

Return to Germaine Stephens

Skyline

The Architecture and Design Review

November 1981

\$2.50

The Architecture of James Stirling

Also: Wolfe Again, France Now,
Final Rebuttals and Insider's Guide II



James Stirling

Skyline

Contents

- 3 Interview II: Tom Wolfe
- 5 City Report: New York
- 7 Notes and Comment
- 8 Paris Since 1968
- 12 Periodical Reviews
- 14 Galleries and Exhibits
- 16 Reconstructing Modernism
- 19 Reconstituting Rice

- 21 Architectural Advice
- 22 Book Review: *City People*
- 24 Rebuttal: Jencks to Vidler
- 26 Rebuttal: Frampton to Stern
- 29 Insider's Guide to Architects' Offices
- 30 Dateline

Editor: Suzanne Stephens
Managing Editor: Margot Jacqz
Copy Editor: Margot Norton
Editorial Assistant: Heather Cogswell
Design Director: Massimo Vignelli
Designer: Michael Bierut
Production: Mary Shapiro

Editorial Advisory Board

Anthony Vidler, Chairman
 Henry Cobb, Gianfranco Monacelli, Suzanne Stephens,
 Massimo Vignelli

Notes on Contributors

Jonathan Barnett is an architect and urban consultant with his own practice in New York City.

Olivier Boissière, a French journalist specializing in architecture, is the author of a book of profiles on Frank Gehry, Stanley Tigerman, and SITE just published.

Regina Cornwell coordinated the Film Study Center in New York, and writes frequently on film and film history for magazines in the U.S. and abroad.

Kenneth Frampton, a professor at Columbia University Graduate School of Architecture and Planning, is the author of *Modern Architecture: A Critical History* and, most recently, two volumes for *A+U* on modern architecture; he is also a Fellow of the Institute for Architecture and Urban Studies.

Jeffrey Horowitz and **Michael Lauber** are the founding editors of *The Harvard Architectural Review*. They co-authored the *Review's* first editorial, entitled "Beyond the Modern Movement." Mr. Lauber is now working with Perry, Dean, Stahl, and Rogers in Boston; Mr. Horowitz has his own practice in New York.

Charles Jencks, architectural historian, critic, and architect, author of *The Language of Post-Modern Architecture* and *Post-Modern Classicism*, has taught at the A.A. in London and will be at U.C.L.A. this spring.

Hélène Lipstadt, trained as a social historian and anthropologist, writes frequently on architectural history for *Oppositions* and *Progressive Architecture*.

Robert A.M. Stern is an architect practicing in New York and a professor at Columbia University Graduate School of Architecture and Planning.

William Taylor is a Fellow at the New York Institute for the Humanities and a professor of history at S.U.N.Y., Stonybrook. He is currently writing a book about modern New York.

Board of Sponsors

Daniel, Mann, Johnson & Mendenhall
 Philip Johnson and John Burgee Architects
 Paul Kennon/Caudill Rowlett Scott, Inc.
 Murphy/Jahn Architects/Engineers
 I.M. Pei and Partners
 Cesar Pelli Associates
 Kevin Roche, John Dinkeloo & Associates
 Paul Rudolph Architect
 Skidmore, Owings & Merrill
 Swanke Hayden & Connell

Skyline would also like to acknowledge the continued and generous support of The National Endowment for the Arts and would like to thank Gruzen & Partners for their support.

The opinions expressed in *Skyline* do not necessarily reflect those of the publishers or the sponsors.

The Institute for Architecture and Urban Studies

Trustees

Armand Bartos, Chairman
 Charles Gwathmey, President
 Douglas H. Banker
 Richard F. Barter
 A. Bruce Brackenridge
 Colin G. Campbell
 Walter F. Chatham
 Peter D. Eisenman
 Ulrich Franzen
 Gerald D. Hines
 Eli Jacobs
 Philip Johnson
 Edward J. Logue
 Gerald M. McCue
 Robert M. Meltzer
 Paul Rudolph
 Carl E. Schorske
 Frederieke S. Taylor
 Marietta Tree
 Massimo Vignelli
 John F. White
 Peter Wolf

Peter D. Eisenman

Director
Hamid R. Nouri
 Associate Director

Fellows

Diana Agrest
 Deborah Berke
 Julia Bloomfield
 Peter D. Eisenman
 William Ellis
 Kenneth Frampton
 Suzanne Frank
 Mario Gandelsonas
 Silvia Kolbowski
 Rosalind Krauss
 Lawrence Kutnicki
 Joan Ockman
 Stephen Potters
 Robert Silman
 Carla Skodinski
 Anthony Vidler
 Peter Wolf, Chairman

Skyline is published ten times a year by Rizzoli Communications, Inc. for the Institute for Architecture and Urban Studies. ISSN 0612-6981 © 1981 by The Institute for Architecture and Urban Studies
 Editorial offices: *Skyline*, 8 West 40th Street New York, New York 10018 (212) 398-9474
 Changes of address, subscription, sales, and advertising inquiries should be sent to: Rizzoli Communications, Inc., 712 Fifth Avenue, New York, New York 10019

The Best and the Brightest

Photograph by
Nathaniel Lieberman

On Wednesday the sixteenth of September a glow came over New York's Forty-second Street—the Chrysler Building was alight! Apparently the scheme was the idea of the tower's architect, William van Alen, but was "undiscovered" until the building changed hands two years ago. In refurbishing the 1930 Art Deco classic, new owners, J.K.C. Realty, Inc., found lighting channels within some of the spire windows which had never been connected to power lines. To realize the project, the owners had steel frames fabricated to hold specially made fluorescent tubes; these were fitted within all the spire windows and are now turned on nightly.



Interview II

In the October issue of *Skyline*, Tom Wolfe and Peter Eisenman debated some of the points raised in the book *From Bauhaus to Our House* (Farrar Straus & Giroux, \$10.95). In this issue, *Skyline* has decided to print Wolfe's comments made at that time and later.

Wolfe

Redux

On the topic of what happens next in architecture; Is there a need for another revolution like the Modern Movement? If so, what form should it take?:

T.W.: I don't think it is necessary to have a revolution for a start, but it is true that people are quite properly going to applaud new ideas with more vigor than old ones. There's going to be more applause for an exciting new form—a new declaration—than there is going to be for a perfect re-creation or a perfect interpretation of something that Corbusier or Mies has already done. That's just a fact of competition.

If you want to talk about revolution and change, it seems to me the only revolutionary direction that architects can move in now (and this is not to say that it is therefore good) is likely to include two elements: one is some completely new system of decoration, which is quite different from drawing an Adam decoration on plastic; and two, it's also going to be something that in some way seems to tie in with the ideals and aspirations of a large number of clients. Now, what this would be, I don't know, but I can tell you what it would not be: It would not be buildings such as Number One Chase Manhattan Plaza. I love that place! Here you have the Rockefellers erecting their great post-World War II architectural monument. But what's it a monument to? The building itself is composed of worker-housing forms imported from the rubble of post-World War I Germany. Out front is a cluster of abstract toadstools by Dubuffet. The piece is entitled *Four Trees*. Not "Four Rockefellers"—not David, Lawrence, Nelson, and John—but *Four Trees*. Not four Benedum-trees, either—four Dubuffet trees. The sculpture, like the style of the building itself, is not an homage to the Rockefellers' Wall Street, capitalism, or convertible debentures, but to European modernism. The day we see large public buildings built with statues out front paying homage to the client—or to anything other than modernism itself—that day we can bother to look around with the hope of seeing something new in architecture.

Regarding the accusations that Wolfe is anti-intellectual, anti-ideological and a populist:

T.W.: But obviously I am interested in ideology. Why else would I write about it at such length in *From Bauhaus to Our House*? As for being a "populist"—I think the word being sought is "philistine." I was often called that after *The Painted Word* came out. Very few people who use that epithet are aware of its origins. It was coined by Matthew Arnold, who also coined the terms "sweetness and light" and "culture," meaning the arts, and for that matter, "commuters." Persons of "sweetness and light" were those members of the middle class who had attained salvation through their worship of "culture." (Today, of course, we call them "intellectuals".) The

bulk of the middle class—the unsaved, the unwashed—were "philistines." The upper classes Arnold called "the barbarians," although he obviously rather admired them, and the working classes he called "the populace." You notice he chose a neutral term for the working classes because it was already unfashionable to speak sneeringly of the working classes as the "mob." He coined the word "philistine" to represent those members of the middle classes who did not worship culture—who were not in the compound, as it were. That's what it means.

So, in that sense, I certainly am a philistine. My whole viewpoint is one established outside the compound, whether in painting or in architecture. That's what the word "philistine" means: outside the monastery wall.

I honestly think it's the duty of the historian or the critic to stand outside the walls, describe the walls, and then try to lead you inside for an irreverent tour. You know that people in the world of literature, painting, architecture—the arts generally—when looking at the world of outsiders, whether businessmen, or policemen, or members of the armed forces, or whatever, quite properly have an irreverent attitude. But when the very same attitude is turned toward them, they tend to scream like weenies over a wood fire.

My approach is sociological. If someone were going to lead me by the hand through the world of "culture," I would like for it to be Max Weber and not Bernard Berenson. Now, I have scrupulously avoided being pinned down, and saying what I like in painting or architecture, because the point I want to make is social, not aesthetic. If you start going on about what you like and don't like, you immediately give people a convenient means of ignoring what you are saying. They say, "Oh, he's one of those." In fact, I must laugh when someone in the world of journalism or literature writes a piece attacking this, this, this, and this, and then tells you what he likes, and you say, "Oh my God!" and then disregard everything he has said, because you hate what he likes.

On the critic's role with regard to architectural exploration:

T.W.: What we tend to have today in the popular press are not "critics" in the old sense, but messenger boys (and girls). I'm thinking of people like Ada Louise Huxtable of *The New York Times*, or Robert Hughes of *Time*, or Douglas Davis of *Newsweek*. They all seem to think that Modernism arrived like some sort of Bermuda high located over Cambridge, Massachusetts, and that this great meteorological event created the spirit of the age. They haven't the faintest notion of what actually happened, because they have no real interest in history, let alone sociology. Their jobs depend completely on their conveying the tastes and opinions of the compounds—

whether in painting or architecture—to the outside world. When has anyone of the critics for the major popular organs discussed and championed an obscure artist and made a name for him? When has one of them taken it upon himself even to revive the reputation of a known, but out-of-fashion artist? It hasn't happened, and it won't happen. That's not the messenger boy's province. Therefore, they shrug and believe in the weather.

Ada Louise Huxtable once wrote that "the great art movements, which convey awful and wonderful truths about ourselves and our times, come about whether anyone likes them or not." I love that!—"whether anyone likes them or not"—There you are. They come from the sky. They're like a big shift in the weather; they're like Hurricane Edna. A critic in a popular publication like *The New York Times*, or any of the news magazines, is never a leader of opinion, never one who steps out ahead of the world of art or of architecture. The critic is a messenger—like those people you see carrying envelopes from office to office in New York City on the subway. Ada Louise Huxtable is now worried sick over what to do about post-modernism—and everyone from Venturi to Peter Eisenman. She just doesn't know what to do about it. She's much more at home with "the Whites," in that there's a similarity to Corbusier and pure Modernism. She knows she must change, become Ada Louise Flexible, but she is finding it almost impossible. I would say to her, if it would be of any help to her, "Forget flexibility." If you believe in Mies (sounds like a song), in Corbu, or Gropius, terrific. Say so, but at the same time give your readers either original research, some original scholarship, or give them insights into something about the field you are dealing with. Or give them a new theory that would enable them to see the whole subject in a new way.

What I'm saying is that it doesn't really matter what you like. It's perfectly O.K. with me for a critic to like anything, if the critic will bring original scholarship and insights, or new and provocative theories to the subject. But just think of people like Ada Louise Huxtable, or Robert Hughes, or Douglas Davis, or any of the rest of them. Just ask yourself: which of them has even done a piece of original research—or enunciated a provocative theory—or even an arresting insight? You'll draw a complete blank. Imagine working ten, twenty, thirty years in a field and coming up absolutely empty. It's not from lack of brain power. It's because they've capitulated to the role of messenger boy, to being worshipful couriers of other people's tastes and opinions. My advice to them is to forget fashionable taste as an ideal and to start studying the actual processes through which tastes change. Become reporters, or, at the very least, historians. Incidentally, if they did that, the artists and architects might actually begin to respect them.

Interview, Part II

"My approach is sociological. If someone were going to lead me by the hand through the world of 'culture,' I would like it to be Max Weber and not Bernard Berenson."

On The New York Review of Books and its tendency to ask academics to review literature, and not architecture; in other words, to go to the "compound" in one area, but not in another:

T.W.: They understand how the game works in the world of literature, but they don't understand how it works in the world of architecture and painting. Someone like Ada Louise Huxtable is visible and accessible. The other part of it is that *The New York Review of Books* is really a species of what the French call "high vulgarization." You write in a popular lowbrow form and you give it overtones of intellectual elegance and make your readers feel good — as if they are getting some very deep stuff. I don't think the readers of *The New York Review of Books* could make heads or tails of *Complexity and Contradiction*, much less the writings of Peter Eisenman, or Graves' explanations. I think they would be completely baffled.

On Wolfe's view of his role in writing about architecture:

T.W.: My approach is very specific. I try to describe the actual, competitive process through which styles in architecture change. The International Style didn't come to American architecture from out of the sky. It came here in the hands of a sect, intellectual Moonies, you might say. How it caught on makes it one of the most delightful social comedies of our time. I'm perfectly content to record the comedy. I have no aesthetic preferences to put across. I'm a great fan of Balzac.

Balzac was perfectly content to be known as "the secretary of French society" — the one who records the minutes of the meeting, so to speak, and who tells you what is going on in society at a given time. Today novelists and writers generally tend to have a much more romantic conception of themselves as Promethean figures who are going to argue for a certain position, whereas I would feel perfectly content in Balzac's role of the secretary of the society. My intention is to record and discover and describe.

Now, the results can be quite different from what a writer intends, and Balzac is a perfect example. Balzac was himself a monarchist and he wrote many pamphlets in support of the old monarchy and the old regime, yet ironically, through his own work, he probably had more to do than any other French writer with the revolution of 1848. The picture he presented of the rising bourgeoisie — a term that does have some meaning in French — was devastating.

On the subject of power and architecture; that is, the seeming inability of "theoretical" architects like Robert Venturi to capture the imagination of the corporations, which instead prefer good design, packaging, and marketing; on the lack of popular success of architects or of architecture:

T.W.: I would really separate the so-called "pop" architecture from actual popular architecture. As far as I know, nowhere does Venturi, or Denise Scott Brown, or Steve Izenour mention the names of the architects of the Las Vegas hotels that they find so exciting. These buildings were not designed by developers or contractors. They were designed by registered architects who no doubt went to architecture school. But it becomes important not to mention the names of these people if you want to treat their work like primitive art, like Easter Island icons. You have to leave them out of the game — otherwise they are in competition with you.



Photo: Dorothy Alexander

On the subject of compounds having as much power in the future as they had in the modernist era:

There is an impulse toward revivalism now, not so much (interestingly enough) as Venturi played the game, but more as Moore played the game and now Stern and Graves play it. This impulse toward revivalism means there are going to be all sorts of younger architects who don't understand it, and, finally, who don't care about it that much. They are just going to be indulging in straight revivalism that could cause the compounds to disintegrate.

I haven't seen what Peter Eisenman has done lately, but he's still very much within the compound as far as I know. He is sticking to a rather pure position, so is in no danger of being sniggered at. But events may pass him by. He rebuts the charge of repeating Corbusier, but nevertheless the charge is there. And that charge seemed to have flustered some of the people who were known as "the Whites." It seemed to have flustered Graves more than a little bit.

On the topic of whether a modernist sensibility can endure or has been subsumed under a general historicist type of nostalgia:

T.W.: I think we are still in a period in architecture that's like the *Paris Review* period of American literature. *The Paris Review* was started by some young Harvard writers who went to Paris after the Second World War with the idea of recreating the Lost Generation ethos of the post-World War I period. They started *The Paris Review*. They were people like Peter Matthiesen and John Train. George Plimpton was part of that group. After about five or six years, they began to realize that you can't re-live such an epoch. Well, this business of re-living a period has been going on in architecture for much longer. There are still architects in America who act as if they think they're in Weimar in 1919.

On the similarity between literary figures and architects in developing their own points of view with regard to their work; particularly the example of someone like the writer John Barth, who is perceived as writing the way he always has, regardless of what new "mode" of literature is currently fashionable:

T.W.: Barth certainly is somebody who has gone in a particular direction, and is in fact highly regarded in the world of literature because he has done that. It should be added that his particular type of work fits in very well with the fashion of *fabulism*, which is a European fashion adopted by contemporary American writers. I don't think Barth did it because it was a fashion. He's very much in fashion. But I do agree that if I were an architect, I would hope to have the strength and the determination to follow my own vision of what form should be or what decoration should be, and not constantly have to assess my own position in the momentary politics of architecture. Now, that's obviously easier said than done. I do think we are in an age in which monomaniacs prevail. Today people tend to be so unsure of their own moral or aesthetic grounds that if they are confronted by someone who is absolutely sure, they tend to waver and say, "My God, he's so sure, he must be right."

When challenged with the accusation that Wolfe and his books are "part of the game"; that is, if the architects or artist he has written about didn't exist, Wolfe would have to invent them.

T.W.: I doubt it. If you have a taste for the human comedy, you're not likely to run short of *dramatis personae*.

City Report: New York

Portman Hotel: Vive la Résistance!

The resistance movement continues to mount against the demolition of the Helen Hayes and Morosco theaters to make way for the Portman hotel at 45th and Broadway. As reported last month in *Skyline*, the hotel has obtained \$22.5 million in UDAG money and New York City Board of Estimate approvals for tax abatements, before submitting its Environmental Impact Statement.

Two lawsuits were filed in October in the State Supreme Court for New York County and the Federal District Court in Manhattan. One lawsuit questions the legality of New York City's giving its Board of Estimate approval to the hotel before the Environmental Impact Statement was submitted. The other suit contends that the approvals did not proceed in a manner complying with preservation laws, as is required to obtain UDAG funding and tax abatements. Properties on the site the hotel covers merit identification for eligibility on the National Register of Historic Places, but did not receive sufficient attention, the suit maintains. (The Helen Hayes Theater had been previously determined eligible—which meant that Portman can tear it down, but first had to submit extensive architectural drawings to the Historic American Buildings Service.)

At issue in the suit is the contention that the entire theater district is eligible for the listing and should be subject to federal review. If both lawsuits were upheld, the whole process of city and state approvals would have to be conducted again.

The lawsuits would be dropped if a proposal for the Portman hotel building *over* the Helen Hayes and the Morosco theaters were accepted by Portman and by the city. The proposal, submitted by Actors' Equity and its architect, Leason Pomeroy, with the assistance of David Todd, demands that Portman drop his own 1500-seat theater, located two flights above street level, and keep the smaller, more venerable, and more accessible street-level theaters. (The third theater, the Bijou, would be torn down). To save the theaters, Portman would have to redesign his eight-year-old scheme. However, it

wouldn't be impossible: he would have to "flop" the middle portion of the hotel, a stepped section, and rotate it 180 degrees so that the obligatory atrium and revolving restaurant would face west, and the trademark elevator core with its lights and capsule cabs would face Broadway. The redesign does sound like extra work and money, and would require 88-foot beams spanning the Helen Hayes. But redesigns shouldn't be too alien to architects, and long-span beams are certainly not foreign to Portman: there are 120-foot spans required in his own projected theater.

The Portman hotel has been a problem child of Times Square for a long time, and its supporters and architect are caught in a time warp. When the city-planning officials first wanted the hotel in 1973, the area looked hopeless: Broadway theaters were not doing a brisk business. Portman and his hotel atria loomed on the horizon as the salvation of downtowns everywhere. In the next few years, desire grew, but the funding got shakier as the recession came and New York City nearly went bankrupt.

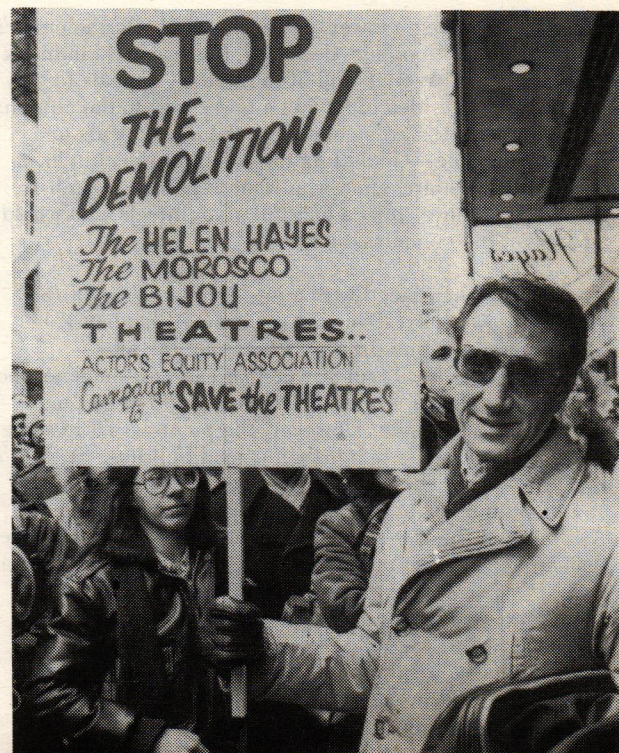
Now things are different. New York is looking up, and more remarkably, theaters are thriving, even in sleazy old Times Square. Times Square could, of course, still be cleaned up. But in the intervening years more observers have had a chance to see what the Portman formula—the internalized entertainment city congealed in reflective glass—has done to other cities, and wonder why it should be plopped down in one of the most characteristic sections of New York City. In fact, if architectural reputations were traded on the stock market, the time to sell your Portman stock would have been before the Detroit and Los Angeles hotels were finished in the late 1970s.

Nevertheless, Portman still attracts developers. His planner-supporters apparently see his and Harry Helmsley's reported interest in Times Square as well worth the trade-off for the hotel. Maybe so. The only trouble with the game of trade-offs is that it works best in boardrooms—not always out on the street.

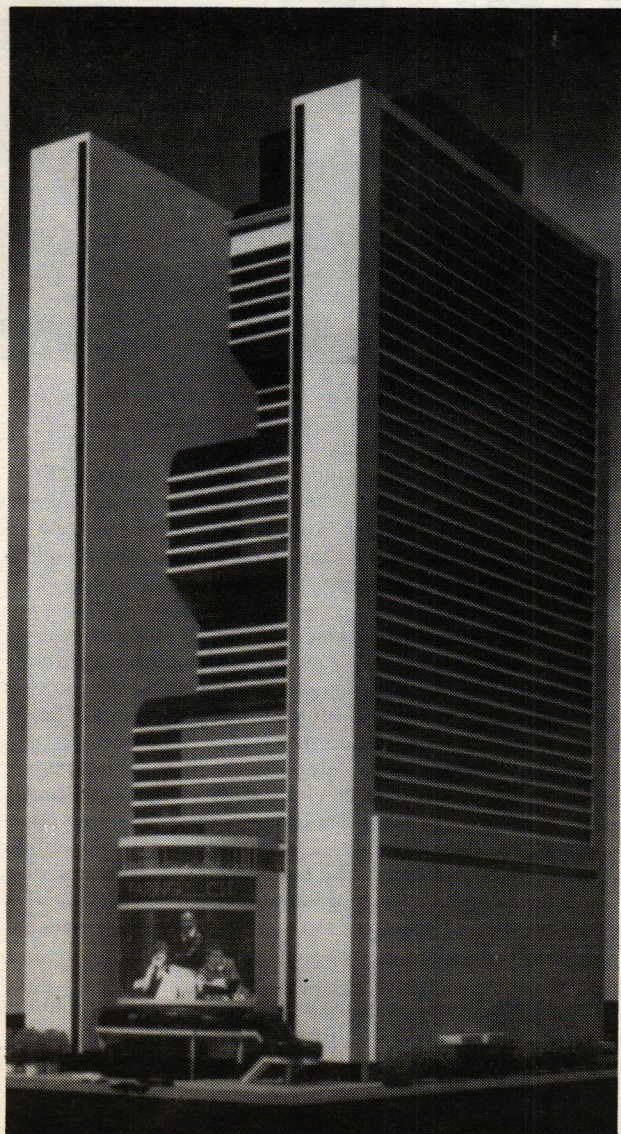
Speaking of the street, the mall on Broadway in front of Portman's extravaganza has drawn criticism from the *New York Times* and other groups for potentially slowing down traffic and attracting more pushers and vagrants.

Meanwhile, the resistance mounts among architects, engineers, actors, and citizens' organizations. As Joan Davidson (Save Our Broadway Committee) recently wrote in the *New York Times*, it is not too late to make that compromise.

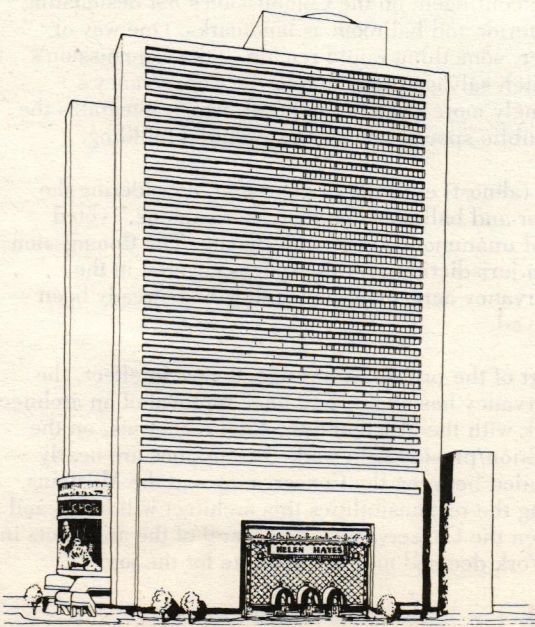
S.S.



Roy Scheider, protesting theater demolition.
Photograph by Joe Cordo.



Portman scheme; 1973.



Alternate scheme; 1981.

Whitney to Graves

The Whitney Museum of American Art has chosen Michael Graves as the architect for the extension to its building on Madison Avenue and 75th Street; the new building will complete the block on Madison to 74th Street, replacing some smaller commercial buildings. Apparently the addition will not include a residential tower, as once speculated, but will be a smaller scale building doubling the museum's exhibition space, with several levels of commercial space possible at ground level.

Mr. Graves has not yet done a schematic for the project, nor has the program been finalized. Since the search began last spring the museum's selection committee had narrowed the list of architects interviewed to six before naming Graves. Other finalists reportedly were: Richard Meier, Mitchell/Giurgola, Helmut Jahn, Hardy Holzman Pfeiffer Associates, and SOM. *The New York Times* cited Graves as viewing the task of adding to the Breuer-designed Whitney Museum as "a struggle and an incredible challenge."

City Report: New York

New York City's controversial developments and demolitions are reported and commented on as they unfold.

Air Thickens Over St. Bart's

The idea of seeing a tower on the site of St. Bartholomew's — the Bertram Goodhue-designed, 63-year-old landmark church at Park Avenue and 50th Street — appeals to very few people. The idea of having a tower *next* to the church, on the site of St. Bart's community house, appeals to a few more people — including the pastor of the church, a group in the congregation who want to get the church financially secure, plus a handful of architects who would like to get the commission.

Architects, when faced with a preservation issue of this kind — a tower next to or over a treasured landmark — usually offer a rationalization for taking the job because otherwise it will go automatically to someone who will design a worse building. While hard to prove, one can see the reasoning. However, the point is that in some cases *no* building is better than a good building. St. Bart's is one of them. The issue at hand relates to the context: so much large-scale building has been done on Park Avenue that the low-scale architecture and its open space becomes that much more sacrosanct in urban-design terms.

Therefore, we see a conflict still looming over St. Bart's. Robert Geddes, asked by the rector to consult on the tower proposed for the terrace, community house, and garden site next to the church, has submitted a report about development criteria and guidelines.

Meanwhile the Municipal Arts Society and the New York Landmarks Conservancy just announced the formation of a committee called "Save St. Bartholomew's: The Landmark Sanctuary, Community House, Terrace and Garden." The committee opposes the sale of the site, and, dedicated to upholding the landmarks law, is supported by the New York chapters of the AIA, the Victorian Society, the ASLA; and by the Friends of Cast-Iron Architecture.

S.S.



Photograph by Steven Zane

A Better End

We left the Biltmore Hotel last month with its insides in various states of deconstruction and the focus of a number of unresolved debates on the nature of the landmark conservation movement in general, and the value of the Biltmore in particular. To recap: the owners (the Milstein family) having filed plans and in possession of most of the requisite permits, began to demolish the hotel (stripping it and turning it into offices for the Bank of America) to the surprise of the New York Landmarks Commission and several private preservation groups. A hastily scheduled Landmarks hearing on September 9 was to focus on preserving the still intact exterior and the nineteenth-floor ballroom.

Meanwhile, the New York Landmarks Conservancy — a private group that acts as a consultant, providing advice and technical services to preservation efforts — struck a deal with the owners that was announced at the hearing. The Conservancy extracted from the Milsteins an agreement that they would save the 43rd-Street entrance, lobby, and stairway; public access from Grand Central Terminal; and restore the Palm Court (*avec* clock) to a "reasonable approximation" of its former self as an element of the Bank's interior circulation system. The

agreement — made independently of the Commission and negotiated by Donald Oresman, lawyer and member of the Conservancy, with John Zucotti, lawyer for the Milsteins — was contingent on the Commission's *not* designating the exterior and ballroom as landmarks. One way or another, something would remain — the Commission's last-ditch salvage protection or the Conservancy's seemingly more realistic proposal, which integrates the best public spaces into the restructured building.

In the (almost) end, the Commission, considering the exterior and ballroom "on their merits alone," voted (almost unanimously) not to designate. The Commission had no jurisdiction over the spaces covered in the Conservancy agreement, since they had already been destroyed.

As part of the private arrangements now in effect, the Conservancy has choice and final approval of an architect to work with the Milstein firm, Environmetrics, on the restoration/preservation work. Discussions are nearly concluded between the Conservancy and the Milsteins, refining the responsibilities this architect will have, and between the Conservancy and several of the architects in New York deemed most appropriate for the job.

M.G.J.

Upper East Side Debate

In late September, New York City's Board of Estimate voted unanimously to make the Upper East Side an historic district. The designation, involving over 1000 buildings from 61st Street to 79th Street and Fifth Avenue and to parts of Lexington Avenue, represented quite a coup for the Landmarks Preservation Commission and for its director, Kent Barwick.

The Real Estate Board, long against the plan, did not oppose it. Nor did a lot of other development interests carefully eyeing the upper stretch of Madison Avenue — the next-hottest piece of property after Midtown. What happened? Some maintain that it is because the Landmarks designation, which means the Landmarks Commission must pass on changes on existing buildings, will be followed by a series of new zoning amendments that would allow developers to build higher — but skinnier — towers on Madison. The new developments would obey street-wall lines and incorporate intricate setbacks and step-downs in the towers in response to scale changes in the neighborhood.

The zoning proposals must now go to Community Planning Board 8 and then to the Board of Estimate for approval. More details in the December *Skyline*.

