

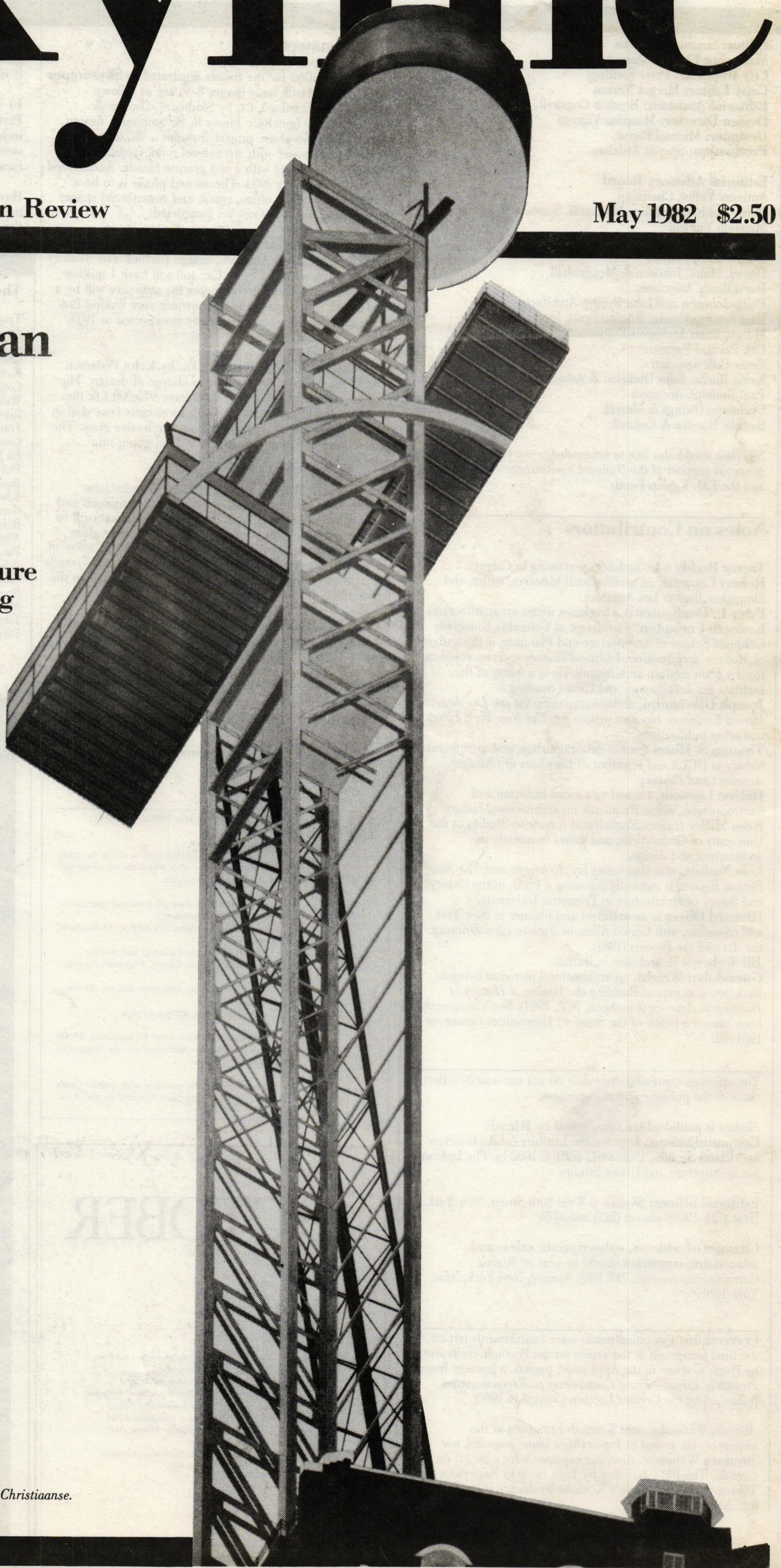
Skysline

The Architecture and Design Review

May 1982 \$2.50

The Office for Metropolitan Architecture

Plus: Neutra in Vienna,
Frampton in Japan (2),
Interview with Cesar Pelli,
Insider's Guide to Architecture
Schools, and More Emerging
Voices



OMA: Rem Koolhaas with Stefano de Martino and Kees Christiaanse.
Two Structures for Rotterdam; project, 1980-81.
Viewing tower on the bridgehead.

Skyline

Contents

- 3 Rebuttal
- 4 New York City Report
- 6 Los Angeles Controversies
- 8 Notes & Comment
- 10 "Emerging Voices" at the Architectural League
- 16 Richard Neutra in Vienna
- 18 Notes on The Office for Metropolitan Architecture
- 24 Interview: Cesar Pelli and Peter Eisenman

- 26 Frampton's Japan Diary
- 30 Book Reviews: on Ruskin and Buffalo
- 32 Lecture Notes
- 33 Spots
- 34 Dateline: May '82

Editor: Suzanne Stephens
Managing Editor: Margot Jacqz
City Reporter: Peter Freiberg
Copy Editor: Margot Norton
Editorial Assistant: Heather Cogswell
Design Director: Massimo Vignelli
Designer: Michael Bierut
Production: Sheyda Ardalan

Editorial Advisory Board

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

Board of Sponsors

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

Skyline would also like to acknowledge the continued and generous support of the National Endowment for the Arts and the J.M. Kaplan Fund.

Notes on Contributors

Trevor Boddy is an architect practicing in Calgary.

Robert Coombs, an architectural historian, writer, and filmmaker, lives in Los Angeles.

Peter L. Donhauser is a freelance writer on architecture.
Kenneth Frampton, a professor at Columbia University Graduate School of Architecture and Planning, is the author of *Modern Architecture: A Critical History* and two volumes for *A+U* on modern architecture. He is a fellow of the Institute for Architecture and Urban Studies.

Joseph Giovannini, architecture critic for the *Los Angeles Herald Examiner*, has also written for *The New York Times* and other publications.

Thomas S. Hines teaches cultural, urban, and architectural history at UCLA and is author of *Burnham of Chicago: Architect and Planner*.

Hélène Lipstadt, trained as a social historian and anthropologist, writes frequently on architectural history.

Ross Miller teaches English and American Studies at the University of Connecticut, and writes frequently on architecture and design.

Lois Nesbitt, who also writes for *Archetype* and *The New Boston Review*, is currently pursuing a Ph.D. in the history and theory of architecture at Princeton University.

Richard Oliver is an architect and planner in New York and co-author, with Gerald Allen, of *Architectural Drawing: the Art and the Process* (1981).

Jill Weber is an architect in Buffalo.

Gwendolyn Wright, an architectural historian living in Berkeley, is author of *Building the Dream: A History of Housing in America* (Pantheon, N.Y., 1981). She has recently been named a fellow of the Stanford Humanities Center for 1981-82.

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

Skyline is published ten times a year by **Rizzoli Communications, Inc.** for the Institute for Architecture and Urban Studies. ISSN 0612-6981 ©1982 by The Institute for Architecture and Urban Studies

Editorial offices: *Skyline*, 8 West 40th Street, New York, New York 10018 phone: (212) 398-9474

Changes of address, subscription, sales, and advertising inquiries should be sent to: Rizzoli Communications, Inc., 712 Fifth Avenue, New York, New York 10019

Corrections: Quotation marks were inadvertently left off the final paragraph of the article on the Portman controversy by Hugh Cosman in the April issue, page 6, a passage from *Piccadilly Circus—From Controversy to Reconstruction*, published by the Greater London Council in 1980.

Hiroshi Watanabe met Kenneth Frampton at the airport on his arrival in Japan (April issue, page 26), not Toyokazu Watanabe. Also, our captions were a bit off on page 27. The PMT building by Toyo Ito is in Nagoya (not in Tokyo), and Tadao Ando's Koshino Residence is in Osaka (not Kyoto).

Quiz Answers

The identification for the towers illustrated in **Skyscraper Quiz** of our March issue (pages 8-9) are as follows:

A) CityPlace, Hartford, CT, by Skidmore, Owings & Merrill/Chicago (gotcha!); James R. de Stephano, design partner. This two-phase project includes a 957,000-s.f. 38-story office tower with street-level retail facilities; it will be of structural steel with a red granite facade. Anticipated completion is spring 1984. The second phase is to be a 12-story block — also office, retail, and commercial space; the planning on this is not yet completed.

B) Huntington Center, Columbus, OH, also by SOM/Chicago; Bruce Graham, design partner. The 37-story tower (on axis with the State Capitol) will have 1 million s.f. of office and commercial space; the structure will be a steel frame with a glass-and-steel atrium core linking two red-granite-clad towers; completion is expected in 1984. (photo: Hedrich Blessing)

C) Continental Center, Houston, TX, by Kohn Pederson Fox; William Pederson, partner in charge of design. The proposed 39-story office tower will have 975,000 s.f.; the structure will be a steel frame with a concrete core clad in alternating bands of pink granite and reflective glass. The project, proposed last fall, is not, in fact, going into construction. (photo: Jack Horner)

D) One South Wacker, Chicago, IL, by Murphy/Jahn Architects/Engineers. These 40 stories of commercial and office space will have 1.28 million g.s.f. The frame will be concrete and the skin of silver-and-gray reflective glass. ("... essentially an adaption of the typical office tower of the twenties to today's standards and requirements," reads the architects' description.). Completion is expected in the fall of 1982.

E) ICC Headquarters, Seoul, Korea by Caudill Rowlett Scott; Joe Thomas, principle in charge, James Wright, project designer. The 28-story building will contain over one million s.f. of retail, banking, and office space. The

structure will be a prefabricated steel frame enveloped in a glazed ceramic curtain wall with clear and solar gray glass. It is scheduled for completion in January 1984.

F) Texas Commerce Tower, Houston, TX, by I.M. Pei and Partners. The 75-story, 1.1-million-s.f. office building also includes 16,900 s.f. of banking space. With a concrete and steel frame, it is the tallest composite structure ever; the facade is glass. The tower is being occupied now.

Having received no completely correct answers, we dare not come to any conclusions about what this means about the work, the readers, or the quiz. . .

The Institute for Architecture and Urban Studies

Trustees

Armand Bartos, Honorary Chairman
 A. Bruce Brackenridge, Chairman
 Charles Gwathmey, President
 Richard F. Barter
 Colin G. Campbell
 Walter F. Chatham
 Peter D. Eisenman
 Frank O. Gehry
 Gerald D. Hines
 Eli Jacobs
 Philip Johnson
 Paul Kennon
 Edward J. Logue
 Gerald M. McCue
 Robert M. Meltzer
 Amanda M. Ross
 Paul Rudolph
 Edward Saxe
 Carl E. Schorske
 Frederieke S. Taylor
 Massimo Vignelli
 John F. White
 Peter Wolf

Director

Peter D. Eisenman
Associate Director
 Hamid R. Nouri

Fellows

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

May, 1982

The Architectural League

475 Madison Avenue, New York, NY 10022
 (212) 753-1722

18

Tuesday evening, May 18th at 6:30 P.M.

Review of Reviews

The season's concluding session of the monthly architecture roundtable where the reviewers will have their night in court.

Six critics discuss their professional intentions:
 Gerald Allen, Moderator
 Charles Gandee, Associate Editor, *Architectural Record*
 William Hubbard, Architect and Author
 Nory Miller, Senior Editor, *Progressive Architecture*
 Mildred Schmertz, Executive Editor, *Architectural Record*
 Suzanne Stephens, Editor, *Skyline*

Admission to lecture is free for members, \$5.00 for non-members. Members are encouraged to make reservations:

This event is made possible with public funds from the New York State Council on the Arts.

Art | Theory | Criticism | Politics

OCTOBER

20

Jean Baudrillard

Bernhard Leitner
 Noël Carroll

Scott MacDonald
 J. Hoberman
 Albert E. Eisen and
 Rosalind Krauss

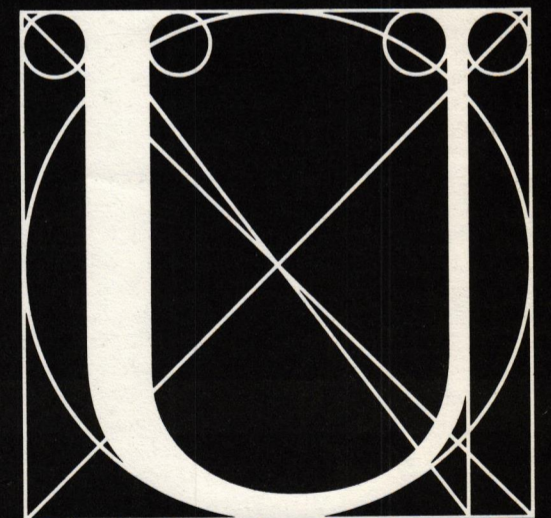
The Beaubourg-Effect: Implosion and Deterrence
Albert Speer, the Architect
The Future of Allusion: Hollywood in the Seventies (and Beyond)
Interview with Vivienne Dick
A Context for Vivienne Dick

On the Question of Originality: An Exchange

\$5.00/Spring 1982

Published by the MIT Press
 for the Institute for Architecture and Urban Studies

URBAN CENTER BOOKS



Specialists in
 Architecture
 Design
 Urban Planning
 Historic Preservation

NEW STORE HOURS

Beginning June 1st
 Monday-Saturday 10am-6pm

Urban Center Books is a not-for-profit bookstore operated by The Municipal Art Society of New York in cooperation with The J.M. Kaplan Fund.

The Villard Houses • 457 Madison Avenue
 New York • New York • 10022 • (212) 935-3595

Rebuttal

The following was received in response to the review by Diane Ghirardo of *Building the Dream: A Social History of Housing in America* by Gwendolyn Wright that was published in the April issue of *Skyline*.

Re: Building the Dream

Gwendolyn Wright



It would at least be some compensation to think that, in answering Diane Ghirardo's rather disjointed and contradictory review of my book (*Skyline*, April 1982, p. 31), I would be taking part in an intelligent discussion of American housing or the relations between architecture and politics. Regrettably, she has made such an exchange difficult by misrepresenting my book as a "study of 'dream' housing" that "centers largely upon middle-income American families." Judging from her consistent unwillingness to read with any care (rather than from the fact that she is a specialist in Italian Fascist architecture), Ghirardo has scant grounds on which to object, or even to carefully appraise either the material or the interpretation.

First let me set the record straight: *Building the Dream: A Social History of Housing in America* (Pantheon, N.Y., 1981) is a presentation of the ways in which Americans have continually tried to give domestic architecture a social significance. The book focuses on a broad range of people, including home economists, industrialists, and politicians, as well as architects and builders, and shows what they hoped—or at least claimed—housing reforms could do. Different groups have used housing as part of a polemic, taking a stand on what they believed should be the country's dominant political, social, and cultural ideals, insisting that their proposals were the best way to respond to some dramatic change in American life. Their statements revolved primarily around social issues they related—often quite directly—to architectural design: for instance, the government's obligation to provide certain social services or to direct the economy; the definition of "good family life"; the possibilities for upward mobility in this country; the benefits or dangers of mixing different classes, races, and ethnic groups.

But there is another side to this popular involvement that my history of housing also considers in depth: In their concern with promoting or opposing certain kinds of housing, largely owing to the association of housing schemes with social and political issues, Americans have frequently—but, of course, not always—tended to evade the real problems of class, racial, and sexual inequality, purporting that there were architectural "solutions" to these problems. This pattern is a critical aspect of architectural reform programs, especially in the American context.

Clearly European traditions, as well as innovations among European architects, have repeatedly played a role in American housing. *Building the Dream* includes numerous references to how Puritan houses resembled English medieval dwellings, how row-house builders took up English prototypes, how Gothic Revival carpenters studied Ruskin, how apartment architects proudly used the appellation "French flats" for their buildings, and how certain New Deal architects drew from German social housing schemes. But this has never simply been a case of imitation or even *kitsch* invention. As anyone who is even minimally familiar with

American history knows, Americans have long been wary of European influence. Hence the formal borrowing was always counterbalanced by efforts to find a distinct national approach to architecture. This is not my naive cultural provincialism, as Ghirardo suggests, but merely an acknowledgment of the strong desire for cultural independence that emerged again and again in American housing and in the texts that sought to direct future housing patterns.

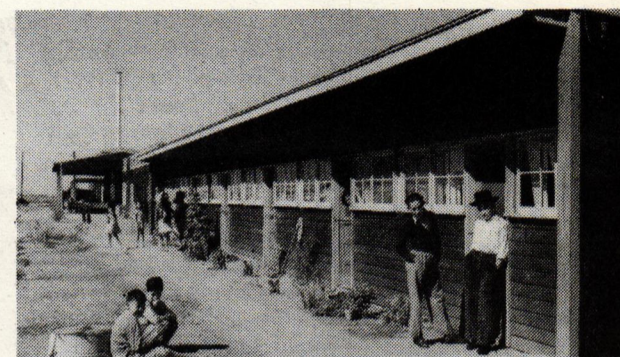
The strains that resulted from conflicting desires for innovation, respectability, and reform were by no means limited to middle-class families and their architecture. *Building the Dream* compares the housing that was designed and built for the middle class, the working class, and the poor. Although it is true that I consciously downplay the homes of the wealthy—and therefore the work of many great architects—this is because such houses are the only ones with which we are generally familiar; it seemed due time to describe the overwhelming majority of ordinary dwellings. There is also a consistent effort in my book to portray the people who did not fit into the nuclear family, whether they were boarders or single professional women living alone. All in all, I sought to trace the links between philanthropic housing for the poor or industrial housing for workers, middle-class domestic ideals, the development of a home-building industry, and the evolution of architectural styles that have been used for dwellings.

Let me say outright that I am by no means giving a complete picture of early New England towns or immigrant life in industrial cities. While the book does not analyze Puritan farming patterns or ethnic demography, it also neglects the dynamics of baseball, the space program, and military tactics in the Civil War. I am not claiming to have taken on all aspects of American culture, but rather to have shown the place of housing in that culture. An interpretive essay does not imply an exhaustive cataloguing. From the cover, through each of the chapters in *Building the Dream*, I have tried to point out the irony, contradictions, and complexity in Americans' obsession with their housing. These themes have thoroughly escaped Ms. Ghirardo's opinionated reading.

Taking an egregious example, she objects to my including a chapter on slave housing, even though she does admit that it is "full of little-known information presented in a highly readable fashion." Ghirardo should be aware that there has been a major reinterpretation of slavery in the past twenty years, centering on the work of scholars like Herbert Gutman and Lawrence Levine. Would she also accuse them of "cruel and somewhat ludicrous" attention to the complexities and subtleties of slave culture? They have shown that blacks were not simply passive recipients of the slaveowners' norms, without denying the extreme weight of this domination. To present what blacks pieced together under slavery and what white planters tried to impose is not an apology for slavery, despite Ghirardo's caricature. What is really at stake in her

Evergreen Plantation slave cabins, Wallace, La.; built before 1830 (photo: Betsy Swanson)

Right: FSA migrant farm workers' camp, Robstown, Tx.; 1938 (photo: Library of Congress)



stance is the kind of elitist—and, indeed, racist, in this context—superiority that claims to "protect" people outside the realms of high culture by refusing to juxtapose their lives and their environments with those of the elite.

Similarly, the statement that I don't discuss household technology is not only erroneous—yet another sign of sloppy or willfully distorted reading—but also points to the important distinction between cataloguing new technology and analyzing its uses. I chose to put technological advances into a social and political analysis of women's work in the house. The chapters on apartment houses, Victorian suburban dwellings, and particularly that on early-twentieth-century bungalows are filled with details about domestic technology (pp. 96, 102, 106, 111-12, 138-41, 147, 158-62, 168-71). In each case there is an emphasis, first, on the sale of new houses by promoters with "All Modern Improvements," and, second, on the way in which such improvements played into the controversies over whether modern appliances would mean less housework and hence greater freedom for women. This connection is, in my opinion, more important than a technological reductionism that assumes that "the house as factory" was a fixture of some sort. This phrase had very different meanings to the producers of appliances, the professional "home efficiency experts" who taught home-economics courses, the women who did factory piece-work in tenement apartments, modernist architects, and the middle-class feminists who called for "the house of the future... that can be cleaned with a hose." For a more detailed discussion of these conflicts, one could also turn to my earlier book, *Moralism and the Model Home: Domestic Architecture and Cultural Conflict in Chicago, 1873-1913* (University of Chicago Press, 1980).

Since Ghirardo herself has not published a monograph on this subject, one is forced to turn to the book she holds up as the high canon of scholarship—David Handlin's *The American Home: Architecture and Society, 1815-1915* (1979). While intending no attack on Handlin, for the field is certainly sufficiently large and complex to sustain—and hopefully encourage—a variety of interpretations, it is fair to point out that Ghirardo also misrepresents his work. David Handlin's book—whatever its strengths and weaknesses, and it has many of both—certainly contains no "systematic treatment... [of] the way housing design was influenced by broad social and economic changes." Neither he nor I would claim that tax policies or accumulation of capital are incidental issues, but we have each, in our own ways, attempted to show how such topics relate to the history of American housing and family life, without suggesting that these histories can be reduced to economic factors alone.

I would be the last person to insist that there is nothing to criticize in my book, but I will insist that such criticisms be accurate. More is at stake than individual reputations and personal grievances. History is relevant to many social, political, and aesthetic issues facing us today; and many architects, as well as historians of the built environment, have come to recognize this. Yet the consequences of architects' discourse about the past are, in the end, less significant than the consequences of what historians write, for the historian is responsible for understanding and conveying social complexity, constructing the past, while architects, after all, build buildings. In a review—as opposed to a design for a building—one cannot present a randomly culled selection of thoughts and preferences as if this were an integrated, representative whole. Whatever one thinks of post-modern architecture, a pastiche of post-modern historical scholarship, which is exemplified in Ghirardo's writing, has no visual merit to compensate for its distorted, irresponsible, and egotistical position.

New York City Report

Peter Freiberg

Westway Waning?

Over the last few years, no project has been more fiercely debated—and fought over—than Westway. Now, the mammoth \$2 billion, \$7400-an-inch highway-and-development project is on the ropes, shaken by a strongly-worded court decision and buffeted by growing political opposition.

Since the mid-1970s, Westway's powerful supporters, led by Governor Hugh Carey and including business leaders like David Rockefeller as well as the construction unions, have propelled the superhighway plan forward. But a coalition of mass transit, community, environmental, and other grass-roots groups have tenaciously resisted it, arguing that Westway's federal highway dollars should be "traded in" for mass transit funds—money that could be used to improve the city's decaying subway system and build a modest West Side replacement road. Opponents succeeded in delaying Westway almost four years beyond its original starting date, and recent decisions in the judicial and political arenas have bolstered their hopes that the project will be killed.

A major blow to the proposed Battery-to-42nd-Street highway came when Federal Judge Thomas Griesa overturned an Army Corps of Engineers permit allowing construction of a 200-acre landfill. Judge Griesa ruled that the federal agency failed to consider the impact of the landfill on fish in the Hudson River, especially on striped bass, which use it as a spawning ground. The Corps will have to prepare a new Environmental Impact Statement, which could take the rest of this year and possibly drag on into 1983. If the Corps then decides to grant the permit again, that decision will be contested in the courts.

Westway is also under attack in the state legislature. Many Democrats strongly oppose the project, despite support for it from Carey and from Mayor Edward Koch, who has flip-flopped on the issue. This year, Democratic legislators succeeded in denying Westway funds in the new budget by joining with upstate Republicans who are upset that Westway will siphon off federal highway funds destined for their areas. Carey vetoed the legislative budget action, and it was uncertain whether the legislators would have the votes to override his veto. Even if the funds remain this year, however, the legislative decision bodes ill for future Westway appropriations.

Behind the Albany action is the legislators' belief that if Koch is elected governor and City Council President Carol Bellamy succeeds him as mayor, she will refuse to go along with Westway; the federal government could then refuse to reimburse the state for money already spent. Bellamy, a longtime Westway opponent, strongly favors trading in the highway. She has led Board of Estimate members in filing suit to block the city's approval of Westway on grounds that Koch denied the board its right to vote on the project.

Westway's supporters have always trumpeted it as "more than just a highway." They are right. Westway would be a costly boondoggle that would help the "cement lobby" and provide new acres of landfill for luxury highrise developers, but would do little to improve transportation, expand access to the waterfront, or enhance the quality of life in Manhattan. Today its estimated cost is \$2 billion, but in 10 years this could rise to \$4 billion—and it isn't even certain whether or not the Highway Trust Fund, which is running out of money, could complete the project. With Westway facing increasing legal and political opposition, the attractiveness of trade-in seems clearer than ever—but the application deadline of September 1983 is drawing closer, and delaying could leave the city without either Westway or mass transit money.

Monday, April 20: In yet another setback for Westway, Federal Judge Thomas Griesa blocked Washington from reimbursing the state \$90 billion for the purchase of Westway's right-of-way from New York City. Citing "strong" evidence that federal agencies violated environmental laws, Griesa said he may later bar all federal funds until the project complies with environmental standards—a requirement that it is doubtful Westway will ever be able to meet.

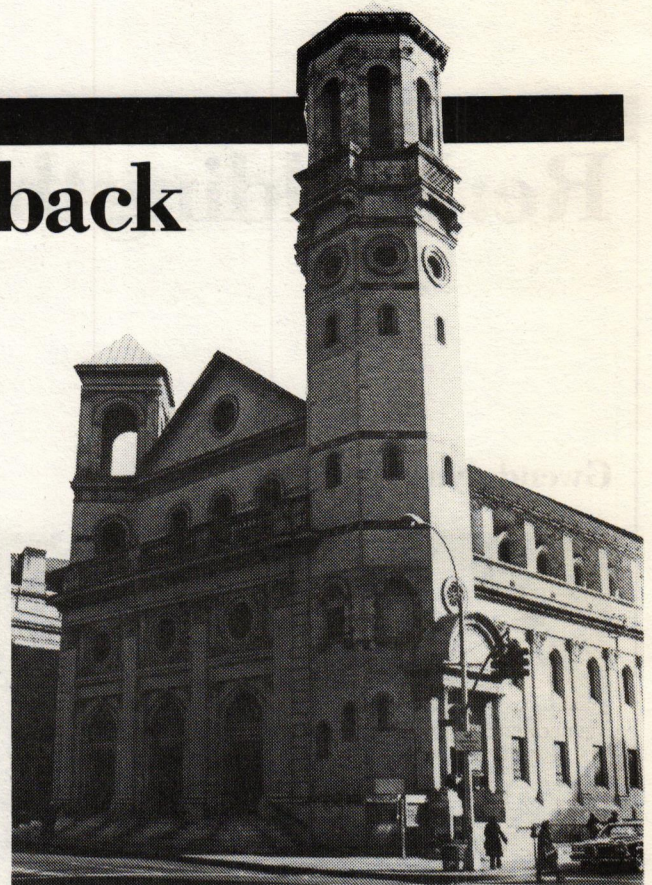
Landmark Lashback

In the sixteen years since it was adopted, the city's landmarks preservation law has come under frequent attack, usually from developers and property owners. Recently, a harsh denunciation came from a different source—an interfaith committee of churches and synagogues (the Interfaith Commission), which charged that the landmarks law is "unacceptable and unworkable" for religious institutions. When preservationists defended the law and accused the clergy of seeking special treatment, it was obvious that a full-scale brouhaha was in the making.

The Interfaith Commission's report reflects an underlying economic motivation: the desire of a growing number of religious institutions to cash in on the escalating value of Manhattan real estate. In the coming months, another noteworthy building, the neoclassic Second Church of Christ, Scientist, at 68th Street and Central Park West, will become the focus of a new controversy if the congregation decides to seek demolition of the church building and replace it with a skyscraper. The clergy report cited the St. Bartholomew's Church dispute (see *Skyline*, November 1981, p. 6; December, p. 3; February 1982, p. 4; and March, p. 5), and the release of their report was apparently timed in an effort to torpedo the landmarking of the Church of St. Paul and St. Andrew at 86th Street and West End Avenue.

In its report, the Interfaith Commission maintained that landmarking of religious structures poses "a threat to religious freedom," violates the First Amendment, and is often approved by the Landmarks Preservation Commission (LPC) "less for reasons of architectural merit than to block any change or development" in a neighborhood. Noting the dwindling congregations and financial problems of many churches, the report asks that the landmarks law exempt religious organizations if an institution decides it "will interfere with the present or future needs of the ministry."

Such an exemption would give churches and synagogues free rein to seek substantial profits by exploiting the development potential of their properties, regardless of the architectural and historical value of their present buildings. In the case of the Church of St. Paul and St. Andrew, the congregation wanted to sell the property to a highrise developer, who would then have given the United Methodist congregation space on the ground floor. The LPC designated the church last November, calling it a "major work of the prominent nineteenth-century architect R.H. Robertson." After the Board of Estimate approved the designation, despite the interfaith attack on the landmarks law, the church filed suit to overturn the landmarking. The LPC is also expected to hold a hearing soon on whether to designate the Second

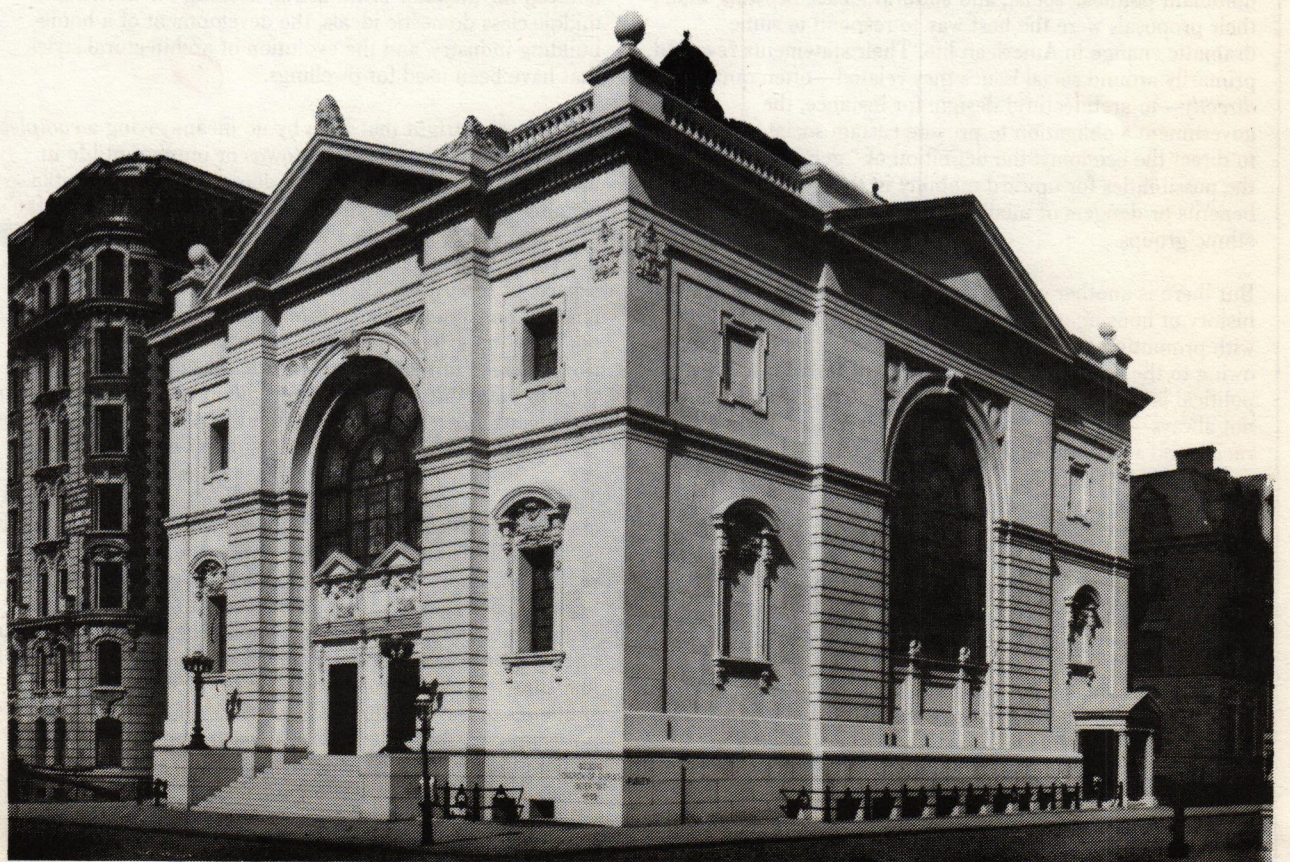


R.H. Robertson. Church of St. Paul and St. Andrew; 1897. West End Avenue and 86th Street (photo: Andrew Dolkart/Landmarks Preservation)

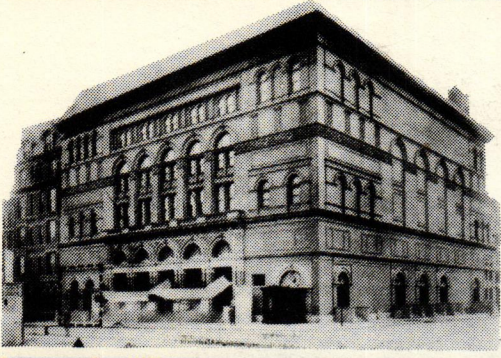
Church of Christ, Scientist, a copper-domed limestone building designed by Frederick Comstock in 1900; a campaign in support of landmarking is being organized by Christopher Gray, a private consultant, and the New York Landmarks Conservancy to forestall possible demolition. The possible developer, whose name remains undisclosed, has talked to James Stewart Polshek & Partners about designing a highrise that would replace the Central Park West church. "I have no agreements," Polshek told *Skyline*. "I am not involved in any formal way at this time," said Polshek, whose restoration and renovation work elsewhere has gained him the confidence of preservationists.

