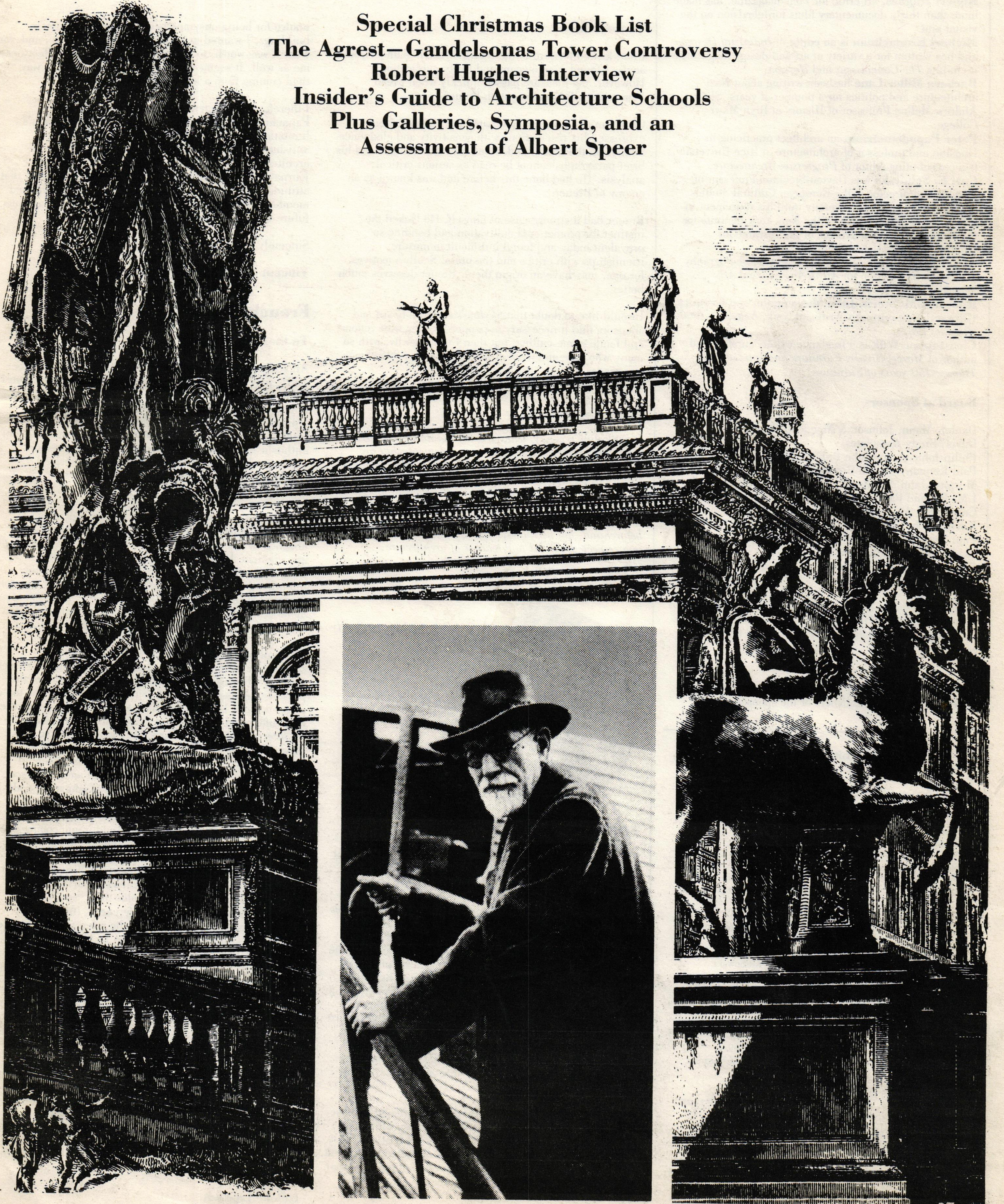
Skyline

The Architecture and Design Review December 1981 $2.50

Schorske on Freud and the Psycho-Archeology of Civilizations

Special Christmas Book List
The Agrest—Gandelsonas Tower Controversy
Robert Hughes Interview
Insider's Guide to Architecture Schools
Plus Galleries, Symposia, and an Assessment of Albert Speer



Skyline

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Notes on Contributors

Olivier Boissière, a French journalist specializing in architecture, recently published a book of profiles on Frank Gehry, SITE, and Stanley Tigerman.
Eleni Constantine, former associate editor of *Progressive Architecture* and *Architectural Record*, is now pursuing a degree in law and urban design at Harvard.
Magdalena Dabrowski is an assistant curator in the drawings department at the Museum of Modern Art.
Martin Filler frequently writes criticism on architecture and design.
Robert Hughes, art critic for *Time* magazine, has made more than thirty documentary films for television on the visual arts.
Michael Kimmelman is an editor of *Industrial Design* and has written for a variety of art and design magazines including *The Connoisseur* and *Horizon*.
Barbara Miller Lane hasbeen writing about Nazi architecture and politics for a number of years. She is Andrew Mellon Professor of History at Bryn Mawr College.
Peter Papademetriou, an architect practicing in Houston and professor of architecture at Rice University, is a contributing editor of *Progressive Architecture*.
Carl E. Schorske was Dayton-Stockton Professor of History and director of the European Cultural Studies program at Princeton University until his retirement in 1980. He is also a Fellow of the New York Institute for the Humanities and a Trustee of the Institute for Architecture and Urban Studies.
Abigail Solomon-Godeau is a freelance photography critic who has written for *Art in America* and *Arts* magazine.
Robert A.M. Stern, John Massengale, and **Gregory Gilmartin** are currently writing a book, *New York 1900 (Rizzoli, 1982)*.
Christopher Wilk is a freelance writer, curator, and author of *Marcel Breuer: Furniture and Interiors* and *Thonet: 150 years of Furniture*.

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Views: Breuer Debated

To the Editor:

I had looked forward to the rebirth of *Skyline* under your aegis. I found it an elegant and lively publication. However, my pleasure passed quickly when I read Vincent Scully's statement on Breuer.

Criticism of course is legitimate, and Richard Meier expressed his reservations with sensitivity and eloquence. Scully, on the other hand, went after the fast kill, and his brief paragraphs cannot be read as serious critical analysis. He had done this before and was known as an enemy of Breuer.

Breuer had a strong sense of himself. He lacked the instinct for promotional cultivation and bonding so prevalent today and found it difficult to nurture friendships with critics and the press. Scully's motives, for one, may have an origin there. Breuer deserves much better.

I would like to doubt that *Skyline's* editorial board and sponsors find it necessary to pepper its copy with venom and facile name-calling. but then I wonder why, with so many who care and write about architecture, this choice was made.
Sincerely,

Tician Papachristou

It is Skyline's *policy, when seeking opinions on projects, works, or people, not to censor any comments that are made, as long as they are made by persons who have a stature in the intellectual community, and who, in the last analysis, must assume responsibility for their expressed views. We asked Vincent Scully to write us this reminiscence not because we had any idea of his comments beforehand, but because he had known Marcel Breuer and is a respected scholar and teacher of architecture.*

—Ed.

Vincent Scully

To the editor:

Thank you for sending me Mr. Papachristou's truly awful letter. It remains a constant wonder, though banal enough, to see how people attribute their own worst feelings to others. "The fast kill" indeed. I am nobody's "enemy," and I recognize none. I do care seriously about buildings, which is why I disliked Breuer's later work. From the uncouth box on Madison Avenue and the mismatched table ornaments of Saint John's Priory, to the folded paper in New Haven and the primitive slab with which he was eager to replace Grand Central Station, Breuer's designs for large buildings suffered from two fundamental neo-Bauhaus weaknesses: an inability to handle large scale, and a lack of sympathy for the context of the traditional city. For this reason they tended, like many other buildings of their era, to be urbanistically destructive and therefore had to be opposed on occasion as vocally as possible. "Enmity" has nothing to do with the question.

Breuer's small suburban houses did not suffer from those limitations, and it seems certain that history will regard them, along with Breuer's furniture, as his best and most important work. For that reason I concentrated upon them in my memoir—which was, as requested of me, personal, brief, and, I thought, rueful and affectionate. As one known for being unsympathetic to many of Breuer's buildings, I wanted to praise what I could praise, and, for what it was worth, to acknowledge his positive effect upon me as well. It seemed perhaps more credible that way than coming from a long-time supporter.

I therefore doubly resent being forced by Mr. Papachristou's innuendoes to expatiate upon Breuer's limitations here. His letter recalls the sullen anti-intellectualism of the worst period of American architecture as a business, during which significant journalistic criticism became impossible. Apparently that attitude is not dead, at least among the less enlightened members of the profession. If *Skyline* is to have a serious future it may well be a stormy one.

Sincerely yours,

Vincent Scully

French Elucidation

To the Editor:

An editorial addition to my article in *Skyline*, November 1981, may lead readers to mistaken impressions, which I hasten to correct. The title "From Anarchy to Institute" implies that the "milieu" of architects evolved from antigovernmental activity to absorption into the establishment, with, by implication, a subsequent loss of enthusiasm, sincerity, and dynamism. This does an immense disservice to the architects who accepted administrative posts; indeed, my intention was to give the opposite impression.

It is the nature of a cultural field to have a dynamic structure, much like a magnetic field, where (in the absence of external constraints), the change in position of any element results in the repositioning of all the elements, with a readjustment of forces that is neither intentional nor evolutionary. My description thus attempts to reveal structures that are not necessarily apparent to members of the milieu, and as for their intentions, it can be said that most successful strategies are unconscious.

These observations derive, as I said, "from the sociological terms of Pierre Bourdieu, my guide to French society." The editorial decision to run the names of the persons discussed in "Paris: Since 1968" across the top of pages 10 and 11 gave Bourdieu pride of place among the new influential architects in France. Before *Global Architecture* scurries to Paris, only to find itself in a classroom of the Collège de France, let me make it abundantly clear that Bourdieu is not an architect. In fact, those familiar with his work will be amused to see the name of France's leading theorist of education and culture, and of the sociology of aesthetic judgment and taste, on the upper-left-hand corner of the page of an architectural magazine. It is a wry and ironic comment on the dangers of making allusive references to one's culture, something the genus intellectual, and especially architectural-intellectual, is wont to do. Wry, because it illustrates quite precisely Bourdieu's observation that those with little real capital deploy their "symbolic capital," their net of cultural references, like so many status symbols; the more arcane the reference, the greater the profit—with this difference, as he has often explained: The value of the well-chosen investment increases as it is recognized, that of the arcane reference decreases as it becomes one more of those cited-but-not-read names. Ironic, for it is clear that Bourdieu's work of the past 20 years has resisted facile absorption by fashion; yet this is precisely what he would want. Nevertheless, there is much in all of his books, and especially in *La Distinction* (Paris, 1979; English translation forthcoming from Harvard University Press) and its analysis of the space of lifestyles and aesthetic judgment, which addresses the question of taste and architecture that *Skyline* has engaged in this very issue. Thus perhaps my error will have a salutary effect. After all, Churchill first thought the brilliant dispatches he was receiving from America signed "I. Berlin" were written by Irving, the songwriter, and not Isaiah, the historian, now Sir Isaiah of Oxford.

Hélène Lipstadt

City Report: New York

Goings on on 42nd St.

Coming Soon: Announcement of the conditional selection of developers for the 42nd Street Development Project.

The City of New York — in the form of the Public Development Corporation (PDC), the City Planning Commission (CPC) — and the New York State Urban Development Corporation (UDC) are currently reviewing proposals submitted to them for the 42nd Street Development Project, a massive plan for the rehabilitation of 42nd between Broadway and Eighth Avenue.

Bids were received in September from 26 developers, including the Brandt Organization, which owns or has longterm lease–holds on many of the area's theaters; Cadillac-Fairview Urban Northeast, a part of the Canadian company that is now developing 30 blocks in downtown Houston (among other properties); the Helmsley Organization with Portman Properties; Milstein Properties/New York Mart/The Brandt Organization; Olympia & York; the Rouse Company; and the Shubert Organization. The city and state hope to have the fewest possible number of developers involved, but, if necessary, there may be a different one on each of 10 sites. The UDC reports that it is hoping to have the selections made before the end of this year; the city appears somewhat less sure of the timetable.

The design guidelines, prepared by Cooper-Eckstut Associates, divided the project into three general sections. Office towers on the blocks adjacent to Times Square will include 2.5 to 4 million s.f. of new space. Although originally considered as an option, the Times Tower itself was removed from the bidding. Crucial to these sites is the projected rehabilitation of the Times Square subway station — a "given" that is one of the essential considerations of the project.

The mid-blocks on both sides of 42nd Street include 8 theaters, as well as the Candler Building, which is not being offered, and a number of infill sites intended for retail use. A minimum of 175,000 s.f. of retail space is included in the project now; more may be substituted for other uses. The major characteristic of the plan for the mid-block sites is the insistence on rehabilitating the theaters to legitimate use — another "must" early in the planning process. The Landmarks Commission was involved in discussion of the theaters, recommending that the majority were potential candidates for landmark designation; the New Amsterdam is the only one already designated.

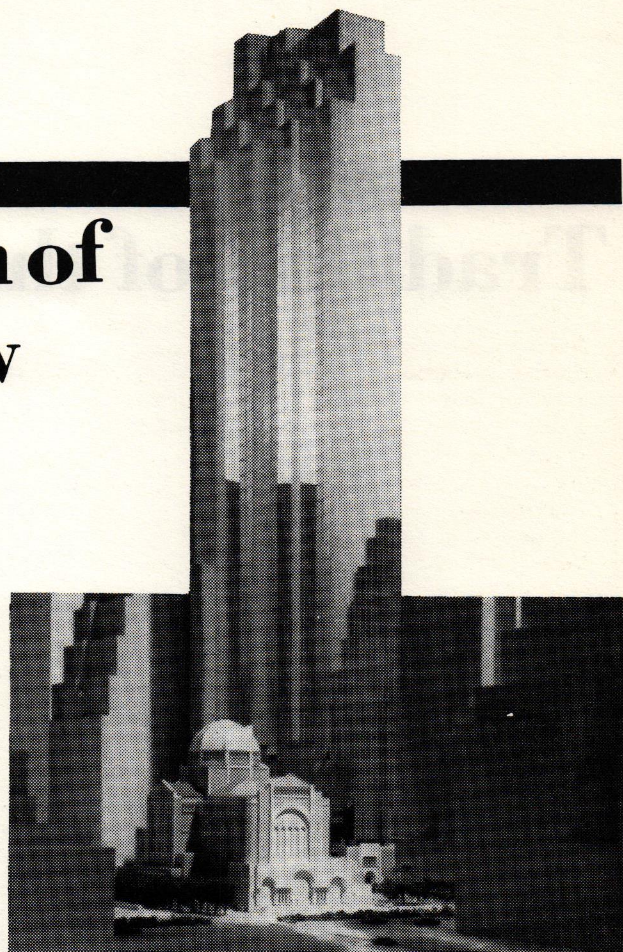
The Eighth Avenue sites are slated for a hotel or apartment on the north and a major wholesale mart of about 2.4 million s.f. between 40th and 42nd Streets, with a pedestrian bridge to the Port Authority Terminal.

This area of the plan appears to be the most problematic. Despite assurances of market viability, the idea of a mart has met with resistance from the garment industry — considered the most likely occupants — since it was first proposed for the old Madison Square Garden site by John Portman in 1960. The industry argues that a mart would require the reorganization of 5,500 companies throughout the district in workrooms, showrooms, and offices — both an economic and psychological barrier to a competitive industry ensconced in its ways. The viability of the hotel option is naturally linked to the success of the mart, and apparently developers have bid on them as a package.

Opposition to the overall plan has been raised by several property owners that would have to relocate, but fundamentally it has met with support. In October more than half-a-dozen prominent law firms announced that they were thinking of becoming condominium owners in the Times Square offices, collectivizing some of their resources in the manner of the Inns of Court in London.

After the conditional selections, several months of negotiations will ensue; the final proposals go before the Board of Estimate and the UDC, with a completed Environmental Impact Statement, for approval. The UDC then becomes responsible for implementation of the project, using its power to acquire land and facilitate proceedings wherever possible. The final word is that when the developers sign with the UDC, "then we know it's going to work." **M.G.J.**

The Temptation of St. Bartholomew



The unveiling of the 59-story, 760,000-s.-f. tower by Edward Durell Stone Associates last month for St. Bartholomew's Church in New York was greeted by gasps, not of pleasure, but of dismay. The designer for the architectural firm, Peter Capone, argued he was attempting to make the building "contextual" by designing what looks like a stalagmite of reflective glass hovering over Bertram Goodhue's Byzantine-style 1919 church. In studying this $110-million tower to be built on land leased from St. Bart's where the community house presently exists, one is struck by two prevalent assumptions that underlie the thinking of the architects — and of the architectural consultant to the church, Robert Geddes.

The first assumption is that any tower could go on this site without seriously undermining the architectural and urbanistic identity of the ensemble. The second assumption is that the reflective glass tower would be sufficiently invisible to provide the best solution.

Mr. Geddes, dean of Princeton's architecture school, was encouraged that such a development was possible because of the sensitive juxtaposition that exists between St. Bartholomew's and the 1931 GE Tower behind it, designed by Cross and Cross. But the GE tower is removed at a discernible distance from the church as to form a wall along with the new tower by the Eggers Group at 599 Lexington, also of red brick. The GE tower especially complements St. Bart's because of its dark color, its opacity, and its richly detailed ornament. The relationship between these two buildings hardly means that another tower next to St. Bart's would achieve the same effect.

The second assumption, that a tower can be invisible, is found in Mr. Geddes' suggestion that "the success of any addition to the St. Bartholomew's group of buildings will depend not only on the spatial composition, massing, and surface treatment, but also on the quality of light that will be created." While reflective glass may bounce light, there is a difference between light *reflected* and light *admitted* to a very much needed open "room." The argument is frequently made that a mirrored glass form gives the city back its own reflections and makes the building disappear: Only the first part of the statement makes sense. Reflective glass towers are eye-catching forms largely because of the play of light on their surfaces and the pictorial way the images are distorted. Even if they do not appear chunky and massive, like concrete buildings, they do dominate the field of vision by virtue of their activated and advancing planes.

The Edward Durell Stone design, done in conjunction with developer Howard Ronson, may have seemed to Mr. Geddes (whom the church credits with selecting the design) to be more sympathetic to the church than the schemes of runners-up Elia Attia and developer Donald Trump; or Richard Dattner and the Cohen Brothers. But there are more difficult decisions called for than selecting the least offensive solution. Those are decisions neither the architects nor the consultant wanted to make.

Meanwhile, opponents inside the church are questioning the economic safeguards the church will have in case the developer goes bankrupt on the building. The opponents outside the church are questioning the legal issues involved in its landmark status. Both aspects of this case will continue to keep attention focused on St. Bart's in the months to come. **S.S.**

Glossing Wright

Frank Lloyd Wright. Hoffman Display Room for Jaguar, New York City: 1955. Photograph © Ezra Stoller/ESTO.

At the end of October, Mercedes-Benz unveiled the "newest" version of their flagship showroom on Park Avenue at 56th Street. Frank Lloyd Wright was originally commissioned to do the showroom in 1953. It was built and opened in 1955, but not to original specifications. Apparently due to budget constraints and technological problems, the mirrors Wright had reportedly wanted didn't seem possible back then. About a year and a half ago, Mercedes realized that they had a unique property in shambles — design "modifications" and deterioration had affected it over the years — and set about restoring it to the "original" design with the assistance of Taliesin Associated Architects. Isn't it just too bad?

Mercedes-Benz Showroom, after restoration, 1981. Photograph: New York Times News Service: Marilyn Yee.

City Report: New York

The largest issue facing the Upper East Side Historic District is not just whether towers may be built there, but what kind? As shown in the case of 22 East 71st Street, a high-quality

Tradition of the New

Data
Project: 22 East 71st Street, New York City
Architects: Diana Agrest, Mario Gandelsonas; in association with The Gruzen Parnership (William Wilson, Partner in charge)
Program: 28 dwelling units, totaling 36,180 s.f., added to a 19,247-s.-f., 6-story renovated townhouse; 22,500 s.f. per floor
Client: Fieldhouse Realty Ltd, TT3 Corp.

Suzanne Stephens

In mid-November the Landmarks Preservation Commission turned down a 15-story tower proposed to be built on top of a 6-story townhouse at 22 East 71st Street. It considered the scheme an "inappropriate" addition to the existing building in the Upper East Side Historic District. The tower, designed by Diana Agrest and Mario Gandelsonas in association with Gruzen & Partners, became a *cause célèbre* in the final days of the landmark hearings, largely because of its architectural design. It wasn't that the design was considered poor or ill-conceived; many of the commissioners described it as "splendid." In the 6-5 vote that narrowly defeated the scheme, the reasons given for denying it a Certificate of Appropriateness revolved around the issues of adding a tower to that block, and placing this scheme on top of this particular neo-Italian Renaissance townhouse.

In this controversy, the first major debate to focus on the Upper East Side since the May 19 designation by the Landmarks Preservation Commission, the opposition sought to prevent the tower from being built largely because it is sited on the northeast corner of the Frick Museum block, one of the last entirely low-rise (six stories maximum) blocks in the district. The townhouse itself, although not a landmark before the district designation, is considered of strong architectural value. Designed in 1922–23 by C.P.H. Gilbert, it is commended by Landmarks Commission for its unusual width, the limestone facade, its arched entrance, and imposing mansard roof.

Originally when Agrest, Gandelsonas, and the Gruzen Partnership drew up the scheme, the district did not have landmark status: in fact, the architects had gotten their plans approved by the Buildings Department last December. Since they stayed within the bulk limits of the area, the building needed no special dispensation. It did exceed the current height limit established by the City Planning Department by 35 feet (the height limit for the Madison Avenue Special District is 210 feet), but the architects were prepared to lop off that excess amount if the need arose. In terms of the pending zoning amendments (p.6) they had met informally with city planners, and both parties found that the scheme fit generally within the new plans to remove the height limit and require more setbacks.

After the building permit was granted, Agrest and Gandelsonas ran into delays in financing, and, therefore, delays in arranging for a contractor. By the time the contractor was selected and able to pick up the permit, a freeze had been placed on new construction in the historic district. The tower then had to be submitted to a process of hearings, including a session with Community Planning Board 8, who approved the scheme, before going to Landmarks Commission for the final vote. At first the discussions centered around modifications to the mansard roof; finally the controversy expanded to the tower. In the meantime, the votes themselves were changing: the early vote, without a majority, came out in favor of the project; the second vote, without a majority, was balanced against it; while the final vote, with a majority, was against the scheme by a margin of one vote.

Architecture vs. Development

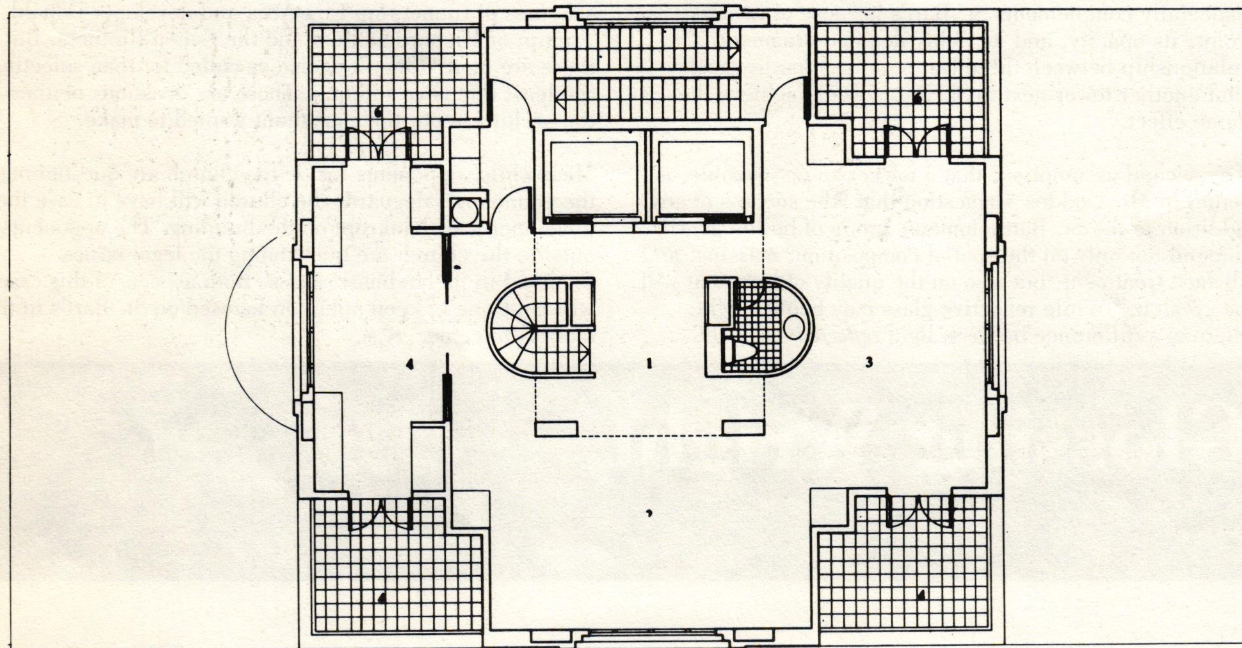
Public support of the opposition's case often is based on the assumption that the Upper East Side landmark designation was undertaken to prevent towers from being built there. (For details on what the designation means vis-à-vis new development, see next page). The area is known, not only for its assemblage of architecturally distinctive buildings, but also for its generally low-scale character. In New York, low-scale can range from 3 stories to 20, and still appear as one urban ensemble; this is certainly the case with the Upper East Side Historic District. Needless to say, developers looking at all that blue sky above those low-rise buildings see attributes other than nebulous qualities like character and amenity.

To complicate the Agrest-Gandelsonas affair, their design isn't the usual speculative developer "luxe" modern shoe-box stood on end. Their scheme is not like a tower anyone has proposed for New York in some time. The tower is clearly designed with the neighborhood's architecture taken as a reference point. The choice of configuration like the steeply-pitched roof, the molding, coping, cornices, and recessed windows, relies on vocabulary of traditional elements. The choice of materials follows the pattern. The architects planned to clad the tower in 3-inches of Indiana limestone, deepened at the corners by an 8-to-10-inch facing. The top of the tower shaft would be covered with marble, the roof with copper; detailing of the coping and stringcourse would be in stone. Embedded in the 15-story shaft, 45 by 50 feet wide, would be long fragments of curtain wall-like windows—a monumental gesture, executed to bring light into the building. The shaft would be given a different facade treatment on three elevations to adjust the design to the particulars of the architectural context in each direction.

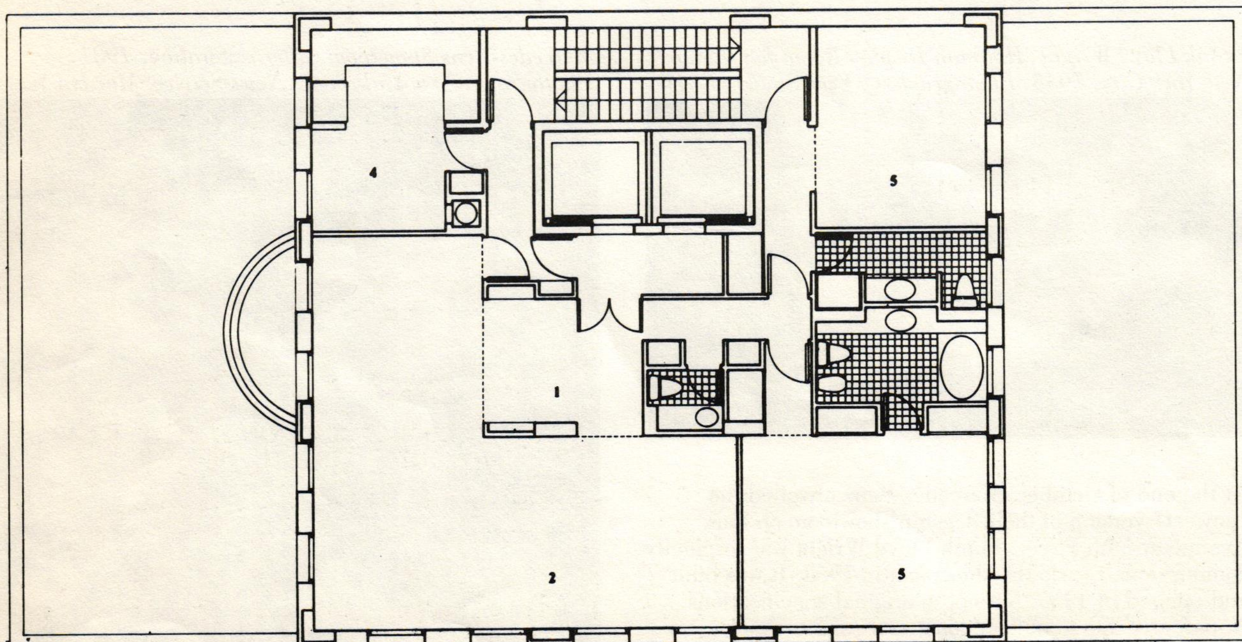
The tower design uses the past as a repository of forms and meaning: the new building adds to the old in a way that seeks to acknowledge the original style of the Gilbert building and the buildings next door. But it attempts to play off of these buildings in such a way that the new tower form still creates a distinct statement.

The tower is also consciously designed to continue an investigation of the city's evolving tower types that had to respond to the patterns of urban growth and use in New York, as well as the more general architectural and technical developments. The project invokes many designs of early 20th-century towers—slender setback forms terminating in needle-like spires—that grew out of zoning constraints and technical possibilities, as well as the architects' visions. Faced with new heights possible in building, they summoned up a vertical expression borrowed from previous examples of bell towers, church spires, and clocktowers. Thus Raymond Hood's American Radiator Building, William van Alen's Chrysler Building, and Shreve, Lamb & Harmon's Empire State would represent the culmination of a particular formal expression that dominated New York in the 1930s, to disappear with the advent of the post-World War II glass-and-steel slab.

Agrest and Gandelsonas' tower uses a tripartite division in its massing that also can be traced back to even earlier skyscrapers, when architects were trying to anchor the tower to the street as well as have it read as part of the skyline. Thus they designed towers analogous to columns, with a top, middle, and base, an approach that was first seen clearly in Bruce Price's American Surety Building of 1895 (now known as the Bank of Tokyo) in lower Manhattan.



Penthouse plan living/dining level

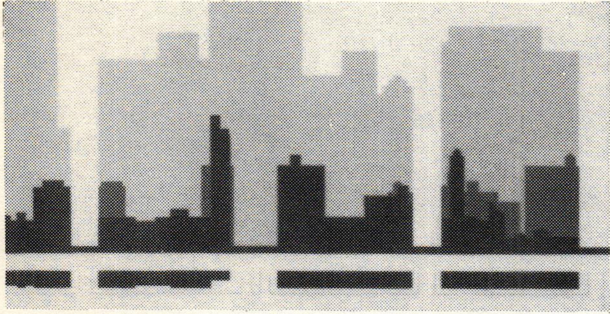


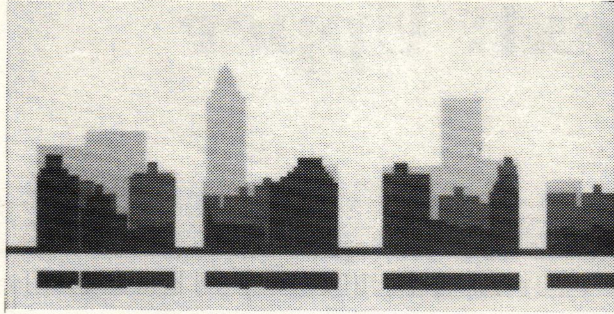
Typical apartment plan

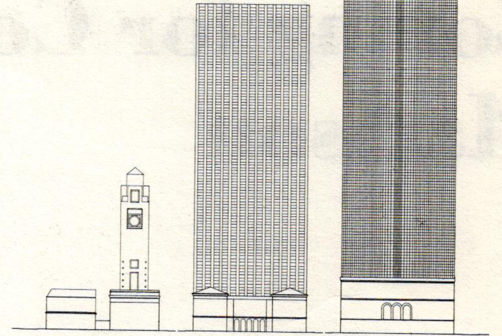
design can still be deemed inappropriate: The conclusion has generated one of the most heated debates between architects and preservationists in years.

Silhouette drawing of Madison Avenue showing scale of buildings in comparison with Midtown to the south (left), and in comparison with Madison Avenue looking north (right).

Drawing of 22 East 71st in comparison with the scale of Helmsley-Palace (middle), and Fisher Building (right).







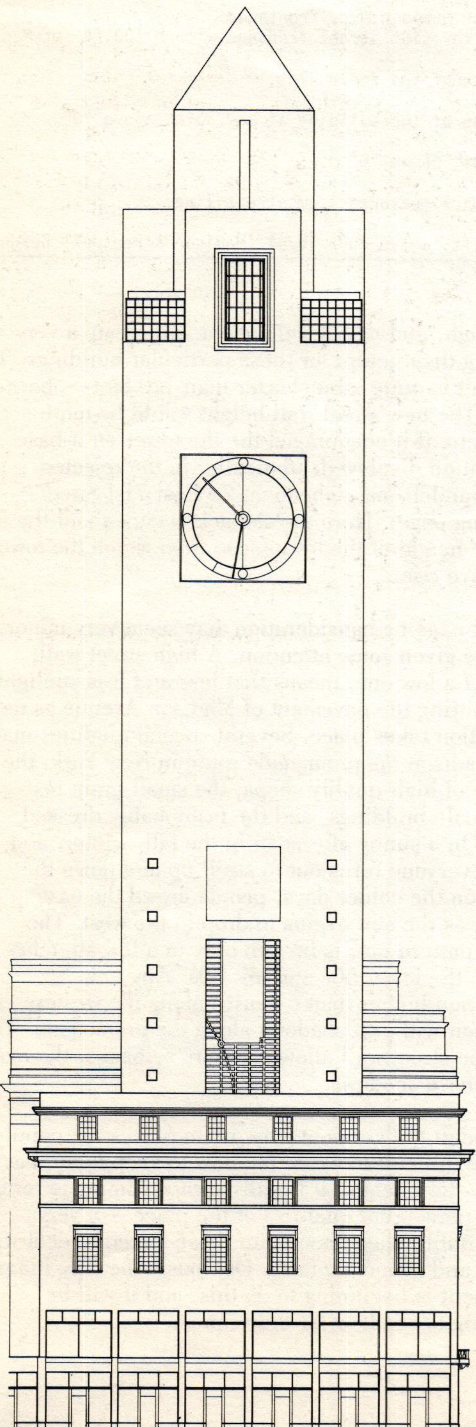
Architecture vs. Preservation
For these reasons, the decision made by the Landmarks Preservation Commission was seen by many observers as an issue of architecture versus preservation; that is, the only argument that the opponents could reasonably make against the building was the desire to "freeze" the neighborhood from any development. This sentiment may be the basis to the opposition, but it is not the official position of the Landmarks Preservation Commission. On the contrary, the Commission argues quite cogently that the area can accept moderate growth and development as long as it fits in with what already exists. Some commissioners have said they would like to see the building on another site. Since this tower was designed for this particular site, and with the Gilbert townhouse as the "base," one has to look at the tower in relation to the objections to it at the present location. The opposition's argument that the tower, located at 71st Street and Madison, would visually overwhelm the Frick Museum, which is best seen from Fifth and 71st to 70th Streets, overestimates our spatial perception of buildings; a tower at that remove would spatially flatten into the background of other Madison Avenue towers, allowing the Frick to dominate the foreground.

As for the effect on its own specific location at 71st Street and Madison, particularly the Gilbert townhouse, the charge that it would dominate the ensemble is again debatable. The tower, set back 25 feet from 71st Street, would not be easily seen from the pavement. The perceptual span of the pedestrian would primarily take in the base of the existing buildings. The actual tower shaft could only dominate the perceptual field: 1) if it were moved to the same frontal plane of the street walls formed by low-rise buildings; 2) if it were very much larger than the 45-feet-wide-by-50-feet-deep shaft; 3) if it were of a material and color that arrested the attention of the viewer: as everyone knows, bright surfaces and bright colors (e.g. bronze reflective glass) jump out at the viewer; dark colors recede, but this building is clad in gray limestone; 4) if the design created a dissonance with surrounding architectural context by its use of different rhythms, proportions, lines, or materials. Modern Movement forms stressed such breaks and unfamiliar juxtapositions; this tower is conceived with a more engaged attitude toward its predecessors.

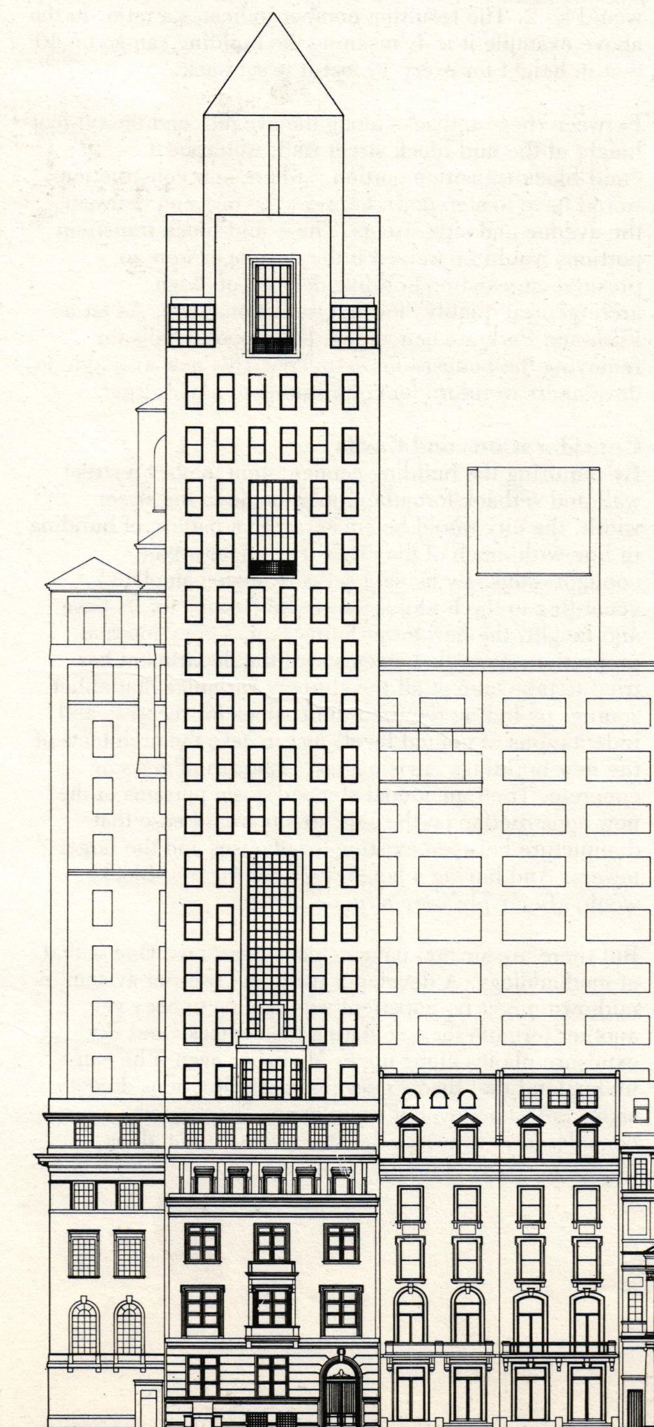
As such the design would have established a positive architectural precedent for a type of tower form that could be inserted into the urban fabric without the destructive impact prevalent in so many "graph-paper" highrises. Furthermore, it experimented with a solution important to issues of preservation: how to add onto an existing landmark without either replicating it or creating something antithetical to it. Thus Elliot Willensky, an architect and historian who sits on the Landmark Preservation Commission, commented that the role of the Commission was to "preserve materially and poetically, but certainly not literally. . . . We preserve the metaphor of that historic past so that it can serve as a stockpot of our urban and architectural future."

