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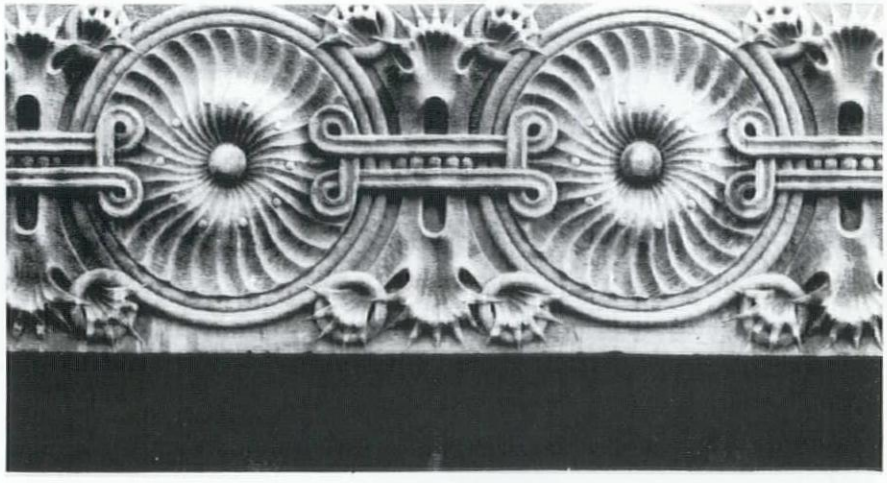


Cover: "Spindle," 1989 by Dustin Shuler. Photograph by Ioannis Karalias.

METROPOLITAN REVIEW

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

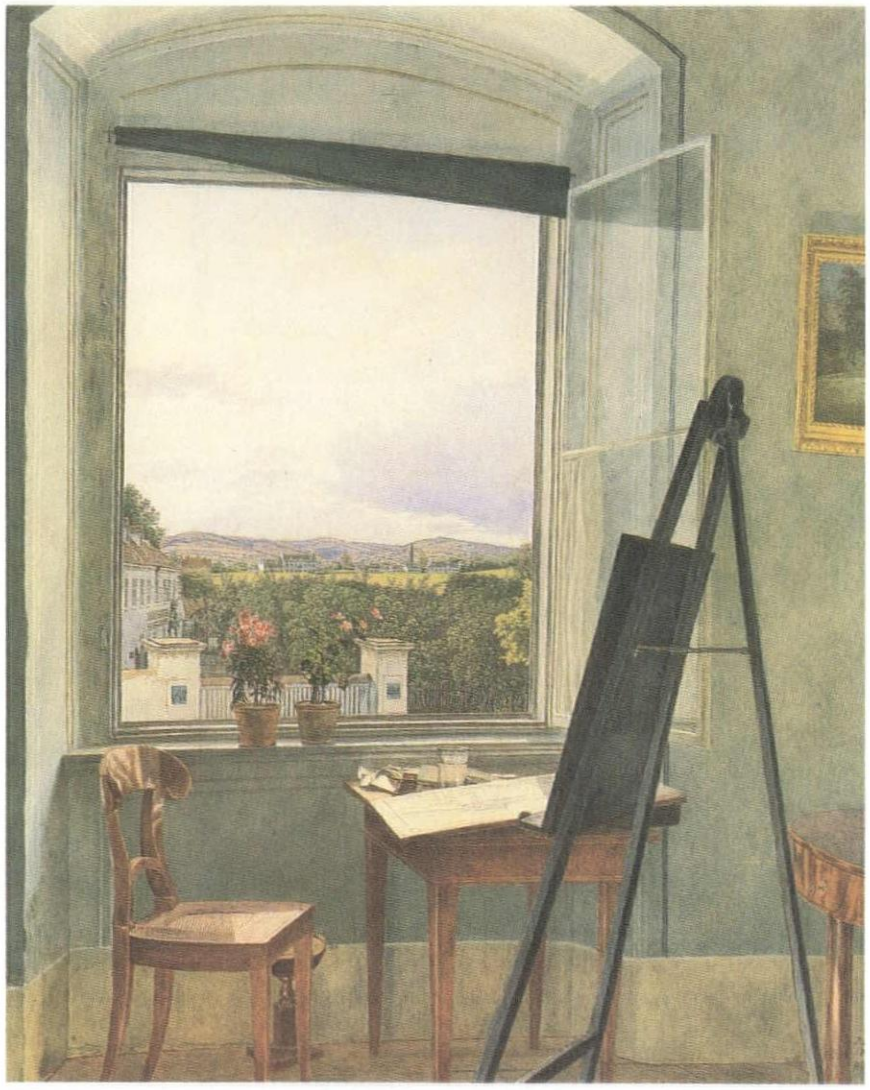
BIEDERMEIER IN AUSTRIA

A visually stunning presentation of *Biedermeier in Austria: 1814-1848,* one of the most opulent and prolific periods of Viennese architecture, design, and literature continues at The Chicago Athenaeum: The Center for Architecture, Art, and Urban Studies (Gallery II, The Santa Fe Center, 224 South Michigan Avenue) through June 6.

Mostly recognized today as a movement in furniture design and characterized by a heavy, neoclassical style, the Biedermeier period also embraced architecture, painting, music, literary works, decorative arts, and fashion – a distinctive Austrian style that was profoundly influenced by the neoclassical revival of bourgeois continental Europe. While the French celebrated their Napoleonic Empire Style and the English savored their Georgian Revival, the Austrian Biedermeier period penetrated all stratas of society from the nobility to the middle classes and created a style of life based on the visual and performing arts.

"The Biedermeier Style, according to Christian K. Laine, Director of The Chicago Athenaeum, "has resurfaced today with great importance through the reevaluation of history in architecture and the current revival of classicism in the 1980's and and early 1990's. That classical revival is seen through the many works of prominent American and European architects, particularly Michael Graves and Leon Krier. In fact, the furniture designed by Michael Graves significantly resembles the Biedermeier tradition. 'Postmodernism' – today's movement in art that has directed all the arts, from music to architecture, from fashion to furniture design – astonishingly evokes the Biedermeier Period of the 19th-Century."

In Austria, Biedermeier became a rather casual, slightly flip designation for an era and its way of life. It refers to the generation between the Congress of Vienna in 1815 and the bourgeoise social transformations of 1848 in Austria and Germany. "Mr. Beidermeier" was a mythological creation made around the middle of the 19th-Century – a literary figure of an unimaginative philistine; a Babbit predating Sinclair Lewis by about 70 years. His name was applied to this era, retroactively and mockingly to the Viennese highlife and social manifestations before the serious social revolutions of 1848. In artistic expression, the Biedermeier Style has influenced all that we know and romanticize about Austria. It was during this time that the opera house and waltz were popularized. The waltz became the dance of the masses. Dance mania spread through Austrian society like wildfire from Viennese gala balls, masquerades, carnivals, and folk festivals and on to the major capitals of Europe. Music was of prime importance in Biedermeier social life. Men in tuxedos and women in Roman gowns swirled through this social



Right: View out the Studio Window at Dornbach by Jakob Alt, 1836.

fantasy to the tunes of Franz Schubert and Johann Strauss II's *The Blue Danube Waltz* and *Emperors Waltz*. A patrician household without musical activity was inconceivable.

In architecture, private villas and monumental public buildings adhered to the classical revival style and were articulated with equally impressive Roman gardens and landscapes. The Biedermeier Style here demonstrated a strong preference for simple forms and functional solutions. Josef Kornhausel, the most sought-after architect of the era, left a number of important works: the renovation of the Josefstadt Theater of 1822; three houses on Seitenstettengasse in Vienna, among them the main Synagogue of 1826; the restoration of the Court of the Scots of 1828, the cloisters of an abbey dating back to the 12th-Century.

The exhibition continues at The Chicago Athenaeum through June 6 and is part of a larger presentation in 1991: "A Celebration of Austria," which continues through 1991.

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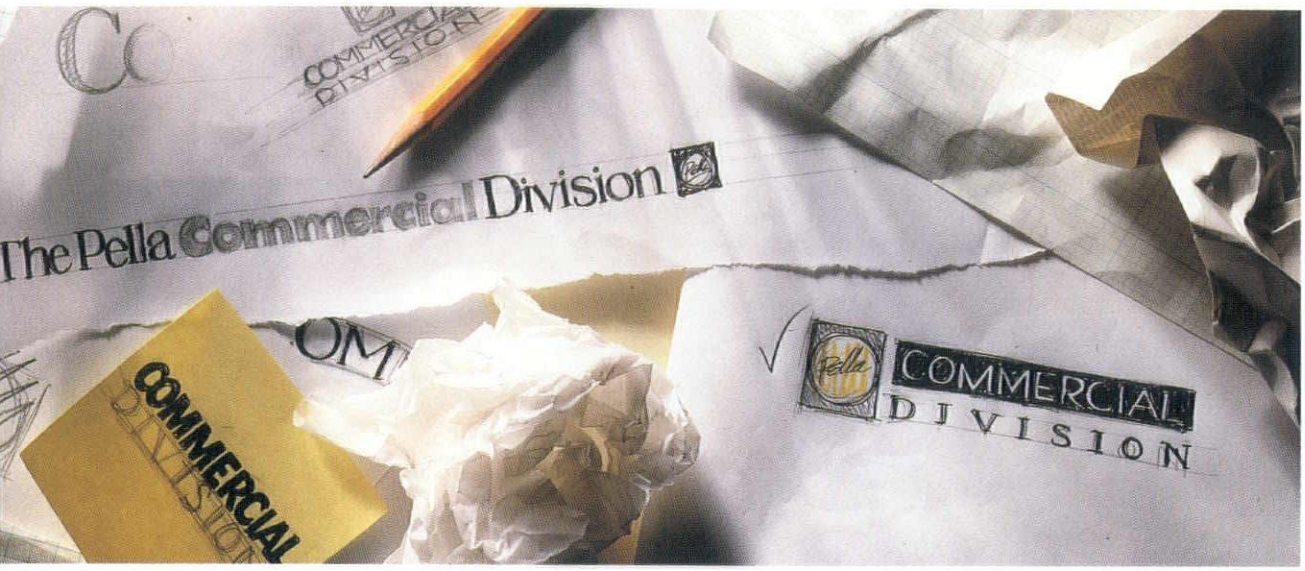

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Perspective as Symbolic Form

By Erwin Panofsky, Translated by Christopher S. Wood, MIT Press, $22.95

Erwin Panofsky's *Perspective as Symbolic Form* is one of the great works of modern intellectual history, the legenday text that has dominated all art historical and philosophical discussions on the topic of perspective in this century. Finally available in English, it is an unrivaled example of Panofsky's early method that placed him within broader developments in theories of knowledge and cultural change.

Here, drawing on a massive body of learning that ranges over antique philosophy, theology, science, and optics as well as the history of art, Panofsky produces a type of "archaeology" of Western representation that far surpasses the usual scope of art historical studies.

Perspective in Panofsky's hands becomes a central component of a Western "will to form," the expression of a schema linking the socail, cognitive, psychological, and especially technical practices of a given culture into harmonious and integrated wholes. Yet the perceptual schema of each historical culture or epoch is different, and each gives rise to a different but equally full vision of the world. Panofsky articulates these different spatial systems, demonstrating their particular coherence and compatibility with the modes of knowledge, belief, and exchange that characterized the cultures in which they arose. Our own modernity, Panofsky shows, is characterized by its peculiarly mathematical expression of the concept of the infinite, within a space that is necessarily both continuous and homogeneous.

Distance Points

By James S. Ackerman, MIT Press, $45.00

These essays by one of America's foremost historians of art and architecture range over theory and criticism, the search for connections between art and science in the Renaissance, and specific works of Renaissance architecture. They characterize the broad scope of James Ackerman's contribution as well as its depth in 16th-Century studies.

The largest group of essays, dealing with the character and history of Renaissance architecture, are models of art historical scholarship in their direct approach to identifying the essentials of a building, the problems faced by the architect, and the social and intellectual context in which they should be viewed. Another significant group of essays explores encounters between the traditions of artistic practice and early optics and color theory, redefining the transactions between the seer and the seen that are at the core of pictorial representation in the Rena issance. The three essays that begin this collection, writings on art theory, criticism, and methods of art history, bring to light the intellectual and moral concerns -- the search for ways to judge art without absolutes -- that underlie all of Ackerman's art historical work.

The Paris of Henri IV: Architecture and Urbanism

By Hillary Ballon, MIT Press, $35.00

The Louvre, the Place Royale (now the Place des Vosges), the Place and rue Dauphine, the Pont Neuf, and the Hopital Saint Louis were part of a building program initiated by Henri IV that would be unmatched in Paris for more than two centuries. Drawing on previously untapped notarial archives in Paris's Minutier central, Hilary Ballon provides a rich and original account of the crucial period between 1605 and 1610 when Paris was transformed from a medieval city decimated by war and neglect into a modern capital.

Ballon takes up each of the major building projects, showing how Henri IV's vision of Paris was translated into brick and stone. She relates the monarch's urbanism to his broader policy objectives: promoting domestic manufacturing, linking the court and commerce, and establishing Paris as the focal point of a unified French state.

Ballon reveals that such works as the Place Royale, the first planned square in Paris, and the Hopital Saint Louis, built to protect the city from the destablizing effects of the plague, were the result of an interactive process between architectural form, social forces, and political vision rather than reproduction of an unyielding royal idea. Setting aside the traditional view of the monarch's urbanism as self-glorification, of his monuments and squares as static icons, she sees the buildings in the context of Parisian life, from their designs through construction to their use.

Ballon then shifts from a focus on the monuments to representations of Henri IV's Paris in maps, city views, and history books. She argues that the king's building program and centralizing policies initiated the development in France of a variety of topographical arts: among these Jacques Du Breul's 1612 history of Paris was the first to impose the city's topography as its organizing principle.

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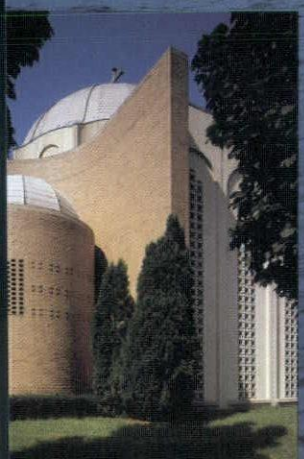

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Charles Rennie Mackintosh

By Pamela Robertson, MIT Press, $35.00

The six-lecture scripts and a diary of Mackintosh's study trip to Italy span the years 1891 to 1902, a vital and formative period of his career. Enlivened by idiosyncratic spelling and flashes of humor, they are full of the young architect's voice, his attitudes and views of the world around him, and the sources of his insiration. They reveal Mackintosh's deep respect for tradition as well as for vernacular architecture and his passionate commitment to creative individuality. The texts also touch on issues involved in the current architectural debate stirred by the Prince of Wales.

Introductory essays by leading scholars Frank Arneil Walker, Pamela Robertson, James Macaulay, David Walker, and Robert Macleod illuminate the context in which Mackintosh wrote and the relationship between his thinking and his designs. The illustrations include much valuable comparative material and several previously unpublished or inaccessible Mackintosh drawings.

Robert Maillart and the Art of Reinforced Concrete

By David P. Billington, MIT Press, $60.00

Previous studies of Maillart, including the peioncering essays by Sigfried Gidieon and Max Bill, were based on black and white illustrations taken in the 1930's. For this German and English dual language book, Maillart's Swiss structures were rephotographed under the author's supervision. With the added dimension of color and looked at from the point-of-view of a well-known structural engineer, they present Maillart in a totally new perspective.

Billington explains in detail how Maillart's ideas unfold from his first design, the 1901 Zuoz Bridge, to his last, the 1940 Lachen Bridge. He analyzes these works using engineering criteria and raises the provocative notion that structure is a fertile ground for new forms that remain to be realized in structural engineering and in architecture.

The Seventh Old House Catalogue

By Lawrence Grow, Sterling/Main Street, $14.95

This seventh revised, updated, and expanded edition is the most extraordinary sourcebook for old house lovers and remodelers. Almost one million people own the previous editions. But this latest, totally updated edition is by far the finest. The book encompasses thousands of carefully selected, valuable products and services — structural elements, architectural adornments, hardward, lighting, floors, paints, papers, fabrics, furniture. outdoor and garden embellishments, decorative accessories, and much more.

It's the most complete, up-to-date and essential encyclopedia ever published for where-to-get-it, how-to-do-it facts about restoring or remodeling an old house. And it covers everything from period decorating and furnishing to building a new house with traditional features. This invaluable resource has a new, easy-to-use, A-to-Z format with extensive cross-referencing, and not one word has been repeated from previous editions.

But it's not just a where-to-buy directory. You get expert advice about the old-house market, as well as addresses for catalogs to send for, organizations to contact, and people you'll need to know.

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Modern Scribes and Lettering Artists/ Contemporary Calligraphy II.

By the Society of Scribes and Lettering Artists, David R. Godine, Publishers, Inc. Volume I and Volume II, $19.95.

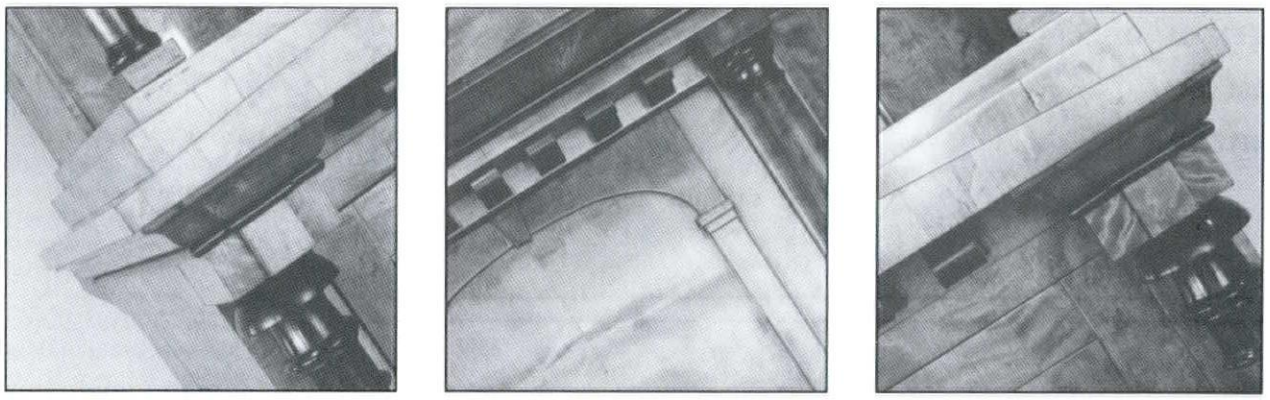
These two classic books on contemporary lettering, both produced in conjunction with England's Society of Scribes and Lettering Artists, constitute a showcase of the past decade's finest calligraphy. Volume I includes over 230 lettering specimens; Volume II displays the art of 124 scribes from around the world.

The Secret Garden Notebook

Illustrated by Graham Rust, David R. Godine, Publisher, Inc., $12.95.

Invoking the magic of Frances Hodgson Burnett's famous novel, this children's gardening book encourages youngsters to cultivate their very own "piece of earth," whether in a yard or a window box. Filled with practical advice, journal pages for charting a garden's progress, and delicate all-new illustrations, the notebook provides a practical way to introduce children to the wonder and excitement of making things grow.

Biedermeier: Architecture in Design



Neoclassic details of a Biedermeier cabinet, c. 1820

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Palm Beach Houses

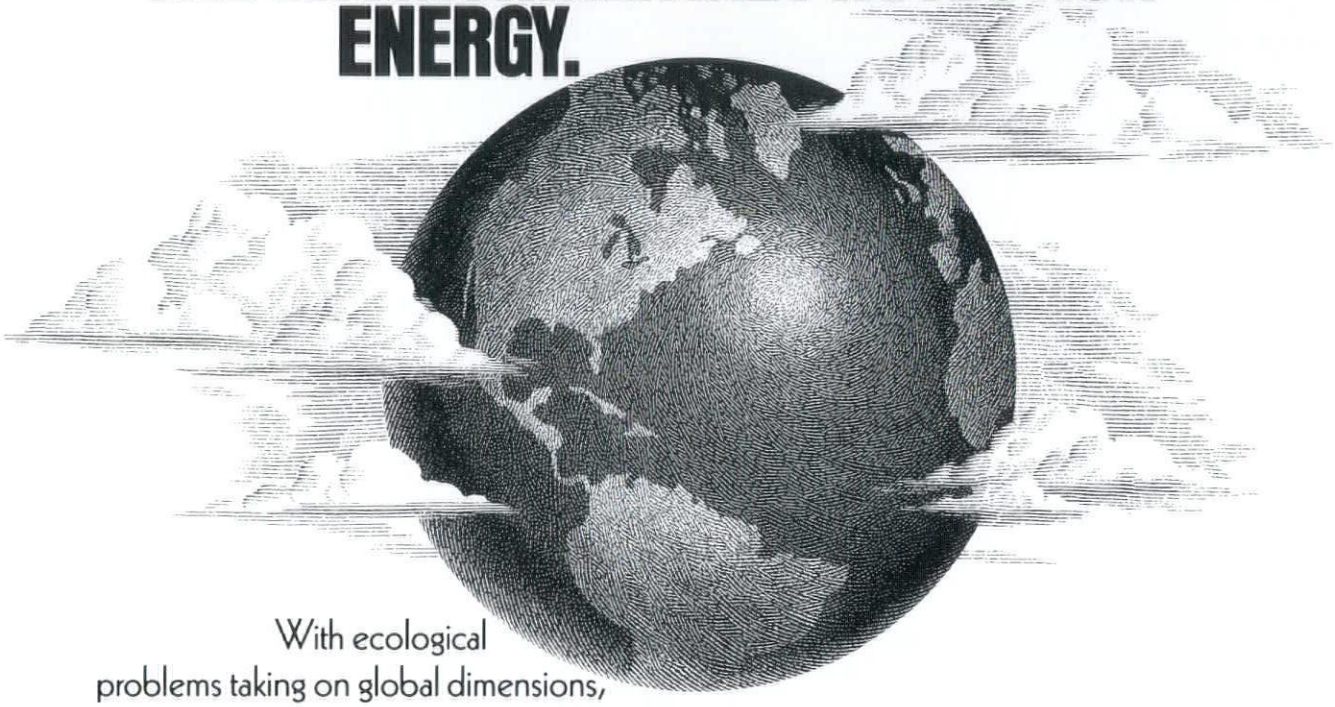
By Shirley Johnston; Introduction by Robert A. M. Stern; Photography by Roberto Schezen, Rizzoli International, $75.00.

Palm Beach, Florida, famous for its wealth and high-society high jinks, is also the site of some of the greatest residences built in the United States in the early decades of the 20th-Century. This large-format, strikingly illustrated, and extensively researched book traces the history of Palm Beach architecture, revealing the stories behind the families involved in the construction of these palatial homes and focusing on the exquisite detailing, lavish interior decoration schemes, and lush gardens of this semitropical paradise.

Famous estates such as Mar-a-Lago, Whitehall, The Jungle, Nuestro Paradiso, and Casa de Pastor—a total of 32 fabulous properties in all—are featured in stunning photographs. Individual chapters covering the careers of Addison Mizner, Maurice Fatio, and Marion Sims Wyeth, the three major architects who worked in Palm Beach during the 1920's and '30s, conclude the volume. Prominent American architect Robert A. M. Stern provides a history of Palm Beach architecture in his introduction, discussing the merits of these works in a wider context.

Photographs by internationally renowned Roberto Schezen have appeared in previous Rizzoli books, including *Italian Splendor: Palaces, Castles, and Villas* of 1990; *Visions of Ancient America* of 1990; and *Newport Houses* of 1989. Shirley Johnston, a writer based in New York, has worked for *The Wall Street Journal* in New York and Chicago, and in international television.

NATURAL GAS: THE ENVIRONMENTAL PROTECTION ENERGY.



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We're North Shore Gas. Doing all we can to clean up the environment today... for tomorrow.

We're putting our energy into the North Shore.

North Shore Gas

International Furniture Design for the 1990's

By the editors of PBD International, Rizzoli International, $60.00.

International Furniture Design for the '90s is a selection of the very latest ideas in furniture making – the cutting-edge trends that forecast the look of furniture and interior design in the coming decade.

Focusing on the innovative use of traditional materials, the use of new materials, and construction technology, the growing consideration of the environment by manufacturers, and greater concern for personal safety, the text that accompanies the illustrations provides a wealth of information about product design today. All types of furniture are represented: chairs, tables, beds, dressers, chests, stools, couches and sofas, benches, cabinets, shelves, and specialty items.

This pictorial reference from the editorial team at PBC International will be sought after eagerly by anyone in furniture design, manufacture, and sales, or in related fields.

Barcelona — City and Architecture 1980-1992

By Oriol Bohigas, Peter Buchanan, and Vittorio Magnago Lampugnani, Rizzoli International, $40.00 Paper back.

Well illustrated and carefully compiled, *Barcelona — City and Architecture, 1980-1992* documents the remarkable cityscape that has emerged in Barcelona during a decade of an unusually vigorous public building program. The changes in the political and economic climate, coupled with the incentive of the 1992 Summer Olympic Games, have created a situation in which world-famous architects are welcomed to view with their Spanish colleagues for commissions to design museum buildings, theaters, office, and administrative buildings, hotels, and sports facilities for the Olympic Village.

