative among a faculty, a variety of architects and consultants, and the managers of the school. There have been continuous discussions about work permits and responses to safety issues in a historic building. The school was listed on the National Register of Historic Places in 1977 and as a Chicago Landmark in 1987.

The school has magnificent public receptions areas: the main hall, the 32-foot high gallery, the carved Brunswick Room, and the yet-to-be-completed "Great Hall." The work these days is proceeding under the director of Mr. Chandler.

St. Ignatius has been called "Chicago's school" by those familiar with the modeling it does in its academic programs and student mix. In its landmark building restored, it is ever more "Chicago's school."

Rev. Donald F. Rowe, S.J is the President of St. Ignatius College Prep, a Jesuit school founded in 1869.

ST. IGNATIUS COLLEGE PREP
Chicago, Illinois
Toussaint Menard, Original Architect (1869)
Sisco/Lubotsky, Architects
Lubotsky Metter Worthington & Law, Architects
Office of John Vinci, Architects
Kessler Merci & Associates, Architects
St. Ignatius College Prep, Clients
Walsh Construction Company of Illinois, General Contractors

JOHN B. MURPHY MEMORIAL

Interior Renovation Plus an Addition Bridges Inside Spaces
for Present Use by Graham, Anderson, Probst & White, Inc.

The John B. Murphy Memorial was built in 1922 under the direction of the original architects, Marshall and Fox. The building was given to the American College of Surgeons as a perpetual memorial to John B. Murphy, M.D., F.A.C.S. by his widow and daughters who were joined by fellows of the College and generous Chicago civic leaders led by members of the John B. Murphy Association.

The American College of Surgeons is a scientific and educational association of surgeons that was organized to improve the quality of care of the surgical patient by setting high standards for surgical education and practice.

Originally, the building was designed as an auditorium used for education and other meetings. The first floor has meeting rooms, the auditorium fills the major portion of the second and third floors, with a large balcony and elaborate inner dome. The fourth floor of the building is primarily a service area for the dome, and houses two mechanical equipment rooms. The fifth floor of the building was used as library and book stack space. The stack space, as shown on the plans before remodeling, was three levels of structural metal book stacks. A new structural floor was built within this area to create a new sixth floor level.

The American College of Surgeons directed Graham, Anderson, Probst & White to study the fifth and add a sixth floor to the building for additional office space. The space to be remodeled was located over the domed auditorium, which requires the use of large beams for support. These ceiling beams were horizontally extended to allow space for lighting. Since the building was designed prior to air conditioning systems, floor to floor heights did not account for mechanical distribution systems. These structural and mechanical restrictions resulted in a low floor to floor height and, therefore, the space was designed with indirect lighting in a coffered ceiling set in the space between structural members. The design uses cove moulding with acoustic ceiling between. All doors and trim are a dark stained oak, for a traditional look corresponding with the building exterior and the adjacent Nickerson Mansion. The interior stair incorporates the same theme with a matching oak chair rail. The old skylights were removed since their location was inappropriate for the new space, and they were beyond economic repair. However, two new skylights were built into the space in more appropriate locations as

shown on the plans and photos.

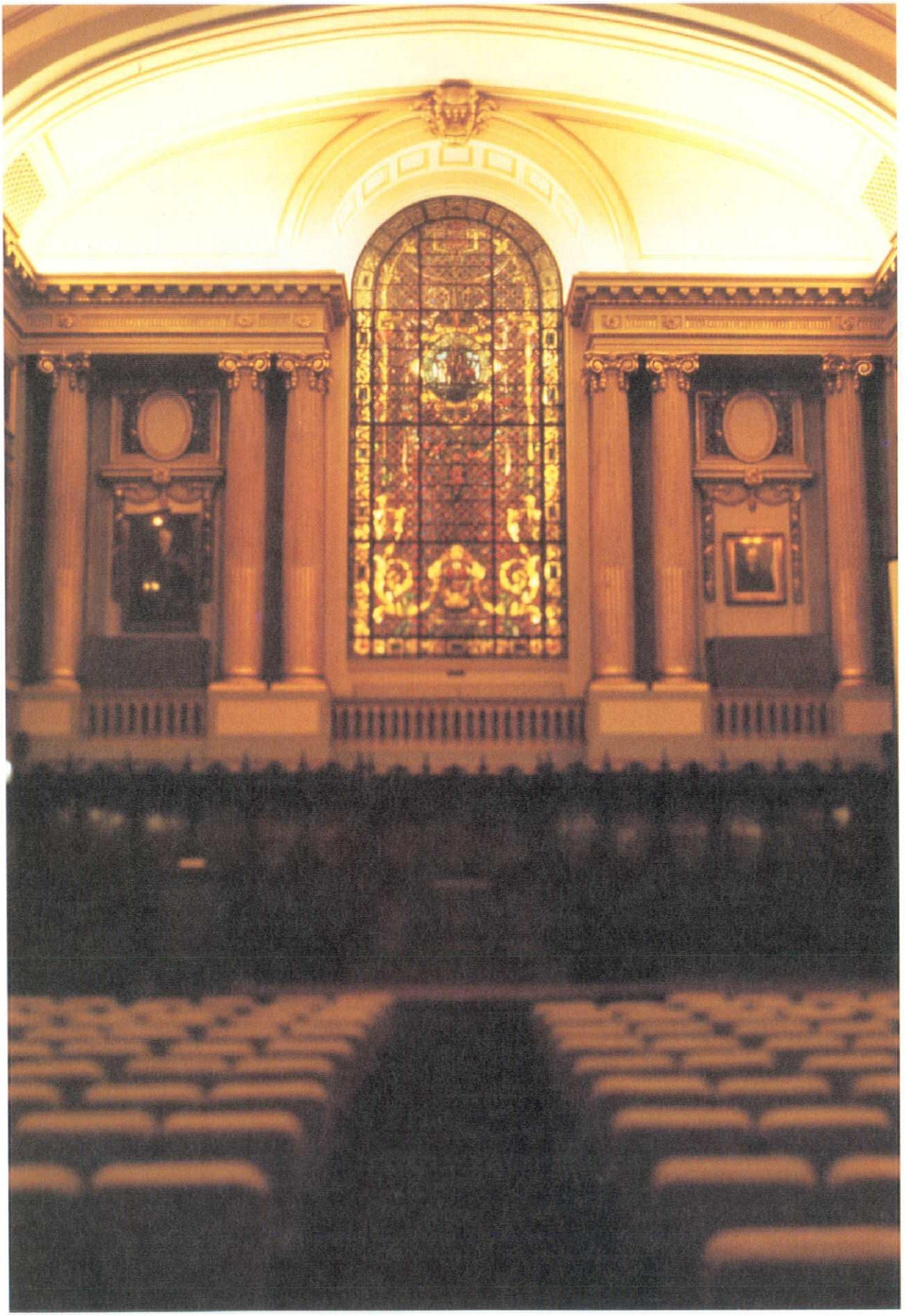
In addition, the original elevator in the Murphy Building, with a maximum capacity of three people, was obsolete for the number of personnel that would be accessing the new office space. Additional scheme studies were completed and a plan for a new elevator and stair service to both Nickerson Mansion and the Murphy Building was decided upon. The Nickerson Mansion, a landmark building completed in 1883, is used by the American College of Surgeons for special functions, library space, and office space. The new elevator and exit stair was constructed in the space between the two buildings, with the addition of a new lobby and security area. The elevator and exit stair serve the ground through fifth floors and are accessible by both the Murphy Building and Nickerson Mansion.

The design and construction of a new elevator and stair towers between the landmark designated Nickerson Mansion and the Auditorium Building was difficult. The space was narrow and the floors of both buildings were at different levels.

The challenges of remodeling a space in an old building, with obsolete mechanical and structural design, were overcome in the Murphy Building project for the American College of Surgeons. The new space fulfills the needs of the owner, is functionally successful, and is harmonious with the traditional exterior of the building.

JOHN B. MURPHY MEMORIAL BUILDING

Chicago, Illinois
Graham, Anderson, Probst & White, Inc., Architects
Marshall and Fox, Original Architects (1922)
American College of Surgeons, Clients
Turner Construction Company, Special Projects Division, General Contractors
Rittweger & Tokay, Structural Engineers
Graham, Anderson, Probst & White, Inc., Mechanical/Electrical Engineers



THE MONADNOCK BUILDING

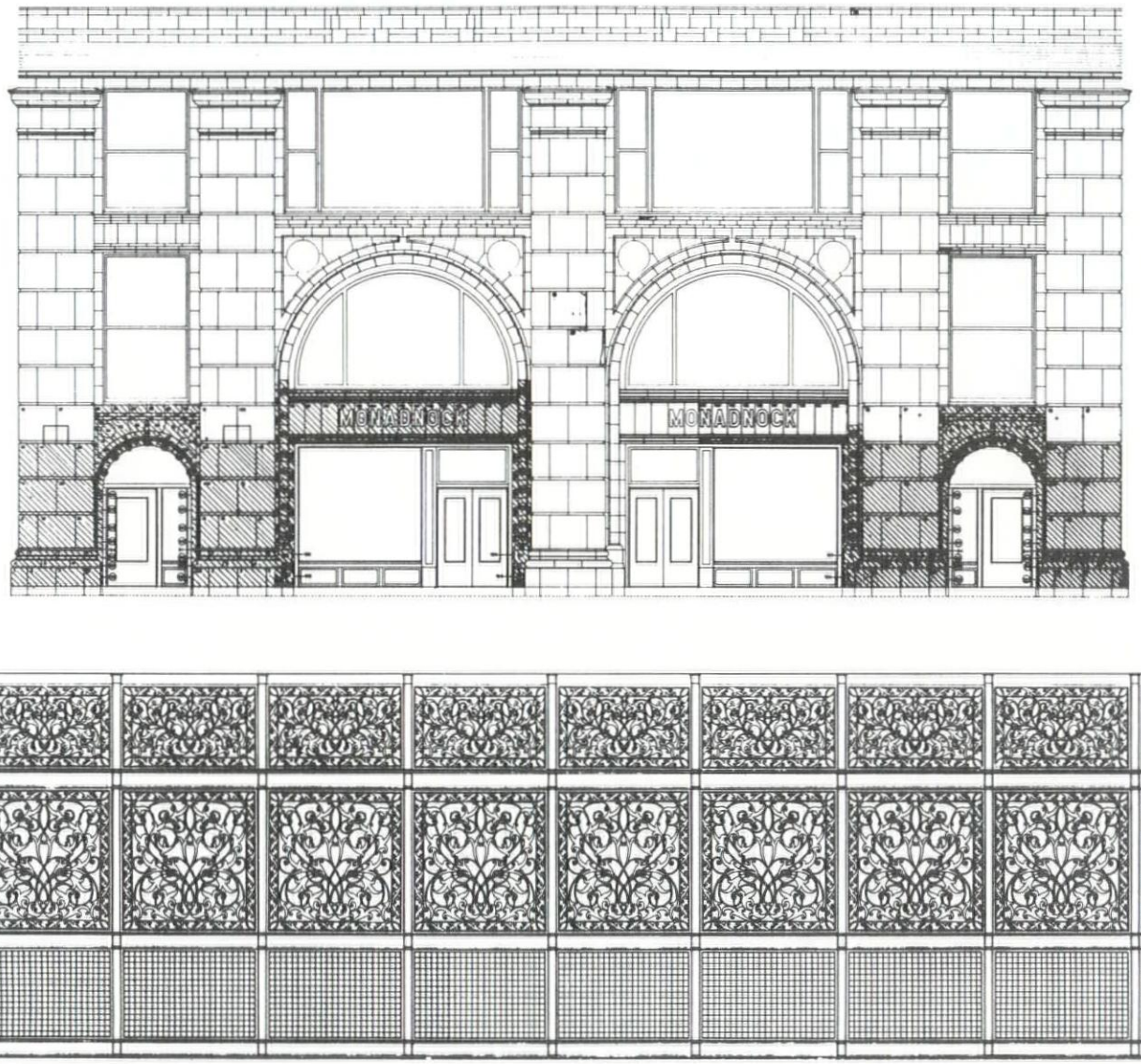
A Heroic, Painstaking Restoration of One of Chicago's Major Historic Monuments by the Office of John Vinci, Inc.

In 1979, the Montauk Company purchased the Monadnock Block. William Donnell, its president, retained the Office of John Vinci, Inc. to exlore different approaches for a complete renovation or restoration of the building. Early studies included two options, gutting the entire building with an adaptive restoration approach to interiors, or maintaining the building in operation with the intent of fully restoring the building to its former glory. The latter option was selected.

The north half of the block, designed by Burnham and Root and constructed in 1891, had gone through extensive changes. The heavy brick corners which brought the masonry wall down to the ground floor had been altered to accommodate corner showcase windows. The north entrance was enlarged to appear more substantial than originally designed. For the most part, original mosaic floors were covered and terrazzo floors poured to meet with the higher street level. Elevator cages, mailboxes, doors and aluminum grilles were all removed. The original open staircases were removed at the lobby level. Upper floor offices had been remodeled into suites and corridors narrowed. The borrowed light fenestration had been replaced with modern partitioning. The south building addition of 1893, designed by Holabird and Roche, had similarly been altered.

In the ongoing project, the following renovation has been completed: the ground floor arcade has been restored to its original collection of shops which face both the street and arcade; the arcade floors were lowered approximately 6 inches (still 4 inches above the original floor level); and new mosaic tile duplicating the original was laid throughout the arcade. To reconcile the discrepancy in floor levels, sidewalks on Jackson and Van Buren streets were lowered, thus removing awkward relationships and ramping. White marble ceilings, walls and glass show windows were restored and light fixtures were redesigned with carbon filament lamps to simulate fixtures in historic photographs.

The restoration of the interior stairs and open elevator cages is now in progress. The open stairs running continuously from the 17th floor are being extended to the arcade level. Both stairs and elevator cages were embellished with aluminum cast ornament which is being reproduced. Exterior work todate includes repositioning pink granite lintels to their original configuration and returning street-level corner windows to their original size. Block is being used in the window enclosures until brick can be made to match the original gun stock brown brick.



ELEVATION - NORTH ELEVATOR BANK

On the upper floors, corridors have been returned to their original spacious width. On some floors, corridors were made continuous through both halves of the building, while on others, the corridors retained the original conception of the north half.

Borrowed light partitions admit daylight into the corridors through double chipped glass set in oak frames above marble wainscotting. On some floors original mosaic was refurbished; on others, where terrazzo had been used to replace the mosaic floor, carpeting was used.

Restoration source material consisted of microfilm working drawings of both buildings and miscellaneous historical photograph, as well as several original storefronts which remained on the Federal Street side. Small section of mosaic were retrieved from excavations. These were left intact by the owner and can be viewed through glass tiles in the floor.

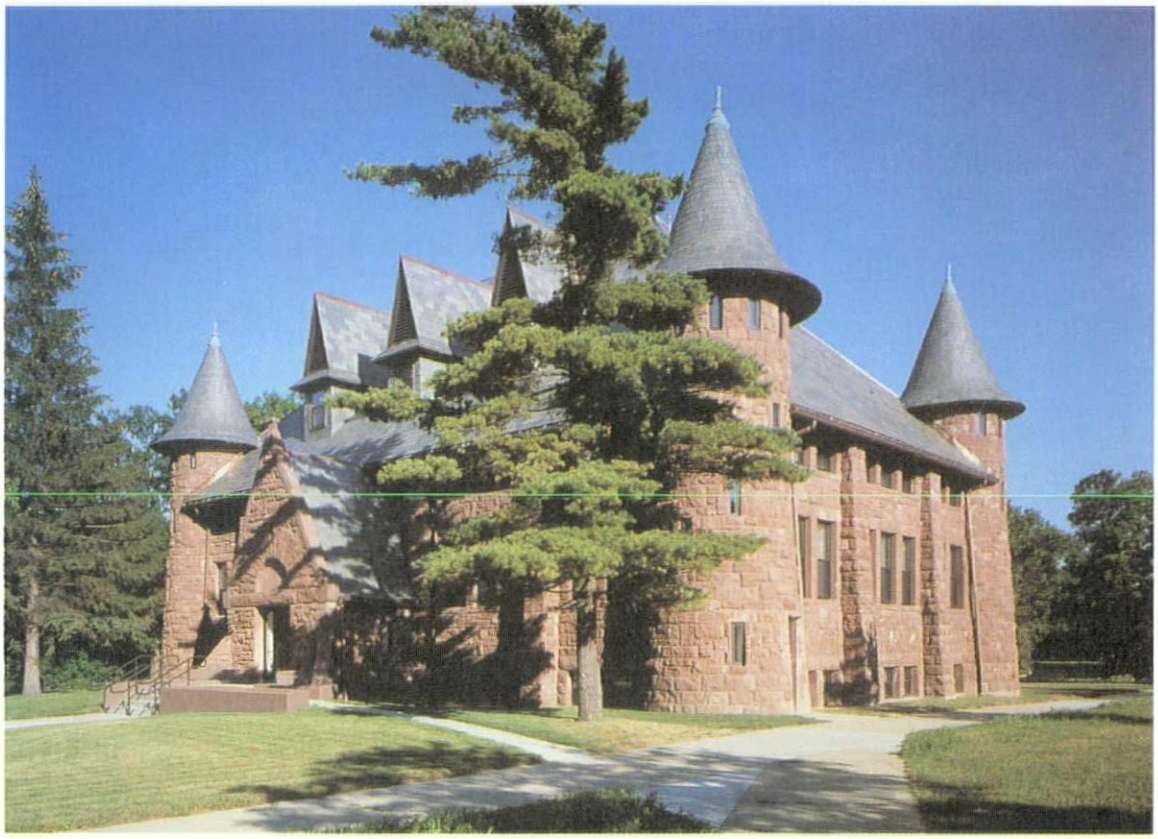
Mr. Donnell's in-house staff, Ken Kunce and Jay Hubbell, designed all the ground-floor shops in a period style. These include a barber shop, florist, bagel shop, restaurants, a book shop, candy shop, and jeweler. The Office of John Vinci restored the public spaces and provided design drawings for all historic features.

Future work will include replacement of damaged terra-cotta at the monumental entrances on the south half and reproduction of period mailboxes and case-iron storefronts.

THE MONADNOCK BUILDING
Chicago, Illinois
Office of John Vinci, Inc., Architects
Burnham & Root, Original Architects, North Building (1891)
Holabird & Roche, Original Architects, South Building (1893)
The Montauk Company, Clients
The Montauk Company, General Contractors
Ken Kunce/Jay Hubbel, Interiors
John Vinci, Photographer
William S. Donnell, Photographer
Richard Nickel, Photographer (historic)

NORTH GYMNASIUM

A Richardsonian Gem restored to Its 19th-Century Rigour
by O'Donnell Wicklund Pigozzi and Peterson Architects, Inc.

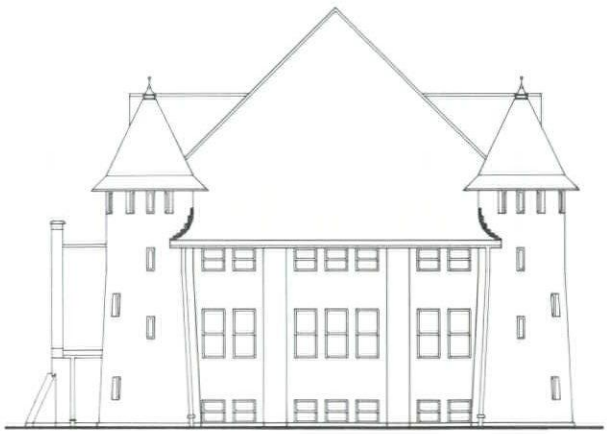


Extensive programmatic requirements, Historic District regulations, handicapped accessibility, and the creative use of lighting fixtures were tackled in the renovation of an 1892 Lake Forest College "Richardsonian" burnt-out gymnasium for efficient reuse as a 15,000-square-foot office and classroom building. The building had originally been a one volume gymnasium with the United States' first indoor swimming pool for women. By using two of the turrets as landings for new stairways, almost all of the relatively rectilinear space was usable for classes, offices, and a lecture center for the social science, psychology, and anthropology departments. The third turret forms the focal-point of the lecture center/auditorium, while the fourth turret adds interest to offices and one classroom. Four floors were created within the building volume. The swimming pool slab was removed and lowered several feet to accommodate the building's mechanical system, below the basement level.

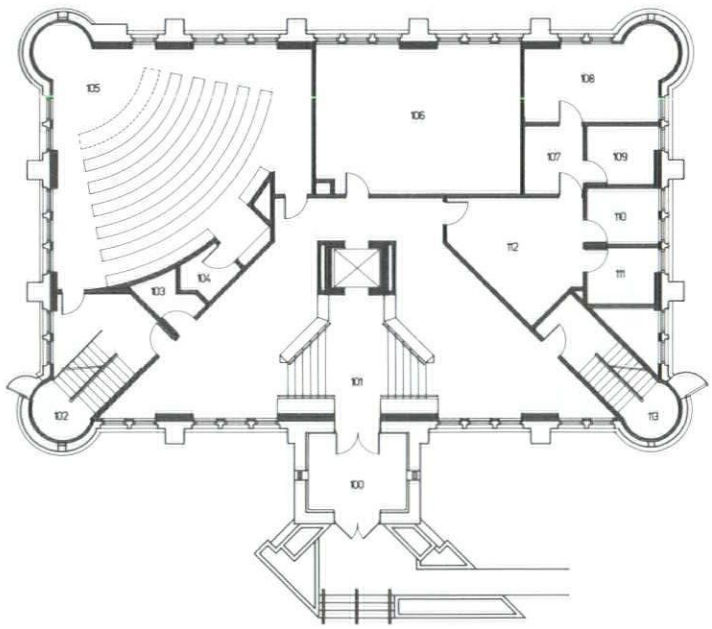
One of the greatest technical challenges during design was dealing with the windows. While gracefully situated as one views the building from the outside, and appropriately located for a single-room gymnasium, they are ill-placed for a four story building. A thick floor system was designed to accommodate electrical and mechanical requirements, yet thin enough at the perimeter to allow for light coves in front of each window.

The building's location in the Historic District east of Sheridan Road in Lake Forest, Illinois restricted changes to the exterior of the stone building, which had all of its wood infrastructure burnt in a 1969 fire. The structure, with the addition of a temporary roof after the fire, had been used as a storage facility until renovation began in 1986. Movies made during the fire were used to establish the lines of the original main roof and dormers, which had been destroyed in the fire. The steeply pitched dormers that reflect the slope of the entry were added back on the new roof to create more interior space in the upper floor. The new roof was clad in slate with copper flashing, gutters, and downspouts. The exterior stone walls were cleaned, tuck pointed, and sealed. The building's location on a small hill created an opportunity for graceful handicapped access to the building. Besides the formal front stairway to the building, a ramp carves a subtle path through the hill to the entrance. The lobby, as well, is sensitively designed for the need of handicapped accessibility. The elevator, for proximity and

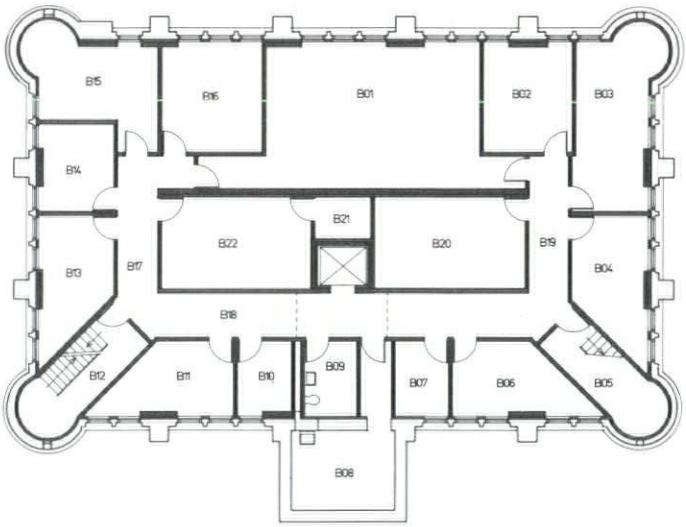
FRONT ELEVATION



SIDE ELEVATION



FIRST FLOOR PLAN



BASEMENT PLAN

access for environmentally limited users, is on axis with the front doors. In order to dissuade non-handicapped students from using the elevator, the architects used two of the well-lit turrets as stairways to create an inviting means of ascent through the building. Emergency exits were carved through the base of the sone turret stairways which enables direct discharge to the exterior.

To provide interesting, functional, and economic lighting compatible with the historic character of the building was another challenge. One immediately notices the copper exterior fixtures and those in the main public areas, reminiscent of lights from the turn-of-the-century. The lighting decisions coupled design concerns with functional requirements. The combined use of incandescent and high intensity lights for the auditorium allows the light levels to be adjusted for lectures or slide presentations. Recessed lighting in the office area hallways draws attention to a tack surface on the walls. In the stairwell turrets wall sconces are placed between existing narrow slit windows. Brass chandeliers hang in the turret at the top stair landing, in the building entry vestibule, and in the lecture center/auditorium turret.

NORTH GYMNASIUM
Lake Forest, Illinois
O'Donnell Wicklund Pigozzi and Peterson Architects, Inc.
Henry Ives Cobb, Original Architect (circa 1880)
Lake Forest College, Clients
Brown & Associates, Construction Management
Abatangelo & Hanson, Ltd., Structural Engineers
WCW Engineers, Inc., Mechanical Engineers
Dickerson Engineering, Inc., Electrical Engineers
HNK Architectural Photography, Inc., Photographers

SAINT LOUIS ART MUSEUM

The West Wing Renovation in Keeping with Cass Gilbert's Masterpiece by SMP/Smith-Entzeroth and Moore Ruble Yudell

Third Floor Gallery, West Wing, 1987.

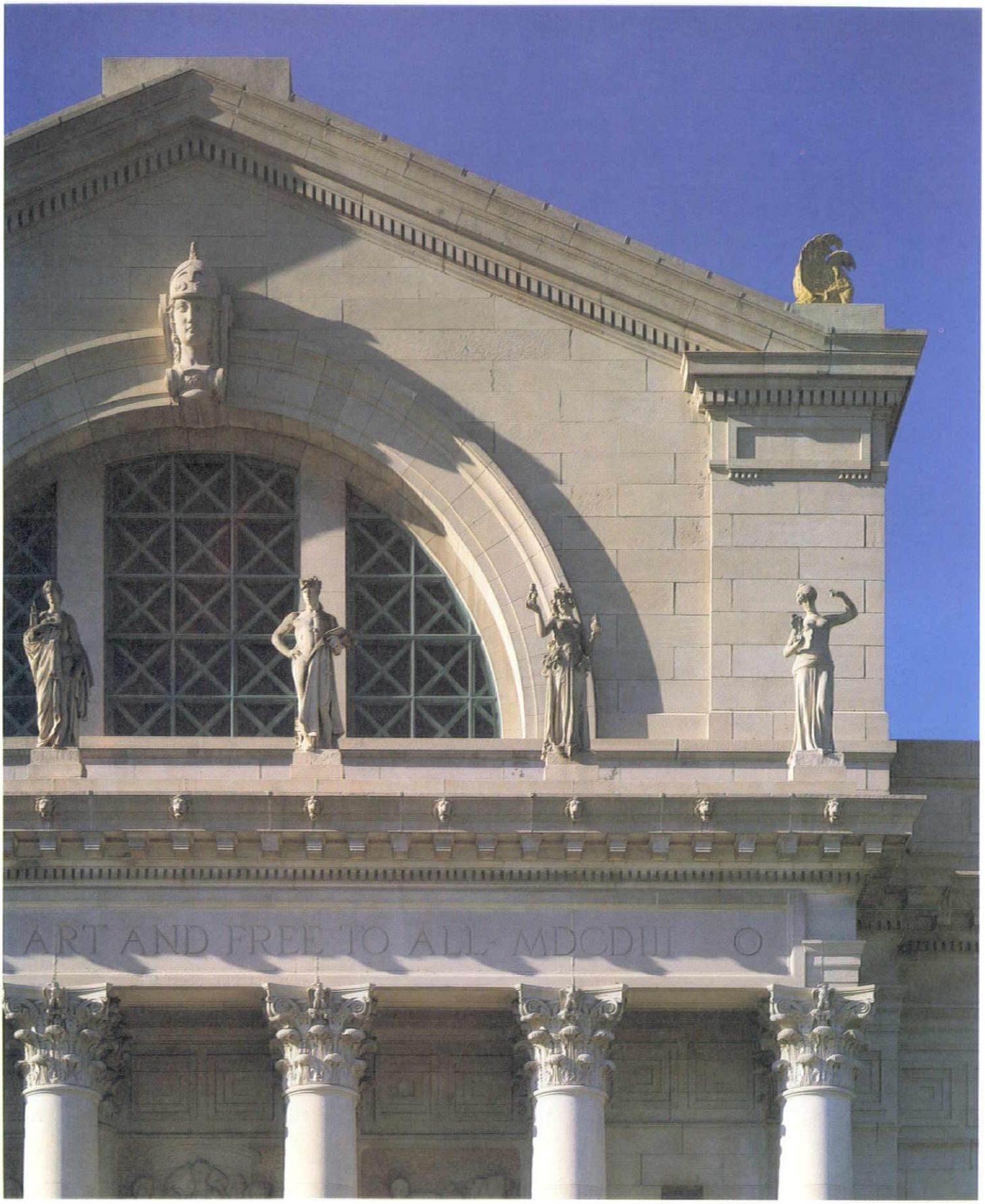
Founded in downtown St. Louis in 1879, The Saint Louis Art Museum is the work of the famed architect, Cass Gilbert, built as the Palace of Fine Arts for the 1904 World's Fair. At the Fair's conclusion, the building – the one material monument of the Exposition – was donated to the City of St. Louis and became the City Art Museum – the first museum in the U.S. to be municipally funded.

In the design for the museum, Cass Gilbert worked in a wondrously severe, disciplined aesthetic combining and manipulating ancient and Renaissance elements into an imposing, elegant public monument. For his first Graeco-Roman scheme, he designed a large, central unit patterned after the Baths of Caracalla and the Basilica Nova of Maxentius, with large wings on both sides. Due to cost, his plan was modified to where three groin vaults springing directly from the side walls were substituted for domes carried on a screen of columns. The facade is elegantly finished with its Ionic and Corinthian orders, yet sensuously restrained with unfluted column shafts and smooth blank walls. A rich decorative program of sculpture was planned, but not accomplished by the time of the Fair. His plan to have a continuous colonnade around the exterior was abandoned from his first plan. And yet while the Roman bath models are about double in size as the St. Louis building, the internal spacial effects are extremely accomplished with a fine arrangement of well-proportioned volumes of descending sizes, subtly illuminated, and hierarchically arranged along principal, secondary, and tertiary axes. Gilbert's subdivision of interior spaces never loose their clear axial sense of order.

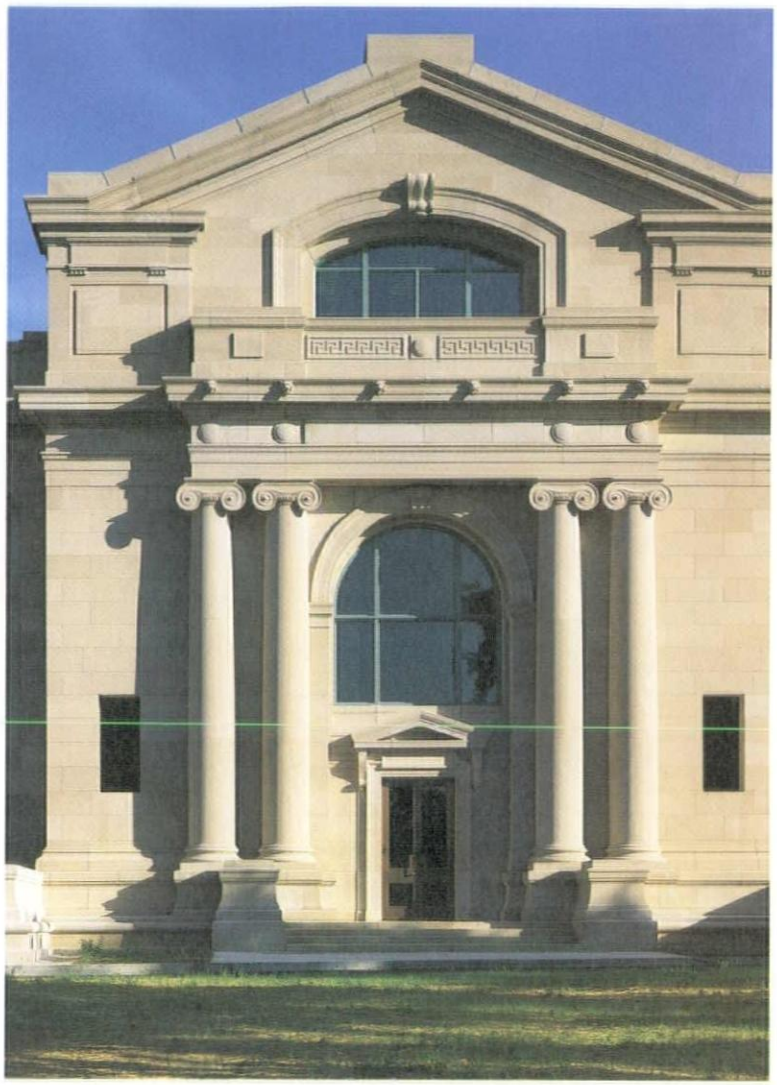
In 1916, Cass Gilbert designed an ambitious plan to enlarge the City Art Museum to eight times its original size – a plan that was never realized. Throughout the century, several alterations and remodelings to the museum destroyed the original's design and symmetry. In 1959, Murphy & Mackey designed the first addition to the building, which eased some of the crowded situations. In 1975, Hardy Holzman Pfeiffer Associates renovated the East Wing and Sculpture Hall. A new South Wing was added by Howard Needles Tammen & Bergendorff in 1980. In 1983, the Museum launced plans to renovate the remaining West Wing and to build a Conservation Center underground. The latest expansion, under the design direction of SMP/Smith-Entzeroth and design consultation of Moore Ruble Yudell, was completed in late fall of 1987.