The commissioners voting against the project were not very specific about its visual inappropriateness, a problem always inherent in any decision that is basically aesthetic. They couldn't really resort to the "no-tower-on-that-block" or "no-tower-in-the-district" arguments of the public opponents, since the Landmarks Preservation Commission had not designated that block accordingly, and since the district's zoning allows towers. The 22 East 71st Street case then revealed serious unresolved issues facing the Commission. One commissioner remarked that Landmarks is in the business of saving old landmarks, not creating new ones. If Landmarks Preservation is going to try to create a situation where change and growth will occur sensitively, then the Landmarks Preservation Commission is going to have to consider what kind of "new" architecture it wants, and encourage that.

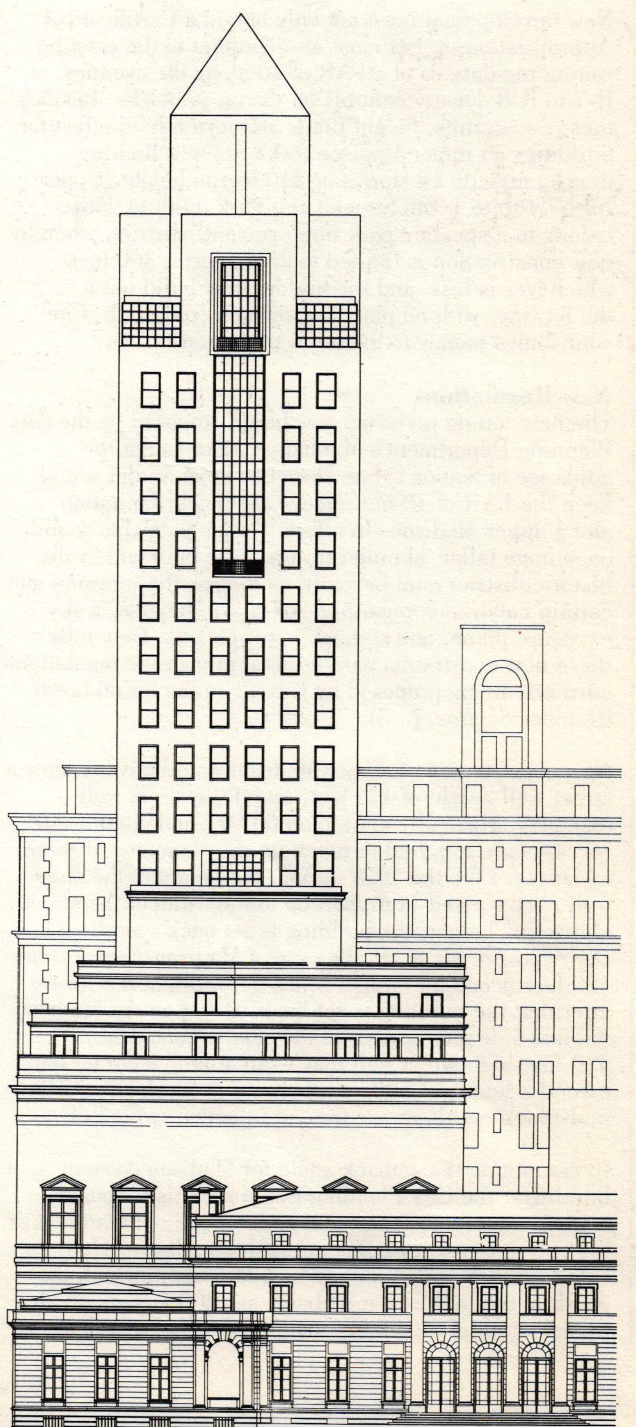
East elevation facing Madison Avenue.



North elevation facing 71st Street, similar to south elevation. Not shown: Windows in tower shaft are recessed ten inches within building wall.



West elevation of tower, showing view from Fifth Avenue and Frick Museum.



City Report: New York

A series of zoning amendments for upper Madison Avenue have been drawn up by the Manhattan Office of the New York City Planning Commission to complement the Upper East Side Historic District designation of the Landmarks Preservation Commission.

Zoning for Context: Upper Madison

Suzanne Stephens

When the Landmark Preservation Commission's designation of the Upper East Side Historic District went before the Board of Estimate last September many observers expected a knock-down drag-out fight. The Preservation Commission, headed by Kent Barwick, had to wage a campaign against real estate development interests who want to make sure the low-rise, high-rent area was not "frozen." By announcing it was developing a series of zoning amendments to complement the designation, the city's Planning Department proved quite helpful, so it seems, in getting the historic designation past the real estate interest groups. The Board of Estimate upheld the designation with a unanimous vote of support.

The Landmarks Preservation Commission designation of the Upper East Side Historic District's 1044 buildings does not affect bulk or density controls: bulk (the amount of floor space allowed in relation to lot size) and density (number of inhabited rooms per building) are controlled by the City Planning Department. The Landmarks Preservation Commission, however, must approve of the demolition of a building in the historic district, and issue a Certificate of Appropriateness for any visible modification, addition, or new construction. For example, numbers 52 and 54 East 72nd Street are slated to be torn down for a new apartment tower. Before the developers can carry out this plan, they had to get a permit of demolition, and then a Certificate of Appropriateness for the new tower. In addition, property owners are not able to simply tear down a building and leave a hole.

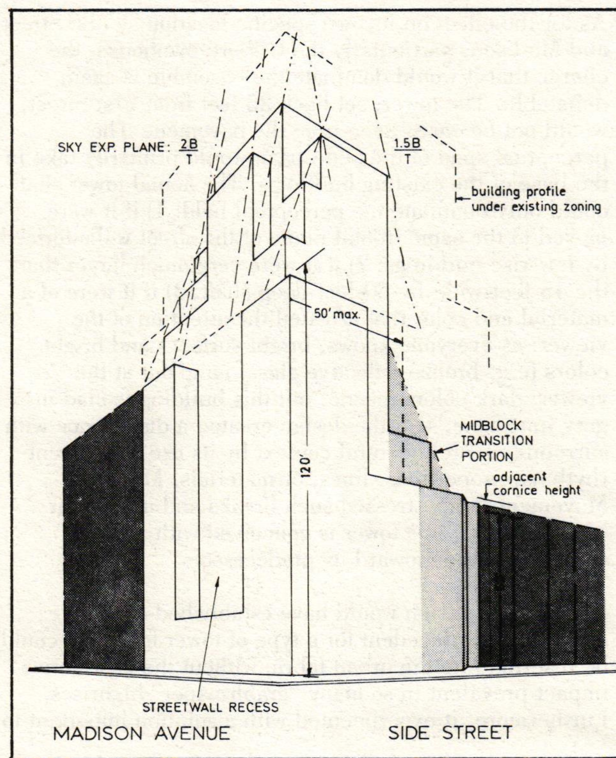
New development must not only obtain a Certificate of Appropriateness, but must also conform to the existing zoning regulations of a FAR of 10 along the avenues, or R-7 to R-8 density controls on the cross-blocks. Besides these constraints, height limits are currently in effect for buildings on upper Madison (60th to 96th) limiting development to 19 stories or 210 feet in height. Upper Fifth (59th to 110th Streets) and Park (60th to 96th) belong to a special "park improvement" district, whereby new construction is limited to 25 stories or 300 feet, whichever is less, and the builder may build out to the lot line, with no plazas or setbacks required, if he contributes money to the city's park fund.

New Regulations

The new zoning revisions now being proposed by the City Planning Department's Manhattan office under the guidance of Senior Urban Designer Peter Seidel would keep the FAR of 10 but remove the height limitation along upper Madison. In effect, the amendments would encourage taller, skinnier towers to be built within the historic district (and beyond), as long as these towers met certain conditions regarding street wall heights, a sky exposure plane, and setback requirements. Generally these new constraints parallel in approach the regulations currently being proposed by City Planning for midtown (October *Skyline*, p. 5).

New construction on upper Madison would have to obey a street wall height of 120 feet, and if the street wall extends horizontally more than 60 feet, indentations or recesses are required to break up the monotony of these expanses. Like the 1916 zoning, the height of the street wall is conceived in proportion to the width of the street; above this height, the building is set back according to a sky exposure plane. In the case of Madison Avenue, the 120 feet is one-and-a-half times the width of the street; after that the building is set back 10 feet on the Madison Avenue side and 15 feet on the side streets. The 120-foot-high street wall may wrap around a corner and extend a length of 50 feet into the mid-block zone. The mid-block buildings are limited in height to 60 feet.

In computing the setback angle for Madison Avenue buildings, the City Planning Department is proposing a method slightly different and more simplified than that of the two-tier concept being applied to midtown. Here the tower setback is determined by a formula in which the width of the building at its base, say 100 feet, is divided by the width of the tower, say 50 feet. Then the figure is



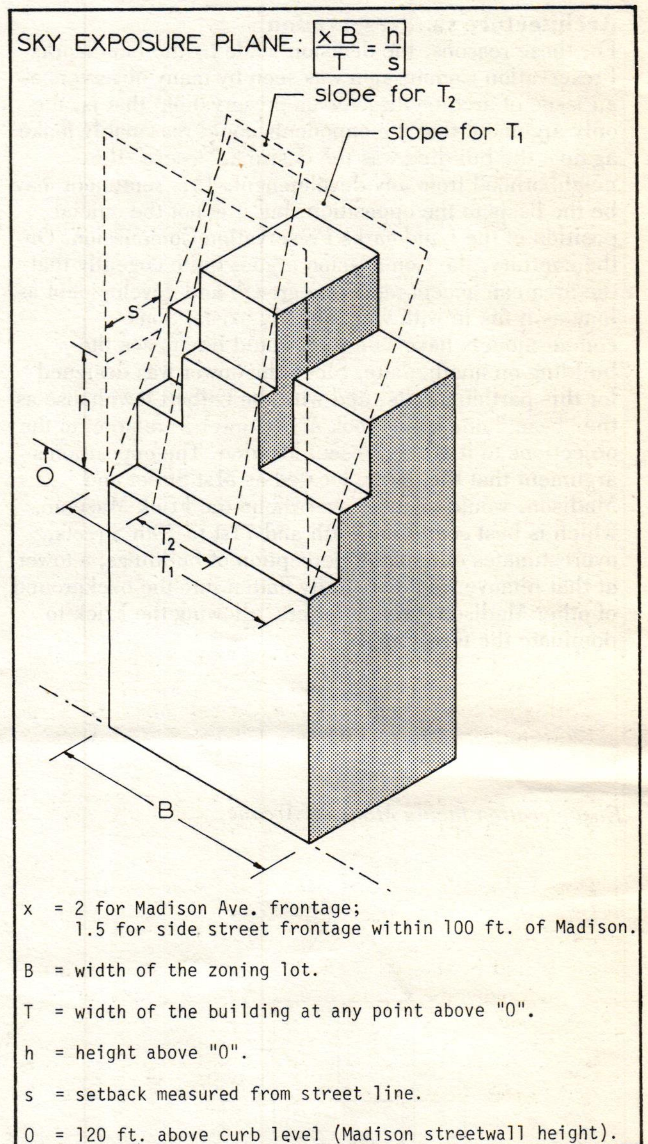
multiplied by a factor—that is, a number that City Planning has worked out according to the width of the street and type of development in the area: for Madison it would be 2. The resulting number indicates a ratio. In the above example it is 4, meaning the building can go up 40 feet in height for every 10 feet it is set back.

Between these setbacks along the avenue, and the 60-foot height of the mid-block street wall, would be a "mid-block transition portion," where new construction would have to step down to break the massing between the avenue and side streets. These mid-block transition portions would be waived if the developer were to preserve an existing building deemed of "high architectural quality" for that transitional site. As far as Fifth and Park are concerned, the proposal calls for removing the bonuses for extra floor area now available to developers in return for contributing to a park fund.

Considerations and Cavils

By requiring the building configuration to obey a street wall and setback formula proportionate to the street width, the city would be encouraging a pattern of building in line with much of the city's traditional urban configurations. By using a setback angle calculated according to the building's own dimensions for its base and height, the new tower forms should obey internal proportions as well. It seems as if the department has tried to take care of all the slippery variables that afflict zoning, including required dimensions for recesses and indentations at ground level, just in case the architects of the new buildings envision vast expanses of glass or concrete. The transitional stepped-down portions of the new construction on the side streets would ease that disjuncture between existing townhouses and the larger towers. And having a height limit for the mid-blocks would effectively keep a lid on growth.

But there are several nagging considerations: One is that of methodology. A developer using the two-tier system in midtown might be impatient with having to obey yet another formula for calculating the setbacks and sky exposure planes along upper Madison, even if he can understand that the two development situations do not share the same level of complexity. The second consideration concerns the street wall height along Madison. Many of the buildings are no more than 3 to 6



stories high, and new development will create a very alienating disjuncture for these particular buildings. Their street wall is quite a bit shorter than 120 feet—more like 60 feet. The new street wall height would be more sympathetic if it encouraged the the tower-on-a-base configuration displayed, ironically, in the rejected Agrest-Gandelsonas scheme at 22 East 71st Street (preceding page). Here the setback occurs about the 6th floor, the height of the townhouse from which the tower would have risen.

The final nagging consideration may seem very minor, but should be given some attention. A high street wall, instead of a low one, means that less and less sunlight will be hitting the pavement of Madison Avenue as new construction takes place. Several special qualities make upper Madison *the* promenade route in New York: the presence of high-quality shops, the small-grain texture of its low-scale buildings, and the fashionably dressed people. On a sunny afternoon in the fall, winter, and spring, everyone turns out to stroll up and down the avenue; on the colder days, people crowd the east sidewalk as the sun begins to drop in the west. The sunlight pattern now is broken only in a few stretches by towers in the lower 60s and low 80s. Any new construction higher than 6 stories along the western edge of Madison will cast shadows along the promenade. The higher the street wall allowed before setbacks, the more bulkier those shadows.

It is difficult to figure out why urban places are popular, and more difficult to figure out how to keep them that way and allow for change. It usually means coming to terms with the perceptual qualities of the place—a very uncomfortable phenomenon for those forced to deal with political and economic facts. Obviously the City Planning Department is beginning to do this, and it will be interesting to see how far they can go.

Notes & Comment

Skyline congratulates Ada Louise Huxtable for being named a MacArthur Prize Fellow in recognition of her architectural criticism.

The Photographic Text

Architects have been getting a lot of coverage in the media lately—especially those who design tall buildings. We think there is more to the composition of the photographs, however, than merely the format of a double spread (*Life*) or a magazine cover (*New York Times Sunday Magazine*). We notice that in the *Life* magazine shot (left to right), **Stanley Tigerman,** Bruce Graham of SOM, Helmut Jahn, James DeStefano of SOM, John Vinci, and Jerome Butler of the Public Works Commission are standing in sunlight, but in a formation around Jahn. This indicates to the paranoid observer that Chicago is still open to development (hence the sunlight and spread-out space in the foreground), but that its architects are worried about any strong-armed incursion from outside intruders (i.e., architects from other cities); hence the flank formation around a gang leader. As far as New York goes, the photo of architects **John Burgee,** Cesar Pelli, Der Scutt, Philip Johnson, Edward Larrabee Barnes, and Raul de Armas gives off different messages. They are all standing in shadow (because, of course, New York is overbuilt), and they are all relaxed, that is, not worried about intruders. Whereas Chicago architects pretend nonchalance by putting their hands in their pockets, New York architects affect a churchlike solemnity by clasping their hands in front of them.

Personnel

Peter Papademetriou, Houston architect and Rice University architecture professor, has been made the editor of the *Journal of Architectural Education,* published by the A.C.S.A. It looks as if the new design for the magazine will be executed by **Chermayeff & Geismar.**

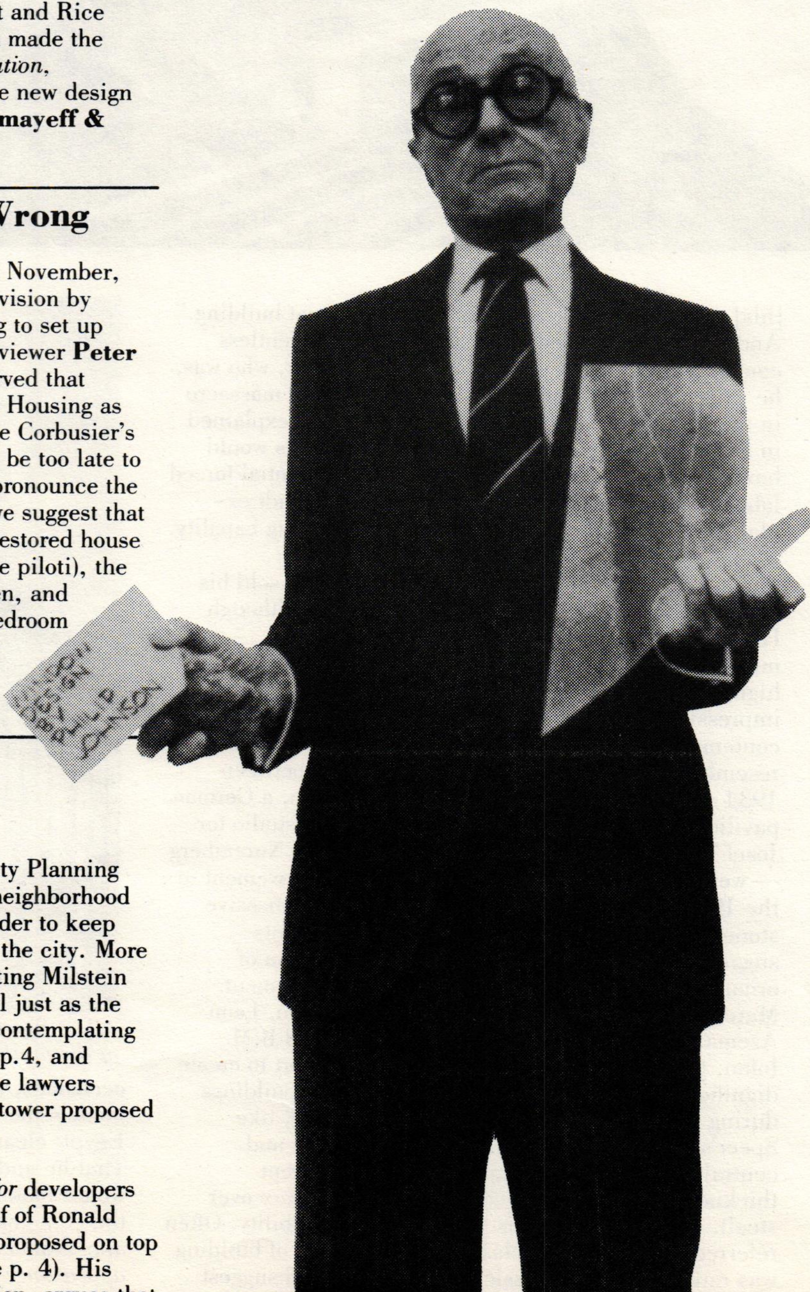
You're Wrong and You're Wrong

Skyline's interview subject for October and November, **Tom Wolfe,** was later interviewed on television by **William Buckley.** While we are not trying to set up unfair comparisons between *Skyline*'s interviewer **Peter Eisenman** and William Buckley, we observed that Buckley managed to pronounce Pruitt-Igoe Housing as "Pruitt-*Ego*," and Wolfe did go on about Le Corbusier's banishing color in his Villa Savoye. It may be too late to send Buckley to St. Louis to learn how to pronounce the name of the now-demolished project, but we suggest that somebody take Wolfe to Poissy to see the restored house with its dark green exterior wall (behind the piloti), the red walls upstairs, the sky-blue, gray, green, and burnt-sienna colors for the free-standing bedroom partitions, or the master bedroom, painted a dusky peach.

The Preservationist/ Mercenary Rides Again

John Zuccotti, former chairman of the City Planning Commission, created a number of special neighborhood preservation districts during his reign in order to keep intact the character of distinct segments of the city. More recently, he was a leading lawyer representing Milstein Properties, which gutted the Biltmore Hotel just as the Landmarks Preservation Commission was contemplating designating its interiors (*Skyline*, October, p.4, and November, p. 6). Now Zuccotti is one of the lawyers representing the development team for the tower proposed to go on top of St. Bart's community house.

But just to show he is not *always* working *for* developers these days, Zuccotti wrote a letter on behalf of Ronald Lauder to Landmarks protesting the tower proposed on top of the townhouse at 22 East 71st Street (see p. 4). His letter, speaking for the virtues of preservation, argues that the 71st Street tower is "incompatible with the human scale" of the neighborhood, and maintains that the tower shaft would appear as a "looming window wall" to pedestrians. His arguments should be taken to heart—by the owners of St. Bart's.



Even architects made it into The Harvard Lampoon *issue of* People *magazine. Philip Johnson, of course, was the subject of a slightly tired gag (in architectural circles) about people who live in glass houses.*

For That Architect in Your Life . . . .

O.K. You have to get a gift for an architect. You've seen all those architects draped across the pages of *Life, The New York Times Sunday Magazine, Town & Country,* even *Metropolitan Home,* without ever a mention of where they buy their clothes! To help you with your shopping, *Skyline* has done a little sleuthing. We are not publishing the prices, however, because that would destroy the "poor artist" image once surrounding this coterie. Nor are we offering much advice for female architects, because tastes among this group are not yet "codified."

At any rate, you can get the **Corbusier-type round-frame glasses** you see on Philip Johnson at S. Bryer on Madison Avenue; you can buy those **suspenders** Peter Eisenman wears at Bowring & Arundel in London. We also understand that Philip Johnson's dark, dark **pin-striped suits** come from Bernard Weatherill on East 52nd in Manhattan; and that Helmut Jahn gets his more **Italian attire** at Ultimo in Chicago. The intricately layered and cut **wing-tip shoes** Jaq Robertson wears can be purchased at Lobb's in London; but if you prefer the **seamless oxford** that Peter Eisenman sports, you can go to Church's English Shoes on Madison Avenue. If **suede loafers** are more your taste (they are Robert Stern's), then you must head for Gucci on Fifth Avenue. Stanley Tigerman's **navy blazers, loafers, shetlands, khakis** and **tennis whites** come from Brooks Brothers. The Italian **left-wing-architect loden coat** can be bought at British America House on Madison. If you are looking for gifts not identified with a particular architect(s), the following items are still deemed of sufficient "architectural" merit: **Mont Blanc pens, shirts** from Paul Stewart, black steel or silver **minimal watches** from Georg Jensen, **silver Porsches** with magnesium wheels. The list could go on . . . but gone are the days when architects wore tan corduroy suits and smoked briar pipes.

Odds

Edward Larrabee Barnes has done a master plan for the Durst Organization on their "scattered" properties up and down Sixth Avenue (41st to 47th). The next one to go may be the block between 44th and 43rd, but Durst says, "Wait and see"; he's got a lot to play with and one under construction between 44th and 45th. **Frank Gehry** has done a plan for a downtown section of Oklahoma City—for which **Philip Johnson** is designing an office tower. Gehry reports plans will be done soon.

In Memoriam

Albert Speer's death in London in September has prompted further assessment of his career in architecture and his historic role in Hitler's Germany.

An Architect Without Quality: Albert Speer 1905–1981

Barbara Miller Lane

Albert Speer. Stadium Zeppelinfield, Nuremberg; 1937.

Albert Speer died on September 1, 1981 at the age of 76. At the time of his death, Speer was in London, filming a television interview for the BBC, one of many such interviews since his release from Spandau Prison in 1966. In recent years, the former minister of armaments and war production and principal architect of Nazi Germany had become something of a cult figure, for rather ill-assorted reasons. He was admired by some for the streamlined yet classicizing buildings he designed for Hitler, and by others for his public professions of remorse.

Among the Nazi leaders imprisoned by the Nuremberg War Crimes Tribunal in 1946, Speer was unique in accepting his sentence as just. He acknowledged his responsibility for the use of slave labor on a gigantic scale, a responsibility that began when he assumed control of the German war effort in 1942. At Nuremberg, however, he denied any knowledge of the Holocaust, and appeared to be shocked when he was shown pictures of the death camps. In prison much of his energy was absorbed by the writing of two memoirs (*Inside the Third Reich* and *Spandau: The Secret Diaries*, published in Germany in 1969 and 1975, and in the United States in 1970 and 1976), in which he attempted to confront the realities of his own experience and to analyze some of the dynamics of the Nazi state. On the subject of the death camps, he wrote:

How much or how little I knew is totally unimportant when I consider what conclusions would have been the natural ones to draw from the little I did know. . . . No apologies are possible.

This exceptional candor, coming from the only sane survivor among the Nazi leaders, attracted widespread sympathy and attention, which, together with the continuing fascination felt by a broad public for Hitler and the Third Reich, created a huge market for Speer's books and public appearances after his release from prison. Yet these writings and public statements in fact did little to illuminate the workings of the Third Reich or the character of its Führer. Instead they offered repeated testimony to the ambitious and amoral qualities of the young architect, who, as he also wrote, "would have sold [his] soul . . . for the commission to do a great building." And they also revealed again and again the relentless commitment to efficiency of the young Minister, who was, he said, "too busy to notice" the most dreadful massacre in the history of mankind. Had he noticed, he explained in an interview in 1971, "the killing of the Jews would have seemed a waste": a waste, that is, of potential forced labor. Among the Nazi leaders, as Hannah Arendt explained, evil often reached this level of terrifying banality.

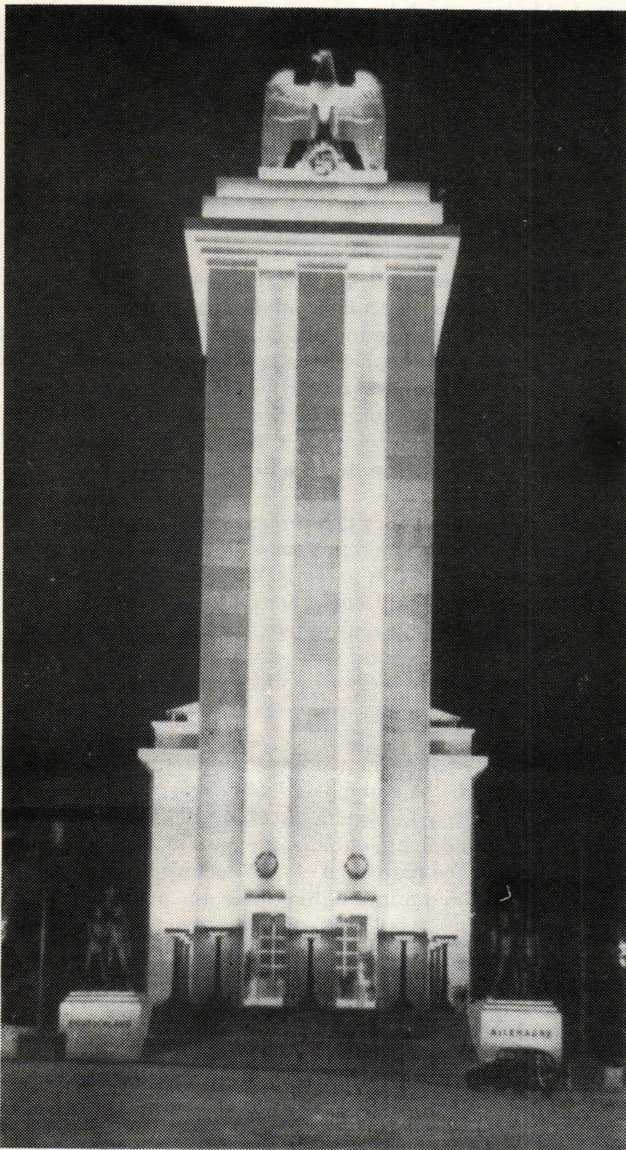
The architectural commissions for which Speer sold his soul were few in number and modest in size. Although Hitler and Speer concocted grandiose projects (a mile-wide railroad station, a triumphal arch 400 feet high), Speer's executed buildings were smaller, less impressive, and generally less interesting than the contemporary work in other countries that they closely resembled. The buildings that he completed between 1934 and 1942—a new Chancellery in Berlin, a German pavilion for the Paris World's Fair of 1937, a studio for Josef Thorak, and the Zeppelinfeld stadium at Nuremberg—were the product of a broad architectural movement in the 1930s, a movement that created countless massive stone buildings whose repetitive vertical elements suggested a link to tradition, but whose rejection of ornament tied them closely to the Modern Movement. Marcello Piacentini, Paul Cret, Charles Holden, Léon Azema, Giuseppe Vago, Alexei Shchusev, and B.M. Iofan, to mention only a few, shared in an effort to create dignified, formal and durable-looking official buildings during the 1930s and early 1940s. Their work, like Speer's, was characterized by extreme axiality and centrality, exaggerated emphasis on the apparent thickness of the wall (which was usually masonry over steel), vertical proportions, and visual accessibility. Often referred to as "stripped classicism," this kind of building was rarely explicitly classicizing, though it did suggest some antique prototype. Speer's buildings and projects represented only a tiny fraction of this movement, but his reminiscences have shed some light on it. On different occasions, for example, he claimed to have used as models the buildings of Greece, Rome, Babylon, and Egypt; clearly his debt was to images of ancient power. That he and Hitler often discussed how Nazi buildings would look in ruins underscores the melancholy strain in the contemporary preoccupation with with durable appearance. And Speer and Hitler's emphasis on *appearance* in architecture, as opposed to, say, the integrity of materials, or to social utility, was also characteristic of their era.

Albert Speer. New State Chancellery, Berlin; 1937. Interior of the marble gallery.

Albert Mayer

An Architect With Quality: Albert Mayer 1897-1981

Martin Filler

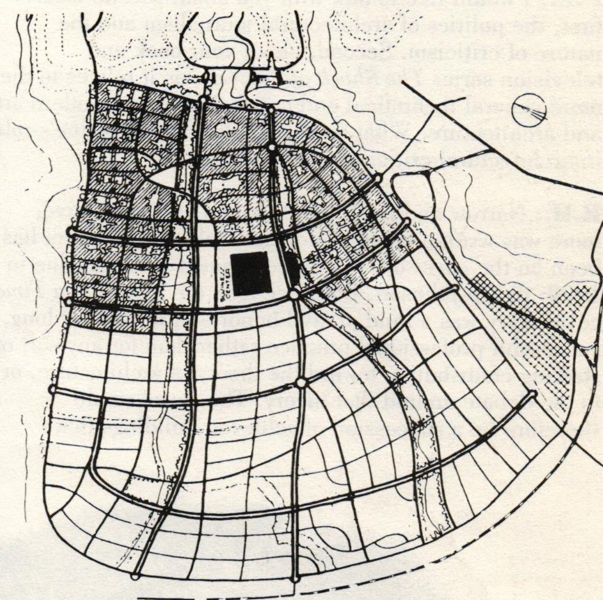

Albert Speer, Third Reich Pavilion, Paris: 1937.

Speer inspecting the works at Nuremberg.

As an architect, Speer rose above mediocrity only in the design of the Nuremberg Party Congress grounds and in the orchestration of the mass meetings for which they were built. Here bright flags by day and searchlights by night echoed and dramatized the vertical piers of the grandstand, and framed the complex marching patterns of thousands of Nazi delegates inside. It was this theatrical talent, together with his ability to build "at the American tempo," that endeared Speer to Hitler, who regarded architecture as a stage setting, and as instant propaganda.

If Speer left a moment to his life that should be studied and pondered, it was not his buildings, but the *Spandau Diaries*, the day-by-day chronicle of his efforts to survive two decades of virtually solitary confinement. In the *Diaries* we see a man of middling artistic ability and limited imagination, but one who was passionately devoted to management and planning, accentuating his limits in order to endure imprisonment: He plants beans in carefully ordered rows. He measures his paces across the exercise yard and counts up how far they would take him in a straight line, outside prison. He plans, and partially completes a comprehensive history of window details. This capacity for selective vision, which kept Speer sane in prison for a third of his adult life, was the same quality that enabled him to serve Hitler and the Third Reich so well.

Albert Mayer. 240 Central Park South, New York: 1941.


Albert Mayer. Proposed master plan for Chandigarh: 1950.

The death of Albert Mayer on October 14 at the age of 83 deprives us of one of the most admirable figures in American architecture of the past half-century. He was not a star, and no building he designed is likely to appear in survey books on world architecture. But his contribution was nevertheless an important one: He stood for the principles of humane architecture in which the inhabitant, and not the designer, is the central figure. Albert Mayer's sense of what architecture should be about survives him as a worthy example for other architects and planners to follow.

He is most widely remembered for his master plan of 1950 for Chandigarh and for the superb series of New York apartment buildings designed by his office from the 1940s to the 1960s. The diversity of those enterprises, however, only hints at the breadth of Albert Mayer's interests. Born in New York, he was educated at Columbia and later at MIT, where he received a degree in engineering. But his growing social awareness—characteristic of his generation in the years just after World War I—made him feel unfulfilled as an engineer, and he decided to become an architect.

By 1930 Mayer had gravitated toward the Regional Planning Association of America, that small but remarkable group of architects, planners, economists, ecologists, and critics who were at the forefront of the housing and urban design reform movement. After the RPAA disbanded in 1933, Mayer joined with two of its key members, Henry Wright and Lewis Mumford, in forming the Housing Study Guild, a social-issues consciousness-raising group for the coming generation of architects and city planners. Ironically, like many of his RPAA colleagues, Mayer was not given much of a chance by the Roosevelt administration to put his planning theories into practice. His 1935 project for Greenbrook, N.J., a greenbelt town greatly influenced by Clarence Stein's and Henry Wright's design for Radburn, N.J., was scrapped because of local opposition.

That same year Mayer joined with Julian Whittlesey in forming the firm that bore their names (and later that of a third partner, M. Milton Glass.) Mayer always had a realistic attitude toward the limited possibilities for social change under an economic system that supported speculative land development for private profit. But nonetheless he was able to work adroitly within existing conditions to produce buildings of exceptional amenity for their inhabitants, on all economic levels. His 1941 apartment house at 240 Central Park South is immediately recognizable as a structure designed from the inside out. Unlike so many other luxury apartment buildings, which often seek more to impress on the exterior rather than function on the interior, 240 Central Park South was planned above all to provide maximum light, air, flexibility, and variety for its tenants. This building is also a lively and satisfying addition to its surroundings, a composition that pleases the viewer and adds texture to its site. Significantly, Albert Mayer chose to make it his home for the rest of his life.

During World War II Mayer was part of an architectural team (including Rosario Candela, Andre Fouilhoux, Wallace Harrison, Ely Jacques Kahn, and Clarence Stein, among others) that produced the designs for the Fort Greene Houses in Brooklyn, a 38-acre development for industrial workers. He also served as a lieutenant colonel in the U.S. Army Corps of Engineers in India, which led to his friendship with Jawaharlal Nehru, at whose behest Mayer later studied Indian village planning (which he sagaciously turned into an agricultural experiment) and which led to the commission for Chandigarh. After the war, Mayer kept up his parallel careers as successful corporate architect and advocate of new towns. In 1950 Mayer & Whittlesey collaborated with Skidmore, Owings & Merrill on the planning of Manhattan House, the most successful of the postwar New York apartment superblocks. Mayer was also responsible for the design of the Alcan-sponsored company town of Kitimat, British Columbia, on which he worked with Clarence Stein from 1951 to 1956. After his retirement in 1961, Mayer turned to writing and teaching.

His major publication was *The Urgent Future*, (New York, 1967) a synthesis of the major theories of urban planning that Mayer espoused and applied in his work. The volume was hailed by Lewis Mumford as "a book as only a man ripe in years, yet still full of youthful energy and hope, could write, with no dogmas that need protection, no vanity that calls for petting, no ego that demands inflation . . . ." That was Albert Mayer as man and architect. He was both committed and compassionate. For years he paid weekly visits to his old friend Clarence Stein, who, incapacitated by a stroke, was often beyond knowing whether he had a visitor or not. When Stein's wife asked Mayer why, under the circumstances, he continued to come, he replied, "Because I think it changes the atmosphere." That is what Albert Mayer did for American architecture: he helped to change the atmosphere, for the better, and his good name will have a lasting place among those who work to improve our human condition.

Interview

Peter Eisenman talks with Robert Hughes about art and architectural criticism, including Hughes' recent television series and book The Shock of The New (Alfred A. Knopf, New York, 1980; 261 illustrations; 409 pages).

Peter Eisenman and Robert Hughes

P.E.: I would like to talk with you about several issues: first, the politics of architectural journalism and the nature of criticism. Second, about your book and television series *The Shock of the New*, as it relates to the more general theoretical and cultural issues of modern art and architecture. What do you think *Time* magazine's role in architectural criticism is or has been?

R.H.: Narrow and inadequate. When Luce was alive, more was written about buildings. Only one architect has been on the cover of *Time* since I joined the magazine in 1970: Philip Johnson. But Luce took the view that a *Time* cover story was a kind of civil honor—a reward for long, successful professional practice rather than for any sort of striking contribution toward the theory of architecture, or to the debate around that theory. The cause would therefore be a succession of achieved buildings that culminated in some major governmental or corporate work. For example, Ed Stone, a mediocre brute if ever there was one, was seen by Luce as a sort of American Bramante. One ideal cover situation was, or should have been, I.M. Pei's National Gallery East Wing in Washington a few years ago. But it didn't run on the cover, because Pei had been a cover subject before.

I haven't done many architecture stories because I am an art critic who fills in on the occasional architecture piece. Secondly, for the last five years I have been spending a great deal of time making television, which left even less time. But there is a more basic problem. Suppose you want to do a cover on Venturi—which, a few years ago, I did. You come up against the problem: "What,"the editors ask,"has he built?" "Well," you say, "not a lot, but the influence of the ideas has been very great." "Fine: so let's include him in a more general piece." *Time* is an establishment magazine, and it favors the established. But if I were to suggest a cover on Venturi now, it would probably be turned down as *vieux jeu*. "Why are we doing him now, if he's been around such a long time?" Well, I have to tell you that most of the blame for our poor coverage of architecture lies with me. I write forty to forty-five stories a year, nearly all about painting or sculpture; certainly I didn't push as hard as I might have done for more space on architecture.

P.E.: Tom Wolfe said two things about journalists—specifically, you, Doug Davis, and Ada Louise Huxtable—he said you were all weather reporters. A weather reporter, he says, speculates on the future. But you, he says, wouldn't indulge in cultural speculation or criticism; you wouldn't even be, as he calls himself, "a good secretary." He also said that *Time*, *Newsweek*, and *The New York Times* did not, in fact, make the reputations of architects; that it was only after they had become established that they were able to appear there.

R.H.: News magazines deal in news: that is, built buildings and existing reputations. My job is not to discover unknowns. Apparently Wolfe thinks critics ought to be power-brokers. I don't; nor do I think I create reputations, though I may inflect them with my opinions.

P.E.: Well, theater critics and film critics, in fact, do. Why would you say that you do not?

