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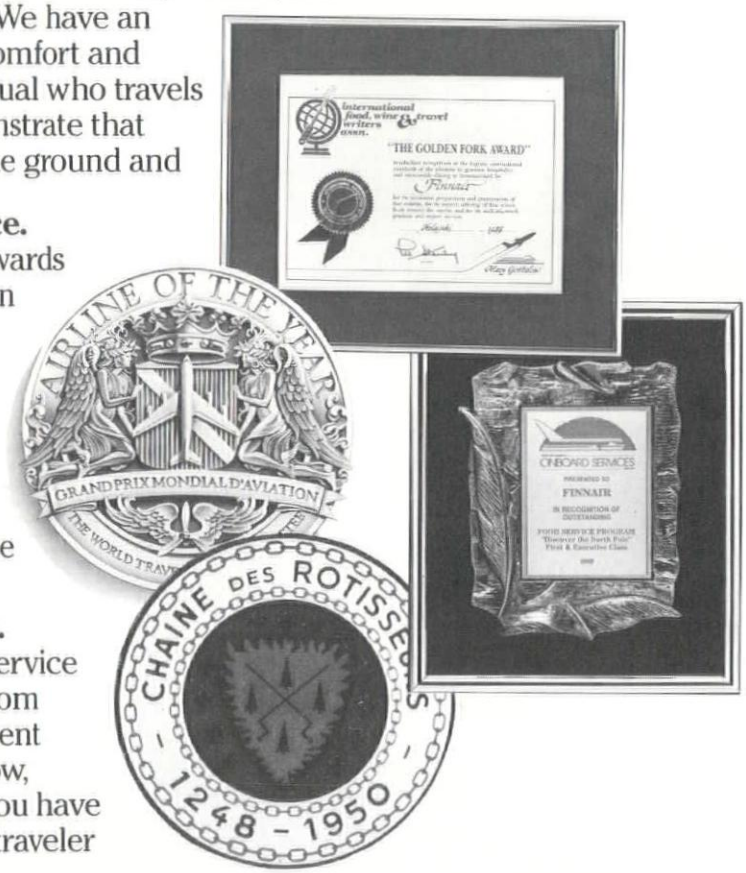

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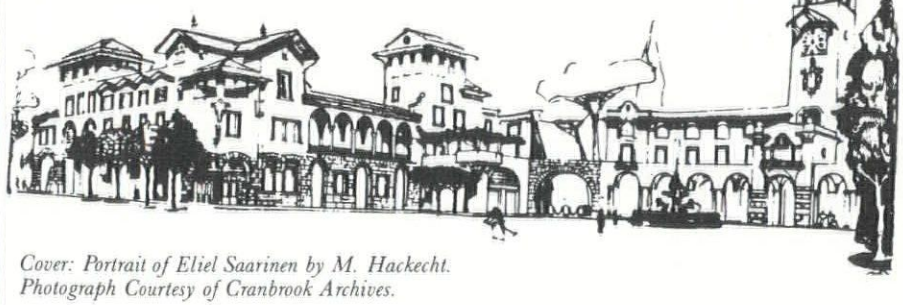

Cover: Portrait of Eliel Saarinen by M. Hackecht. Photograph Courtesy of Cranbrook Archives.

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WHAT FLYING SHOULD BE™

Sylvester Damianos has succeeded **Benjamin E. Brewer** as President of the American Institute of Architects. Mr. Damianos stressed that one of the AIA's top goals was to "take a leadership role in afforable housing — to help solve the oldest problems of mankind: food and shelter." **Charles Gwathmey** and **Robert Siegel** have joined **Michael Graves** and **Robert Stern** in designing new facilities for Disneyworld in Orlando, Florida. Mr. Graves mega Dolphin Hotel is in construction, while his Swan Hotel is scheduled to open this winter. Mr. Stern has designed an employment center for Disney and has two rambling shingle and stick-style Beach and Yacht Club Hotels in construction. Meanwhile, Gwathmey and Siegel are designing the convention center which will adjoin **Welton Becket's**Contemporary Resort. Gwathmey and Siegel are also designing the new Chicago apartment of **Opra Winfrey**. **Cesar Pelli's** Chicago Skyneedle, now renamed the **Miglin-Beitler Tower** has passed city approval to be built. At 125 stories, the building will be the world's tallest. In New York, the **Flushing Meadows-Crotona Park Corporation's** $80 million, 1,255-acre plans for redo of the 1964 New York World's Fair grounds. "The Park of the 21st Century" was put together by atask force headed by **Bernard Tschumi, Alan Plattus** (architect and urban planning professor from Yale), **Karen Alschuler** (planner from SOM), **William Alshuler** (engineering and program consultant), and **Nicholas Quennell** (landscape architect). The scheme locates the recreational activities in the middle of the site and includes a "forest walk." Over 1,800 professionals in architecture and real-estate gathered for the opening of the new **Chicago Athenaeum: The Center for Architecture, Art, and Urban Studies** at 333 West Wacker Drive in November. There was a one-hour waiting line that extended through the lobby of the **Kohn Pedersen Fox** lobby, out the revolving doors, and out onto the street. Chicago's newest cultural facility featured "New Chicago Projects." The exhibition, which will be an annual event, was sponsored by **Metropolitan Review** and cosponsored by **Allied Fibers, Haworth, Inc., Commonwealth Edison, Miglin-Beitler Developments Inc.,** and **Cohen-Barreto-Marchertas. Lisa Goff** wrote in **Crain's Chicago Business** that the exhibition was "one of the most attractive architectural exhibits to hit Chicago in a while." The exhibition was designed by **Ioannis Karalias,** Art/Graphics Editor of **Metropolitan Review. The United States Information Agency** has successfully opened "Design USA" to record crowds in Moscow and Leningrad. The exhibition, which includes work by **Murphy/Jahn, Kohn Pedersen Fox Associates, Frank Gehry, Andres Duany and Elizabeth Plater-Zyberk, Antoine Predock, April Greiman,** as well as established works by **Frank Lloyd Wright, Charles Eames,** and **Eliot Noyes** is a landmark undertaking that gives the Soviet public a great cross-section of Design in the USA. The exhibition continues its ten-city tour around the USSR. **Antoine Predock** won the first prize in the **Buenos Aires Biennale,** held last September. US Jury members at the Biennale included **Richard Meier, Charles Gwathmey, Cesar Pelli** and **Christian K. Laine. Stanley Tigerman** has donated his entire architectural archive to the Art Institute of Chicago. The Toledo Museum of Art has announced its long-range renovation program of the building's main floor and its East and West Wings. Project architects are **The Collaborative, Inc.** with **Hammond Beeby and Babka, Inc.** as architectural design consultants. Additionally, the museum will add a new university art building and 21 architects were invited to sumbit schemes for the design. Three finalists have been chosen: **Frank O. Gehry & Associates, Kallman, McKinnell & Wood,** and **James Stewat Polshek & Partners. Hammond, Beeby and Babka, Inc.** have also designed a tomb for the late **Mayor Harold Washington**: a neoclassical monument that pays tribute to the former Mayor of Chicago.

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The Razing of Romania's Past

The U.S. Committee of ICOMOS is publishing a reference book on the government-sponsored destruction of architectural heritage in Romania. This is the first report on the systematic demolition of buildings of the 16th, 17th, and 18th-Centuries, undertaken in 1984 and scheduled to continue until the year 2000. The present government of Romania is responsible for this shameful act on behalf of destroying their country's past for their "Vision of a Future." The work was realized by the Romanian art historian Dianu Giuresco, who was a member of the Romanian Central Commission for the National Heritage from 1975 to 1985. He is currently in exile in the United States.

This book is an appeal to the conscience of the international community—an overwhelming testimony never before published. It was realized with the assistance of a grant from the Samuel H. Kress Foundation.

Copies can be obtained from The Preservation Press, The National Trust for Historic Preservation, 1785 Massachusetts Avenue, NW., Washington, D.C., 20036. Tel: 202/673-4057; Fax: 202/673-4038.

Josef Paul Kleihues: The Museum Projects

Introduction by John Hejduk; Dialogue: Josef P. Kleihues and Dr. Calus Baldus; Afterward by Dr. Claus Baldus; Edited by Kim Shkapich, Rizzoli International, $45.00 hardcover; $29.95 paper.

For two decades, museum expansion and construction has accelerated at an unprecedented rate throughout the world. During the past 16 years alone, the well-known German architect Josef Paul Kleihues has produced 16 projects for museums or exhibition halls in West Germany. This heavily illustrated volume thoroughly documents eight of them, including three recently constructed in Frankfurt, Solingen-Grafrath, and Kornwestheim.

As a "poetic rationalist," the strength of Kleihues' work lies in his endeavor to transform the reality of an original site into a new ideal reality. Historical elements, building structure, and the building's context are adapted to his own architectural vocabulary, creating a relationship where building typology and urban form are synthesized.

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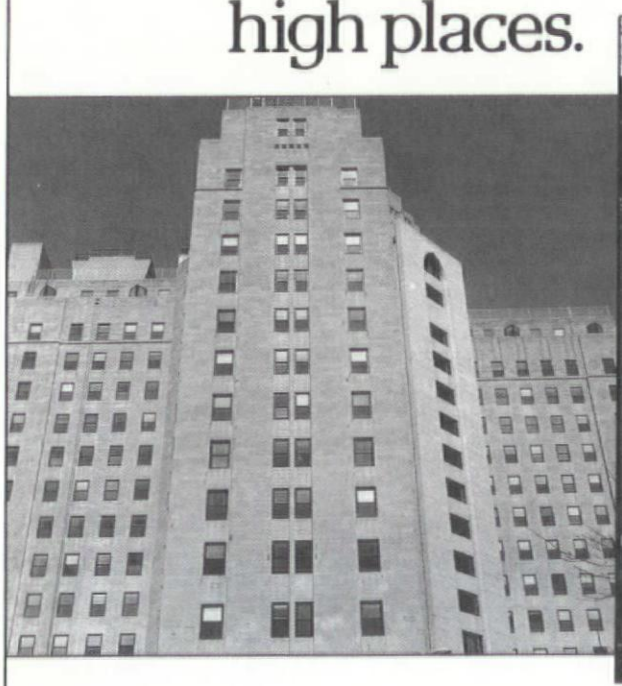

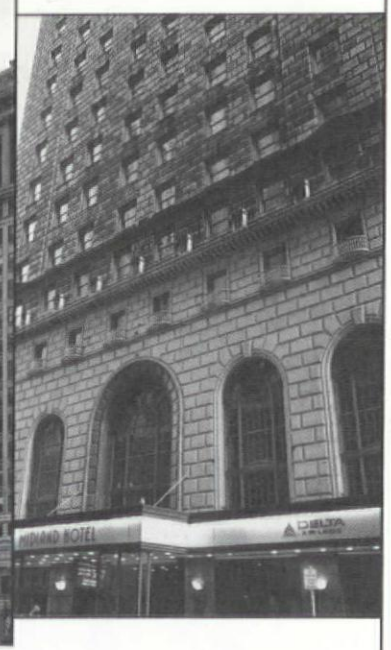

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METROPOLITAN REVIEW

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

The Passing of the Great Master Egyptian Architect: Hassan Fathy

The social visionary, Hassan Fathy, who turned mud bricks into architectural masterpieces for the people, died at age 89.

Architect Fathy, born an Egyptian aristocrat and a widower at a young age, heroically rejected modernism and modern international culture, which was incongruent and at odds with the reality of contemporary Egypt. He spent most of his years trying to passionately convince the world that the answer to housing the Third World's exploding 800 million poor rested in providing natural materials that the poor could build with their hands and in a vernacular architecture indigenous to their civilizations.

Not only did he reject modern culture, but he, too, lived in abject proverty in hustling, bustling Cairo – the city of enormous contemporary contradictions. His life, though, was not a contradiction, but one of immense strength and fortitude, living the same lifestyle as the people he tried to serve.

Mr. Fathy advocated mud bricks instead of concrete and steel, and preferred inner courtyards over high-rise apartments and had as his ideal human hands, simple tools, and traditional methods of construction instead of highly paid contractors and imported technologies. The synthesis of his ideals were written in his "Architecture for the Poor," published in 1969 by The University of Chicago Press. Subsequently, the work has been translated into 22 languages – but not Arabic.

The Egyptian political elite and architectural avant-garde labeled him a crackpot and a charlatan in Egypt, though he was reverered in certain closed, intellectual circles, brought to the world's attention by Leon Krier and by Mr. Fathy's former student, Abdel Wahed El-Wakil. Mr. El-Wakil, the Arab world's most renown architect, is a follower of Mr. Fathy, though his vernacular work – mostly mosques is viewed with the same suspicion in many Arabic circles.

A recent admirer has been the Prince of Wales who called Mr. Fathy "a remarkable Egyptian architect who for 40 years has had to put up with persistent vitriolic criticism and denigration by the modernist architectural establishment" – a sympathizer no doubt influenced by Leon Krier.

Ironically, his foremost adversaries are the people he wanted to help – the poor. He struggled without success to convince Egyptian peasants that low-tech mud brick, the traditional building material in Egypt, is preferable to high-tech concrete.

In the City of Cairo, where Mr. Fathy lived and died, a certain immediate tragedy hangs over the city with the second largest populated city in Egypt being Cairo's immense cemetery where schools and shops have sprung up to sustain the local population living in tombs.

Mr. Fathy designed only one building in the United States – the first American bud brick mosque for an Islamic community in New Mexico. – CKL

Photograph: Left to Right: Christian K. Laine, Hassan Fathy, and Charles Correa in Cairo, Egypt.

Robert Longo

By Howard N. Fox, Rizzoli International, $45.00 Hardcover; $29.95 Paper

Robert Longo is one of the most original and venturesome artists to have emerged in the Postmodern era. This handsomely illustrated volume traces the formal and thematic evolution of his art, from his early drawings of cowboys and other American heroes to his first mature body of work, the monumental Men in the Cities drawing of 1979-82. In the latter year he embarked on his vast, multipaneled"combines," incorporating painting, sculpture, and relief, in their daring juxtapositions revealing one of the most compelling artistic visions of our time.

In his introductory essay, Howard N. Fox, Curator of Contemporary Art at the Los Angeles County Museum of Art, terms Longo's art "romantic," noting that it is "embattled in a civil war between the self and systems of belief." Critic Hal Foster Counterpoints the world of Longo's art and the futuristic one portrayed by British writer J. G. Ballard in The Atrocity Exhibition (1970). Katherine Dieckmann, video critic for the Village Voice, discusses Longo's work in film and music video, and writer Brian Wallis analyzes his epic performance work Empire. An extensive exhibition history, bibliography, and chronology complete the volume.

Robert Longo is the catalogue of an exhibition that opened at the Los Angeles County Museum of Art in October 1989 and will travel to the Museum of Contemporary Art in Chicago in 1990.

Robert Longo: "Grechen," 1980.

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Architectural Graphic Standards — First Edition

First Edition Facsimile, John Wiley & Sons, Inc., $75.00 Deluxe; $135.00 Limited, Numbered)

In 1932, Charles George Ramsey and Harold Reeve Sleeper prepared the first edition of *Architectural Graphic Standards,* unaware of the position that the book would someday occupy in the world of architecture. Now, 57 years and eight editions later, *Architectural Graphic Standards* is widely considered by many in the profession to be the most important architecture book ever published. In celebration of this phenomenal success, John Wiley & Sons, Inc. has published a facsimile edition of the original1932 classic. Out of print for many years, the first edition of *Architectural Graphic Standards* is highly praised today for its historical importance, the quality of its illustrations, and its professional reference value.

This first edition facsimile faithfully reproduces Ramsey and Sleeper's original pen-and-ink drawings with precision and clarity exactly as they appeared in the first edition. Available in a limited, numbered edition with slipcase and a deluxe, unnumbered edition, it offers over 200 pages of historical graphical information. Sure to become a collector's item, it is a must for every architect's bookshelf — as a historical reference or a book lover's treasure.

The original *Architectural Graphic Standards* revolutionized architectural practice by standardizing half a century of technological advancements into the first basic reference of architectural detailing and design and simplifying the preparation of working drawings and specifications. *Architectural Graphic Standards* First Edition Facsimile allows the reader to step back in time and experience this architectural history in the making. Here are the drawings, vividly reproduced, a brickwork, architectural terra cotta, masonry and tile, clay tile roofing and hundreds of other architectural details of the era that would otherwise be lost to today's practitioners.

Representing an archive of information not available from any other source, the first edition facsimile is especially useful for the increasing number of architects involved in historical preservation. For them, the desire to gain access to these original drawings has become a necessity and they will benefit from the traditional architectural standards, priceless detailing, and hard-to-find data as they strive to understand and preserve the historic buildings constructed so long ago.

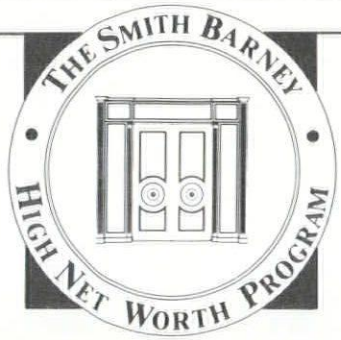
For the first time in over 50 years, architects can once again refer to the pages that Charles George Ramsey and Harold Reeve Sleeper created with such care, never realizing that their efforts would result in the creation of one of the most sought-after books in the profession. As either a guide for historical preservationists or a valued collector's edition, the first edition facsimile is a book that architects, design professionals, educators, scholars and collectors will treasure for a long time to come.

Modern Architecture in Barcelona: 1854-1939

By David Mackay, Rizzoli International, $25.00.

Barcelona, because of its major redevelopment since the mid-1850s, is of particular interest today as it provides opportunities for studying ideas important to modern architecture and city planning.

Barcelona has become a unique laboratory due to an unusual set of circumstances: the city is comparatively small, and witnessed extensive rebuilding within a relatively short period of time. After the medieval walls were demolished in 1854, Cerda's new grid plan freed the city of historical reference, and architects reshaped it, up until the Civil War. Fully illustrated, this book documents the work of these architects, discussing it in relation to both identity and modernity.



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SAARINEN—THE MAN

Finland's Contributions to the World: Music and Architecture—Two International Languages—Design Adds to a Balanced Artistic Production

By Alvar Aalto

I was nine years old when first I saw the work of Eliel Saarinen. It was on an early winter morning in a town imbedded in the depth of northern Finland's snow—a town of only thirty-two hundred inhabitants.

The mail, brought by the train which had come from the south, lay on the family living-room table. From among the newspapers and letters I selected a magazine which caught my eye, an attractive red-covered periodical with a heraldic lion decorating the cover, The Young Finland. It contained, if my memory holds, an article on rare books in the Vatican Library, a few Finnish poems, an essay on my country's folklore, and two pages of colored pictures—architectural illustrations.

Hardly any text at all accompanied these pictures, only the word "Interior" in the lower left corner and the name "Eliel Saarinen" in the lower right.

It was quite an ordinary winter morning; I can remember nothing else unusual about it. But because of the impression made upon me by those architectural drawings I can say truly that another architect was born. I became aware, so early, of the work of Eliel Saarinen.

It is difficult for a modern reader, European or American, who is used to elaborate weekly or monthly magazines to get a right notion of the interest that a few simple pages of pictures and printed matter could stir up. Behind this, perhaps, lies the awful question of quality versus quantity.

Just now I have before me an almost similar periodical of the year 1900. Ateneum is its name. It contains short writings on various cultural subjects and an article about the discoverer of the Northeast Passage, Nordenskoild. The remainder of the magazine is devoted to Eliel Saarinen and his design of the Pavilion of the Paris World's Fair of 1900. The text is short. In its factual summary there is only a small indication of the enthusiasm with which this masterpiece of architecture was received.

The Finnish Pavilion, set in its time, is a monument in the history of contemporary architectural design. It is a tribute still to the courageous, clear-thinking man who designed it. It says: "My creator was a pioneer."

Today much is said about "people's art" and of the spiritual relationship between

Gesellius, Lindgren, Saarinen: "Hvittrask," 1901-1903. Photograph by Anssi Blomstedt.

the people and art. Thanks to the energies expended by the pioneers who worked with 20th-Century art forms, a significant cultural unity of people and art was achieved in Finland.

If I, in this connection, were to mention a primary achievement of Eliel Saarinen, I would put it thus: Eliel Saarinen has been helpful in eliminating some of the architectural illiteracy and some of the inferiority complexes in a country which, because of its isolation and the difficulty that outsiders encounter in learning its language, has been and still is removed from the larger cultural centers of the Western world. Finland's cultural contributions have been made primarily in terms of architecture and music – two international languages. Eliel Saarinen has been a pioneer, together with Jean Sibelius, in these two art forms. Through them and their efforts the Finnish people have communicated with the rest of the world.

The international success of a Finnish architect in the dawning years of the 20th-Century helped his country to gain self-confidence, which today, to a considerable degree, still remains the foundation of an unbending and balanced vitality which finds its outlet in hard work and in a unified cultural striving that is free from disturbing complexes.

The pioneering of Eliel Saarinen in his country has eliminated the conflicts which are likely to hamper a balanced artistic production. Thanks to his honest, logical approach, the usual strife between old and new architecture does not exist in Finland. The art historian, the social reformer, the merchants, and the workers of Finland accept architecture as a self-explanatory matter, the aim of which is to clarify social functions and to make a mode of living what it ought to be.

The connoisseur, European as well as American, is familiar with Eliel Saarinen's art, with his earlier Finnish work as well as with his international achievement. There is no need to explain the clarity of his design in times when romantic leanings steadily disturbed organic thinking. One of Eliel Saarinen's great achievements has been his refusal to yield to sentimental romanticism when the general trend was toward the romantic. Nor did he bow to pure rationalism when the move was toward the coldly rational. Students of architecture are familiar with his city plans, old and new, and they can evaluate his clear and nonsentimental way of designing, a way of planning which, nonetheless, fosters sentiments of warmth and well-being.

I have tried to emphasize those things which are known best, perhaps, to those who have an intimate knowledge of Eliel Saarinen's native land. He is responsible for the contribution not only of his own work but also of even more general qualities which affected, first, his own country and then, in broader geographical circles, the area of northern Europe.

My second view of Eliel Saarinen came when I, too, went to the United States and saw him against the broader horizon of the architecture of the Western world. During my periodic visits to the Massachusetts Institute of Technology, I have heard many discussions about design and Eliel Saarinen's contribution to contemporary architecture.

An American friend asked me a long question one day, a pertinent one, it seems to me, when one thinks of Eliel Saarinen and the effects of his work upon Finland.

"Is it not conceivable," queried my friend, "that, at the time just after Richardson, America and the Scandinavian countries had approximately an equal chance to build up an architecture that not only confined itself to a few scattered examples but grew to the proportions of a new environment?

"In your northernly corner of Europe," he went on to explain, "a bridge seems to have been built from that time right into our own, and along this bridge two important developments have come. First, this bridge seems to connect your architectural heritage with your present form of building, and, second, it seems to have given the architectural form a continuous chance to unify itself with your social pattern".

"The gap between Richardson's time and our own seems thus to have been spanned by a bridge that has offered you a safe crossing. Who built this bridge? Or what are the forces that created it?"

An attempt to answer this question is necessarily complicated. A few sentences will hardly do. But, in giving an answer, one must name Eliel Saarinen. He is one of the bridge-builders. I would say that even in his earliest work he was constructing the bridge. The evidence is quite visible to the trained eye.

Since 1922, Eliel Saarinen has done his work in the United States. When we compare his first period in Finland with the present one in America, we find the two periods to be almost equal in length of time.

The first stage in Finland, because of the smaller circumstances, may be called a "laboratory period" when Eliel Saarinen tested his ideas under close personal observation. Equipped with the lessons that he had learned in these experiments, he stepped out of the laboratory, one might say, into his productive period in America.

In a larger environment, faced with larger architectural problems, he created the greater part of his work. It is not mass production, of course, that I mean; the last thing Eliel Saarinen would do is to forsake quality for quantity. By "production" I mean the achievement of a form for his design in a new culture.

There, in the United States, Eliel Saarinen is again building a bridge, the same kind of bridge – but on a different scale, with a larger span.

This essay by Alvar Aalto, Finland's master architect, appeared as the foreward in Albert Christ-Janer's book, "Eliel Saarinen," published by The University of Chicago Press in 1948.

Eliel Saarinen by Antti Faven.

SAARINEN—THE ARCHITECT

Uncertain Classicism Turns to Liberal Social Realism—Saarinen's Architectural Contribution: Understanding Geography and Social Issues

By Aulius Blomstedt

Eliel Saarinen's has had particularly significant influence on the past World War I generation. Young architects of the era experienced the global reform of the architecture. It went from uncertain classism to more liberal social rationalism. Many of those young architects of the 1930's viewed critically Saarinen's grand Helsinki plan. This criticism can be interpreted as a renaissance of the same architectural spirit, which some 20 years earlier, had boldly directed Eliel Saarinen to this great task. Today, when demanding regional questions of renovation are facing us, Finnish architects are especially thankful to Eliel Saarinen for helping to understand the architectural relationships between geographical and social issues.

But also on a smaller scale of building design Saarinen has retained a unique and unchallenged status of prestige. By merely reviewing his completed works or scanning through the back issues of professional journals from the beginning of the century: his clean building designs lacking a sense of exaggeration reflect everywhere such balance of greatness, which is easily comparable with the classical masters of architecture. Of his contemporaries one can probably name only Lars Sonck as a building architect his equal.

Arkkitehti journal wishes to honor the master of our building design also as an honorary member of our 50 year old association and as our previous president. Both his contemporaries and especially those who had the pleasure of working with him remember Eliel Saarinen as an outstanding colleague, whose boldness and energy have inspired a whole generation of architects towards new limits and goals.

His works have achieved and will achieve greater appreciation and admiration among the youth.

The equally famous Finnish Architect, Aulius Blomstedt, known for his vernacular modernism in Finland, wrote the above for Arkkitehti, (Nos. 11-12, p. 145), *The Finnish Architecture magazine, on the occassion of Saarinen's 70th birthday in 1943. The article is generously translated from Finnish to English by Timo Haikonen, Consulate of Finland in Chicago.*

Above: Left to Right: Eero Saarinen, Eliel Saarinen, and J. R. Swanson. Photograph Courtesy of Cranbrook Archives.

Right: Professor Saarinen and his son, Eero. Photograph Courtesy of Cranbrook Archives.

SAARINEN'S SELF PORTRAIT

A Search for Form: Analytic Criticism—A Dimension Missing in Current Architectural Thought—An Indispensable Fundamental of Design

By Eliel Saarinen

In the search for form — when sincere and honest — the action is twofold: to create form; and to diagnose the created form. Accordingly, as the artist proceeds with his creation, there simultaneously develops a rationalizing yet unwritten analysis of the work. This analysis is a personal meditation, characteristic of the individual and therefore independent of thoughts of others. Nevertheless, the nearer the thoughts of the individuals approach indispensable fundamentals, the closer will they contact the thoughts of others engaged in the same search.

During the many years of my work in the field of art in general and in architecture in particular, I have always tried to approach my problems in accordance with this twofold procedure: through work, and then through an analytic criticism of this work. This analytic criticism has been a natural discipline springing from the work itself — for myself only — and not an intentional systematizing of thought for others to follow.

This dual procedure, I felt, was essential, particularly in my case, as conditions began to spin about myself and my efforts. For those years — from 1894 to 1897 — during which I got my first dope [sic] in Classical architecture, coincided with those very years when it finally became evident that the Classical form after all is not the form to be used for temporary purpose, but that our time must develop an architectural form of its own. So was the reasoning in foward-looking circles — and, for sure, forward-looking circles are the only criterion.

But since in those early days there was no architectural form of our own, the sincere student felt as if he were brought onto deep waters with the assurance of a life-belt — only to find that the life-belt was old and useless. And there he was.

Perhaps this is the best way to learn to swim.

In art, it is the only way — so I learned soon. For, through such a procedure one is compelled to get along by one's own effort, and that's what forces one to do things.

That is to say, I had to learn to "swim."

Such was my first encounter with architecture.

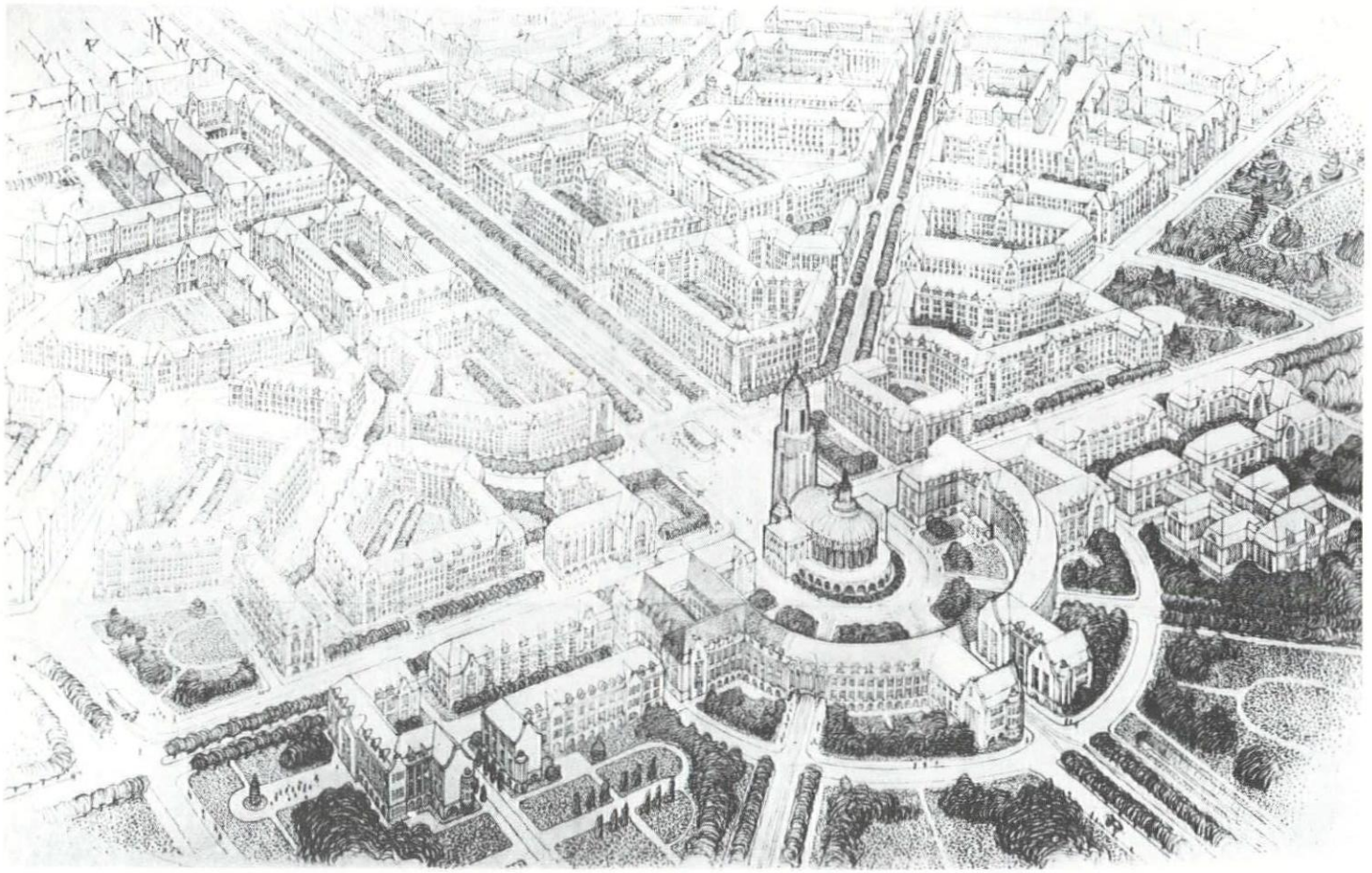
But it was not my first encounter with art in general. For — to put it straight — I was not supposed to become an architect at all. That was not my dream. My dream was to become a painter and, indeed, this dream was from an earlier date. And it was far more intense.

Therefore — and particularly because this analysis is going to be a personal viewing of things — I might just as well tell my story from its outset. By no means, how-

Above: Young Eliel Saarinen. Photograph Courtesy of Cranbrook Archives.

Right: Gesellius, Lindgren, Saarinen: "Pohjola Insurance Company," Helsinki, 1899. Photograph Courtesy of The Museum of Finnish Architecture.


Palo-
vakuutuksia
POHJOLA
Murto-
vakuutuksia
POHJOLA
POHJOLA
KULLERVO
A.WYRKLUND



ever, is this story going to be an attempt at an autobiography, nor is it going to be a "confession" or any other effort to put myself into the limelight. It is going to be only the shortest record of events, intended to make those who care to read it familiar with the conditions under which my personal inclination to look upon things grew — and got its savor. This might better enable the reader to follow my reasoning.

No doubt, the circumstances about one's growth and the development of one's way of thinking go hand in hand and cannot be taken apart.

So then, here is my story.

In the year 1875, when I was two years of age, my parents moved from Finland and settled down in Ingermanlandia, in Russia — about thirty miles south of St. Petersburg, nowadays called Leningrad. Here my father was engaged as Lutheran minister among the Finnish speaking population. The population — liberated from serfdom some fifteen years previously — was religious, honest, generally intelligent, and eager to learn. It was entirely of peasant stock — small farmers — each household having only a few acres to cultivate.

Among these fine people I spent by childhood. The landscape was gentle with fields, meadows, and forests. My entourage was limited — and to my liking. Besides family members and servants — and some occasional guests — my companions consisted of a few peasant children, of cows, pigs, chickens, and so on. In this rural milieu I ran around — very often with a paper and pencil in my hands — for as far as my memory goes, down to my earliest childhood, I had a strong urge to draw and to paint and to look upon everything with a "painter's" eye.

Of course, every child has that — more or less — but in my case it has proven lasting and of decisive effect. Whence this urge originated, I do not know, for one of our acquaintances, mature or juvenille, had such leanings as might have offered example, advice, or encouragement. The only clue I possibly follow is that the people on my mother's side were musical and keenly interested in music — whether or not this has anything to do with my case.

Anyhow, the urge was there. It could not be subdued. Rather, it grew in strength.

Well, in the course of time I began to attend high school in Wiipuri, in Finland. And while communting at semester shifting between home and school, I had to pass through the capital of Russia — St. Petersburg. By so traveling, I soon learned to know the Ermitage Museum of Art, one of the world's finest.

This was a great event in my life.

The "Ermitage" became my real "Mecca," and often times when my parents went shopping they parked me in that museum. Probably they considered it the safest place to keep me out of mischief — which for sure was not a poor guess — and it worked wonderfully with regard to my disposition in those growing days. For hours I could wander from gallery to gallery — alone — silent — happy. Just think of it: a country boy used to cows, pigs, and hens — midst the most precious masterpieces of all time. Funny, isn't it!