The current $12.8 million renovation of the West Wing completes a 40-year, $31 million rehabilitation of Cass Gilbert's Beaux-Arts monumental work, adding almost 70,000 square feet to the West Wing after renovation. This new space provides the museum with 26 new galleries, and reopens 11 refurbished galleries on the mid-level that had been closed for the past nine years. The lower 100 level of the wing, previously occupied by maintenance departments, contains four American and two European period rooms and 15 galleries for the museum's vast decorative arts collection.

In addition to expanding the interior space, a new West Wing Grand Stair was added, which feeds through a series of



Cass Gilbert: The Saint Louis Art Museum.



Entrance to the West Wing, 1987.

three-arched walls and connects the three levels of the facility. The arcade is clad in bands of Italian marble and bronze-edge strips, and is illuminated by more than 400 light bulbs. Flanking the walls are fitted with full-height mirrors; one-half-mile of large bronze tubing serves as a rail.

In order to relieve the low ceilings of flanking galleries, Gallery 327 at the top of the Grand Stair is crowned with a 14-foot-wide, semi-circular barrel vault that reaches a height of 19 feet above the floor. Coffers set in the vault echo the design of the main sculpture hall. Multicolor plextone paint finishes the space.

On the upper level galleries, five large skylights from the original Cass Gilbert Building were renovated with new framing, using laminated security glass with a solar reduction capacity. Insulated glass units were introduced into skylights. At ceiling level, a "lay light" decorative frame was restored. Translucent panels within the frame protect artwork from ultraviolet light, while sandwiching an aluminum egg crate inner core, radiating safe levels of filtered, directed light onto the displays.

Quarter-sawn white oak is used almost exclusively throughout the wing. Central galleries feature a French parquet pattern, while a herringbone parquet pattern is used for perimeter galleries. Several areas are carpeted to match the East Wing. In Gallery 223, the pattern of a marble floor mirrors that of Gallery 203 in the East Wing. Ancient Roman colors of green, gray, white, and purple/red have been selected to complement the Greek and Roman objects displayed in the galleries.

Today's visitor to The Saint Louis Art Museum will not see an absolute, interpretative restoration of Cass Gilbert's grand design, but an imaginative and sympathetic redo that has its own aesthetic end. Gilbert's imperial vision of the museum, however, remains apparent. And though the renovation is not as exact as it could—or should— be, by some standards, it is executed with skill, competence, and never heavy-handed as some remodelings have been in the past. The main, first vision remains what we honor the most as *the* work of art and architecture.

THE SAINT LOUIS ART MUSEUM

St. Louis, Missouri
Moore Ruble Yudell, Architects
Smith/Entzeroth, Inc., Architects
The Saint Louis Art Museum, Clients
McCarthy, Construction Managers
Rallo Construction Co., General Contractors
Rock Hill Mechanical, Mechanical Contractors
Gartland Plumbing, Plumbing Contractors
Crest Electirc, Electrical Contracotors
Alper Associates, Structural Engineers
Pace Partnership, Mechanical/Electrical Engineers
Code Consultants, Consultant to Code Requirements
Woodward Clyde Inc., Soil Consultants
Cervin Robertson, Photographers

Grand Stairway: West Wing, 1987.

ST. LOUIS UNION STATION

A Refined, Charismatic Restoration of an Imperial
St. Louis Landmark by Hellmuth, Obata & Kassabaum, Inc.

St. Louis Union Station is the largest mixed-use rehabilitation project in the United States. This $135 million project contains an intriguing mix of uses: hotel, conference facilities, specialty retail shops, restaurants, parks and plazas. Its rebirth combined historic renovation with new construction to create an enormous urban marketplace.

Three distinct components of the station were integrated into the project. The immense headhouse, with its Terminal Hotel, 230-foot clock tower, and impressive grand hall, is restored to its 1894 grandeur. The expansive midway, where pasengers once queued for departing and arriving trains, is now the center of market activity.

The development also preserves the largest single span train shed in the world. Twice the size of New York City's Grand Central Station, the shed measures 606 feet by 810 feet and arches from 100 feet to 140 feet at the highest point of each truss. It is cleaned and reinforced to span parts of the retail street and the 550-room Omni Hotel that is incorporated in the project.

The reprogramming of the function of the building, to create a marketplace inside the train station, was a paradox. The challenge was to integrate the disparate functions of a hotel and a retail mall within a structure built a century ago to house trains — without destroying the essential character of a historic building. *Their solution enacted creates a "special town" within the original railway complex, its street and parks linking the hotel, retail and market activities.

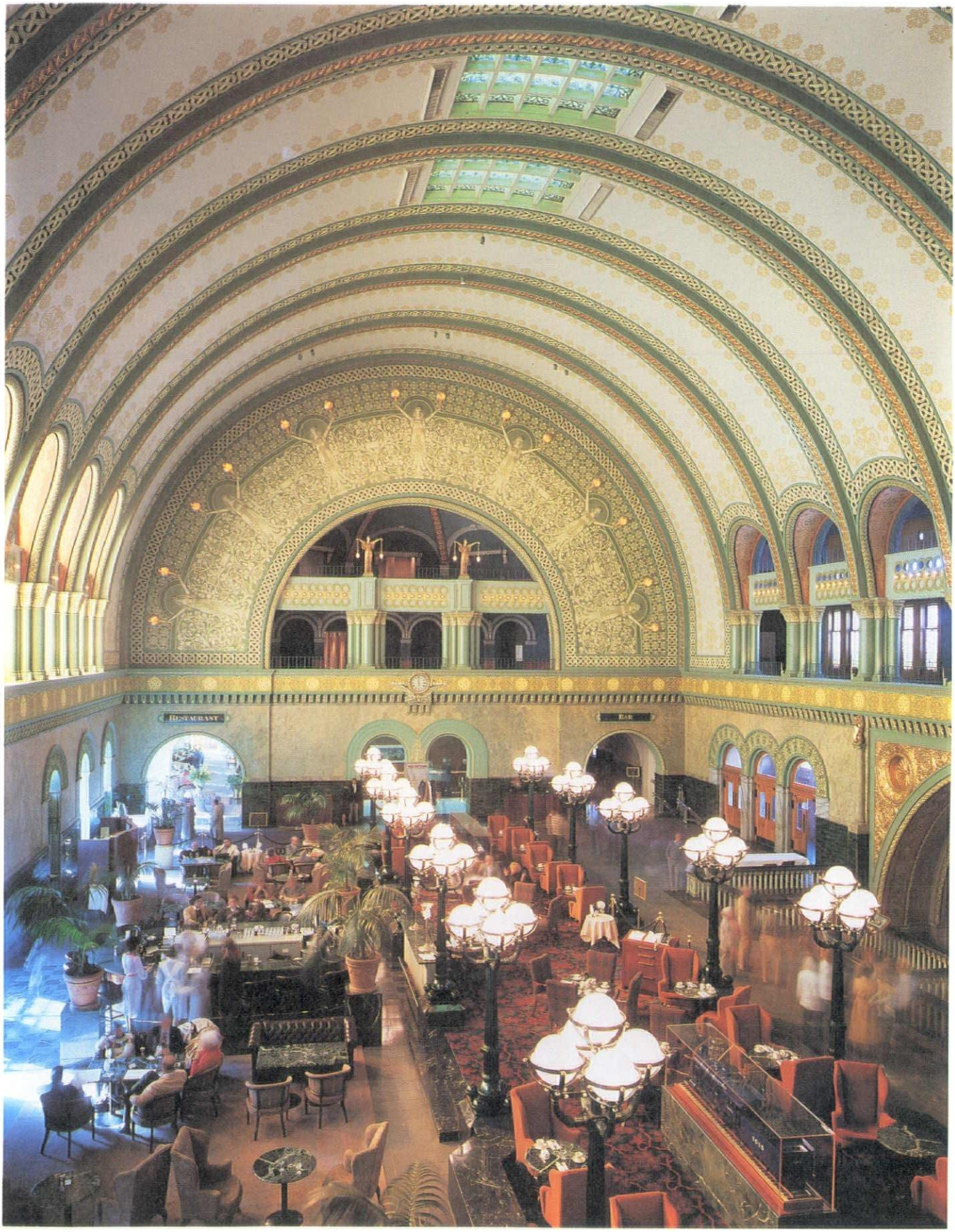
Specifically, the project encompasses 825,000 square feet on 61 acres west of the St. Louis central business district. Inside, an L-shaped commercial street runs east-west in the 70-foot by 606-foot midway area. At the eastern side of the complex it turns 90-degrees and continues north-south, terminating outside at a landscaped park featuring a lake and amphitheatre. A tree-studded buffer zone leads to parking for 2000 cars.

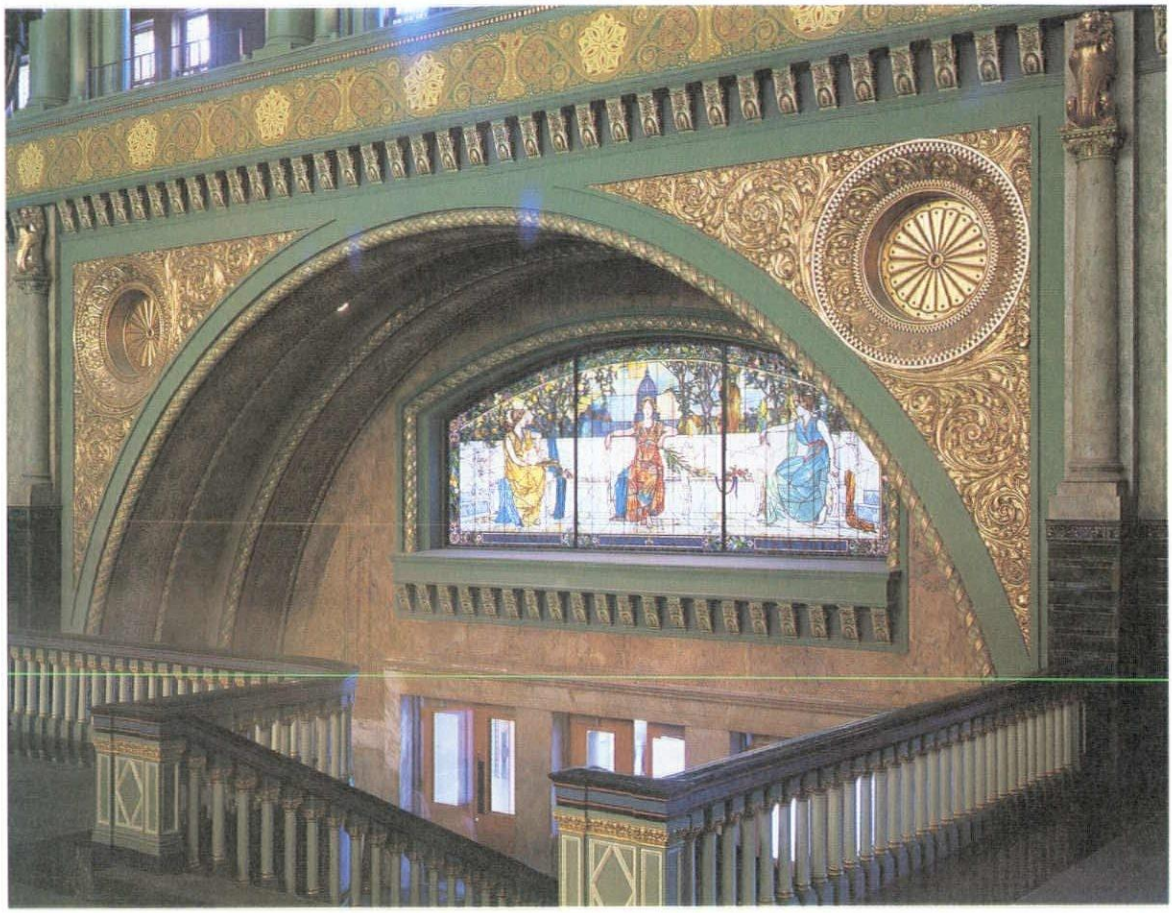
Flanking both sides of the commercial street are two levels of retail stores, boutiques, food shops and restaurants. Decorative street lamps, gardens, kiosks and seasonal push-cart vendors provide an open-air, street-market atmostphere.

Careful restoration of the historic headhouse, and thoughtful planning and design of the new structures within the framework of the train shed and midway, have produced a special sense of place. St. Louis Union Station has been revived as a spectacular destination; a festive marketplace with a wide array of activities and neighborhoods that are united by the commercial street.

The architects worked with the National Park Service to determine how to deal with the train shed, and sought advice on the restoration of the headhouse. The headhouse interior is redeveloped within its historic building framework. It now contains 62 Omni Hotel rooms, the grand lobby, the hotel signature restaurant, meeting rooms, offices and retail space. The original color palette is used after conducting extensive testing by taking entire sections of a room, floor to ceiling, to experiment with different colors, textures and finishes.

Four main spaces — the grand hall, Gothic corridor, signature restaurant, and hotel atrium — contained enough detailing


RESTAURANT
BAR



and original material to warrant strict restoration to the original quality and character of the 1894 building. Ornamental work, friezes, and column capitals were glazed, painted, gilded with gold leaf, and finished with a protective coat of lacquer or varnish. The grand hall, with its lavish decorations of mosaic, bas-relief, plaster, gilt, stained glass and marble, is faithfully restored. Stenciling on its barrel-vaulted ceiling, which had been painted over, is uncovered and repaired.

The huge stained glass window above the main entrance, which depicts St. Louis as the link between San Francisco and New York, was rebuilt by Conrad Schmitt Studios of New Berlin, Wisconsin. Other windows were also rebuilt and cleaned.

In the elaborate Gothic corridor, the coffered ceiling and chandeliers have been restored. Oak wainscoting has been restored in the Omni's Signature Restaurant, and its ceiling is painted to its original condition. The atrium rotunda is restored, and much of the 35,000 square feet in hotel meeting rooms and luxury suites surround the four-story atrium. Its glass block floor are re-illuminated.

More than any other feature, the unique iron-frame train shed recalls the original use of the station complex. The truss framing is exemplary of state-of-the-art Victorian bridge design. Its fine details and careful execution make it a beautiful example of engineering as art.

The integrity of the shed is maintained by refusing to pierce or remove the canopy. Instead, the shed is reroofed and its clerestory windows are reglazed. A glass wall is constructed to enclose the retail mall to the height of the shed. The restored shed casts an intriguing and constantly changing interplay of light and shadow on the space below.

Construction beneath the shed has spawned all sorts of engineering problems. Designers wanted an open, glassy effect that would make the train shed seem to float over the buildings underneath it. But the area beneath the shed was never meant to be a closed space. Expansion and contraction of shed trusses due to thermal heat and cold and wind loads made glass enclosure difficult.

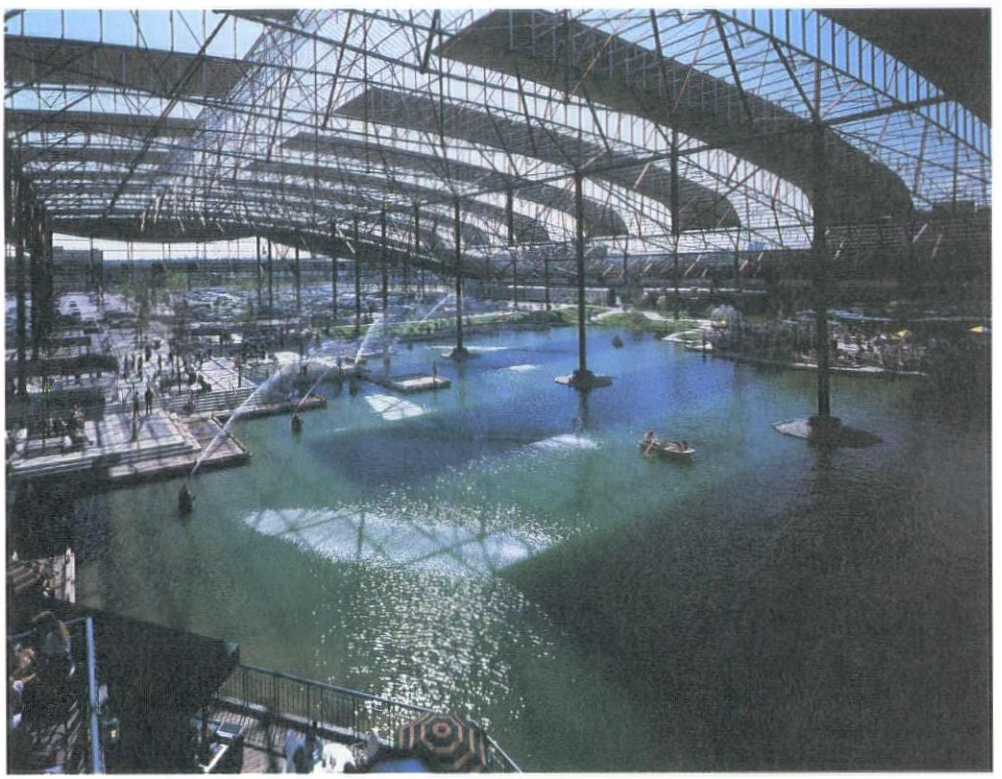
The type of building to construct under the train shed posed another major design question. The balance of rooms for the Omni Hotel needed to be housed beneath the shed in a structure harmonious with the massive umbrella above. Brick was considered first, but then ruled out since such a strong building material would be inappropriate. The final decision was to use prefabricated, light-weight insulated panels to create a very colorful, playful building that defines its own neighborhood.

Four custom colors coat the hotel: cool light gray, warm rosy gray, taupe, and bluish green. The colors are not trendy or bold. Rather, they blend to produce an overall airy quality appropriate for the hotel's outdoor-indoor garden setting.

In the retail area, market studies indicated that the complex would have to draw from virtually the entire Midwest in order to be a commercial success. Operations people from the Rouse Company, the developers of the station, were actively involved throughout the design process.

The design constantly evolved as construction progressed. Design and construction administration teams met at the site in order to expedite the work. These weekly sessions refined each level of the design as the construction work progressed, and resolved design questions on the spot.

Two design teams worked on the project: one dealt with project coordination,



and the other resolved any design problems. A whole culture emerged as designers, engineers, architects immersed themselves in the project, scrutinizing even the smallest details to find the best possible design solutions. The final details of the project, such as paving patterns, materials, paint colors and graphics packages, were not finalized until two years after the construction began.

This constant reevaluation of each level of the design, although time consuming and difficult to coordinate, resulted in a brilliantly adapted reuse. The finished product – down to the last pigment, the last glaze, the last technique – reflects project's design success.

In terms of size, scale, dollars invested and sensitive development, St. Louis Union Station has undoubtedly had a great impact on the way the rest of the country looks at historic renovation.

The architects maintained the authenticity of this historical space while adapting it as a mixed-use development. The grand hall, designed as a public space, remains public as the lobby of the Omni International Hotel. The station's restaurant was restored as a restaurant. As the focal point of the retail mall, the midway is still a gathering spot. And the magnificent train shed continues to welcome visitors to the city.

Today, St. Louis Union Station has taken on new life and a new role as a festive marketplace, meeting place, and entertainment and hospitality center. Once again, it is St. Louis' preeminent point of destination.

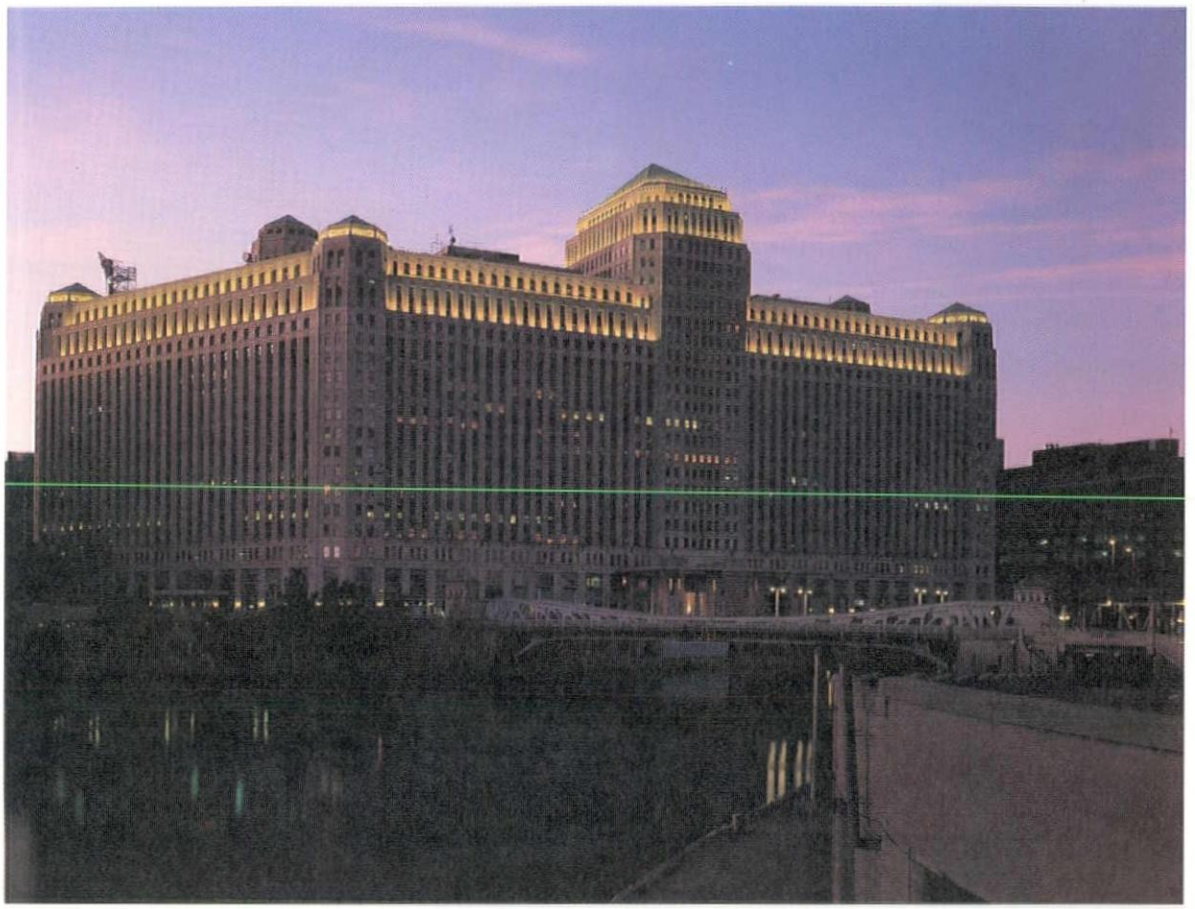
ST. LOUIS UNION STATION
St. Louis, Missouri

Architects
Theodore S. Link, Original Architect (1894)
Oppenheimer Properties, Inc., Clients
HDB Contractors, General Contractors
Engineering Design & Management, Inc., Structural Engineers
Brady & Anglin Consulting Engineers, Inc., Mechanical Engineers
Sachs Electric, Inc., Electrical Contractors
Conrad Schmitt Studios, Inc., Historical Restoration Contractors
Timothy Samuelson, Commission on Chicago Architectural and Historical
Code Consultants, Inc., Fire Protection Consultants Landmarks, Historical Restoration Consultants.
Hirsch/Bedner & Associates, Hotel Interior Design
ADM Associates, Hotel Interior Design
The George Office, Hotel/Restaurant Design Consultants
Jules Fisher and Paul Marantz, Lighting Design Consultants
Murphy Company, Inc., Mechanical Contractors
Hellmuth, Obata & Kassabaum, Inc., Landscape Architects
Burt Glin, Photographer

LIGHT ARCHITECTURE

The Rediscovery of Light as an Intrinsic Part of Architectural Design and the Urban Phenomenon

By Christian K. Laine

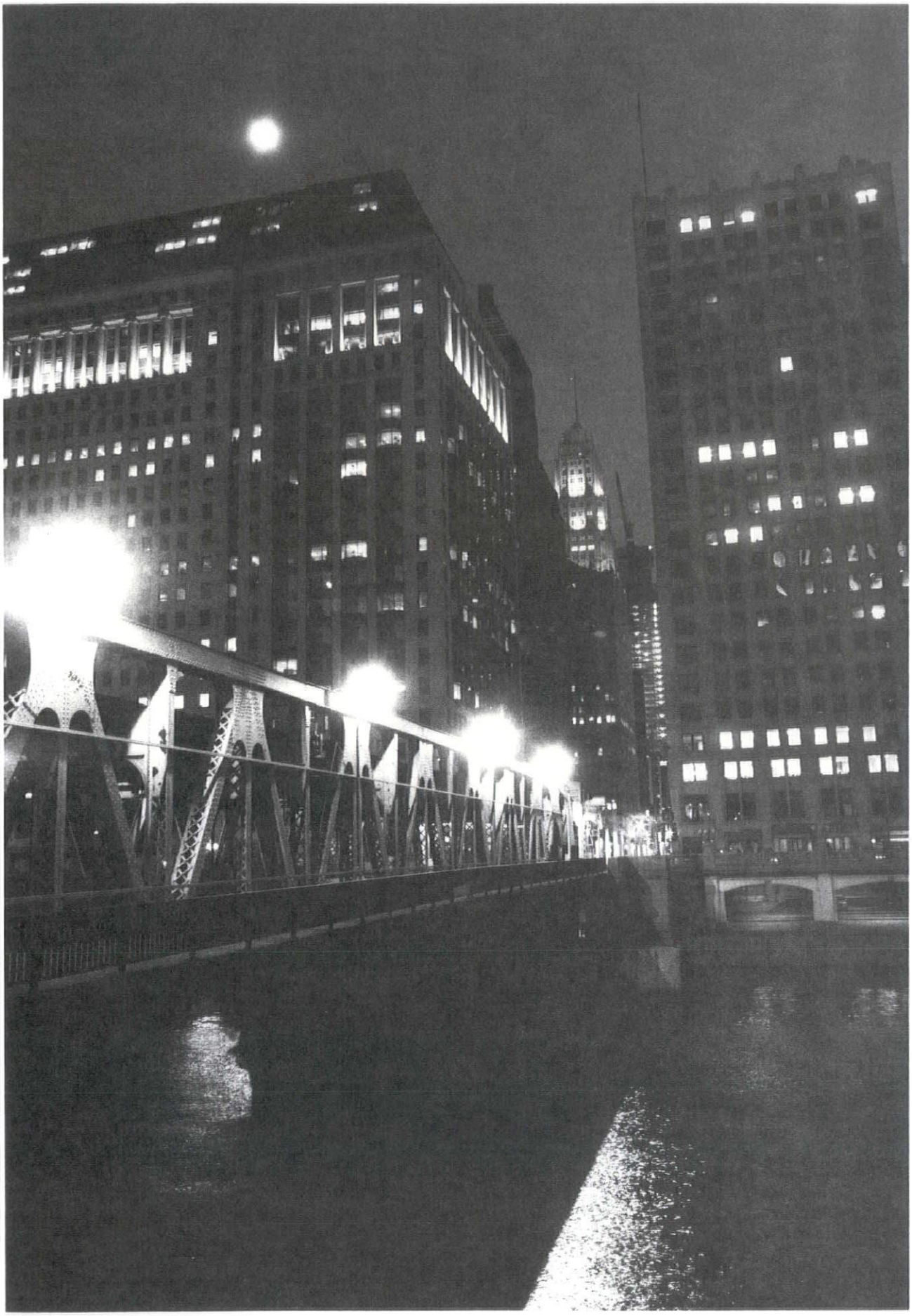


The city as an urban center has something wondrously magical about it when its individual parts are illuminated at night. Another dimension of urbanism is expressed as light showers the towering facades of the city's landmarks or as a crown of a building glows intensely from the distance. Against the black backdrop of night, a hidden dimension of the city emerges—differing in tones and alternating in intensities. The city at night is a strong, poetic image when its buildings are illuminated by light. A more essential city results, more metaphysical and less literal than its daytime counterpart. The illuminated city is ephemeral: a dream, a vision, a celebration, an occasion of singular solitude and awesome strength.

The city was always meant to be illuminated; architecture has always enjoyed a special kind of relationship with light. In more primitive times, torches were afixed to facades to make a building glow or to stand out as a landmark. With the invention of the light bulb in the late 19th Century, more romantic possibilities were achieved. Architects as Louis Sullivan designed rows of light across facades or positioned bulbs in places to highlight detail. In other examples, light bulbs were buried inside walls, rosettes, and medallions to achieve and enliven a geometric, linear pattern at night or in roof-level cornices to illuminate the crowns of buildings. By the late 1920's, the Art Deco architects discovered a schematic design of light washes that could simply skim the surface of their skyscraping towers. Light articulated setbacks or emphasized the heaven-bound crowns of buildings. The highly poetic images of the "City of the Future," as envisioned by Hugh Ferris, took urban light to its fullest exaltation. Light became as strong an architectural feature as the sheer height, size, and materials of these new impressive building forms.

In Chicago, the soaring quality of the skyscraper became a perfect vehicle for the medium of light and architecture. Such buildings as the Tribune Tower, the Jeweler's Building, and Palmolive Building, the Board of Trade, and others such as the Carbide and Carbon Building, which, in time, have lost their original lighting programs, coined the 1930's expression, "The City of Light." That phenomenon was reinforced by the Art Deco and Art Moderne movements and Chicago's 1933 World's Fair, which gave to the world the idea of the modern city of the future. Prior

Above: The Merchandise Mart by Hedrich-Blessing; Right, View of Chicago from the River by Ioannis Karalias. Page 54: Top, Civic Opera House Arcade; Right, The Wrigley Building by Ioannis Karalias.



to that time, only the City Paris was Chicago's rival in the majestic illumination of urban buildings.

This precedence to light the city was communicated to the world through the photographic documentation of such early architectural photographers as Hedrich-Blessing, who took the most perfected photographs of Chicago's metropolis of the 1930's. Visually, the impact of Hedrich-Blessing's photographic images was so strong that they continue to be looked at and appreciated today as they capture the refinement of the illuminated city in the 1930's at its most ideal.

The Palmolive Building surrounded in a Midwest thunderstorm with the Charles Lindbergh beacon scanning the Illinois horizon are classic images in both poetic terms and historical documentation.

Additionally, Hugh Ferris' dramatic illustrations, executed in charcoal and pencil, demonstrate the idyllic quality of the illuminated city and the architecturally lit building. These drawings, at once dreamlike in their execution, are romantic visions of what the city can be in its most perfected state.

During the Miesian period, the lighting of the city, which had been utilized for the washing of its exterior opaque surface, was deemphasized since the transparency of the curtainwall system provided illumination from within the volume. Also, the building forms, which were flat and boxy, were not conducive to the same lighting ideas forwarded by previous volumetric compositions. Since the facade did not provide anything other than the flat articulation of the exterior skin, any quality of relief did not exist; architectural articulation at night relied only on the transparent nature of the glass.

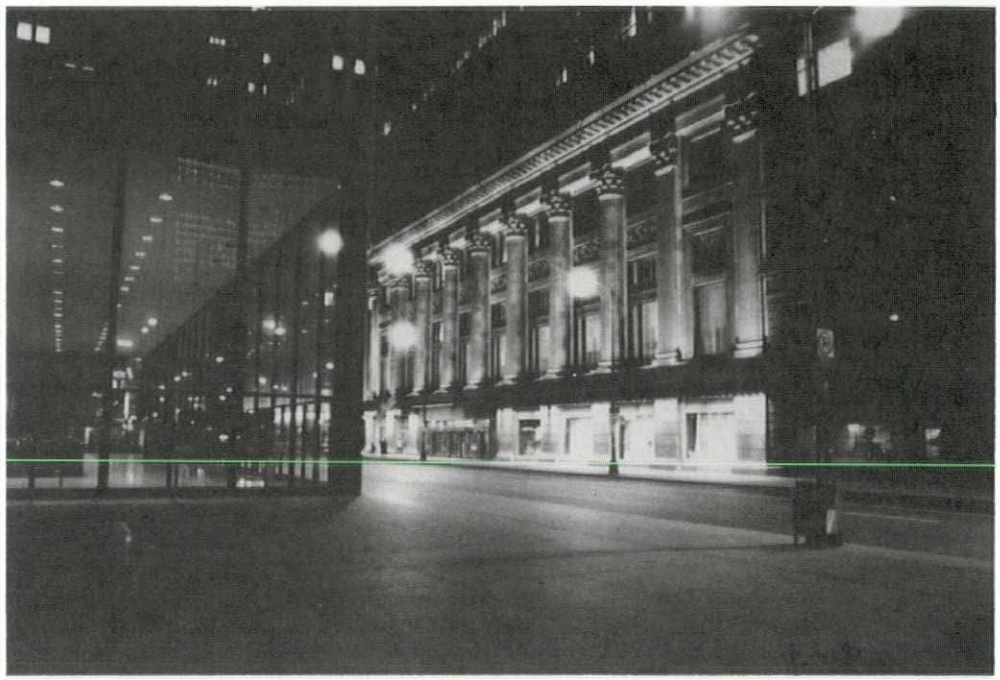
After the energy crisis of the early 1970's, the city embarked on a campaign to relight many of its important Art Deco landmarks, particularly the Wrigley Building, which had become a centerpiece of Chicago's highest aesthetic urban expression. The Merchandise Mart, also, was relit; and continues to be Chicago's best example of the original 1930's attitude regarding the "Metropolis of the Future" and the "City of Light."