In detailed drawings and specially commissioned photographs, these buildings by such architects as Arata Isozaki, Ricardo Bofill, Gae Aulenti, Richard Meier, Santiago Calatrava, and Martorell/Bohigas/Mackay are explored. The texts by internationally known architects and critics illuminate this building phenomenon and show how this architecturally distinguished European city is renewing itself while trying to preserve its identity.

New Spanish Design

By Guy Julier, Rizzoli International, $35.00

In abundunt color illustrations, this book catalogues the new Spanish contributions in these branches of design, furniture, interiors, public space, graphics, and household products. It explores the background to the striking efforescence of the artistic community that has occurred under the new government, examining design in the light of political controversy, recent industrial developments, and the new Spanish economy.

Julier describes the first efforts of architects and designers under Franco to maintain contact with progressive movements in the rest of Europe and to subvert the cultural policy of the regime. The working lives of the artists are described, and so are their positions in the polemic between those who favored experimental and progressive expression and the propagandists of the right. Julier details the effects of this environment on the projects and workings of individual studios prior to Franco's death in 1975, and traces the fortunes of those who have emerged in the past decade and a half. The remarkable energy of the new movement is revealed as a long-anticipated release.

The chronology, designer biographies, bibliography, and directory of design museums, galleries, and shops in Spain make this volume essential to all those who follow the tremendous expansion of the arts in Spain today.

Guy Julier specializes in Spanish design as a lecturer, teacher, and exhibition organizer.

Arata Isozaki — Architecture 1960-1990

Preface by Richard Koshalek; Essays by David B. Steward and Hajime Yatsuka, Rizzoli International, $50.00 Hardcover; $35.00 Softcover.

Arata Isozaki is one of Japan's greatest architects and a commanding presence in the world of international architecture. His distinctive brand of modernism combines a respect for tradition and craft with a committment to modern form and high technology.

An outstanding addition to Rizzoli's immensely popular series of monographs on today's architects, *Arata Isozaki: Architecture 1960-1990* is a comprehensive examination of Isozaki's career. Published to coincide with an exhibition of the architect's work at The Museum of Contemporary Art, Los Angeles, spring 1991, the book presents photographs, drawings, and descriptions of 49 projects. Among these are his Gunma Prefectural Museum of Fine Art, Tsukuba Center Bulding; The Museum of Contemporary Art, Los Angeles, Disney Administrative Center, Orlando; and the Brooklyn Museum renovation, New York. Also included are ten entries on Isozaki's stage designs and exhbition installations.

Richard Meier, Architect II

Preface by Richard Meier, Essays by Kenneth Frampton and Joseph Rykwert, $60.00 Hard cover; $40.00 Paper back.

A sequel and companion to *Richard Meier, Architect* (Rizzoli, 1984), this substantial new volume resumes the documentation of the numerous and varied works, created since 1984, by one of America's most important Modernist architects and a winner of the Pritzker Prize for architecture.

Meier's crisp, dynamic, and elegant designs stand forth in all their purity in this profusely illustrated volume designed by Massimo Vignelli. Included are his Museum for the Decorative Arts and the Museum of Ethnology, both in Frankfurt; the J. Paul Getty Center, Malibu, California; The Hague City Hall and Central Library; the Canal & Headquarters, Paris; and several private houses. Twenty-eight projects in all and a chapter devoted to Meier's designs for furnishings and tableware are presented.

Richard Meier's oeuvre is discussed in two insightful essays by the distinguished architectural historian/critics Kenneth Frampton and Joseph Rykwert. A biographical chronology and selected bibliography complete this exceptional monograph.

Mario Botta

By Etsuko Watari, Rizzoli International, $40.00

Mario Botta, the internationally renowned architect from the Swiss Ticino, has created his first built work in Japan. This outstanding publication — now being issued in the United States — is an extraordinary record of planning, designing, building, and the successful reception of a jewellike museum/gallery structure in Tokyo, the Watari-Um.

From its inception in 1985 to its 1990 opening, the Watari-Um is documented in preliminary sketches, detailed drawings, plans, construction photographs, and images of the completed building in over 700 illustrations.

Botta joins a galaxy of world-famous architects who have completed projects in Japan. He also joins Stirling, Meier, Kahn, Gehry, Isozaki, Graves, and Eisenman in the conception of outstanding museum structures in the late 20th-Century. This large-format, lavishly illustrated volume includes a complete pictorial catalogue of all Bota's buildings and projects to date.

John Nash

By Michael Mansbridge, Rizzoli International, $75.00

This is the first comprehensively illustrated catalogue of all buildings and designs by John Nash (1752-1837), the Welsh architect and planner who contributed to a major replanning of London, providing that city with a vital new artery and a sequence of broad streets and semirural parks.

Nash was responsible for the planning of Regent Street and Regent's Park and, as the personal architect of King George IV, the remodeling of the Royal Pavilion at Brighton and the rebuilding of Buckingham House as Buckingham Palace.

Nash was the leading architect of the Picturesque school, which took its inspiration from the idyllic landscape paintings of Claude Lorrain featuring irregularly shaped buildings. His reputation was initially founded in his designs for towered and turreted castlelike buildings that brought a new cottage architecture to the English countryside.

This beautiful photographic survey includes a chronological list of works and two maps showing their locations.

Michael Mansbridge is a retired architect who has been interested in Nash since an early age. Ten years ago he began visiting every site at which Nash worked and has photographed all his existing buildings.

Arts and Crafts Style

By Isabelle Anscombe, Rizzoli International, $50.00

This richly illustrated book surveys the Arts and Crafts movement which flowered in the 1870s and 1880s in reaction to the decorative excesses of the Victorian Style in 19th-Century America and Europe. Isabelle Anscombe examines — in illustrated double-page-spread essays on individuals and themes — how the style was interpreted in the varied design disciplines.

Designers from William Burges, C. R. Ashbee, and Gustave Stickley to E. W. Godwin, Louis Comfort Tiffany, Charles F. A. Voysey, Charles Rennie Mackintosh, Josef Hoffmann, and Frank Lloyd Wright, incorporated elements of Arts and Crafts ideals in their works. Examples illustrated include items of all kinds — carpets, glass, metalwork, lighting, jewelry, illustration, fashion, and ceramics, as well as interiors and gardens.

Popular among the liberal middle classes of the time, the style was espoused by several generations of designers. The Arts and Crafts Movement has also had a significant following throughout the latter decades of the twentieth century.

Isabelle Anscombe is a specialist in the area of the Arts anc Crafts movement, first as an antiques dealer and then as the author of several books on the subject.

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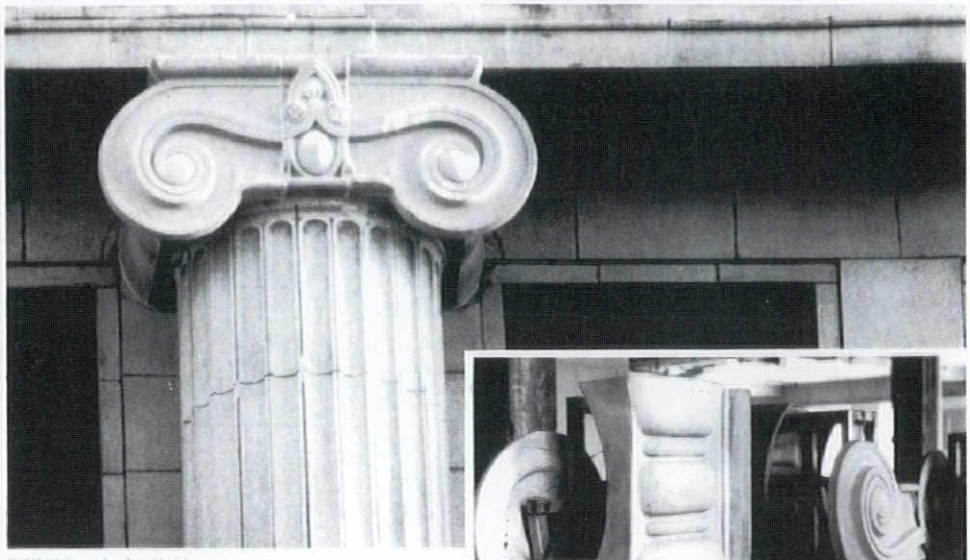

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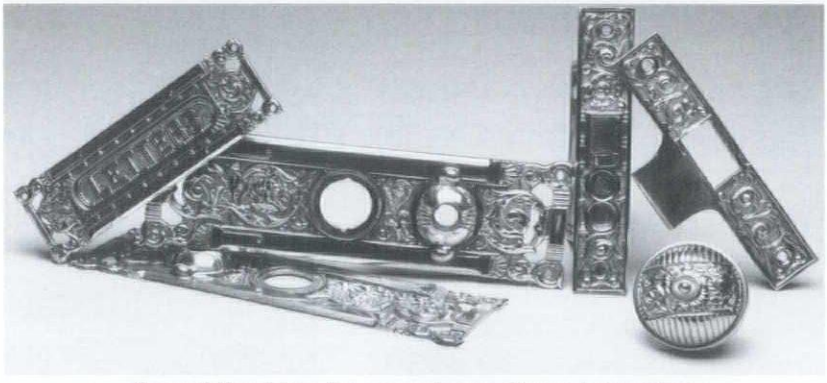

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PRESERVATION IN THE 1990'S

Chicago and the Midwest: Issues, Crises, Priorities;
Each Geographical Area Has Differing Concerns for the Next Decade

Chicago has some of the world's most influential architecture and yet for decades had one of the worst records of historic preservation in the country. We invented skyscrapers, stretching the limits of vertical space and we invented the Prairie Style, stretching the limits of horizontal space. Yet Chicago has demolished many of its best works, including the Chicago Stock Exchange, Home Insurance Building, Garrick Theatre, Wright's Midway Gardens and more.

Preservation gained little ground in the 1960's and 70's in the face of massive urban "removal" projects. Only the advent of significant tax credits in the 1980's pushed preservation into the mainstream, with whole parts of the city restored. Even so, the development boom of the 1980's outstripped all previous in Chicago history, and preservation was a hard sell. The rubble of North Loop Block 37 is a lasting mark of how hard it is to preserve Chicago.

In the 1990's Chicago is turning around. We awarded Mayor Daley the title "Illinois Preservationist of the Year," not to curry favor but to recognize a dramatic change in preservation leadership. He singlehandedly saved several important buildings and is supporting a host of efforts including church preservation, boulevard, housing, and economic incentives for landmarks. In two years he did more for preservation than any mayor in Chicago history.

We have also seen preservation's traditional base of support among antique-loving yuppies has expanded into low and moderate income neighborhoods on the south and west sides, where new historic districts have been recognized. Politicians and the media are learning that even poor people love and appreciate history.

Nowhere was this lesson more evident than in the battle to save Holy Family Church, the 133-year old on the Near West Side. The Jesuits said the small, poor congregation needed social services, not historic architecture. The small, poor congregation said we have inherited a jewel and we're not giving it up – it's ours. On December 31, 1990, they won.

Which leads us to a major preservation issue of the 1990's – the preservation of historic religious properties. These "landmarks of the neighborhoods" were designed as community anchors. Unfortunately, many were left behind by their builders, run by experts only in spiritual management, and simply not maintained. So now hundreds are threatened. Chicago's new effort, Inspired Partnerships, has started a technical assistance program for churches and synagogues. But the magnitude of this problem will grow faster than the cures in the next decade. With some 350 significant religious landmarks in

Above: Interior of Holy Family Church, Chicago. Photograph courtesy of Holy Family Preservation Society.

Chicago, many will certainly be lost (and not just Catholic ones—the less numerous Lutherans, Presbyterians, and Methodists are suffering the same problems).

Chicago's ordinance has barred churches from local landmark protection since 1987, but recent Supreme Court decisions have underscored this singular flaw, and it should disappear in the next few years.

Like churches, other buildings whose use has been eroded by television will be further threatened in the 1990's. We lost a half-dozen great theatres after saving the Chicago, and a new performing arts center will kill several more if built. Banks will be increasingly threatened as fine lobbies are replaced by ATMS. Neighborhood commercial areas will continue to lose their character to the automobile strip mall.

On the home front, the popularity of loft living has been a mixed blessing. It has preserved a multitude of otherwise redundant industrial buildings, but it has also created a passion for open interior space that is slicing the history out of many historic townhouses, cottages, and even mansions, or encouraging oversized additions like we've seen proliferate in Old Town.

Ultimately, the news is good for the 1990's. Preservation has made the shift from the elite to the democratic. No longer do we choose landmarks solely by architectural pedigree. The most popular landmark designations in Chicago in the last couple years have been historical: Chess Records Studio, Walt Disney Birthplace, Hotel St. Benedict Flats. Landmarks commemorating the role of minority populations in our history like the Black Metropolis and New Regal Theatre—are growing in number and interest.

This is the most productive trend in preservation, for it widens the movement away from the architects and academics and brings in the people; the ones who have always appreciated history, beauty and proportion even if they did not know what to call it. These are the ones we make landmarks for.

Vincent L. Michael is the Chicago Programs Director of the Landmarks Preservation Council of Illinois.

Above: Quinn Chapel A.M.E., Chicago. Photograph by Dennis Pratt. Right: St. Mary of the Angels, Chicago. Photograph by Vince Michael.

...in its general aspect the oldest building in Chicago is not sufficiently picturesque to attract attention on its merits...The Scandinavian who owns the saloon said it would do no good to advertise his place as the oldest in Chicago. He said his customers didn't care for such things. They would go where they could get the largest glass of beer. — George Ade, "At the Green Tree Inn," The Chicago Record, *mid-1890's.*

There was no legal mechanism, and perhaps not much popular sentiment, to save the Green Tree Inn of 1833 from demolition in 1901. The City of Chicago first established a landmarks commission in 1957, giving that body the responsibility to identify architecturally significant buildings but no authority to protect these structures from destruction. After several such landmarks were wrecked, a new law passed in 1968, giving the Commission the power to review building permit applications and thus insure that alterations would enhance, rather than remove, the significant features of a landmark and that demolition requests would face tough scrutiny. Under the new law, the Commission could also consider districts and historic sites as candidates for designation. Revisions to the landmarks law in 1987 brought it up-to-date with almost 20 years of legal decisions and clarified procedures for designation and permit review while adding provisions for considering claims of economic hardship brought by owners. The evolving landmarks law reflected a growing public awareness of preservation, a concept that was broadening, here as elsewhere, from a focus on saving the most famous buildings and those "sufficiently picturesque" to a conservation approach that recognized the importance of a wider range of building types and neighborhoods.

The expansion of interest in preservation issues and preservation tools as a means for community improvement is demonstrated by the proliferation of media coverage and the demand for information on landmarks and related topics through letters, telephone calls, and visitors to the office of the Commission on Chicago Landmarks. But despite these expressions of interest, the constituency for preservation does not make itself known as a force sufficient for preservation to be regarded as an essential component of planning and development activities. Chicago's architecture, old and new, is lauded as one of the city's claims to greatness, but that awareness doesn't always translate into political action. The further education and solidification of this constituency is an important goal for preservation advocates in the 1990's.

Other urgent preservation concerns for the decade are:

Financial incentives for owners of landmarks. Some owners find themselves without the means to maintain or improve their properties as they would like to do. Other owners don't want to but could be induced to do so with some type of incentive. Since the preservation of these buildings enhances the city as a whole, the city, with the help of supporting organizations, needs to do more for the owners. Such an effort is currently being studied.

A better fit between the various types of regulation. A provision in the building code allows variances from contemporary standards in order to preserve significant features of landmarks. Last year, a minor change to the zoning ordinance allowed sideyard requirements for new construction in landmark districts to be waived in order to respect historic development patterns. Further changes to the zoning ordinance could better support preservation goals.

Examination of the ways in which district designation intersects with other issues of neighborhood concern. Some communities seek designation as a means of controlling local development; others see it as an impediment or as attracting unwanted attention. The Landmarks Commission has started looking at this and related issues.

Preservation of religious buildings, landscapes and their related structures, and of public works such as bridges became the focus of preservation concern around the country in the 1980s and will continue to be important issues in the 1990's.

Preservation cannot be something that stands by itself. It is an ethic, an attitude, a starting point, which should underlie many kinds of decision-making. It is also a notion that runs counter to the traditional American belief that newer and bigger is always better. Americans have made the tomato the most popular vegetable in the home garden when consumers realized that although the modern commercial product may be larger, redder, and more perfect, it has very little flavor. Does the "largest glass of beer." at the lowest price represent the only measure of value?

Joan Pomaranc is with the Commission on Chicago Landmarks.

Historic Home in Tri-Taylor Neighborhood, Chicago. Photograph by Vince Michael. Left: Interior of K.A.M. Temple of 1891 by Adler & Sullivan. Photograph by Judith Bromley.

The statement, "Ann Arborjust isn't Ann Arbor anymore," has been uttered frequently in recent years in response to changes from growth in the 1980's in our community. Out of concern for both recent and future changes, the city created its first downtown historic district last year. Our community's most architecturally and historically significant commercial buildings can be found within this central city area. Although the general community supported its creation, some people expressed concern over "fossilizing" the area believing that an historic district would not allow "necessary" changes to occur for the downtown to retain economic vitality.

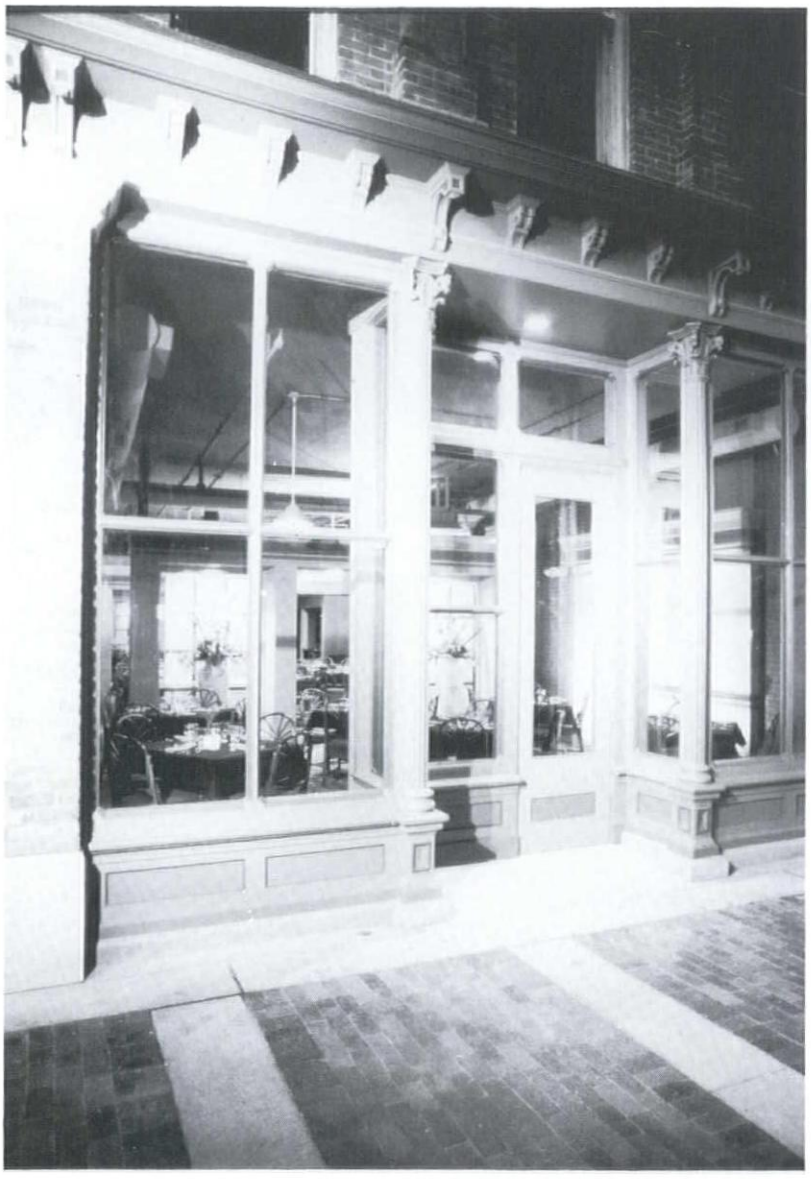
The purpose of creating this district, however, was not to look backward, but to look forward. The practice of preservation in its best sense is not to prevent change but to manage change in a way that recognizes and incorporates the best of the past in planning changes to address the needs of the future.

The 1990's will certainly bring new and challenging issues to the community and especially to its downtown, but there will remain many of the same issues that have been faced over the past few decades. The outward migration of businesses to suburban malls and highway corridors has had a tremendous impact on downtown Ann Arbor, just as it has in most American communities. Past responses to this trend has varied and most actions have not succeeded in curbing it. In the 1960's, some communities virtually leveled their downtown areas in the hopes of redeveloping them as "malls" to compete with the suburban development. In the 1970's, others developed their main streets into pedestrian malls. And what have been the "quick fix" answers in the 1980's? They have included festival markets, aquariums, and convention centers.

These actions have not necessarily led to the vitality and success of the individual businesses and the buildings or the vitality of the downtowns in general. In fact, a good strong case could be made to the contrary. Those communities that have made a conscious effort to emphasize their historic character and the architectural resources of their downtowns have often realized more success than those that have initiated drastic and often expensive solutions.

Perhaps the biggest challenge in the 1990's will be the biggest challenge that has been faced in the 1980's, and that is trying to convince people that there are no easy answers to creating vitality within our communities.

It takes good planning, good design, and a long term commitment that will not



waiver when short term results are not overwhelmingly positive.

Therefore, the creation of an historic district is one way of trying to discourage "quick fix" answers in favor of paying attention to more basic issues such as cooperation, service, marketing, and business recruitment. It is difficult to say what will be proposed in Ann Arbor in the 1990's to promote economic vitality. There may be some sound programs that make good sense for addressing the problems in our community.

Whatever it is, however, should not be implemented at the expense of the historic buildings that are an important part of our community's fabric that gives historical continuity and makes Ann Arbor "unique."

As for the assertion that Ann Arbor isn't Ann Arbor anymore, I would agree. And in fact I would hope that it continues to be a true statement. Retaining historic buildings in our downtown and throughout our community should not be in place of change, but in fact should go hand and hand with change. There is plenty of room for improvements to our community. These changes can work to enhance our historic character so that we end up with the best of both situations; a direct and visible link to our past by virtue of the presence of the historic buildings and a new and exciting place that results from a dialogue between the old and the new. Therefore, the preservation challenges of the 1990's will not be to keep Ann Arbor from changing but to encourage change by giving it proper and respectful direction. In that way, the Ann Arbor of the year 2000 will not be "new and improved", but instead "old yet improved."

David S. Evans is a principal and co-owner of Quinn Evans/Architects, a firm with offices in Ann Arbor, Michigan, and Washington, D.C. that specializes in historic preservation architecture and design. Mr. Evans is vice-chairman of the Ann Arbor Historic District Commission, a member of the Board of the Michigan Historic Preservation Network, and was recently elected to the Board of Preservation Action, the Washington-based organization that lobbies for preservation legislation at the Federal level.

Above and Right: Saline Cafe in Saline, Michigan by Quinn/Evans Architects.

Historic preservation advocates in Minnesota are seeking a legal remedy to prevent demolition of a Depression era Moderne armory building in downtown Minneapolis. The Minnesota Historical Society has filed suit in district court under The Minnesota Environmental Rights Act (MERA) against Hennepin County, who intends to demolish the structure to build a large detention facility on the site.

In initial court proceedings, Judge Steven Lange expressed concern that a lengthy lawsuit and inevitable appeals could delay construction of a much needed jail, and its current construction cost estimate of $180 million at current inflation rates means an approximate $800,000 per month cost increase each month jail construction is delayed.

The Minneapolis Armory was built in 1935 under the Public Works Administration (PWA), a federal program intended to boost local employment while providing public facilities for an economically ravaged nation. The building's Moderne architecture (Moderne being the streamlined cousin to Art Deco) features rounded brick corners, rounded cut stone trim, smoothly recessed main entries and a massive vaulted roof, all constructed by masons, laborers and artisans employed under the PWA.

The Minneapolis Armory is listed on the National Register of Historic Places. Local historic designation by the Minneapolis Heritage Preservation Commission was nullified last year in a court proceeding initiated by Hennepin County who claimed improper owner notfication procedures during the designation process.

From Hennepin County's standpoint, their need for the armory site is straightforward. The existing jail is overcrowded and crime statistics predict a growing need summaries that claim other sites would for additional detention facilities. The county has presented several financial bear a higher financial burden.

Preservationists call the Minneapolis Armory a highly representative example of architecture created during the Depression. The Minnesota Historical Society declared the Minneapolis Armory to be one of the finest examples of 20th-Century armory architecture in the United States; "definitely in the top ten", says MHS Executive Director Nina Archebal. The Minneapolis Heritage Preservation Commission notes the armory's architecture exemplifies the emergence of modern design during the Depression, as architects and industrial designers created streamlined buildings, hydroelectric dams, locomotives, automobiles and radios. Simple curved shapes aided the growing use of mold cast plastic allowing manufacturers to mass-produce consumer goods at lower costs, augmenting consumer spending as a tool of economic recovery.