In the unlikely event that the Interfaith Commission's recommendations are adopted, religious institutions would be freed from the review process to which other property owners are subject—even though the churches have enjoyed tax exemption. LPC Executive Director Lenore Norman points out that religious institutions, like other property owners, can ask to be relieved of designation on the basis of hardship; this would be granted if no purchaser for the property were found, or if the city failed to make an offer. Freedom from landmarking would not help most congregations outside Manhattan, since developers evince little interest in those properties. If the churches really want to deal with the problem, they should explore alternatives to demolition, possibly including—as Ralph Menapace, Jr., president of the Municipal Art Society, suggests—setting up a low-interest loan fund.

What is most disturbing about the Interfaith Commission's report is its utter lack of sensitivity to the importance of preservation. As Menapace puts it, "I think there is a bankruptcy of moral leadership on the part of the churches to say that in order to carry out their mission, they must cannibalize our architecture and cultural heritage."



Comstock & Son. Second Church of Christ, Scientist; 1899. 68th Street and Central Park West (photo: Wurts)



Carnegie Hall Cleans Out

Like many cultural institutions, Carnegie Hall has discovered the value of its real estate. The Carnegie Hall Corporation, which leases the landmarked hall from the city, recently put out a request for proposals for development of an adjacent parking lot. The hope is for an office building, or a combination office building and hotel, that would not only generate funds to finish the recently begun \$20-million restoration of Carnegie Hall, but would provide badly-needed support space for the hall.

In announcing the request for proposals, Carnegie Hall Corporation President Isaac Stern said, "At a time when government support for the arts is diminishing, Carnegie Hall is looking for practical, businesslike ways to help ensure its future." But a group of about 40 tenants in Carnegie Hall—artists, ballet schools, choreographers, and others who live or work in the studios—contend that the corporation has been too "businesslike" in its dealings with them. These tenants charge that proposed rent hikes will force out residents and arts groups and turn the studios into conventional office spaces. While Carnegie Hall insists it loses "massive" sums on the studio operation, requiring it to raise rents to market levels, tenants retort that the corporation is inflating its losses. Recently, a tenant lawyer won a court order for Carnegie Hall to produce its records to demonstrate the reason rent increases were required.

Not all the studio tenants are involved in the rent dispute: the corporation says 70 percent of them have signed leases. Carnegie Hall has attracted architectural firms as tenants for a number of years, and they report divergent experiences. Robert Siegel of Gwathmey Siegel says the firm moved out, not because of any quarrel with management, but because it simply needed more space. Architect Tod Williams, however, says that his rent was increased dramatically, that he was only offered a one-year lease, and that his elevator service was going to be discontinued during the renovation—all of which spurred him to find other office space. Williams is still hoping to sign a lease allowing him to remain as a residential tenant in his studio. He says he can absorb a rent increase, but needs a longer-term lease and some assurance that rents will be stabilized.

The Carnegie Hall renovation that began in February—the first step will create a new Recital Hall lobby—has drawn wide praise; the architects are James Stewart Polshek & Partners. While no one knows what kind of building will go up adjacent to the hall, the Carnegie Hall Corporation has established some good guidelines, such as "street level and lower floor uses which reinforce the special character of West 57th Street." The corporation must recognize—in actions, not just words—that the studio tenants are part of Carnegie Hall's tradition. If the artistic community there is forced out by high rents, the concert hall itself will lose part of its character.

William B. Tuthill. Carnegie Hall. Top: At its opening, 1891.



View of the "Rembrandt" site next to Carnegie Hall

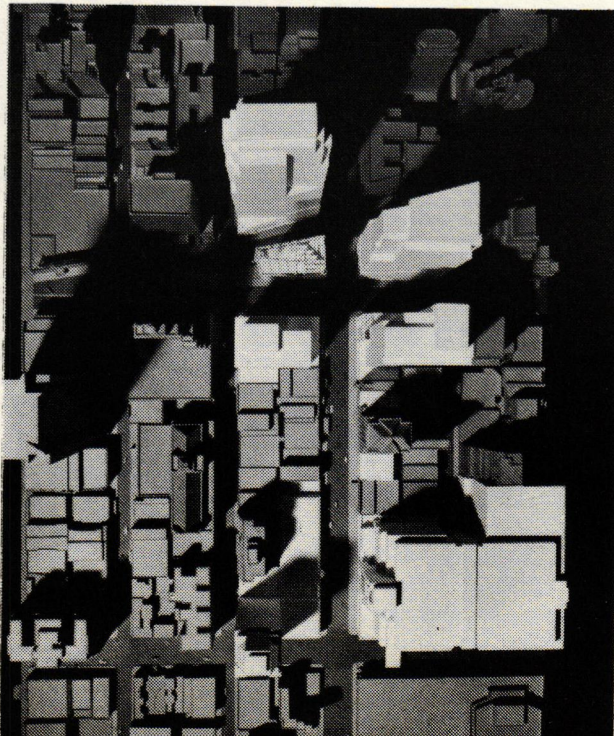
42nd Street Developments

Plans to redevelop the Times Square area (see *Skyline*, December 1981, p. 3) took a step forward last month when the city and state announced the conditional selection of three builders to carry out a projected \$1 billion of construction along 42nd Street between Seventh and Eighth Avenues. While there has been relatively little controversy about the redevelopment so far, construction is unlikely to start before 1984, and it could well be later: leases must still be negotiated with the developers; the Board of Estimate must give approval; and at least some Times Square property owners are certain to fight condemnation in the courts.

The developers selected include Park Tower Realty Corporation, owned by George Klein, which will build four office towers containing about 4.9 million s.f. at the intersection of Broadway, Seventh Avenue, and 42nd Street (the firm will also spend \$21.6 million on renovating the Times Square subway station); New York Mart, a partnership headed by the Morse family of California, which will construct a wholesale trade mart for garment and non-garment industry use on Eighth Avenue between 40th and 42nd Street (the firm reportedly beat out a partnership of John Portman and Harry Helmsley); and Housing Innovations/Planning Innovations, a minority-owned, Boston-based firm, which will build a 500-room hotel on Eighth Avenue between 42nd and 43rd Streets. In addition, eight Broadway theaters, most of which are now movie houses, will be renovated. The Nederlander Organization will refurbish *The New Amsterdam* and *The Harris* for use as legitimate theaters; two more will be restored for commercial theater use and two for use by nonprofit performing arts groups (none of the operators have yet been chosen); two remaining theaters will be renovated as restaurant or retail space. A ninth Broadway theater, *The New Apollo*, has already been restored by the Brandt Organization and is being operated as a legitimate theater; its future operator is uncertain.

The conditional developers were selected from twenty-six proposals submitted to city and state agencies. Leases must now be drawn up. One element certain to be scrutinized is the extent of the tax abatements received by the developers, which the city says is "normal" but which one member of Community Board 5 says appears to be greater than usual. Some efforts to purchase properties along the strip to be redeveloped are certain to fail, and when the state Urban Development Corporation condemns those sites, the owners will resort to the courts. Nevertheless, the ten-year redevelopment scheme, for which Cooper/Eckstut Associates were the design consultants, is clearly moving ahead. In the press release announcing the developers, City Planning Commission Chairman Herbert Sturz proclaimed, "This project will wipe out the blight and menace of 42nd Street," thereby joining a long list of officials who have made such predictions over the years. Whether the forecast comes true in this latest venture remains to be seen.

Model of Design Guidelines proposal for 42nd Street redevelopment (photo: Bo Parker)



Riverwalk Update

In addition to the two West Side waterfront projects—Westway and the Penn Central yards—that are in hot water, controversy is brewing along the East River. Early this year, the city and the developers of River Walk, a proposed \$331-million residential, commercial, and recreational complex, announced agreement "in principle" on financial lease terms for the riverfront stretch between 16th and 24th Streets. However, critics are upset about key planning and financial features of the proposal, which must still be approved by the Board of Estimate. And although it is almost two years since Mayor Koch selected River Walk from a group of four proposals, it is still uncertain who will be the architects of the project: The Gruzen Partnership, which was hired along with Hooker/Siskind Associates of Miami, is now negotiating with the developers to withdraw from the project.

River Walk's developers, the Canadian-based Cadillac-Fairview Corporation and Related Housing Company of New York, were chosen by Koch after months of politicking and lobbying by a bevy of builders, lawyers, and public relations firms presenting the four proposals. River Walk's plan called for 1800 rental apartments in buildings no higher than 32 stories, a hotel, a marina, retail space, a waterfront promenade, and other public facilities. Community Board 6 was not enthusiastic about any of the four proposals, and after Koch selected River Walk the board voted to seek a 25-percent reduction in its density. This reduction, reflecting East Siders' concern about the impact on the area's already overburdened services, thus far has not been supported by city officials.

But River Walk raises other, equally important questions. Joana Battaglia, who heads the waterfront committee of Community Board 6, charges that the Koch administration is not holding the developers "to the promises and conditions that were part of the original proposals." The developers initially pledged that the apartments would be rental; now, they have won the option of building co-ops. The developers originally promised to stay with the project after it was built; now they have withdrawn this promise, sparking fears of a buyer who would skimp on maintenance. According to Board 6, River Walk's developers had stated they would seek no tax abatement; now the developers say they indicated they would seek no special tax abatement, and plan to take advantage of the city's Section 421 abatement program. While this program is available "as of right" to most developers and was designed to encourage new construction, critics question if it is needed in an area often referred to as "the Gold Coast."

Then there is the question of waterfront access. Although a 10-acre park and promenade are promised, local residents want assurance that it will be a real promenade along the water, not walkways between the commercial spaces—and not set back near the FDR Drive. The developers are giving verbal assurances, but they can't provide detailed plans because none have been drawn up. Jordan Gruzen says that "differences relating to design and project management" have impeded an effective working relationship with Hooker/Siskind, leading Gruzen to offer to withdraw if a financial settlement can be arranged. While negotiations continue, the developers are talking to Davis Brody and Associates as a possible replacement for The Gruzen Partnership.

Recently, Cadillac-Fairview indicated it was pulling out of the housing field. But the firm says it is sticking with River Walk, and city officials are now negotiating a lease to be presented to the Board of Estimate. Unless the city takes a tough stance with the developers—on planning, design, and other issues—a valuable waterfront opportunity will be lost.

L.A. Controversies

Isozaki's Museum Designs for MoCA

Joseph Giovannini

In late March, the newly formed Los Angeles Museum of Contemporary Art (MoCA) called a press conference that held every promise of being a benign social formality: architect Arata Isozaki was to present the final schematic plans for the museum's long-anticipated downtown facility. It could only go well: Los Angeles wants its museum, and Isozaki is the type of "world-class" architect that has eluded all the other L.A. museums.

MoCA Board Chairman Eli Broad and Director Pontus Hulten made the requisite pro forma comments, but it was Max Palevsky, chairman of the Architecture Committee—which was responsible for creating the building—who flagged the audience to attention with rather unexpected remarks: in this building, he explained, "the architecture should disappear" and be a "neutral backdrop." "It is not that the exterior is unimportant only secondary," Palevsky later said, "but people will come to see the art, not the building."

Isozaki then presented a scheme that admirably met the client's neutralizing requirements. Sitting prominently in the background, however, were three models of previous schemes, each one of which looked, at least from its exterior, more interesting than the final proposal. Isozaki's presentation dwelled visually and verbally on the museum interior: the public galleries were all conveniently located on the same level, and most galleries received natural lighting through skylights. The building made no particular gesture to the street other than closure and, perhaps, the inclusion of a sunken courtyard; it had no symbolic presence that distinguished it as a cultural institution important to the city.

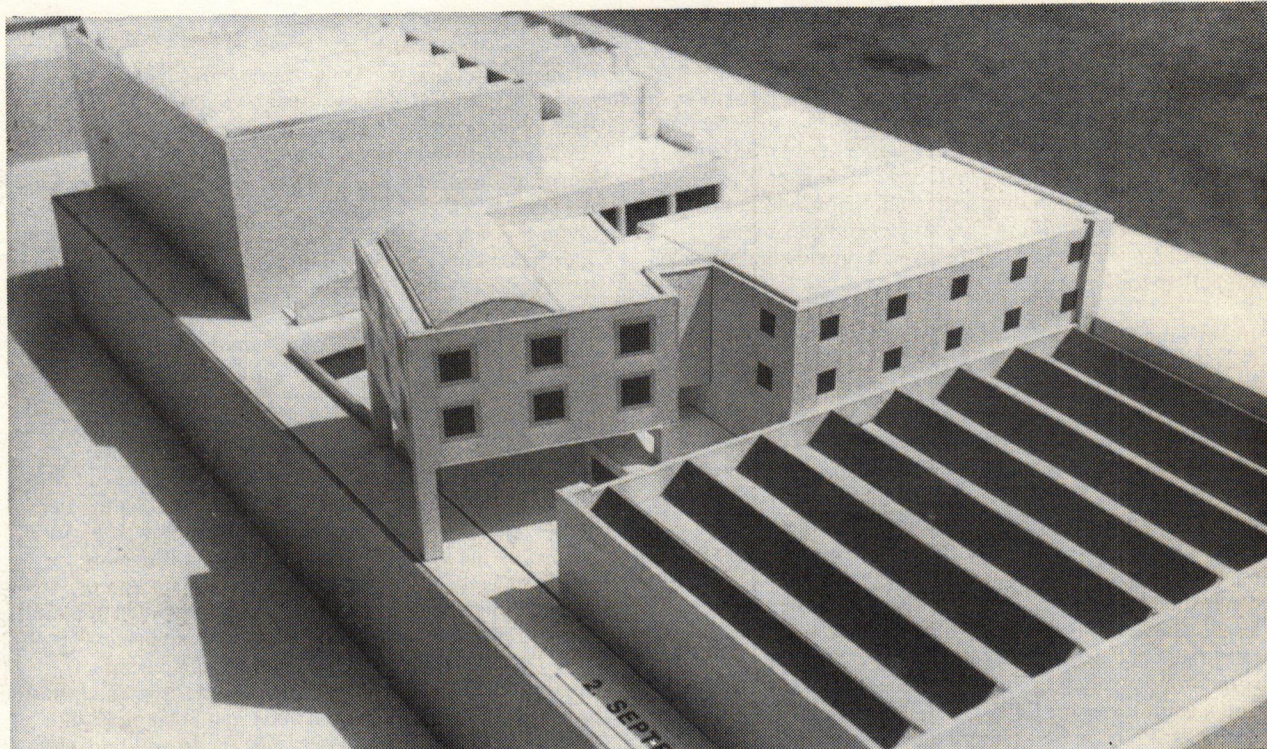
During an informal conversation later in the press conference, Isozaki mentioned that the proposed scheme was formally static—a seemingly unfavorable description. This comment prompted more questions, and Isozaki's responses gradually revealed the remarkable fact that the architect did not actually endorse the scheme he had just presented; he preferred the previous one, submitted in January, the model of which was also on view. Isozaki was breaking rank.

In a subsequent interview, Isozaki talked about the long and rather grueling design process that led to the March scheme, which, he said, "had no special character." Designing the building was problematic for a full eight or nine months because it was given no fixed site within the rectangular plaza area of California Plaza—the billion-dollar, mixed-use development project designed by Arthur Erickson and Associates to wrap around the museum in a shallow "U." Isozaki spent a great deal of effort with an as-yet-unshaped program, trying to define the site by designing the building. During that process, the developers (Bunker Hill Associates) and Erickson required that the museum be sunk substantially below street level so that it would not obstruct sight lines from Grand Avenue to the commercial area deep into the site, along the base of the "U." The architect was required to fragment the museum's mass so that it did not wall off California Plaza from Grand Avenue. (Both Bunker Hill Associates and the Community Redevelopment Agency had the power to reject the scheme.)

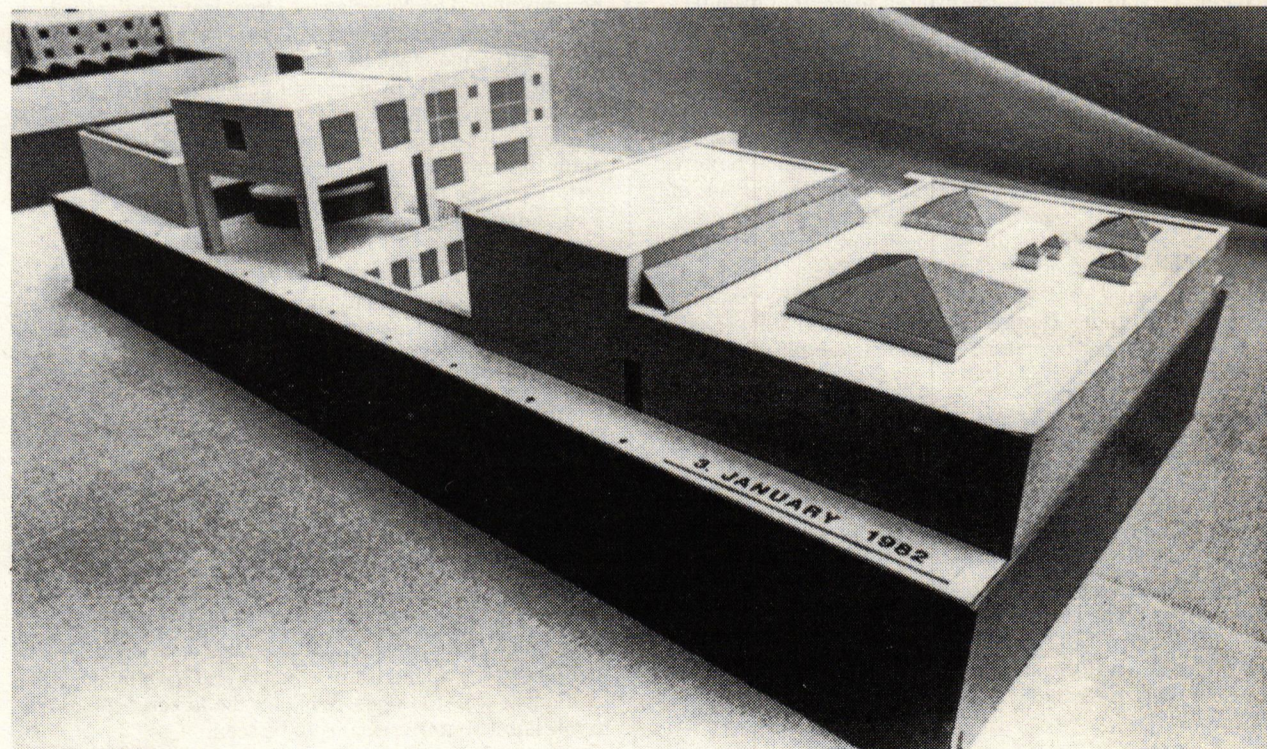
By the fall of 1981 Isozaki was left to design an art institution building with one of the most conspicuous profiles since New York's Museum of Modern Art, but to design it within an allotted envelope that resembled a broad iceberg split in two. With a backdrop of buildings that rise twenty-seven stories high, Isozaki was permitted a visible horizontal tip about twenty feet high. The architects had to submerge the main floor of the building so that people could walk over the museum and across part of the roof on the plaza level to the shopping area beyond.

Isozaki managed to rescue the museum from this circumstantial setback with a January design which, on the outside, held its own in a permissible highrise canyon: his design called for strong volumes, primary forms—some with a symbolic presence—and a weighty exterior material (Indian red sandstone). A section of the administration block was twisted against the orthogonal lines and elevated above street level to form a gateway. The buildings in the plan had the configuration of a "Yin-Yang" unit separated by the void of a sunken plaza. The spiral—as a form and as a system of organization and detailing—was basic to the concept.

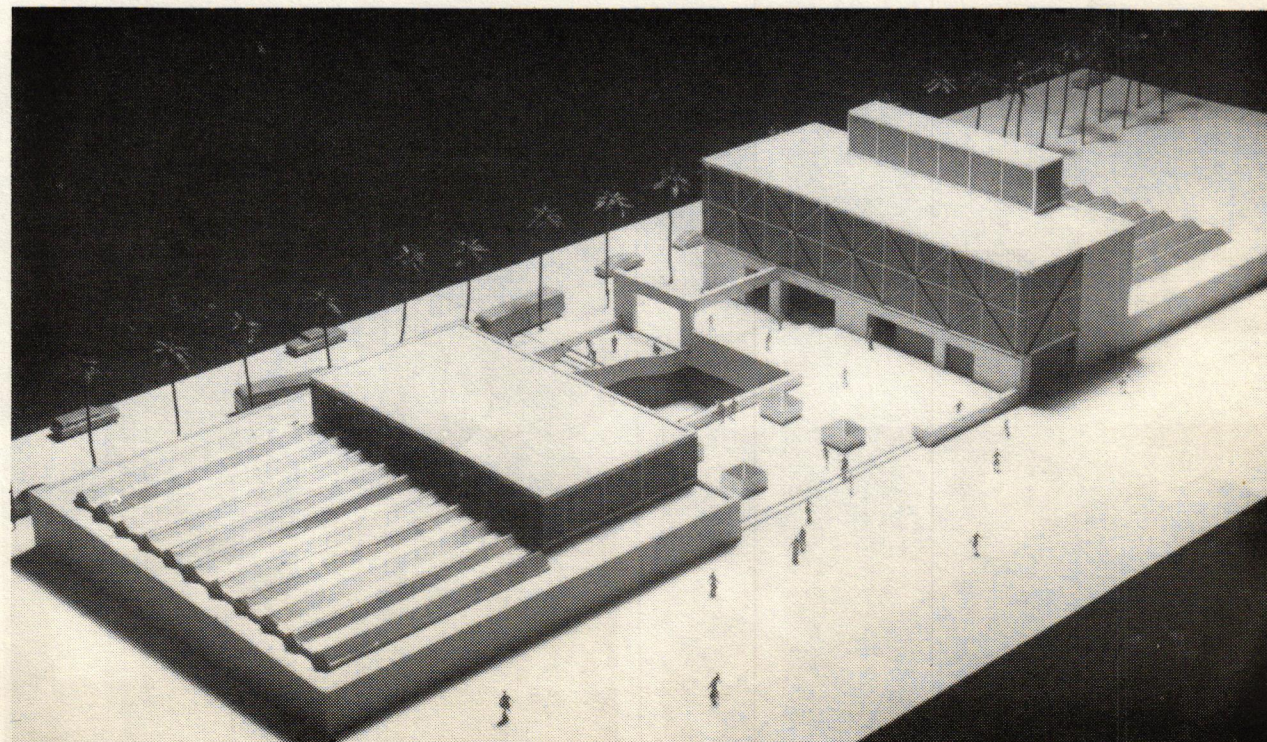
The museum's Architecture Committee, which had been influenced by the opinions of a local artists' group over a long period of time, focused its attention on the interior



Arata Isozaki. Models for the Los Angeles Museum of Contemporary Art. September, 1981



January, 1982



March, 1982 Photos courtesy the Los Angeles Herald Examiner

Two museum designs are the center of discussion in Los Angeles. Both raise issues of context between art and architecture, building and the city.

galleries, particularly on the conditions of light and circulation. The Committee understandably insisted that the architecture not overwhelm the art, taking as warning the many self-referential architectural "statements" like the Guggenheim Museum that do not serve the art they are supposed to display. The Committee objected to the January scheme at the press conference: members said it was gimmicky, inefficient, too expensive, and too complex. Although Isozaki believed he could correct its functional shortcomings and bring it into budget, he felt forced into producing a more neutral scheme—"maybe like a factory Otherwise I had to quit . . . or be fired." In mid-March, according to Isozaki, Coy Howard, Committee member and museum design coordinator, presented his own schematic drawings to the Committee. Isozaki then walked out of the meeting. Howard has made no comment on his initiative other than saying that "this is a highly complex issue."

Without a firm site, with an insubstantial building profile split in two, with multiple client groups—each having several voices—and with an architecture committee that seems to want a building but not architecture, Isozaki felt embattled. At the press conference he evidently found himself in front of a building design he could not call an Isozaki building, and expressed this to the press. The matter became a public issue on March 29, the same day Isozaki unexpectedly submitted to the Architecture Committee the final schematic plan—one that combined the plan of the March scheme, formal aspects of the January scheme, and some new elements as well. The Redevelopment Committee agreed to the new scheme with some qualifications and submitted it by their April 1 deadline to the Community Redevelopment Agency (CRA) and to Bunker Hill Associates for their approval. Isozaki then left for Japan, convinced he could make the new scheme into a workable building. Since then he has been refining the plan and has made no comment to the press.

In the wake of the controversy, the question of Isozaki's continuing role in the museum's design is now "under discussion," Palevsky said—partially because the architect expressed his opinions to the press; and partially because the Committee felt Isozaki had been too long in presenting an acceptable scheme. Pontus Hulten remains Isozaki's staunch supporter.

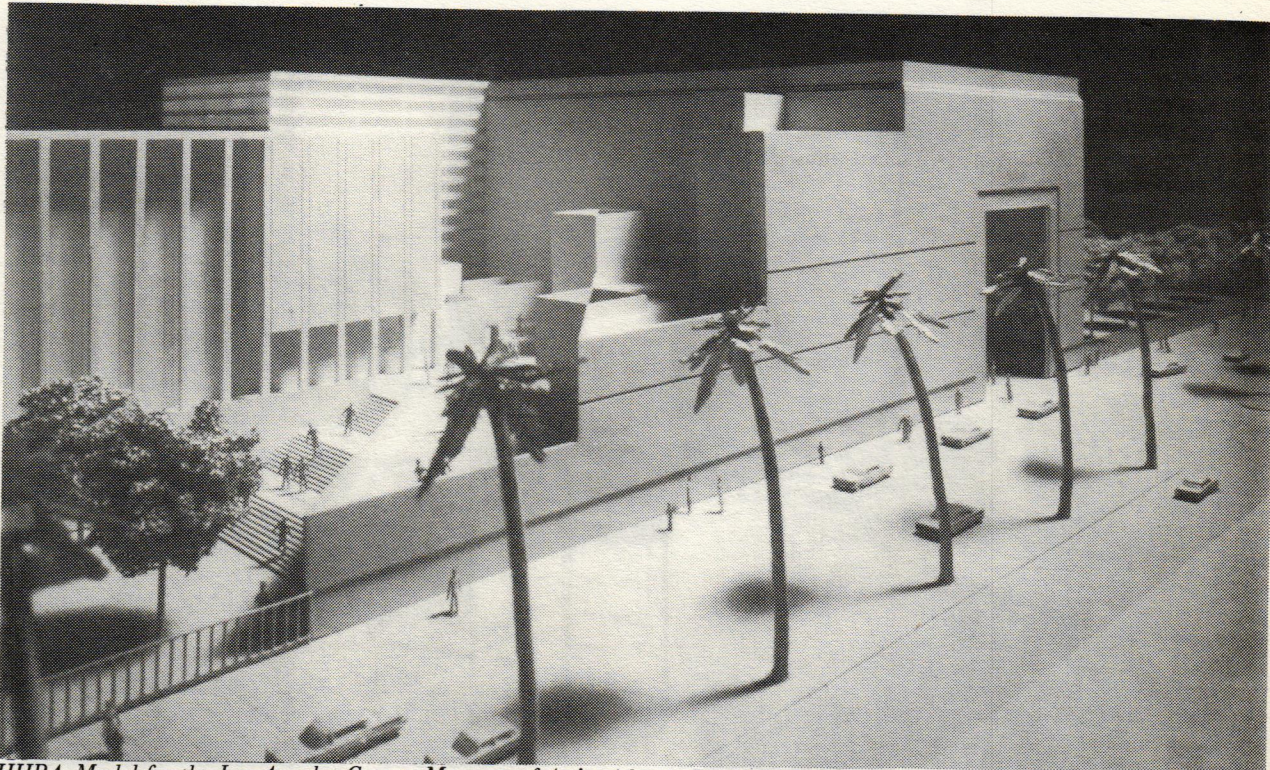
The erosion of the architect's position continues as Palevsky and Committee member Robert Irwin—no doubt with the best of intentions, but without Isozaki—research exemplary museums for suitable architectural details. Said Palevsky, "There are a million problems: how to do lighting, what floor materials to use, how to bring walls to the floor, that edge condition. . . ."

At the time of this writing the controversy was continuing. The issue is not only the architect's responsibility to the client, but also the client's responsibility to the architect. The issue is especially critical in the case of a museum, where an artist's autonomy is central to its very meaning: the building is the museum's first commissioned work and its most visible artifact. The process unfortunately seems to have placed architecture and art in adversary positions. The issue also presents the danger of dividing the still fragile museum into staff-versus-trustee camps.

The matter will no doubt be taken up in a mid-May meeting of the full MoCA Board of Directors. It has been suggested that Isozaki work in association with an American architect who has experience on large-scale projects and would facilitate Isozaki's architectural intentions within the context of American building realities. The Los Angeles County Museum of Art, where Hardy Holzman Pfeiffer Associates is dealing directly with the professional museum staff rather than with independent parties, provides another suggestion for structuring a more workable relationship between client and architect.

HHPA's Design for LACMA

Robert Coombs



HHPA. Model for the Los Angeles County Museum of Art's Atlantic Richfield Gallery

In the early 1960s, at about the same time as Dorothy Chandler established her "temple to music" on Bunker Hill, the visual arts set decided they had to separate the art museum from the L.A. County Museum of Natural History (Hudson and Munsell; 1913) in Exposition Park (next door to USC). The collection was growing, and the incompatibility of David and Delacroix with dinosaurs and mummies was evident. After much pushing and pulling they decided on Hancock Park and the Rancho La Brea Tar Pits, on the border between the Mid-Wilshire district and Beverly Hills. The location was not *tres chic*, but at least it was not over there with USC.