Subsequently, with the reintroduction of historicist and traditional architectural design into the mainstream of modern architecture during the 1980's, new buildings have incorporated lighting schemes as an essential part of their overall design. Such projects as Skidmore, Owings & Merrill's AT&T Corporate Headquarters and NBC Tower at Cityfront Center and Perkins & Will's 123 North Wabash Street embody the resurrected ideal concerning the illumination of the city and the skytower. Other buildings, as Kohn Pedersen Fox's 900 North Michigan Avenue emphasize both tower and crown. The idea of illuminating these buildings coincides with the emphasis on urbanism today; it's not just delineating the building at night through illumination, but more a conscious effort to create a magical atmosphere about the city in general. If the city is ultimately the epitome of a defined territory and it can be experienced during the day, the magical extension of the city at night makes for a more wholesome, romantic synthesis of architecture and urbanity.

CITY LIGHTS

Daytime Chicago Transformed Significantly When Its Urban Landmarks are Illuminated at Night

By Dan Durkin



Commonwealth Edison and Federal Triangle, Chicago.

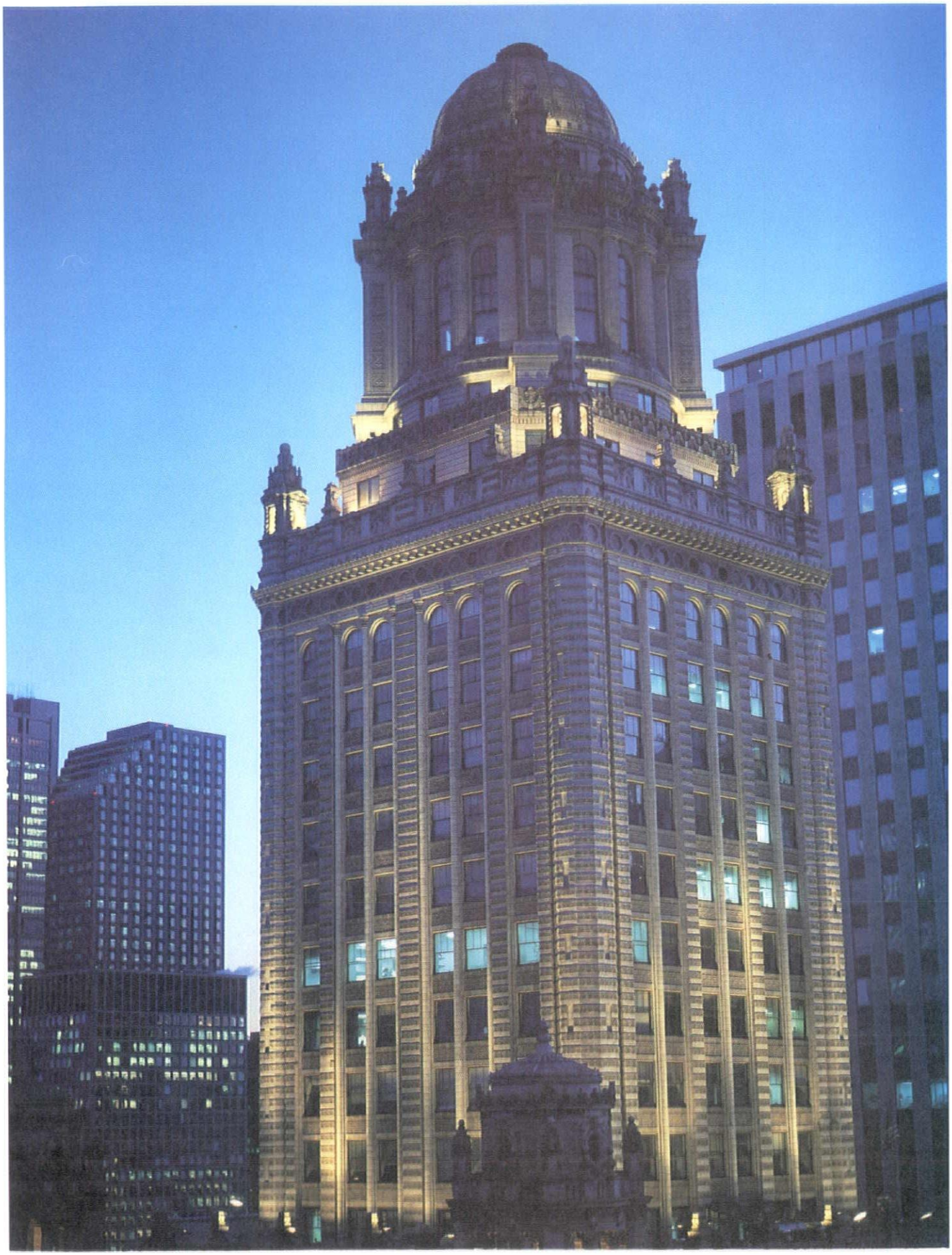
It is an amazing experience to see buildings lite at night. The light captures views overlooked during the day. The man made environment speaks in a different tone at night. From the air, the city lights delineate the streets in a grid of orange glow. From the lake, the buildings punctuate the night sky with an identifiable light pattern. From the street, however, the perception of the urban environment fuses the air and lake into a single night time view that exposed with reflection and absorbtion of light. The moble street environment requires a perception time so limited that the lighting program of a building must convey only the essence to be understood. The downtown area provides an exciting laboratory of study, these built images. Here, the concentration of lite buildings plays against the darkened cavities making for a sequence of exciting experiences.

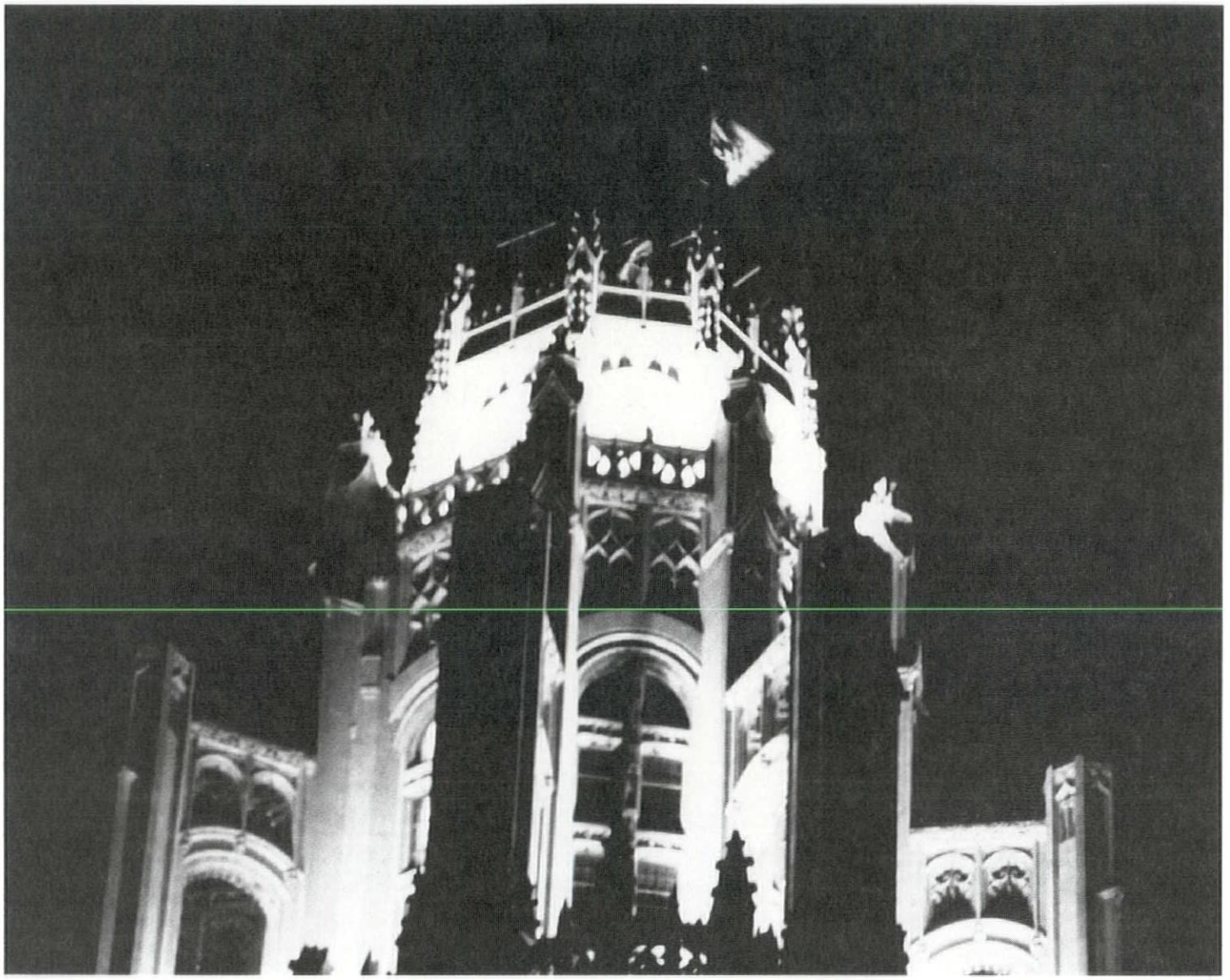
The lighting designer used several techniques to light the buildings, flood lighting, structural, and festival. Each has enjoyed a resurgence in recent years due to lessening of concern for the energy crisis and an increasing energy-efficient lighting source. Commercial flood lighting relies on a building suppressing detail for mass such as in the Art Deco or post-modern design. Structural or built-in lighting associated itself more with internal activity for lighting levels. Both the first and second Chicago Schools of Architecture express their lighting through the skin cage. Festival lighting must by nature be very impulsive. Neon lights and arcades must be able to sway people into entering the building's space.

Just off the Federal Plaza, the Field Building, designed by Graham Anderson Probst and White, defines its entrance with a subtle integration of floodlighting form and materials. The structure built prior to the great depression follows the set back and linear quality of the Art Deco. The slender piers of limestone absorb the light and the slightly recessed metal panels appear dark. This undulating rhythm of the facade sits on a polished black marble base diffusing the light. At the entrance the black marble bounds a rectangular area distinctly punctuated by incandescent lighting at the top of the revolving door hoods. Slender piers of white marble with a rhythmic chevron pattern surface modulate this diffuse glow till it dies at the window head — approximately four stories above grade. The composition has a white entrance with subtle lighting of the surfaces and a dark outline focuses attention to the entrance. A description of a similar structure is found in the book *The Metropolis of Tomorrow* by Hugh Ferris:

"Night in the Science Zone"
Buildings Like Crystals
Walls of Translucent Glass
Sheer Glass Blocks Sheathing a Steel Grill
No Gothic Branch; No Acanthus Leaf
No Recollection of the Plant World

Above: Commonwealth Edison by Dan Durkin. Right, The Jeweler's Building by Ioannis Karalias. Page 58: Above, The Tribune Tower Crown; and Right, The Tribune Tower by Ioannis Karalias. Page 60: Above, City Bridges at Night by Dan Durkin; Right, The Civic Opera House by Ioannis Karalias.





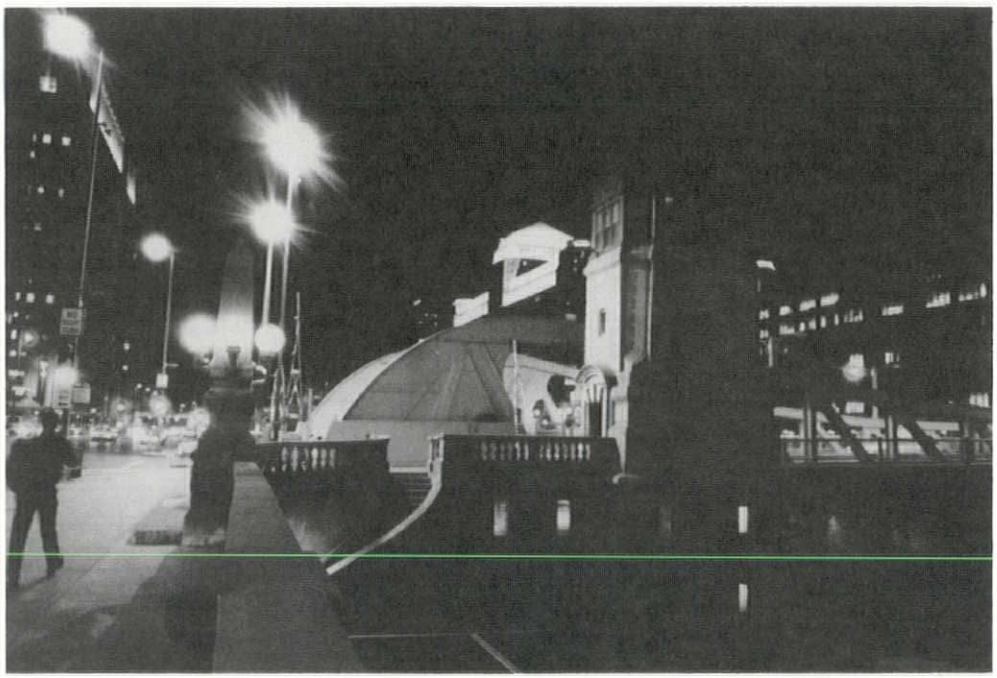
A Mineral Kingdom
Gleaming Stalagmites
Forms as Cold as Ice
Mathematics
Night in the Science Zone

Across the street from the Field Building is the Edison Building. This D. H. Burnham and Company design is a big block Beaux-Arts structure of about 1907. A cornice line above the first floor set with a dogrun pattern on the outside face. It traces the corner site and provides a platform for lighting above and below. To the ground, it projects an orange color. To the sky, it throws a brilliant white light of the metal halide bulb. This produces on the engaged fluted colonnade with corinthian capitols a reverse shadow. The shadow not only lingers on the underside of the leaves but falls on to a projecting cornice at the third floor leaving the exterior structure above in darkness. This lighting was restored at the 100-year anniversary of founding of the Edison Company.

One of the founders, Samuell Innsull, convinced the business men of the day that electricity could be cheaply supplied if provided, not by individual building, but by a central supplier. He was able to do this with the rotary converter invented in 1888, which changed D.C. current to A.C. current, a cheaper form to transport electricity. He was also able to charge them for it soon after the invention of the demand meter in 1894. This set in motion a growth in electricity that continued until the 1970's.

Within the grid of the city, plazas carved out from existing structures provide a unique opportunity to step back and view a building. At the Federal Plaza, Mies Van Der Rohe's 30-story Kluzinski Building and the 45-story Dirksen building appear at night to be striated boxes lifted off the ground with soffit lighting, while reflecting all that is around them and projecting office lighting from within them. At the edge of the gypsum soffit, mercury vapor down lighting occurs in line with the black steel mullions. This further highlights the edge and suggests thinness of the glass curtain wall. The mullions a great shadow caster during the day become silent at night carrying no dual aspect.

The Post Office, located away from the towers, is the "lighthouse" of the Federal Plaza. No floodlighting is used only built



in or structural. This pavilion type structure, painted black and with a large glass area, becomes a jewel box at night. The lighting level is intended only to supplement daytime activities; while outside at night, it reveals a spacious volume. The outside at night. mercury vapor lights placed along a grid with a centerline between mullions washes the space with a blue-white light. This casts a luminous aura around the plaza and gives it a night-life image.

Another plaza at The First National Bank creates a different night picture. The present bank building designed by Perkins and Will in 1968 allowed for the demolition of the old bank building. The present plaza fills this space but below street level. At night, the openness of the banking floors can be seen through the large granite piers from the plaza. The light of fluorescent fixtures with heating strips primarily intended for interior activity does not cross the pier lines. This gives a perception of the structure required to support the bank — a view possible only at night.

This plaza also provides a wonderful view of the Inland Steel Building. Designed by Skidmore, Owings & Merrill in 1958, the void from the old bank created a stunning view of the stainless steel sheathing and bluish tint glass. The rectangular elevation has uncovered strip fluorescent lighting at each floor. From the ground, they recede into the building and give a soothing glow on the exterior piers. Even from the corner at Dearborn Street, this modern style structure creates generate much empathy; it has the look of a vertical wave cascading across the sky.

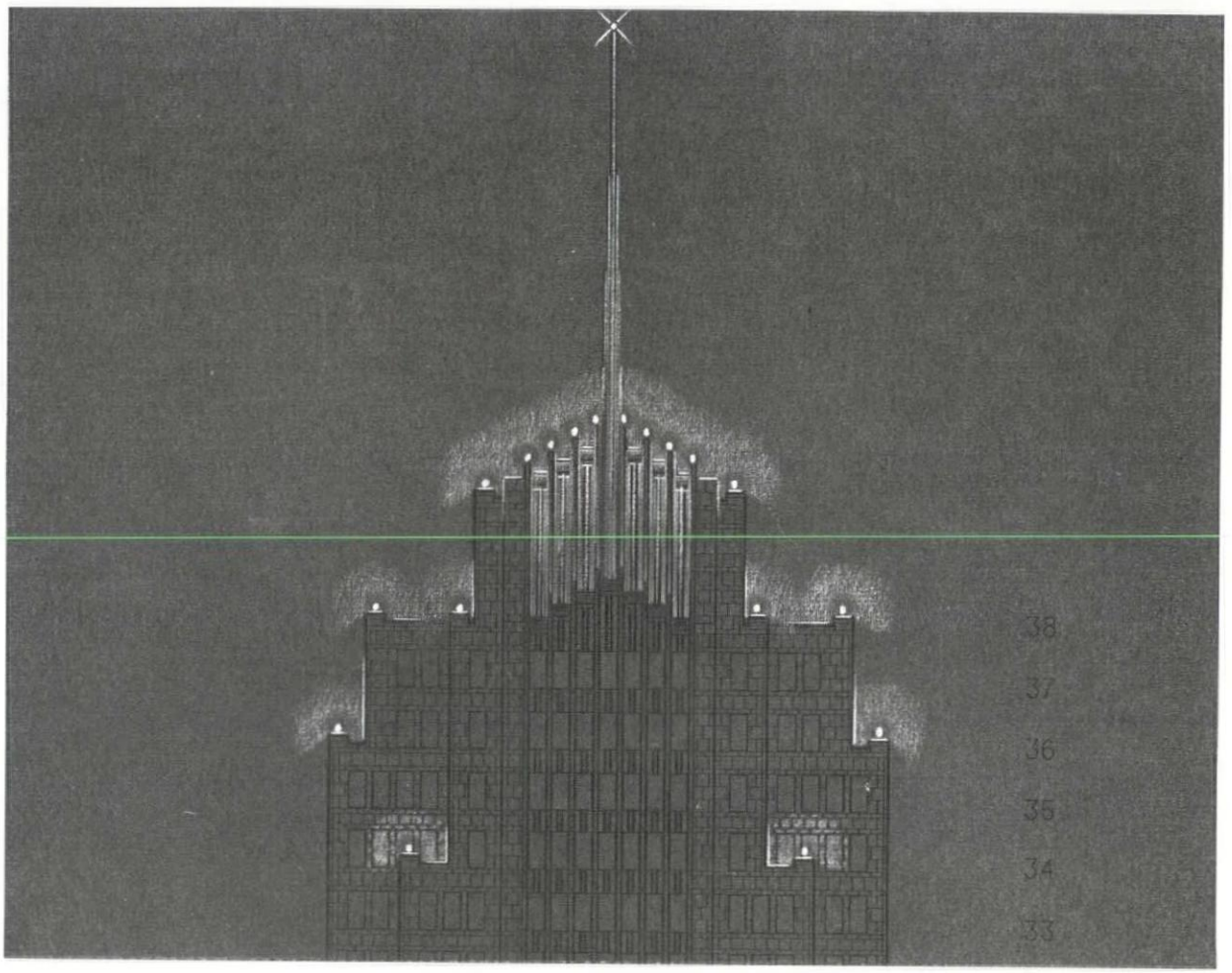
The corner street lighting, at present, is lite with sodium vapor fixtures, has a modern technology that has come a long way from the corner bowls of fire with resin used to light streets in the 1700's. By the mid-1800's gas light fixtures were introduced. Next, the street was set ablaze with open arc lamps on long poles. These lights tended to flicker and spark a lot. The World's Columbian Exposition of 1893 did much to promote lighting for safety, security, and cultural reasons. This, in turn, lead to the design of fixtures called the "ornamental system." The system typically combined several gloves of incadescent lights around a sculptured obelisk — similar to the ones found on Wacker Drive. It was this early sensitivity to city street lighting that promoted many downtown areas.

Connected most to street lighting, is festival lighting. One of the best examples of this was the recently closed Woods Theatre. The marque at the theatre, created by unadorned incadescent bulbs and neon lights, stood out against the restrained quality of floodlighting and structural lighting. Theaters and street lighting combined to make what we known as great "white ways." Randolph became Chicago's white way, which originally ran from State to Wells streets.

The use of lighting, such as at theaters, changes our perception of space. At night, the Loop has darkened borders on all sides making it easier to link buildings which are lite. The sodium vapor street lights and simple traffic signals organize the movement of cars and people. Within the grid, structures can be perceived through their use of floodlighting, structural, or festival lighting. This creates an exciting night environment to see and experience.

AT&T AND NBC

Two recent Chicago Towers Capture the Esprit de Corps of the City's Night-time Effervescence by Skidmore, Owings & Merrill



Two recent towers by Skidmore, Owings & Merrill for two distinct, tasteful clients proffer thought-provoking examples on how contemporary architecture can contribute to the integrity of the city's nightscape. Both buildings feature prominent setbacks and crowns, which, when lit at night become immediate, recognizable landmarks.

NBC at Cityfront Center, which for now is an isolated building on a 50-acre tract of land east of the Loop, clearly elucidates its architectural singularity by highlighting sections of its 40-story tower—most notably its emphasis on the vertical thrust upward.

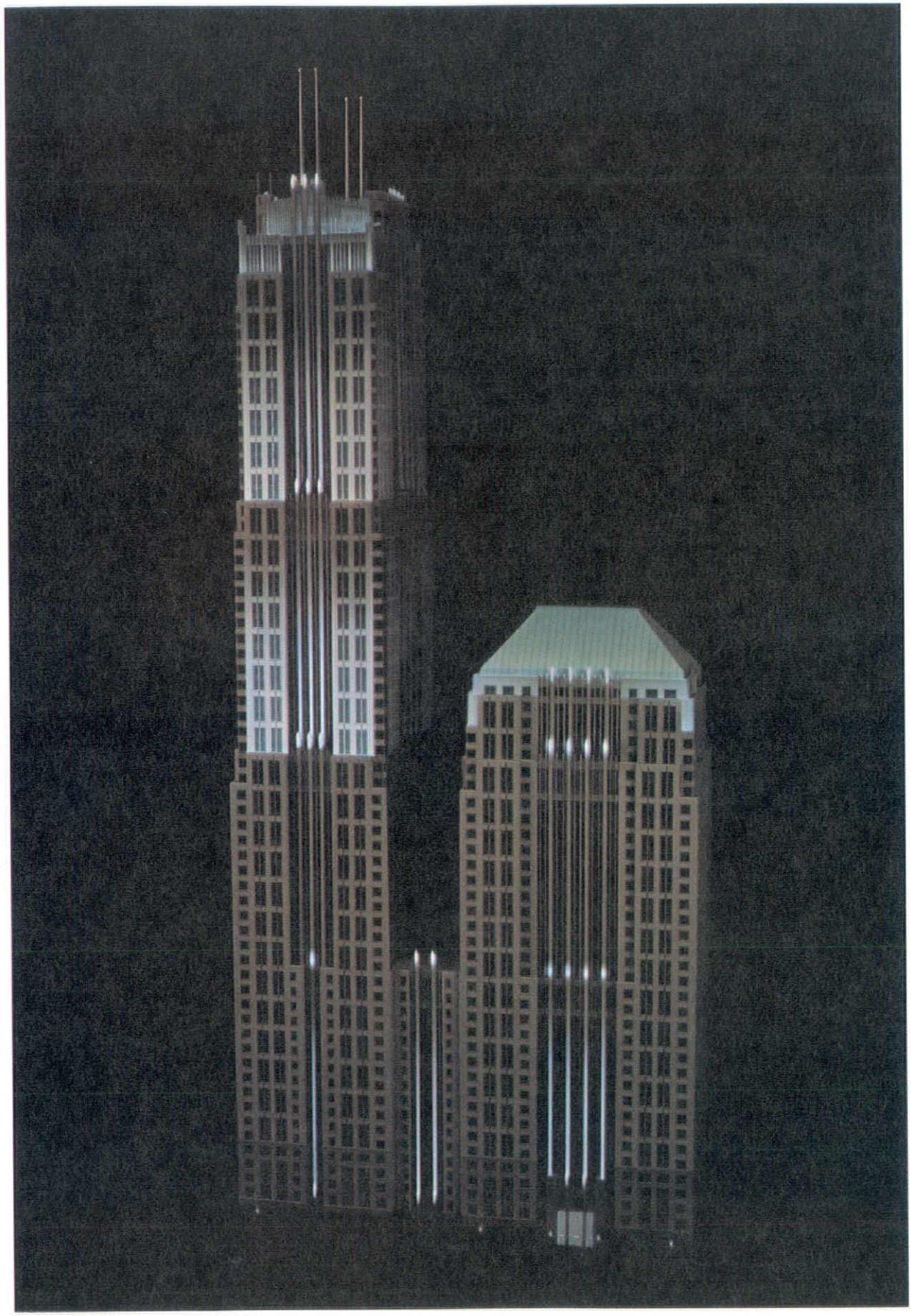
On the north and south facades, the exterior lighting breaks up to the building's massive *parti* by emphasizing its tripartite divisions, starting from the base and continuing to mid-level breaks on the building's side elevations. Three horizontal bands of light illuminate downward having an opposite effect on the vertical thrust upward. Smaller lighting systems spotlight other setback breaks located near the east and west elevations.

To the east and west, another lighting design underscores NBC's ability to lift with confidence and self-assurance. On the west facade, setbacks are designated by lamps, while the fully illuminated crown and spire prominently announce the presence of the building from Michigan Avenue. On the opposite end, a soft, subtle lighting program achieves the same result with its narrow, dual ribbons of light running up the bowed center section of the east facade.

At AT&T, light washes take the place of direct spotlighting, which also emphasize the building's tripartite series of setbacks. Light splashes flood upward at the shaft and crowns of the building, while narrow streams of light highlight the base section of both the tower and to-be-built addition. The base lighting ties together both newer and older construction as a unified composition. At the top, the crown is majestically lit to assert its prominence on the city's towering horizon line and to join the rank and file of other famous lit Chicago buildings: the Civic Opera House and 123 North Wacker Drive.

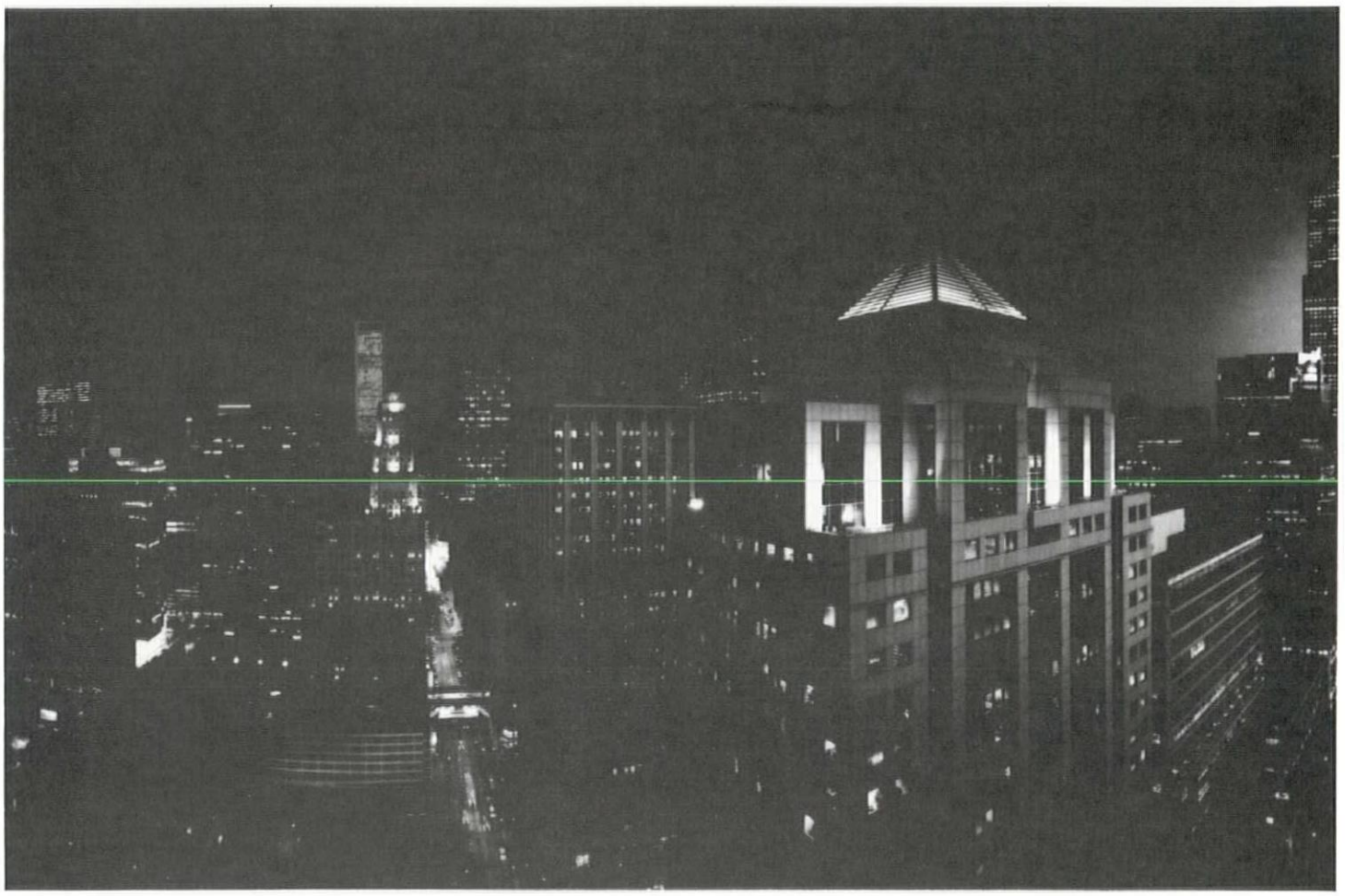
AT&T AND NBC CORPORATE HEADQUARTERS

Chicago, Illinois
Skidmore, Owings & Merrill, Architects
Stein & Company, Clients (AT&T)
Tishman Speyer Properties, Clients (NBC)



123 NORTH WACKER DRIVE

Tower and Pyramid; A Strong Lighting Proposal for
This New Chicago Skyscraper by Perkins & Will



Designed to join the city's increasing, contemporary nighttime vista, 123 North Wacker Drive stands quite clean and strong on the skyline with its prominently illuminated pipe pyramid flanked by illuminated setback walls. Its subtlely lit *parti* complements nearby illuminated landmarks as the Civic Opera House and The Merchandise Mart, not as a distraction, but as a part of the evergrowing new structures built and illuminated in the Loop.

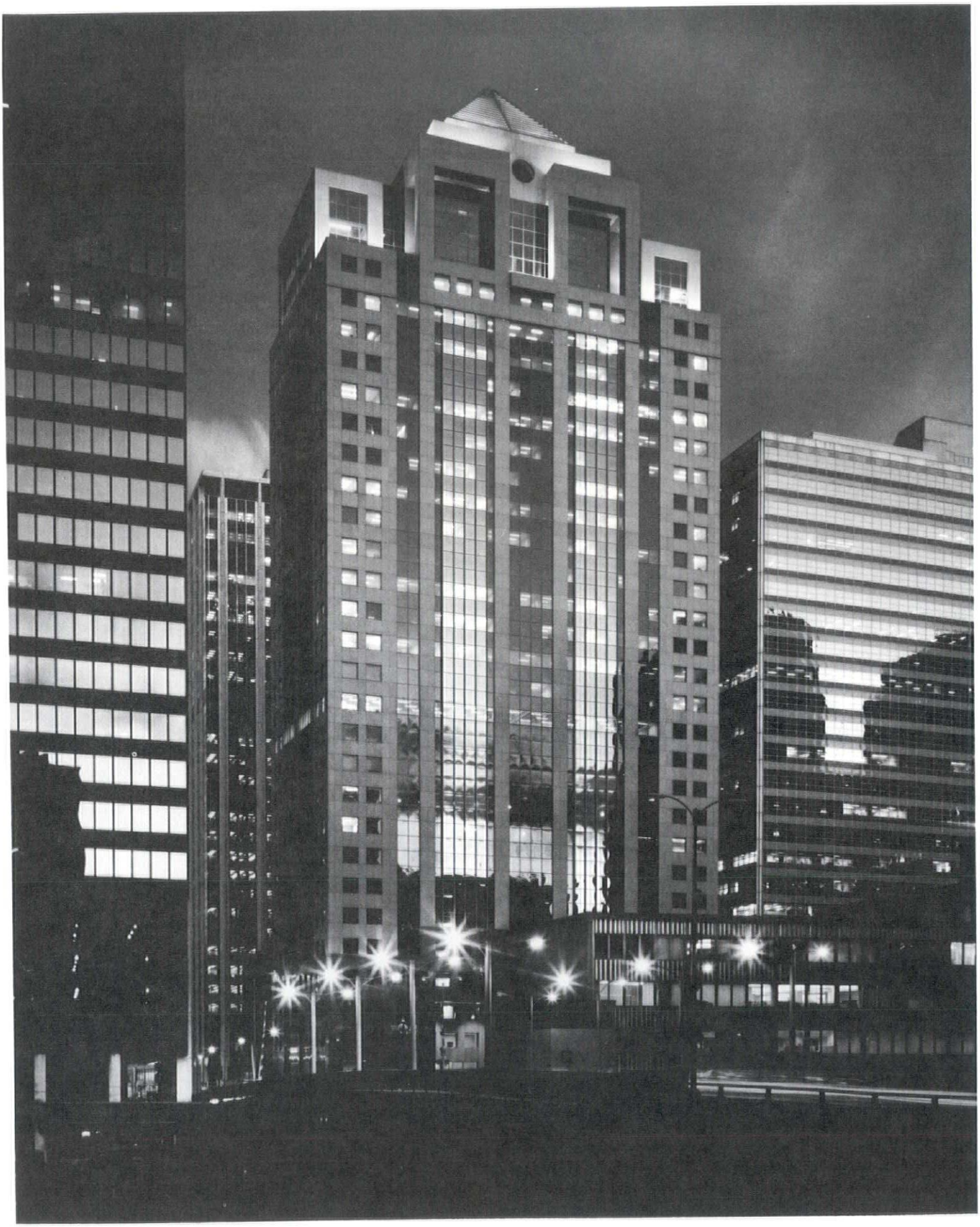
The pyramid-shaped crown is a marriage of function and aesthetics. Functionally, the three-story top serves to house the building's cooling system. Its detailing is the result of a design process that arrived on how the crown could be illuminated within and in a soft way from the distance.