But the eventual determining factor of the Armory issue will rest less on preservation than on land use and political will. In terms of land use, preservationists argue there are other suitable sites available to Hennepin County, which have been rejected due to the county's criteria for proximity to courts and their rationale of development costs. However, Minneapolis Planning Department staff has studied the county's date and claim the county has skewed their figures to justify their armory site selection.

A critical factor in the land use issue could be recent deliberations by Hennepin County that the principal issue with the future jail is not how to build on the armory site, but whether uncertainties of facility size should mean planning for flexibility to add more cells in the future. The armory site is limited in the number of cells that can be built, requiring relatively expensive high-rise construction. By selecting a site other than the armory more remote from court facilities, a mid-rise jail could be built at lower per square-foot construction cost and would allow flexibility for future construction. The increasing use of video testimony by courts could lessen the need for proximity to courts.

The element of political will by Minneapolis City government may be the most decisive factor affecting the outcome. Several studies have indicated the present armory has several re-use possibilities.

Mayor Don Fraser and Deputy Mayor Rip Rapson have demonstrated a remarkable amount of political fortitude and strategy in leading the fight to save the armory, committing resources of various city government departments to formulate financial, physical, and programmatic strategies for armory bulding re-use. However at this point, Mayor Fraser's strong political will has not been matched in-kind by the Minneapolis City Council. They see any armory acquisition resulting from a lawsuit favoring preservationists to be a burdensome financial outlay. A $15 million re-use for recreation and daycare, the council seems to say, conflicts with a budget being cut short by declining assistance from federal and state sources.

To some observers of urban planning an armory covered park should be viewed as an urban asset, given the last decade's transformation of downtown Minneapolis from a people-oriented multi-purpose city center into an aggregate corporate campus, rich in tax revenue generation but increasingly devoid of what multitudes of people go downtown for.

Robert Roscoe is partner in the Minneapolis architect firm of Roark-Kramer-Roscoe/Design and is Commissioner on the Minneapolis Heritage Preservation Commission.

Minneapolis Armory. Photograph by Robert Roscoe.


ARMORY
ENTRANCE

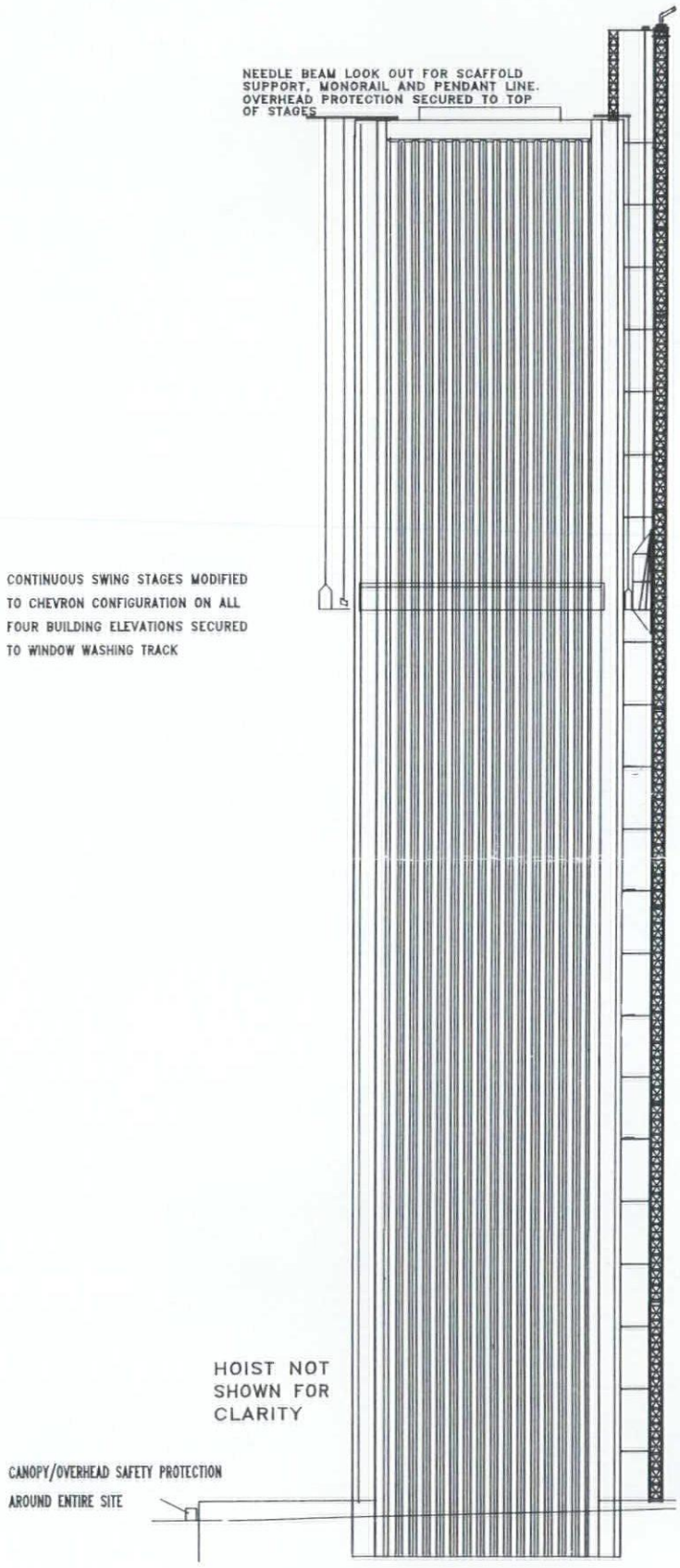
AMOCO RENOVATION

The Soaring 80-Story Amoco Building by Edward Durrell Stone Undergoes
A Monumental Recladding Effort by Wiss, Janney, Elstner Associates

The giant 50 by 45-inch marble panels of the 80-story Amoco Building, which were installed during initial construction in 1973-1974, started to dangerously bow with the age of the building. All cladding had to be replaced — the first time in the history of such large-scale skyscrapers. While testing was underway, the 43,000 panels were strapped to the building's structural steel core with stainless steel straps. The building was designed by Edward Durrell Stone with associate architects, Perkins & Will, and the estimated cost of the project was $60 to $80 million.

The actual work on replacing the marble with granite started in the spring of 1990. It took several years of advance prepartion. Construction of covered walkways and canopies on the city block surrounding the building had to be built. Shortly, thereafter, crews removed some of the courses of marble from the corners of the building to permit installation of hoists in all four corners of the building. The hoists carry workmen and the new granite to the scaffolds from which the recladding is accomplished as well as to carry away th old marble. The hoists, interesting architectural objects in and of themselves, were built on all four sides of the building simultaneously, and work proceeded from the bottom, up. A crew of 50 construction workers, working two shifts per day, five days a week, remove the marble and install the granite, two stories at a time.

The marble that was selected was Mt. Airy granite, which maintains the same color and appearance of the replaced marble and which maintains the architectural integrity of Stone's modernist building. The new granite is approximately the same size as the marble panels, but are thicker (2-inch compared to 1½ and 1¿ inches of former marble panels). The granite is quarried by North Carolina Granite Corporation.



THE AMOCO BUILDING RESTORATION

Chicago, Illinois
Wiss, Janney, Elstner Associates, Architects
Amoco Corporation, Clients
Schal Associates, General Contractors

SCHOENHOFEN BREWERY

Schmidt and Garden's 1902 Southside Brewery Undergoes a Significant Transformation after Years of Neglect; Vandalism by Norman A. Koglin

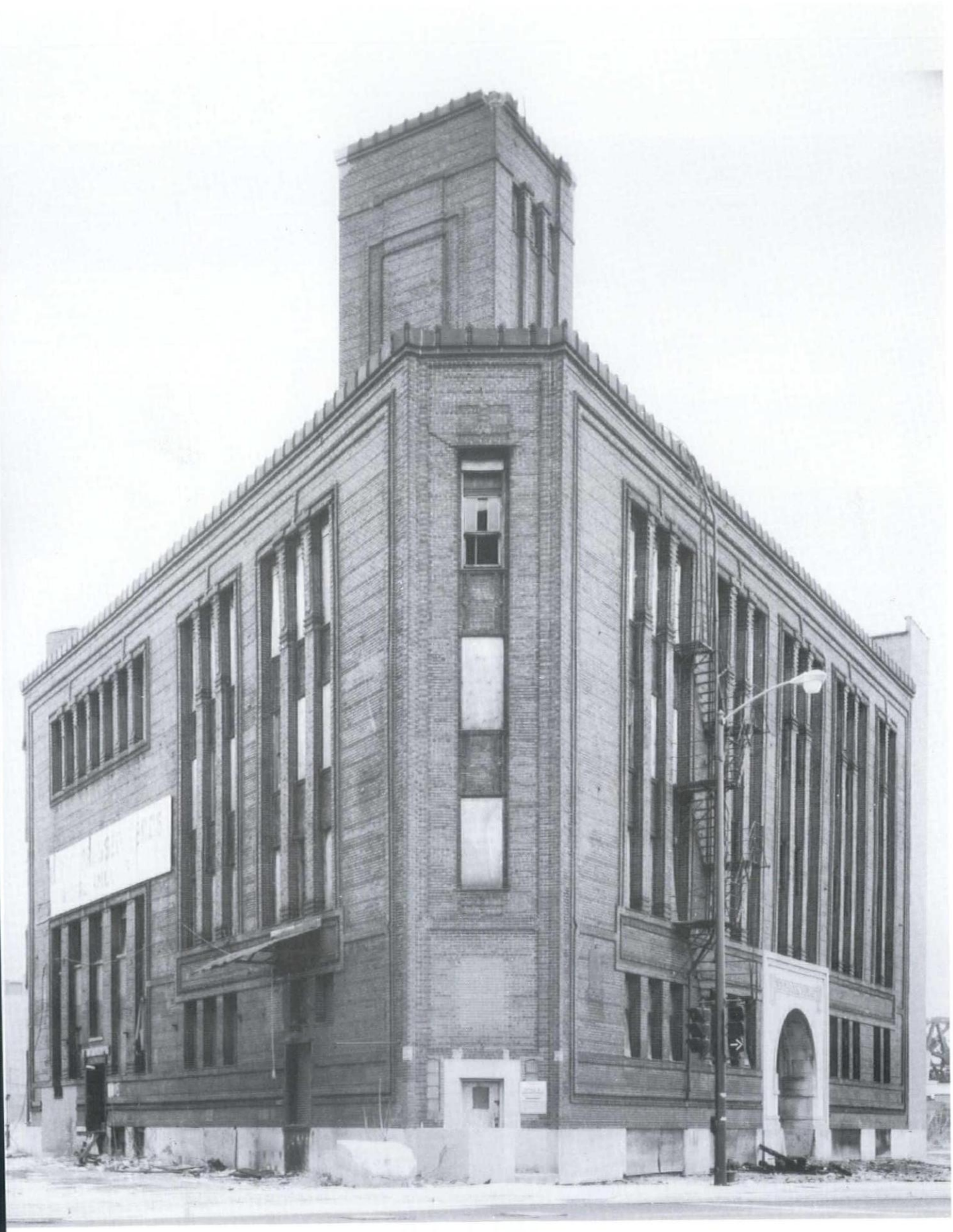
The Schoenhofen Brewery was started in 1860 by Peter Schoenhofen, and began construction at 18th and Canalport in 1862. At its peak, the brewery complex, which extended from 16th Street on the north and to the Chicago River on the south, produced 1.2 million barrels of beer annually. The business flourished until prohibition when it was forced to close. It reopened in 1933 to produce Edelweiss Beer until 1970.

The restoration of the site will be a multi-phase project. Currently, phase I is in process with the exterior restoration of the Powerhouse Building. This early example of the Prairie School was designed by Richard E. Schmidt and Hugh Garden and completed in 1902. It set itself apart from the typical warehouse building of the time with its strong expressive use of brick and its lack of traditional ornament.

The work includes: reconstruction of the parapet walls with cleaned and reused existing brick, and the cleaning, grinding, and tuckpointing of all masonry surfaces; the repair and replacement of the terra-cotta copings and lintel details; the replacement of all windows and doors; and substantial sitework.

SCHOENHOFEN BREWERY RESTORATION

Chicago, Illinois Norman A. Koglin Associates, Ltd., Architects
Observers Investment Company, Clients
Paul Borg Construction Company, General Contractors
Daniel Weinbach & Associates, Landscape Architects
William Kildow Photography, Photographers



ARGUS BUILDING

A Former Factory for an Ann Arbor-Based Furniture and Camera Company is Handsomely and Evenly Reborn by Quinn Evans/Architects

Built between 1870 and 1900, this imposing three-and four-story brick structure is situated in the heart of the Old West Side, National Register Historic District. Originally housing the Michigan Furniture Company, the building became the home of the Argus Company in 1931, manufacturers of the popular C-3 camera. During World War II, over 60,000 square feet of one-and two-story additions were added to the original 40,000-square-foot-complex. In 1983, the building was purchased by the C-3 Partners, a joint venture between the First Martin Corporation and O'Neal Construction, Inc.

The architects were retained in 1984 to prepare a master plan for the overall redevelopment of the property. The plan called for the demolition of approximately one-half of the later additions to allow for on-site parking, a new major entry and improved access to the remaining additions. Following the development of the master plan, the firm prepared documentation for the $1.5 million restoration and rehabilitation of the building. A new core was designed in one bay of the original building, containing an entrance lobby, elevator, open stairway, and toilets. All non-original partitions and finishes were removed in order to highlight the original exposed brick and heavy timber structure of the original factory.

ARGUS BUILDING

Ann Arbor, Michigan
Quinn Evans/Architects, Architects
O'Neal Construction, Clients
O'Neal Construction, General Contractors

ANN ARBOR RAILROAD

A Former U.S. Post Office Is Reconstructed as the Home of a Railroad Office; Respectful and with Integrity by Quinn Evans/Architects

The Ann Arbor Railroad completed a search for a suitable building to house their corporate offices, and thereby consolidated three separate offices, with the selection of the former United State Post Office in Howell, Michigan, as their preferred location. The architects provided pre-design services to assist the railroad with evaluating the building condition, its potential use for corporate offices, and in the preparation of presentations to the City of Howell, resulting in the sale of the property to the railroad. Built in 1937 and located in the center of downtown Howell, the old post office building is representative of the nationwide post office design of its time. The exterior is constructed of brick and stone in a Georgian-style while, in contrast, the public lobby suggests an Art Deco influence. Beyond the lobby, the structure was strictly functional open space.

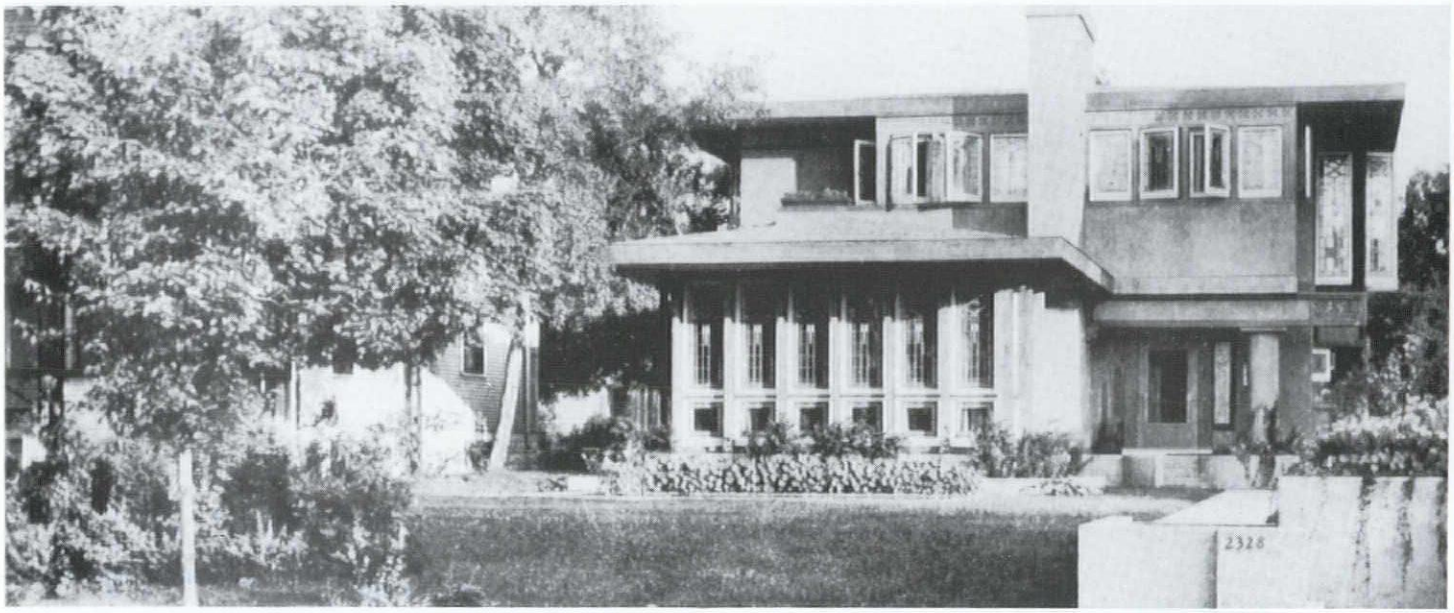
The project involved the rehabilitation of the building's exterior and main lobby space while preserving the character and quality of the original design. Interior work included the restoration of damaged decorative plaster work, front entry wood detailing, as well as new construction to adopt the lobby as a reception area. Work in the remainder of the 6,000-square-foot building involved the construction of highly contemporary office, conference, and work space featuring a 14-foot high central computer work and conference area lighted by monitor skylights. The work also included the installation of a central computer data, transmission system servicing each office, work station and conference area. This project illustrates the unique ability to provide solutions that respect and enhance the integrity of an existing structure ture, while at the same time accommodating the needs of the modern office.

ANN ARBOR RAILROAD

Howell, Michigan
Quinn Evans/Architects, Architects
Ann Arbor Railroad, Clients

PURCELL-CUTTS HOUSE

Restored to its Prairie Brilliance, A Masterpeice of Domestic Design; Beauty and Landscape; The Minneapolis Institute of Arts



Designed and built in 1913 by the architects William Gray Purcell (1880-1965) and George Grant Elmslie (1869-1952), The Purcell-Cutts House was home for Purcell and his family. Purcell and Elmslie were major exponents of Prairie School architecture, the progressive style that emerged in the early 1900's and flourished until World War I. Contemporaries of Frank Lloyd Wright, Purcell and Elmslie were the most prolific Prairie School design team in America. Rejecting the popular revival styles typical of the late 19th and early 20th-Century, they strove to create a new American architecture: simple, functional, unified design in houses utilizing superb craftsmanship and the finest native materials.

The Lake Place house in Minneapolis is acknowledged as their masterpiece of domestic design, a brilliant adaptation of house to site that captures the full beauty of the landscape and available light. The interior of the house was designed to be highly functional, yet beautifully incorporates sophisticated ornamental and architectural details in every room.

The Lake Place residence was bequeathed to the Institute in 1985 by Anson B. Cutts, Jr., a Minneapolis native who inherited the home from his parents. They bought the house from Purcell in 1919 and, remarkably, made no significant changes to the house over the years. Some structural repairs and surface restoration were necessary, however, and the Institute commissioned the architectural firm of MacDonald and Mack of Minneapolis to complete this work.

To restore the house to its appearance from 1913-1917 when Purcell and his family lived there, work has been guided by extensive drawings and letters by Purcell and Elmslie, preserved at the Northwest Architectural Archives in Minneapolis.

Challenged by the unusual proportions of a ctiy lot measuring 150 by 50 feet with a view of Lake of the Isles, Purcell and Elmslie created a long, narrow house with a stucco exterior, low roof overhang, horizontal bands of leaded casement windows, and stylized ornament in glass, wood and painted stencils. The house's unity of design, materials, site, and floor plan represent the most important characteristics of Prairie School architecture.

Significant details on the first floor include: a tented ceiling, spanning both sunken living room and elevated dining room, unifying the two spaces; and a raised fireplace of roman brick inlaid with irridescent glass. Above it is a stylized mural of a moonlit landscape painted by Charles Livingston Bull. Like other Prairie School architects, Purcell and Elmslie considered the hearth the center of the living room. Additionally, a wall of intricate art glass windows at the east end of the living room and with hanging lamps intergate with the design of the room. For Purcell and Elmslie, the play of natural and artificial light was an essential component in the design of their houses.

Other outstanding details include the unusual woodwork finished with a lavendar filler rubbed into the wood and covered with a thin layer of beeswax (The original lavendar has faded to the soft gray anticipated by Purcell and Elmslie), as well as an intimate writing nook, with an eye-level window opening on a small wildflower garden outside. Nestled in the south-west corner of the living room, its adjacent leaded glass bookcases provide seclusion. On the first floor, a kitchen with an automatic door shields the family and their guests from the room's sounds, sights, and aromas, while custom furniture designed by the architects is being reproduced for the house.

On the second floor, the master bedroom has art glass windows with a sleeping porch, while a child's bedroom features a built-in pullman style bed.

Landscaping is integral to the house. Much of the original design of Minneapolis landscape architect Harry Franklin Baker has been restored, including a reflecting pool planted with pale yellow water hyacinths in the front yard.

Above: Exterior of the Purcell-Cutts House as it looked in 1914. Right: Interior writing nook.

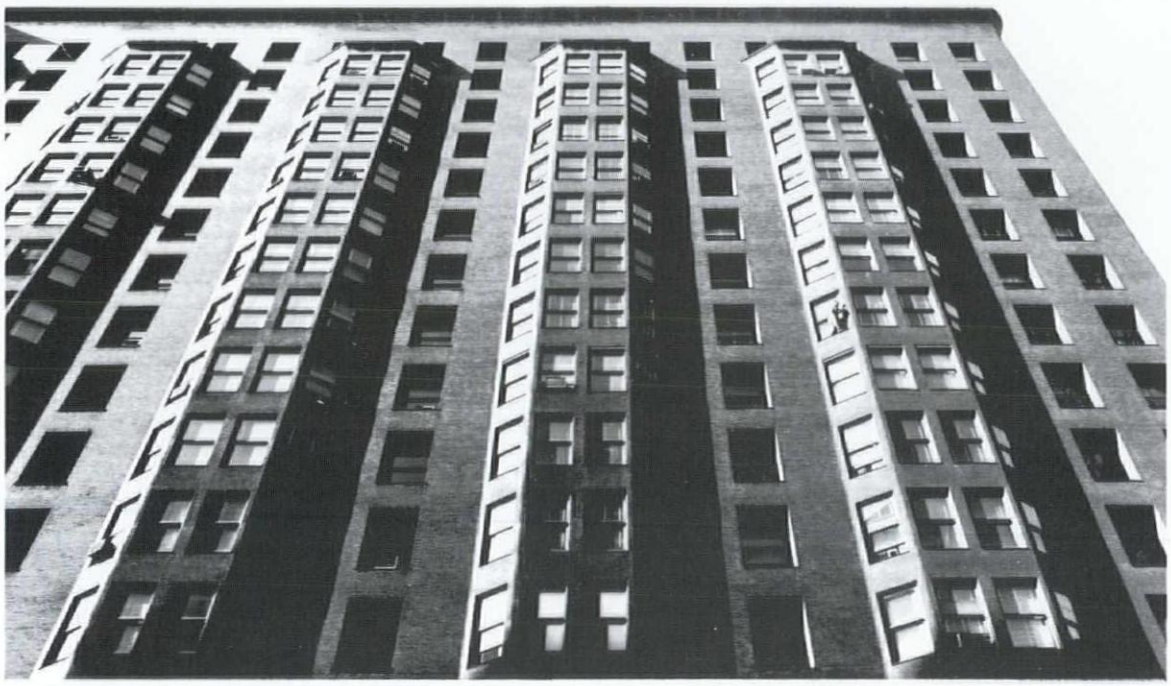
THE LAKE PLACE HOUSE

Minneapolis, Minnesota
MacDonald and Mack, Restoration Architects
Purcell and Elmslie, Original Architects (1913)
Minneapolis Institute of Arts, Clients
Harry Franklin Baker, Landscape Architect

CHICAGO ACCORDING TO VINCI

Can Chicago Maintain Its Architectural Identity? Mixed Design Issues Govern the Future of Chicago; Ruskin's Lamps and Landmarks

By John Vinci



This lecture came about several years ago when Mr. Vinci wrote letters to the Chicago Sun-Times *and* Chicago Tribune, *protesting the demolition of North Loop Block 37. Helen Mills, a member of the Women's Board of the Art Institute, asked Mr. Vinci if he would give a lecture to that effect to the Sustaining Fellows. It took a year before it was scheduled, but was given in October, 1990. This paper is an outgrowth of that lecture. Not only the concern for North Loop Block 37, but the desperate condition of many of the early churches that are being abandoned, and the fact that architecture, in the last ten years, has shifted its focus from a largely modernist tradition to a "postmodern" one led him to enlarge the paper's focus. The final version of this paper, "Can Chicago Maintain Its Architectural Identity?", was delivered by Mr. Vinci at The Art Institute of Chicago, April 2, 1991.*

Not only have we diluted the original intent of architectural features, but we have diluted the meaning of building types and function. There was a time when a church was a church and a synagogue was a synagogue. Today, for example, the former Temple Emanuel on Buckingham Street is a condominium complex. A cross has been imposed on its facade to further confuse the observer. On Belden Street, a church's former tower has become the entrance to a group of townhouses. Another former church on Barry Street now has garage doors as the primary focus of an apartment complex. Religious institutions such as Grace Episcopal Church and Christ the King Lutheran Church, which together share a space in a former building on South Dearborn Street, have erected banners in the street with "Grace Place" printed on them to signify that the building is a church, and signage occurs on a menu-style blackboard. And then of course, on the corner of Wabash and Van Buren streets, a church will be built with ten floors of parking above it. Years ago, when the well-known architect Ralph Adams Cram was asked to design a church in Columbus, Ohio with underground parking below a huge cathedral, he refused because he thought it disrespectful. Of course, Raymond Hood came along and took the job, though the edifice was never built. Today, the idea of placing cars on top of a church isn't questioned.