Well I didn't think it funny. I was dead-

Revel, Estonia. Aerial View. Hospital Center in Residential Section.

Right: Eliel Saarinen Exercising at Hvittask. Photograph by Loja Saarinen; Courtesy of Cranbrook Archives.

ly earnest about it. I grasped every chance to visit the museum. And so it happened that already in my middle "teens" or so I learned to know that extensive collection of paintings almost by heart.

I knew the paintings. I knew the names and the labels. But insofar as their place in history of art and the rest is concerned, my memory cannot record any such interest whatsoever. Probably I was satisfied with a direct and personal contact with these paintings. They spoke to me — so I thought. As for aesthetic evaluation, I didn't have the slightest inkling of it — and, for that matter, I had my own "evaluation." I liked the paintings. Some of them I liked more. And probably I shifted my liking — just as one shifts his liking from meat to fish, and vice versa. How I shifted, I do not remember. The only thing I recollect distinctly is that for some length of time the topmost of my pet painters was Murillo — because of his many pretty and sweet Madonnas swaying in clouds and balancing on the tiniest of thin slices of the moon. Cute — what!

Such was my first acquaintance with Classical painting. It surely was exciting and, I assume, it did me much good.

As for contemporary painting, the prevailing trend in those times was imitative naturalism. I tried to follow this trend, and — no matter how clumsily — I painted flowers and all that I found worth while in nature, I painted landscape, and perferably I painted figure. I painted in oil and I painted in water-color. But in all this I had no desire to attend a regular art school — of whatever sort there were in those days. Perhaps I fancied my own free and autodidactic way of experimentation, or perhaps I wished to continue my high school education up to college grade so as to have enough background for another profession, should my attempt to become a painter fail — for, rather than to become a third-rate cobbler, I was willing to sacrifice my dream. As for this other "profession," I began to incline toward architecture, for — as I had learned — in architecture also there was a chance to use pencil and brush.

No deeper roots had my interest in architecture.

High school art-education — if any, and at best — consisted merely of that dull copying of ever the same plaster casts of classical ornament. This was killing — to say the least — and for that reason I carried on with my "art-work" outside of the school, using my vacation time as well as much of my school time: too much of my school time, I began to fear.

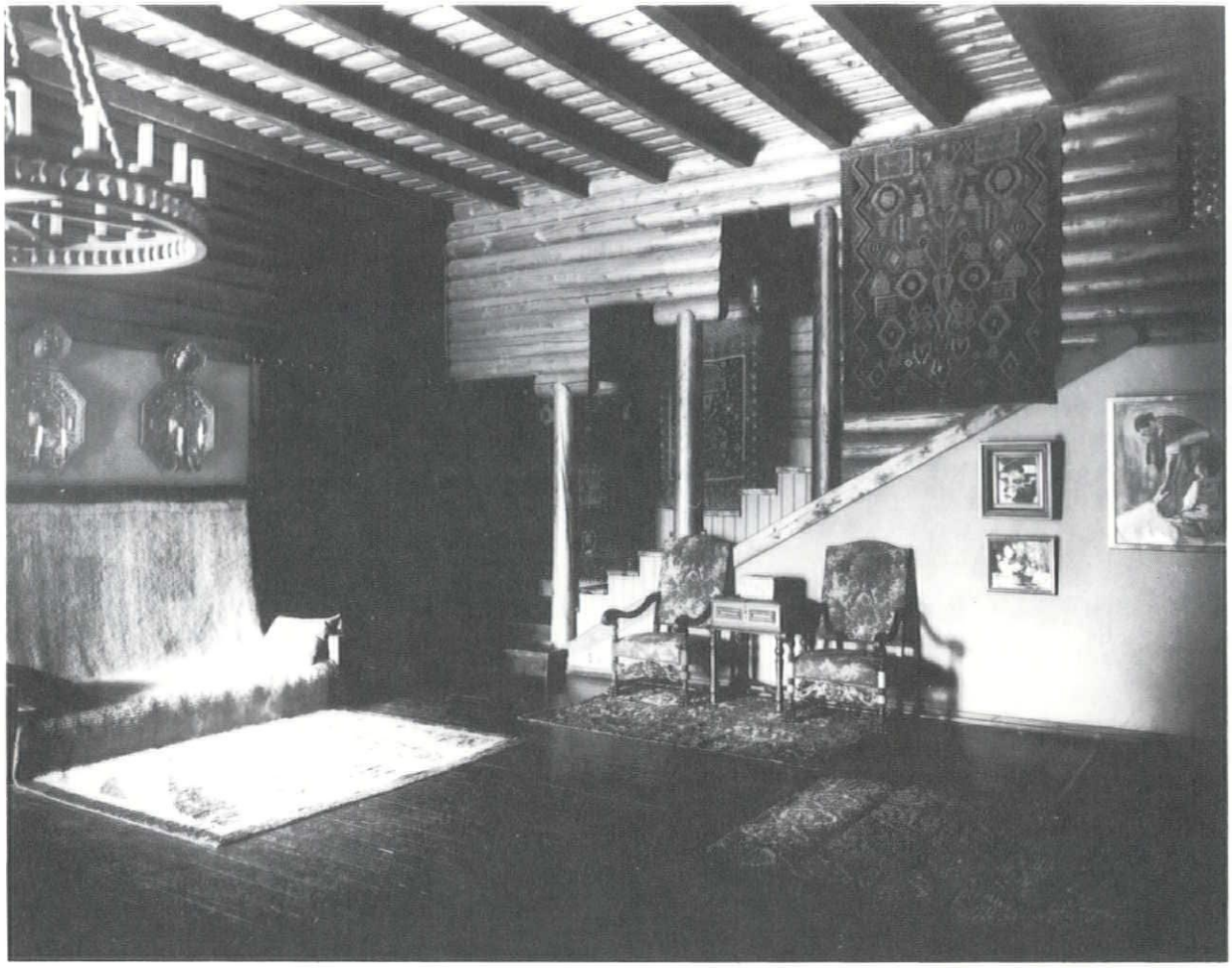
Nevertheless, in due course I sneaked through my college maturity examinations. And so I went to the university town, Helsinki, where I was enrolled in the Polytechnic Institute as a student of architecture and in the university art-school as a student of painting. The former was the result of cold reasoning. The latter was the choice of my heart.

For, as said, my dream was to become a painter.

Well, why should I become an architect?

Certainly, in those days architecture did not inspire one's fancy. Architecture was a dead art-form, and it had gradually be-

Above: Hvittrask Interior. Photograph Courtesy of Cranbrook Archives.



come the mere crowding of obsolete and meaningless stylistic decoration on the building surface. And so long had this state of things already lasted that a break would have been considered almost as much of a sacrilege as the breaking of the most essential principles of religion. So was architecture understood. And the thought horrified me, to be condemned for the rest of my life to deal with obsolete ornamental stuff! I felt so, particularly, because I had experienced a sour pre-smack of it already on the high school bench while charcoaling plaster casts of classical decoration.

And then...

And I repeat: "it finally became evident that the Classical form after all is not the form to be used for contemporary purpose, but that our time must develop an architectural form of its own."

So then, here it was — the alleged sacrilege!

To the young minds the change meant about this: architecture had gone astray; something had to be done about it; the road was free to go — and now was the time to do things.

Elated by such a challenge, many a young man plunged into the game eagerly striving for his very best. As for myself, it soon became clear to me that in architecture the field of action was broader and more significant than in that relatively confined field of painting.

From then on I had the ambition to become an architect.

This transition did not happen overnight, though. It was somewhat of a religious conflict within myself, the issue being whether or not to abandon my childhood gods of painting — always so gentle to me — and turn to new gods offering new and perhaps greater opportunities. However, my enthusiasm for architecture had already become strong enough to overcome such hesitations. I fixed the matter in accordance with my best judgement, and decided to become an architect.

Besides, I had much encouragement from without.

As for this encouragement from without, I had a more fortunate chance than ever before in all my life.

In the closing years of the nineteenth century — and thenceforth — there was concentrated in Helsinki a numerous group of artists from every field. Generally speaking, these artists were by no means radical in an extreme sense of the word. Instead, they were — and this is more essential — sincerely forward-looking and imbued with high cultural aims. There were a number of painters and sculptors. There were many interested in handicraft — for in the Nordic countries handicraft has always played an important role. There were a number of men of letters of both Finnish and Swedish tongue. There were a number of composers; for example, young Jean Sibelius, just as sparkling of intellect and emotion as his music. And now the awakening of architecture brought a new note of vitality into the group.

Prior to my entering university life, I had scarcely met a single artist worth the name. Thus, although my thoughts already for years had been circulating about

Above: Hvittrask Interior. Photograph Courtesy of Cranbrook Archives.

the intricate problems of art, I had no one to discuss the matter with, no one to put my questions to, and no one to get the answers from. All questioning and answering had to take place within myself. And this fact, planted the seed of meditation and analytic deliberation in my mind.

But from now on I had opportunity to be a close member of all the mentioned groups. And, as there were frequent gatherings and occasional discussions, and often heated arguments about this and that in art and in matters in general, this all brought to me a new experience — a contrast to my earlier isolated contemplation. Since then I have had the opportunity of ever broadened experience in many new circles and in many different countries. In fact, during the long run of almost half a century, my "social contacts" — if I may say so — have consisted primarily of art circles, creative or appreciative.

Although architecture now had become my profession, I cherished all the arts without any particular preference and my former interest in painting had by no means become lessened. I still tried to paint whenever I had the opportunity to do so, but soon it became evident that one cannot serve two masters. In spite of this, as said, I continued to cherish painting, at home or wherever I moved around. Thus it happened — incidentally — that one of the first and perhaps most important books, or parts of it, about Cezanne, was written at our country-home in Finland by our friend the late Julius Meier-Graefe. And as Meier-Graefe had written or was writing many a book about painters — as, for example, about El Greco, Van Gogh, and others — it is clear that at our home-corners there still was much painting in the air. The prevailing interest, however, was architecture.

Of course, all these contact with different people of different means of expression, interests, and inclinations could not fail to find such a response in me as to enrich my understanding — appreciative or critical — of the complex problems of art. It is true enough that I had become growingly inclined to control my understanding of art-matters with an "architectural" eye — contrary to my earlier inclination to view things with a "pictorial" eye. But, on the other hand, my contact with men from all walks of art-life has broadened my eye — architectural or pictorial — and made me see and understand things from a wider point of view. I have learned to know that one cannot build up a comprehensive understanding of one art unless one learns to grasp the whole field of art in a comprehensive sense. I have learned to know that to understand art in all comprehensiveness one must understand the comprehensive world even beyond the problems of art — that is, one must learn to understand life from which all art springs. And I have learned to know that in order to understand both art and life one must go down to the source of all things: to nature.

I have learned to know still more.

It happened quite often that a piece of art which I had valued very highly quickly lost all its enchantment, whereas another piece of art which I disfavored — yes, perhaps, even denounced — became later on a pet piece of mine. In other words, I had grown away from the former while I had grown closer to the latter. And as this was not just an occasional phenomenon but a regular course in the evolution of my mind, I learned by and by — at least, I hope I learned — a lesson which perhaps is the hardest lesson for an artist to learn. I learned open-mindedly to respect the work of others — when honest — even if it be in disagreement with one's own concept, taste, or line of development. That is to say, when an artist is honest, creative, endowed with sensitiveness to form and color, and endeavors to do his sincerest best, one must already for these reasons respect his endeavor — just as one always must respect an honest man even if opinions differ. And if one does not always understand the artist's work, one should a least seek to understand it, rather than to denounce it — and then later on, perhaps, regret this denouncement. Particularly during a time of transition — as our time has been and is to the highest degree — this kind of open-mindedness helps one to keep pace with the progress of things and with their countless ramificiations.

All this — I hope — I have learned to know.

And I have learned to know still more.

I have learned to know that art, when fresh, vital, and alive, is a sign of the artist's youthfulness of mind. And, because I have learned to know this already for a long time, then, already long ago I decided that, no matter how old I might grow in years, I always will stick to the young. And so I have endeavored to do.

Regrettably, however, the young do not always constitute a solid youthful front. On one side there are those young who with youthful enthusiasm are ready to go at their work in a creatively alert way. On the other side there are those young who are ready to snatch the creative results of others and to boast as if they had helped at attain these results. These young may be young in years. But, as to mind, they are indolent and stagnant, and thus mentally senile. They are so because they are lacking in that indispensable spirit of creative search which keeps one's mind young.

All this I have learned to know.

And, finally, I have learned to know that all this is but the primary beginning of knowledge about essential fundamentals and that there still is much, much more to learn.

So, still I must go on.

Thus runs my story.

With this story as the background, the following analysis of the search for form must be understood. And as such it is bound to be a personal analysis, for — and I repeat — "no doubt, the circumstances of one's growth and the development of one's way of thinking go hand in hand and cannot be taken apart."

By no means do I pretend this to be a unique story. Surely, every sincere worker — and thus seeker — in the field of art would have a similiar story to tell, provided he had cared to write it down. Yet such stories are but seldom written down. Neither would I have cared to write down my story nor, for that matter, would I have had the slightest intention to write down this long analysis of mine, had I not had a specific purpose for doing so.

And that's another story.

Due to the adventures of life — and altogether contrary to my indigenous bent — I have now not only to control my own work, but even the so much harder task of advising others in the progress of their work. In such circumstances I have felt it my duty to disclose to these "others" my mode of thinking, and for this reason I have deemed it important to put down my thoughts in writing. This, however, does not mean that I am trying to impose my advice upon others as to how certain problems should be solved in certain circumstances. On the contrary, my writing is intended to be a treatise of fundamentals — as I personally understand these fundamentals. Since I am still a seeker

Above: Saarinen Family Photograph at Hvittask in Finland. Eero Saarinen sitting in the foreground. Photograph Courtesy of Cranbrook Archives.

myself, my chief advice is that everyone, individually, be a seeker also. We cannot live physically on food digested by others. How then could we do it mentally!

This is essential.

Really, I consider it essential in all education — and emphatically in education toward creative art — that education should be so directed as to imbue the student with the spirit of creation by means of his personal sensing, thinking, and experience. To that end I have been anxious to have the students understand that we all — instructors and students alike — are engaged in a creative search for forms to come, and that each one, individually, must so — to speak — digest his own food.

And as deeply as I am convinced of the positive qualities of this creative method of art-education, just as deeply am I convinced of the negative — and dangerous — qualities of the reverse method of art education, where the instructor has obtained all his facts from books and books again, and passes these facts, as such, to the student to be used, as such.

Through this kind of art-education, I am sure, the student is not given a fair chance. He is soothed into the sweet belief that he can get along with food digested by others, thus not to be bothered himself with that digestion. This is to foster parasitic minds — instead of creative minds — and as such this kind of art-education is baneful in the development of creative art.

Only through personal creative experience can one gain a truly genuine understanding of art.

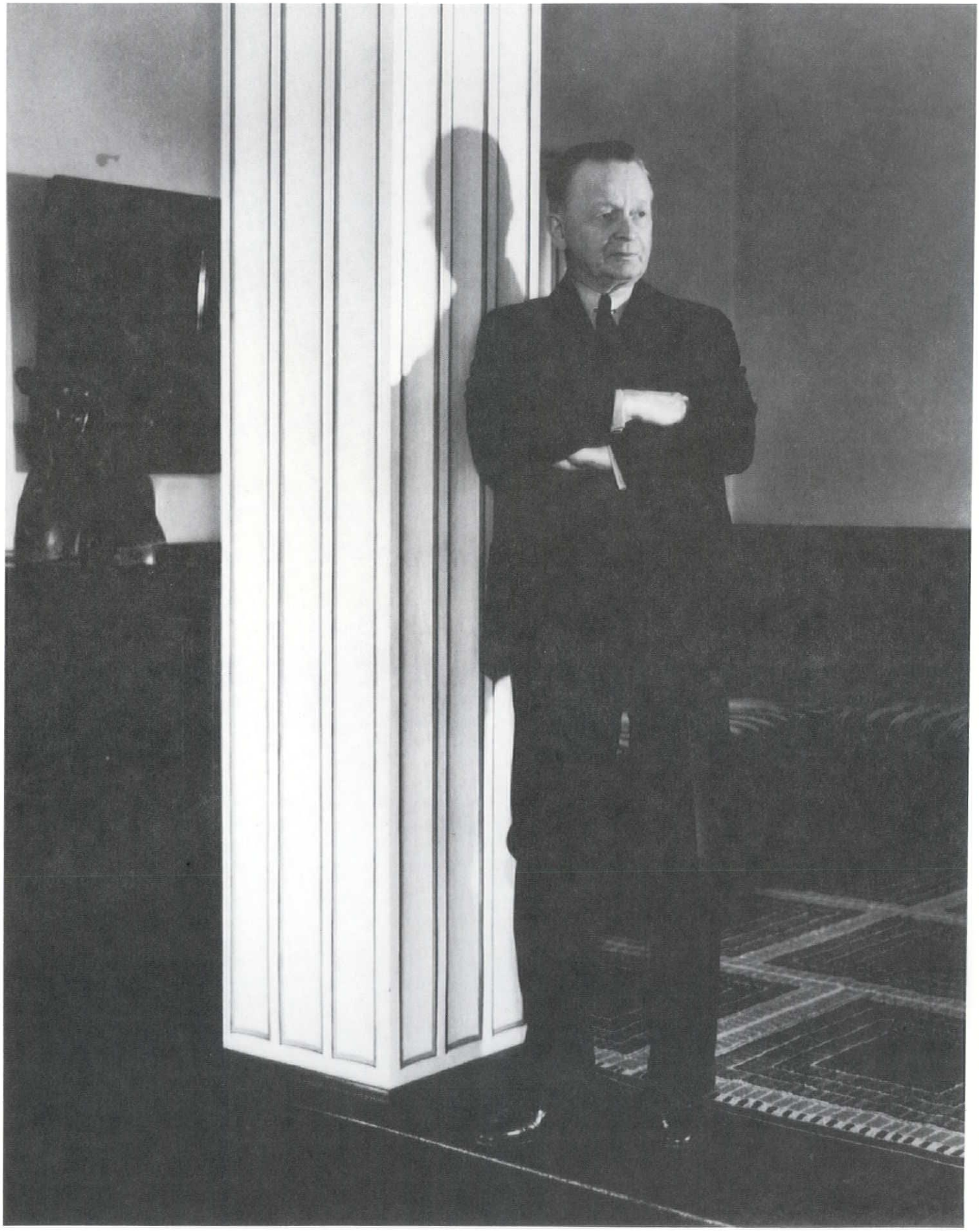
Indeed, one must have loved in order to know what love is.

As the aforesaid discloses, the following analysis was originally intended to constitute a spiritual contact between the leader and those to be led — just as my previous book "The City" was originally indended to be. Having grown beyond its originally intended boundaries, it now appears that it may be of use also to others interested in the subject. Yet, even it is enlarged form, I have not approached the matter with exaggerated expectations as to its importance in the general development of form. I do hope, however, that this book will fulfill its mission by bringing enlightenment at least to some of the problems of form at the present high wave of transition.

This essay by Eliel Saarinen was written at Cranbrook Academy of Art, May, 1947, and appears as the foreward to his book, "Search of Form" (Reinhold Publishing Corporation, 1948).

Above: Villa Keirkner, Helsinki.

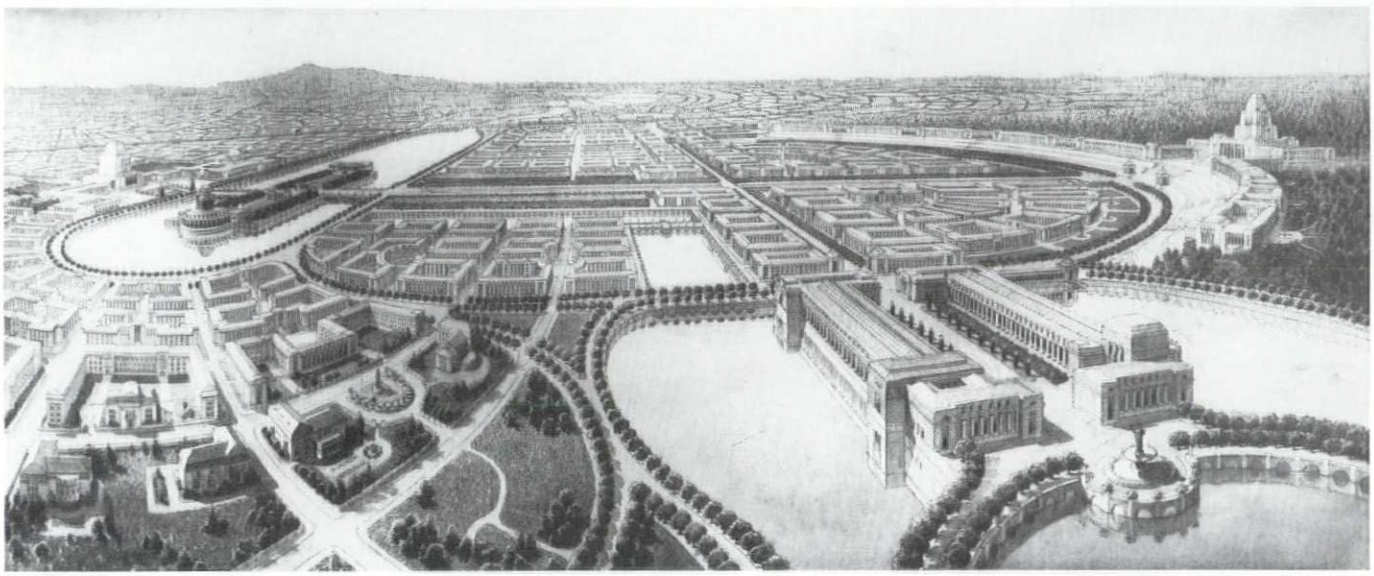
Right: Eliel Saarinen at Saarinen House in Cranbrook. Photograph Courtesy of Cranbrook Archives.



SAARINEN'S EARLY WORKS

From Canberra to The Chicago Tribune Tower Competition, the Work of Eliel Saarinen Has an Enlightened Sense of 'The Spirit of the Time'

By Donnell Tilghman



If there is today any one man who by his genius gives promise of an international attitude in architecture and in his creations actually exemplifies it, that man is Eliel Saarinen. Though a Finn by birth and training, and though until recently, by his own confession, uninterested in American architecture, he was able to create, in the Chicago Tribune Competition, a design that was heralded as a notable contribution to modern architecture. While based on the same fundamental conceptions that had marked his previous work in his native land, and which in their very essence were universal architectural verities, this design proclaimed, far better than our own designers had been able to do, those ideals and aspirations that we were quick to recognize as American. A man who, years ahead of his time, can utter age-old architectural truths in the new and until then untired language of America, is truly a genius.

Eliel Saarinen was born in Finland in 1873. From the beginning of his career as an architect he was associated with that small but ever increasing group who were struggling to free themselves from the bond of precedents that were moribund and out of step with modern life. Today we look back, with well justified shudders, at many of those very earnest efforts of the exponents of "l'art nouveau" to find the logical path in architecture. But as we look back over Saarinen's work, we find from the very begining a sanity and restraint, and an unfailing intelligence and good taste that fit him to be looked up to as a great leader of this school.

Unfortunately his completed works in Finland, as well as his unconstructed designs, are practically unknown in America. Space will not allow of only the briefest mention of the more important. His own dwelling, the National Museum at Helsingfors, on which he collaborated with other architects, the town halls of Lahti, Joensuu and Reval. Finally what is perhaps the best known to us of his work abroad, the station at Helsingfors, a design created in the forms that have become familiar to us since Saarinen has moved to this country.

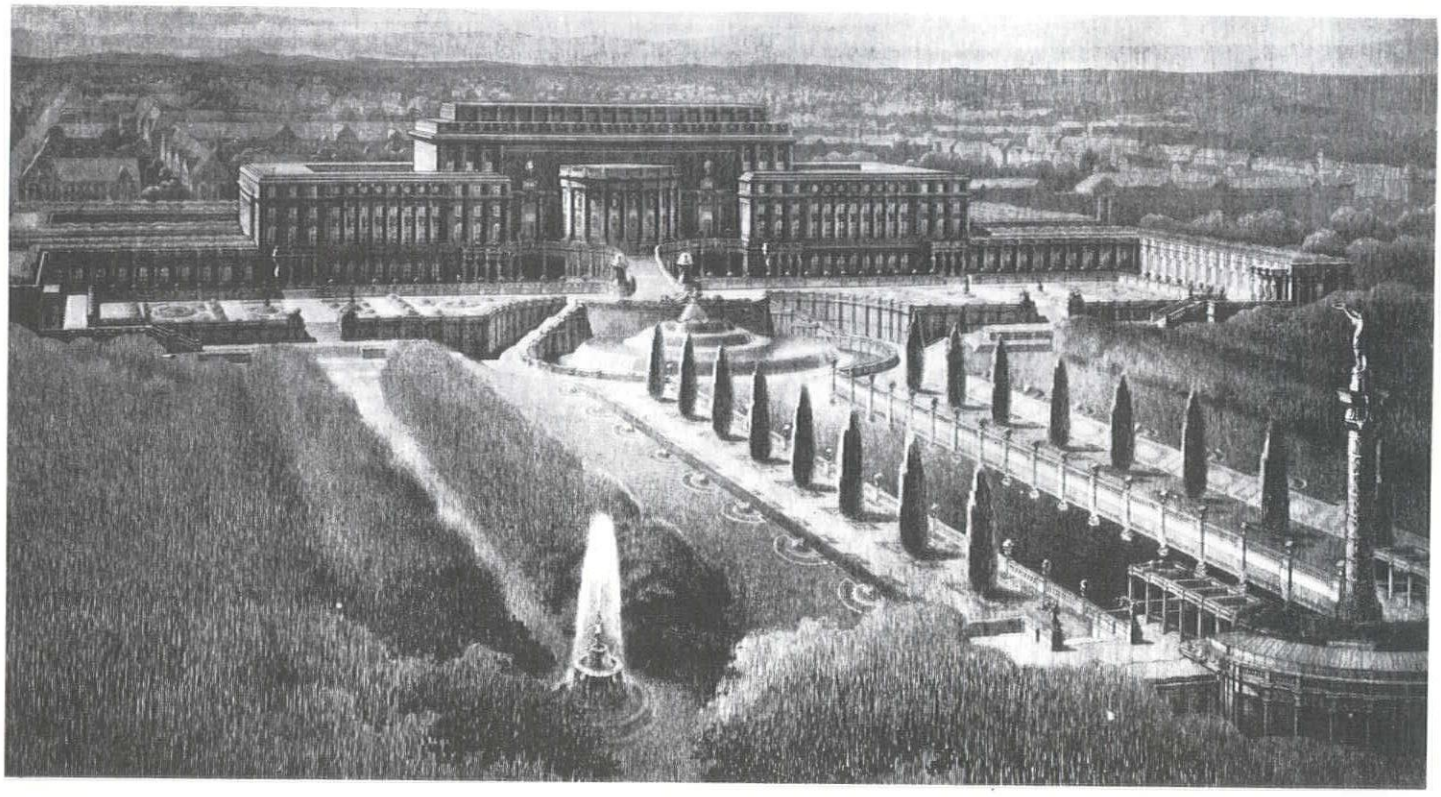
In addition, there are plans for the Royal Palace at Sofia, the League of Nations Palace, the Parliment buildings of Finland, and great projects in city planning. Those who are fortunate enough to have seen his drawings for the Tribune competition, knowing that all rendering was done by his own hand, have some conception of his power for work. His scheme for Canberra, which was awarded second place, was not only conceived and studied, but was also executed in the incredibly short period of nineteen days. The plans for Helsingfors include an immese model, complete to small details, executed by Mrs. Saarinen, who makes most of her husband's models.

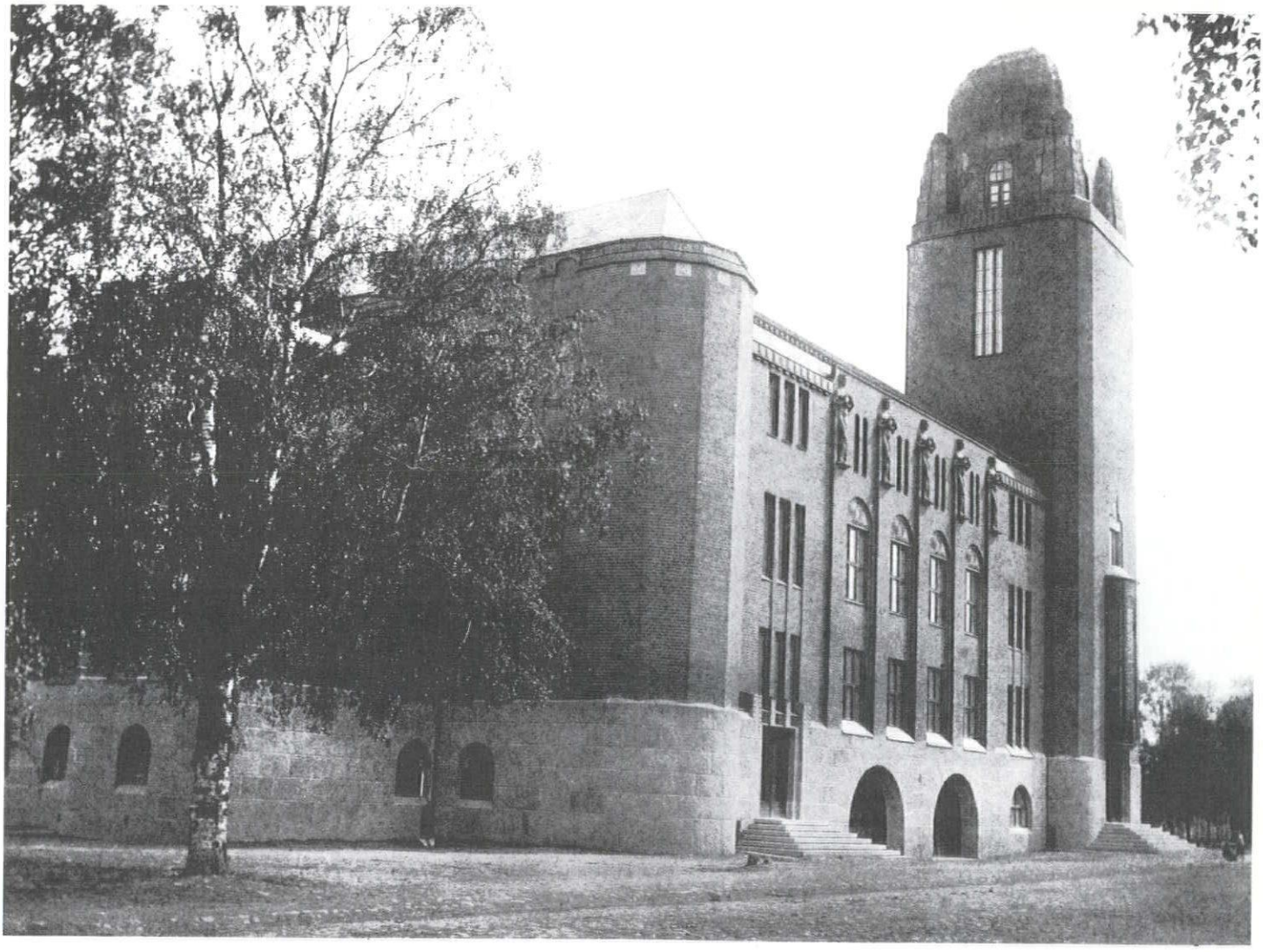
In city planning, Saarinen thinks in terms that are refreshing to the American who has lived too long in cities of right angles, and among vastly impressive but uninspiring vistas down unending straight streets. Combining a thorough study of traffic, circulation, and distribution of population with that accidental quality in plan which gives such charm to the large cities of the world, he arrives at a plan that is thoroughly scientific, and whose focal points have far more accent than perfect symmetry and the use of cross axes and parallel lines can give. What a vast relief these plans for Helsingfors are — variety, interest, unexpected vistas and wide approaches, and yet there are no points for which we can predict traffic congestion.

Above: Plan for Canberra, Australia. Illustration Courtesy of Cranbrook Archives.

Above, Right: The Palace at Sofia.

Below, Right: Town Hall, Joensuu.





In his ideas for American city planning, Saarinen stresses the point that we should conceive our cities in terms of the skyscraper and in definite relation to this type of building. "The skyscraper problem is a problem not only when the individual structure is under construction; it has its influence, naturally, on the whole city picture." Heretofore we have been too involved with European principles of plan, and have forced the high building into forms and dimensions foreign to it. The tendency, he feels, should be towards verticality, when "the top so formed that the logical construction can be followed by the eye in all the different parts of the building clear up to the highest pinnacle, not only from a longer distance, but also a close range. A skyscraper will not remain freestanding forever, but will be surrounded by other buildings of similar height and it must consequently be looked at from a slight distance." As regards the use of precedent, Saarinen illustrates his views by a very apt metaphor. A study of Greek and Latin is essential to the fullest comprehension and the flexible use of modern tongues. But we do not use these dead languages in our daily lives. The Gothic form in the skyscraper is purely tranitory. The new architecture must create a new form that is essentially its own, and in working towards this end we have "the most interesting problem offered by the building art of our time. This is not a problem for the individual architect. The problem and its solution is in the air. It is a problem fit for a whole epoch of culture."

The most vital characteristic of Saarinen's work is his feeling for material and logical construction. This undoubtedly has its basis in the fact that in his education he worked at times as a practical builder, as a bricklayer and carpenter. He exemplifies the craftsman-architect in his love and understanding of texture. In the Chicago Tribune design, his immediate grasp of the spirit of steel construction for the tall buliding is short of astounding. As a writer pointed out at the time, he designed in steel forms covered by masonry, whereas our architects had worked in masonry stiffened by steel.