Notes & Comment

Quick Takes

Paul Rudolph was in Atlanta in early October for the dedication of his William R. Cannon chapel at Emory University. The chapel has a rough, wood-formed concrete exterior intended to blend with the pink-and-gray marble of surrounding structures at the Candler School of Theology; the red tile roof is a gesture to the Italian Renaissance styling common on Emory's campus. The 60,000-s.f. interior is of equally rough, "honest" surfaces; the main element is the 450-seat sanctuary, lit by clerestory windows and modulated by four different vault levels and ascending seating levels. The chapel building also contains a commons, and outside a red brick courtyard connecting with other theology buildings; a long entry ramp leads to the main campus quadrangle.

Video Prospects

Vincent Scully has recently completed a 15-minute film on Pueblo architecture. Directed by David Kennard of Pan-Technicon Productions, Hollywood, the film was produced by St. Ruby Productions of Dallas. The producers are hoping that this quarter-hour pilot will be expanded later to a one-hour film, the first in a series of television programs on architecture conceived and written by Mr. Scully. If the pilot flies, expect to see others planned for the series on Greek, Gothic, and modern architecture.

The National Building Museum in Washington is finishing a three-to-four-minute "news spot" on **Michael Graves'** nearly completed Portland Building. This is one of the first in the Museum's planned "On Site" spots introducing innovative building projects throughout the country. The documentary, narrated by Graves and including his drawings and scenes of the building under construction, will be ready for viewing at the Museum in December; a video cassette will also be available for purchase. Other "On Site" films in progress are on the Quaker Oats Hilton in Akron, Ohio; the Waterfront Center in Seattle, Washington; and the rehabilitation of the Tivoli Gardens in Denver. The Museum is hoping eventually to have news reports ready to be shown regularly on national television.

Also in partial progress — while funds continue to be sought — is a film series entitled "New York Between the Wars," by the New York Center for Visual History. A collaborative work by **Lawrence Pitkethly**, **Anson Rabinbach**, and **Weiland Schulz-Keil**, the four-part documentary will present a social, political, and built history of the city in the '20s and '30s, examining such issues as immigration, public housing, and the development projects of **Robert Moses**. A composite of personal observations and anecdotes, as well as archival footage and excerpts from films and plays, the films will become a unique record of the period. "New York Between the Wars" will be made available through the Center to television and to public organizations.

New Dean at M.I.T.

On September 1, **William Porter** left his position as Dean of the School of Architecture and Planning at Massachusetts Institute of Technology. The new Dean, chosen after a long and arduous search, is **John de Monchaux**, an architect and planner who was with Ken Hill, Ltd., in Sydney, Australia. Mr. Porter will remain on the faculty at M.I.T., co-directing, with Oleg Grabar of Harvard, the Aga Khan Program for Islamic Architecture at Harvard and M.I.T. In addition, Mr. Porter is a member of the steering committee of the Aga Khan Awards Program.

Coming

Still in the design stage is **Arata Isozaki's** scheme for his first building in the United States, the Museum of Contemporary Art in Los Angeles. When reached by telephone, the director of the new museum, Pontus Hultén (ex of Beaubourg), explained that they were expecting finalized plans by the end of the year and hope to start building late in 1982. The design has been in the works for almost a year with much time spent on solving difficult site problems.



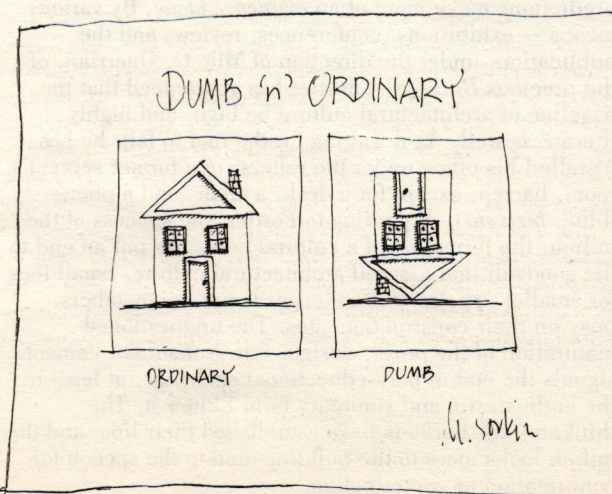
Aalto-Rations for travelers: The balconies of the ward block of the famed Sanatorium at Paimo by Alvar Aalto, 1933, have recently been glassed in and rendered into office space.

Architectural Cruise

An evening cruise around Manhattan with inspired commentary by Brendan Gill was the fall fundraising event sponsored jointly by the Royal Oak Foundation, The Victorian Society in America, and the Society for the Preservation of Long Island Antiquities.

Members and guests packed the decks fore and aft, drawing from hampers full of cold chicken, paté, and Stilton cheese, as the ship made her way through a gentle drizzle around the tip of Manhattan.

The city seemed to shimmer and float. Around by "deadmans curve" and back past the Statue of Liberty anglophiles, antiquarians and building buffs celebrated with great good cheer, the rich and varied history of Manhattan architecture.

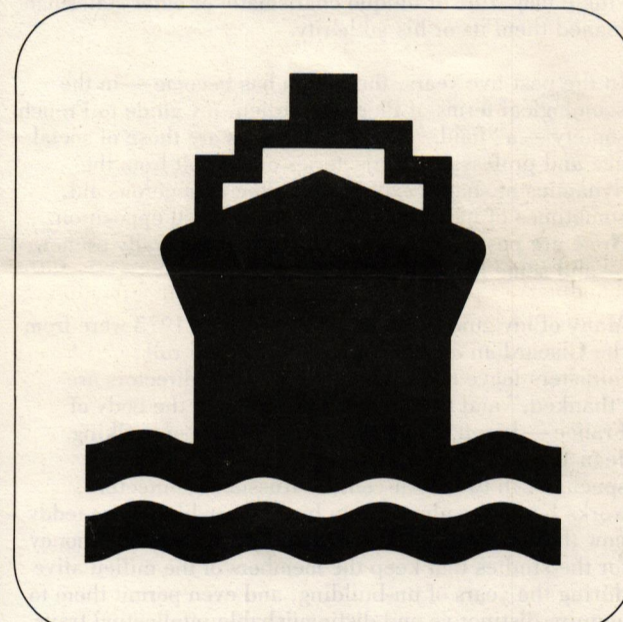


Books

The American Institute of Graphic Arts has published a portfolio of repro art and use guidelines for the 50 Symbol Signs. It was developed for the U.S. Department of Transportation to bring order to proliferating international signage systems. The signs have been available to designers and architects for years, but until this portfolio arrived, accurate and consistent reproduction was difficult.

The portfolio is available from the AIGA, 1059 Third Avenue, NYC 10021; \$40 members, \$50 nonmembers, plus \$1.25 postage (NYC residents add applicable sales tax).

26 Water Transportation



New Arrivals

Glasshouses and Wintergardens of the Nineteenth Century. Stefan Kopplekann. 112 pages, 157 illustrations, 6 in color. Rizzoli International, New York. \$29.95

New Chicago Architecture. Essays by Charles Jencks, Christian Norberg-Schulz, Nory Miller, John Zukowsky, Heinrich Klotz. Rizzoli International, New York. \$14.50

The Jonsonian Masque. By Stephen Orgel. 240 pages, illustrated. Columbia University Press. \$22.50 cloth; \$8.50 paper

Three Centuries of Notable American Architects. Edited by Joseph Thorndike, Jr., with an introduction by Vincent Scully. 348 pages, 300 illustrations, 52 in color. American Heritage Publishing Company New York. \$39.95

William Burges and the High Victorian Dream. by J. Mordaunt Crook. 632 pages, 272 illustrations, 70 in color. University of Chicago Press, Chicago. \$55.00

Building the Dream: A Social History of Housing in America By Gwendolyn Wright. 352 pages, 81 illustrations. Pantheon Books, New York. \$18.50

American Furniture: 1620 to the Present. By Jonathan Fairbanks and Elizabeth Bidwell Bates. 576 pages, over 1,300 illustrations, 100 in color. Richard Mareck Publishers (Putnam), New York. \$50.00

Knoll Design. By Erick Larrabee and Massimo Vignelli. 381 illustrations, 217 in full color. Harry N. Abrams, Inc., New York. \$65.00

GA Special Issue 2: Modern Architecture 1851-1919. Text by Kenneth Frampton; ed. and photos by Yukio Futagawa. Approx. 218 pages, many illustrations, most in color. \$35.00

Paris: Since 1968

From Anarchy to Institute

Hélène Lipstadt

A travers champ: literally, a diagonal across a field; most often, the image for a short cut. My letter from Paris is *à travers champ*, for it cuts short, as letters must. But it is also *à travers un champ*, a sociological explanation of a cultural field, afforded by almost ten years of affectionate participation.

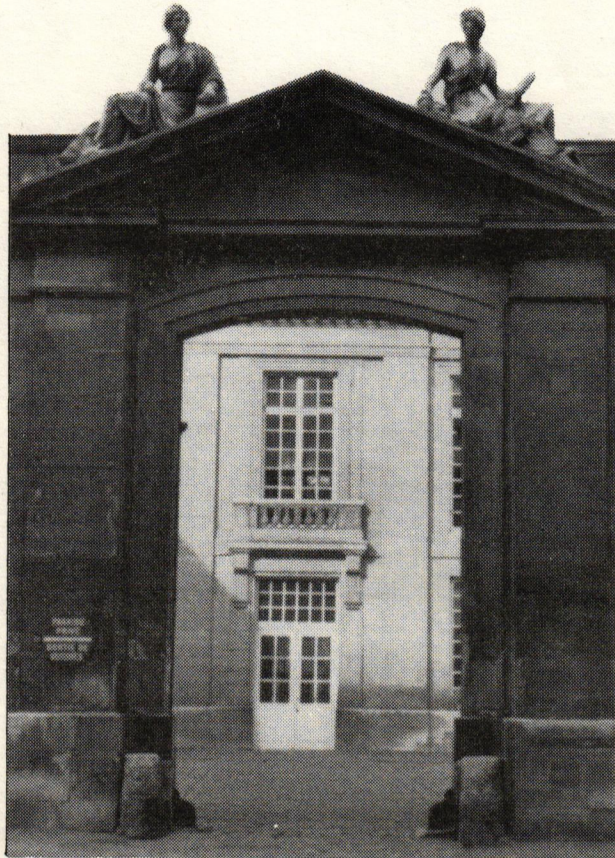
A generation — that useful demographic fiction — is formed every ten years. The ten years of my bicontinental life spent in France witnessed the formation of a generation of architects, the so-called "milieu," whose actual age may vary today from twenty-eight to fifty-six. Some are of '68, many are post-'68; the coherence that binds them has little to do with the supposed "death" of the Ecole des Beaux-Arts, which current architectural historians take as the benchmark of modern architectural education in France. Neither a style nor a doctrine — although the latter abounded — unites the milieu; no single magazine or unique charismatic or elder statesman loaned them its or his authority.

In the past five years, the milieu has become — in the sociological terms of Pierre Bourdieu, my guide to French society — a "field." Its characteristics are those of social age and professional trajectories and result from the dynamics of shared experience; often of generous aid; sometimes of inoffensive or frankly disloyal opposition. None are post-modernist — the word is generally eschewed — and some are flagrant modernists.

Many of my guides *à travers champ* since 1975 were from the Giscardian *ancien régime*. Now heads roll, ministers leave of their own accord, and directors are "thanked," and the young *fonctionnaires*, the body of France — bereft of head — have just kept on walking. Jean-Louis Cohen, for example, is an architect and specialist in twentieth-century Russian architecture, works he knows almost from birth. Bear-like, more teddy now than Russian, Cohen distributes the research money for the studies that keep the members of the milieu alive during the years of un-building, and even permit them to acquire distinctive and distinguishable intellectual traits. Cohen is optimistic, placing his hope in the improved and improving quality of the ministry magazine, *Cahiers de la recherche architecturale*, which he intends to fashion into a major cultural and critical journal. At the offices of *Recherche architecturale*, under the direction of Cohen and others, *tout va très bien*.

The field in 1975 was fertile. But now the field is fundamentally changed. The talent-discovering magazines are going; the venerable *Architecture d'Aujourd'hui* (lost to the milieu with the dismissal of Bernard Huet's team in 1977) is for sale; *AMC (Architecture, mouvement, continuité)* is no more. The lectures and conferences are fewer; the social reunions, the *mondanités*, stiff. The family quarrels within the different schools are pitched as full-scale battles; the necessary betrayals are perhaps more frequent and certainly less frequently forgiven. The sympathetic and *sympathique* field I knew is barren, for it has become one vast building site: As architects get more work, they become more competitive and less likely to have the time or inclination to engage in the discussion, debates, and general camaraderie of yesteryear.

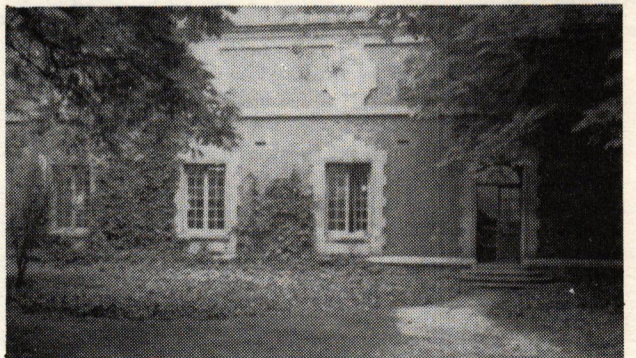
Another paradox, not to be forgotten, is that the new architecture rarely comes from the City of Paris, the State, or the University. Most of the new commissions are semi-public and are embedded in the banal landscape of the New Towns or the quarters of the "red belt" of worker dormitory suburbs. Those who have passed intramuros, to Paris, will be represented by the large exhibition on Paris architecture being prepared for the Salon d'Automne by the City of Paris (November 1-30, 1981, Grand Palais). Simple equivalence does not exist between leftist municipalities and commissions handed out to younger members of the milieu. The New Towns have refused to become Pessac, and have sought to spread the risk by engaging a plethora of young talents, and many only once.



The Institut Français d'Architecture.



Photographs by François Chaslin.



François Chaslin, whose ground-floor office at the IFA, one is told, is "to the right, to the left, and then to the center," is a happier man, and has every reason to be so. He is, in fact, right, left, and center: the newest architectural critic at *Le Monde*; the editor of *Macadam*, the independent review that has assured that every good building, whatever its "tendency," be given its due; as well as director of exhibitions for the IFA. "Architecture in France 1970-1980" opening November 17 will be his first major production. François also gives reason, as a historian of the press and criticism in France, for optimism. He has a central — and centrist — position, from which he has developed an astute and undoctinaire architectural criticism. His optimism is, however, nuanced by the fear that the field will jell or solidify; that the new socialism, with its taste for imposing manifest and showy equality, might put an end to the very diversity that characterizes the field.

Behind these commissions stand a similar generation of young men of goodwill — civil servants and impresarios of the special economics of land speculation in New Towns.

The I.F.A.

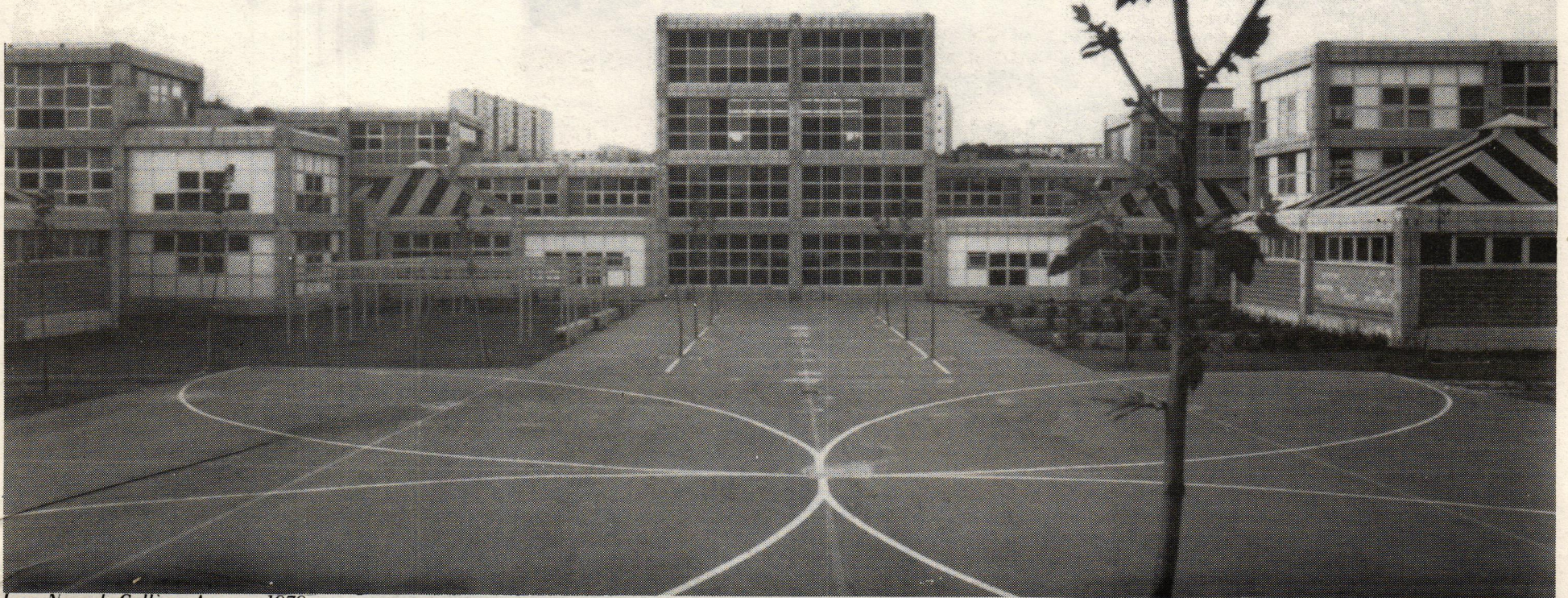
The government finances research. It also supports a para-educational architectural institutional, which assures communication between the schools, the profession, and the general world of the arts. Ministerial transformations and changes of name did not fundamentally alter this institution (the ex-CERA, née Institut de l'Environnement), until last year, when it became the Institut Français d'Architecture. The IFA, as it is called, housed in an 18th-century hotel, was to be — it was thought — an architectural Centre Pompidou, but more in keeping with Giscard's nobler taste for the classical arts. The president's intentions were indeed regal, for in truth he destined the IFA to train super-architects; to serve as a Villa Medici at home. Until the elections of May, the IFA's existence depended on pleasing the presidential will; its legitimacy upon thwarting it. It was secretly sworn to its initial mission of extending architectural culture to a wider public. Socialism might have chosen to destroy this perfect example of *ancien régime* splendor, undoing ten years of exemplary activity. The IFA and its staff (of which Maurice Culot and Bertrand Lemoine, the historian of Les Halles, will be the best known outside of France) were in danger of becoming *ci-devants*, deposed nobles. In the last weeks of my stay, the IFA was granted a year of grace, though with a budget barely large enough to keep its newly restored roof above its head. Its first major contribution, a conference on the profession (October), may be its last. Not surprisingly, the most pessimistic young architect I met in France was Bruno Fortier, a department director at the IFA. This distinguished historian is the *éminence grise* of the milieu, although his predilection for blue suits and catastrophic predictions make more of an *éminence bleue*. By various means — exhibitions, conferences, reviews and the publication, under the direction of Mlle G. Querrian, of the precious *Bulletin* — Fortier has guaranteed that the baseline of architectural culture be high, and highly literate as well. As if waiting for the roof to fall, he has installed his office under the rafters, in a former servant's room, barren, except for a desk, a chair, and a phone (blue, *bien sûr*). According to Fortier, the success of the milieu, the formation of a cultural field, has put an end to the goodwill that assured architectural culture. Small fees for smaller articles will no longer tempt the members, busy on their construction sites. The unquestioned maturation of the *projet*, design, into *réalisation*, cement, signals the end of para-educational exchange, at least in the enthusiastic and voluntary form I knew it. The thinkers-now-builders have established their line; and the milieu looks more to the building than to the speech for confirmation or contradiction.

Two reports from Paris survey the architectural milieu. One, a general overview, analyzes its overall cultural organizations; the other, the work of its young practitioners.

From Barricade to Atelier

Olivier Boissière

translated by Margot Jacqz



Jean Nouvel. Collège. Antony: 1979.

"It must not be easy having parents of geniuses!" James Wines remarked one day in reference to the situation of architects in Europe. This is particularly apt in France, where all architectural production since the beginning of the century has been paralyzed on one hand by a strong historical past, and, on the other, by the hegemony of two great French figures, Auguste Perret and Le Corbusier, who for fifty years made the rules. The death of Le Corbusier in 1968 marked the end of one era and the emergence of a new generation of architects. Our age is obsessed with the inventories of history, a compulsion reminiscent of the habit Raymond Roussel had of taking breakfast, lunch, high tea, dinner, and supper all at once. In the same way the exhibit at the recently formed Institut Français d'Architecture is certainly ambitious, but, one thinks, a bit premature. Most of the architects invited to participate can present nothing but works that are just getting off the ground, or projects that may never be realized at all. The food offered risks being barely cooked, but *nouvelle cuisine* is like that!

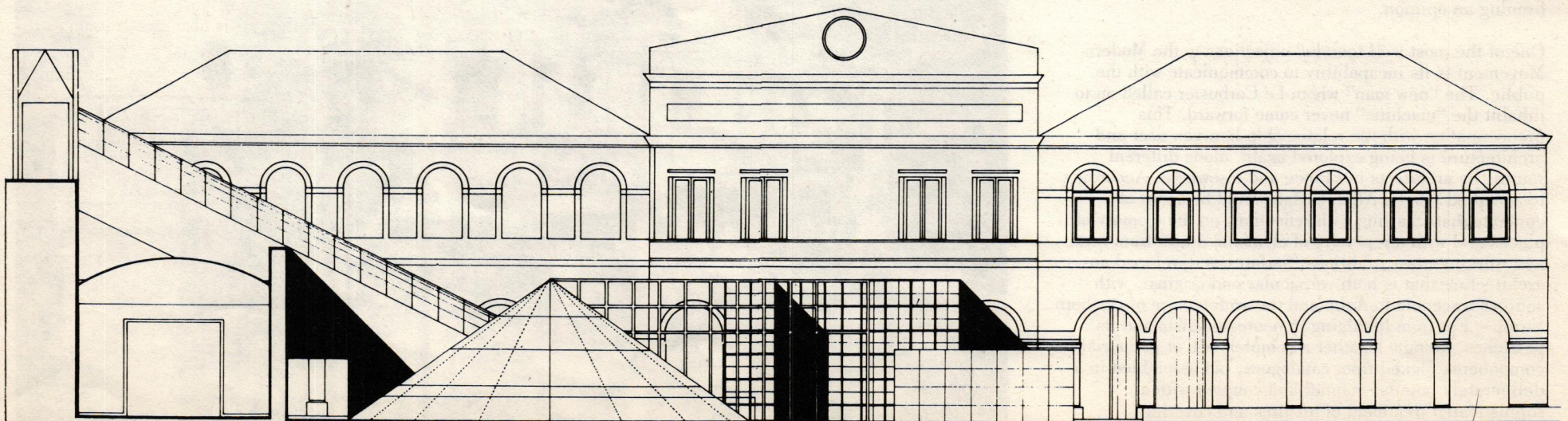
The period of reconstruction in France that followed the Second World War allowed the widespread application of the principles advocated by CIAM (zoning, separation of functions) and produced on the periphery of the cities that peculiar phenomenon baptised "*grand ensemble*."

This observation may be commonplace, but it is good to remember that the architectural objects of which these were composed—the block, the tower—became the rigid archetypes for architectural production in all other areas of construction. As a result of heavy industrialization, offices, hospitals, and public buildings all assumed the same undifferentiated aesthetic of monotony and indifference.

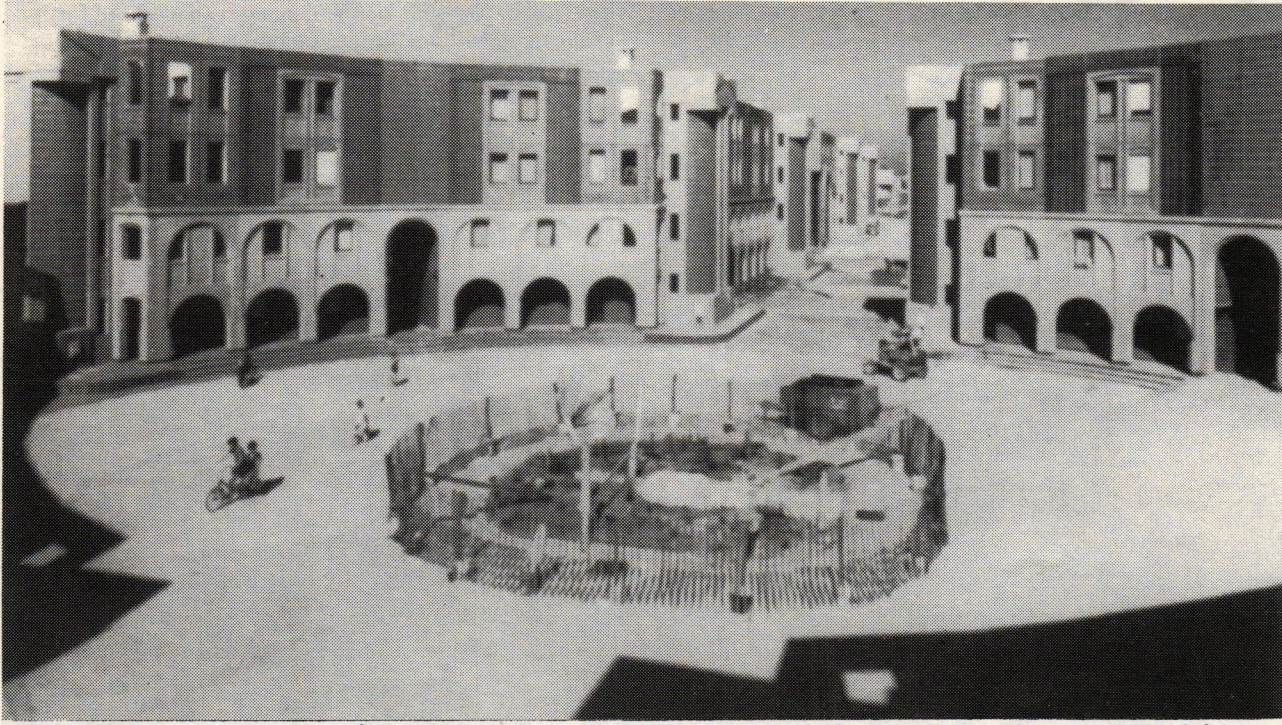
All the values of a consumer society were again put into question in '68. The generation of young architects that arose was able, at one stroke, to rid itself of the system of the Beaux Arts (a syllabus that was still very much alive) and of the International Style. Today there are again Architects in France: they are taking positions, and, above all, after several years of psychosociological babble, they are building.

Most surprising, in one sense, is that we owe this to public power. De Gaulle, everyone knows, was not interested in making his mark through large projects; Pompidou, more a lover of art than of architecture, sponsored Beaubourg only reluctantly (he would, he said, have preferred a French architect); Giscard and his entourage were the first to understand the political value of a willingness to build better, to mark the landscape with monuments that would be noticed by voters. They lacked time, but the push was started.

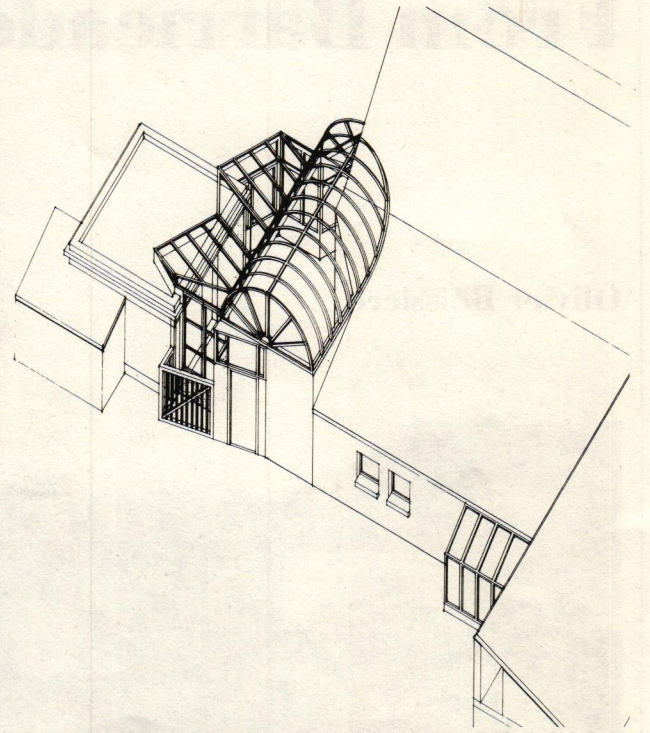
Numerous competitions, architectural politics applied in new towns, and the PAN (Programme architecture nouvelle), initiated by the Ministries concerned, not to mention the polemical contribution made by Bernard Huet at the head of *Architecture d'Aujourd'hui*, had revived the architectural debate. More than that, they established a new climate and provoked a diversification of construction. On a spectrum between loyalty to the Modern Movement and independent distance from it, one can locate the tendencies of today.



J.M. Meunier. Project for the Guernica museum; 1981.

*Pierre Bourdieu**François Chaslin**Bernard Huet**Jean-Louis Cohen**François Deslaugiers**Maurice Culot**Antoine Grumbach**Bernard Reichen**Bertrand Lemoine**Enrique Ciriani*

Ricardo Bofill/Taller de Arquitectura. *Les Arcades du Lac*. Saint-Quentin-en-Yvelines; 1981. Photo: Deidi Von Schaewen



J.N. Gris. Thesis project; 1980.