Railroad stations, once the pride of our cities, barely survive, even as shopping centers. Movie palaces of the 1920's and 30's, once light, airy decorative structures perceived as fantasy settings to house pictorial illusions, have become bowling alleys, discos, or shopping centers; if they've survived at all.

The buildings of North Loop Block 37, just to review, included the McCarthy Building, by Chicago's first architect, John van Osdell. Four stories tall, its masonry arches delicately spanned from mullion to mullion, with nearly all-glass fenestration behind them. The Unity Building was the only office building designed by Clinton J. Warren. The Springer Block was designed by Peter B. Wight in 1873; it was here in his offices that John Root met Daniel Burnham. It was later remodeled by Dankmar Adler and Louis Sullivan, who added bays to it. The Western Methodist Bookstore, a Sullivanesque building, with its beautiful ornament, was highly neglected of course; and lastly, the Stop and Shop building, designed by Hugh Garden, one of Louis Sulivan's disciples. The best of this block represented approximately 60 years of varied architectural thought. Unfortunately, the buildings were in shoddy condition, and that diminished the likelihood of their being saved.

But what were the concerns of architecture, and how did Chicago achieve such a varied and distinguished architecture in the 19th-Century? I dare say it was derived not only from local influence, learning from each other, but also from reading and applying the philosophies of such essayists as Ralph Waldo Emerson and Henry David Thoreau and, in Europe, the writings of

John Ruskin and the discourses on architecture by Viollet-le-duc, among others.

The following is from Ralph Waldo Emerson's *Self- Reliance,* written in 1839:

And why need we copy the Doric or the Gothic model? Beauty, convenience, grandeur of thought, quaint expression are as near to us as any. And if the American artist will study with hope and love, the precise thing to be done by him, considering the climate, the soil, the length of day, the wants of the people, the habit and form of government, he will create a home in which all these find themselves fitted and taste and sentiment will be satisfied also. Insist on yourself, never imitate.

To illustrate how these principles were applied to architecture, one might look at the Glessner House, designed by H. H. Richardson. Richardson was born in 1839, a generation younger than Emerson, but there is no question that Emerson's philosophy was an inspiration to Richardson, who, for the most part, practiced in the Boston area, not far from Concord, Massachusetts, where Emerson began preaching his transcendental philosophy. The Glessner House responds to the climate, as the south sun comes into the court. The interior is inspired by the colonial architecture on the East Coast, which was a native architectural style, free of historical pretense. It was like going back to American roots.

John Root, two generations younger than Emerson, settled in Chicago and, with Daniel Burnham, became one of the leading architects of the generation which rebuilt the city after the fire. He wrote an essay called *Style* in January, 1887, in which he said "The best solution will always be the simplest, and its full growth will follow with a directness and ease which suggests the budding of a flower, rather than the forging of a columbiad." (a columbiad is a forged gun). The idea is that the building would come out of nature in its simplicity. The Transcendentalist Emersonian philosophy manifests itself again not only in Root's essay, but also in buildings such as the Monadnock building (1884-1891). Even its name suggests the mountains of the East.

Sullivan, on the other hand, besides being a great Emersonian and also interested in the work of poet Walt Whitman, was another product of the second generation who tried to equate democracy and democratic ideals with the creation of a new architecture. As he put it, "the serene forces of nature are ever seeking expression". These included structure, "the logic of physical forces;" innovation, "the spirit of man;" and organic ornament, "the forces of nature." Take, for example, a building such as the Stock Exchange Building, where large-spanned trusses are incorporated into the overall structure, and the richly-ornamented surface used is an organic expression of the forces of that structure. Sullivan also, according to architectural historian Lauren Weingarden, used poetic imagery as a theme for his buildings, such as the Transportation Building, the only polychrome building at the World's Fair, which Weingarden describes in her essay "A Transcendentalist discourse in the poetics of technology: Louis Sullivan's Transportation Building and Walt Whitman's 'Passage to India'." Sullivan was reading Whitman and trying to manifest his ideas in an architectural form. The idea of "transportation" is seen in the murals, the "orientalism" of the ornament and the quotations. The arch of the building becomes not only the building entrance, but a symbolic entrance to the outside world, perhaps that "Passage to India."

The Auditorium building, by Adler & Sullivan (1886-1890), besides its other architectural attributes, was a celebration of his

Left: Monadnock Building of 1890 by Burnham & Root Architects. Above: Stock Exchange Building of 1894 by Adler & Sullivan Architects. Photographs are courtesy of the Richard Nickel Committee.

own poem, "Inspiration," where he said "Oh, soft melodious springtime/first born of life and love..." The murals in the Auditorium Theatre, painted by Albert Fleury, contains quotes from his poem. The above passage appears on one side of the theatre; the other side contains the winter mural "A great life has passed into the tomb/And there awaits the requiem of winter's snows..."

Another major source of inspiration for architects of the time was the British writer, John Ruskin. His essays were a significant source of architectural inspiration. He was widely read by Sullivan, John Root and, of course, Frank Lloyd Wright, who was a great Ruskinite. Ruskin wrote *The Stones of Venice* in 1851-53, and *The Seven Lamps of Architecture* in 1849. In this context, the word "lamp" can be interchanged with "spirit," hence, he describes the Seven "spirits" of Architecture.

The first lamp is the *Lamp of Sacrifice.* It deals with the idea of using the appropriate material at the appropriate time. To illustrate this lamp, one could imagine the young Frank Lloyd Wright building his home. He is a young man with a growing family, and he builds his home out of the simplest materials with a humble hearth, simply plastered walls and wood panelling, ornament borrowed from the Auditorium, and very few luxuries. The richness comes out of its architecture. Another interpretation of that lamp could be seen in Adler and Sullivan's KAM Temple, where Sullivan's first grand idea was to make it of a dressed stone, possibly granite. We don't know much about the situation, but when there wasn't enough money to build it as designed, he redesigned the building using a less expensive rough hewn limestone, embellishing only the arch with dressed stone and building a clerestory of wood instead of a fully-executed stone structure. It's not the great architecture aspired to by the first design, but its interior is lovely, executed simply in plaster and wood. Ruskin talks about the wish for churches to be marble, but says there is no need for marble if the intent is correct. KAM Temple's dynamic qualities are expressed by the 84-foot-side trusses (columns were added when there was some structural damage in later years) and its 58-foot, six-inch clear-span vaulted ceiling. Since 1921, the building has been owned by the Pilgrim Baptist Church.

The Lamp of Truth deals with "the nature of materials," further emphasized in Ruskin's later work, *The Stones of Venice.* In it, Ruskin speaks of the buildings of medieval Venice, where the materials were integrated and expressed as part of the structure, being far more beautiful than the Roman or Baroque models where the marble was applied to the facade. Wright was very impressed with these Ruskinian observations and tried to express them in his buildings. The nature of the brick and stone is evident in the Robie House. The horizontality of the brick is expressed in the building's form and; in fact, the brick also becomes an interior surface. Wright developed a whole architectural palette from his interpretation of the nature of materials.

The Lamp of Power has to do with "the hand of the craftsman." The following is a passage from the book:

Only in this there is to be a certain respect for material also: for if we build in marble, or in any limestone, the known ease of the workmanship will make its absence seem slovenly; it will be well to take advantage of the stone's softness, and to make the design delicate and dependent on the smoothness of chiselled surfaces: but if we build in granite or lava, it is a folly, in most cases, to cast away the labour necessary to smooth it; it is wiser to make the design granitic itself, and to leave the blocks rudely squared.

In the Auditorium Building, one sees exactly what Sullivan was doing. He expressed the roughness of the granite at the base, on the first and second floors; and when he came to the upper floors, chiselled and dressed limestone was used. A transition takes place at the third floor, where rough limestone is used. An entire grammar of stone usage was applied to this building to enrich its meaning. The finish of the material related not only to the building's texture, but was also a matter of cost.

Adler and Sullivan's Ryerson Tomb (1887), was unquestionably a work built to last forever. Sullivan felt that granite was well worth the cost, and the hand of the craftsman transformed the material into an ethereal form.

The Lamp of Beauty is another lamp that plays a very important part in the architectural thought of the time. The use of the Romanesque arch is probably an underlying theme of this lecture. Ruskin says,

...the Romanesque arch is beautiful as an abstract line. Its type is always before us in that of the apparent vault of heaven, and horizon of the earth. The cylindrical pillar is always beautiful, for God has so moulded the stem of every tree that is pleasant to the eyes. The pointed arch is beautiful; it is the termination of every leaf that shakes in summer wind, and its most fortunate associations are directly borrowed from the trefoiled grass of the field, or from of the stars of its flowers.

On South Michigan Avenue one can see various uses of the Romanesque arch, as on the Congress Hotel, the Auditorium Building and, in a less graceful way, on the Fine Arts Building where the round polished columns also fulfill part of that philosophical thought. Looking at the Fine Arts Building, one sees the varied uses of materials and their relative expressions, for example, the polished column, the rough limestone, and then the ambiguous top which is an alteration. The Rookery also uses beautiful polished granite columns, but granite is used at the base and columns only, and brick (a man-made material) is used for the main surface of the facade, where its forms are subtly manipulated. The interior spiral staircase of the Rookery is organic in its form and would certainly be associated with the Lamp of Beauty, and possibly with the next lamp, the *Lamp of Life.*

The Lamp of Life is expressed in the nature of the Rookery's stone carvings, cutting organic forms out of the stones as if it existed within the material, an anthropomorphic concept. The spring of the arch on the Rookery entrance has rooks bursting out of the rough stone, and other geometric and floral designs coming out of that stone. In the Walker Warehouse by Adler and Sulivan, they dressed the exterior limestone but chose to carve an organic ornamental capital at the junction where the double arch springs. Another example of the *Lamp of Life,* and probably the greatest, is one of the most perfect small buildings by Adler and Sullivan — the Getty Tomb — where every stone is carefully detailed, the spring of the arch and the incised ornament are more an expression of Life than of Death, and the gates are certainly the Gates to Heaven or to Nature Eternal. Lastly, the Glessner House, which seems free of decoration, has lions projecting from the sill terminals, and egg-and-dart trim, which Ruskin called one of the most beautiful pieces of ornament because he thought it came from natural forms such as pebbles and stones.

The Lamp of Memory deals with preservation. Ruskin said that if you take care of your buildings, you won't have to restore them. Of course, that's one of the serious problems we have with landmark structures in Chicago: there are no restraints relating to historic building maintenance, and no governing principles to enforce. We don't take care of our buildings, we lament them. We sit and let them die. The idea of the *Lamp of Memory* is that we maintain our past structures so that we can build on our past,

Right: The John Hancock Center of 1969 by Skidmore, Owings & Merrill. Photograph courtesy of the Richard Nickel Committee.


PEARSON

and have our present buildings appear as buildings of the present. The Reliance Building is just waiting to be restored. This building has suffered a tremendous amount of neglect; and my fear is that when they restore it, they will remove the beautiful extant interiors, which are also a part of that architecture. Interior architecture, for the most part, has been ignored, but the beautiful marble and mahogany trim, and marble corridor ceilings in this building are equally significant. Light came into the corridors through skylights, borrowed light transoms and glass partitions. The building was a total entity unto itself.

The last lamp is the *Lamp of Obedience,* where Ruskin advocates "adherence to the laws." First, determine the building's authority, its construction and proportion, and then its ornament. Looking down State Street at the buildings built in its prime (1900-1915), much remains today. You get the idea that there is an architectural grammar at work, and that grammar comes out of the structure, whether the cornice is classical or, in the case of Sullivan's Carson Pirie Scott Building, a modernist abstraction, now removed. At one time a very modern flat plane projected three or four feet beyond the facade capping the structural grids. The ornament on the Carson Pirie Scott Building is treated for the most part as a framework for the base of the building and the display windows.

The architecture inspired by writers such as Ruskin, Viollet-le-Duc, and Emerson gave unifying principles to two generations of architects who applied them to new building forms such as high-rise buildings, department stores, schools, and residential construction. Yet buildings inspired by classical models were being built simultaneously, such as the Art Institute of Chicago (1891) and the Chicago Public Library (1892), both by the firm of Shepley, Rutan and Coolidge. I think their prototypes come out of the inspiration of the Renaissance and architecturally they're often referred to as Renaissance Revival buildings. I assume the rationale for this kind of architecture could be that it was the Renaissance that brought on the Age of Humanism, the time of the great art patrons, and the accessbility of printed matter. These buildings have a largely symbolic meaning and are less dependent on their invention, as they borrow heavily from the rules of structure and tradition, than on original design sources. One could say that Chicago's City Hall took its model from Greek culture, the home of democratic government, a tradition which begins with the earliest of Federal buildings.

How do churches fit in? Early churches such as Holy Family Church (1857-71), take their key from the Gothic architecture of the Middle Ages. The 19th-Century was a time of Gothic revival. Again, the writings of Ruskin and Pugin were very effective in reviving the Gothic church in the 19th-Century. Churches such as St. Gabriel Roman Catholic Church and Lake View Presbyterian, both by Burnham and Root, the Episcopal Church of the Epiphany of Ashland Avenue, and synagogues such as KAM Temple (1890) by Adler & Sullivan which conformed to the Transcendental philosophies of Emerson and flourished for about ten years, existed in every major city but failed to sustain the interest of the religious communities at large. The Polish churches such as St. Stanislaus, Our Lady of the Angels and St. John Cantius took their models from Rome and tried to emulate the architecture of Rome to some extent. After all, the Polish Catholic church was allied with the Roman Catholic church, so I suspect that served as the inspiration for these great buildings. I, for one, enjoy seeing them from the expressways with the light on them, and I would truly lament the possibility of their being demolished. They serve not only the skyline, but become neighborhood landmarks which surely surpass in grandeur, the modest surrounding structures and are perhaps the only associ-

ation some people have with monumental architecture. Our firm s now engaged with Wiss, Janney, Elstner in a study of churches, nd we are looking at 20 urban churches for Inspired Partnerships, a not-for-profit group which is trying to assist churches. Congregations such as North Austin Luthern Church, which nce had a membership of 5,000 people, now counts only slightly ver 100 members. Churches are a tremendous burden to the eople who have to maintain them, yet their existence indirectly benefits all of us.

In summary, building prototypes have numerous roots. Their nderlying principles can follow sound past conventions or be adical re-interpretations of intellectual thought, such as the igh-rise buildings of the Chicago school. With the high-rise in mind, I thought I would trace the buildings I am familiar with nd the way they were perceived even in my lifetime. The Republic Building, designed by Holabird and Roche in 1905, once stood t the southeast corner of Adams and State streets. The grammar of its facade was derived from the Chicago School, but it was topped with a robust classical cornice. Earl Reed, who was n my time called the "Dean of Architecture," would not recommend this building for designation as a city landmark because e said "it was turned out of the office overnight." Yet, today it s apparent, as it was in 1961 when the building was demolished, hat out of a grammar, one could create an architecture.

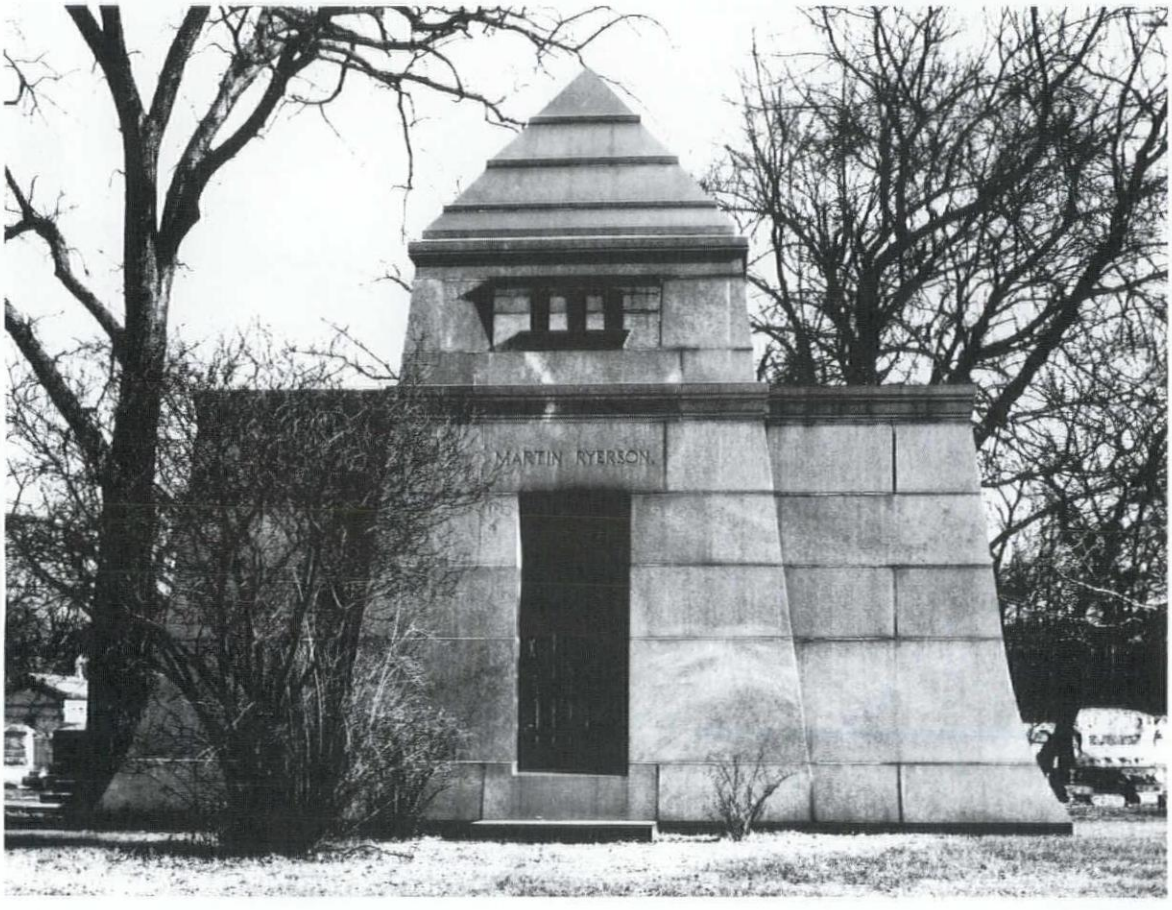
Mies van der Rohe always said. "You cannot create a new architecture every Monday morning," and there is an interesting assage in Ruskin which sounds very similar:

A day never passes without our hearing our English architects called upon o be original, and to invent a new style: about as sensible and necessary n exhortation as to ask of a man who has never had rags enough on his ack to keep out cold, to invent a new mode of cutting a coat. Give him whole coat first, and let him concern himself about the fashion of it afterwards.

The Tribune Competition offered another aspect of architectural content. As you may know, the Chicago Tribune Company held an international competition for a new headquarters in Chicago, to design a building for the World's Greatest Newspaper, as it was called. The *Chicago Tribune* specifically asked for the building to be the most beautiful in the world, with ads in the rotogravure section saying, "What are your ideas of architectural beauty as it may be attained in the skyscraper?"... "the *Chicago Tribune* has offered $100,000.00 for the best designs for a monumental new home"... "What is the most beautiful building in the world? Who can design it?" and people thought at first that they could enter the competition. The *Chicago Tribune* showed pictures of the Harkness Tower at Yale University and said "It is a fine architectural achievement .. there is no 'visual bump' when you come to the top,: so naturally, many of the architects went for the historic model. One of the entrants was the firm of Hood and Howells. Howells was invited to enter because his mother was on the Board of the *Chicago Tribune* and ironically, his firm won the competition. Much to the dismay of many people, the competition was judged on a Friday rather than on Saturday, the final deadline, and on Saturday Eliel Saarinen's submission came in with other European entries, and was thought by the jury to be strikingly beautiful. Of course, Colonel McCormick was thrilled that one of his board members' sons won the competition, and Hood and Howells retained prize number one, with Eliel Saarinen receiving prize number two.

Louis Sullivan was still alive at the time, and was asked to write

Left: The Auditorium Theater Interior (A few weeks before re-opening) of 1890 by Adler & Sullivan Architects. Above: Glessner House of 1886 by H. H. Richardson, Architect. Photographs courtesy of the Richard Nickel Committee.



a criticism of the competition for *Architectural Record:*

Confronted by the limpid eye of analysis the first prize trembles and falls, self-confessed crumbling to the ground. Visibly, it is not architecture, in the sense herein expounded. Its formula is literary, words, words, words. It is an imaginary structure, nor imaginative. Starting with false premise, it was doomed to false conclusion. And it is clear enough, moreover that the conclusion was the real premise, the mental process in reverse of appearance. The predetermination of a huge mass of imaginary masonry at the top very naturally required the appearance of huge imaginary masonry piers reaching from the ground to give imaginary support. Such a weird process of reasoning is curious. It savors of the nursery, where children bet imaginary millions.

Sullivan was saying, of course, that the arch entrance had no relationship to the structure, that the bottom was not resolved and that the buttresses continue up basically as decoration. But we have to admit that over the years, we have grown fond of the Tribune Building; it is unique and has maintained its prominence in the skyline. Sullivan's criticism, I must say, did make people think about the meaning of tall buildings in relation to structure. Hood and Howells were very literal about this building. Its inspiration came from the Tour du Beurre of the Cathedral at Rouen. Hood and Howells took the Tribune's hints and designed an incredibly decorative and satisfying building. Two floors were added, which made it taller and much more graceful.

Yet Ruskin was not forgotten. On the floor of the Tribune lobby is his quote:

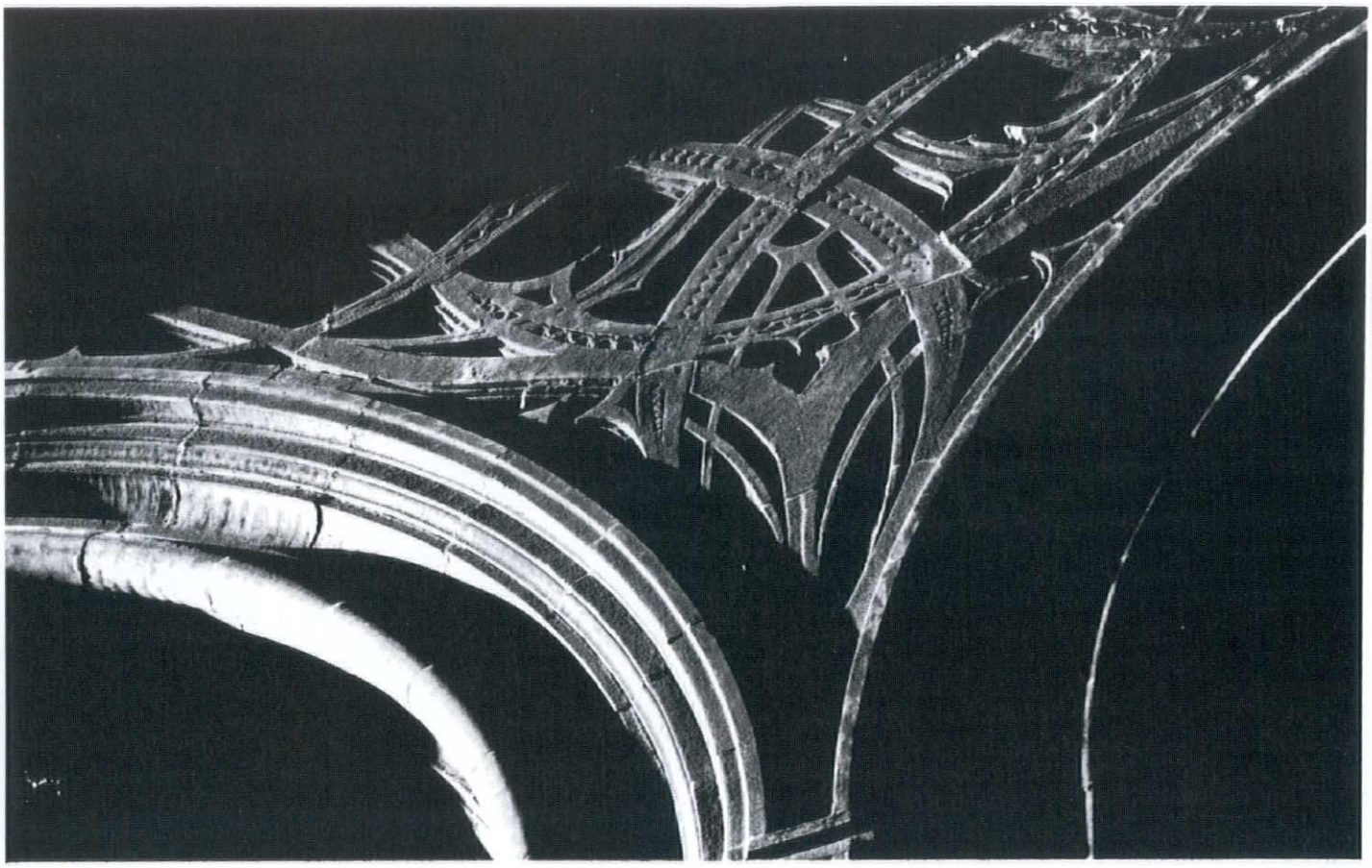
Therefore, when we build, let us think that we build forever. Let it not be for present delight or for the present use alone. Let it be such worth as our descendants will thank us for. And let us think, as we lay stone on stone, that a time is come when those stones will be held sacred because our hands alone touched them, And that men will say as they look upon the labor and the wrought substance of them "See this our fathers did for us."