Inside, the undersides of the horizontal rows of steel pipe that make up the walls of the structure are lit by a dozen 250-watt metal halide flood lights and a dozen 150-watt high pressure sodium lamps. The fixtures are mounted on pedestals around the inside perimeter of the pyramid and aimed upward toward the peak of the structure. A blend of light from high pressure sodium and metal halide lamps bring out the warm gray color of the structure. Setback walls are flooded by the same lighting mixture from pressure sodium and metal halide lamps.

Pin lights — squares of ornamental light located below the pryramid on the base — are illuminated from within the base by PAR 38 lamps. The two-foot square openings in the walls are disffused by panels.

Geometrically strong and warmly lit, 123 North Wacker Drive serves as a highly recognizable image for the building's corporate tenants.

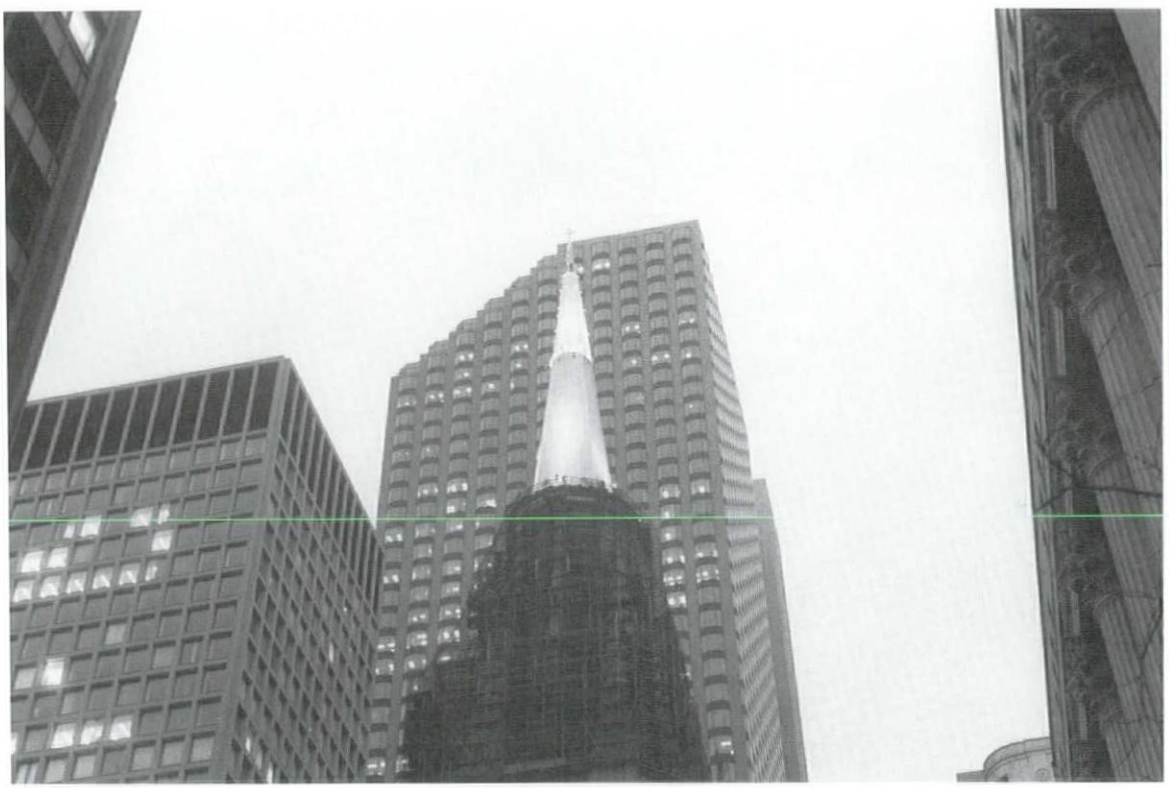
123 NORTH WACKER DRIVE
Chicago, Illinois
Perkins & Will
Rubloff Inc., Client
William Richardson and Richard Eisenberg, Lighting Designers
Jaros, Baum and Bolles, Consulting Engineers
Thomas Yanul, Photographer (Above)
Hedrich-Blessing, Photographer (Side)
George Lambrose, Photographer (Side)



CHICAGO TEMPLE

Relighting the Gothic Spires and Soaring Steeple of this 1922 Landmark, High-Rise Cathedral

By William A. Castic



Located on the south side of Washington Street facing Daley Plaza, this magnificent building was designed in 1922 by Holabird & Roche. The building is constructed primarily of limestone; however, the steeple itself is concrete. Gothic architecture crowns the upper part of this structure, and the beautiful gothic spires, windows, and soaring steeple were illuminated with incandescent floodlights sometime in the late 1940's. The floodlighting equipment used various types of lamps including what was then "state of the art:" 500 watt PAR-56 reflector floods and spots, as well as 1000 watt PAR-64 reflector floods and spots. The lighting system as installed was well received and kept this magnificent church prominent during the nighttime, as well as during the day.

Through the years, with the increases in power and maintenance costs, the incandescent system was becoming less attractive. Mr. Gene Cameron, Building Manager, decided that a new lighting system was necessary. Mr. Cameron contacted Progress Electric and requested that they initiate a study to determine what would be the best, modern method to re-illuminate the Gothic and steeple portion of the Chicago Temple.

The new lighting system uses metal halide lamps which have a much whiter sparkling color rendition than did the incandescent system. The metal halide system operated at an average 100 lumens per watt versus 21 lumens per watt average for the incandescent system. The new units consume approximately 56 kilowatts, while the old system used 166 kilowatts. In these days of increasing costs, this savings in overall power is most appreciated by the building management.

In the design of the lighting system, lighting engineers chose to use 24 heavy duty cast aluminum "Marine Type" narrow beam floodlights with 1000 watt metal halide lamps to illuminate the steeple. On the Gothic portion of the structure, forty-six, 400-watt "Marine Type" medium beam floodlights are employed to illuminate the upper stories and twenty-four, 400 watt "Areamaster" wide beam floodlights keep the patterns soft and even on the lower gothic structures. This new system provides 55 footcandles average maintained on the steeple and 25 footcandles average maintained on the beautiful Gothic architecture.

This new system will keep the Chicago Temple bright on Chicago's skyline for many years to come.

William A. Castic is the National Marketing Manager, Lighting Division, Appleton Electric Company. He has been active in the lighting industry since 1958, introducing such technological developments as controlled beam floodlighting with metal halide lamps, the use of 1,500 watt metal halide lamps for sportslighting, the work with hot-strike starters for both high pressure sodium and metal halide sources. He has worked on such architectural relighting projects as the Wrigley Building and the Merchandise Mart in Chicago and the Bahai Temple in Wilmette.

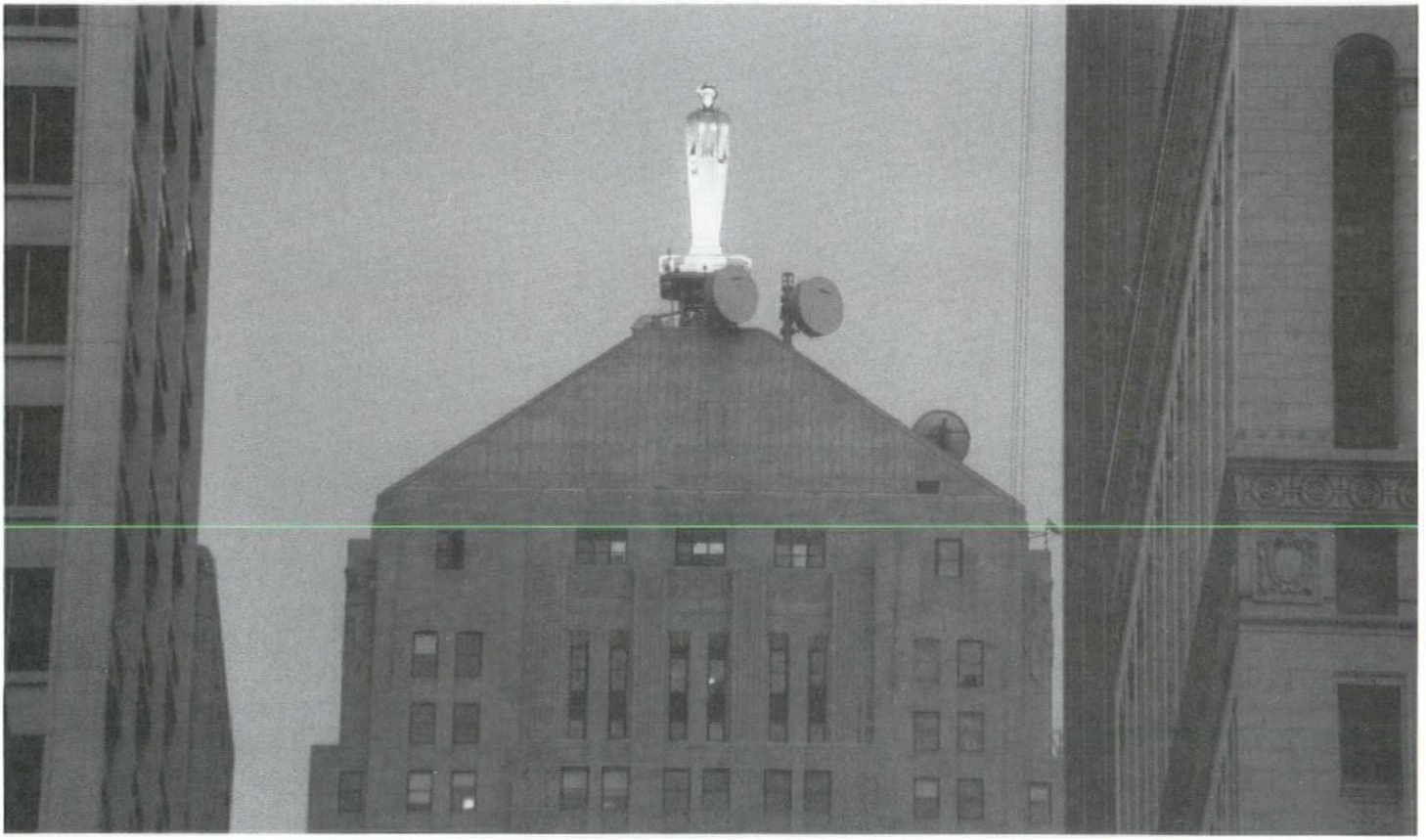
CHICAGO TEMPLE, FIRST UNITED METHODIST CHURCH

Chicago, Illinois
Holabird & Roche, Original Architects (1922)
The Chicago Temple, Clients
Progress Electric, Engineers
William A. Castic, Lighting Engineer

CHICAGO BOARD OF TRADE

Chicago's Tower of Commerce, the Art Deco Masterpiece by Holabird & Root, Lights Up in Silver and Gold

By William A. Castic



Soon, the Chicago Board of Trade Building is to be magnificently illuminated with golden light from the street level to the 45th floor and silver light on the 31-foot-high Statue of Ceres, the Roman Goddess of Agriculture that stands atop the building.

The Chicago Board of Trade Building, a 45-story limestone Art Deco building, was designed by Holabird & Root and built in 1930. The building was originally illuminated in 1931 using elaborate "copper" floodlights with incandescent lamps. Because of the short lamp-life (inherent with incandescent lamps), gasketing and corrosion problems, the floodlight system became a maintenance problem and the entire system was removed in the late 1940's.

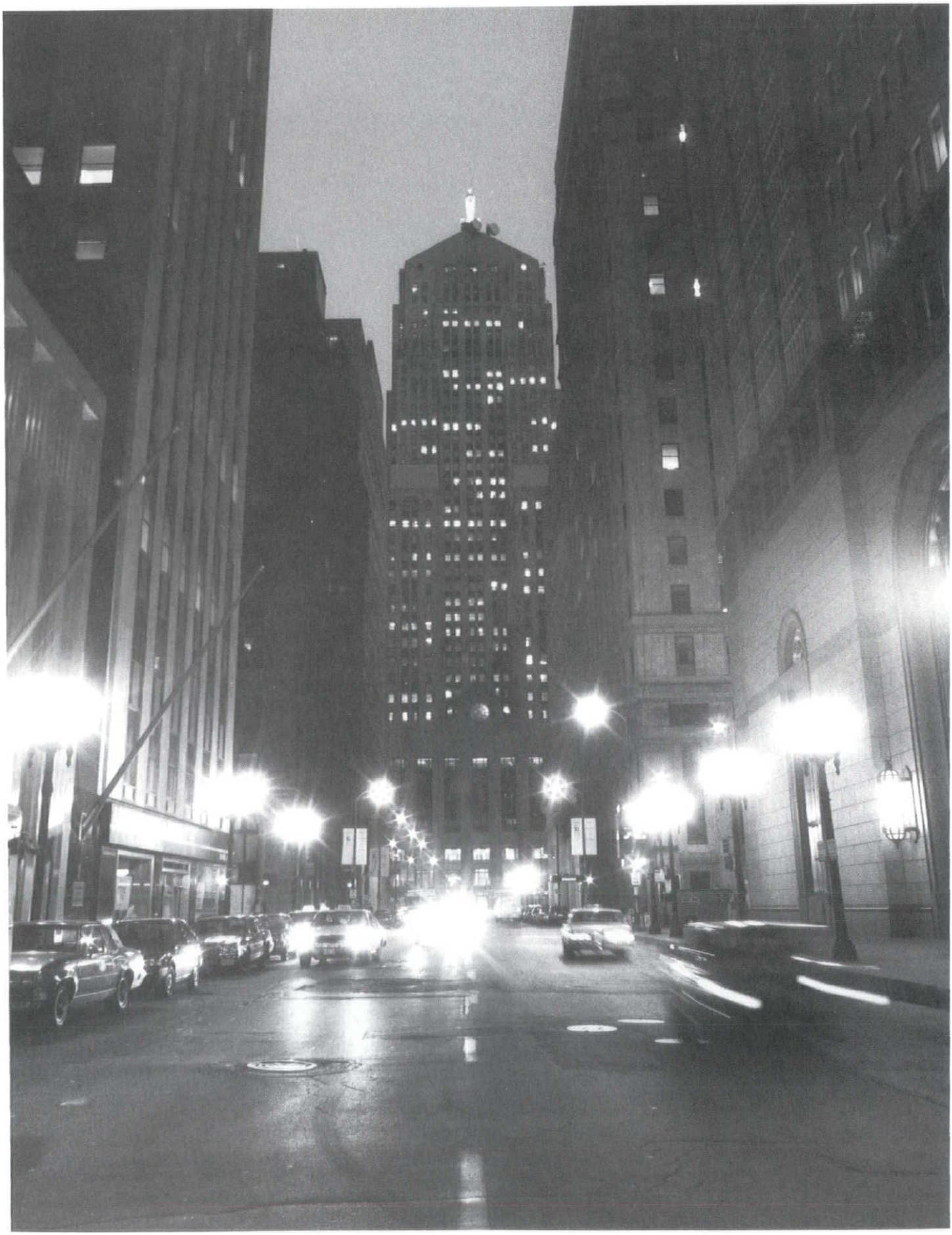
Phillip F. Hannigan, Vice-President, Real Estate Operations, C.B.T. Corporation, contacted Commercial Light Company and requested that a plan to re-light the building in a modern and sophisticated manner. Commercial Light's engineers worked to provide a new concept in exterior building illumination, designed specifically for the Board of Trade Building.

Eight, 1000 watt marine type floodlights equipped with 1000 watt metal halide provide "the silver" by illuminating Ceres on the top of the building to 100 footcandles.

"The gold" is provided by floodlights equipped with high pressure sodium lamps strategically placed to be unobtrusive at various levels on the building and also on the street across from the Board of Trade Building. The floodlights mounted on the building have been finished in a color to match the limestone of the building. One hundred twenty-six Areamaster 250/400 Series floodlights with special mounting brackets were selected for this part of the project. Twenty-four of these units have wide beam spreads. The lighting design requires that these floodlights provide an average of 70 footcandles at the top of the building with the light level tapering down to an average of 30 footcandles on the lower floors of the building. The higher footcandles at the top of the building tapering down in high intensity toward the lower floors creates an illusion of great height. The lower twenty-four floors facing LaSalle Street are illuminated with twenty-four, 1000 watt high pressure sodium marine floodlights mounted on special hot-sip galvanized 30' poles and are to be installed across the street. These special floodlights provide the beam control to keep the light on the building and for it not to spill onto adjacent buildings.

The lighting design concept provides a nighttime sophistication for the Chicago Board of Trade Building emphasizing the building's fine architectural detail and adding to Chicago's already beautiful skyline.

CHICAGO BOARD OF TRADE
Chicago, Illinois
Holabird & Root, Original Architects (1930)
C.B.T. Corporation, Clients
Commercial Light Company, Engineers
William A. Castic, Lighting Engineer



LUMINOSITY & SPIRITUALISM

The Lighting Restoration of Chicago's Premier Skyscraper, The Palmolive Building by Rudolph & Associates P.C.

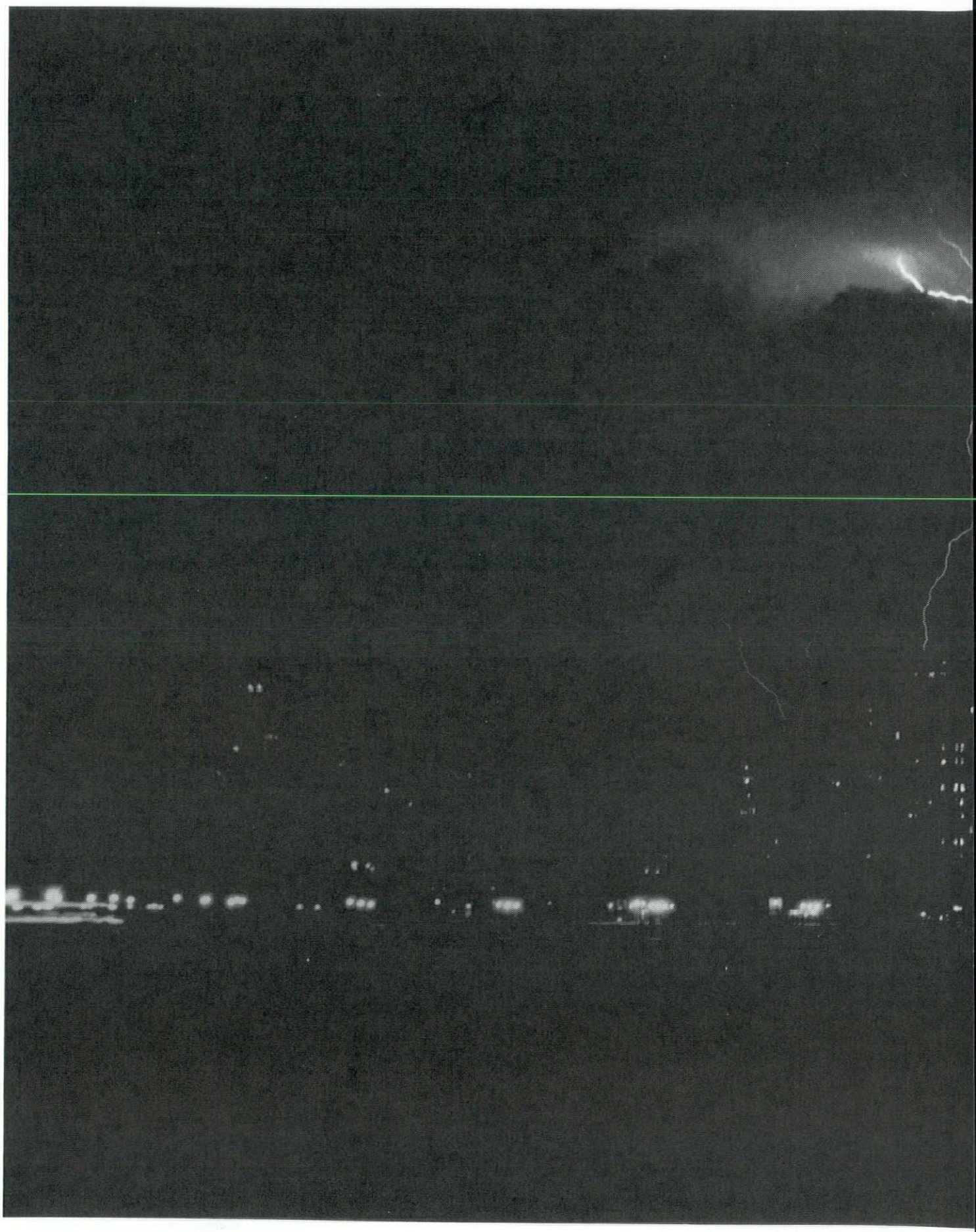
By Christopher H. Rudolph

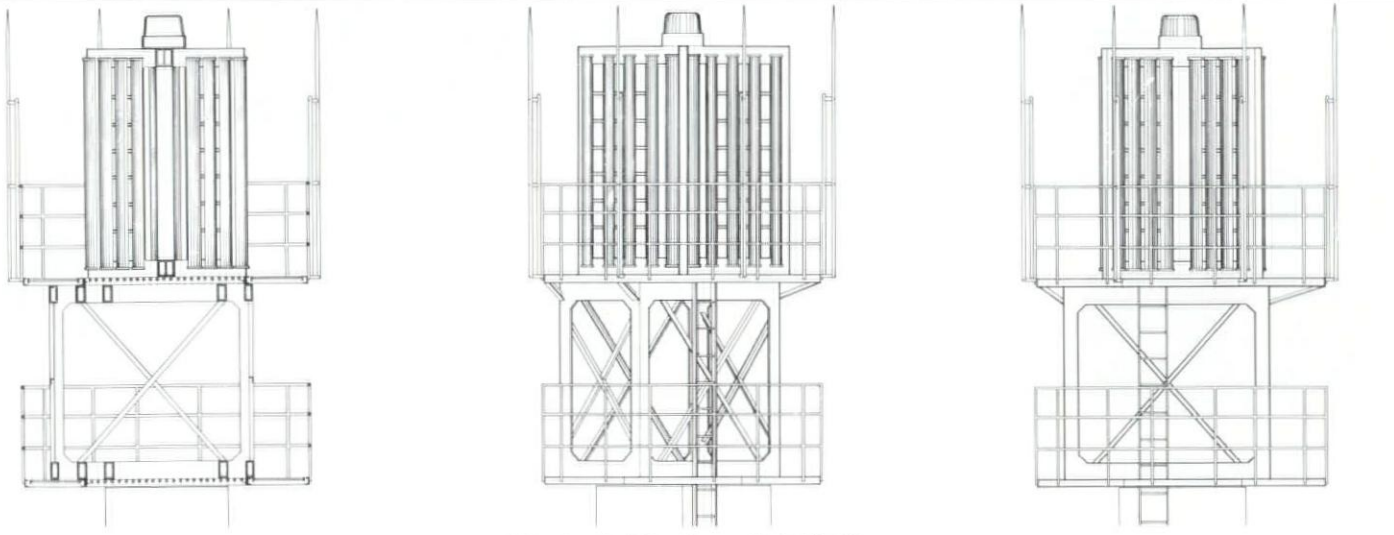
The White City, Chicago's pure vision of culture and architeture of 1893, The Columbian Exposition, shimmered by night from electric candle light. As the first major use of exterior lighting, German search lights were put to task as a modern technology. And yet, the romanticism of exterior state lighting was a standing image from the previous century, even if at a smaller scale. The tactile senses had been effected by the light of the moon.

As the building boom of tall buildings grew from urban America, skyscrapers soared toward the heavens. In each of the industrial cities of America, steel-framed buildings clad in every perceivable style and material were built from the towers of New York, Boston, Philadelphia, Cleveland, Detroit and Chicago; the skyscraper style grew. The stacked towers of a composite classism, to the Art Deco expressions of a roaring society, to the purity of volumetric glass towers, and now the resurgence of romantic tower forms. Lighting from sunlight, to moonlight and electric star light has been one of the layers of deception, to perceive the architecture.

In a greater image than a darkened night image, the notions of skyscraping towers, the brilliance of skyline became illuminated by night feature lighting. The set-back stacked buildings were designed for profile identity. In Chicago, for instance, by 1935 Holabird and Root with Rebori, Wentworth, Dewey and McCormick had illuminated the LaSalle Wacker Building 1929-30; the Wrigley Building was alive by night; white and brilliant, by Graham, Anderson, Probst & White, 1919-24; the Chicago Tribune Tower was articulated as angel tracery by Howells and Hood, 1922-25; uplighting brought to glow the Jeweler's Building by Gaiver and Dinkelberg with Thielbar and Fugard, 1926; the gold leaf sparkle and Deco black granite, dark green terra-cotta were enriched by the glow of golden beams of uplight at the Carbide & Carbon Building, by Hubert Burnham and Daniel Burnham, Jr., 1928-29, (a particular favorite of mine); and yes the Palmolive Building, Holabird and Root's gem of 1928-29. Even as these major buildings were washed in the baskings of broad incandescent flood lights or stripped by the upturned searchlights, many buildings proudly were crowned by feature lights, profile accents, strings of sign letters, or the blinkings of corporate identities. As building was in the age of structural innovation, vertical transportation, and mechanical innovations were being fostered by electronic invention. This, too, is coincidental to the blossoming of a romance with an age of flight, the areoplane. The phenomenon of being above the ground initiated those vistas from our cities upward, as well as the lateral views from tower to tower. The illumination of the city as the backlighting of objects by day and the dynamic of surface lighting of obelisks against the midnight sky brought alive the metaphor of a living city.

Perhaps most alive in Chicago of this building tower "enhance by night illumination" was the Palmolive Building. The facade lights from each set-back terrace by themselves are dramatic, yet the vitality, the star-like sparkle did not emulate from the facade lighting, it was truly the dynamic pinacle set above and by night detached by extension above the building itself. The "Lindbergh Beacon", the rotating search light set at five degrees above the horizon, epitomized the theatrical dra-





Palmolive Building Beacon Light Details.

ma, industrial romanticism, the technological ingredient to the picturesque skyscape of the future.

The purity of a white search light beam rotating across the moonlit sky, midnight blue water of the lake and the silent silhouettes of other sleeping building giants made this the exemplar of architectural illumination, an unfailing visual prominence. In Chicago, as well as other cities, other buildings had sought to enhance themselves by the use of night lighting all but to fall shy of this special exuberance. Certainly the notable comparison would be to New York, boasting the Empire State Building, by Shreve, Lamb & Harmon, 1930-31, and the Chrysler Building, by William Van Alen, 1928-30.

As grand and majestic as these were and are, their presence is one of a static dignity. The dynamic presence of the gentle moving horizontal beam of sweeping light above the Palmolive Building has not been rivaled.

In the progress of this century, lighting was shut-off for the domestic city blackout for the duration of the Second World War and had been dimming with the shrinking economy prior to it. And yet, the architecture after this period had simplified itself to a puritanical form as to itself shed this embellishment with any other hand or machine crafted delineation or articulation. The glass faced buildings that followed were not as suitable for facade illumination, nor considered for its potential. The types of lamp sources were also limited in development and availability. Austerity, then energy concerns began to further dim resurgences for illuminating the built-visions of urban America.

Lighting as a craft, a tool for the enhancement of textural surfaces, and materials, the deception of accentuating volumetric scale perceptions is again being considered part of the decorative arts for both the reasons of material enhancement and marketability of historic structures and the new strain of Romanza towers. Identities and commercial real estate incentives for tenants have started to turn lights back on to buildings. The technological advances in light sources primarily aimed at site lighting are now being redirected toward the sky, scraping the towers themselves.

From the chill of Speer's "Cathedral of Ice" the visual impact of light into the infinite midnight sky has enraptured the romantic. To this vision historic properties are being re-lamped, re-fixtured, revived. The lights have again shown on the Empire State Building in New York, the Merchandise Mart in Chicago. New buildings again include luminosity as a design feature, rehabilitated properties and adaptive reuse projects are valuing the prosperities of light.

The Palmolive Building as originally designed had turned its lights off long ago. The beacon had been partially shielded, then to be extinguished completely. And yet, here too a rethinking has occurred. The original incandescent fixtures have only recently been removed, but new metal halide ones are now in place. The long lasting lamps, more controllable sources are poised waiting to once again enrapture the skyline with a brilliant soaring facade against an astrological storm sky.

To accentuate the building massing, volumetric recesses and soaring posture, the lights are to accentuate the vertical soaring planes. The recessed spandrels in a contrasting dark terra-cotta will be visually further recessed from the projected limestone corners by the upward thrust of narrow focus search light type fixtures. As a vertical buildup of crystalline forms the surface color and material textures are cherished in shade and degrees of shadow in the reverse direction from the cast of our sun's light. The artificial lighting is yet one more layer of richness in deception, to the actual face of the building. For it is this control of perception that ties architectural readings of the buildings more to the humanities, than to a technology by itself.

The vitality of this exemplar of its period has also been consciously approached. Although the Beacon no longer exists on its mast, almost ninety feet above the building roof, its pinacle sparkle is to be relit. A light feature of white light, above the uplit mast will attempt by configuration to cluster vertical lights into a dynamic perception. The cruciform of vertical tubes of pure white light perceived on the upper mast platform will sparkle in the sky above the ground lights turned upwards on every tier of the building.

The eternal flame always calls our attention and holds our consideration, if even but for only a minute. In that minute a picture is set, an image is called upon, a notion is formed, an emotion is captivated and experienced, such is the white light on a building. As our craftwork on buildings is re-illuminated so too will be our romanticism.

Christopher H. Rudolph is a principle of Rudolph & Associates P.C. and a Professor of Architecture at Illinois Institute of Technology.

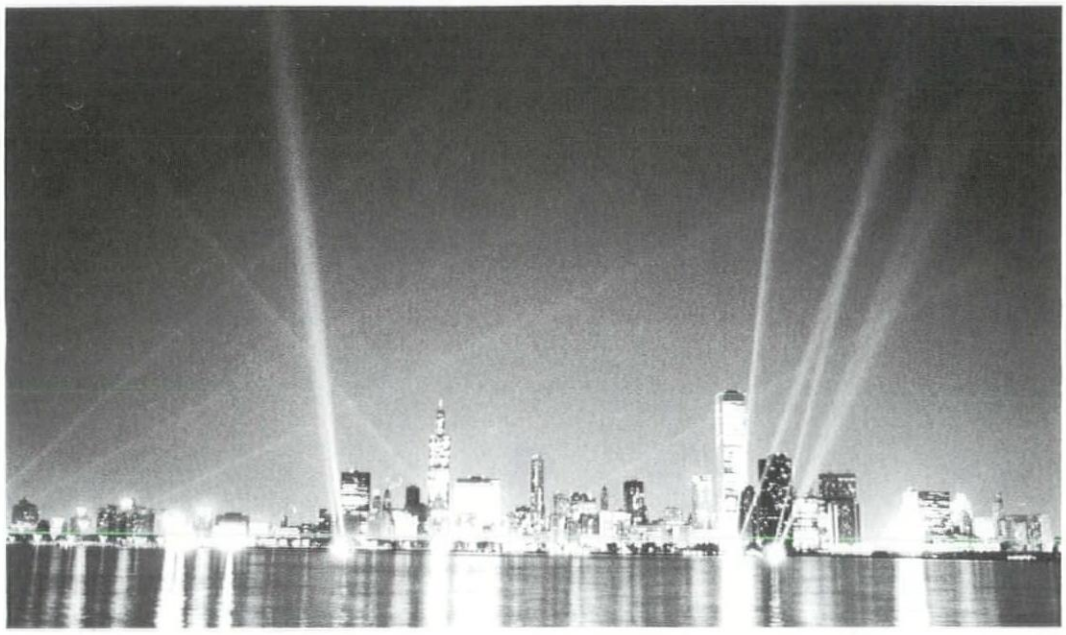
PALMOLIVE BUILDING LIGHTING RESTORATION

Chicago, Illinois
Rudolph and Associates, P.C., Architects
Holabird & Root, Original Architects (1929)
Jupiter Industries Inc., Clients
Dickerson Engineering, Electrical Engineers/Consultants
Hedrich-Blessing, Photographers

LIGHT AND URBAN SPACE

Bringing the City to Light—A Sculptural Experiment in Urban Illumination Recalls the Metropolis of the 1930's

By John David Mooney



In conjunction with our issue on "Light Architecture," Metropolitan Review *asked Chicago artist/sculptor, John David Mooney, to discuss his large-scale, urban light phenomonen "LIGHT SPACE," produced in Chicago in 1976, which contributed greatly to the image of light in the urban environment. In the following essay, Mr. Mooney talks about this enormous assemblage of light and its meaning in terms of art and urbanism. Mr. Mooney entitles his essay after Keats' poetic quotation: "Pythagoras Planned It. Why Did the People Stare?*

Art today seems to be becoming a much more public phenomenon, not only from the experiential viewpoint, but also in terms of those who commission the art works. With the increase in governmental patronage for the arts, politicians, art administrators, and to a much lesser extent the artists themselves are being pressed to define the role of the artist in society. As well as this, works which are commissioned are generally supposed to involve the public in some sort of "significant and meaningful manner." There was, of course, public involvement with art in the Renaissance, but the Renaissance world was far removed from our supermarket world of modern art. In contrast to the Renaissance, too, we tend to separate our art galleries and museums from our normal living and working space, both public and private. Art has become separated from life; it has become a narcissistic activity for the young.