And what style did the museum trustees settle on? Another Lincoln Center! The three main LACMA donors—Howard Ahmanson, Armand Hammer, and Leo S. Bing—each wanted their own little temple of *kunst*. The museum officials accepted the idea of temples on a podium. The podium raised the art above the tar pits and gave the whole concept some style. William L. Pereira Associates was more than willing to turn out a temple or two for the museum. Pereira Associates designed the new complex in "Dulles Doric," that peculiar style made fashionable by Edward Durell Stone, who used it for American embassies and the like. The LACMA temple complex was at least sited decently, set back from Wilshire Boulevard and nicely landscaped in relation to Hancock Park, which surrounded it on two sides, and the La Brea Tar Pits next door. Pereira Associates respected the more-or-less low-rise character of the neighborhood. The major problem with the temples-on-a-podium design is that the museum-goer is forced to move from building to building in order to see all of the exhibits, thus ricocheting around the podium like the ball in some Neoclassic pinball machine.

In a crisis of conscience—and with the benefit of tax write-offs—ARCO provided \$3 million in 1979 for the new wing, and LACMA set out to gather the remaining \$20 million needed to reorganize the museum into a more coherent unit. About 75,000 more s. f. were needed to accommodate the growing modern collection and adequate office space.

Hardy Holzman Pfeiffer Associates' solution to the multiple problems of LACMA is dramatic, to say the least. Their design calls for the creation of a stepped wall some 300 feet long by 100 feet high flush against the sidewalk along the Wilshire side of the museum. The entrance to the ARCO wing is a great 65-foot-high portal. The wall is windowless, completely without openings. The grand portal leads to a monumental staircase to the old podium level, where the three original buildings and the new ARCO gallery still comprise an incoherent space. In plan the HHPA addition is a 45-degree triangle with one of the short sides facing Wilshire and the long side slicing back across the old podium. The gallery will have 40,000 s.f. of exhibition space arranged on three floors that step back as they rise from ground level. The top-level galleries will be naturally lit, while the lower two galleries will have artificial lighting except for

several chimney-like light wells here and there. The remaining 35,000 s.f. will be given over to offices and service spaces.

As soon as LACMA raises more money—some \$15 million—the second phase of the project will be initiated: a steel-and-glass covering for much of the old podium. In addition, suspended walkways will cross back and forth between the various levels of the four buildings.

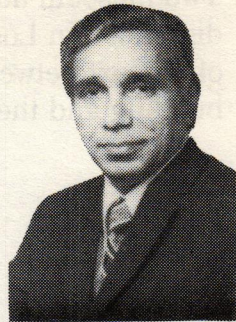
The critical response to the new wing has ranged from tepid to downright hostile. One major urban design critic went so far as to call HHPA's project "Mussolini Modern," though that seems a little harsh. Nearly everyone disapproves of the placement of the large poured-in-place concrete wall right against the sidewalk. It is a very large wall, and with only one huge opening; it is more than a little awesome, if not overpowering.

If there is any good in Pereira's original scheme, it is the respect it shows for Hancock Park, the La Brea Tar Pits, and especially Wilshire Boulevard. The podium is pulled back from the street and retains the park's role as a breathing space. Although in 1965, when the museum opened, this was not terribly important, in 1982 it is. Why? Because Wilshire's 18-mile march from downtown to the sea is being lined with highrises. As Wilshire is fast becoming an 18-mile, one-block-deep wind tunnel, the open space of Hancock Park is indeed precious.

HHPA's *kunst* wall is a decidedly urban statement as it pushes up against Wilshire. Everyone loves to say that L.A. isn't a city—so why put a "big city" element in the middle of a park? Even the architects are now trying to reduce the impact of the wall. They hope to do this by inserting bands of porcelain enamel to "relieve the enormity of the building and give it some sense of human scale," as Norman Pfeiffer was quoted in the January 22, 1982 issue of *The Los Angeles Times*.

The wall is almost theatrical in its assertiveness. In many ways it harkens back to the exhibition buildings of the 1933 Chicago World's Fair, "The Century of Progress." Those temporary buildings in stripped-down Deco and with a Babylonian bareness were then a gesture of mock heroics in a desperate era. Does LACMA have to similarly strut and swagger along the sidewalk to prove its worth? Hopefully, we are now beyond that phase of America's cultural inferiority complex.

Notes & Comments



Fazlur R. Khan

Letter From London

Hélène Lipstadt



At the heart of the A.A. stands its bar (photo: K. Tam)

There was a time when only Kenneth Frampton was known to have a transatlantic plane ticket permanently in his pocket. Nowadays, everyone in London is changing planes. Perhaps as a result of this increase in the number of "bicontinentals" lecturing, exhibiting, and teaching on both sides of the Atlantic, architectural London seems lethargic. The most active architects, though busy, await decisions. James Stirling, Michael Wilford & Associates' Fogg Museum addition survived the on-again, off-again vacillations of the Harvard University administration, but in contractual terms, Stirling claims to be back to square one. Richard Rogers and Partners' 15-acre Coin Street mixed development project behind the South Bank Cultural Complex has gone through its second Public Enquiry in two years, and the response is due in September.

Even the followers of David Watkin have set aside the shrilly jingoistic rhetoric displayed in the "Britain in the Thirties" issue of *Architectural Design* (*AD Special Profiles 24*, March 1980), guest edited by Gavin Stamp, to make converts through the calmer efforts of the Thirties Society, a serious preservation group with a useful magazine, learned walking tours, and some influence in saving buildings. Known as the New Right, the Watkinites have also been termed "neo-Fascist" by the *Manchester Guardian* (14 December 1979), but they have put their black shirts back in the closet, and they now only take out the occasional black tie for events like the marriage of Stamp, their leader, who is very much the man to watch. This is not hard to do, for Stamp appears everywhere, from the pages of the *T.L.S.* to the A.A. Nevertheless, resolute modernists have an equally omnipresent anti-Stamp in Stephen Bayley, ensconced in a privately funded annex to the Victoria and Albert Museum—the Boilerhouse Project—where the best of contemporary design is exhibited.

At the Architectural Association, which is both school and cultural center, complaints were also heard of a loss of energy and excitement. Last year the A.A. was close to financial bankruptcy. An invitation from A.A. Chairman Alvin Boyarsky to cocktails, at which a "special announcement" would be made, thus stirred London's curiosity. Nothing remains secret for too long at the A.A. and there seemed little need for announcements—and even less cause for festivities. Rumors spread rapidly, since the mysterious announcement remained a well-guarded secret, and by the eve of the event, bets were being laid. When the chairman gave an opening welcome to Lady Geoffrey Howe, wife of the Chancellor of the Exchequer, it was clear that history was being made—political history. The presence of Lady Howe, who is "related" to architecture through her father, the critic P. Morton Shand, and her sister, Mrs. Mary Shand Sterling, was taken as a sign that the A.A.'s 25-year struggle with various governments has come to an end. Indeed, that day the Honorable William Waldegrave, Under-Secretary for Education and Science, had announced in the House of Commons that A.A. students would henceforth receive the

same Mandatory Grants (automatic scholarships) that every British student receives when he is accepted by a university or polytechnic. When architectural education is the subject of a "question in Parliament," there is cause for celebration.

The A.A. styles itself the most democratic architectural school in the world, where the Chairman, who is all-powerful by virtue of his mandate from the entire school—student, staff, and Council alike—has only one policy: to let natural selection act on the many talents in his employ. From the A.A., some teachers (called Unit Masters) join the international circuit for stardom (Peter Cook and the Archigramists, Leon Krier, Bernard Tschumi, Rem Koolhaas, Elia Zenghelis); some students win awards and begin distinguished practices or replace their teachers; others staff Local Authorities; and, since the A.A. is international, many carry its architecture back to foreign lands. The excellence and experimental approach of its design education is complemented by the seriousness of its theoretical and historical courses, offered in the form of lectures, conferences; and now, exhibitions of museum quality. Flexible, dynamic, and democratic, the A.A. is nevertheless an anachronism and a paradox: as England's oldest architectural school, it is the only one to remain private. In its newly renovated Georgian townhouses, it again has the look of the "Association" or club that it also is. Although A.A. tuition seems low when compared to that of American architectural schools (1981-1982 \$2850), education can be had at other schools for the price of the Mandatory Grant (\$900). As a result, the A.A. is becoming a school where foreign students predominate. However, Members of Parliament, the R.I.B.A., and many leading architects agreed that the A.A. should remain accessible to British students. In order for this to be possible, government grants were needed.

It was still necessary to convince the government, headed by former Secretary of Education Mrs. Margaret Thatcher, who had threatened to close the A.A. in 1971. Since 1972, all grants have been withheld. The turn of events has been truly ironic. Thatcher's 1971 decision coincided with the election by students and staff of Boyarsky, who is Canadian and as un-British as they come. Today, Thatcher's government, in recognition of the A.A.'s "distinguished teaching"—which is acknowledged to be the result of Boyarsky's leadership—has granted it the right it was once refused. Direct grants to other universities are being cut drastically, making the Conservative government's decision to aid the A.A. the equivalent of support for free enterprise and the school's contribution to English excellence. Yet the grants are to keep the A.A. democratic and nonelitist.

The Boyarsky "policy of no policy" has achieved a goal that was long thought unattainable: official recognition of the A.A.'s unique independent status. By allowing each Unit to feel that it is the director of its own orchestra, Boyarsky has created—with the help of his international staff—a haven from the "English disease."

Fazlur Khan: 1929-1982

Internationally distinguished structural engineer Fazlur Raman Khan, a general partner of Skidmore, Owings & Merrill, died on March 27 at the age of 52. Dr. Khan was on a trip to Asia and the Middle East for professional meetings when he suffered a heart attack in Jeddah, Saudi Arabia.

Born in Dacca, Bangladesh, in 1929, Khan studied at the University of Dacca and taught at the University of Calcutta. He came to the United States as a Fulbright scholar in 1952, earning masters degrees in structural engineering and theoretical and applied mechanics as well as a doctorate in structural engineering while at the University of Illinois for three years. Khan joined the Chicago office of SOM in 1955 and became a partner in 1970—the only engineering partner at the time.

Dr. Khan's first job as project engineer was the 38-story Brunswick Building in Chicago in 1965. For this he proposed the first shear wall-frame interaction design, in which the building's shear wall is connected to the outer frame with floor diaphragms to provide a bracing system against the wind. It was a forerunner of the tubular structural designs Khan pioneered that have since become a standard of tall building engineering.

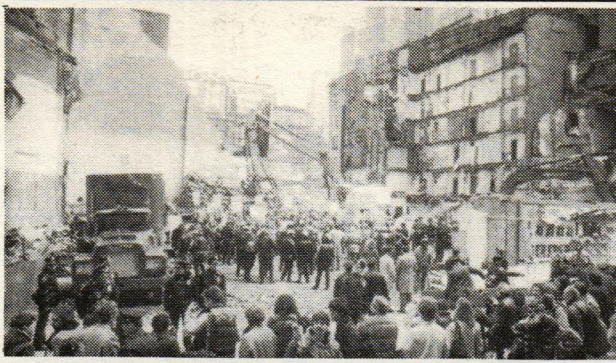
A building designed as a tube reacts to the wind like a vertical cantilever: the perimeter columns absorb the live loads, eliminating shear racking and the need for elaborate internal wind bracing. It is a simple idea—like a straw—structurally logical and economical. The building that first brought considerable attention to Khan and to SOM design partner Bruce Graham was the first steel version of the tube: the John Hancock Building in Chicago. Designed in 1965 and completed in 1970, the 95-story building is an engineering classic; its shape reflects the forces acting upon it and its structure is honestly apparent in the load-distributing cross-bracing unhidden inside and out. The One Shell Plaza office building in Houston (designed 1968, completed 1971; the tallest reinforced concrete building in the world) is another version of the tube. More precisely, it is a tube-within-a-tube—closely spaced perimeter columns handle the wind loading and the inner tube of core walls carries the dead loads.

The most famous of Dr. Khan's tall buildings is a further elaboration of the tube structure. The 110-story Sears Tower in Chicago (with Bruce Graham and William Dunlap; completed 1974) uses a "bundled," or modular, tube system to reach its heights—like tying some cigarettes together to stand them up. The building is composed of nine individual tubes with common columns forming interior diaphragms to stiffen the structure. Not only an engineering feat, the Sears Tower has a distinct aesthetic quality as the tubes reach different heights. Again, it is a building that clearly expresses its structural composition while also making a lively addition to the city's skyline.

Expanding outward as well as upward, Khan also designed newsworthy long-span structures such as the Spectrum Arena in Philadelphia (1967) and the Baxter Travenol Laboratories in Deerfield, Illinois (1975). More recently he worked on the design and engineering of the tentlike fabric-and-concrete Haj Terminal at the King Abdul Aziz Airport in Jeddah (1982). Other projects Dr. Khan was associated with that are now under construction are the towers at 780 Third Avenue in New York and One Magnificent Mile in Chicago.

Many of the projects Khan worked on may be compared to the bridges of Robert Maillart: They illustrate the easy beauty of a mathematical solution, with each element necessary and sufficient; they are unembellished and stylishly pure. However, Fazlur Khan was always more than "just an engineer"; some of his colleagues have likened him to a poet. While his designs were defined by the natural elegance of mathematically derived forms and the inherent qualities of their materials, they were also modulated by the aesthetic sense that allowed him to work as an equal with his architectural partners. He often said, "The technical man must not be lost in his own technology. He must be able to appreciate life; life is art, drama, music, and, above all, people. . . . The social and visual impact of buildings is really my motivation for searching for new structural systems."

A memorial service will be held on May 6th in Adler and Sullivan's Auditorium Theater in Chicago.



On Monday, March 22, the urban hocus-pocus began. At 9:30 a.m., word came that the U.S. Supreme Court had refused to hear an ultimate appeal. Within minutes wreckers went to work on the two remaining landmark-quality theaters on the site of the Portman Hotel on Broadway, despite a demonstration led by Joseph Papp in which 200 people were arrested. (photo: Martha Swope)

People and Projects

Notes on People and Projects

Richard Meier's design for an office building for Renault just outside of Paris has been canceled. Apparently, between funneling much money into American Motors Corporation and the new French government, Renault is having to cut back on their ambitious building program. Several other projects are reportedly also in the works for them—including one by French architect **Jean Nouvel** and a factory in England by **Norman Foster**—but no information is available on the state of those designs. . . . **Stanley Tigerman** has received a commission from Knoll International to renovate a building in Houston as a new showroom, and, he says, some other things as well. We understand there are a few other buildings and empty sites in the vicinity owned by the Knoll owners, and ready for development. . . . **The SOM Foundation** has made its second annual Traveling Fellowship awards for graduate architecture students. **Grace Kobayashi** of Cornell University was the first-prize winner, receiving \$10,000 for nine months of travel and study; the second prize of \$7,500 for five months of travel and study went to **Marion Weiss** of Yale University; **Richard Metsky**, also of Cornell, won the third award of \$5,000 for three months of travel and study.

William Marlin has left the long-struggling *Inland Architect*. No word on what is to become of him, or the magazine. . . . **John W. Hyland, Jr.**, vice-chairman of Warburg Paribas Becker—A.G. Becker, the international investment banking firm, has been named to replace **Walker O. Cain** as president of the American Academy in Rome. . . .

Susana Torre, in association with Wank Adams Slavin Associates, has landed the prestigious commission to do the partial renovation of Schermerhorn Hall for the Art History and Archeology Department at Columbia University. The renovation includes an art gallery, classrooms, offices, and collection storage space. . . . By all accounts Torre is also about to accept the responsibility for organizing Barnard College's first undergraduate program in architecture.

Changing of the Guard

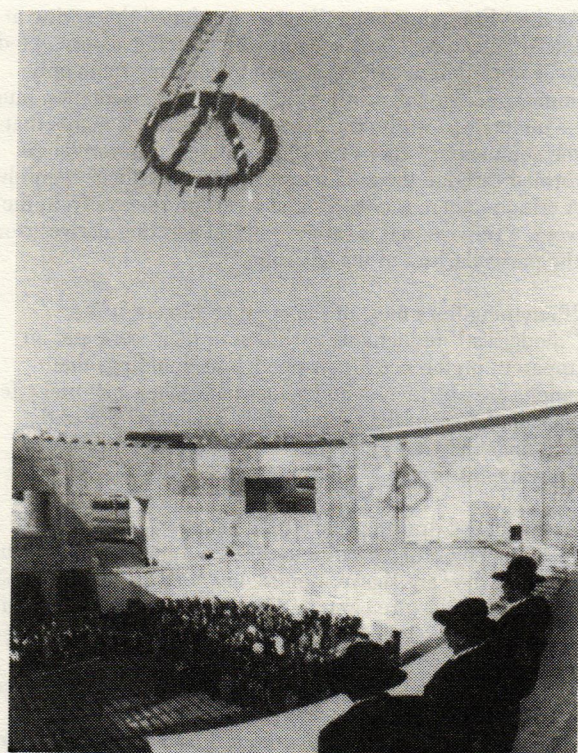
New stationery and a new sign will soon be seen at 375 Park Avenue. The firm: **John Burgee Architect** (Philip Johnson, Design Consultant).

Competitions

An invited competition for the Portland Performing Arts Center will directly involve the public. The three "finalists" are: **Geddes Brecher Qualls & Cunningham**; **Barton Myers** in association with **ELS Design Group** and **Broome, Oringdulph, O'Toole, Rudolf & Associates**; and **Johnson/Burgee Architects** in association with **James Stewart Polshek & Partners**. Each competing team will go out to Portland on successive weeks and make a presentation to the client-selected "jury" about design attitudes, after which they will discuss their ideas in a public hearing. At the end of the three-week session, the jury will decide who will get the 400,000-s.f. job—half of which will be renovation of the existing Rapp & Rapp building. This will then be joined with the new structure to form a single unit.

The directors of O.L.S. Holdings, Ltd., have invited designs from all qualified architects for the redevelopment of three adjacent sites on **The Peak in Hong Kong**. The competition brief indicates a luxury residential development with related club facilities. The jury will be **John Andrews**, **Richard Meier**, and **Arata Isozaki**, along with two representatives of the sponsors. The top three designs will receive awards of \$100,000, \$60,000, and \$40,000 respectively, with an additional \$100,000 reserved for special awards at the discretion of the jury. It is also intended that the winning designer receive the commission for the development, subject to local review.

Application for competition conditions should be sent to Mr. Jon A. Prescott, 2-4 Sun-Ning Road, 5th Floor, Causeway Bay, Hong Kong. The closing date for registration is July 1, 1982. The judging will be in November, and winners are to be announced in December.



Topping out ceremonies were held February 12, 1982, for James Stirling, Michael Wilford & Associates' Staatsgalerie Extension and Chamber Theater in Stuttgart, Germany. (photo: Wilhelm Mierendorf)

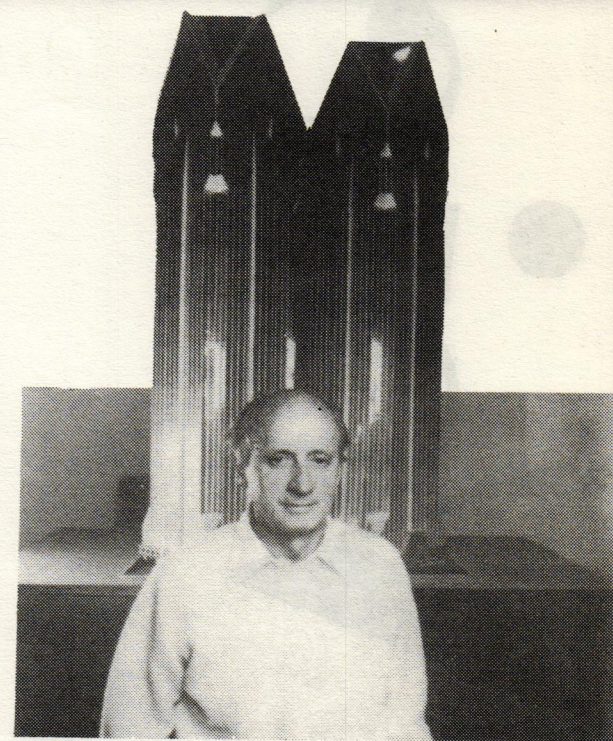
Los Angeles

From Los Angeles come reports of a formalized group of West Coasties called the "L.A. School" and including **Frank Gehry**, **Tom Vreeland**, **Eugene Kupper**, **Coy Howard**, **Robert Mangurian**, **Eric Moss**, **Tony Lumsden**, **Craig Hodgetts**, **Roland Coate**, **Gene Summers**, **Peter de Bretteville**, **Stefanos Polyzoïdes**, **George Rand**, **Ray Kappe**, **Robert Yudell**, **Harvey Perloff**, and **Thom Mayne** and **Michael Rotondi** of Morphosis. There have already been some meetings—recent ones took place at the Gamble House and the Getty Museum—to discuss events such as exhibitions and a publication, *The L.A. Column*. **Charles Jencks** is evidently masterminding the publishing end of it, and word has it that in London *A.D.* is interested in a sister relationship. The exhibition now being discussed could result from a charrette/competition between architects and student teams redesigning a section of Los Angeles. This format has worked well in Kalamazoo, Louisville, and Biloxi to spur public interest, and, in the case of Biloxi, a building. Target date for the exhibit is early 1983.

Speaking of new magazines, *Architectural Record* is getting a facelift with a new graphic format devised by *Skyline's* own **Massimo Vignelli**. The June cover will herald the new look. In spite of having the same designer, we understand there will still be a difference between *Record* and *Skyline*.

At Harvard

The renovation of Sever Hall at Harvard University by **Prentice & Chan, Ohlhausen** is going out for bids and is expected to go into construction July 6. The building, designed in 1880 by H. H. Richardson and used for classes and visual arts programs, is being "modernized" as well as restored. The classrooms will "be brought up to 1982 classroom standards" in terms of heating, seating and sight lines, according to Harvard's building office. The work also involves making use of fourth-floor and cellar space. . . . Nobody is commenting for attribution, but word has it that work is proceeding on renovating the ten-year old Gund Hall at Harvard University. The terraced glass-enclosed hall has been criticized for years as being hot in the spring and fall, cold in the winter, and leaky most of the time. Part of the work will involve solving the environmental problems that the slanted glass roof has given to the body of increasingly functionally-minded students working underneath. There is some talk that the undercroft of unused exterior space at the street level may be transformed for other uses. Harvard says it has no comment, since the "study" isn't complete; the architect for the job, **Lo-Yi Chan** of **Prentice & Chan Ohlhausen**, has been asked not to discuss the matter.



Kevin Roche photographed recently in his office. Project is unidentified.

Kevin Roche Wins Pritzker Prize

American architect **Kevin Roche** was named on April 14 the fourth recipient of the prestigious Pritzker Architecture Prize. In making the award, the sponsors cited Roche as "an innovator who does not worship innovation for itself; a professional unconcerned with trends; a quiet, humble man who conceives and executes great works; a generous man of the strictest standards for his own work."

Kevin Roche, born in Dublin in 1922, came to the United States in 1948. After doing graduate work at the Illinois Institute of Technology, he joined the firm of Eero Saarinen and Associates in Bloomfield Hills, Michigan. When Saarinen died in 1961, Roche and another Saarinen associate, John Dinkeloo, completed Saarinen's projects and proceeded with their own practice as Kevin Roche John Dinkeloo and Associates in Hamden, Connecticut.

Roche and Dinkeloo (who died last year) have been responsible for more than fifty major projects over the last twenty years, including the Oakland Museum (1961), the landmark Ford Foundation building in New York City (1963), the Knights of Columbus building in New Haven (1965), the Denver Center for the Performing Arts (1975), and the master plan and expansion of the Metropolitan Museum of Art in New York (1967-81). Some of the projects currently under construction are headquarters for Union Carbide in Danbury, Connecticut, and General Foods Corporation in Rye, New York. Roche is also working on designs for the Central Park Zoo and a second building for CBS, both in New York City; the DeWitt Wallace Museum of Fine Arts in Williamsburg, Virginia; and an office park in Atlanta, Georgia.

The Pritzker Prize was established in 1979 by Jay A. Pritzker and the Hyatt Foundation. Conceived to be a Nobel Prize for architecture, the Pritzker is "given annually to a living architect or architectural group whose work demonstrates a combination of talent, vision, and commitment that has produced a consistent and significant contribution to humanity and the environment." This year, 485 nominations for the award were received from 40 countries. After these were screened by Arthur Drexler, Director of the Department of Architecture and Design at The Museum of Modern Art, the final selection was made by the jury—J. Carter Brown, Lord Clark of Saltwood, Arata Isozaki, Philip Johnson, J. Irwin Miller, Cesar Pelli, and Thomas J. Watson, Jr. The prize carries with it \$100,000 and a sculpture by Henry Moore, created specifically for the award. Previous winners of the Pritzker Prize were Philip Johnson, Luis Barragan, and James Stirling.

When asked how he would spend his prize money, Roche stated that he planned to establish a fund to endow a chair at Yale University in memory of Eero Saarinen, "whose reputation," he said, "has been in hiatus in the last twenty years."

Press Notes

In case you missed it, **Jaquelin Robertson**, Dean of the University of Virginia's School of Architecture and a partner of the New York firm of DDR/Eisenman Robertson, was in *W's* IN Breeding pages in the beginning of March. And in case you were not on a TWA flight in March you missed cover boy **Michael Graves** and the lead story on "The Architect." We hear you can get back issues from Peter Eisenman who did ride TWA a lot that month.

Emerging Voices

Richard Oliver

As the "Emerging Voices" series continued this spring at the Architectural League, eight young architects presented their work in four evenings, each to standing-room-only audiences. The following criticism on the presentation must be understood within the context in which it is made: that is, the commentary about the work is based on impressions formed through the medium of the presentations themselves. A critique, then, is occurring at a certain remove from the work, a remove that is rather unusual and that derives from the particularities of the situation.

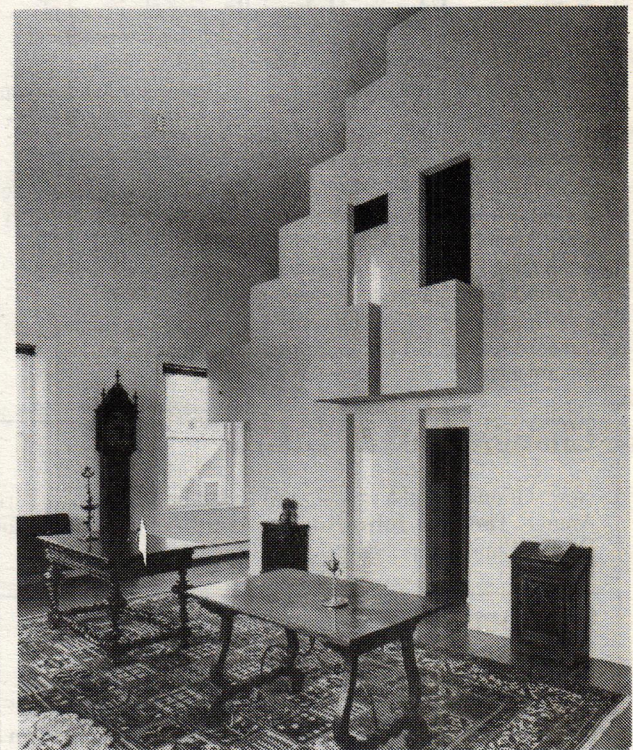
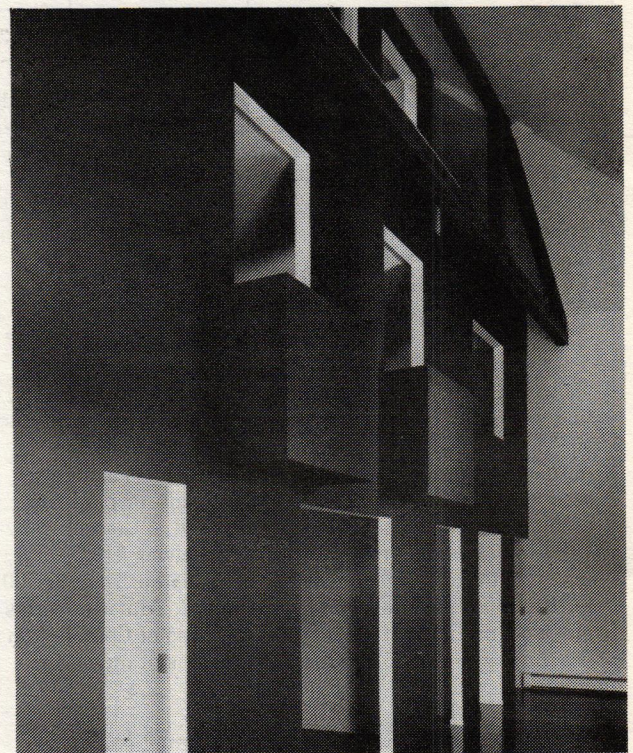
If anything links most of the eight architects, it is a "modernist" reductionism evident in their work and an apparent preference for stripped-down buildings that emphasize abstraction and somewhat eschew pictorial effects. Speculation as to the reasons these architects prefer the buildings they do can perhaps be focused on four issues: drawing, history, craft, and metaphysics.

Architectural drawings have become a pervasive phenomenon of late-twentieth-century American architectural practice: they are shown in museums, sold in galleries, and projected on lecture circuits. There is even an assumption—although an incorrect one—that an architectural drawing is a valid surrogate for architecture itself. In the "Emerging Voices" series, most of the drawings shown were small-scale plans, sections, and axonometrics. The first two types of drawing are time-honored methods of showing architecture. The third, however—a fashionable type of drawing—presents an abstracted view of an architecture in order to stress the conceptual aspects of a building, while it poses as a pictorial view. In this series, one rarely saw a perspective, which does give a more pictorial impression of a building. Most of the work shown in drawing form was portrayed in a manner and at a scale whereby the secondary and tertiary aspects of architecture—so important in an actual building—usually don't register. Thus, the actual choice of drawings shown in this series suggests something about the aesthetic intentions of the architects who spoke.

The second issue linking many of the speakers is what this observer would call a "horror of history." This "horror" seemed focused on three related fears: first, that to use historical forms in the design of a new building is somehow to rob that occasion of the opportunity for invention; second, that the incorporation into a contemporary building of historical forms such as a classical column—however artfully and coherently achieved—undercuts whatever claims the building makes as an artistic achievement of our own time; and third, that the forms of the past come to us tinged with social, cultural, political, and technical meanings that are either unacceptable, irrelevant, or trivial. These fears may be legitimately felt by young architects today, but the basis on which they are founded is highly questionable. There is, however, a poignant irony to these fears: much of the work shown in the series involved additions to or renovations of existing structures. Nevertheless, this "horror of history" is another possible impetus for the specific aesthetic intentions of these "emerging voices."

The third issue linking the majority of the participants in this series is that of craft, or the process by which a building is built. Among the eight speakers, there was nearly unanimous endorsement of sound and thoughtful construction, and an awareness that the facts—or the craft—of construction are a fundamental aspect of the expressive nature of architecture. Contemporary architecture continues to be affected by the ongoing debate regarding methods of production: Should a building be "machine-made" or "handcrafted? Should it be made of "simple" or of "lavish" materials? should its facade be an "organic" or a "tectonic" expression? What is often overlooked in this debate is that none of the positions is necessarily more valid than any of the others, and *all* are *aesthetic* responses to the process of construction. But, here again, the majority of the work shown in the series represented only a narrow range of expressive possibilities arising from craft—that which tends toward "modernist" reductionism.