The ideals of Ruskin were not forgotten, but the inspiration, as inter preted by Louis Sullivan and Frank Lloyd Wright, was.

The Chicago School as we knew it, if there was a school, wa dead by 1917-1920, and the Tribune Tower competition of 192 certainly gave people another perspective. The inspiration di not come, for the most part, from the 19th-Century literature but through the proliferation of magazines, photographic im agery and other more worldly influences.

A major event in the history of architecture in this city wa the arrival of Mies van der Rohe. His first skyscrapers on th Outer Drive (860 and 880 N. Lake Shore Drive), built abou 1949, were revolutionary. They were black, free of ornament an purely of glass and steel. They were perceived by the public a unsightly, yet these buildings did set a professional standard fo Chicago. They made firms like Skidmore, Owings & Merrill loo to Mies for inspiration. They were finely detailed and seeming ly easy to emulate, but the employees who worked in the offic worked day and night with Mies to achieve simple solution which were the essence of structure. Even railings were labore over to achieve the perfect result.

The Inland Steel Building by Skidmore, Owings & Merrill wa designed in a similar aesthetic, using floor upon floor of larg clear spans, not unlike Crown Hall by Mies. Today we hold thi building sacred, and I think we should. It is one of the finest ef forts of the 50's; but at the time, we criticized it for its oil-ca surface, and we wondered why the structure hadn't been ex pressed more clearly, why the column stiffeners hadn't been ex pressed, and why the entrance was in such an ambiguous locatio instead of being set betwwen the tower and the elevator shaf Since buildings in the mainstream of architecture were aesthet ically derived from the structure, the perception of its interpre tation was open to question. This atmosphere led to building



like the Civic Center, with its large span construction going beyond Mies in structural ingenuity, yet dependent on the elegance of proportion and detail. This building was designed as a complement to the County Building, an existing classical building, and it succeeded without mimicking the past. Simultaneously, we had the Brunswick Building by Skidmore, Owings & Merrill going up (1961-65), a much less expensive building to construct, but just as bold, with its concrete frame raised on a base, supported by a Vierendeel truss. This was a high point in Chicago's architecture. Once again, as in the period between 1880 and 1917, there was a unified architectural philosophy. Two drastically different buildings came out of a similar attitude toward structure and proportion, which led to other buildings with structural themes. The Hancock Tower, going up a few years later (1969), seemed to be a Herculean lighthouse, a modern Wonder of the World, with its lighted tower and diagonal bracing. It captured the imagination of the city, yet among professionals it was constructively criticized. The curtain wall appeared cheap, and its base was not resolved in a satisfactory manner, but it was the concept of the building that was so structurally significant that these aesthetic judgements seemed to be minimalized. Buildings such as the Standard Oil Building and the Sears Tower were also open to aesthetic criticism, but their bold structural concepts outweighed their aesthetic faults as well.

Confining my criticism to high-rise buildings of the last ten years, I've selected the following because of their use of the arch and other classical motifs. The Third Financial Place annex is one I can't help but compare to King's Cross Station in London. Both are related to transportation. The station in London contains the head house for a large double-span train depot; The Financial Place annex is built over an active highway and replaced the LaSalle Street Railroad Station. Both use the same double-arch design motif on their facades. King's Cross Station's arches, however, are structural arches with articulated piers; on Three Financial Plaza, the arches are fake, the stone is nothing but a skin, and inside, the functions are ambiguous to say the least. The design shows no relation to 19th-Century thought. This architecture derives its justification from Robert Venturi's phrase, "the decorated shed;" yet, is this itself enough to sustain interest?

I have carefully watched the construction of Chicago's new Public Library. Basically, the building is a concrete frame on which brick is being hung, rather than supporting the building. The stone veneer on the lower floor is very thin, yet attempts to look rusticated and solid, and the arches only simulate bearing wall properties. The framing around the doors within the arches masks structural columns and reduces the size of the apparent arch opening. The horizontal ornamental band is not unlike that on the Walker Warehouse by Adler & Sullivan, yet it lacks grace, refinement and any anthropomorphic qualities. The stones at its base are not as powerful as those at the base of the Auditorium Building which, located down the street, begs for comparison. Its lesser side, the west elevation, insinuates a different function, perhaps book stacks or office cells, yet to my knowledge it signifies little, perhaps skin to 19th-Century buildings whose alley or common walls were treated in common brick. In this case, it is simply a curtain wall with no meaning for the rest of the building. The scale of the decorative arches is certainly much larger than the Auditorium's, yet appear less graceful. If the Lamp of Power were applied to this building, it would relate

Left: The Martin Ryerson Tomb, Graceland Cemetery, 1889. Adler & Sullivan Architects. Above: Detail of the Stock Exchange Building by Adler & Sullivan Architects. Photographs courtesy of the Richard Nickel Committee.

to gigantism, not to the integrity of the materials.

Philip Johnson's building at LaSalle and Adams streets (190 South LaSalle) is always open for criticism. The entrance arch is treated flatly, much like a picture frame, rather than a bearing element. Even though this building clearly has a tripartite organization to its facade, if you cut it at the gables, it becomes simply a box. You could place any top on it that you wanted; its shaft, top, and base have no relationship to one another. I also think that the large interior lobby is empty and ill-proportioned for its classical application.

I've been told that Chicago Place used eleven different marbles to represent eleven different ethnic groups in Chicago, and I've been wondering which group the green marble represented ... who was the pink, etc? In any case, most of the fenestration at the base is fake, and it is disappointing that one can't have an architecture where the alternatives to articulation could be devised in other more creative ways.

If you look at it carefully, the resemblance of 900 North Michigan to a Gothic cathedral is not incidental – it is composed of a central rose window, two tower bases, and a central entrance. The building's vertical shaft terminating with four lanterns loses its thrust, but attempts to emulate spires for the awkward base. Ironically, across the street is a beautiful church by Ralph Adams Cram. An attempt to try to create an architectural relationship between the two is clearly lost – the 900 North Michigan Building is much too large for its site. The interior also bears comparison to a cathedral's layout. A long axial space and the verticality of the supporting columns are enforced with evenly-spaced, cathedral-sized light fixtures trying to give it a mystical look. The rose window at the end is subdivided into a cross. But what is it? It's a cathedral to merchandise, and the merchants maintain the small side chapels.

Finally, there is a new building by Richard Bofill going up at the southeast corner of North Dearborn Street and West Wacker Drive. It has a pediment on the top. The columns are clad in granite and modulated with classical pilasters at varying floors. Now in construction, one sees the relationship to the structural columns. Eventually they will go to the ground, but for now they are suspended in space. The building's classical pilasters, applied to the columns, are not unlike the second Leiter Building (formerly the Sears Building), but proportionally, the pilasters on the Second Leiter Building relate to the mass and appear more powerful. One has to ask whether architecture can sustain its interest when its devices are solely dependent on composition.

When architectural photographer Richard Nickel died, we planned a memorial service for him. At that service, Fred Summers, another photographer, spoke. It was 1972, shortly after Michelangelo's Pieta in St. Peter's in Rome had been damaged by a vandal with a hammer. Fred wrote this beautiful passage for his eulogy:

"When the single masterpiece is struck down, the act is attributed to a madman. But when the coherence of an entire society is vandalized, the destruction is viewed with proud arrogance as evidence of progress. The single destructive act comes as a shock. But anonymous insanity is unseen and unfelt. When forests fall or millions die in ravished landscapes, too few will see that this also is madness."

Above: Entrance Detail to the Rookery Building of 1888 by Burnham and Root Architects. Right: The Republic Building of 1905-1910 by Holabird & Roche. Photographs courtesy of the Richard Nickel Committee.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CHICAGO PARKS

Reflections on the Founding of Chicago's Landmark Organization, Friends of the Parks: Its Raison d'Etre and Its Continued Relevancy

By Lois Weisberg

In January of 1990, Friends of the Parks hosted its 15th annual meeting with special keynote speaker, Lois Weisberg, Commissioner, the Department of Cultural Affairs, City of Chicago, who founded Friends of the Parks. Fifteen years ago, Mrs. Weisberg was profoundly moved to finally do something about the dismal condition of Chicago Parks. A woman of enormous energy, resource, vitality, and unyieldly love for Chicago and all Chicagoans, she founded a landmark organization that has devoted itself to a renaissance of Chicago Parks. The following represents Mrs. Weisberg's remarks — a history about that led to the founding of the organization that is graciously reprinted from Friends of the Parks Newsletter *(Summer, 1990). The article, too, stands as a tribute to another great woman of equal courage, Jory Graham, who remains as a source of inspiration to all those who love and enjoy the city and its great backyards — our parks.*

My first most prominent memory about Chicago Parks was wheeling a baby buggy in the park with my two little boys, Jacob and Joseph, in the late 1960's. Later, this became a bicycle with a seat in front and a seat in back, and we would ramble around Lincoln and Grant Parks between Foster and Monroe streets. Sometimes we would go as far as Evanston, and I would speculate about why we couldn't get fresh orange juice or milk or anything healthy for children in the park. Sometimes I would go to parties in the evenings with other parents, and I would say: "Isn't it terrible that there is nothing decent to eat in the park? You can't even get milk or orange juice." Everyone would agree it was terrible, but no one thought of doing anything. (I later learned it would have been much easier to just talk about it.) My mind would also travel beyond food, and I began to speculate about a number of improvements for the parks — signs, flower stalls, information booths, bicycle rentals, coffee houses. (I did not even know then that the routine park services we had on the lakefront were not equally shared by the rest of the city.) But something told me that the kinds of amenities I dreamed about were beyond reach. I wondered what mentality was guiding us.

These were the kinds of things I was thinking about in 1974, when one day in August, I read an article in a magazine called The Chicagoan. The article titled, "A Slow Death for the Parks," was written by a *Chicago Daily News* columnist by the name of Jory Graham. These were her remarks:

"Once Chicago's parks were the most beautiful oases in the city — lush plantings, clear lagoons, green meadows. Today, they're shabby remnants of that glory."

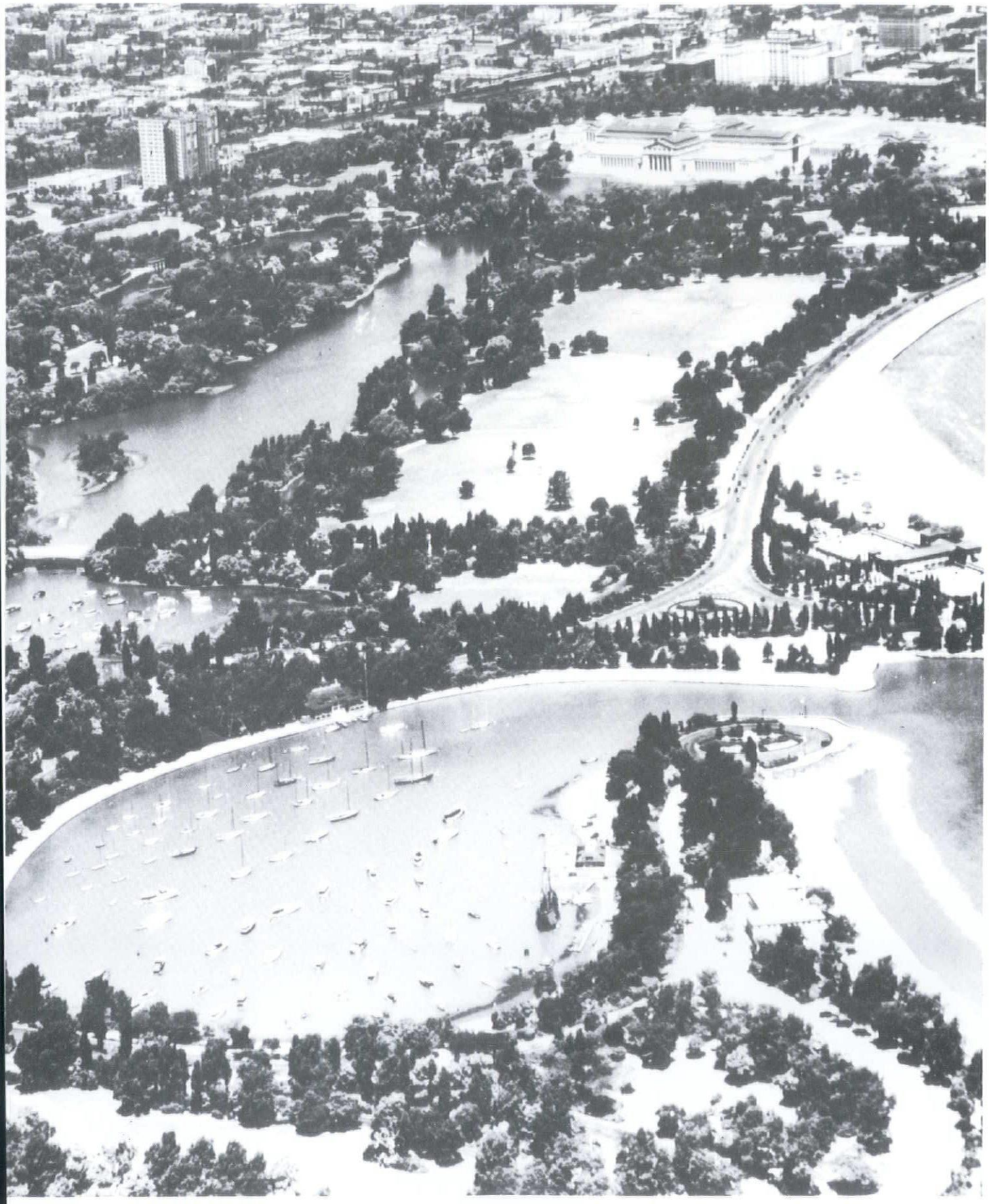
Look at them. Look at the lakefront parks, which are everybody's parks — from the north end of the city to the south. Walk into any one of these. What do you see? Dead and dying trees, shrubbery hacked down to ankle height, broken sidewalks, eroded slopes, weed-choked lagoons, sink holes, barren earth where grass should be, beer cans, pop cans, litter.

Current park administration orders are to cut down all shrubbery to three feet or less; plant only miniature stuff in the future; sever all overhanging tree brances six to twelve feet from the ground.

These orders are part of the Chicago Park District's answer to crime in the parks. The trouble is they're not a solution to anything except the desecration of the parks.

Grant Park is the city's major downtown park and the first one visitors see. It was laid out formally as the central-city park and every lakefront study recommends keeping it as such. Fine. Enhance it. Add more visual delights and more human pleasures. Borrow ideas from London's Royal Parks, perhaps splendid ornamental wrought-iron gates at appropriate entrances, or ideas that make parks in Paris, Rome, Barcelona, and Mexico City enticing — bookstalls, flower stalls, newspaper kiosks, cafes.

Above: Lois Weisberg, Commissioner of Cultural Affairs, City of Chicago.
Right: Aerial view of Jackson Park, Chicago.



There is no shortage of ideas. Walter Netsch, a former partner in the architectural firm of Skidmore, Owings & Merrill, looks at the lakefront parks as ideal for trying our new ideas. None of them costs much more than organizational effort.

"Don't change it, don't do it, don't make waves." This is the Park District's credo. It has been the credo for more years than almost anyone can recall. At best the obstinancy is rooted in the most unfortunate kind of fear. Fear of new ideas. Fear of taking chances. Fear of change. Fear of outside expertise. Fear of insights. Fear of losing a big or little power base. Fear of losing a patronage job. Fear of journalists who ask leading questions. Even the handful of truly dedicated creative men who spoke openly with me asked that their statement not be attributed.

What we really need is a group of concerned citizens, Friends of the Parks, with enough dynamic leadership to become the ultimate pressure group.

Friends of the Parks could bring about the addition of a new position on the park board — a curator of parks — and secure for the curator the authority to make waves.

The right kind of parks curator will be an innovative planner. He or she will know resources and how to tap them; will understand the value of fact-gathering and legitimate field research; will know that there are such things as empirical research on space and how it affects human behavior; and will know how to translate that body of scientific knowledge into ideas that make sense in the parks.

Still, the place to begin is with Friends of the Parks — intelligent people with a passion for parks, a devotion to parks, a willingness to work on behalf of the parks. This has to be the starting point," Jory Graham concluded in her article, "nothing less will do."

You can imagine how excited I was by this article. It confirmed that someone else was thinking about the same things and suggesting a way to do something. A group of like-minded people called Friends of the Parks. I phoned Jory Graham hesitantly because I thought hordes of other people must have responded, and they would all want to start a Friends of the Parks, and I would be left out. "You must have hundreds of letters and phone calls," I said. "No," she said, "you are the only one." "What could be the reason for that?" "No one reads the magazine," she said. Jory said she would like to help. She fervently believed in the content of her article. At that time, I was working at BPI, a public relations law firm as Development Director. It was a full-time job raising money for them. No one wanted to give them moneybecause they were committed to impossible things like saving the environment from nuclear power plants and promoting low-rise public housing. All the same I moved Friends of the Parks into BPI and told them about it in a way that lawyers could understand. I said they'd be able to sue somebody. There was injustice and discrimination in allocating park services. BPI turned these issues over to Calvin Sawyier, one of their volunteer lawyers. Few people know that was the beginning of the lawsuit that resulted in the present Consent Decree.

I do not want to give the impression that in 1974 no one was actively involved in protecting our parks. The Metropolitan Housing & Planning Council and the League of Women Voters and the Open Lands Project were heavily involved in many issues affecting the parks. I contacted each of these organizations, and they liked the idea of forming a Friends of the Parks, and eventually they became the founding organization of Friends of the Parks. We sent out a letter to all of their mailing lists inviting people to come to a meeting to discuss this possibility. Many people came from all over the city and expressed their views. South Shore Country Club was about to become a park, and that was a hot issue in that community. Others talked about the low quality of park services in their neighborhoods and the arbitrary way the Park District offered its yearly budget for public comment (at midnight). I remember one group that came and told how the city had just put a beautiful lake in their park and cut a ribbon at a big ceremony. The peole were upset because they had never been asked if they wanted a lake. They might have wanted something else like better recreational programs or a new fieldhouse. Others talked about concession contracts that had not been reviewed for 25 years and there was concern about a Park Board member who had lived in Kansas since 1973. People expressed skepticism about a Park District that created its own news which the press dutifully reported without any citizen input. The people that attended the meeting wanted to believe that an organization with a single focus only on the parks could handle the issues that clearly affected their lives in a more efficient way than an organization that had many interests. They voted unanimously to bring that organization, Friends of the Parks, into being. Many people volunteered to work and among them was a young woman who was working on a biography of Frederick Law Olmsted. She came up to me after the meeting and volunteered. From that day on Vicky Ranney worked full-time with me and became the first president of Friends of the Parks.

Sometime later I received a phone call from Calvin Sawyier, the volunteer lawyer researching legal responses to the Park District's failure to allocate funding equally throughout the system. But, he was apparently also interested in clean and equal parks. He said, "I think your troubles are over. I have a lead on a benefactor who wants to pay Friends of the Parks to clean Jackson Park." The benefactor thought we could hire people to do that. I explained that the Park District hired those people, but since we were planning to clean Jackson Park, why couldn't we pay the volunteers for their hours and keep the money. He wanted to know how much that would cost and I wanted to know how much money he had. He thought he could get about $15,000. I told him the volunteers were meeting that evening and we would figure it out and let him know. That night we dispensed with our regular board meeting and did some arithmetic. With our board, three lawyers, and an accountant, by 11:00 p.m., we had not figured out how to charge more than $9,000. We called Cal Sawyier and told him it would cost $9,000 to clean Jackson Park. He said to send him a bill. And that was how Friends of the Parks got started financially; how we were able to hire an executive director; and how we were able to order printed materials and buttons for the Jackson Park cleanup. We started out being totally honest, and we stayed that way. To this day, no one knows the identity of our mysterious benefactor.

The Jackson Park cleanup on November 9, 1975 put Friends of the Parks on the map — literally. We cleaned the park with a vengeance, and skin divers volunteered to clean the lagoon. They found a telephone booth filled with coins that had been there since 1968. I found this little cowbell; and speaking of cows, we brought a real cow to Jackson Park who gave milk to children in paper cups. That was to demonstrate our commitment to milk in the park, but I doubt anyone ever got that point.

Between the cow, the telephone booth, and the tons of garbage we took out, we generated tons of publicity.

Right: Chicago Park. Photograph by A. Nancy Hayes.

We also discovered something very interesting. If you announce publicly that you plan to clean a park, the Park District will steal in ahead of you and clean it before you get there. In 1975 an article written by Michael Vermeulen in *The Reader* said:

"Friends of the Parks' activities have extended far beyond the janitorial. First there was the hue and cry following the callous kidnappings of the Carl von Linne bronze monument to the Swedish botanist from its 85-year home at Stockton and Fullerton, to a new one miles away on the University of Chicago Midway Plaisance. With a little effective publicity and a lot more effective lobbying, Friends turned the Linne into an issue and the issue into dicta to the Park District that any proposed moving of a neighborhood monument had better first be checked with the community in current possession."

This is how I found Cindy Mitchell. The Linne statue kidnapping is important to my life because if it had not been spirited away, I may never have met Cindy Mitchell; and I'm not sure that without her years of commitment to use, we could have come to where we are today. Certainly not in the same way.

I remember being called on the phone by an irate citizen who wanted me to know that at that very moment the huge statue which stood at the corner of Fullerton and Stockton Drive was being lifted by a crane out of its place and it was floating in the air above a Park District truck. For a moment I was unable to focus on what this had to do with me. "Well," she said, "you're Friends of the Parks, aren't you?" I said I would look into it; and on my way downtown, I stopped at the corner, and sure enough, a large crowd was gathered protesting the sudden upheaval of the sculpture. No one seemed to know why or what. People said they had been sitting on the base of the statue like they did everyday when they were taken by surprise and the trucks descended upon them. But there was one woman with a baby in a buggy who was crying — the woman, not the baby. This gave me the impression that this even was somehow a tragedy, and I went over to talk to her. Fortunately for all of us, that person was Cindy Mitchell, and she brought her tears, her enthusiasm for not only art in the parks but life in the parks, to Friends of the Parks from that day to this, and together we made such a fuss over the Park District's mishandling of the statue's disappearance from Lincoln Park to the midway of the University of Chicago that would have thought they had taken the Sears Tower away.

I think the frustrations of working with public agencies like the Park District as a private citizen for so many years gave me insights that are invaluable. But working within government balances the picture and helps me to really see both sides. Believe me, good government only works for the benefit of its citizens when both sides are in charge. The bureaucracy is not really so opaque; it is as transparent as you want to make it. The mentality that guides us is our own. I keep going back to Jackson Park and thinking that, as difficult as it was, we had our way, the Park District sent trucks to work with our volunteers. What if they did clean it first in the middle of the night? The Zoo wouldn't give us the cow, but we got one from a farmer. The skin divers, the families that came from all over the city — I don't know what the proper balance is on a given project between the government agency and the not-for-profit "friend." But I do know it all works better when that balance exists. You cannot take things away from people like the Linne without asking them, and you cannot give people things like a lake without consulting them.

And I would have been unable to figure any of this out had it not been for Friends of the Parks — my greatest teacher.

Above: Cal Sag Channel. Right: Jackson Park. Photograph by Mary Decker.

MODERNIST HISTORICISM

Cultural Icons by Aalto, Nelson, Eames, Saarinen, Wright, Bayer: An Exhibition Reexamines Modernism of 1935-1965; A Connoisseurship

The first international survey of mid-20th-Century design — featuring over 250 outstanding examples of both mass-produced and handcrafted furniture, ceramics, glass, textiles, jewelry, metalware and graphics — will be on view at the IBM Gallery of Science and Art through April 27, 1991.

Organized by the Montreal Museum of Decorative Arts, *Design 1935-1965: What Modern Was* travels to seven major museums in the United States and Canada over the course of two years. It comprises works drawn from the museum's Liliane and David M. Stewart Collection, which has grown into one of the foremost collections of its kind in North America since the museum's founding in 1979.

Visitors to the exhibition will recognize many cultural icons, like the pastel dinnerware of Russel Wright or the "potato-chip" shaped chair by Charles and Ray Eames, as well as less familiar objects such as the rotund, bubble chair of Eero Aarnio. Also on view will be furniture by George Nelson, Wendell Castle and Isamu Noguchi; textile works by Alexander Calder, Fernand Leger, Marimekko, Henri Matisse, Joan Miro, and Frank Lloyd Wright; glass and ceramics by Alvar Aalto, Gunnar Cyren, Pablo Picasso, Gio Ponti, Ettore Sottsass, Massimo Vignelli, Paolo Venini and Eva Zeisel; jewelry and metalware by Harry Bertoia, Salvador Dali, Arne Jacobson, Henning Koppel and Tapio Wirkkala; and graphics by Herbert Bayer, Alvin Lustig, Milton Glaser, and others.