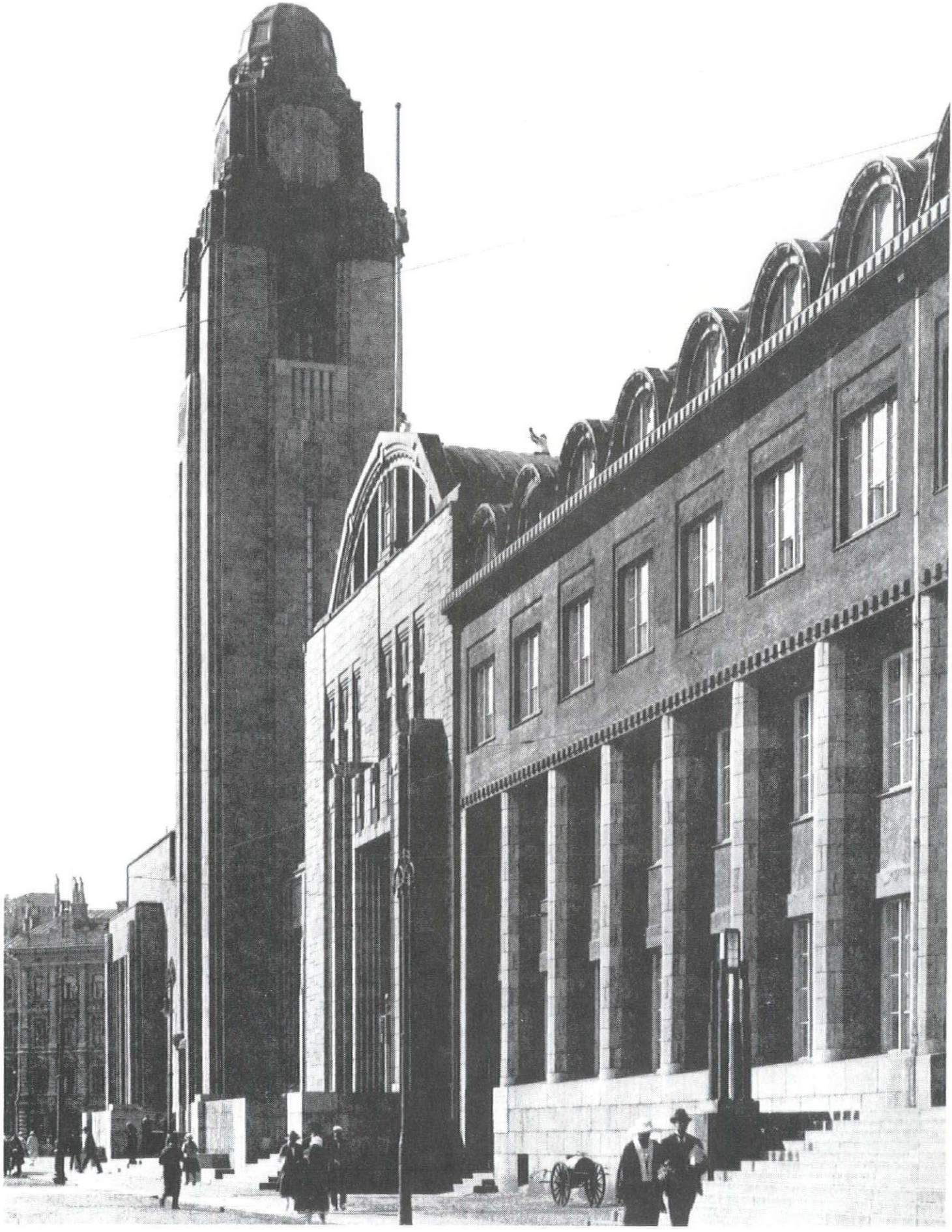
After the Tribune Building competition, Saarinen came to his country to accept a professorship in the Architectural School of the University of Michigan. His recent connection with the Cranbrook School as architect is giving even wider range to his abilities, and promises still more opportunity to influence American design. The Cranbrook school, magnificently endowed by Mr. George G. Booth of Detroit, gives full play to Saarinen's powers as the craftsman-architect. Established with his family in a studio at Cranbrook, he is assited by Geza Maroti, the sculptor painter of Budapest, in the creation of buildings for the school. The young men who study under him will eventually contribute to the design. Here we have the prospect of a school, which, under Saarinen's influence, will teach a new appreciation for craftsmanship in architecture, a feeling for material, truthful construction, and above all, a real alliance between architecture and the allied arts.

Already Saarinen, through the second prize for the Tribune tower, has had enormous influence on our architecture. He pointed the way, and gave the most artistic solution to the problem set by modern conditions. It remains to be seen whether the influence of this design and other creative efforts by Saarinen can produce a lasting impression on an age which everywhere is turning to a general adoption of modernist forms. As a brilliant designer who combines a striving for characteristic functional expression with an attitude of independence of historical forms, Eliel Saarinen stands quite alone. In style he belongs to no country but rather to the spirit of the times.

The above article by Donnell Tilghman on Eliel Saarinen appeared in The Architectural Record, *May, 1928.*

Above: Helsinki Train Station Interior. Photograph Courtesy of Cranbrook Archives.

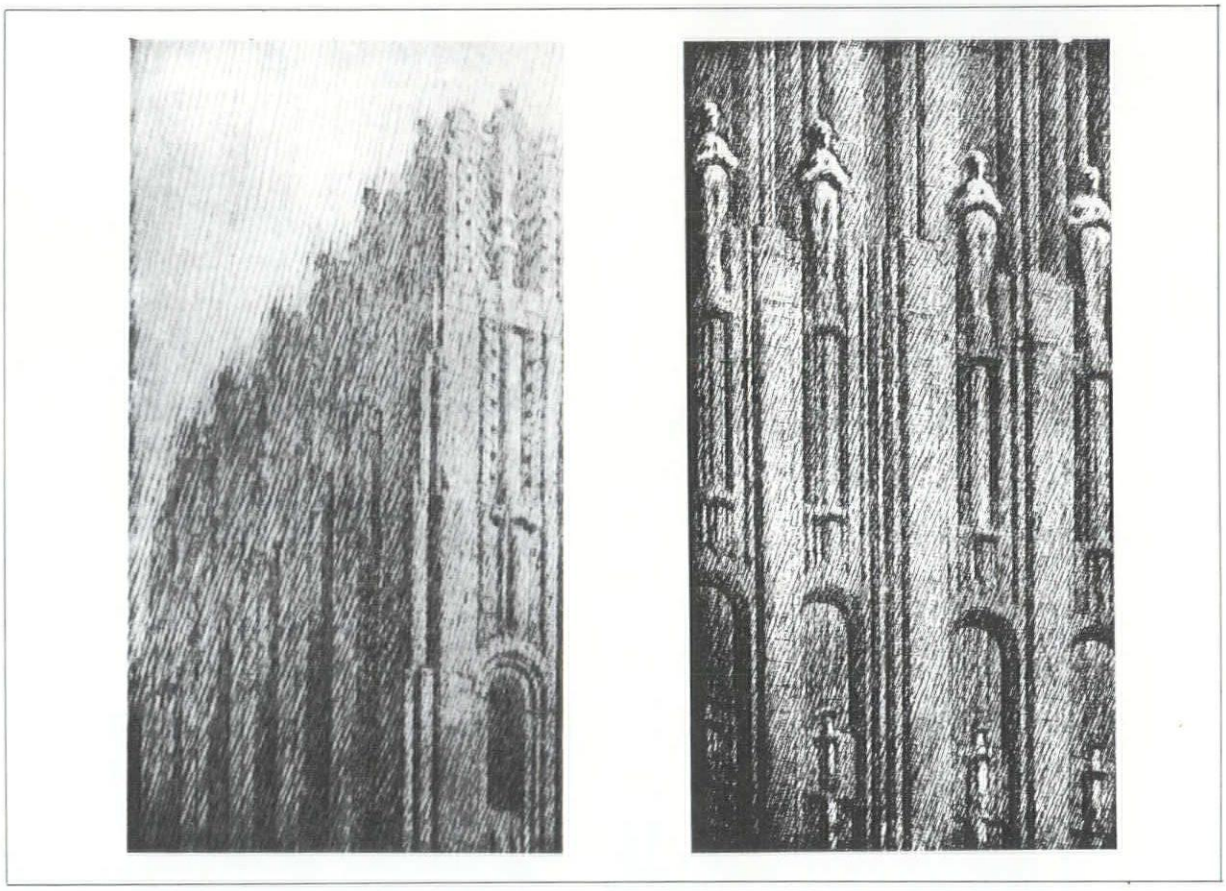
Right: Helsinki Railroad Station.



THE CHICAGO TRIBUNE TOWER COMPETITION

A New Architectural Language for America: The Skyscraper as a Sound and Natural Characteristically American Development

By Eliel Saarinen



The competition, (for the Chicago Tribune building) was exacting, more so, perhaps, for a foreigner than a native American.

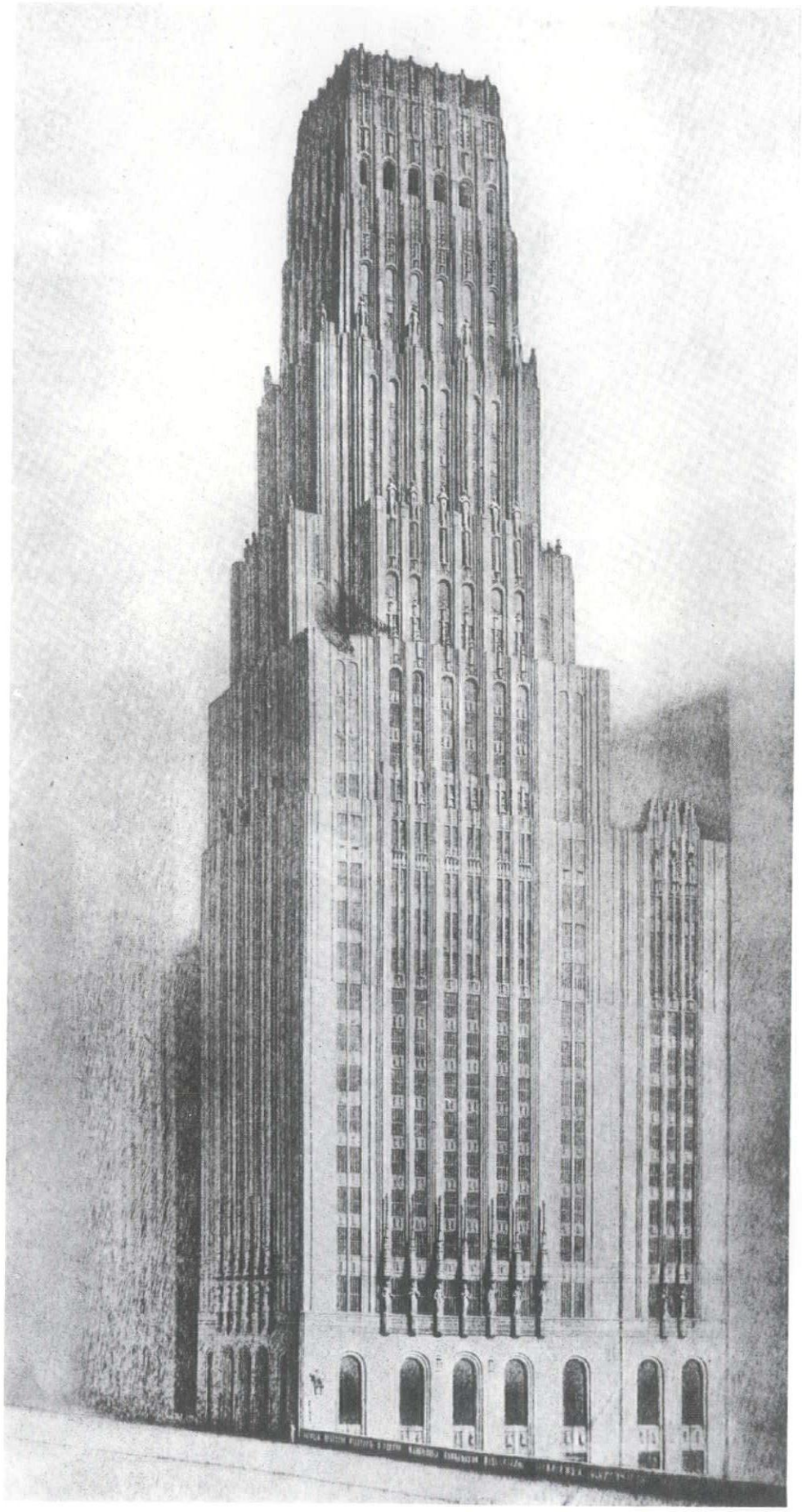
As far as I am able to judge from the pictures that are at my disposal, the project submitted by Mr. Howells is very successful. It is strong and whole in form and proportions, and displays a beautiful and, at the top, a well rounded outline – at least as it appears on the perspective drawing. It is possible that the project will not give the same whole impression at close range. I fear that the tower will sink down and the flying buttresses surrounding it shoot up too high in the sky, and thus cause the outline to be meager and broken.

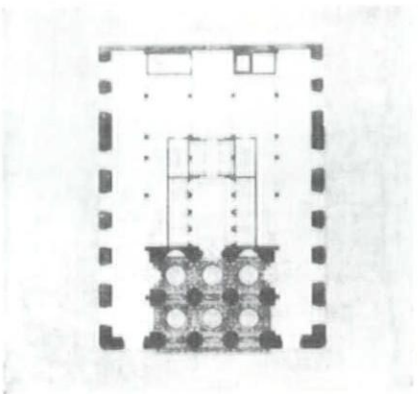
In my opinion an important principle in the designing of a skyscraper is that the top be so formed that the logical construction can be followed by the eye in all the different parts of the building clear up to the highest pinnacle, not only from a longer distance but also at close range. A skyscraper, as the one in question, will not remain free-standing forever, but will be surrounded by other buildings of similar height, and it must consequently be looked at from a slight distance.

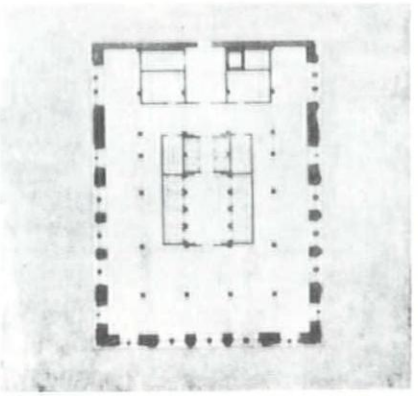
This much about the competition and its results. Now comes the second question: an eventual realization of my project at some other location. I must admit that earlier I took very little interest in the American endeavors in architecture, as they appeared in the business districts of the great cities with their monster buildings. There was something block-like and hard in the whole, which shocked me, as a city builder, through lack of harmony. Later new thoughts have made their appearance. More and more it is noticed that the horizontal featuring, borrowed from the antique and Renaissance, is giving room for the vertical in the Gothic, and this is very natural. The vertical emphasis

The craving for beauty thus set forth by The Tribune *is imbued with romance; with that high Romance which is the essence, the vital impulse that inheres in all the great works of man in all places and all times, that vibrates in his loftiest thoughts, his heroic deeds, his otherwise inexplicable sacrifices, and which forms the halo of his great compassions, and of the tragedy within the depths of his sorrows. So deeply seated, so persistent, so perennial in the heart of humanity is this ineffable presence, that, suppressed in us, we decay and die. For man is not born to trouble, as the sparks fly upward; he is born to hope and to achieve."* – *Louis H. Sullivan*

Chicago Tribune Tower, 1922.







sis is more logical and purposeful for an architecture, which, like Gothic, reaches up to the heights.

While working on my project, I gradually grew interested in the skyscraper problem, and found that it is probably the most interesting offered by the building art of our times. It is not a problem for the individual architect but the problem and its solution is in the air, if I may express myself, a problem fit for a whole epoch of culture. This I have noticed already through the latest creations in the field, and this feeling is strengthened when I see the results of the concluded competition. Ours is a period of seeking, where the Gothic and the Gothic forms win out more and more. However, one must consider the Gothic contribution as a transitory period. A new architecture must, in time, create a new form of language of its own, and is apparent that the American build ngart is headed toward this new architectural language (expression).

As a city builder, I should like to go still further. The skyscraper problem is a problem not only when the single structure is under construction, it has its influence naturally on the city picture. The city at large I have studied very carefully, and the book prepared by Daniel H. Burnham and Edward K. Bennett and published by the Commercial Club, describing the new Chicago plan. The publication is meritorious in every respect, and shows a mind for big views and broad monumental qualities. It seems to me, however, that they have labored too much with European principles regarding street contours and horizontal limitation. It looks as if there had been a desire to eliminate the characteristically American skyscraper, or at least to press it into forms and dimensions that are totally foreign to it. This, of course, can be done on paper, but it cannot be attained in practice. Why not rather create principles of city building that collaborate with the sound and natural characteristically American development. There is a problem for you! It appears to me as if in this also a by-path has to be taken through the spirit and principle of the Gothic city type, in order to reach the right way.

While working at the skyscraper design it occured to me to find out how a whole city picture would appear under the vertical system throughout, and eliminating the horizontal element. I procured a photograph of New York City, showing a forest of skyscrapers with the greatest imaginable variation in height and width, placed a sheet of tracing paper over it and drew faithfully the same conglomeration of buildings, using, however, an exclusively vertical style of architecture. I believe that the picture obtained by this means, on the whole is the logical city picture for the American large cities, and discloses the rules that ought to be promulgated in the creation of an American art of city building. This, of course, is said with all the reservations that are necessary when an outsider expresses himself upon these questions, taking only the architectural feeling into consideration, without closer-acquaintance with American psychology and America.

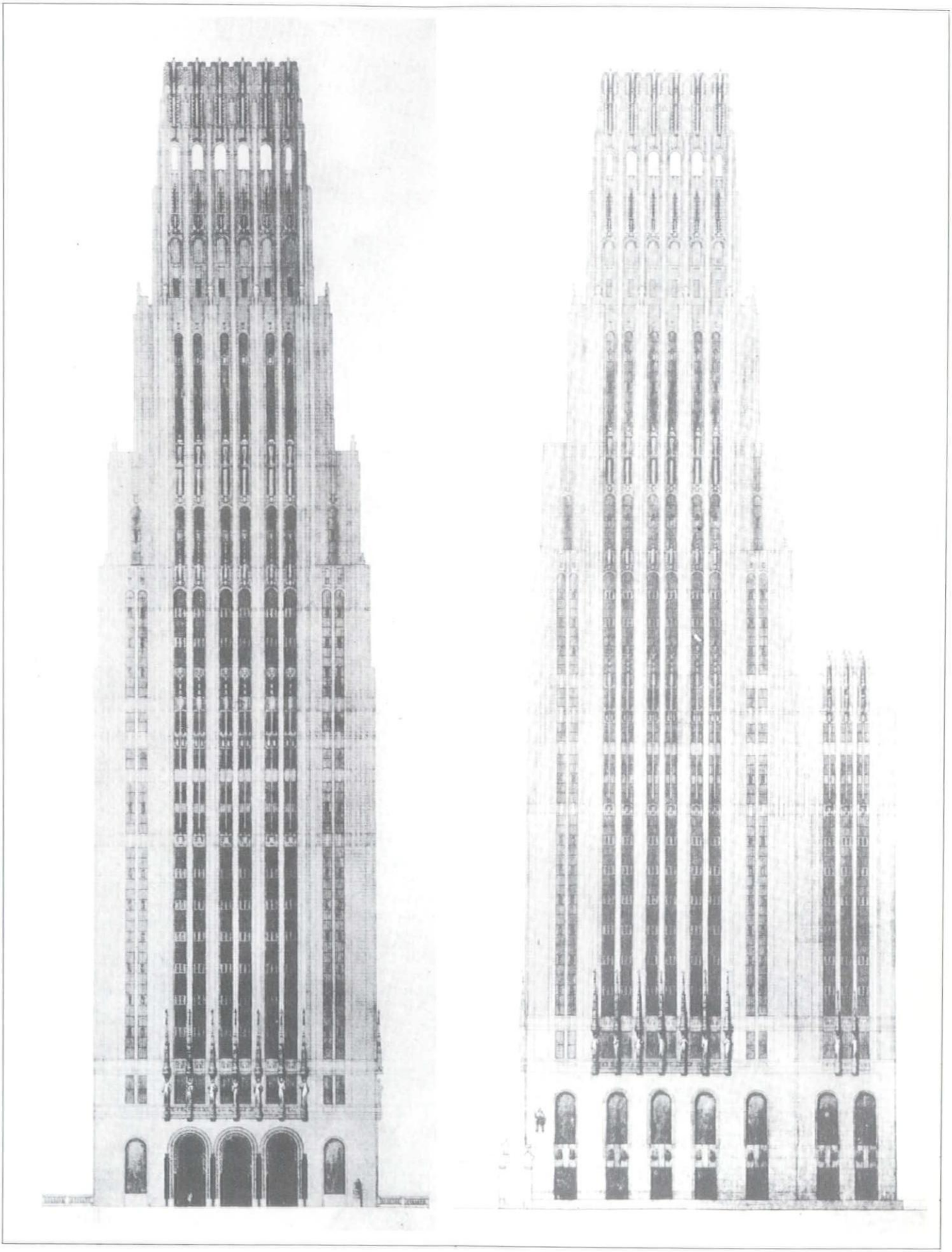
It has been my desire to disclose to you these viewpoints, which have served me as a directing motive in preparing the competitive design. As you see, the problem has interested me not only as an individual one but as the part of a whole system.

This article by Eliel Saarinen, originally entitled "A New Architectural Language for America," appeared in Western Architect, *February, 1923.*

"...it is a voice, resonant and rich, ringing amidst the wealth and joy of life. In utterance sublime and melodious, it prophesies a time to come, and not so far away, when the wretched and the yearning, the sordid, and the fierce, shall escape the bondage and the mania of fixed ideas.... Qualifying as it does in every technical regard, and confronting to the mandatory items of the official program of instructions, it goes freely in advance, and, with the steel frame as a thesis, displays a high science of design such as the world up to this day had neither known or surmised. In its single solidarity of concentrated intention, there is revealed a logic of a new order, the logic of living things; and this inexorable logic of life is most graciously accepted and set forth in fluency of form. Rising from the earth in suspiration as of the earth and as of the universal genius of man, it ascends in beauty lofty and serene...until its lovely crest seems at one with the sky." — Louis H. Sullivan

"There is an ideal floating about somewhere in the limbo of abstractions, an American ideal it has not yet been caught and distilled; at least the results of this competition would seem to indicate that the native designer had not as yet clothed the spirit in the flesh. The man from Finland came closest to it in his intuition, idealism, and conception of beauty. Is there no American as American as the man from Finland seems to be?" — Irving K. Pond, Architectural Form.

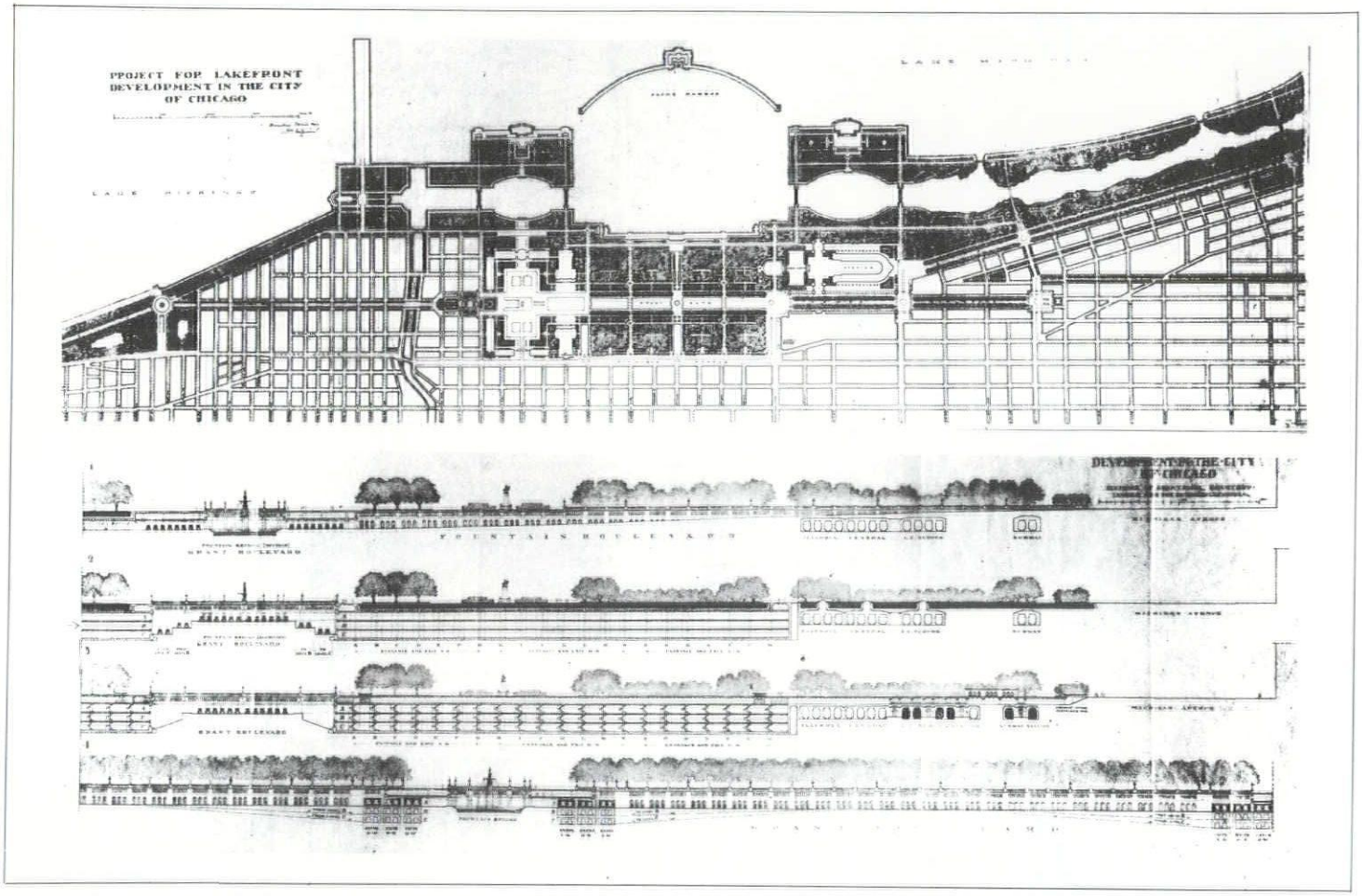
Chicago Tribune Tower, 1922.



ON CITY PLANNING

The Whole Profession Must Support The Art of Building Cities in Order to Gain Public Confidence in the Practice of Design

By Eliel Saarinen



Some are able perfectly to master several languages, but they might have nothing to say.

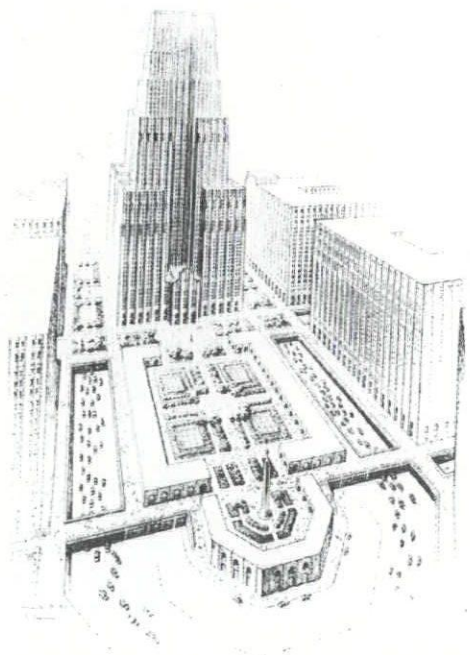
A good musical memory is not synonymous with musical creation. And the ability to draw in itself, is as far from the creation of art as is the ability of writing from literature. Thus, the use of media should not be confused with creation. — Eliel Saarinen

We are facing the discouraging fact that unless the whole architectural profession solidly supports the principles of the art of building cities, the present disorderly situation is doomed to remain. And the more generally it understands its duty in this respect and shows it by its actions, the stronger will be the public's confidence in the architectural profession and the more power will architects gain in city building matters.

When all architects work as a body toward this end, they will become leaders in the development of cities and in the control of an organic coherence. With public confidence as an aid they will be able to control even the activities of parasitical speculators who, under the guise of architecture, spread bad taste and confusion over the country.

Thus architects become the educators of the public and the designers of the cities. And therein exists the spirit of an adequate city-planning control.

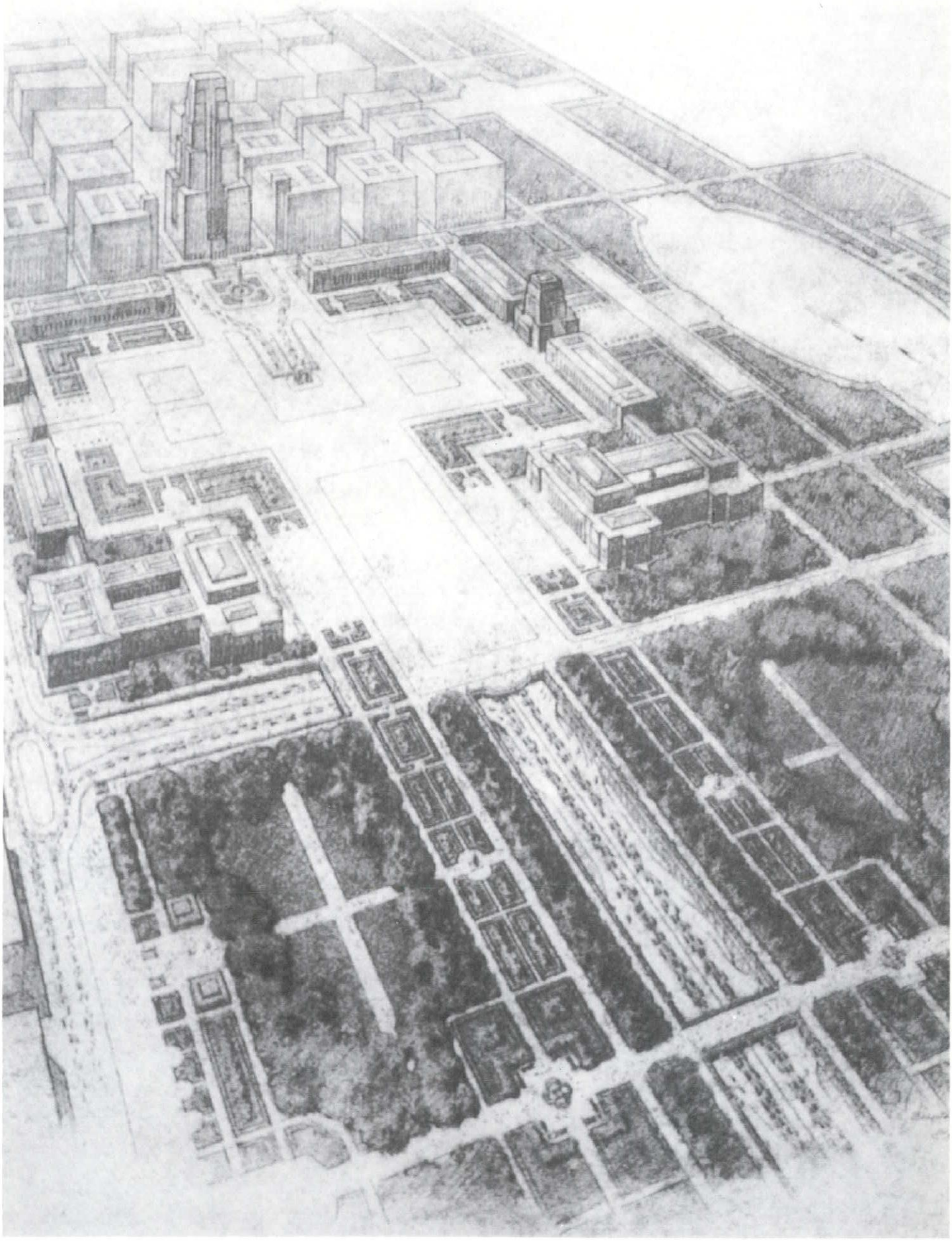
The above essay by Eliel Saarinen appeared in The Archi, *June, 1942.*

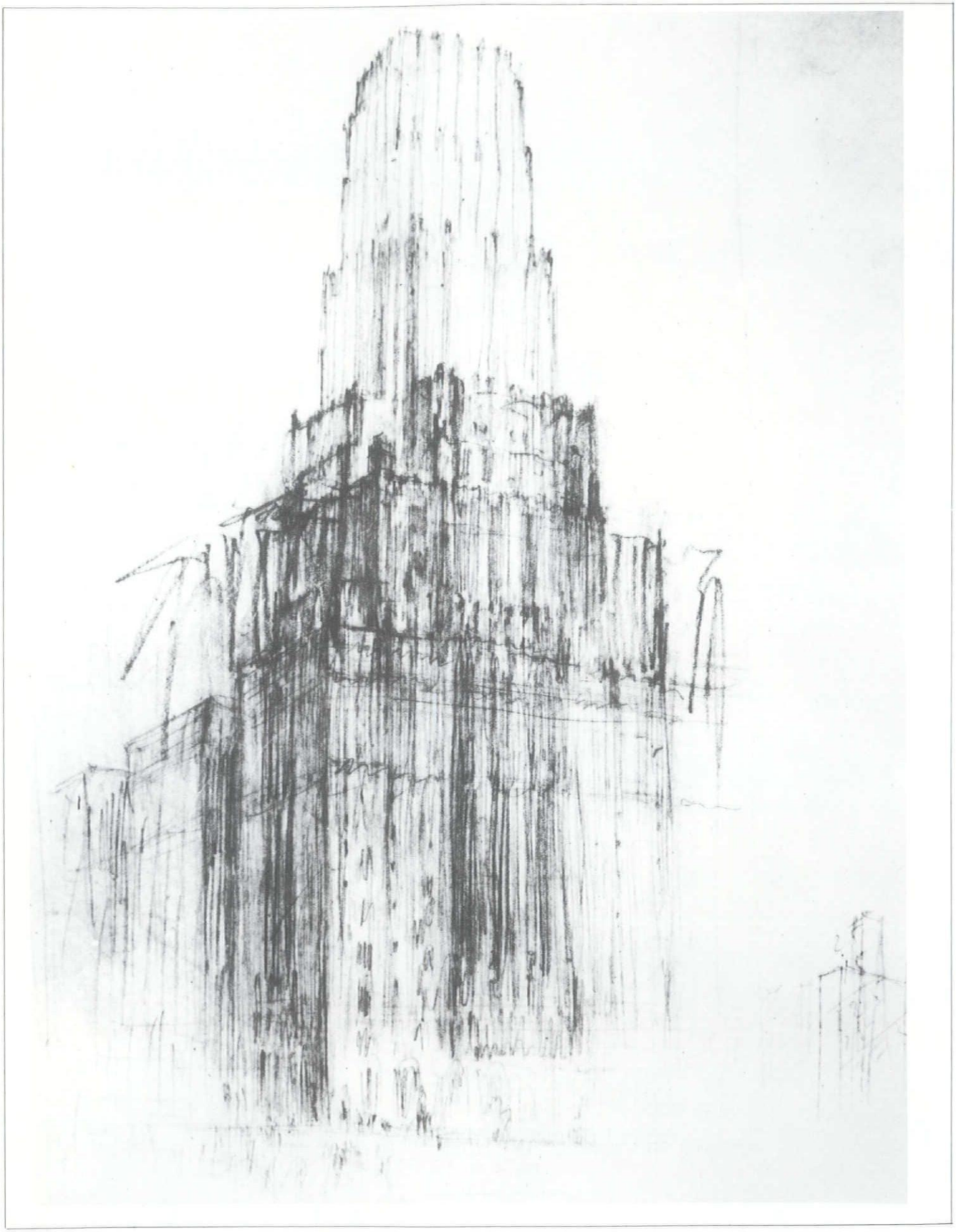


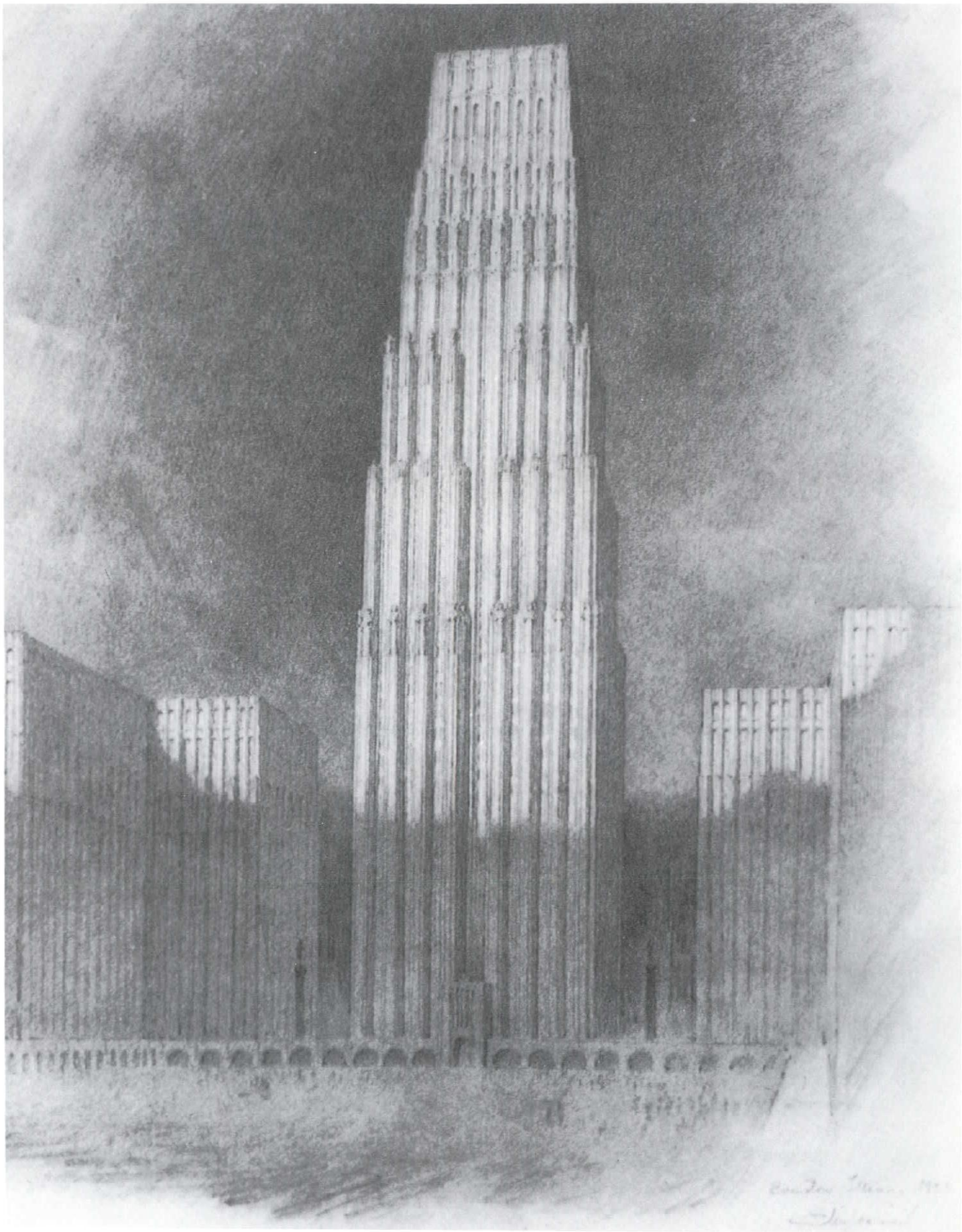
Above: Chicago Lake Front Plan, Sketch, Sunken Traffic Artery Through Grant Park, 1923.