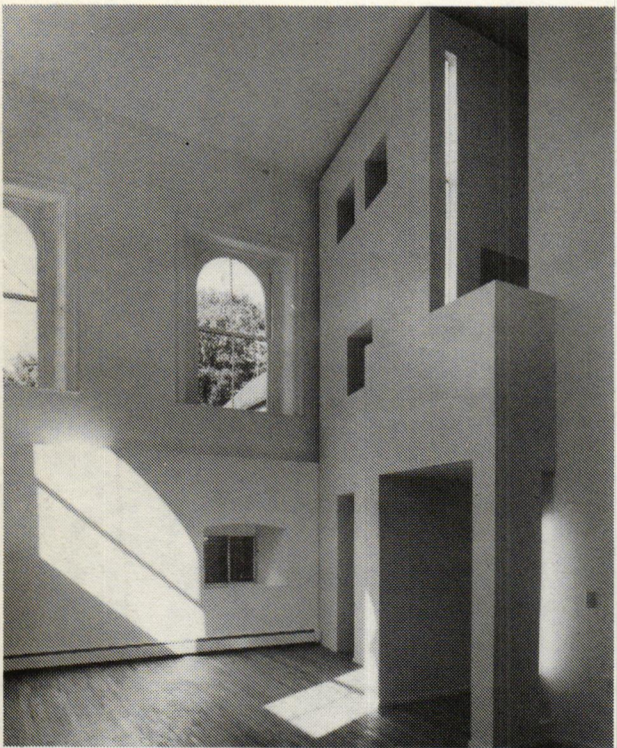
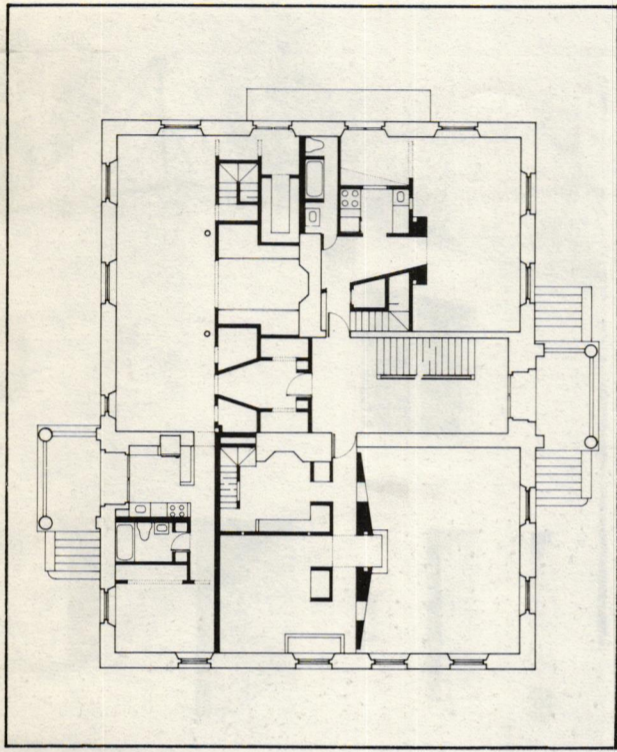
George Ranalli



The fourth concern shared by many of the "emerging voices" is that of metaphysics—the concern with the underlying nature of architecture. Most of the speakers argued a concern with the deeper, more conceptual, and more fundamental aspects of architecture. Louis Kahn was frequently cited as a mentor in this search. Nevertheless, there seemed to be a slight confusion between a search for the fundamental, conceptual, or "typological" qualities of architecture (an admirable goal) and a search for a stripped-down, "plain-Jane" aesthetic (merely a personal choice). The metaphysical aspects of a building—which may be expressed as "typology"—comprise a notational form that does have *some* physical characteristics, and that is most useful as the *starting point* in the designing of a building. But any claim that a "type" is most vividly portrayed in an austere, stripped-down building is open to dispute. Likewise, a great building may vividly embody typological features, but its greatness is still primarily a function of its uniqueness as a work of art.

In calling attention to drawing, history, craft, and metaphysics, it is important to observe that—like many of the decisions required in the making of a building—these concerns deal with expressive issues, and therefore involve some degree of choice. Other decisions are mandated by clients, codes, and conventions. It is important to observe this because during the "Emerging Voices" series, buildings of a

George Ranalli. Callender School Renovation, Newport, Rhode Island; 1980-81. Exterior, entry floor plan, and interiors of three units. (photos: George Cserna)



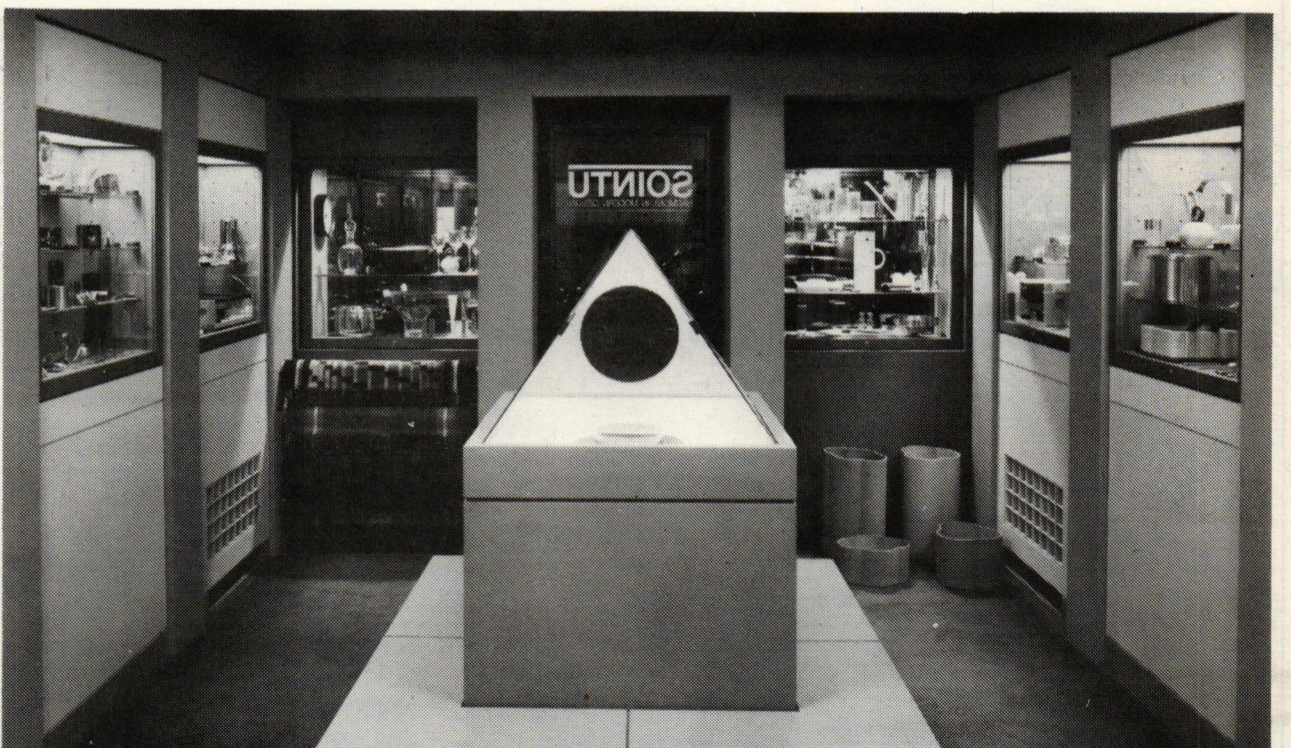
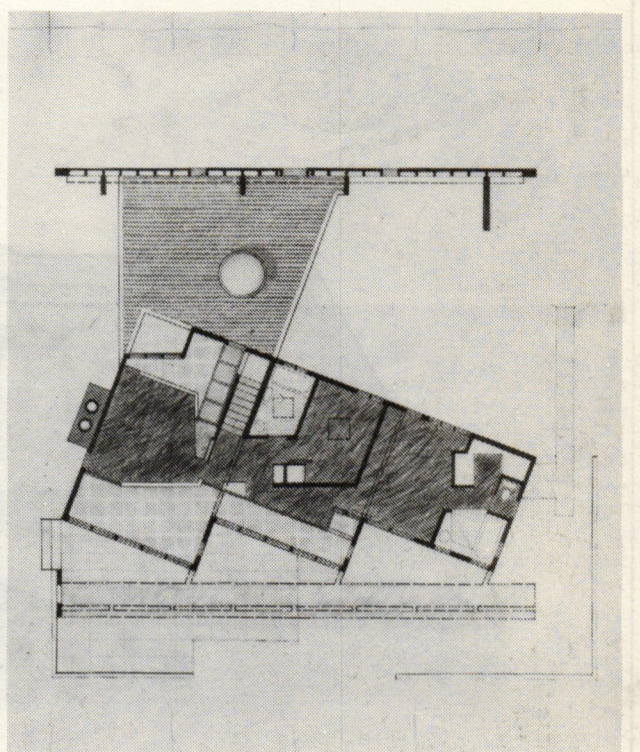
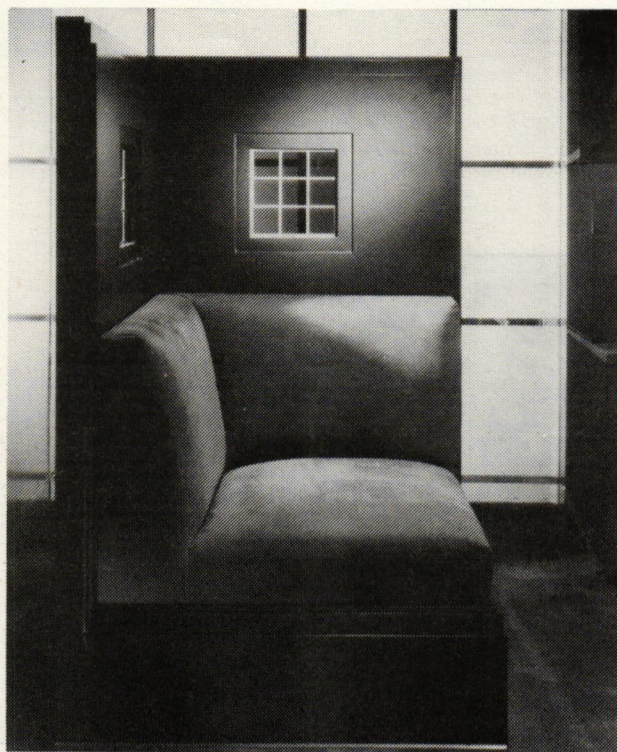
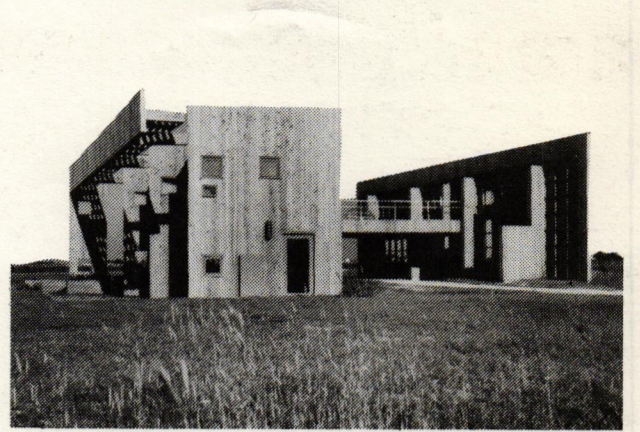
particular *chosen* stylistic persuasion were occasionally presented not so much as a matter of selection from among many valid options, but as something of an aesthetic imperative. To the degree that these—or any other buildings—are presented as *the* appropriate building art of our time, they are presented with a *dogmatic certainty* that seems untenable at this time. Buildings should be presented and evaluated more as individual works of art and less as emblems of certain stylistic preferences.

In his presentation on March 16, **George Ranalli** showed his own loft, the "First of August" boutique (1976-77), a "Canal House" (1979-80)—which he termed "a theoretical work"—and the recently completed renovation of a brick schoolhouse into six condominiums in Newport, Rhode Island (The Callender School renovation; 1980-81). The setting for each of the built projects is the found space of an existing structure. Ranalli stressed his concern with materials and the process of building, but because of budget limitations he often was required to use painted sheetrock, which gives his work a distinctly planar quality.

Ranalli's "First of August" store is very well known, and therefore the Newport condominium project best shows his current direction. In the six units, large three-dimensional

Tod Williams

Tod Williams. Top left: Chair for the Asia Society; 1981. (photo: Peter Vitale) Top right: Tarlo Residence, Long Island, N.Y.; 1979-80. Exterior and plan (photo: Norman McGrath) Bottom: Sointu shop, New York; 1981 (photo: Jaime Ardiles-Arces)



forms—painted in gorgeous colors and containing kitchens, bathrooms, and bedrooms—are inserted into the brick volumes of the schoolhouse, thus allowing for high, spacious living rooms. To this observer, the sheetrock forms resemble miniaturized Art Deco buildings, although they display none of the decorative richness and scale-giving devices of such a model—in fact, Ranalli's structures display the same reductionist aesthetic shared by many of the "emerging voices."

Ranalli concluded his talk by referring to "an English architect's statement" (i.e., James Stirling's) during a fall 1981 lecture, which claimed that the architectural revolution of the twentieth century was over. Ranalli strongly disagreed, a sentiment that—based on the work he showed—struck this observer as a bizarre non sequitur. Ranalli's work is earnestly conceived, carefully made, and very handsome, but it is *not* revolutionary, in either a political or an artistic sense. In terms of program, his work is designed for the *haute bourgeoisie*, and artistically, the basic ideas in his work have been seen before.

On the same evening, **Tod Williams** gave a thoughtful presentation, posing a number of literal and metaphysical questions that affect his work: "What is a room . . . a window . . . a chair?" He claimed to be a "slow learner," a

modestly realistic admission for one whose work—like that of many young firms—is uneven in quality, sometimes disappointing, and often promising. His most successful works to date are his largest and his smallest projects; those in the middle range are rather uncertain.

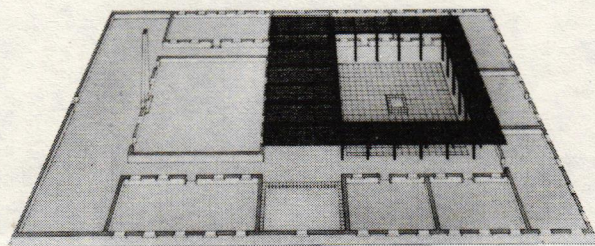
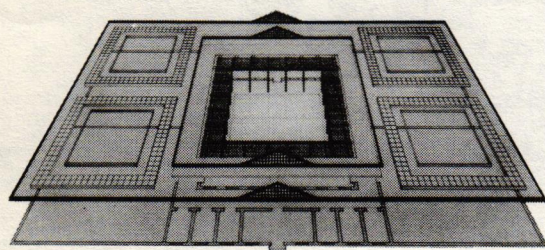
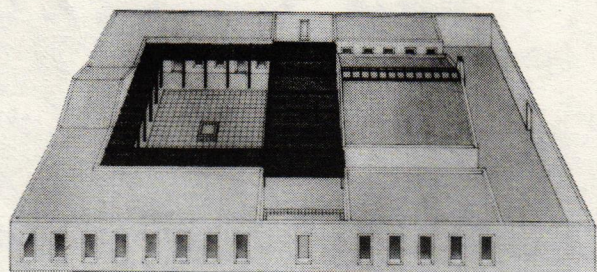
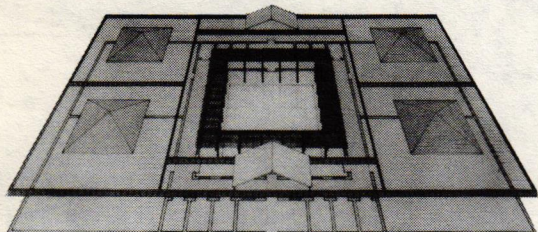
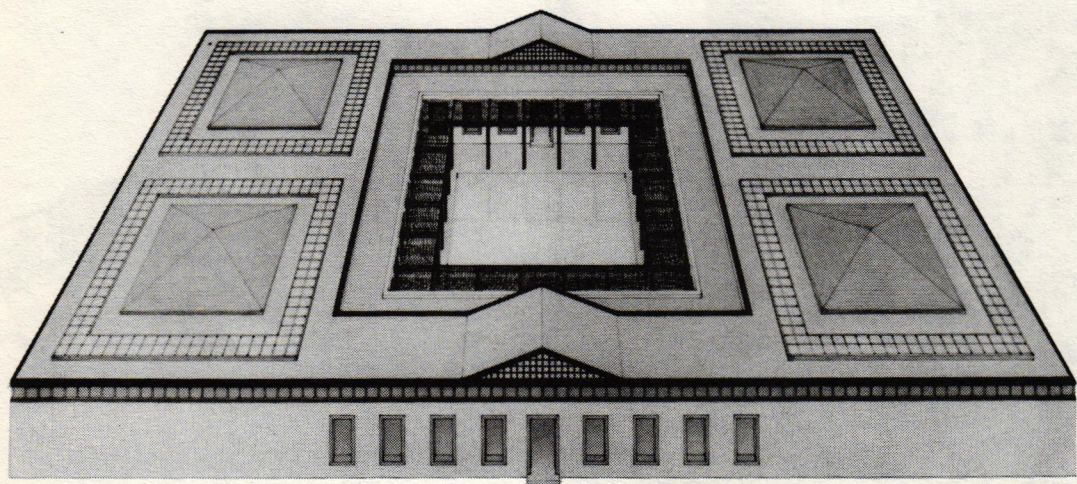
A large tennis building in New Jersey designed with Stephen Potters (1975-76) was treated appropriately by Williams as a "dumb box," with clearly composed circulation and service elements attached to the sides. Even more appealing are two small works—the highly successful and lovely Sointu shop (1980-81) and a set of custom chairs for the Asia Society (1981), in which all the elements and surfaces have been treated in a refined and thoughtful way.

In sharp contrast, a house on Long Island in which the volumes are placed at an angle between two parallel encompassing screen walls (1979-80) has the appearance of having gone directly from early schematic design to final working drawings without any intermediate steps; that is, the house displays a diagrammatic clarity, but little else. Every perceptual aspect of the completed building derives from the decision to intersect two skewed planning grids, and from the apparent subsequent decision to have the completed house

Emerging Voices

Lauretta Vinciarelli

Lauretta Vinciarelli. Top and bottom left: Building for the permanent installation of eight pieces in plywood by Donald Judd, Marfa, Tx.; 1981. Bottom right: "House in Southwest Texas"; 1977.

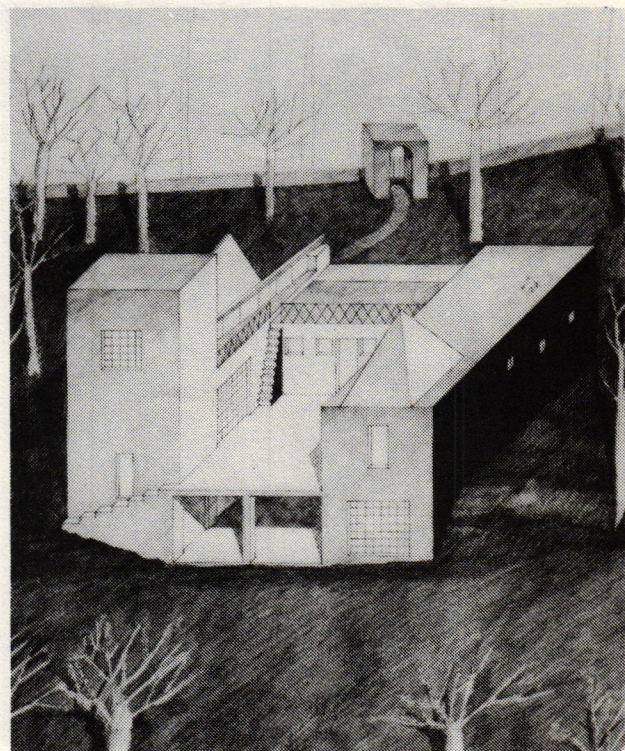
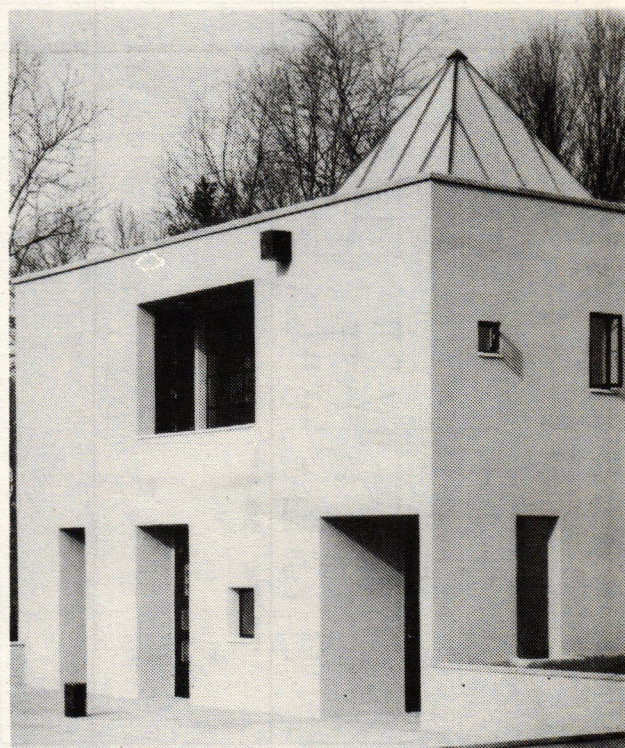
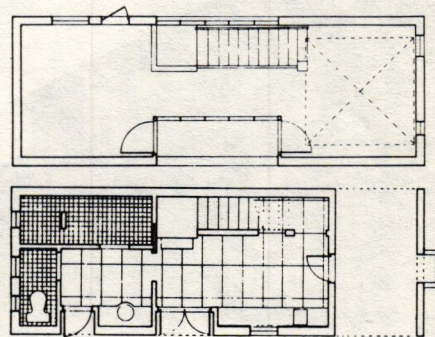


resemble as closely as possible the plain simplicity of a chipboard model. This house shows architecture reduced to a diagram; the Sointu shop illustrates that better results can be obtained when more of the aspects intrinsic to architecture are brought into play.

On March 23, **Lauretta Vinciarelli** presented her work in the form of a series of drawn projects. The first was a public parks project for southern Italy (1982) in which a set of elements and parts are composed in a series of particular designs. These elements include small reflecting pools, areas of greenery, trellises, posts, and barrel vaults. The second project was the much-published garden for a house in Marfa, Texas (1977), and the third a house in Marfa (1978) for the display of painting and sculpture. The fourth project was a series of analytic studies for a courtyard house in the same region, culminating in a proposal for a building to display the work of artist Donald Judd, also in Marfa (1981). The various studies reflect a determined and methodical sensibility: Vinciarelli establishes a palette of elements and relentlessly develops every significant variation in an attempt to define the characteristics of a "type."

Vinciarelli's work benefits from being presented in ravishingly beautiful drawings. But, to this observer, the drawings seem to be too much an end in themselves, masking the apparent lack of a will to build. Not once did Vinciarelli indicate whether any of the projects had been built, were under construction, or even were slated for construction. Furthermore, despite the richness of her drawings, each one shows only a diagrammatic view of a building—or is it a real view of a diagram? The early projects rely almost entirely on axonometrics and the recent ones use perspectives based on the vantage point of a helicopter pilot. None of the drawings shows what it would be like to be *in* one of Vinciarelli's projects or suggests the detailing of the pergolas or other elements. These aspects of a building may perhaps be peripheral to the sort of analytic study she undertakes, but they would be crucial to the enjoyment of the stripped-down aesthetic of the actual courtyard house, were one to be built. Her drawings are evidently used to track down a "type," rather than to portray architecture.

Steven Holl

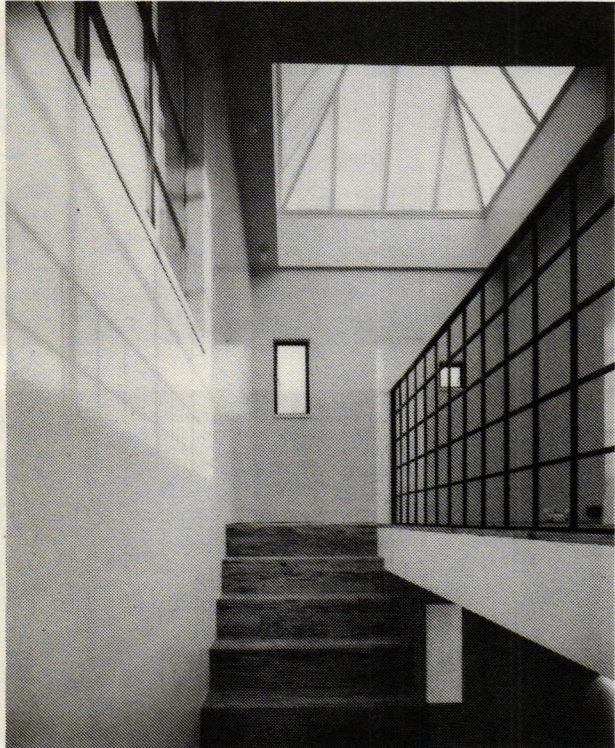
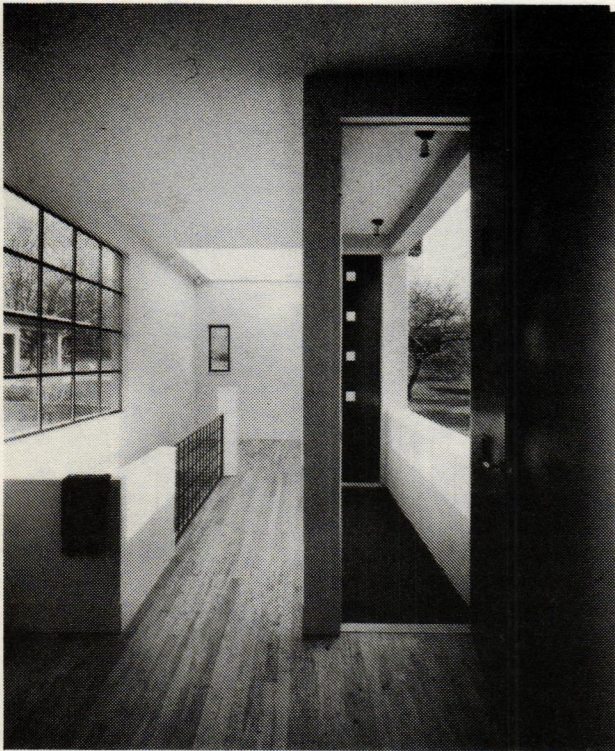
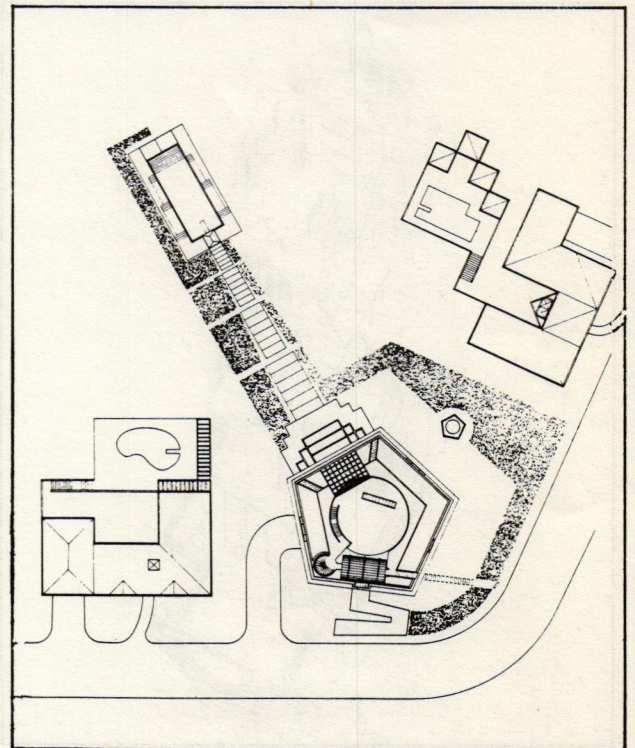
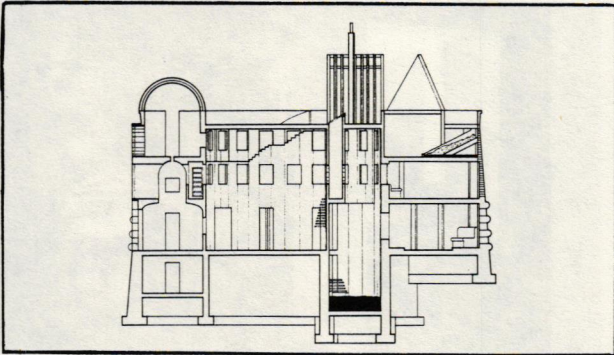
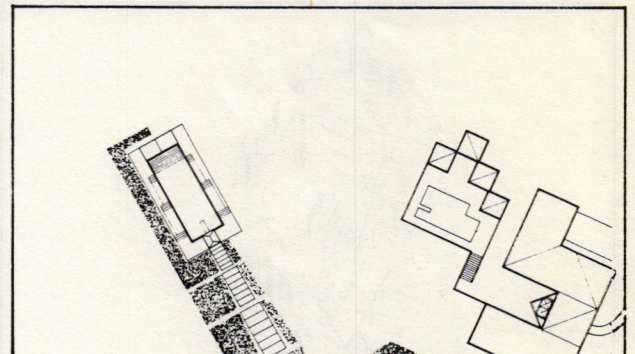
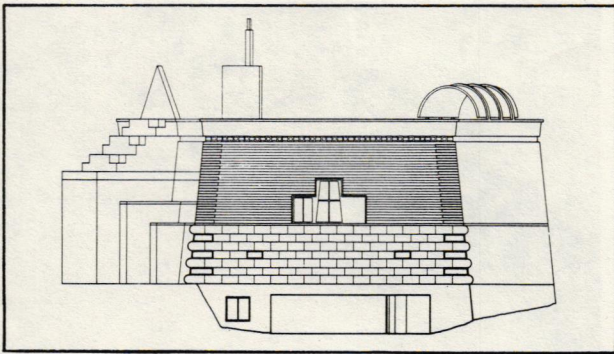
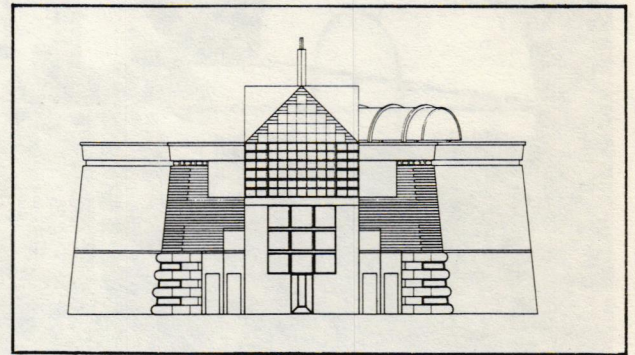
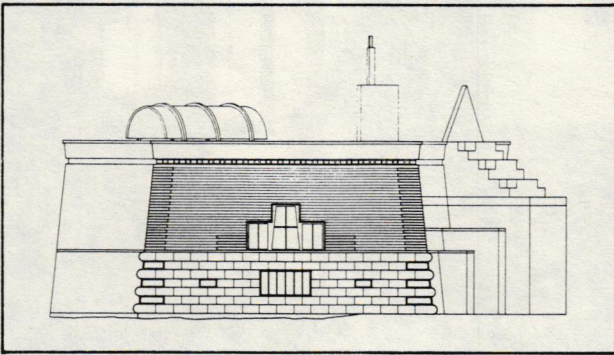
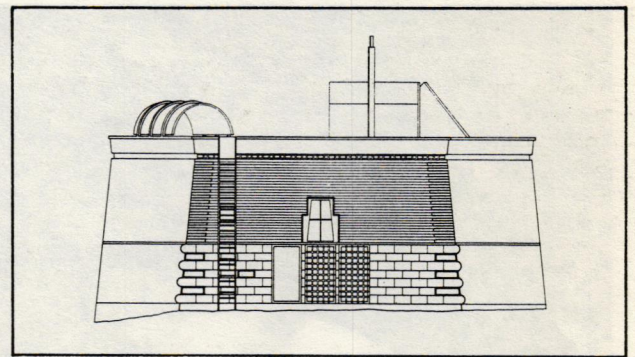
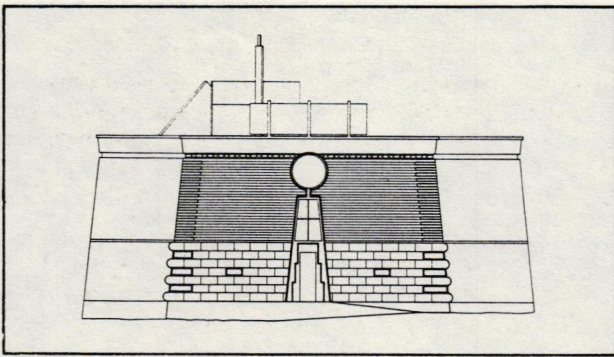
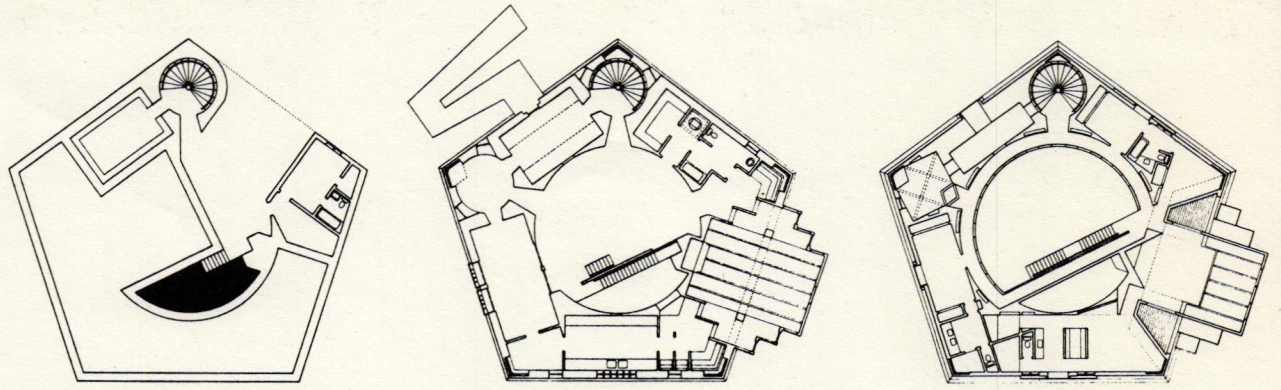


Steven Holl began his presentation on March 23 with examples from his pamphlet, *The Alphabetical City* (1980), a catalogue of building plan types in the shape of letters. He then showed three projects. An office addition completed in Millville, New Jersey (Wyble Advertising office addition; completed 1978) is made of stucco-covered concrete block—a technique favored by Holl for its evocation of "fundamentalism." A studio and residence for a painter and a sculptor proposed for Staten Island, New York (1980) is conceived as a fragment of an urban townhouse row placed in the forest. Consequently, it has a "street facade," a courtyard, and two side walls painted black to evoke the idea of a "party wall." Holl confessed that this is a "city" building placed on a rural site, partially because he loves city forms so much. It seems, however, that such a gesture is much the same as building a thatched cottage on Park Avenue because one loves "country" forms so much. This Staten Island studio and residence borders on being a one-liner: once the dramatic effect of the black-painted party walls has been absorbed there is the possibility that they will come to seem a bit oppressive, for so many other options of color, materials, and outlook are possible on such an open site.