Of the exhibition's significance, Dr. Luc D'Iberville-Moreau, director of the museum, says, "Design theory from the middle years of this century often proclaimed that less was more. Now, however, with the advent of post-modernism, we are also able to see that sometimes *more* was more — the richly ornamented surfaces and textures of many mid-century designs indicates a great attraction to irrational styles such as surrealism and to ornament inspired by the art of Picasso and Matisse."

Applying standards of connoisseurship and scholarly research previously accorded only to the study of earlier design eras, curators David A. Hanks & Associates demonstrate that there was no single line of development from 1935 to 1965 but, rather, a series of different and occasionally overlapping design influences and impulses. In a large-scale presentation that makes possible an international overview of diverse media, *Design 1935-1965: What Modern Was* revises the commonly held notion that modern design was entirely reductive and antihistoricizing.

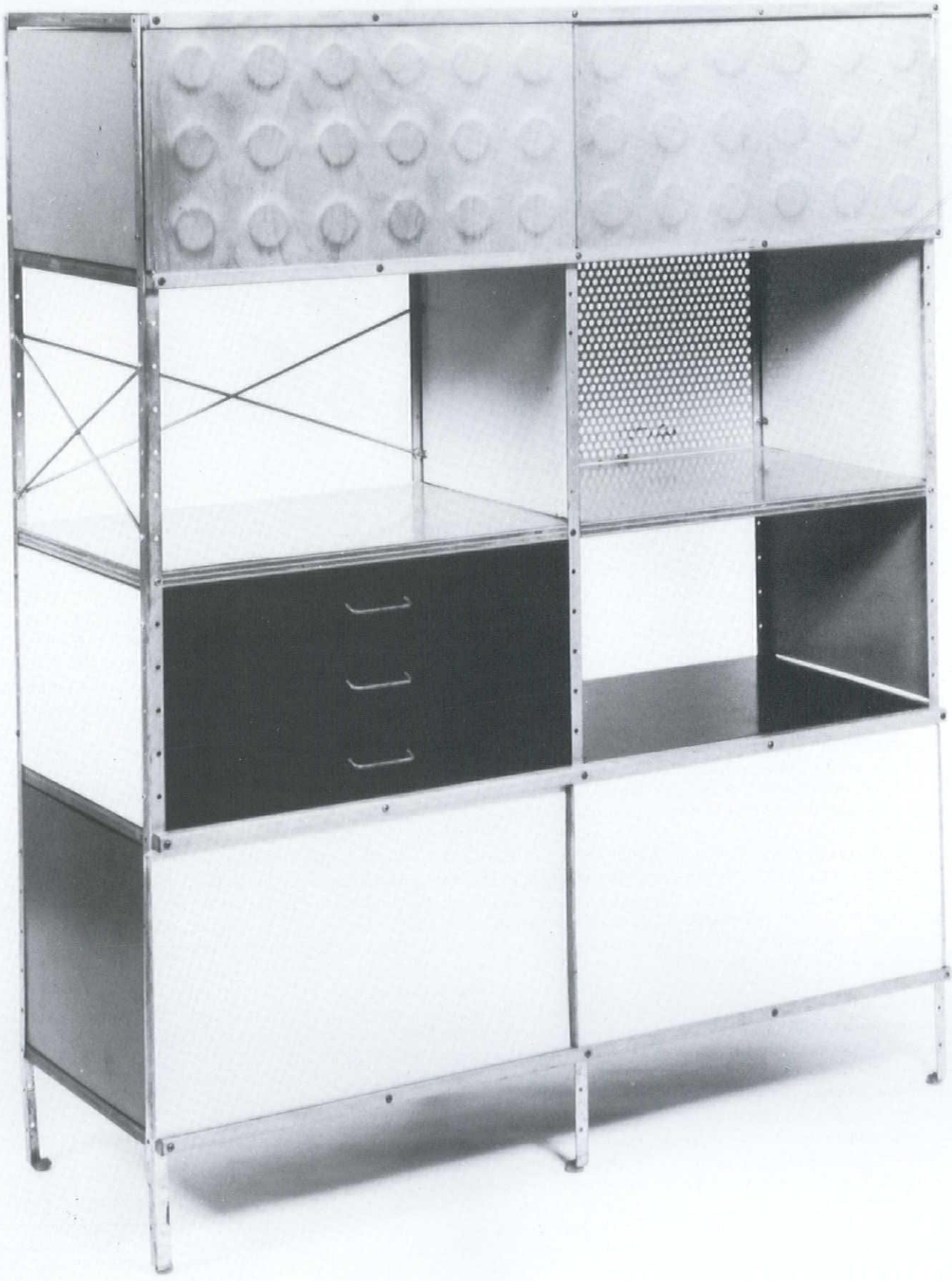
ASPECTS OF THE INTERNATIONAL STYLE

The 1980's witnessed a profound shift in taste among progressive designers toward an "International Style," brought about by a confluence of events: the German Bauhaus of the 1920's; the Parisian industrial arts exposition of 1925; the establishment of the Museum of Modern Art's design program in New York, and the New Bauhaus in Chicago; and the need for more cost-effective production methods brought about by the Great Depression and the rise of socialist governments.

Because the "International Style" was perhaps too austere for wide public acceptance, many "modern" styles evolved, shaped by the painting and sculpture of the day, new materials and techniques and social changes. One influential style was the inherently glamorous and theatrical mode of *streamlining*. A stellar selection of objects — from a precious Puiforcat tureen to a commercially produced Kem Weber clock — employ the curves, ornamental bands, and references to aerodynamic technology of the style.

Like streamlining, *biomorphism* represented another softening of the "International Style," but its analogue was art, not science, and its origins lay in assymetrically rounded and pierced shapes in artworks by Surrealists Jean Arp, Salvador Dali, and Joan Miro. Important examples include Isamu Noguchi's ebonized chess table of 1947 and the Carlo Mollino table of 1950 — a layer of glass "floating"

Above: The Club Chair, Model No. B3. by Marcel Breuer, 1925. Right: Storage Unit, Model ESU 421-C by Charles and Ray Eames, 1949. Photograph by Mark Meachem and Richard P. Goodbody.



atop lacelike swirls of plywood. The exhibition traces the trajectory of biomorphism from its beginning in the 1930's as a progressive expression to the popular profusion of boomerang jewelry and amoeboid tables of the late 1950's.

A NEW HISTORICISM AND ORNAMENT

A recurring subtext of design in mid-century was reference to past historical styles, expanded to encompass Oriental, African and vernacular art. The wide net of *modern historicism* is seen in Hans Wegner's update of a Windsor armchair (1947) and William Spratling's silver Mayan-inspired necklace (1940).

Architect Adolf Loos's turn-of-the-century dictum, "Ornament is a crime," is often cited to describe modernism's opposition to ornamentation. Yet in the years between 1935 and 1965, many designers strove to create authentically *modern ornament and pattern.* Master artists of the day led the way, as evidenced in the exhibition by a range of objects designed by Picasso, Matisse, Dali, Dufy, Calder, and others. Examples of Piero Fornasetti's distinctive transfer prints of the mid-50's and textile designs by Alvin Lustig, Lucienne Day, and others are also represented.

POST WORLD WAR II

While Scandinavia and Italy quickly assumed ascendant positions in the field of design after World War II, it was the United States that emerged as the world's dominant design leader. *Postwar modernism* was characterized by a tapered elegance of proportion. Curves were extended and elements fluently merged into each other. Lightness of structure was sought in the use of steel rods and wire, as exemplified in the attenuated, birdlike Harry Bertoia chair. Complementing this drive for style was a wealth of new technology in wood lamination, plastics and molding, die-stamping and arc welding processes.

Inspired by such painters as Jackson Pollock and Franz Kline and the philosophies of Zen and Existentialism, a younger generation created ambitious *expressionist* works that blurred the boundaries of craft and sculpture. On view in *Design 1935-1965: What Modern Was* are a huge, roughly surfaced lidded jar by Peter Voulkos (1956) and an extravagant, sculptural tapestry woven entirely of sisal by Magdalena Abakanowicz (1965). In addition, innovative designers rejected, like Pop artists, notions of "good design" and celebrated new technology and materials. The final section of the exhibition, termed *beyond Modern,* brings together the 1960's "Arco" lamp of the Castiglioni brothers, a series of modish, brightly striped vases by Ettore Sotsass and other works.

After opening at the IBM Gallery of Science and Art, the exhibit travels to the Los Angeles County Museum of Art, June 30 through August 25, 1991; Toledo Museum of Art, September 29 through November 17, 1991; Nelson-Atkins Museum of Art, Kansas City, December 15, 1991 through January 22, 1992; and the Baltimore Museum of Art, June 7 through August 2, 1992. In 1992-1993, the exhibition will travel to three Canadian sites: The Montreal Museum of Fine Arts; the Royal Ontario Museum, Toronto; and the Canadian Museum of Civilization, Ottawa.

A 416-page book is being published by Harry N. Abrams, Inc. in conjunction with the exhibition. The richly illustrated volume features essays by leading scholars in the field of 20th-Century design including Dr. Martin Eidelberg, Professor of Art History at Rutgers University (editor and contributor); R. Craig Miller of the Denver Art Museum; Christa C. M. Thurman of the Art Institute of Chicago; and Christopher Wilk of the Victoria and Albert Museum, London.

Above: Necklace by William Spratling, circa 1940. Photograph by Richard Goodbody. Right: Vase by Ettore Sottsass. Photograph by Schecter Lee.

JOHN RUSSELL POPE

An Exhibition of the Architect Commemorates the 50-Year Anniversary of the National Gallery of Art; Classicism at New Heights

The design and construction of the West Building in the context of Washington, and the career of its architect, John Russell Pope, in the context of 20th-Century architecture are the subjects of a two-part exhibition which opened March 17, 1991 in celebration of the 50th anniversary of the Nation Gallery of Art. *John Russell Pope and the Building of the National Gallery of Art* contains approximately 75 original drawings and related contemporary materials about the Gallery's original, or West Building. It also contains an extensive audiovisual program exploring the significance of Pope. The show is on view in the West Building through July 7, 1991.

J. R. Pope was at the pinnacle of his career when Andrew Mellon selected him as the architect of the "national gallery" that he offered as a gift to the nation in December, 1936. They had worked together on the Federal Triangle project, which Mellon had overseen as Secretary of the Treasury, a post he held from 1921 to 1932. Pope served on the Board of Architectural Consultants for the Federal Triangle and designed the National Archives Building, the most significant single building in the triangle. Pope also had served on the U.S. Commission of Fine Arts from 1917 to 1922, and among Pope's other credits were The Baltimore Museum of Art, and portions of the Frick Collection, The Tate Gallery, and The British Museum. He was also at work on the Jefferson Memorial. The National Gallery, which was at the time one of the largest marble buildings in the world, would be his last major design.

Although his architecture is of great importance to Washington, interest in Pope's work is just beginning to reemerge after a long period in which it was denounced in comparison to the modernism of the so-called international style. Born in 1874 in New York City he studied architecture at Columbia University and in the 1890's he continued his studies at the American Academy in Rome and the influential Ecole des Beaux-Arts in Paris. Returning to New York, he established his own firm after a three-year apprenticeship. During a noteworthy career, he produced buildings evidencing a broad knowledge of historical styles.

The Gallery's rich archival resources of the West Building's overall plans and detail sketches are believed to be more inclusive than sources related to any other Pope structure. The three-part installation about the West Building explores its creation and its relation to the great buildings and other museums in Washington using drawings and photographs. The entire scheme of the architect's life work is the subject of the installation's accompanying audiovisual program produced for the National Gallery by Rusty Russell Projections with assistance from Steven Bedford, architectural historian and Pope scholar.

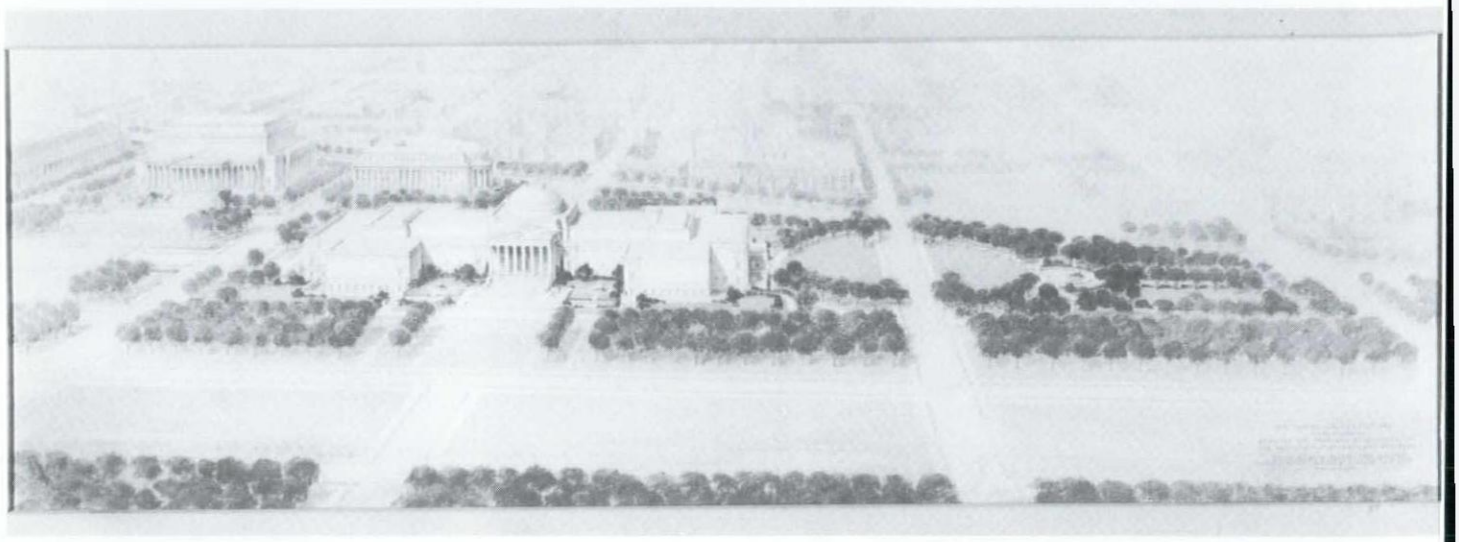
Born in 1874 in New York City, John Russell Pope was the son of artistic parents. His father was a successful portrait painter and his mother a landscape painter and piano teacher. Although he had originally intended to study medicine, Pope enrolled as an architecture student at Columbia College (later Columbia University) in New York, where he also studied design and archaeology. A prize-winning student, he continued his education at the American Academy in Rome and the Ecole des Beaux-arts in Paris, spending five years abroad (1895-1900) studying the architecture and design of the past and executing meticulous measured drawings of ancient, medieval, and Renaissance examples. Three years after his return to New York, he established his own firm.

One of his early successes was the Temple of the Scottish Rite of Freemasons, 1910-1915, in Washington, D.C. Fashioned after one of the seven wonders of the ancient world, the Mausoleum at Halicarnassus, the temple incorporated elements symbolic of the Scottish rite, such as Ionic columns 33 feet high representing the 33rd degree of Masonry.

Following this, he was invited to submit designs for the Lincoln Memorial and his spectacular designs, although not executed, attracted wide notice. Other monumental commissions in Washington soon followed. Given Pope's abilities in

Above: Rotunda Fountain for the National Gallery of Art. Courtesy of the National Gallery of Art, Washington, D.C. Right: John Russell Pope as Photographed by Pirie MacDonald. Courtesy of the Archives of the American Academy and Institute of Arts and Letters, New York.


PIRIE MACDONALD
PHOTOGRAPHER OF MEN
NEW YORK



and enthusiasm for classical architecture, it was fitting that he should create monuments for the capital city, including Constitution Hall, the American Pharmaceutical Institute, the National Archives, and the Jefferson Memorial. He also made a contribution to the appearance of federal Washington as a member of the U.S. Commission of Fine Arts from 1917 tp 1922. He was a member of the Board of Architectural Consultants which advised Andrew Mellon, then Secretary of the Treasury, in planning the Federal Triangle. This was one of the largest government building projects in U.S. history and is now being reevaluated for its dignity and elegance of detailing.

Pope's success in creating designs for both gracious residences and imposing public buildings led to another type of commission: for art museums. British art dealer Sir Joseph Duveen commissioned Pope to design new additions to the Tate Gallery and the British Museum. When Pope completed the Tate project, King George VI acclaimed the new wing "the finest sculpture gallery in the world."

Pope's contribution to museum design expanded to include American commissions as well. He converted the New York mansion of industrialist Henry Clay Frick into a public art gallery, designed the Baltimore Museum of Art, and designed a Gothic-style armor hall for The Metropolitan Museum of Art in New York. Pope's vision of a medieval castle to house the Metropolitan's collections of medieval art (now exhibited at The Cloisters) was never realized.

The culmination of his career as a museum architect however, was his design for the National Gallery of Art, and institution established by Congress in March 1937. The National Gallery's founder, Andrew Mellon, selected Pope for the project.

Pope's design for the National Gallery of Art was in the form of an elongated "H" with a domed rotunda supported by a ring of 36-foot columns, modeled on the Pantheon in Rome. He studied the possibility of a barrel vault instead of a dome at the center, but this option was rejected. The galleries, extending from the rotunda, were designed to complement the collections they were to house, and peaceful garden courts were planned as areas for rest and contemplation. Phantasia Rose Marble from Tennessee was chosen as the material to face the building. The completed building was one of the largest marble structures in the world. Behind the marble surface was a steel structure and sophisticated systems for lighting and temperature/humidity control.

Running his office like an atelier – with himself as the design master – Pope relied on his design assistant Otto Eggers to transform his rough sketches into completed drawings. Inspired by both the recent and the distant past, Pope experimented with a number of styles, including Georgian and Tudor, in his residential commissions. Sophisticated homes for wealthy clients became a Pope specialty, and a number of Newport and Long Island summer houses owe their designs to his genius.

The eclecticism of Pope's styles was attributed by one critic in 1911 to "a lively human sympathy – a conscious attempt to make the houses an appropriate background for the lives of their owners." One such house was the residence of Henry White, an American ambassador to France. Later it was the home of Agnes and Eugene Meyer, publisher of *The Washington Post.* Completed in 1910, the building was set high on Meridian Hill, overlooking Washington, D.C. Reminiscent of the mansions of Georgian England, it was named in 1914 one of the "two finest houses in America." Interestingly, the other house was also designed by Pope.

A tribute to Pope's genius and modern technology, the construction of the National Gallery was completed after the death of its creators. Both Mellon and Pope died in August 1937. Nevertheless, at the time of their deaths, the basic plan for the building was complete. The National Gallery of Art was dedicated on March 17, 1941.

Above: Drawing in Graphite, Ochre and Green Watercolor, Gray Wash, and White Cream Wash of the Proposed Development of the Adjoining Plot between Fourth and Third Streets by Otto R. Eggers, Office of the John Russell Pope, 1938. Courtesy of the National Gallery of Art, Washington, D.C. Right: The National Gallery of Art under Construction (January 1939) and (September 1939). Courtesy of Paul Mellon.


THE NATIONAL GALLERY OF ART
Washington, D.C.
John Russell Pope, Architect
Vermilya-Brown Co., Inc. Builders

LUX, LUMEN, CLARITAS

Light as An Architectural Form: Light Coincides with the History of Space; Modern Man has Lost both the Interior and the Spiritual Light

By Bruno Zevi

At the apex of Italian poetry in the XIX century, Gsicomo Leopart produced his masterpiece, *L'Infinito.* In a few verses he identifies himself first with the near landscape and then with all the space around, a sea of solitude.

Particular perceptivity is required to grasp the beginning of *The Infinite,* when the post says that he always loved the hill nearby and "this hedge" which "shuts off the gaze from so large a part of the extreme confines."

The semiological and poetic torment and torture is concentrated on two words, "extreme confines," and on the concept that he cannot see beyond it or perhaps does not like to look further.

We possess Leopardi's manuscript of *The Infinite,* so we can follow the changes he made. In short, at the end of a long process, "extreme" is no more "extreme," it has become "ultimate" and, what is more relevannt, "confines" has become "horizon." Therefore the gaze is shut off and excluded no more by the "extreme confines" but by the "ultimate horizon."

Now all of you will appreciate the fact that "confines" or "border" is something material and definite, while "horizon" is polivalent and ambiguous. Essential nuances of meaning: "confines," this is the main point, does not imply light, while "horizon" does. You can see that Leopardi's efforts are directed at injecting light into the wording itself.

The leap from a mere accident, that of being unable to see the extreme confines, to the dramatic, tragic existentialist tension that excludes from the ultimate horizon, is operated through light.

After literature, let us consider a film, namely *La Dolce Vita,* Fellini's famous portrait of a decadent, corrupt and scandalous Rome, a city-symbol of an unbridled desire for euphoria and self-annihilation. The most fascinating and erotic episode of this film occurs when the actress Anita Ekberg, one night in the month of January, walks into the Fountain of Treve, a move that is a triumph of permissiveness, sensual explosion and desperate joy. If you have seen the film, surely you will not have forgotten this scene even after thirty-one years. Federico Fellini, the author of *La Dolce Vita* writes of Anita Ekberg as of "a luminous spring" and adds: "I hold that Anita was, I am sure of it, phosphorescent."

Again, as in Leopardi's words *dall'ultimo orizzonte,* in Anita Ekberg light exists as the dominant, guiding force of expression.

If I had time, I would extend these digressions to music, theatre, painting and sculpture, and other fields of creativity.

Now we must come to architecture. The reason why we thought to dedicate a CICA session of this congress to the theme *Light as Architectural Form* is that many of us felt that the problems of light related to building volumes and spaces do not receive enough attention in current architectural criticism. A fundamental instrument of the language of architecture is therefore underestimated. The critics' indifference toward light is obviously reflected in that of the designers. Buildings are thus deprived of one of their most fascinating and significant messages.

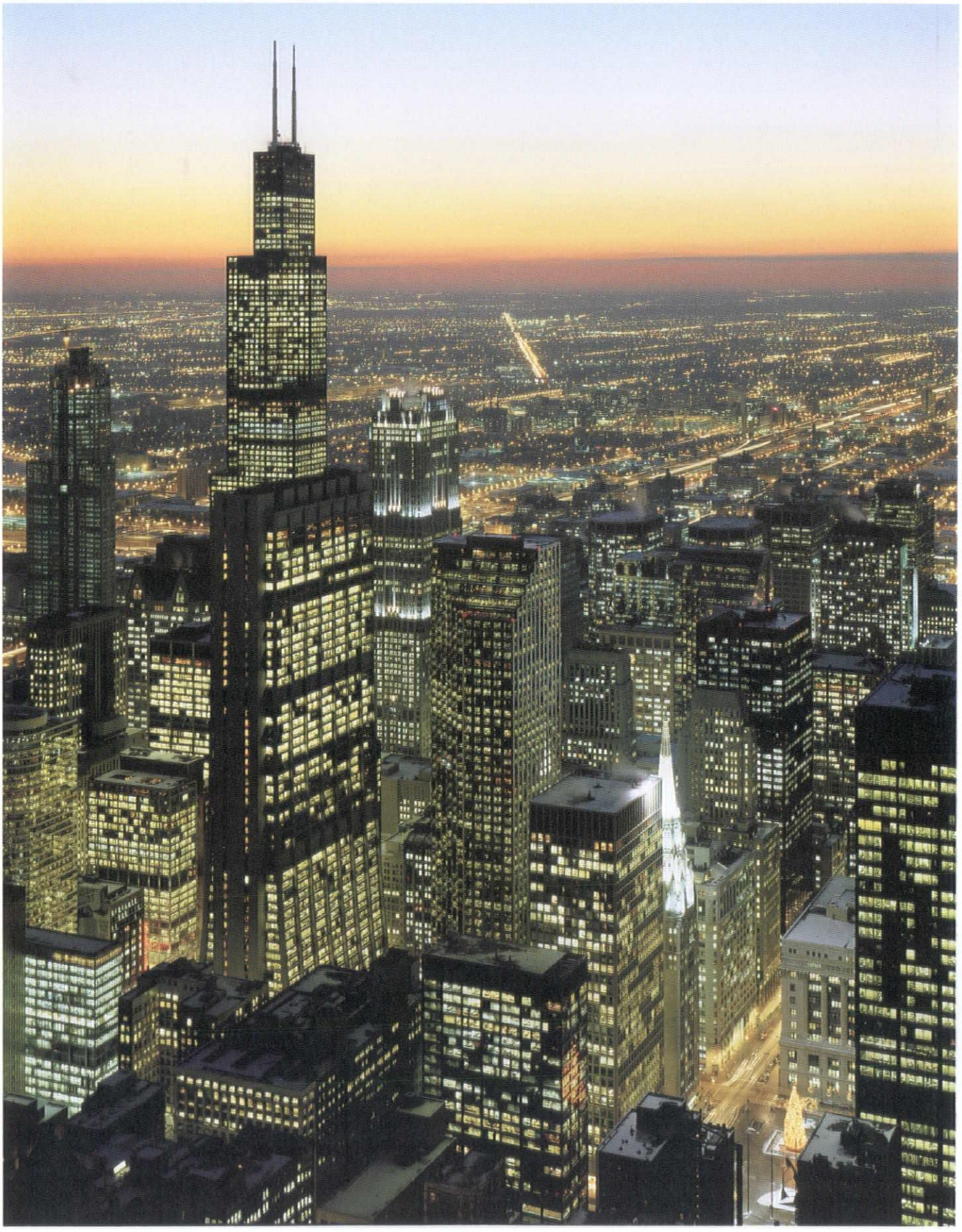
Of course, there are many ways of speaking of light in building and urban environments and landscapes. I will try to omit all those aspects of the problem which, even though interesting in themselves, are outside the core of the theme. I will leave out all the "architecture of light," the light decorations superimposed on buildings, cities and countrysides, scenographies sometimes decent and often offensive because antithetical to architectural values.