The piece actually began with riverboats down the Chicago River and search lights placed on 350-foot-long barges. The "Light Brigade," the artists and architects who comprised the community, created the sculpture, bringing together, like the temple builders, skills from many walks of life: architecture, engineering, economics, art. They rehearsed with flashlights according to directions which I had formulated in a manual, and they gathered each night to operate the searchlights. This again goes back to stones; two flints, i.e., carbon rods, being struck against each other to make light. Assisting the "Light Brigade" were the union electricians, who, accustomed as they were to operating searchlights, found themselves in a different ambience: out on barges and on land actively participating in the creation of a sculpture.

These standing lines of light moved every eight minutes, so many degrees radial and so many degrees azimuth. They did not rotate, but were a series of kinetic structures. Architects came from all over, saying that this was the perfect complement to the architecture of the city. I was concerned not only with the fourth dimension of time and space, but, as well, with two-dimensional activities — when there was a cloud cover, I could execute drawings in the sky. Imagine making a drawing on clouds with everybody able to watch the process. This space and these lines just didn't happen to come about; they evolved from works which I had been doing earlier. "Oriental Interlude" and "Return to the East" are both steel sculptures, line drawings in space — gleaming white, as they transform the ground plane into a kinetic page of their own shadows. "Springflow," also a white steel sculpture, placed at the entrance of the grounds to the Indianapolis Museum of Art, attempts to titillate the sky in the same way that these beams do.

Every night the Chicago sculpture was different. The programs were different; the lights themselves were placed in varying locations along the lakefront on each of the seven evenings, and the space never remained the same. I handled the whole event by radio control, as well as through the manuals: I had, therefore, the opportunity to rearrange the configuration, if I so chose. Sometimes when clouds came in, I would call: "Station 104, would you please move your light from 60 degrees radial to 20 degrees radial, and from 30 degrees azimuth to 90 degrees azimuth," thus beginning a four-mile drawing in the sky. As the light lines changed position, they moved very slowly around each other, creating circles like the temple below them, and the temple above them in the air. In his poem, "The Statues," Yeats wrote: "Pythagoras planned it. Why did the people stare? There was even an aesthetic relationship between these lines of light and

the masts of the sailboats in the harbour. Many of the familiar things of the city were invested with a new luminous presence: for a moment people perceived with an ED9increased visual acuteness, a heightened consciousness of what had always been there.

It is my intention to continue to work with the environment, so that when one looks to land or sky one will perceive an expansion of possibilities, a new horizon, or the old familiar horizon with a new level of consciousness. That is my role.

Richard Demarco introduced me to those spaces of the ancient world but for many years I had drawn upon the illuminated Irish manuscripts as a source for my painting and sculpture: the energy embodied in those manuscripts is also found in the architectural space of the standing stones. Conversely, the standing stones themselves occupy space which is not just architectural, nor are they merely a collection of objects. They are about fears, mysteries, beliefs, and levels of consciousness which cannot be recorded in a tangible way.

"LIGHT SPACE" was not a static piece, but an open and expansive kinetic light sculpture, stretching along eight miles of shoreline, out over the water and six miles into the sky. At the time this work was being executed, Robert O'Driscoll and Richard Demarco were at the alignments of Carnac. The standing lines of that space and the standing lines of the piece in Chicago were one and the same, a coexistence in time and spirit. Light is about energy; energy derives from light. Place has its own magnetism. There is something magnetic about a location where a Christian church is built on the same spot as a megalithic or pagan temple. Standing stones, those at Hagar Qim in Malta, for example, owe their location perhaps to the part they played in certain solar and lunar calculations some 4,200 years ago, but they still possess the same mystery and presence and the same sense of being in touch with a spirit beyond ourselves, that they must have possessed in the beginning. In the case of Chicago, it could be said that the series of "Standing Stones" that constitute the city, though built for a different reason, began with the same impulse that stirred the early temple builders. The early French traders came to a sacred space which the Indians used as a source of water and fire and built a city on exactly the same site. However, instead of a group of stones built for a purpose which is mystical and spiritual, the traders and merchants of the past 100 years have built a series of stones, one taller than the next, trying to reach up to the materialistic, "relevant" statement about economics, which only brings us right back down to the ground again. No matter how tall the next building is built, it will neve raise one up, and if it does raise the level of a certain type of consciousness, it cannot be a Celtic one.

In my light sculpture I attempted to connect that line of rocks to another line of stones in the universe through what some may call a very ephemeral "material:" light. I attempted, too, to incorporate the same notion of water and rhythm that Daniel Burnham had in mind when he offered his plan for the City of Chicago in 1909. Burnham was in his own way as sensitive as the ED8temple-builders to the space around the stones — in Burnham's case, this was a sensitivity to the rhythm and reflection of light on water — but while the movement of people, change of light, and rhythm of the water helps his plan to work by day, at night, as the city glows with thousands of artificial lights, his park plan falls apart. Seldom do architects of today design their buildings using light as it is used in the Mediterranean folk tradition, or with the megalithic stones. Carnac generates an even greater mystery at night and St. Paul's Cathedral in Malta is illuminated at night by burning candles while the same surface by day accepts the sun as natural.

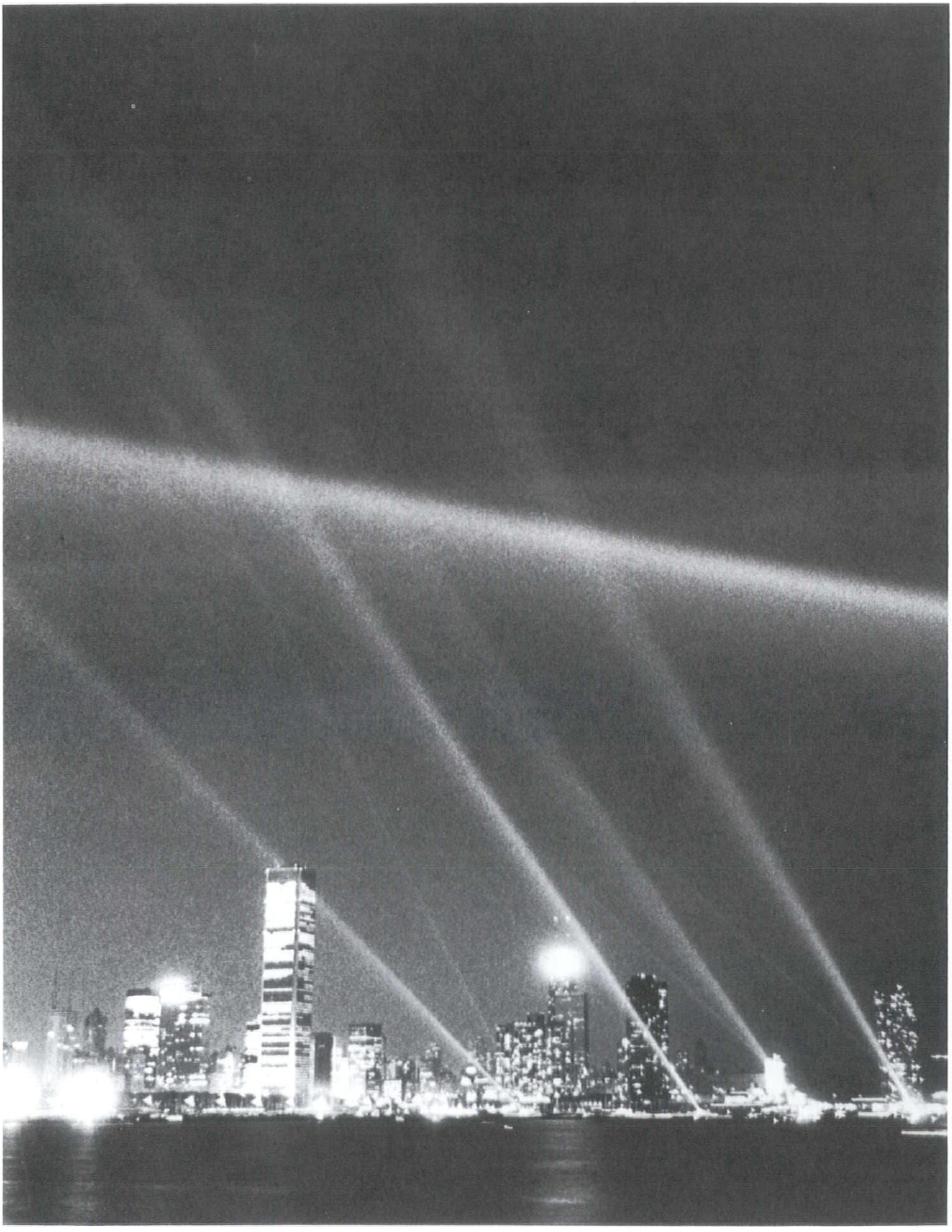
The light beams of "LIGHT SPACE 77" were my solution to a problem given to me by the City of Chicago, which was to do a piece for eight million people and in the process to extend their consciousness of the soul and of the city. Burnham's plan was his temple built to Lake Michigan, symmetrical certainly in the design, but only the design sequence to the north, adjacent to the river, was completed. I first drew small sketches using the extension of line to create light alignments in different positions eight miles to the south. From these sketches a model was built of a piece created to bring an entire city together, able to be seen from land and water, with light beams going six miles into the sky. Even the airlines announced, "Would you please look out your window, there's a sculpture in the sky, as we go by."

Today's artists are becoming more and more geared to the museum environment, and from their early art education they conceive of their works as existing only in the museum or the gallery. This brings the artist to a dilemma which he must face: does he, at the same time as he is forced to watch his environment disintegrate, insulate himself in the private gallery world, producing art objects that as part of a consumer society multiply and become part of the pollution? Or does he dare to face the challenge of his own environment and attempt to turn his vision to the landscape of the modern city?

The city, it seems to me, is a multi-textured thing, and its changing face should have the same drama and joy for its citizens as the changing seasons. In the planning of the spaces that gradually cohere into a city, I believe, too, that both with regard to the part as well as the whole man's aesthetic spirit must prevail, as is so clear when we look at a Mediterranean fishing village, a medieval town, or Renaissance piazza. It is axiomatic to say that art embodies the spiritual, that it should not be created merely to please the material it is made from: it should be for man and for the body politic. Too often in our modern world of long-range planning, public architecture, and transportation, the emphasis is on a mindless perpetuation of the system rather than on the human beings which these systems are supposedly designed to serve. The artist's task is to rescue modern man from the isolation and despair of this mechanistic world by sensitizing his visual awareness and by raising his aesthetic consciousness so that he can again perceive his individual worth in relation to the environmental whole.

One of my own attempts to do this was in a seven-day performance piece, "LIGHT SPACE 77," an environmental light sculpture commissioned by the City of Chicago for the Lakefront Festival in 1977. Because the piece was not concrete in the way that art usually is, it was unusual for a city to commission such a work. In fact it was the first major work that they had ever commissioned from one of their own living artists. It did not last after the taxpayer's money had been spent: there was no object to see, touch, or even discern after the last performance, yet the city carried through the entire concept from start to finish. It should be said, I suppose, that Chicago is a city of Irish politicians who also, with their pragmatic management skills, possess a sense of poetry; and although the sculpture can no longer be seen, the emotional impact of the patterns of light is stored within the individual and collective psyche of the city and can be stirred by the visual stimuli of the environment which it once transformed.

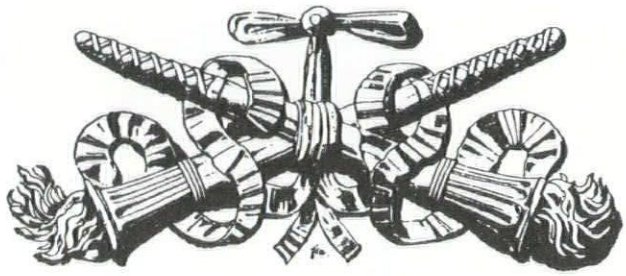
If the artist of today wishes to speak with immediacy and effectiveness to the public, he must be sensitive to his audience, as well as to the complexities of his creative drive. I drew my inspiration for "LIGHT SPACE 77" from the standing stones and megaliths of the pre-Celtic world; yet, the audience in this case perceived this environmental light sculpture as part of their own space, just as temples were once constructed to achieve a consciousness of time, space, and order extending far beyond the people for whom the temple was built.



OBEDIENCE

Lamps of Architecture—The True and the Beautiful
Observations on Art and Architecture, Part IV.

By John Ruskin



It has been my endeavor to show every form of noble architecture is in some sort the embodiment of the Polity, Life, History, and Religious Faith of nations. Once or twice in doing this, I have named a principle to which I would now assign a definite place among those which direct that embodiment; — the crowning grace of all the rest: that princple to which Polity owes its stability, Life its happiness, Faith its acceptance, Creation its continuance, — Obedience.

How false is the conception, how frantic the pursuit, of that treacherous phantom which men call Liberty! There is no such thing in the universe. There can never be. The stars have it not; the earth has it not; the sea has it not; and we men have the mockery and semblance of it only for our heaviest punishment.

The enthusiast would reply that by Liberty he meant the Law of Liberty. Then why use the single and misunderstood word? If by liberty you mean chastisement of the passions, discipline of the intellect, subjection of the will; if you mean the fear of inflicting, the shame of committing a wrong; if you mean respect for all who are in authority, and consideration for all who are in dependence; veneration for the good, mercy to the evil, sympathy with the weak; — if you mean, in a word, that service which is defined in the liturgy of the English church to be "perfect Freedom," why do you name this by the same word by which the luxurious mean license, and the reckless mean change; — by which the rogue means raping, and the fool, equality; by which the proud mean anarchy, and the malignant mean violence? Call it by any name rather than this, but its best and truest test is, Obedience.

Obedience is, indeed, founded on a kind of freedom, else it would become mere *subjugation*, but that freedom is only granted that obedience may be more perfect.

If there be any one condition which, in watching the progress of Architecture, we see distinct and general, it is this; that the Architecture of a nation is great only when it is as universal and as established as its language; and when provincial differences of style are nothing more than so many dialects. Other necessities are matters of doubt: nations have been alike successful in their architecture in times of poverty and of wealth; in times of war and of peace; in times of barbarism and of refinement; under governments the most liberal or the most arbitrary; but this one condition has been constant, this one requirement clear in all places and at all times, that the work shall be that of a *school*, that no individual caprice shall dispense with, or materially vary, accepted types and customary decorations; and that from the cottage to the palace, and from the chapel to the basilica, and from the garden fence to the fortress wall, every member and feature of the architecture of the nation shall be as commonly current, as frankly accepted, as its language or its coin.

A day never passes without our hearing our English architects called upon to be original, and to invent a *new style*: About as sensible and necessary an exhortation as to ask a man who has never had rags on his back to keep out cold, to invent a new mode of cutting a coat. Give him a whole coat first and let him concern himself about the fashion of it afterwards. We want no new style of architecture. Who wants a new styleof painting or sculpture? But we want some style. It is of marvellously little importance, if we have a code of laws and they be good laws, whether they be new or old, foreign or native, Roman or Saxon, or Norman or English laws. But it is of considerable importance that we should have a code of laws of one kind or another, and that code accepted and enforced from one side of the island to the other, and not one law made ground of judgement at York and another at Exeter.

There to be a wonderful misunderstanding among the majority of architects at the present day, as to the very nature and meaning of Originality, and of all wherein it consists. Originality in expression does not depend on invention of new words; nor originality in poetry on invention of new measures; nor, in painting, on invention of new colors, or new modes of using them. The chords of music, the harmonies of color, the general principles of the arrangement of sculptural masses, have been determined long ago, and, in all probability cannot be added to any more than they can be altered.

A man who has the gift, will take up any style that is going, the style of his day, and will work in that, and be great in that, and make everything that he does in it look as fresh as if every thought of it had just come down from heaven. I do not say that he will not take liberties with his materials, or with his rules. I do not say that strange changes will not sometimes be wrought by his efforts, or his fancies, in both. But those changes will be instructive, natural, facile, though sometimes marvellous; and those liberties will be like the liberties that a great speaker takes with the language, not a defiance of its rules for the sake of singularity, but inevitable, uncalculated, and brilliant consequences of an effort to express what the language, without such infranction, could not.

Frontispiece of Laugier's "Essai sur l'Architecture," 1755.

I know too well the undue importance which the study that every man follows must assume in his own eyes, to trust my own impressions of the dignity of that of Architecture; and yet I think I cannot be utterly mistaken in regarding it as at least useful in the sense of a National employment. I am confirmed in this impression by what I see passing among the states of Europe at this instant. All the horror, distress, and tumult which oppress the foreign nations, are traceable, among the other *secondary causes* through which God is working out His will upon them, to the simple one of their not having enough to do. I am not blind to the distress among their operatives; nor do I deny the nearer and visible active causes of the movement: the recklessness of villany in the leaders of revolt, the absence of common moral principle in the upper classes, and of common courage and honesty in the heads of governments.

But these causes are ultimately traceable to a deeper and simpler one; the recklessness of the demagogue, the immorality of the middle class, and the effeminacy and treachery of the noble, are traceable in all these nations to the commonest and most fruitful cause of calamity in households — Idleness.

We think too much in our benevolent efforts, more multiplied and more vain day by day, of bettering men by giving them advice and instruction. There are few who will take either; the chief thing they need is occupation. I do not mean work in the sense of bread — I mean work in the sense of ITAL*mental interest; for those who either are placed above the necessity of labor for their bread, or who will not work although they should.

There are multitudes of idle semi-gentlemen who ought to be shoemakers and carpenters. It is of no use to tell them they are fools, and that they will only make themselves miserable in the end as well as others; if they have nothing else to do, they will do mischief; and the man who will not work, and has no means of intellectual pleasure, is as sure to become an instrument of evil as if he had sold himself bodily to Satan.

It would be wise to consider whether the forms of employment which we chiefly adopt or promote, are as well calculated as they might be to improve and elevate us.

I have paused, not once nor twice as I wrote, and often have checked the course of what might otherwise have been importunate persuasion, as the thought has crossed me, how soon all Architecture may be vain, except that which is "not made with hands."

All European architecture, bad and good, old and new, is derived from Greece through Rome, and colored and perfected from the East. The history of Architecture is nothing but the tracing of the various modes and directions of this derivation. The Doric and the Corinthian orders are the roots, the one of all Romanesque, massy-capitaled buildings — Norman, Lombard, Byzantine, and what else you can name of the kind; and the Corinthian of all Gothic, Early English, French, German, and Tuscan. Now observe: those old Greeks gave the shaft: Rome gave the arch; the Arabs pointed and foliated the arch. The shaft and arch, the frame-work and strength of architecture, are from the race of Japheth: the spirituality and sanctity of it from Ismael, Abraham, and Shem.

I have said that the two orders, Doric and Corinthian, are the roots of all European architecture. You have, perhaps, heard of five orders: but there are only two real orders; and there never can be anymore till doomsday. On one of these orders the ornament is convex: those are Doric, Norman, and what else you recollect of the kind. On the other the ornament is concave; those are Corinthian, Early English, Decorated, and what else you recollect of that kind.

The work of the Lombard was to give hardihood and system to the enervated body and enfeebled mind of Christendom; that of the Arab was to punish idolatry, and to proclaim the spirituality of worship. The Lombard covered every church which he built with the sculptured representations of bodily exercises — hunting and war. The Arab banished all imagination of creature form from his temples, and proclaimed from their minarets, "There is no god but God." Opposite in their character and mission, alike in their magnificence of energy, they came from the North and from the South, the glacier torrent and the lava stream; they met and contended over the wreck of the Roman empire; and the very centre of the struggle, the point of pause of both, the deadwater of the opposite eddies, charged with embayed fragments of the Roman wreck, is VENICE.

The Ducal Palace of Venice contains the three elements in exactly equal proportions — the Roman, Lombard, and Arab. It is the central building of the world.

Now Venice. as she was once the most religious, was in her fall the most corrupt, of European states; and as she was in her strength the centre of the pure currents of Christian architecture, so she is in her decline the source of the Renaissance.

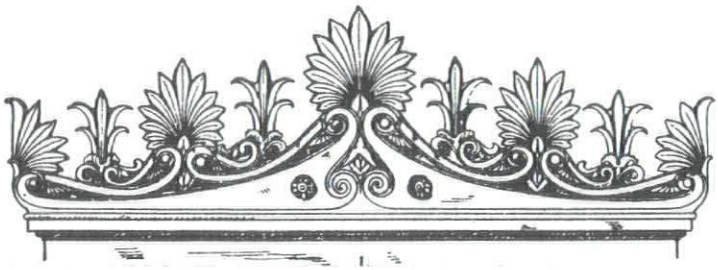
Come, then, if truths such as these are worth our thoughts; come, and let us know, before we enter the streets of the Sea City, whether we are indeed to submit ourselves to their undistinguished enchantment, and to look upon the last changes which were wrought on the lifted forms of her palaces, as we should on the capricious towering of summer clouds in the sunset, ere they sank into the deep of night; or whether, rather, we shall not behold in the brightness of their accummulated marble, pages on which the sentence of her luxury was to be written until the waves should efface it, as they fulfilled — "God has numbered thy kingdom, and finished it."

Since the first dominion of men was asserted over the *ocean*, three thrones, of mark beyond all others, have been set upon its sands: the thrones of Tyre, Venice, and England. Of the first of these great powers only the memory remains; of the second, the ruin; the third, which inherits their greatness, if it forget their example, may be led through prouder eminence to less pitied de-

The exaltation, the sin, and the punishment of Tyre, have been recorded for us, in perhaps the most touching words ever uttered by the Prophets of Israel against the cities of the stranger. But we read them as a lovely song; and close our ears to the sterness of their warning; for the very depth of the fall of Tyre has blinded us to its reality, and we forget, was we watch the bleaching of the rocks between the sunshine and the sea, that they were once "as in Eden, the garden of God."

Her successor, like her in perfection of beauty, though less in endurance of dominion, is still left for our beholding in the final period of her decline: a ghost upon the sands of the sea, so weak — so quiet, — so bereft of all but her loveliness, that we might well doubt, as we watched her faint reflection in the mirage of the lagoon, which was the City, and which the Shadow. A warning seems to me to be uttered by every one of the fast-gaining waves, that beat like passing bells against the stones of Venice.

The state of Venice existed thirteen hundred and seventy-six years. Of this period two hundred and seventy-six years were passed in a nominal subjection to the cities of old Venetia, and in a nagitated form of democracy. For six hundred years, during which the power of Venice was continually on the increase, her government was an elective monarchy, her king or Doge possessing, in early times at least, as much independent authority as any other European sovereign; but an authority gradually sub-



jected to limitation, and shortened almost daily of its prerogatives, while it increased in a spectral and incapable magnificence. The final government of the nobles, under the image of a king, lasted for five hundred years, during which Venice reaped the fruits of her former energies, consumed them, — and expired.

Throughout her career, the victories of Venice, and at many periods of it, her safety, were purchased by individual heroism; and the man who exalted or saved here was sometimes her king, sometimes a noble, sometimes a citizen.

The most curious phenomenon is all Venetian history, is the vitality of religion in private life, and its deadness in public policy. Adidst the enthusiasm, chivalry, or fanaticism of the other states of Europe, Venice stands, from first to last, like a masked statue; her coldness impenetrable, her exertion only aroused by the touch of a secret spring. That spring was her *commercial interest*, — this the one motive of all her important political acts, or enduring national animosities. She could forgive insults to her honor, but never rivalship in her commerce. She calculated the glory of her conquests by their value, and estimated their justice by their facility.

There are, therefore, two strange and solemn lights in which we have to regard almost every scene in the fitful history of the Rivo Alto. We find, on the one hand, a deep and constant tone of individual religion characterizing the lives of the citizens of Venice in the greatness; we find this spirit influencing them in all the familiar and immediate concerns of life, giving a peculiar dignity to the conduct even of their commercial transactions, and confessed by them with a simplicity of faith that may well put to shame the hesitation with which a man of the world at present admits (even if it be so in reality), that religious feeling has any influence over the minor branches of his conduct. With the fulness of this spirit the prosperity of the state is exactly correspondent, and with its failure her decline.

There is another most interesting feature in the policy of Venice, namely, the magnificent and successful struggle which she maintained against the *temporal authority* of the Church of Rome.

One more circumstance remains to be noted respecting the Venetian government, the singular unity of the families composing it, — unity far from sincere or perfect, but still admirable when contrasted with the fiery feuds, the almost daily revolutions, which fill the annals of the other states of Italy. Venice may well call upon us to note with reverence, that of all the towers which are still seen rising, like a branchless forest, from her islands, there is but one whose office was other than that of summoning to prayer, and that one was a watch-tower only.

The Venice of Modern fiction and drama is a thing of yesterday, a mere efflorescence of decay, a stage-dream which the first ray of daylight must dissipate into dust. No prisoner, whose name is worth remembering, or whose sorrow deserved sympathy, ever crossed that "Bridge of Sighs," whichis the centre of the Byronic ideal of Venice, no great Merchant of Venice ever saw that Rialto under which the traveller now passes with breathless interest: the status, which Byron makes Faliero address as one of his great ancestors, was erected to a soldier of fortune a hundred and fifty years after Faliero's death; and the most conspicuous parts of the city have been so entirely altered in the course of the last three centuries, that if Henry Dandola or Francis Foscari could be summoned from their tombs, and stood each on the deck of his galley, at the entrance of the Grand Canal, that renowned entrance, the painter's favorite subject, the novelist's favorite scene, where the water first narrows by the steps of the church of La Salute — the mighty Doges would not know in what spot of the world they stood, would literally not recognise one stone of the great city, for whose sake and by whose ingratitude their gray hairs had been brought down with bitterness to the grave. The remains of *their* Venice lie hidden behind the cumbrous masses which were the delight of the nation in its dotage; hidden in many a grass-grown court, and silent pathway, and lightless canal, where the slow waves have sapped their foundations for five hundred years, and must soon prevail over them for ever. It must be our task to glean and gather them forth, and restore out of them some faint image of the lost city; more gorgeous a thousand fold, than that which now exists, yet not created in the daydream of the prince, nor by the ostentation of the noble, but built by iron hands and patient hearts, contending against the adversity of nature and the fury of man, so that its wonderfulness cannot be grasped by the indolence of imagination, but only after frank inquiry into the true nature of that wild and solitary scene, whose restless tide and trembling sands did, indeed, shelter the birth of the city, but long denied her dominion.

It is enough for us to know that from the mouths of the Adige to those of the Piave there stretches, at a variable distance of from three to five miles from the actual shore, a bank of sand divided into long islands by narrow channels of sea. The space between this bank and the true shore consists of the sedimentary deposits from these and other rivers, a great plain of calcareous mud, covered, in the neighborhood of Venice by the sea at high water, to the depth in most places of a foot or a foot and a half, and nearly everywhere exposed at low tide, but divided by an intricate network of narrow and winding channels, from which the sea never retires. In some places, according to the run of the currents, the land has risen into marshy islets, consolidated, some by art and some by time, into ground firm enough to be built upon, or fruitful enough to be cultivated; in others, on the contrary, it has not reached the sea level; so that, at the average low water, shallow lakelets glitter among its irregularly-exposed fields of sea-weed. In the midst of the largest of these, increased in importance by the confluence of several large river channels towards one of the openings in the sea bank, the city of Venice itself is built, on a crowded cluster of islands.

If, two thousand years ago, we had been permitted to see the slow settling of the slime of those turbid waters into the polluted sea, and the gaining upon its deep and fresh waters of the lifeless, impassable, unvoyageable plain, how little could we have understood the purpose with which those islands were shaped

out of the void, and the torpid waters enclosed with their desolate walls of sand! How little could we have known, any more than of what now seems to us most distressful, dark, and objectless, the glorious aim which was then in the mind of Him in whose hand are all the corners of the earth! how little imagined that in the laws which were stretching forth the gloomy mud of those fruitless banks, and feeding the bitter grass among their shallows, there was indeed a preparation, and *the only preparation possible*, for the founding of a city which was to be set like a golden clasp on the girdle of the earth, to write her history on the white scrolls of the sea-surges, and to word it in their thunder, and to gather and give forth, in the world-wide pulsation, the glory of the West and of the East, from the burning heart of her Fortitude and Splendor.

The vast tower of St. Mark seems to lift itself visibly forth from the level field of chequered stones; and, on each side, the countless arches prolong themselves into ranged symmetry, as if the rugged and irregular houses that pressed together above us in the dark alley had been struck back into sudden obedience and lovely order, and all their rude casements and broken walls had been transformed into arches charged with goodly sculpture, and fluted shafts of delicate stone.

And well may they fall back, for beyond those troops of ordered arches there rises a vision out of the earth, and all the great square seems to have opened from it a kind of awe, that we may see far away; — a multitude of pillars and white domes, clustered into a long low pyramid of colored light; a treasure-heap, it seems, partly of gold, and partly of opal, and mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory, — sculpture fantastic and involved, of palm leaves and lilies, and grapes and pomegranates, and birds clinging and fluttering among the branches, all twined together into an endless network of buds and plumes; and, in the midst of it, the solemn form of angels, sculptured, and robed to the feet, and leaning to each other across the gates, their figures indistinct among the gleaming of the golden ground through the leaves beside them, interrupted and dim, like the morning light as it faded among the branches of Eden, whenm first its gates were angel-guarded long ago. And round the walls of the porches there are set pillars of variegated stones, jasper and porphyry, and deep-green serpentine spotted with flakes of snow, and marbles, that half refuse and half yield to the sunshine, Cleopatra-like, "their bluest veins to kiss" — the shadow, as it steals back from them, revealing line after line of azure undulation, as a receding tide leaves the waved sand; their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolts, a continuous chain of language and of life — angels, and the signs of heaven, and the labors of men, each in its appointed season upon the earth; and above these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers, — a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the St. Mark's Lion, lifted on a blue field covered with stars, until at last, as if in ecstasy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frostbound before they fell, and the sea nymphe had inlaid them with coral and amethyst.

Between that grim cathedral of England and this, what an interval! There is a type of it in the very birds that haunt them; for, instead of the restless crowd, hoarse-voiced and sable-winged, drifting on the black upper air, the St. Mark's porches are full of doves, that nestle among the marble foliage, and mingle the soft iridescence of their living plumes, changing at every motion, the tints, hardly less lovely, that have stood unchanged for seven hundred years.

And what effect has this splendor on those who pass beneath it? You may walk from sunrise to sunset, to and fro, before the gateway of St. Mark's, and you will not see an eye lifted to it, nor a countenance brightened by it. Priest and layman, soldier and civilian, rich and poor, pass by it alike regardless. Up to the very recesses of the porches, the meanest tradesmen of the city push their counters; nay, the foundations of its pillars are themselves the seats — not "of them that sell doves" for sacrifice, but of the vendors of toys and caricatures. Round the whole square in front of the church, there is almost a continuous line of cafes, where the idle Venetians of the middle classes lounge, and read empty journals; in its centre the Austrian bands play during the time of vespers, their martial music jarring with the organ notes, — the march drowning the miserere, and the sullen crowd thickening around them — a crowd, which, if it had its will, would stiletto every soldier that pipes to it. And in the recesses of the porches,all day long, knots of men of the lowest classes, unemployed and listless, lie basking in the sun like lizards; and unregarded children — every heavy glance of their young eyes full of desperation and stony depravity; and their throats hoarse with cursing — gamble, and fight, and snarl, and sleep, hour after hour, clashing their bruised centesimi upon the marble ledges of the church porch. And the images of Christ and His angels look down upon it continually.

Let us enter the church itself. It is lost in still deeper twilight, to which the eye must be accustomed for some moments before the form of the building can be traced; and then there opens before us a vast cave, hewn out into the form of a cross, and divided into shadowy aisles by many pillars. Round the domes of its roof the light enters only through narrow apertures like large stars; and here and there a ray or two from some far-away casement wanders into the darkness, and casts a narrow phosphoric stream upon the waves of marble that heave and fall in a thousand colors along the floor. What else there is of light is from torches, or silver lamps, burning carelessly in the recesses of the chapels; the roof sheeted with gold, and the polished wall covered with alabaster, give at every curve and angle some feeble gleaming to the flames; and the glories around the heads of the sculptured saints flash upon us as we pass them, and sink into the gloom. Underfoot and overhead a continual succession of crowded imagery, one picture passing into another, as in a dream; forms beautiful and terrible mixed together, dragons and serpents, and ravening beasts of prey, and graceful birds that in the midst of them drink from running fountains and feed from vases of crystal; the passions and the pleasures of human life symbolised together, and the mystery of its redemption; for the mazes of interwoven lines and changeful pictures lead always at least to the Cross, lifted and carved in every place and upon every stone; sometimes with the serpent of eternity wrapt around it, sometimes with doves against its arms, and sweet herbage growing forth from its feet; but conspicuous most of all on the great rood that crosses the church before the altar, raised in bright blazonry against the shadow of the apse. And although in the recesses of the aisles and chapels, when the mist of the incense hangs heavily, we may see continually a figure traced in faint lines upon their marble, a woman standing with her eyes raised to heaven, and the inscription above her, "Mother of God;" she is

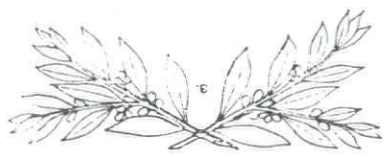
not here the presiding deity. It is the Cross that is first seen, and always burning in the centre of the temple; and the hollow of its roof has the figure of Christ in the utmost height of it, raised in power, or returning in judgement.