The Traditions Still Current

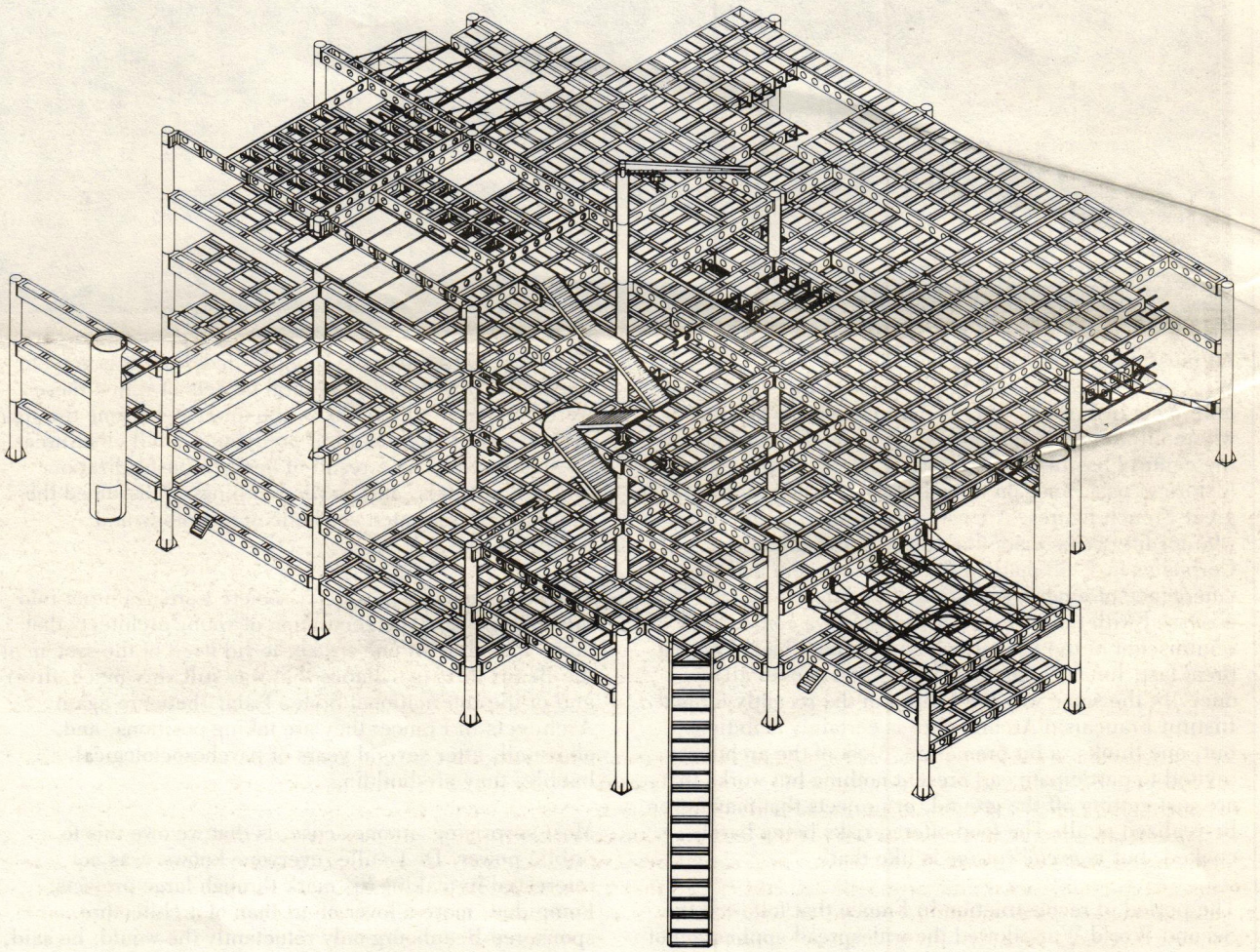
There is a technological tradition of which Jean Prouvé continues to be the indefatigable pioneer. One may think that his longtime exploration of the application of automobile and aeronautics-industry techniques in the area of construction had no repercussions except in Great Britain—first in the work of Archigram and then, in a more concentrated manner, with Foster and Rogers. François Deslaugiers has now arrived to dispute this accepted idea.

Deslaugiers cut his teeth constructing steel-framed “Miesian” buildings. Then, between 1972 and 1978, he produced the Centre de Calcul de Nemours, a building that is conceived according to a perfectly modular constructional system, collapsible, of a sophistication that makes Beaubourg pale in comparison. It also has a substantial advantage over the model presented by Piano and Rogers—it can be produced according to light industrial techniques, thanks to simple posts, small beams, and sheet steel. It is his misfortune that Deslaugiers is not fashionable. He represents nevertheless an important value in French architecture; one really needs to be a builder to realize this.

Paul Chemetov and the Atelier d’Urbanism et d’Architecture (A.U.A.) represent another current of the modern tradition, deriving from Perret and André Lurçat. Since the ‘60s their work has focused on the techniques of fabricating concrete. They make up what one might call the “realist” school. Their activity is principally in socially oriented housing and the sports, educational, or cultural facilities that surround it. Realists, they are willing to face difficult budgets, to work within the rules of construction and the constraints they impose. In this way, Chemetov has produced a body of important work, coherent, yet at times a little severe. More recently, however, his buildings have shown a greater flexibility in their form together with an exacerbated rationalized order where one can read accidents and anecdotes in certain places.

In the work of Enrique Ciriani, who is also part of A.U.A., one notes a stubborn attachment to the trademarks of the Modern Movement, in particular to the notion of the free plan. His effort to associate the block with the urban context is less convincing. Yves Lion must also be mentioned—but for this architect who is the youngest and most radical in his intentions, one must wait until the first projects now underway are completed before forming an opinion.

One of the most well-founded objections to the Modern Movement is its incapability to communicate with the public. The “new man” whom Le Corbusier called on to inhabit the “machine” never came forward. This preoccupation with the relationship between user and architecture is being explored again, along different routes, by architects in France and elsewhere. According to accepted labels, Alain Sarfati would be a sort of contextualist. Starting with reflections on the memory of places and with a repertory of elements drawn from rural and working-class traditions, Sarfati has developed an architecture that is both vernacular and original, with sources traceable to Aalto and the architecture of northern Europe. Far from indulging in neoregionalism and its pastiches, he puts together a complex web of industrial components picked from catalogues, but assembled in a deliberately popular manner and coupled with a sophisticated treatment of textures and covering materials. The misunderstanding evident in a remark by a



François Deslaugiers. *Centre de Calcul*. Nemours; 1972-77.



Alain Sarfati. *Housing at Evry*; 1981.

Yves Lion

Ricardo Bofill

Philippe Robert

Bruno Fortier

Christian de Porzamparc

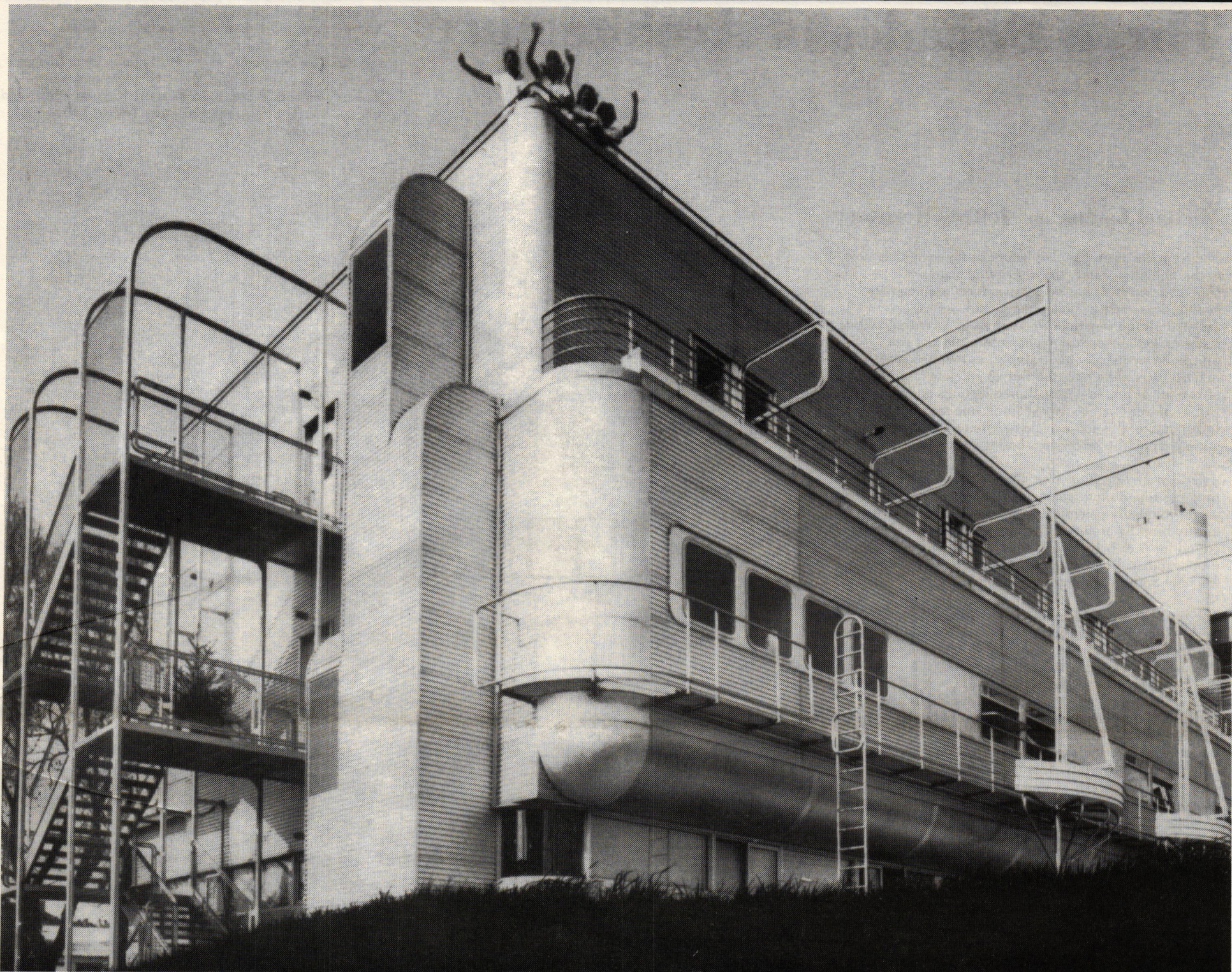
Paul Chemetov

Lucien Kroll

Alain Sarfati

Stanislas Fiszer

Jean Nouvel



Jean Nouvel. Clinique du Plateau Bezons; 1978.

noted American architect when visiting Sarfati's housing at Evry recently ("I could do the same thing, but I would choose them better") is understandable; it is due to a certain ignorance of the French situation, analogous to the contempt Leon Krier shows for the Strip. Undoubtedly he was also unfamiliar with the economic constraints and the starved budgets of social housing within which Sarfati moves. The essence of his work is carried out on the construction site itself, ameliorating and modifying the building day after day, in the manner of a circus performer.

Stanislas Fiszer belongs to the same school. But, while Sarfati sees himself as a populist and applies literal

allusions, Fiszer (is it his Polish origins or the fact that he has worked a little all over the world from Africa to Indonesia?) maintains a greater distance, an irony barely veiled in his building-collages where he deliberately piles up all the demands of future users — in one of his recent buildings, a school in a new town near Paris, he uses a log cabin for a game room and a small Japanese temple as a library!

This complicity with the public guides Sarfati and Fiszer's search into the "spirit of the place" or into popular stereotypes. Others are attempting to renew architecture by investigating the history of the city, carefully forgotten by modern urbanism. Such is the case with Ricardo Bofill, whose recent work springs from a new visit to the classical city and its typology. The rigorous arrangement set out in his most recent work, the "Arcades du Lac" in the new town of Saint Quentin en Yvelines, is a tentative attempt to restore an urban territory, a fabric immediately perceptible and identifiable to the city-dweller where the street, the square, and the arcade again play their correct roles. The project that Bofill is developing with the Socialist district of Montpellier is the most ambitious yet; but is there such a thing as his claimed "socialist city"?

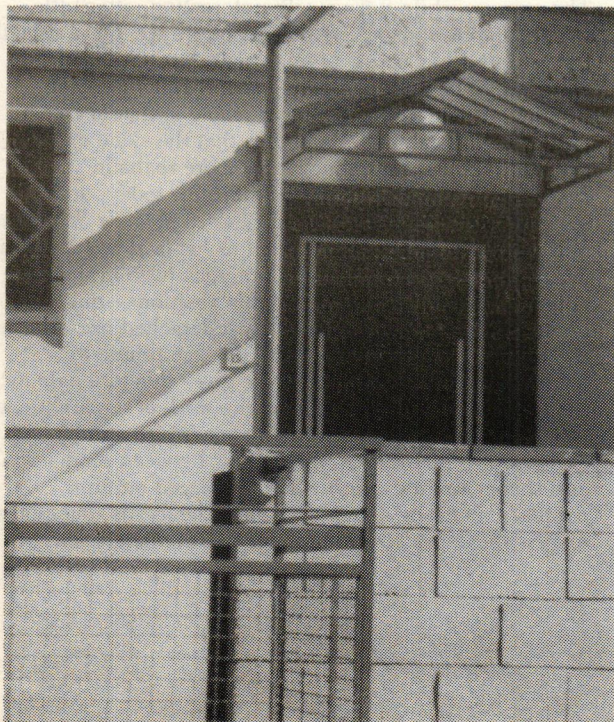
The participation of the user in the elaboration of his own space has been a veritable unicorn hunt since the end of the '60s. If advocacy-planning appears to be at a dead end in the U.S., the work accomplished by Lucien Kroll in Belgium and France is on the way toward becoming exemplary. Kroll assigns a primordial role to the future inhabitants or users and presents himself as the simple executor of the project. The results can be surprising — as, for example, the giant collage *Mémé* at the University of Woluvé near Brussels or the one at the college of Alençon, in which the overall massing, with its constructions arranged haphazardly in opposition to two existing blocks, has Gehryesque overtones — or imperceptible — as in the ensemble of individual houses, "Les Vignes Blanches," at Cergy Pontoise, where the absolute banality results in a work that is quasi-conceptual.

The rehabilitation and recycling of older buildings is championed by Bernard Reichen and Philippe Robert, whose efforts in saving nineteenth-century industrial buildings from destruction have already gained attention. The Le Blan factory in Lille, a textile mill in what is now the center of the city, is an example of the finesse of their work; another mill and a converted station in Nice are among their current projects, which combine the struggle with the city, a search for financial solutions, and architectural intentions. But they may risk becoming frozen in their systematic ways.

So-called post-modernism does not yet appear to have laid waste to France. Only one architect could possibly be accused of it. He is also the wildest and most brilliant member of the younger generation. Jean Nouvel is 35; he was in the field at 21 and received his license at 25. Today he can count several of the most successful and spectacular buildings of the past decade among his achievements: individual houses, the renovation of the Gaité Lyrique theater, a quasi-streamlined clinic, and a college in which the impassioned rationalism approaches caricature. Gifted with fierce appetites and a relentless humor; without complexes, and with a rare talent for construction, Nouvel will make himself heard. He is, along with Richard Meier, Norman Foster, Jean Prouvé, and Richard Vasconi, one of the architects to whom Renault has given commissions in their ambitious plans for the future. The interest of the large industrial companies is another indication of a possible upswing in French architecture.

We have discussed several architects of the younger generation; one must also mention the presence of Christian Porzamparc and of Antoine Grumbach, who is building his first work; or the younger still who do not figure in the exhibition at the I.F.A. but whose first attempts are promising — J.N. Gris, J.M. Meunier, Jef Desalle. . . .

The 1980s will be fun.



Alain Sarfati. Housing at Evry; 1981.

Periodicals

Several special issues of various architectural periodicals have recently appeared that specifically warrant discussion.

Three Decades of Architecture

American Architecture: After Modernism. An Architecture and Urbanism Extra Edition. Guest Edited by Robert A.M. Stern; with articles by Michael Sorkin and Suzanne Stephens, and contributions from Thomas Beeby, Diana Agrest, and Mario Gandelsonas, Coy Howard, Susana Torre, Fred Koetter, Richard Oliver and others. A & U publishing Co. Ltd., Tokyo, 1981, 336 pages, \$40.00

Michael Lauber and Jeffrey Horowitz

The term has been paraded before us for some time now, to the delight of some, the derision of many: *post-modernism*. It has been the subject of numerous conferences, publications, and lecture series, and debated all the way from *Oppositions* to *Newsweek*. While it has lacked a conclusive characterization, it has prospered by its very malleability, as theorists and practitioners alike have felt free to redefine it on their own terms, according to personal predilections and delights. But whatever one may say about it, one fact remains indisputable: this loose agglomeration of ideas has made an impact on the profession, and it is showing.

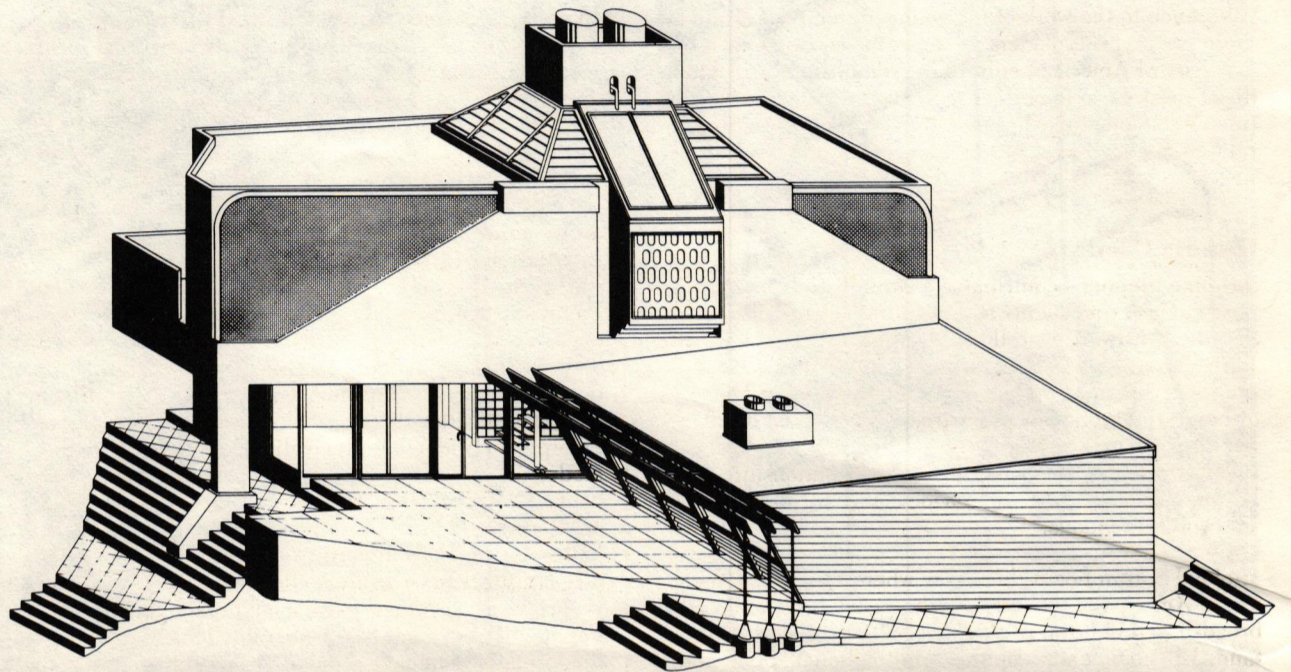
American Architecture: After Modernism promises to be a progress report on this impact. Neither comprehensive nor single-mindedly polemical, it is a collection of works, mostly built by architects living in America, selected and edited for *A & U* by Robert Stern, ever the post-modernist propagandist. In addition, there are articles by Stern, Michael Sorkin, and Suzanne Stephens.

The projects are grouped by region, or really by city (New York, Princeton, New Haven, Atlanta, Houston, etc.) and represent a broad range of architects, from the familiar to the obscure. The work tends to be small-scale—the private residence, the house addition, the retail store—with a handful of larger institutional buildings and urban-design schemes. Much of the work by the familiar figures has been published elsewhere, but the substantial quantity of work by lesser-known practitioners offsets any potential predictability. It is instructive to view such a large and varied body of work in one volume, all of it reputedly “After Modernist.” Whether “After Modernism” is meant to suggest something different from “post-modernism” is not made clear; one can only surmise from the language of his essay and the selection of most of the projects that Mr. Stern considers the terms to represent similar ideas and criteria.

Regional Concerns

It is difficult of course, to evaluate a book such as this through criticism of individual works, and the discussion naturally turns to questions of organization and intent, and their significance. The regional grouping of the projects, for instance, is somewhat problematic. Regionalism, a concern with the recognition and evocation of local architectural character in new works, is a plausible and positive tenet of a possible post-modernist ideology, and one that Mr. Stern himself most assiduously pursues. But here it is invoked to present the work of a few noted practitioners, whose work derives from deeply felt philosophical and formal commitments unrelated to the character of local custom. The association by city may be said to suggest more precisely a professional *milieu*, but that notion ignores the truly cosmopolitan nature of architectural practice today, particularly at the level of sophistication of these practitioners.

One may also question the presumed affinity of all the works included to some imagined set of shared goals or principles, no matter how broad. Post-modernism is certainly no monolithic “movement” with unified theoretical and formal premises, and, in fact, the work illustrated often displays the sense of exploration and revelation that is so encouraged by an undogmatic atmosphere. But the assemblage of projects does seem to



Coy Howard & Co. Berry/Badgett Residence. Hollywood, California.



Kemp Mooney. John T. Newton residence. Griffin, Georgia: 1979.

lack strength as it lacks focus, or at least a commonly perceived antagonist. Here, even the most fundamental qualifier—that of opposition to Modernist-Movement dogma, is not consistently in evidence. The large-scale works of *Arquitectonica*, for instance, though visually stunning, seem for all the world like monumental sculpture in the Chandigarh tradition. The institutional work of Friday Architects, to take another example, seems again more related to a “traditional” modernist vocabulary, despite the lavish use of patterned floor tiles and Venturiesque apologia.

Finally, one questions the overabundance of small suburban-scaled projects to the exclusion of those of urban character and concerns. Of course, this omission may be largely due to the lack of opportunity that attends any new foray of the avant-garde, yet one can think of significant urban projects, by Mitchell/Giurgola, for instance, whose inclusion would more fairly represent the full range of post-modernist thought. Yet their inclusion seems preempted by an unblinking and consistent emphasis on vocabulary, on the language of building, which is seemingly the ultimate criterion for consideration, and the only *raison d'être* of too much of the work chosen.

The essays, while intrinsically interesting, offer little insight into the questions raised above. Mr. Stern uses the opportunity to address an important, but unrelated, criticism of post-modernism—that it lacks a social program or consciousness comparable to that of the Modernist Movement. He argues that the same concern is present, yet it is muted now by a more realistic assessment of architectural possibilities today, and supports his rebuttal by citing Charles Moore's Whitman Village Housing Project, as well as his own and Venturi's studies on suburbia. There is precious little in this volume, however, to reinforce this position—quite the contrary—which gives his essay a detached presence in the book as a whole. When he does get around to introducing the work at hand, he gives this rationale for his selection: “. . . to focus on the work of the architects who consistently demonstrate a concern for an architecture that forges connections between production and theory in an explicitly acknowledged cultural context.” Nothing about what that “theory” is, one notes, or why these projects are in fact “After Modernism.”

In Brief

About the regional grouping, Stern writes that he has employed this organizational method "to give some coherence to the work of the younger architects," and to "reinforce for the readers in Japan the sense of the diversity of American culture in relationship to geography that I think is so important to theory and practice at this time." As noted above, the culture at issue is rarely related to geography, but to a few noted practitioners in institutions of higher learning.

Historic Context

Suzanne Stephens contributes a careful study of post-modern precedents as traced in the work of Eero Saarinen, Edward Durrell Stone, Minoru Yamasaki, Philip Johnson, and Louis Kahn. While useful for historical purposes, the essay again bears little relation to the work at hand: the architects of post-modernism travel further back than the 1950s and '60s for their spiritual and inspirational forbears, and any causal relationship between the two, save the obvious ones of Kahn and Johnson, is tenuous.

Michael Sorkin begins his essay where Stephens left off, in the America of the '60s, but he writes from a more broad-based cultural perspective, almost Wolfeian in tone. His commentary on the "Multinational" Style of the '60s and the work of the New York Five in the '70s, while again not particularly germane here, is fresh, insightful, and excellent reading. When he does finally level his sights on the current scene, he is no less on target: *The reigning mode of the moment, the deliberately derivative, the historicist and vernacularist manners have on the one hand generated work of imaginative fancy and stylish exuberance although on the other, it has yielded the architecture of the tedious detail, of the one liner, a kind of schtick style practiced by the Rodney Dangerfields of the profession.*

The work here reinforces that criticism, but what is most telling is neither the excesses of the marginal work nor the achievements of the good, but the wide disparity between them, and the fact that they are frequently moved by similar assumptions and intentions. One is reminded repeatedly of the early criticism of post-modernism: when the formal license decreed by the early practitioners was passed on to the hands of the less gifted, the sins would be many. The problem, of course, is that the less successful work tends to devalue the (legitimate) ideas it shares with other, more successful ventures. One wishes, then, for a more critical editorial stance, to be assured that the book is comprised not merely of the "new," but of the "significant." In Mr. Stern's defense it must be added that the collection is ultimately dependent upon actual production at the time (some two or three years ago), and as such is highly reflective of the state of the art of the time. Post-modernism does present serious challenges to the production of architecture of quality and integrity, insofar as its repudiation of modernism leaves little remaining infrastructure for future work. It demands from each practitioner, in effect, the development of a personal framework of vocabulary and theory, informed, of course, by current fashions and practice, but lacking the security of anything like Le Corbusier's potently formulated "Five Points" or Mies' easily emulated high-rise style. As each architect gropes toward a formulation of satisfactory intellectual and formal capacity, the failures are bound to be persistent, and progress difficult.

The End of PM

Perhaps over time we shall see the crystallization of several important strains within post-modernism, which will devalue the meaning of the term even more, but will offer systems of shared values and formal preferences, and allow the practitioner to proceed to other issues of production. For one attribute of any architectural ideology should be its availability to the many, not the few; its avoidance of the unrealistic reliance on the architect of consistent brilliance. This is the only way to achieve the environmental quality of, say, the American Main Street of the 1890s, or the Rue de Rivoli, and it is perhaps post-modernism's next necessary step.

Texas Architect, July/August, 1981

In an issue devoted to regionalism *Texas Architect* examines an issue that continually surfaces and resurfaces in architectural debate, at least since the architectural profession saw the monolithic implications of Modern-Movement architecture in the 1930s and 1940s. *Texas Architect* defines "regionalism" as an architecture that evolves over a long time, a product of responses to local physical and cultural characteristics. This kind of architecture shows itself to be distinct from both international stylistic tendencies and idiosyncratic individual responses. But, as is shown in effect by Peter Papademetriou's article, "Texas Regionalism 1925-1959," the individual and universal responses can feed into and reinforce the local cultural and natural ones. For his part, Papademetriou argues that from the mid-1920s to the 1930s in Texas, a specific movement emerged to bridge late Revivalist Eclecticism with the modernist aesthetic. Traditional rural values based on contact with an indigenous world were to influence the architecture of firms like McKie & Kamrath, David Williams, and O'Neil Ford. As O'Neil Ford moved his own architecture away from allusions to earlier vernacular work toward a synthesis with modern architecture, Papademetriou contends, he heralded the transition from the formally regionalist kind of Texas architecture to the modified "regionalist functionalism."

An essay on regionalism in architecture in general by J.B. Jackson brings up the problem with "regionalism" today: ". . . the social and economic forces that once produced it have ceased almost everywhere to operate." Thus the regional response seen today is only the commercially oriented resuscitation of "authentic" Williamsburg, or "adobe"-style architecture. Jackson optimistically maintains that "commercial neoregionalism" ought to have "better press" because in time it might evolve a style of its own. Since, however, the essence of commercialism is the knock-off—i.e., the quick imitation—the form of commercial regionalism that existed with the Mom-and-Pop motels and roadside diners is not likely to evolve as Jackson hopes. The "authentic" regional responses today are likely to be self-conscious—and recognize the universality of materials, techniques, and images, while respecting local traditions and history. Nevertheless, Jackson's points are interesting, as are other articles in the issue such as "The contemporary Regional Response," or Stephen Fox's history of Brownsville and the Spanish Colonial Revival.

Trace Volume I, number 3

Trace, the new Canadian quarterly covering architecture and design, has just come out with its third issue. The Toronto-based publication, edited by George Baird, appeared rather tentative in its first two issues, largely due to its interesting but "safe" articles on architectural tours of various Canadian cities and on historically significant Canadian architects. If we were wondering when *Trace* was going to begin to criticize seriously current Canadian architecture, the third issue answers the question.

The lead article, on the Bunker Hill redevelopment project for downtown Los Angeles, compares the winning scheme by Canada's Arthur Erickson with the favored nonwinners—called the "All-Stars"—composed of Toronto architect Barton Myers plus Cesar Pelli, Ricardo Legoretta, Charles Moore and Lawrence Halprin, Hardy Holzman Pfeiffer, and Robert Kennard. In his *Trace* critique, Dutch architect Rem Koolhaas has cleanly dissected the urban and architectural premises of both and outlined the problems with the urban design in both schemes. "The tactics vis-à-vis diversity can be condensed as follows: Erickson works with repetition, the All-Stars with uniqueness. But Erickson's repetition is so agitated and apologetic as to be truly boring; neither restful and serene, nor monotonous and impressive. The All-Stars' differences on the other hand are too controlled to suggest a genuinely anarchic free-enterprise genesis."

Trace then turns to the Edmonton City Hall Competition held last December. Here the magazine, dissatisfied with the results of original jurors Norman Foster, Harry Weese, and Ray Affleck, among others, flew in its own jury to review the winners and the losers. Bernard Huet (Paris), Edward Jones (London) and Peter Rose (Montreal) were some of the jury who exhaustively reassessed the results chronicled in this issue, as well as offering a valuable discussion of the competition procedure itself. While the length of the second jury debate is a problem here, the issues raised about monumentality, symbolic expression, and contextualism speak for the merits of the post-mortem.

In another tour, *Trace* also goes to Vancouver and discusses ten buildings to see—but not without making clear critical splits among the authors, regarding, for example, the Robson Square Court House complex by Arthur Erickson.

33 British Architects: AD 3-4 1981

This survey of British architecture, guest edited by Derek Walker (of Milton Keynes planning fame), contains architecture of the same deadliness that has characterized most such surveys of British architecture over the last twenty years. In a country known for the high level of critical thinking and theorizing among its architects, it has always surprised less articulate Americans that British architecture does not frequently match that level of intensity. Of course there are always James Stirling, Norman Foster, and Richard Rogers, forming the "short list" of architects whose work is closely watched. Their work is in this issue. But even their inclusion is not enough to save the *AD* from appearing overcast by a low-hanging gray concrete cloud. Maybe it was the graphics.

The issue resulted from a jury of *AD* Project Awards—the Brit's answer to *Progressive Architecture's* Design Awards. Since only two projects were selected for awards (Calverton End Housing by Cliff Nichols and Brian Frost; the other the Gillingham Industrial Park by Nicholas Grimshaw & Partners) with three projects "highly commended" and five "commended," *AD* decided to present the work of the jurors plus other invited architects. The jurors were Peter Cook, John Darbourne, Derek Walker, Robert Maxwell, Richard Rogers, Henning Larsen, Jeremy Dixon, and Jack Zunz.

Guest Editor Derek Walker explained that he wanted to avoid fashion and the "fey didactic revisionism" he sees resulting from the debate of recent years. With this compilation of Brutalist/Modernist/megastructural/high-tech persuasion, he has clearly done so.