Light as architectural form is exactly the opposite of the "architecture of light:" because in the "architecture of light" light may be independent of architecture and produce an architecture of its own, while *light as architectural form* is bound up with architecture's specific characters. Given the fact that architecture is qualified by space within, by space that can be lived in a dynamic way, *light as architectural form* is mainly concerned with inside space and its envelope. Let us examine some examples.

The prehistoric period offers what it may be called the "Degree Zero of Architectural Lighting." Nine years ago, during the Warsaw congress of IUA. a CICA session was devoted to the subject "The Degree Zero in Architectural Writing." Light in prehistory fits logically into this context. There are no rules, no repetition, no symmetry, no assonance, no stability, and no equilibrium or proportion, but rather conflicts and dissonances, of all kinds and intensity.

Deregulation before the canons of architecture came into being: therein lies the glory of prehistory, which seems to incar-

Above: 123 North Wacker Drive by Perkins & Will. Right: Chicago Skyline at Night. Right Photograph by Mark Ballogg, Steinkamp/Ballogg Chicago.



nate many of the freedoms we are seeking in our deconstructivist efforts. Here we have a magic preconstructivist world where light ignores grammar and syntax, achieving enchanting variety.

Prehistoric light in caves, underground corridors, ipogeic temples, and churches is more eloquent than that of any other period. It strikes on walls, ceilings, and floors, which are not flat and separate one from another, but continuous, rough, organic, impure, damaged, contaminated. In this system, darkness often plays its role in ghosely, terrifying ways.

As far as light is concerned, the whole history of architecture can be interpreted as a series of attempts to reconquer the lost values of prehistory.

In the ages of early history and antiquity, the itinerary of light follows that of space. When interior space is not creatively conceived, there is no need for light to qualify and enhance it.

In ancient Greece, for instance, light plays on volumes and their components, columns, mouldings, cornices. Le Corbusier quite rightly spoke of "free and pure volumes under the light," not of the light through and inside the volumes.

Something similar occurs in ancient Rome. Where inside space exists but is static and isolated, and has no contact with the urban space, light remains an entity in itself, such as you find in the oculus of the Pantheon. The challenge of a dealogue between inside and outside space occupied centuries. A solution was found only in late-Roman times, with the so-called Mausoleum of Minerva Medica.

It is in the Middle Ages that light becomes a protagonist of architecture, especially in its magic interiors. Sometimes the tectonic consistency is destroyed because the whole envelope is covered with mosaics. There is no more depth, and walls simply become flowing surfaces.

In this weightless world, light can determine the most astonishing effects. It is enough to think of Haghia Sophia or of San Vitale in Ravenna. Here a series of perimetral apses dilates the void, drawing portions of the cavity from inside out. The the light counterattacks this movement and presses from outside in. In fact, the light wins, hits the mosaic surfaces, is incorporated and reflected by them in such a way that it seems as though the light would emanate from inside out.

The walls are radiant, more so than their openings.

One of the first monuments of Romanesque architecture in Europe is Sant'Ambrogio in Milan. Its light is heretical and transgressive. Essentially, it penetrates only through the openings of the facade, and floods across the central nave, but for a very particular and sophisticated purpose: to throw into evidence the small, fragile, linear mouldings of the fronts of the minor naves. There are no light sources on the ceiling and its cross-vaults, none from the sides. And herein lies the paradox: the church structure is imposing, overwhelming. The architectural expression, however, does not stem from this feature, but from the light.

It is either very simple or extremely complicated to define Gothic light as architectural form. First of all because, contrary to what we have seen up to now, and we shall see from the Renaissance to modern times, Gothic light does not come through holes in the walls to color space, but it is intrinsic with the building envelope, its walls being made of light and structural members.

In a certain sense, one could state that in the Gothic period light as such in undervalued, subject as it is to the ideal of transparency.

In fact, from prehistory to Sant'Ambrogio of Milan, light was the element outside the conventional rules of the architectural language, and thus was often considered mystical and irrational. In Gothic times, instead, it develops into a factor of a rational approach, it is captured in repetitive moduli and belongs to a rigid, sometimes mechanical system "structure-light." So much so that it needs to become less light, more material and tactile, with stained glass.

From this point-of-view, the continuity between the Gothic and the Renaissance is confirmed. On purely rational grounds the role of light is limited, and there are only a few great architects — Brunelleschi, Michelangelo, and Palladio among them — who really exploit it.

The Manneristic and the Baroque languages celebrate light in all its many aspects and facets. The light of the Counter-Reformation, that of Bernini and his followers, is functional to the Catholic apparatus of propaganda: therefore, it falls on golden statues or precious marbles, in a theatrically emotional atmosphere.

Against this current of fireworks, however, runs a minority report, that of Francesco Borromini and Guarino Guarini. Here something unheard of happens. Light is directed not on to walls or objects or into a geometrically framed void, but toward space, informal, and fluent cavities. Light, hitting it directly, makes space source and protagonist of the whole image.

Prehistory, Byzantine and Baroque: these are the three ages when light is used in the most creative manner.

Then comes Neo-classic hibernation, and finally Modern Architecture.

In the modern age, the clash between rationalists and expressionists cannot be simplified with easy formulas: as you know, Mies van der Rohe went through an expressionistic experience, while Erich Mendelsohn designed buildings in a rationalist spirit. In general, it can be stated that Expressionism, from Hugo Haring and Mendelsohn to Frederick Kiesler, uses *light as architectural form,* while Rationalism applies it mainly in a Gothic sense.

Le Corbusier testifies better than anybody else. Throughout the 1930's, he was looking, as we saw speaking of ancient Greece, for "pure volumes under the light," not for light striking on, breaking and in any case penetrating these volumes in order to exalt space. The turning point is the Chapelle de Ronchamp when, confronted by the war catastrophy, Corbu feels that alternative, non-rational values are needed, in order to survive, to persuade and to escape. In the Chapelle sound becomes architectural form; and coupled with sound, light flows down in the most Baroque way, gracious and terrific, moulding the various parts and disconnecting them.

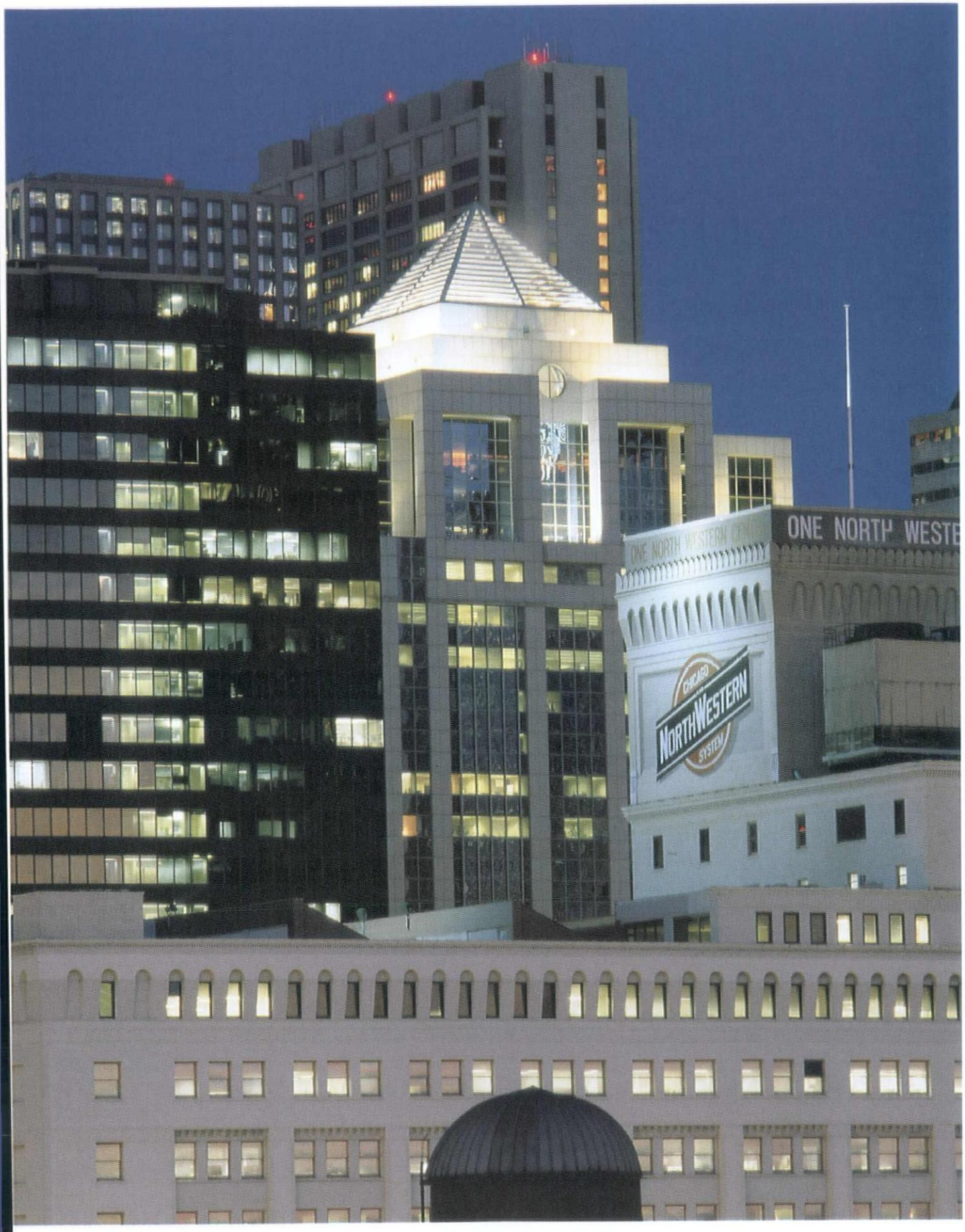
Then comes another step forward. Alvar Aalto conceives the whole organism of the Imatra church according to the light source of the altar. This expedient, however, is not enough and could bring about a retorical result. Hence the windows are designed to let in calculated quantities of light.

They are extraordinary, manipulated windows that cannot be compared with the usual "holes in the walls."

Eero Saarinen is very busy with light in the non-denominational Chapel at M.I.T., Boston. For the inside space he wanted a moving, trembling light, not something static and uniform. He tried various solutions; and in the end, he decided to have the outside light hit the water circle surrounding the chapel and be reflected inside.

Many other examples of creative use of light could be given, and I am sure that each one of you may have some work, old or new, to put to our attention.

Right: 123 North Wacker Drive by Perkins & Will. Photograph by James Steinkamp, Steinkamp/Ballogg Chicago.


ONE NORTH WESTE
CHICAGO
NORTHWESTERN
SYSTEM

For my part, I will limit myself to two more examples: the first, the most grandiose and inspiring; the second, the most recent and provocative.

Frank Lloyd Wright's entire architecture can be read in terms of light because, from the beginning of the century, he identified architectural value with "space within," a space that speaks and sings through light.

We could easily analyse three or ten Prairie Houses, and see how ceilings, walls, floors, decorated glass of the windows, in fact every detail and moulding is conceived to receive, grasp, transform and transmit light. We could recall the light in the central hall of the Larkin Building at Buffalo, that of the Unity Temple at Oak Park, Illinois or, much later, the Guggenheim spiral with its masterly projected mixture of natural and artificial light.

Significantly Wright named his last work, the Temple at Elkins Park, Philadelphia, the "Mountain of Light."

One could spend hours illustrating how Wright manipulates light and specifically how all ingredients of his architecture are effected by it.

Here I will indicate only two aspects of Wright's use of light that seem to me most relevant.

The first is the one elaborated during the California cycle, particularly in the villa "La Miniatura," but which can be found in other buildings, including the Florida College. The question was (and always is) the relationship between walls and windows, the way the window holes ruin the integrity of the walls, and the walls limit, pinch in and mortify the windows. Wright resents this antinomy, he wants light to belong to the wall, thus infiltrating in all its dimensions. His solution – a wall of light, but not transparent – has been used by many archiects, great and mediocre, but only in the Taliesin genius does it respond to a space conception.

Perhaps unique is the way light is used in the Johnson Wax Building at Racine. Not so much in the tower, but in the building itself, at its cornice, where one would never expect it. Wright states very clearly that, after having knocked out the vertical corner, putting light just where the walls came together and closed up the space, he wanted to knock out the "horizontal corner," the hinge between the walls and the roof. Thus, the box was totally deconstructed and broken through the only real and legitimate creative instrument: light.

Yes, Wright is the genius of modern architecture also as far as light-space is concerned. He is an immense mine of ideas and strategies still largely to be explored.

Poor, adventurous, unpredictable, shabby, fragmented is the architecture of Frank Owen Gehry, the last heretic of my series. His poetics are different from that of any other contemporary architect above all because the context is different. Gehry does not work on landscape and even less on cityscape. His interest is in what he calls "cheapscape," in controversial, impermanent collages of cavities and materials. His buildings do not try to compensate for what is cheap, shoddy and vulgar around them. In fact, they are intended to belong to the cheapscape without any foolish ambition to beautify it.

In this poetic, light is complicated, ambivalent, indeterminate, once more fragmented. It is unfinished, un-selfsufficient. The process of deconstruction moulds space, volumes and light. Perhaps this could be defined pre-organic architecture because the aspiration to integrity is there, but is consciously rejected. The same with light: frustrated and ironical, trivial and sophisticated, poor in techniques and rich in visual effects, always full of inventions.

This is indeed the last report on *light as architectural form.*

Let me draw to a quick conclusion. It was a mistake of Hans Sedlmayr to suppose that an "art of light" could be independent from the "art of space." In his well-known essay of 1960 he speaks of "a god of light, a myth of light, a metaphysics of light, and an aesthetics of light." He believes with Goethe that colors are "undertakings and sufferings of light."

Lux, lumen, and claritas: a disconcerting orgy of light mysticism of enoplatonic matrix. Obviously, gloomy pessimism is inherent to such an abstract vision. So we learn that "modern man has lost both the interior and the spiritial light."

These ideas of Sedlmayr had very little weight in art history, and even less in architectural criticism.

The history of light in architecture coincides with the history of space. Freedom from the box means freedom from repression. Throughout the centuries, space and light embody and represent the defeats and the victories of this fight for freedom.

In current language, obscurantism stands for political and cultural tyranny, for censorship, and totalitarianism. While light, clarity, transparency, *perestroika* stand for an emancipated, civilized, democratic society.

Perhaps this is the reason why we chose to discuss the theme of light. Using light-space in a more courageous and creative ways, struggling against the eclipse or the "death of light" architecture may contribute to the recognition of the right to diversity among individuals and peoples.

Bruno Zevi is the distinguished Italian architect and architectural critic. His essay on "Light as Architectural Form" was delivered before the Committee of International Architectural Critics, Montreal, May 27, 1990.

Above: 225 West Wacker Drive by Kohn Pedersen Fox Associates, P.C. Right: 311 South Wacker Drive by Kohn Pedersen Fox Associates, P.C. Photographs by Mark Ballogg, Steinkamp/Ballogg Chicago.

MILAN TRIENNALE

A Retrospective Exhibition of Italian Design 1961-1991 at the Triennale di Milano Installed for the 30th Milan Furniture Fair

The landmark exhibition, *Italian Furniture 1961-1991,* curated by the architecture and design critic, Claudia Dona, and installed by the architect, Pierluigi Cerri at the historic Triennale di Milano (6, Viale Alemagna) April 12 through May 12, 1991, is one of the most impressive, powerful, and solid retrospectives on a entire generation of Italian design ever mounted, which, when viewed, brings into focus the importance of Italian design today and how Italy won international dominance from the United States as the leading center of design after World War II.

The exhibition also commemorates the 30-year anniversary of the *Salone del Mobile Italiano,* which, with the cooperation of COSMIT, the Organizing Committee of the Milan Fair, has blazened the trail of Italian Design and its prestigious place in the contemporary world of ideas.

COSMIT, too, should be applauded for this endeavor, headed by the astute leadership of Franco Arquati (president); Giulio Castelli (vice president); and Manlio Armellini (general secretary). In fact, the perfect marriage of the Italian design community with manufacturing (via COSMIT) has resulted in the world-famous success of Italian design — something completely missing in the United States where American manufacturing is at odds with its design community. Whereas COSMIT is pro-design, the American industry seems to be against design resulting in a very negative "versus" mentality and relationship.

The exhibition, displaying about 250 pieces of furniture and historic documentation, covers three decades — from 1961 to 1991 — illustrating 30 years of encounters between Italian furniture and the culture of design: it's a story of advanced ideas, formal languages, and experimentation, all of which have contributed to make Italian furniture famous throughout the world.

Devised as a journey through time, the exhibition begins with a selection of 30 objects dating from 1930 to 1960. Ranging from Rationalism to Neo-Liberty, through the outburst of the 1950's, these objects represent the first clues which lead to the subsequent variety of languages in Italian furniture design.

The 1960's coincide with the age of identity and optimism, of experimentation with new technologies and with the discovery of new materials such as plastic, polyurethane, resilient foam, which led to remarkable innovations both in design and production. At mid-decade we begin to find the first traces of what will afterward become a characteristic feature of Italian design: the critical avantgarde trait that inspires objects that are alternately poetic, provocative, personal, and conceptual in a continuous and valuable exchange between different trends.

With the change of the decade, at the beginning of the 1970', the most heretical avant-garde culture presents itself as "radical design." Tension in design, in line with the evolution and contradiction in society, creates a truly critical and divisional manifesto, while production sways between gambling on new currents of design and returning to reassuring, "safe" proposals, alternating between the "alter-

Above: Design of the 1970's. Right: Classicism in the 1980's.

native" scene and the traditional middle-class lifestyle.

Between the end of the 1970's and the beginning of the 1980's, the culture of furniture, too, is subjected to extensive and complex change: the transition from an industrial society to a post-industrial one.

Image supersedes the object, there is an explosive multiplicity of languages and the home becomes a stage, with furniture in the leading role of a play whose theatre is the whole world, now turned into a great language laboratory.

The 1980's have left behind for good the rigour of the previous decade to rediscover unusual colours, materials and shapes; they mix and match freely the languages of the various avant-garde movements of the 20th-Century with the results of the technological revolution, sometimes enthusiastically, sometimes with apprehension; they discover freedom from mass-production, a taste for a personalized object, which can be minimalist, neo-baroque, traditional, or futuristic.

To illustrate how much and how unexpectedly society and communication have changed during the last decade, the structure of the exhibition undergoes a change upon entering the 1980's. After following a linear route through the 60's and 70's, going through a series of self-explanatory pieces almost chronologically, we arrive to a single, grand scene, in which the "language theatres" of the 80's are on display. In this dramatic way the 1980's show their most characteristic feature, the emphasis on communication. To stress the importance of the image, vidoetapes are used to show the variety of the 80's production.

The exhibition is supported by a photo display, also arranged by decades: in the 60's, the photos focus on individual personalities, in the 70's, they show performances and events, in the 80's, they simply cease, in order to give way to the full impact of the stage and underline by their very absence the image value of the objects on display.

In the course of the exhibition, we find three key symbolic moments, one for each decade; for the 60's, the reconstruction of Vittorio Gregotti's project for the exhibition, *La Casa Abitata* (the inhabited home) in Florence; for the 70's, the film of the rooms displayed at exhibition, *Italy: the New Domestic Landscape* at the MoMA of New York; for the 80's, a portion of the *Endless Furniture* by Alessandro Mendini and Alchimia, along with the Carlton bookcase by Ettore Sottsass for Memphis. The episodes allude respectively to the criticism toward mannerism in design; to the passage from object to environment and at the same time a celebration of Italian design; and finally to the multi-faceted universe of total communication.

The exhibition ends with a film that mixes facts, people, and events: a merry-go-round of images belonging to everyone's memory, where moments of design history and of social history are blended with irony, summing up these thirty years in one last passage.

Many rare or otherwise unobtainable objects have been restored especially for this exhibition, which also features plenty of previously unpublished material and long-forgotten pictures. All these suggestions, rediscoveries, and stimuli add to the comprehension of the whole picture, allowing visitors to retrace and re-read again "from life" the history of Italian furniture.

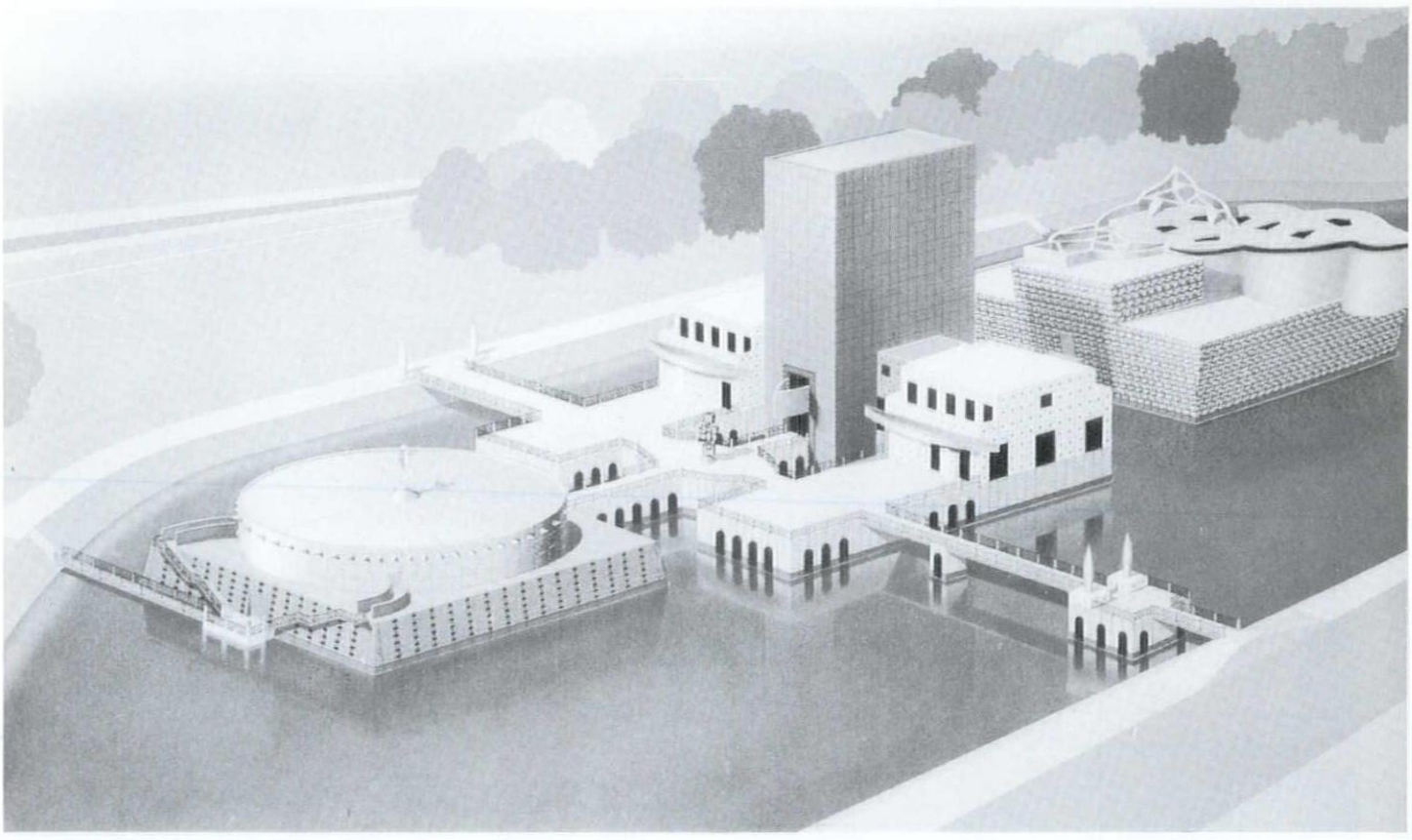
Right: Milan Triennale's "Italian Design 1961-1991. Entrance to the Exhibition. Above: Design of the 1960's.