Right: Chicago Lake Front, Aerial View, Hotel Plaza with Underground Railroad Station, 1923.

Next Page: Tower, Chicago Lake Front Plan, 1923. Sketch Courtesy of Cranbrook Academy of Art.



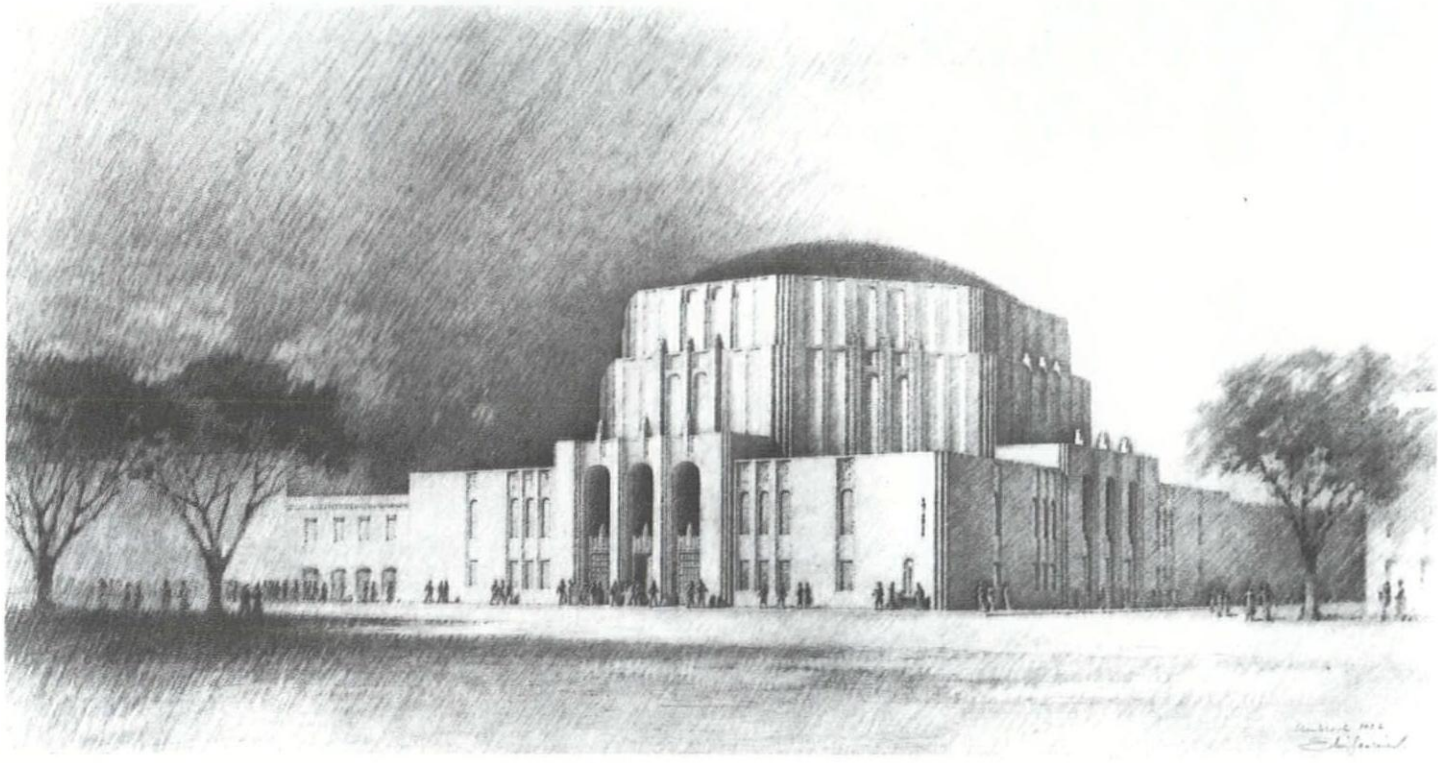




SAARINEN IN AMERICA

A Second Prize in the Tribune Tower Competition Brought a Master Architect to the U.S. and Whose Influence Became Widespread

By Dwight P. Ely



The romantic story of Mr. Saarinen's entry in the Chicago Tribune Competition and his subsequent career in this country are perhaps better known than his earlier work in his native country. His professional practice began even before he had graduated from the Polytechnic Institute at Helsingfors, Finland, 1897.

He won an apartment house competition and set up an office with two other young architects and completed the building while continuing his school career.

Mrs. Saarinen is the sister of one of these partners, Gessellius. The work of this office included the Finnish Pavilion in the Paris 1900 Fair and the Helsingfors National Museum.

Mr. Saarinen began to practice as an individual in 1907. In addition to designing a number of prominent buildngs including town halls in Joonsuu, Lahti, the main railway station in Helsingfors, and a bank building in Reval (Estonia), Mr. Saarinen won numerous prizes in international competitions including second prize in the town planning competition for Canberra, the capital of Australia. He was invited to take part in the competition for the Peace Palace at The Hague.

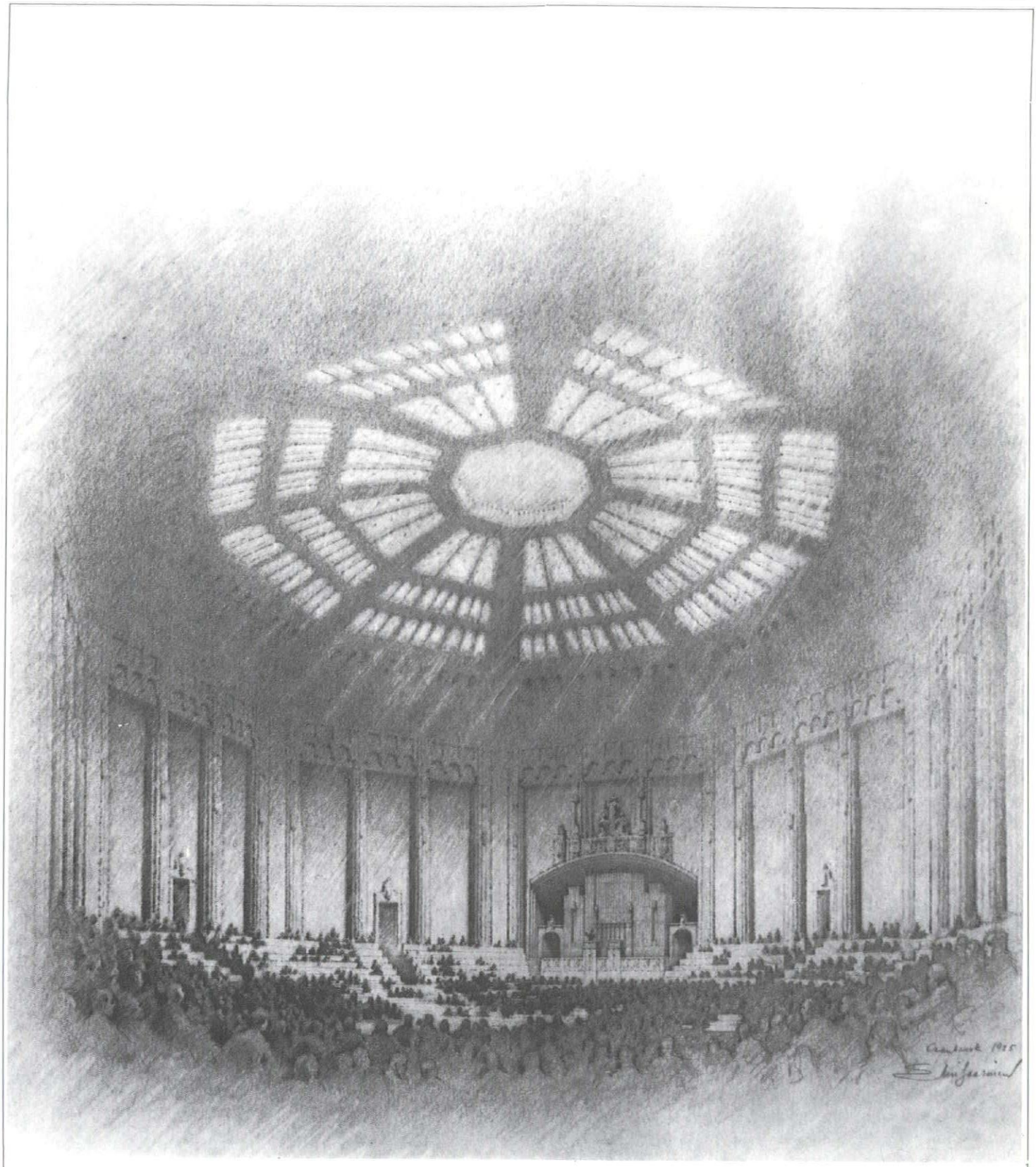
Mr. Saarinen has also made important contributions in the field of city planning. He won the town planning competition for Reval. Two large town planning projects were carried out for Munksnass and greater Helsingfors, and he has served as a consultant for a number of cities in Europe and America.

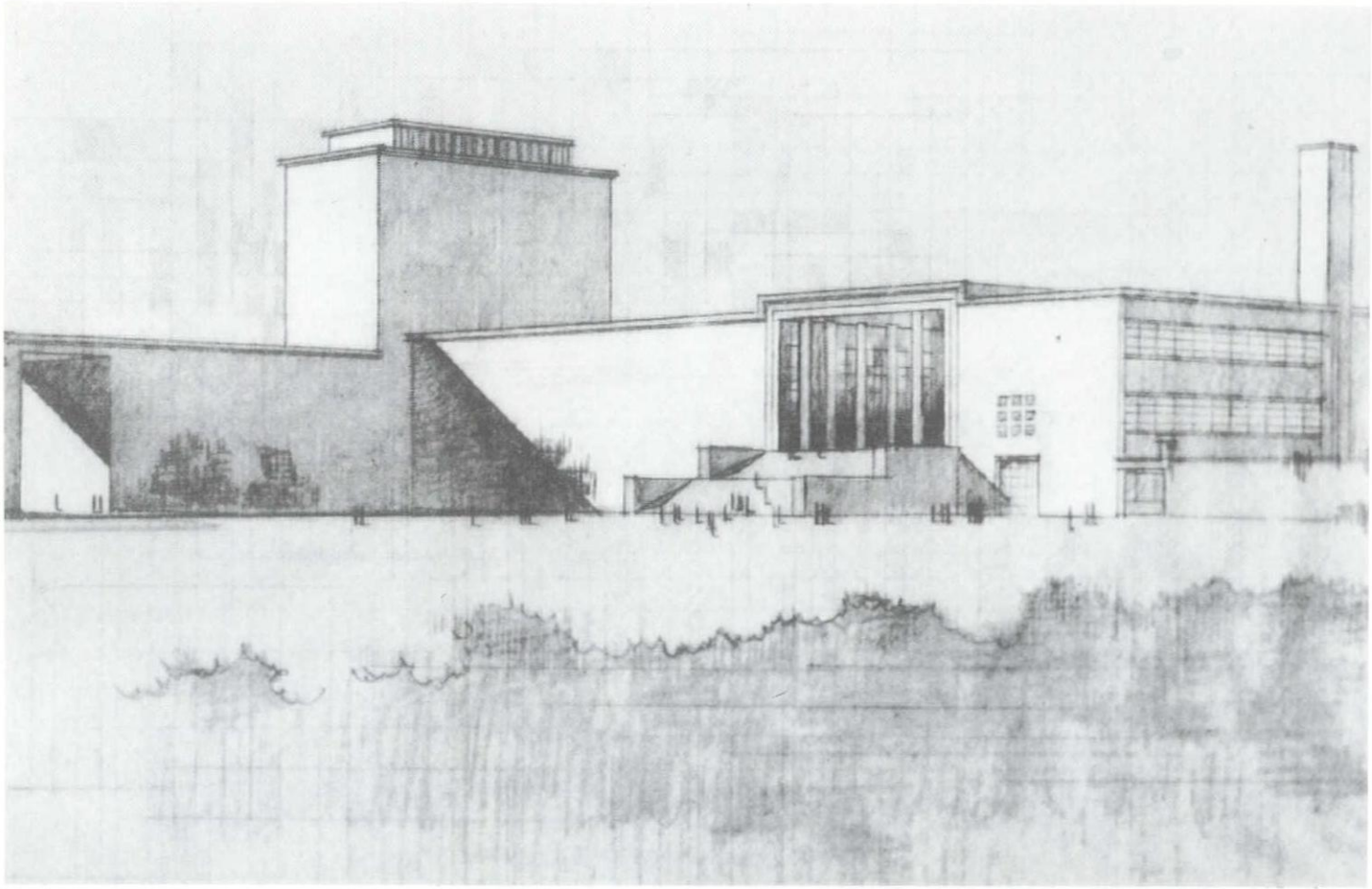
Mr. Saarinen was therefore well-known in Europe before the Chicago Tribune Tower Competition turned him toward America.

One night in 1922 Loja Saarinen dreamed a dream. It concerned a jewel lost by an individual in Chicago. Mrs. Saarinen, in her dream, found the jewel and returned it to the owner. Little was thought of this as a dream, but a short time after this episode, the mail brought letters of Eliel Saarinen from friends in America, enclosing programmes for the competition for the Chicago Tribune building. This occurrence of "Chicago," the name of a city which then had meant only the site of the Columbian Exposition, and the home of Louis Sullivan, to the Saarinens immediately recalled to them the dream. The similarity of a lost jewel with its rich reward and the Tribune Competition with its $100,000 in prize money was so striking as to call for a check-back of dates – believe it or not, she had dreamed that prophetic dream on the very same day that the competition was announced to the world.

After winning second prize in the Chicago Tribune Competition, Mr. Saarinen visited America and was invited to teach design at the University of Michigan. While there, he had as a student the son of Mr. George Booth, who found in Mr. Saarinen the talent and temperament

Above and Right: Christian Science Church Project, Minneapolis, 1925-1926.





which he wished to infuse into the Cranbrook schools.

The arts in America have benefited greatly by this splendid co-operation between a talented designer and a type of patron unusual in America, one who does not inject his own idiosyncrasies into the institution he fosters, but rather, recognizing creative genius, gives it free play.

Mr. Saarinen has received many honors, including honorary membership in the Royal Institute of British Architects, the Free German Academy of City Planning, the Society of Arts and Crafts in Budapest, the Michigan Chapter of the American Institute of Architects. He is a member of the Imperial Academy of Art at St. Petersburg, and the Finnish Academy of Art. In 1913, he received the gold medal at the International Building Exhibition at Leipzig.

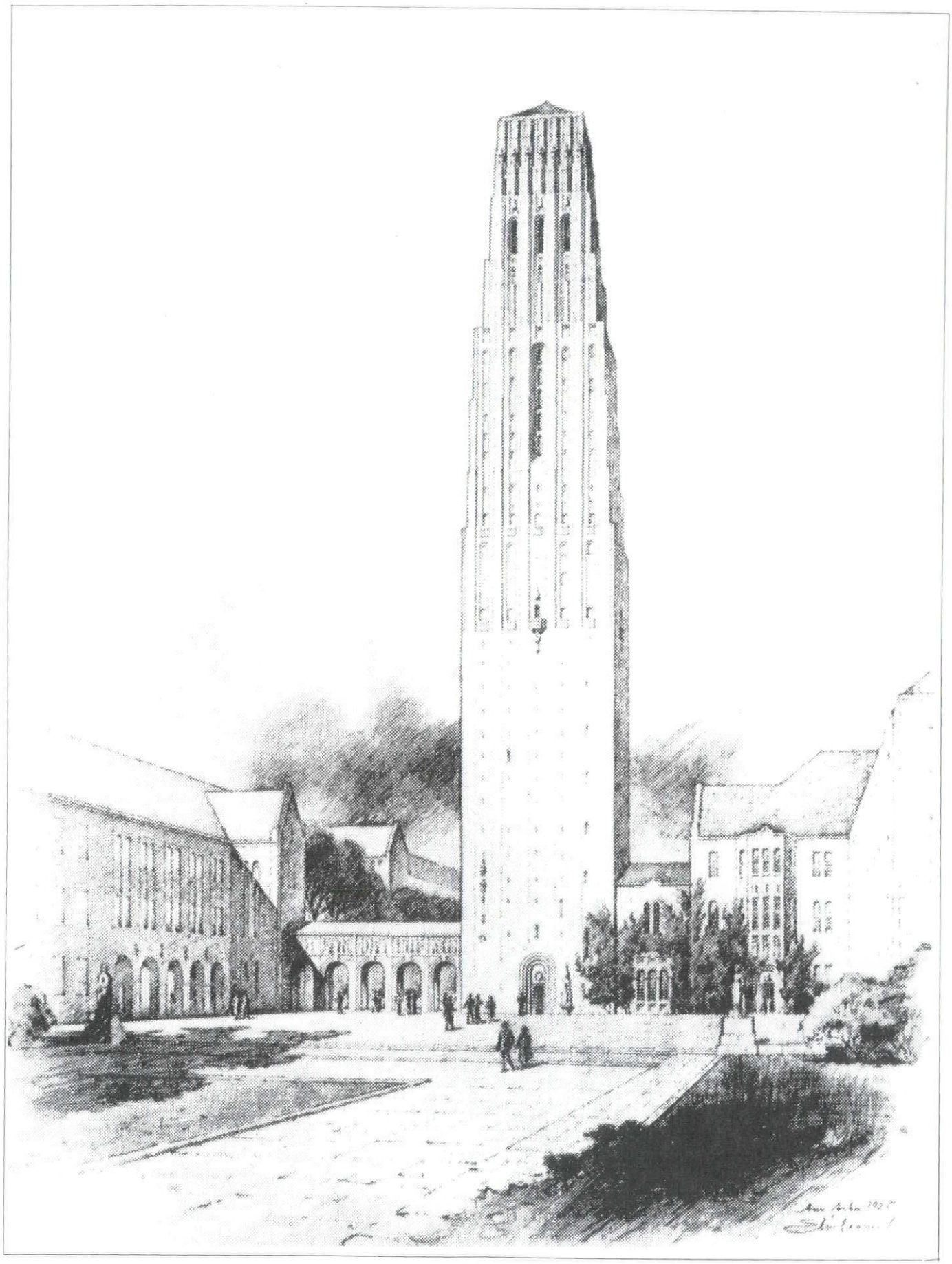
It will be impossible to measure the influence of Mr. Saarinen's design for the Chicago Tribune Tower. It is safe to say that no other unexecuted design has ever had such a widespread influence, even apart from his executed work in this country which was indirectly the result of the Tribune Competition. His work in this country has measured up to and exceeded the promise in that famous competition drawing.

Mr. Saarinen's work rises above the debatable field of isms and styles and demonstrates that after all, architecture is an art of which building materials are the medium, and that architecture is produced by a master-builder who is also an artist.

The above article written by Dwight P. Ely was published in The Archi, *June, 1942.*

Above: Edmundson Memorial Museum (Art Center based upon the original scheme) Des Moines, Iowa, 1944.

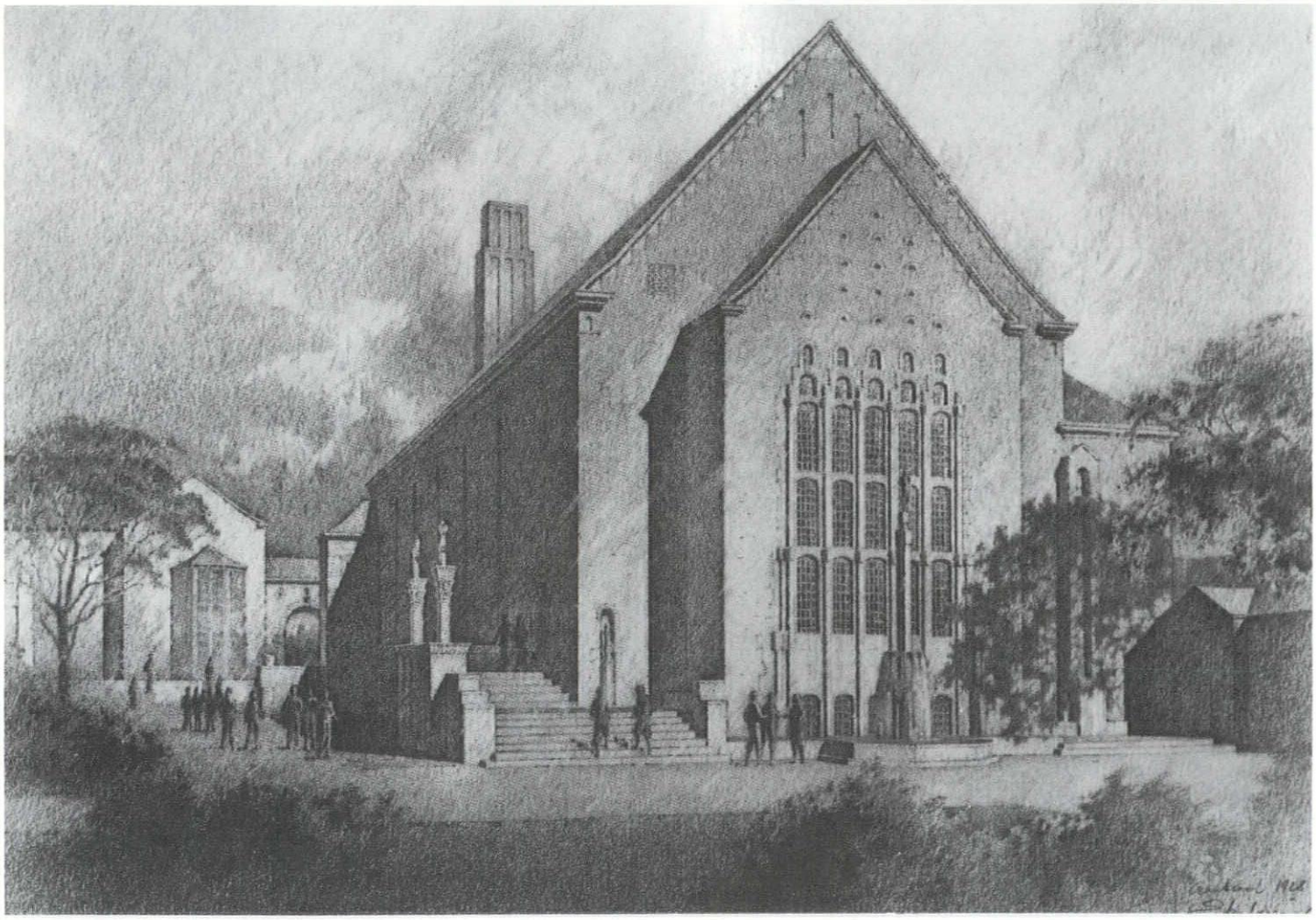
Right: The University of Michigan, The President Burton Memorial, Ann Arbor, Michigan, 1925.



ON EDUCATION

Urban Planning Must Take Precedence Over Individual, Isolated Buildings: The Crisis of Architectural Education

By Eliel Saarinen



The biggest problem facing the profession is Education. If we solve that properly there aren't any others of real significance. Architectural education, in my opinion, has been wrong from its inception. Away back in 1536, when Buontallenti established the first academy of architecture in Florence, students were taught that the Greeks had found the ultimate answer. There was no use trying to go beyond that. Their solution was final. Henceforth, we were taught, we should accept their findings and put a shell around the space we had to enclose – a shell composed of elements that we were to learn by rote so that we could reproduce them to the fractional part of a module.

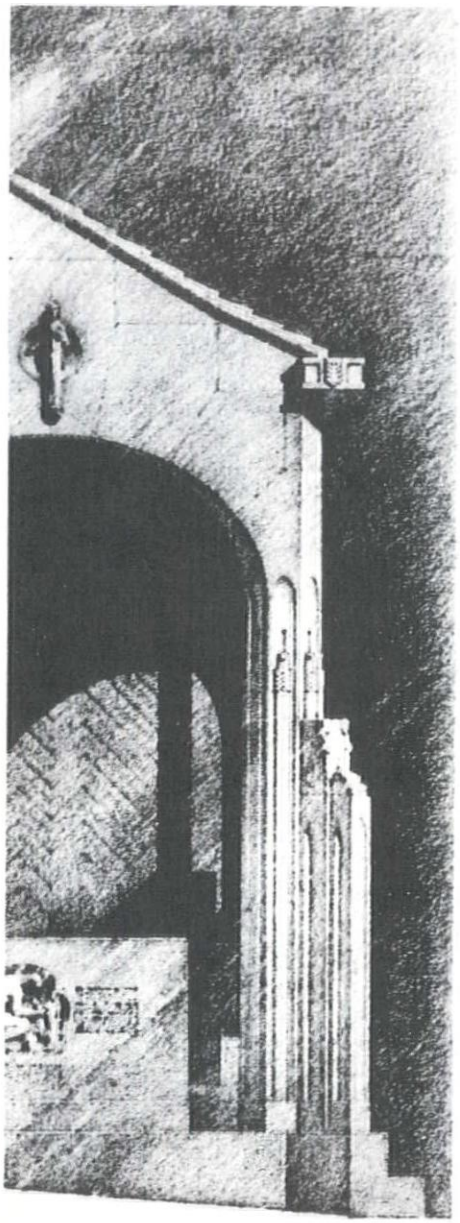
The absurdity of that sort of practice is becoming recognized, but some of its implications are still with us. Architectural students should be taught to think of a specific building not as a floor plan of a certain area about which they erect facades, but as a unit correlated with the community in which it is to serve. It is never an isolated building, even though it is surrounded by vast acres of its own. It is a part of a web, the strands of which go far afield among other strands – social, economic. As long as men who call themselves architects fail to think beyond the individual plot lines we shall continue to have what we now look upon in bewilderment and shame, our "great" cities.

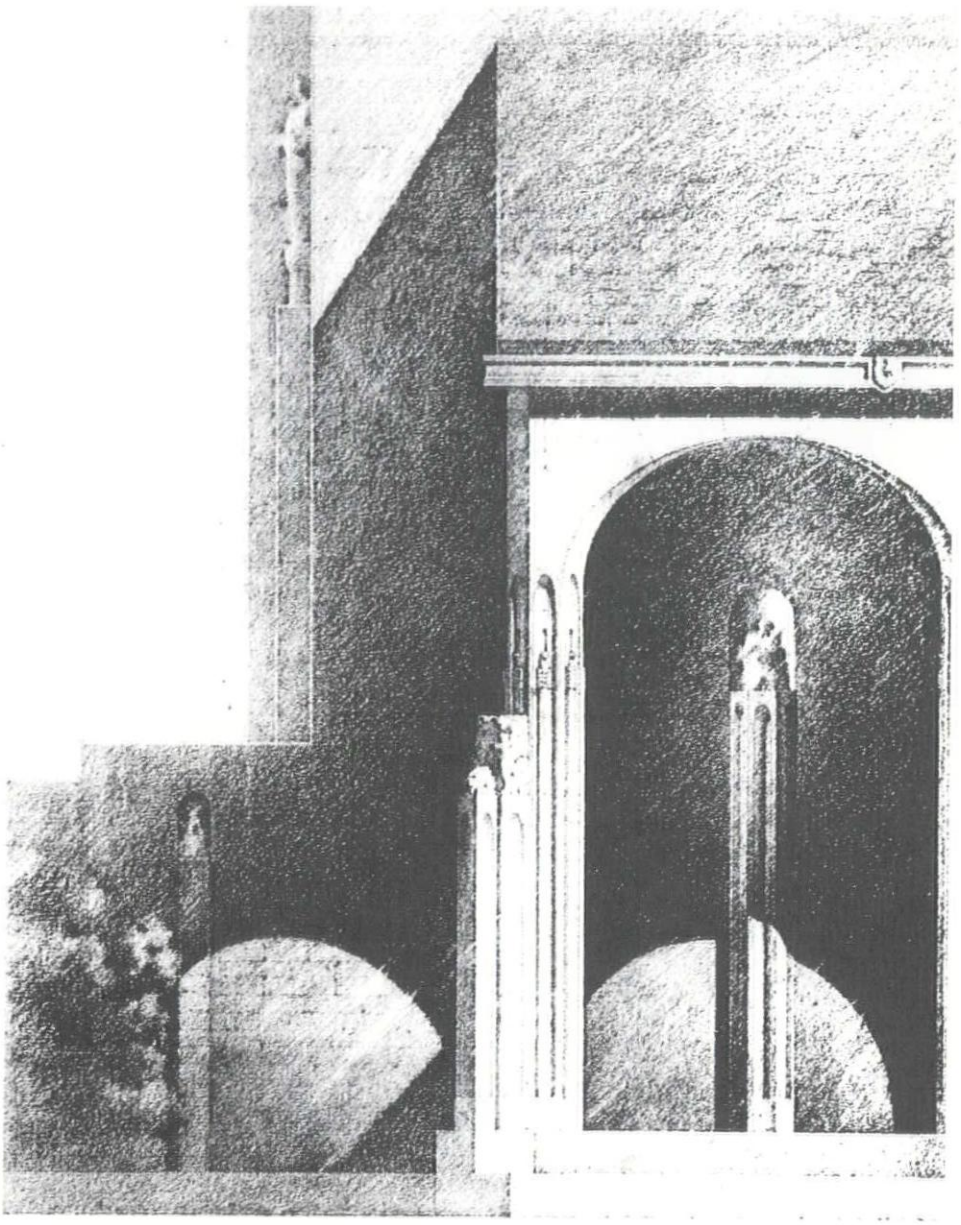
"The forms of human work betray whether the work was done with modest sincerity and joy, or only as a boasting exhibition of cleverness."— Eliel Saarinen.