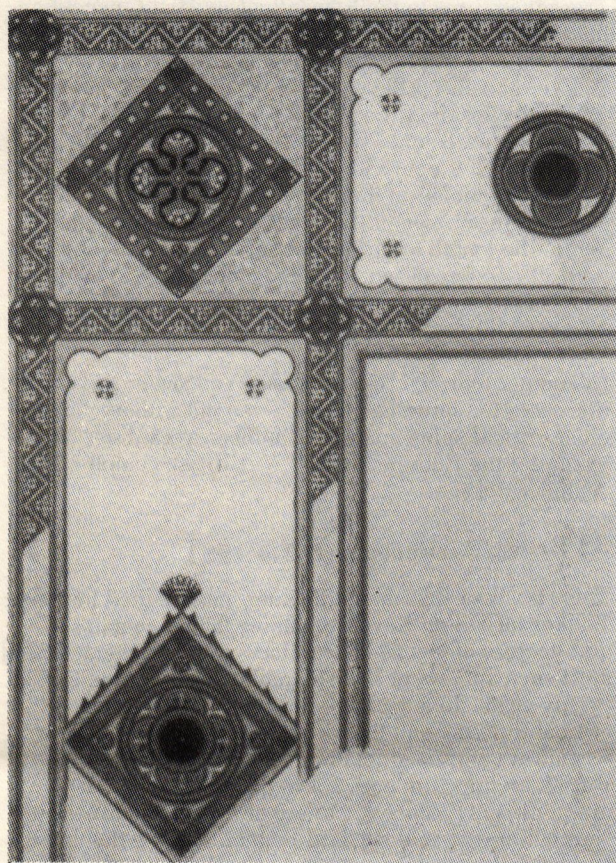
Just Received

The Chicago Architectural Journal, Volume I, 1981, edited by Anders Nereim. The journal, a publication of the proceedings of the Chicago Architectural Club, represents another example of the renewed interest in architectural debate that has taken place in this city since the mid-1970s. The Club was "re-founded" in 1979, and because the original organization published the ideas of Sullivan, Wright, and Root, publication of the revived club's proceedings were now in order. Contents of the current journal, based on lectures at the club, are diverse and not necessarily Chicago-directed: Articles by Judith Wolin on Russian architecture after the Revolution; by Allan Greenberg on classicism; and by John McDermott on teaching supplement the articles by Stuart Cohen and Stanley Tigerman on Fred Keck, and by SOM's Fazlur Khan on structure. The handsome publication, designed by Donna Rhae Marder, is published by Rizzoli.

S.S.

Galleries and Exhibits

Man of Many Talents



P.B. Wight: stenciling study "Brooklyn Library": 1868.

Peter B. Wight's stunning polychrome gouaches of Victorian dark greens, deep reds, and vibrant blues, plus other drawings and watercolors by the 19th-century architect, should be seen while on view until December 6 at New York's National Academy of Design. Wight not only practiced in New York and Chicago, but ran a contracting business in the latter city, and wrote for professional journals in his later years. He obviously deserves recognition for more than his drafting techniques.

In a historical sense, he is important for having trained John Wellborn Root in his Chicago office, Carter, Wight & Drake, as well as for introducing Root to his future partner, Daniel Burnham.

But Wight's involvement in the course of U.S. architectural development had other facets: Wight was first a proponent of the principles of John Ruskin (an allegiance that inspired his Venetian-Gothic 1861 competition-winning design for the National Academy of Design in New York, built on 23rd Street and Fourth Avenue). He then helped disseminate the rationalist ideas of Viollet-le-Duc: Wight in fact did his own translation of Viollet-le-Duc's *Entretiens* in 1868, which he read to the New York Chapter of the AIA and subsequently published in *Manufacturer and Builder Magazine*.

The richly polychromed drawings and the other examples of his drafting technique now belong to the Art Institute of Chicago. The show, originating in Chicago, was organized by John Zukowsky, architectural archivist of the Burnham Library at the Institute. Sarah Bradford Landau, who wrote much of the accompanying catalogue, *P.B. Wight: Architect, Contractor and Critic, 1835-1925*, published by the Art Institute, was guest-curator.

S.S.

Olmsted

Olmsted and the Art of the Landscape will be at the Metropolitan Museum in New York through November. Starting next February it will be traveling around the country: Ithaca, Hartford, Chicago, Boston, Amherst, Louisville, Poughkeepsie, and Shelburne, Vt.

Too often exhibits look as if they were conceived as display windows for the catalogues accompanying them. Packaged in the style of movie-and-book tie-ins, they appear as mass-produced twin commodities, whereby attendance to one is meant to enhance sales of the other.

Such is the case with the "Olmsted and the Art of the Landscape" exhibit, now on view in the American Wing of the Metropolitan. The traveling show, guest-curated by Bruce Kelly, directed by Gail Guillet under the auspices of the New York City Landmarks Preservation Commission, and funded by the Arthur Ross Foundation and the NEH, is small, tidy, unimposing, and unassuming. It is virtually a walk-in book, a way of tempting the reader into the pages of the meatier two-part bound catalogue on sale, edited by Mary Ellen Hern. Murray Gelberg is its designer.

The merits of the catalogue are many: it presents a thorough and graphic treatment of Frederick Olmsted and Calvert Vaux's accomplishments, comparing Central Park to Olmsted's other work, for example, as well as to its precursors. The exhibit performs a public service by highlighting this history, using a model plus photographs and some drawings, with an easy-to-read text.

But the show should have gone so much further. This does not mean it had to be as comprehensive as the 1972 sesquicentennial of Olmsted's birth, held at the Whitney. The current show's focus on Central Park as a microcosm of Olmsted's efforts makes sense. But the very extensive program of renovation and restoration going on now under the guidance of Elizabeth Barlow, the first administrator of Central Park, deserves more attention than this little show is able to give. Only several drawings of some of the bridges and pavilions currently being restored by the Ehrenkranz Group, by Beyer Blinder Belle, and by landscape architects Quennell-Rothschild are shown.



The Dairy restored. The opening. October, 1981.

Gerald Allen is not presented; the restoration of the Dairy and Belvedere Castle by James Lamantia/Russo & Sonder is not displayed—in fact, the second phase of the Dairy, the loggia and cupola, has just been completed. All of this is only part of a 10-year master plan.

The exhibit does present the early pavilions and way stations designed by Calvert Vaux—usually with detailing by Jacob Wrey Mould. Drawings of these buildings give a good idea of the startling heritage that has disappeared over the years. But the show should make more of a point about the loss and neglect that has occurred in our taking the Park for granted. To begin with, more material needs to be presented to convey the seedy state this marshland was in in the 19th century—squatters' huts and roaming hogs. Better yet, the exhibit could have presented all those horrendous proposals accumulating over the years that would have introduced commercial uses into the Park—incursions that would have effectively eroded Olmsted's accomplishments. The exhibit should have displayed graphic examples of the natural erosion that has taken place in the Park through overuse by its uncaring visitors. It could have made a stronger case for the amount of money needed for the restoration program—\$65 to \$100 million.

S.S.



Frederick Law Olmsted. Bethesda Fountain in Central Park in the 1980s. Photograph courtesy of the Museum of the City of New York Collection.

A few small shows that opened last month in New York City prompt the following observations:

Cinema for SoHo

Regina Cornwell



Design Coalition. Film Forum. New York; 1981.

It was very rainy the day after Labor Day, but that did not keep the crowds of invited well-wishers from overflowing from the lobby and onto the pavement under the blue neon marquee for the opening of Manhattan's twin-theater Film Forum. Milling about was a mix of artists, independent film and video makers, individual donors, media curators, and representatives of governmental agencies and foundations that had helped make possible this first full-time, first-run movie house in downtown Manhattan south of Houston.

The smaller of the two theaters (147 seats) is also the first movie theater in the country to premiere independent works from the U.S. and abroad as its regular menu. Karen Cooper, director of the Film Forum, who is programming this theater, inaugurated it with *14 Americans: Directions of the 1970s*, a film on the work of fourteen well-known artists who live within walking distance of the forum. The theater will also show fiction shorts and features, avant-garde films, or films of a controversial, political, and social nature. The larger Film Forum II, with 197 seats, is intended to function as an art house, programmed by Daniel Talbot, the internationally known New York-based distributor and exhibitor of largely foreign-acclaimed cinematic fare.

The new theater occupies a perfect location, straddling the borders of SoHo and Tribeca, New York's major artistic communities, and a short walk from Greenwich Village. Design Coalition architects Stephen Tilly and Alan Buchsbaum transformed the 5600-square-foot garage into the duplex cinema with a minimum of expense and "showiness." To attract the attention of motorists and passersby, artist-animator Robert Breer executed a constructivist-like mural reminiscent of Malevich, which wraps the south and east walls. Tilly and Buchsbaum retained an original wall to divide the two unequally sized theater spaces and to provide an extraordinary soundproof barrier, which is too often lacking in multiplex movie houses. Sight lines were more difficult to orchestrate: because of low ceilings and an absence of seating, projectors were positioned as high as possible. To cut corners, used seats were reupholstered and old film projection equipment reconditioned. The most significant architectural feature in the space, a large arched truss, was left exposed. The truss dramatically frames the lobby entrance to the theater, as well as shielding a mezzanine level on which the offices and projection booth are located. Buchsbaum and Tilly painted the truss and walls a cream color, then created planes of color around it. The largest expanse of lobby wall is lavender. Then there are smaller symmetrical planes on either side of the cinemas' entrances, receding to a pale aqua, a middle-blue, a

warm gray, with a red, curved dividing wall accentuating the separate spaces, finally marked off with dark blue doors. The planes of color are softened by gray-gelled fluorescents.

Some newcomers on opening night were surprised to see such a departure from the decrepit rented theater or dank basement that often provided a backdrop for independent films. But these were the old images of an independent cinema of the 1960s. The ambience fits the new image of a cinema that chooses to be on the "outside" and away from dead-center mainstream film production. In many ways the design of the space properly heralds the beginning of an architectural expression now evolving to symbolize the growing cultural importance of independent film. In many ways much of the independent film needs to catch up and grow into the cultural and artistic image of what the theater design is and means and what implications the Film Forum has for it as a whole. Of the 17,600 theater screens in the U.S. (not counting museums, film societies, and special alternative media centers), the Film Forum is one of a small group of 400-to-600 screens that offer something other than recent Hollywood pictures, and within that, the much smaller number that show independent works.

What are the implications? *Variety* reports that by the decade's end the number of theater screens is expected to be reduced by one-third of the current figure. A major factor in this cutback is the new technology making possible the proliferation of the electronic home-"entertainment" centers.

What will remain? Hollywood dominates, has dominated, and most likely will continue to do so. A small number of commercial Hollywood products monopolize the screen; the blockbusters, with continually soaring production and marketing budgets, and subject to normal pressures of exhibition and distribution, make the theaters into rather cheerless retail outlets. Hollywood has conditioned us to make certain assumptions about film; has given us a low set of expectations, and allowed little space for anything else.

But a film culture is more than a film industry, and the Film Forum was built on the belief that there are enough viewers out there who are curious about a variety of movie experiences and willing to try an ever-changing menu. By the end of the decade, when one-third of the theaters' screens are gone and some of their spaces are taken over by video-software retailers, or by home-satellite-terminal salesrooms, perhaps the specialty screens can remain and even make use of the vacated theaters. By that time screens like Film Forum may multiply and help nourish and preserve a moving-image culture, instead of a moving-image industry.

Opening Downtown



The New York gallery scene is busy again after the summer hiatus with at least one noteworthy addition downtown: Max Protetch Open Storage, opening in November at 214 Lafayette Street. Finished in an essentially raw state—a coat of paint, a few lights—it is really just an immense space once a Con Edison power station: 30 feet high, 22 feet wide, and (through the block from Lafayette to Crosby Streets) 230 feet long. A site with a history of interested parties—including Leo Castelli declining on the grounds that "it's something for a younger man"—the ground floor is being used by Protetch as a counterspace to his gallery on 57th Street. While uptown Protetch has a structured schedule of exhibits, the downtown space is intended for (obviously) larger-scale pieces shown in a more informal manner. Immediate plans call for exhibiting work by a variety of the gallery's artists, changing every two months or so as the interest demands. Protetch is excited by the potential installations and projects specifically for this space and by the possibilities of working with a larger group of artists. Not only is there the Open Storage upstairs, but a basement—with a wondrous structure of brick arches making smaller spaces—will be used by Protetch for office space (temporarily, until a balcony is built) and closed storage. Storage that will in fact be open to the public who want to look at an inventory of work by gallery artists.

M.G.J.

Next month: A review of "The Art of the Avant-Garde in Russia" at the Guggenheim Museum until January 3. Featured in the exhibit is a specially executed reconstruction of Liubov Sergeevna Popova's theater set for Vsevolod Meierkhold's production of *The Magnanimous Cuckold*.

Models Recorded

The Architecture of James Stirling

Anthony Vidler

In the trajectory of Stirling's projects and buildings from the late 1950s, we may identify the persistent exploration of two dominant themes of modernism: that of typicality (the rational construction of collective and individual social tasks), and that of tradition, of history, and the need to respond to existing contexts and ideas of the past. Modernism—the evident wish of conservative mediators or radical nostalgias to the contrary—contained within its formal techniques and ideological propositions extremely subtle ways to address the question of history. Modernism was forced, not in its diagrammatic urbanism, but in its architecture, to come to terms with the underlying questions that the simple removal of stylistic motifs failed to dissolve.

Modernism, as Le Corbusier was concerned to point out in *Vers une architecture*, looked at "history" on two levels: that of the "essence" of architecture—the constituents, as it were, of the eternally "architectural"—and that of the tradition of designed architecture—the codes and motifs of the profession. Thus again in *Vers une architecture*, and then in a consistent way in his built work from 1925 on, Le Corbusier understands two kinds of references to history. On the one hand, there is the formal analysis of masses and surfaces, solids and voids, revealed in light. On the other hand, there are the type-forms and already developed "solutions" to typical social and functional problems, from the villa to the

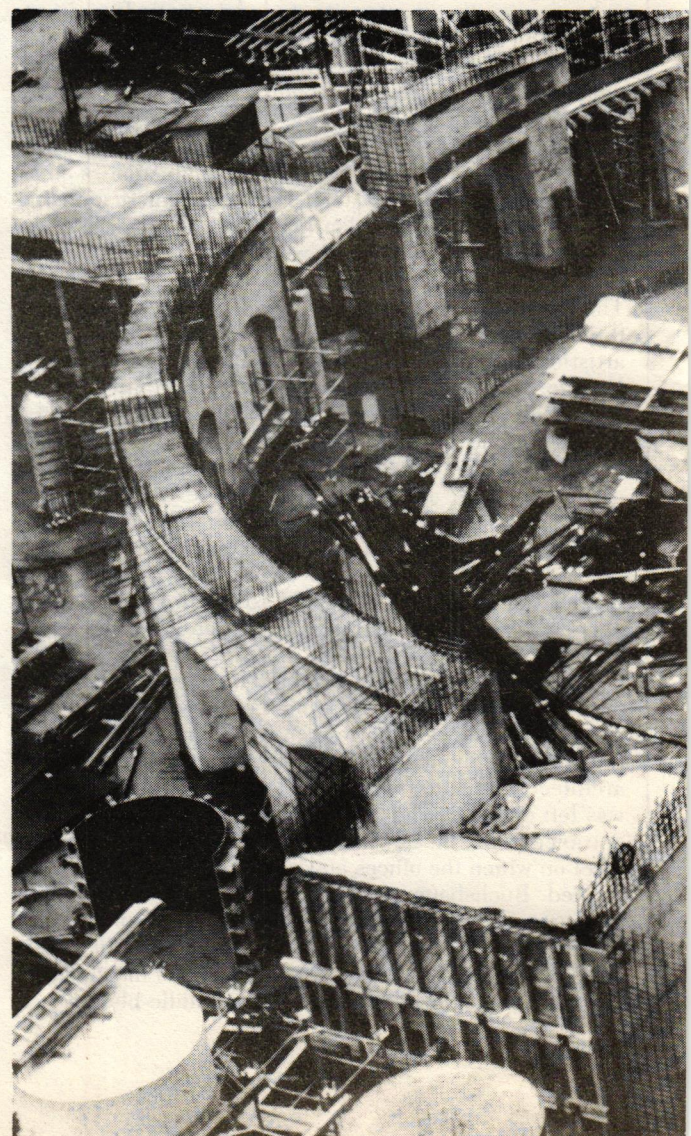
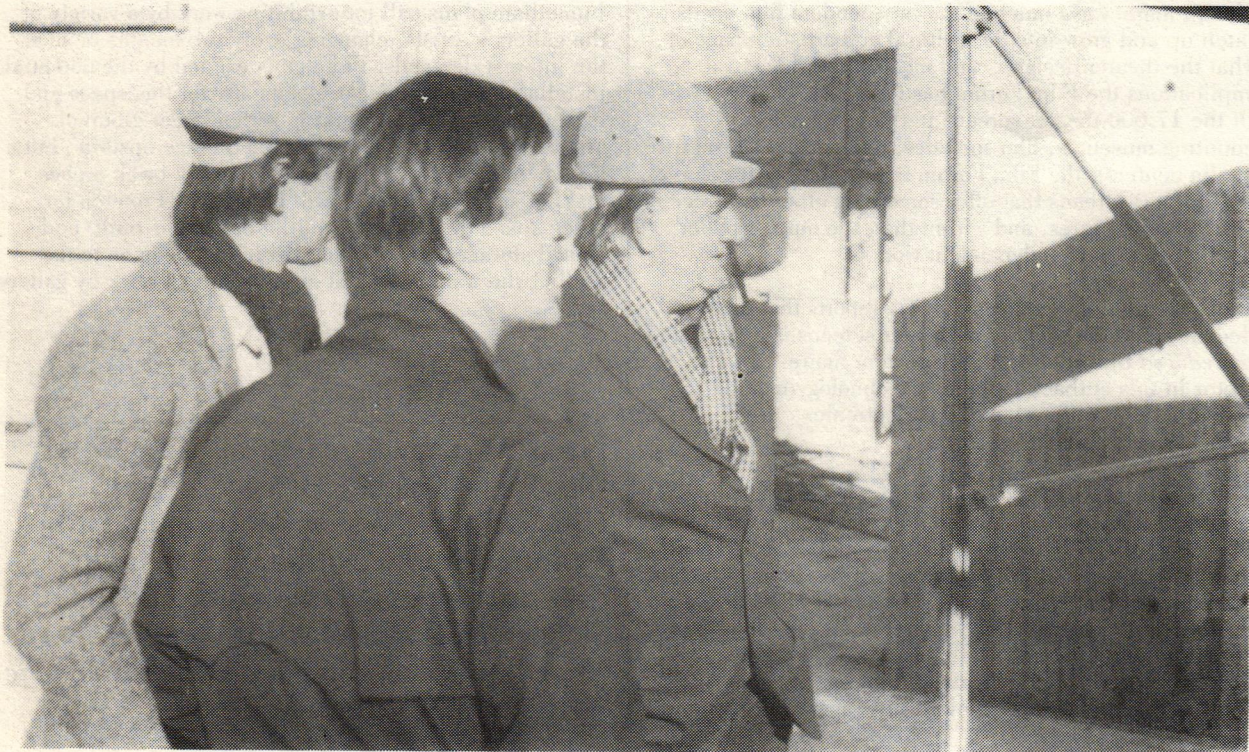
house, that have been worked out in the classical tradition. History has been abstracted, so to speak, in order to provide a matrix by which the new, whatever we might think of its specific implications, can be recognized. On the level of the individual building, questions of history, of time and sequence, are addressed by means of Le Corbusier's elaborate architectural *promenades*, which intersect without destroying the prismatic type-forms. Both time and type play a complex *pas de deux* in his formulations, the most sophisticated of which was, of course, the villa of Garches.

The conflict of *time* against *type* emerged, paradoxically enough, in the moment of historical self-consciousness known as the Enlightenment. A project to regulate all social and natural things according to the same ordered grids and tables, classifications and taxonomies, was challenged by an increasing sense of the relativity of all cultural phenomena: a grid of reason was opposed by a line of history. What the twentieth century has termed the "historicist" of the nineteenth—the belief in difference, change, relative values and cultural transformations as law—was born out of the belief that under all things lay a single, unchanging law. Laugier's primitive hut was collapsed by Herder's rush of time.

Housing the Zeitgeist

Nowhere was this conflict demonstrated so clearly as in a "type" that was centrally concerned with the didactic exposition of history: the museum. In the early nineteenth-century museum the question of housing the zeitgeist itself gave rise to two alternative models, each of which presented a unitary solution for the accommodation of time within type. The first was simply to build the route of time: Alexander Lenoir built in the first museum of architectural and sculptural history, the Musée des Monuments Français, a sequence of rooms, one per century, through which a visitor literally might walk through the past; each room was appropriately decorated to simulate the period it exhibited.

The second model, exemplified in Schinkel's Altes Museum, was to construct a new building type—"Museum"—suitable for the exhibition of a number of kinds of historical artifacts, in different combinations and chronologies. This required at once a more neutral and a more open structure: which nevertheless had in some way to "speak" of its historical function. The solution was to construct a building that allowed several routes and exhibition plans, while utilizing architecture and its own historical motifs to refer to the past. Schinkel, as is well known, combined three architectural types in one: the basic plan was that of the palace, a reference to the royal residence that faced the museum across the square.



Constructing ● Mannerism

Inserted into its center was the Pantheon, emblem of historical memory. And for the entrance, Schinkel adopted not a temple (used elsewhere in London and Munich), but a stoa, the open colonnade of Greek democracy; a politically evocative choice.

Exploding the Type

Recently, in the work of James Stirling, these "forms" of history have again been utilized, not like so much post-modern work, against the typifying, rationalizing mode of the Modern Movement, but rather as the logical extension of modernist preoccupations that have been embedded in his work from the beginning. Stirling reconstructed the modernist solution—on a number of levels—in order to overcome what had become by the 1950s the commonplace and exhausted conventions of the late Modern Movement. Thus the idea of *type*, that synthetic structure resolving social, institutional and technical needs all at once within a pristine envelope, was exploded into the expressive device of increasingly complex functions. The Free-Plan—at its best the truly dialectical play of time in space; at worst a thin and empty formula for escaping the responsibility for defining places—was bypassed by an empirical attitude toward space-planning and technology. The experiments with load-bearing brick, following those of Le Corbusier himself

in the Jaoul Houses, went side-by-side with that of prefabricated building systems and industrial sash. In each scheme, whether the flats at Ham Common or the Laboratories at Leicester, the opportunities afforded by the plural and empiricist modernisms of the preceding thirty years were explored.

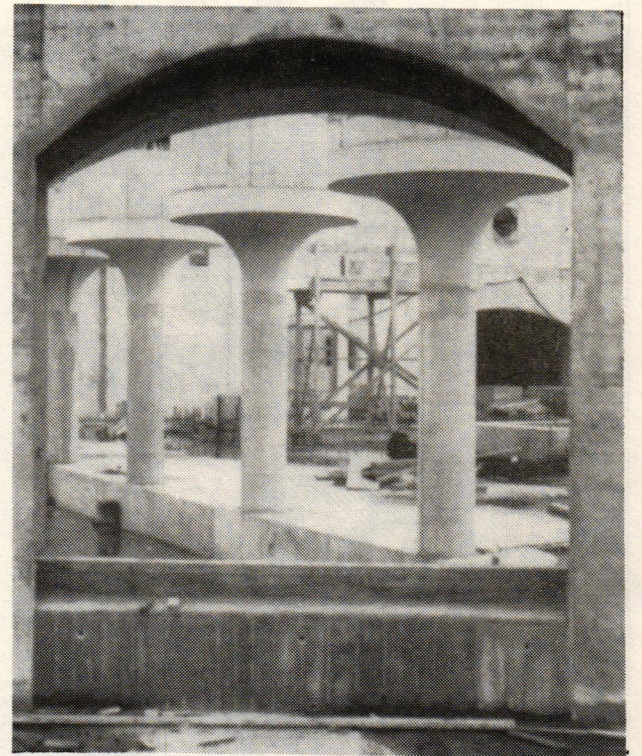
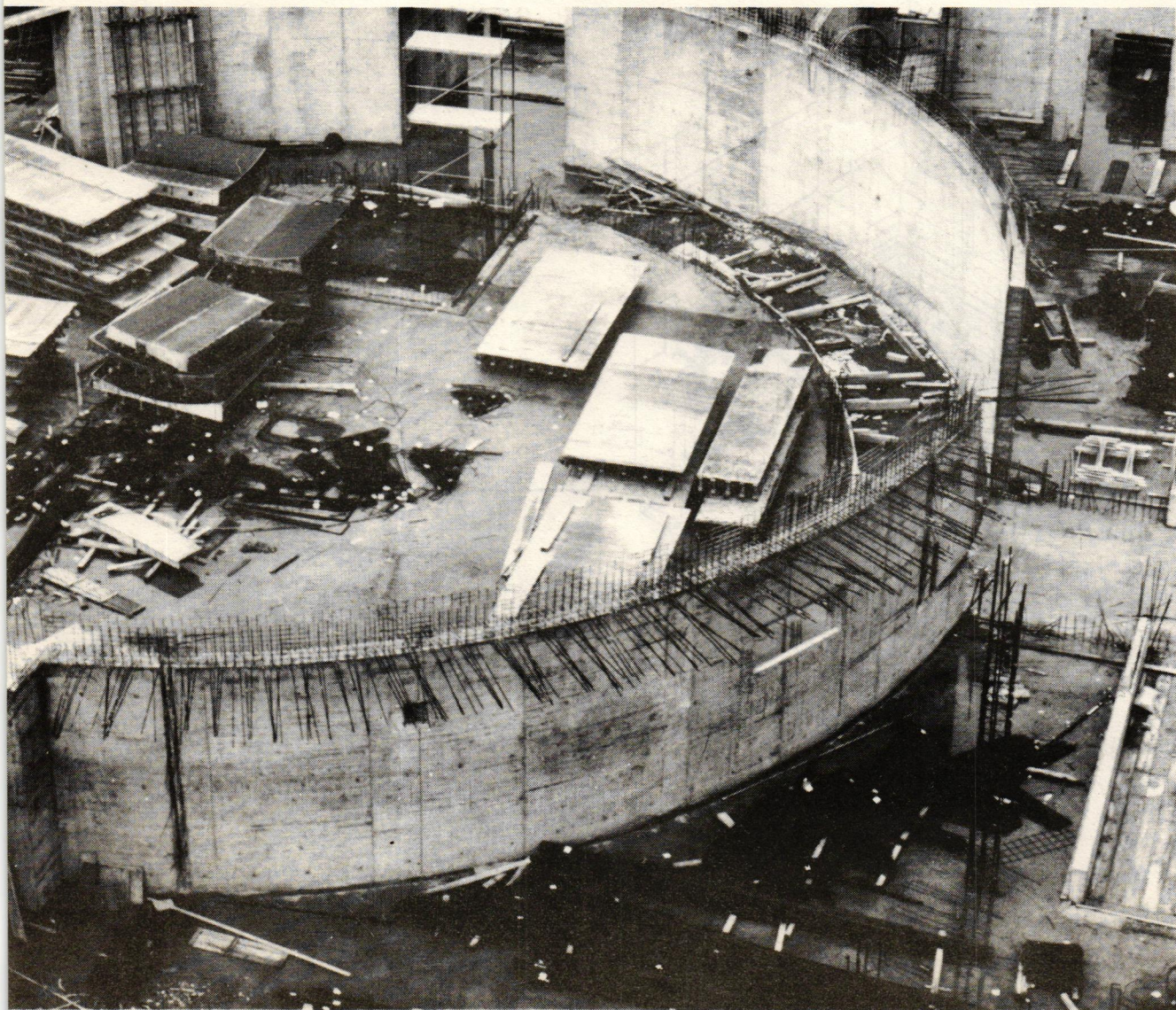
Gradually there emerged a distinctive Stirling manner: the combination of differentiated formal and functional elements, often built in different materials and with different structural characters, in a single type-object. This compositional technique was explored as early as the house studies of 1956, and continued to inform the work until the early '70s.

Between 1975 and the present, however, Stirling's attention has turned, as much in response to specific competitions and commissions as to a shift in the sensibility of the age in general, to an exploration of context, of temporal sequences and history. This shift had already been indicated in 1971 by the miniature "crescent" designed for the Arts Center of St. Andrews University, a Georgian transformation of the grand arcade for Derby Town Center. The museum and cultural-center designs of this period isolate for their expressive qualities the route over the grid; the linear sequence of particulate elements, rather than their assemblage into a fixed type-form; the qualities of mass and surface exhibited by

stone and poured concrete rather than by industrialized glazing and tile; the combinatorial opportunities of a classical rather than a picturesque repertory; the ambiguities of objects in context over the isolated building. Evidently, and as we have noted, these concerns show from the start: the urban implications of the very early village studies, the Oxford student housing, of Saint Andrews and Runcorn, are clear. But these were always contained, so to speak, in a typical, technical frame, and composed of self-contained objects. Now the objects elide, the figure and the ground oscillate, the routes are formally defined, the compositions reach through the city fabric to repair, stitch up, and recombine what is left after the incursions of war and modern development have ceased.