SALONE INTERNAZIONALE DEL MOBILE
MOBILI ITALIANI 1961-1991
Le Varie Età dei linguaggi

GRONINGER MUSEUM

A Collaborative of Architects and Artists Builds One of the Most Significant Museums of the 1990's; Holland's New Museum of Art

By Alessandro Mendini



The Groningen Museum is embodied in a concept of "artistic architecture." Within that concept the actual architecture is intimately interconnected with design and other ingredients of the project such as painting, decoration, installations, new sculpture, and diverse media of visual expression. It does not adhere to the traditional idea of a synthesis of the arts. Rather, it is a mixture and exchange of methods among these disciplines; the intention being to achieve an "object-phenomenon" with a high narrative complexity. There is no interruption between the building and the works exhibited in it. Thus the building will itself be a system of museum works, while the exhibits integrate with and interpenetrate the architecture that receives and expresses them.

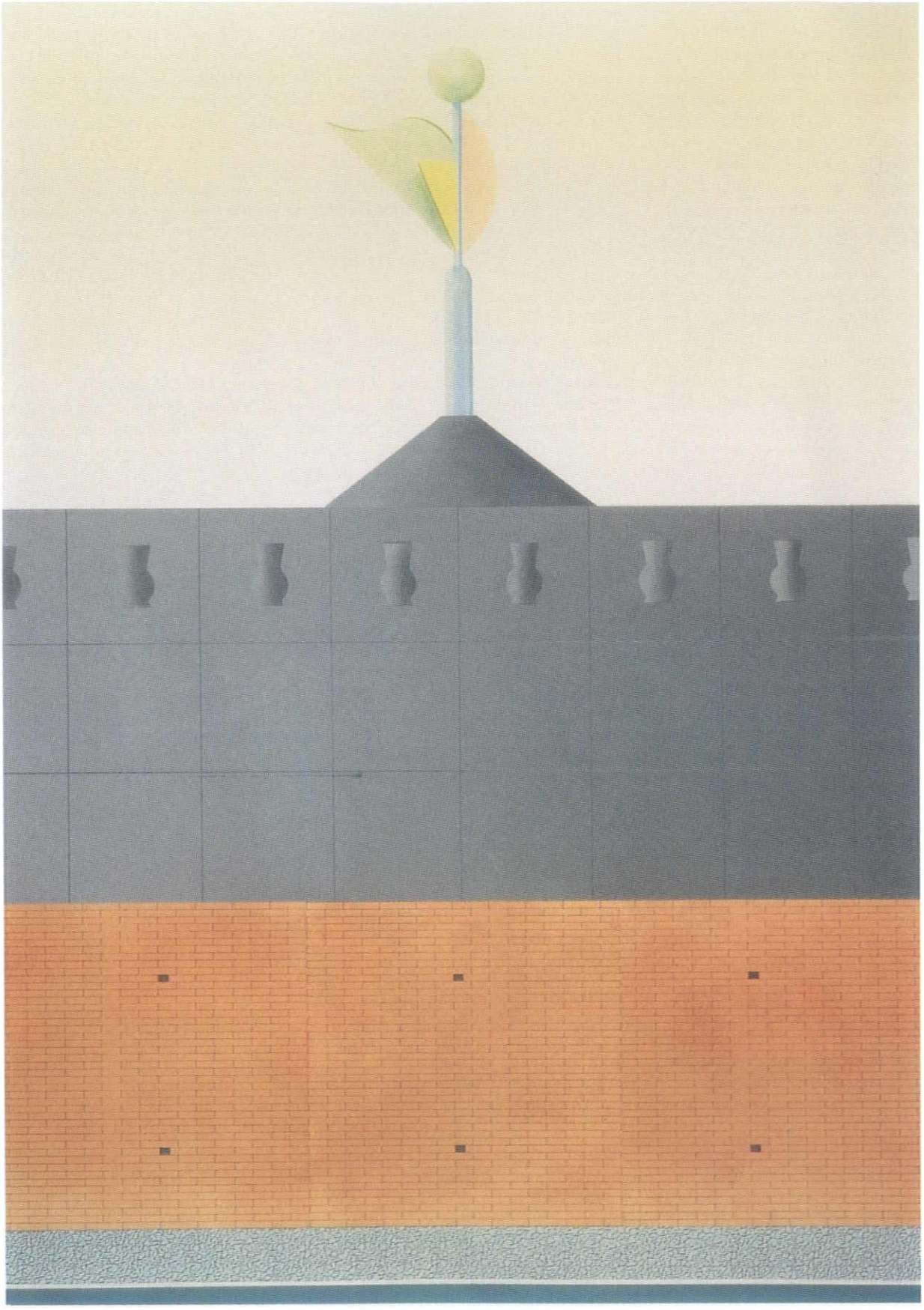
The appointed places for the exhibition of art today are manifold in their nature and structure: streets, gardens, fairs, galleries, private homes, churches, showrooms, department stores, amusement parks, temporary shows, periodical megashows, and major exhibitions. Among these, the museum seems to establish itself as the ideal home of art, as the clearest and most emblematic place, the symbol and synthesis of hope for art in the world.

And we refer to art as meditative entertainment; to art as a record and accumulation of experience; and not certainly to art as a necrophil depository of cultural power. The formula for a museum is the fruit of two necessary projects of equal importance: the architectural project and the organizational one. In the case of Groningen, the organization is gifted and subjective; the museum being envisaged as invention and not as a neutral place. On the contrary, it is seen as the ideal place for a continual staging of artworks, with a particular sensitivity toward very young art of every type, to be sought in every corner of the anthropologically interesting world beyond the centres of gravity of official knowledge.

The intended effect is intimate and introverted, but also a happy and cheerful, domestic, and gentle one.

The architectural project treats the Groningen Museum as a possible urban utopia, as an ideal place abounding in surprises, an organic mental labyrinth that only indirectly demonstrates its courtly and didactic purposes. As an instrument appointed to "create while making art," the museum cannot deny itself a mini-monumentality of its own; and as an instrument appointed to preserve it, the museum must respond to the needs of a mini-academy; it must be perfectly functional and scientific. To accomplish these various objectives, the Groningen

Above: General View of the Museum; Right: Details of the Pavilions by Michele De Lucchi and Philippe Starck.



Museum – the most explicit feature of which is its resting on water like a ship – has a symmetrical, ancient, sharply iconic, and ritual plan; the fruit of its structuring by typological sectors. In its elevation it is transformed into a macro-object of design, a multi-textural sculptural and pictorial architecture whose aptitude for telling a story, for linguistic differences and self-representation is heightened by the work of guest architects and artists: Michele De Lucchi, Philippe Starck, Frank Stella; as well as by Coop-Himmelblau and Peter Eisenman, whose works turn the museum proper into a "museum of life-size architecture." The scenic rendering of this (OBJECT-museum) as an event plays therefore on two theories of interpenetration: between the principal visual disciplines treated as equal (as already mentioned) and between architectural genres treated as ambiguous (museum, house, theatre, church). On these bases the architecture is intended as art, and art as a spectacle of pure, political and metaphysical vision, as contemplative activity without any ideological message. The museum as "total art" realizes the utopia of man's highest spiritualization and cosmic imagery.

This outlook on the condition of architecture, on a grand temporal and humanistic scale, is seen as the problematical junction between academy and avant-garde, and it seeks its best solution through the most archetypal notions that man can refer to. Visitors to the Groningen Museum island, after crossing the bridge, will find themselves unveiling an acropolis/secret forest, and will be induced to assume a utopian behaviour in it, the fruit of a hybrid chain of meanings amplified by the descriptive sequence of signs – an example of the eternal search for rebirth, for new attitudes and territories still unknown to man.

As regards the urban context, the new building is intended as a signal in a very important spot in the city. Situated on the axis between the station and the centre crossed by the canal, it is an emotively fundamental spot for the inhabitants, but is so lacking in urban identity that the presence of a new, calm but clearly visible, secure, and characteristic feature is actually necessary to it. The pieces comprising the construction are: a bridge with two squares linking it to either side of the canal, with the feeling of a rampart somewhat redolent of the Enlightenment; the gilded tower, the pre-eminent volume of the whole museum, which exalts instead of hiding the storehouses containing the works of art, intended as "treasure," the sector that houses superimposed temporary exhibitions, modern art, and a gallery of classical art in an elastic, uninterrupted sequence of strong and polychrome external expressiveness; the sector devoted to ancient ceramics and to regional archaeology/history, which reflects its contents from the outside; the multipurpose sector in a central slab with entrance hall, bar, theatre, library, cultural services for the public and to scholars, and the administrative and operative services.

On the outside, the architectural complex can be appreciated on two levels. From a distance the view is more synthetic and compact, while from close-up, the surfaces reveal occasionally out-of-scale textures, brightnesses, and particular arabesques shapes, that enrich the details, while also lending a touch of evanescence to the ensemble, associated with the idea of a jewel, of a mirage and of floating. Often the materials and the elements used are those "of design" and "of sculpture" and bear no reference to the iconography of architecture. The materials and colours (pale blue, gold, silver, black, ochre, yellow, and pink) are delicate but very diverse, used together in an unusual way reminiscent of cubism: golden laminate and polychrome silkscreen, cement with pasta-coloured modelled caissons, brick with a medieval feel, vacuum-shaped aluminum panels, mosaic, bronze-type shutters, squares and landing-stages in ceramic and wood, iron balusters and concrete columns, cloths, alcoves, sculptural and pictorial elements, electronic panel writings to "reverse" toward the city the museum's inner contents. The nocturnal illumination of the building heightens its effect of bodilessness, artisticness, and suspension.

From the museographic point-of-view, the standard room in the museum's contemporary art and temporary exhibition sectors is rigorously windowless and entirely equipped with stage lighting, so that scenes can be changed as and when required. The problems of the wall/painting, floor/sculpture, small room/installation relation have been reconsidered and re-framed from scratch: the standard room being conceived as a conceptual stereometry, an abstract space, a sensorial environment of happiness and mystery, endowed with invisible technical systems.

The floors are in coloured linoleum, and the walls are variable in colour, with works hung in rotation. This makes for a more theatrical display of exhibits, with infinite possibilities of presentation, and with a study of the dimensions of individuality and of the relations between rooms, intended to avoid physical and mental tiredness and obsessive repetition.

The three sectors entrusted to the guest architects in their turn respond to these same criteria, but on the basis of their own interpretations, and of the necessity to show the permanent collections. Hence Frank Stella's classical art gallery sees for the first time the exhibition of classical painting by a great modern painter; the east/west ancient ceramics sector by Philippe Starck brings into a rarefied and emblematic climate the physiological issues and the magic of the minor arts; the regional archeology/history sector by Michele De Lucci expresses in a sequence of "three-dimensional squares" the spiral of history, running backward as far as prehistory.

The Groningen Museum is not a specialized museum, but rather, its sectors are each characterized to the extent of requiring precise and diverse specializations in themselves. In a sense, it is a museum made of various smaller museums. In reality, therefore, it is the possible example, the simplification, of a "universal museum," of the general formula for an imaginary place in which to show and to re-invent all knowledge. As such, the ambition of the project is to achieve a universal sociality. It proposes this ambition through three ideals: that of the cosmos intended as an aesthetic totality, that of artistic creativity as the prerogative of all men, and that of asserting itself as an anti-monument as a message against cultural terrorism.

Right: "Groningen Chair," produced by Vitra; prototype by Alessandro Mendini.

GRONINGEN MUSEUM

Groningen, Holland
Studio Architetti Mendini (Alessandro Mendini, Francesco Mendini Alchimia with Gerda Vossaert and Alexandre Mocika), Architects
Groningen Museum, Clients
Philippe Starck, Associate Designer
Michele de Lucchi with Ferruccio Laviani and Geert Koster, Associate Architects
Frank Stella, Associate Artist
Team 4, Executive Development and Management
Twijnstra Gudde NV, Construction Management
Ingenieursbureau Wassenaar BV, Structural Engineers
Dienst Ruimtelijke Ordening, Structural Engineers (Drawbridge)
Van Heugten BV, Technical Consultants

LOS ANGELES, CALIFORNIA

The Museum of Contemporary Art *250 South Grand Avenue at California Plaza; 213/621-2766* "Edward Ruscha," through March 24. "Perceptual Investigations: Light and Space Works in the Permanent Collection," through August 1991. "Barbara Kruger," through June 1992. "Arata Isozaki: Architecture 1960-1990," through June 30.

Los Angeles County Museum of Art *5905 Wilshire Boulevard; 213/857-6211* "Douglas Cooper and the Masters of Cubism," through April 21. "Six Centuries of Master Drawings: Selections from the Collection," through April 28. "Prints from the Collection," through April 21. "The Art of Maurice Predergast," through April 21. "Degenerate Art: The Fate of the Avant-Garde in Nazi Germany," through May 12.

SAN FRANCISCO, CALIFORNIA

San Francisco Museum of Modern Art *401 Van Ness Avenue; 415/863-8800* "Linda Connor," through March 31. "Josef Koudelka," through March 24. "New York: Sherrie Levine," through March 31. "The Projected Image," through May 12. "Toward a New Museum: Recent Acquisitions in Painting and Sculpture, 1985-1991," through May 12.

MALIBU, CALIFORNIA

The J. Paul Getty Museum *17985 Pacific Coast Highway; 213/459-7611* "A Thousand Years of the Bible: Medieval and Renaissance Manuscripts," through March 31. "17th and 18th-Century French Drawings," through April 14. "Neither Speech nor Language: Photography and the Written Word," through May 12.

CHICAGO, ILLINOIS

The Art Institute of Chicago *Michigan at Adams Street; 312/443-3600* "Coverlets and Quilts," through March 31. "Henry Ossawa Tanner," through April 14. "High and Low: Modern Art and Popular Sculpture," through May 12.

The Chicago Athenaeum: The Center for Architecture, Art, and Urban Studies *John Hancock Center, 224 S. Michigan Avenue; 312/829-9650* "New Chicago Architecture: New Projects," through June 30. *Gallery II, Sante Fe Building, 224 South Michigan Avenue;* "Green Architecture II: A Gateway to Chicago," April 1 through April 27. "Biedermeier in Austria: 1815-1848," April 29 through June 15.

The Chicago Public Library Cultural Center *78 East Washington Street; 312/346-3278* "Contemporary African Artists: Changing Tradition," through March 23. "African American Abstraction in Printmaking," through March 23.

BOSTON, MASSACHUSETTS

Museum of Fine Arts *465 Huntington Avenue; 617/267-9300* "The Night before the Day," February 6 through April 28. "Collecting American Decorative Arts and Sculpture, 1971-1991," through April 14. "Robert Wilson's Vision," through April 21. "Witness to America's Past," April 12 through August 4.

CAMBRIDGE, MASSACHUSETTS

Harvard University Art Museums *32 Quincy Street; 617/495-7768* "Guercino, Master Draftsman: Works from North American Collections," through March 31. "Imagery of the Modern Metropolis," through March 10. "Adolph von Menzel," April 27 through June 23. "Saints, Shrines, and Pilgrimages," April 6 through June 9. "Greek Terracottas," May 25 through July 28.

BLOOMFIELD HILLS, MICHIGAN

Cranbrook Academy of Art Museum *500 Lone Pine Road; 313/645-3323* Toshiko Takaezu: Four Decades," through April 7.

DETROIT, MICHIGAN

The Detroit Institute of Arts *5200 Woodward Avenue; 313/833-7900* "Fair Scenes and Glorious Wonders: Thomas Cole's Travels in Italy, Switzerland, France and England," through April 21. "Richard Pousette-Dart: Inner Realms and Outer Space," through April 7. "Florence Henri: Artist-Photographer of the Avant Garde," through May 5.

MINNEAPOLIS, MINNESOTA

Minnesota Museum of Art *Saint Peter at Kellogg; 612/292-4355* "The Figure in American Art," through May 1991. "Theodore Wores: An American Adventurer," through April 7.

KANSAS CITY, MISSOURI

The Nelson-Atkins Museum of Art *4525 Oak Street; 816/561-7154* "Kathy Muehlemann," through April 28. "Walker Evans: American Photographs," through April 28. "South Asian Textiles from the Permanent Collection," through May 26. "Treasures of the Jewish Museum," April 21 through June 9. "Nate Fors," May 15 through July 14. "Master Prints by Edvard Munch," May 26 through July 7.

NEW YORK, NEW YORK

American Craft Museum *40 West 53rd Street; 212/956-3535* "Furniture by Wendell Castle," through April 28.

The Museum of the City of New York *Fifth Avenue at 103rd Street; 212/534-1672* "Echoes of New York," through March 31.

The Metropolitan Museum of Art *82nd Street and Fifth Avenue; 212/879-5500* "Theatre de la Mode," through April 14. Casaper David Friedrich," through March 31. "American Art: A History of the Collection," through April 21. "Sacred Mountains in Chinese Art," through March 31. "Kasimir Malevich," through March 24. "The Fauvre Landscape: Mastisse, Derain, Braque, and Their Circle, 1904-1908," through May 5.

The Museum of Modern Art *11 West 53 Street; 212/708-9400* "Liubov Popova," through April 23. "New British Scoial Documentary Photography," through April 30. "Art of the Forties," through April 30. "Projects: Michael Craig-Martin," through April 23. "Art of the Forties," through April 30.

The New Museum of Contemporary Art *583 Broadway; 212/219-1222* "Cadences: Icon and Abstraction in Context," through April 14.

Whitney Museum of American Art *Madison Avenue at 75th Street; 212/570-3633* "Surrealism and After," through April 7. "The 1980s: Selections from the Permanent Collection," through March 24. "The Drawings of Jasper Johns," through April 7.

Whitney Museum of American Art, Downtown at Federal Reserve Plaza *33 Maiden Lane at Nassau Street; 212/550-3633* "Image and Likeness: Figurative Works from the Permanent Collection of the Whitney Museum of American Art," through March 20.

CINNCINATI, OHIO

Cincinnati Art Museum *Eden Park; 513/721-5204* "A Masterpiece in the Works," through Fall 1992. "Traditions in Japanese Art," through May 26. "Islamic Paintings and Calligraphy," through April 7. "Cinese Paints," through April 14. "Indian Paintings," through April 21.

CLEVELAND, OHIO

The Cleveland Museum of Art *11150 East Boulevard; 216/421-7340* "Northeast Ohio Invitational," through April 21. "Early Islamic Textiles from the Mediterranean Area," through Spring 1992. "Focus: Fiber," April 3 through May 12.

DAYTON, OHIO

The Dayton Art Institute *Forest and Riverview Avenues; 513/223-5277* "17th Century Chinese Porcelain from the Collection of Sir Michael Butler," through April 7.

TOLEDO, OHIO

The Toledo Museum of Art *2445 Monroe Street; 419/255-8000* "Mirror of Empire: Dutch Marine Art of the 17th-Century,"

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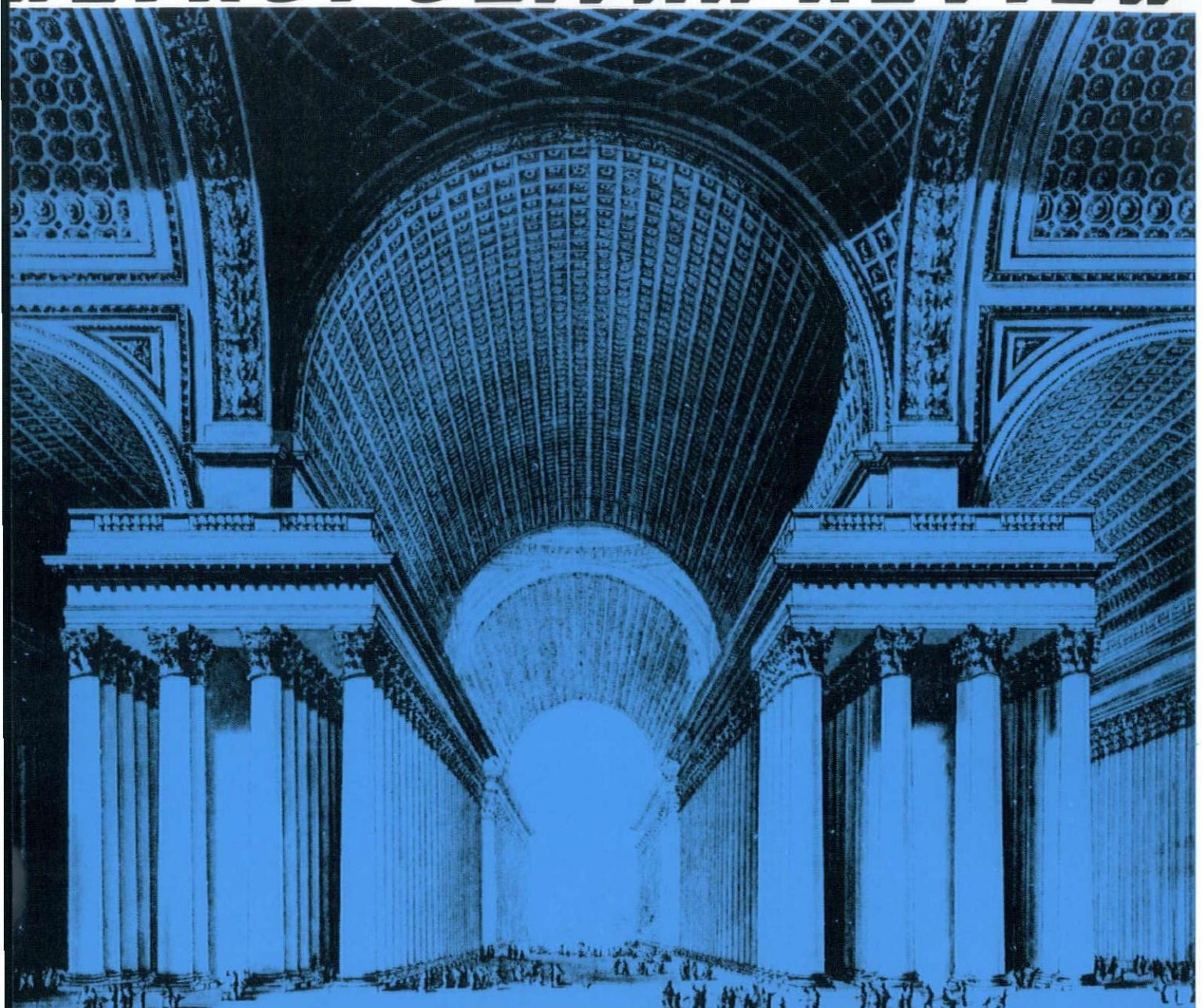

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through April 28. "Dutch Prints in the Age of Rembrandt from the Toledo Museum of Art Collection," through June 2. "Berenice Abbott, Photographyer: A Modern Vision," through May 26. "Toledo Area Artists," June 9 through July 7.

PHILADELPHIA, PENNSYLVANIA

Academy of Fine Arts *Broad and Cherry Streets; 215/972-7642* "Frank Lloyd Wright: Preserving an Architectural Heritage," through April 16. "Contemporary American Craft," through March 31.

Philadelphia Museum of Art *Parkway at 26th Street* "Henry Ossawa Tanner," through April 14. "Pop Art Prints from the Collections," through May 12. "Form and Figure: 14 Philadelphia Printmakers, 1910-1950," through May 19. "Five Centuries of Drawing: Masterpieces from the Museum of Fine Arts, Leipzig," April 20 through June 23. Works by Jacob Lawrence," April 21 through July 6.

FORT WORTH/DALLAS, TEXAS

Amon Carter Museum *3501 Camp Bowie Boulevard* "Arthur Wesley Dow and His Influence," through March 10. "Nineteenth-Century American Photography," through April 28. "Portraits of Women Airforce Service Pilots by Anne Noggle," through June 16.

Dallas Museum of Art *1717 North Harwood; 214/922-0220* "The Court Arts of Indonesia," through April 7. "Objects of Elegance and Whimsy: Japanese Cloisonne and Plique-a-Jour," through June 3. "Concentrations 26: Celia Munoz," through April 21. New Photography from Mexico City," May 11 through July 7. "Frank Lloyd Wright," May 26 through July 21.

WASHINGTON, D.C.

Corcoran Gallery of Art *17th Street and New York Avenue, N.W.; 202/638-3211* "Reckoning with Winslow Homer," through May 12. "George de Vincent: Journey in Time," through April 21. "Arena State Tribute," through April 7. "Changing Reality: Recent Soviet Photography," May 11 through July 21.

Folger Shakespeare Library *201 East Capitol Street, S.E.; 202/544-7077* "First Folio," April 1 through Mid-September, 1991.

National Museum of American Art *8th and G Streets, NW* "Eva/Ave: Woman in Renaissance and Baroque Prints," through April 29. "Winslow Homer in the 1890s: Prout's Neck Observed," through May 27. "The West as America: Reinterpreting Images of the Frontier," through July 7. "Tokens of Affection: The Portrait Miniature in America," through June 16.

The Octagon *1799 New York Avenue, NW; 202/626-7467* "The Grand Louvre: Entering a New Century," through May 21.

The Phillips Collection *1600 21st Street, NW; 202/387-2151* "Cubism and La Section d'Or," through April 28. "Elsie Driggs," through March 17.

Arthur M. Sackler Gallery *Smithsonian Institution* Antonie Sevruguin: Selected Photographs," through Spring 1991. "Court Arts of Indonesia," May 19 through September 2.

MILWAUKEE, WISCONSIN

Milwaukee Art Museum *750 North Lincoln Memorial Drive; 414/271-9508* "Fashion and Furnishings in the Age of Mozart," through May 5. "The Art of Paul Manship," through May 5. "Blood Relatives: The Family in Contemporary Photography," through May 26. "Rembrandt's Student I; Govaert Flinck," through June 23.