The third cupola, that over the altar, represents the Testament to Christ, showing him enthroned in its centre, and surrounded by the patriarchs and prophets. But this dome was little seen by the people: their contemplation was intended to be chiefly drawn to that of the centre of the church, and thus the mind of the worshipper was at once fixed on the main groundwork and hope of Christianity, — "Christ is risen," and "Chirist shall come." If he had time to explore the minor lateral chapels and cupolas, he could find in them the whole series of New Testament history, the events of the Life of Christ, and the apostolic miracles in their order, and finally, the scenery of the Book of Revelation; but if he only entered as often the common people do this hour, snatching a few momenmts before beginning the labor of the day to offer up an ejaculatory prayer, and advanced but from the main entrance as far as the altar screen, all the splendor of the glittering nave and variegated dome, if they smote upon his heart, as they might often, in strange contrast with his reed cabin among the shallows of the lagoon, smote upon it only that they might proclaim the two great messages — "Christ is risen," and "Christ shall come." Daily, as the white cupolas rose like wreaths of sea-foam in the dawn, while the shadowy campanile and frowning palace were still withdrawn into the night, they rose with the Easter Voice of Triumph, — "Christ is risen;" and daily, as they looked down upon the tumult of the people, deepening and eddying in the wide square that opened from their feet to the sea, they uttered above them the sentence of warning, — "Christ shall come."

And this thought may surely dispose the reader to look with some change of temper upon the gorgeous building and wild blazonry of that shrine of St. Mark's. He now perceives that it was in the hearts of the old Venetian people far more than a place of worship. It was at once a type of the Redeemed Church of God, and a scroll for the written word of God. It was to be to them both an image of the Bride, all glorious within, her clothing of wrought gold; and the actual Table of the Law and the Testimony, written within and without. And whether honored as the Church or as the Bible, was it not fitting that neither the gold nor the crystal should be spared in the adornment of it; that, as the symbol of the Bride, the building of the wall thereof should be of jasper, and the foundations of it garnished with all manner of precious stones; and that, as the channel of the Word, that triumphant utterance of the Psalmist should be true of it, — "I have rejoiced in the way of thy testimonies, as much as in all riches"? And shall we not look with changed temper down the long perspective of St. Mark's Place toward the sevenfold gates and glowing domes of its temple, when we know with what solemn purpose the shafts of it were lifted above the pavement of the popular square? Men met there from all countries of the earth, for traffic or for pleasure; but, above the crowd swaying for ever to and fro in the restlessness of avarice or thirst of delight, was seen perpetually the glory of the temple, attesting to them, whether they would hear or whether they would forbear, that there was one treasure which the merchantman might buy without a price, and one delight better than all others, in the word and the statues of God.

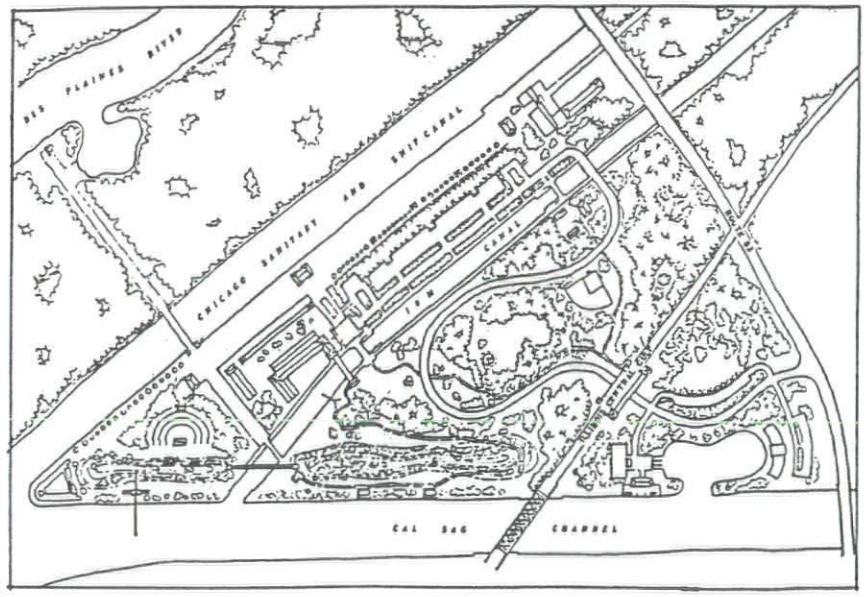
Not in the wantonness of wealth, not in vain ministry to the desire of the eyes or the pride of life, were those marbles hewn into transparent strength, and those arches arrayed in the colors of the iris. There is a message written in the dyes of them, that once was written in blood; and a sound in the echoes of their vaults, that one day shall fill the vault of heaven, — "He shall return, to do judgement and justice." The strength of Venice was given her, so long as she remembered this; her destruction found her when she had forgotten this; and it found her irrevocably, because she forgot it without excuse. Never had a city a more glorious Bible. Among the nations of the North, a rude and shadowy sculpture filled their temples with confused and hardly legible imagery; but, for her, the skill and the treasures of the East had gilded every letter, and illuminated every page, till the Book-Temple shone from afar off like the star of the Magi. In other cities, the meetings of the people were often in places withdrawn from religious association, subject to violence and to change; and on the grass of the dangerous rampart, and in the dust of the troubled street, there were deeds done and counsels taken, which if we cannot justify, we may sometimes forgive. But the sins of Venice, whether in her palace or in her piazza, were done with the Bible at her right hand. The walls on which its testimony was written were separated but by a few inches of marble from those which guarded the secrets of her councils, or confined the victims of her policy. And when in her last hours she threw off all shame and all restraint, and the great square of the city became filled with the madness of the whole earth, be it remembered how much her sin was greater, because it was done in the face of the House of God, burning with the letters of His Law. Mountebank and masquer laughed their laugh; and went their way; and a silence has followed them, not unforetold; for amidst them all, through century after century of gathering vanity and festering guilt, the white dome of St. Mark's had uttered in the dead ear of Venice, "Know thou, that for all these things, God will bring thee into judgement."

To Be Continued.



MSD INLAND WATERWAY SYSTEM PROJECT

A Proposal for a Multi-Faceted Interpretive Center
and the Planning of a Major Cultural and Recreational Park
Facility in Northeastern Illinois by
Decker and Kemp



The Metropolitan Sanitary District (MSD) is one of the most important factors in the Chicago region's development as a densely populated, diverse, and vitally active community. The health and welfare of those who live and work in the region has been shaped by the work of the MSD, and one of the central features of that work is the Inland Waterway System.

In the 19th and 20th centuries, the waterways solved the health and sanitation problems that constrained the growth of the region, at the same time that they connected the region to markets and resources beyond our view. Today, with the pioneering improvements that the MSD has made in wastewater treatment facilities, these cleaner waterways can take on a new role in recreation and cultural development. Boating, fishing, and a myriad of other activities can now be integrated into the life of the waterways.

The waterways can also become important educational resources, telling us about the character of the land we live on, and giving us a glimpse of the physical and social character of our region. The geology, ecology, and geography of northeastern Illinois are clearly reflected in the waterways, as is the culture of human settlement.

The chosen site is an excellent location for illustrating all of these factors: here are two of the three major waterways created by the MSD, a segment of the historic I & M Canal, a railroad right of way, and thousands of acres of forest preserve.

The following are thoughts on a comprehensive and integrative use of this site:

General Project Strategy

In working on the schematic designs of site and program, a wide range of programs and features have been examined. From this array, final recommendations are evident, which, taken together, provide the broadest and most comprehensive means by which one can experience the site.

Three general strategies for the work are established: to create a successful Interpretive Center and supporting facilities; to develop the site as a public park; and, tying these together, to create connections to other related regional resources. This series of alternatives are then based on two conceptions related to the use of the land and held together by the conceptual intent to link the site to it's larger context.

I. The Interpretive Center and Supporting Facilities

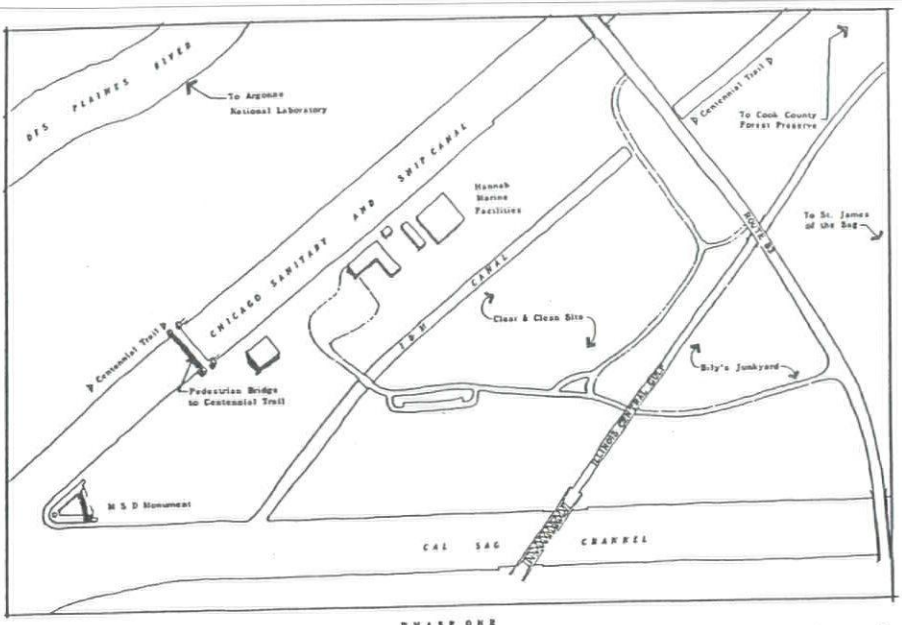
The first is a fully developed and multi-faceted Interpretive Center, with a range of temporary and permanent exhibits, as well as an Interpretive Trail, with additional exhibits posted at various places across the site and beyond. The various components of the Center would bring the Inland Waterway system to life for its visitors.

II. The Site as Public Park

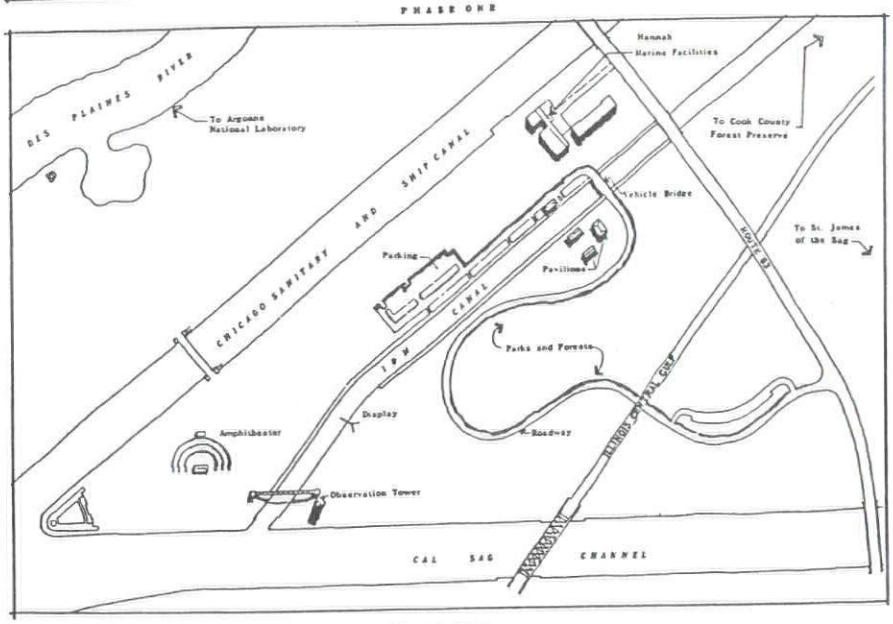
The whole site should be treated as a park, a park which embodies the midwestern landscape traditions of such landscape makers as Jens Jensen and Frederick Law Olmsted. Their works derived from a concern for the natural and vernacular character of the region's landscape. Not only will interpretive activities take place in this setting, but a wide range of passive and active park related activities as well. This will bring visitors to the site at every season, to relax, to hike, and to stroll, while becoming involved in the exhibits and programs of the Center.

III. Connections

The site should be integrated with and connected to as many related regional and local resources as possible. Thus, waterway access points for ferries and boats, recreational trail systems, a passenger stop on the Illinois Central Gulf railroad which



PHASE ONE



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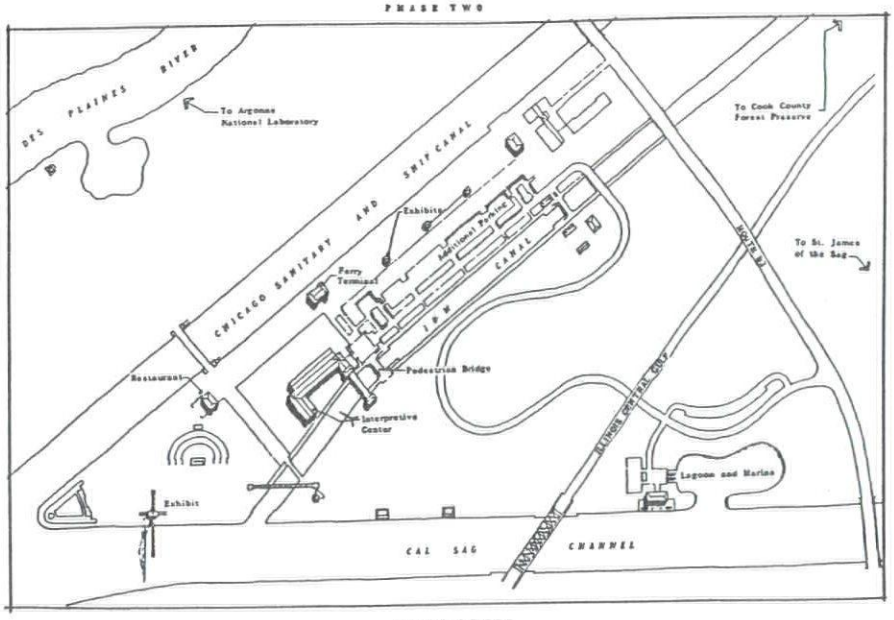


PHASE THREE

runs across the site, and connections to the proposed MSD Centennial Trail are created.

For more intense study of matters related to the waterway system, a Research Institute is planned in addition to the Interpretative Center. This could become the focal point for all reseach related to the waterway system: a coordination point and clearinghouse for all those working to understand the role that this system has played in the development of the region. The Institute could even assume national prominence by becoming the site for research into issues related to all of the Inland Waterway systems throughout the country.

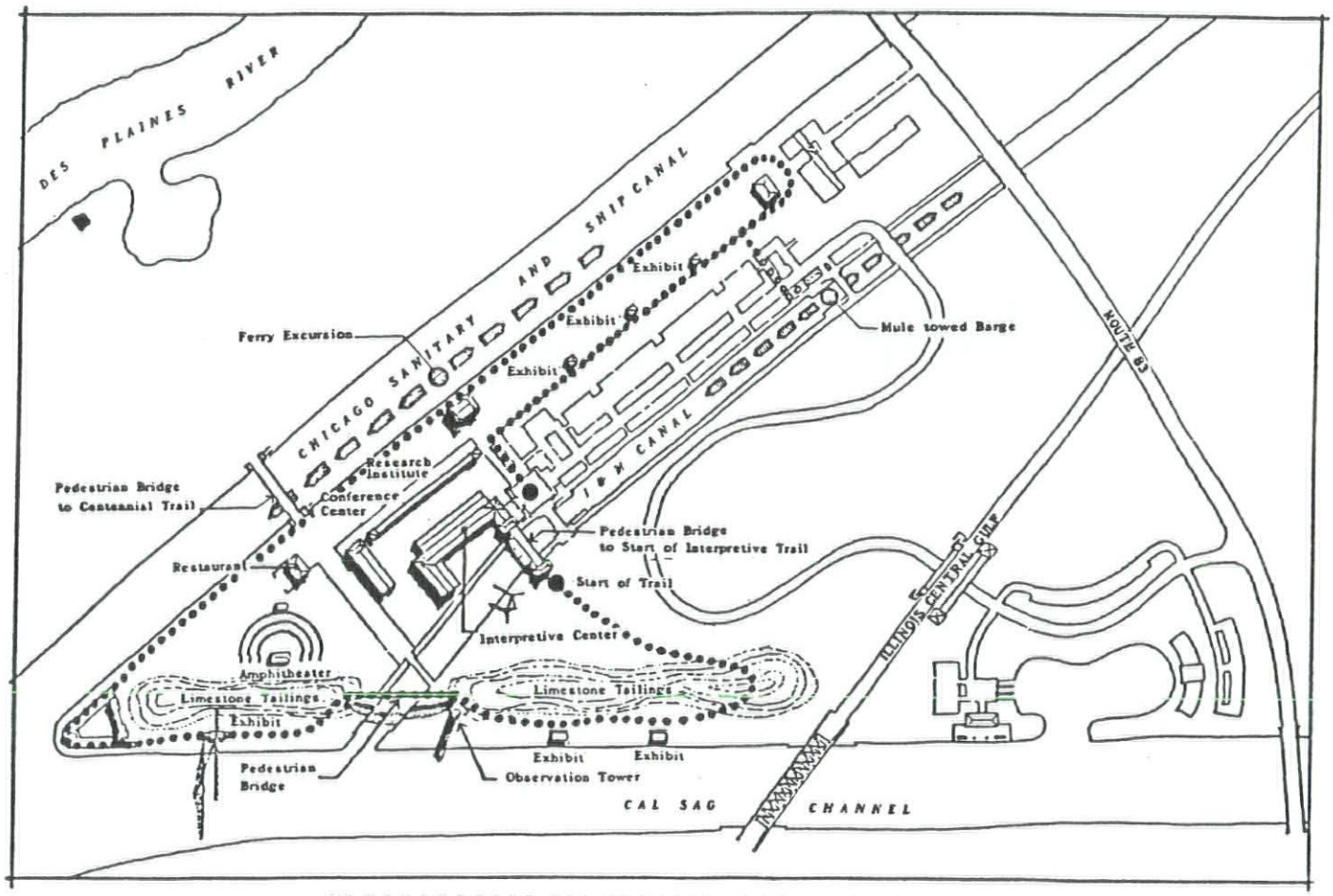
The architecture of the Interpretive Center, like the landscape architecture of the park, should derive from the vernacular character of the structures that have historically been found along the waterway system. Thus, they would be constructed of the same local limestone and constructions. In addition, however, the detailing and decorative program of the architecture raises the structures to a level appropriate to their institutional use, and above the strictly utilitarian.

The following are recommendations for the use of the site to accomplish each of the three site strategies:

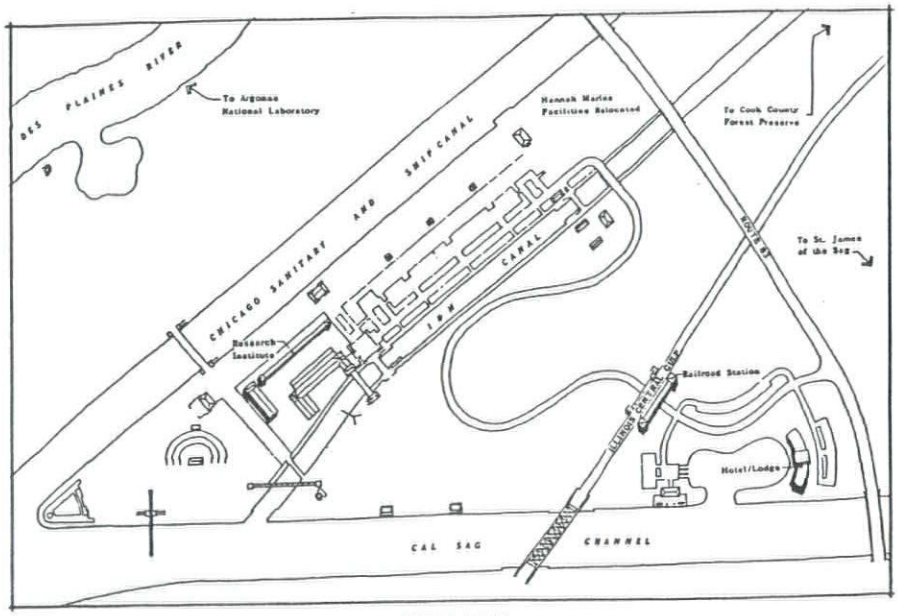
Recommendations for the Site — The Development of an Interpretative Center

We imagine an Interpretive Center in which numerous factors are woven together, so that a visitor can experience the Waterways in all their richness and complexity. Every physical aspect of the site, the natural features of its geology and geography, its landscape treatment, its history, and the architecture of its buildings should be integrated with the exhibits. The entire site, in fact, should be a series of indoor and outdoor exhibits, the result of which is a comprehensive vision of the history and future of the waterways.

The site should also provide for a range of related activities that focus and build upon the interpretive program: canoeing and boating on the waterways; camping and hiking along the National Heritage Corridor. In the Forest Preserves, the site could provide visits to historic sites up and downstream and trips to the observation tower to get a wide view of the site and the city in the distance. All these things deepen the experience of visitors and bring greater numbers of public to the Center.



INTERPRETIVE CENTER / INTERPRETIVE TRAIL

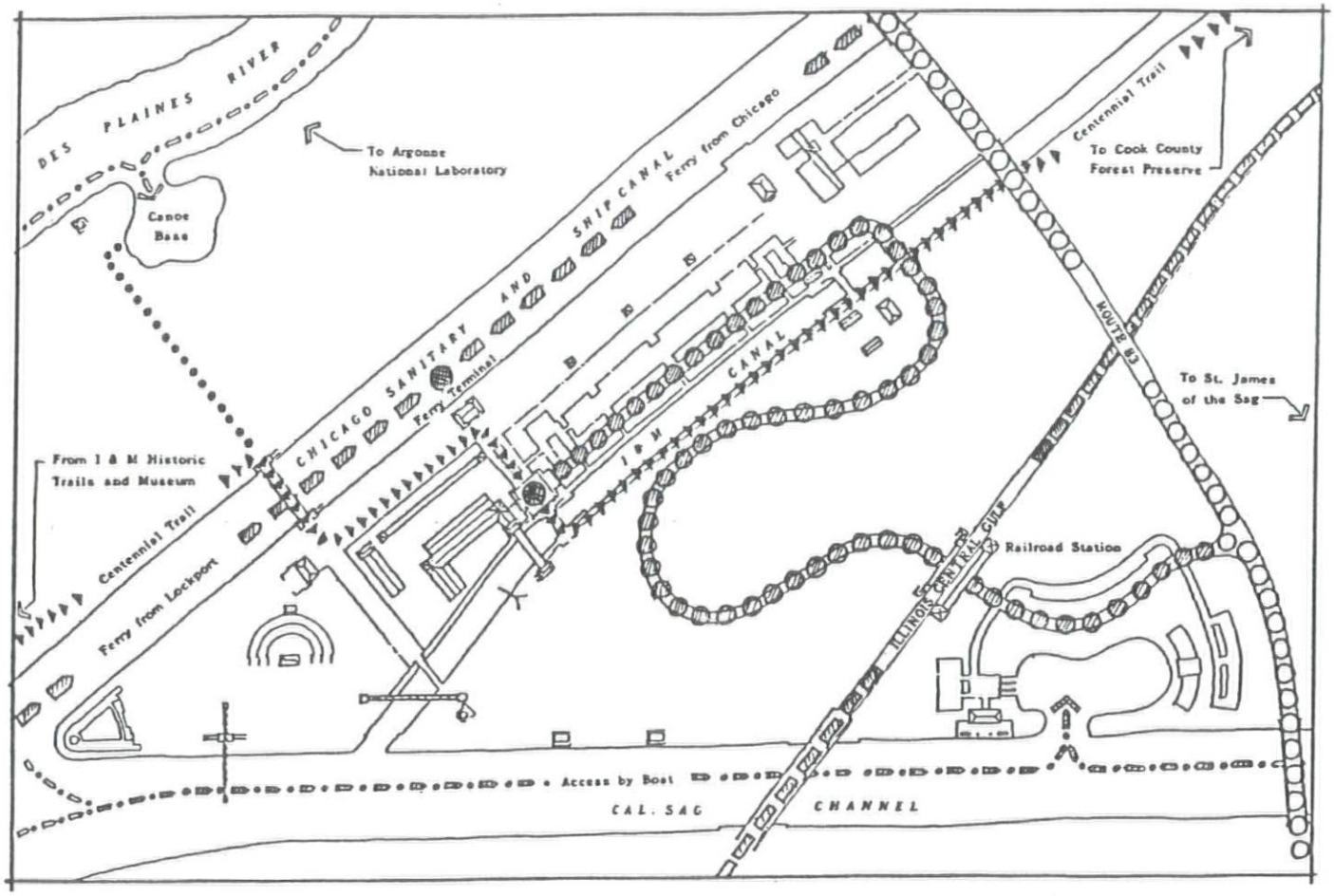


PHASE FOUR

A major goal is to create a connection between the shape of the land and the history of human activity on that land. Our cities and towns have always grown up in response to the opportunities presented by natural resources and the challenges posed by those features. To the extent that visitors are aware of this context, the meanings and character of the struggles and achievements of the past and the challenges ahead are revealed to them. This Center can be a major landmark in connecting the region's citizens and visitors to a meaningful past and suggesting a sensitive and vital future.

The Interpretive Center and Supporting Facilities

The program of the Center should be designed to take full advantage of the physical characteristics of the site. An interpretive program is envisioned that encourages visitors to move throughout the site to visit exhibits on the Inland Waterway system that examines its creation, the land in which it is located, and the growth and history of human settlement along it. These areas should include:



I. An Intepretive Center and Exhibition Building that consists of three basic zones. The first zone is an entry and orientation area where visitors can have an overview of the activities of the Center and a look at the resources up and down the waterway system. Included is an entry and orientation area, where visitors can get an overview of the activities of the Center and a look at the resources up and down the waterway system. Also, an exhibition area where permanent and temporary exhibits could be arranged. Exhibits and basic information on the following subjects could be part of the materials: the geology of Northeastern Illinois; the digging of the I & M Canal, its main channel and the Cal-Sag Channel; the Northeastern Illinois landscape; the working ports and waterway commerce, both the historic I & M Canal and the contemporary main channel; the history of the settlement of the region; and the archeaology of Northeastern Illinois. An auditorium, where visitors can see various types of presentations related to the waterway system would complement the Interpretative Center.

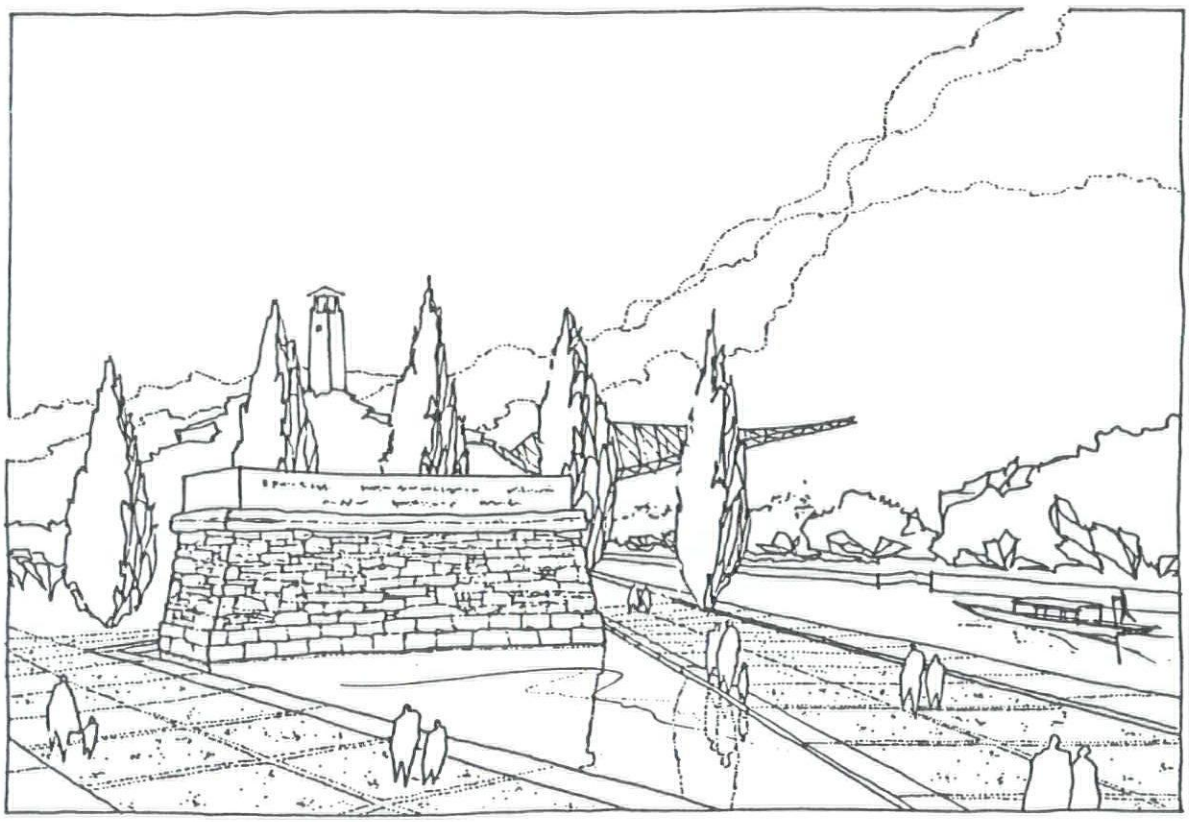
II. A Research Institute and Conference Center could focus on research activities in areas related to inland waterway systems, a location for archival materials now held by the MSD, and a repository for similar materials from a host of sources and institutions.

III. A public landing, perhaps operated by a concessionaire could feature ferry boat excursions to a range of destinations up and down the waterway systems. The ferry could be a replica of the Juliet, which was the first craft to navigate on the Main Channel. The ferry could likewise be used to bring visitors to the site from locations as remote as downtown Chicago, Lake Calumet, and Lockport or beyond along the Centennial route.

IV. Restaurant and dining facilities, both indoor and outdoor and operated by a private concessionaire, could both serve visitors and provide a source of income for the Center.

V. An Interpretive Trail which begins at the Interpretive Center and continues through the park and along the waterways to various exhibits. The Trail can be picked up at numerous locations, so that hikers, train borne visitors or boaters can easily find their way along the path. The key features of the Trail include: an observation tower that would afford stunning views of the surrounding landscape; a bridge between the Main Channel and the Des Plaines River with the construction of a portage and small conoe base for recreational boaters to stop and walk the Trail and visit the Center; an outdoor amphitheater; the renovation of a portion of the I & M Canal used for short trips between replicas of locks on reproductions of the mule-towed barges that originally traveled the canal; the use of a portion of the Main Channel waterfront as an exhibition of contemporary Channel commerce in a working port; the use of a portion of the Cal Sag Channel waterfront for reproductions of equipment and activities used to originally create the channels; and other exhibits along the trails that illustrate the region's geology, archaeology, and cultural history.

VI. A Memorial at the point of land that marks the confluence of the channels. Limestone would be cut out of this flat plateau and raised to make a roughly laid masonry wall to hold back the tailings be-



hind it. In front of the wall and filling in the excavation is a still pond of water. The whole composition is intended to acknowledge the efforts, the courage, and the sacrifices of those who struggled to create the waterway system and to provide a reposeful and contemplative setting from which to consider the channels, the tailings, and the landscape.