From Object to Context

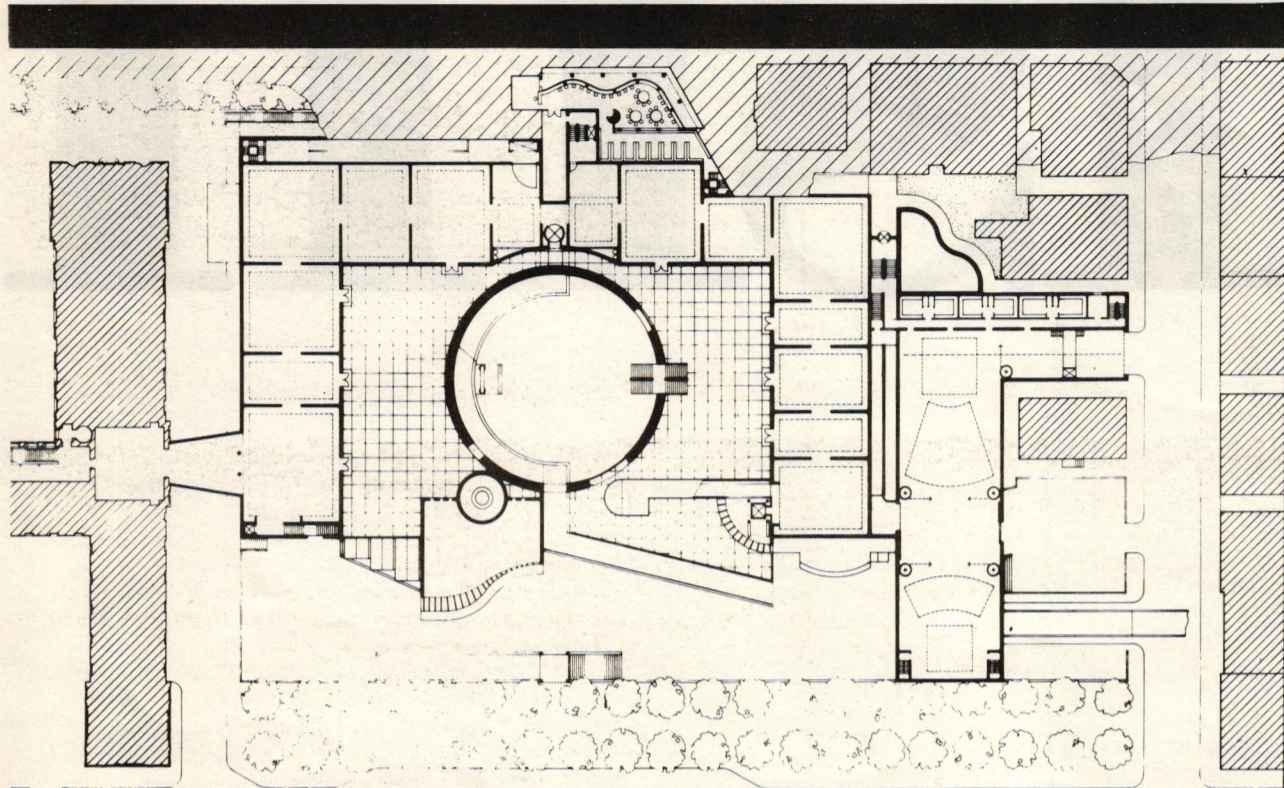
Stirling himself has pointed to the strong relations between his developing thought in design and that of Colin Rowe; we only have to note the appearance of Stirling's essay on Garches and Jaoul in 1955, five years after Rowe's own "Mannerism and Modern Architecture," to chart the beginnings of this relationship, first cemented in the School of Architecture in Liverpool. A similar parallel might be traced throughout the 1960s and '70s: Rowe



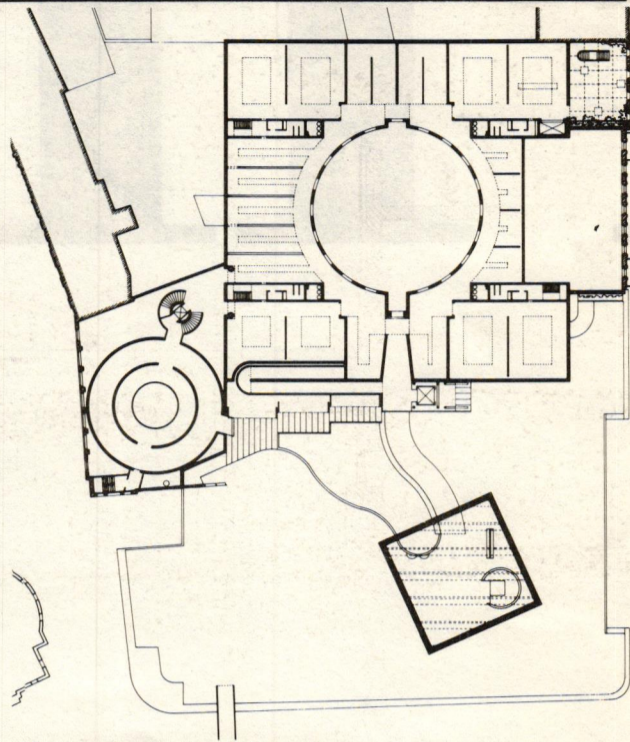
Staatsgalerie Extension and Chamber Theater, Stuttgart, Germany. Under construction, 1981.

The Architecture of James Stirling

“He refuses the quotation, the lightly worn motif, in favor of a discipline of the plan and the three-dimensional figure. So while he partakes, inevitably, in a heightened sense of



Staatsgalerie Extension and Chamber Theater. Stuttgart, Germany; 1977.



Project for the Northrhine-Westphalia Art Museum. Dusseldorf, Germany; 1975.

writing on La Tourette; Stirling on Ronchamp. Each had different aims it is true, but both were inquiring into the fate of modernist utopia. Perhaps a similar connection should now be made between the emergence of the “collage city” ideal explained in Colin Rowe and Fred Koetter’s book *Collage City*, and the new sense of temporality and context in Stirling’s museums. But such an equality would prove too neat a conclusion to the elusive relations between practicing architect and critic.

For *Collage City*, as we have seen, is permeated with defeat: or, rather, in the face of the assumed debacle of modern urbanism, it celebrates, if nothing else, a newfound freedom for historical allusion on every scale. *Collage City* ends with an appeal to the “great moments of the past”; a sense in the “eternal” values of architecture hardly commensurate with the invention of new solutions to different and identifiably new problems that permeated modernism, and that still marks Stirling’s projects. While *Collage City* proposes a nostalgic utopia as a counter to progressive utopia, Stirling pursues the new combination, the invention of solutions characteristic of his typological

imagination. In this respect there is no difference between the sensibility present in Cambridge History Library, the most “unitary” of the type-forms for institutional programs, and the dispersed, sprawling miniature city of Stuttgart or Dusseldorf. Both are in the end inventions, empirically formulated and constructed with a combinatorial skill reminiscent of Vanbrugh, Soane, or Schinkel, rather than Burlington, Chambers, or Barry.

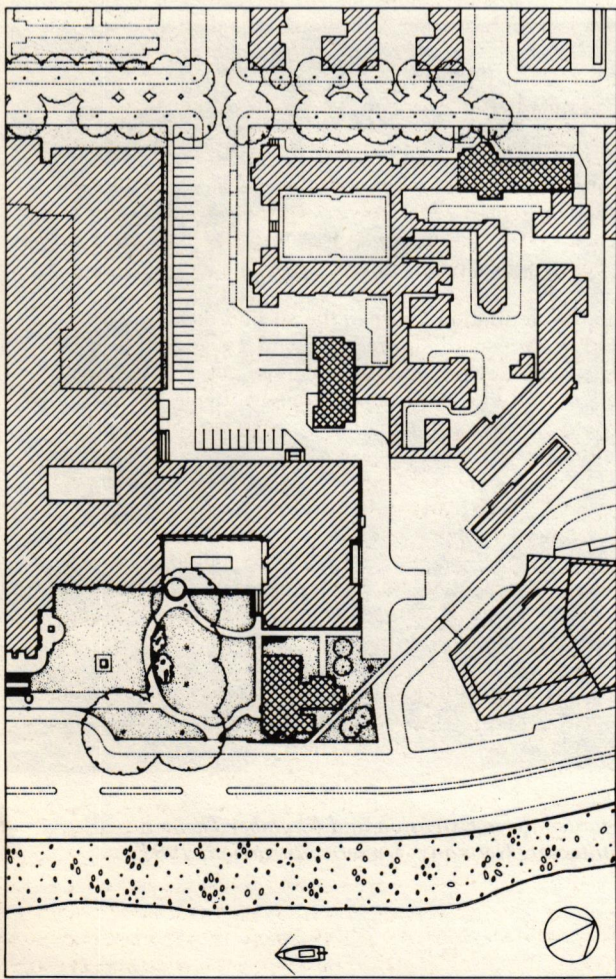
About History

If we find historical allusion in this work, it is the allusion of the plan: the dismembered fragments of the Altes Museum, or Gunnar Asplund’s Stockholm City Library, recomposed into a chain of spaces, each one an emblem for the city; each one part of a concatenation that might be extended infinitely as part of a regenerated city. “Collage,” yes, but one that formulates quite consciously the belief in the power of the new, the unexpected, the yet unformulated, as a strategy and as a politic. For, in the end, the difference between Stirling’s propositions about history and those of more fashionable architects who simply use it, is political. Stirling has consistently understood the task of the architect in modern society to

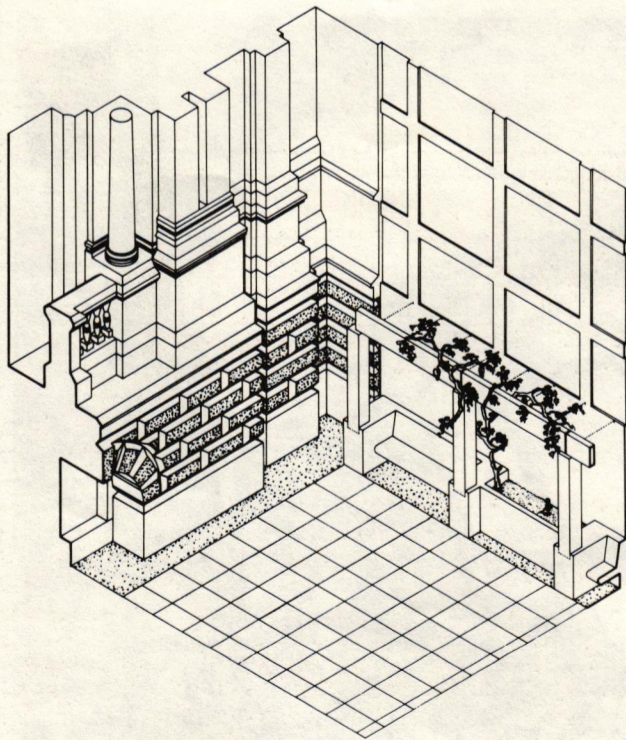
be constructive; his democratic social conscience makes of the program an emblem of such construction; and his formal skill is directed to composing and reformulating half-recognized types into new ones.

He refuses the quotation, the lightly worn motif, in favor of a discipline of the plan and the three-dimensional figure. So while he partakes, inevitably, in a heightened sense of context and urbanity, his solutions are relentlessly modern; they are contained *in nuce* within the complex system of Villa Garches.

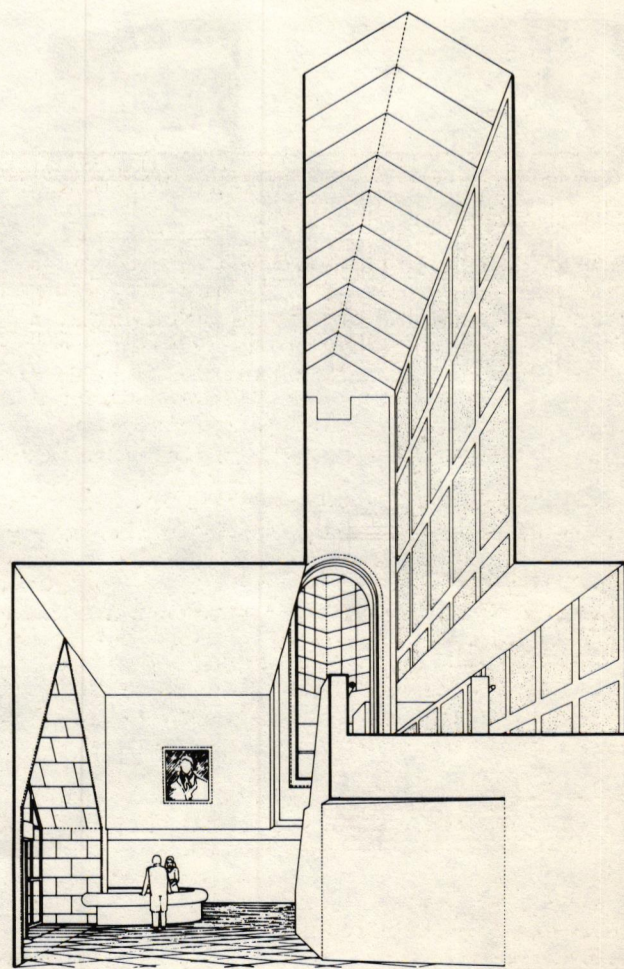
The Modern Movement, as projected in the twenties, was a double-edged machine. On the one hand, it was committed to a modernism of form, embracing all the techniques of collage, montage, and Formalism in general; on the other, it had adopted wholesale the ideology of the *avant-garde*, whereby a formal strategy



Clore Gallery, Tate Gallery, London. Site plan.

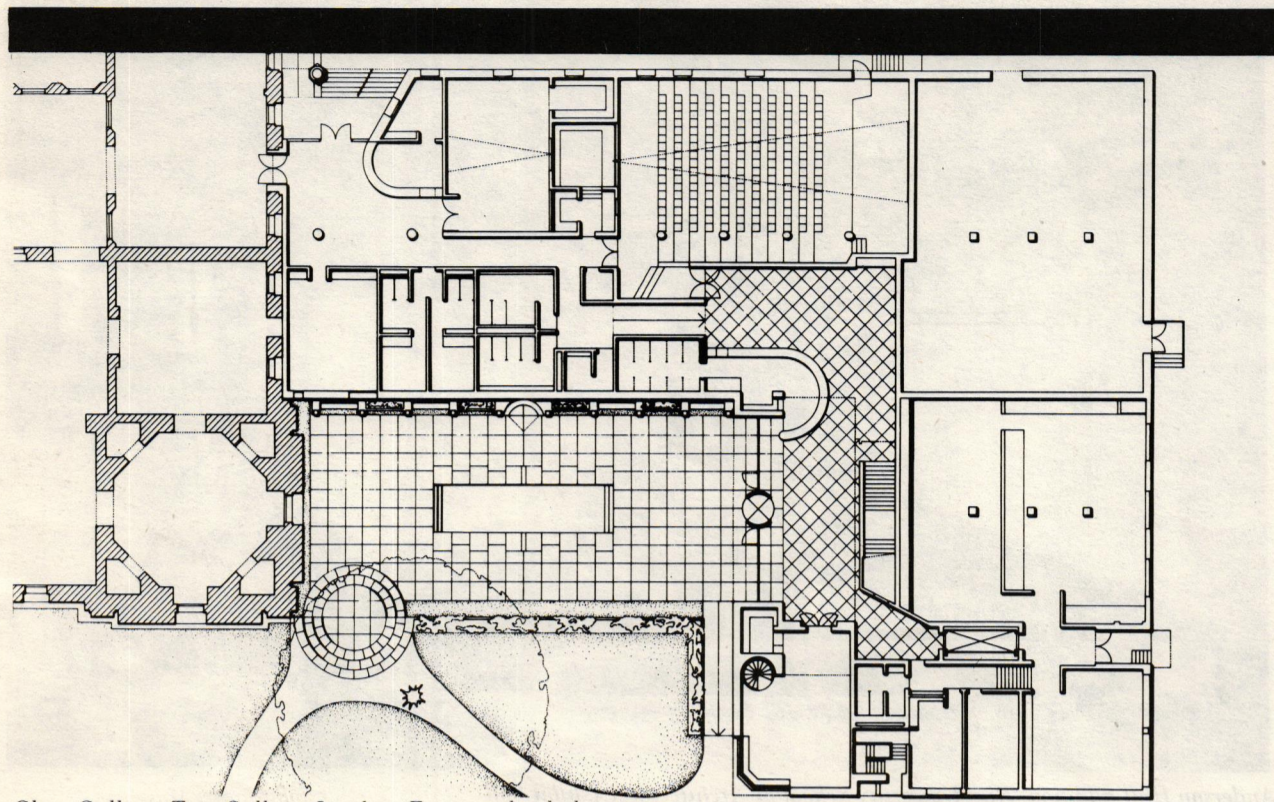


Clore Gallery, Tate Gallery, London. Detail, entrance court.



Clore Gallery, Tate Gallery, London. Perspective of main entrance.

context and urbanity, his solutions are relentlessly modern."

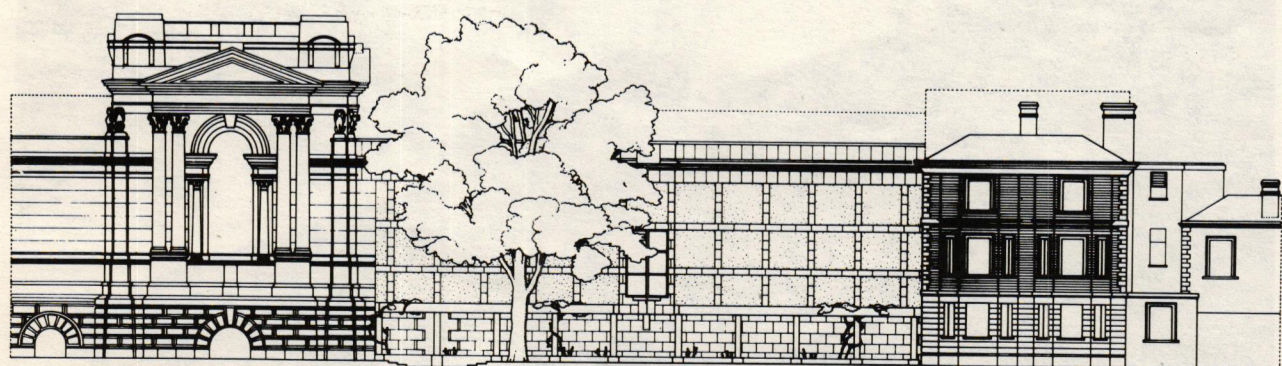
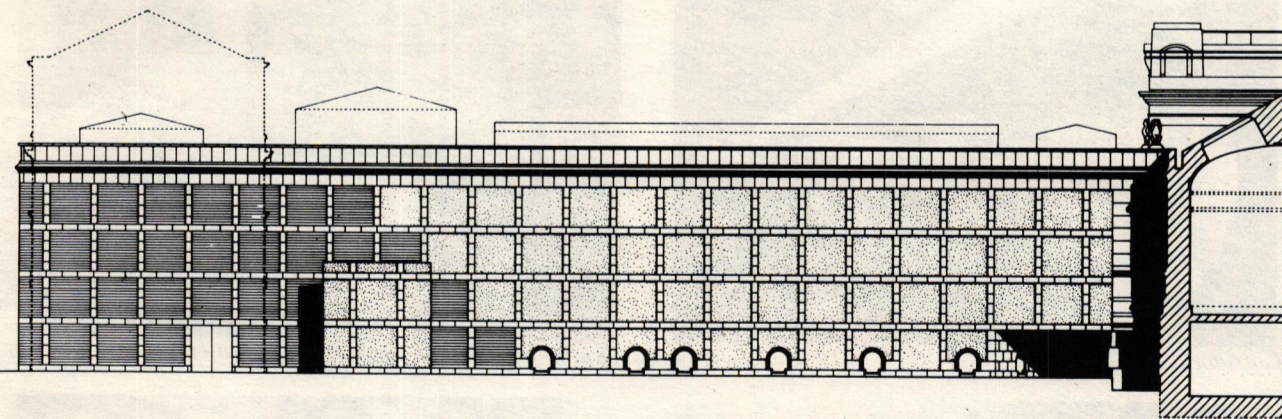


Clore Gallery. Tate Gallery. London. Entrance level plan.

was to be placed in the service of a new social order. With the loss of avant-garde faith, many "post-modernisms" seem little more than the continued repetitions of technical tricks; spoken, so to speak, into and out of a void. This is certainly the case with the "collage city" model. No longer the consciousness-shattering *Merzbau*, the fragmented constructions in dreams or struts invented by Surrealists or Constructivists to mirror a modernist state of mind; to establish knowledge of alienation in the context of the metropolis, "collage city" is a palliative. It operates to "paper over the cracks," to harmonize disjunction. Similarly, historical motifs, no longer the surreal reminders of an untenable *ancien régime*, are now the emblems of a nostalgia for that regime. It is perhaps significant, in that Stirling's more recent projects—for the Fogg Museum and the Tate Gallery—have returned to the less allusive, less collagist modes of the '60s. In 1955, comparing Garches and Jaoul, he admitted that Jaoul was cozy and artistically brilliant, but for him it lacked the power of Garches, the crystalline statement of urban culture; Jaoul was "for the status quo" and to be

inhabited by any family, urban or rural; Garches, for a brilliant circle of intellectuals; and, in the less programmatic Jaoul, Stirling felt, was absent that utopian aspiration of Garches, that "anticipates and participates in the progress of twentieth-century emancipation. A monument, not to an age which is dead, but to a way of life which has not generally arrived, and a continuous reminder of the quality to which all architects must aspire if modern architecture is to retain its vitality."

Perhaps it would be difficult to write such passages today, when the very idea of progress, and certainly of modern architecture, have fallen into disrepute. But we should remember that there are many interests involved in proclaiming the death of modernism; and they do not always unite on a program of human betterment. Stirling's consistent exploration of the dimensions of modernism, his acceptance of its promise, and gentle furthering of its efforts, present in this period a paradigm of invention. This invention opposes fabrication of artifacts for consumption on the one hand, and the unthinking replication of classical types, designed for other eras and serving other political ends, on the other.



Clore Gallery. Tate Gallery. London. Rear (west) elevation.
Clore Gallery. Tate Gallery. London. Entrance court (east) elevation.

Reconstituting Rice

Suzanne Stephens

Project: Renovation and expansion of Anderson Hall for the School of Architecture, Rice University, Houston, Texas.

Site: Existing Rice campus, planned by Cram, Goodhue & Ferguson in 1909.

Architects: James Stirling and Michael Wilford and Associates; with Robert Ambrose and Michael McEnany of Houston, associated architects.

Size: Addition of 16,500 s.f. to 29,000 s.f. Anderson Hall; 1800 s.f. exhibition gallery; 950 s.f. jury room.

Program: Addition for Anderson Hall; to include classrooms, 50-seat lecture room; 15 design studios and seminar rooms; 20 faculty offices; multipurpose double-height exhibition jury space; to stylistically complement the original campus; and to acknowledge older architecture and the transitional modernist style of the 1947 Anderson Hall.

Structure: Steel frame; concrete floors.

Materials: Brick facing, stone facing, roof tile, and dry-wall partitions.

The Rice University School of Architecture has disappointed some visitors who expected the first work executed by James Stirling in the U.S. to have more panache; to represent the sort of investigation into the programmatic and formal expression for which he is so renowned. The School is, on the whole, very quiet in tone. While its exterior defers to the style and materials of the Cram, Goodhue & Ferguson version of medieval-Mediterranean architecture on the Rice campus, the interior faithfully reflects modernist principles of open planning, efficient circulation, and straightforward construction.

The building is masterful in its handling of all the transitions it seeks to make—between the new wing and the older buildings on the campus; between the new wing and the 1947 transitionally modern building to which it is attached; and between the interior plan and the historically referential facade.

The project is so subtly executed that one must look closely at the building to tell where the old building ends and the new wing begins, or for that matter to isolate the ways in which Stirling & Wilford have distinguished this building from the other campus architecture. For example, each elevation is handled differently, in obeisance to the object-in-the-round character of the building's siting. There is neither front nor back, although there is a main entrance by the arcade facing the courtyard. And yet there are other entries. Each facade, although treated separately, nevertheless subscribes to a formal system based on the traditional architectural motifs of the surrounding buildings.

The differentiation between the second floor, where windows are small and regular, and the ground floor, where windows become voids carved out of a massive wall, represents one such continuous theme. Although the structure of the new wing is a steel frame, Stirling & Wilford have given the base a sense of mass through the use of stone panels that define a plinth. They have edged the corners vertically in quoin-like stone trim, and demarcated the floor levels horizontally with stringcourses. The pattern of the stone alternating with brick creates a decorative interplay much like that of the rest of the older buildings. This pattern not only shifts from elevation to elevation, but, in true modernist honesty, changes to correspond with the plan. Thus you can distinguish the jury room on the east elevation, not only because it is pulled away from the building's volume, but also because its facing, entirely of stone, defines its cubic mass. The clerestory glazing above this block continues the proportions and mullion spacing of the second-floor windows on either side, while at the same time announcing in modernist fashion that the stone below is not loadbearing.

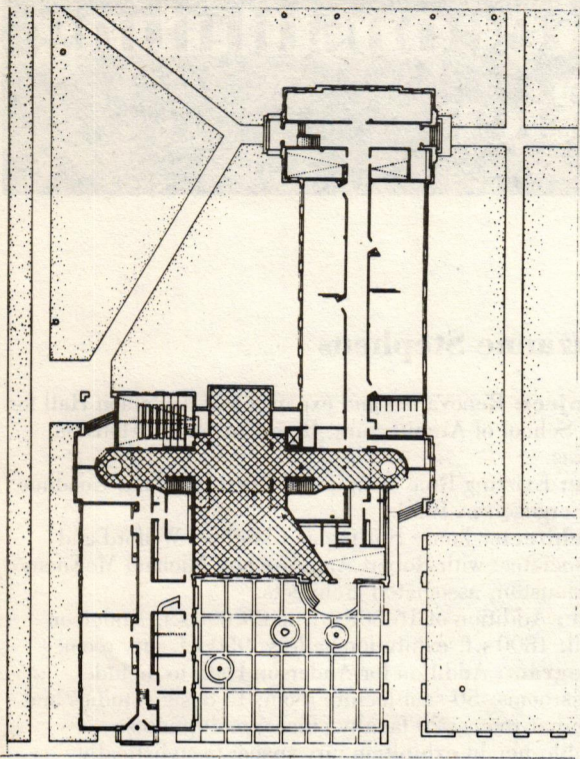
On the other side of the building, where the exhibition-entry hall faces the courtyard, large glazed openings again tell us the brick wall is not loadbearing. Originally the openings were squared-off key-shapes that extended from the ground floor through the second. This fenestration was not followed, and while the reading is still clear, the rhythm and proportions of mullionless glazed voids now appear jarring.

The Architecture of James Stirling

Stirling comments about Rice:

"It may be difficult to distinguish the facades of the new building from [those of the] existing one, and for those who think this design is uncharacteristically quiet or conventional, . . . the reserved and restrained—like the formalism of other projects—is not a change in our work. Both extremes have always existed in our vocabulary; so if we have a future, I see us going forward; *oscillating*, as I did as a student—between the formal and the informal, between the restrained and the exuberant."

[From the 1980 Royal Gold Medal in Architecture Acceptance Speech, printed in *A.D.* 7/8, 1980.]



Anderson Hall addition. Rice University School of Architecture: exhibit hall.

On this same courtyard, the south elevation of the new wing is defined by large arched windows, where faculty offices are located. Embedded in the stone facing, these arched openings pick up the syncopation of the arcade across the court. The new wing is terminated in an elevation that offers a masterful play of the *oeil de boeuf* Renaissance motif along with the modern/mannerist placement of the column bisecting a centered doorway. In addition, Stirling & Wilford's detailing for the reveals, scored stone, and trim reinforces the sense of human scale of the elevations, while always proclaiming their intrinsic nature as facing materials.

Inside Out

Similarly, the conical aluminum spires protruding from the gabled roof allude to the spires of the nearby buildings. These double-pools indicate the placement of capsule-like curved light wells inside that terminate the gallery-spine. The portions of the exterior walls on an axis with the gallery take the form of *risalits*, or double-story projections; one on the east elevation already existed as part of the 1947 wing; the other was added by Stirling & Wilford to the new wing.

In joining the new wing onto the old one, the architects created a two-level gallery-spine pierced by a bridge, and *Anderson Hall addition*.

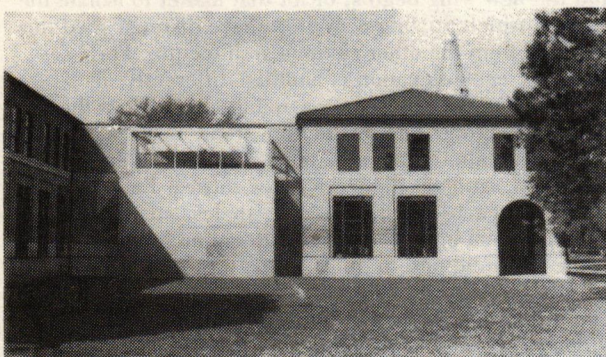
underneath which public spaces converge. This emphasis on circulation as the locus of merging spaces and a condensed core of architectural identity is a Stirling trademark, a modernist one, of course. Here its use becomes even more intriguing owing to the contrasts established in plan: traditional double-loaded wings, one old and renovated, the other brand new, each containing conventional studios, classrooms, and offices, are locked by a couple of public spaces of different shapes—the jury room, the exhibition hall, the rounded light wells. All open onto one another, but each maintains a separation of function. This idea of stringing spaces out—almost disemboweling the different functions, then linking them through circulation, and finally tightening them up in a large public space—is a theme seen in much of Stirling's current work. Application of the theme to an architectural school—where the jury room and exhibition hall are the focus of discussion—seems appropriate, although further use will tell.

Ironically, the interior spaces that succeed most dramatically are the ones that seem the *least* modern: the turret-like rooms under the spires, and the cubiform jury room with its clerestory glazing. Elsewhere the spaces are too straightforward, or too open and diffuse. The exhibition-entry hall is least satisfying in its spatial character, consisting of one large room with

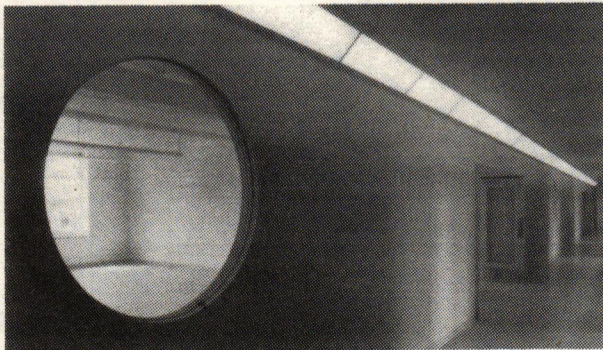
balcony-projections to differentiate it, rather than varied materials, textures, or detailing.

Moreover, the large *oeils de boeuf* (now looking like portholes) inserted in the corridor walls don't fully expand the space or define the studio rooms. Their size falls in some sort of strange middle-distance where one isn't meant to peek through them, or to walk through them. The various shades of pastel colors used throughout do not succeed in keeping these interiors from looking like a dry-wall city. It is obvious the architects were working with a limited budget, and in some places this is painfully evident, such as the fluorescent light fixtures in the studios. In other places, such as the corridors, where the fluorescent fixtures are inserted in an angle between the ceiling and the wall, an inventive effect nicely modulates the long space.

But the subtle interplay of materials, lines, patterns, and textures that occurs outside does not happen within: while the exterior is true to the expression of the internal workings of the school, the ambience is totally different. Ultimately, it is the lack of correspondence between the two that causes the disappointment—a disappointment dramatized by the ingenuity of the exterior response, and the conventionality (in the end) of the interior one.



East elevation showing jury room.



Corridor.

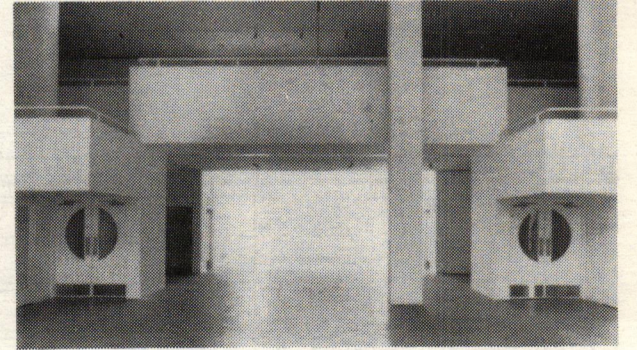
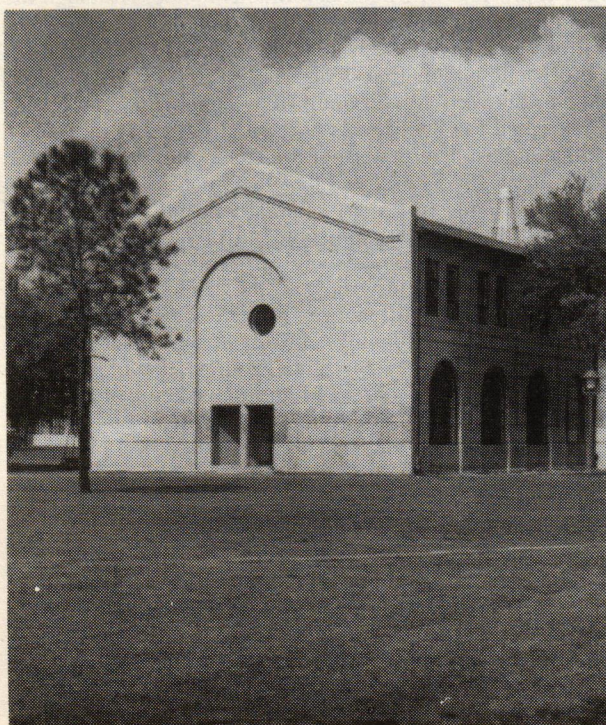


Exhibit hall looking towards jury room entrance.