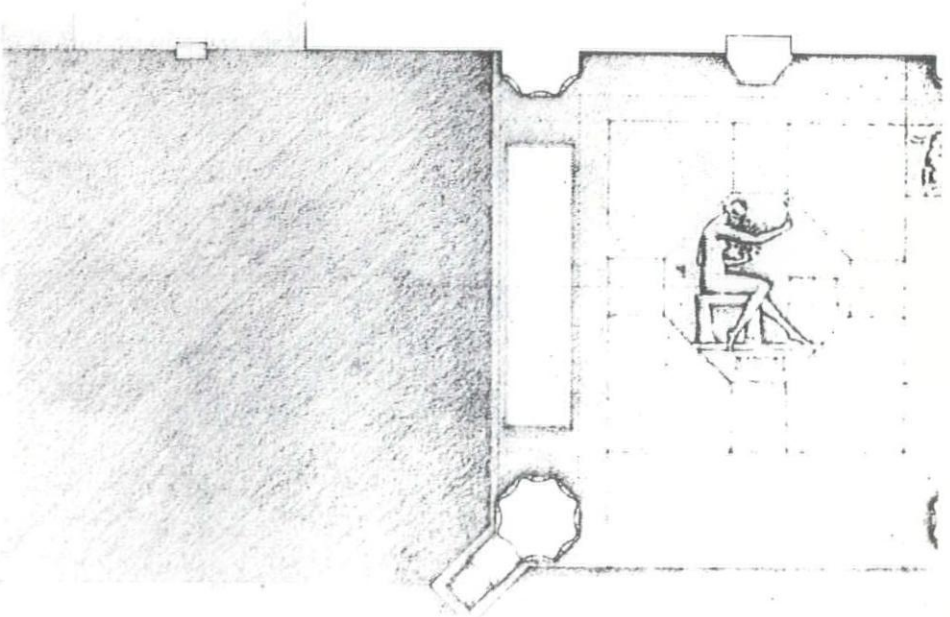
The above essay by Eliel Saarinen appeared in The Archi, *June, 1942.*

Above: Cranbrook, 1925.

Right: Cranbrook Academy of Art, Plan and Elevation of Proposed Art Club Entrance Detail, 1927.







CROW ISLAND SCHOOL

A Progressive Client; An Inspired Architect Give Birth to a School Design with Educational Purpose and Aesthetic Vision

By Ralph Johnson

In 1939, the Board of Eduction of Winnetka, Illinois, hired an architectural team composed of Eliel and Eero Saarinen and Perkins, Wheeler and Will to design a new elementary school which would express the educational philosophy of its progressive superintendent, Carlton Washburne. Washburne envisioned an idealistic program for teaching children in which they would be educated as individuals. The design for Crow Island School, which the Saarinens created for Washburne, resulted in one of the most influential school designs of the 20th-Century.

A visit to the school 50 years after its completion only increases one's admiration for its innovations. The school is being used today much as it was 50 years ago, inspite of drastic changes in educational philosophy which has occurred during the intervening years.

At first glance, the building does not look remarkable, since it resembles hundreds of schools which were built during the 1940's and 1950's. But upon closer examination, the reason for this becomes obvious in that during that era's building boom, Crow Island served as a stylistic model for determining how schools should look. Unfortunately, many school architects missed the essence of the planning concepts and subtleties of detail that make Crow Island such a unique environment for learning.

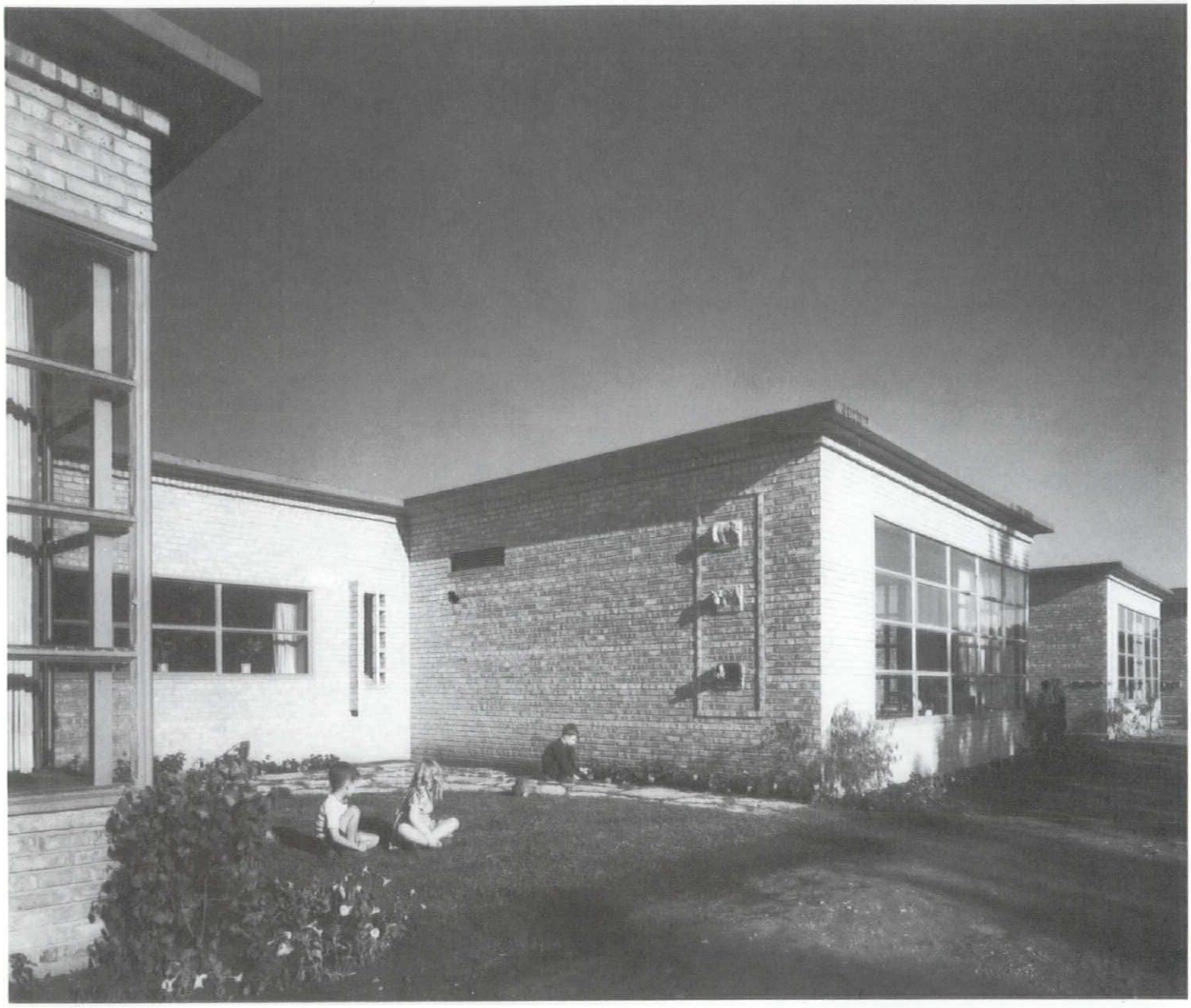
The breakthrough which Crow Island achieved is not in its exterior styling, but in its concept of the school building type as a grouping of distinct functional volumes. Prior to Crow Island, elementary schools were typically treated as singular volumes within which a variety of functions would occur.

At Crow Island School, each volume expresses the autonomy of the functional units within the order of the entire composition. Larry Perkins has remarked that in a more temperate climate, the classrooms might have been treated as isolated cottage-like units. Each classroom is designed as an "L"-shape unit with its own courtyard and exterior entrance, reinforcing a sense of automony and individuality within the learning unit.

By expressing the autonomy of the parts of which any school is composed, the Saarinens created a feeling of a community with its own order and hierarchy. In the center of the composition are functions which all members of the school share, such as the assembly hall, gymnasium, library, and offices. These functions are treated as distinct volumes of higher roof heights. Off of this center radiate the wings of self-contained "L"-shaped classroom units. The sense of center is further reinforced by an entry plaza and chimney

Above: Crow Island Elementary School. Photograph by Hedrich Blessing.

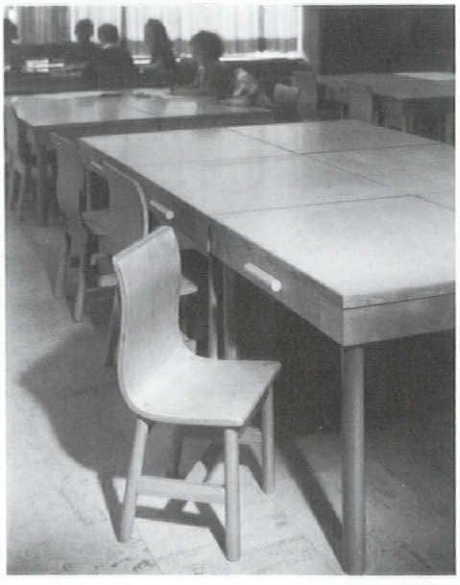
Right: Detail of Crow Island Elementary School. Photograph by Wayne Cable, Cable Studios, Inc.



tower element, which recall Eliel Saarinen's urban planning compositions done while he was living in Finland, for example, the central square for this plan for Reval, Estonia of 1913.

It is clear that the Saarinens believed that the architectural solution to Washburne's educational ideas of individuality and the acceptance of a child as a child (and not an adult's perception of what a child should be) would best be achieved by creating a city in microcosm; a small community of childern with its own sense of order and hierarchy. The entry plazas and chimney tower not only address the street in an urban sense, but also serve as symbols for this community of children within the adult world.

Crow Island is an outgrowth of Saarinen's ideas on city and campus planning and architectural order transposed to the scale of the child. Its creation of a sense of community as a way of preparing the child for his or her entry into society is its unique contribution to the fields of architecture and education. We should not forget its lessons today as we shape our future educational environments.

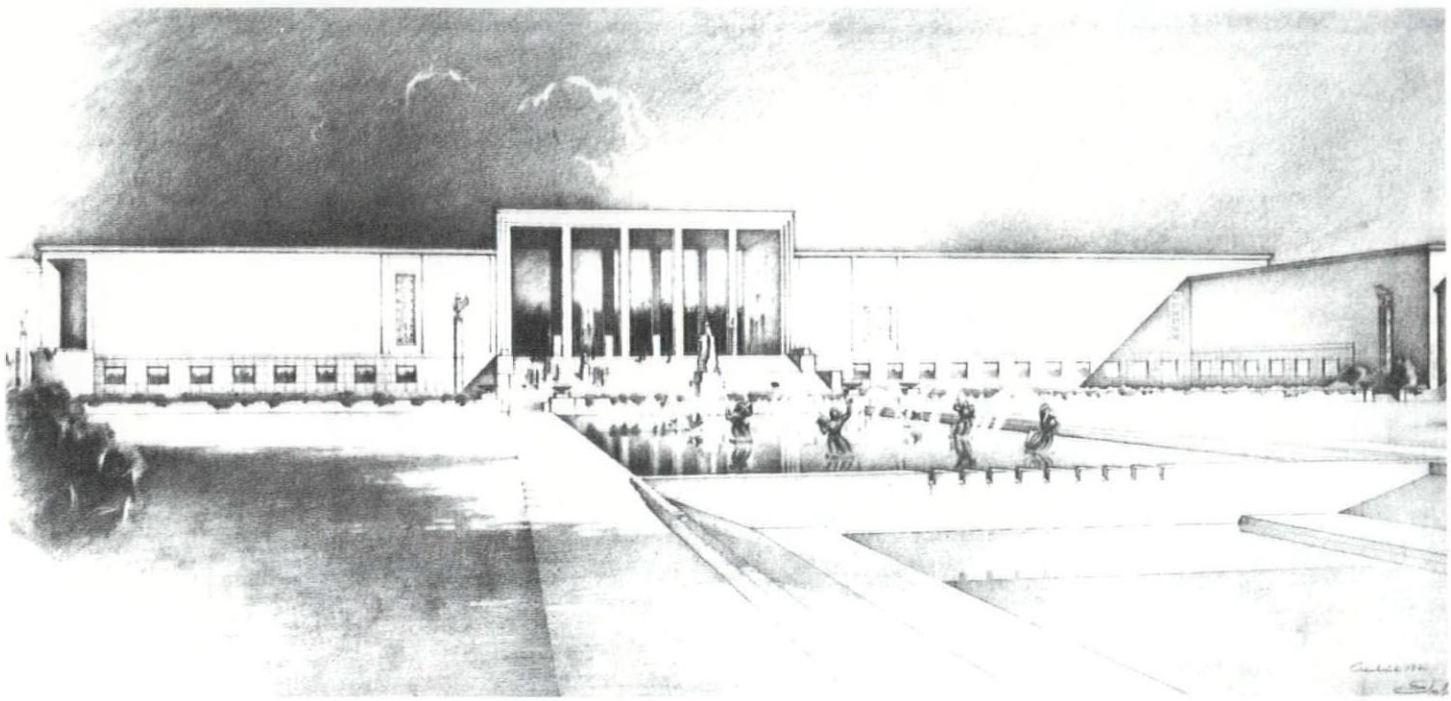


Above and Right: Crow Island Elementary School, Winnetka, Illinois. Photographs by Hedrich Blessing.

CRANBROOK ACADEMY

A Romantic Backdrop for the Arts Envisioned by Eliel Saarinen and George G. Booth: Timeless and Without Dogmatic Constraint

By Christian K. Laine



One of the more interesting phenomena of 20th-Century Modern Architecture is the development of the "architectural schools" of thought: the actual institutionalization of a particular movement, style, or philosophy, usually centering around one, great practitioner and his unique vision of design.

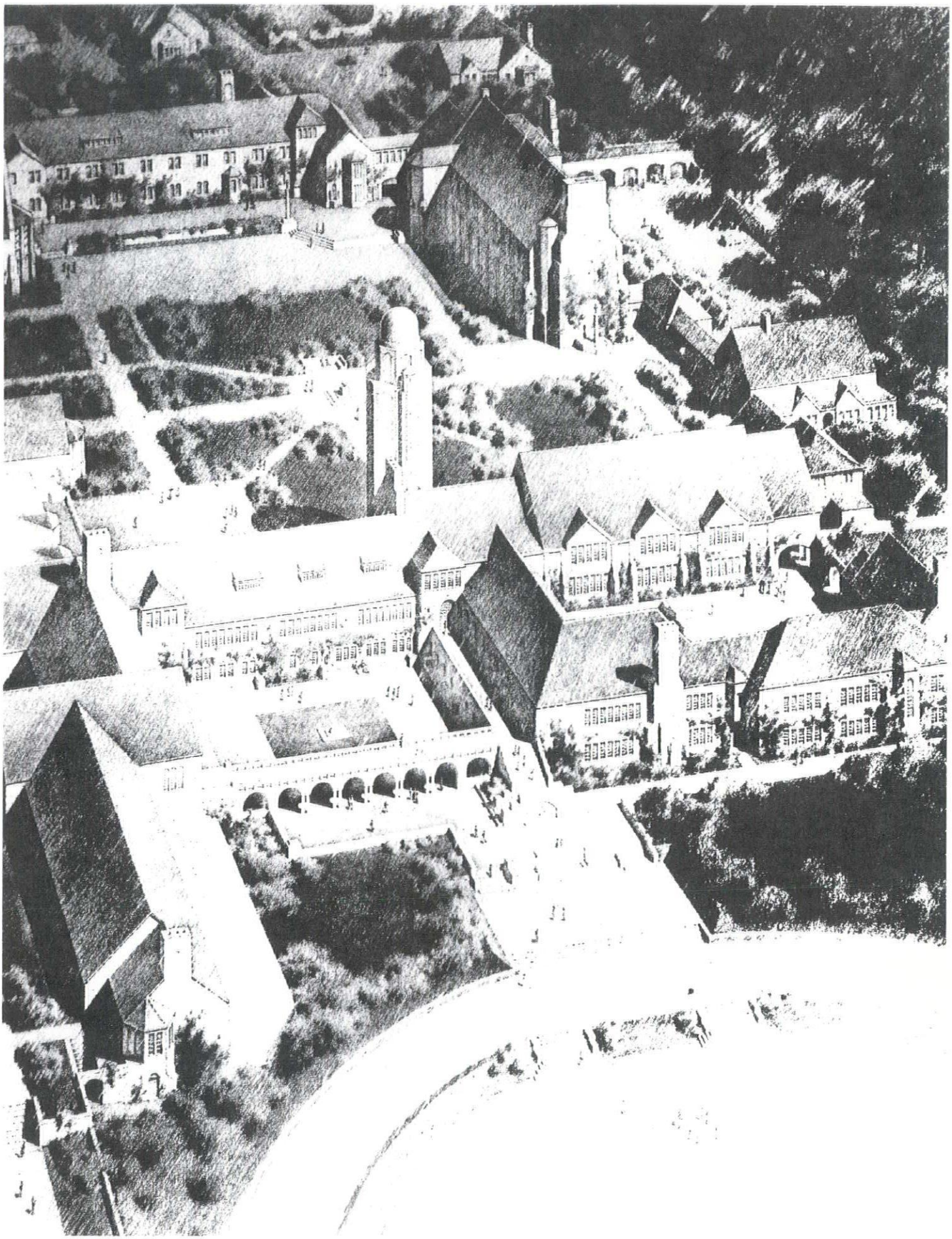
Early in this century there was the Bauhaus, the "school" founded by Walter Gropius and other prominent German practitioners, which attracted an international following and had great impact on European and American modernist design. Later, the Bauhaus moved to Chicago during World War II and subsequently became incorporated into The Illinois Institute of Technology and headed by Mies van der Rohe. Even though there was never an official "school" associated with modern architecture in Chicago, modernist historians were impelled to categorize the history of Chicago architecture into schools: "The First Chicago School," being the Romanesque design associated with the works of Louis H. Sullivan and John Wellborne Root (as opposed to the later classical architecture of Daniel H. Burnham), and "The Second Chicago School" being the international, corporate architecture forwarded by Mies and followers.

Like the First and Second Chicago schools, "The Prairie School of Architecture" was yet another neat historical package invented by historians to encapsulate Frank Lloyd Wright's vision of prairie-inspired design, practiced by Wright and by such followers as Walter Burley Griffin, George Maher, and Dwight Perkins. Ironically no practitioner from these so-called "schools" acknowledged themselves or their works as a "school." Wright, however, did manage to establish several schools dedicated to his unique, post-prairie architectural concepts: Talesin East in southwestern Wisconsin and Talesin West in Scottsdale, Arizona. Not far and in the same Arizona desert is Paolo Solari's Utopian Arcosanti — an instituted "school" *cum* foundation dedicated to finding an advanced ecological model for civilization in the 21st century.

The problem with both these official and unofficial "schools" is that when the master architect died, so died the "school," though followers continued to carry on the precepts and concepts of their mentors. In the case of the Bauhaus, the move from Dessau to Chicago and the death of Maholy-Nagy had catastrophic result on the Bauhaus vision. Later, Mies' IIT, as well as Frank Lloyd Wright's Talesins, fell victim to mainstream architectural thought in the wake of their strong leaders' demise. Their very existence today, which is pronounced by crisis and directionless relevancy, seems somewhat of an anachronism. Arcosanti, too, will experience the same struggle to survive with the inevitable passing of its major spokesperson — Paolo Soleri.

What these "schools" proffer is a kind of 20th-century Utopianism — more so for the Bauhaus and Talesian models, and less so for Chicago's historical divisions. The Bauhaus' prefabricated, mass-produced socio-industrial models — be it building, chair, or object — arrived at the dawn of a new sociocultural order and a philosophy that embraced an *esprit de corps* for advanced 20th-century civilization. Even more idealistic was the Wrightian dream for Usonian culture, his mile-high buildings, and his idiosyncratic, futuristic designs. And yet, despite all their artificial postulations, these "schools" have degrees

Above, Right: Cranbrook Museum and Library, 1938-1942.



of aesthetic merit, which result not so much from their inability to continue in the same orthodox directions of their founders, but from their important contributions to the history of architectural design.

Less idealistic, but nonetheless Utopic, is Eliel Saarinen's vision for Cranbrook—one that was shared and initiated by philanthropists George Gough Booth and his wife, Ellen Scripps Booth. Booth and his father-in-law, James E. Scripps, founded the *Detroit News*, which became one of America's most prominent newspapers at the turn of the century. Booth, a Canadian by birth, became a naturalized American, as well as an avid American and Anglophile. With his interests in art and architecture, together with an intellectual appetite for English Arts and Crafts, he became the patron-for-life of Cranbrook, which started with the development of his country farm converted into a school and ended with an extraordinary grouping of Saarinen-designed buildings that became one of the most important educational and architectural institutions in America. Booth's idealistic dream for Cranbrook ran a parallel course to Saarinen's desire to establish a school where related arts, sculpture, and crafts could be incorporated into a "school" curriculum. So strong was Saarinen's vision that he left his European career in Finland to settle down in what became an internationally renowned settlement of artists in the obscure suburb of Bloomfield Hills just north of Detroit.

Much like the Bauhaus, Cranbrook had a Utopic vision of all the arts participating in and improving the built environment; a reaction meant to combat anonymous machine-made industrial goods of the period. The aesthetic at Cranbrook was to make beautiful objects, designed in harmony with the laws of art, rather than the banality of everyday culture. Unlike the Bauhaus, there was no emphasis on technology or mass production. Everything at Cranbrook was a one-of-a-kind creation that was inspired by artistic genius and natural, non-industrialized materials. These Utopians—artists and architects at Cranbrook—were more aligned to American naturalism than European industrial aestheticism; more anti-modern than their progressive modernist counterparts. In more ways than one, Cranbrook is more in keeping with the native American Utopianism of Emerson and Thoreau with its collection of medieval and Arts and Crafts architecture, its fountains, its sculptures, and its trees and lawns.

For their model, George and Ellen Booth selected the charter of The American Academy in Rome. As at the American Academy, Cranbrook has no technical training or the teaching of dogma: the primary objective is to afford persons of advanced training the opportunity for residence and the freedom for individual development rather than formal instruction.

From these idealistic beginnings developed the three schools for young people: The Cranbrook School for Boys of 1926, which was designed in association with Robert F. Swanson; the Kingswood School for Girls of 1929; and The Cranbrook Academy and the Arts and Crafts School of 1932. Both schools for boys and girls had an emphasis on the arts, made conspicuous through classrooms with looms and studios for sculpture, ceramics, and painting. The Academy was regarded as both the crown and the physical center of the complex where talented artists would be chosen and joined together with promising students elsewhere.

Although the buildings at Cranbrook closely resemble the romantic Scandinavian background of Eliel Saarinen, the overall scheme recalls English Gothic Revival. Architecturally, the overall scheme embodies the vision of its creator: "arranged to obtain a good mass-effect and rhythm of line in the landscape and harmonious and varied place formations in conformity with the character of the buildings . . . . In suitable places a richer form treatment has been suggested to further support a varied picturesqueness as a deviation from the symmetry and seriousness of the basic motif. . . .The ornamental

Above: Saarinen Dining Room at Cranbrook. Photograph Courtesy of Cranbrook Archives.

treatment . . .will grow out of the production of the Academy in these arts. . . .Thus the institution grows successively into a historic document of the work executed and of the currents that moved within the youth studying at The Academy."

This was the organic principle that governed Saarinen's plan for Cranbrook. There were, however, modifications and additions to the plan as the complex became realized, as well as sculptural contributions by faculty and students. Some of these changes reflected Saarinen's growing sense of American and European Architecture: The Kingswood School has direct relationship to Frank Lloyd Wright's prairie architecture, while the Cranbrook Library and Museum, which were built in 1937-1942 to end the foundation's axis leading from Lone Pine Road, has an air of Italian Rationalist classicism, abstracted and stripped down.

By the end of the 1930's, Cranbrook had reached its heyday as the school envisioned by Saarinen and Booth. Eliel Saarinen was the president, as well as the Director of the Department of Architecture and Design. Carl Milles, who arrived in Cranbrook in 1931, was the Director of the Department of Sculpture. Zolan Sepeshy, a Hungarian who also came to Cranbrook in 1931, was the Director of the Department of Painting. Other teachers were Harry Bretoia, Metal Craftsman; Charles Eames, Instructor of Design; Marshall Fredericks, Instructor of Modeling; Maija Grotell, Instructor of Ceramics and Pottery; Wallace Mitchell, Instructor of Painting and Drawing; Eero Saarinen, Assistant in the Department of Architecture; Loja Saarinen, "In Charge of the Department of Weaving"; and Marianne Strengell, Instructor of Weaving.

Important names in American architecture, too, attended Cranbrook: Carl Fiess, Harry Weese, Fumihiko Maki, Charles and Ray Eames, Harry Bretoia, Florence Schust Knoll, Benjamin Baldwin, Ralph Rapson, Gyo Obata, Cesar Pelli, Kevin Roche, Edmund Bacon, and Eero Saarinen.

Much like the other "schools" of the 20th century, Cranbrook reached an important zenith, and then lost its verve at the passing of its prominent contributors. The deaths of the original patrons—Ellen Booth in 1948, George Booth in 1949, and Eliel Saarinen in 1950—ended the hallmark Cranbrook had in the history of American design. Carl Milles, who had contributed over 70 sculptures at Cranbrook, left for Sweden in 1951. Eero Saarinen and Charles Eames went on to brilliant careers during the 1950's and '60s.

Today, the legacy of Cranbrook remains constant, however, through the important buildings that survive its creators and through such prominent faculty as Katherine and Michael McCoy that presently staff Cranbrook. The buildings are not a *de facto* statement for a particular architectural philosophy or theory, as in the case of the Talesins, Crown Hall, or Acrosanti, but rather a vehicle to inspire free-hand expressionism. The most contemporary of today's art or architecture is compatible, even encouraged at Cranbrook. The Cranbrook legacy for beauty, aesthetics, detail, and quality, too, is directed through the gifted hands of its Director, Roy Slade, who maintains the tried and true atmosphere for creativity as originally envisioned by Messrs. Booth and Saarinen. To visit Cranbrook today is to experience something fresh and unique; not only for its memory of what was, but rather for the vitality of its original concept that continues onward and forward into a promising future.

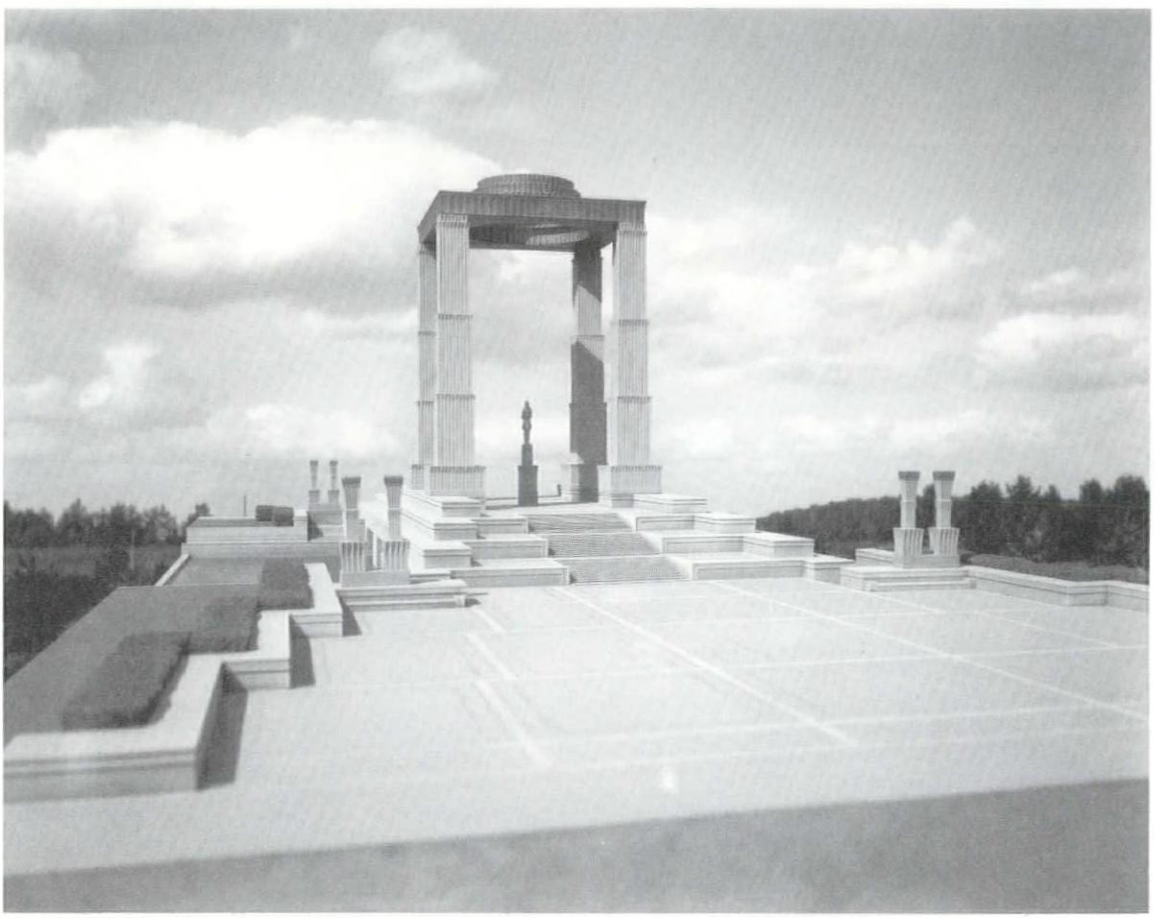
What ultimately sets Cranbrook apart from the other instituted schools of our time is the lack of an altruistic doctrine of design *via* the Bauhaus or Talesian. Cranbrook is more an expression of intellectual freedom and the coming together of artists of differing disciplines to create a unified contribution to the arts. This idea has timeless conviction, despite the absence of its originators, which, it seems, will guarantee the essence of the institution's greatness and the longevity of the Cranbrook dream.

Above: Saarinen Studio's at Saarinen House in Cranbrook. Photograph Courtesy of Cranbrook Archives.

ON MODERN ART

"We Have as Yet No Modern Style, Only Tendencies Toward Such a Style": Art Expressing Contemporary Life and Thought

By Eliel Saarinen



What are the distinctively modern features of art? At what do modern artists aim? These questions can be answered best by reference to the past.

Throughout its whole development art has been an expression of contemporary life and modern points of view. In the beginning it has proceeded carefully, feeling its way with simple forms, then developing diverse and numerous manifestations, but always up to date. The Greeks did not build in the Greek style, as we sometimes say. While the Greeks built their style grew – their modern art. The Gothic style, too, sought its nourishment from the life about it and consequently during its whole development it was always modern, expressing in its form even the slightest gradations of contemporary life and thought. Only in times when the creative power is undeveloped is art not influenced by the life about it, and during these times artists are compelled to avail themselves of ancient forms.

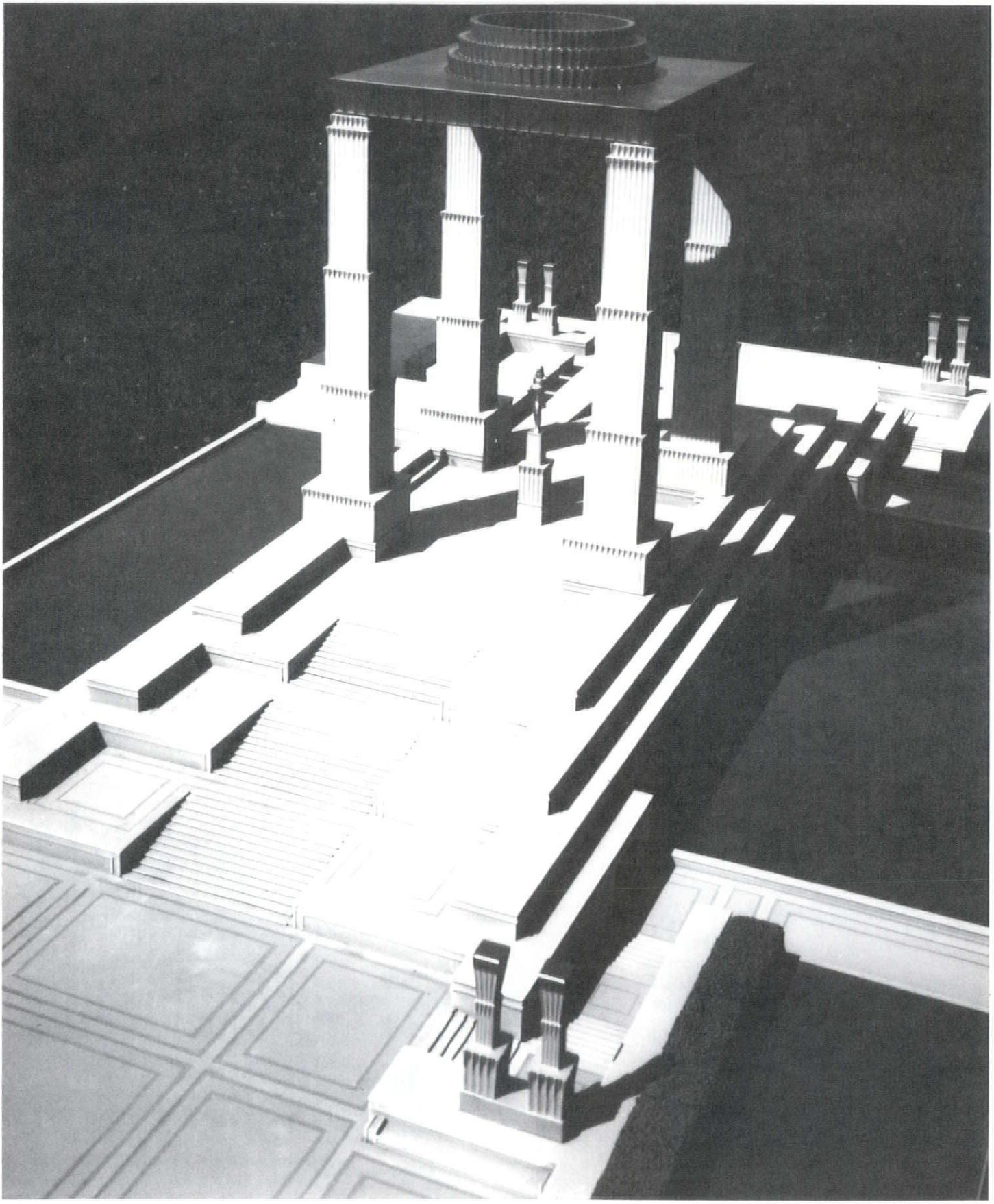
At the present we live our modern life, and is it not logical that modern art should develop from this life? We have as yet no modern style, only tendencies toward such a style, and we have no indications as to its ultimate development, but we do have the principles of development which have held true in other epochs.

The only thing we are sure of – a thing we must always keep in mind – is that we should begin with simple forms, looking for truth and logic in regard both to construction and to material. Every style must possess its fundamental idea, its original principle around and within which the style may further develop. This idea, this principle, should be logical, simple and true, and should be of a constructive, not a decorative nature. If it is not so, there is no prospect of a consequent development of the style, which will grope and shortly be corrupted. To begin in a simple way, to aim at truth in our means of expression – this is the most important inheritance we have from the great epochs of creative culture. And is not simplicity itself characteristic of our modern point of view, when scientific methods of expression have superseded the romantic and the mysterious?