Steven Holl. Bottom left: Metz House, studio and residence project for a painter and sculptor, Staten Island, N.Y.; 1980. Other: Sculpture studio/pool house, Scarsdale, N.Y.; 1981. Plans, exterior and two interiors. (photos: Becket Logan)

Frank Israel

Frank Israel with Tom Nohr. Clark House project, Hollywood Hills, Ca.; 1982. Stucco with a metal vaulted roof; 3,200 s.f.



Holl concluded his presentation with his recently completed pool house (1981) in Scarsdale, stressing its basic, low-budget, "fundamentalist" qualities, which was a disingenuous way to present such a crisp, handsome, and refined building. Built of concrete block, it is covered with a beautiful shade of gray stucco. A marble-lined shower, marble beam ends, windows with iconography sand-etched on glass, and careful detailing throughout belie a low budget, even as those elements enhance the expressive qualities of the tiny building.

On March 30, Frank Israel of Los Angeles showed a series of ten projects, and his verbal presentation was accompanied by a musical tape of selections geared to the projects. The effect was that of driving down Melrose Avenue in a Mercedes while tuned into a perfect FM station with Frank as the "announcer/guide," in what was an enchanting metaphor of being in L.A. In fact, the presentation was so charming and theatrical that it almost entirely disguised the fact that Israel's oeuvre is a bit sparse. Nevertheless, what he showed and what he said about it had, I think, an important message. He confessed that he saw no consistent idea or

polemic that linked his ten projects. What he felt to be the consistent conditions of his work were: the input of the client, the particular setting, and the general environment of Los Angeles. The work confirmed this, and showed a certain consistency of approach and a broad, undogmatic catholicity with regard to style, which seems to be one significant feature of the inheritance of the generation of architects born since 1940.

On the same night Susana Torre began her talk with a quick succession of slides of her well-known completed works, and to this observer they remain as impressive as ever. These were followed by slides of axonometric drawings that purport to show the deeper, more conceptual aspects of her work. She then concentrated on two recent projects—the Clark House renovation (Southampton, New York; 1979–80), and the Ellis Island project (Proposal for an Urban Park on Ellis Island; 1980–81).

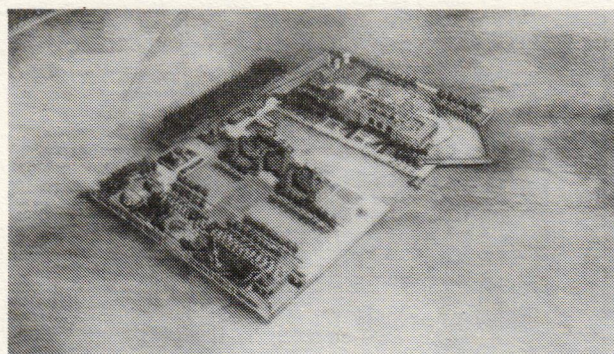
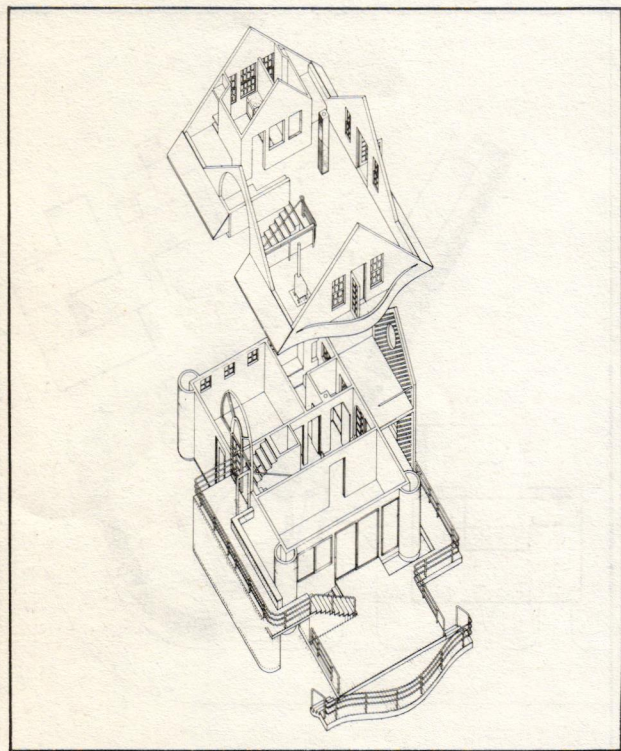
Torre's splendid Clark House is a renovation of a stable that was originally designed by Grosvenor Atterbury. Torre explained that the key to its transformation into a "modern" house lies in its "modern" spatial configuration, that is, the insertion of a partial "open plan" into a set of traditional

rooms, plus the use of adroitly placed windows to produce effects of transparency. She concluded with her project to restore Ellis Island in New York Harbor as a monument to the sixteen million immigrants who passed through it. Perhaps the crucial aspect of the project is her manipulation of the landscape to recall the historical shape of the island (which changed over time with development), and to recall in metaphorical terms the American landscape the immigrants confronted. But what she termed "metaphors" are closer to being "miniatures," and the effect seems not unlike that of Disneyland or other theme parks. What was not entirely clear in Torre's presentation—and what would be essential for the success of the completed work—is whether the landscape elements form a coherent architectural experience in their own right apart from any "meaning" the parts might individually evoke. On the basis of the work she showed, one suspects the coherence would be there; but without it, her project would be little more than a nostalgic rehash of American landscape forms.

Emerging Voices

Susana Torre

Susana Torre. Top and bottom left: Clark House, Southampton, N.Y.; 1979-80 (photo: Timothy Hursley; Axonometric by Peter Anders) Right, center: Proposal for Ellis Island; 1980-81. Right, bottom: Laughing Mountain Restaurant, New York; 1980 (photo: Norman McGrath)

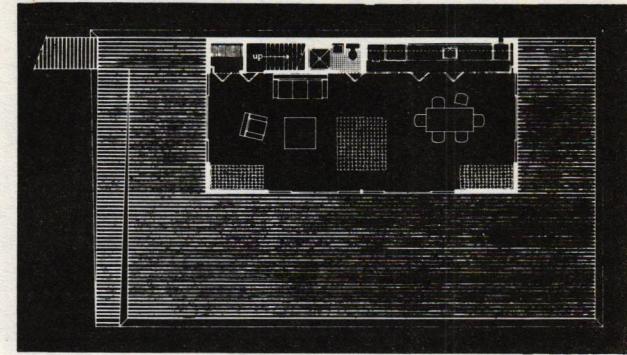
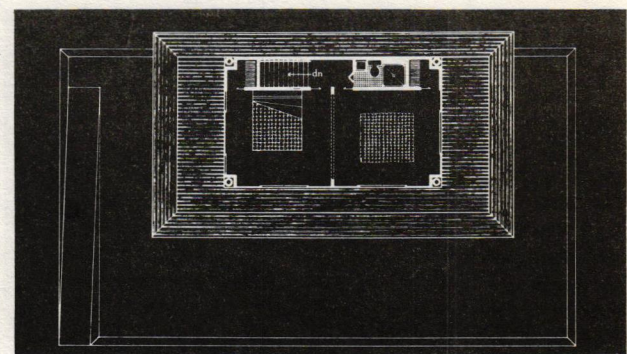
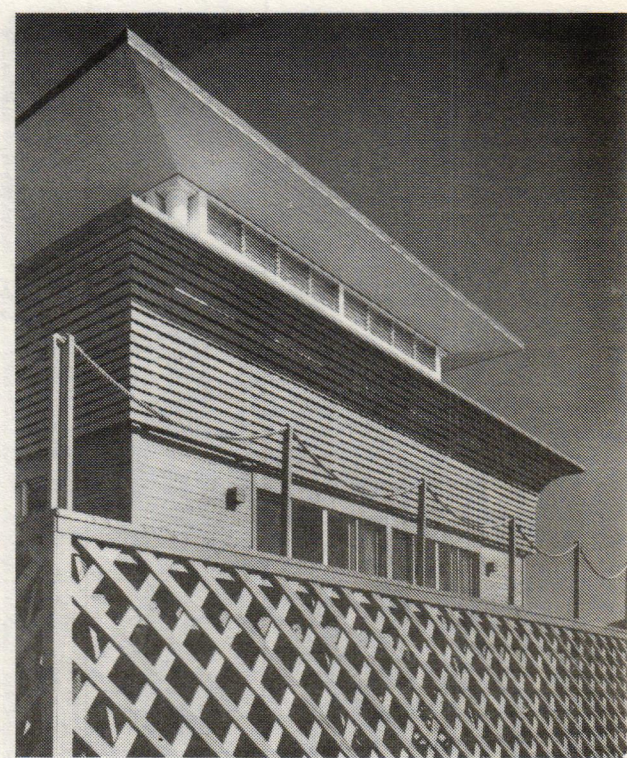


In both the Clark House and the Ellis Island project, it is readily apparent that Torre has entered into an uneasy truce with "history": she is holding the inheritance of the past at arm's length emotionally and intellectually, even as she has engaged it artistically. In looking at her Clark House as an integrated, artistic whole, one *cannot* see the "modern" spaces apart from the "traditional" shell. Moreover, her landscapes for Ellis Island would have no historical meaning if they did not also have artistic meaning as an integrated ensemble of plant forms. More important, however, is that both projects *do* have meaning as artistic achievements of our own time, precisely because they combine elements of the present with elements from the historical and imagined past, much as architecture has always done. On the other hand, Torre posed an important aesthetic problem: What would she design if, instead having to respond to fragments of the existing environment, as she has had to do in all her work to date, she were faced with a *tabula rasa*. At that point, "history" might turn out to be a welcome ally instead of an unwelcome intruder.

Roger Ferri and Giuseppe Zambonini spoke on April 6. Ferri came right to the point, claiming there were three themes in his work: the reintegration of the built environment and Nature; attention to the inner rhythms of architecture, such as ornament; and the integration of image, space, and structure, which he regarded as the true mediums of architecture. This was without doubt the clearest statement of artistic intention given by any of the speakers thus far, and furthermore, one could see the evidence of Ferri's concerns in the work itself.

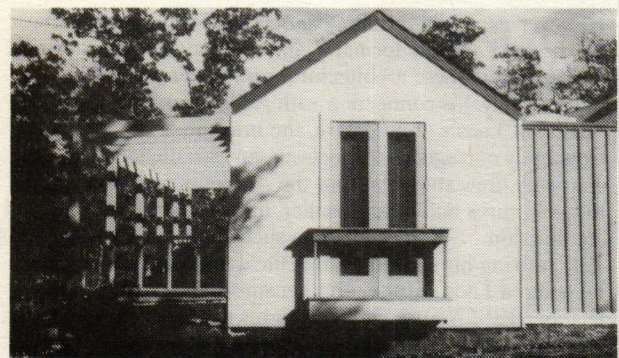
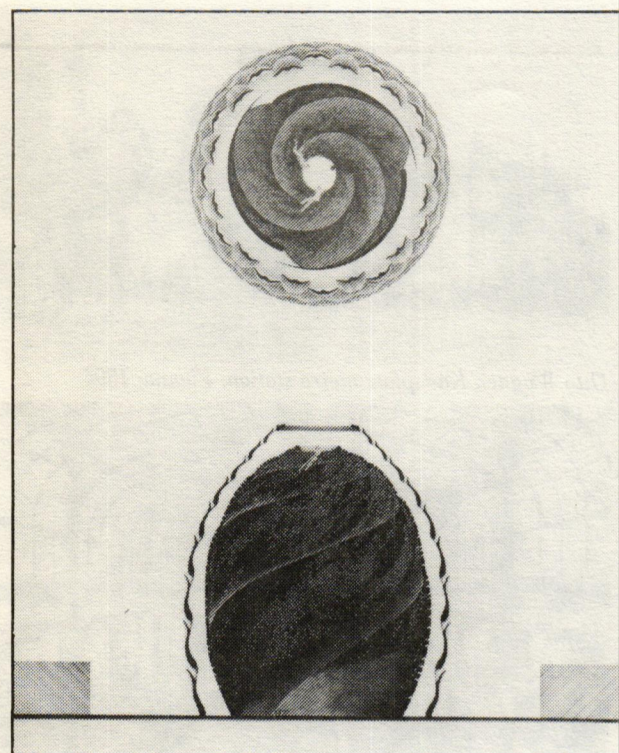
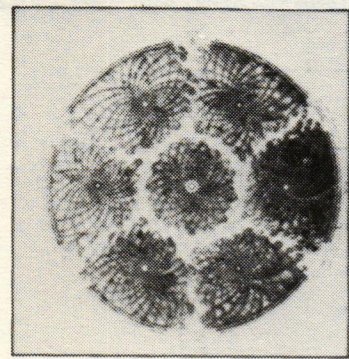
Ferri's work falls into two categories: the unbuilt of theoretical projects, and the built works. Among the former, he showed two schemes for a dining room for the restaurant Lutèce (1976), the "garden skyscraper" for Madison Square (1976), and his *magnum opus*, the Pedestrian City (completed 1979-80). The Lutèce schemes show a concern for imagery, materials, and craft: one has vertical moldings of extruded steel spaced with sand-etched glass, and the other has two rows of large-scale terra cotta rosebuds. The Madison Square skyscraper is a glass prism with a stepped natural landscape of streams, cliffs, and fields rising up the western facade as both an extension of Madison Square below and an insertion of Nature directly into the city and onto architecture. This project, portrayed in lavish and convincing drawings, remains one of the most stirring skyscraper images of recent times.

Roger Ferri



In contrast, however, Ferri's Pedestrian City is all too aptly named. This project for a city set in that most *au courant* of arcadias—the American Southwest—is surprisingly facile, derivative, and even reactionary, although it is exquisitely portrayed. The city is a circle with precise boundaries set in the center portion of a nine-square agricultural *parterre*—the surrounding land is to supply the produce for the city at the center. Inside the city, housing built by developers follows a pattern similar to that first proposed by Christopher Alexander in his important Peru housing competition of 1969. At the center of the city is a hypostyle hall shaped like giant flowers and at its heart is the Dome of the Three Races, in which three human figures link arms to encircle the oculus at the top. The strength of the Pedestrian City is its exploration of valid critical questions regarding the nature of architecture, urban form, and public space; the integration into architecture of meaningful iconography; and a general vitality in the built environment and its relation to Nature. Ferri's forms are less convincing: visually they are too obviously a reprise of precedents from the 1930s and earlier, and politically they share the failure of all naive attempts to conceive of the city as a finite work of art—even in idealistic terms—for a pluralistic, democratic society. Nevertheless, the forms and ideas explored in this and the earlier theoretical projects are of critical importance because they appear in appropriately transformed ways in his built work.

Roger Ferri. Left: Blum Residence, Water Island; 1981 (photo: Cervin Robinson) Right, top two: Pedestrian City; 1976-80—plan of the city and (below) Dome of the Three Races. Right, center: Reflections Restaurant in the Americana Hotel, Fort Worth, Tx.; 1980 (photo: Cervin Robinson) Right, bottom: Bova Residence, exterior detail of bedroom pavilion, Amagansett, N.Y.; 1980.

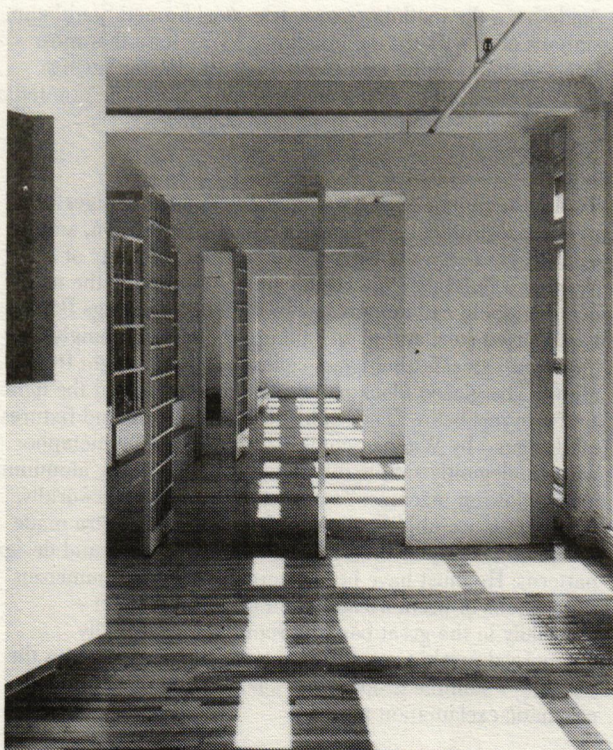
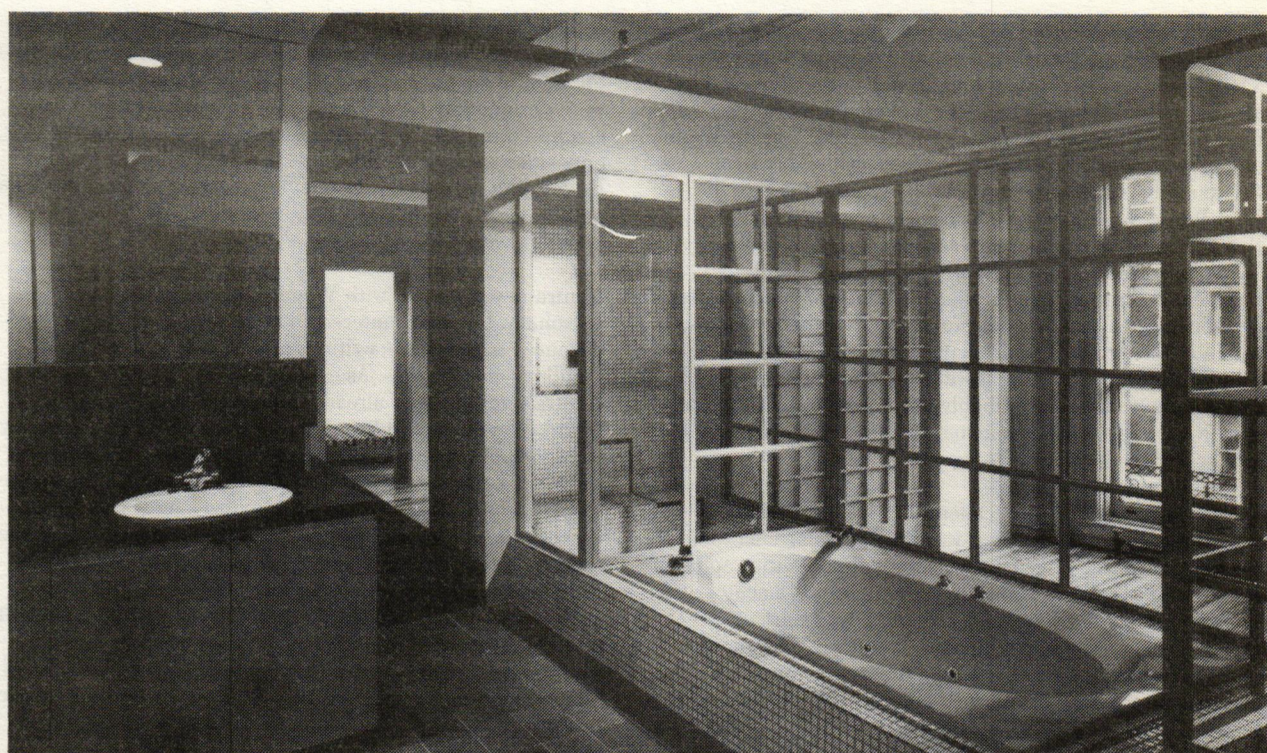
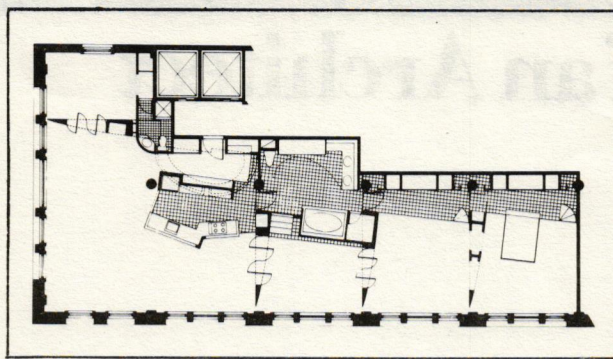


Of the works Ferri showed, four are highly successful and appealing. An East Hampton house (Bova Residence; completed 1980) is conceived as a village compound of miniature houses and gardens nestled into its site; a beach house on Water Island (Blum Residence; completed 1981) is conceived as a single stepped, sculpted volume poised high above the sand facing out to sea. In each of these, a definite image of form and space is expressed at the scale of structure and refined at the scale of ornament. A restaurant in the Americana Hotel in Fort Worth (Reflections Restaurant; completed 1981) provides an opportunity to realize the large-scale flowers from the Lutèce scheme; and the walls of the hotel ballroom (1981) are covered with a beguiling and large-scale pattern of intricate curves. In these two projects, an element of decor has been transformed into something more "architectural."

Ferri concluded with a series of studies for decorative arts objects and accessories, which, significantly, employ the human figure. But here, as in the Pedestrian City, Ferri's ideas somewhat outpace his ability to embody them in fresh, unhackneyed forms. Nevertheless, these studies show that—almost alone in this group of "emerging voices"—Ferri is concerned with the art of architecture at all scales, including the largest and the smallest.

Giuseppe Zambonini

Giuseppe Zambonini. Loft on Broadway; completed 1981. (photos: George Cserna)



Giuseppe Zambonini began his presentation with a series of drawings of a project not intended for public consumption—a set of private notations (The Reliquary, 1979)—and a project by his mentor, Carlo Scarpa (House in Bardolino, Italy; 1981). He then went on to show three Manhattan lofts that embody his current approach. Two of these (Loft for a musician, Chelsea, 1980; Loft in TriBeCa, 1981) employ the 45-degree angle as the dominant planning motif, with most of the new construction consequently skewed to the bounding walls of the loft. As is often the case with this approach to planning, the resultant spaces—they cannot be called "rooms"—appear jumbled and incoherent. A third loft (Broadway Loft; 1981) is composed around a series of four major rooms *en suite*, and although the planning employs many irregular angles, the effect is more coherent and "spatial."

Zambonini not only designs these lofts, but also builds them as part of what is a somewhat craft-oriented practice. This allows him to more easily introduce special elements into his work which require greater control in fabrication, such as a fountain made of marble chunks, or special pieces of furniture. The importance of the craft or the process of construction is almost always crucial in the final assessment of a work of architecture, as anyone from Phidias to Frank Gehry would surely agree. In contemporary work, high-

quality craftsmanship is just as important as ever, as the lofts by Zambonini show. But craftsmanship must be linked to a broader vision that is essentially architectural, that deals with spatial and structural themes. When craft is not integrally linked to a vision of architecture, the specially fabricated elements appear merely as fancy *objets d'art* used as foils to distract the beholder from design and construction of an ordinary sort—which Zambonini's lofts also show.

Amidst all of these stimulating presentations, one disappointment lingered for this observer—one that dealt with the composition of the series itself. All the speakers thus far fit into a reasonably narrow range of architectural expression, which belies the fact that there are other points of view about aesthetic expression today that are of interest as well. Two such alternate points of view come to mind: first, there are many young architects today who do not fear history, who admire the forms of the near and the distant past as well as the traditional forms of various places, and who use these as a springboard to a fresh and personal art; second, there are the "radical traditionalists," who see the continual evolution of the traditional languages of architecture—such as classicism—as a still-vital field of endeavor. The inclusion of these two points of view, and perhaps others as well, would have given the series as a whole more resonance and depth as a forum for young architects.

Neutra's Vienna

The following article, excerpted from the first chapter of *Richard Neutra and the Search for Modern Architecture: A Biography and History*, depicts the way the cultural atmosphere of turn-of-the-century Vienna affected the development of this important modernist architect. Large sections of Neutra's biography, as well as portions pertaining to Otto Wagner and Adolf Loos, had to be omitted for reasons of space. The publication of the book coincides with the retrospective exhibition of Neutra's work opening July 21 at The Museum of Modern Art in New York; Thomas S. Hines and Arthur Drexler are the co-curators.

The Evolution of an Architect

Thomas S. Hines

Richard Joseph Neutra lived his first quarter-century in a time and place of remarkable cultural richness—imperial Vienna, 1892–1914. And, as long as innocence allowed, he savored that place and time—the Vienna of his youth—with unabashed fervor and delight. “We who were born in Vienna and grew up there,” recalled the music critic Max Graf, “had no idea during the city's brilliant period before the First World War that this epoch was to be the end and . . . that the Habsburg monarchy . . . was destined to decline. . . . We enjoyed the splendid city which was so elegantly beautiful and never thought that the light which shone over it could ever be that of a colorful sunset.” Others viewed it with a darker irony. The dramatist Arthur Schnitzler remarked of the city that “if we lived long enough, every lie related about us would probably become true.” To the critic Karl Kraus, *fin de siècle* Vienna was “the research station for the end of the world.”¹

But however exquisitely decadent the “city of dreams” would appear in retrospect, it was for Neutra's generation primarily a source of generative stimulation. As the capital of the overripe, far-flung Habsburg empire, it was a center and symbol of cultural energy and achievement. In art, architecture, music, opera, theater, literature, philosophy, science, technology, and medicine, it not only nurtured institutions of an old established culture, but tolerated and fostered in all those areas generative dissent, opposition, and change. Frequently the new trends were pilloried or extolled as “modern.” Of this avant-garde, the writer Bertha Zuckerkanndl remarked that “with few exceptions everything developed as if a simultaneous vision had modelled the style of our age. Mysterious links were forged connecting language, colours, forms, tones and attitudes to life.”²

For a youth as sensitive and as talented as Richard Neutra, Vienna was a wonderful city in which to grow up. It touched and shaped him through infancy, childhood, adolescence, and maturity. It affected his psyche and his behavior for life. He was born April 8, 1892, at Josephinengasse 7, corner of Konradgasse, in the old second district of Vienna, the third son and fourth and youngest child of Samuel and Elizabeth Neutra.

By the time Neutra started his diary in 1910, he was becoming increasingly introspective, and he used its pages to record not only his intellectual, cultural, and social development but his growing search for his own identity. . . .

“Everything in me,” he admitted in the diaries, “flows out toward a painful longing for the past and fear for the quick passing of time.” Tunes of Hugo Wolf “come to my mind . . . which I sang at one time and their memory lays hold of me to the marrow of my bones. I see the sunlight of long ago reflecting on the street and the blue sky and the white clouds reflecting themselves on the polished windows and the polished brass door knobs of the street doors. I walk again through the misty, dusty summer evening air, perhaps coming from the Prater and then my steps come to a halt at the deserted and mysterious [childhood] home with the windows where there are no curtains.” Indeed, however “rational” and “scientific” Neutra would later see himself and his work as being, there remained in his nature strong, ineluctable traces of the nineteenth-century Viennese romantic. His honest quest for “rationalism,” “empiricism,” and “modernity” were, in fact, partially conscious efforts to counter and control such romantic tendencies, just as the interest in modernity and the future countered his fondness for the “remembrance of things past.” Even at his most “scientific,” Neutra remained the romantic rationalist—the idealistic, visionary, romantic engineer.³

He had admitted in 1910 that he was a “goggle-eyed question to myself. I hate dilettantism in whomever I even sense it. I . . . appear to myself as a dilettante, as an unrestrained . . . outsider and am so freedom-seeking that it is repugnant to me. . . . But I am expecting soon that something in me will shake me off this track in order to find out what, from the very beginning and from my soul is my vocation in life. . . .” He was already deciding, of course, that his destined vocation “from the very beginning and from my very soul” was the art, craft, business, and “calling” of architecture.⁴

“In many a life one is conscious of the days of emergent vocational choice only much later than they actually occur,” Neutra later observed. “But when I was eight years old

without thinking clearly, I must have decided to become an architect. My unspoken decision was the result of a ride in the new, much-talked-about subway, the stations of which were designed by Otto Wagner. In a very short time I was enamored of him, his buildings and his fights against strong opposition and public ridicule. He was Hercules, Achilles, Buffalo Bill, all rolled into one: he stood for all the heroes and pathfinders. . . . Here was a missionary and one who was breaking with a worn-out past.”⁵

Neutra never studied with Wagner nor knew him well personally, but as his interest in architecture developed, he devoured the master's writings and eagerly studied his buildings and projects. As a living presence in the Vienna of Neutra's youth, as an already internationally recognized figure, Wagner would have more impact on Neutra than any of his actual teachers at the Technische Hochschule. Except for Adolf Loos, in whose studio and circle Neutra would take an active part, Otto Wagner was Neutra's most significant early mentor. . . . It was Wagner's series of rail stations of the late 1890s that attracted young Neutra and that marked in Wagner's *oeuvre* an important transition from his early neoclassical commitments to a later “new” architecture with minimal historical references. The forms of his relatively abstract and stripped-down later buildings would increasingly reflect and celebrate their structural anatomy and the nature of their materials as well as their programmatic intentions and functions.⁶ . . .