New wing, west end elevation.



North elevation.

Essay

Put down your copy of Eastlake's *Hints on Household Taste* and take heed of the following counsel:

Helpful Hints On Architectural Taste

Jonathan Barnett

Architects and their clients should be prepared to move quickly these days if they wish to remain among the avant-garde; and the pace is picking up. No sooner has a forward position been occupied than everybody else comes trooping in.

As we know so well, our architectural leaders appreciate things that other people of less advanced sensibilities think are out of fashion, only appropriate in a factory, or just generally in bad taste.

This game was perfected in its modern form by John Betjeman, who took a liking to Victorian architecture that had been anathematized by both the Modern Movement and the practitioners of a more historically correct revivalism. A generation ago, English architects would stand in front of a highly irregular composition of turrets and porches to exclaim, "That's really rather splendid, isn't it?"

Alexander Girard's color scheme for the Main Street of Columbus, Indiana, belongs to this period of condescending appreciation, with all the nineteenth-century architectural foibles picked out and wittily accentuated. But soon people of truly advanced sensibility began to appreciate Victorian architecture for its vitality and originality. Today, of course, appreciating Victorian architecture is orthodoxy; and—when Main Street is repainted—specialists scrape through the surface layers to determine the original color.

Edwardian architecture was once despised by all truly advanced architects for its scholarly languor, its lack of inventiveness; but today the knowing appreciate Edwin Lutyens for his bravura use of historical references and the scenographic qualities of his buildings. Perhaps because the practice of cultural one-upmanship is so very British, the name of Lutyens is currently better known in the United States than those of most of his significant American contemporaries. If you play what Samuel Butler called "The Stock Exchange of Reputations," Cass Gilbert might be a good stock to buy right now.

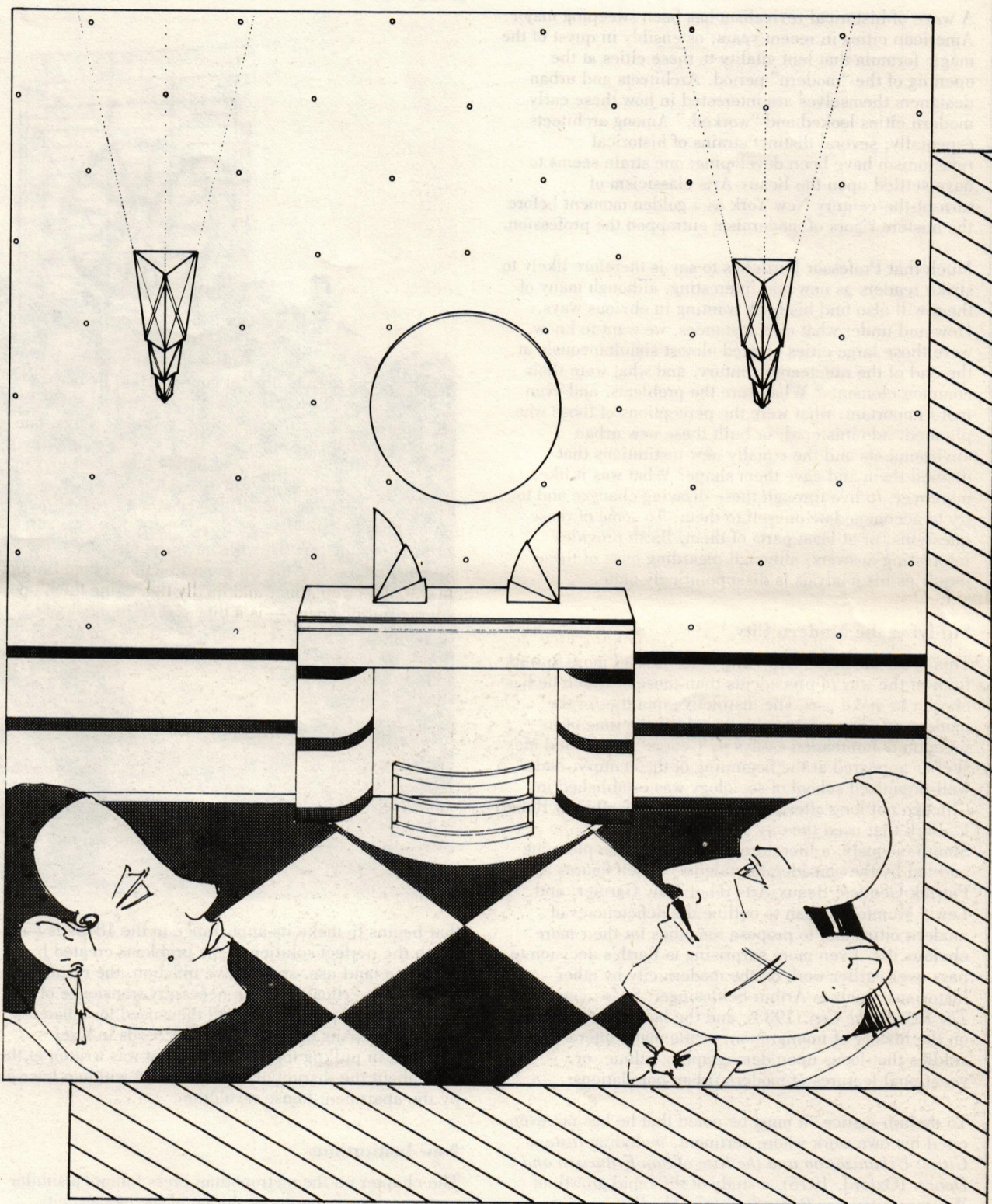
A more securely advanced position is to maintain that all official architecture, be it Victorian, Edwardian, or Modern, is pretentious and boring. True significance can only be found in the vernacular, architecture without architects, or in the "artless" products of industrial engineering.

Denise Scott Brown led a lightning advance when she learned to appreciate Las Vegas. Her analysis was not unlike a traditional European way of appreciating American culture: "Your Boston Symphony Orchestra, banal; your Metropolitan Museum of Art, boring; but your Jerry Lewis movies—ah, there is the true expression of your great national genius." This is the kind of thinking that helped Rem Koolhaas to find the spirit of Coney Island within the hollow shell of American corporate respectability.

There is now almost nothing left that can confidently be considered in bad taste. Suburban ranch houses with Permastone fronts? Free-form coffee tables with tapered, splayed legs? An autopsy table as a breakfast bar? People of advanced appreciation love them all, and John Margolies has taken beautiful color portraits of the roadside diners and drive-in movie theaters that were once thought to be a blight upon the landscape.

What about the Beaux Arts, the hated enemy of modern architecture? The Museum of Modern Art has already demonstrated that it is possible to appreciate the Beaux Arts, not only for its intellectual rigor, but in its flightiest manifestations, such as a grandiose Alaskan trading post with palatial elevations constructed of logs. The Museum of Modern Art even gave a corner of its exhibition to the buildings of the "American Renaissance"—once arraigned for the murder of the Chicago School; now restored to an honored position. That still leaves the architecture of Albert Speer: you can admire his objectives without condoning his methods.

Drawing by David Zung



Then there is the "art deco," once considered to be the trivialization of the principles of modern architecture as a superficial style. Not so long ago almost everybody agreed that the Bronx County Courthouse was a pretty awful building; sullen, fascist, neither classical nor modern. Now something very like the Bronx County Courthouse has won a national competition.

Every corporate waiting room has chrome furniture and Abstract Expressionist painting in the places where we once might have expected to find golden oak and reproductions of paintings like *The Eagle's Nest* or *The Old Shepherd's Chief Mourner*. If imitations of Robert Motherwell have become the analogue for Landseer reproductions, then the position once occupied by Motherwell must be occupied by Landseer.

We have reached the point where the only possible avant-garde position is to be "conventional," or, rather, to adopt the taste of the people who up to now have been considered conventional, who filled their real or imitation Georgian houses with antique or reproduction furniture because they thought that living this way was socially correct. It will eventually become avant-garde to put white slipcovers on your upholstered furniture for the summer.

As narrative and illusion return to painting and historical references to architecture, stuffy, conventional people will feel the urge to desert their colonial homes. They will seek out architects to help them hang their abstract art in white-painted lofts or in multilevel dwellings with balconies and skylights jutting out in unexpected directions. They will eat at butcher block tables, seated in the kind of Mies chairs that slip out from under you when you lean forward, relax on modular sofas set at 45-degree angles to the walls of the room, before retiring to platform beds.

In the meantime, the avant-garde will be stocking up on dining-room sets with mahogany tables and sideboards, wing chairs to put by the fireplace, and four-posters with canopies.

And, after the avant-garde has finished adopting the conventional, what happens next? Well, conventional art and architecture got that way because they filled a need, if only for reassurance. The next logical forward move would be to start making designs adapted to the needs of the user—but that is such a far-out prediction that I don't have the nerve to suggest it.

Culture of Cities

William Taylor Reviews City People by Gunther Barth

City People: The Rise of Modern City Culture in Nineteenth-Century America. Gunther Barth. Oxford University Press, New York, 1980. 300 pp., \$19.95

William Taylor

A wave of historical revivalism has been sweeping major American cities in recent years, ostensibly in quest of the magic formula that lent vitality to these cities at the opening of the "modern" period. Architects and urban designers themselves are interested in how these early modern cities looked and "worked." Among architects especially, several distinct strains of historical revisionism have been developing; one strain seems to have settled upon the Beaux-Arts classicism of turn-of-the-century New York as a golden moment before the austere rigors of modernism entrapped the profession.

Much that Professor Barth has to say is therefore likely to strike readers as new and interesting, although many of them will also find his book wanting in obvious ways. How and under what circumstances, we want to know, were these large cities created almost simultaneously at the end of the nineteenth century, and what were their common elements? What were the problems, and even more important, what were the perceptions of those who planned, administered, or built these new urban environments and the equally new institutions that defined them and gave them shape? What was it like, moreover, to live through these dizzying changes and to try to accommodate oneself to them? To some of these questions, or at least parts of them, Barth provides interesting answers, although regarding most of these inquiries his analysis is disappointingly mute.

Studying the Modern City

This is all the more surprising since he had more to work from in the way of precedents than those of which he has chosen to make use. The distinctive qualities of the modern city were debated intensely at the time of its inception. Interesting essays by George Simmel and Max Weber appeared at the beginning of the century, and a well-organized school of sociology was established in Chicago not long afterward under the leadership of Robert E. Park that used the city as its laboratory. Simultaneously, a literature devoted to urban planning and fed by the considerable talents of such figures as Patrick Geddes, Beaux-Arts rebel Tony Garnier, and Lewis Mumford began to outline the deficiencies of modern cities and to propose remedies for their more obvious ills. Even more surprising is Barth's decision to pass over earlier work on the modern city by other historians, such as Arthur Schlesinger, Sr.'s pioneering *The Rise of the City* (1933), and the body of scholarship on the history of immigration, or the many interesting studies that focus upon demographic, ethnic, or vocational features of modern urban populations.

To do him justice, it must be noted that he has not even cited his own work where pertinent, including *Instant Cities: Urbanization and the Rise of San Francisco and Denver* (Oxford, 1975), a study of the rapid growth of Western cities, or *Bitter Strength: The History of the Chinese in the U.S., 1850-1870* (Harvard, 1964). *City People* is not "urban history" in the usual sense, and Barth would be the last person to suggest that it should fall under the heading of "new social history." Instead, he has apparently determined to take on the modern city wholesale in the manner of old-fashioned cultural history. Part of his interest lies in the scope of the analysis he has undertaken. He calls his concept "the modern city," an "abstract" concept, like the term "Renaissance." At a time when the term "post-modern" is widely bandied about, it is useful, I find, to be forced to reflect on the kind of modernism we are said to be "post."

Barth has evidently set himself a task different from that of synthesizing existing scholarship or providing exempla for the theories of others. He has instead settled upon five institutions that encompass the modern city for him and devoted a chapter to the development and significance of each. The analysis spans the period between the close of the Civil War and the opening years of the twentieth century. The arrival of the motor car, he contends, marks the end of an era, since the automobile brings with it suburban decentralization and eventually undermines the centralized retailing and business districts downtown. His first chapter traces the development of the apartment house from French precedents, the development of systems of urban transportation, and the other adjustments required to accommodate the dense flow of population into the city. The American apartment house

Herald Square Theater. Broadway and 35th Street. The Bettmann Archive.



that begins to make its appearance in the 1870s is for Barth the perfect solution to the problems created by intensive land use, speculative inflation, the resulting need to go vertical, and the necessary transience of modern urban populations and their need for efficiency and labor-saving devices. Barth succeeds in brief compass in pulling together much that was written at the time about the disruption brought about within a few years by the apartment-house revolution.

New Institutions

The chapter on the metropolitan press follows a similar pattern, describing the evolution of the modern city newspaper step-by-step as printing technology, news-gathering and editorial content, format and sales advertising, and distribution assume modern shape by the '80s. With the advent of the sports page, halftone illustration, and the Sunday edition, the metropolitan daily has reached its fully developed form. What Barth has done for the apartment house and the newspaper he then proceeds to do for the department store, the baseball park, and the vaudeville theater.

The chapters that describe these developments are full of interesting and little-known details, some ferreted out from contemporary magazines and popular books of the period. For example, New York's narrowest house, five feet wide and requiring specially designed furniture, was built to spite a neighbor's expansionism, and the owner-builder lived out his vengeful life in it in evident discomfort. But there is clearly more to these developments than their details.

One learns a great deal, for example, about the new forms of merchandising ushered in by the department store, for which, incidentally, no modern history exists. The vast and luxurious emporia that appear in America, France, and England by the close of the nineteenth century were the creation of merchants, like New York's A.T. Stewart, whose perceptions of the city's opulent future proved prescient. Barth maintains that the existence of these centralized stores, their genteel atmosphere, and the

services they offered had a lot to do with bringing women into the downtown areas and making the retail shopping districts into the true centers of the modern city.

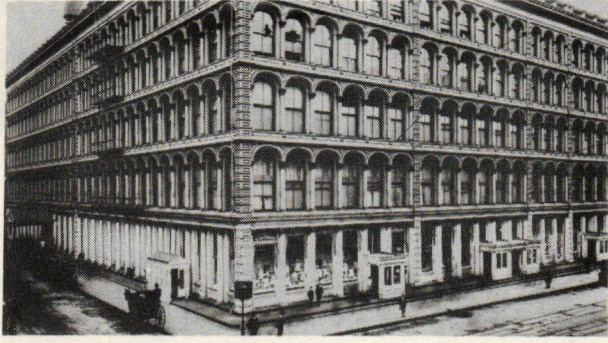
Similarly, Barth maintains that the fully developed game of big-league baseball expressed something fundamental about the new urban culture—a freedom within fixed parameters—and that, conversely, new immigrants learned from watching baseball how the society of the city was organized and operated. The perception of authority could be found in the call to "kill the umpire"—spurring a novel sense of solidarity with the team and hence with the city. Much the same can be said for Barth's contention that the timing, tempo, and high degree of organization that finally characterized circuit vaudeville was a kind of metaphor for modern urban life.

Despite such interesting and often perceptive observations, however, Barth has paid a price for going it alone and for what must be viewed as an exceedingly oblique and myopic approach to his subject. One of the most surprising—and, in the context of this journal, damaging—omissions is any sustained analysis of the architectural and spatial character of modern cities—surely the characteristic of these cities that the foreign observers he like to quote were most struck by. He maintains in his essay on the sources that the *Architectural Record* and *The Journal of the Society of Architectural Historians* "bristled with insights," but if they did, there is little in his text to show for it. The puzzlement grows as he attributes the origin of his study to the weeks he spent in the 1950s "just staring at the traces of newspaper palaces along Park Row and Printing House Square, at the iron facade of what had once been Stewart's new store on Broadway and East Ninth Street."

New Urban Forms

One important dimension of the modern city was the struggle to encase its new institutions and businesses in architectural forms that would monumentalize their newly assumed, almost civic significance. The tug-of-war within architecture between horizontal and vertical

“As with so many other aspects of the city, significance comes to repose in the aggregate and not in the isolated building or institution.”



The old Wanamaker store between 8th and 9th Streets. New York City; photo taken in 1903. The Bettmann Archive.

Ninth Street, east from Third Avenue, New York City. The Bettmann Archive.



monumentality provided a central tension of the period. By the turn of the century, many of New York's public institutions were housed in neoclassical or Renaissance structures of massive horizontal dimensions: museums, libraries, railroad terminals, post offices, and other similar structures soon set a tone for dignity and expansiveness that ran counter to the tendency of private businesses to erect vertical towers. It is worth noting that department stores, newspapers, and such recreational facilities as Madison Square Garden were caught in this aesthetic crossfire. When James Gordon Bennett told his architect, Stanford White, that he wanted “a commodious, dignified home” for the *Herald*, and not a vertical tower, he placed his newspaper in the company of these public institutions. Certain hotels, insurance companies, and other businesses had previously sought to establish a new kind of relation to the public as well. It was no accident, certainly, that two of the principal axes of the city came to be named after newspapers, physical symbols that would help explain the central role they came to play. As with so many other aspects of the city, significance comes to repose in the aggregate and not in the isolated building or institution. Barth concerns himself with individual department stores, whose palatial style he does mention. Had he read Walter Benjamin's remarkable essay on the origins of consumerism in the Paris Arcades, he might have been tempted to explore the forerunner of Fifth Avenue, the opulent clustering of retail shopping establishments along “Ladies' Mile” on Sixth Avenue between 23rd and 14th Streets.

Barth has paid a further price, it seems to me, for playing ostrich with existing literature about the modern city. He defines his modern city culture as an “intellectual construct put together with empirical evidence taken from the record of life in big cities in nineteenth-century America.” But the choice of what to include in such a “construct” is arbitrary at best. His five choices, of course, did have a part in the formation of such a culture, but how is it possible to discuss the process of accommodation to modern urban life without so much as a mention of such agencies as schools, churches, settlement houses, political parties? How is it possible to discuss

modern urban society and culture without so much as a mention of the nature of work in the city? Factories and office buildings provided novel places of employment to city residents whose ethnic cultures often clashed with those of the workplace, as Herbert Gutman has shown. The new institutions he does examine, moreover, provided new modes of work for motormen, janitors, maids, waitresses, clerks, floorwalkers, newsboys, reporters, baseball players, hoofers, comics, and ushers.

In the light of this deficiency there is a painful irony in the book's title—*City People*—since the focus is not, as the title might suggest, on the texture of experience of new urban populations, but rather upon the institutional and organizational shell that conditioned their behavior. Barth's preoccupation with the evolution of institutions and with organization still seems to inhibit him from more than an occasional mention of the apartment house or department store as a place of work, with working populations of their own. Furthermore, we are asked to believe, in the absence of any real supporting evidence, that these five agencies of urban culture reduced the multilingual, inchoate, and ethnically diverse urban populations of the 1870s into a more or less homogenized, egalitarian, and optimistic urban society by 1910 or so. It seems much more likely, in reconsidering the same evidence, to argue that modern cities selectively created through these and other means a vastly enlarged middle class from some elements of this diverse population, and provided this new class with cultural values and an identity with the city that would unite them through a condemnation of poverty, slums, crime, prostitution, and disease—to mention only the more obvious urban blights that became class obsessions during this period.

Unsettled Accounts

One finishes this book with the unsettling feeling of having been put through a time machine. *City People* is in many ways a kind of historical antique. The conclusions that Barth draws at the close of his study seem oddly out-of-date and simple-minded for an historical practitioner of Barth's experience and training. What he

appears to be saying about the American city—namely, that it was more open and democratic than its European counterpart and that it provided opportunities for advancement and individual fulfillment not otherwise present in American life—smacks of what was being said over fifty years ago by Frederick Jackson Turner, Arthur Schlesinger, Sr., and Charles Beard. Even Barth's language has an old-fashioned ring. I would have thought that “the common man,” a term he likes, had gone out by the end of the thirties with “swell.” Even his subtitle, *The Rise of Modern City Culture in Nineteenth-Century America*, has an antiquated sound that harkens back to Schlesinger's path-breaking *Rise of the City*, which initiated serious historical study of the city after it appeared in 1933. And this is no coincidence. The same kind of innocent optimism about the nature of cities prevails in Barth. Although he concedes that this new urban culture did not touch everyone and that race, ethnic origin, and other factors inhibited opportunities of the kind his white urban populations enjoyed, he draws no conclusions from such significant qualifications of what he is saying.

Nothing in his analysis accordingly helps explain the direction that urban culture has subsequently taken: the financial crises and cultural emergencies, the diminished aesthetic appeal of our cities with their combustible upstairs-downstairs combination of rich and poor, skyscraper and slum. Surely he must know that the social polarization we know today was present in American cities throughout the period he discusses, and the kind of middle-class culture that interests him would have been impossible without the substratum that provided the cushion of cheap labor to make the wheels spin and the china services sparkle. His inability to contend with such a consideration is still another price that Barth has paid for his desert empiricism and his unwillingness to reflect upon the vast literature of urban pathologies. Such myopia may also be, in part, a function of the insistence upon taking a pan-urban and holistic approach to the subject without resort to either spatial or class divisions. The day is clearly past when a Mr. Deeds can take on the whole city singlehandedly.

Rebuttals

In last month's issue of *Skyline* Anthony Vidler criticized Charles Jencks' book *Post-Modern Classicism*. Now *Skyline* has asked Jencks for his reaction.

From Doctor to Professor: Charles Jencks to Anthony Vidler

Dear Sir,

I am surprised that my sometime-friend Tony Vidler turns me into a category and calls me (16 times) "Dr. Jencks" after having been for so many years on a first-name basis. I would like to answer his strictures with the old, familiar "Tony," but since that might miss the air of objectivity he has introduced into the discussion, I must refer to him with an equally disinterested title. The problem is that I am not privy to his professional status—whether Dr., Professor, or plain Mr.—but as will be seen, there is conclusive evidence that it must be Associate Professor. Thus in all subsequent references "Tony" will be "Associate Professor," or "Ass. P." for short, so that the argument is conducted on the same high plane as his own. Let us take his misapprehensions in the (dis)order they occur.

1) Post-Modern Classicism is referred to as unabashedly "consumerist," "populist," "Realist," etc., in order to suggest it is some kind of capitalist consumer drug—a new opiate for the mass architect. Aside from the fact that this misconception misses a synthesis that includes Krier, Rossi, et al., it rests on the logical mistake of confusing use with content. The Associate Professor falls into what is known as the "Anti-Consumerist Reflex" (a stock response he shares with other Ass. P.'s such as Kenneth Frampton.) According to this reflex any architecture that uses popular symbolism must be popular, or if it uses consumer signs, kitsch. This is the kind of category mistake that no Full Professor would ever make, because he is trained to make distinctions in quality and intention. Thus the latter sees the difference between true consumer architecture and its representation in Venturi, Moore, etc., just as he appreciates the difference, say, between Bartok and the popular songwriters from whom he often borrowed.

2) "The Idea of Classicism" that is located in the 16th and 17th centuries is reduced to a bit of academic dogma hostile to Bernini, and then it is largely equated with the "imitation of nature" and the few moral arguments of the Neoclassicists. The virtue of reducing "classicism" to a

3) The Associate Professor shows the kind of inattentive reading one associates with unambitious fellows of his rank, and a typical case is when he mistakenly refers to Quinlan Terry et al. as "Post-Modern Classicists." As I have been at pains to show and as they would no doubt inform our academic, they are not "Post-Modern," because they have never been Modern in the first place, and they disagree with most of the architecture so labeled. I called them "Superrealist Classicists" (p. 10) to make one such distinction, and, as with all my labels, this one is crucial to thought, to ideas, to argument. However, our Ass. P. is, as he says, against labels, thus against thinking, and with such an extreme vehemence that we should be the more tolerant when he commits these howlers. Yet one calculated blunder on his part must not be allowed to pass: the absurd notion that Moore and Thomas Gordon Smith "simply" try to "faithfully" "copy" classical Orders in modern materials. Does he really believe they couldn't get them right if they wanted? No, this is the kind of intentional falsehood we would expect of an Assistant Professor out to malign those he dislikes. Surely Vidler's arguments are above this level, as he shows in the next two paragraphs on Krier, Graves, etc.—which are almost correct. Indeed his subsequent discussion of labeling, which he says allows "judgment and discrimination among works of a similar genre" could have been brilliant had it not been diverted by an attack on "nit-picking" pedants such as I. Anger short-circuits the argument just as it is about to arrive at the truth: labels allow experience because they identify a genre, context, and historical place within which any work of art achieves its meaning. Furthermore, labeling, like naming, is a natural and pleasurable pastime as spontaneous to the intellect as exercise is to the body. In both cases, it is best to start before breakfast and serious work—for correct labeling is a precondition for correct thought.

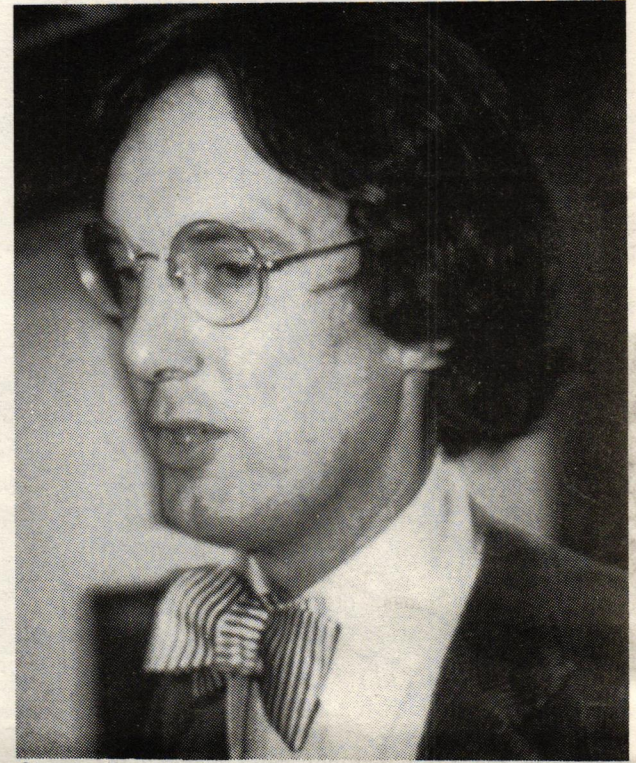
4) This our Associate Professor refuses to do, particularly when he imposes the Hegelian dialectic label to my evolutionary charts (and thought): "Modern is the thesis,

"Labeling, like naming, is a natural and pleasurable pastime as spontaneous to the intellect as exercise is to the body."

rigid formula of such small-time dimensions is that it can be kept firmly in a small mind; we know what is meant. The vice is that it explains very little of what happened in these centuries (since Baroque practice was at odds with the reductive dogma) and that it is historically slippery (becoming in effect Neoclassicism projected backward). What are we to make of the assertion that Ledoux was not a classicist, nor Neoclassicist, and the implication that Soane wasn't either? The arguments of Hugh Honour on these points and the general consensus of historians is simply overlooked with an attendant appeal to "ideals" and "laws." Of course Ledoux, Soane, and a host of other Free-Style Classical designers formulated their own ideals and laws in a way that parallels Vidler's favorite, Quatremère de Quincy. Terming only the latter's dogma "classicism" and dismissing the former two's role in formulating the "Neo-" phase obscures those interesting questions that have exercised scholars of Neoclassicism during the last twenty years. This is the dialectic between the Romanticism of Ledoux and Soane when they break conventions and extend traditions, as against their very doctrinaire Neo-Grec and Formalist design. Romantic Classicism is one hybrid term that is meant to handle this dialectic, Neoclassicism another; but whatever labels we use to discuss the interesting contradictions, they won't be illuminated by being overlooked.

Post-Modern the antithesis, and Post-Modern Classicism the synthesis." Errant nonsense—just the opposite of what I have actually said and what the charts show visually (for those who refuse to read). The traditions are irreducibly plural; Post-Modern Classicism is a synthesis within only a few of them, and practiced, as I've repeatedly said, along with other approaches ("they may have three or four styles developing at any time," p. 16). The Hegelian label with which Vidler sticks me entails precisely the monism all my books (since *Modern Movements in Architecture*) have attacked. Now that I see the Ass. P. passionately defending pluralism—the political, social and functional dimensions of architecture—I know that my writings, however much they might have short-circuited smaller neural switchboards, cannot have been in vain.

5) We come to the center of his mental burn-out over the question of recent classicism—its causes, developments, and qualities—the real issues that the review under review never touches. Since Vidler believes "the



Charles Jencks

attributions of historical style . . . do not exist," we cannot expect him to show the common social, political, and formal notions that make up the present loose consensus. Perhaps classicism is becoming shared because it is the most developed language of urban and urbane order; perhaps because, as an old language, it has already taken out patents on the major formal ideas (dome, arch, column, etc.) and these ideas are being revived, not the total language. Without them, architecture is simply too restricted—a position James Stirling upholds. Perhaps there are social pressures for a minimum social contract—not, of course, as rigid or complete as the linguistic one that guarantees a shared usage. No doubt fashion is involved: also the excitement of exploring new ideas collectively. To see a formal notion developed by Rossi first, then in turn pushed forward by Graves, the Kriers, Stirling, and Hollein until it culminates in a Venturian solution is to feel this common endeavor. These architects may disagree among themselves—or be friends—but like the rest of us, they are all subject to the influence of a developing idea. The "new conservatism" has played a role, although it has really only helped the Superrealist Classicists such as Quinlan Terry, Henry Hope Read, and John Blatteau. A major cause of Post-Modern Classicism or the more general Free-Style Classicism, which I have outlined in a forthcoming issue of *AD*, may be the desire of architects, confirmed by the public, to return to the larger tradition of Western architecture—to rediscover all those elements expunged by Modernism. This would explain its hybrid nature, its inclusive quality, exactly comparable to the Pre-Modern Classicism of those such as Otto Wagner, Frank Lloyd Wright, Josef Hoffman, Bernard Maybeck—to name a heterogeneous bunch of Free Stylists. What they have in common is a heterogeneous, noncanonic classicism: one that can respond to new technologies and social situations while keeping, at the same time, the richness of the old language (with its ornament, symbolism, polychromy, metaphor, etc.). Vitruvius wouldn't like this, nor Palladio, nor Quatremère—because they couldn't formulate its rules; but rules or "laws" it has, even if they are larger than those of canonic classicism. They concern precisely those social and technical dimensions to which Wagner and Wright referred when they built.

We do not expect our Associate Professor to grasp the complexity of this Free Style any more than we expect him to quote correctly when he says "I quote" (the pretext for one of his grosser distortions), but we trust that when he next sees us walking down the street he will tip his hat, drop the style of address suitable to the witch-hunt, and refer to us civilly as . . .