The future will show how much creative power our age possesses for the development of its own style. We cannot know that now. But if future generations can say that our age founded its style on true, logical, and organic principles, then our times have been proved strong and creative, and future periods have received a firm foundation on which they can build further and develop.

The above essay by Eliel Saarinen appeared in The Archi, *June, 1942.*

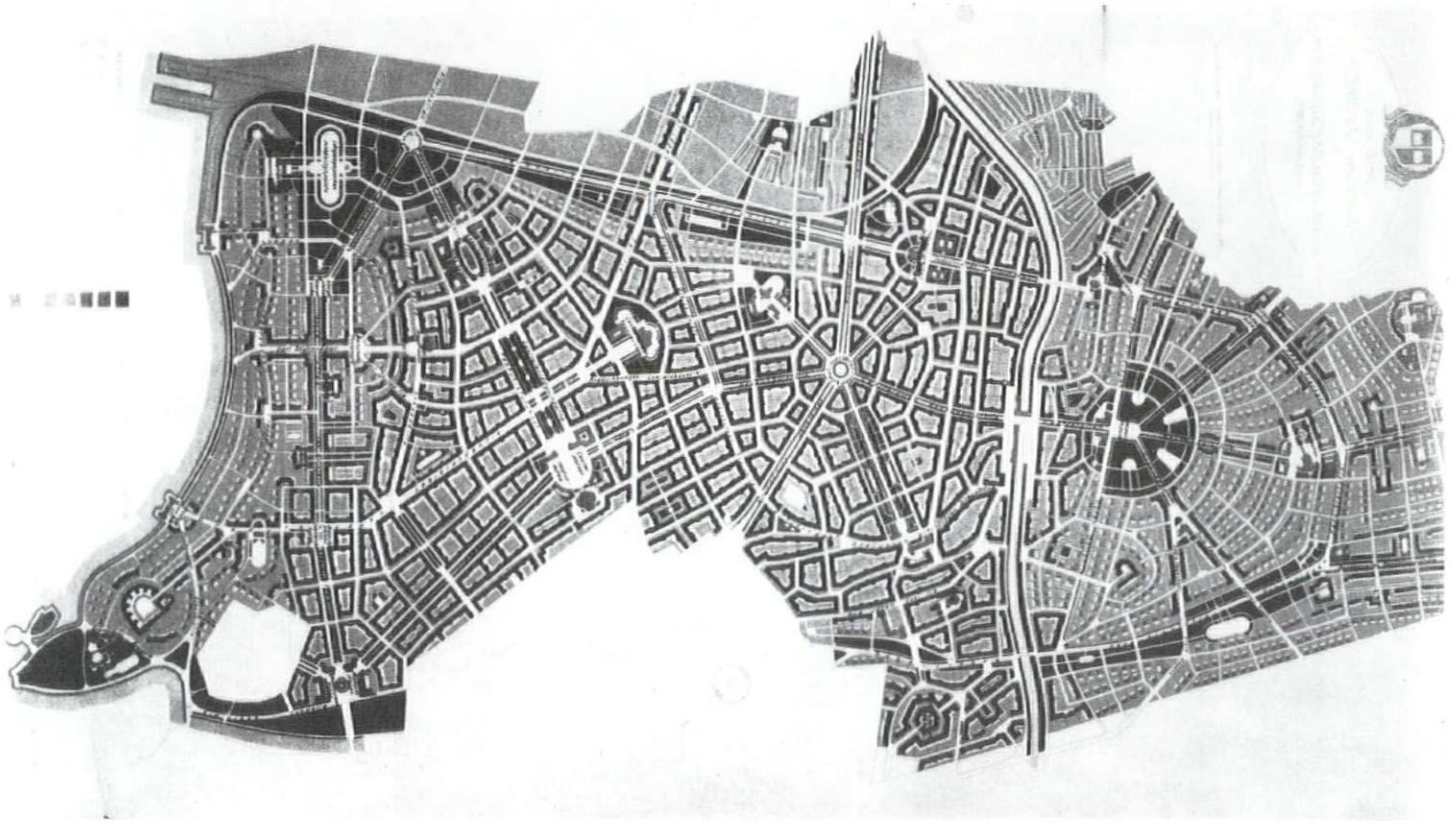
Alexander Hamilton Memorial, Chicago. Photograph Courtesy of Cranbrook Archives.



SAARINEN AND HIS WORK

A Word of Appreciation and Greeting; Human Qualities as Well as Aesthetic in the Expression of His Larger Works

By Irving K. Pond



Eliel Saarinen's name was not new to certain individual architects in this country when the Chicago Tribune's recent competition served to introduce him not only to the architectural profession but to the art-loving constituency and the guild of the press as well. Certain of us, and I am glad to have been among the number, let our expectations run high in regard to the design which he might present, when it was learned that he had elected to enter the lists as a competitor.

In the correspondence files of a noted architect, one widely admired for the strength and charm of his design, may be found a note containing a sentence to this effect: "No, I am not competing; but if I were there is but one man whom I should really fear, and that is Eliel Saarinen, of Hesingfors, Finland."I did not mean by that that, had I entered, I would have won the second prize, Saarinen winning the first; I did not believe that either of us could have "won out" in that competition; but did mean that I expected from Saarinen a logical, I repeat, a "logical" expression of the skyscraper aesthetically couched in bold, free, original and unconventional terms; that, from what I had come to know of him through reproductions of his work, is what I felt I had a right to expect.

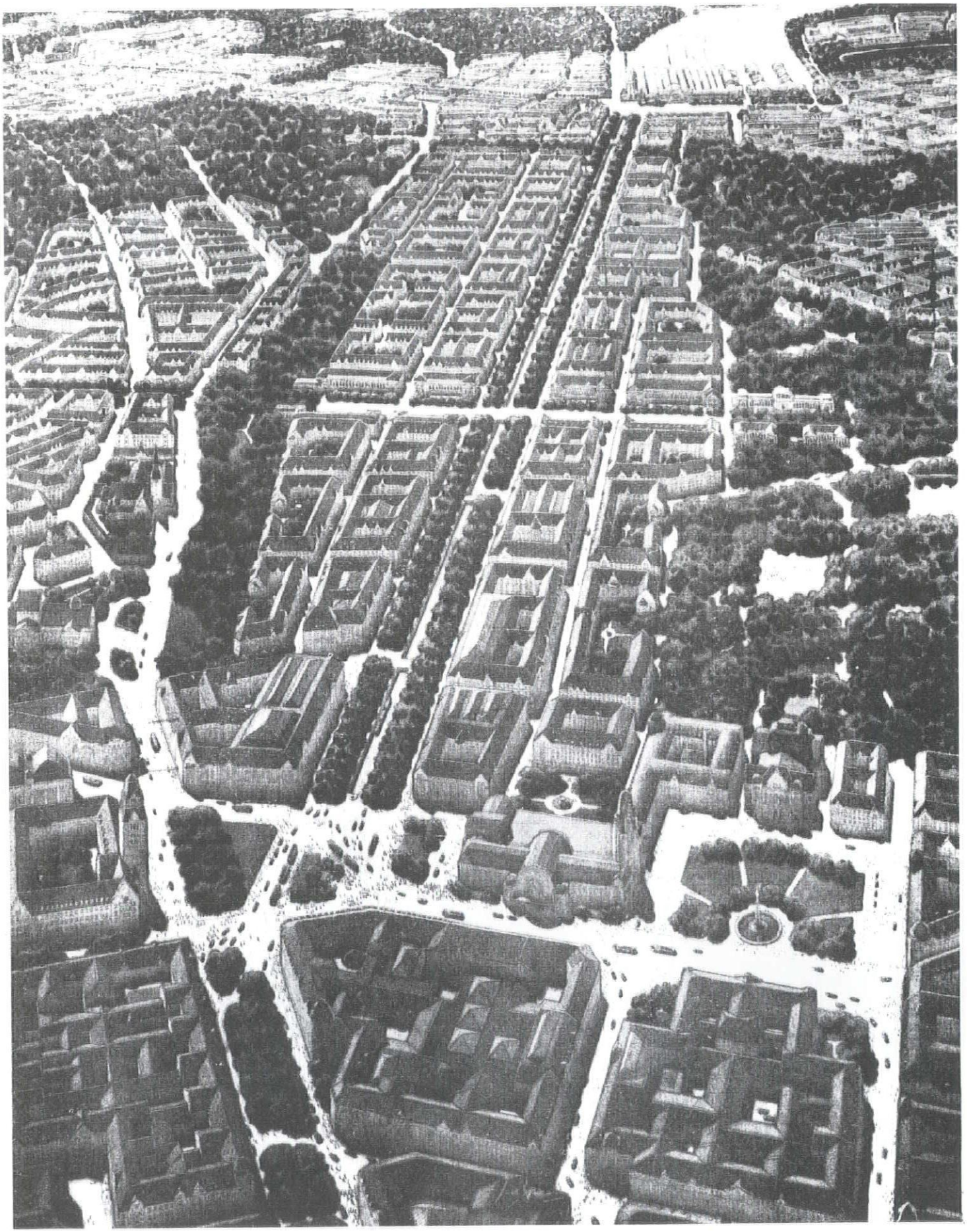
Why did I so feel?

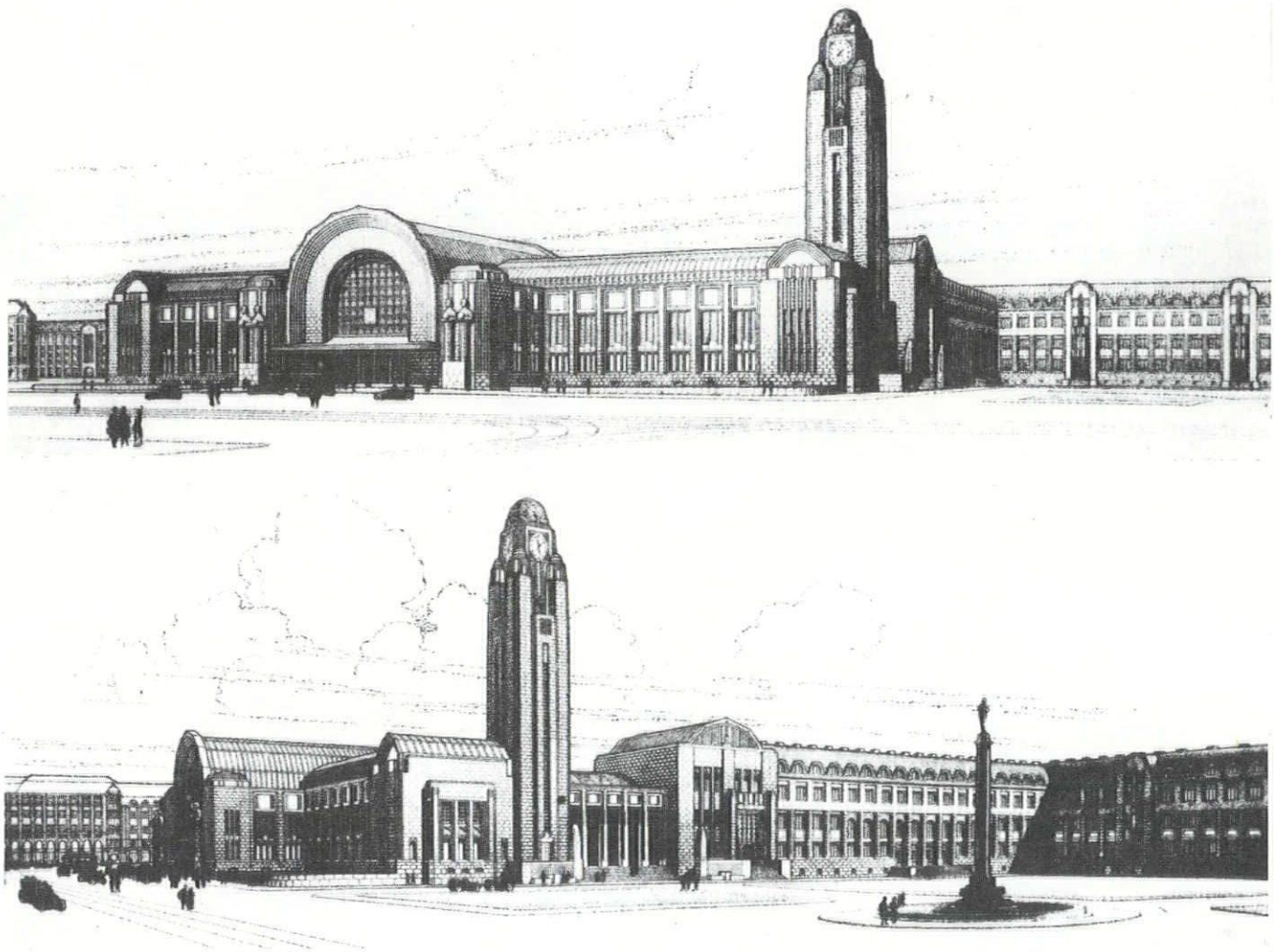
First, there was brought to my notice, in 1908, a design for the proposed Finnish Parliment House which wellnigh overpowered me with its strength, charm, and "logic." Its architecture was based on plan — and it developed outward from within, and was not the conventional mask disguising a commonplace State House. I took with me the reproductions of that design when I was called to Lincoln, Nebraska, to act as professional judge in the preliminary stage of the competition for the proposed Nebraska State House; and it had its due effect in enlightening the Capitol Commission as to the possibilities inhering in a building the type of design of which seemed as fixedly established as Egyptian forms of fifty centuries standing. Is it possible that Nebraska's bold, free, and adventurous stroke was made more sure because of what was done some fifteen years or so ago in Finland and because an open mind in this country was prepared to receive the message?

And, second: I was inclined to expect a brilliant solution of the Tribune problem, from the fact that Saarinen seemed to me to think surely and in big terms and that he had the skill to register his thought forcefully in the forms of art. His more recent Railway Station, at Helsingfors, showed that. His habit was to think in big terms. His smallest work "feels" big — details follow and are in scale, never destroying the bigness of the conception. That the man thinks in big terms and registers surely seems to be demonstrated by the fact that in nineteen working days he conceived and fully developed his plan for the Australian Capital City of Canberra, which was awarded the second prize. The plan and the models and drawings for the development of Helsingfors will well repay the earnest study of our own city-planners of however high a rank.

Above: Munksnas-Haga General Plan.

Right: Greater Helsinki, Central Section of Decentralization Plan.





And, third: I felt that we should have from Mr. Saarinen a logical and individual expression, for he is not one of those — multitudinous, especially in this country — who spell architecture *C-o-l-u-m-n-s,* and define it as the *C-o-n-v-e-n-t-i-o-n-s.*

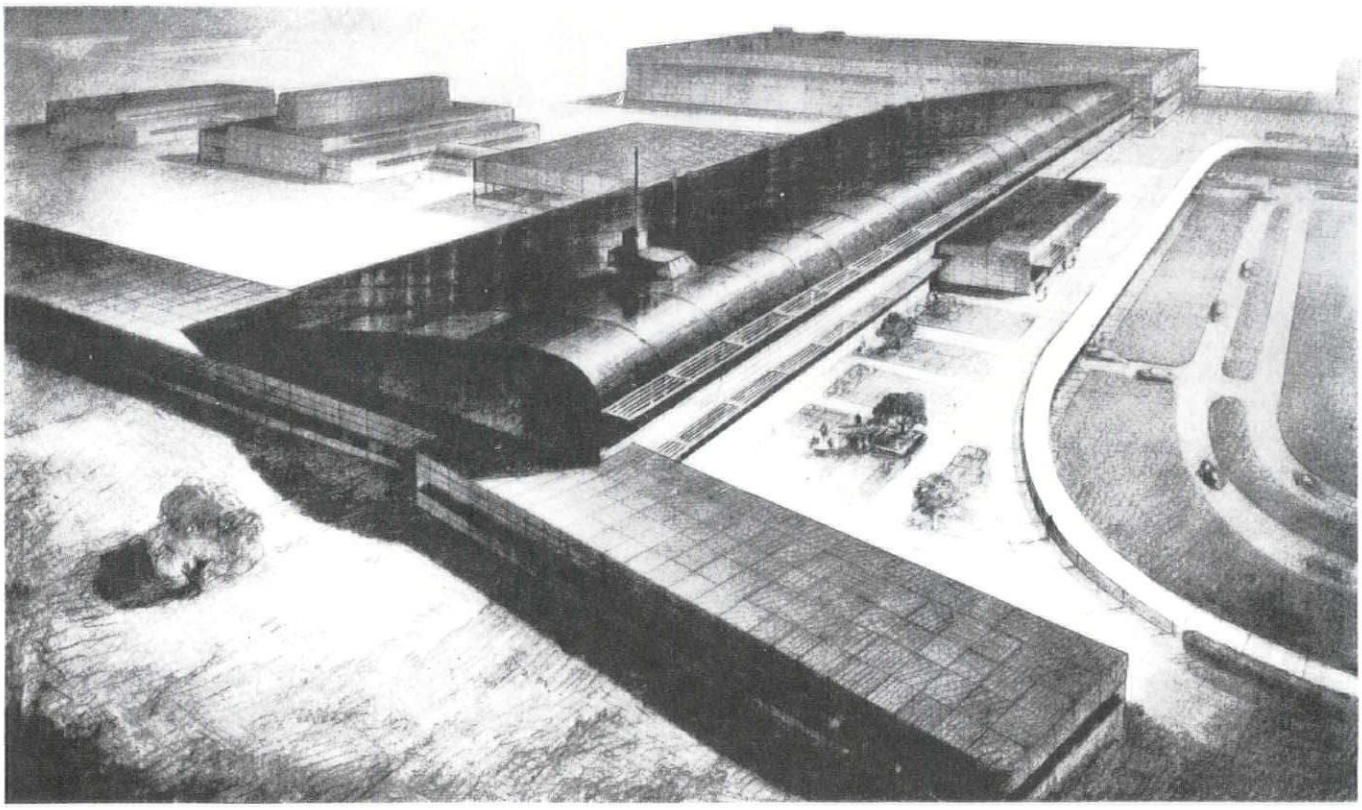
Now, an interesting matter in connection with Mr. Saarinen's Tribune design is that it is unlike anything he ever did in and for his Homeland. A rather shallow critic has recently said that when Mr. Saarinen "reproduces his favorite striations in the Tribune competition he is hailed as the only true exponent of modern American Skyscraper Architecture." Mr. Saarinen's "favorite striations" have appeared to my knowledge in but one of his many buildings, the Railway Station referred to, and even there not altogether after the manner of the Tribune design. It was not this feature (which I myself have used over a longer period of time and more extensively than has Mr. Saarinen) which has led him to be hailed "as the only true exponent of modern American Skyscraper Architecture" if he has been so hailed. (It has been *suggested* that he has beaten the American designers on their own ground — that I will admit — and it would be hard to deny it in the light of the Tribune results, if American architects were doing their serious utmost therein.) It was not this feature but the fact that he — as all good Americans are supposed to do — divested himself of foreign and extraneous conventions — saw the problem and saw it whole — and sought to solve it in a spirit of simplicity and freedom and strength and beauty, which we untrammeled ones here do not associate with the modern architecture of any other peoples.

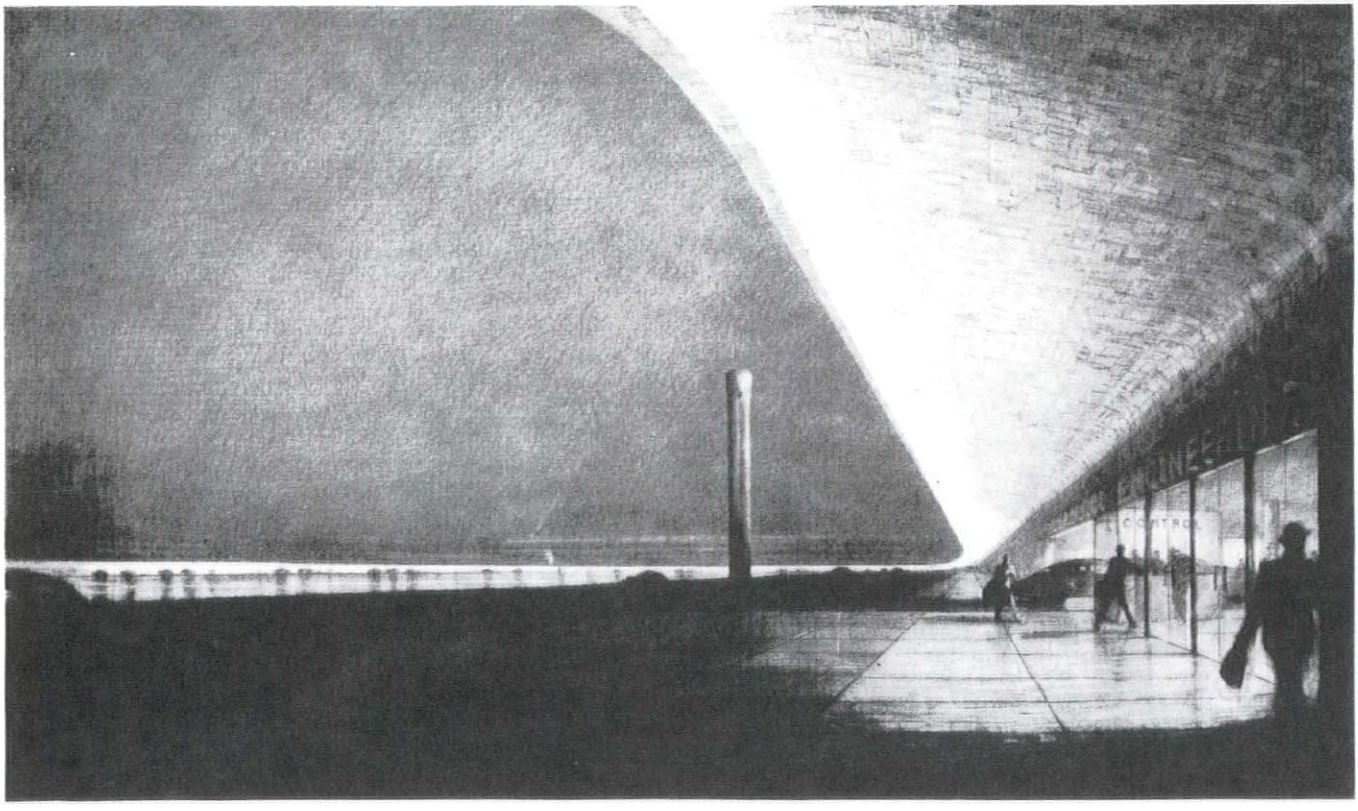
While the successes of all venturesome souls are built on failure, knowing Mr. Saarinen's success in his own country I do not get the bearings of the further remark of our critic, who seems not only shallow but possibly uninformed as well, that "certainly Mr. Saarinen has made good use in Chicago a system that he has been developing unsuccessfully for many years in Finland."

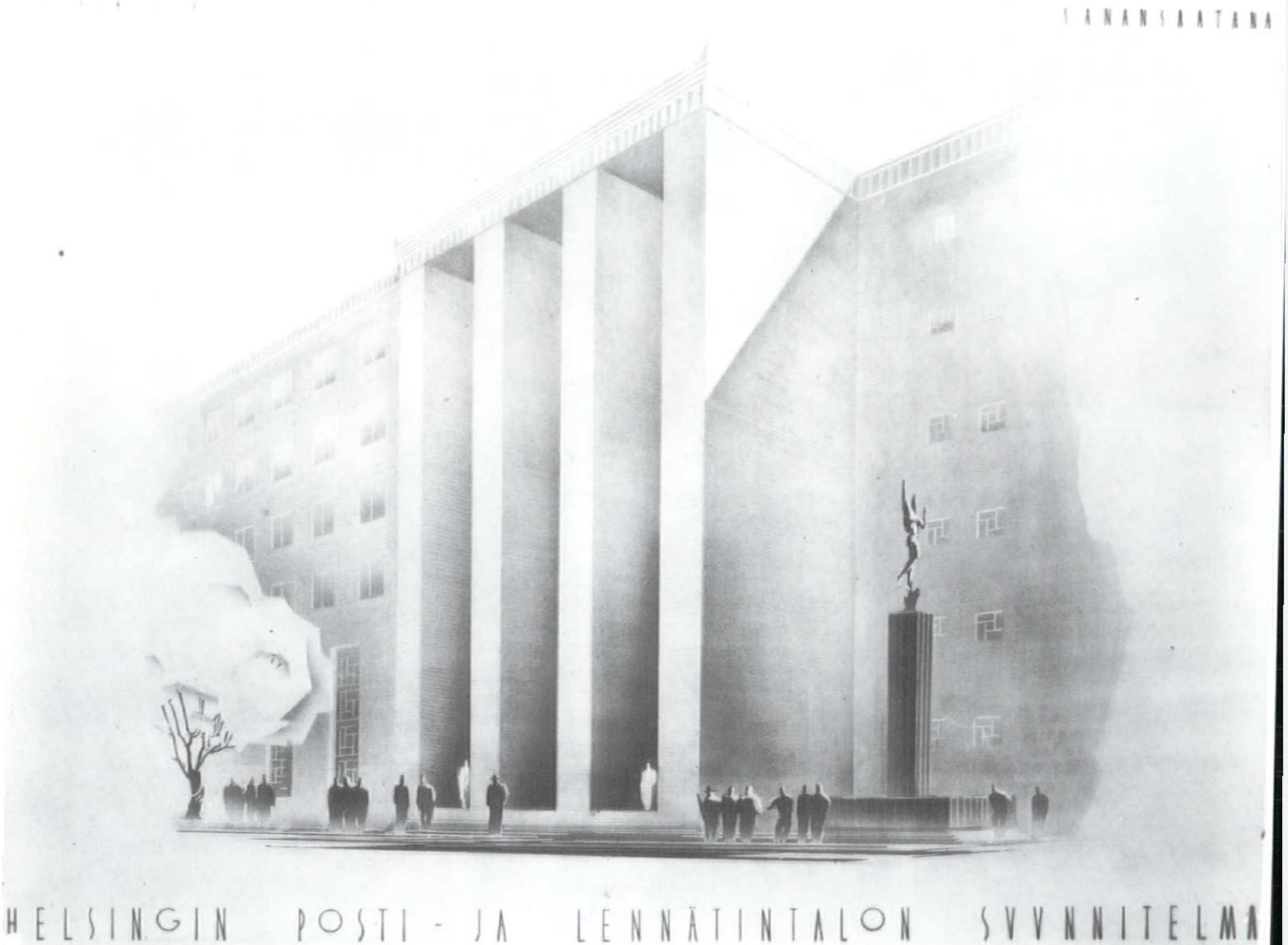
Some of us, fairy conservative and of fairly well balanced mind, too, would be willing to have wiped off the earth all the domed State Houses, all the Roman Railway Stations, and Greek Temple Banks if such happy loss would help us to design such failures or non-successes as the Helsingfors Railway Station and the proposed Finnish Parliment House. We are not in the least worried because those designs contain features redolent of the native soil, features which neither we nor Mr. Saarinen would care to duplicate here in America, but which there do reflect the local nationalism and give local color. It is the spirit which we would emulate; we would like to do for our country what we feel that Mr. Saarinen has done for his. There are some human qualities as well as aesthetic qualities which are universal; and we feel, some of us, that Mr. Saarinen has given them expression in his larger

Above: Helsinki Railroad Station," Front and East Elevations.

Right: General Motors Technical Center, Detroit, Michigan, 1945.







works. It was his ability to grasp the fundamentals of what to him was, not a native or local but, a new world problem which led some of Mr. Saarinen's newly found admirers to proclaim his essential Americanism and whether they intended it or not, they were complimenting themselves and their confreres in so doing.

I have had occasion in recent days to meet Mr. Saarinen intimately, for he is now in this country for a period, and my respect for his philosophy and for his grasp of large problems has grown. I have seen his tentative sketches for the development of Grant Park in Chicago, and the land bordering the railway southward, and it makes me feel that he could be of great assistance to the Chicago City Planners in their great work. I will not say that they have not gone deeply but, in light of what I have recently seen of Saarinen's work, I feel that their penetration is not so deep as his.

He seems to have learned lessons from New York even during his shortest stay in that city, and he seems to have sensed in no small measure the needs of downtown Chicago in the short time in which he has been there; and as he is an artist as well as an observer, what he has sensed has welled up through him and has appeared in concrete symbols of structure and design. It is in the big things that his genius can best aid us — in the little things we may aid if we do not stifle him.

It is a pleasure to know Mr. Saarinen, his work, and how he works; and it is a pleaure to extend to him a word of appreciation and greeting.

This article by Irving K. Pond was titled "Eliel Saarinen and His Work: A Word of Appreciation and Greeting" and appeared in The Western Architect, *July, 1923. Before Messrs. Pond and Saarinen became acquainted, Mr. Pond was sent reproductions of Saarinen's works by friends who traveled abroad. Those reproductions, kept in Mr. Pond's studio, contained notations that drew stylistic comparisons between the two practitioners and their works.*

Above: Helsinki Post Office, 1934. Right: Letter to Irving K. Pond regarding Mr. Pond's article in Western Architect. Burnham Library Archives.

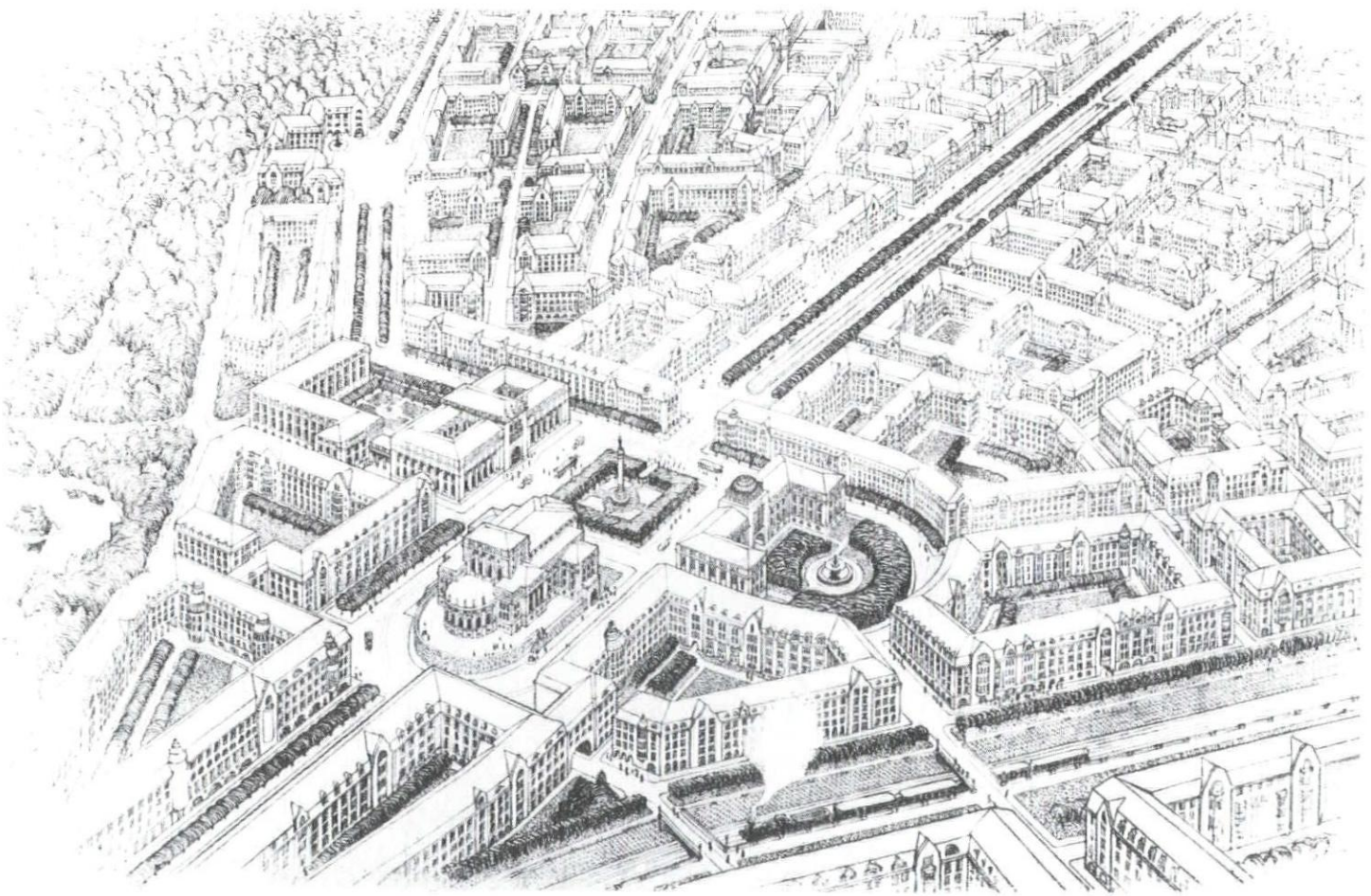
Right: Revel, Estonia. Aerial View.

Evanston Ill. 1136 Maple av.
8/15-1923

Dear Mr Irving Pond,

Permit me hereby again to thank you for your article in "The Western Architect". I feel supposy ready understanding of all the kind and pleasant things you wrote about myself and my architecture. Only of one thing am I certain; that I have a warm love for our beautiful art, architecture. This same love, to my great joy, I have found also in you, and I am happy over the article, not alone on account of the kind words, but especially because the words come from you.