Aside from the modular, geometric, steel-framed Stadtbahn stations of the 1890s, the building of Wagner's that most interested and influenced Neutra was the Postal Savings Bank (1904–12), the first “modern” building to be granted a place of honor on the architecturally historicist Ringstrasse. . . .

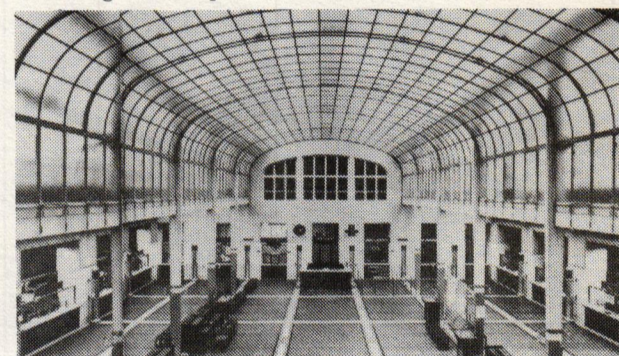
Though it contained certain abstract classical vestiges in its pyramidal profile, its tripartite vertical composition, and its overall symmetry, the bank moved farther than any of Wagner's buildings toward the ethic and esthetic the new century would call modern. . . . In the Postal Savings Bank's triple-naved steel and glass banking room, a stunningly “vaulted” steel-framed glass ceiling brought in light from above. The glazed block panels of the floor carried the light to the rooms below. The sophisticated furniture and fixtures, all designed by Wagner, combined Machine-Age metaphor with an elegantly simple functional suitability. The aluminum “heat-blowing machines” suggested strange, otherworldly, futuristic space objects. As a student in 1913, Neutra made notes in his diary of the building's measurements and design patterns. He must have been impressed with the numerous suggestions of prefabrication and the overall effect—especially in the great banking room—of beautifully engineered machine-part assemblage. His diary note on the building's sublime proportions was punctuated with three emphatic exclamation marks.⁷

Wagner's professorship at the Academy of Fine Arts had included the establishment of his own design studio and the teaching of master classes in what came to be known as the *Wagnerschule*. . . . The *Wagnerschule* graduates whose work touched Neutra most directly were Joseph Olbrich, Josef Hoffmann, and, ultimately, Rudolph Schindler. Visiting Olbrich's 1898 Vienna Sezession exhibition building, Neutra later remembered, “was one of the great experiences of my young life.” As a student, he also recalled, “everyone in my surroundings was aware of . . . the comprehensive effort at Darmstadt,” the state-supported “artists' colony” that Olbrich directed and built. . . .

Despite Neutra's admiration for the *Wagnerschule*, he applied for admission in 1911 not to Wagner's Academy of Fine Arts, but to the Technische Hochschule or Imperial Institute of Technology, founded in 1815 as the Vienna Polytechnic Institute. After his eight years of liberal arts training at the Sophiengymnasium, he felt the need for a more professionally and technically directed curriculum to prepare him to become a practicing architect. Wagner's scheduled retirement in 1912 had already been announced, so he would not have been able to go through the *Wagnerschule* as his older friend Schindler had done. After graduating from the gymnasium in 1910, Neutra served his year of obligatory military service in 1910–11, and in 1911–12 began his first year at the Technische Hochschule. . . . He would have finished in 1915 had the war not begun, instead of 1918 after active duty.⁸ . . .



Otto Wagner. Karlsplatz metro station, Vienna; 1894



Otto Wagner. Postal Savings Bank, Vienna; 1905



Adolph Loos. Steiner House interior, Vienna; 1910

However generally fulfilling Neutra found the Technische Hochschule and the formal Viennese academic life, his most enriching Viennese architectural association was, undoubtedly, his connection with Adolf Loos.⁹ . . . The quality of Loos's architecture, the bravado of his frequently outrageous iconoclasm, and his obvious personal charisma drew students from the Academy and Hochschule to his lectures and to his smaller, more informally structured studio-salon. . . . Neutra was one such student. . . . In the fall of 1912, during his second year at the Technische Hochschule, he entered Loos's studio and became a loyal follower. In October 1912 Neutra confided to his diary, “I was with Loos and I'm hearing ‘Internal Construction’ and ‘Knowledge of Materials’ with him. I'm not myself entirely clear about him.” But a month later he seemed to be “clear” and believed that he had “created a pleasant and favorable impression on him.” On November 10, 1912, Neutra accompanied Loos on an inspection visit to his house for the Scheu family, then nearing completion, in the Hietzing district of Vienna. He also followed him on visits to furniture craftsmen and stonemasons. He made detailed notes and sketches in his diary of the materials and dimensions of half-a-dozen Loos residences, including the Steiner house, which he would later claim, less than convincingly, “never interested me at all.” He acknowledged being more moved, however, by the stark, interlocking geometry of the Scheu house.¹⁰

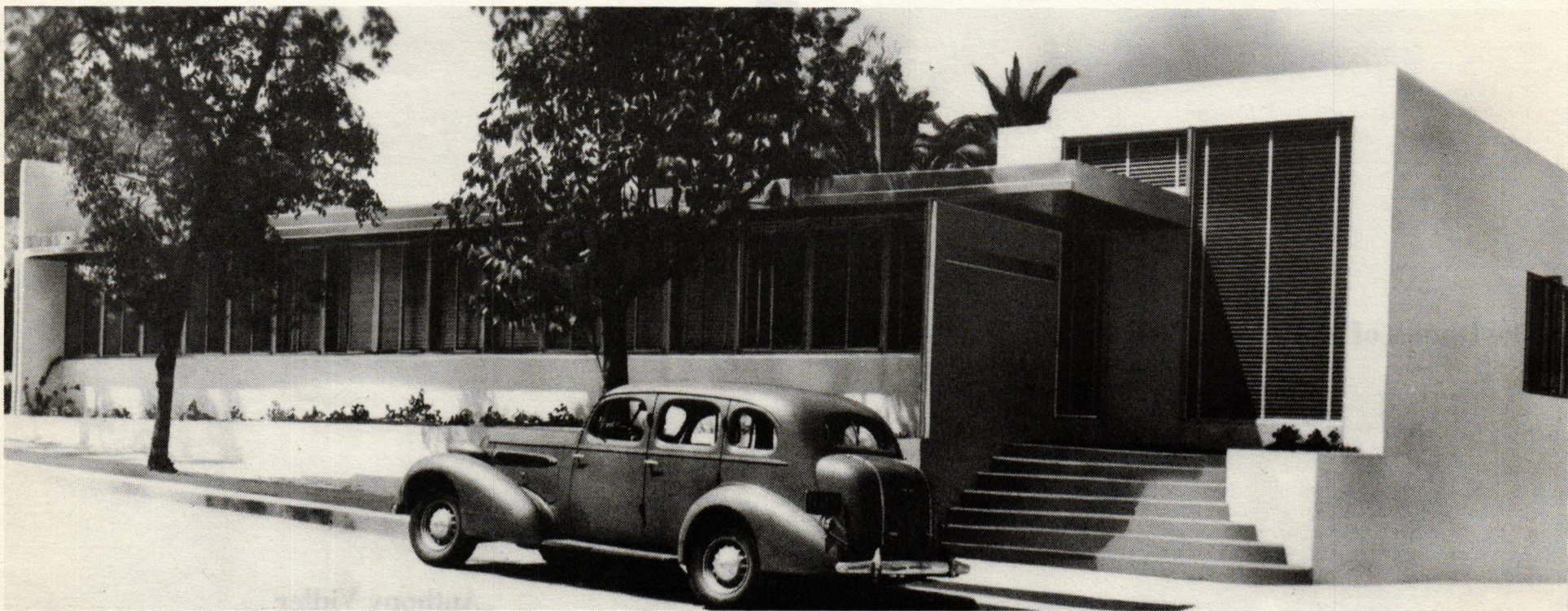
Every Thursday Neutra joined a group at the Deutsches Haus café, where Loos held forth at a specially reserved table. “I have already talked with Loos about everything possible,” Neutra noted. “His standpoints are almost never invulnerable, but they are always interesting and probably honestly founded. And he has a relationship to very, very much.” Neutra recalled several different occasions when he had sat up late talking with Loos and his friends in various cafes and “once in his *Karntnerbar*, which is splendidly beautiful. . . . He knows how to talk beautifully about [Peter] Altenberg, about trips in Africa, about his architectural friends and foes. He has a collection of Kokoschka at his place that I think isn't too bad, in part. . . . He has three [full-time] intelligent pupils that look up to him like God. Almost

"I see the sunlight of long ago reflecting on the street and the blue sky and the white clouds reflecting themselves on the polished windows and the polished brass doorknobs of the street doors."

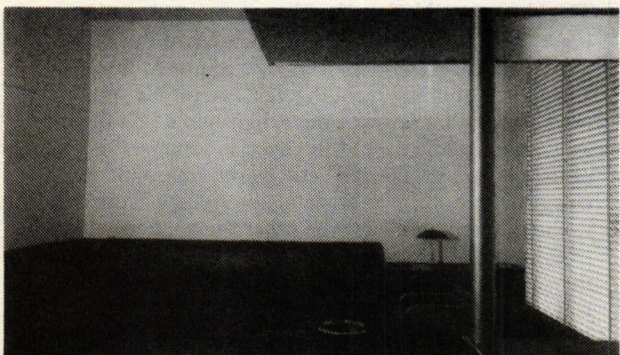


Excerpted from *Richard Neutra and the Search for Modern Architecture: A Biography and History* (Oxford University Press, New York, Fall 1982. 416 pages, 300 photographs and drawings. \$50.00 cloth, \$29.95 paper). Used with the permission of the publisher. ©Oxford University Press.

Richard Neutra, ca. 1919



Above and below: Richard Neutra. Scholts Advertising Agency, Los Angeles; 1937 (photo Luckhaus)



deservedly: he reserves so much concern, so much sympathy for them. He got me a ticket to a Schonberg concert: 'Pierrot Lunaire,' a few songs, really beautiful and poignant." In the café and tavern meetings, Neutra would later recall, Loos "would speak with a very low voice and sometimes accentuate a humorous turn—and there were many humorous turns—with a very slight smile. One had to listen attentively over the noise in the restaurant to hear him. . . . His face was wrinkled and at the same time young."¹¹

Indeed, Neutra later insisted, he felt that he was "a plagiarist of Loos—as he is revealed in his words rather than his work—and that personality impacts, integrated and fused, are more important than any kind of formal borrowings and loanings." But as his own later work would demonstrate, Neutra borrowed more than he may have realized from Loos's actual buildings, particularly their mixture of richness and austerity and their subtle interaction of volumetric spaces. The thing about Loos that "stayed with me most," Neutra concluded, "was his faith in and almost cult of 'lastingness,' as compared with passing fashion. He was reaching out for some contact with history, to produce this 'lastingness' despite the fashions of the day."¹²

A more immediate legacy for Neutra was Loos's passion for the people, the culture, and the architecture of America. It was largely Loos's faith in the promise of American life that ultimately propelled Neutra to the United States. And this growing interest in American architecture, particularly Sullivan and the Chicago School, was quickened for Neutra by his discovery in 1914 of the work of Frank Lloyd Wright. He encountered Wright, as did most Europeans of his generation, via the 1910–11 publications of Wright's work in German by Wasmuth, the Berlin publishing house. A diary entry of June 23, 1914, noted C.R. Ashbee's introductory essay to Wright's work, and in a letter of June 14, 1914, to his friend Rudolph Schindler, Neutra wrote that he was "engrossed" in Wright's work and was struck with his "ability to be both serious and monumental without stressing symmetry." Wright's open, flowing floor plans especially interested Neutra, with their interlocking spaces and sophisticated circulation patterns. In his call for an

"organic" architecture, designed "from the inside out," growing out of the site and the building program and the nature of the building materials, Wright confirmed and extended many of the ideas Neutra had encountered in the work of Wagner, Sullivan, and, in certain ways, Loos. Neutra made rough sketches in his diary of the plans of Wright's Oak Park "Wohnhauser" for the Huertley, Martin, and Gale families, the house for Susan Dana in Springfield, Illinois, and the Darwin Martin house in Buffalo, New York.¹³

The Wasmuth presentation of Wright's work revealed to Neutra "the fantastic living culture of some unknown people. It was just like seeing pictures of houses for people in another world. . . ." He hardly knew how to place these so-called Prairie houses, though he imagined something "like the pampas of Argentina, but still inhabited by red Indians, with tepees as a backdrop, and in the distance a thundering herd of bison. In this untouched flat, level, and far-reaching paradise, Wright was creating low buildings with tremendous shading roofs and long ribbon windows, like those of the venturesome transcontinental trains which looked out on a free breezy landscape. . . . I made up my mind that I would have to see it with my own eyes; no one in Europe was doing anything like it. Whoever he was, Frank Lloyd Wright, the man far away, had done something momentous and rich in meaning. This miracle man instilled in me the conviction that, no matter what, I would have to go to the places where he walked and worked."¹⁴

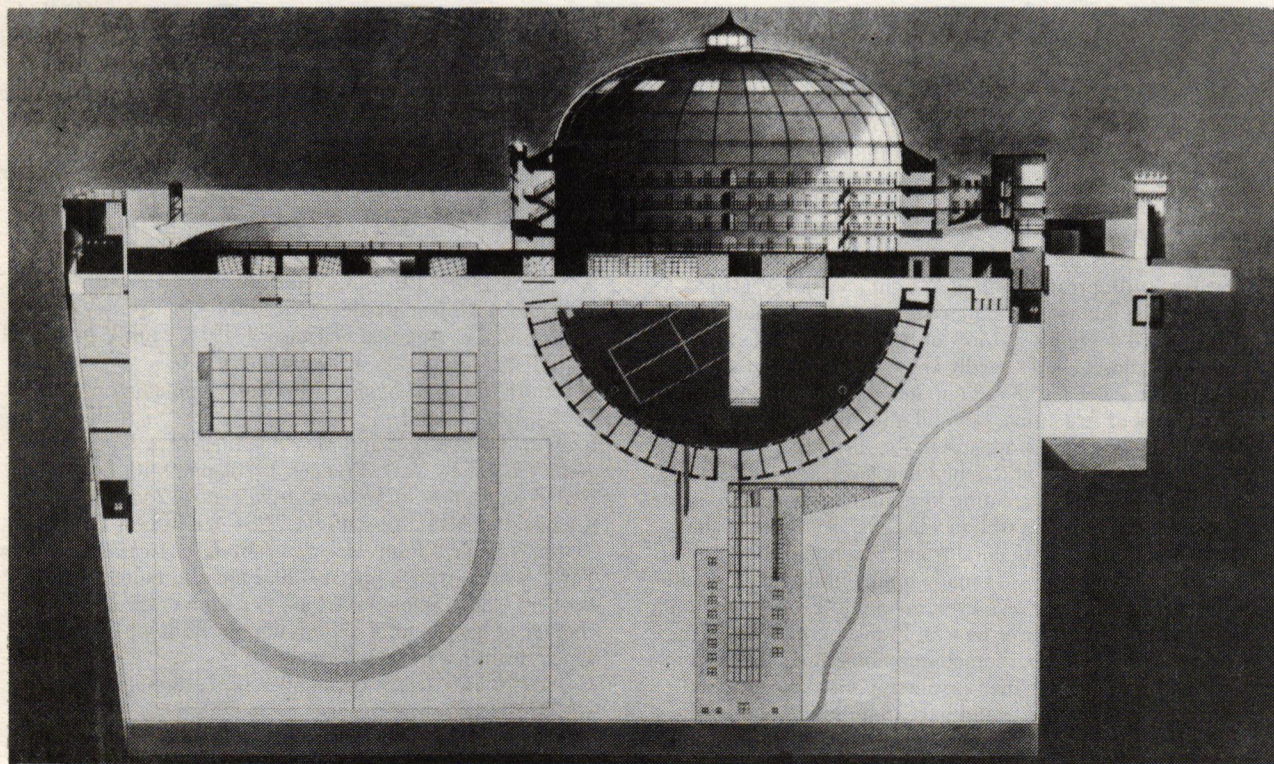
Neutra's friend Rudolph Schindler, whom he had met in 1912, had been similarly inspired by Wright and by his teacher-mentor Sullivan and, along with Neutra in Loos's studio, had imbibed enough enthusiasm for the United States to prompt him to make a pilgrimage there. Schindler answered an advertisement for a position in the Chicago office of Ottenheimer, Stern and Reichert and in early 1914 left the Old World for the New. "Schindler is going to America in a few days," Neutra noted in his diary on January 5, 1914. He must have envied his older friend's adventure, and apparently planned to follow him in 1915 upon completing his degree at the Technische Hochschule.¹⁵

Yet before Neutra could finish his schooling and visit the country of Sullivan and Wright, Europe exploded and the Great War began—taking Neutra deep into the maelstrom and delaying for nine years his journey to America. In June 1914, following the assassination by Serbian nationalists of Archduke Franz Ferdinand, the heir to the Austro-Hungarian throne, Neutra was called to active duty and sent to the Balkan front. But even by August, when the fighting began, Neutra could hardly have known how painful and rending the war and the subsequent peace would be—to himself and to the world that had shaped his development.

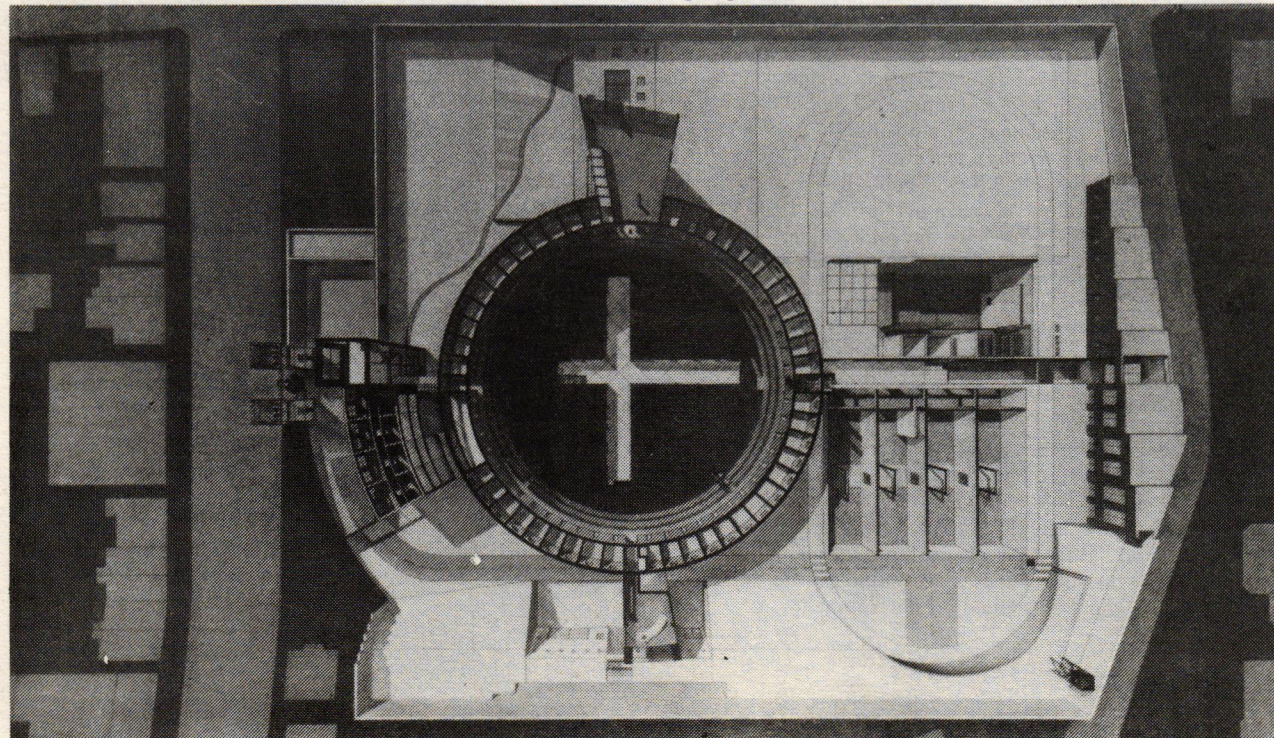
1. Graf quoted in William Johnston, *The Austrian Mind: An Intellectual and Social History, 1848–1938* (Berkeley and Los Angeles: University of California Press, 1972), p. 31; Schnitzler quoted in Adolf Opel, "Introduction: The Legacies of Dissolution," in Nicolas Powell, *The Second Spring: The Arts in Vienna, 1898–1918* (Greenwich, Conn: New York Graphic Society, 1974), p. 19; Kraus quoted in Erwin Mitsch, *The Art of Egon Schiele* (London: Phaidon, 1975), p. 18.
2. Zuckerandl quoted in Opel, "Legacies of Dissolution," p. 29.
3. Neutra, Diary, 1910–13, Neutra Archive, Special Collections, University Research Library, University of California, Los Angeles. February 4, 1911, book 1, pp. 25–31.
4. Ibid., September 26, 1910, book 1, pp. 6–7.
5. Neutra, *Life and Shape*, (New York: Appleton-Century-Crofts, 1962), p. 66.
6. Heinz Geretsegger and Max Peintner, *Otto Wagner, 1848–1918* (New York: Praeger, 1970), pp. 9–18; Leonardo Benevolo, *History of Modern Architecture*, 2 vols. (Cambridge: MIT Press, 1971), 7:284–89; Robert L. Delevoy, "Otto Wagner," *Encyclopedia of Modern Architecture* (New York: Abrams, 1964), pp. 319–20. I am also indebted to Barbara Geilla, who allowed me to read a draft of the first chapter of her doctoral dissertation on Rudolph Schindler, which dealt in part with Wagner.
7. Ibid.; Neutra, Diary, September 13, 1913, book 3, pp. 21–23.
8. Richard Neutra, official transcript, Technical Institute of Vienna (Technische Hochschule); the record of Neutra's attendance, professors, and examinations was summarized in a letter of February 2, 1979, to Walter Jaksche from Alfred Lechner, a staff member at the Technical University, as the Technische Hochschule was renamed. Copy in possession of author.
9. Ibid.; Neutra, *Life and Shape*, pp. 79–80; Neutra, Diary, June 8, 1912, book 1, p. 125; November 5, 1913, book 2, p. 93.
10. Neutra, Diary, October (n.d.), 1912, book 2, p. 162; November 10, 1912, book 2, pp. 23–25; (n.d.) 1914, book 3, pp. 60–84.
11. Ibid.; Neutra, review of *Adolf Loos* by Munz and Kunstler, *Architectural Forum*, July–August 1966, pp. 88–89, 116.
12. Ibid.
13. Neutra, Diary, June 23, 1914, book 2, p. 143; Neutra to Schindler, June 14, 1914, in Esther McCoy, *Vienna to Los Angeles: Two Journeys* (Santa Monica, Calif.: Arts and Architecture Press, 1979), p. 109. Neutra's sketches of Wright buildings occur on undated Diary pages, 1914, book 3, pp. 93–100.
14. Neutra, *Life and Shape*, pp. 171–73.
15. Neutra, Diary, January 5, 1914, book 2, p. 132.

The Office for Metropolitan

The Ironies of Metropolis: Notes on the Work of OMA



Above: combined plan, section, and axonometric. Below: Bird's-eye perspective.



OMA: Rem Koolhaas with Stefano de Martino. Renovation of a Panopticon Prison, Arnhem; project, 1979-80.

Anthony Vidler

The idea of a "Modern" architecture—at least insofar as it was consciously identified with the idea of the avant-garde—held two dominant themes in precarious balance: The first, stemming from the demand for cultural revolution and a sense of the exhaustion of traditional academic forms, stressed the need to remake the language of the art, to explode aesthetic conventions, and to construct out of the debris a manner of speaking adequate to the modern moment. The other theme, tied to the tradition of utopian and materialist attempts to refashion the social world, called for a political and economic transformation that would precipitate society into a life of harmony in the new industrial epoch. Both themes were permeated with historicist notions of progress, of inevitable development, and of the *zeitgeist*, which for a brief period served to hold them in tandem without perceptible contradiction. Whether their modernity was Corbusian and idealistic or Marxian and materialistic, their common cause was to reformulate language and society together: as Le Corbusier wrote to Karel Teige in 1929, "We are all at this moment at the foot of the same wall."

The assumed interdependence of formal and social change was so strong that, in the decades since the collapse of the fragile treaty that linked them beneath the sign of post-World War I reconstruction, the mere promise of a new aesthetic language has been considered politically threatening. However, successive attempts to postulate political utopias have all questioned the existing language of forms. As Roland Barthes noted in his Inaugural Discourse for the Chair of Literary Semiology at the Collège de France (January 7, 1977), "To change language," that Mallarméan expression, is a concomitant of 'to change the world,' that Marxian one."

When technique is used in and for itself, as Clement Greenberg perceptively pointed out in the late 1930s, it is inevitably academic, and very quickly becomes kitsch. Equally, the isolation of programmatic concerns, whether they are reformist or revolutionary, tends to create a kind of social positivism, which—whether embodied in zoning codes or five-year plans—divorces art from social change with a finality that seems to preclude any possible connection between the two. Certainly the last ten years have demonstrated the distinct separation of these two concerns, which were held in unity so dearly by modernism. Any attempt to "work on the language" has, despite its own best intentions, been consumed along with every other type of imagery. Any political stance with the slightest pretension to positive effectiveness has been forced to deny its "aesthetic" potentiality.

Architecture, seemingly caught between the endless play of formal images and the economic determinisms of property and space allocation, has responded uneasily to this condition. On one hand, investigations committed to exploring the internal dimensions of certain carefully defined

Office for Metropolitan Architecture

Partners: Rem Koolhaas and Elia Zenghelis in collaboration with Madelon Vriesendorp and Zoe Zenghelis
Associate Partners, London Office: Stefano de Martino, Ron Steiner

Partner in charge, Rotterdam Office: Jan Voorberg, with Kees Christiaanse and Herman de Kovel
Associate Partners, Athens Office: A. & M. Kourkoulas, Katerina Tsigaridas (Zaha Hadid was partner in 1977 and 1978. Her contribution to OMA is apparent in the design for the extension of the Dutch Parliament in the Hague.)

Architecture

Two catalogues of work by OMA are available:

OMA, Projects 1978-1981, published to coincide with the exhibition of OMA drawings at the Architectural Association, London, 2 June to 27 June 1981; with essays by Robert Maxwell, Rem Koolhaas, Elia Zenghelis; published by The Architectural Association, London, 198. 48 pages, illustrated. \$9.00.

Vollendung des Wiederaufbaus, Entwurf für ein Wohngebäude in Rotterdam: OMA/Rem Koolhaas, Stefano de Martino, Kees Christiaanse. Published to coincide with the exhibition from November 17, 1981 at

languages—both White and Gray—have proceeded. On the other hand, those who recognize only the certainty of social democratic—or at least democratic—forces that predetermine the bulk, and, ultimately, the form, have been sustained within the profession. No matter how the divide is bridged—whether by idealism, hermeneutics, or economics—the gap between modernist form and modernist ideology appears to have been reaffirmed and to be a part of the inevitable conditions of a so-called post-modern era.

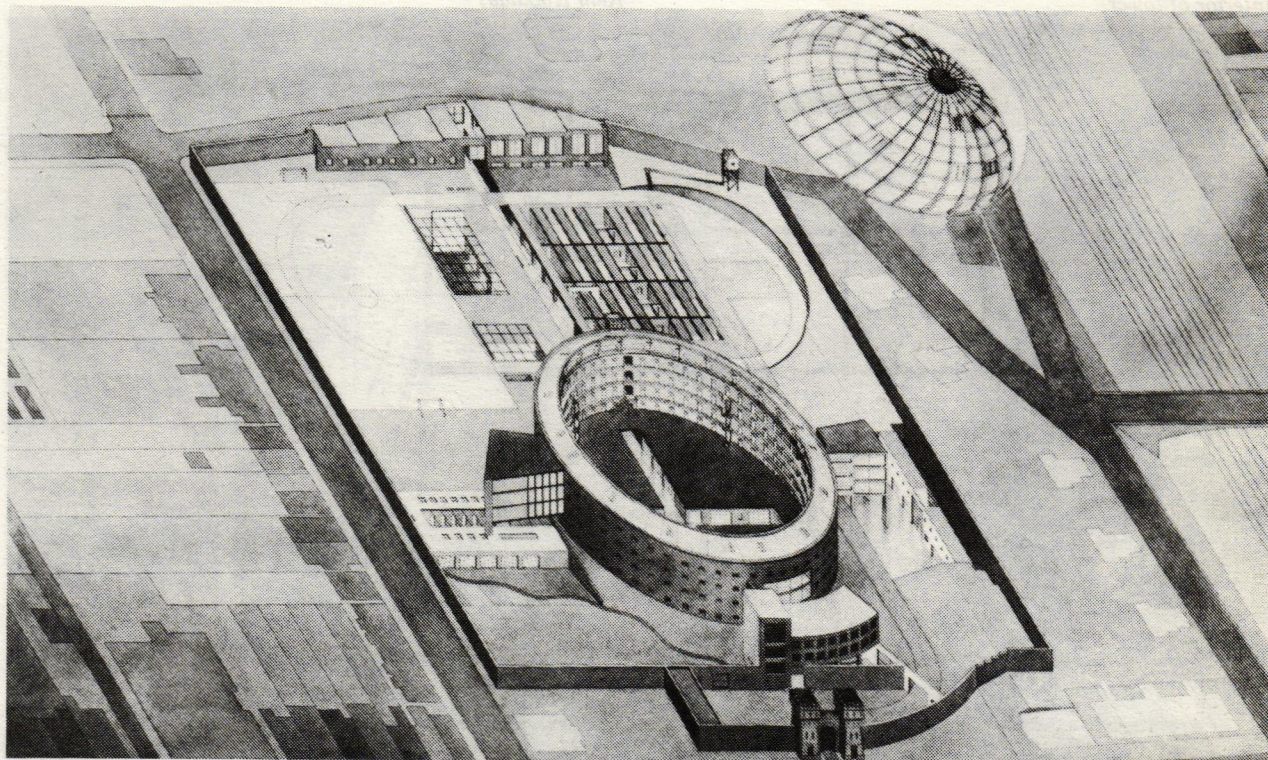
The work of the Office for Metropolitan Architecture—named as if to confront the modern crisis fearlessly and head-on—has always resisted this great divide between program and form, between social text and artistic technique. From the first narrative paintings of Madelon Vriesendorp and their accompanying texts, the “conceptual project” of OMA at least has tried to weld text and image in a reciprocal dance, a dance that in its various steps mirrored the lusts, atavisms, hopes, and horrors of the modern metropolis par excellence—New York. This project has had obvious—and too often repeated—links to well-known modernist themes. The surrealist and the metaphysician were unmistakable here. They differed, however, from such avant-garde movements by virtue of a persistent irony that undermined both the positive and negative avant-garde positions of the 1920s in an almost endless play of disruptions and subversions. In the work of OMA, these techniques, borrowed from the avant-garde, were in a very real sense deployed against themselves.

Against the youth and fitness cults of the 1920s, and with full understanding of the desperate need for Constructivist utopias to leave their homeland after 1932, the Floating Pool and its indefatigable swimmers (1977) move, stroke by stroke, toward the center of capitalist corruption. This is a center of realized dreams (but it has been changed in the realization) that affords in itself no salvation for the unsalvageable hopes of modernism. Against the pale ideals of the Great Society programs stands the Welfare Palace Hotel (1976). It is indeed a place for the characters of William Burroughs, but one that they would abhor out of scorn; it is a Grand Hotel criticized even by its guests. Against the mass housing projects of the 20s and the rental speculations of the more recent past is a gigantic enigma—The Hotel Sphinx (1975-76), dedicated to the delivery of cosmetic bliss, and composed under the sign of the “need and the impossibility of ‘escape’ as in the Welfare Palace Hotel.”