(Yours,)

Charles

Anthony Vidler Replies

There is, as I pointed out, an important difference between *history*—its approaches, tasks, “rules of evidence,” narrative structures—and *criticism*. In every case where the two have been elided—and especially in the historiography of the Modern Movement—we may detect a deliberate ideological agenda of one kind or another. The “programmatically” history of Sigfried Giedion or of Emil Kaufmann in the 1930s and ’40s, as equally that of Scully and Stern in the recent past, makes no secret of the fact that the choice of examples betrays not only the enthusiasms of the historian but also a more profound stance toward society and its artifacts. This demonstration of “enthusiasm” and partisanship has a long and respectable history itself, from Winckelmann, through Michelet to Worringer. Indeed, most opponents of such a history, including von Ranke himself, recognized the impossibility of a “value-free” history. But most historians, including those mentioned, also recognize a responsibility toward their subject that keeps their inventive exercises within bounds: the responsible and subtle utilization of categories—of “style,” “form,” “perception;” “class,” or economy—is a part of this responsibility.

Criticism, which may be applied equally well to historical and contemporary artifacts, but which generally operates with an explicit bias and a clearly stated or implied criteria, has a different aim, more related to the contemporary understanding of the place and nature of a work in context: the revealing of its hidden and overlooked dimensions; the discovering of its own biases in relation to those of the critic. In the brilliant essay “Other Criteria,” Leo Steinberg discusses the problem of criticism when the criteria it has applied to one set of works fail to illuminate the characteristics of another; other criteria may then be derived from this new work, appropriate for its understanding. Often this question is also a part of the historian’s work, as Riegl demonstrated in constructing an entire theory of historical “vision” out of a confrontation with a late Roman art that refused to offer up anything but banalities when described with Hegelian criteria. Riegl, forced to reconstruct a way of viewing the object—say, the Pantheon—out of the demands of that object itself, was led to reformulate all the categories of art historical analysis. The difference between the work of Riegl and that of the contemporary critic, however, is that the historian is searching for more and more accurate ways to construct an understanding of the past, while the critic is engaged, struggling and interested in the present. Undoubtedly, the two positions inform and guide each other in many complementary ways. Riegl is led to reevaluate late Roman art—and thereby to reconstruct art history—out of his interest in a new kind of museum: one that would explain didactically the object of craft as well as that of high art. His archeology and his history are informed by a contemporary practice. Equally, a critic, like Clement Greenberg or earlier, Herbert Read, is informed by the historical approach as correction, example, and perspective—it lends a certain objectivity to the work. But in the end, while both history and criticism together with all cultural practices are ideological in the deepest sense, criticism remains with the central task of discovering the present; history, that of the past.

The confusion of these two ends, generally on behalf of an unspoken-but-assumed position, is often accomplished by that act of “labeling” I described. Here I distinguished, for the purposes of argument, between *classifying*—a quasi-scientific work of induction from the evidence of the past—and *labeling*, an ideological obfuscation of the present. I have obviously no objection at all to the considered use of classification in history; any structured account of the past is impossible without it. But like many contemporary art historians, I am impatient with the attempt (endlessly reductive) to reconstruct the “meaning” of classifications in order to fit a broader and broader range of examples, as if they had some “essential” definition by themselves—the recent debates on the

“meaning” of neoclassicism are an example—as well as with the attempt (again reductive) to manufacture a new classification whenever an object is discerned that does not fit the old category. Jencks’ instant invention of a new “Free Style” is a case in point. In both cases a classification becomes a label when applied either with the semblance of scientific rigor to cover something it does not comprise, or to mask the real characteristic of something. I do accuse Mr. Jencks of labeling.

Our differences are, finally, cultural and political: Cultural in the sense that as a critic, I would reserve the right to judge the internal quality of works and of their place—economic, political, and social—in the context of other works called “architecture.” Political, because I believe that all such judgments reveal and stem from the attempt to define a proper role for architecture in contemporary society. I am not interested in celebrating the products of the present for their own sake, or simply because they exist. Nor am I interested in wishing them away any more than I am able to wish away the political implications of their existence. On one level, I think that it is possible to criticize works of architecture as complex material products, informed by ideas, technologies, ways of life, traditions of form and building; on the other, I think it essential to draw conclusions from this criticism. The indiscriminate use of labels, I hold, obscures the many dimensions of this critical work; and in so doing reflects back on the production of architecture itself, tending to reduce also the intentional structures of new work.

I must note that my British schooling taught me to use professional qualifiers in serious essays; I have not worn a hat since reading Panofsky’s terrifying warnings of the ambiguities involved, in his essay “Iconography and Iconology”; Kenneth Frampton is a *Full P.*



Anthony Vidler

November at the League



The Architectural League of New York
457 Madison Avenue, New York, New York 10022
Telephone: (212) 753-1722

Monday, November 9th at 6:30 P.M.

Review of Reviews

A monthly review of architectural events as they were reported in the architectural press by a round-table of journalists and special guests.
Gerald Allen, Susan Doubilet, Mario Gandelsonas, Suzanne Stephens

Save these dates in December:

Tuesday, December 1 at 6:30 Review of Reviews

Tuesday, December 8 at 6:30 Reply Time:

Kenneth Frampton

Tuesday, December 15 at 6:30 The Manhattan

Transcripts: Bernard Tschumi

Admission: Members: Free, Non-members: \$5.00

Subscribe to Skyline

The Architecture and Design Review

Catalogue of Rare and Scarce Books

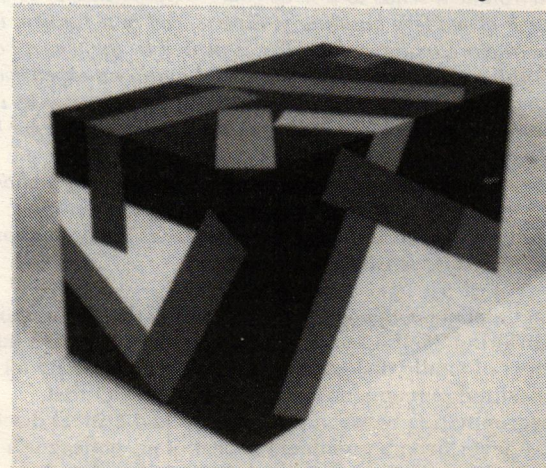
Cities and Social Life
Architecture, City Views
Travel, Ethnography



H.L. Mendelsohn Fine European Books
132 Huron Ave. Cambridge, Ma 02138
price: \$2.00 (617) 492 8288

Elaine Lustig Cohen

October 25 to November 18 Boxes and Collages



NINA FREUDENHEIM GALLERY

The Carriage House 560 Franklin Street
Buffalo New York 14202 (716) 881 1555

Rebuttal

“The narrative apparatus which informs ideological representations is thus not mere ‘false consciousness,’ but an authentic way of grappling with a Real that must always transcend it, a Real into which the subject seeks to insert itself through praxis, all the while painfully learning the lesson of

History's Resistance: Kenneth Frampton Answers Robert A.M. Stern

Kenneth Frampton

Notwithstanding my unavoidable lack of distance, it seems to me that differences obtaining between Robert Stern and myself may be articulated in terms of two interrelated concepts. On the one hand, we have entirely different views as to the capacity of architecture to embody kitsch culture without entering into its own dissolution; on the other, we entertain entirely disparate notions as to the historical limits of the avant-garde. For Stern the legitimization of an *acritical* post-modernism has been assured by its popular reception both within and without the profession; above all by its media acclaim as a gratifying and accessible sensibility that has conveniently (if not “spontaneously”) arisen to occupy the void left by the apparent demise of modernism. For me this triumph is little more than a pseudoavant-gardist manifestation; a kind of *trahison des clercs* that has opted for perpetuating random conciliatory scenographic appearances: images that will eventually prove to be reductive not only for architecture but also for the culture as a whole. These scenic projections no longer elaborate and critically displace traditionally tectonic elements and types, but rather directly derive from conventional simulations and eclectic sports of an arbitrarily semantic variety.

As opposed to the commemorative “space of public appearance” that was once the prime cultural contingency of architecture, this game of superficial appearance serves to stimulate the market, to revive languishing careers, and, more important, to mask the incipient deliquescence of the culture. It covers the fact that the bourgeois class, or, rather, its multinational successor no longer has any profound faith in its own identity. On the one hand, the underlying constraints seem to be purely economic; on the other, they are profoundly psychological.

Either way, the privileged class seems to have lost its capacity to indulge in architectural reification, in the one representative act that was once so assuredly both its pride and its pleasure. In the first place, perhaps because it no longer believes in the efficacy of the metier; in the second place, possibly because now it has intimations about the demise of its manifest destiny. Is it reluctant to pass beyond the common denominator of admissable mediocrity for fear of provoking envy, or is it that such a gesture would undermine the consumerist values that today are as much a key to its identity and sense of ascendancy as they are the source of its burgeoning material wealth? One thing is for sure: that the abstract conditions imposed by shifting concentrations of global instrumentality have ultimately disturbing consequences for all concerned. While the public reality of the ruling class remains as modern as ever—and hence as progressive—from an instrumental standpoint, its self-perpetuating private myths grow ever more arcane and worldless. Evidence of this last is the way in which the cultural density and resonance of the contemporary architectural and urban environment diminish with each successive year. Thus, far from wishing to celebrate the “brutality of modernity,” I wrote at the end of my history: *The veil that photo-lithography draws over architecture is not neutral. High-speed photography and reproductive processes are surely not only the political economy of the sign but also an insidious filter through which our tactile environment tends to lose its concrete responsiveness. When much of modern building is experienced in actuality, its photogenic sculptural quality is denied by the poverty and brutality of its detailing. Time and again an expensive and ostentatious display of either structure or form results in the impoverishment of intimacy, in that which Heidegger has recognized as loss of ‘nearness.’ How rarely do we encounter a modern work where the inflection of a chosen tectonic penetrates into the innermost recesses of the structure, not as a totalising force but as the declension of an articulate sensibility.* (p. 297.)

That a concise history should have had the presumption of proffering itself as a *critical* account seems to have had the effect of totally dislocating my reviewer's capacity for measured perception. Leaving aside the fact that discriminating between partisanship and critical discourse has never been a prominent aspect of my colleague's disposition, let it be admitted at the outset that the subtitle is misleading, since clearly I did not intend a “critical” history in the strict Marxist sense, even if my choice of this adjective was motivated by a naive desire to evoke the renowned Frankfurt school of critical theory, to which I pay occasional homage throughout the text.

Since my reviewer has permitted himself only a selective, not to say a hasty, reading of the introduction—accustomed as he is to polaroid shades of an entirely different hue—let me remind him of a passage that he seems to have inadvertently overlooked. On the second page of the forward, I wrote: *Like others of my generation I have been influenced by a Marxist interpretation of history, although even the most cursory reading of this text will reveal that none of the established methods of Marxist analysis have been applied. On the other hand, my affinity for the critical theory of the Frankfurt school has no doubt colored my view of the whole period and made me acutely aware of the dark side*

has largely maintained a studied indifference, like other practitioners of the post-modernist axis.

For all that the positive avant-garde of the first half of the twentieth century were totally committed to the millennialist myth and the imminent advent of the age of reason, they nonetheless remained consciously ensnared in the dialectical realities of their epoch. Of this, from Stern's review, we learn nothing, for it suits his tactics to conveniently overlook the fact that such internal contradictions and their related external causes have been carefully documented throughout my text. Such are the dimensions of his misrepresentation, that I feel

“What really distresses Stern is that unlike Giedion, Banham, and above all, unlike his own critical patrons Charles Jencks and Paolo Portoghesi, I awkwardly refrain from announcing the next stage of modernism.”

of the Enlightenment, which in the name of an unreasonable reason has brought man to a situation where he begins to be as alienated from his own production as from the natural world.

The development of modern architecture after the Enlightenment seems to have been divided between the Utopianism of the avant-garde, first formulated at the beginning of the 19th century in the ideal physiocratic city of Ledoux and that anti-classical, anti-rational and anti-utilitarian attitude of Christian reform, first declared in Pugin's Contrasts of 1836.

As has long been the habit with aesthetes who would like to compensate for life's contradictions largely through the distraction of “beautiful appearances,” there is a *parti pris* in Stern's critique that insists on an absolute divorce between moral and aesthetic criteria. While it is indubitably necessary to distinguish between them, to isolate them from each other has always been an overdetermined and empirical proposition, since in the last analysis they are both reciprocally involved in the formation of societal value.

However, rather than wishing to show that Modernism has been—to coin Stern's sarcastic terminology—“ethically efficacious,” I have tried to demonstrate throughout the text the many ways in which the so-called Modern Movement has tried to advance the general project of the Enlightenment; a project to which the very existence and constitution of the United States is firmly indebted. As I have endeavored to show, this has never been a linear trajectory in which modern architecture, like a demiurge, simply moved without doubt or redress to advance the cause of progress. On the contrary, I have tried to remind my reader that Modernism was born in the cradle of Cartesian doubt with Claude Perrault; a fact which affords sufficient cause for grounding modern cultural skepticism in the middle of the seventeenth century. One might note in passing that it was Perrault who skeptically demonstrated that positive beauty in architecture can only be surely established as *symmetry, material richness, and precision of execution*, all attributes toward which Stern

constrained, again, to quote not myself, but Sylvia Danesi, whom I cite at the end of the chapter on Italian Rationalism. Of the destiny of Giuseppe Terragni and Cesare Cataneo, Danesi writes:

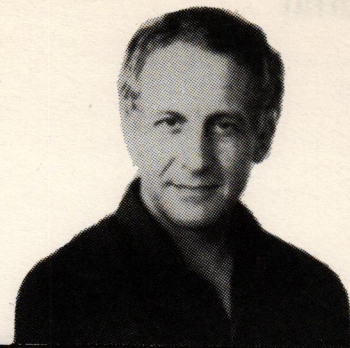
In both there is a complete trust in the guiding role of the middle class and of its organizing capacity in its administrative function as a pivot of the social contract. They did not sense the crisis that was about to involve their generation. They felt that the class to which they too belonged would be perfectly capable of carrying out the task delegated to them by the rest of the country. They did not realize that the local industrial middle class was gradually losing ground to the new State bourgeoisie that was being formed on the strength of the 1929 crisis (nationalization of banks, foundation of the IRI, etc.) and which still governs us to this day, a class who got on fine with big capital interests and who felt at ease with the totalitarian regime. (p. 209)

Since the context in which this citation appears indicates my concurrence with Danesi's analysis, how can Stern so misrepresent my views as to have me simplistically praising these Rationalist architects for their attempt to achieve a social architecture that would be “both rationally organized and culturally classless”?

Given the myth of collegiality, to which Stern disingenuously alludes in the name of academic candor rather than discretion, it is distressing to find a scholar of his reputation indulging in one irresponsible misrepresentation after another. At one point, by implication, he has me maintaining that the Modern Movement originated with something so apparently trivial as Pugin's conversion to Catholicism, wherein, once again, he so misconstrues history as to be convinced that this was nothing more than a Pre-Raphaelite “whimper” rather than the initiation of a long-enduring antimaterialist crusade.

Is my condensation of the circumstances surrounding Pugin's conversion of 1835 so opaque that the cultural consequences of it cannot be understood? I would like my readers to make up their own minds.

its own ideological closure and of history's resistance to the fantasy structures in which it is itself locked." — Fredric Jameson, *Fables of Aggression: Wyndham Lewis, the Modernist as Fascist*, 1979.



In the October issue of *Skyline*, Robert A.M. Stern reviewed *Modern Architecture: A Critical History*, written by fellow Columbia faculty member, Kenneth Frampton. Now Frampton has his turn.

Prefigured in the Puritan and apocalyptic works of Milton and Blake, the Scottish philosopher Thomas Carlyle and the English architect A.W.N. Pugin separately called forth the spiritual and cultural discontents of the second half of the 19th century. The former was atheistic and consciously aligned to the radical Chartist movement of the late 1830's; the latter was a Catholic convert who advocated a direct return to the spiritual values and architectural forms of the Middle Ages. After the publication, in 1836, of his Contrasts . . . , Pugin's influence was immediate and extensive. To him we owe largely the homogeneity of the Gothic Revival, which profoundly affected English building in the 19th century . . . whereas Carlyle's radicalism was politically and socially progressive even if ultimately authoritarian, Pugin's reformism was essentially conservative and related to the right-wing High Church Oxford movement. . . . (p. 42)

Certainly this passage deals with ideology as well as art, since as a latter-day Hegelian I have never subscribed to the notion that the two could be artificially pried apart. However, the question that obtrudes is, what is Stern's underlying motive for so misrepresenting this passage that the reader of the review is left with nothing more than my apparently idle speculations about the cultural significance of Pugin's conversion? Is it that our "populist" finds it inconvenient to admit that architecture is bound up inseparably with the dialectics of class and power (to mention only one antithesis), or is it that given the upwardly mobile, middle-class appropriation of the Garden-City ethos, he finds it uncongenial to acknowledge the fact that the Anglo-Saxon Arts and Crafts movement had a reformist if not socialist origin?

That Pugin's part in this reform happens to have been radical-conservative in no way detracts from the antiutilitarian, anti-industrial, and anticlassical thrust of his criticism; all of which is made quite explicit in the plates added to the second edition of *Contrasts*. This critique emanating from Pugin is as much part of the history of the Modern Movement as the false linearity ascribed to modern architecture by vulgar critics who wish to see it only as a positivistic or idealistic trajectory culminating in the most reductive realizations of the functionalist *Neue Sachlichkeit*. Such a history, as reductive in essence as the reductivity it repudiates, has, as we well know, long accorded apocalyptic status to the destruction of Pruitt-Igoe. And while one would never wish to defend such a monstrously mechanistic work, it testifies to the pervasiveness of ideology—even among the so-called anti-ideologues who are forever indebted to Daniel Bell—that those who portray Pruitt-Igoe as the critical denouement of modernism conveniently forget to record the fact that it was charged with keeping welfare recipients, that is to say, it housed those alienated

“As opposed to the commemorative ‘space of public appearance’ that was once the prime cultural contingency for architecture, This game of superficial appearance serves to stimulate the market, to revive languishing careers, and, more important, to mask the incipient deliquescence of the culture.”

migrants who suddenly found themselves uprooted due to the economic transformation of the agrarian South.

Surely, the least one could ask of a review is that it should not only take cognizance of the organization of a text, but that it should also give some indication of the ground covered. From Stern's review one would never know that unlike Giedion's magnum opus and other subsequent histories of the Modern Movement, this work, despite its concision, treats fairly extensively the architectural cultures of the Soviet Union and the Third Reich and even touches briefly on the architectural swan song of the British Imperium—all of which were still part of an excluded and taboo history at the time this book was put in hand. On the other hand, Stern is only too eager to point out my omissions, particularly when these pertain to America. With regard to this last, he might like to know that I have already written yet another history [*GA Document, Special Issue 2, Modern Architecture 1851-1919*] which redresses some of these omissions and "imbalances."

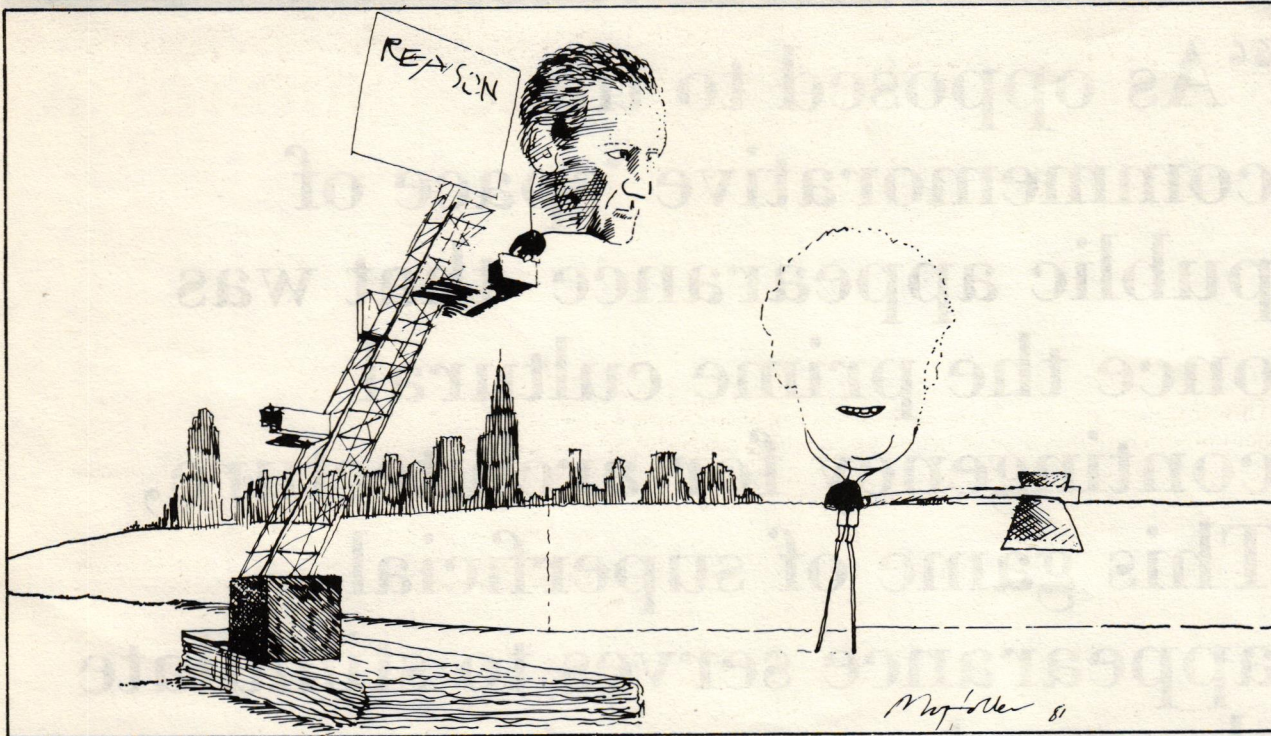
Textual evidence notwithstanding, Stern is determined to have me haunt the cascade of the Doldertal. While he is magnanimous enough to allow that I do not recourse to such Giedionesque terms as *constituent* and *transitory* facts (once again shades of Perrault), he nonetheless

insists that, like Giedion, I attribute the unfolding of modern architecture to the mysterious workings of the *zeitgeist*, irrespective of the fact that I never once use this term throughout the entire text. What really distresses Stern is that unlike Giedion, Banham, and above all, unlike his own critical patrons Charles Jencks and Paolo Portoghesi, I awkwardly refrain from announcing the next stage of modernism, or, rather, to quote Stern, I conspicuously fail to indulge in "identifying and influencing its new course, and canonizing its true priests, and either expunging or excoriating those in the flock who are wayward, or those worse yet, who are nonbelievers." So naturally enough, coming and going, I fall foul of his censure. On the one hand, I have written an account that is too ideological, while on the other, I have written one that is not ideological enough—at least certainly not in the sense in which Stern is accustomed to exploiting ideology.

Apart from this, my colleague plays with impunity the game of scrambling texts, not only my account, but also his review of it, so that the reader will only catch the import of the perjorative tone, without ever clearly understanding either the author's position or the reviewer's objections. This is the apparent strategem adopted in disposing of the three-part structure of the text, for while Stern correctly acknowledges the intent of the first three chapters which make up the first part—namely, to treat global transformations occurring since 1750, in *architecture*, *urbanism*, and *technique*—he nonetheless suggests that this adds little to Giedion and that whatever my aims, these have remained vaguely unfulfilled. Thus in criticizing the tripartite thematic of the first section given under the title "Cultural developments and predisposing Techniques," we find him writing in the following somewhat tautological terms: *That one has to do with building composition and cultural rhetoric, another with urban growth, and the third, at least in the limited way it is handled, with building production, is nowhere specifically addressed, nor are the terms satisfactorily defined in relationship to a broader context of world history. Nor is it made clear whether the three constituents are parallel branches of the same river that coalesce—presumably after 1939—or separate sources of independent rivers that each reach maturity in the post-Depression era. The three concomitant ingredients of modern architecture Frampton presents in relationship to a rather fixed and somewhat preposterous chronological framework extending between 1750, when Romantic Classicism emerged (a much better term than the currently fashionable but misleading "neoclassicism"), and 1939, when Freyssinet patented a system of prestressed concrete construction. He has these determinants extend, on the one hand, from a grand artistic movement inextricably linked to a sociocultural revolution to, on the other hand, a modest advance in the history of building technology occurring amidst—but seemingly aloof from—equally titanic political and social upheavals.*

“As with aesthetes who would like to compensate for life's contradictions largely through the distraction of 'beautiful appearances,' there is a *parti pris* in Stern's critique that insists on an absolute between moral and aesthetic criteria.”

Rebuttal



Drawing by Michael Mostoller

Apart from the stilted inelegance of the syntax employed — a pathology from which we apparently suffer to an equal degree — I would like to challenge this particularly misleading jumble of inferences. For my approach throughout has been to assemble the constituents of a nonlinear history, and from the way in which the first chapters are written, it is difficult to understand how anyone could construe their status as being anything other than three parallel and relatively independent lines of development. Contrary to Stern's invidious implications, I have clearly stated in my introduction that the advent of modernity may be indeed pushed back to the Renaissance dawn of the classical bourgeois world. This, incidentally, was Pugin's opinion, who certainly recognized well in advance of Max Weber the critical interdependency of the Protestant ethic and the spirit of capitalism. Be this as it may, 1750 may still be adduced as the point at which both modern consciousness and instrumentality become fully articulated, and I have given with sufficient precedent an adequate justification for this breakpoint at both a cultural and technical level. The age of the *philosophes*; the birth of modern sociology, archaeology, history and aesthetics; the battle of Styles; the professional divorce of engineering from architecture; the creation of *permanent* canal and road infrastructures; the invention of the seed drill, the puddling process, the cylinder boring machine, the spinning jenny; the first cast-iron structures; the economic production of glass; and, of course, the advent of steam power and traction (not all of which directly relate to building production, but which were all nonetheless developed during the second half of the eighteenth century and are cited as such in my text) are still apparently insufficient evidence for the recalcitrant Stern to accept 1750 as the threshold of the modern world. And as if this was not enough, he has the temerity to imply that I have introduced the history of these developments in such a way as to leave them unrelated to the socio-political transformations by which they were attended. Against such a myopic reading — no doubt induced by the inexcusable smallness of the print — let me cite two relevant passages from the first section:

Such productive innovations had multiple repercussions. In the case of metallurgy, English iron production increased fortyfold between 1750 and 1850 . . . ; in the case of agriculture after the enclosures act of 1771 inefficient husbandry was replaced by the four-crop system. Where the one was boosted by the Napoleonic Wars, the other was motivated by the need to feed a rapidly growing industrial population.

or
This process of uprooting — enracinement, as Simone Weil has called it — was further accelerated by the use of steam traction . . . ; The advent of long distance steam navigation after 1865 greatly increased European migration to the Americas, Africa and Australia. While migration brought the populations needed to expand the economy of colonial territories and to fill the growing grid-Plan cities of the New World, the military, political and economic obsolescence of the traditional European walled city led, after the liberal-national revolutions of 1848, to the wholesale demolition of ramparts and to the extension of the formerly finite city into its already burgeoning suburbs. (pp. 20 & 21)

I am, of course, aware of the more obvious shortcomings of this text; of the degree to which its methodology is inconsistent and in places inadequate. I am equally concerned by the irresolvable conflict that obtains between the demands of concision and the long trajectory of history covered, of which the most detrimental

consequence is that despite nearly three hundred figures the work is inadequately illustrated. Had it been otherwise, Stern would have been able to remedy his ignorance with regard to the place-making attributes of Stirling's Rural Housing (Village Infill) project of 1955. There are those who feel that this text was squandered on such a small format, but against this one should register the fact that compactness has already afforded the book a wide audience. It was intended to serve both as an introduction and as a stimulus to further study, and this last accounts for the inclusion of bibliographic material not specifically dealt with in the text; it above all accounts for one entry which Stern dismisses as "Mickey Mouse," for reasons that elude me.

Nevertheless, I am mortified by the typos which my reviewer's sight — now fortunately restored — has been so readily able to detect, although no one is quite immune to the occasional typo, since contrary to his assertion, page 123 carries no reference to *Space, Time and Architecture*. The error in fact occurs on page 223, while the publication data is correctly given on page 229. Nor is the offending French on page 178 drawn from the writings of Charlotte Perriand but instead refers to the titles of the famous Purist furniture pieces that cannot be intelligently translated into English. It would be gracious, I suppose, if at least one of us would refrain from this undignified, infantile, and pedantic game; but before I leave the field, permit me to qualify three of my reviewer's more categorical assertions; first, the genealogy of the Villa Garches is adequately given (even too extensively, to judge from Stern's impatience with the space devoted to Le Corbusier); second, while Howe was not nominally the editor of *Perspecta*, he nonetheless authored both the preface and the editorial of the first issue; and third, to put the term "International Style" in quotes rather than italics alludes obviously to what is by now the more familiar way of referring to the exhibition rather than the book. None of this, however, brings us any closer to revealing the prejudiced motives that have prompted the main substance of this rather "waspy" review.

At the risk of descending into querulousness, I would like to suggest that the reasons for Stern's symptomatic antipathy to a more measured critique of the Modern Movement is exacerbated, at least in my case, by two interrelated factors: by the fact that I am an Anglo-Saxon emigré who has always displayed the perverse — not to say treasonous — tendency to undervalue what for Stern is the self-evident superiority of late Anglo-American "imperialist" culture; and second, and surely worse, I have had the effrontery to touch (or rather not to touch as the case may be) the "untouchables," which for Stern means the ranks of the East Coast architectural establishment, both architects and writers; principally Messrs. Johnson, Moore, and Venturi, in the first instance; and Messrs. Eisenman, Jacobus, Jencks, Hitchcock, Stern, and, above all, Scully, in the second.

And while I do not wish to disown my European deformation, I would nonetheless like to set the record straight, for as we have already seen, neither myself nor the legendary senator from Wisconsin necessarily have the monopoly on criticism by innuendo. For while Stern does not, unfortunately, feature in my bibliography, Scully is directly cited and two of his seminal works were used: *The Shingle Style* and *Frank Lloyd Wright*, and hence these titles appear in the bibliography. Moreover, Hitchcock is overtly praised, in more than one instance, as an historian of great capacity and insight and his works are featured in no less than eight entries in the

bibliography, including (contrary to Stern's assertion) his seminal *Modern Architecture: Romanticism and Reintegration*. Furthermore, although William Jordy's books are not listed, his quite remarkable critical articles on Kahn are cited. Both Jacobus and Jencks are clearly referred to, the one for his excellent study of *Philip Johnson* and the other for his *The Language of Post-Modern Architecture*. Johnson himself is of course cited and illustrated and merits five separate entries in the bibliography. Granted that the omission of Scully's fine study of Louis Kahn was an oversight, but how extensive a bibliography does Stern expect to be included in a concise history covering such an extensive period?