R.H.: Because they are writing about arts sponsored by mass audiences. A bad movie review may well discourage someone from paying five dollars for a ticket. Multiply that by the readership of movie reviews in *Time*, and you have power. The patronage of architecture is a different question. Instead of two million potential customers with five dollars each, you have one corporation or committee with ten million dollars. The members of that board are not likely to let simple journalistic influence pass unexamined; they will not be directly swayed by an article. It has peripheral effect, but not direct power.

As for the "weatherman" stuff—Wolfe is just babbling. He doesn't like critics; but then, his book was a critical fiasco. What else could he say? He did no research, showed no grasp of the social dynamics of architectural style. He thinks he is a cultural sociologist and compares himself to Balzac. He may have read Balzac—I wouldn't be sure—but he certainly hasn't the method, or the rigor, or even the elementary historical background, to write usefully about European or American building. Nobody will be talking about his book three months from now, except those American architects who are grateful for any kind of publicity about their profession. Me, I'm neither Balzac, nor a weather reporter. I just try to state intelligibly what I think is happening and has happened. On the future, I never speculate. Nothing is more unreal than the future.

P.E.: But you would agree with him that reputations are not necessarily made, so much as confirmed in *Time*.

R.H.: I think you can confirm them. I think you can go a certain way toward denying them, too. But, you see, if *Time* had real power. . . . on the other hand, what does have real power in the art world?

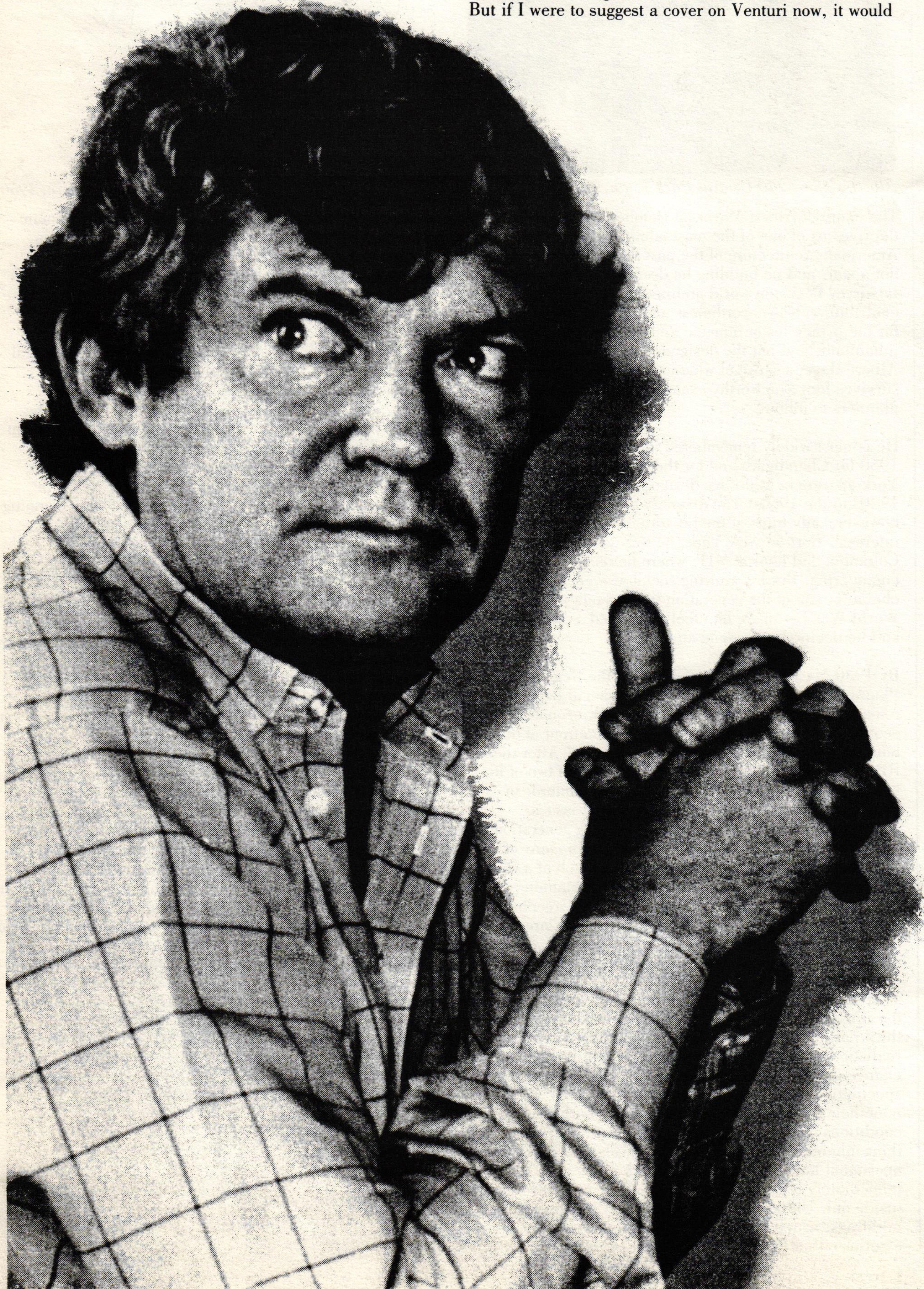
P.E.: Leo Castelli has real power.

R.H.: Yes. The dealers have power and I think the critics have none. There are many critics who resent this.

But to be powerless is not to be passive. There is such a thing as a serious, and, I hope, intelligent protest that you know isn't going to change the state of affairs, but which, nevertheless, for reasons of intellectual conviction, moral prejudice, or simple cussedness, you wish to make.

P.E.: Why, then, would a Paul Goldberger see *The New York Times* as a place where he would feel more comfortable? I think you are much freer, for some reason, to make those kinds of statements at *Time* than Goldberger is at *The New York Times*. You are more distanced from your audience.

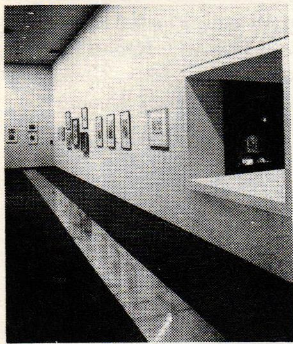
R.H.: Because *The New York Times* unquestionably has more day-to-day influence on architectural thought than *Time*. There are thousands and thousands of words of architecture criticism to write per week in *The New York*

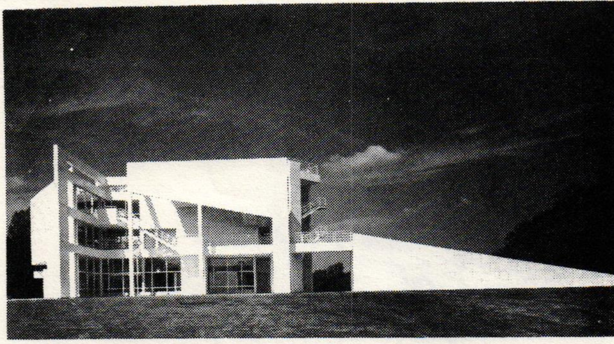


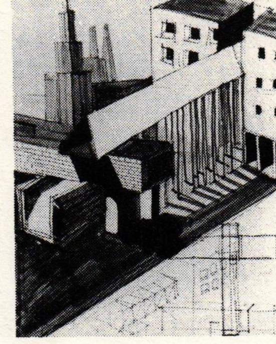
Robert Hughes Photograph by Dorothy Alexander

"Apparently Wolfe thinks critics ought to be power-brokers. I don't; nor do I think I create reputations, although I may inflect them with my opinions."

Below left to right: Carl Andre, Twenty-Ninth Copper Cardinal, *1975, (Collection of the Whitney Museum of American Art, gift of the Gilman Foundation and the N.E.A.); Richard Meier, The Atheneum, New Harmony, Indiana, 1975-79 (Photograph © Ezra Stoller/ESTO); Aldo Rossi,* Composition with Bridge, *1977 (Photograph courtesy of Max Protetch).*







Times. I write forty articles a year; most of those are about painting and sculpture; a few about architecture, but not very many. If you are a young man whose primary interest is architecture, then *The New York Times* is an infinitely better medium than *Time* could ever be.

P.E.: Having been educated and having taught for some time in England and Europe, I came away with a feeling that architecture is central to the European culture. Architecture appears in every weekly—*Espresso, Panorama, Der Spiegel*, etc.—with critical articles and positions being taken. Architecture appears in the leading journals of cultural criticism. In itself it has power, because, without having to wield power, it has a real sensibility.

R.H.: Architecture is a powerful art. It is inherently socially powerful.

P.E.: Meryl Streep is on the cover of *Time* magazine because she is known to people. Well, architecture is as much within the grain of the Italian culture as any Italian film star. Architecture is as much a part of the culture, and, ironically, it is built less.

R.H.: Meryl Streep gets on the cover of *Time* more than architects because people know that she is known to them. Americans are not aware of the extent to which they are modulated by architecture. I don't think that they have any real grasp of those powerful social nexuses between the brick and the character; between the way a space directs people to walk and notions of freedom. They are trained to think of architecture in only one sense: they think of architecture either as real property or as the display of hypothetical property. I don't think you have as *intelligent* an audience for architecture in this country as you do in Italy or in England.

P.E.: Literature, painting, sculpture, music, and dance, to a lesser degree; drama, film, and poetry are accepted by journals for a mass society; there is supposedly thought to be an audience—and yet for architecture there is not. Don't you think the role of *Time* could be to develop that audience? If I didn't know Doug Davis and Robert Hughes, I would certainly feel that *Newsweek* is more interested in architecture than *Time* is.

R.H.: I think you would be right. They do cover it more.

P.E.: Why do they cover it more? That is what I do not understand.

R.H.: Because, I must repeat, they have a full-time architecture critic in Douglas Davis; and I mainly write about art. You seem to think there is some plan here, but it's a journalistic accident. Time should have a full-time architecture critic. But I have more TV to do, and a book on the convict system in early Australia; so I am not a candidate.

P.E.: There is a statement in your book that says: "And why should Mondrian's last paintings still move us, whereas the utopian city plans of architects do not? Partly, no doubt, because the space of art is the ideal one of fiction. In it, things are not used and they never decay; one cannot walk in a painting, as one walks through the street or through a building. The paintings are incorruptible. They are the real rudiments of Paradise. . . . Architecture and design, on the other hand, have everything to do with the body—and the unredeemed body, at that. Without complete respect for the body as it is, and the social memory as it stands, there is no such thing as a workable or humane architecture." (p. 207) You are saying that the analogy between painting and architecture really does not hold.

R.H.: No, it does not, because you can't live in paintings. I'm also not saying that there aren't reciprocal influences.

P.E.: You say that there's no question that buildings can speak; that buildings—certainly the ones that were built in the modernist culture—have their own language of political power; that architecture was more successful in the modernist culture than painting was. But the feeling I get from your book is: "Boys, it's over, what a sad thing. Painting in the form of Modern Art tried to bring a political and social cultural consciousness to society and failed. And look where we are now."

R.H.: It's not quite as simple as that. What I was trying to describe in that chapter ["Trouble in Utopia"] is the way in which numerous artists did try to imbue their audience with a different kind of political consciousness from the one they had already. Now, it seems that on the whole they did not succeed in doing what they hoped to do; mainly because nobody could foresee the way in which the mass media in particular would usurp the power of direct political speech. Painting is not a very good medium for getting political messages across to large audiences. First of all, you have to have an audience that will go *en masse* to see the painting. . . .

P.E.: The Russian Revolution thought that painting was one of the ways; the agitprop manifestations were one example.

R.H.: Yes, they did, absolutely. But because of the intense power that was credited to icons. It is possible to see the work of Lissitzky, Tatlin, and others as secular icons in this way. For no other reason did, for instance, Malevich and Tatlin put up their constructions in the corner—this was the position traditionally assigned to the icon in Russian domestic use. You had in Russia an enormous illiterate audience, best communicated with by means of visual symbols. This communication had been done by the church through the icon a thousand years beforehand. It was a very reasonable hope of the Constructivists that they would be able to make secular, dynamic icons, which would act in a similar way upon a mass audience. What they didn't count on was the way in which the language of abstraction would simply be above that mass audience.

P.E.: I detect a certain sadness when you say that art has lost out to mass media.

R.H.: I don't think that one can say that without being sad. It is one of the great cultural dramas of our century.

P.E.: But you cannot be passive about it. Is there nothing you can do as a critic?

R.H.: I think there are several things one can do as a critic. First of all, one can try to describe the situation. One may feel sorry, or glad, or neutral about this, but it seems on the whole to be a fact that paintings do not influence people politically in the way that they did, for instance, in the seventeenth century, or in the sixteenth, or the fifteenth.

P.E.: Assuming that there is no avant-garde, that all language has been consumed by the middle class, then the only language that does not speak to this cultural consumption through mass media would be a language that is internalized within its own discipline. Yet when you talk about the language of the discipline, of architecture, or of painting, you prefer accessibility. That seems to be incongruous with your position. For example, on Carl Andre, you say he is mute, single-minded, not metaphorical enough. This is because he is not speaking the language of mass media; he is speaking the language of the discipline itself.

R.H.: You can have a rich and flexible discourse, oriented toward all manner of experience that is not purely reductive; and to have the experience of cultural debate without rushing into the arms of mass media—look at Bonnard, Picasso, or even Le Corbusier. What I don't like in Andre is the little that is there: the small thought wrapped up in an immense critical envelope.

P.E.: You could argue that if there is no way of making a critique because it becomes absorbed in mass media, then you could go the other way and become silent. This is ideological. I am surprised that you do not see the ideological critique in Andre, which is important, and in Judd, and Morris. No architects have attempted such a critique, except Mies perhaps. Mies has a silence that is critical. But you yourself say "The work of art no longer had a silence in which its resources could develop. It had to bear the stresses of immediate consumption." (p. 394) As opposed to immediate consumption, painting has always been far ahead of architecture in terms of a kind of cultural critique. You may not like the art of Andre, but the critique is there.

R.H.: Yes, but why then incarnate it over and over again in the same object, or in fundamentally similar objects?

P.E.: You object to the lack of painterliness or sculptural quality in Andre. What you find lacking there is the same thing that you disdain in the school of Greenberg—that is, the promotion of painterliness and formal quality, in works by Kenneth Noland, for example.

R.H.: I do not like art that appears to me to be empty. There is some very silent, very minimal art that seems to me to be rather full. Mies is a good example. The difficult thing is to distinguish for oneself between what appears to be the authentic silence of *kenosis*—a true emptying out, a mystical state, if you wish—and the silence of people who do not have a great deal to say.

P.E.: All right, but let's take the Picasso *Guernica*, which you dwell on. It made an impact for two reasons: One, because it was the first real political statement of Cubism; more importantly, it would *not* have had such a polemical impact except that the painting itself was good.

R.H.: Of course not. It also happened that at the time there was a great feeling about the subject.

P.E.: So you would argue that without the quality—the "painterly," or the pictorial, or the artfulness—of Picasso, the statement of *Guernica* might have been mute?

R.H.: I think so. Because the reasons for looking at it have to do with aesthetics. Its power to engage one's imagination depends upon that; how your imagination is politically modulated after that is another matter.

P.E.: I could argue that architecture does the same thing: First, that without the architectural component, no matter how important the meaning, how much the satisfaction of the program or function, how clear the message, if the architectural component is not there, no one cares.

R.H.: I think that is true for you and me. I do not think it was true, however, for the people who were going into the Nuremberg Zeppelinfield to take part in the rallies. Bad architecture can be a powerful totalitarian background.

P.E.: But there is a certain amount of integrity in the work of Richard Meier—whom you discuss at the end of the chapter "Trouble in Utopia"—yet I don't see that as an architectural component; nor is there any kind of commentary on society in Meier's work other than a nostalgia for the past. The same standard of criticism that you offer for painting—that you *demand* of Carl Andre—in other words, both a strong metaphorical statement and a strong painterly quality, I would argue that you do not find in Richard Meier.

R.H.: There are other elements, too. I do not say that metaphor and painterliness are the sole touchstones for criticism.

P.E.: The word you used was *intensity*.

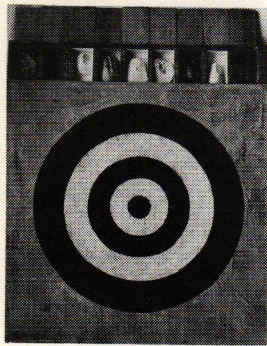
R.H.: Yes; and intensity works on many levels and in many ways. There is a somewhat restricted metaphorical statement that is nevertheless important, for example, in Tatlin's use of iron, and vulcanite, and so forth. Certainly these things are functioning as metaphorical components in a vision of ideal modernity based on technological prowess. The fact that Meier's buildings are not directly metaphorical is neither here nor there; what I like about Meier's buildings is their virtuosity, their spatial complexity, and the elegance with which this is deployed.

P.E.: You could say that this is a quality associated with the theatrical; that when you go back, it is still the same performance and the same text. There is a suggestion of it in the illustration of New Harmony that illustrates its *virtu*. It has enormous intensity, incredible presence, but it does not say anything about architecture. Whereas, for example, an Aldo Rossi drawing in its limited intensity says a great deal about architecture.

R.H.: I should certainly have had Rossi in the section

Interview

"I want to defend the idea that works of art, including architecture, do carry social meaning without voiding their linguistic integrity; without surrendering their sovereign



Left to right: Jasper Johns, Target with Plaster Casts, *1955 (courtesy of the Leo Castelli Gallery); Robert Hughes; Peter Eisenman; Robert Smithson,* Spiral Jetty, *Great Salt Lake, Utah, 1970; Piet Mondrian,* Broadway Boogie-Woogie, *1942-43 (Collection of the Museum of Modern Art).*

"The Faces of Power." He would have been a very interesting addition there. Rossi does not come into the discussion of Utopia, but he could very well have gone into the discussion of architecture and power because of the idea of reviving a purely authoritarian, tomblike regularity.

P.E.: But you say "Modernism can now be treated as one aesthetic choice among others." That is not necessarily the case, modernism does not go away.

R.H.: That is certainly true; it does not go away. It exists as history exists. Nor do I think that Meier's work is purely a nostalgia for Corbu, but he is using a Corbusian *monde blanche* kind of language.

P.E.: For what reason?

R.H.: To build buildings with.

P.E.: For good design. Because it is consumable.

R.H.: For good design. Whether it is consumable or not.

P.E.: I believe that architecture is still in the realm of Gallilean and Newtonian physics—whereas biology and physics have gone beyond that state. If I look at architecture today, I find conspicuously absent from your book Aldo Rossi and Robert Venturi, both of whom made attempts to polemicize architecture after modernism.

R.H.: I completely agree with you. However, I must draw your attention to the fact that that chapter is about utopian schemes and the ideal of directly influencing social behavior by means of putting something on the drawing board, and then translating it into three dimensions and having people live in it and use it; and this ideal of hope. . . .

P.E.: Venturi's work seems to me symbolic of the trouble in Utopia, as is Rossi's. The end of Utopia is certainly canonized in the work of both. The trouble in Utopia, whatever its other problems, is a nostalgia for the lost white world.

R.H.: That is why Meier is in that chapter. I say that he is seeing modernism, seeing the white-world image as a unit of historical style that he is free to use. I am not saying that because of this he is a superior architect to Venturi or Rossi.

P.E.: We are not talking about superior or inferior.

R.H.: I hope not.

P.E.: I would have thought that one of the concerns of modernism, in literature, in music, in physics, biology, is what Foucault calls "the loss of the center": that the world no longer exists except as a function of man's perceptions. You make it clear, when you talk about Johns, that he articulated that with his fusion of subject and object.

R.H.: It is crucial to his paintings. It is also, as you say, crucial to the modernist enterprise as a whole. It is also crucial to Cubism. It remains crucial right through to the present day. It is inexhaustible.

P.E.: You say that in *Target with Plaster Casts* Johns turns images into signs; the sign becomes a painting and the sculpture becomes a sign. Could you clarify what you mean by "sign" and what you mean by "image"; and what is a "symbol"?

R.H.: I try to distinguish the two by invoking the sign as an extremely simple representation that is intended to provoke only one type of response, and an image as tending to be multilayered, more complex. A good example of a sign would be the Coca-Cola ad; an equally good example of an image is that moment at which the *madeleine* is dunked into the tea: it becomes an image in the sense that it exfoliates throughout every possible layer of memory.

P.E.: *Spiral Jetty*—what is it? A sign, a symbol, or an image?

R.H.: I think *Spiral Jetty* is a marvelous work of art. It is an image and a symbol—it has symbolic overtones in the sense that it is historicist.

P.E.: The spiral is a sign.

R.H.: Yes, but it does not communicate in that primary way that the word "Coca-Cola" on the wall does. Even if it did, its context would make it very hard to read with the simplicity that one attributes to signs. Immediately you would have to reflect on what it is doing there, what is its use, what manner of person might have stuck it there, what does it mean? As soon as you ask these questions in all their complexity, fortified by the various historical associations attached to it, this simple form immediately takes on the complex and layered character of an image. I am not saying that all simple forms are in themselves limited to being signs. Rather, for the purposes of this argument, the essence of the sign emanating from mass media generally is that it means one thing at a time. Now, with this kind of significance, the artist can then immeasurably complicate the game starting from that point, as Johns does with a number, than which you think nothing could be less ambiguous.

P.E.: So it is a double game that he is playing?

R.H.: Absolutely. Part of the essential sort of passion of the work of art has to do with that act of complication.

P.E.: Realizing a certain nostalgia for a not-too-distant past. But you say "When people are engaged in the ritual of making 'authoritative' judgements on something that happened two minutes ago, when there is no room for settling, the discourse is apt to degenerate into fetishised, exaggerated pronouncements about quality, into the making and promoting of cliques and the assembly of unreal movements. This serves the interests of the market, but it lent the declining years of *avant-gardism* a frantic air." (p. 394) To me, it is a perfect description of post-modernism—the kind of last frantic gasp of humanism and. . . .

R.H.: . . . . love among the ruins.

P.E.: . . . . a nostalgia for promoting a new movement; Charles Jencks is a perfect example of that. But if the critics were not caught up in that kind of promotion, if they had a position from which to criticize. . . .

R.H.: I am not saying that there may not be any place in which you can take a stand, but I am describing what I think is a fact. This idea that your job is to be the continuous celebrator of cultural vitality that just goes on and on seems to me to be utterly unreal. I don't see any reason to suppose that we live in a time of exceptional cultural vitality. I think you have to deal with what you are given. What other people make is what you write on.

I do think that the sense of heroic possibility that animated at least some artists and architects in the last ninety years has to a great extent disappeared. I think one of the reasons is precisely the conditions that I try to describe in that last chapter, "The Future that Was."

P.E.: There must be another alternative. Manfredo Tafuri suggests that when the Surrealist or Dada critique is no longer vital there is always the potential to go into the discipline itself; into the language and internalize it.

R.H.: Yes.

P.E.: Which is something—because of your antiformalist or antistructuralist bias—you would reject because it would be too unmetaphorical, too unmeaningful.

R.H.: No. I am sure that it could develop its own meanings within that context, but I would like to see the works that result, and whether they move me or not.

P.E.: But your definition of good art was an art of intensity—not whether it moved you, but a certain intensity—that came about through the prescription or the definition of rules and limits, that is, its grammer. It is all packed into your statement: "What makes the realist painting interesting is not complete illusion . . . but intensity; and there is no intensity without rules, limits, and artifice." (p.406) What you are saying is there can be no art, basically, without intensity.

R.H.: Intensity as such does not cover that. Following from the perception of rules and limits, it plays against those limits. There is always some kind of relationship, implicit in the mind of anybody who makes something, between what he feels he is given, what comes to him as existing language, and what he wants to express.

I don't think there can be any art without a combination of intense emotion, sensation, and thought, on one hand, and a sense of constraint, on the other—because one of the things that art is is a model of sublimation.

P.E.: "There is no intensity without rules, limits, and artifice"; yet you do say that Arikha's work demands both the transgression of rules and the inclusion of doubt, which would be a concern about the limits. The important thing is transgression.

R.H.: No, I am saying his work *includes* transgression. You must remember that Arikha is always getting tied up in knots about whether he can draw a single line; he is burdened to an excruciating degree with historical consciousness about the art that he practices. What you have here, of course, is a conservative talking. I do think that the really moving work of art that does not contain or display a high degree of internal discipline is a contradiction in terms.

P.E.: Heisenberg contains ideas of doubt and transgression. They become aspects of the world around us that, in turn, become subjects for commentary by art.

R.H.: They have been. This is part of the modernist enterprise. . . .

P.E.: Aldo Rossi's work contains ideas of transgression and doubt. His transgression and doubt are prefigured in his drawings. That is, he does not draw drawings that will become architecture, his drawings are architecture.

R.H.: What do you mean, "they *are* architecture"? They exist in two dimensions, not in three, and are not habitable.

P.E.: They contain architectural ideas. They are not like a de Chirico or Canaletto, which *represent* architecture. Rossi's drawings are *about* architecture: they are about a condition of space that could be inhabited. They are not narrative representations of architecture. In fact, architecture is a representation of the idea first enunciated in the drawings. The drawing itself is unimportant. It is the idea in the drawing. It is not like beautiful drawings by Percier and Fontaine, which have to be built because that is where their real energy is. Rossi's buildings can be considered less than his drawings.

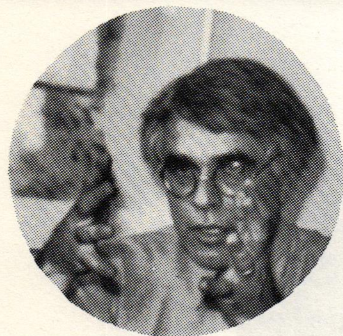
The crossing between painting, or drawing, and architecture is very direct. For example, consider Mondrian's *Broadway Boogie-Woogie*. For me that is the best city plan of a nonmedieval, noncapitalist, nonutopian twentieth-century city. We could attempt to build it.

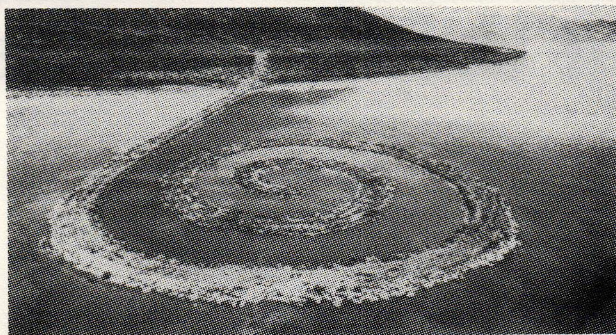
R.H.: However, before you build it you would have to start assigning functions, and uses, and three-dimensional projections to each of those intersections. On the other hand, that may be *déformation professionnel* on your part. I daresay that if I were being interviewed by a computer expert he might say what a magnificent, ideal chip that painting represented. We would both be right, because the essence of *Broadway Boogie-Woogie* is, in fact, its metaphor of transmission and interaction of energy. Which is what some architectural plans are about; and what all computer chips are about.

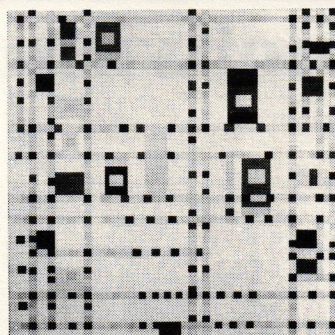
P.E.: You could never produce a computer chip like that.

R.H.: Nevertheless, it could be seen, to a mind already interested in chips, as yours is in architecture, as powerfully suggestive of an ideal chip as it is to you of an ideal town. There we enter upon very murky territory, but that is actually a fairly good example of the sort of complexities that a really good work of abstract art can generate. These are metaphors that one is not at liberty to

right to mean things as art. In that sense, I am a foe of ideology."







exclude; to exclude them from one's fringe reading of the work of art is in some way to impoverish one's response to it. It is partly because Mondrian's work is hospitable to these kind of readings that he is a very much more interesting artist than, say, somebody like Andre, whose work is not hospitable to them.

P.E.: You say "All art, in some way or another, is situated in the world, hoping to act as a transformer between the self and the non-self. The great project of modernism was to propagate more ways in which this could be done." (p.406) You seem to be saying it was not linked to the avant-garde.

R.H.: No; that doesn't exclude the avant-garde. The purpose of the avant-garde was to propagate more modes of seeing, more modes of hearing, more modes of reading.

P.E.: You continue: "But any view of art that insists on locating art's meaning in its power to do what had not been done before tends to reject the benefits of the modernist spirit." (p. 406) What we are witnessing today is the avant-garde dressed up as the *derrière-garde*, post-modernism as an attempt to eradicate the modernist spirit in a very simplistic way, doing things that have been done before. What I propose is that central to the modernist spirit was the suggestion of a new relationship between man and object, man and man, man and God, man and nature. It was not just an idea about abstraction. To reduce modernism to abstraction is to miss the point.

R.H.: You are absolutely right; and you are preaching to the converted because at no point do I try to call abstraction the essence of modernism.

P.E.: But you said that you accepted the ideological premises of modernism, yet your book concludes with "Art discovers its true social use. . . ."—it is the *true* that is the loaded term. . . .

R.H.: Well, perhaps "its fullest social use."

P.E.: ". . . . not on the ideological plane."

R.H.: Let us get clear what we mean about ideology. I do not extend the word "ideology" to mean political thought of any kind; I am not one of those critics who thinks any political statement is an ideological statement, and therefore to be dismissed. Ideology, in the sense in which I use it, connotes a certain ossification of view; ideologues tend to be the compacted remnants of what was once flexible and highly critical political thought. For example, when Althusser's disciples suggest that works of art have no authentic life of their own, that they are simply the bearers of news about alienation and reification, carrying their emblematic content as trucks carry coal, quite passively and willy-nilly—then I think you can say these people speak of art in an ideological way. It is useless for an understanding of the work. I want to defend the idea that works of art, including architecture, do carry social meaning *without* voiding their linguistic integrity; without surrendering their sovereign right to mean things *as art*. In that sense, yes, I am a foe of ideology.

P.E.: But you would complain about Clement Greenberg overstating the integrity of the language of art.

R.H.: Absolutely. There was a famous story that used to be told about Roger Fry in the days when he was taking groups around the National Gallery of Art in London: There was an enormous fourteenth-century *Trinity*. Below the Holy Ghost there was a terrible and imposing Father, with a long, flowing beard, and then enfolded within the Father's robes, there was Jesus. Fry concluded a long exegesis upon the form and plastic properties of the figure of Jesus, and then turned around, raised his cane to the figure of God the Father, and said, "We will now turn our attention to the imposing central mass." To me that kind of attitude is wrong. It does *not* address itself to what the painting is trying to mean on any other than a purely plastic and formal level.

P.E.: You would also argue the other way: that to address yourself to images without addressing the plastic qualities is also defective.

R.H.: It is extremely defective.

P.E.: It does not appear that you feel equally strongly about the defects of both.

R.H.: Certainly the bias of the book is toward the way you read paintings literally rather than they way you read them as formal structures. This is inevitable, because the book comes out of a television series, and it is in the nature of television to emphasize that.

P.E.: If that is the case, then are certain types of criticism likely to be erased in the mass media if we aren't careful?

R.H.: There are simply certain types of images that television prefers to others. It is very unkind to abstract painting and it is very good for figurative painting. This is because it exaggerates the iconic. People are used to looking at immediately significant, readily legible events on the screen. If you see a pattern on your screen, what is your interpretation of that pattern? That the set is defective. That is the problem you are up against if you do a program about abstract art. To put it in the crudest possible terms: you can spend thirty seconds on a tracking shot of St. Peter's, but if you hold a Kenneth Noland on that screen for the same time, people are going to start adjusting their sets.

TV does distort art. What you are looking at is what Jonathan Miller called "electronic corduroy," electroid colors into which you try to translate a Matisse or a Bonnard. It becomes such a parody. It has no more relation to the actual color scheme of the painting than the shrunken head does to the character of live man. The written word is still the most finely tuned and powerful instrument for arguing about works of art.

P.E.: There is no time for reflection either!

R.H.: No; because television is inherently narrative. It goes by you. You can't reconsult the reproduction; you can't do any of those things that you are used to doing with books. But, in modest defense, there are things that television can do better than a book. For instance, supposing that you want to make the point, as I did, about the relation between the natural forms of the landscape around Arles and the forms in van Gogh's paintings. You could spend pages describing this, and if you are a Proust, you can bring it off. The fact is that we are not Proust and television *can* do that. Television is wonderful for showing and telling. It has very restricted powers of abstract argument; it is very coarse for that kind of thing. So there are limits to what it can do. They are tight, compared to the limits of the written word.

P.E.: The same argument can be applied to architecture. You are saying that architecture is only visceral, that it can only be experienced by the body. I believe that you can know it in ways other than its physical reality. For example, buildings can be understood in black-and-white photographs because architecture is basically black and white; it is color and material added to a basically nonmaterial structure. There are certain conditions of architecture—its text—that might be better understood in a black-and-white photograph, in a plan, or in a written description.

R.H.: Wouldn't you say that if you really want to look at them with the full stretch of your analytical powers, the building subsumes and contains the plans?

P.E.: But I could make the same argument about painting. I could say that painting is analogous to architecture in the sense that architecture is no more visceral than painting. You have to be there, but you can also sometimes understand a painting better in words than you can in the actual experience of it. Or, if architecture and painting *both* have to be experienced—that is, if you have to be in the presence of the object—then you cannot make the categorical distinction between architecture and painting. I think you could make the reverse for painting and not architecture. Painting has no plans and architecture does.

R.H.: I have always felt—clearly our experiences of the matter simply differ—that a reproduction of a painting is a pretty imperfect way of getting to know it, but at least, because it is a two-dimensional representation of a two-dimensional object, it does not falsify to quite the same extent as a photograph of a building.

P.E.: Does a plan falsify a building?

R.H.: Of course not—"the plan is the generator." If you really know how to read a plan, then a plan can be more useful than a photograph. *If* you can read plans, sections, and elevations.

P.E.: That is also why children, when they are asked to describe their rooms, draw plans. Minds do read plans.

R.H.: That's right. Since the way in which the architect understands the building in the first place is by drawing plans and developing them into sections and elevations; it is not a haptic process. Nevertheless, the guy who walks into the building afterward will be experiencing it with his body. And that is why drawings, I must absolutely insist, are *not* architecture.

P.E.: But finally, for me, you do not, in your position on architecture, take a critical and cultural position. Since the editors of *Time* would not know the difference, you certainly could make that kind of statement, as you do about art.

R.H.: If you write no more than three or four articles on architecture a year, and short ones at that, you can't construct a consistent line—unless you are very dogmatic, which I'm not. If I were to sit down and write a book about architecture, then I should have to take the stand you miss: as Blake did, or Venturi, or Frampton, or Tafuri, or the divine Ruskin. Until that time, I do not claim to be an architecture critic, any more than you, I imagine, would claim to be an art critic—though you certainly hold opinions on art, and very intelligent ones.

P.E.: That is too dissimulating. I am interviewing you not because you are an art critic, but because of the capacity you have, both in your position and in yourself, of making architecture criticism and influencing a culture about architecture. You can tell me whatever you want about how much you do not know about architecture, but because of the position you are in, one presumes you do.

R.H.: I think what I know is pretty well inscribed on what I write.

P.E.: What you know, but not what you believe.

R.H.: Backs to the wall! You are right, I am not a deeply committed architectural critic. Writing about buildings is my *violon d'Ingres*. I studied architecture for almost five years in Sydney, and then gave the course up to write a book about painting. I have always been glad of the conceptual and formal background that the unfinished course gave me. If you asked me to calculate a simple prestressed beam, I could probably do it. I can read a working drawing. But painting was my great love, and I followed it.

P.E.: But, having been trained as an architect, you are far ahead of other architecture critics writing for the public, in that they cannot see, because they have never had to draw and to build.

R.H.: Well, I can make a drawing; we used to do renderings of the Parthenon in a hundred and sixty-two washes of Chinese ink—the Ecole des Beaux-Arts, in the Pacific. Arthur Drexler comes to Gilligan's Island. But I was never a practicing architect. I had the equipment of an amateur.

P.E.: Do you have to be Catholic to do a cathedral?

R.H.: You do need to be a cathedral builder.

P.E.: But you need also to be able to see as an architect.

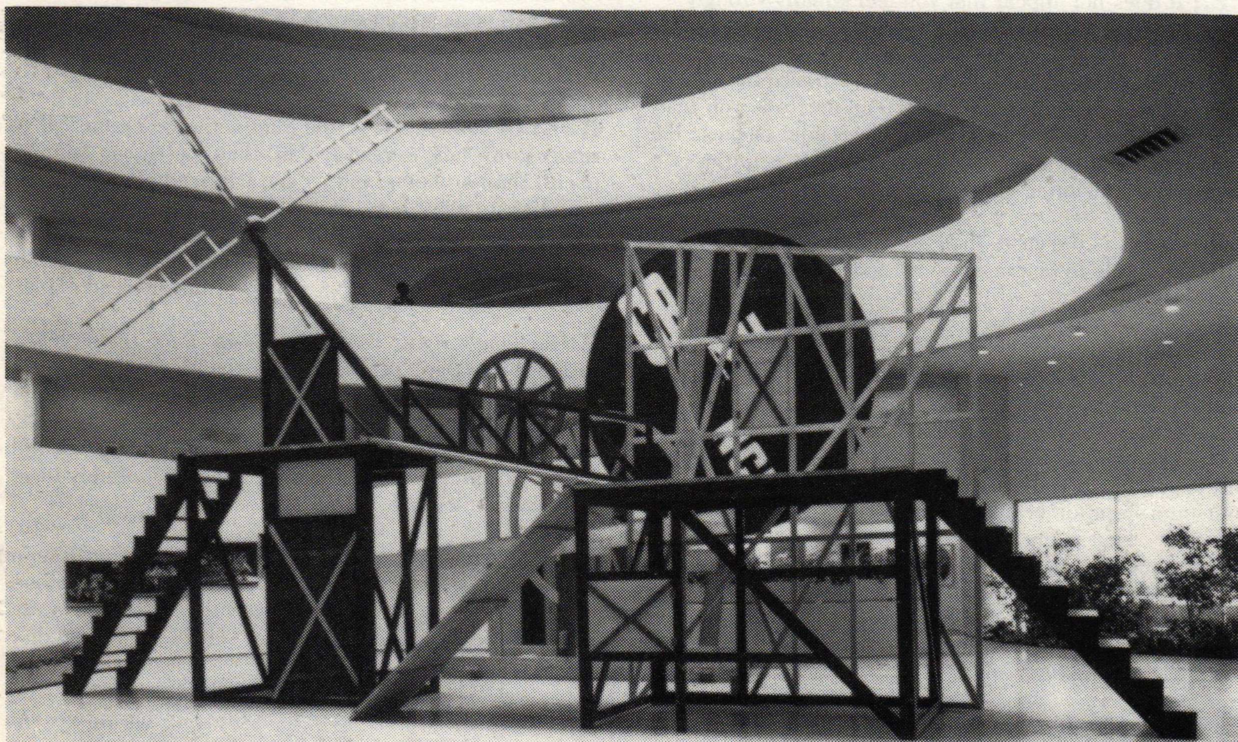
R.H.: Touché. You are arguing that my sin is greater. You think that, since I may be able to see as an architect and yet do not write as an architecturally committed man, this is the *trahison du clerc?* If you imagine the thought has not crossed my mind . . .

P.E.: The defense rests.