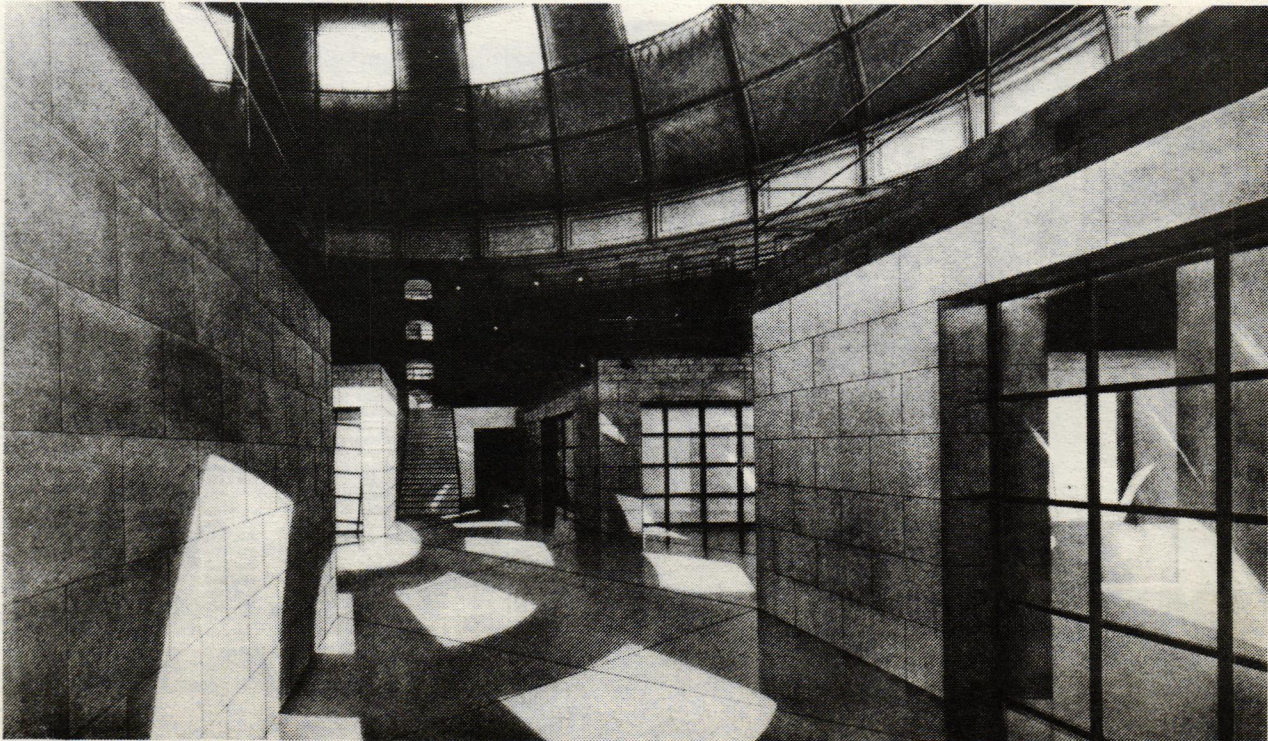
Irony is a rhetorical figure that in its common definition operates by means of mocking—whether pleasantly or seriously—the subject: in the words of a nineteenth-century rhetorical theorist, “it seems to belong most particularly to gaiety; but anger and contempt also use it sometimes, even to advantage; consequently it can enter into the noblest style and the gravest of subjects.” As a dominant figure of speech and mode of thought throughout the modern period, irony, whether naive or subtle, has permeated almost every

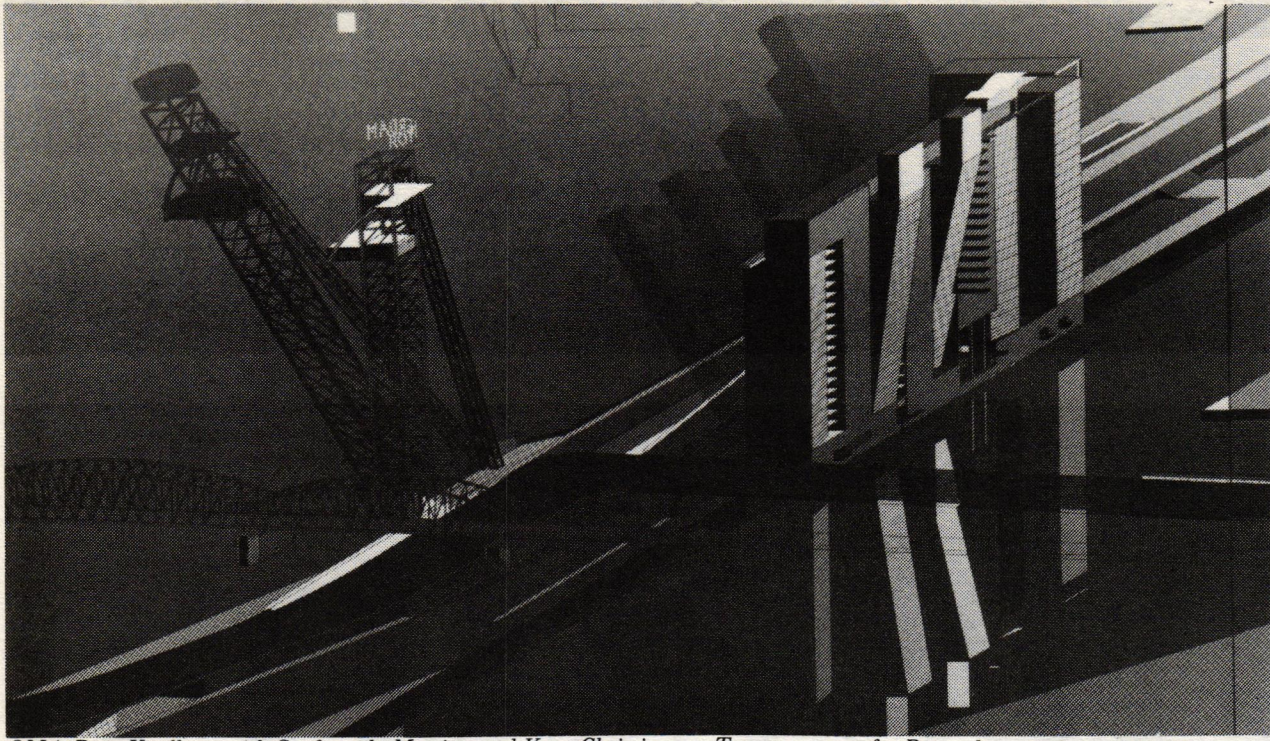
Aedes, Architecture Gallery, Grolmanstr. 51, 1000 Berlin 12, of the same title; with an introduction by Helga Retzer and Kristin Riedemann-Feireiss; published by Aedes, Berlin, 1981; approximately 30 pages (unpaged); text in German; illustrated. \$8.00.

Projects by the Office for Metropolitan Architecture 1972-1982 was held at Max Protetch Gallery, New York, from March 11–April 3, 1982. **Office for Metropolitan Architecture: Toward a Modern (Re)construction of the European City—Four Housing Projects**, an exhibition of recent projects by Rem Koolhaas and Elia Zenghelis, opened on March 12 at the Institute for Architecture and Urban Studies, New York, and will be on view until May 28.

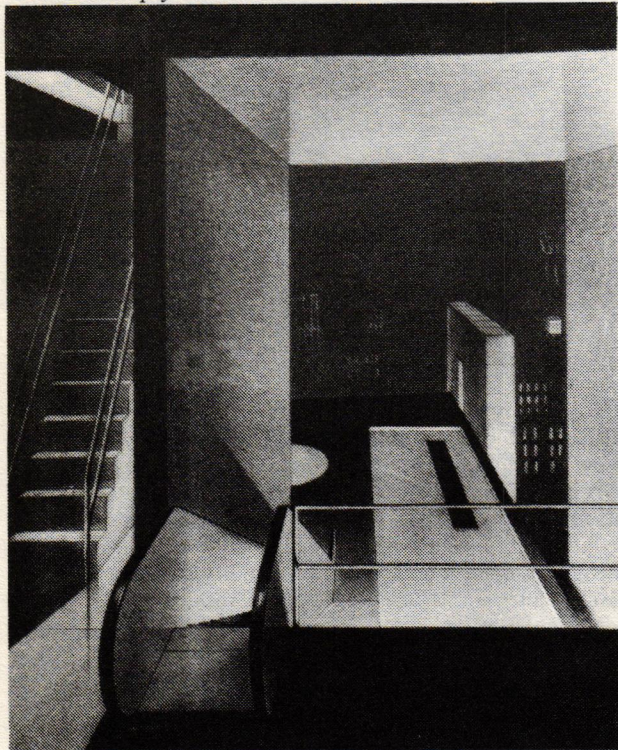


Above Bird's-eye view. Below: Interior





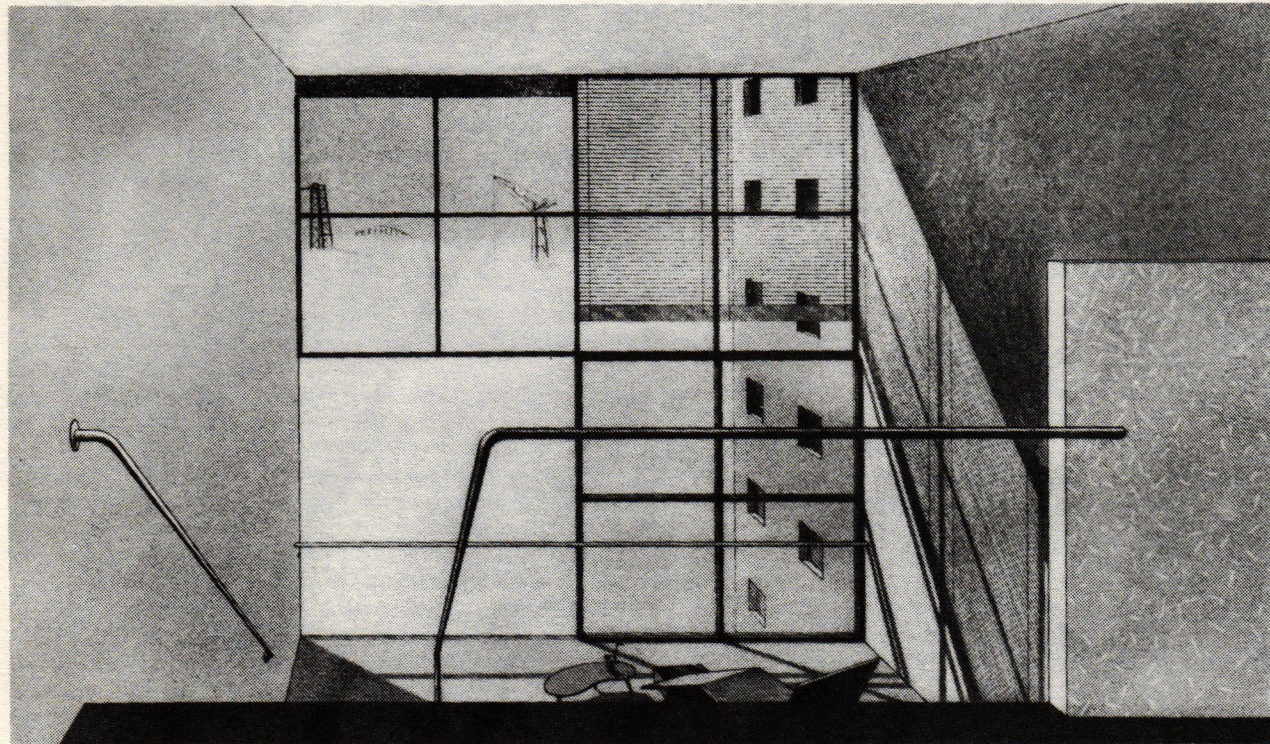
OMA: Rem Koolhaas with Stefano de Martino and Kees Christiaanse. Two structures for Rotterdam; project, 1980-81. Silk-screen triptych, detail



Interior of tower



Rem Koolhaas



View from an apartment

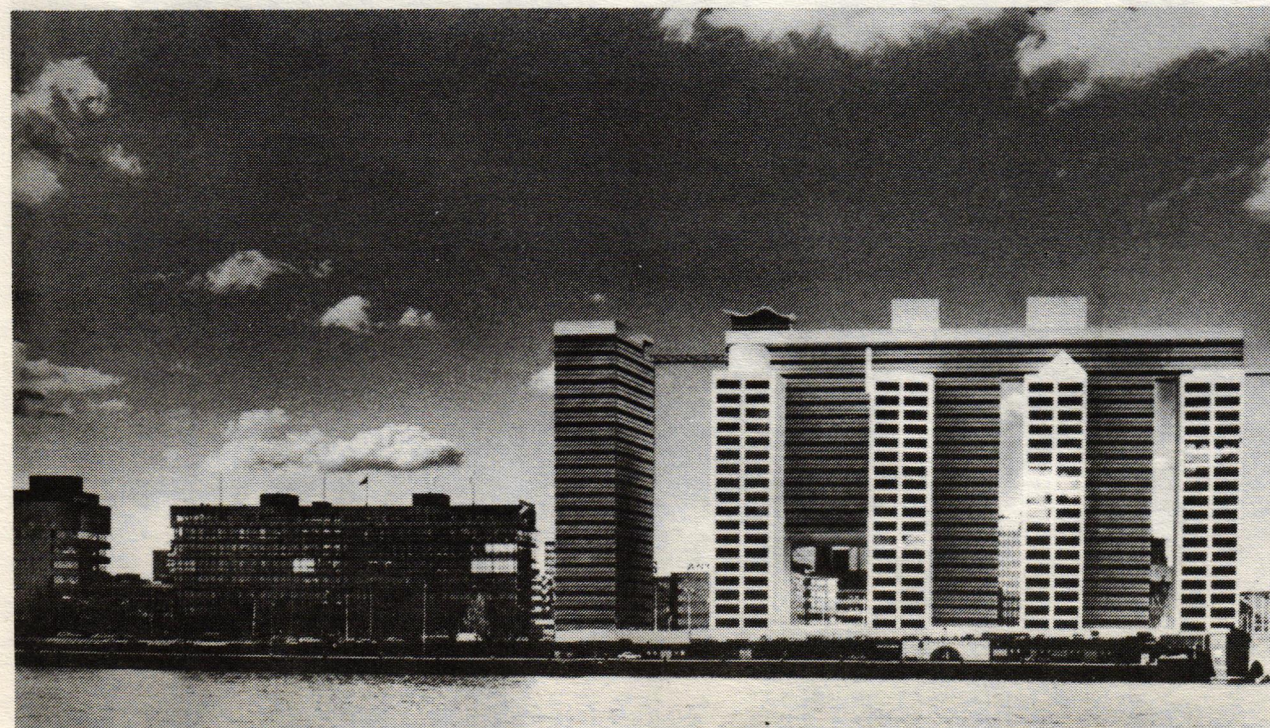


Photo-collage showing context

discourse—including that of architecture. The most hopeful utopias, from Charles Fourier to Le Corbusier, were at base saturated with an ironic defense against their possible—perhaps inevitable—failure. As a technique, irony would appear empty of philosophical convictions and open to employment by almost any ideology. In itself, however, due to its unique structure—the way in which it operates on texts and images—irony is deeply antipositivist. As the historian Hayden White has noted, “In its apprehension of the essential folly or absurdity of the human condition it tends to engender belief in the ‘madness’ of civilization itself and to inspire a Mandarin-like disdain for those seeking to grasp the nature of social reality in either science or art.”

Irony is certainly the figurative mode of OMA's early works and of the specific work that, more than any other, served to give these works a coherent “program” of their own—Rem Koolhaas' *Delirious New York: A Retrospective Manifesto for Manhattan* (Oxford, New York, 1978). This book, with its unabashed postscript of OMA's images and texts, is equally unabashed in its choice of subject and in its formal strategies, both of which are borrowed from a long tradition of modernist work on the metropolis. In it is displayed sophisticated knowledge of all the techniques by which the modern city, as unconscious artifact, is to be transformed into the self-conscious agony of the avant-garde: the sociology of metropolis, advanced by Georg Simmel; the psychopathology of metropolis, from Emile Durkheim to Sigmund Freud; the technical ideology of metropolis, from Otto Wagner to Le Corbusier and their American counterparts; and, just as important, the modes of representation of metropolis, essayed by Baudelaire in *Le Spleen de Paris* (1855-66) and brought to a high art of montage in the “filmic” texts of Walter Benjamin. This “manifesto,” from the hands of former filmmaker and scriptwriter Rem Koolhaas, was predictable. What is not so obvious is the way in which these borrowings have themselves been ironically subverted, by virtue of the subjects treated. How should we laugh, for example, at the spectacle of positive projects, such as that of the “Fighting the Flames” event staged on Coney Island juxtaposed to the actual fire of 1911 that destroyed Coney Island—an island created for pleasure at the expense of “the masses,” and contrasting with their degradation? This is at once political irony, surrealist irony, supreme irony; but when it is juxtaposed to the future projects of pleasure and economic gain of Manhattan, it is exposed as nonironic. On the one hand are the facts of the case, set out with bold titles: “Foundation,” “Fire,” “End”; on the other is the juxtaposition—itself a time-honored montage technique—that throws everything, including the stance of author Koolhaas, in doubt.

Delirious New York, one might think, would make excellent, dryly humorous reading, but would not necessarily provide the foundations for any kind of positive building to be realized in the world. It would seem that the very choice of such a technique has armed the critically self-conscious writer against the fate of the avant-garde builder. We did not expect to see a Welfare Palace Hotel built on landfill—indeed, we hoped that none would be built: the irony of these projects only operated if the mental rather than the physical image remained intact.

But build OMA will, and in the recent exhibitions at the Max Protetch Gallery and the Institute for Architecture and Urban Studies there are a number of serious projects for hotels, resorts, condominiums, office buildings, residences, and even prisons and parliaments, arranged side-by-side with the early studies in wit. Surely these are not the stuff of irony. Yet in a subtle and intriguing way, OMA has succeeded in maintaining its dominant figure, both through and by means of the subjects of its new building activity. And this time the dominance of irony is not sustained merely by the nature of the drawing and its narrative; nor are we presented with elaborate scenarios of actions side-by-side with their illustration. The drawings are exquisite, it is true, but they are not in any sense the surrealistic machines of urban wit previously painted by Madelon Vriesendorp. Rather, they are ruthlessly scientific, the results of a sophisticated positive technique—that of the perspectival computer graphic. View after view cuts through the received angle of vision, simply by means of the flexibility of the machine. Analysis of sight-lines, of massing, or of the movement of people and objects takes its place beside the most accurate projection of reality available. These are no longer the transformations of formalist technique, dedicated to destroying our commonplaces by the unexpected, but the realism of a natural vision, ruthlessly deployed to tell us how indeed it would look.

The irony no longer resides in the shock of representation or in the juxtaposition of text and image; it is, in a real sense, embodied in the formal structure of the works themselves. In these projects, almost without exception, there is a determination to absorb the didactic “form” of Modern Movement programmatic—the zoning code, the program itself—into the form of the building. In this process, the ultimate “absurdity” of the juxtapositions predicated by zoning—life/work/recreation—is exploited as a formal device. Modernist classificatory codes and modernist aesthetics are presented as proposing fundamentally the same “form.” Thus in the scheme for the Therma Hotel on the Bay of Gera on the island of Lesbos in Greece developed by Elia Zenghelis (1981), the “ridiculous” separations of the different functions are intensified and emphasized as strategies in themselves. The “interweaving” of public and private in the Residence for the Prime Minister and State Guest House (Dublin Competition, 1979) is similarly given a formal demonstration, as the movement of the viewer around the Rotterdam apartment blocks (Two Structures for Rotterdam, 1980-1981; Rem Koolhaas, principal) is incorporated in the form of the towers. Functionalism here finds its expression, but in an ironic manner. For these contaminations between text and image, program and form, are not developed in order to make us comfortable about the

“resolution” of a problem: the questions of “relationship” between people, ideas, and buildings that arise in the normal design problem are not overcome here in any positive way. In the scheme for 16 villas on the island of Antiparos in Greece (1981; Elia Zenghelis, principal), the environment of Greece is not overtly protected by an appeal to roots, to the vernacular, nor is it deliberately shocked by the imposition of a modern object. Rather, what in experience seems to be the innocent result of contextualism becomes in plan, as painted by Zoe Zenghelis, a powerful exercise in suprematism.

In this series of projects, the references to Constructivism, to the vocabulary of the late Modern Movement, are even clearer than in the earlier parodies; but the measure of their difference is that they do not in themselves provide any explanatory key. Style, in the art-historical sense, is inoperative as an analytical device: the projects might *look like* this or that modernism; however, they are not, for all that, repetitions—or even extensions—of the modernisms of the 1920s and '30s. The explanation, insofar as such ironic devices allow of any, is to be found more than ever in the “nature of the project,” in its idea, its fundamental aim to disrupt all previous positive “natures.”

Perhaps a key to reading these projects might be found in the apparently obvious scheme for the renovation of a “panopticon” prison at Arnhem (1979–80; Rem Koolhaas, principal). On one level—that is, on the level of the pictorial image—this would seem to be not more than a liberal “canceling” of the old panoptical functions of the prison, so the text of the architect tells us: the axis has cut through the all-seeing center; the heart of the disciplinary device has been torn out. The post-panoptical spirit has destroyed the panoptical one. Here we find echoes of a reading of Michel Foucault, whose studies of discipline and power have strongly influenced the politics and strategies of the generation of OMA. However, this would be a vulgarization of the appeal made by Foucault to the Panopticon as a physical form. Moreover, Foucault himself resists all such reductions in favor of a generalized perception that sees in each and every act of reform a pervasive will to power. This will finds its capillary-like paths through every crack of least resistance—both institutional and environmental. The actual scheme of Jeremy Bentham’s Panopticon in such a prescription is only the emblem or caricature of an all-embracing system of power, institutional from the outside, and psychological from the inside. According to this formulation, the act of OMA would simply be read as a displacement of one form of power into another form: there is no loss of energy, no effective change. A cynical spirit would even perceive the superimposition of cross over circle as a restoration of another kind of power, religious over secular. But this interpretation would ignore the fact that, for the architects of OMA, all this is known and understood; in fact, it is with these perceptions, in the space marked out by Foucault after Nietzsche, that the project has been conceived. That is why, for example, the organization of the new prison disappears underground, and operates for all the world like the prehistory of the old: it stands, so to speak, for the archeology of the ruin itself.

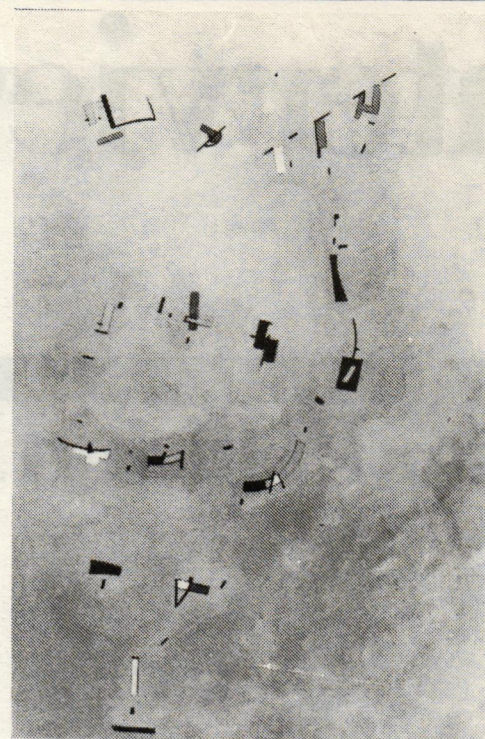
Should this complicated set of negations and counter-negations be interpreted as anything more than a dried-out cynicism, a loss of faith in modernism, while employing the husks of modernist form? Should we conclude that irony, when wielded against itself, turns into nihilism, or, worse, into post-modernism? A partial answer would be provided by the texts on which these designs rest their case: the writings of Roland Barthes and the philosophy of Michel Foucault. For it is under these signs that modernism, in the present, continues to operate—not as kitsch, but as work.

It was Foucault who, in an early essay entitled “Language to Infinity” (1963) spoke of the transformation of myth into literature, of Homer into the Marquis de Sade, of the complete heroic work into the infinite whispering of writing, of Rhetoric into the Library. Barthes, in his meditation on the “languages” invented by Saint Ignatius of Loyola to “speak to God”; by de Sade to “speak of sex”; and by Fourier to “speak of social harmony”—all impossible projects demanding new languages doomed to speak to no one—developed this perception (*Sade/Fourier/Loyola*, Paris, 1971). Both Foucault and Barthes—sensitive to the world after Nietzsche—the former by positive reflection, the latter by writing itself—have opened the possibility of what one might call a “restricted modernism.” Such a restrained art, conscious of its loss of positive ground, yet intimately aware of its own procedures, is bound to speak, even though the results are not only unpredictable, but also impossible to endow with unitary purpose.

In this context OMA refuses the positive inquiry into semantics, the structural semiotics that have characterized so many attempts to develop “true” meaning in architecture in recent years. Nor does it intend to anthropologize its productions with a false humanism, for the complete independence of image and society is affirmed. Similarly, the linguistic analogy, while affording valuable insights into the operation of signs in the classical world, no longer holds an absolute interpretative value: Even the space marked out by Nietzsche—which provided so powerful an incentive for Foucault—no longer seems for OMA an adequate space for production.

Neither “words in liberty,” nor the endless play of figurative mechanisms revealed as “truth” by contemporary philosophy of language operate as effective codes for inserting irony into life’s present conditions. Irony, as Søren Kierkegaard observed, is inexhaustible as technique and as figure; its effect, calculated but unexpected, is to produce results “negatively.” This was, of course, one of modernism’s utopias, as it attempted to reveal the reality behind appearances. But the dominance of irony was perhaps not fully realized until these utopias too had been proved barren.

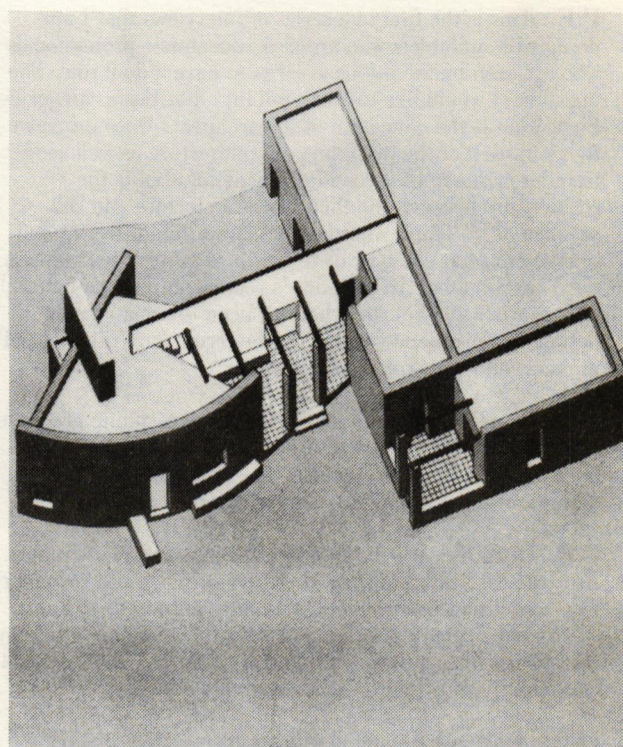
Photographs by Dorothy Alexander



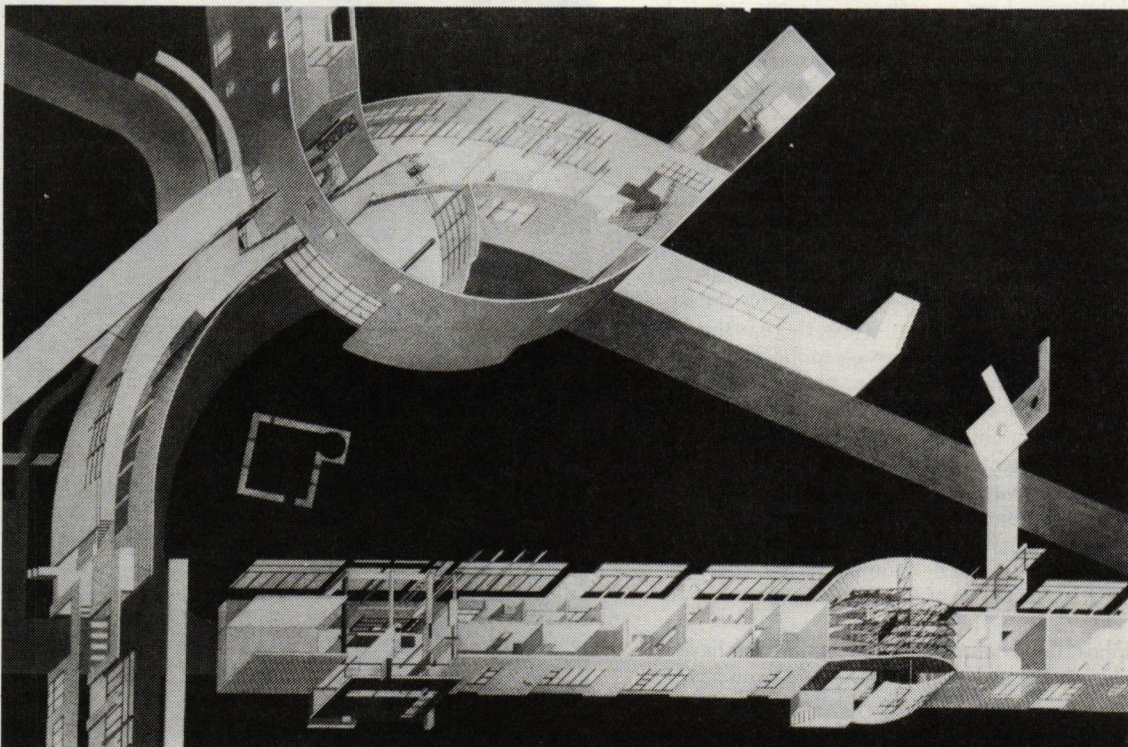
OMA: Elia Zenghelis with Ron Steiner and Katerina Tsigaridas. 16 villas for Antiparos, Greece; 1981. Site and concept plan.