In many respects Stern's review is an accurate map of his ideological line and a rather precise indicator as to the nature of his present public strategy. Both on and between the lines of his "dismemberment," the characteristic neoconservative formation may be discerned fairly easily; the constant assurances given to the academic and creative establishment, if not to one specific alma mater, the perennial appeal to a chauvinistic paternity in terms of cultural references as though the mythical nation were a jealous god who could never be sufficiently assured of one's loyalty. These and other characteristic manifestations were alluded to by Jurgen Habermas in his James Lecture, "Modernity versus Post-Modernity," given at New York University earlier this year, when he spoke of neoconservatism in the following terms:

Neoconservatism shifts onto cultural modernism the uncomfortable burdens of a more or less successful capitalist modernization of the economy and society. The neoconservative doctrine blurs the relationship between the welcomed process of societal modernization on the one hand, and the lamented cultural development on the other. The neoconservative does not uncover the economic and social causes for the altered attitudes towards work, consumption, achievement, and leisure.

In the neoconservative view, those intellectuals who still feel themselves committed to the project of modernity are then presented as taking the place of those unanalyzed causes. . . . These discontents have not been called into life by modernist intellectuals. They are rooted in deep seated reactions against the process of societal modernization. Under the pressures of the dynamics of economic growth and the organizational accomplishments of the state, this social modernization penetrates deeper and deeper into previous forms of human existence. I would describe this subordination of the life-worlds under the system's imperatives as a matter of disturbing the communicative infrastructure of everyday life. . . .
[*New German Critique* #22, Winter 1981, p. 7.]

Evidence of Stern's commitment to this neoconservative position is his manifest refusal to confront the terms in which the argument is enjoined in the last chapter of my book. He contents himself with berating me once again for having excluded this or that member of the American establishment, irrespective, one should note, of their apparently modernist allegiances. One observes that unlike other critics of this chapter, he does not, with the singular and ideological exception of Ignazio Gardella, complain about the equally "inexcusable" omission of certain Europeans — Gardella being, one should note, the one other veteran beside Johnson to be honored as an architect laureate in last year's Venice Biennale.

Stern's refusal to acknowledge, let alone to challenge the discourse of the last chapter derives from the fact that the demise of the city, the conflict obtaining between place, creation and industrial production, and last, but not least, the long standing cultural crisis induced by modernization and the division of labor, are all issues that have so far failed to engage his serious attention. So when it comes to his prejudiced reading of my text, these issues are merely eliminated as though they had never been raised, when they constitute, in fact, the essential subject matter of the last seventeen pages. It is surely this that Habermas has in mind when he refers to the procedures of systematically distorted communication, and it is this indeed that envelops Stern like a confusing flux, as he stands on the deck of the *Walter Mitty* and sails, D'Annunzio-like, into the Spenglerian night.

Stern Replies

A purpose of a review is to provoke interest in a work by calling to the reader's attention its principal features. A way of so doing is to consider those features in relationship to the reviewer's own experience. In so far as this modest goal is concerned, I believe my essay on "Giedion's Ghost" has done its job. . . .

Advice

In response to great public demand, *Skyline* returns with its look inside the office. In modification of its policy, this time it notified the firm's principals shortly before going to press as well as confirming the figures cited.

Insider's Guide to Architects' Offices

Hardy Holzman Pfeiffer Associates, 257 Park Avenue South, N.Y.C.

Architects in firm: 50 (approx.), including 24 graduate architects and students, as well as 21 licensed architects. Construction volume on the boards: \$75 million currently.

In spite of its success in the past decade and a half since the partnership was formed, Hardy Holzman Pfeiffer Associates has managed to keep its youthful, energetic, and inventive image. Can it do this and grow as it has been doing? The firm has quadrupled in size during the last four years, going from a small office to a medium-sized firm. As it attracts prestigious awards and commissions for theaters, museums, schools, restoration and renovation work, will the fresh vigor of its work begin to decline? Will the boyish firm be able to continually "renew" itself as it matures? Or will it (and the partners) suffer a "mid-life crisis"? All three architects are in their forties—two just barely. Therefore, the personalities of the partners and the way they have structured their office should give interesting clues, or at least useful secrets, to their continued success.

All three partners have maintained their design roles in the practice—while taking on specialized tasks. For example, Malcolm Holzman is in charge of hiring and firing (and has been called "brilliant" and "ruthless" at it depending on whom you talk to); Norman Pfeiffer involves himself in financial planning; and Hugh Hardy handles all interior design decisions, especially color and furniture, for the firm. In the old days the three used to "compete" with one another on the design of a project—each coming up with a conceptual sketch and then subjecting it to a critique by the others, until one idea or an amalgam of them won out. In a sense that process still survives, although the design give-and-take may occur in a more abstract way, more often through verbal criticisms of the project.

The three partners tend to divide up the design responsibilities according to the work they bring in from individual contracts—a common practice in many firms with several design partners. But they also have recently tended to divide up work geographically: Pfeiffer now is guiding the West Coast projects, where HHPA is doing the Los Angeles County Museum extension and the American Film Institute; Holzman concentrates on projects in the Midwest; and Hardy has been staying on the East Coast. Work in the South, where the Virginia Museum of Fine Arts addition is underway in Richmond, is divided more spontaneously.

All three partners can be seen frequently in the back room on the sixteenth floor, sketching with their young design staff. (The partners themselves have small cubicles for offices, and no space for their own drafting tables.) In this back room, foam-core study models are made from the sketches by a handful of young designers who work closely with the partners on the conceptual stages of the project.

When the project goes into design development, these same designers do not necessarily follow it. Instead they turn to other work and the project goes to the 13th floor, nicknamed "the ghetto" by some. Here the projects are taken from schematics to design development through working drawings with no models allowed. These "production" people, numbering about 35 in all, are obviously heavily design-oriented. Because of the constant pressure of time schedules, they share a strong camaraderie, spirit, and, naturally a desire to show off their abilities to the partners.

Throughout the design process the partners will generally hold pin-up meetings at least once a week, where all the members of the team—design through working drawings—are involved in the session. All three partners attend, if available.

One team member and one partner generally follow the project as it goes through specification and construction. These two areas seem to be growing into "departments," and word has it that HHPA is beefing up in-house specifications capability with a word-processing machine. These two areas number about ten architects in all. The firm also keeps about three or four people on job sites.

The observation is made continually that the partners never lose sight of a project—even in what is perceived as a "chaotic" atmosphere. One observer describes it as a "self-induced organized chaos." Nevertheless, it is said (sometimes with surprise, often with admiration) that the three really do care about all the design work, and about maintaining a tight control on it all the way through construction.

While the partners always know what's going on, the ad hoc basis for the design team sometimes disorients the employees. The process (in spite of separate "areas") is based on an ad hoc fluidity that calls for a lot of rotation among the young architects, who move from project to project as their abilities and talents are called into play. Some have said the nomadic existence is hard—especially since you never have the same desk for very long. It has been remarked that design teams may not know who the project architect is, or that several architects may be under the impression each of them is. The fact that this happenstance is purposeful has occurred to the employees as HHPA's way of keeping the tension level high.

And the tension level is high, comparatively speaking, along with the feeling of excitement that comes along with it. Many comment that working there is "fun" and enjoyable—partly due to Hardy's zaniness, partly to Holzman's laconic sense of humor, and partly due to the energy level of the place. Hardy's own energy appears boundless and is galvanizing. Yet his serenading his staff with Gershwin at the drafting table doesn't mean he'll go soft on the production schedule. The demands on the staff are rigorous. They are expected to produce large amounts of work within a short period of time. No one is expected to stay beyond 6 p.m., unless it is during a crunch, and for that they are paid. The pressure does require a certain temperament, competence, and energy. This is felt as a cause for a perceived high rate of turnover. For some, the firm carries with it an air of "If you can make it here, you can make it anywhere"—which they maintain to be true.

The young architects attracted to the firm are very talented, adventurous, smart—and energetic. The pay scale is reputed to be the usual "high-design/low-pay" range of \$14,000 to \$16,000 to start. About eight of the architect-trained personnel are women.

Employees remark they do tend to feel exploited, not just because of the low pay, but due to the premium on inventiveness and fresh ideas. They jokingly refer to themselves as being regarded as the "fingers" for the partners rather than as people. On the other hand, they readily acknowledge that the partners are open to their ideas—no matter how outré. They have a chance to be creative and work closely with the principals in a way that simply would not occur elsewhere. Even if they fear their value is only based on their imagination and energy, and that the next generation of fresher, younger architects will soon supersede them, they like the setup.

Because the firm has no hierarchy, there is a fluidity to the work interaction; but because it has no hierarchy, there is no middle level to go to. There is currently one associate in the firm who handles work assignments, scheduling, and monitoring construction costs. In spite of the large amount of responsibility that relatively inexperienced architects are allowed to take on, once they have reached a certain level of experience, they must strike out on their own. But new applicants stand waiting.

Apologies: The photograph of the Wick Center model on page 15 of the October *Skyline* should have been credited to Nathaniel Lieberman.

The Institute for Architecture and Urban Studies

CJORINDO TESTA

Architecture and Personal Mythology

9-25 November Monday-Friday, 9-5

An exhibition of the art and architectural work of Argentina's foremost architect

IAUS
8 West 40 Street
21st Floor
New York, N.Y. 10018
212 398 9474

Curated by Jorge Glusberg

THE IDEAS OF LE CORBUSIER:

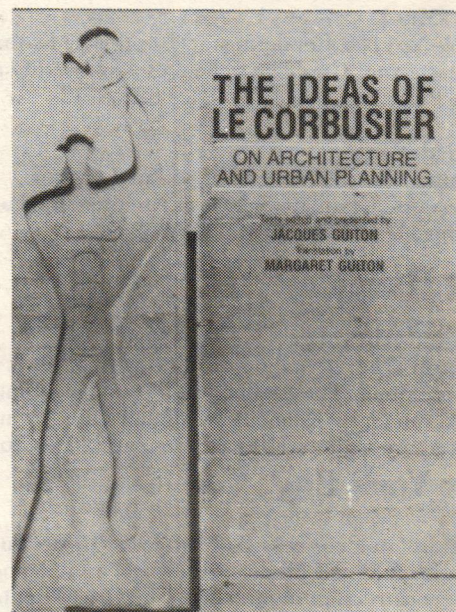
Architecture and Urban Planning

Texts edited and presented by Jacques Guiton.

Translation by Margaret Guiton.

128 pages. 55 black and white illustrations.

\$25 cloth. \$9.95 paper.



A distillation of the thought of Le Corbusier is presented in these selections from his writings. Le Corbusier's ideas on all aspects of the architectural discipline have been chosen from over forty books and numerous articles, organized thematically and presented in original translations. *THE IDEAS OF LE CORBUSIER* is an excellent guide to the architect's writings, suitable for scholar and layman alike.

Jacques Guiton is now retired from the architectural firm of Skidmore, Merrill and Owning. Margaret Guiton writes on French Literature.

At your local bookstore, or order directly from

George Braziller, Inc.

One Park Avenue, New York, New York 10016

Dateline: November '81

Exhibits

Boston/Cambridge

Firminy Exhibition

Through Nov. 27 Drawings and models of Le Corbusier's church Saint Pierre de Firminy. Gund Hall, Cambridge; (617) 495-5520 for information

Jahn Exhibition

Nov. 30–Dec. 18 "Architecture as Synthesis"—A show of work by young Chicago architect Helmut Jahn of Murphy/Jahn. Gund Hall, Cambridge; (617) 495-5520 for information

Charlottesville

Paxton Records

Through Nov. 30 Drawings and photos of the Crystal Palace. Campbell Hall, University of Virginia; (804) 924-0311

Travel Sketches of Viollet-le-Duc

Dec. 1–Dec. 19 Drawings by this 19th-century rationalist. Campbell Hall, University of Virginia; (804) 924-0311

Chicago

Booth and Nereim

Through Nov. 18 An exhibition of drawings, watercolors, and related work by Lawrence Booth and Anders Nereim, two contemporary Chicago architects. Frumkin and Struve, 620 N. Michigan Ave.; (312) 787-0563

Walter Burley Griffin—Marion Mahony Griffin

Through Jan. 31 Marion Griffin's renderings of her husband's architectural designs. The Art Institute of Chicago, Michigan Avenue at Adams Street; (312) 443-3625

Los Angeles

Batey/Mack

Nov. 9–Nov. 20 Renderings of 10 projects by this San Francisco firm. Graduate School of Architecture and Urban Planning, U.C.L.A. (213) 825-5752

Richard Neutra

Through Nov. 30 An exhibit on his Landfair Apartments. Graduate School of Architecture and Urban Planning, U.C.L.A. (213) 825-5752

New Haven

Raimund Abraham

Through Dec. 4 A show of work by this New York artist-architect. The catalogue will include an interview with Abraham by Kenneth Frampton. Yale Art and Architecture Gallery, 180 York Street; (203) 436-0550

New York City

Buildings in Progress II: Midtown Office Towers

Through Nov. 13 Models, drawings, and photographs of recent construction in midtown. The Urban Center, 457 Madison Avenue; (212) 935-3960 for information

P.B. Wight

Through Dec. 6 Forty-six original architectural drawings by this architect, critic, and inventor who helped establish the High Victorian Gothic Style in the United States. National Academy of Design, 1083 Fifth Avenue; (212) 369-4880

Photographs of Central Park

Through Dec. 13 Photographs taken to celebrate the restoration and reopening of the Dairy—a classic example of Victorian Gothic architecture, designed by Calvert Vaux. The Dairy, 65th Street between the Zoo and the Carousel in Central Park; (212) 360-8141. Open Tues–Sun 10–4:30

Manhattan Additions

Through Dec. 31 Drawings and models of two Manhattan apartment buildings by Diana Agrest and Mario Gandelsonas to begin construction in late 1981. The Lobby, 369 Lexington Avenue

Art of the Avant-Garde in Russia

Through Jan. 3 Selections from the George Costakis Collection, including 275 paintings and works on paper by Russian artists from 1908–1932, and a reconstruction of Popova's set for Meierkhold's production of *The Magnanimous Cuckold* in 1922. A catalogue will accompany the exhibit with text by Angelica Rudenstine and Margit Rowell. The Guggenheim Museum, 1071 Fifth Avenue; (212) 860-1300

Waterfront Exhibit

Nov. 6–Nov. 15 Models produced in response to the competition for the development of the East 23rd Street Waterfront. "River Cove" by Ulrich Franzen; "River Walk" by Gruzen & Partners; and I.M. Pei's Apartment and Park Complex. Exhibition Gallery, 100 Level, Avery Hall, Columbia University. (212) 280-3414

Classicism and Romanticism in the Schinkel Era

Nov. 6–Dec. 15 Original drawings of projects by Karl Friederich Schinkel on the occasion of his 200th birthday. Exhibition Gallery, 100 Level, Avery Hall, Columbia University. (212) 280-3414

Clorindo Testa

Nov. 9–Nov. 25 An exhibition of work by one of Argentina's most prominent architects; curated by Jorge Glusberg. The Institute for Architecture and Urban Studies, 8 West 40th Street; (212) 398-9474

Suburbs Show

Nov. 10–Jan. 24 Photographs, drawings, site plans, and models of early suburban prototypes, such as the industrial village and resort community; curated by Robert A.M. Stern. Cooper-Hewitt Museum, 2 East 91st Street; (212) 860-6868.

75th Anniversary of the Morgan Library Building

Nov. 10–Feb. 7 Sketches, plans, and elevations of the original Library designed by McKim, Mead and White. Morgan Library, 29 East 36th Street; (212) 685-0008

Preservation in Progress: The Seaport District

Nov. 13–April 18 An exhibit illustrating the philosophy and technology of the architectural preservation underway at the South Street Seaport. South Street Seaport Gallery, 215 Water Street; (212) 766-9020

Window Room Furniture

Nov. 30–end Dec. Responses to each of these elements by artists and architects including Arata Isozaki, Charles Jencks, Lucio Pozzi, Judith Turner, and Barbara Dreyer. Houghton Gallery, Cooper Union; (212) 254-6300

The Making of an Architect 1881–1981

Dec. 9–Jan. 31 A show about architectural education, focusing on Columbia University's Graduate School of Architecture and Planning, to celebrate the school's centennial. The National Academy of Design, 1083 Fifth Avenue; (212) 369-4880

Princeton

Roldolfo Machado

Nov. 9–20. An exhibit of work by this Boston architect and teacher. School of Architecture, Princeton University. (609) 452-3741.

San Francisco/Bay Area

Louis Kahn

Through Dec. 6 Drawings and models of projects by this master. San Francisco Museum of Modern Art, Van Ness at McAllister Street; (415) 863-8800

British and European Architectural Drawings/Recent work by Keith Wilson

Nov. 4–Dec. 31 30 architectural drawings from the 18th to 20th centuries, executed in pen and ink, and watercolors from the Fischer Fine Art Collection in London. Work includes Visconti's plan and elevation for Napoleon's Tomb and drawings by Sir John Soane. Also on exhibit are oil, watercolor and ink studies of architecture by the young California artist and architect, Keith Wilson. Philippe Bonnafont Gallery, 478 Green Street. (415) 781-8896.

Washington, D.C.

National Memorial to Vietnam Veterans

Nov. 11–Jan. 3 Designs from last winter's competition. At both the Octagon, 1799 New York Avenue N.W., and the AIA National Office, 1735 New York Avenue N.W.; (202) 638-3105 for information

London, England

Sir Edwin Landseer Lutyens

From Nov. 17 An exhibition of work. Hayward Gallery, Belvedere Road, South Bank (01)928-31

Paris, France

Larsen Retrospective

Through Dec. 3 "Jack Lenor-Larsen: Thirty Years of Creative Textiles." A major retrospective of 300 works by the designer. Musée des Arts Decoratifs, Pavillon de Marsan, Palais du Louvre

Place Novissima

Oct. 15–Dec. 20 Work from the Strada Novissima of the Venice Biennale is part of the 10th Parisian Festival d'Automne—organized as a place rather than a street. Facades by: Bofill, G.R.A.U., Graves, Hollein, Kleihues, L. Krier, Moore, Purini, Stern, Ungers, and Venturi have come from Venice; those by two French architects have been added: Fernando Montes and Christian de Porzamparc. Only some of the drawings from Venice have been included with new ones from the French architects. La Chapelle de la Salpêtrière, 47 Boulevard de l'Hopital.

Rome, Italy

Michael Graves

Through Dec. 12 An exhibition of his work. Galleria D'Arte Moderna, Viale Belle Arte

Notes

Coming to the Cooper-Hewitt on January 19, a show of drawings, furniture, and silver by the celebrated Scottish architect Robert Adam and his circle . . . Down the street at the Guggenheim beginning January 22 will be "Kandinsky in Munich: 1896–1914," over 300 works by the artist, his teachers, and contemporaries . . . And in Minnesota, at the Walker Art Center starting January 31, see a comprehensive exhibit of architectural models, furnishings, graphic design, paintings, and drawings by members of the de Stijl group. A concert, symposium, and film series are also planned.

Also at the Guggenheim are scenes from Vsevolod Meierkhold's production of "The Magnanimous Cuckold," reenacted on Liubov Popova's set for the play in the lobby from December 13-17.

Indefinite

The Ball of the Century being planned by The New York Architectural League to celebrate its 100th birthday has been postponed until funding for the pageant and floor show can be arranged. Those interested in donating time or money should contact the League: (212) 753-1722

In the Works

Architect, critic, and teacher, Toronto-based **George Baird** is currently organizing an exhibit of Canadian architecture for the West German government's Akademie der Kunst in Berlin for December 1982. The architectural exhibit, part of a larger one being organized by the Canada Council, will include a survey of the most "interesting" and most "typical" architecture produced in Canada over the last quarter-century, according to Baird.

Morgan Library's 75th anniversary exhibit opens November 10

Columbia's Centennial exhibit opens December 9

Exhibit of Schinkel on his 200th Birthday opens November 6

Events

Boston/Cambridge

Harvard Lectures

Nov. 3: Michael Graves **Nov. 17:** José Oubrerie. Piper Auditorium, Gund Hall, Cambridge; (617) 495-5520 for information. Tuesdays at 5:30 p.m.

Richard Sennett on Democratic Theory and Urban Form

Nov. 4: "Power and Silence: Baron Haussmann's Legacy" **Nov. 12:** "Democratic Silences: Tocqueville and Our Times" **Nov. 18:** "Visual Isolation" **Dec. 2:** "The Remedy of Community: 1. Unified Life" **Dec. 9:** "The Remedy of Community: 2. Bonds of Difference" **Dec. 16:** "Democratic Theory and Urban Form" Piper Auditorium, Gund Hall, Cambridge; (617) 495-5520 for information. All lectures will start at 5:30 p.m.

M.I.T. Lectures

Nov. 4: Gerhard Kallman, "From City Hall to the Academy" **Nov. 18:** Bengt Edman, "Sigurd Lewerentz: A Swedish Architect." Architecture Department, M.I.T., Building "X." Wednesdays, 5:30 p.m.

Charlottesville

University of Virginia Lecture Series

Nov. 3: Francesco Dal Co, professor of architecture at the University of Venice **Nov. 10:** Richard Etlin, assistant professor of architecture, University of Maryland **Nov. 17:** Kurt Forster, professor of architectural history at Stanford and Thomas Jefferson Visiting Professor at U. Va. Campbell Hall, U. Va. 8 p.m. (804) 924-0311

Chicago

University of Illinois at Chicago Circle, Lectures

Nov. 4: Stuart Cohen **Nov. 13:** Lauretta Vinciarelli. College of Architecture, Art and Urban Studies, Chicago Circle Campus, A-1 Lecture Center; (312) 996-3000. 5 pm.

Cincinnati

Graves in Portland

Nov. 19-Jan. 3 Drawings and Models of Michael Graves' Portland Building; exhibition co-sponsored by the Contemporary Art Center and the Cincinnati chapter of the AIA. The Contemporary Art Center, 115 East 5th Street; (513) 721-0390

Los Angeles

Urban Planning Lectures

Nov. 5: Frank Wilkinson, "In Defense of Public Housing: Redbaiting Your Friends" **Nov. 19:** Francine Rabinovitz, "Courts as Administrators" **Dec. 3:** Robert Healy, "Rural Growth and Rural Land." Room 1102, Architecture Department, U.C.L.A. 5:30 p.m.; (213) 825-5752 for information

Thursday Evening Lectures U.C.L.A.

Nov. 12: Mark Mack and Andrew Batey **Nov. 19:** George Ranalli. Room 1102, Architecture Department, U.C.L.A. 8 p.m.; (213) 825-5752 for information

Image Building

Nov. 24-28 A conference sponsored by the ASC/AIA on the "concept" of the building as perceived by the architect, the critic and the public. The participants are: Reyner Banham, Michael Bobrow, Roland Coate, John Dreyfuss, Daniel Dworsky, Joseph Giovannini, Barbara Goldstein, Ed Helfeld, Ray Kappe, Ralph Knowles, Anthony Lumsden, David Martin, Charles Moore, Eric Moss, Ed Niles, Stephanos Polyzoides, David Rinehart, Julius Shulman, Suzanne Stephens, Julia Thomas and Susana Torre. There will also be selected tours of L.A., a Thanksgiving Dinner, and a Beaux-Arts Ball—All at the Biltmore Hotel, 515 Olive Street. \$55 for the whole program, or \$15 per day. Call (213) 743-2725 for information.

New Haven

Lectures on Recent Work

Nov. 3: James Stirling. Lecture Hall, Yale University Art Gallery **Nov. 12:** Giusetta Milani. Hastings Hall, School of Art and Architecture, Yale. **Nov. 17:** Herbert Newman. Hastings Hall, School of Art and Architecture, Yale. All lectures at 6 p.m. admission free; (203) 436-0953 for information

New York City

Lectures at Columbia

Nov. 4: James Stirling, "Projects in Germany, the United States, and the United Kingdom" **Nov. 11:** Elizabeth Hardwick, Susan Sontag, "The City and Literature" **Nov. 18:** Anatole Senkevitch, Jr., "Architecture and Revolution: Trends in Soviet Avante-Garde Architecture in the 1920s" **Dec. 2:** Kurt Forster, "Every Work of Art Must Possess an Entirely New Element: Schinkel and the Architecture of Our Century." Wood Auditorium, Avery Hall, Columbia University Campus; (212) 280-3414. 6 p.m.

Pratt Lectures: Architects on Their Recent Work

Nov. 5: Frank Gehry **Nov. 12:** Robert Siegel **Nov. 19:** Michael McKinnell **Dec. 3:** Gunar Birkerts. Pratt Institute, 65 Saint James Place at Lafayette Street, Brooklyn; Higgins Auditorium (212) 636-3407. 6 p.m.

Classical America Walking Tour

Nov. 8: "A Birthday Party for Stanford White," led by Michael George, President of Classical America's New York Chapter. Meet at the corner of 35th Street and Sixth Avenue at 2 p.m. \$3 members, \$4 nonmembers. (212) 662-2597

Waterfront Lecture Series

Nov. 9 "The East 23rd Street Waterfront: Diverse Responses," moderated by Raquel Ramati, with: Joana Battaglia, Ulrich Franzen, David Acheson, Harold Fredenburgh, and Jordan Gruzen **Nov. 16:** "The Working Waterfront," moderated by John B. Hightower, with: Col. Jerome J. McCabe, Michael O'Keefe, and Anthony Tozzoli **Nov. 23:** "Waterfront Renewal: Citizen Success," moderated by Ann Breen, with: Axel Horn, George E. Murphy, M.D., Philip Winslow **Nov. 30:** Speakers to be announced. Wood Auditorium, Avery Hall, Columbia University; (212) 280-3414 for information. 6 p.m.

Review of Reviews

Nov. 9, Dec. 1 A round table discussion by journalists of architectural events as reported in the press. Sponsored by the Architectural League at the Urban Center, 457 Madison Avenue, 6:30 p.m. (212) 280-3414 for information.

Forums on Form: Lectures by Authors

Nov. 10: Paul Goldberger on *The Skyscraper*, introduced by Brendan Gill **Nov. 24:** Charles Gwathmey on *Gwathmey Seigel*, introduced by Peter Eisenman **Dec. 1:** Robert A.M. Stern on *Robert A.M. Stern 1965-1980: Towards a Modern American Architecture After Modernism*, introduced by Marita O'Hare. **Dec. 8:** Richard Haas on *Richard Haas: An Architecture of Illusion*. The Urban Center, 457 Madison Avenue; (212) 935-3960. 12:30-1:30 p.m.

South Street Seaport Walking Tours

Nov. 15, 22, Dec. 6 Tours of the restoration work in progress by the architects involved. 1:30-3:30 p.m. Meet at The Visitors Center, 16 Fulton Street; (212) 766-9062

Demystifying the Technology of Conservation

Nov. 18: Explanation by Norman Weiss, Professor of Architecture at Columbia of the science of building conservation in laymen's terms. South Street Seaport Museum Library, 213 Water Street; (212) 766-9020. 6-8 p.m.

Philadelphia

Evidence of Self-Respect: Lectures at Penn.

Nov. 4: Walter Cudnohovsky—founder, Conway School of Landscape Design; at Alumni Hall, Towne Building. **Nov. 11:** Norman Rice/Jerzy Soltan, architects, on "Le Corbusier"; at GSFA, Room B-1 **Nov. 18:** Constance Perin, cultural anthropologist and planner, "The Environmental Significance"; at Alumni Hall, Towne Building **Dec. 2:** Romaldo Giurgola, Architect, Mitchell, Giurgola & Thorp; at the GSFA, Room B-1. Wednesdays, 6:30 p.m. (212) 243-5729 for information.

Princeton

Jean-Louis Cohen

Nov. 2, 4, and 5

A lecture series given by French architect Jean-Louis Cohen. Betts Lecture Hall, School of Architecture, Princeton University. (609) 452-3741. 4:30 p.m.

Princeton Lectures

Nov. 13: Rodolfo Machado **Nov. 19:** William McDonald **Dec. 2:** Henry Glassie. Betts Lecture room, School of Architecture, Princeton University; (609) 452-3741 4:30

San Francisco/Bay Area

Lecture Series at Berkeley

Nov. 4: Garret Eckbo, "Is Landscape Architecture?" **Nov. 11:** Jerry Finrow, "Facility Designer-User Collaboration" **Nov. 19:** Anthony Vidler, "Housing the Zeitgeist: Architecture after Historicism" **Nov. 23:** George Ranalli, "Architecture: The Discrete Object of Desire" **Nov. 25:** Fred Koetter, "Architecture and the Public Realm." Dwinelle Hall, Berkeley Campus; 8 p.m. Information: (415) 642-4942

International Architects

Lectures sponsored by the AIA of San Francisco and the San Francisco Museum of Art. **Nov. 10:** Anna Bofill **Nov. 17:** Eberhard Zeidler **Nov. 24:** Cesar Pelli. Tickets are available at the AIA, 790 Market Street, and at the door. Lectures will be held at the Galleria Design Center, 101 Kansas Street. Tuesdays at 8 p.m.

Western Addition Lecture

Nov. 20 A talk with Anthony Vidler. The San Francisco Art Institute, 800 Chestnut Street. Evening. Call (415) 421-1783 for information.

Washington, D.C.

Smithsonian Lectures: Architecture—Theory and Practice

Nov. 4: Eli Attia, partner, Eli Attia and Associates, N.Y., "Design and the Corporate Client." **Nov. 18:** Suzanne Stephens, editor, *Skyline*. "Theoretical Innovation" **Dec. 2:** Helmut Jahn, C.F. Murphy and Associates, Chicago. "Design Innovation in Major Projects" **Dec. 9:** Michael Graves, architect, Princeton. "From Small Projects to Large" **Dec. 16:** Colden Florance, FAIA, partner, Keyes Condon Florance Architects, "Summation." Wednesdays at 8 p.m.; (202) 357-3030 for information

Paris, France

Presentation of Recent Buildings by the Architect

Nov. 4: Francois Deslaugiers on "Le Centre Regional Informatique des Impots de Nemours" **Dec. 8:** Jean Nouvel on "Le C.E.S. Anne Frank a Antony." Institut Français d'Architecture, 6 Rue de Tournon; (01) 633-9036. Tuesdays at 5 p.m.

Lectures on Significant Projects outside

Metropolitan France

Nov. 25, 5 p.m.: "Residences in Tunisia," Serge Santelli **Nov. 26,** 5:30 p.m.: "Geometry in Architecture in the Arab City," by Bernard Huet **Dec. 11,** 5:30 p.m.: "The Medieval Muslim City and its Evolution," by Jean-Claude Garcin. Institut Français d'Architecture, 6 Rue de Tournon; (01) 633-9036

Knoll International/The Knoll Building
655 Madison Avenue, New York, NY 10021
212 826-2400

Contract Furniture

Office Systems

Textiles

Residential Furniture

Knoll

The Institute for Architecture and Urban Studies
8 West 40th Street, New York, New York 10018

NON-PROFIT ORG.
U.S. POSTAGE
PAID
PERMIT NO. 520
BRIDGEPORT, CT.

Subscribe to Skyline!

One year—10 issues: \$20 (\$50 airmail overseas)
Two years—20 issues: \$35 (\$95 airmail overseas)

Subscriptions payable in advance, U.S. currency.
Send check or money order to: Rizzoli Communications
Inc., 712 Fifth Avenue, New York, New York 10019
Customer service phone: (212) 397-3766

Name: _____

Address: _____

City: _____

Zip: _____

Profession: _____