Galleries/Symposia

Constructivism at the Guggenheim

Magdalena Dabrowski



The Guggenheim Museum's reconstruction of the original set for The Magnanimous Cuckold.

Konstantin Vialov. Costume design for production of Stenka Razin: 1923-24. The George Costakis Collection.

The latest in a series of exhibitions elucidating the innovations and revolutionary ideas of the Russian modernist art of the years 1908 to 1932 is on view at the Guggenheim Museum in New York until January 3, 1982. Directed jointly by Margit Rowell and Angelica Rudenstine, the show, "Art of the Avant-Garde in Russia: Selections from the George Costakis Collection," is the third major exhibit of Russian avant-garde art of this period in the last several years. It follows such exhibitions as "Paris-Moscow," presented in Paris in 1978, and "The Avant-Garde in Russia, 1910–1930: New Perspectives," which opened in Los Angeles and was shown in Washington, D.C. in 1980 and early 1981. These shows — plus a number of small exhibitions at art galleries in London, Paris, Cologne, Dusseldorf, and New York — all have turned the attention of the Western public toward the achievements of the Russian modernists.

This selection from the famous Costakis collection presents more than 275 works by some 40 artists, constituting roughly one-fifth of the original Costakis collection, the bulk of which was given by the collector to the Tretiakov Gallery in Moscow when he left the Soviet Union in 1977. These paintings, works on paper, three-dimensional constructions, as well as poster, textile, theater, and costume designs — all showing a remarkable imagination and creative energy — have been previously inaccessible and for the most part unseen in the West. Yet the innovative concepts they embody, in terms of content, formal or spatial conventions, and the use of simple, everyday materials, have had a strong impact on the evolution of modernism in the West and on our appreciation of its artistic values. These works dismiss the narrative content and figurative depiction of the subject in perspectival space, and introduce a new — purely pictorial — content, which results from the manipulation of nonassociative, nonobjective forms, organized within the flat picture plane. The interaction of the form and color creates spatial effects, as in the suprematist paintings of Ivan Kliun, and, most radically, in Olga Rozanova's *Untitled* ("Green Stripe") of 1917. In sculpture mass was replaced by an open construction, incorporating real space into the work as a pictorial element. Perceptually then it required the active participation of the viewer. The exhibition does not attempt to present a comprehensive chronological survey of the period. Instead, it highlights only certain aspects of Cubo-Futurism, Suprematism, and different phases of Constructivism. Besides presenting the work of the artists by now relatively well known to the interested public, such as Kliun, Gustav Klucis, El Lissitzky, Liubov Popova, Alexandr Rodchenko, Vladimir Tatlin, and Nadezhda Udaltsova, the exhibition illuminates the work of lesser-known members of the avant-garde, such as Mikhail Matiushin and the Ender family. The Costakis collection exhibition significantly broadens our understanding of the complexities of the period. We are introduced to such rarities as several original Tatlin drawings and to a unique piece of Tatlin's artistic carpentry: a wing strut for his flying machine, *Letatlin*, of 1929–32. Ivan Kliun and Liubov Popova especially emerge as creative and accomplished artists, both in their works on paper and in their painted oeuvre. For instance, Popova's 1920–21 painting *Spatial Force Construction* is particularly striking in its use of the unpainted wood background to provide spatial effects. The works on paper — drawings and prints — by other artists (e.g. Konstantin Medunetsky, Alexandr Vesnin, or Varvara Stepanova) are surprising in their immediacy, and, in many cases, their use of fresh color. The same can be said of the propagandistic work of the Constructivists, some of the most interesting examples of which are Klucis' 1922 designs for loudspeakers.

Occupying a prominent place in the center of the Guggenheim's rotunda is a full-size reconstruction of the original set designed by Liubov Popova for Vseyolod Meyerkhold's 1922 production of *The Magnanimous Cuckold*, a farce by the Belgian playwright Fernand Crommelynck. In the post-revolutionary days in Russia, the theater played an important part in the Constructivist philosophy of utilitarian and socially useful art. In addition to architecture, poster and industrial design, it provided an opportunity for reconciliation of the schism between the artists' vision of society and their role in it and the actual living conditions in Russia at that time. The theater would allow for the synthesis of all the arts (the idea of *Gesamtkunstwerk*) where painting, sculpture architecture, music and dance are brought together in the all-inclusive stage set. The theater would provide a medium through which the theories of the artists could be channeled so that their ideas would be enacted in a didactic, microcosmic representation of everyday life.

Popova's set for *The Magnanimous Cuckold* achieves the application of Constructivist sculpture to utilitarian ends, in the service of the masses. It conforms to the precepts of the final phase of the Constructivist ethos — Production Art — following the end of the "laboratory period" experiments at the Inkhuk, exemplified in the 1919–1921 Constructivist works.

The exhibition "5 x 5 = 25" announced the "death of painting" in September 1921, and from then on, easel painting came to be considered an old-fashioned, outdated art form, and was rejected by progressive artists. In the search for a more mass-oriented medium of expression, they turned to industrial design, photography, theater, and film. Popova's set and the innovative acting technique called "Biomechanics" — which treated the body as a machine operated by a machinist, introduced by Meyerkhold in this production — made *The Magnanimous Cuckold* the most famous of Meyerkhold's performances. Considered the most complete experience in the Constructivist theater, it crucially influenced developments of the later European avant-garde theater. Bertolt Brecht, Jerzy Grotowski, and Richard Foreman all acknowledged their debt to Meyerkhold. Theater was rid of its illusionistic backdrop, sets, and props, and replaced by a bare, geometric construction of platforms, stairs, wheels, and other movable elements, which were made of raw wood and painted in bright, flat colors. This set transformed the theater into a truly three-dimensional experience, where the play of lights, the extremely simple costumes, and the movement of the actors — as if in sculptural relief — completed the decor-machine.

To fulfill Meyerkhold's desire to make the theater accessible to the masses, the set was placed on the same level as the public. The intention was to unify the stage and the auditorium; the performers and the audience, and, consequently, to provide for participation of the "masses" in the artistic experience. This also satisfied the essential Production Art postulate and offered the artist the illusion of an opportunity to shape the lives and minds of the masses.

It was, in fact, the concept of Constructivist theater, so dramatically introduced by Popova and Meyerkhold, that survived the longest throughout the years of Socialist Realism in the Soviet Union. Other manifestations of the avant-garde, such as the nonobjective paintings of Malevich, Rodchenko, Popova, and others, were judged "incomprehensible" for the masses by the authorities, who felt that abstract art could not teach in a didactic way the messages of their ideology. These artists' work was outlawed for being devoid of a social message, and, therefore, of artistic quality.

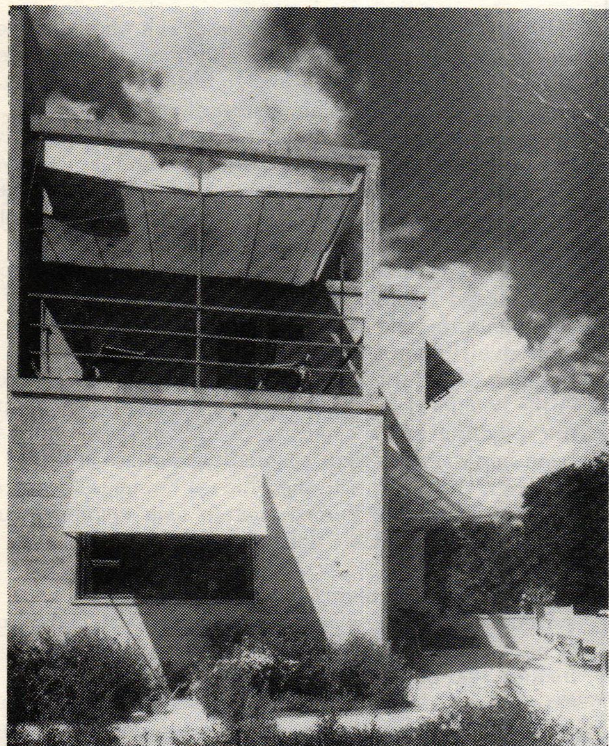
The economy and severity of organization in the Constructivist theater, however, had an appeal, based on the fact that the Constructivist theater, unlike the "baroque" and opulent designs of Diaghilev's theater (the designs of Bakst, Benois, and Dobuzhinski), was simple and without decorative or material adornment. The authorities perceived this type of theater as appropriately message-oriented, and misinterpreted it as being somehow less "modernist" than the other art of the time.

The photographs of the actual production of *The Magnanimous Cuckold*, taken on April 25, 1922, as well as several sketches for sets and costumes in this current exhibit, reinforce our appreciation of Meyerkhold and Popova's inventiveness. The exhibition is accompanied by a scholarly catalogue, with essays by Margit Rowell, Curator of Special Exhibitions, and Angelica Rudenstine, Adjunct Curator, illuminating important aspects of the period.

The long overdue recognition of Eleanor Raymond's work was given by an exhibit at ICA on view in Boston this fall.

Eleanor Raymond in Boston

Eleni Constantine



E.Raymond. TZE Society House. Wellesley College. 1922 Photograph courtesy of Eleanor Raymond

E. Raymond. Rachel Raymond House. Belmont. Mass.: 1931 Photograph by Doris Cole

When, as now, women comprise a shocking 2 percent of registered architects in America, an exhibit of the built work of Eleanor Raymond, whose practice spans the 50 years that saw the burgeoning of American Modernism, is a cultural and social service. The retrospective of Raymond's work at Boston's Institute of Contemporary Art was a particularly appropriate tribute to the 94-year-old architect in that it was held in the city where she spent her professional life, and in that it heralded the publication of the first comprehensive monograph on Raymond.

Raymond's career exemplifies the barriers encountered by women architects in this century. Born in Cambridge, Massachusetts, Raymond became interested in landscape architecture while at Wellesley College—from what she described in a recent interview as "a little lecture series for young people who were just waiting to get married." Raymond pursued her interest beyond such glorified gardening by enrolling in the Cambridge School of Architecture and Landscape Architecture for Women in 1917. In 1919 Raymond went into partnership with Henry Atherton Frost, Harvard architecture professor and cofounder of the Cambridge School. Nine years later she opened her own office in Boston, where she practiced until 1973.

Raymond was fortunate in that the "old-girl network" that her social status and education provided furnished her with wealthy clients and a favorable press. Her early projects include a house for a Wellesley sorority, and throughout her career she enjoyed the continuing patronage of such Boston society women as Amelia Peabody, Natalie Hammond, and Mary Byers Smith. Her projects were frequently published in *House Beautiful*, whose editor, Ethel Powers, was a colleague of Raymond's from the Cambridge School. Under Powers' leadership (1920–35), *House Beautiful* became a vehicle for the Cambridge School, publishing designs of its graduates and expounding the School's position on the close relationship between house, garden, and interior.

Eleanor Raymond. Photograph by Doris Cole

This supportive network imposed its limitations on Raymond's work, however. Her oeuvre consists almost exclusively of houses for wealthy women. The concerns of such an architecture are inevitably private, domestic, and anti-urban. Raymond believed that such concerns were peculiarly appropriate for women architects: "In general," she said, "women have an instinct about houses and how to live in them—that they can do better plans of houses. I think that they can do better houses than a man can."

Within this limited sphere, Raymond developed a talent for attractive composition and a penchant for experimentation with new materials. Her gift for composition is apparent in a very early project: her own townhouse at 112 Charles Street, Boston (1923). The street elevation is extremely deferential to its context—the style is Georgian, the fenestration is subdued, the horizontal elements (courses, cornices) are aligned carefully with those of neighboring townhouses. But the rear extension, with its window groupings correlating to changes of activity contained on each floor, embodies a traditionally gracious style while selectively adopting features and materials that bespeak "modernity."

This conservative relocating of elements and materials borrowed from the International Style within a traditionally "American" framework characterizes the best of Raymond's work. One particularly striking example is the house she designed in 1931 for her sister, Rachel Raymond. Raymond's description of the genesis of this design reveals both her affection for the traditional—in design and materials—and her willingness to seek out those principles in the contemporary architectural revolution that she could use for her place and purpose:

I did it right after Ethel Power and I had come back from Europe and visited the Bauhaus. We brought back from Germany what is now called, or [was] then called, the International Style. It was what the war and Depression did to architecture. They had to cut everything way down to the simplest kind of building. But I like things simple anyway, so I liked those buildings. What we did was to keep the style, but to do it in local, New England materials. I used rough-sawn matched wood boards for the outside finish of the walls. On the site there were cedar trees and barberry shrubs. We painted the doors the orangey-red of the barberry fruit and stained the rough wood a soft gray-green. I had been to California and had seen cloth used to shade open places, so I did that on the open terrace. I used a new kind of window—they were factory windows really—that opened just at the bottom. I used several other factory items, but I thought I could make them fit into the house, and I think they did. [From an interview with Doris Cole.]

Raymond's most innovative project, technically speaking, was the solar house that she designed in 1948 with MIT scientist Maria Telkes for Amelia Peabody. One of the first solar-heated residences in New England, the Peabody Sun House relied on a system in which vertical glass collectors captured heat and stored it in drums filled with glauber salts. The design further conserved energy by minimizing northern exposure and by placing a long corridor along the north side. This circulation pattern, opening off the corridor in cell-like fashion, was favored by Raymond. Spanish in origin, the theme appears in her work along with a new mediterranean palette stressing pinks and orange tones. The use of this circulation pattern in the Sun House demonstrates Raymond's ability to adapt such signature design concepts to particularly functional ends.

Raymond's work provides a vivid example of the influence of patronage on an architect's work, and a clear idea of how the architectural press can shape public perception of an architect's work. Raymond's concern with the interrelationship between house and garden was demonstrated in the ICA exhibit, particularly in the *House Beautiful* photos, from which most of the blown-up black-and-white prints were taken. Certainly some of the architect's outstanding design solutions occur at the garden facade: the decks, porches, walkways, and stairs leading from the balanced compositions of the houses to the equally symmetrical, composed gardens she laid out as part of the design are delicate transitions of great subtlety. From her 1924 design for a walkway overlooking a tiny city garden in Boston, to her 1951 construction of a rustic second-story deck running the length of a country house in Ipswich, Raymond shows a consistent deftness in negotiating this critical passage.

What was unfortunate about the exhibit's emphasis on this aspect of Raymond's work was that the work was thus defined in terms of mere *appearance*. For the viewer, this was confusing: the absence of plans for the show made it very difficult to envision the scattered photos as built structures. (This problem was further aggravated by the models, which in several cases did not correspond to the photographs.)

More disturbing yet was the innuendo such purely pictorial treatment implied. When all that was shown was the photogenic views of the garden facade (interspersed with an occasional front facade or living room), the impression conveyed was that the architect was not particularly concerned with intellectual concepts of space and structure, but preoccupied with purely visual issues of facade. Such an implication is particularly unfortunate where a woman architect is involved: it seems to reflect a view of the "feminine" creative mind as content to manipulate decorative aspects of design rather than infusing shaped space with symbolic content or grappling with structural tension and force. The one project for which adequate plans and sections were provided was the Sun House—the implication of this selective treatment being that this project is somehow more "scientific," more engineered than the others.

In Raymond's case, moreover, such treatment is grossly unfair. What she thought women could do particularly well was *plan* a house. One thing that she herself did particularly well—as the ICA exhibit shows—was to plan exterior spaces. What about her interiors? Surely they would say a great deal about her unique infusion of modern elements into a traditional framework.

The ICA's failure to present Raymond's buildings in a complete manner seriously shortchanged her work. She deserves better.

The exhibition "Eleanor Raymond: Selected Architectural Projects" was held at the Institute of Contemporary Art, Boston, from September 16 to November 1, 1981. A monograph on Raymond was also published in September entitled *Eleanor Raymond, Architect*, by Doris Cole (Art Alliance Press, Philadelphia; 152 pp., $35.00).

Galleries and Symposia

G.R.A.U.

From October 15 to November 6 there was an exhibition at Columbia University of the work of G.R.A.U. (Gruppo Romano Architteti Urbanisti). Curated by Alessandra Latour, it was the first show of work by this group in the U.S., including Alessandro Anselmi, Paola Chiatante, Gabriella Colucci, Anna Di Noto, Pierluigi Eroli, Frederico Genovese, Roberto Mariotti, Massimo Martini, Giuseppe Milani, Francesco Montuori, Patrizi Nicolosi, Gian Pietro Patrizi, Franco Pierluisi, and Corrado Placidi.

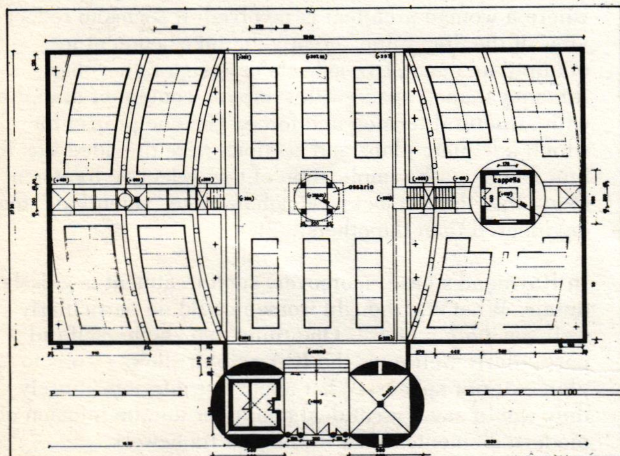
The founding of G.R.A.U. in 1964 was based on radical critique of the Modern Movement, a fundamental position arrived at before the explosions of 1968. Rejecting functionalism and social determinism, the group proposed the recognition of the formal language of architecture as an autonomous discipline where geometry was the regulating vocabulary and history was the "real" context. The aim was to establish points of reference for a renewed unity among the figurative arts. This position was influenced both by the philosophy of Galvano Della Volpe and the work of Louis Kahn.

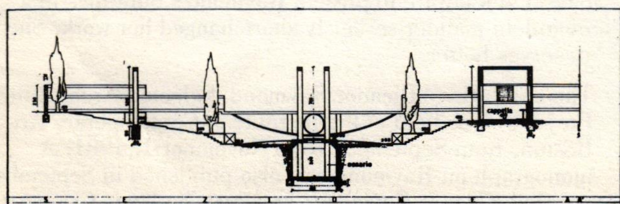
The exhibition showed a full spectrum of the work of the studio and one could perceive in it—from the first projects (a competition for a monument to Scuizza by Colucci, Martini, and Pierluisi, and a kindergarten by Anselmi) through the presentation at the Venice Biennale—the evolution of the group as a whole and as individuals. One could also see the shift of emphasis as their own language developed away from the primary concerns of "Antimodernism" to one that encompasses past, present, and future perceptions and techniques. There is a strong abstract quality to the work; there are proportions and elements we recognize, but cannot quite identify; a complex presentation synthesizing art, architecture, and geometry.

At a symposium in conjunction with the exhibition, the discussion—Massimo Martini, Giuseppe Milani, and Anna Di Noto, with Kenneth Frampton and Alan Colquhoun—focused on the work of the group during the past 18 years and their present exploration of "the tradition of architecture." They spoke much of Louis Kahn, who "made the historical turning point possible."

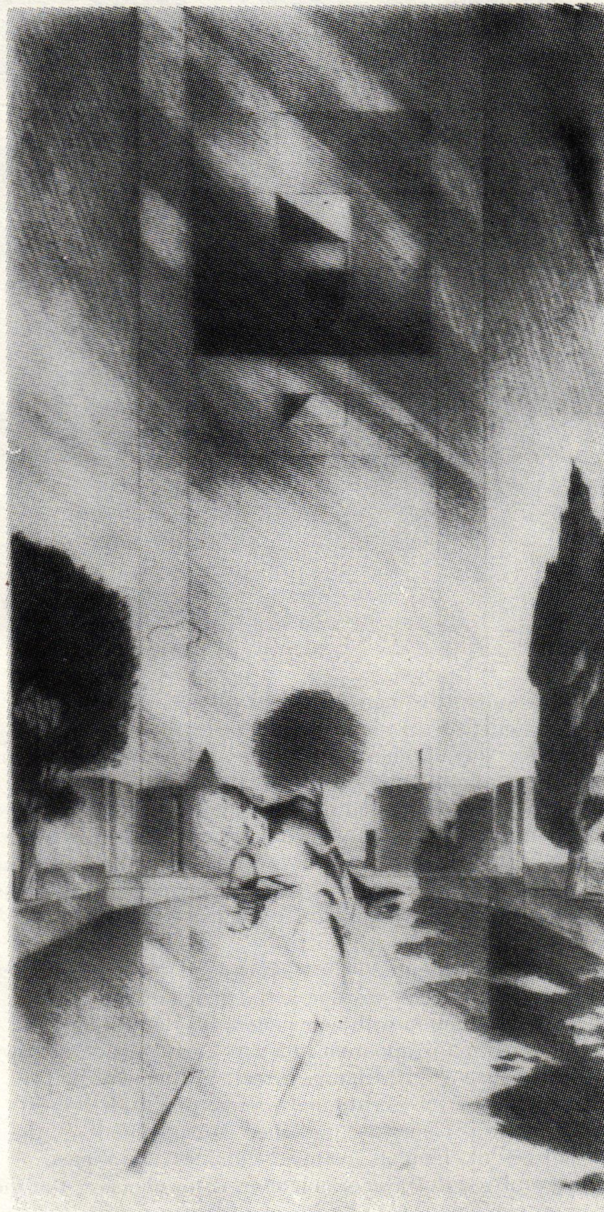
If the discussion lost a little in translation, the show itself suffered in transportation. Seemingly endless similarly scaled xeroxes and photographs with simply a date, title, and designers' names tended to make the projects blur, and certainly stripped them of the qualities they possess. A chance was lost to have many years and polemical layers of the design by the studio G.R.A.U.—who have long been well known in Europe—more accessible.

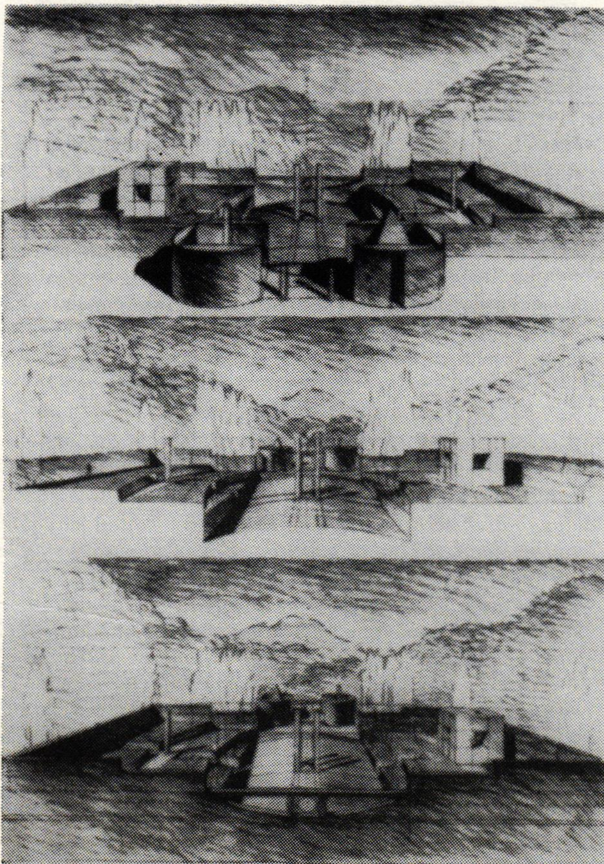
M.G.J.





Cemetary in Atilia: 1975. Anselmi, with G. Patanè, G. Agnotti, A. Mariani. Below left: Plan, transverse section; Bottom: perspectives.





In conjunction with the exhibition "New Chicago Architecture" at the Palace of the Gran Guardia in Verona from September 11 to November 11, a symposium was also held there on September 12 entitled "Chicago and Recent Architectural Trends."

Chicago in Verona

Olivier Boissière

"History," wrote Alexandre Dumas, "is a whore that you must rape to get her to produce children"; but the Three Musketeers had no pretensions to historical objectivity (or to probability). Even to an observer bereft of cynicism, the appearance of a group of architects called the Chicago Seven—after the noted New York Five and the somewhat more uncertain L.A. Twelve—was an indication of the intentions of Cohen, Beeby, Tigerman, and cohorts not to allow themselves to be left forgotten in the amorphous Midwest. The attention-getting exhibit "Late Entries to the Chicago Tribune" of last year reinforced this sentiment; the tale of its inception (". . . let's [do this and] give Helmut a chance."), not to mention the publicity, left little doubt about the promotional character of the competition. Strong international participation and the re-edition of the catalogue of 1922 designs, which had been impossible to find, ensured the success of the venture. This year, with the Chicago Firehouse Seven and Eight assembled in Verona, matters took a more serious, and consequently more debatable turn.

When the promoters arrive to assure you, in all seriousness, that new architecture in Chicago is the fruit of an irresistible movement born of the epic breeze of history; that beyond the plurality of positions and expressions, deep-seated common motivations animate these protagonists who found themselves together in the same innovative climate—one must raise an eyebrow! When they compare the impact and importance of this work with that of Krier and Rossi in Europe, the observer

Deborah Doyle

smiles: the comparison is hazardous, since their influence is only felt in the closed chapels where the tenets of "Talk, don't build!" hold sway. Finally, when the editors of the best Italian reviews gather at the round table to offer their comments on the new architecture of Chicago, and you become aware that only one among them has set foot in the city, then you surely can better gauge the weight of the event.

The exhibition itself held few surprises: no unknown or unpublished projects; a manner of representing the projects that ought to be explained someday—the treatment of the images as aerographs—like a '40s postcard—in an anecdotal fashion that more often than not obscured the project itself; and one or two extravagances by Stuart Cohen that cast an overdue glance at Mail Art.

Invited to Verona to present some of their work and background, Peter Pran, Helmut Jahn, and Larry Booth illustrated the diversity of the Chicago group. Pran, a European drawn to Chicago by Mies, and a fugitive from SOM, seemed to gravitate to numerous alternatives (not so opposed as they appear). He moves from a dressing-up of surface similar to the recent projects of Isozaki, for example, to a tempered neorationalism where a post can play the part of a column.

Larry Booth, on his part, poses deliberately as the All-American Boy, drawing his sources from the vocabulary of a modern/classical regionalism that belongs to the city or the suburbs. He extols his attachment to the virtues of democracy and to the Constitution with a pretty conviction. He may be right; it is always better to have Jefferson on your side.

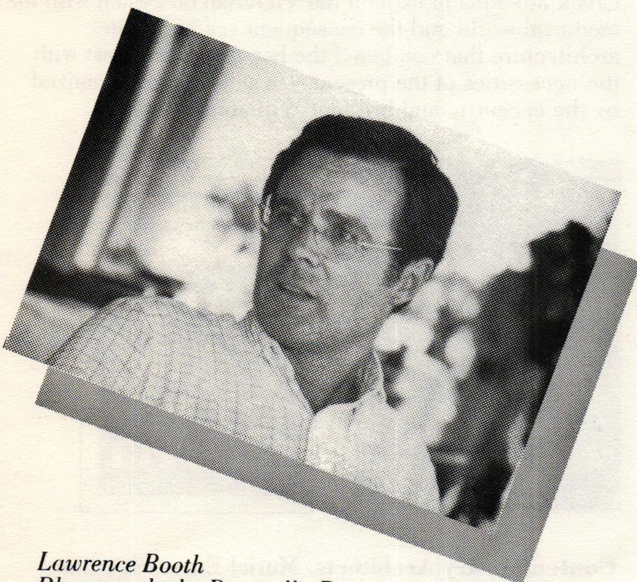
Helmut Jahn—is it that he belongs to one of the bigger firms in Chicago, or that he recently affected a conversion

"There was a strong element of celebration during the dedication, with a sense of 'All's well that ends.' A brass ensemble blasted away, everyone made remarks, and the party began."

translated by Margot Jacqz

Helmut Jahn

to (one hardly dares say the word) post-modernism?—has cast himself in the part of the lion; as much in the show, where his work occupied an important section, as his presence during the symposium. Jahn's image, tending more and more to the F. Scott Fitzgeraldian, parallels his intention to achieve a synthesis in his work between technology and a set of images drawn from the Art Deco arsenal. In his recent projects the temptation to build diamonds bigger than the Ritz places Jahn more or less midway between Johnson and Lumsden, with whom he shares a certain mannerism in the treatment of the skin. Elsewhere Jahn has found an unexpected supporter in Heinrich Klotz, who lauds in Jahn's work all the liberties (weaknesses) that he virulently denounced in Johnson's in *Conversations with Architects*.



Lawrence Booth
Photographs by Donatella Brun

The large crowd left without regrets, after a bright and paradoxical intervention by Francesco Dal Co on the parallel between architecture and language—where the common function is conservative! Occasionally somebody asked why this joining of Chicago and Verona; the unanimous response of the organizers was that one could easily see in both cities the taste of the architects for treatment of detail, Scarpa, etc. . . . Hmm! Have you ever known an architect who wouldn't admit he wasn't interested in detail?

The exhibition "New Chicago Architecture" is the subject of a fairly well done catalogue (if someone would explain what pages 56 and 70 refer to). Whoever really wants to learn something about Chicago and its architecture could quite constructively turn to the remarkably realistic and *objective* essay by Nory Miller. Why wasn't she brought to Verona? and where was Stanley Tigerman, for example? . . .

Stirling in Houston

Peter C. Papademetriou

We were at the recent opening dedication of the new facilities for the Rice University School of Architecture in Houston (see *Skyline*, November 1981), the first completed work in the United States of James Stirling, Michael Wilford and Associates—and in Texas at that.

In viewing the rather sensible solution, one couldn't help reflecting on the contrast with the old bit about Texans abroad—cowboy boots along St. Martin's Lane, "Hi y'all"s in the lobby of the Ritz, and such. This myth has Texans wanting to "git themselves a li'l cultcha," and unabashedly displaying what's got. So there is James Stirling, a *gen-yew-ine* imported star architect, 1980 recipient of the Royal Institute of British Architects Gold Medal, 1981 recipient of the Pritzker Prize, and what does he do? . . . why, he *blends in!*

Well, Messrs. Stirling and Wilford certainly haven't done a "signature" building at Rice. Stirling wryly related that Philip Johnson claims to have gone looking for the building and couldn't find it. With this, the long-anticipated but strangely homely result becomes all the more provocative in the Houston context, one where a coherent physical environment created by sensitive groupings of buildings is the exception and not the rule.

The ultimate accommodation for School spaces involved both the resolution and reformation of the given geometry of the old M.D. Anderson Hall of 1947 with a compatible extension of it into the development of the new wing. No great zoomy spaces *à la* Rudolph at Yale, or Anderson at Harvard; architecture studios at Rice are conducted in *rooms*. The only goodie is the lateral connection between the two parallel wings, where a new, Aalto-like space has been added on (the Jury Room), and a reworked *erasure* of the old building creates a two-story exhibition gallery. The link is a Stirling-icon: a socializing-spine overlooking both collective spaces articulated by a rubber-stud floor surface and punctuated on either end by two-story entries crowned with lanterns.

There are some of those private, playful things that Big Jim indulges in, and the most notorious is a kind of plum-pink-purple color on the second-floor interior corridors. The giveaway was the appearance of the man himself at the dedication, as he sat with other dignitaries on a podium, decked out in a dark gray suit (unexpected), solid blue shirt (expected), with *pink* socks (knock yo' eyes out!), perhaps a reminder to look again.

One question not asked was where everyone went during construction. Akin to a *diaspora*, the students had spent a year in attics and basements across the campus, while the mere shadow of an administrative center of the School worked out of boxes in a windowless room. Consequently, there was a strong element of celebration during the dedication, with a sense of "All's well that ends." Everyone was relieved to be a School again, and one with a physical heart.

In the days that followed, the School drew upon its friends and associates to indulge in a bit of celebration. Not exactly with Prince Charles and Lady Di, mind you, but a chance to show off and have a good time. A brass ensemble blasted away, everyone made respectable and mutally acknowledging remarks, and the party began.

Part of the scenario began with the opening of the new Farish Gallery, in which was housed a selection of some 60 exhibits representing "Architecture in Houston Since 1945." An elaborate collection of some 600 projects spanning those years had been assembled during the summer months, and were then guest-juried by Paul Goldberger (architecture critic of *The New York Times)*, Donald Lyndon (architect and professor at Berkeley), and William Jordy (architectural historian and professor at Brown); the ultimate selection was theirs. Subsequently, the jurors returned as a part of the dedication to explain their choices in a colloquium moderated by John M. Dixon (editor of *Progressive Architecture)*. In the end, Dixon remarked that the Stirling/Wilford design might stand to suggest a set of issues for Houston's future as a livable place.

"American Architecture in the 1980s" was a lunchtime event moderated by William W. Caudill, founder of the firm CRS and a former director of the School itself. Participating were David Wallace (partner of Wallace, Roberts and Todd, Philadelphia); William Turnbull (architect, San Francisco); and Robert A.M. Stern (need we say more?)—all four gentlemen participated in the Rice Preceptorship Program and currently have students in their offices. Context was again the theme, and each took a varied but related stance: Wallace spoke of regionalism, Turnbull spoke of a hands-on response to the specifics of a problem, and Stern articulated an opening-up of perceptions to a wide range of problems, including the role of collective memory in culture.

Ultimately, the events of the dedication and the new facilities designed by the Stirling/Wilford office left the participants with a proposition at some variance with the values shaping the Houston environment, and the thought that this was indeed not an end but a new beginning.

Left to right: Norman Hackerman, president of Rice, James Stirling, Michael Wilford. Photograph by Jim Caldwell

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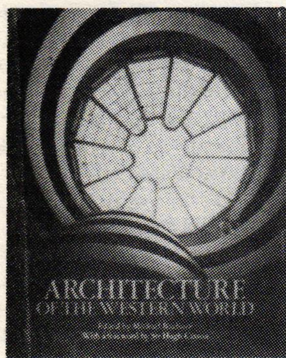
These books, selected for Skyline's special Christmas List, appeared in 1981, with a few exceptions made for late 1980 publications.

Margot Norton, Special Editor



Franco Albini. Edited by Franca Held, Antonio Piva, and Marco Albini. Rizzoli, New York, 1981. 175 pages, 145 illustrations, 28 in color. $17.50, soft-cover.
The first monograph in English on the Italian Rationalist architect/designer. The book illustrates and discusses Albini's major works, including interior rehabilitation of Renaissance palace/museums, remodeling of the treasury of Genoa Cathedral, and his 1961 Renascente department store in Rome. Color reproductions are somewhat poor in quality.

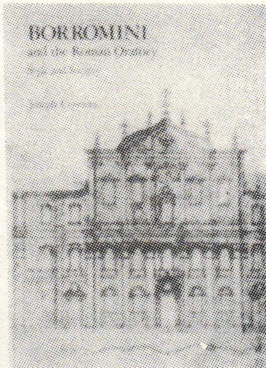
Architecture of the Western World. Edited by Michael Raeburn. Rizzoli, New York, 1980. 304 pages, 320 illustrations; 100 in color, 30 drawings. $37.50.
Comprehensive and graphically stunning overview of Western architecture, from antique through Medieval, Renaissance, Baroque, and Rococo to the Modern Movement. Essays are included by authorities on specific periods — in short, the basic survey, but well done.

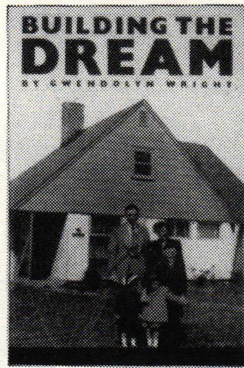
From Bauhaus to Our House. Tom Wolfe. Farrar, Straus & Giroux, New York, 1981. 144 pages, illustrated. $10.95.
If you like to argue or play "What's Wrong with This Picture?", then you've already read this best-seller and taken sides on Wolfe's version of the anti-modern-architecture polemic, witticisms and all. On a bigger scale than his previous tome, the anti-modern-painting establishment *Painted Word*, it has drawn the same frenzied response from the community on which it focuses.

Casa Behrens. Christian Norberg-Schulz. Architettura/ Documenti, published by Officina Edizioni, Rome, 1980. Text in Italian. 72 pages, many black-and-white and 10 color illustrations. $4.75, soft-cover.
Beautiful documentation of Behrens' 1900–01 Darmstadt house, his first work as an architect. This little book is illustrated with excellent color photographs of the house, plans, photographs of furniture, paintings, glass, china, silverware, and other objects that were part of the original interior of the house, as well as drawings by the painter/ architect. A perfect gift at a very reasonable price.

Drawings by Gianlorenzo Bernini from the Museum der Bildenden Kunste, Leipzig. Irving Lavin; with Pamela Gordon, Linda Klinger, Steven Ostrow, Sharon Cather, Nicola Courtwright, and Illana Dreyer. Catalogue from exhibit "79 Drawings by Gianlorenzo Bernini from the Museum der Bildenden Kunste, Leipzig," at The Art Museum, Princeton University, October 4–November 15, 1981. Published in hardcover by Princeton University Press, 1981; in soft-cover by The Art Museum, Princeton University, 1981. 365 pages, over 100 comparative illustrations in addition to the 79 exhibited. Hardcover, $50.00, soft-cover, $23.00.
The largest single group of Bernini drawings, spanning most of his career. The exhibit includes both sculptural and architectural drawings, many published here for the first time. Irving Lavin, the world's foremost Bernini scholar, has written an excellent text, of interest to art and architectural historians.

Borromini and the Roman Oratory: Style and Society. Joseph Connors. Architectural History Foundation, distributed by MIT Press, Cambridge, Mass., 1980. 375 pages, over 260 illustrations, including plans, sketches, and related material. $45.00.
This remarkable work features many plans and sketches published for the first time.

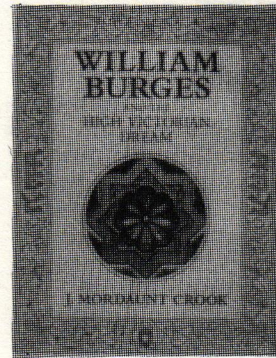


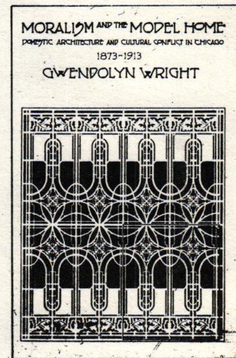


Marcel Breuer: Furniture and Interiors. Christopher Wilk; with an introduction by J. Stewart Johnson. The Museum of Modern Art, New York, 1981. 192 pages, 201 illustrations. $22.50, hardcover, $12.50, soft-cover.
Exhibition catalogue from the 1980 MoMA show. This is the first comprehensive study tracing Breuer's development as a designer, with an emphasis primarily on furniture, including many designs no longer extant. Breuer's lecture "The House Interior," is included, along with an informative text by Wilk, part of which was based on interviews with Breuer. (Reviewed in this issue.)

Building the Dream: A Social History of Housing in America. Gwendolyn Wright. Pantheon, New York, 1981. 329 pages. $18.50.
Well-written and perceptive study. This investigation of history, people, policies, and ideologies that have influenced our lives by shaping the rooms we inhabit, from the New England frame house to the latest Sunbelt condo, should interest architects and historians alike. It lives up to the author's previous book, *Moralism of the Model Home* (U. of Chicago Press, 1980). (To be reviewed.)