The Site as Public Park

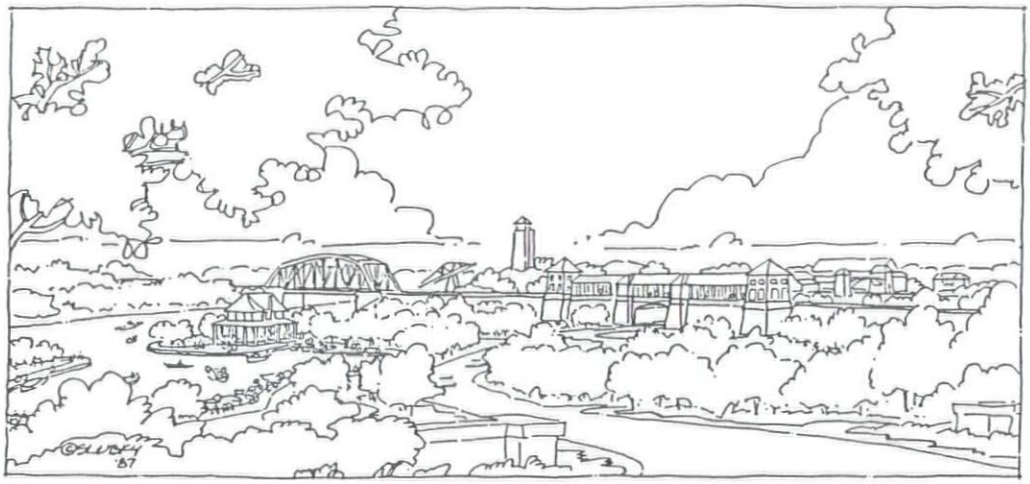
The overall character of the site should be a public park, created in light of the best traditions of vernacular Midwestern landscape design. The site should incorporate the following features:

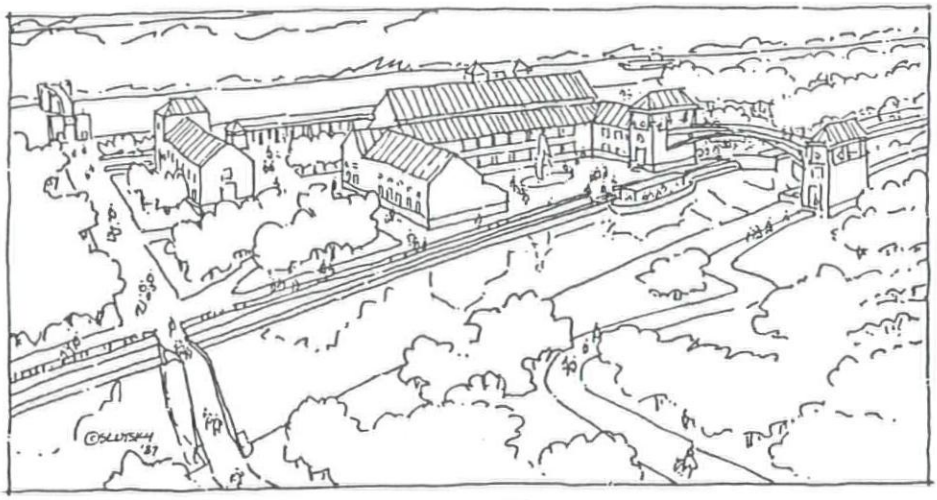
I. Meadows and groves of trees for picnicing and other passive park activities: strolling, sitting, and stargazing.

II. A landscape organized to present the native plant materials and landscape features of the region.

III. Areas for recreational park activities, such as biking, hiking, jogging, softball, soccer and casual football, and volleyball.

IV. A boating lagoon and marina on the southern portion of the park. This facility should feature launching ramps for public boating, and be capable of handling both small power boats and other craft such as canoes and kayaks. The marina structure should include a small orientation area, a place for maps, and a small exhibit describing features along the waterways. The activities of the Center should be introduced to visitors who come to the site by water. Further, the marina should have appropriate support facilities for boaters, including automobile and





boat trailer parking.

V. A small lodge or inn, featuring perhaps 100 guest rooms and associated facilities. This would provide accommodation for visitors and space for conferences and other activities of the Research Institute and Interpretive Center.

Connections

Important activities and resources related to the Inland Waterway System occur up and down its entire length. These resources can provide greater understanding and enjoyment for visitors and should be identified and incorporated into the programs of the Center. More specifically, connections to the following sites and activities should be established:

I. The 23-mile MSD Centennial Trail. This proposal suggests that the trail should enter the site from the east along the I & M canal, travel through the parks on site, wind around and to the Interpretive Center, cross the Main Channel by bridge, and continue north to the land between the Channel and the Des Plaines River.

II. Recreational use of the canal and riverway system. There is a more complete discussion of these features above: this proposal incorporates opportunities for private boating, as well as the creation of a public waterway ferry, home based at this site.

III. Hiking and camping activities and foot and bike trail systems of the adjacent 12,000-acre Cook County Forest Preserve.

IV. The I & M National Heritage Corridor. Many of the important sites along the Canal have been identified and are already part of an interpretive network.

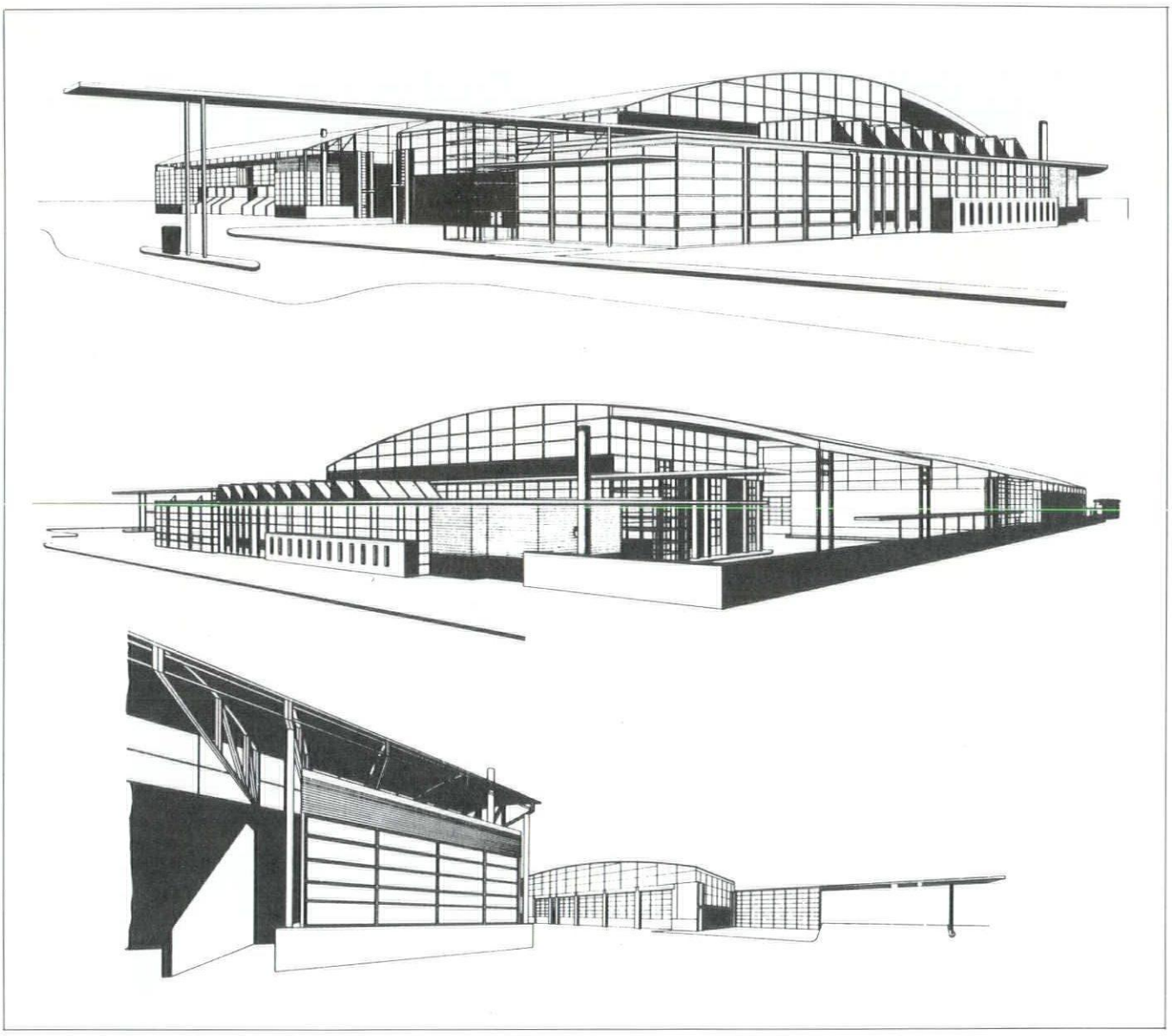
V. The Illinois Central and Gulf Railroad. A new passenger stop is suggested, from which visitors can use the park, become involved in the Center, or connect to water-based transportation for a trip up or downstream. The station itself forms a gateway to the site from the north.

In the course of creating the schematic designs for this site, many alternatives could be, and should be, altered, edited, subtracted, or built upon. Also, a project of this magnitude needs to be brought to life through the coordinated efforts of a variety of public and private agencies and cooperative ventures. Local, state, federal roles in various aspects of this work, as well as a public/private cooperative partnership, could achieve the best results in achieving certain elements of the project.

INTERPRETIVE CENTER/INLAND WATERWAY SYSTEM Northeast Illinois
Decker and Kemp, Architects
The Metropolitan Sanitary District, Clients
Morgan Construction, Construction Consultants
Steve Christy, Landscape Architect
Rael D. Slutsky, Architectural Delineator

BLOOMINGDALE PUBLIC WORKS

An Ensemble of Shed-like Structures Compose This High Industrial Public Works Project by Perkins & Will



This 40,000-square-foot complex houses the Village of Bloomingdale's water, sewer, and street departments. The project consists of three principal buildings and a service yard, as well as bulk material storage facilities for salt, gravel, and sand. Located within the complex is an enclosed parking structure for public works vehicles, Village workshops for the Water Department, and a repair facility for Village and police vehicles. Support facilities such as a locker room, lunchroom, training room, and offices are also provided.

Given the similar large span function of the vehicle storage and vehicle repair buildings, these two structures utilize clear-span bowstring truss roofing systems. Formally, these buildings are treated as a large extruded shape which is then split at the two-thirds point to form the protected service court.

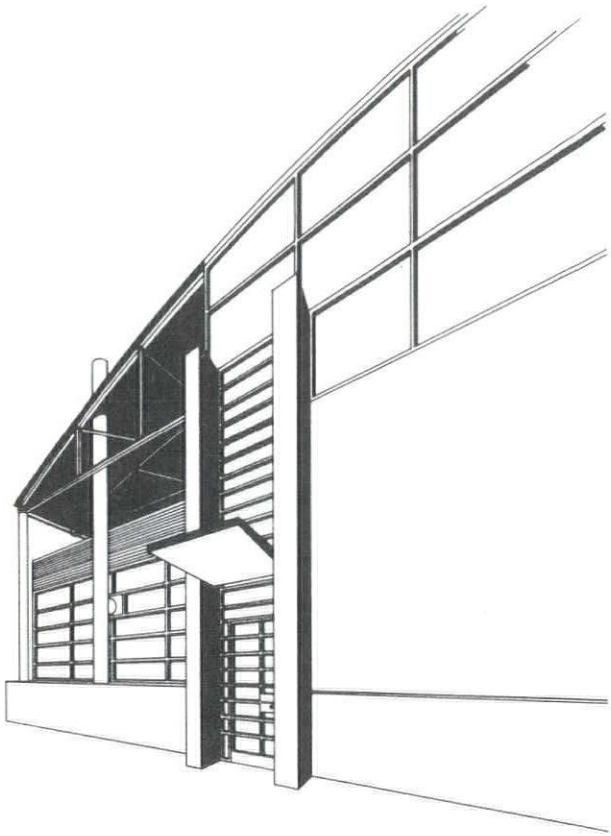
Because the roof serves as a unifying form for these structures, the plan is free to conform to the various functional requirements. As a result, the design is an ensemble of "shed-like" structures, incorporating both enclosed as well as open spaces under one roof form. The covered open spaces are utilized as outdoor work areas in summer and protected work and materials storage areas in winter.

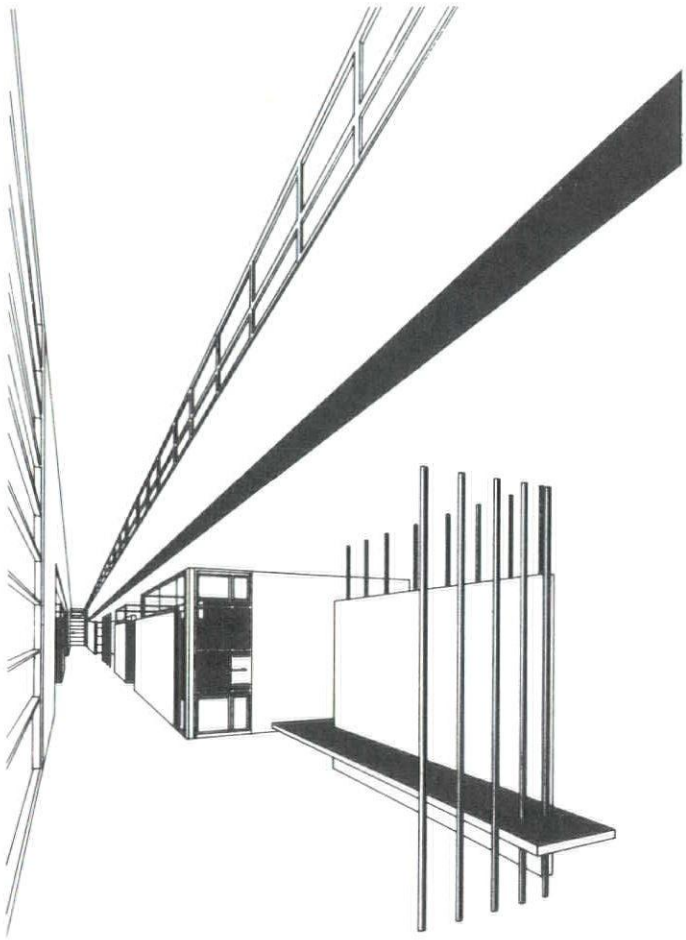
The office/employee facilities building and the privacy wall on the south side of the site define the edge of the composition, as well as screen adjacent residential properties from the industrial activities within the site.

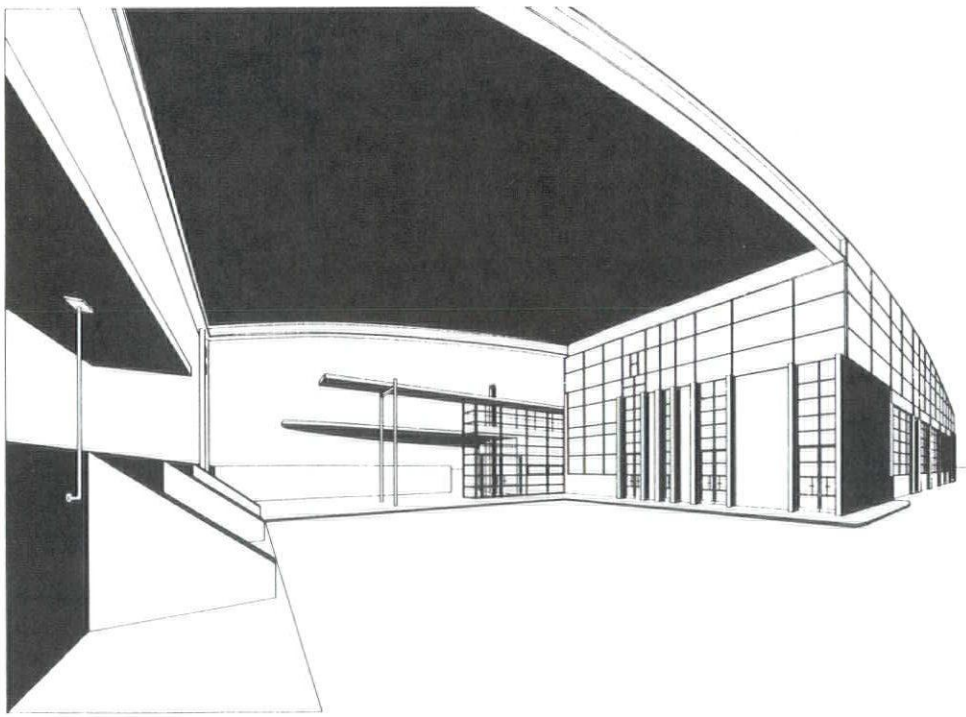
Building materials are steel, glass, and concrete.

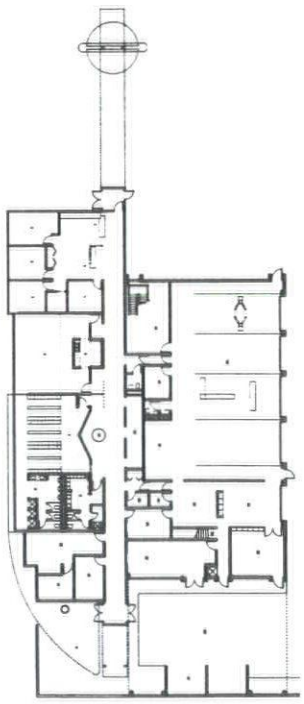
BLOOMINGDALE PUBLIC WORKS FACILITY Bloomingdale, Illinois

Perkins & Will, Architects
Village of Bloomingdale, Clients
Mid Continent Engineering, Structural Engineers
Perkins & Will, Interiors
Perkins & Will, Landscape Architects
Andrew Metter, Design/Illustrator





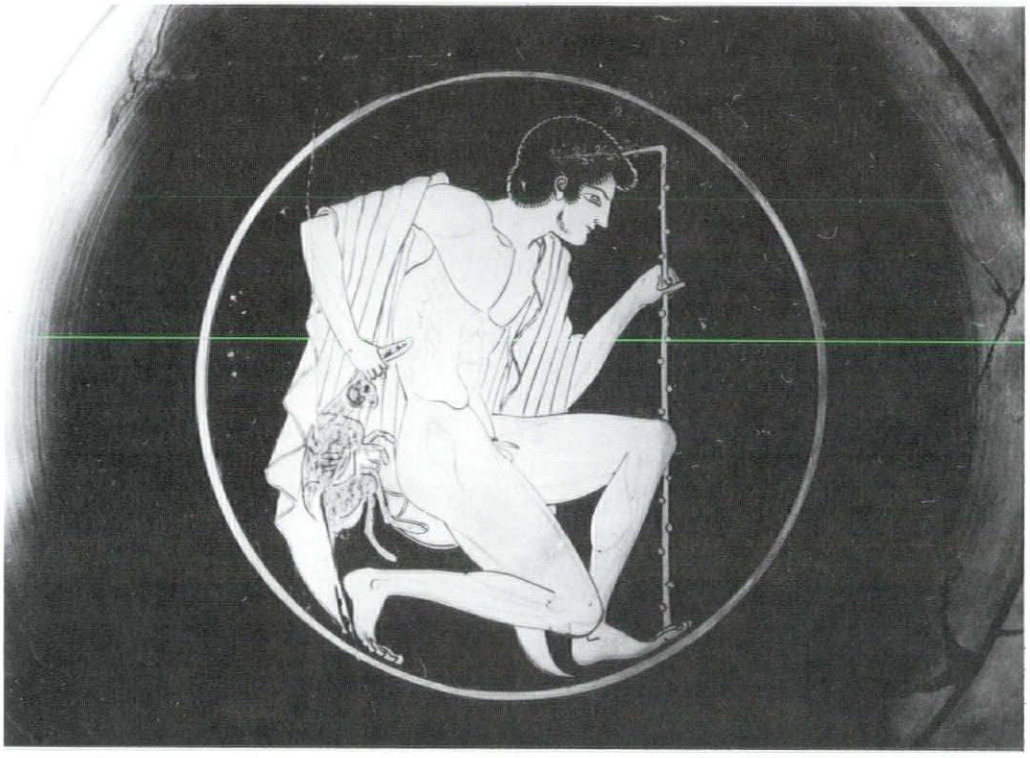




THE HUMAN FIGURE IN EARLY GREEK ART

Logos Replaces Mythos: The Image of Humanity Evolves in Early Civilization

By Irene Pentzaropoulo



Red-Figure Kylix, Attic, circa 500 B.C.

The exhibition, "The Human figure in Early Greek Art," presently installed at The Art Institute of Chicago (February 18 through May 7) and set to travel by the National Gallery of Art and the Greek Ministry of Culture, examines the representation of the human figure in Greek Art and History from a period of 1100 to 470 B.C. The objects on display – over 67 examples – are shown in such raw materials as clay, marble, and bronze, and detail the emergence of the human figure as main Greek decoration from the early red and black figures on vases to the classical marble masterpieces of the Acropolis.

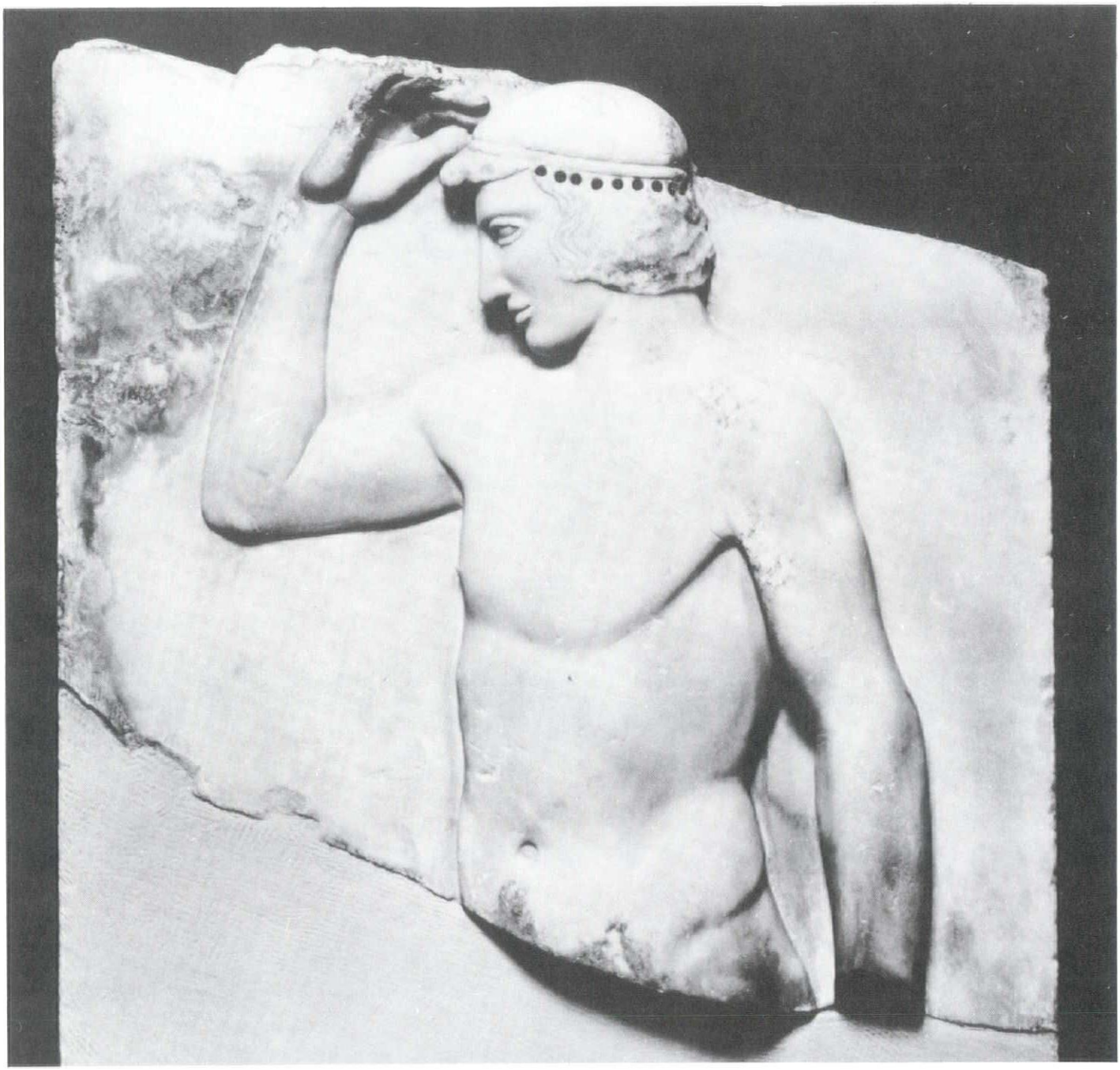
The fundamental change of the human form in the Greek Art started in 1100 B.C., the beginning of the dark ages. After the destruction of Mycenean Civilization, which used mostly floral and marine patterns and long after the decadence of the Minoan civilization, which also had the same pattern preference but in a more flowing style, the historic period of Greece starts under difficult conditions: poverty and the lack of means. This period, during which iron was used for the first time, is known as the beginning of *logos* replacing *mythos*.

The beginning of change is marked in the transformation of the decoration and form of Greek vases. Around 1100 B.C., a more linear, geometric patterning evolved including the shapes of the vases, which changed in the neck, belly, and handles in favor of a more equally developed and proportioned silhouette. Whereas the Myceneans prefered more rounder shapes, the Greeks in this era gave a more dynamic shape to the vases with an emphasis on the complete separation of parts.

In the exhibition, one of the more explanatory examples of the new trend in Greek Art is detailed in an Attic clay amphora made during the late Geometric period in Athens, circa 750-735 B.C. It portrays a dead officer surrounded by mourning women. A group of soldiers stand in the second zone of the vase and represent the participation of his compatriots at the funeral. The artist here tried to express how unable a strong man is in the face of death. Man is looking to find his abilities, to understand nature, and to realize his limitations: *logos* replacing *mythos* and the seed of classical eternal beauty starting to flourish in Greek Art.

A similar scene, from a woman's death, is represented in a protoattic clay hydria from the 8th-Century B.C. The vase belongs to the Orientalizing style – a geometric style with plastic ornaments added and looser linear design. The neck of the vase is decorated with women, who probably are dancing in a religious ceremony. The belly of the vase presents a deer and straight vertical lines on each side.

A special group of items on display are



Votive Relief. Attic Workshop, circa 470 B.C.

the clay statuettes representing men, women, and animals, which were used as dedication objects in different temples. Extremely popular in their times and massively produced to cover religious needs, these little statues often present a rare artistic value and reflect the trends of the larger scale statues, from which they were unavoidably influenced. The oldest item is a terra-cotta statuette of a Centaur — a mythological creature that is half man, half horse — dated at the end of the 10th-Century B.C. Different techniques were used to produce this unique piece. The humanlike torso is solid and made by hand; the horselike body is cylindrical and made by using a wheel. The head with the big ears, hands, and legs express power and strength. Excellent quality clay and fine linear decoration cover this unique item.

Other terra-cotta figurines are displayed in the exhibition: a horseman associated with wealth and power found in Tanagra Boeotia from the 6th-Century B.C. and female figures mostly associated with lamentation and grief found in Sellada and Thera. A small perfume container in the shape of a kneeling boy is a rare example of what this art was able to produce. A young boy with his arms symmetrically raised, with extremely expressive fists, kneeling, and with big black eyes is a unique form for a vase of its kind. The mouth of the vase is on top of the boy's head, but from a general view seems to be more a statue than a vase.

Human figure statuettes have not been made only in terra-cotta but in bronze as

well. The island of Samos was a prominent artistic center, and these precious little statuettes were exported all over the eastern Mediterranean.

The exhibit presents several examples of this art, which, like the terracotta ones, were used for dedication to the gods. They also reflected trends in monumental sculpture. It is known that the greatest sculptors used bronze to create their masterpieces, such as the Charioteer of Delphi.

Bronze statuettes were extremely precious because of the material. Bronze, an alloy of copper and tin, was imported to Greece from the near east of Cyprus. There are two main categories: cast solid statuettes and hammered sheets with relief decoration. The statuettes on display cover both groups.

A Flute Player, 8th-Century B.C. found in Sparta, is a solid cast statuette. The position of the human figure, which is linear without anatomic detail and in an elliptical form, creates triangles and soft corners. The warriors on the other hand are more sophisticated as far as anatomic details are concerned and reflect a solid strength properly related to the represented persons.

The most impressive objects in the exhibition are the marble monumental statues. The eye-catching *Kouroi* with the heroic nudity and *Korai* with the fully pleated dresses are immortal symbols of youth and beauty. The human figure in early Greek Art is at its best as it emerges from these young male and female forms from the 6th-Century B.C. Their mysterious smile — the archaic mediama — is characteristic of their expression. These colossal statues were produced as either a grave of a teenager or as dedication figures to female gods. The famous Erechtheion on the Acropolis in Athens has a colonnade consisting of *korai*. Six statues, three *Kouroi* and three *Korai* show the *kleos* (glory) of youth and are the focal point of the exhibit.

The "Kouros of Thera," preserved up to the knees, with his left leg forward (typical of most of them), hands attached to his square body, and a strong square face is a typical example of the power of youth. The other two, the *kouros* dedicated to Apollo, with soft lines, more details in the body parts and facial characteristics, as well as the "Ephebe from Thrace," who unlike the majority of *kouroi* are dressed, offer insight into the variety of this stereotyped, stylized object.

A square marble relief made at the end of the 6th-Century B.C. shows another aspect of the Greek plastic art. Carved in Pentelic marble, it depicts two men playing a game similar to hockey, using a small ball and sticks, while other men wait their turn.

A unique piece, the statue of Theseus and Antiope found in Eretria about 500 B.C. represents Antiope, the queen of the Amazons, carried reluctantly by Theseus. The two torsos are beautifully united, athough the expression of Antiope (looking at the opposite side) shows clearly that she is following Theseus unwillingly.

A well preserved head of a bearded male found on the Athenian Acropolis, circa 500 B.C. with color traces, is a portrait of an Athenian citizen. It is one of the latest examples of Archaic Art, just before the beginning of the Severe Style, the early phase of Classical Art.

The "autodiadoumenos" (self-crowning) is an example of the later Severe Style that developed circa 470-460 B.C. This relief made after the glorious victory of Greeks over the Persians represents a victorious boy athlete, who puts a wreath of victory on his head. It reflects the self-confidence of Athenians, as well as awareness for freedom and human modesty in front of the divine, absolute power. Grace and simplicity characterize this piece, which by itself can show what this exhibit is all about: trust to the human potentials, human values, and dignity and devotion to ethnic freedom, which comes from inner freedom as my old teacher in school, Ms. Tzela Apostolopoulou used to preach.

The exhibtion, "The Human Figure in Early Greek Art," is installed at The Art Institute of Chicago, February 18 through May 7. The exhibition, with selections from permanent collections of four museums in Athens and several regional museums in Greece, is organized by The National Gallery of Art and the Greek Ministry of Culture.

Irene Pentzaropoulo is the Greek Culture Attache, Consulate of Greece in Chicago; photographs are by Kathleen Buckalew, photographer at The National Gallery of Art in Washington, D.C.

Marble Group of Theseus and Antiope. Attic Workshop (?), 500-490 B.C.

VIEWS OF ROME

Famous Sites and Monuments—the Eternal City the Focus of an Exhibition Installed at the Indianapolis Museum of Art

The Indianapolis Museum of Art presents 81 drawings and watercolors in the exhibition "Views of Rome: Watercolors and Drawings from the Collection of the Biblioteca Apostolica Vaticana," March 18 through June 4. This collection, never before shown outside the Vatican, is making its first North American tour.

The exhibition provides a visual tour of famous sites of antiquity and the monuments of the Christian era with Europe's foremost draughtsmen as the interpreters. Jan Brueghel the Elder, Claude Lorrain, Pozzoserrato and Richard Wilson are joined by many lesser-known, but equally capable specialists in topographical drawing.

Rome, and owned since 1933 by the Vatican Library, the intimate

Selected from the collection amassed by Thomas Ashby, a director of the British School in and detailed drawings in "Views of Rome" were created in the 16th through 19th centuries. They provide a chronological account of the physical changes and alterations of the ancient monuments and ruins of the city. These works of art reflect the diverse artistic styles and schools prevalent during the 300-year period in which the works were created.

Beginning with views of St. Peter's Cathedral under construction, the exhibition crosses the Tiber River to the Colosseum, Forum, and Capitol. It passes St. John Lateran, Santa Maria Maggiore, and the Piazza del Popolo before leaving the city through the ancient gates in the Aurelian wall to cross the Campagna to neighboring Tivoli, Frascate, and Lake Nemi. Many of the vistas depicted en route have disappeared beneath modern Rome.

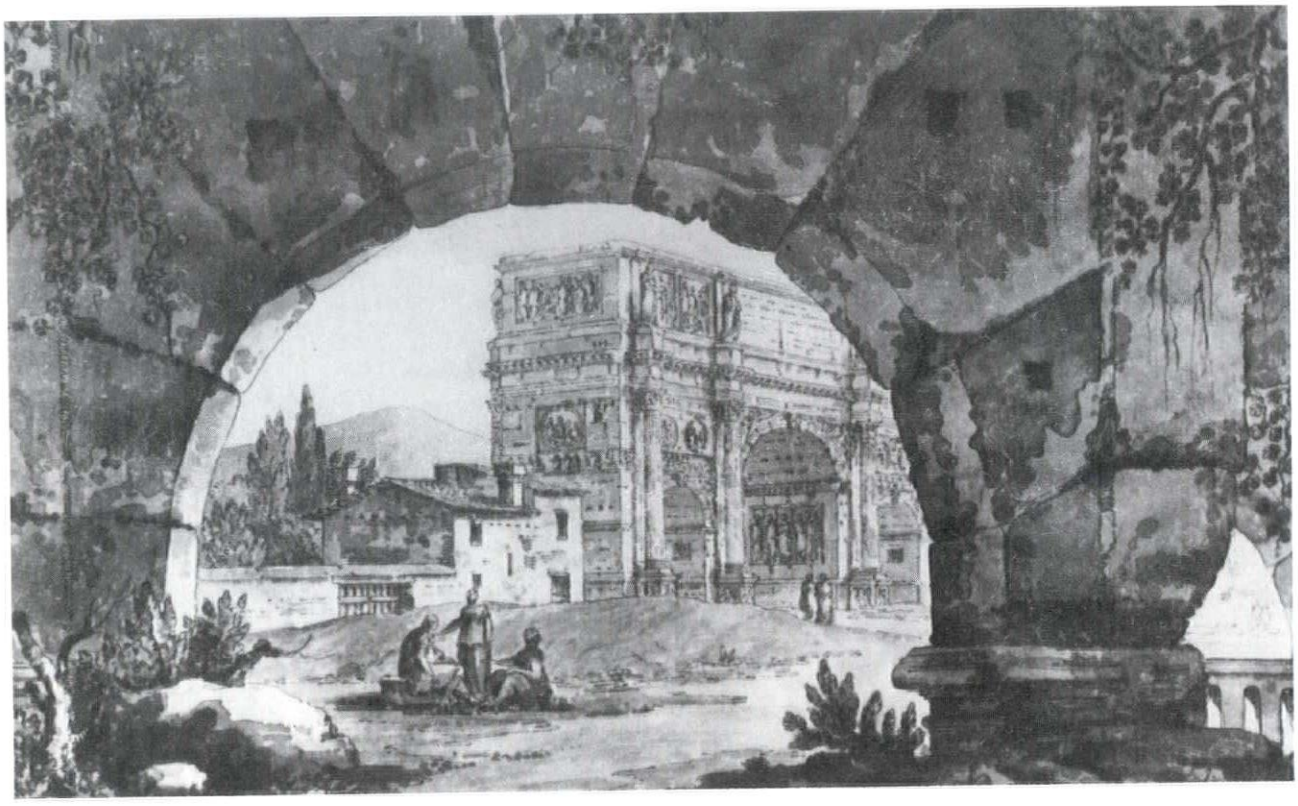
Prior to its North American tour, the exhibition opened at Galleria Sistiniana in Vatican City in April, 1988. "Views of Rome" is a joint project between the Smithsonian Institution Traveling Exhibition Service (SITES) and the Biblioteca Apostolica Vaticana.