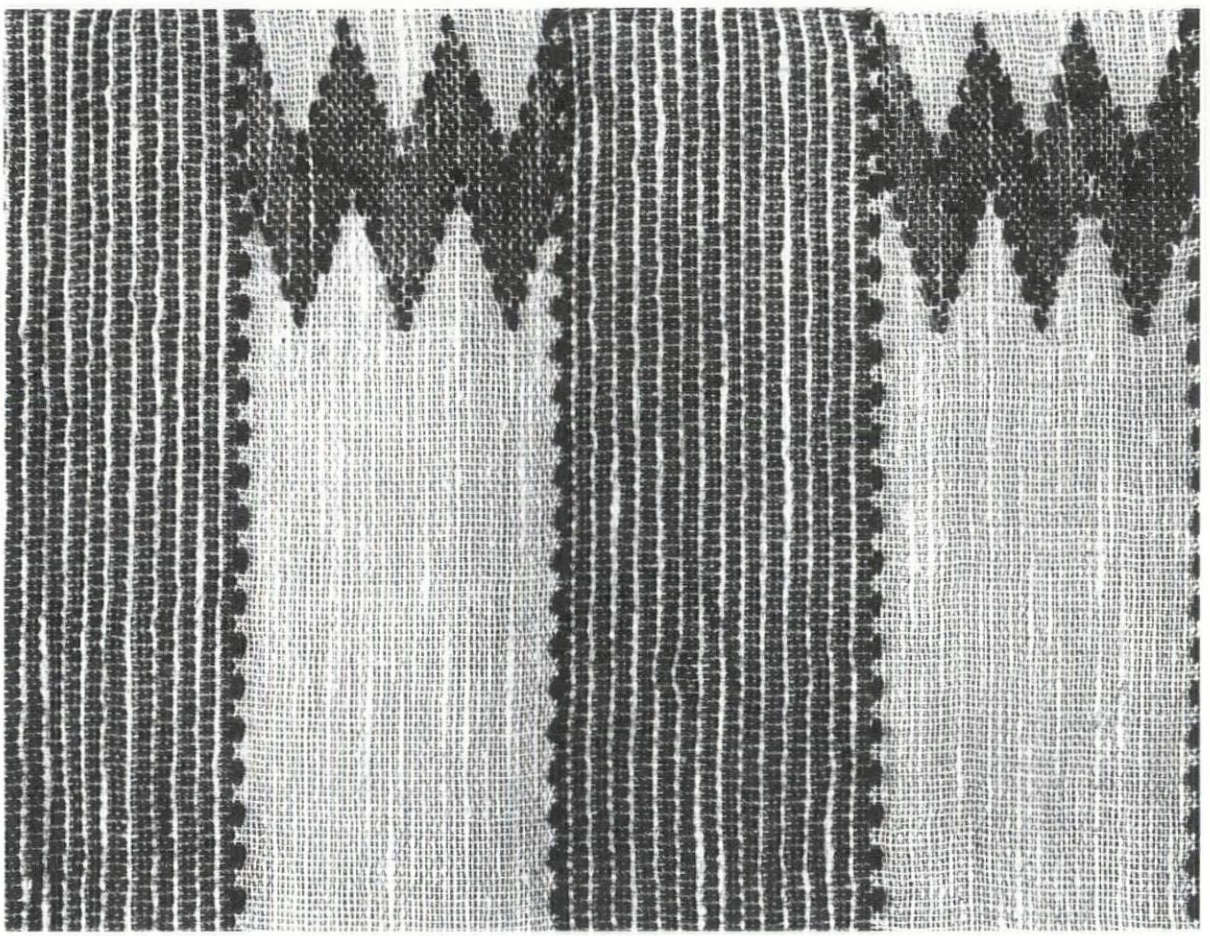
Very sincerely yours



ARTS AND CRAFTS

Furniture Designs, Objects, and Interiors: High Design from Hvittrask to Cranbrook Completes the Total Saarinen Oeuvre

By Charlotte M. Bagdonas



The integration of arts and crafts into architecture remains an important contribution of Eliel Saarinen's legacy in 20th-century architecture and design. The idea of a totally designed environment—from the romantically inspired woven tapestries by Loja Saarinen on the floor to the dishware and silver on the table—is aligned to the traditional idea of what constitutes the basics of the art of architecture.

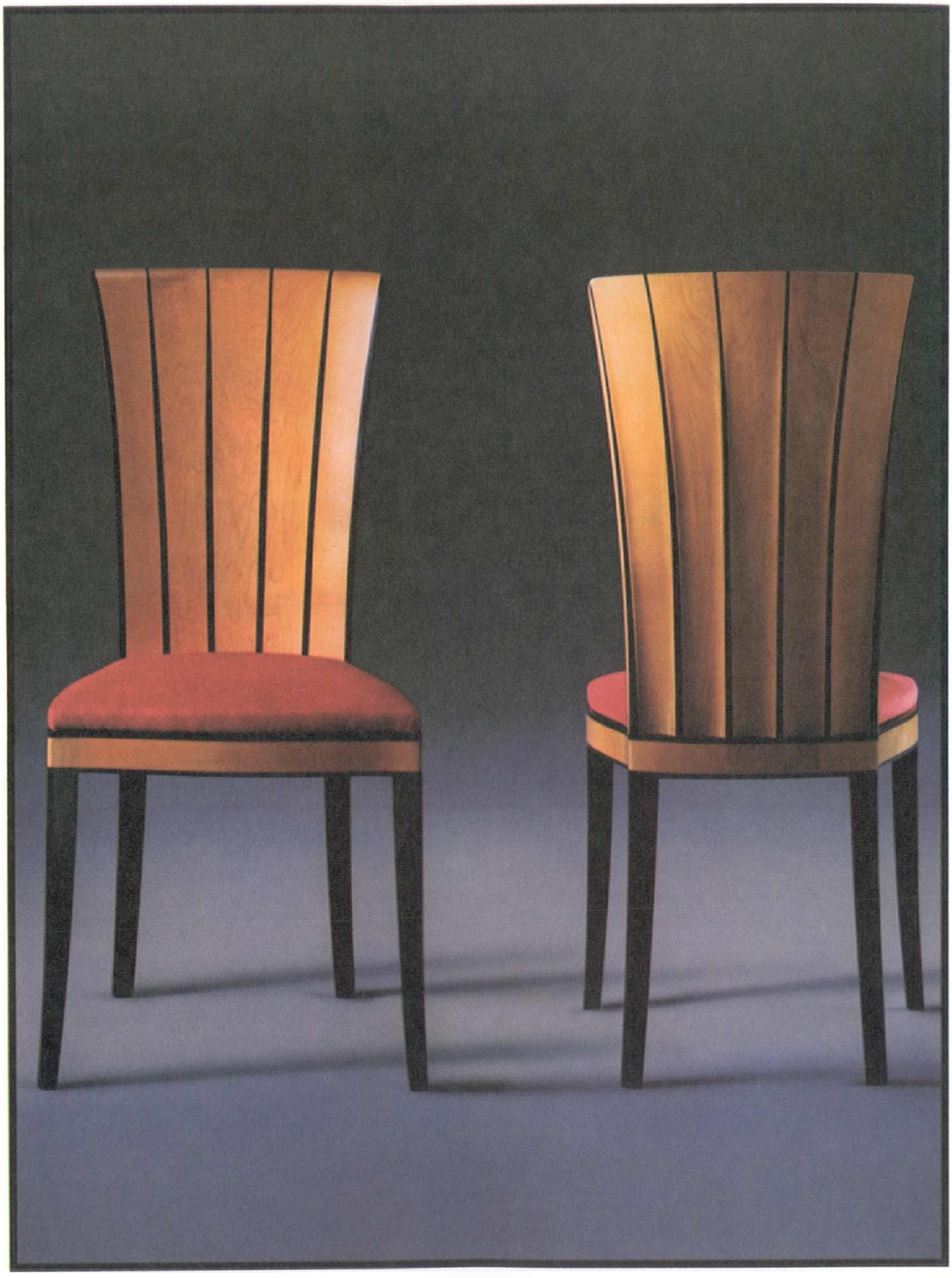
No more profoundly does this marriage of the arts occur than at Hvittrask; the homes and studios of the Saarinens, the Lindgrens and the Gesellins in Finland. Inspired by the sense of a Romantic Nationalist Movement, the architecture, as well as the architectural arts, were influenced by an indigenous Finnish vernacular based on folk art and folk tradition.

From this period evolved some of Eliel Saarinen's most interesting romantic work: The Hannes Chair, which he designed for the home of his brother, and the White Chair, designed around 1910 for Hvittrask. The elegantly crafted Hannes Chair combines mahogany with rosewood insets and black leather. The White Chair, more a Finnish interpretation of the international movement of the Jugendstil, is hand-carved in solid beech and lacquered in warm white. The chair was designed for Saarinen's indoor garden room.

The designs for furniture and furnishing that evolved at Hvittrask became a basis for a wider exploration of arts and crafts at Cranbrook during the late 1920's through the 1940's. The sense of craftsmanship, detail, and design at Cranbrook extend beyond the architecture and into the realm of the interiors: Loja furnished rooms at Cranbrook with her exquisite textiles and tapestries; Pipsan used stenciled appliques on ceilings and cornices; and Eero designed chairs, stairwells, fireplaces, and other decorative arts. Not only was there a communal sense of design execution, but there was an embodiment of an overall totality of art in design.

During the Saarinen era at Cranbrook, the interior furnishings of the Saarinen House remain masterpieces of the period. The Art Deco-inspired Side Chair and Arm Chair of 1929-1930, The Blue Chair of 1929, the Tea Urn of 1934, and Flateware of 1928 are marvelous, timeless inventions of decorative aesthetic.

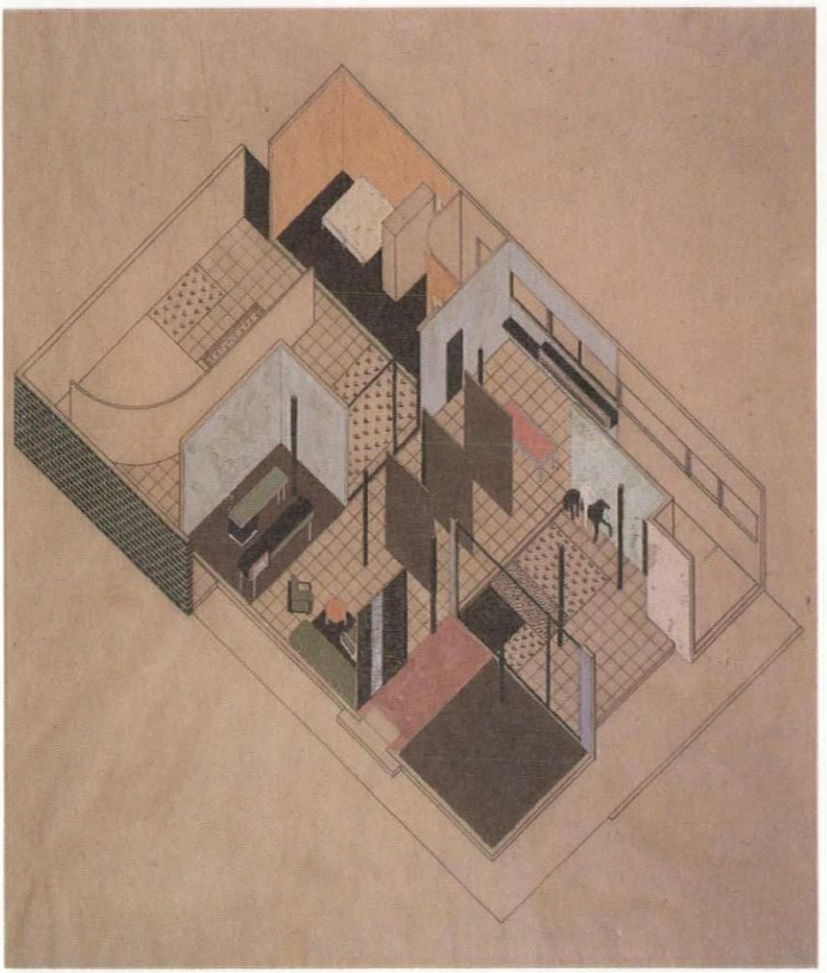
Above: Loja Saarinen. Valance for Saarinen House Studio at Cranbrook. Right: Saarinen House Side Chair at Cranbrook. Photograph by Boulevard Studio/Carl Clark.



ITALIAN RATIONALISM

An Exhibition on Aphoristic Furniture Gives Light and Definition to the Rationalist Movement in Italian Architecture and Design

By Giacomo Polin and Ornella Selvafolta



This exhibition on "Italian Rationalism" is shown at The Chicago Athenaeum: The Center for Architecture, Art, and Urban Studies (333 West Wacker Drive, Lobby Location), December 11 through January 30, 1990. The exhibition is sponsored by COSMIT (Comitato Organnizzatore del Salone dei Mobile Italiano) with Chicago sponsors The Italian Cultural Institute in Chicago; The Consulate General of Italy in Chicago; and Artemide.

A retrospective exhibition on the Rationalist period of Italian Design provides the opportunity to explore the meaning of rationalism in architecture and design and to come to some kind of cohesive definition of terms and terminology.

Not all the furniture produced in the 1930's was Rationalist since much of it consisted of little more than a proliferation of graceless imitations and derivations, produced by designers or manufacturers who were light years removed from the idea of rationalist composition.

The parameters selected here are the following: true Rationalist furniture is that which was conceived and produced mainly in Milan, Como, and to a certain extent, Turin, between 1927 and the outbreak of World War II.

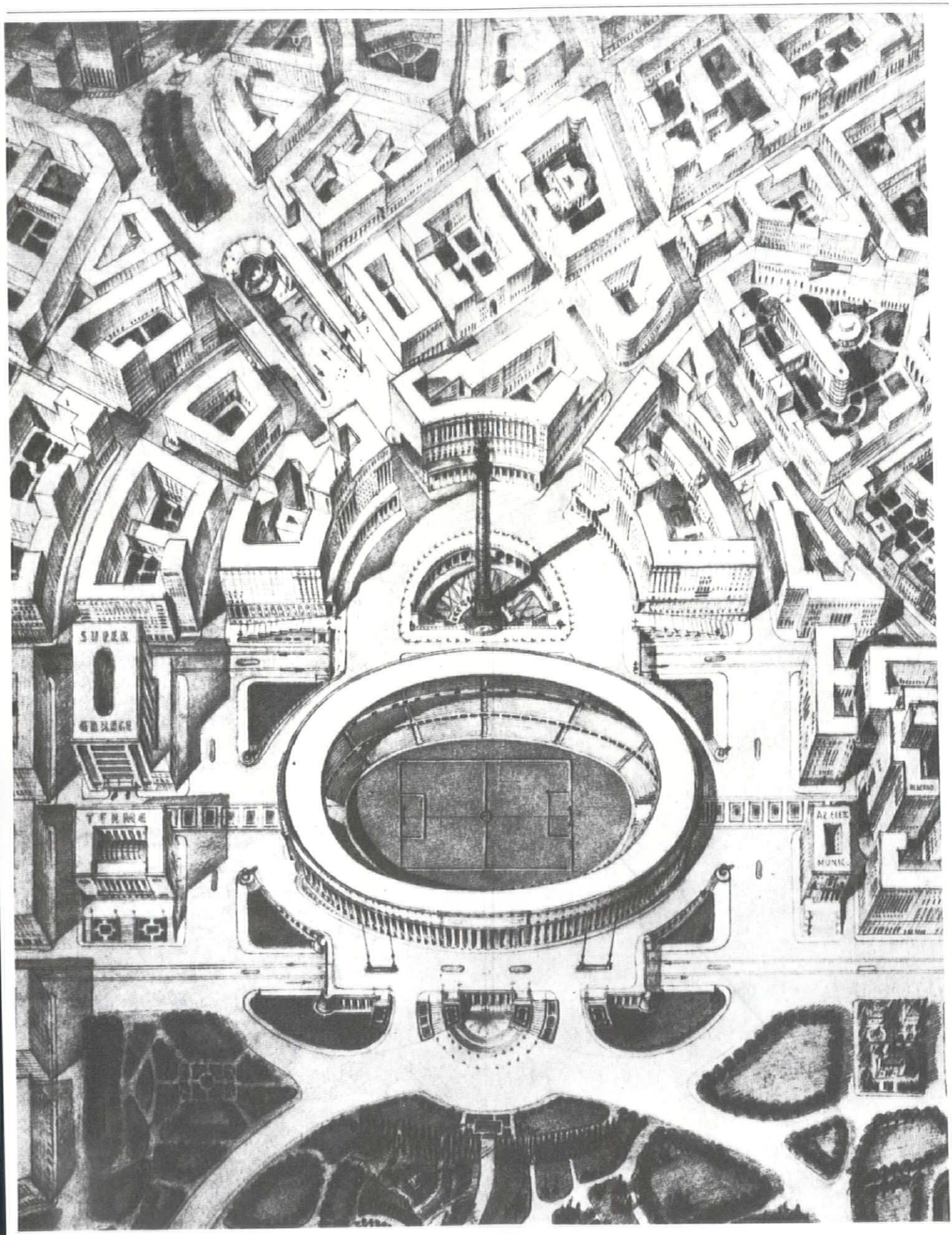
Another point needs further clarification. Underlying this movement is the architectural application of Rationalist design and construction themes, which included hollowed-out, propped up, and suspended volumes with a deliberately lyrical relationship set up between volumes and voids, between smooth and shiny textures, as well as between the slender metallic shapes and the transparent glass surfaces.

Architects who were sufficiently skilled to create objects for use and poetic recreation were few and far between; and some of the items of furniture created by these artists, including those whose work is shown here, have become timeless. The criterion of timeless objects whose metaphysical reflections create a certain silent uniqueness is the guiding light behind the selections. The 35 objects presented in this exhibition stand guard over an uncompromising challenge to mediocre taste and created hopes that did not, in the event, materialize.

In their most successful application,

Above: Luigi Figini, Gino Pollini. Villa Studio for an Artist at the 5th Triennale in Milan, 1933. Axonometric, Watercolor on Tracing Paper.

Right: G. De Finetti. Study for the Rehabilitation of the Arena in the West Quarter of Milan, 1933.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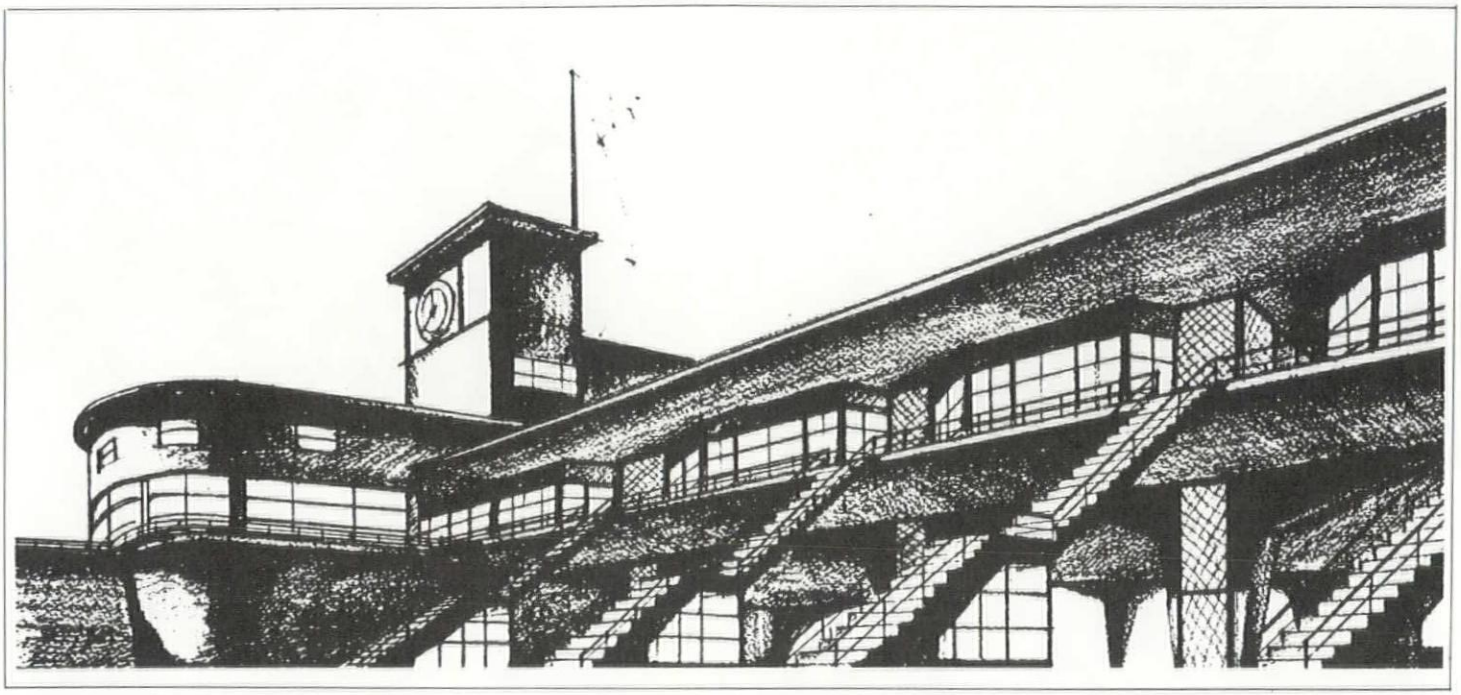


these pieces of furniture can be considered architectural aphorisms on a domestic scale, which means that these chairs, radios, and writing desks represent a major and timeless contribution to the history of design.

Why have we chosen Rationalist furniture?

First, we consider these items of furniture to be rigorous architectural experiments on a small-scale. They represent one of the most successful periods of Italian furniture production in this century. They also provide an example of reaction toward trite ornamentation, and, last but not least, their aesthetic has become timeless; images that are beautiful to look at.

The Rationalist conception of furniture emerged quite naturally out of architectural construction, just as rarefaction, geometric purity, and the harmony of contrasts grew out of Abstractionism.

Along with a short-lived cross-fertilization from Futurism, there was a parallel (and complementary) trend of Purist art in Rationalist design, which provided a counterpoint for the occasionally ostentatious mechanical display. This display was not limited to showing and, to some extent, "representing" the mechanical underpinnings, but also attempted to advance the idea of technology which runs counterpart to the aesthetic.

There is a trend, as demonstrated by the work of Bottoni and others, which reduces the piece of furniture to something that is either standard or can be made so, so that it can be reproduced with a minimum of effort, as well as appeal to the widest possible economic and social audience.

The other trend of Rationalism, which has become to be known as "deluxe algebra" and which can be used to highlight different parts of the house to create an artificial landscape or suspended space, has both rational and unreal properties.

In this context, the Triennale di Milano as an institution played a major role from 1930 onwards, demonstrating and exploring the concept of Rationalist design. In fact, the history of these artists merges with and complements that of the Triennale itself, through the direct relationship that grew up between architects and Triennale producers and the aim of creating an ever-more sophisticated artificial landscape using the exhibition displays as models for interior design.

In 1930, when the campaign to establish the position of Rationalism was in full swing, items of furniture were still considered to be isolated pieces that found their significance in a specific context through their relationship with interior space.

By 1933, however, one of the "model houses" displayed in Milan's Parco Sempione as part of the First Milan Triennale was just such a landscape in which architecture, interior design, and pure art were once again having a metaphysical "love" affair with a transfigured form of nature.

In 1936 and then again in 1940, disillusionment had replaced illusion: an example being the "Room for a Man," a dematerialized space shrouded in white net, and the "Villa Sitting Room." Space was frozen in the presence of the furniture, which became silent figures. It would come as no surprise if the rocking-chair in this "still-life with furniture" was really moving gently to and fro as if someone had just gotten out of it.

This form of disorientation, hwich is owed more to De Chirico than to the Bauhaus, had already become the quality that would challenge utilitarianism, albeit inspired by something more than its own potential function. This imitation of reason applies both to the transparency of the mechanical construction and to the attempt to reveal the reason underlying the construction; so, we see tubular metallic feet like pilotis, crossed-over tie-rods, wide expanses of glazed openings, not to mention projections, and overhangs.

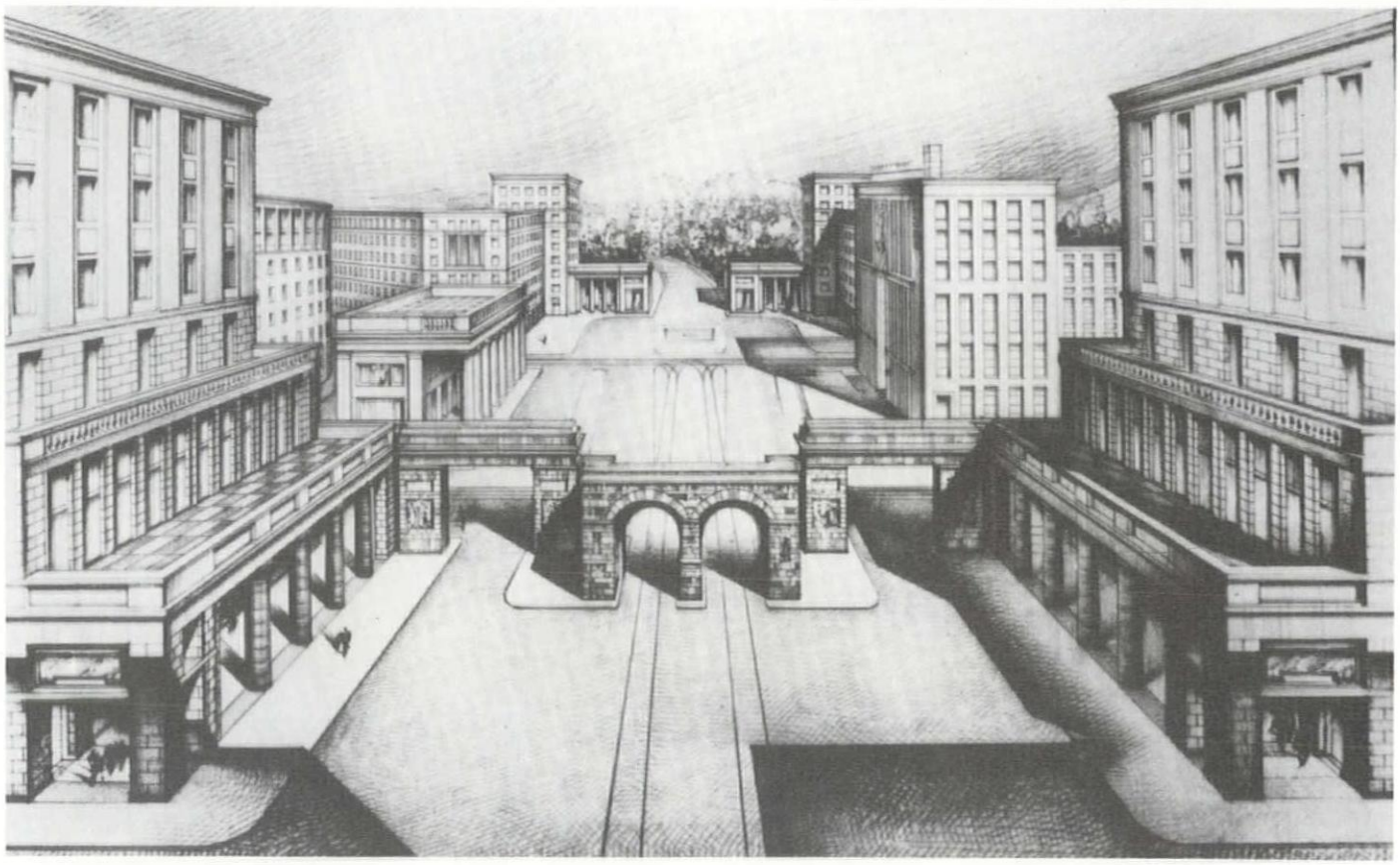
The ever-more present traces of classicism found an echo in the harmonic proportions derived from Pythagoreanism, so as to create a magical space.

If this new architecture also had a moral function, "the furniture of today must form part of architecture and must return to its rules and regulations. We have to get used to seeing interiors differently...interiors governed by order, measure, and number." (Figini and Pollini, *Architettura dell'ambiente moderno. Appunti e moralita,* 1932).

The writing desk can be mathematically put together, the chairs stack, and each piece of cutlery has its place, in the serried rows, in the hanging black rack. Despite the Rationalist ideology, the result in the overwhelming majority of cases, is a

Above: L. Piccinato. Project for a Station, 1928.

Right: Pietro Lingeri. Closet-Storage Unit for the "Fitting Rooms Exhibition Area," in the "Modern Tailor's Shop," 4th Triennale in Milan, 1930.



thinly-disguised craft-level imitation of industrial production. The same poor, smooth, and shiny materials, such as linoleum, are used in architectural constructions, but are deliberately juxtaposed to other more opulent fabrics, such as jaguar skins, and other rare essences.

The change in the range of colors used is indicative of the shift that took place in Rationalism as it stood between 1927 and 1933 — an ideological philosophy and technique for construction — to a more down-to-earth approach in which plastic solitude takes precedence and is a moment of affirmation of a spiritualist philosophy that retains the simplicity of the absolute gesture, but uses the asceticism of its own forms to express the formal universe reduced to the bare essentials.

In the early days, when Rationalist thought was broadcasting its uncompromising message, colors were named after objects: yellow meant lemon, red was coral, and white was either ice or ivory.

These colors, which were dynamic because of their very naturalness and were as rational as a lemon or a piece of coral, became smudged in the infinite range of chromatics: malachite green with tis countless veins made it impossible to reproduce without a conscious, subjective, and definitive effort of will.

It was during this Second Rationalist period that furniture became a sort of archetype, an object suspended in time, such as the straw-bottomed chair or canvas and wood chaise longue. Even objects thatr were totally new took into account the need for timelessness by demonstrating, in a small space, that they belonged to history without using anything other than the mechanism of self-representation.

This was now the eve of World War II; consensus years when the idea was to refute individual taste in order to achieve the maximum rarefaction. Franco Albini's radio — a gesture without words and a concept of architecture where technique and poetry became so refined as to become transparent — dates from 1938. In the same year, he also produced the "tensi-structure" bookcase, which looks like a "one-off" experiment where the fact of defying gravity becomes an allegory for the uncertainty of the future.

These items of furniture have eclipsed the exhaustion and dissipation of the rational and Europeanist strength of the early days. In Italy, we are closer to Melotti than we are to Breuer. And from this point, Italian designers can start to think about furniture design once more.

In terms of the selection of items for this exhibition, after having established the time frame and designers, we looked at the most important examples from each designer's portfolio. We then set about finding originals, many of which turned out to be still in the possession of the artists or their families, as in the case of the work of Lingeri, Mucchi, Pollini, Terragni, and Vietti. We selected items that are currently available commercially and reproductions were also made. These reproductions, which aimed to be as accurate as possible, were based on original designs, photocopies, descriptions of materials and colors taken from contemporary texts or the archives of the artists themselves. This was no easy task since the evidence, as regards color for example, was often contradictory.

The exhibition ranges from Baldessari's Luminator of 1929, with its expressionist undertones, to a number of objects shown at the Seventh Milan Triennale, held in 1940, whose aim was quite different. In between, come another thirty items, all of which have their own independent stature and each of which complements the other in telling the story of Rationalist furniture in Italy.

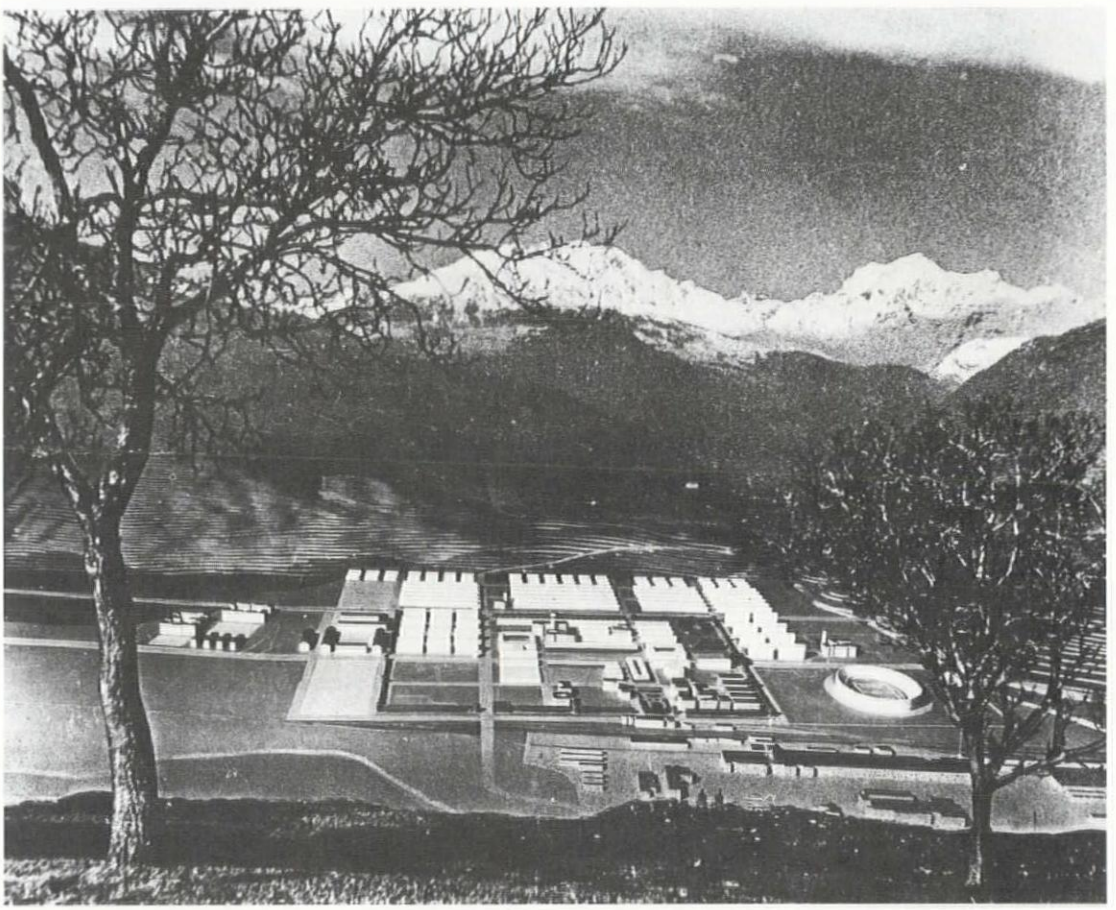
Above: G. De Finetti. Study for the Rehabilitation of Piazza Cavour in Milan, 1942.

Right: Giuseppe Terragni. Arm Chair for the Casa del Fascio, Como, 1935-1936.

BBPR ARCHITECTS

The Milanese Architecture Firm's Contribution to Italian Rationalism of the 1930's and the Early European Modern Movement

By Lodovico B. Belgiojoso



For the Italian architects who associated themselves with the European Modern Movement, the 1930s were characterized by periods of enthusiasm alternating with very hard times.

The young Lombard architects had learned about architecture's Modern Movement in Europe even before then. They were familiar with the works by the forerunners and leaders of the German rationalist group, as well as those by some great architects like Le Corbusier, besides Saarinen and Alvar Aalto in northern Europe.

The European Modern Movement was grafted onto the various countries' traditional architecture, and profound social meanings were added. So, affiliation with the Modern Movement implied more than just using a new language: the relationship between architecture and society took on a new and different aspect. Although this component of the movement was interpreted differently in the various countries and by the various groups of architects, it could not, however, be ignored.

I remember that the theme chosen for the 1937 CIAM congress in Paris was La liberation du sol, i.e., abolishing the land ownership concept. This was necessary in order to realize one of the most innovative urban forms of the time: isolated blocks. It had already been utilized for Le Corbusier's Plan Voisin and the Weimar Republic's Siedlungen, generating rather heated discussion and different interpretations.