William Burges and the High Victorian Dream. J. Mordaunt Crook. University of Chicago Press, Chicago, 1981. 632 pages, 272 illustrations, 11 in color. $55.00.
Crook attempts to explain the Victorian obsession with the medieval world and the consequent search for an architecture that combined the beauties of the past with the necessities of the present — a sensibility epitomized by the eccentric and brilliant William Burges.





Contemporary Architects. Muriel Emanuel, editor; Dennis Sharp, architectural consultant; Colin Naylor, Craig Lerner, assistant editors. St. Martin's Press, New York, 1980. 1000 pages, black-and-white illustrations. $70.00. (To be published once every five years.)
This in-depth reference work provides detailed information on 600 architects of international reputation including recently deceased major figures. Each entry includes a biography, a complete chronology of constructed works and projects, a signed critical essay, a bibliography of books and articles on and about the architect, and a black-and-white representative photograph of his or her work. The volume also includes entries for planners and theorists, landscape architects, and structural engineers.

The End of the Road: Vanishing Highway Architecture in America. Photographs and text by John Margolies; edited by C. Ray Smith; designed by Ivan

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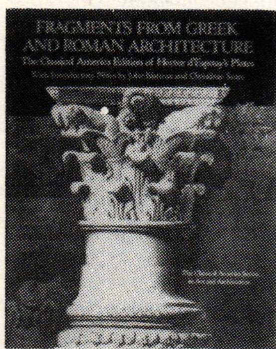
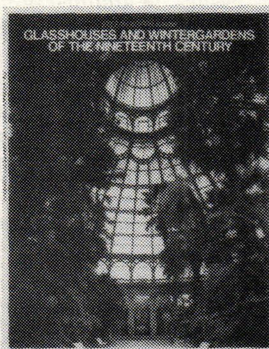
Chermayeff. Viking-Penguin, New York, in collaboration with the Hudson River Museum, 1981. 96 pages, 130 full color photographs. Viking hardcover, $22.50, Penguin soft-cover, $12.95. Exhibition catalogue.
More than just the catalogue for the Margolies 1981 show at the Hudson River Museum, this is the most handsome and least trendy or pretentious of the "vernacular architecture" books of the last few years. Lush photographs and often personal text celebrate the motels, eating and drinking establishments, gas stations, and other commercial roadside architecture that our "sophisticated" tastes have advised us to overlook.





Fragments from Greek and Roman Architecture: The Classical America Edition of Hector d'Espouy's Plates. With introductory notes by John Blatteau and Christiane Sears. English translation by Henry Hope Reed. W.W. Norton & Company, New York, 1981. Hardcover, $19.95, soft-cover, $9.95.
The first translation into English of the preface to d'Espouy's *Fragments d'architecture antique* (1905). It is a compendium of Beaux-Arts studies for architect and amateur, and a companion to such earlier classical works as those by Palladio or Vitruvius. The quality of the drawings selected constitute its strength.

The First Moderns: The Architects of the Eighteenth Century. Joseph Rykwert. MIT Press, Cambridge, Mass., 1980. 585 pages, $50.00.
Of value to architectural historians, architects, and those interested in the period. Rykwert examines the complex of personal relationships, patronage, and humanistic learning of the "classicists" of the years 1650–1775, and analyzes the shift from the classic to the neoclassic, in the work of Jones, Wren, Hawksmoor, Burlington, Kent, Hogarth, Piranesi, Winckelmann, and J.B. Fischer von Erlach.

Glasshouses and Wintergardens of the Nineteenth Century. Stefan Koppelkamm. Rizzoli, New York, 1981. 112 pages, 157 illustrations, 6 in color. $29.95.
Traces the development of those exquisite enclosures composed of lacy metal and sparkling glass that new concepts in structural engineering allowed architects to create. Highlights of the book include Paxton's Crystal Palace, Kew, and Syon House in England; the Jardin des Plantes in France; and the Bronx Botanical Gardens in New York.

The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities. Dolores Hayden. MIT Press, Cambridge, Mass., 1981. 384 pages, 123 illustrations, including photographs, plans, engravings, and drawings. $19.95.
An eye-opening study that unearths the feminist tradition of home design and community planning. Among the projects discussed are kitchenless houses and collective, though not communal dwellings. (To be reviewed.)

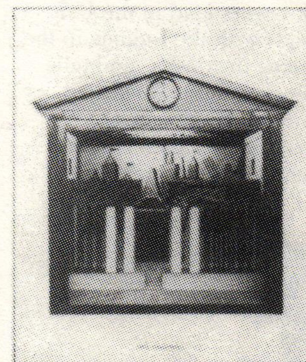
A Guide to the Gardens of Kyoto. Marc Treib and Ron Herman. Shufunomoto Company, Ltd., Tokyo, 1980. 202 pages, many black-and-white photographs, historical prints, maps, and 13 color plates. $9.95, soft-cover.
Designed for the layman as well as the professional, this concise yet comprehensive guide provides both practical and theoretical insights into the design of the Japanese garden, and includes entries for more than 50 temple and palace gardens in Kyoto.

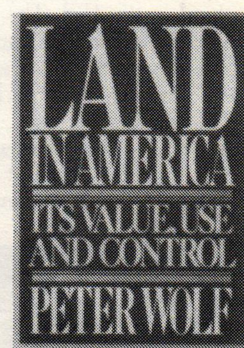
The Heroic Period of Modern Architecture. Alison and Peter Smithson. Rizzoli, New York, 1981. Revised edition of the famous December 1965 issue of *A.D.* 90 pages, 294 illustrations, 24 in color. $12.50, soft-cover.
For the neophyte and the art historian. Well-illustrated, the book contains commentaries by the authors and architects discussed, such as Oud, Wright, Gropius, Le Corbusier, Rietveld, van Doesburg, Stam, van Eesteren, Bayer, Mies van der Rohe, Breuer, and Leonidov.
Focusing on the years 1915–29, it is organized chronologically by year, covering the period from 1910 to 1934, in an attempt "to record . . . the flow of ideas from mind to mind as realized in buildings and projects."

Idea as Model: 22 Architects 1976/1980. Introduction and post-script by Richard Pommer. Preface by Peter Eisenman; also includes "The Ruins of Representation" by Christian Hubert. Published by the Institute for Architecture and Urban Studies and Rizzoli International Publications, New York, 1981. 126 pages, over 100 black-and-white and 10 color illustrations. $17.50, soft-cover. Exhibition catalogue from 1976 show.
An unusual approach to investigating architecture in three-dimensional form, this exhibition's prime intent was to test and demonstrate the hypothesis of the conceptual model; to show that models, like architectural drawings, could well have artistic/conceptual existence of their own: includes models by Abraham, Agrest and Gandelsonas, Eisenman, Eardley, Ellis, Graves, Guedes, Hejduk, Gwathmey and Henderson, Krier and Scolari, Leitner, Machado, Meier, Moneo, Moore, Oliver, Robertson, Stern, Tigerman, Ungers, Williams, and Wrede.

The Eye of Thomas Jefferson. William Howard Adams, editor. University of Virginia Press, Charlottesville, Va., 1981. Reprint of 1976 Bicentennial exhibition catalogue. 411 pages, illustrated with over 600 examples of articles in exhibit. $20.00.
An inviting and reasonably priced book that reconstructs the aesthetic and intellectual environment in which Jefferson thought and worked, from Monticello to his designs for the University of Virginia. This reprinted catalogue will be of interest to American history scholars, and all those who want to learn more about Jefferson and his era in relation to building and design.

The Jonsonian Masque. Stephen Orgel. Columbia University Press, New York, 1981. 240 pages, illustrated. Hardcover, $22.50, soft-cover, $8.50. Reprint of 1967 edition.
Important and perceptive interpretation of Ben Jonson's masques for the Stuart court that is of import to all interested in the history of the masque and its greatest practitioner. Orgel demonstrates Jonson's developing conception of the masque as a dramatic form, the crucial role of the monarch in the performances, and the role of the spectators in understanding the masque.





Knoll Design. Eric Larrabee and Massimo Vignelli. Harry N. Abrams, Inc., New York, 1981. 307 pages, 413 illustrations, 230 in full color. $65.00.
The most comprehensive book published on the firm whose name has for half a century been synonymous with well-designed furniture and interiors. Lavishly illustrated, the book is aimed for those interested in the history of modernism and the history of design. It traces the history of the firm, including the architects, craftsmen, and, of course, the leadership of Hans and Florence Knoll, from the 1940s to the present.
(Reviewed in this issue.)

Books For Those Who Have Everything

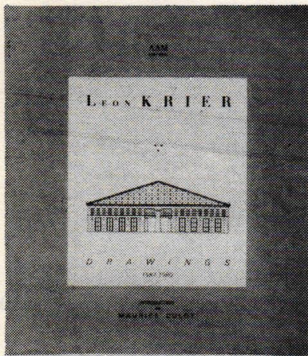
Gardens of Delight: The Rococo English Landscape of Thomas Robins the Elder, Volumes I and II. John Harris. Basilisk Press Limited, London, 1981. Vol. I: 17 × 12", 77 pages, 120 color illustrations; Vol. II: 32 × 17", 71 pages, 15 color illustrations. Vols. I & II: $1,200.00. Limited to 500.

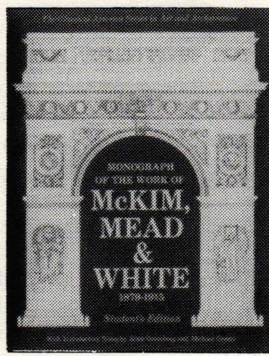
No paintings of gardens during the mid-18th century were known until Harris researched the work of Thomas Robins the Elder. Robins not only painted the great estates and gardens of his day, but documented the building of the city of Bath. This two-volume set includes 25 vellum paintings by Robins, who died in 1770, and a large sketchbook filled with over 100 drawings and watercolors that record subjects such as estates, townscapes, and a meticulous record during 1740 and 1765 of the building of Bath. Volume I contains 120 color illustrations and Harris' definitive text; Volume II contains removable facsimiles of 15 vellum paintings.

Observations of the Theory and Practice of Landscape Gardening. Humphry Repton. Phaidon Press, London, 1980. Facsimile edition, limited to 445 copies. 312 pages, 58 plates, 14 in color, and 14 with

Contreprojets/Contreprogetti/Counterprojects; Prefaces/Prefazioni/Forewords. Léon Krier and Maurice Culot. Editions des Archives d'Architecture Moderne, Brussels, on the occasion of their participation in the Venice Biennale of 1980. Published with the collaboration of the Ministry of the Communauté Française, Relations Culturelles Internationales (Service de Diffusion des Arts). 55 pages (not paginated). Illustrations, including drawings and photographs by Krier; with accompanying text by Krier. $11.50, soft-cover. Text in French, Italian and English.
The "prefaces" consist of Culot's essay "The Counter-Projects," explaining the role of the AAM in drawing up Krier and others' counter-projects, and Krier's "The Reconstruction of the European City" or "Anti-Industrial Resistance As a Global Project." Krier's counter-projects include restructuring of parts of Brussels, Bremen, and Luxembourg, and are verbally and visually strong statements of his ideas.

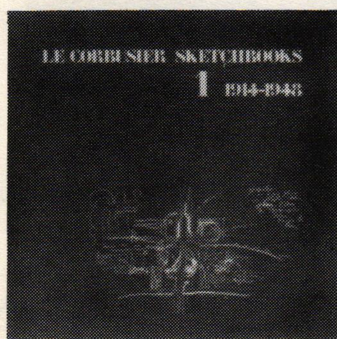
Léon Krier: La Reconstruction de Breme. Archives d'Architecture Moderne, No. 20, 1981. Includes editorial by Maurice Culot, and essays by A. Ustarroz, M. Iniguez, Lucien Stell, Bernard Marrey. AAM, Brussels. 105 pages, including many black-and-white and color illustrations. $14.00, soft-cover. Text in French.
The focus of the volume is Krier's "Projet Pour La Reconstruction de Breme, 1979–1980," which is both graphically and verbally stunning. The other essays, "Ne Nous Delivrez Pas," by Culot; "Un Centre Rural a Cordobilla" by A. Ustarroz and M. Iniguez; Krier's "Vices Publics et Vertus Privées-Luxembourg"; "Re-ecrire Krier" by U.P.A. no. 3, Versailles; Krier's "La Reconstruction d'un Quartier à Esch-sur-Alzette"; and "Saint-Simoniens, Fourieristes et Architecture" by Bernard Marrey—all form a constellation of rich material in which to locate Krier's oeuvre.



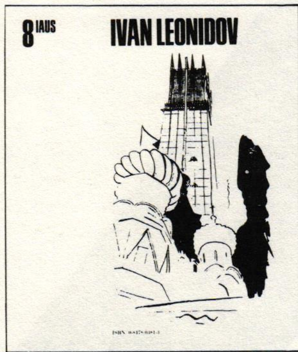


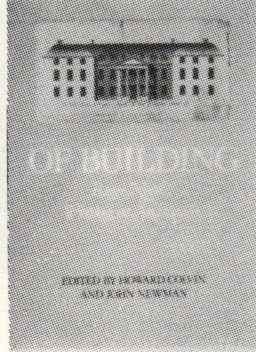
Leon Krier: Drawings 1967–1980. Text by Leon Krier; introduction by Maurice Culot; includes interview with Colin Davies. Editions des Archives d'Architecture Moderne, Brussels. Catalogue for exhibition of Krier's work at Max Protetch Gallery, New York, January–February, 1981. English text prepared, 1980. 105 pages, 120 illustrations, 11 in color. $25.00, soft-cover.
Another elegant Krier publication, this catalogue includes an extensive bibliography on Krier, and lists his projects, and articles by him, and includes an interview with Krier by Colin Davies, as well as (another!) essay by Culot entitled "We Will No Longer Build."

Land in America: Its Value, Use, and Control. Peter Wolf. Pantheon, New York, 1981. 592 pages, over 125 photographs, maps, and diagrams. $20.00.
For students, planners, developers, government officials, or anyone who wants to learn the story and mythologies of the land in the U.S. The book covers land in the U.S. from white settlements and deals with the Indians in the 1600s to present-day negotiations in Alaska, and tells how to make a sound and informed purchase of land, as well as discussing taxes, zoning, environmental regulations, migration patterns, land speculation, and recreational lots—all of which has been carefully researched. (To be reviewed.)



Le Corbusier's Firminy Church. Introduction by Anthony Eardley. Published by the Institute for Architecture and Urban Studies and Rizzoli International Publications, Inc., New York, 1981. Catalogue for IAUS exhibition, April 29–June 3, 1981. 125 pages, over 172 illustrations, 12 in color, including drawings, sketches, photographs, and plans by Le Corbusier and Atelier Le Corbusier, Paris. $17.50, soft-cover.
Eardley's critical essay is a precise account of the development of the Firminy project, Le Corbusier's last, and a rigorous analysis of its relation to other works by Le Corbusier. Eugene Claudius-Petit, former mayor of St. Pierre de Firminy-Vert, and friend of the architect, and José Oubrerie, Le Corbusier's assistant and curator/mounter of the exhibition, both played prominent roles in the execution of the project and the exhibit.





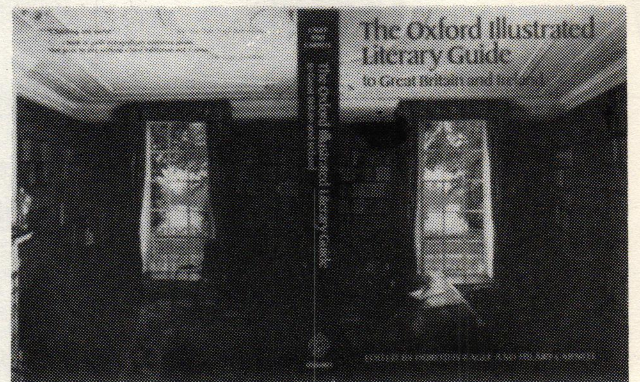
Le Corbusier Sketchbooks, Volume I: 1914–1948. Edited by the Architectural History Foundation; with an introduction by Maurice Bessett; notes by Françoise de Franclieu. Architectural History Foundation, distributed by MIT Press, Cambridge, Mass., 1981. 444 pages, 1,156 illustrations, 169 in color. $125.00.
An important component of the architect/architectural historian's library. This elegant and well-edited volume (Volume II: 1950–1954, is expected in December) is one of the most fascinating visual documents to date of the mental life and artistic vision of a Modern Movement pioneer. (To be reviewed.)

Ivan Leonidov. Introduction by Vieri Quilici; essay by S.O. Khan-Magomedov; preface by Kenneth Frampton. Published by the Institute for Architecture and Urban Studies and Rizzoli International Publications, Inc., New York, 1981. 98 pages, black-and-white and color illustrations; including photographs, plans, and drawings. $17.50, soft-cover.
This monograph presents the work of a Soviet architect whose work has been an important influence on his contemporaries as well as on the architecture of today. A "new man" of the post-Revolution Soviet Union, Leonidov touched other Modern Movement masters such as Mies van der Rohe, and work of contemporary architects like Gerrit Oorthuys and Rem Koolhaas. The book includes essays published previously in *Sovetskaya Arkhitectura*, a 1929 interview with Leonidov, and documents his projects, for example, the Izvestia Headquarters and Printing Works (1926), the Lenin Institute (1927), and his Crimean Coast "steps" of 1939–1940.

Monograph of the Work of McKim, Mead & White, 1879–1915. (Student's edition). The Classical America Series in Art and Architecture, Henry Hope Reed and H. Stafford Bryant, Jr., General Editors; with an introduction by Allan Greenberg and biographical notes by Michael George. Architectural Book Publishing Company, New York, 1981. 136 pages, over 100 illustrations. $10.95, soft-cover.
This anthology of plans, elevations, and details of major works of McKim, Mead & White is a good and inexpensive reference on the vast legacy of the firm of Charles Follen McKim, William Rutherford Mead, and Stanford White.

Modern Architecture: A Critical History. Kenneth Frampton. Oxford University Press, New York, 1981. 324 pages, 297 illustrations. $9.95, soft-cover.
Emphasis here is on the importance of ideology in the history of modern architecture, from the neoclassicists to New Brutalism. Frampton provides valuable facts and insight on the evolution of "Modernism" as a whole and illuminates often-neglected movements, such as the "New Tradition," and "New Monumentality." The book is both an important source-book and a critique.

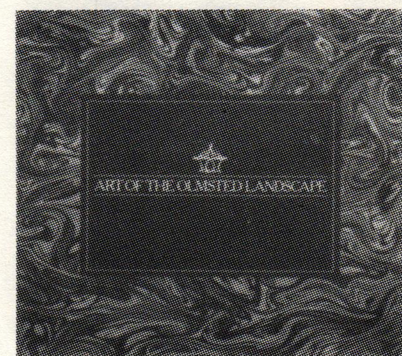
GA Document, Special Issue 2: Modern Architecture 1851–1919. Kenneth Frampton. Edited and with photographs by Yukio Futagawa. Published by A.D.A. Edita, Tokyo, 1981. 218 pages, lavishly illustrated with hundreds of photographs, most of which are in color; also drawings and plans. Text in English and Japanese. $35.00, soft-cover.
Without question the most beautifully produced text on the period in several years. The large-format (12 × 12") soft-cover amply illustrates the buildings and projects discussed. Frampton's method of covering the period is unusual and fascinating to follow, going from building to building, beginning with Paxton's Crystal Palace of 1851–54, and concluding with Hans Poelzig's Grosses Schauspielhaus in Berlin of 1919. This *Special Issue* should be of interest for all those who wish to study the architecture of the period, regardless of level of knowledge.



New Chicago Architecture. Essays by Charles Jencks, Christian Norberg-Schulz, Nory Miller, Heinrich Klotz, and John Zukowsky. Introduction by Licisco Magnato, director of the Museo del Castelvecchio, and Maurizio Casari and Vincenzo Pavan, curators. Text in English and Italian. Rizzoli, New York, 1981. 170 pages, 115 illustrations, 15 in color. $14.95, soft-cover.
A collection of work by 15 major figures in contemporary Chicago architecture, including Thomas Beeby, Deborah Doyle, Helmut Jahn, Anders Nereim, and Stanley Tigerman, specifically, their projects for an exhibition in Fall 1981 in Verona, Rome, and Turin. The contributors to the text analyze major currents in Chicago architecture within the context of the city's architectural history.

Gardens of Illusion: The Genius of André Le Notre. Franklin Hamilton Hazlehurst. Vanderbilt University Press, Nashville, Tenn., 1980. 44 pages, over 370 illustrations, some in color. $39.95.
Definitive study of the greatest landscape architect of the 17th century. Hazlehurst traces the development of Le Notre's style and analyzes his use of optical illusion at Versailles, Fontainebleau, the Tuileries, Vaux-le-Vicomte, etc.

Of Building: Roger North's Writings on Architecture. Howard Colvin and John Newman, editors. Oxford University Press, New York, 1981. 160 pages. $49.00.
Primarily architectural history for architectural historians, though it will appeal to anyone who is interested in the intellectual and scientific ideas of late 17th-century England. Roger North was one of those wide-ranging minds whose enthusiasms embraced almost everything; his essays on architecture, composed between 1687 and 1698, are published here for the first time. Among the pioneer writings on architecture in the English language, the volume is full of insights on North's contemporaries, as well as comments on the history of houses in England from a 17th-century vantage point. (See Briefly Noted section for further details.)



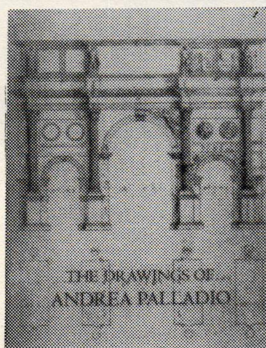
Art of the Olmsted Landscape. Mary Ellen W. Hern, editor. Published by the New York City Landmarks Preservation Committee and The Arts Publisher, Inc., New York, 1981. $35.00 (Vols. I & II).
Part one of catalogue from exhibition at the Metropolitan Museum of Art, September 17–November 29, 1981. 169 pages, illustrated with photographs, maps, engravings, plans, and drawings. A good survey of the work of the man whose name, along with that of Calvert Vaux, is synonymous with Central Park—Frederick Law Olmsted: the text is symbolic of the groundswell of interest and dedication shown toward the nation's urban parks, and seeks to identify the concepts that constitute the "Art of Olmsted Landscape" exhibit. The catalogue is richly illustrated with historic and contemporary photographs and includes contributions from James Marston Fitch, Stephen Rettig, Ian Stewart, Albert Fein and Geoffrey Blodgett, Henry Hope Reed, Jean Gardner McClintock, and Melvin Kalfus.

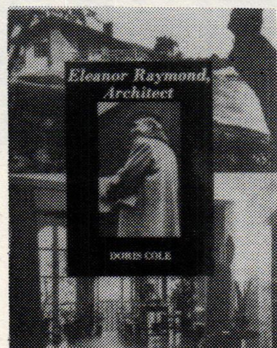
overslips. Quarter bound in antique finished calf, hand-sewn with raised bands, and hand-tooled in gold; buckram sides, marbled endpapers, gilt top; printed on Somerville cream parchment paper in up to fourteen different colors; presented in buckram slipcase. $428.00

Of value to historians, architects, and landscape gardeners. A scholarly essay accompanies the facsimile by John Martin Robinson, outlining the influence and importance of Repton as gardener, architect, and author. *Observations* is the most important of Humphry Repton's major publications that expound his principles of landscape gardening, and is a beautiful and elegant statement of how house and garden, scientifically integrated, combine to form one single composition.

The Red Books of Humphry Repton. Facsimile edition of three *Red Books*, plus a fourth Explanatory Volume by Edward Malins. With photographs by Eric de Maré. Basilisk Press Limited, London, 1981. Quarter bound in red morocco in compartmented slipcase. Unpaged, 8½ × 11½ × 13 × 14½". Color illustrations with "overlays." $1,300.00. Limited to 500.

Repton's *Red Books* have much to recommend them: as major influences on the appearance on English landscape; as social history; as delightful texts. The overlays offer unexpected pleasure to the reader, designed to give patrons a "before-and-after" glimpse of their property. No *Red Book* has ever been published previously. The problems of reproducing the watercolors and sepia handwritten text were intricate, and reproducing the hand-cut overlays and fitting them onto the paintings was formidably difficult. The three *Red Books* (Antony House, Cornwall; Attingham Park, Shropshire; and Sheringham Hall, Norfolk) are printed in colotype.

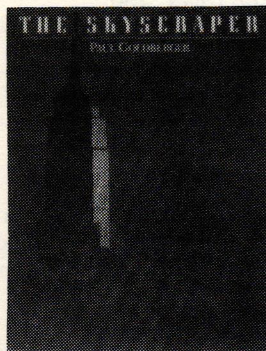


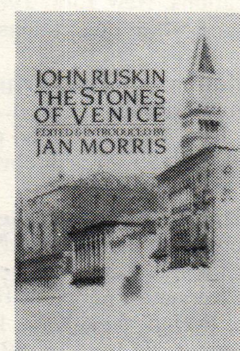


Art of the Olmsted Landscape: His Works in New York City. Jeffrey Simpson and Mary Ellen W. Hern, editor. Published by the New York City Landmarks Preservation Commission and The Arts Publisher, Inc., New York, 1981. 38 pages, illustrated with photographs and plans.
The second part of the catalogue of the 1981 exhibition, this volume covers Olmsted's New York accomplishments: Central Park, Riverside and Morningside Parks, Prospect Park, Ocean Parkway and Eastern Parkway, Fort Greene Park: it is thorough and well-written and should be read by all who are interested in learning the history of our city parks.

The Oxford Illustrated Literary Guide to Great Britain and Ireland. Compiled and edited by Dorothy Eagle and Hilary Carnell; revised by Dorothy Eagle. Oxford University Press, New York, 1981. 331 pages, illustrated, including 32 color plates, maps, list of place names, index, and suggestions for further reading. $29.95.
Indispensable for literary tourists or armchair voyagers. This detailed, efficiently organized book is a charming and useful guide that was first published in 1977, and is now in a new, illustrated edition in larger format, with improved maps and much new material, including writings by authors of recent times, such as Gavin Maxwell, A.A. Milne, and J.R.R. Tolkien. This time 58 new places and 44 new authors have been added, bringing the total number of entries to 1,232 places and 913 authors: the illustrations include portraits of writers, pictures of buildings as they are today, others that have long since disappeared, as well as landscapes, libraries, and details from manuscripts. (See Briefly Noted section for further details.)

The Drawings of Andrea Palladio. Douglas Lewis. Catalogue for exhibition at the National Gallery, Washington, organized and circulated by the International Exhibitions Foundation, Washington, D.C., 1981–82. 224 pages. Over 100 illustrations. $15.00, soft-cover.
A good antidote to our customary dependence on the *Four Books* for information on this grand Mannerist-Classicist, this intelligently put together catalogue offers a new glimpse of Palladio as working architect, and is of great value to all interested in his work.



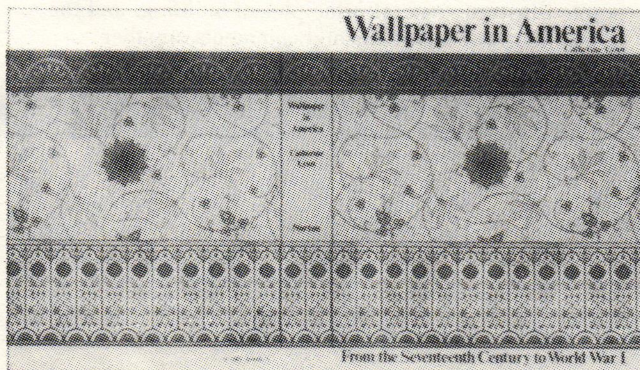


Pompeii: Travaux et Envois des Architects Français au XIXe Siecle. Introductory essay by Oddo Biasini and Jean-Philippe Lecat; introduction to catalogue by George Vallet and Fausto Zevi; catalogue by Stefano de Caro, Annie Jacques, Pierre Pinon. Also includes essays by Jean Joinet, Laura Mascoli, and Jean Musey. Text in French. Published by the Ecole Nationale Superieure des Beaux-Arts and the Ecole Française de Rome, Paris and Rome, 1981. 373 pages, including many color reproductions of paintings; drawings, plans, watercolors. $52.00, soft-cover. Catalogue for exhibition in Paris and Naples, April 11–June 13, 1981.
Beautiful illustrations; encyclopedic detail on the background of the nineteenth-century architects who traveled and worked on the restoration and excavation of Pompeii; unedited memoirs of the architects; chapters devoted to the Forum, the district of theaters, and wall painting—all make the soft-cover catalogue for the 1981 exhibit well worth the high price. The book is of great value to those who read French and are interested in the classical period of art and architecture.

Preservation Comes of Age. Charles B. Hosmer. University of Virginia Press, Charlottesville, 1981. 1,320 pages, 225 illustrations. $27.50 (two volumes).
Reviews the history of preservation in the U.S., from 1926 to 1949, describing the catalytic effect of restoration of Williamsburg, the role of benefactors at Greenfield and Winterthur, and the work of many private, municipal, state, and federal organizations: this is the volume to own for the complete factual inventory of the field.

Eleanor Raymond, Architect. Doris Cole. The Art Alliance Press, Philadelphia, and Associated University Presses, London and Toronto, 1981. 152 pages, approx. 152 illustrations, 7 in color. $35.00.
The first monograph on Raymond was published simultaneously with an exhibition of her work "Eleanor Raymond: Selected Architectural Projects" at the ICA in Boston, September 16–November 1. Doris Cole's text is a more-than-adequate study of this pioneer architect's work, and the photographs provide amplification of Raymond's status as an architect. (Exhibition reviewed in this issue.)

Sammlung Architektonischer Entwerfe. Karl Friedrich Schinkel. Preface by Philip Johnson. Essays by Hermann Pundt and Rand Carter. Exedra, Chicago, 1981. Facsimile edition of Schinkel's *Collection of Architectural Designs* (1866). Limited to 1,000 copies. Unpaged. 174 color plates. $450.00, plus $10.00 shipping charge.
Respects the delicate lithography of the 1866 edition, and maintains the 18-by-24-inch format; includes all 174 original plates unbound and in a specially made box; original German text and first complete translation of Schinkel's commentary on each project. This is the basic edition to own for Schinkel scholars and for those who can manage the expense—the book is worth it.



Karl Friedrich Schinkel: Architektur, Malerei, Kunstgewerbe. Werwaltung der Staatlichen Schlosser und Garten und Nationalgalerie, Berlin; and Staatliche Museem, Preussischer Kulturbesitz; catalogue from exhibition at the Orangerie des Schlosses Charlottenberg, March 13–September 13, 1981. Text in German. 373 pages, numerous black-and-white illustrations. $18.00, soft-cover.
This is a solid catalogue that presents the master's architectural work along with furnishings, objets d'art, and drawings. It contains a limited number of color plates of good quality.

The Skyscraper. Paul Goldberger. Knopf, New York, 1981. 224 pages, 200 illustrations, 8 pages in color. $25.00.
This is a well-written history and analysis of the skyscraper—from Louis Sullivan's search in the 1890s for a new architectural style, through Gothic and Art Deco towers of the 1920s and 30s, the International Style, up to the present—and a discussion of forces and events that shaped this history, including architects, technology, economic pressures, and public reactions.

The Stones of Venice. John Ruskin. Edited and with an introduction by Jan Morris. Little, Brown, Boston, 1981. 240 pages, 77 photographs, 32 in color. $29.95.
More than coffee-table material, due to the sumptuous illustrations, the appropriately 19th-century-appearing typeface used, and, of course, Ruskin's prose. The watercolors by Ruskin and the paintings by other artists, such as J.M.W. Turner, add to the overall quality of the book despite the fact that the cover is strangely uninspiring. (See Briefly Noted section for further details.)

Three Centuries of Notable American Architects. Edited by Joseph Thorndike, Jr. Introduction by Vincent Scully. American Heritage Publishing Company, Inc., distributed by Charles Scribner's Sons, New York, 1981. 384 pages, over 300 illustrations, 52 in color. $39.95.
The first one-volume work of its kind, this richly illustrated work focuses on the colorful American architectural geniuses—from Charles Bulfinch to the architects of today. The illustrations include photographs, paintings, presentation drawings, and reveal how a building is first envisioned and then takes shape. Contributors include Wayne Andrews, Paul Goldberger, William Marlin, and John Russell, writing on Ludwig Mies van der Rohe, Alexander Jackson Davis, Louis Henri Sullivan, among others. (Reviewed in this issue.)

Tropical Deco: The Architecture and Design of Old Miami Beach. Text by Laura Cerwinske; photographs by David Kaminsky. 96 pages, 109 color photographs. Rizzoli, New York, 1981. $14.95, soft-cover.
An intelligent and informative text, with evocative photographs, that presents a clear argument for why this peculiarly American one-square-mile area of Old Miami Beach is of such strong cultural value.

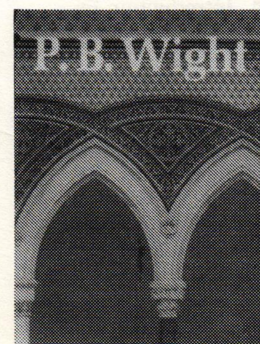
Henry C. Trost: Architect of the Southwest. Lloyd C. and June-Marie F. Engelbrecht. El Paso Public Library Association, 1981. 154 pages, 86 illustrations. $27.00.
A well-planned book on regional architect Henry C. Trost (1860–1933), who dominated the architecture of New Mexico, Arizona, and west Texas for three decades, from the 1880s to the late 1920s. The reader is presented with the many types of buildings Trost adopted for his own regional vision, such as the work of Frank Lloyd Wright, Sullivan, and Mission Revival style.

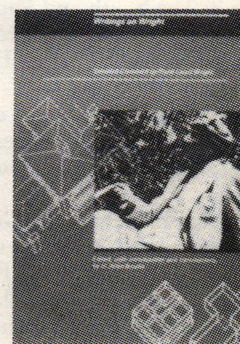
C.F.A. Voysey: An Architect of Individuality. Duncan Simpson. Whitney Library of Design, distributed by Watson-Guptill Publications, Cincinnati, Ohio, 1981. 160 pages, 125 illustrations. $19.95.
Simpson traces the career of C.F.A. Voysey, from 1890 to 1910, with attention to the reasons his work came to be so influential in Gothic Revivalist England, and has been followed in the U.S. by both architects and historians in the twentieth century.

Wallpaper in America From the Seventeenth Century to World War I. Catherine Lynn. Foreword by Charles van Ravenswaay. A Barra Foundation/ Cooper-Hewitt Museum Book, distributed by W.W. Norton & Company, Inc., New York, 1980. 533 pages, 102 color plates, and 245 halftones. $45.00.
The first major study of wallpaper in America in over 50 years by the acknowledged expert in the field. This book is more than a stunning visual record—Ms. Lynn, in addition to providing a wealth of practical information for the designer and restorer, discusses wallpaper in its larger social and artistic context, as a reflection not only of taste and fashion, but also of aesthetic theory, and even, in the mid-19th century, of moral philosophy.

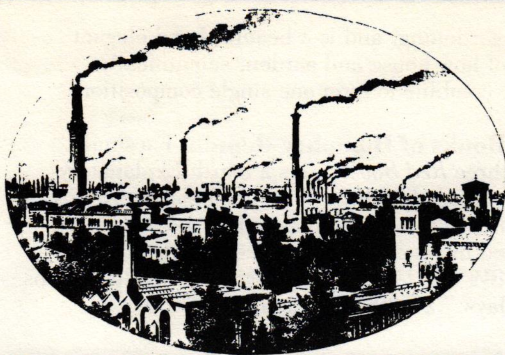
P.B. Wight: Architect, Contractor, and Critic, 1838–1925. Sarah Bradford Landau. Provenance and checklists of the Wight Collection by John Zukowsky. Catalogue from exhibition organized by Burnham Library of Architecture, The Art Institute of Chicago. Published by the Art Institute of Chicago, 1981. 108 pages, 184 black-and-white, and 4 color illustrations. $14.95, soft-cover.
Covers the entire career of P.B. Wight, with sections on his early years, his work as an architect, decorator, and furniture designer; as fireproofing contractor and structural engineer; as architecture critic and reporter; and includes lists of his publications, his buildings and projects, plus buildings by Carter, Drake and Wight, his firm, 1872–1874. A scholarly and finely edited text, it contains substantial and high-quality reproductions—all in all, a worthwhile tribute to Wight.

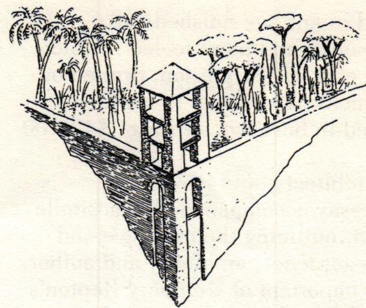
Writings on Wright: Selected Comment on Frank Lloyd Wright. Edited and with commentary by H. Allen Brooks. MIT Press, Cambridge, Mass., 1981. 160 pages, 52 illustrations. $17.50.
Brooks has assembled an unusual anthology of writings, both critical and personal, from friends, coworkers, clients, architects, critics, and historians, with his own lucid comments outlining the evolution of Wright's critical reception as an architect both in the U.S. and abroad.





Books





Briefly Noted

Architecture of the Western World. Edited and with an introduction by Michael Raeburn; forword by Sir High Casson. Individual chapters by J.J. Coulton, Michael Grant, Nicola Coldstream, Bruce Boucher, Neil MacGregor, John Maule McKean, and Charles McKean. Rizzoli, New York, 1980. 304 pages, 320 illustrations; 100 in color; 30 drawings. $37.50
For a book with the burden of implicit promises this title suggests, this volume marches strongly into the front ranks of the surveys—with the flag of Vitruvius in the fore. The introduction sets the standard carried throughout, explaining in basic terms the famed trio of *firmitas, utilitas,* and *venustas,* and holding them up as the outline of approach: (the book) "will show how the final form of a building depends on all three, although at different times one strand . . . may be dominant." The survey manages to achieve its aim with a certain zeal, many words, both long and short, and wonderfully copious illustrations, not to mention inserts of explanatory text and drawings. A comprehensive glossary is also included. Visual material is of great value as it is wide-ranging in scope and drama. On the other hand, the text can become monotonous because of of a dutifully informative and condensed style. It should be noted that this is not a critical or polemical treatise; it is a journalistic history of buildings, architects, ideas, and events from the informed perspective of observers trained in the history of architecture. Although the discussion may seem a bit curt, or partially reasoned, this is forgivable considering the size of the undertaking; it provides a foundation for further investigation.

Of Building: Roger North's Writings on Architecture. Clarendon Press, Oxford, 1981. Edited by Howard Colvin and John Newman. 160 pages, 15 black-and-white plates and numerous drawings. $50.00
Roger North (1653–1733)saw architecture as "the flower and crown" of all the sciences. An acquaintance of Sir Christopher Wren, North designed the Great Gateway (1683–84), which still gives access to the Temple on Fleet Street in London, and built numerous works at Wroxton Abbey in Oxfordshire and at Rougham, his estate in Norfolk. Only fragments remain of these works, and it is his writing on architecture and building that establish him as an architectural thinker. The treatise on building, included in this volume, is fairly technical, and written in 17th-century English, but is perhaps the most exhaustive account of the planning and building of an English house during the period in literature. North's points illustrate general principles of building, and the text contains observations and comments on other building projects of the time, such as the construction of St. Paul's by Wren. North also discusses aesthetics, presenting his view of "natural" versus "customary" beauty in architecture. North's drawings reflect the fact that he never became a professional architect, but, placed in the margins beside the text, add a note of authenticity to the material. The introduction by editors Colvin and Newman is enlightening, as is their documentation of North's writings and drawings.