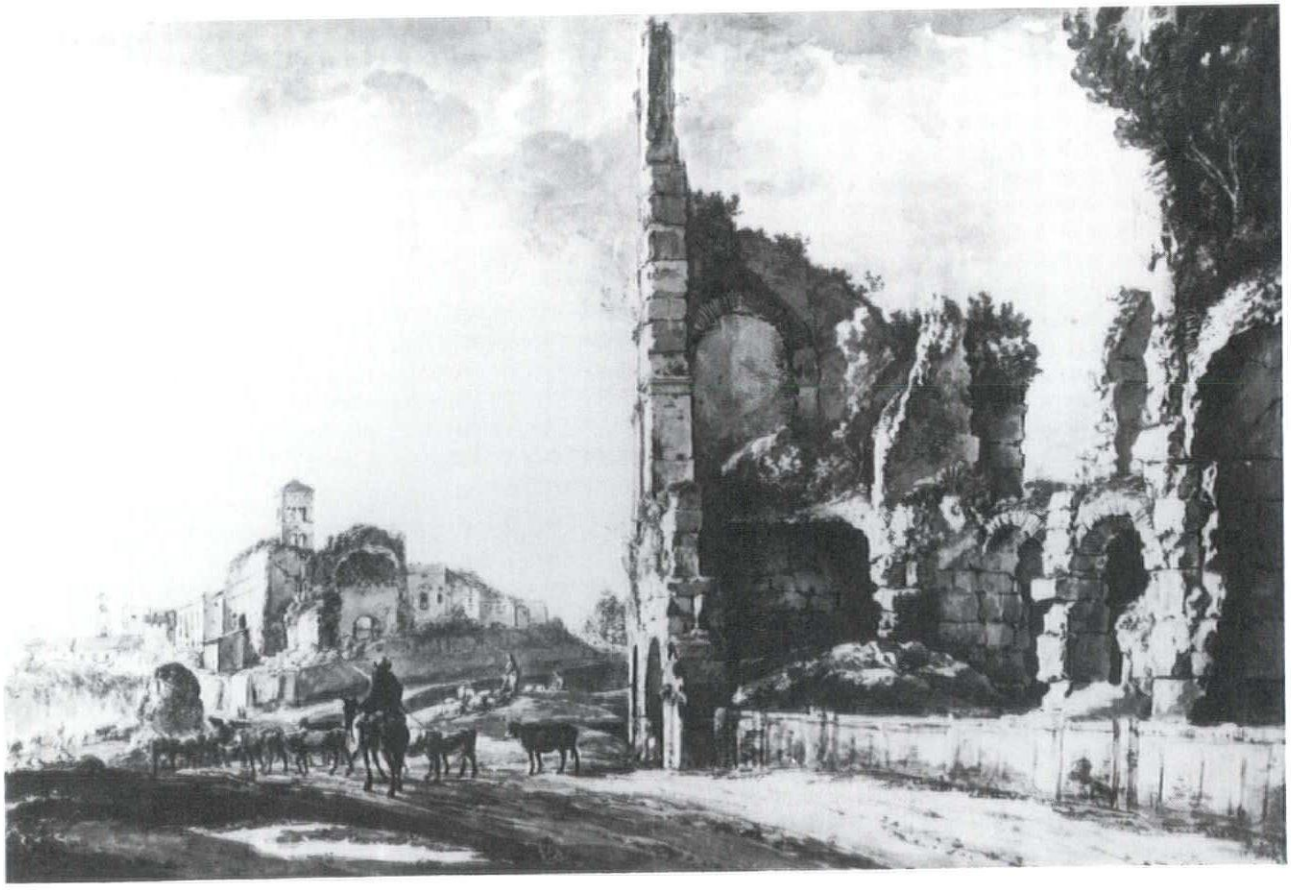
The works were selected by Donald McClelland, exhibition coordinator and curator for SITES, and Raymond Keaveney, assistant director of the National Gallery of Ireland. IMA curator for the exhibition is Martin F. Krause, curator of prints and drawings.

"Views of Rome" is accompanied by a 300-page fully illustrated catalogue published by Philip Wilson/Scala Books. Each work is complemented by a historical description or observation of the site as recorded by early witnesses. These selections were taken from the diaries, letters, and literary works of such writers as Castiglione, Shelley, Goethe, Stendahl, and Gibbon. Catalogue entries were written by Keaveney and introductory essays were contributed by the Rev. Leonard Boyle, Marc Worsdale, and McClelland.

Following its close in Indianapolis, the exhibition will travel to The Cooper-Hewitt Museum, New York, (August 5 through October 20); Santa Barbara Museum of Art, Santa Barbara (November 17 through January 8, 1990); The David and Alfred Smart Gallery of the University of Chicago (January 17 through March 18, 1990); and Societe du Palais de la Civilization, Montreal, Quebec, (June 2 through October 2, 1990).

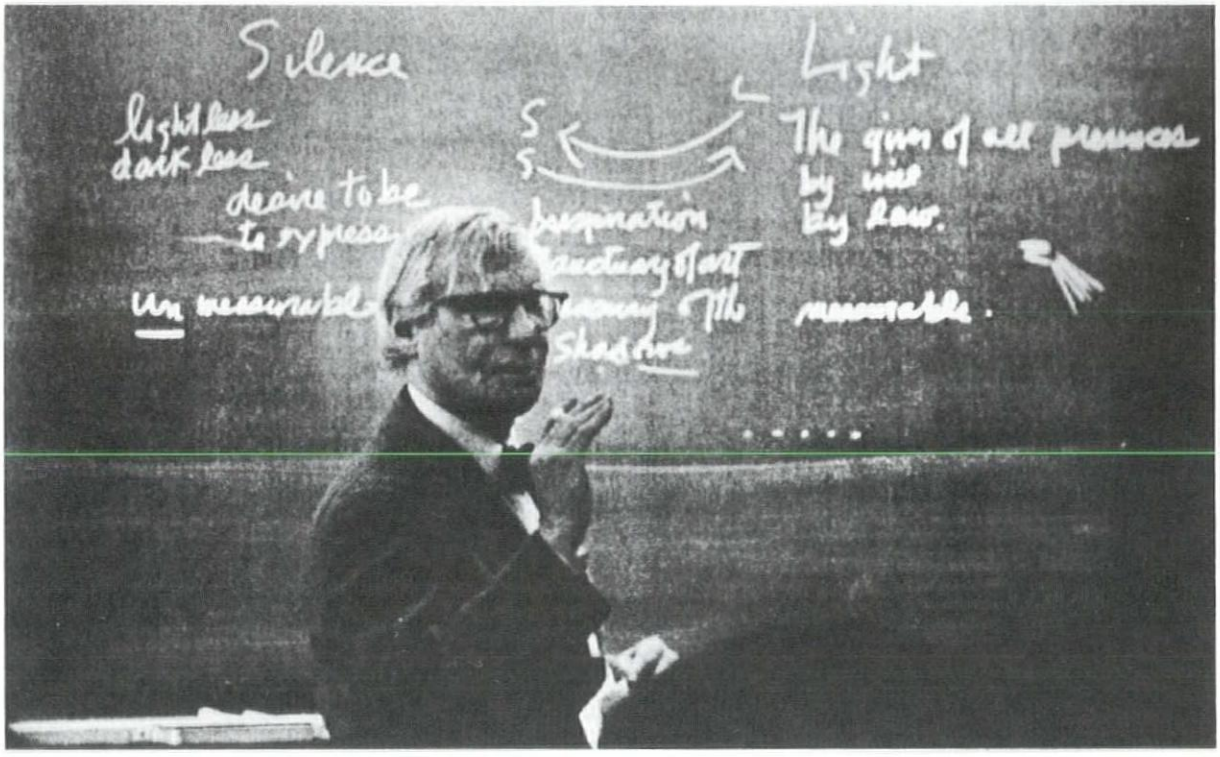
Above: Castel Sant'Angelo by Giovanni Battista Busiri. Right, Above: The Arch of Constantine by Giacomo Quarenghi. Below: The Colosseum with the Temple of Venus and Rome by Jakob Philipp Hackert.





LOUIS KAHN

Light and Space—Kahn's Midwest Projects the Subject of a Recent Exhibition at the Art Institute of Chicago



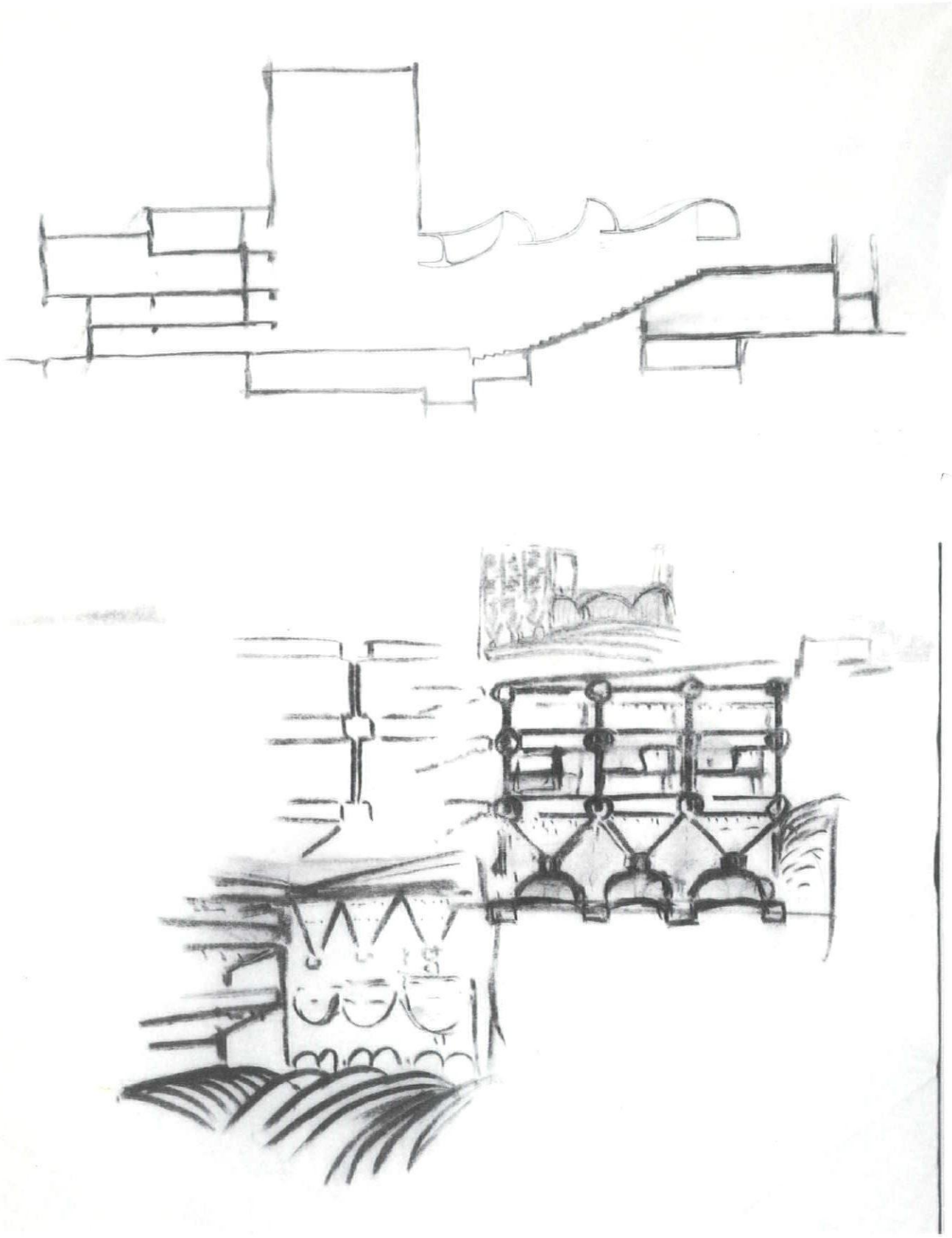
A touring exhibition entitled "Transformation: Louis I. Kahn's Library Projects is on view in conjunction with the drawings from the permanent collection. Organized by the Louis I. Kahn Collection, University of Pennsylvania, and the Pennsylvania Historical and Museum Collection, this exhibit of related work includes several sketches of Kahn's Fort Wayne project and the Exeter Academy Library (1967 to 1972), and his entry for the Washington University Library Competition in Saint Louis (1956). The Chicago showing of both exhibitions is sponsored by the Architecture Society Fellows.

An illustrated booklet, authored by Kahn specialist Jack Perry Brown, director of Ryerson and Burnham Libraries at the Art Institute, examines Kahn's drafting technique in his drawings of the Fort Wayne Performing Arts Center in relation to the completion of the actual project and other Kahndesigned institutions. Kahn's drawings from the Art Institute's permanent collection and in the touring exhibition are discussed in the booklet.

Organized by the Department of Architecture at The Art Institute of Chicago, "Architecture in Context: Louis Kahn in the Midwest" reveals sixteen Louis Kahn drawings acquired in 1986 and presents the work of one of the 20th-Century's foremost architects in the United States. The exhibition continues through June 25.

Kahn, an Estonian immigrant, studied at the University of Pennsylvania in the 1920s and worked with well-known Philadelphia architects Paul Cret and George Howe. It was not until more than three decades later, however, that his ideas were realized in structures built in the United States and abroad. Kahn's idea of using light to manipulate space and his concepts of architectural planning are recognizedd as important factors in the history of architectural design, as are his brick and concrete buildings—considered objects of beauty in themselves.

The exhibition centers around the recent acquisition of Louis Kahn's drawings, now part of the Art Institute's permanent collection. The group of sketches was acquired from the architect's daughter, Sue Ann Kahn, in 1986 through the generosity of a number of donors. Kahn's drawings of the Performing Arts Center in Fort Wayne, Indiana (1959 to 1973) are exhibited within the greater context of some of Kahn's other works including travel sketches to Egypt (1951), and a perspective study for the new capital buildings at Bangladesh (1963).



Louis Kahn. Fort Wayne Fine Arts Center.

LOS ANGELES, CALIFORNIA

Kirsten Kiser Gallery for Architecture *964 North LaBrea Avenue; 213/876-7012* "Greene & Greene: Photographs by Marvin Rand," through April 29.

Los Angeles County Museum of Art *5905 Wilshire Boulevard; 213/857-6211* "The Gods of Delight: The Human Figure in Classical Bronze," through April 9. "Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors," through April 16. "An American Sampler: Folk Art From the Shelburne Museum," through April 30. "The Drawings of Richard Diebenkorn," through May 7. "Georgia O'Keeffe: 1887-1986," March 30 through June 18.

SAN FRANCISCO, CALIFORNIA

San Francisco Museum of Modern Art *401 Van Ness Avenue; 415/863-8800* "A History of Photography from California Collections," through April 30. "Recent Acquisitions: Painting and Sculpture," March 3 through April 16. "Recent Acquistions: Architecture and Design," March 3 through April 23. "Franklin D. Isreal," March 9 through May 7. "Real Fictions: Recent Color Photographs by Bill Dane, John Harding, and Larry Sultan," March 10 through May 21. "Gerhard Richter: Paintings," March 16 through May 28. "Recent Acquisitions: Photography Pictures of People," March 24 through May 21. "American Documentary Video: Subject to Change," April 25 through June 18.

The Fine Arts Museums of San Francisco *Golden Gate Park; 415/750-3659* "Viewpoints III: California Landscapes, 1870-1920," through April 3.

MALIBU, CALIFORNIA

The J. Paul Getty Museum *17985 Pacific Coast Highway; 213/459-7611* "Experimental Photography: The First Golden Age," April 11 through June 25. "Vie a mon desir: Illuminated Manuscripts and Their Patrons," April 18 through July 2.

CHICAGO, ILLINOIS

The Art Institute of Chicago *Michigan at Adams Street; 312/443-3600* "The Human Figure in Greek Art," through May 24. "The Face of Unrest: German and Austrian Portraiture of the Early Twentieth Century," through March. "From the Ridiculous to the Sublime: British Drawings from the Permanent Collection," through March. "Post-War Art in Germany and Austria: Drawings from the Permanent Collection," through March. "A Body of Work: Photography by John Coplans," through April 9. "Chuck Close," through April16. "Louis Kahn in the Midwest," through June 26. "Changing Chicago: The City Inside and Out," April 22 through July 2.

The Chicago Historical Society *Clark Street at North Avenue; 312/642-4600* "Profiles of Black Chicagoans: Selections from Four Collections," through July 31. "Changing Chicago: Public Rituals and Diversions," April 22 through July 31. "The FSA in Illinois: Chicago as Seen by the Farm Security Administration," April 22 through July 31. "From the Costume Collection: Chicago Designs: Mark Heister," through July 16. "The Chicago Street, 18602000," continuing. "Say it ain't so, Joe: The 1919 Black Sox Scandal," through June 11.

The Chicago Public Library Cultural Center *78 East Washington Street; 312/346-3278* "The New British Painting," through March 25. "Vestiges: Recent Works by Richard DuBeshter," through March 18. "Hughie Lee-Smith: A Retrospective Exhibition," through March 18. Lorraine Peltz: Paintings and Drawings," through May 13. Alternative Visions: Chicago," through May 27. "Marsha Burns: Photographs — Rome," April 1 through May 27. "Changing Chicago: Architecture and the Workplace," April 15 through June 10.

Terra Museum of American Art *666 North Michigan Avenue; 312/664-3939* "Paintings by American Artists, Spaning Three Centuries," through April 2.

INDIANAPOLIS, INDIANA

Indianapolis Museum of Art *1200 West 38th Street; 317/923-1331* "Views of Rome: Drawings and Watercolors from the Collection of the Biblioteca Apostolica Vaticana," March 18 through June 4. "Sympony in Color," March 21 through April 16.

DES MOINES, IOWA

Des Moines Art Center *4700 Grand Avenue; 515/277-4405* "Play Spaces," April 22 through June 11. "Prewitt and Strathman-Becker: Woodcuts," through April 2. "Jo Ann Callis: Objects of Reverie," through April 2.

LAWRENCE, KANSAS

Spenser Museum of Arts *The University of Kansas; 913/864-4710* "What Could Have Been: Unbuilt Architecture of the 1980s," March 25 through May 21. "H.C. Westermann: Graphics and Sculpture," April 2 through May 21. "Nineteenth-Century German Prints and Drawings," April 16 through July 2.

BALTIMORE, MARYLAND

The Baltimore Museum of Art *Art Museum Drive; 303/396-7101* "Louis Comfort Tiffany," through April 23. "Commemoratives: European and American Printed Fabrics," March 21 through July 9. "75 Years/75 Prints,"April 4 through June 4. "Matisse: The Mallarme Maquette," April 18 through June 25.

The Walters Art Gallery *600 North Charles Street; 301/547-9000* Decadent Decades: The Medieval Clothes Horse," through April 9. "Ikats: Woven Silks from Central Asia," through April 16. "African Body Art: Selections from Regional Collections," through April 16.

BOSTON, MASSACHUSETTS

Museum of Fine Arts *465 Huntington Avenue; 617/267-9300* "Goya and the Spirit of Enlightenment," through March 26. "Italian Etchers of the Renaissance and Baroque," through April 2.

CAMBRIDGE, MASSACHUSETTS

Harvard University Art Museums *32 Quincy Street; 617/495-7768* "Pietro Testa (1612-1650): Prints and Drawings," through March 19. "Seventeenth-Century Prints and Drawings: Pietro Testa in Context," through March 12. "Rembrandt and His Contemporaries," March 18 through May 14. "The Ottoman Empire: A Culture and Its Impact," March 25 through May 21.

MINNEAPOLIS, MINNESOTA

Walker Art Center *Vineland Place; 612/375-7600* "Vanishing Presence," through April 16. "Landscape Re-Viewed: Contemporary Reflections on a Traditional Theme," through April 16. "Marcel Broodthaers," April 9 through June 18. "Architecture Tomorrow: Morphosis," May 7 through July 16. "First Impressions," June 4 through September 10.

ST. PAUL, MINNESOTA

Minnesota Museum of Art *Saint Peter at Kellogg; 612/292-4355* "American Landscape: Selections from Minnesota Museum of Art's Collection," May 7 through November 12. "Whistler and His Circle," through June 25. "Spirit Guides," through October 8.

KANSAS CITY, MISSOURI

The Nelson-Atkins Museum of Art *4525 Oak Street; 816/561-7154* "The Lure of Tahiti: Gauguin, His Predecessors and Followers," through April 9. "Judith Shea," through April 23. "Thomas Hart Benton: An American Original," April 16 through June 18.

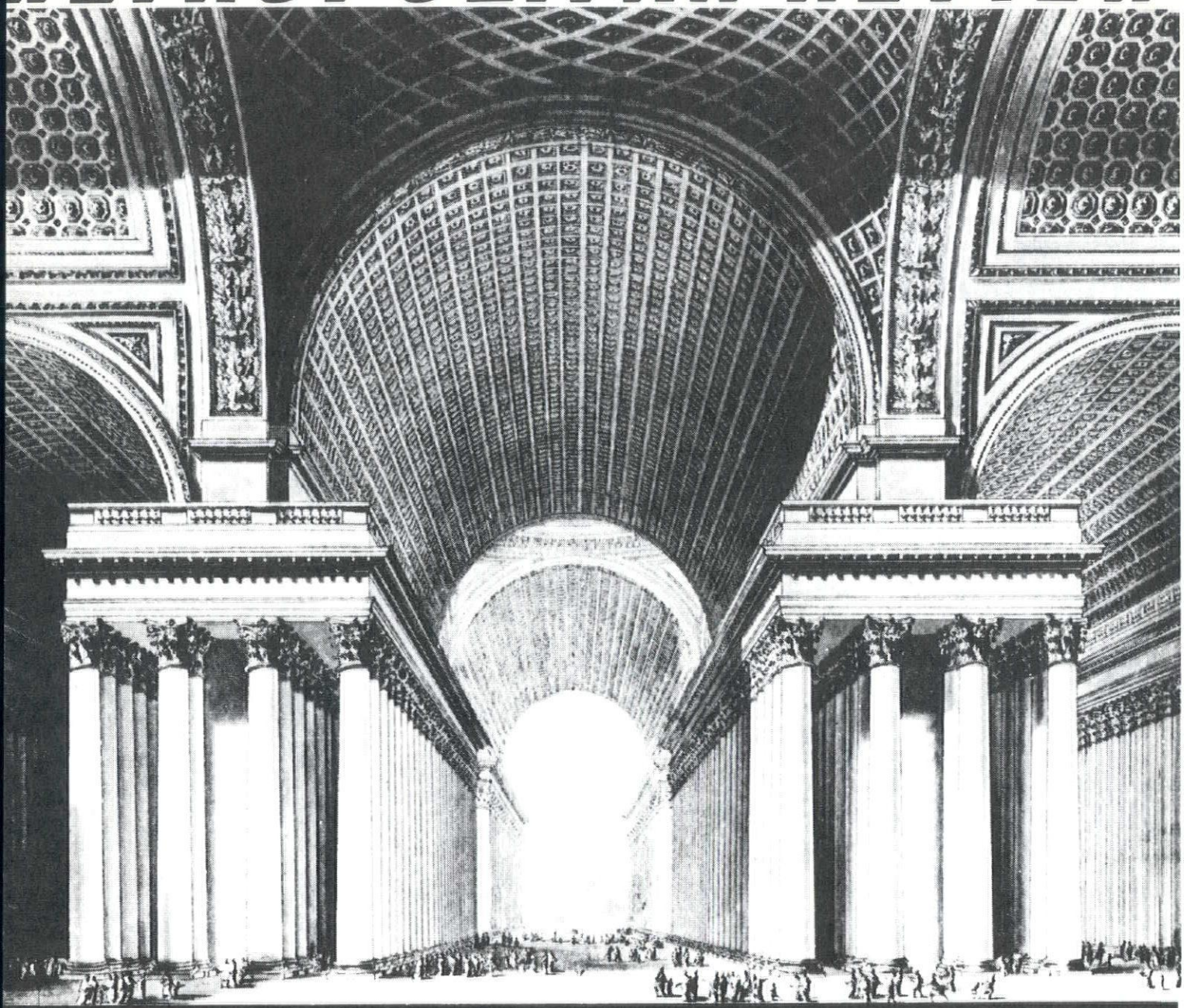
ST. LOUIS, MISSOURI

The St. Louis Museum of Art *Forest Park; 314/721-0067* "Harry Callahan: New Color," through April 16. "Art Nouveau in Munich: Masters of Jugendstil," April 1 through May 28.

NEW YORK, NEW YORK

American Craft Museum *40 West 53rd Street; 212/956-3535* "The Language of Wood," through April 23.

METROPOLITAN REVIEW



ARCHITECTURE, ART, DESIGN, URBAN PLANNING, INTERIORS, CULTURE, THEORY, HISTORY, the CITY & the HOUSE

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American Museum of Natural History *Central Park West at 79th Street; 212/796-5000* "Gary Larson: The Far Side of Science," April 14 through June 18. "The Nature of New York City: Photographs by the Sierra Club," April 27 through August. "The Hall of South American People," through August 27. "Madagascar: Island of the Ancestors," through August 27.

Bronx Museum of the Arts *1040 Grand Concourse; 212/681-6000* "Traditions and Transformations: Contemporary Afro-American Sculpture," through May 27.

Cooper-Hewitt *2 East 91st Street; 212/860-6898* "L'Art de Vivre," March 20 through July 16.

Solomon R. Guggenheim Museum *1071 Fifth Avenue; 212/360-3555* "Refigured Painting: The German Image, 1960-1988," through April 23.

IBM Gallery of Science and Art *Madison Avenue at 56th Street; 212/745-6100* "Joaquin Sorolla: Painter of Light," through May 13. "The Flag Painters of Childe Hassam," through May 13.

Max Protetch *560 Broadway; 212/966-5454* "Erik Gunnar Asplund," through March 11. "Nicholas Wilder," through March 18. "New Projects by Architects," March 21 through May 20. "Siah Armajani," March 25 through April 29.

The Museum of the City of New York *Fifth Avenue at 103rd Street; 212/534-1672* "Celebrating George," through September 10. "Sports Feelings," May 12 through August 6. "Family Treasures: Toys and Their Tales," May 23 through April 22, 1990. "Calvert Vaux, Architect and Planner," April 11 through August 13.

The Metropolitan Museum of Art *82nd Street and Fifth Avenue; 212/879-5500* "Re-Opening of the Cloister's Treasury," permanent. "Ingres at the Metropolitan," through March 19. "From Queen to Empress: Victorian Dress 1837-1877," through April 16. "Painting in Renaissance Siena: 1420-1500," through March 19. "The Henry R. Luce Center for the Study of American Art," Permanent Installation. "Reinstallation of John Vanderlyn's Panorama of the Palace and Gardens of Versailles," Permanent Installation. "Frederic Remington: The Masterworks," through April 16. "Indonesian Textiles," through May 14. "A Musical Offering: An Exhibition Celebrating the Centennial of the Collection of Musical Instruments," March 10 through July 30. Imagery and Illusion in a Royal 16th-Century Persian Manuscript," March 16 through June 18. "American Porcelain: 1770-1920," April 8 through June 25. "Mountains of the Mind (Part II): Nature and Self in Later Chinese Landscape Painting," April 11 through August 27. "Spain: Drawings, Prints, and Photographs," April 18 through July 16. "Drawings and Prints: A Selection," through April 9. "The Pencil of Nature," through April 9. "When is a Remington Bronze a Copy? A Case Study of the Artist's Sculpture in the Museum's Collection,"through April 16. "Japanese Ink Paintings from the Mary and Jackson Burke Collection," through June 25.

The Museum of Modern Art *11 West 53 Street; 212/708-9400* "Walker Evans: American Photographs," through April 11. "Andy Warhol," through May 2. "Emilio Ambasz and Steven Holl," through April 4. "The Unique Collaboration: Picasso and Baroque, 1907-1914," through January 16, 1990. "The History of Photography," through May 29, 1990. "Artist's Choice: Burton on Brancusi," April 7 through May 31. "America Worked: The 1950s Photographs of Dan Weiner," April 20 through July 11. "Minor White: The Eye that Shapes," April 27 through June 18.

The New Museum of Contemporary Art *583 Broadway; 212/219-1222* "Robert Colescott: A Retrospective," through April 16.

The New York Public Library *Fifth Avenue and 42nd Street; 212/930-0654* "Revolution in Print: France, 1789," through April 29. "The French Revolution and the Americas: Prelude to the Haitian Revolution," through April 29. "Self-Explorations: Diarists in England and America," through June 17. "Otto Dix: Der Krieg," through June 17. "Audacious Stages: The Musical Theatre of Harold Prince," April 28 through September 2. "Stages of the Baroque: The Historical Development of Stringed Instruments," through June 10.

Whitney Museum of American Art *Madison Avenue at 75th Street; 212/570-3633* "Yoko Ono," through April 16. "Masterpieces from the Abby Aldrich Rockefeller Folk Art Center," through April 2. "Frederick Kiesler," through April 16. "1989 Biennial Exhibition," April 27 through July 9.

Whitney Museum of American Art at Equitable Center; 212/570-3633 *787 Seventh Avenue, between 51st and 52nd Street* "20th-Century Drawings from the Whitney Museum of American Art," through April 1. "Nocturnal Visions in Contemporary Painting," April 12 through June 14.

Whitney Museum of American Art, Downtown at Federal Reserve Plaza *33 Maiden Lane at Nassau Street; 212/550-3633* "Coney Island of the Mind: Images of Coney Island in Art and Popular Culture 1890-1960," through April 21. "Suburban Home Life: Tracking the American Dream," May 3 through June 28.

CINNCINATI, OHIO

Cincinnati Art Museum *Eden Park; 513/721-5204* "Arnold Newman: Five Decades," March 24 through May 21.

CLEVELAND, OHIO

The Cleveland Museum of Art *11150 East Boulevard; 216/421-7340* "The Precisionist Aesthetic in American Art," through April 9. "Lutes, Lovers, and Lyres: Musical Imagery in the Collection," through June 11. "Year in Review," through May 14. "Focus: Fiber," April 5 through May 7."Masterworks of Ming and Qing Painting from the Forbidden City," April 15 through May 21. "Italian Etchers of the Renaissance and Baroque: Parmigianino to Luca Giordano," April 25 through June 25.

WASHINGTON, D.C.

American Institute of Architects *1735 New York Avenue, N.W.; 202/626-7467* "Works of French Architects," through March 31.

Corcoran Gallery of Art *17th Street and New York Avenue, N.W.; 202/638-3211* "John Torreano: Natural Models and Material Illusions," May 11 through July 30.

Folger Shakespeare Library *201 East Capitol Street, S.E.; 202/544-7077* "The Age of William and Mary: Power, Politics, and Patronage, 1688-1702," through April 15. "Shakesphere: the Works," through October 15.

Hirshhorn Museum and Sculpture Garden *Independence Avenue at 8th Street, S.W.; 202/357-1300* "Directions: Mel Chin," through April 23. "Daniel Buren WORKS," through April 23. "Recent Acquistions, 1986-1988," through May 14. "Thomas Easkins Photographs: A Selection from the Permanent Collection," March 21 through June 26. "Directions: Ericka Beckman," May 10 through July 23. "Buster Simpson WORKS," May 10 through July 23.

The Octagon *1799 New York Avenue, NW; 202/626-7467* "Robert Mills: Designs for Democracy," through April 2.

The Phillips Collection *1600 21st Street, NW; 202/387-2151* "Victor Pasmore," through April 2. "Alfred Stieglitz and His Circle," April 8 through June 18. "The Return of the Master Paintings," April 22 through August 27.

The Textile Museum *2320 S Street, NW* "The Textiles of Chicicastenango, Guatemala, 1900-1980," until early 1989.

Arthur M. Sackler Gallery *Smithsonian Institution* "A Jeweler's Eye: Islamic Arts of the Book from the Vever Collection," through April 30.

MILWAUKEE, WISCONSIN

Milwaukee Art Museum *750 North Lincoln Memorial Drive; 414/271-9508* "Focus: American Folk Art from the Permanent Collection," through April 16. "The Decective's Eye: Investigating the Old Masters," through March 19. "Currents 14: Ross Bleckner," through May 21. "Joseph Albers Photographs," March 23 through May 21. "The Modern Poster: Selections from the Museum of Modern Art," April 14 through June 4. "Really Big Prints," May 4 through September 17. "Recent Acquisitions," May 18 through September 10.