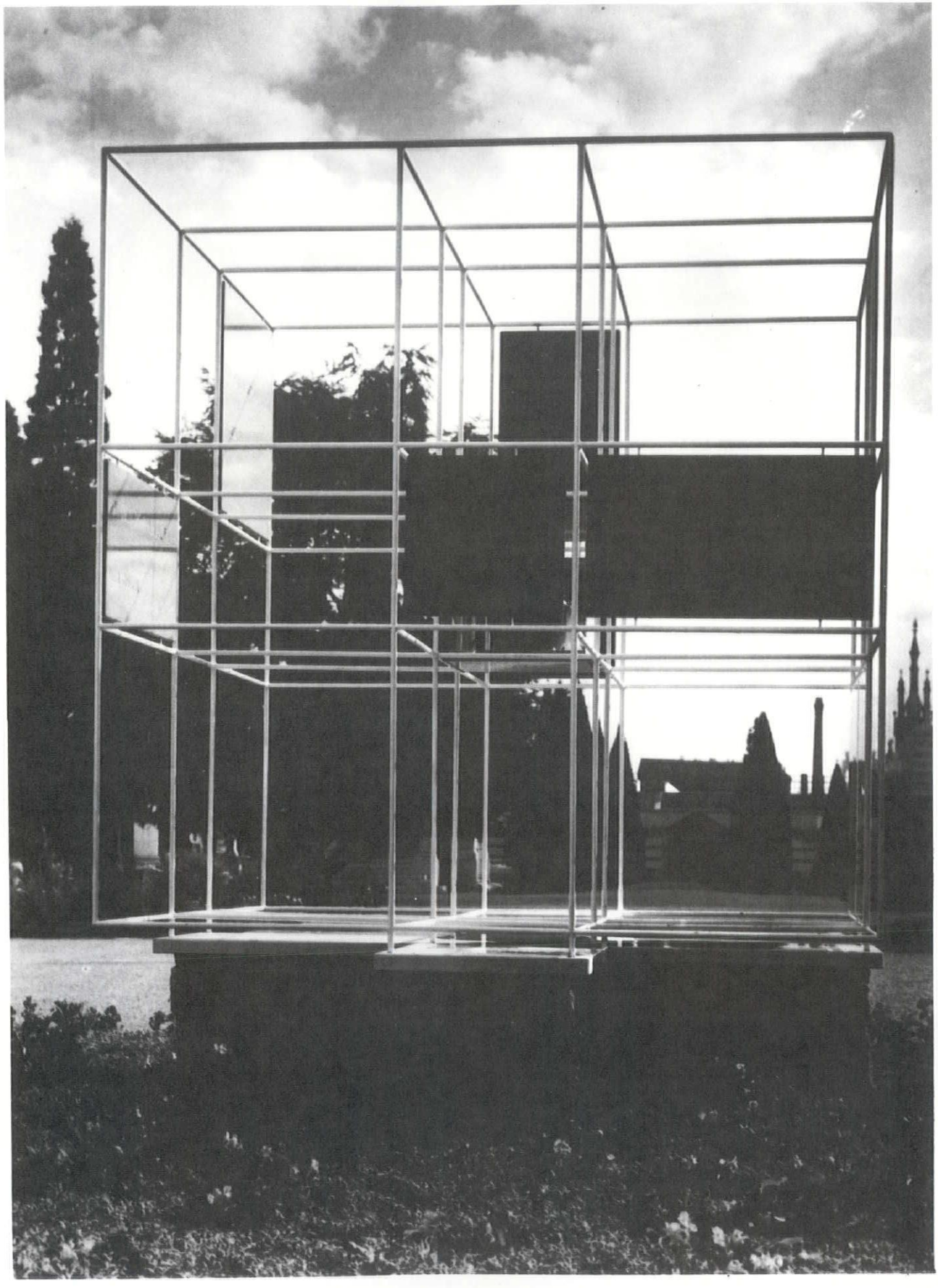
Our group (Banti, Peressutti, Rogers and myself) first became enthusiastic about architecture's new assumptions and forms when we were still students. The teaching was still based on the eclectic school and we were the first to introduce design based on the new criteria.

Even though its true value was often only partially achieved, the social component of the new architecture obviously was a source of trouble and conflicts with the various political regimes which had come to power in Europe, especially Nazism. Problems arose in Italy, too, after 1938. Paradoxically, even in the Soviet Union, where the avant-garde achieved success following the revolution, the regime later favored long outdated rhetorical forms.

In Italy, the Modern Movement established itself fairly rapidly, thanks in part to exhibitions like the Milan Triennale. At these shows young architects like us were able to make a name for themselves and to publicize their ideas. They were able to experiment with stand designs having a remarkable theoretical content.

There also was a group of architects a little older than us working along the same lines. These friends included Figini, Pollini, Bottoni, Lingeri and Terragni, Vietti, Albini, Palanti, Romano, Gardella and Pagano.

Above: Master Plan for the Aosta Valley, 1936. Right: Monument for the Victims of Nazi Concentration Camps, Milan, 1946.



Our office's first projects included the "Saturday house for a married couple", the Legnano sun-therapy colony, the Feltrinelli apartment building and the unbuilt entries to the Palazzo del Littorio and Palazzo della Civilta Italiana competitions. They show our enthusiastic acceptance of architecture's new forms and content. We treated these very diverse design tasks as opportunities for experimenting the new spatial and language criteria.

Adriano Olivetti was in charge of the Valle d'Aosta Master Plan project. It represented a new step towards territorial planning (still not in use in Italy at the time). Furthermore, we were able to study the relationship between architecture and landscape. And the plan for the regional capital, Aosta, examined the relationship between new buildings and the preexisting environment.

The Rome post office building was a typical example of a demanding project because it was sited in the E42 area. This universal exposition was conceived and built along rhetorical criteria using a neoacademic language.

The war slowed down our work and Banfi died at Mauthausen.

The first two postwar projects were Milan's "A.R." Master Plan (a big team worked on this) and the Monument to the victims of Nazi concentration camps in the same city.

All our offices work from 1945 to 1970 was characterized by continuity in applying the assumptions of our early training. Of course, they evolved to take into account the new project types and our cultural studies: the relationship with history and the contextual situation of our designs, in particular.

Two almost symbolic examples of this are the Torre Velasca in Milan and the Turin Corso Francia building. In them we sought to correctly express the technological components which were typical of the two buildings, using elements, forms and materials which were typical of their urban contexts. Of the several restoration and renovation projects we handled after the war. Milan's Castello Storzesco was particularly significant. Besides the restoration which was required to repair the war damage, we also had to create a museum complex with many special exhibit designs. It is interesting to compare our design choices with those of Albini and Scarpo who tackled the same problems in other projects. One then realizes new Italian museography's great contribution to international culture.

The Carpi museum gave us a chance to create an architectural expression of our participation in the Resistance and deportation during the second world war.

The Gratosoglio project was part of the debate on big, self-sufficient districts which at that time appeared to offer the best solution for urban growth beyond the city's outskirts. Here, we examined the problem of expressing prefabricated construction in an appropriate architectural language. The Piazza Meda building in Milan was our contribution to the issue of projects for historic city centers: the subject of heated debate in Italy in the 1960s. This building represents an effort to adopt the volume to the surrounding environment. But the design also maintains a great deal of compositional freedom; the steel structure is used appropriately, straightforwardly and not concealed.

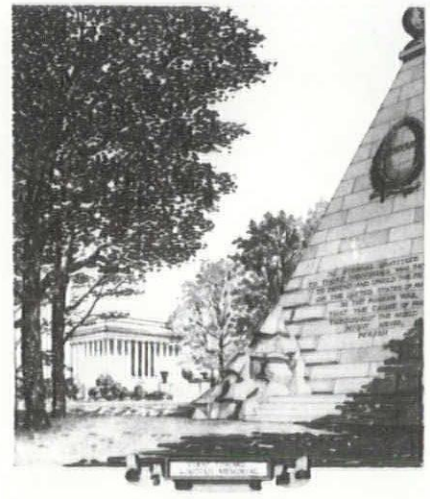
Another contextual effort is represented by the Olivetti Building in Barcelona. By suitably sizing the projections, we were able to repeat certain chiaroscuro effects found in the neighboring facades, while utilizing purely contemporary materials and language.

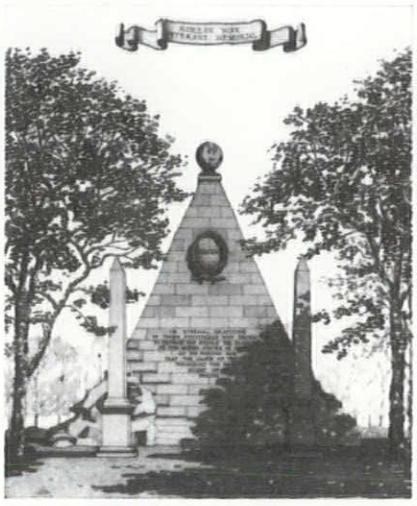
In short, throughout its history our office has always sought to maintain the basic principles of our initial choice, overcoming formalism in language. We have attempted to promote, and not just follow, progress in architectural culture. We have worked closely, in a critical and creative spirit.

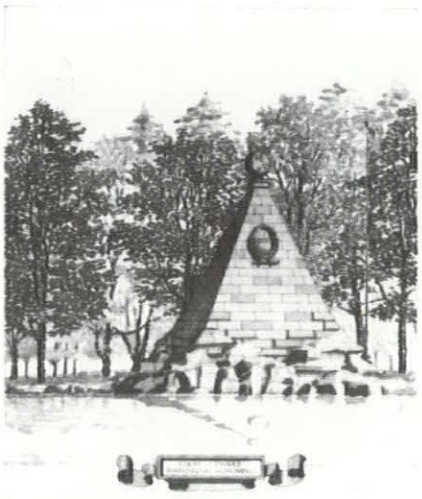
Above: Piazza Meda Office Building with Chase Manhattan Bank, Milan, 1969. Right: Torre Velasca, Milan, 1958.

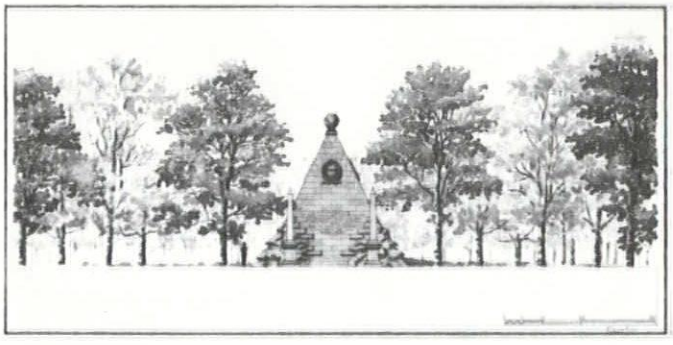
KOREAN WAR MEMORIAL

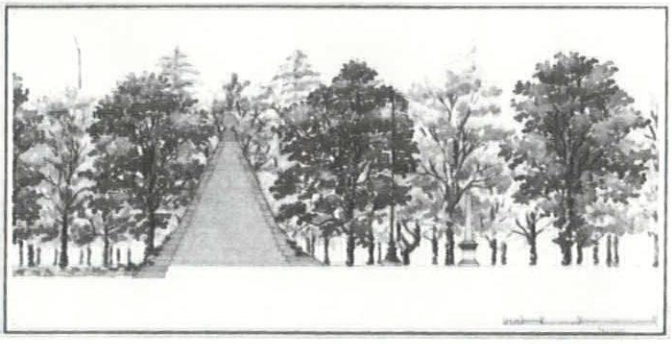
A Project for the Korean War Veterans Memorial — National Design Competition — Washington, D.C. by Thomas Norman Rajkovich











In a recent national competition for a Korean War Veterans Memorial to be positioned on the Mall in Washington, D.C., Chicago architect, Thomas Norman Rajkovich designed the following entry, which is published here for its beauty and traditional means of expression for monuments and memorials. A full exhibition of entries is presently on display at the National Building Museum in Washington, D.C.

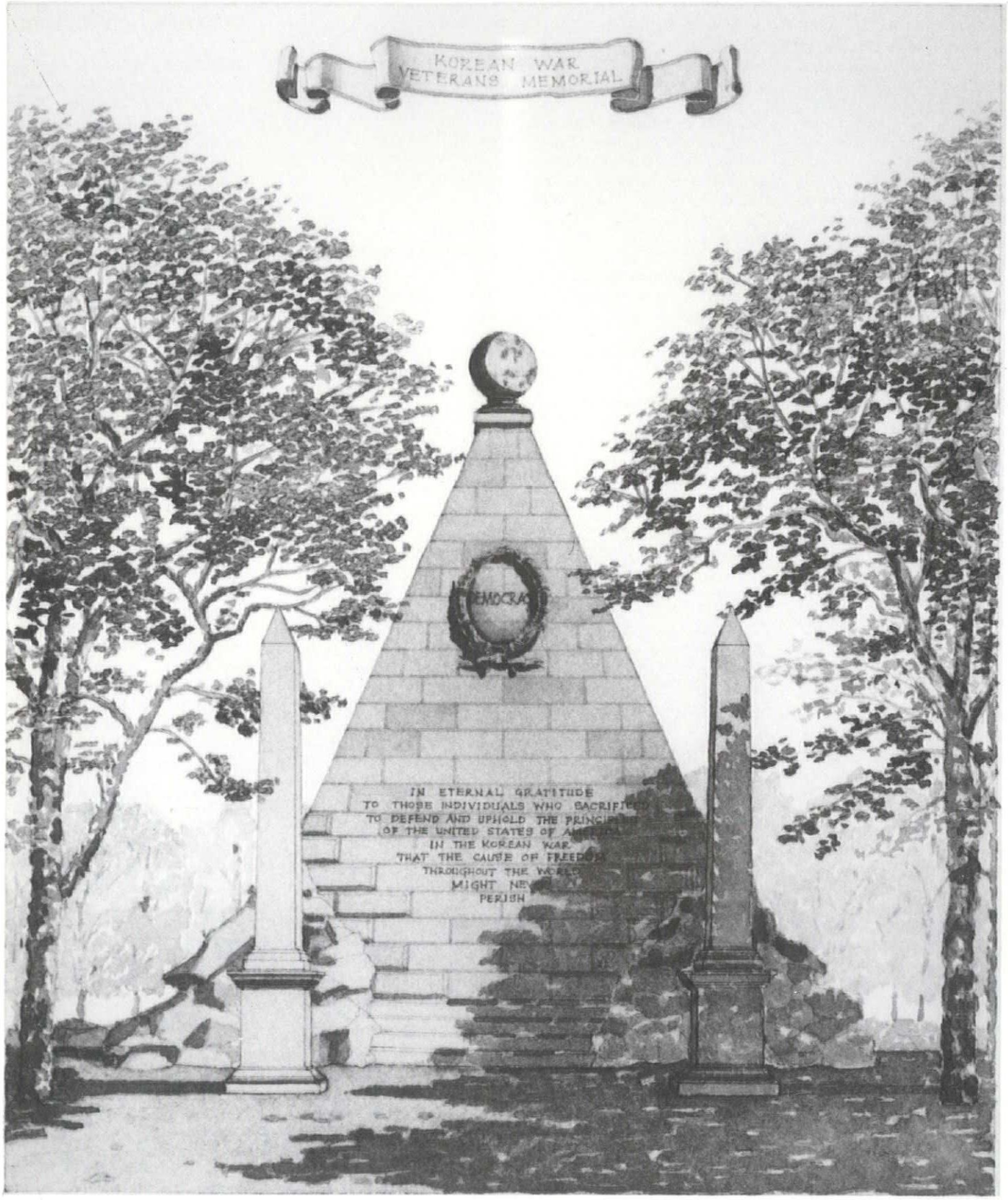
At the edge of a pond sits a pyramid of stone. In its simplicity and elemental beauty, the pyramid is an enduring memorial and tribute to those individuals who defended and upheld the fundamental American principles of democracy, liberty, peace, and honor in the Korean War.

As the pyramid is reflected upon the water, so, too, are the memories of those who served their nation and her ideals with courage and selflessness. The memorial, symbolically hewn from the rough rock at the summit of the fabled Mount of Virtue, represents the integrity and sense of duty exemplified by our veterns. Olive branch wreaths encircle emblems of democracy, peace, honor, and liberty on the four sides.

A globe surmounts the pyramid commemorating our nation's commitment to those principles throughout the world in concert with the Charter of the United Nations: "to maintain international peace and security...and for the suppression of acts of aggression or other breaches of the peace." Each side of the memorial is dedicated to a branch of the Armed Forces. The north face, toward the water of the pond, is dedicated to the Navy; the south face, to the Army; the east face, to the Air Force; and the west, which is flanked by water and land, to the Marine Corps.

A platform of stairs at the south front displays flags, wreaths, and other personal remembrances left by visitors to the memorial. Above the platform is the inscription:

"In eternal gratitude to those individuals who sacrificed to defend and uphold the principles of the United States of America in the Korean War, that the cause of freedom throughout the world might never perish."


KOREAN WAR
VETERANS MEMORIAL
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UNITED STATES

LOS ANGELES, CALIFORNIA

The Museum of Contemporary Art *250 South Grand Avenue at California Plaza; 213/621-2766* "Floorworks," through February 18. "Blueprints for Modern Living: History and Legacy of the Case Study Houses," through February 18. "Selections from the Beatrice and Philip Gersh Collections," through March 11. "Constructing History: A Focus on MOCA'S Permanent Collection," through March 4.

Los Angeles County Museum of Art *5905 Wilshire Boulevard; 213/857-6211* "Robert Longo," through December 31. "The Apocalyptic Landscapes of Luwig Meidner," through December 17. "Romance of the Taj Mahal," through March 11. "The Colorful Realm of Jakuchu and Jakuen: Paintings from the Museum and Other American Collections," through February 18. "One the Art of Fixing a Shadow: 150 Years of Photography," through February 25.

Los Angeles Municipal Art Gallery *4804 Hollywood Boulevard*

The Museum of Contemporary Art *250 South Grand Avenue, California Plaza; 213/621-2766* Marcel Broodthaers," through October 22.

SAN FRANCISCO, CALIFORNIA

San Francisco Museum of Modern Art *401 Van Ness Avenue; 415/863-8800* "A Barrier, Real and Imagined: Photographs of Berlin and its Wall by John Gossage," through December 31. "Stuart Klipper and Rhondal McKinney," through December 31.

MALIBU, CALIFORNIA

The J. Paul Getty Museum *17985 Pacific Coast Highway; 213/459-7611* "Exerimental Photography: The New Subjectivity," December 19 through March 4. "Illuminated Books of the Bible," through December 31. "17th-Century Italian Drawings," through January 7. "Renaissance and Mannerist Drawings in Northern Europe," January 9 through March 25. "The Art of the Written Word: Calligraphy in Medieval and Renaissance Illuminated Manuscripts," January 16 through April 1.

DENVER, COLORADO

Denver Art Museum *100 West 14th Avenue Parkway; 303/575-2793* "Summoning of the Soul: Treasures from China's Tombs," through December 31.

CHICAGO, ILLINOIS

The Art Institute of Chicago *Michigan at Adams Street; 312/443-3600* "Ellsworth Kelly," Continuing. "European Textile Masterpieces from Coptic Times through the 19th-Century," through January 22.

The Chicago Athenaeum: The Center for Architecture, Art, and Urban Studies *333 West Wacker Drive; 312/829-9650* "Italian Rationalism," through January 31.

The Chicago Historical Society *Clark Street at North Avenue; 312/642-4600* "The Chicago Street, 1860-2000," continuing. "Pioneers of Public Health: Chicago's Visiting Nurses," through February 26. "Teco: Art Pottery of the Prairie School," through February 18. "The Proper Lady: Fashion and Etiquette in the 1880s," through February 11.

The Chicago Public Library Cultural Center *78 East Washington Street; 312/346-3278* "Waves and Plagues: The Art of Masami Teraoka," December 9 through January 27. "Francois Robert: Photographs from China," December 9 through January 27. "Costal Images: Photographs by Shelley Scheider," January 6 through March 3.

INDIANAPOLIS, INDIANA

Indianapolis Museum of Art *1200 West 38th Street; 317/923-1331* "Passion," through March 18.

BALTIMORE, MARYLAND

The Baltimore Museum of Art *Art Museum Drive; 303/396-7101* "BMA Collects: Daumier and the Art of Caricature," through December 31. "Toys in the Attic: Antique Playthings from the Lawrence Scripps Wilkinson collection/The Detroit Historical Museum," through January 28. "Baltimore Album Quilts," through March 18. "Objects of Bright Pride: Northwest Coast Indian Art from the American Museum of Natural History," through February 4. "Drawing Now: Ellen Phelan," December 19 through February 18. "Roland Freeman: The Arabbers of Baltimore," January 21 through March 11.

The Walters Art Gallery *600 North Charles Street; 301/547-9000* "Papal Splendor: Sistine Chapel and Other Treasures from the Vatican," through January 7. "Japanese Enamels from the Fisher Collection, through January 21.

BOSTON, MASSACHUSETTS

Museum of Fine Arts *465 Huntington Avenue; 617/267-9300* ""New American Furniture," through March 11. "Weston's Westons: Portraits and Nudes," through March 4.

CAMBRIDGE, MASSACHUSETTS

Harvard University Art Museums *32 Quincy Street; 617/495-7768* "Rembrandt and His School: Drawings from the Museum Boymans-van Beuingen, Rotterdam," through January 28.

DETROIT, MICHIGAN

The Detroit Institute of Arts *5200 Woodward Avenue; 313/833-7900* "Furniture by Wendell Castle," through February 4. "Pierre Dubreuil Rediscovered: Masterprints 1990-1935," January 16 through March 11.

MINNEAPOLIS, MINNESOTA

Walker Art Center *Vineland Place; 612/375-7600* "Architecture Tomorrow: Domestic Arrangements," through February 11. "Graphic Design in America: A Visual Language History," through January 21.

Minnesota Museum of Art *Saint Peter at Kellogg; 612/292-4355* "The Silent Language of Dress," through June 3. "The American Landscape," through February 4.

KANSAS CITY, MISSOURI

The Nelson-Atkins Museum of Art *4525 Oak Street; 816/561-7154* "Turkish Rugs from the Museum Collection," through February 11. "St.Louis Artists Reconsidered: Stephen Greene," through January 21. "Currents 41: Judy Pfaff," through January 7. "150 Years of Photography from St. Louis Collections," through January 14.

FLUSHING, NEW YORK

The Queens Museum *Flushing Meadow, Corona Park* "Remembering the Future: The New York World's Fair from 1939-1964, through December 31.

NEW YORK, NEW YORK

American Craft Museum *40 West 53rd Street; 212/956-3535* "George Ohr: Portrait of an American Potter," through January 7. "The Tactile Vessel: New Basket Forms," through January 7. "The Wooden Boat," January 20 through April 1. "Who'd a Thought It: Improvisation in African-American Quiltmaking," through January 28.

Bronx Museum of the Arts *1040 Grand Concourse; 212/681-6000* "Urban Arms: Mixed Media Sculptures by Richard Mock," through January 28. "Isabel Bishop," through January 28.

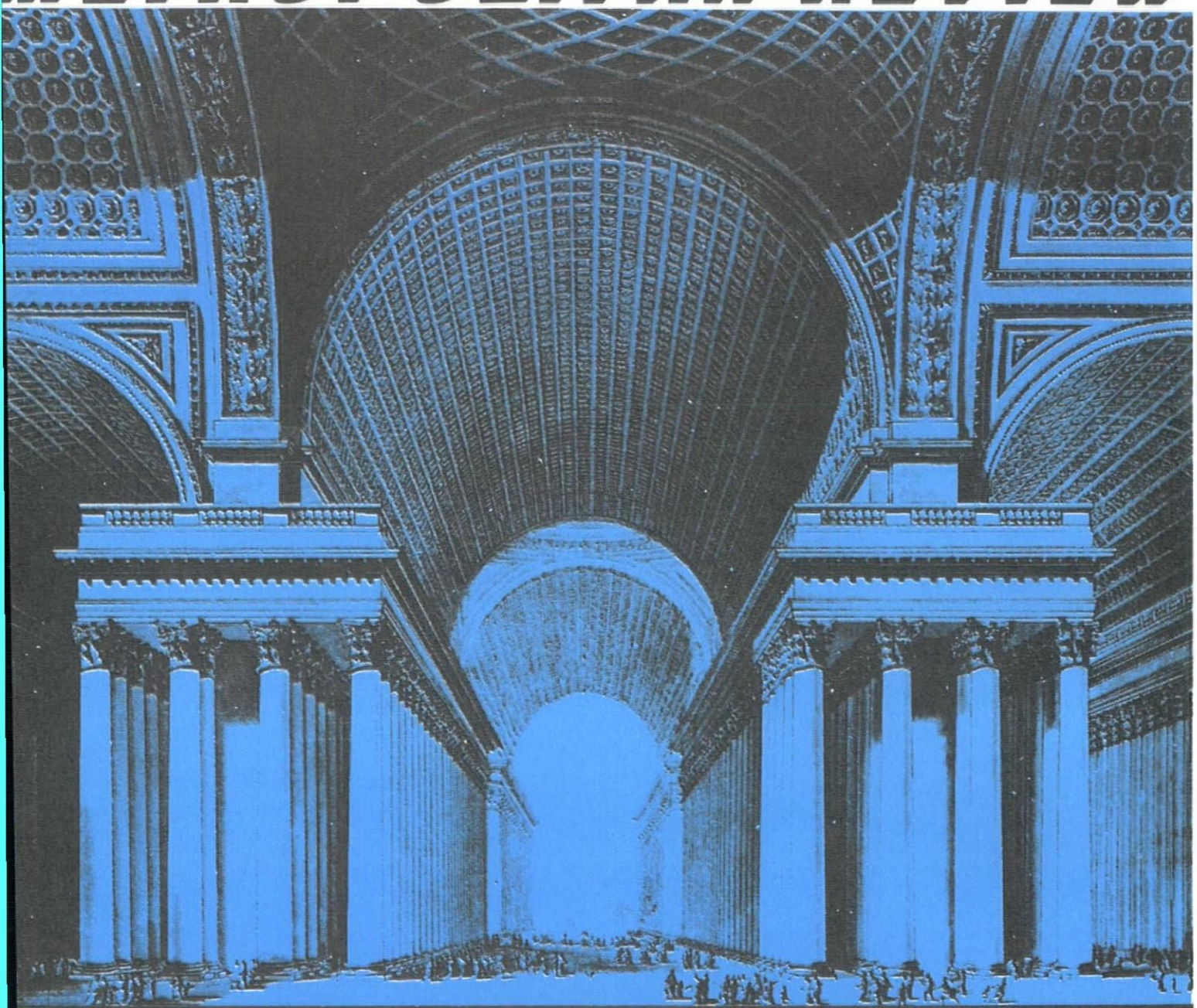
Cooper-Hewitt *2 East 91st Street; 212/860-6898* "E. McKnight Kauffer: Graphic Art and Theater Design," through April 1. "Jewelry: Selections from the Cooper-Hewitt Museum Collection," through January 31. "The Intimate World of Alexander Calder," through March 31.

Solomon R. Guggenheim Museum *1071 Fifth Avenue; 212/360-3555* "Jenny Holzer," through February 11. "Selections from the Permanent Collection," through February 28. "Piet Mondrian and the Non-Objective," through February 11. "American Minimalism," through February 11.

IBM Gallery of Science and Art *Madison Avenue at 56th Street; 212/745-6100* "The Art of Glass: Masterpieces from the Corning Museum," through February 3.

The Jewish Museum *1109 Fifth Avenue* "Gardens and Ghettos: The Art of Jewish Life in Italy," through February 1.

METROPOLITAN REVIEW



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The Museum of the City of New York *Fifth Avenue at 103rd Street; 212/534-1672* "Family Treasures: Toys and Their Tales," though April 22. "Window on Wonder City: New York in the World's Fair Era," through January 14. "New York Faces 1820-1920," through February 21.

The Metropolitan Museum of Art *82nd Street and Fifth Avenue; 212/879-5500* "Photography Between the World Wars, Ford Motor Company Collection at the Metropolitan Museum of Art," through December 31. "Velazquez," through January 7. "German-Austrian Galleries," Permanent Installation. "The Crane Pacific Expedition 1928-1929: Sepik River Photographs," through January 5. "American Pastels in The Metropolitan Museum of Art: 1880-1930," through January 14. "Gold in Africa: The Barbier-Mueller Collection,"through March 11. "Canaletto," through January 21. "Views of Venice," through January 21. "Japanese Art from the Gerry Colletion in the Metropolitan Museum of Art," through July 29. "Pierre Bonnard: The Graphic Art," through February 4. "20th-Century Masters: The Jacques and Natasha Gelman Collection," through April 1. "The Age of Napoleon: Costume from Revolution to Empire," through April 15. "An American Celebration: Paintings from the Manoogian Collection," through February 25.

The Museum of Modern Art *11 West 53 Street; 212/708-9400* "The Unique Collaboration: Picasso and Baroque, 1907-1914," through January 16. "The History of Photography," through May 29. "Pioneering Cubism: The Picasso-Braque Dialogue," through January 16. "The Gardens of Roberto Burle Marx," January 11 through March 6. "New Photography 5," through January 9. "Kayserzinn Pewter," through January 9. "For 20 Years: Editions Schellmann," through March 13.

The New York Public Library *Fifth Avenue and 42nd Street; 212/930-0654/Lincoln Center, 111 Amsterdam Avenue at 65th Street; 212/870-1600* "Berenice Abbott, Photographer: A Modern Vision," through January 6. "Love and Death," through January 13. "French Prints from the 1889 Paris Universal Exposition," through January 13. "California Views," through April 14. "Musical Sculptures: Sinda Dimroth," through January 20. "Design by Motley: An Interpretative Exhibition," through January 6.

Whitney Museum of American Art *Madison Avenue at 75th Street; 212/570-3633* "Image World: Photography, Art, and Media Culture," through February 18. Thomas Hart Benton: An American Original," through February 11.

Whitney Museum of American Art at Philip Morris *120 Park Avenue and 42nd Street* "Sculpture as Landscape: Three Decades of Sculpture," through March 2.

Whitney Museum of American Art at Equitable Center; 212/570-3633 *787 Seventh Avenue, between 51st and 52nd Street* "Thomas Hart Benton's Murals," through Feburary 11. "Early/Later: Selections from the Permanent Collection of The Whitney Museum of American Art," through November 1990.

Whitney Museum of American Art, Downtown at Federal Reserve Plaza *33 Maiden Lane at Nassau Street; 212/550-3633* "The Desire of the Museum," through September 12. "Carved Wood Sculpture," through February 20.

CINNCINATI, OHIO

Cincinnati Art Museum *Eden Park; 513/721-5204* "Innovation and Tradition: 20th-Century Japanese Prints from the Howard and Caroline Porter Collection," January 19 through May 20. "The Steckelmann Collection: 100 Years of African Art at The Cincinnati Art Museum," through March 4. "American Designer Series: Norman Norell," through January. "The Alice and Harris Weston Collection of Post-War Art," through January 7.

CLEVELAND, OHIO

The Cleveland Museum of Art *11150 East Boulevard; 216/421-7340* "Rimpa Paintings," through December 17. "Scholars Studio," through February 4. "American Cities," through January 7. Cervin Robinson: Cleveland, Ohio," through January 28. "From Fontainebleau to the Louvre: French Drawing from the 17th-Century," through January 28.

DAYTON, OHIO

The Dayton Art Institute *Forest and Riverview Avenues; 513/223-5277* "Leaves from the Bodhi Tree: The Art of Pala India and Its International Legecy," through January 14.

OBERLIN, OHIO

Allen Memorial Art Museum *Oberlin College; 216/775-8474* "American Graphic Art Since World War II," through January 28.

TOLEDO, OHIO

The Toledo Museum of Art *2445 Monroe Street; 419/255-8000* "Refigured Paintings: The German Image 1960-88," through January 8. "Mannerist Prints: International Style in the 16th-Century," through January 29.

PHILADELPHIA, PENNSYLVANIA

Academy of Fine Arts *Broad and Cherry Streets; 215/972-7642* "Making Their Mark: Women Artists Move into the Mainstream 1970-1985," through December 31.

Philadelphia Museum of Art *Parkway at 26th Street* "As Pieces Here to Pieces Jon: Applique Quilts 1800-1900," through December 31. "Perpetual Motif: The Art of Man Ray," through January 7. "Etching in France, 1850-1900," through February 11.

FORT WORTH/DALLAS, TEXAS

Amon Carter Museum *3501 Camp Bowie Boulevard* "Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848," through January 14. "American Prints: Recent Acquisitions," through February 18.

Dallas Museum of Art *1717 North Harwood; 214/922-0220* "Black Art Ancestral Legacy: The African Impulse in African-American Art," through February 25. "Philip Guston," through January 14.

Kimbell Art Museum *Fort Worth; 817/332-8451* "In Pursuit of Quality: Twenty-Five Years of Collecting Old Masters," through January 14.

WASHINGTON, D.C.

Corcoran Gallery of Art *17th Street and New York Avenue, N.W.; 202/638-3211* "Gallery One: Annette Lemieux, New York," through December 31.*RET* **Folger Shakespeare Library** *201 East Capitol Street, S.E.; 202/544-7077* "Women in the Renaissance," through February 17.

Hirshhorn Museum and Sculpture Garden *Independence Avenue at 8th Street, S.W.; 202/357-1300* "Francis Bacon," through January 7.

National Gallery of Art *4th and 7th Streets, SW* "Frans Hals," through December 31. "Frederich Edwin Church," through January 28. "John Twachtman: Connecticut Landscapes," through January 28. "Expressionism and Modern German Painting from the Collection of Baron Thyssen-Bornemisza," through January 14. "The 1980's: Prints from the Collection of Joshua P. Smith," through April 8.

The Octagon *1799 New York Avenue, NW; 202/626-7467* "Sophie du Pont: A Young Lady in American 1823-1833," through January 15.

The Phillips Collection *1600 21st Street, NW; 202/387-2151* "Contemporary Sculpture: Howard Ben Tre," through February 25. "Contemporary Painting: William Willis," through February 25.

Arthur M. Sackler Gallery *Smithsonian Institution* "India Along the Ganges: Photographs by Righubir Singh," through April 15. "The Noble Path: Buddist Art of South Asia and Tibet," through March 31.

MILWAUKEE, WISCONSIN

Milwaukee Art Museum *750 North Lincoln Memorial Drive; 414/271-9508* "Critical Edge: Art in Wisconsin," through January 7. "Currents 16: Terry Winters Drawings," through January 7. "Gregory Conniff/Frank Gohlke: Two Days in Louisiana," January 28. "Frank Stella: The Circuits Prints," through January 21. "Marsden Hartley in Bavaria," through January 21. "Renaissance into Baroque: Italian Master Drawings by the Zuccari, 1550-1600," through January 14.