The Oxford Illustrated Guide to Great Britain and Ireland. Compiled and edited by Dorothy Eagle and Hilary Carnell. Oxford University Press, New York, 1981. 331 pages, illustrated. $29.95
This revised edition of the original guide published in 1977 has as its principle feature the inclusion of a number of excellent engravings, photographs, and other illustrations, showing everything from Sissinghurst to J.M. Synge. The entirety should be a delight to any armchair traveler who may be reunited with so many friends of fiction and their often-idiosyncratic creators. Anecdotes and little-known facts are well chosen to illuminate and enliven. There are the little moments of sadness, as when we discover that Sir Francis Bacon died after stuffing a chicken with snow to test the preservation of meat by refrigeration (alas)—but for joy, a fine Christmas book.

New Arrivals

All Stations: A Journey Through 150 Years of Railway History. Edited by the Centre Georges Pompidou under the direction of Jean Dethier. Thames & Hudson, distributed by W.W. Norton & Company, New York, 1981. 176 pages, 381 illustrations. $17.95.

Architectural Drawing: The Art and the Process. Gerald Allen and Richard Oliver. Whitney Library of Design, distributed by Watson-Guptill Publications, New York, and the Architectural Press Ltd., London, 1981. 200 pages, 150 black-and-white illustrations, 24 pages in color. $35.00.

The Architecture of the United States, Volumes 1, 2, and 3. G.E. Kidder Smith in association with the Museum of Modern Art. Doubleday and Company, Garden City, New York, 1981.
Volume 1: New England and the Mid-Atlantic States. Introduction by Albert Bush-Brown. 784 pages, 471 photographs, 16 maps. Hardcover, $29.95, soft-cover, $14.95.
Volume 2: The South and Midwest. Introduction by Frederick D. Nichols and Frederick Koeper. 784 pages, 429 photographs, 17 maps. Hardcover, $29.95, soft-cover, $14.95.
Volume 3: The Plains States and Far West. Introduction by David Gebhard. 848 pages, 492 photographs, 26 maps. Hardcover, $29.95, soft-cover, $14.95.

Buffalo Architecture: A Guide. Introductions by Reyner Banham, Charles Beveridge, Henry-Russell Hitchcock. Text by Francis R. Kowsky, Mark Goldman, Austin Fox, John D. Randall, Jack Quinan, and Teresa Lasher. The MIT Press, Cambridge, Mass., 1981. 336 pages, illustrated, including maps and photographs. $9.95, softcover.

600 Contreprojets Pour Les Halles. Association pour la Consultation Internationale pour l'aménagement du quartier des Halles à Paris (ACIH). Editions du Moniteur, Paris, 1981. 392 pages. 1,200 illustrations, some in color. Text in French and English. $39.00, soft-cover.

Essays in Architectural Criticism: Modern Architecture and Historical Change. Alan Colquhoun. Introduction by Kenneth Frampton. An *Oppositions* book, published for the Institute for Architecture and Urban Studies by MIT Press, Cambridge, Mass., 1981. 224 pages, 170 illustrations. $30.00.

The Fair Women. Jeanne Madeline Weiman. Introduction by Anita Miller. Academy Editions, Chicago, 1981. 621 pages. $14.95, soft-cover.

Gwathmey Siegel. Stanley Abercrombie. Whitney Library of Design, distributed by Watson-Guptill Publications, New York, 1981. 120 pages, 150 illustrations, 8 pages in color. $18.95.

Richard Haas. An Architecture of Illusion. Richard Haas. Introduction by Paul Goldberger. Rizzoli, New York, 1981. 160 pages, 180 illustrations. $35.00.

Hardy Holzman Pfeiffer. Michael Sorkin. Whitney Library of Design, distributed by Watson-Guptill Publications, New York, 1981. 136 pages, 150 black-and-white illustrations, 12 color plates. $18.95.

The Ideas of Le Corbusier on Architecture and Urban Planning. Texts edited and presented by Jacques Guiton; texts translated by Margaret Guiton. George Braziller, Inc., New York, 1981. 128 pages, 55 black-and-white illustrations. Hardcover, $25.00, soft-cover, $9.95.

Labyrinths of Iron: A History of the World's Subways. Benson Bobrick. Newsweek Books, New York, 1981. 352 pages, over 100 photographs and engravings. $13.95.

Daniel Libeskind: Between Zero and Infinity. Daniel Libeskind. Introduction by John Hejduk. Rizzoli, New York, 1981. 111 pages, 200 illustrations, 16 in color. $19.95, soft-cover.

Luytens: Country Houses. Paul Daniel O'Neill. Whitney Library of Design, distributed by Watson-Guptill Publications, New York, 1981. 168 pages, 150 black-and-white illustrations. $19.95.

The Manhattan Transcripts. Bernard Tschumi. Academy Editions, London, distributed by St. Martin's Press, New York, 1981. 64 pages, 54 black-and-white illustrations. $9.95, soft-cover.

The Making of an Architect 1881–1981: Columbia University in the City of New York. Edited by Richard Oliver. With essays by Rosemarie Bletter, James Marston Fitch, Kenneth Frampton, Robert A.M. Stern, and others. Rizzoli, New York, 1981. 272 pages, 200 illustrations, 24 in color. $30.00. (To be reviewed.)

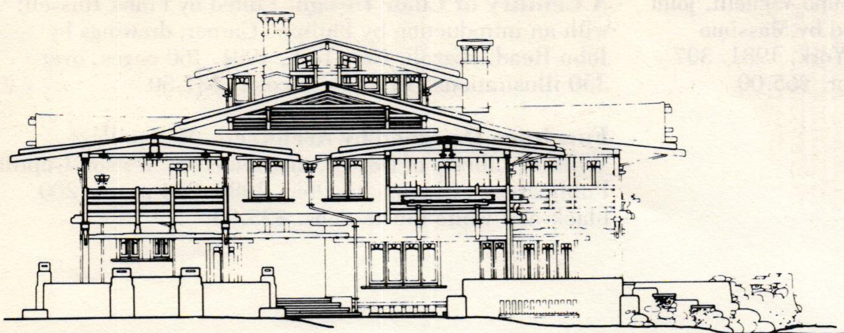
Paul Rudolph: Architectural Drawings. Edited by Yukio Futagawa; text by Paul Rudolph. Hastings House, New York, 1981. 218 pages, 163 illustrations, 10 in color. Text in English, French, and German. $55.00.

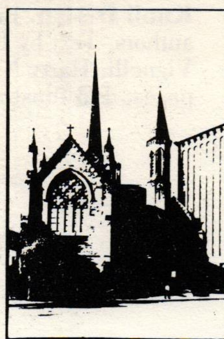
A Scientific Autobiography. Aldo Rossi. Afterword by Vincent Scully; translated by Lawrence Venuti. An *Oppositions* book, published by the MIT Press for the Institute for Architecture and Urban Studies, New York, 1981. 128 pages, 36 illustrations. $20.00.

Robert A.M. Stern 1965–1980: Towards a Modern Architecture After Modernism. Edited by Peter Arnell. Rizzoli, New York, 1981. 256 pages, over 525 illustrations, 250 in color. $25.00, soft-cover.

Victorians at Home. Susan Lasdun. Introduction by Mark Girouard. The Viking Press, New York, 1981. 160 pages, many illustrations. $20.00.

Wright's Hanna House: The Clients' Report. Paul R. and Jean S. Hana. MIT Press, Cambridge, Mass., 1981. 168 pages, 125 illustrations, 8 in color. $25.00.





Listed on these pages are periodicals that have appeared this fall, plus books that arrived too late to be considered for the Christmas list.

Periodicals

A.D. 6/7 1981: Special Issue: On the Methodology of Architectural History. Guest edited by Demetri Porphyrios. Architectural Design, London; distributed by St. Martin's Press, New York. 104 pages, black-and-white and color illustrations. $9.95.
Presents "a tableau, both visual and thematic, of architectural history and criticism." Articles of interest include Ernst Gombrich's "Hegel and Art History"; Rykwert's "Gottfried Semper and the Problem of Style"; Arturo Quintavalle's "Alois Riegl's *Stilfragen*"; Guido Neri's "The Artistic Theory of Erwin Panofsky"; Alan Colquhoun's "Gombrich and Cultural History"; Kenneth Frampton's "Giedion in America: Reflections in a Mirror"; Kurt Forster's "Residues of a Dream World." Critiques are placed on the page opposite a sample of the text they are addressing to provide an opportunity to consider both the critique and the source.

A.D. 8/9 1981: A.D. Profile 36—Los Angeles, Part 1. Guest edited by Derek Walker. Architectural Design, London. 96 pages, illustrated.
Compiled with the assistance of the University of Southern California, this is an "enthusiastic case study" of the Los Angeles way of life and of its architecture. Articles by natives of L.A. and outsiders are included in the first section, "The Morphology of Los Angeles": "Demographic Maps"; "Industry and Employment"; and "Character of the Metropolis." Alson Clark wrote the introduction to the second major part of the issue, "The Architecture of Los Angeles," which includes essays on individual architects (Schindler, Wright, Neutra, Quincy Jones), as well as "Architecture in L.A. Today." "Los Angeles, Part 2" will appear in a separate issue of *A.D.*, with a survey of current L.A. architecture from Modern and Miesian to High Art, Hollywood, and Historic Illusion (featuring works by Pelli, Moore, Gehry, and many more); as well as articles on L.A. culture; "Popular Architecture"; and "The Iconography of the Mundane."

A.D. 10/11 1981. Special Issue Profile #31: The Anglo-American Suburb. Guest edited by Robert A.M. Stern and John Montague Massengale. Academy Editions, London, 1981; distributed by St. Martin's Press, New York. 96 pages, many photographs, drawings, plans. $9.95.
Includes introductory essay "La Ville Bourgeoise," as well as special sections covering a total of 50 specific suburbs: including The Prototypical Suburb, The Railroad Suburb, and The Resort Suburb. Coinciding with the exhibition "Suburbs" at the Cooper-Hewitt Museum from November 10 to January 24, guest-curated by Massengale and Stern, this *A.D. Profile* includes more actual drawings than the show.

Robert Stern. (*(A.D. Special Profile)*. Introductory essay by Vincent Scully. Architectural Design and Academy Editions, London, 1981; distributed by St. Martin's Press, New York. 80 pages, black-and-white and color photographs and drawings. $14.95. Accompanied exhibition "Robert Stern," June 11–July 31, 1981, Leinster Gardens Gallery, London.
This catalogue includes a foreword by David Dunster; Scully's introduction, "The Star in the Stern: Sightings and Orientation"; three articles by Stern ("On Drawing," "The Doubles of Post-Modern," and "Models for Reality: Some Observations"); illustrations of selected projects (plans and elevations); and a catalogue of work exhibited.

The Cornell Journal of Architecture, 1/1981. Published for the Department of Architecture, Cornell University, by Rizzoli, New York. 160 pages, black-and-white illustrations. $17.50.
Edited by Michael Markovitz, this first issue includes Colin Rowe's "The Present Urban Predicament"; Michael Dennis' "Architecture and the Post-Modern City"; O.M. Ungers' "Five Lessons from Schinkel's Work"; Lee Hodgden's "Formal Gardens."

Daidalos/Berlin Architectural Journal 1/1981. Theme of issue: "Drawing as a Medium of Abstraction." Published quarterly by Wiljelm Krumpelmann, Berlin. 126 pages, black-and-white and color illustrations. $13.00. Text in German and English.
A new bilingual journal edited in West Berlin whose goal is, according to editor Werner Oechslin, "to create a medium to influence the discussion about architecture and to enable a deeper treatment of present-day aspects of building history as well as the architectural development of today . . . . to reorient all those who are concerned with architecture and town planning." The first issue, with text in German and English, includes Werner Oechslin's "From Piranesi to Libeskind—Explaining by Drawing"; Oechslin's "The Vitruvian 'Science' of Architectural Drawing"; and a vast number of engravings, color reproductions of paintings and architectural drawings.

The Harvard Architecture Review, Volume 2, Spring 1981. Theme of issue: "Urban Architecture." Edited by Couper Gardiner. Published by the MIT Press, Cambridge, Mass., 1981. 196 pages, over 350 photographs and drawings. $25.00.
The articles can be broadly divided into three groups: historical considerations, nonarchitectural influences, and urban spatial concepts. Contributions from the historical perspective include "The Lessons of Rome"; "Architecture in Context"; and a discussion of "The Harlem River Houses." Nonarchitectural influences are explored in Savannah, Georgia; in Chicago's early planning stages; and in Lowell, Massachusetts. Ideas on space are discussed in Peter Smithson's "The Asymmetrical Spine," and in documentation of projects by Richard Meier and Romaldo Giurgola. Also includes a review of Rob Krier's *Urban Space*.

Lotus International 29, 1981. "Urban Parks." Rizzoli, New York, 1981. 128 pages, many color and black-and-white illustrations. $20.00.
Includes "Iconographic Variations" by Kenneth Woodbridge; Monique Mosser's "The Introductions of the Picturesque into the City: Private Gardens in Paris in the 18th Century"; Gianni Venturi's "The Landscape Garden in Lombardy: Utopia, Politics, and Art at the Beginning of the 19th Century"; Hartwig Schmidt's "Plans of Embellishment: Planning of Parks in 19th-Century Berlin"; Alessandra Ponte's "Civic Art or Applied Sociology?: P. Geddes & T.H. Mawson: Two Plans for Dunfermline."

Lotus International 30, 1981. "Vienna 1980." Published by Rizzoli. 128 pages, many black-and-white and color illustrations. $20.00.
Includes Friedrich Achleitner's "Viennese Positions"; Rob Krier's "Buildings Along the Roadway"; Ditmar Steiner's "Architecture of Silence"; and Daniele Vitale's "A Fractured Whole."

Mimar/Architecture in Development 1, 1981. Published by Concept Media (Singapore) Pty. Ltd. 76 pages, lavish color photographs. $10.00.
The first issue of an international quarterly exploring architectural environments in developing countries. The theme of the issue is the relevance or irrelevance of imported technology and knowhow for the architecture of these countries. Different approaches in the work of architects in Senegal, the Middle East, and Iran are discussed. Various projects and buildings are reviewed with regard to indigenous architectural development in countries such as Oman, the Arab Emirates, Egypt, Niger, Indonesia and Angola. The magazine is supported by the Prince Karim Aga Khan. The editor-in-chief of *Mimar/Architecture in Development* is Hasar-Uddin Khan, an architect from Pakistan. Brian Brace Taylor is managing editor; Emilio Ambasz has done the design conception; correspondents include Udo Kultermann, Rasem Badram (architect, Jordan), and Professor Fredj Stambouli (sociologist, Tunisia).

October 16, Spring 1981. Art World Follies: A Special Issue. MIT Press for the Institute for Architecture and Urban Studies. 128 pages, $4.50.
The Editors' note states that "foolishness has become the medium through which almost every transaction in the art world is conducted," and the contributors to this issue attempt to examine the profound degree to which this foolishness has permeated historical and critical discourse on art. Articles of interest include Rosalind Krauss' "In the Name of Picasso"; Douglas Crimp's "The End of Painting"; and the renowned "American Art at Mid-Century: The Sandwiches of the Artist"; by E.A. Carmean. Annette Michelson's "The Prospect Before Us" is a stirring call-to-arms for rigorous and meaningful art criticism and criticism in general.

October 17, Summer 1981. The New Talkies: A Special Issue. MIT Press for the Institute of Architecture and Urban Studies. 120 pages, $5.00.
This issue addresses a specific set of interrelated aspects of film theory and practice. The editors state "the texts presented here issue from the entrance of cinema into the academy. They proceed from the radical critique of representation, through methods of textual analysis and deconstruction at work within the disciplines of psychoanalysis and semiotics, towards the analysis of the impact of the recent resurgence of text within film practice . . . "

October 18, Fall 1981. MIT Press for the Institute for Architecture and Urban Studies. 107 pages. $5.00.
Includes Rosalind Krauss' "The Originality of the Avant-Garde: A Postmodernist Repitition"; Douglas Crimp's "Richard Serra: Sculpture Exceeded"; Arthur Danto's "Nausea and Noesis: Some Philosophical Problems for Sartre"; Abigail Solomon-Godeau's "A Photographer in Jerusalem, 1855: Auguste Salzmann and His Times."

Oppositions 18,Fall 1979. Published for the Institute for Architecture and Urban Studies by the MIT Press, Cambridge, Mass., 1981. 100 pages, many black-and-white illustrations, $18.00.
Includes William Ellis' "Type and Context in Urbanism: Colin Rowe's Contextualism"; "Christian Norberg-Schulz' "Kahn, Heidegger, and the Language of Architecture"; Elaine Hochman's "Confrontation 1933: Mies van der Rohe and the Third Reich"; plus articles on Schindler and Le Corbusier's "Eastern Journey."

Oppositions 19/20, Winter/Spring 1980. Special Double Issue: Le Corbusier 1933–1960. Edited by Kenneth Frampton. Published by the MIT Press, Cambridge, 1981. 226 pages, black-and-white illustrations. $25.00.
Includes Frampton's "The Rise and Fall of the Radiant City: Le Corbusier 1928–1960"; Robert Slutzky's "Aqueous Humor"; Mary McLeod's "Le Corbusier at Algiers"; Stanislaus von Moos' "Le Corbusier as Painter"; and essays on the Pilgrimage Chapel at Ronchamp and the Governor's Palace of Chandigarh by Stuart Cohen/ Steven Hurtt, and Alexander C. Gorlin, respectively; a bibliography is also included.

Oppositions 21, Summer 1980. Published by MIT Press, Cambridge, 1981. 118 pages, illustrated. $18.00.
Includes Daniel Libeskind's "'Deus ex Machina'/'Machina ex Deo': Aldo Rossi's Theater of the World"; Giorgio Grassi's "Avant-Garde and Continuity"; Barbara Kreis' "The Idea of the Dom-Kommuna and the Dilemma of the Soviet Avant-Garde"; Charles Chasse's "Didier Lenz and the Beuron School of Religious Art," introduction by Kenneth Frampton.

Oppositions 22, Fall 1980. Published by the MIT Press, Cambridge, 1981. 126 pages, illustrated. $15.00.
Includes special section on the Japanese architect Hiromi Fujii; Fujii's essay "Architectural Metamorphology"; Kenneth Frampton's: "Louis Kahn and the French Connection"; Francesco Dal Co's "Remoteness of *Die Moderne*."

Precis, Volume 3: Architecture in the Public Realm. Edited by Deborah Dietsch and Sue Teeneken. Published for Columbia University Graduate School of Architecture and Planning by Rizzoli, New York, 1981. 96 pages. 250 drawings. $12.00.
Focuses on the design of urban public places. Issues of type, context, form, and imagery are dealt with. Included are large-scale transformations of Manhattan neighborhoods, such as Battery Park and west midtown; building in places of work and learning, including the Australia Parliament Building in Canberra, additions to the Freer Gallery in Washington, and to the Fogg in Cambridge; residential environments; historic preservation applied to Central Park and SoHo. Articles by both students and faculty at GSAP are included. Faculty contributors include Leonardo Benevolo, James Marston Fitch, Michael Mostoller, Michael Schwarting, and Susana Torre.

Book Reviews

Knoll Design. Eric Larrabee and Massimo Vignelli, joint authors. Text by Eric Larrabee; designed by Massimo Vignelli. Harry N. Abrams, Inc., New York, 1981. 307 pages, 413 illustrations, 230in full color. $65.00

A Century of Chair Design. Edited by Frank Russell; with an introduction by Philippe Garner; drawings by John Read. Rizzoli, New York, 1981. 160 pages, over 350 illustrations, 16 pages in color. $37.50

Furniture Designed by Architects. Marian Page. Whitney Library of Design, distributed by Watson-Guptill Publications, Cincinnati, Ohio, 1980. 224 pages, 200 black-and-white illustrations. $25.00

Knoll Design

Christopher Wilk

Knoll Design is the long-awaited history of one of the most important manufacturers of modern furniture. This coffee-table book measures nearly a foot square, weighs a hefty six pounds, and is 307 pages long, with more than 400 photographs, many in dazzling color. To describe it as lavish would be to render faint praise.

The book is divided into 21 chapters of varying lengths. They are devoted to designers (Hans Knoll, Mies van der Rohe, Eero Saarinen, Harry Bertoia, Florence Knoll, Marcel Breuer, and Niels Diffrient), to what are supposed to be aspects of Knoll's history (the Bauhaus, Cranbrook, and "Beginnings"), and to the firm's activities, both past and present (Textiles, Graphics, Planning Unit, etc.) The text, by Eric Larrabee, former executive director of The New York State Council on the Arts, magazine editor, and author (*The Self-Conscious Society*, 1960, and *The Benevolent and Necessary Institution*, 1971), is written in a style suitable for the general reader, which is fair enough, since this is presumably the book's audience. However, the text has three major shortcomings that detract from the book's usefulness and importance.

First, the text lacks critical analysis of the company or its products—it is not in the least objective. Statements such as "Knoll's importance is out of all proportion to its size," (p.222) indicate the type of congratulatory praise which constitutes much of the text. The author's unfamiliarity with furniture design in the twentieth century is indicated by his summary statement that "Hans Knoll's essential perception was that modern architects would eventually need modern furniture" (p.19).

The second problem with the text is the large number of errors or omissions of fact. Larrabee informs us that he made use of Knoll's oral history program, its research staff, and its archive. Yet the book is weak on dates: the author never explains if the dates given to furniture are dates of design or of first production. Is "the 1940s" the most precise date available for Saarinen's so-called "Grasshopper" chair (p.51)? Did Saarinen actually design all of his metal-base furniture in 1948 (pp.62–3), and all of the various pedestal or "tulip" furniture in 1956 (pp.64–5)? It might also be pointed out that Gropius did not design the room illustrated on page 10—Breuer did, and that the correct date of Breuer's lounge chair for Isokon (one of many original manufacturers of furniture later produced by Knoll, who, incidentally, are not mentioned in the text) is 1935–36, not 1925.

The third and final shortcoming of the text is the inclusion of a chapter on the Bauhaus, and the lavish illustrations of works of architecture not related to Knoll. Larrabee never convincingly explains why the book begins with the Bauhaus. Sentences such as "We were taking the Bauhaus idea of design and development and making it a profitable operation" (p.142) that seek to establish a "Bauhaus heritage" (p.9) are not enough. Those who read the text will note that the firm first manufactured a Mies chair only after the Second World War, and did not do a Breuer chair until 1968. Photographs or drawings of buildings by designers who have worked for Knoll could have been included as ancillary material in a book directed at a general audience. To offer a lavish, double-page illustration of Saarinen's Ingalls Hockey Rink, for example, might well give the impression that Knoll was involved with the building. There are many such photographs (portraits and buildings), whose only function seems to be to enhance Knoll's prestige.

Although the book has these substantial shortcomings, the collection of illustrations, and at least parts of the text, make it required reading for those interested in the history of modern furniture. Among the book's most valuable and interesting illustrations are those of Saarinen's preparatory drawings for the "tulip" chairs.

The book illustrates much of Knoll's past and present furniture, and—usually nearby—portraits of the designers. (A few Knoll chair designs notably absent, however, are those of André Dupré and Donald Knorr.) Many of the furniture photographs are in sumptuous color,

Hans Knoll

and virtually all are taken from company brochures or catalogues. What should be of particular interest in the years to come in this book is the presentation of subjects not usually illustrated in furniture books, such as showrooms, textiles, and examples of graphic design. The chapter on graphics is particularly good, and the firm's record of hiring talented graphic designers (above all, Alvin Lustig, Herbert Matter, and Massimo Vignelli) may even exceed their luck with furniture designers. Few firms have had such consistent quality in graphic design. The photographs of interiors by the Knoll Planning Unit are period pieces not without significance to those interested in interiors of the 1950s and '60s. And finally, the personal recollections of designers and other employees are valuable, and, at least in one instance (a somewhat confusing discussion of the origins of the Bertoia versus Eames wire chairs) of considerable interest.

The design of the book, by Massimo Vignelli, represents a series of contradictions. The style is typical Vignelli: professional and elegant. The format, and, to a certain extent, the design, duplicates the much shorter 1972 Knoll-written and -produced book, *Knoll au Louvre*. Many of the same product, interior, and portrait photographs are used here. *Knoll Design* uses many full- or double-page bleeds, lots of white page (mainly on the lower third of the pages), and endless amounts of color. Unfortunately, this style of design, which works very well for short brochures or sales catalogues, results in a book that is simply too lavish and colorful for its own good. (Even *Knoll au Louvre* was a bit much). The restraint and sense of sophistication that characterize so much of Vignelli's work, and that are well known to readers of IAUS publications, have been insufficiently employed in *Knoll Design*. What is lacking most of all in the design (and, for that matter, in the text) is understatement.

Knoll Design should have been entitled *Homage to Knoll*, for it is more of a vanity book than a researched history. After a few decades, perhaps there will be more to write about, and the subject can be treated again. In the meantime, those interested in Knoll will have to hope that the upcoming Metropolitan Museum of Art exhibition on Cranbrook will, in a more straightforward and less self-conscious manner, tell us at least the important story of the early years of Florence Knoll and many of the Cranbrook students and teachers who went on to work for the Knoll company.

Furniture

Michael S. Kimmelman

To architects, buildings are not all that matter. Furniture, for example, has always been important to them. They have filled their buildings with it, and, not infrequently, designed it themselves. As James Stirling has said, "Every architect wants to do *his* chair." So to an architect, it is notable that several books on furniture have appeared recently after relatively little attention to the subject in print. Although criticism of these works must be tempered in light of this slim competition, none is entirely satisfactory.

One of the better new books is *Furniture Designed by Architects*, by Marian Page. Beginning with the 18th century, Page traces the development of furniture design through biographical essays on architects. Although possible omissions could be criticized, Page's work treats all the important figures in an intelligent manner. Of particular merit is her continuing attention to the relationship between architecture and furniture, handled especially well in the Frank Lloyd Wright section. In addition, the numerous photos showing the furniture in its architectural settings are very useful and informative.

Strikingly similar in appearance and format, although less appealing than Page's work, is *A Century of Chair Design*, edited by Frank Russell. Whereas Page covers architects designing any kind of furniture, Russell deals only with chairs,but chairs designed by a range of people. As a result, he can treat such seminal figures as Thonet and Josef Hoffmann; indeed, Russell's book deserves merit merely for its treatment of so many furniture designers, including several important but lesser-known ones, such as Christopher Dresser and Edward W. Godwin. Unfortunately, in the end this broad coverage generates a superficiality that makes the work little more than a string of biographical and historical tidbits.

Other problems, stemming less from content than from structure, hurt both Page's and Russell's works, and are common to several of the other recent furniture books as well. First, both Page and Russell follow a similar format: after brief introductions, they treat individual designers within chapters devoted to general styles and periods, such as the Arts and Crafts movement, Art Nouveau, and the Modern Movement. Where, for example, should Frank Lloyd Wright be placed? Page puts him in a chapter on Prairie architects; Russell in the Art Nouveau section. Does Gerrit Rietveld really belong in the Art Deco chapter, where Russell puts him—even though Russell admits that "the Modern Movement had its roots . . . in the group which included Rietveld . . . ."? Or does he then belong in the Modern Movement chapter, where Page places him? And finally, why does Russell have an Art Deco section, while Page does not even mention the controversial style? The general problem stems largely from the loose application of these stylistic terms without adequate explanation.

The second structural problem is that of parameters. Both works stop with Charles Eames, barely mentioning design after the 1950s. Certainly these works cannot cover everything; but they should at least justify their choice of limits. In Russell's work the choice seems arbitrary. Page gains added support from the fact that the Eames-Saarinen architectural generation was the last until very recently to devote so much energy to furniture design. But why did most major architects stop after them, leaving the job primarily to industrial designers? Similarly, why have architects such as Michael Graves, Robert A.M. Stern, Richard Meier, Charles Gwathmey, and Robert Venturi now returned to furniture design? Page offers no opinions.

In the end, if Page has produced a much better work, both books make useful contributions to the scanty literature.

Two other works, which take different approaches to much of the same material, are *Marcel Breuer: Furniture and Interiors*, by Christopher Wilk, and *Innovative Furniture in America From 1800 to the Present*, by David A. Hanks. Coincidentally, both are the outcome of current exhibitions, the former originating at the Museum of Modern Art, the latter at the Cooper-Hewitt.

Innovative Furniture in America from 1800 to the Present. David A. Hanks. Horizon Press, New York, 1981. 200 pages, 171 black-and-white illustrations. Hardcover, $30.00, softcover, $27.50

Living Well: The New York Times Book of Home Design and Decoration. Edited by Carrie Donovan. Times Books, New York, 1981. 254 pages, 250 photographs, most in color. $32.50 to 12/31/81, $37.50 thereafter

Marcel Breuer: Furniture and Interiors. Christopher Wilk. Introduction by J. Stewart Johnson. The Museum of Modern Art, New York, 1981. 192 pages, 201 illustrations. $22.50 hardcover, $12.50 soft-cover

Three Centuries of Notable American Architects. Joseph K. Thorndike, Jr.; with an introduction by Vincent Scully; including essays by Wayne Andrews, Paul Goldberger, Joseph Kastner, William Marlin, and John Russell. American Heritage Publishing Company, New York, 1981. 348 pages, over 300 illustrations, 52 in color; including 16 pages of drawings for unbuilt works. $39.95

G. Collinson.
Carved armchair presented at the Great Exhibition of 1851.

Hanks' work does not pretend to be far-reaching; it "narrows" itself to the designs of technological interest and innovation in the U.S. only during the last 180 years. This reduced scope is probably one of the reasons for the work's relative success. Following a format originally used in Sigfried Giedion's *Mechanization Takes Command*, Hanks discusses individual objects under general topics, such as materials, portability, and multiple functions; brief biographies of designers are given before each object description. Many standard and very many rarely-seen designs are shown, always accompanied by good photos or drawings and excellent captions. The text itself is extremely well documented, supplying a wealth of information, from basic production techniques to obscure design and source material. What prevents this from being an excellent book is that there is no cohesive, unifying idea or theme tying the work together. This is particularly disappointing considering Russell Lynes' introduction commenting on the relationship between furniture design and social change. Hanks does little with the connections between concepts of comfort and strictures of manners, however; yet it is a theme which could fruitfully have been followed throughout the work. In the end, Hanks' approach makes the book more a reference text than a coherent thesis. The often dry writing style does not help.

Even more narrow in scope (and, perhaps consequently, more successful) is Wilk's monograph on Breuer. Tracing the desinger's career from his earlies de Stijl-like designs, through his tubular works, his travels, and to his eventual settlement in the U.S., Wilk gives a detailed, sensitive analysis of Breuer's furniture and interiors. All of his designs are described by Wilk; but by often relating them to Breuer's architecture, and, more generally, to the entire architectural evolution, Wilk avoids writing a mere catalogue raisonné. Particularly worthwhile is his treatment of the lesser known aspects of the designer's career: his Isokon designs, for example. Illustrations and captions illuminate every aspect of the text, creating a photographic panorama of Breuer's work. While there are no revelations or drastic reevaluations of Breuer's position or thought, this book presents a well-done, useful, and comprehensive survey.

One other book deserves mention. If you've ever wanted to see the inside of Valentino's yacht, Charles Addams' van, or Ralph Lauren's bathroom, take a look at *Living Well*, edited by Carrie Donovan. The book is a compilation of Home section articles (or their equivalent) taken from *The New York Times* with light-weight writing that is sometimes informative and even helpful. This is certainly the most lavish book of the bunch, filled with beautiful color photographs. It is interesting that the section entitled, "On Next to Nothing," i.e., when money cannot help, is the only one entirely in black and white.

If none of the books discussed seem to be major contributions to the history of furniture and design, that does not mean they are without value, for all (except *Living Well*) shed light on some aspect of architectural history at a time when history is returning to the field of design. Perhaps, as history begins to occupy architects' thoughts, more of these books will begin to fill their shelves.

The Architect's Heritage

Jaquelin Robertson

American Heritage is one of the more venerable names in the culture of the American Establishment. Like the *National Geographic*, *Antiques*, *Audubon*, *English Country Life*, and the old *Time/Life* books, anything bearing the eagle-and-shield imprimatur has come to speak of the quiet sensibility of the secure setting. Not all aesthetic and intellectual insights, after all, derive from anxiety.

Some years ago, after a period of visible decline, Heritage was taken over by a new owner, who set about restoring the old luster, and, at the same time, bringing the magazine (and its associated book division) into a more forceful position in the current literary scene. Now comes a book: *Three Centuries of Notable American Architects*.

Why do I like this book? First, because it deals with a number of important architects not generally known to the public, e.g. Charles Bulfinch, Benjamin Latrobe, Alexander Jackson Davis, Richard Morris Hunt, Bernard Maybeck, Raymond Hood, and Eliel Saarinen (one misses William Buckland, Robert Mills, Frank Furness, and Bertram Goodhue), and this is instructive not only to laymen who know perhaps only Thomas Jefferson, Stanford White, and Frank Lloyd Wright, but also to professionals,because too many of us are not aware, for example, that Bulfinch was commissioner of police and planning in Boston and thus able to control development there; or that he squandered both his and his wife's fortune on real-estate development of his own design (the architect as developer?) and was forced thereafter to *have* to work—which greatly benefited his city, and probably affected his art. Certainly his story is inspirational for those who work for government.

So that no one feels cheated, there is also good coverage of the usual canonical figures—Jefferson, Louis Sullivan, Henry Hobson Richardson, White, Frederick Law Olmsted, Wright, Mies van der Rohe, Louis Kahn, even Eero Saarinen—as well as a questionable section on "Architects of Today." (The latter is a still-changing cluster to whom we are too close to be able to view with any historical perspective, and about whose work we already hear too much in the "glossies." I suspect the editors just could not resist the "now" pressure, but it creates a confusion at the very end that is unnecessary; historical biography turns into journalism. Somehow these people are not *yet* American heritage.)

The second reason I am attracted to this new American Heritage book is that it is based on the sound cultural assumption that a person's life gives meaning to his work, and not just vice-versa: that, very simply, it is crucial to our understanding of works of art—especially buildings—as well as to insights about ourselves for whom art is but an inanimate symbol, that we know something about the *conditions* under which they were created—an introduction at least to intentions and purpose and to the panoply of contemporary societal prospects and constraints. One goal of architectural history—not the only one mind you—is to connect buildings to people, to the living, breathing men and women who created, commissioned, criticized, and used them. Biography, even the summarized, popularized biography that this is, is perhaps the most democratic, humane, and, to my mind, personally instructive form of historical investigation, for it links us back through time to people not dissimilar to ourselves, reinforcing that most valuable cultural notion—personal continuity. Biography, therefore, makes the past as believable as the present; personal and individual as well as general and collective. This seems to me particularly important with respect to architecture, which is uniquely a social art; one requiring use in its appreciation. Yet the tendency regarding architecture is all too often to isolate the building/object from its specific human matrix, and to move it from its setting, like an unearthed artifact, to the historian's laboratory, where it can be scrubbed clean and given some larger collective, but less personal reading. The architect so disconnected from his work is thus made simultaneously more mysterious and more unimportant: he becomes the historian's puppet, his work having been taken away from him and given over to some collective zeitgeist. This tendency on the part of historians and critics discourages public understanding and appreciation, and the possibility of an architecture more popularly rooted in and subservient to a culture. It encourages instead that romantic priesthood of special interpreters who can so easily wreak polemical havoc in the fragile world of buildings and men. Unless you know something about Thomas Jefferson's life and ideas in context with his time, you miss a great deal about his architecture. His buildings may (and do) speak eloquently enough by themselves; but they do not really tell the whole story. His buildings were "models"embodying in built form his ideas about the relationship between man, nature, society; about the precedence of the past.

I have spent time on this second point very simply because Vincent Scully, a man I respect as much as anyone in the field, and to whom I am deeply committed personally, takes almost the opposite view in his introduction to the book, much to my confusion. He is as out-of-sorts as I am with "Architects of Today" chapter, but seems also unusually concerned that we not be seduced by biography as a historical method: "the major relevant data are not human thoughts and actions but the results of those activities, i.e., works of art." This unnecessarily stringent warning is followed by his own synopsis of the American architectural experience, touching upon some of his favorite themes—the Shingle Style, Wright, Venturi, the American vernacular—as well as on more recent architectural recognitions—type, the primacy of the traditional street, our increasingly depressing model of the city, the exploitation of natural resources, the semiotic basis of American strip, solar energy, etc. Here he is condensed, trenchant, convincing, highly personal; one gives thanks again for this unabating and passionate man who continues in his struggle against the peculiar currents and binds of an American culture he both loves and disparages. (One almost wishes that Scully himself, and not the "Architects of Today" were the subject of the last chapter. He is our own revivalist architectural poet, whose very being seems as important as the "results" of that being—a contradiction of his own introductory argument.)

With this quick tour of each of sixteen architects' lives we see them in a variety of roles: as major civic engineers/inventors (Latrobe); as fashionable decorators (White); as mail-order catalogue designers (Davis); as tireless public servants (Bulfinch); and sometimes as culturally bewildered foreigners in a "new" world (Latrobe, Mies, Saarinen). We even see them as perennial but highly sophisticated bad boys who could say publicly, "This beauty stuff is all bunk," and agree to sheathing Rockefeller Center in cheap brick (Hood).

Richard Snow writes very well about White and McKim—of whom probably we have read enough—and is able to give this remarkable partnership immediacy and depth. I regret that Paul Goldberger, one of our very best contemporary critics, did not concentrate more on Eliel (who was so much more interesting than Eero) Saarinen, and was not able to turn his descriptive talents away from the modern world, which, by now must have him tongue-tied. Joseph Kastner is particularly impressive in catching how A.J. Davis' personality led him ineluctably into the Gothic Revival, and his copybook practice (Davis sold designs to people he had never seen all over the country—too bad he wasn't around for Levitt). Kastner also tells how Davis and A.J. Downing gave America its first and extraordinarily important, integrated suburban community, Llewelyn Park—a "model," like Jefferson's at the University of Virginia, of the very best thinking about how men should live together.

Probably the book's only false and totally inexplicable note is an incongrous center section called a "Gallery of Visions," a garbled potpourri of Utopian schemes including Franklin Smith's National Cultural Center (!), Soleri on the desert, and Tigerman's pyramids-over-the-road. This section, the opening page of which looks like the menu from a Big Sur restaurant, is graphically disrupting, and only tends to remind us how comforting the historical material around it is. The rest remains a grand robust history filled with every conceivable human frailty and triumph. It is, therefore, required reading for anyone interested in either American architecture or American history.

Book Reviews

Unseen Versailles. Photographs by Deborah Turbeville. Introduction by Louis Auchincloss. Doubleday & Company, Garden City, New York, 1981. 160 pages, with tinted black-and-white photographs. $40.00

Robert Rauschenberg: Photographs. Photographs and introduction by Robert Rauschenberg; preface by Pontus Hulten; interview with Rauschenberg by Alain Sayag. Pantheon Books, New York, 1981. Unpaginated. 122 black-and-white photographs. $30.00

The New Color Photography. Sally Eauclaire. Abbeville Press, New York, 1981. 228 pages, over 150 illustrations. Hardcover, $39.95, soft-cover, $24.95

The Work of Atget, Volume I: Old France. John Szarkowski and Maria Morris Hambourg. The Museum of Modern Art, New York, distributed by the New York Graphic Society, 1981. 177 pages, 120 plates. $40.00

Art and Image

Abigail Solomon-Godeau

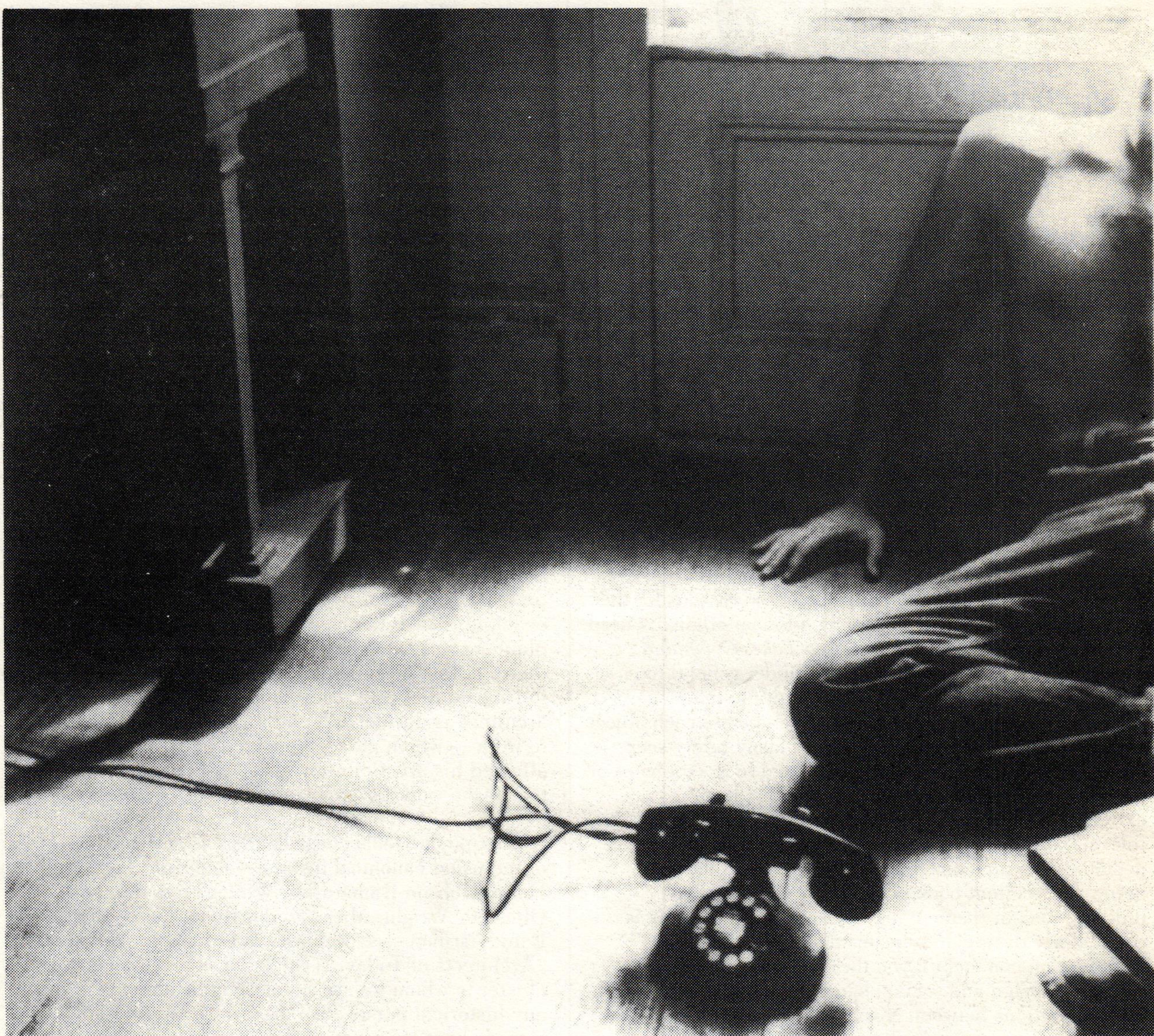
For good or for ill, photographic book publishing now observes a fairly rigid generic distinction between those books whose photographs exist in the service of their subjects, and those whose photographs are their subjects, whether organized around a theme or not. The former category is now for the most part reserved for scenic or geographic subjects (e.g. *Alaska: Images of the Country*, photographs by Galen Rowell; text by John McPhee) or for sociological or documentary subjects (e.g. *Neighborhood: A State of Mind* by Linda Rich, Joan Clark Netherwood, and Elinor B. Cahn). The type of photography employed in these books tends, respectively, toward the technicolor *National Geographic/Sierra Club* variety, or soberly straight black-and-white reportage.

The *genus* art photography, being a more specialized organism with more rarefied requirements, has inevitably engendered its own variety of publishing conventions: certain kinds of layout and design, and ever-more sophisticated techniques for fidelity and precision in the reproduction of the images. While not pretending to anything like a comprehensive survey, the four photography books under review here all fall within this second category, and constitute a broad range of photographic practice (and merit) within it.

Among this autumn's most publicized photographic offerings is Deborah Turbeville's *hommage* to the *ancien régime*, *Unseen Versailles*. Exhibited at the Sonnabend Gallery, and the subject of a piously appreciative article in *The New York Times Sunday Magazine*, these gooey confections seem to have swept by the critical gauntlet unscathed. This is a somewhat perplexing phenomenon, unless it be that Jacqueline Onassis' role as impresario/editor of this etiolated exercise in fashion-magazine art photography has effectively disarmed all criticism. Suffice it to say that Turbeville's notion of art photography is about scratching, blurring, and hand-tinting images to make them look like badly conserved nineteenth-century calotypes, this being the photographic analogue of that practice known in the retail furniture trade as "antiquing." To evoke what Turbeville undoubtedly perceives as the poetic atmosphere of the back rooms, storerooms, and attics of Versailles (and this book dishes out poetic atmosphere by the cubic ton), she dresses up models, seemingly ravaged by acute *anomie* (more poetic atmosphere), in fright wigs and eighteenth-century costume, and deploys them in limp heaps and/or languid tableaus. The effect is more post-rock-club collapse than "*Après-moi le deluge*."

Scurrying to my indispensable Baedeker to false aesthetics, Gillo Dorfles' *Kitsch: The World of Bad Taste*, I find "what has already been . . . tried and tested, will always reappear in kitsch work." The point being that for the "tourist kitsch-man," his "*recherche du temps perdu* has generally been *trouvée* before he ever sets off." Turbeville's vision of Versailles and the wraithlike personae with whom she garnishes it are fundamentally an aestheticized tourist vision forged more by Hollywood than by Saint-Simon.

Where Turbeville strives for art, Robert Rauschenberg, who has produced the genuine article for thirty years, strives in many of the photographs reproduced in *Robert Rauschenberg: Photographs* for maximum graphic clarity, confounded by maximum spatial obfuscation. The 122 black-and-white photographs comprising the book come in two chronological groups: the first covering the period 1949 to 1965 and including portraits of Jasper Johns and Merce Cunningham, and the other larger part consisting of recent photographs made between 1979 and 1980. While presenting many of the same themes and strategies that appear in the later ones, the earlier group is perhaps more truly experimental, and occasionally more audacious. But Rauschenberg's central preoccupation is already in place in the early work, in that the majority of his witty and elegant photographs are about fragments: of bodies, of signs, of streets, of buildings, of things. Although, strictly speaking, all photographs are "fragments" from which most photographers reconstruct a synthetic totality within the frame of the image, neither synthesis nor totality is what interests Rauschenberg. In photograph after photograph, Rauschenberg chooses subjects, vantage points, or juxtapositions that function to break apart or confuse spatial reading; many images are closer to the effect of photographic collage than to



Robert Rauschenberg. Norman's Place; *1955*.

Deborah Turbeville. Unrestored bedroom of Mme. de Pompadour, with the original bed curtains.

Advice

Departing from visits to architects' offices, Skyline has decided, as a fitting end-of-term exercise, to provide an "insider's view" of architecture schools. This report was prepared for Skyline by a student at Cornell, in consultation with classmates.

Eugene Atget. Femmes de Verrieres; *1922*.

anything else. As one might well expect in photographs by Rauschenberg, signs and words are frequent presences, acknowledgment that the urban world he photographs is itself constructed of a multitude of signs. It is, of course, difficult to say to what extent the knowledge that these are photographs by Robert Rauschenberg effect one's reception of them. That having been said, they are for the most part handsome and intelligent photographs that equal or surpass many contemporary efforts.

The New Color Photography by Sally Eauclaire is a depressing example of what the marriage of photography and academicism typically produces; boring photographs, boring commentary, and pseudo-criticism. Eauclaire's "new color" turns out not to be so new, having become institutionalized in the early 70s. Whatever else one wishes to say about them, the gloss of newness is not upon the likes of William Eggleston, Steven Shore, or Joel Meyerowitz. Eauclaire's text is basically an endless reworking of tired strategies of Greenbergian formalist analysis applied (with appropriate changes in vocabulary) to color photography. At precisely the moment when the art world has moved beyond such Art Survey-101 bromides, the art photography world has rushed to recuperate them. Eauclaire's attempt at critical categories (e.g. "The Vivid Vernacular, "Fabricated Fictions," "Self-Reflections," etc.) are essentially meaningless; several of the photographers end up in more than one classification, and others could be juggled around with no great difference made. Within this ersatz critical system it is impossible to figure out the reason for exclusions: Why Bernard Faucon, but not Laurie Simmons? Why Michael Bishop, but not William Larson? But perhaps even more fundamentally, why Clement Greenberg for photography — a medium that plays no part in his methodology?

If one were to choose from all the photography books published this season the most beautiful, the most satisfying, and the one certain to be looked at again and again, it must be, hands down, *The Work of Atget: Old France*. Underwritten by Springs Mills, Inc., who also supported the first of the MoMA exhibitions, on which this first volume is based, the book reproduces 120 photographs of farms, villages, landscapes, trees, and vegetation culled from the approximately 5000 Atget photographs in the collection of the Museum of Modern Art. Atget's grave and lucid photographs are devoid of artifice, of effect, of calculated aestheticism. They are, rather, intense and self-effacing meditations on the thing itself, be it garden door, village square, or country road. It is as though the first fresh vision of French Primitive photography of the 1850s was born again in Atget, who, like his predecessors, was engaged in an encyclopedic mission of documentation. The book is enriched further by the exemplary and impeccable scholarship of Maria Morris Hambourg in the form of critical notes following the plates, and an introductory essay by John Szarkowski.

Insider's Guide to Architecture Schools

School: Cornell University, College of Architecture, Art, and Planning.
Location: Ithaca, New York.
Administration: Jason Seley, dean of the college; Jerry A. Wells, chairman of the Department of Architecture.
Students: 650 in the college; 320 in architecture.
Program: Five-year Bachelor's of Architecture and two-year Master's programs.
Admission: Students must submit a portfolio of work done in high school, come for an interview, and (after all, this is an Ivy League institution) have a strong grade point average. Many freshmen will take an introductory summer session to insure a certain level of competence.
Candidates for the Master's program must have a B.Arch. or equivalent — no exceptions. Without a B.Arch., a student is required to take the fourth-fifth year studio before joining the graduate course.

Course Structure
The first year consists of one class with one professor and six graduate students as teaching assistants responsible for individual critiques. Second- and third-year studios are taught by younger faculty. Fourth and fifth year are treated as a single group. Students are assigned to the second- and third-year studios in highly confidential, and clearly personal, general faculty meetings; in fourth and fifth year, students can sign up for the professor of their choice, a visiting critic, or, subject to the professor's agreement and faculty O.K., a graduate studio.
There are two graduate studios of about 15 or 20 students each. These are taught by Colin Rowe (Urban Design) and Mathias Ungers (Architecture). Each functions almost as a two-year "atelier," in contrast to studios in other graduate programs.

Within the college, courses are structured around the design studios; exams and papers are usually scheduled to avoid conflicts. Students are expected to take out-of-college electives to supplement the architectural course-work, which is not easy, due to stringent requirements. (Some alumni have told *Skyline* that a wine-tasting course at the hotel school is a popular one under the circumstances.) It is equally difficult for nonarchitects to take courses within the college, since places are given first to architecture students. Consequently, the architecture program is almost completely autonomous within the university — in terms of requirements, faculty, and friendships.

Students
In the undergraduate program, the type of students that come to Cornell varies greatly. Some are attracted to the school by the reputations of Rowe and Ungers, but many more choose to attend because it is the only professional five-year program in the Ivy League. Those who discover that they are not seriously committed have left after the third year. (Note that the ratio of men to women in the program is one-to-one.)
Generally the architecture students do not participate heavily in university politics. An architecture student organization in the past offered a forum for a few passionate forays into the realms of administrative decisions, but at the moment action is slow. Recent student activities include the first issue of the *Cornell Journal of Architecture* and the establishment of a sorely needed peer-counseling system. Because of the current chairman's desire to direct activity within the school, student interest in organizing lecture series and exhibitions has diminished .

The school has long been influenced by the presence and persona of Colin Rowe, known for his seminal essays on Modernism and Le Corbusier, as well as his work on contextual urban design. Since the mid-1960s, with the presence of Mathias Ungers and Rowe, the developments in the work of both have had their influences, filtered down to the undergraduate level. The chairman of the department, Jerry Wells, is considered to have a definite bias toward Rowe and his thinking; Wells, however, looks on the undergraduate program as slowly developing its own identity vis-à-vis the graduate one.

Design Structure
In the first year the students are taught basic compositional concepts. A "Design Fundamentals" class supplements the studio with an emphasis on the development of a *parti*, its elaboration; articulation of program elements; and the concepts of site strategies. In addition, history and drawing courses are offered to provide the basis for the students' later work, establishing an ideological structure and synthetic approach to the development of a composition.

The second year is a continuation of the first, with closer attention paid to building form and structure. A class in "Elements and Principles" requires students to read a variety of architectural treatises in order to stimulate the discussion of theory and help students to generate their own "methodology."

Third year is the one in which a student will make it or give up. By this time he or she is expected to be able to produce well-developed buildings, using the information with which he has been bombarded in previous years. Here too, students are exposed to problems of energy-conscious design and technical considerations. Since the third year is the threshold of more independent work leading to the professional degree, professors are careful about whom they pass. All studios are graded A to F; a C-minus means the student must repeat the year — a frequent occurrence, particularly after third year.

During fourth and fifth years, after having acquired technical and structural knowledge, site strategies, design skills, and a certain amount of history, the student is expected to investigate new ideas. The work of both Rowe and Ungers figure prominently at this point. An overlap program between undergraduate and graduate levels allows exceptional students to take either Rowe or Unger's studios, thereby compressing the time it takes to get their various degrees.

Although both Rowe's and Ungers' graduate studios address issues of context and history in design, one can generally say that the Rowe studio (Urban Design) concentrates on a mannerist interpretation of design, using Italian work as a basis for historical study. The Ungers studio (Architecture) is more likely to explore the work of German and Austrian architects; Schinkel figures prominently. One doesn't want to say that either studio rejects the work of the other, but their interpretations of the same building or problem will differ considerably. Ungers is seen as working more within a closely defined formal vocabulary. Rowe, on the other hand, adopts a more specific strategy related to the influences of a project's context and history.

The current popularity of the urban design studio may be due to Colin Rowe's accessibility and presence. Mathias Ungers is away much of the time, a disadvantage for those who want to work with him, in spite of the high caliber of visiting critics in his studio. Where Rowe's studio tends to be loaded with former Cornellians, Ungers' students are frequently foreigners and have a broader history of past design and work experience.

Life After Cornell
Although his knowledge of professional practice may be a bit weak, the Cornell graduate enters the marketplace having completed a very demanding program including an attention to structural knowledge and detailing skills. The Cornell architect also feels confident in his or her role as a generator of form, aware of its implications for the urban environment as well as its relationship to the cultural present. Because the faculty never did accept the dictates of modern architecture literally, the school has escaped the "Modern Architecture is Dead" syndrome. History to Cornell has always been alive in modern architecture, and thus modern architecture still lives!

For a further look into the programs and work of Cornell students and studios, the reader is referred to *Lotus* 24 and 27 as well as the newly published *Cornell Journal of Architecture*, Vol 1.

Culture of Cities

The following is excerpted from an address given by Mr. Schorske on December 7, 1979, at the second of a series of evenings on "Shapers of Contemporary Thought," sponsored by the Massachusetts Historical Society.

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Freud and the Psycho-Archeology of Civilizations

Carl E. Schorske

In his last decade of life, Sigmund Freud turned once more to a question which had troubled him ever since he published his conception of the psyche in *The Interpretation of Dreams* in 1900: What were the implications of individual psychodynamics for civilization as a whole? His mature reflections on that subject he set forth in *Civilization and its Discontents* (1930). Its somber conclusions have, of course, become part of our self-understanding: that the progress of our technical mastery over nature and the perfection of our ethical self-control are achieved at the cost of instinctual repression in the "civilized" man—a cost so high as not only to make neurotics of individuals, but of whole civilizations. An excess of civilization could produce its own undoing at the hands of instinct avenging itself against the culture that had curbed it too well.

One might expect that, in making a point so historical in its essence, Freud would have reached out to propose a scheme of civilization's march toward the organization of nature and the collective development of the superego. Such was not Freud's way. He approached his problem not historically but analogically, proceeding from an analysis of the individual psyche, its structure and experience, to the functioning and future of society. Yet to introduce his reader to the difference between the psyche and history, he had recourse to an ingenious historical metaphor. "Let us choose," he says, "the Eternal City" to represent the nature of mental life. Freud asks the reader to consider Rome as a physical entity, from its earliest beginnings as a fenced settlement on the Palatine through all its many transformations until the present day. Imagine that all the buildings known to the archeologist and the historian stand simultaneously in the same urban space with their modern survivors or successors: "On the Piazza of the Pantheon," Freud explains, "we should find not only the Pantheon of today as bequeathed to us by Hadrian, but on the same site also Agrippa's original edifice; indeed, the same ground would support Santa Maria sopra Minerva and the old temple over which it was built." Freud wishes us to struggle with this multi-faceted vision of the simultaneity of the non-contemporaneous, the Eternal City that is the totality of its undiminished pasts. (With eyes trained by Picasso and the Cubists, it is easier for us to visualize than for him.) But this, he acknowledges, is not possible either in space or time. "Destructive influences are never lacking in the history of any town," he grants, "even if it had had a less chequered past than Rome, even if, like London, it hardly ever has been pillaged by an enemy." Only in the *mind* can what is past survive, after it has been, at the level of consciousness, displaced or replaced; and there, it is "rather the rule than the exception" for it to do so.[1]

Here Freud lets the metaphor of the city as total history drop, turning our attention to the individual mind, the psyche. In the mind of each of us, it is civilization itself—not the pillaging enemy—that destroys the traces of past experience, burying the personal life of instinct under the weight of its censorious denials and demands. But the psychoanalyst can, like the archeologist, recover what is buried and, by restoring a personal history to consciousness, enable us to come to terms with its traumas and even to build it anew.

Is Freud suggesting that, if we could reconstitute the Eternal City in our minds as he has asked us to picture it, with all its pasts laid bare, we would redeem it? He would make no such claim; he only points to the need to recognize that those "immortal adversaries" that inhabit the depths in each of us, Eros and Thanatos, are active and/or repressed in the collective life too, and that the earthly city must deal with them. The model of the individual psyche helps Freud to diagnose the collective life, but not to formulate a social therapy.

Freud's use of Rome in *Civilization and its* *Discontents* is highly abstract and literary, as an image of an unattainable, condensed *summa* of western historical life. Forty years earlier, when he was *nel mezzo del camin'* and at work on *The Interpretation of Dreams*, Freud had to conjure with Rome in a quite different way, as a central problem of his self-analysis, what he called his "Rome neurosis." Within his dreams of Rome at that time, he excavated in his psycho-archeological dig an earlier Rome that belonged to the days of his childhood. The *via regia* to his discovery of the unconscious life led through the

Eternal City. Once he had conquered Rome, Freud returned to it again and again. It was the city most strongly related in Freud's mind with psychoanalysis and the one which resonated most fully with all his contradictory values and desires, compacted like the simultaneous totality of historical Romes that he had suggested to the readers of *Civilization and its Discontents*.

I

Before there was psychoanalysis, before Freud confronted Rome and exhumed it, he was drawn to two modern civilizations—the English and the French. He saw each through the stereoptic lenses of his time and social class. Like many another Austrian liberal, Freud was a passionate Anglophile from his youth. His family experience confirmed his social prejudice. When the Freud family fortunes sustained reverses in the late 1850s, Sigmund's older half brothers emigrated to build successful careers in Manchester, while father Jacob removed the rest of his family from Freiberg in Moravia to a life of economic hardship in Vienna. After graduation from Gymnasium in 1875, Freud made his first visit to his relatives in England, a visit which left an indelible impression on him. In 1882, newly engaged but deeply frustrated about his career, England surfaced in his consciousness as a kind of land of hope.

The "decisive influence" of his early visit to England, if we are to believe a letter Freud wrote to his closest friend immediately on his return in 1875, embraced both professional and intellectual values. England, as the land of "practical works," inclined him away from pure science toward medical practice.

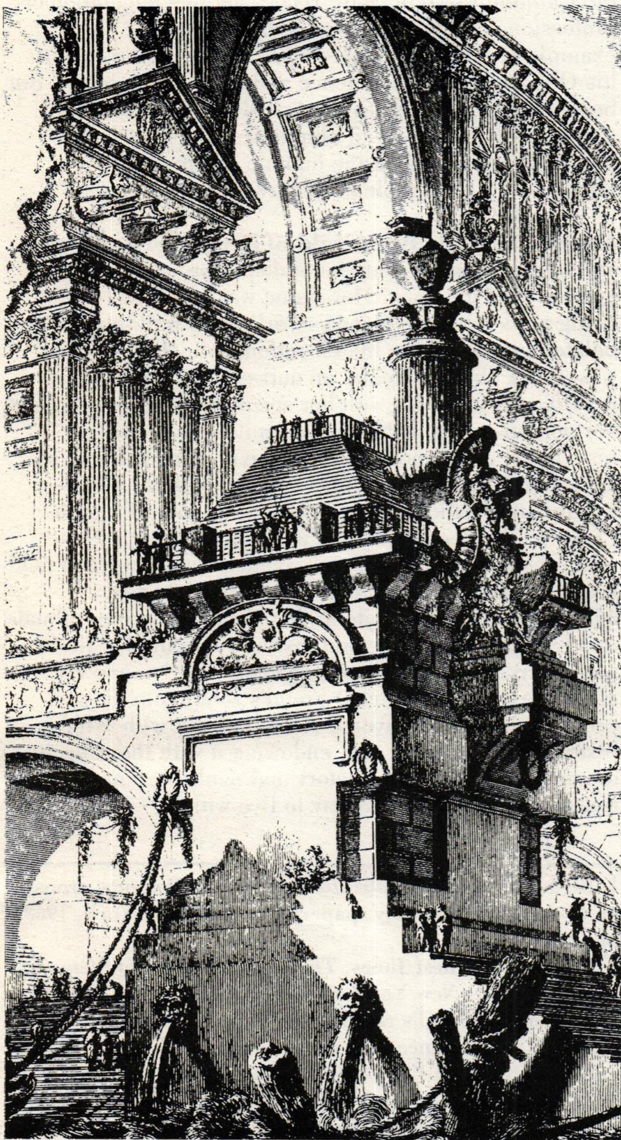
In 1882, in his mood of discouragement, Freud fanned the smoldering embers of Anglophilism that remained from his visit with reading of a wider kind. "I am taking up again," he reported to his Martha, "the history of the island, the works of the men who were my real teachers—all of them English or Scotch; and I am recalling again what is for me the most interesting historical period, the reign of the Puritans and Oliver Cromwell." One might have expected that the future liberator of sexuality would have defined his interest in the Puritans negatively. Not at all, for his eye was seeking civic virtue.

In his devotion to England as an ideal society, Freud only shared an attitude widespread in the Austrian liberal bourgeoisie before World War I. There were, however, different kinds of liberal Anglophilism. Most of Freud's contemporaries among the intellectuals admired England for producing a human type who fused bourgeois practicality with aristocratic grace, business, and high style. The writer Arthur Schnitzler portrayed in a novel an Austrian Jew who, making a new life in England, embodied the typical Englishman as Austrians of the *fin de siècle* saw him: cool and gray-eyed, courteous and self-possessed. The poet Hugo von Hofmannsthal and his friends in the higher bureaucracy wanted to establish a public school on the English model in Austria to breed such personalities. Theodor Herzl's Jewish state too would cultivate such aristocratic realists *à l'anglais*. Adolf Loos, architect and critic of Austria's visual culture, when he founded a journal called *Das Andere (The Other)* "to introduce western culture into Austria," exalted the gentlemanly values of sobriety and practicality reflected in English clothing, interior decor, and use-objects.

Freud's Anglophilism showed none of these aristocratic-aesthetic features. He drew his image of England from an older, more militant mid-century liberalism, hostile to aristocracy and to the Catholicism associated with it in Austria. Parliamentarism was what they prized in English politics; philosophic radicalism was their lodestar in culture. Freud studied philosophy under Franz Brentano, a leading protagonist of English positivism in Austria. Under the editorial guidance of Theodor Gomperz, a classicist who, following George Grote, embraced the Sophists and radical democrats as the finest flowers of Athens, Freud worked on the German edition of the complete works of John Stuart Mill. (He

"Freud... hit upon the analogy between his own procedure of digging into his own buried past as depth psychologist and the work of the archeologist."

The study, Freud's Library, Berggasse 19, Vienna; 1938. Giovanni Battista Piranesi, Partial View of A Magnificent Harbor, *1750.*



translated "On the Subjection of Women," "Socialism," "The Labor Movement," and "Plato.") Though he does not speak of a debt to Bentham, Freud's early theory of instincts, with its duality of pleasure principle and reality principle, resonates with echoes of Bentham's hedonistic system. From the 17th to the 19th century, those whom Freud claimed as his "real teachers—all of them English or Scotch," were the protagonists of libidinal repression and the advocates of postponed gratification—whether as Puritan foes of aristocratic squandering and the Church of Rome or as secularized utilitarian moralists. They were builders, stern and rational, of the liberal ego which, for Freud, made of England the classic land of ethical rectitude, manly self-control, and the rule of law.

Freud named all his children after his teachers or their wives—except one. Oliver, his second son, he named for Cromwell. Thus the great sex theorist paid tribute to the public virtues of private repression and the special achievement of English political culture.

II

It has become a commonplace of Freud scholarship to identify Paris with the impact of Jean Martin Charcot, the great theorist and clinician of hysteria, on Freud's intellectual development. Justly so. Freud went on a fellowship to the Salpetrière Hospital for Women in 1885 as a neurologist exploring the organic basis of nervous disorders. Charcot turned him in a new direction, toward the study of hysteria, especially hysterical paralysis, as a disease which behaved "as if there were no anatomy of the brain."[2] He also opened Freud's mind, even if only in informal discourse, to "la chose génitale," the sexual component in the etiology of hysteria. When Freud returned to Vienna to open his own practice, it was as a neurologist still, but one with a special interest in "nervous cases" that others found tiresome: patients who did *not* suffer from organic lesions of the nervous system.[3] Thus returning from Paris with a pronounced predilection for what we would now call neurotics, Freud set out for the first time, boldly if only half aware, on the *via regia* to the unconscious.

Freud's letters to his fiancée during his half-year in Paris make it clear that the city itself, or more accurately, his encounter with it, both prepared and reinforced the impact of Charcot.

England was good order, morality, and liberal rationality, appealing to Freud as a possible refuge from the social inequities and professional frustrations of Austria. Paris was the very opposite: a city of danger, of the questionable, of the irrational. Freud accepted, but richly elaborated, Paris as the wanton, the female temptress; he approached it in a spirit of adventure at once thrilling and terrifying.

Until he went to Paris in 1885, there is, as far as I could find, no reference to the city in his writings, either as fact or as symbol. More than a decade later, however, in *The Interpretation of Dreams*, he tells the reader cryptically that "Paris . . . had for many long years been the goal of my longings; and the blissful feelings with which I first set foot on its pavement seemed to me a guarantee that other of my wishes would be fulfilled as well."[4] What wishes? Freud does not say. In the beautiful letters he wrote to his fiancée and her sister during his Paris *Lehrjahr*, however, the intense and impressionable young Freud seems to have opened himself to the whole world of forbidden *fleurs du mal* that Freud the Anglophile and liberal Jew had until then rejected or avoided: the Roman Catholic Church, the bewitching power of the female, and the power of the masses. As London was the city of the ego, where the whole culture supported one's independence and control, Paris was the city of the id, where instincts erotic and thanatal reigned.

Two months after his arrival in Paris, Freud could still write of it, "I am under the full impact of Paris, and, waxing very poetical, could compare it to a vast overdressed Sphinx who gobbles up every foreigner unable to solve her riddles."[5] Freud chose his image well, for the Sphinx united beauty and the beast, challenging natural law with her composite being and rationality with her fateful riddle that only brilliant, perverse Oedipus could solve.

Mindful of the bitter lifelong disgust and mistrust in which Freud held Catholicism, recalling his yearning to escape from the shadow of "that abominable tower of St. Stephen" to England in 1882, we are stunned to watch his reaction to Notre Dame. "My first impression was a sensation I have never had before: 'This is a church.' . . . I have never seen anything so movingly serious and somber, quite unadorned and very narrow." What Freud reported of the companion with whom he paid his first visit to Notre Dame must have been true of himself: "There he stood, deeply lost in wonder."[6]

Freud associated himself not only with the beauty of the cathedral, but with its beastly side as well. He later recalled that the platform of Notre Dame was his "favorite resort" in Paris. "Every free afternoon, I used to clamber about there on the towers of the church between the monsters and the devils." When Freud in a dream of omnipotence identified himself with Hercules, he discovered behind the dream Rabelais' Gargantua, avenging himself on the Parisians by turning a stream of urine on them from the top of Notre Dame.[7]

As for the people of Paris, they simply frightened Freud. They struck him as "uncanny." To be sure, political turbulence marked the months of Freud's stay, a period of governmental instability (the so-called *"valse des ministères"*) following the fall of Jules Ferry, stormy elections, and the rise of Boulangisme. Freud rarely identified the objectives of political demonstrators; what he saw was mob behavior as such, something to become all too familiar again in Vienna a decade later: "The people seem to me of a different species from ourselves; I feel that they are possessed of a thousand demons. . . . I hear them yelling 'A la lanterne' and 'à bas' this man and that. I don't think they know the meaning of shame or fear . . . . They are people given to psychical epidemics, historical mass convulsions, and they haven't changed since Victor Hugo wrote *Notre-Dame*."[8]

To the awe of the Church and the fear of the feverish crowd one must add one more perspective to triangulate Freud's Paris: the theater, and especially its women. Freud went to theater first in hopes of improving his French, found he understood little, but returned ever again for other reasons. Freud devoted one of the longest of his long letters to a scene-by-scene account of Sarah Bernhardt's performance in Victorien Sardou's melodrama, *Théodora*.[9] He was utterly bewitched by her portrayal of the Byzantine heroine, a prostitute become Empress: ". . . Her caressing and pleading, the postures she assumes, the way she wraps herself around a man, the way she acts with every limb, every joint—it's incredible. A remarkable creature, and I can imagine she is no different in life from what she is on the stage."

In one of Freud's remarkable Paris letters, the very imagery he used seems to bring all the dimensions of his Paris experience into relation to the impact of Jean Martin Charcot: "I think I am changing a great deal. . . . Charcot, who is one of the greatest of physicians, and a man whose common sense borders on genius, is simply wrecking my aims and opinions. I sometimes come out of his lectures as from out of Notre Dame," our militant anti-Catholic continues, "with an entirely new idea of perfection. . . . It is three whole days since I have done any work, and I have no feelings of guilt," the erstwhile Puritan adds. "My brain is sated as after an evening in the theater. Whether the seed will ever bear fruit, I don't know; but I do know that no other human being has ever affected me in the same way. . . . Or am I under the influence of this magically attractive and repulsive city?"[10]

Surely it was both. Paris, and Freud's quasi-stereotypical perception of it, provided the ideal setting to receive from Charcot a doctrine that opened the way to that questionable province of the psyche where neither body nor conscious mind seemed in control.

Before Freud left Paris for home he cemented his relations with Charcot by volunteering as translator of a volume of his *Leçons sur les maladies du système nerveux*, including his lectures on hysteria. Thus Freud's tribute to English thought in his translation of John Stuart Mill's essay on the subjection of women found an appropriate French equivalent. Freud carried the symmetry into his family too: he named his firstborn son Jean Martin for Charcot, as he would soon, in tribute to Puritan England, name his second son Oliver, after Cromwell. Thus Freud's personal exemplars of English ego and Parisian id each had their namesakes among his children.

III

By this time, you must be wondering whether the pictures that I have drawn of England and Paris justify my subtitle, "The Psychoarcheology of Civilizations." Since they antedate Freud's interests in either the depths of the psyche or archeology, our materials thus far have dealt with conscious ideas and values, not with buried ones; with the day-world, not the night-world. What is striking is the sharpness of the contrast between Freud's images of the two cultures. He not only kept their identities separate and antithetical but sought in neither any trace of the features he saw in the other. The Puritan-rationalist spectacles he wore when he looked at England allowed him to see there nothing of the cathedrals, crowds, or women that so caught his eye in France; nor did he remark the gracious, aristocratic side of English life and manners. In France, on the other hand, the image of the female and the Sphinx so dominated his perception that the positivist, rationalist, masculine side of French bourgeois society scarcely entered his field of vision. Finally, Freud made no attempt to establish any relationship between the contrasting values that attracted him in English and French culture. This he was to accomplish only indirectly in his encounter with Rome, where male and female, ethics and aesthetics—in short, the ego-world of London and the id-world of Paris—converged in bewildering conflation.

Rome had engaged Freud's fancy on and off since childhood. Not until the 1890s, when Freud was in his forties, while at work on *The Interpretation of Dreams*, did he conceive a truly passionate interest in the Eternal City. As in the early 1880s, when he had contemplated escape to the refuge of England, he entered in the mid-1890s

Schorske on Freud and Cities

> ***"An excess of civilization could produce its own undoing at the hands of instinct avenging itself against the culture that had curbed it too well."***

another, deeper professional crisis. Where the impasse of the 1880s applied only to his career opportunities, the new one involved, by virtue of the very depth of his frustration, Freud's personal identity and intellectual direction as well.

I have elsewhere tried to show how the seething crisis of Austrian society, in which liberalism lacked the power to sustain itself against the rising tide of Catholic and nationalist anti-Semitic movements, affected Freud.[11] It drove him into social withdrawal as a Jew, into intellectual isolation as a scientist, and into introspection as a thinker. The more his outer life was mired, however, the more winged his ideas became. In his fundamental work, *The Interpretation of Dreams*, Freud transformed the poison of social frustration as Jew and as scientist into the elixir of psychological illumination. Essential to his procedure was to plumb the depths of his own personal history, thus to find a universal psychological structure, a key to human destiny that would transcend the collective history which until then had seemed to shape man's fate. Freud devised psychoanalysis as a counter-political theory in a situation of political despair. Where he had once been tempted to withdraw to England, he now turned inward into himself, to face and overcome the conflicts between his wishes and his hostile environment, by means of psychoanalysis as *theory*. As he did so, he also resolved, by means of psychoanalysis as *therapy*, the conflicts between his wishes and his values.

It was in the context of working through this intellectual and personal crisis that Freud's interest in antiquity and in Rome arose. He hit upon the analogy between his own procedure of digging into his own buried past as depth psychologist and the work of the archeologist. Soon his mild interest developed into an insatiable passion. He eagerly read the biography of Heinrich Schliemann, who fulfilled a childhood wish by his discovery of Troy. He began the collection of ancient artifacts that soon graced his office in the Berggasse. And, especially rare in those days of his social withdrawal, Freud made a new friend: Emanuel Löwy, a professor of archeology. "He keeps me up until three o'clock in the morning," Freud wrote to his dearest friend; "he tells me about Rome."[12]

What could be more natural than that Freud, an inveterate traveler, should pursue his newfound interest by visiting the Eternal City? But he found he could not. Five times Freud journeyed to Italy between 1895 and 1898, without ever reaching Rome. Some inhibition held him back. At the same time, the yearning to visit it grew ever more torturesome. Rome became literally the city of his dreams, and Freud began to speak of his longing for Rome as "deeply neurotic."[13] As such, he incorporated it into his self-analysis and into *The Interpretation of Dreams*.

Freud explored fully only one dimension of his Rome neurosis in *The Interpretation*, that which bore on his relations with his father. But in it he revealed also the centrality of the Jewish problem and Austrian politics in his own life. He recalled from his school days his hero-worship for Hannibal. "Like so many boys of that age, I had sympathized in the Punic Wars not with the Romans, but the Carthaginians. And when in the higher classes I began to understand for the first time what it meant to belong to an alien race, and anti-semitic feelings among the other boys warned me that I must take a definite position, the figure of the semitic general rose still higher in my esteem. To my youthful mind, Hannibal and Rome symbolized the conflict between the tenacity of Jewry and the organization of the Catholic church." Freud then recaptured an episode from his childhood where his father told him of having been insulted by Christians without fighting back. Freud resented his father's "unheroic conduct." He remembered having wished that his father had enjoined him, as Hannibal's had, "to take vengeance on the Romans." Ever since that time, Freud reported, Hannibal had had a place in his fantasies. In the face of the newly threatening power of anti-Semitism in the 1890s, Freud interpreted his longing for Rome as "actually following in Hannibal's footsteps. Like him, I had been fated not to see Rome."[14]

Two aspects of Freud's interpretation of his Hannibal identification deserve notice: First, that he had the same attitude toward Christian Rome that the English Puritans had had, as the hated center of Catholic power; second, that he had taken on the paternal burden of defender of Jewish dignity, which, despite his anger at his father's impotence, he was himself now powerless to realize. Freud's Rome neurosis, his inability to reach the city, was from this perspective the consequence of guilt, of an undischarged obligation at once filial and political.

Yet Freud's actual dreams of Rome in the years 1896 and 1897 spoke a different language, one more akin to the seductive allure of his Paris than to the Puritan probity of his England. All of them suggest fulfillment rather than outright conquest. All conflate images of Catholic Rome with Jewish ideas and situations.[15] In one dream Rome appears as "the promised land seen from afar," implying Freud to be in the same relation to Rome as Moses to Israel. The vision, though Freud does not say so, seems to express a forbidden wish: a longing for an assimilation to the gentile world that his strong waking conscience—and even his dream-censor—would deny him. He also identifies Rome with Carlsbad, Bohemia's equivalent of our Palm Springs, a city of pleasure, rest, and cure; in short, an earthly city of recreation (re-creation), of resurrection. Freud compares himself in the analysis of this dream to a poor, gentle Jewish character in one of the Yiddish stories he loved so well. Because the little Jew did not have the train fare to Carlsbad, the conductor beat him up at every station; but, undaunted, he continued his *via dolorosa* (the expression is Freud's). Thus the lofty vision of Moses-Freud seeing Israel-Rome "from afar" had its lowly analogue in the picture of the little-Jew-Christ-Freud reaching Carlsbad-Rome on a *via dolorosa*. A third dream reinforces the Christian theme but telescopes it into that of ancient, pagan Rome. From a train window Freud sees across the Tiber the Castel Sant'Angelo, at once papal castle and Roman imperial tomb. Tantalizingly, the train moves off before he can cross the Bridge of the Holy Angel to reach the castle—a house of both buried paganism and Christian salvation.

How different is the Rome of Freud the youth of the 1860s and 1870s—forbidding, hostile, bureaucratic—from this Rome of the dreaming man in the 1890s: the first an object of hate, to be destroyed, the second an object of desire, to be entered in love! Surely in the second of these Romes, we can descry the positive features of Freud's Paris: the awesome but glorious feminine Catholic spirit of Notre Dame, the allure of the city of pleasure (Carlsbad-Paris-Rome); in short, Mother and temptress at once. Indeed Freud provided, though not in *The Interpretation of Dreams*, the materials to connect the lure of Rome to his surrogate mother, a beloved Czech Nanny of his childhood. She had taught him about her Catholic faith and taken him to Church on Easter Sunday. In contrast to his father, she had given him "a high opinion of my own capacities." As the Rome of Hannibal was masculine, connected by Freud with his social duty and his oedipal conflict, so the Rome of Nanny was feminine, that of Mother Church, of tabooed oedipal love.[16]

While Freud in his psycho-archeological report analyzes only the first, pagan Rome, identifying with Hannibal and his wish "to take vengeance on the Romans," he gives us a clue that opens still another road that leads, like that of Nanny, to a Rome more consonant with the dream-wishes to enter it in love and fullfillment. The clue lies in a quotation from a German author which occurred to Freud in the course of wrestling with his Rome neurosis: "Which of . . . two [men] paced his study in greater excitement after forming his plan to go to Rome: Winckelmann or Hannibal?" Freud unequivocally answered for himself, "Hannibal," for he had been "fated not to see Rome." But Winckelmann would correspond to the other side of Freud's dream-truth, the one he failed to analyze for us. For Winckelmann, the great archeologist and art historian, had much in common with Freud: his poverty; an acute sense of low social origins; failure to find for many years a congenial position or professional recognition; a series of intense male friendships with homosexual overtones; hatred of political tyranny; hostility to organized religion; and a generativity crisis at the age of 40 that resulted, like Freud's, in a "first work" of a new and revolutionary kind. Above all, Winckelmann, a Protestant, overcame his scruples and embraced Catholicism in order to enter Rome, to be able to pursue his passion for classical antiquity. He conquered his conscience for the sake of his science, his *amor intellectualis* for Rome.

Was not Freud more scientist than general—and a "soft" scientist at that? Was he not, on his journey to Rome, following in Winckelmann's footsteps rather than in Hannibal's?

Of course, Freud was not ready to go the course of Winckelmann, to join the Church of Rome. The Hannibal and the Cromwell in him—the Jewish, liberal, and Anglophile values that furnished his conscience by day and censored his dreams by night—assured his capacity to resist any such apostasy. But the temptation which Winckelmann had embraced in Rome, so like the one that Freud had encountered in Paris—the affective power of Eros with which Catholic Rome was associated—Freud recognized as a deeper reality in his own psyche. It was his glory to exhume it painfully in himself and then to put it to work in building his dynamic psychoanalytic system.

After Freud finished his self-analysis and *The* Interpretation of Dreams in 1900, the gates of Rome opened to him at last. He entered the city not "to take vengeance on the Romans," nor to yield to the temptation of Holy Mother Church, but as an intellectual pilgrim. "It was an overwhelming experience for me, the fullfillment of a long-cherished wish," he wrote to his friend Wilhelm Fliess. "It was also," he added, "slightly disappointing." Though he did not find all the strata of Rome's symbolic meaning for his psychic life simultaneously present, as in the metaphor with which this paper began, Freud could distinguish three Romes clearly, by historical period. Taking them in inverse order, the third Rome, modern Rome, was "hopeful and likeable." The second, Catholic Rome, with its "lie of salvation," was "disturbing," making him "incapable of putting out of my mind my own misery and all the other misery which I know to exist." Was not his misery the result of the powerful attraction of the Catholic world of Notre Dame, and the temptation of professional salvation through conversion after the example of Winckelmann—all of which conflicted with his Old Testament conscience and his ethnic fidelity? But beneath these, there was the first Rome, the Rome of antiquity. It alone moved him to deep enthusiasm: "I could have worshipped the humble and mutilated remnants of the Temple of Minerva."[17]

Minerva? A true brainchild of her father Jupiter, she was at once the goddess of disposing wisdom and protectrix of the polis. Her statue was just then (1902) being placed before Vienna's Parliament building, as the belated symbol of the liberal-rationalist polity. Minerva was also a phallic female, an anti-erotic goddess, who repelled her enemies with her spear, her snaky aegis, and her gorgon-studded shield. She unified in her ascetic bisexuality and rational cool the civic spirit that had so attracted Freud to masculine England with the female beauty and irrational power that had so moved him in Paris. In the deepest, pagan layer of the Eternal City, where he found the mutilated remnants of Minerva, Freud the psycho-archeologist could celebrate his own achievement: to reconcile in thought the polarities of male and female, conscience and instinct, ego and id, Jewish patriarchy and Catholic maternalism, London and Paris—all in the name of science. Freud's solution to his own problem with many-layered Rome brought with it the restoration of his own ego, endowing it with the capacity to comprehend a contradictory and nonhomogeneous reality and thus to find a way to live with it.

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3. Marthe Robert, *The Psychoanalytic Revolution*, trans. Kenneth Morgan, paperback edn. (New York, 1968), p. 72.
4. Sigmund Freud, *The Interpretation of Dreams*, trans. and ed. James Strachey, paperback edn. (New York, 1965), p. 228.
5. Sigmund Freud to Minna Bernays, Paris, 3 Dec. 1885, *The Letters of Sigmund Freud*, ed. Ernst L. Freud, trans. Tania and James Stern, paperback edn. (New York, Toronto, London, 1964), p. 187.
6. Freud to Martha Bernays, Paris, 19 Nov. 1885, *Letters*, p.183.
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8. Freud to Minna Bernays, Paris, 3 Dec. 1885, *Letters*, pp. 187-188.
9. Freud to Martha Bernays, Paris, 8 Nov. 1885, same, pp. 178-182.
10. Freud to Martha Bernays, Paris, 24 Nov. 1885, same, pp. 184-185.
11. Carl E. Schorske, *Fin-de-siècle Vienna. Politics and Culture* (New York, 1980), ch. 4. Unless otherwise indicated, what follows is based on the materials there presented.
12. Freud to Wilhelm Fliess, Vienna, 5 Nov. 1897, Sigmund Freud, *The Origins of Psychoanalysis. Letters, Drafts and Notes to Wilhelm Fliess, 1887-1902*, ed. Marie Bonaparte, Anna Freud, Ernst Kris, trans. Eric Mosbacher and James Strachey, paperback edn. (Garden City, N.Y., 1957), p. 232.
13. Freud to Fliess, Vienna, 3 Dec. 1897, same, p. 239.
14. Dewus, *Dreams*, pp. 229-230.
15. Same, pp. 226-229. One later Rome Dream, in which the city is the setting of grief, is not included here. This dream's bearing on Freud's problem of ambivalence as Jew has been interestingly demonstrated by Peter Loewenberg in "A Hidden Zionist Theme in Freud's 'My Son, the Myops . . . ' Dream," *Journal of the History of Ideas*, 31:129-132 (1970).
16. Freud to Fliess, Vienna, 3-4 Oct. 1897, *Origins*, pp. 221-228. The most comprehensive treatment of the Nanny and Freud's Rome neurosis is Kenneth A. Griff, " 'All Roads lead to Rome,' The Role of the Nursemaid in Freud's Dreams," *Journal of the American Psychoanalytic Association*, 21:108-126 (1973).
17. Freud to Fliess, [Vienna], 19 Sept. 1901, *Origins*, p. 336.

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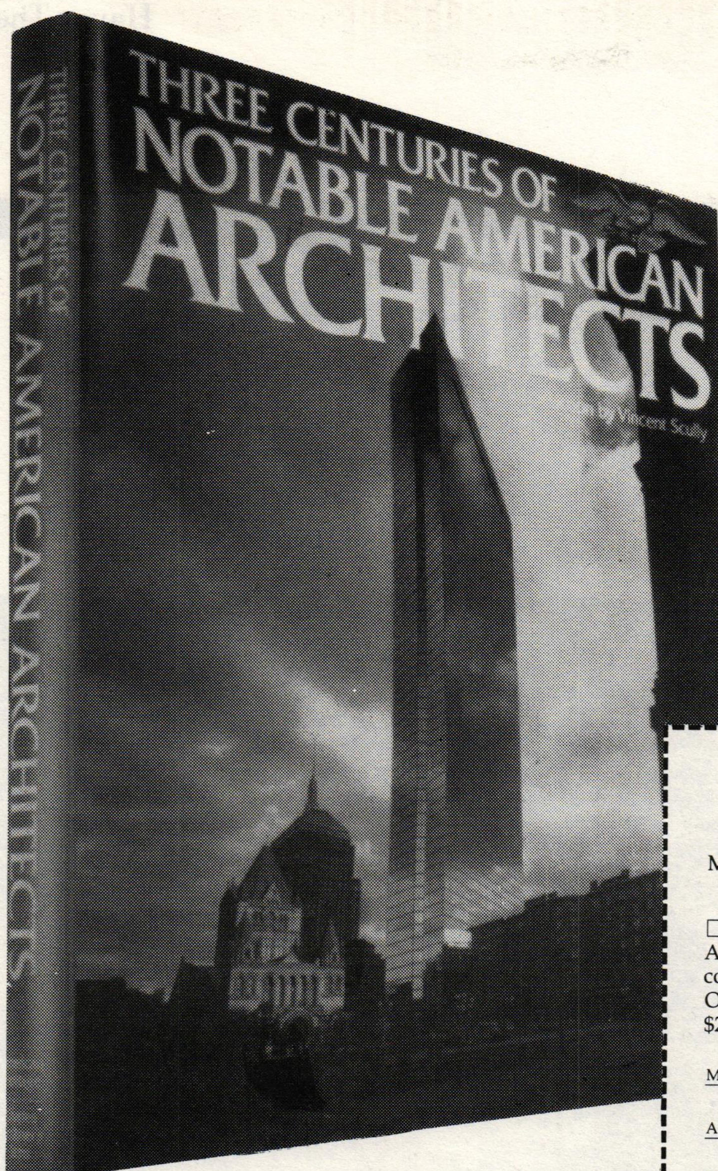

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History

Herts & Tallant was an architectural team that gave Broadway its unique theatrical identity at the turn of the century. One of their designs, the Helen Hayes Theater, is slated for demolition.

Setting the Stage: Herts & Tallant

Robert A.M. Stern, John Massengale, and Gregory Gilmartin

New York is identified with the image of the Great White Way, a glistening, scintillating night world that is a fairy-tale counterpart to its Babylon of skyscrapers. The glories of the Great White Way, which ironically achieved near-mythic stature in Hollywood musicals of the 1930s, were a turn-of-the-century phenomenon.

The theaters of cosmopolitan New York were largely clustered along the "Rialto," the stretch of Broadway between 14th and 23rd Streets that connected a fading center of fashion—Union Square—with the briefly ascendant Madison Square. Lit by gas, poorly ventilated, their exits unregulated by building codes, the theaters of the Rialto were prone to a series of disastrous fires in the 1880s. When rebuilt, they followed fashion northward, hovering first around 38th Street before finally centering near Longacre Square (renamed Times Square in 1904 when the *New York Times* completed its tower at 42nd Street and Broadway, an event that coincided with the opening of the subway station). The new theaters were all safer, largely because they were lit by electricity, and soon architects discovered that the lightbulb could unlock an almost limitless potential for advertising and nighttime decor. The result was that by 1915 Broadway had been transformed into a Great White Way.

The establishment of the theater district heralded a new element in the city's social makeup that reflected the concept of "the melting pot." The Great White Way was patronized by two segments of society: an oligarchy of descendants of the monopolists who had founded the city's great fortunes, which was gradually abandoning the ostentatious private social events so important to their parents' social stature; and an increasingly dominant upper–middle class, usually drawn from first-generation Americans of middle-European descent, who, effectively barred from the established clubs and the prestigious tiers of boxes at the opera house, pursued their leisure in a more characteristically Continental manner. The popularization of theater-going was also reflected in the growth of vaudeville, a vernacular entertainment with roots in both the English music-hall tradition and Yiddish comedy. As a sort of respectable, sanitized burlesque, vaudeville became increasingly acceptable as family entertainment for all classes and remained the most popular form of theater until it was superseded by films.

The great theater architects of the composite city—that is, the New York of the period 1890-1915—were Henry B. Herts and Hugh Tallant, two young architects who more than any others were responsible for transforming the streets leading off Broadway above Times Square into a distinct theatrical world, a glittering and festive environment; an urban counterpart to Coney Island.

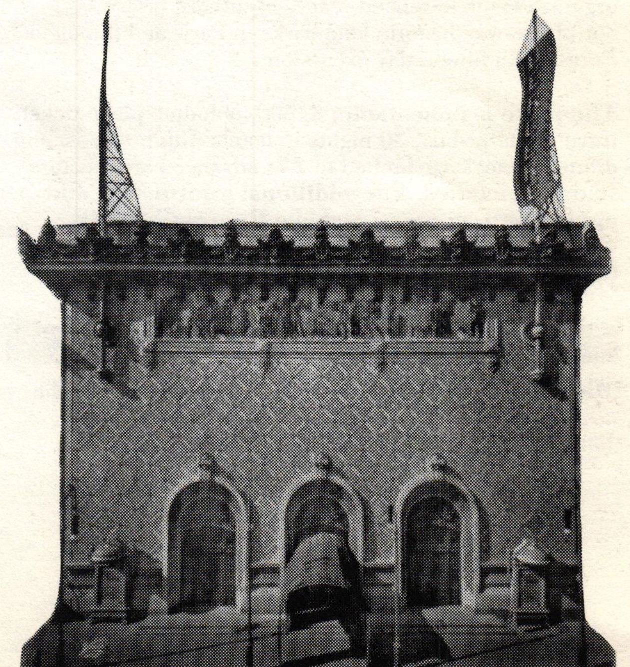
Herts & Tallant's achievement was the creation of a unique, if seminal, synthesis between the image of the theater as a public monument and as a temple of vernacular pleasures. As such it was a particularly well-developed expression of the blending of moneyed social groups that provided the impetus toward the city's great burst of culture at the century's turn. By drawing on the modern French or Beaux-Arts Baroque style of the Paris Boulevards as well as on the Art Nouveau—the latter representing the most up-to-the-minute thought in European design and being almost totally unknown in America—Herts & Tallant created a highly expressive, fundamentally new theatrical architecture that was, in effect, a kind of non-Wagnerian *Gesamtkunstwerk*. Rather than focusing attention exclusively on the stage, Herts & Tallant extended the atmosphere of the drama into the auditorium and related public spaces, enveloping the audience in a single, sensual experience.

The two partners were highly qualified to bring to New York a breath of the Parisian Boulevard. Both were graduates of the Ecole des Beaux-Arts; and Herts, born into a family of decorators, possessed a particularly refined, highly aestheticized talent. The sometimes precious, always visually rich qualities of the firm's work led Abbot Halstead Moore to speculate in 1904 that its motto was *"Le Beau, c'est le Vrai."* The originality of their stylistic endeavor was justified, he felt, by the fact that

Interior of the Folies Bergère; 1911.

"We are living in a period of transition such as never before occurred . . . ." Moore likened them to William Morris and Walter Crane as artists who "gave a fair and captivating form to the mood of their own time . . . ."

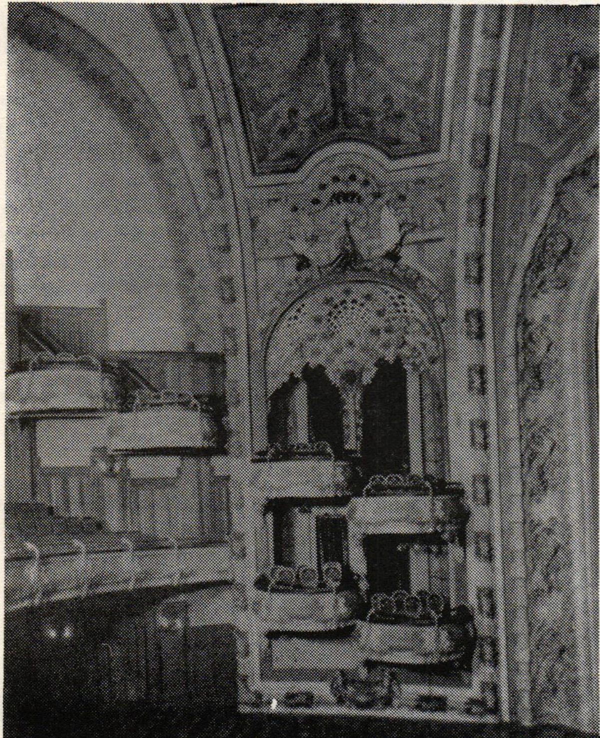
Herts & Tallant inaugurated their career in theaters in 1903 with two works of very different character—the New Amsterdam and the Lyceum. The New Amsterdam (42nd Street, near Seventh Avenue) was immediately recognized as a manifestation, rare in New York, of the Art Nouveau, but one that disdained the willful eccentricities of much French work and explored new decorative themes without sacrificing the principles of classical grammar. The facade applied the sinuous curves of the Art Nouveau to a vast, compacted triumphal arch; its architecture fused with the sculpture of George Gray Barnard, "Drama enthroned," flanked by Pierrot and Cupid, a knight and a damsel; and with a panoply of advertisements: an elaborate sign proclaiming the theater's name in Gothic script, with cartouches below announcing the program for the day. The iron-and-glass infill above the entrance suggested a bower within, and stated for the first time the theme of the interior decoration: the tea rose. The entire ensemble possessed the character of a playbill, capturing the spirit of the entertainment offered, which was primarily light comedy.



The Folies Bergère; 1911.

"The last major theater designed by Herts & Tallant was the Folies Bergère of 1911 (now the Helen Hayes). The dinner theater combined the traditional music hall and the winter garden."

The New Amsterdam Theater; 42nd Street Entrance; 1903.


The New Amsterdam Theater, auditorium; 1903.

Lyceum Theater; 1903. The Bettmann Archive

In the auditorium itself, the flowing continuities of the Art Nouveau merged wall and ceiling in an encapsulation of space that anticipated advanced spatial theories of the 1920s and '30s. Everywhere the tea rose was used as the basis for the decor—in stencil patterns, paintings, plaster work, and wood carving—creating an atmosphere that was described as "picturesque, playful, teeming with movement and color . . . ." Indeed, the theater might be imagined as the perfect set for the play with which it opened, *A Midsummer Night's Dream*.

Yet even as Herts & Tallant looked forward to future developments in architecture, they maintained links with the past—both implicitly, in the underlying classicism of their compositions; and more explicitly, in the intimations of the rococo in in their decor. The elevator lobby, which gave access to the Aerial Theater above, was adorned with bas-reliefs by R. Hinton Perry depicting scenes from the classical drama; the foyer beyond with St. John Issing's scenes of old New York; and the tympanum at the end with an allegory of the present-day city, the word "Progress" writ large above. Though the character of the smoking room can be characterized as heavy with Germanic medievalism, the use of ogee arches, sinuously intertwined and merged into an oval dome, transcends the somewhat feminine quality of most Art Nouveau work to establish an ambience at once exotic and masculine.

The last major theater designed by Herts & Tallant was the Folies Bergère (1911). With the exception of the short-lived Koster and Bial's, the Folies was the first dinner theater in New York. Its interior arrangements were those of a theater, with a wide and shallow auditorium, but the seating consisted of transverse rows of dinner tables. The concept combined the traditional music hall and the winter garden. The proscenium represented a garden trellis in trompe l'oeil perspective, the decoration achieving a rococo preciousness in tones of mother-of-pearl, turquoise, and old gold, with salmon damask walls. Paintings on either side of the proscenium, by William De Leftwich Dodge in the manner of Watteau, could be raised to reveal tiny auxiliary stages, thereby heightening the magic spell of theatrical artifice.

The exterior of the Folies Bergère represents the culmination of Herts & Tallant's work. Directly adjacent to the Gaiety of three years earlier, on 46th Street near Broadway, it is their clearest and most evocative statement of the facade-as-billboard—an unbroken wall penetrated by three arched doorways, richly tapestried in a Moorish pattern of ivory, gold, and turquoise terra-cotta. The daily bill of fare was announced by posters displayed in oversized sentry boxes. The thin colonnettes at the extremities of the facade suggest that the front is an abstraction of an honorific canopy carried in a triumphal procession, as in fact Dodge's heroic painted frieze depicted the triumph of vaudeville. Above the cornice, the pennants that so frequently fluttered above New York's palaces of amusement were translated into permanent fixtures as electric signs facing Broadway.

Herts & Tallant dissolved their partnership in 1911, and Tallant joined the firm of Lord & Hewlett. On his own, Henry Herts built the Longacre Theatre in 1913, and in the same year the Booth and the Shubert Theatres, two separate buildings joined together that extend from 44th to 45th Streets west of Broadway. Some of the brio and flamboyance that marked their work together seems to have dissipated in Herts' solo efforts, yet these are nonetheless exquisite, delicate essays in a simplified Italianate mannerism, the mostly blank facades playing off fields of rustification, brick, and sgraffito. By 1913 the area of the Great White Way had become a world of amusements, its streets so thronged with revelers that Herts provided carriage access in a wide alley, which has become the Shubert brothers' most enduring monument to New York's image as a world center of the theater.

Herts & Tallant were largely responsible for transforming the character of the Broadway theater district, and their work inspired a number of other architects, among them Eugene De Rosa and the very prolific Herbert J. Krapp; the latter's Morosco Theatre of 1917 is a variation on themes first found in Herts & Tallant's Brooklyn Academy of Music, Folies Bergère, and Gaiety. Yet, prolific and influential though they were, Herts & Tallant represent only one aspect of the amusement architecture of an era, which was also distinguished by a notable fusion of commercialism with rigorously pursued aesthetic goals. While the flamboyant showmanship was counterpointed by a series of more discrete, genteel works evoking a clubbish, domestic atmosphere—including Henry Miller's Theater by H.C. Ingalls and Paul R. Allen; the aptly named Little Theater by Ingalls and F.B. Hoffman; and by a single grand attempt to create a great cultural institution, Carrère & Hasting's New or Century Theatre—it is the work of Herts & Tallant that continues to embody in brick and mortar the magic now inherent in the very word "Broadway."

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

Fragments of Invention: Le Corbusier
Through Dec. 13 An exhibition of 8 original sketchbooks by Le Corbusier, along with lithographs, drawings, paintings, collages, photographs, and models of his projects arranged chronologically from 1914 to 1965. The show celebrates the publication of Le Corbusier's sketchbooks by the Architectural History Foundation and MIT Press. The Carpenter Center, Harvard University; (617) 495-3251

Charlottesville

Travel Sketches of Viollet-le-Duc
Through Dec. 19 Drawings by this 19th-century rationalist. Campbell Hall, University of Virginia; (804) 924-0311

Chicago

Architectural Photographs
Through Dec. 31 Interiors of Chicago churches photographed by Don Dubroff. Frumkin & Struve, 620 North Michigan Avenue; (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

Cincinnati

Graves in Portland
Through 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

Alvar Aalto
Through Dec. 5 "Mystery of Form"—An exhibit of the work of this Finnish architect. The Architecture Gallery, Southern California Institute of Architecture, 3021 Olympic Boulevard Tues.–Fri. 4–7, Sat. and Sun. 1–6

New Haven

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

New York City

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.

Classicism and Romanticism in the Schinkel Era
Through Dec. 15 Original drawings of projects by Karl Friedrich Schinkel on the occasion of his 200th birthday. Exhibition Gallery, 100 Level, Avery hall, Columbia University; (212) 280-3414

American Women and Gardens: 1915-1945
Through Dec. 31 Photographs and drawings of public and private gardens designed by women landscape architects. Wave Hill Center for the Arts, 675 West 252nd St., Riverdale; (212) 549-2055

Manhattan Additions
Through Dec. 31. Drawings and models of a Manhattan apartment building by Diana Agrest and Mario Gandelsonas. The Lobby, 369 Lexington Avenue

Best-Laid Plans . . . Altered New York Buildings
Through Dec. 31 Blueprints, drawings, and plans of buildings from 1866–1981. Municipal Archives, Surrogate Courthouse, 31 Chambers Street

Dream Windows
Through Jan. 2 The history of window display art and ten specially created "dream windows" by distinguished display artists. Fashion Institute of Technology Gallery, 227 West 27th Street; (212) 760-7629

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 Meyerkhold's production of *The Magnanimous Cuckhold* (1922). The catalogue is by Margit Rowell and Angelica Rudenstine. The Guggenheim Museum, 1071 Fifth Avenue; (212) 860-1300

Atget
Through Jan. 5 125 prints of the French countryside from the Berenice Abbott Collection. Museum of Modern Art, 11 W. 53rd Street; (212) 956-7284

Berenice Abbott:
Through Jan. 10 Portraits and cityscapes from the 1920s and '30s. ICP, 1130 Fifth Avenue; (212) 860-1783

Group Show: Open Storage
Through mid-January Work by Charles Moore, Frank Gehry, Michael Graves, Aldo Rossi, Peter Eisenman, and many more. Max Protetch Open Storage Gallery, 214 Lafayette Street; (212) 838-7436

Window, Room, Furniture
Through Jan. 22 (closed from Dec. 21–Jan. 4) 108 responses to each of these elements by artists and architects including Arata Isozaki, Charles Jencks, Lucio Pozzi, Judith Turner, and Barbara Dreyer. The show was organized by Ricardo Scofido and Tod Williams. A catalogue of the exhibition will be published by Cooper Union and Rizzoli International, and will include essays by Juan Pablo Bonta, David Shapiro, and Lindsay Stamm Shapiro. Houghton Gallery, Cooper Union; (212) 254-6300

Suburbs Show
Through 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 and John Massengale. Cooper-Hewitt Museum, 2 East 91st Street; (212) 860-6868

The Making of an Architect 1881–1981
Through 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

75th Anniversary of the Morgan Library Building
Through Feb. 7 Sketches, plans, and elevations of the original Library designed by McKim, Mead & White. Morgan Library, 29 East 36th Street; (212) 685-0008

The European Garden
Through Feb. 7 Drawings and book illustrations of 17th- and 18th-century European landscape architecture, including landscape designs of Fontainebleau and Versailles. The Pierpont Morgan Library, 29 East 36th Street; (212) 685-0008

The Manhattan Transcripts
Dec. 3–Jan. 2 Theoretical drawings exploring questions of program and form. A complete edition of *The Manhattan Transcripts* is being published by Academy Editions, London, and distributed by St. Martins Press, New York. Max Protetch Gallery, 37 West 57th Street; (212) 838-7436

A Tribute to Willard Van Dyke
Dec. 8–13 Daily showings of his films—*The City*, which examines city planning and urban growth; and *Valley Town*, his study of the consequences of automation on an industrial town. There will also be a series of lectures on "The Documentary Film." The Whitney Museum, 945 Madison Avenue; (212) 288-9601

Kazuo Shinohara
Dec. 8-Jan. 8 An exhibit of designs for eleven houses by this contemporary architect. IAUS, 8 West 40th St. (212) 398-9474 for information.

San Francisco/Bay Area

British and European Architectural Drawings
Recent work by Keith Wilson
Through Dec. 31 30 architectural drawings from the 18th to 20th centuries executed in pen and ink, and watercolor, from the Fischer Fine Art Collection, 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
Through 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

Place Novissima
Through 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 Salpetrière, 47 Boulevard de l'Hopital

Rome, Italy

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

Steven Holl
Dec. 21– "Bridges"—A show of projects and drawings by this New York architect, curated by Francesco Moschini and Paola Iacucci. Gallery Architettura Arte Moderna, 12 Via Del Vantaggio

Coming

To be seen at the Cooper-Hewett in February and March, a film series on architects, builders, and buildings, featuring *The Fountainhead* (1949), *Skyscraper* (1959), *Metropolis* (1926), and *Manhatta* (1921). . . . and to the Marymount Manhattan Theater, February 9–14, the world premiere of Kandinsky's opera *The Yellow Sound*, incorporating the original score by Thomas de Hartma n, conducted by Gunther Schuller. The Guggenheim Museum production will be directed by Ian Strasfogel, choreographed (after Alexander Sacharoff) by Hellmut Fricke-Gottschild, and designed by Robert Israel and Richard Riddell.

Suburbs in New York
Jahn in Boston
Tschumi's Manhattan Transcripts
Holl's Bridges in Rome
Biennale in Paris
Aalto in Los Angeles

Events

Boston/Cambridge

Richard Sennett on Democratic Theory and Urban Form
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 start at 5:30 pm

Los Angeles

Urban Planning Lecture
Dec. 3: Robert Healy, "Rural Growth and Rural Land." Room 1102, Architecture Department, U.C.L.A. 5:30 pm; (213) 825-5752 for information

New York City

Review of Reviews
Dec. 1: A roundtable discussion by journalists of architectural events as reported in the press. Topic this time is the reviews of Tom Wolfe's *From Bauhaus to Our House*. Sponsored by the Architectural League at the Urban Center. 457 Madison Avenue, 6:30 pm; (212) 753-1722 for information

Lectures at Columbia
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; (212) 280-3414. 6 pm

"Three Projects: One Form" Lecture Series
Dec. 3: George Ranalli **Dec. 10:** Steven Holl **Dec. 17:** Taft Architects from Houston. The Open Atelier of Design, 12 West 29th Street; (212) 686-8698. All lectures are at 6 pm. Admission is $11

Birkerts Lecture
Dec. 3: Gunar Birkerts. Higgins Auditorium, Pratt Institute, 65 St. James Place at Lafayette Street, Brooklyn; (212) 636-3407. 6 pm

South Street Seaport Tour
Dec. 6 A tour of the Center for Building Conservation. Mark Ten Eyck and the CBC staff will discuss preservation techniques. 171 John Street; (212) 766-9062; $4.00 fee. 1:30–3:30 pm

Forums on Form: Lectures by Authors
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

"Reply Time"
Dec. 10: Kenneth Frampton on responses to his recently published book, *Modern Architecture: A Critical History*. Sponsored by the Architectural League at the Urban Center, 457 Madison Avenue, 6:30 pm; (212) 753-1722

Bernard Tschumi
Dec. 15: The artist lectures on his work *The Manhattan Transcripts*, currently on view at the Max Protetch Gallery. The lecture is sponsored by the Architectural League, at the Urban Center, 457 Madison Avenue, 6:30 pm; (212) 753-1722

The Magnanimous Cuckold
Dec. 13–17 Scenes from Vsevolod Meyerkhold's 1922 production of *The Magnanimous Cuckold*, a farce by the Belgian playwright Fernand Crommelynck, will be performed on a reconstruction of the original theater set designed by Liubov Popova. The Guggenheim Museum, 1071 Fifth Avenue; (212) 860-1300

Miami

Architecture Club of Miami Lecture
Dec. 3: Howard Adams, "The French Garden." At Vizcaya, 3251 South Miami Avenue; (305) 858-8081

Philadelphia

"Evidence of Self-Respect": Lectures at Penn
Dec. 2: Romaldo Giurgola, architect, Mitchell, Giurgola & Thorp: At the GSFA, Room B-1. 6:30 p.m. (215) 243-5729

Princeton

Princeton Lecture
Dec. 2: Henry Glassie, "Folk Building." Betts Lecture room, School of Architecture, Princeton University; (609) 452-3741. 4:30 pm

History and Culture: Aspects of Historicism
Dec. 4 and 5: A symposium sponsored by the European Cultural Studies Program and the School of Architecture, Princeton University. **Fri. Dec 4: 2–6 p.m.:** Alan Colquhoun, "Three Uses of the Word Historicism"; Patrizia Lombardo, "Michelet and the Narratives of History"; Jacques Gubler, "Viollet-le-Duc: History or Ethnology?" **Sat. Dec. 5: 10 a.m.–1 p.m.:** Philippe Junod, "The Future of the Past: 1789–1880"; Anthony Vidler, "The Animated Statue: *L'Homme-machine* to Frankenstein." Betts Lecture Hall, The School of Architecture, Princeton University; (609) 452-3741 for information

San Francisco/Bay Area

Western Addition Lectures
Dec. 7: Richard Ingersoll, "Designing the World as a Stage" **Dec. 21:** Steven Holl, "Bridge of Houses" **Dec. 28:** Peter Eisenman, "Architectural Group Therapy." San Francisco Art Institute, 800 Chestnut Street. 8 pm; $3

Taste in Design and Elsewhere
Feb. 10–13 A conference sponsored by the National Center for Architecture and Urbanism to be held in San Francisco. Conference participants: Richard Guy Wilson, Robert A.M. Stern, Amos Rapoport, Paul Oliver, Charles Moore, Armistead Maupin, Alan Gowans, Tom Beeby, Wayne Attoe. **Register before Dec. 15,** $110; after, $155. National Center for Architecture and Urbanism, 2000 P Street N.W., Suite 413, Washington, D.C. 20035

Vancouver

ALCAN Lectures
Dec. 8: Aldo Rossi **Jan 13:** Douglas Cardinal **Feb. 24:** Fred Koetter **Feb. 24:** Rem Koolhaas. Robson Square Media Center; (604) 683-8588. 6 pm

Washington D.C.

Smithsonian Lectures: Architecture-Theory and Practice
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

Paris, France

Presentation of Recent Buildings by the Architect. **Dec. 8:** Jean Nouvel on "Le C.E.S. Anne Frank à Antony." Institut Français d'Architecture, 6 Rue de Tournon; (01) 633-9036. Tuesday at 5 pm

Lectures on Significant Projects outside of Metropolitan France
Dec. 11: "The Medieval City and its Evolution" by Jean-Claude Garçin. Institut Français d'Architecture, 6 Rue de Tournon; (01) 633-9036. 5:30 pm

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

At the League

Review of Reviews:
Tom Wolfe's From Bauhaus To Our House
Tuesday, December 1 at 6:30 P.M.
Panelists Peter Blake, Martin Filler, Susana Torre and Suzanne Stephens, Moderator.

Reply Time: Kenneth Frampton
Thursday, December 10 at 6:30 P.M.

The Manhattan Transcripts: Bernard Tschumi
Tuesday, December 15 at 6:30 P.M.

Admission: League Members: Free, Non-Members: $5.00

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History and Culture
Aspects of Historicism

A Symposium Jointly Sponsored by the European Cultural Studies Program and the School of Architecture Princeton University

Friday, December 4, 2:00 p.m.
Alan Colquhoun—Three Uses of the Word Historicism
Patrizia Lombardo—Michelet and the Narratives of History
Jacques Gubler—Viollet-Le-Duc: History or Ethnography?

Saturday, December 5, 10:00 a.m.
Philippe Junod—The Future of the Past: 1780-1880
Anthony Vidler—The Animated Statue: L'Hommemachine to Frankenstein

All lectures will take place in The Betts Lecture Room
School of Architecture, Princeton University

Just out . . . Series 6 of The Pidgeon Audio Visual Library of slide/tape talks on architecture and design. Three discussions of Sir Edwin Lutyens by Roderick Gradidge, Peter Inskip, and Gavin Stamp. Also tapes by Kisho Kurokawa, Oscar Niemeyer, Rocardo Bofill & Peter Hodgkinson, Charles Moore, and Frank Gehry. Orders and Inquiries: World Microfilms Publications, 62 Queen's Grove, London NW8 6ER, England.

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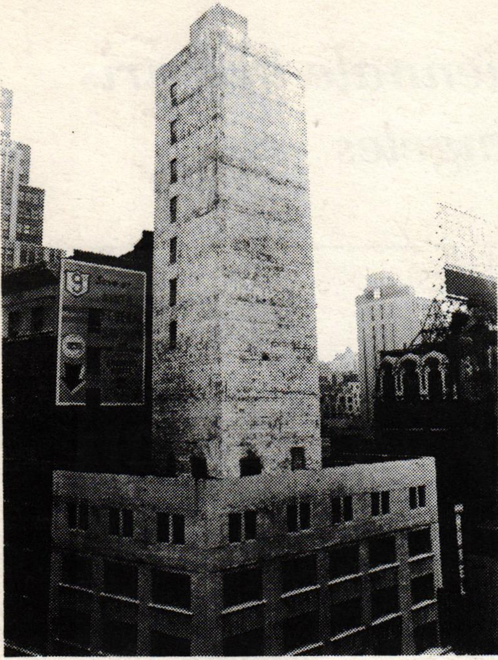
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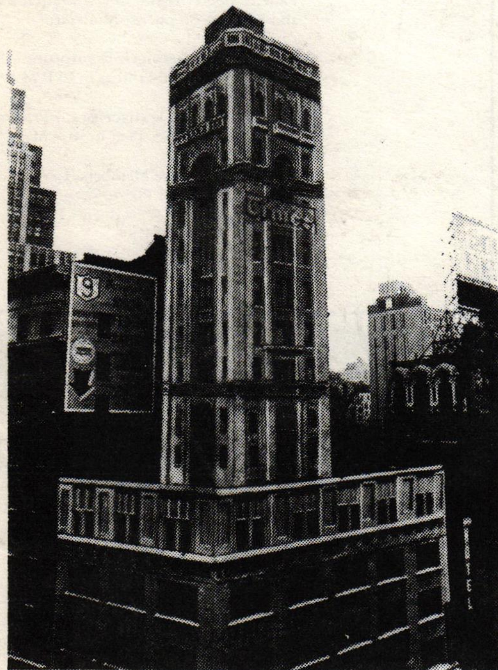
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"A spirited and fascinating book."

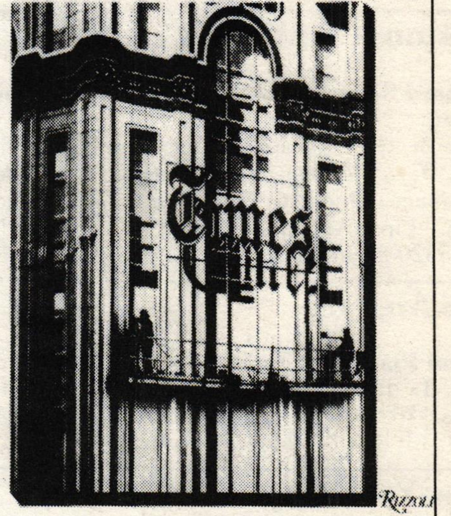
Portfolio, November 1981

RICHARD HAAS
AN ARCHITECTURE OF ILLUSION

IN RECENT YEARS, Richard Haas has almost single-handedly revived the classical art of *trompe l'oeil* mural painting. His work is to be found throughout the United States in cities such as Boston, Chicago and New York, as well as in other countries such as Germany and Australia.

His career has been devoted to creating facsimiles of architecture, from his early dioramas, to interior and exterior murals, to free-standing painted buildings, such as the *Times* Tower in New York, and the La Salle Tower in Chicago. Through his work he has brought an element of historical fantasy to the city. Magnificent facades have replaced blank walls; previously closed views–such as the Brooklyn Bridge from the South Street Seaport–open up into fantastic historical scenes; and bleak box-like structures turn into historical recreations of forgotten urban architecture.

This richly illustrated new book, *Richard Haas: An Architecture of Illusion,* includes an introduction and commentary by the architecture critic of *The New York Times,* Paul Goldberger, an autobiographical sketch, and a detailed overview of Haas's work. 160 pages. 180 illustrations, 40 in color. $35.00



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