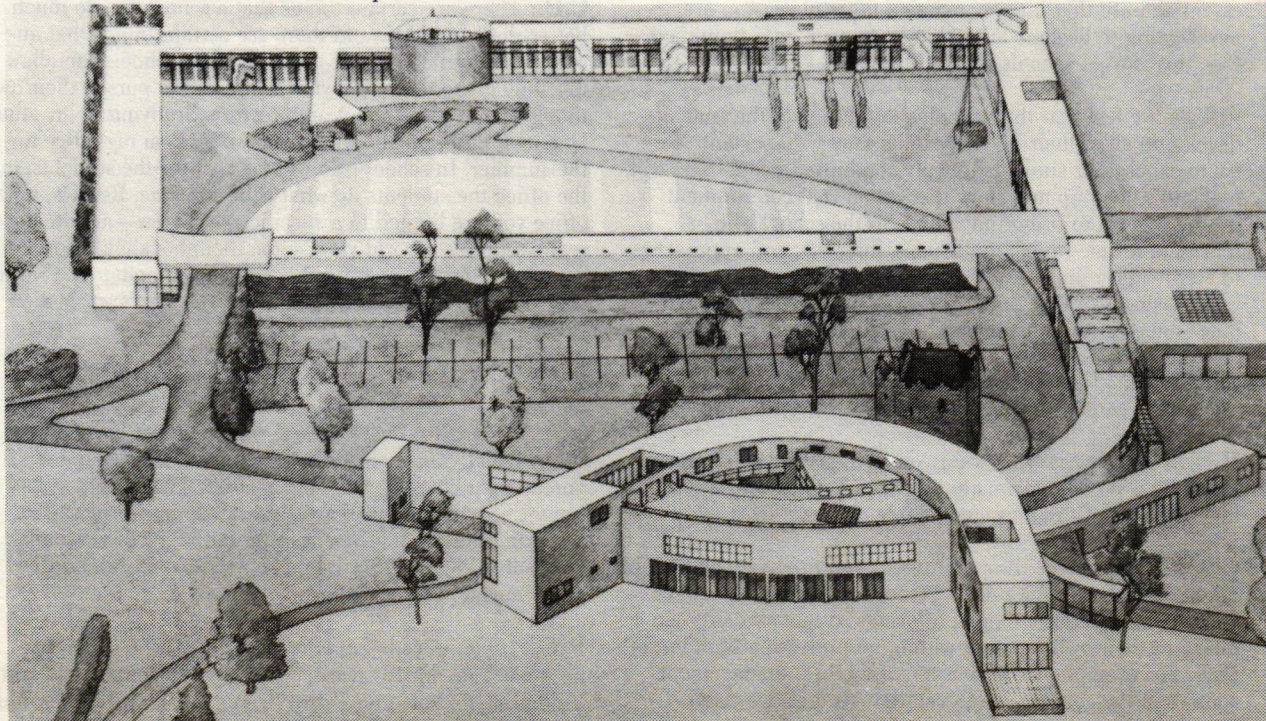
Elia Zenghelis



Owner's house, Antiparos



OMA: Rem Koolhaas, Elia Zenghelis, with Stefano de Martino, Alan Forster, Ron Steiner. Residence for the Prime Minister and State Guest House—Dublin competition; 1979.



Interview

Peter Eisenman talks with Cesar Pelli, dean of the Yale School of Architecture, about educational and architectural philosophies.

Cesar Pelli and Peter Eisenman

P.E.: This is the first in a series of interviews that I am doing with architects who are also educators—professionals who are seen by the public at large to have a dual role. The questions I would like to cover fall into four basic categories: First, what is the education of the architect? Does it involve the definition of the discipline of architecture as well as the training of students? Second, if this is so, what is the relationship between the theory of architecture and the practice of it? Third, what is the relationship of theory and practice to what can be called “cultural power” and what is the Yale School of Architecture’s relationship to the cultural power structure? Fourth, what has been the relationship between your practice, which can be termed an “ideological” practice, and your role as an educator?

Let us begin with point one: How would you define graduate education in architecture at Yale? Can it be categorized as both the training of students for the profession and the definition of the discipline of architecture?

C.P.: Of course. It is both of those things and many others. As is the case with building, there are primary and secondary responsibilities, primary and secondary purposes. At Yale, clearly our primary purpose is to help the students to become the best architects they could ever be. I do not like the word “training”—it is really a more complex process.

Let me make a couple of clarifications here that are very important: First, I am not an educator who happens to practice architecture—I am an architect who happens to be involved with education. I am involved in the teaching of architecture because my love for architecture tells me that it is not only about building—it is also about the making of other architects.

Secondly—and this is a very simplified way of presenting the process of architectural education—I believe that there are four things that should happen in school: First is the acquisition of knowledge of all types—not only historical or structural, but knowledge about design, including scale, composition, and the organization of facades. This is easy—you study, you are taught, you learn. Next, there is the development of all of the skills necessary to function as an architect—learning to draw, to organize plans, to make beautiful buildings. Third, for me, is an understanding of and immersion in the architectural culture—sharing with others the jargon of architectural thoughts, the language that other architects have learned to understand, and that allows for abbreviated and more precise communication between professionals as a group; sharing the persons one admires as models—until eventually you develop the feeling that you can be part of the subculture of the larger culture.

Fourth, and most important, once you feel that you have the knowledge about what makes architecture, that you have developed the skills and that you have become infused with the thoughts, ideas, and language of architecture, you *may*, sooner or later, within yourself, become an architect; that architecture is worth the best effort of your life. This last is essential; until that inner conviction takes place, you are never going to become an architect. For me, in a simplified way, this is what schools should offer.

At Yale, we feel that the School is there to help the students develop in all of their diversity. That is very important. We try to expose our students to truly committed people who will really fire them up and show them what that commitment means. We try to bring individuals to the school who represent a wide range of attitudes, interests, and approaches to architecture. In this way most students are given a chance to find echoes of their inner thoughts, inner concerns, and inner hopes in those persons whom they respect and admire and they will also sense some of the joy and fire of that inner commitment. Since they are near the fire, they may themselves catch fire.

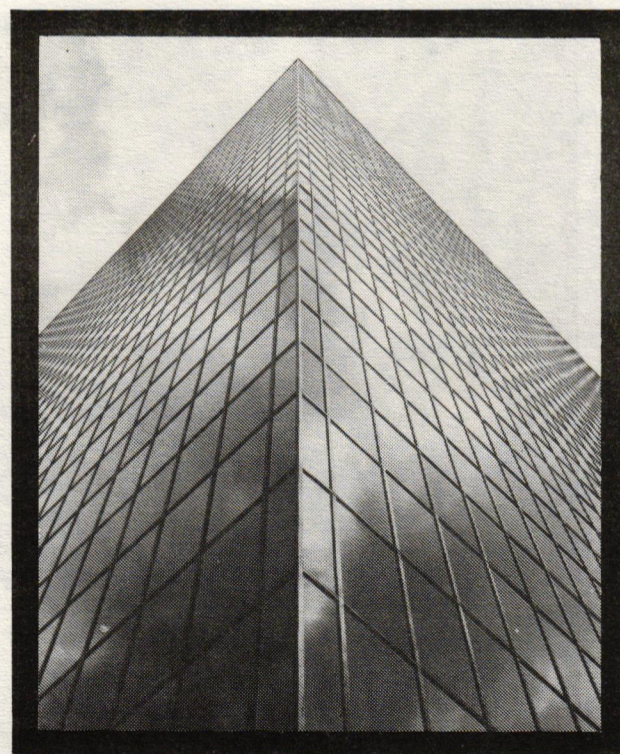
P.E.: I get a sense from what you have just said that this is based on a very selective admissions policy, otherwise you may get a lot of disappointed people.

C.P.: There is some disappointment; but not so much as you might think because we do not teach only design. We have tried to increase the range of offerings so that students can interpret their own function within the profession in different ways. For example, we have some of the best management courses in the country, and, even though they are elective,

they are well attended. Our students recognize that even if they do not become star designers, they can still occupy very important and influential positions in architecture. That is very important to me—to make them feel that there are other options.

Architectural education is interesting because what the school does is only a portion of a long process, which does not start with the school or end with the school. I always tell my students that before they can be architects on their own, they really need at least another ten years of learning, preferably in an apprenticeship to somebody whom they respect.

P.E.: You have said that you are an educator who is primarily an architect. It seems to me that very few offices offer enough of that sort of continuing education. Would it be better for the architect-educators to offer apprenticeships, to establish an atelier in their offices rather than to be involved in the formal education process? If you took all of the architects interested in teaching and put them into the schools, very few would be left in practices to be involved in an atelier form of education. Why not return to an atelier system that is operative and let the schools teach only skills and the organization of basic data? Then the fire would be provided in the offices.



D.M.J.M. Century City Medical Center, Los Angeles; 1969. Detail.

C.P.: There are certain things that a school can do much better than an atelier and there are certain things that an office can do much better than a school. Schools can allow the students to do their own designs and to pursue their own thoughts and ideas about architecture. Studying in my studio is quite a different situation from working in my office for the summer. In school I do what is best for the students; in the office the students do what is best for me. Besides, in the office you are limited to a specific world view—architecture really requires a world view: some thoughts about everything. Those working in my office have to accommodate my world view as I had to accommodate Eero Saarinen’s world view when I worked for him.

P.E.: Are you saying that world views do not pertain in school?

C.P.: Exactly. In many cases one tries to let the students pursue their own thinking, but that is very difficult—you cannot be truly pluralistic without becoming wishy-washy. You can offer alternatives or different points of view; and, hopefully, the student will find somebody with whom they will connect.

P.E.: If you were to explain to a student the difference between Yale and Harvard, Yale and Princeton, Yale and Columbia, or Yale and Pennsylvania, on what basis would a student be able to choose? What is specific to Yale?

C.P.: Unfortunately, I do not know enough about what is happening right now in the other schools, so it is difficult for me to make a fair comparison. I believe that we do put greater emphasis on the student as an individual. We also have a system whereby the students are exposed to a greater range of attitudes and ideas about architecture. In a sense, our school is defined by the bringing in, the accommodating, the integrating of the best minds we can find to be part of that process—while at the same time leaving them quite free. You have been a professor there; you gave a studio and you were quite free in how you taught. At the same time, you became an integral part of the whole educational process of the school. You were more than just the frosting on the cake—you were an essential piece of the cake.

P.E.: That leaves a lot to the selection of faculty and critics.

C.P.: That is one of the most important things I do.

P.E.: But there is a chance of getting all frosting and no cake.

C.P.: If one is not careful, that could happen; if one is careful, that should not happen at all.

P.E.: That leaves out the manufacturing of knowledge, something with which I do not feel Yale is involved. Many other educational processes define their goals not only as the training, or the education of students, but as the manufacturing of knowledge. The university *in general* sees its role as the manufacturing of knowledge.

C.P.: In my opinion, this is not something that architecture school should consider a primary responsibility. In some ways it may be an *essential* byproduct, but it is clearly a byproduct.

You have been part of our juries and so you know that juries at Yale are structured to be primarily a discussion of architectural issues and only secondarily a criticism of students’ work. That, to me, is the manufacturing of architecture as a culture. It is one of the reasons that I enjoy teaching; it forces me to deal with issues that I tend not to encounter as clearly in practice. It allows me to look at the forest instead of just looking at the trees; I find it to be very revitalizing for my practice.

P.E.: Do you think that the fact that you are now an educator while still a practicing architect has changed your practice?

C.P.: In some ways I do. But it is very difficult to know here which is the horse and which is the cart. I definitely felt that for me to keep on developing it was important to be in a more intellectually demanding environment. When the opportunity arose in 1976 to become dean at Yale, to come to the East Coast from Los Angeles, it was very tempting—in a number of ways. I felt that I was at a moment of change. In the last couple of years on the West Coast I had already started to explore a number of new ideas, but the means at hand were much too limited.

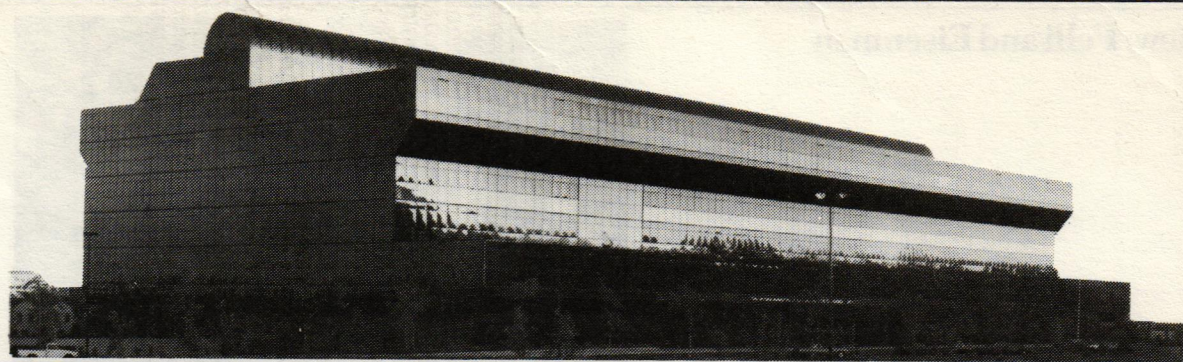
P.E.: Do your practice and the way you conduct your practice inform the attitude you have toward education at Yale?

C.P.: Probably. Not in a very strong way; the school affects my practice more than my practice affects the school; but, yes, unquestionably, it flows both ways.

P.E.: Therefore, the school of architecture at Yale will be influenced by those changes occurring in your practice, those shifts within the continuing development of your ideology?

C.P.: Yes, but I also happen to believe that I have no business imparting my ideology as any form of indoctrination to the students. I think that is harmful for the students and will only stunt their development. Consequently, I get concerned when some of the work of the students in my studio starts to look like mine; I prefer it if the work does not look like mine at all. That also comes from my beliefs about education. Also, at Yale, for me, social responsibility and public service are paramount concerns.

Gruen Associates. Pacific Design Center, Los Angeles; 1975
(photo: Marvin Rand)



“I enjoy teaching; it force me to deal with issues that I tend not to encounter as clearly in practice.”

P.E.: If, as you say, social responsibility is primary—or certainly a motivating factor—do you see the architectural profession as a service profession?

C.P.: I do not say that service is necessarily the motivating force—there may still be polemical intentions—but responsibility underlies everything you do. A building should be of service to society, however “service” may be defined—whether by artistic, functional, or ideological means.

P.E.: You are talking about the underlying social responsibility toward society at large. How do you equate that with Yale’s system of teaching as it is perceived as a “star system”? That is, rather than teaching from a curriculum, Yale has a faculty of individuals who each teach their own curriculum.

C.P.: We do not choose “stars” to come and teach at Yale; we choose people who have something to give to our students. Some of those architects happen to be well known and admired for their work or their thoughts; but there are others who are equally well known whom we have not invited because we feel they may not have as much to offer.

P.E.: I would like to move to the second point and to the issue of cultural power. When the “power structure” is looking for ideas in the world of business, they go to the Chicago Business School or the Harvard Business School to find people in positions of what I would call “cultural power,” as opposed to political power. When people are looking for judgments about the law, they do not go to major law firms; they go to the law schools to find people who have ideas on legal issues. I would argue, first, that architecture does not have the same cultural power as law or business and, second, that whatever cultural power it has resides with the practitioners of architecture rather than with those people who are manufacturing the knowledge. Why do you think that is the case?

C.P.: The analogy is not quite correct. If I want somebody to paint a painting, I would not go to a school of art, I would go to the best painter I know; or, if I want advice on buying a painting, I might go to a gallery-owner or to a curator, but I still would not go to a school of art. This would be true of architecture. It is the *art* of architecture that gives it its most unique and most special quality.

Architecture in this country has removed itself from the concerns of urban design and the design of cities, but when the people of power in government needed advice on the building of cities, they went to the academy—with rather poor results. In other countries they could have gone with success to a school of architecture because architecture and urban studies are one and the same thing. In this country, traditionally, they have been separated and urban planning is actually the level where power is the greatest—much greater than in the design of individual buildings.

P.E.: Certainly that is true; urban design, as it is taught at Penn and Harvard, has had that influence, whereas architecture has not. I could argue that the reason the power structure does not go to the schools is that they are basically involved in the training of students and not in the development of theory. But even if they were involved in the latter, theory in the discipline of architecture has no value in the public domain.

C.P.: It depends on what theory it is. There are theories about city planning, theories about cities, and even theories about zoning. These are the theories that affect the use of power. If you are talking about aesthetic theories, on the other hand, they are not about power. Aesthetic theory has had *effect* on power, if you wish—as in the 1961 zoning regulations—but it is not directly used by the people who wield power.

P.E.: If I were to identify schools that have had power, I would say Harvard under Gropius, or IIT under Mies, precisely because what Gropius was doing in school was the same as what he was doing in practice.

C.P.: Gropius, yes. But Gropius came to America and was head of the GSD at an *exceptional* historical moment when there was an incredible power vacuum. He had all the credentials and was ready to fill it, but this could not have

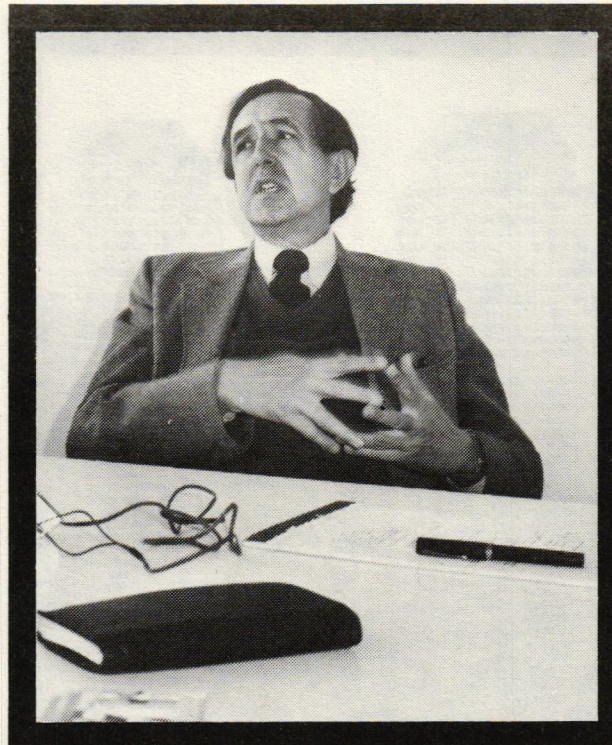
happened at any other moment. There was no other power in existence. It is interesting to note that although the ideology at IIT with Mies was much greater than at Harvard with Gropius, the power was at Harvard and not at IIT. IIT had no power whatsoever.

P.E.: IIT only had power insofar as it was identified with Mies van der Rohe. He influenced commercial practice much more than Gropius did.

C.P.: That is right. Mies’ influence came directly through his work as a practitioner. That is very important. If he had not taught at all, but still had built 860 Lake Shore Drive, his influence would have been just as great. But the question of ideology is important. If you talk about architecture, you should be talking about architectural ideology; but if you talk about schools, then it is a mistake to talk about architectural ideology—you should be talking about *educational* ideology.

What I gave you earlier, in very succinct terms, was my educational philosophy. In some respects it is parallel to my basic thoughts about architecture.

First of all, I believe it is the discharging of a responsibility—in one case, through building; in the other, through educating students. Second, one must accept that conditions are all different. An act of creation may take place in either situation, but it has to be based on a thorough,



Cesar Pelli (photo: Dorothy Alexander)

clearheaded, and mature understanding of what those conditions are. However, the situations are not the same: One is education—it has to do with people; the other is architecture—it has to do with buildings.

P.E.: Let us move on to the question of the relationship of theory to practice. Charles Rosen argues that in the Renaissance the practice of architecture was the dominant force and that whatever theory existed came as a result of practice. He also says that in the Neoclassical period, theory preceded practice for the first time; that is, a body of knowledge was worked out prior to practice. Practice was no longer the primary and motivating force of architecture; theory was. Rosen says this was the first “ideological practice.”

I could define four different types of practice: One is commercial practice, which has, basically, the market, the feasibility, and the operational aspects of architecture as its primary motivating forces—such a practice is mainly interested in designing for the benefit of the client rather than for the benefit of society at large. A second practice can be called professional. It differs from a commercial practice in that the motivation for designing the most square feet for the least cost is mediated by a concern for society at large; there is an integrity about the relationship of that concern to the broader cultural issues. The third is what can be called

an artistic or aesthetic practice, wherein the motivating force is a preferred set of forms—invested with some kind of quality—that are then used to propel the practice; it is a professional practice mediated through a set of a priori forms that are thought to have a quality unto themselves; its integrity derives from the practice of those forms. The fourth practice is what I call an ideological practice. It is a practice in which a set of mediating ideals or ideas are, in fact, what motivates the practice—not a set of mediating forms, but rather a position on what *should be* the case, as opposed to what *is*, in terms of society, of building, of symbolism.

I would say that, whether you are conscious of it or not, you have an ideological practice. This is particularly so as regards the surface: The skin of your buildings is meant to encapsulate a set of ideas that have something to do with the integrity of technology. Your use of technology is not so much aesthetic as it is ideological. Your skins talk about the surface of a building, about the public face of a building, the relationship of public face to public space, the way you enter a building; these issues are worked out on the surface which, therefore, becomes more than a mere functional building envelope: It becomes also a didactic screen.

C.P.: Although that is the most obvious aspect of my practice, it is not necessarily the most important. I do not think of my practice as ideological, but I do not disagree with your assessment. It is clear that all my designs are measured by and passed through a structure of ideas, a tradition of work. In addition, I am always concerned not only about how my work relates to my vision of the world and my understanding of the world, but also how that design relates to other ideas about architecture, to the convention. I do believe that every building I do in some manner tries to address that question.

One of the reasons that I have done so much with the enclosure of the building is that it was, indeed, an ideological concern of the commercial (DMJM) and professional (Gruen) practices in which I worked. Clients and commission were very limited; therefore, the only area in which the concept of architecture as idea could be explored was in the enclosure of a building. Sometimes that is the only area where you are left some freedom of movement. For me, a more important concern is trying to make architecture of a piece with my vision of the world: skins happen to be a very specific application of one part of that vision of the world.

P.E.: Your buildings, because of their concern for skin, tend to be hermetic buildings.

C.P.: Only when the issue of context is a minor one. I believe that every time you do one thing, you cannot do everything; therefore, you *choose* what you can control. In many of my projects—for example, those that I did in California—the possibility of doing an architecture that would speak primarily about context was very slight. I would not call myself a “contextualist,” but, at the same time, my buildings work very well within their context. There are many different ways of perceiving context, and now that I am working in Manhattan, my buildings have a lot more to do with context and the pressures of Manhattan.

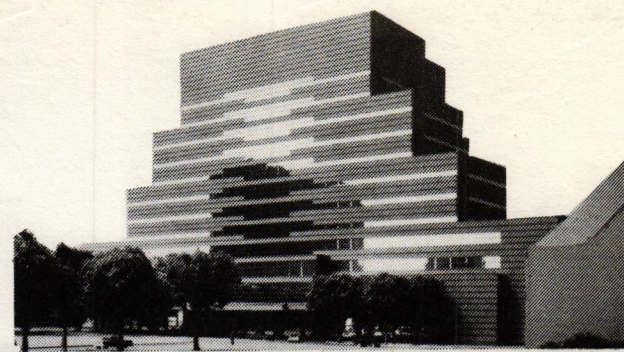
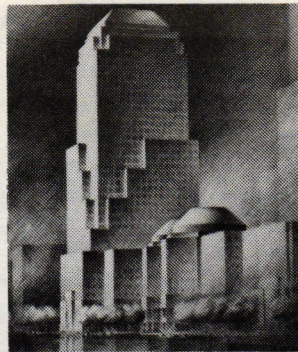
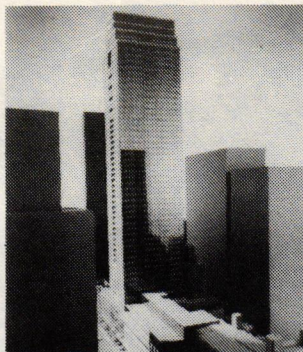
P.E.: I was in Houston recently and had a very close look at the Four-Leaf Towers [1981]. I drove down San Felipe with a layperson, and we thought that there was something quite extraordinary about them. Then, as we got closer, they became less so because the skin was somehow no longer a didactic screen. Then I saw Philip Johnson’s Post Oak Central Towers [1976–81], which have the old Cesar Pelli skin. From a distance, a certain quality emanated from the Four-Leaf Towers that implied a different Cesar Pelli, but up close I preferred Johnson’s fine grain. It seems to me that there has been a change in your skins; there is a very different quality to the surface.

C.P.: You have to realize, first of all, that the skin at Four-Leaf Towers is extraordinarily economical. It was done at much less cost than Johnson’s building.

P.E.: Much less than the Pacific Design Center?

C.P.: Yes. The difference with the Blue Whale [PDC] is that that skin has a single neoprene gasket, which is very good for short buildings. The higher you go, the greater the wind pressure, and a neoprene gasket is the wrong thing to use—it

Interview: Pelli and Eisenman



“For me, an important concern is trying to make architecture of a piece with my vision of the world; skins happen to be a very specific application of one part of that vision.”

has a very slight grip on the glass. If you want to remain economical, you use something else that is very simple which is what you see at Four-Leaf—an aluminum mullion with an aluminum cover plate. The mullion is larger than it used to be, larger than what was used at San Bernardino or at Century City; we did those before other buildings had started popping their glass and glass manufacturers and installers had become more cautious.

P.E.: How do you account for the extraordinary effect that Four-Leaf Towers has at a distance?

C.P.: Color, of course. In the Pacific Design Center or San Bernardino I was really fascinated with the whole concept of skin. The buildings, therefore, tried to describe the qualities of a skin enclosure as clearly and strongly as possible. That was polemical and also didactic. However, the variations on that theme are quickly exhausted. Today you see buildings being built all over—since our Medical Center in Century City [1966], which was the first building with the skin—doing the same thing in a more banal way. Now that I understand how the process—the materials and system—works, what more can I do with it? How do you deal with the skin in such a way that the skin starts to speak about other issues besides itself? You use color, and with that come ideas about scale, pattern, and expression.

The issue first came up at The Museum of Modern Art—Four-Leaf Towers was designed after the Museum tower. For the Museum we were asked to design a glass skin because that was what the budget allowed.

P.E.: We have talked in the past about the particular influence of what one would call “post-modern” tendencies and the use of more traditional materials like stone. You have said that a stone skin was possible as well as economical and that you proposed it at The Museum of Modern Art. Why was it not used there?

C.P.: To begin with, stone has become more competitive only in the last three or four years—we started the Museum five years ago and the developer had made up his mind before we came aboard—and, furthermore, although stone is now more competitive, it is still not cheaper than glass.

P.E.: In the sixteenth century, one factor that distinguished good building from bad building was the quality of technique. You can look at a sixteenth-century building and see a difference from a seventeenth-century building in the sharper, more defined quality of the workmanship. Now that techniques are mechanized, all moldings are thus the same, how can the reintroduction of ornamentation have the same quality it had when it is now mechanically provided?

C.P.: It cannot.

P.E.: Then why would one use a stone arch, for example? Stone facades had a distinct quality because you could corbel stone in a certain way.

C.P.: That was carved and bearing stone. As far as I am concerned, that has disappeared. Making a stone arch would start to create a very serious discontinuity between my architecture and my understanding of the world. There is nothing intrinsically right or wrong about any material; I am not assigning moral or ethical value to this choice. I am only concerned with the health of my architecture. I believe architecture can only be healthy if its roots are in reality and if there is a consistency between the reality of a building and the image of a building. Those two things have to be consistent.

P.E.: You said that when society is in a progressive mode it produces a Mies van der Rohe. Is it equally true that when society is in a retrospective or historical mode, you get a Michael Graves or a Robert Stern?

C.P.: Not necessarily Michael Graves.

P.E.: But would you say that technology is never nostalgic; that it is always in a progressive mode? And, if so, how do you square nostalgia, history, or whatever it may be, with the need to make economical buildings using current or future technology?

C.P.: I do not agree that technology is in a progressive mode. Available technology at any moment is in a pragmatic mode.

P.E.: Are you saying, therefore, that it corresponds to practice?

C.P.: No, it is available; what is available is a pragmatic reality. The only thing that is progressive is that you can project the technology that will be available tomorrow. If you want to work in an architecture that has a future beyond yourself, you have to be concerned not only with the technology that is available today, but also with the technology that will be available tomorrow. However, that is not necessarily progressive. Available technology is a condition. That is why I say primarily a pragmatic mode . . .

P.E.: But there seems to be a disjunction between historical imagery and the facts of technology. This disjunction, for me, is ideological. This is where ideology takes practice away from fact. How does one justify historical images? There is certainly no morality in these images. On what basis, then, are they to be justified?

C.P.: Nostalgic images also take into account the dreams and psychological mix of the people who are going to use those buildings—and that is very real—but that whole side of humanity was not seen as important in the economic theory of the Modern Movement.

P.E.: I see a real change in your practice in terms of what can be called “the hats on the buildings.” For me, they are at variance with your idea of skin—of nonvolumetric



Cesar Pelli and Associates. Four-Leaf Towers, Houston; u.c.

buildings. The hats signal volume but they also symbolize symmetry and stasis. We know that there are all kinds of mechanical equipment on the tops of buildings. In the canonical period of the Modern Movement the equipment was merely left to be equipment, not dressed up as something else.

C.P.: Not by all and not by the most influential—Mies.

P.E.: But office towers now begin to look like distended houses; they now have the symbolism of the individual dwelling. Mies never used this kind of symbolism.

C.P.: There are different levels of reality. The fact is that Mies put the mechanical equipment on top and disguised it as more office space. Thus his forms are not plain, simple reality. Mies had an ideological, aesthetic intention that was overwhelming. It was easier for him if buildings had no mechanical equipment, as in the Lake Shore Drive apartments. The problem appeared in buildings like Seagram where he had to put this huge amount of stuff on top of the building; he disguised it to make the shaft continue. The purity of the single statement remained, but the truth is that it is not one thing; it is at least two: a set of

offices with something on top. Le Corbusier was more honest on that one particular issue, because he always had offices and then some other form on top. You can not, however, say that because of this Mies' buildings are less good; it is only a question of how consistent they are and they are not inconsistent with reality.

However, there is one aspect of Mies' buildings that creates an inconsistency: the particular quality and responsibility that the tall building assumes against the sky. One could argue about whether office towers or apartment towers should be the tallest buildings on the skyline. Shouldn't the tallest structures only be buildings that in some way address the common good? The fact is, tall buildings *are* being built for private uses; the question is what you do with them once you are building them.

To pretend that a fifty-story building is a humble, modest structure is a foolish pretense. It is also a harmful pretense. A very tall building assumes, by its very nature, a public responsibility; it *has* to confront this. The Modern Movement tried to deny the problem of image and said that the symbolic nature of buildings does not exist at that level; but it does. Architects are responsible for the way a building meets the sky, for creating the silhouette of a metropolis. All you need to do is look at photographs of Manhattan before 1950. It was an extraordinary human achievement in architecture . . .

P.E.: And romantic.

C.P.: That is something which is added to it. Romanticism is not intrinsic to the structure; romanticism is in the viewer. What that image became was a symbol of America, a symbol of freedom for many years for many people. It was a very beautiful, moving, powerful image. Looking at the same view today, as it has been transformed by the Miesian buildings built since the fifties—including the Chase Manhattan Bank Building, the World Trade Center—we can only say that it is a much lesser silhouette, a much lesser city.

P.E.: The twin towers of the World Trade Center create an urban scale that engages in dialogue with the towers with pinnacles. The World Trade Center does not need a hat; the towers could not have hats. There would no longer be a dialogue and they would become merely larger versions of the very context that they now frame.

C.P.: They could have been buildings with tops.

P.E.: Tops are not what is important in regard to the World Trade Center. What is important is their scale in relation to the buildings with tops. The question is whether by putting tops on the buildings is like one is saying that you could not build the Seagram Building again today; that would be just as much a nostalgic evocation, or another historicism, as post-modernism is a form of historicism. But to build buildings today like the Chrysler Building or Empire State Building would be a similar nostalgic evocation.

C.P.: Not necessarily. Since the late twenties the basic realities of tall buildings have not changed; the construction system, the attitudes toward the buildings, the realities of the cities have become intensified by degrees and air conditioning has become prevalent, but those were relatively minor and progressive changes. We are at the point—and this is very important—where there has not been a revolution of any kind in the nature of tall buildings since the late twenties. It is also very important—and fortunate—that the Chrysler and Empire State Buildings are perfectly, completely, modern buildings—just as modern as Seagram, although not of the same persuasion.

P.E.: Are you saying they are the same ideologically?

C.P.: No; this is why the word “ideology” has some problems for me. There are two conceptions of ideology. One is that it represents a view of the world, the other is that it represents a deterministic system of thought that directs one's efforts toward making society conform to an idea in one's mind. That is how ideology has been used many times. The canonical theory of the Modern Movement had that quality—it represented an idealized image. All of its efforts were directed toward changing society to conform to that image.

Projects by Cesar Pelli now under construction. Opposite, left to right: Museum of Modern Art Tower, New York; Battery Park City Commercial Center, New York; Cleveland Clinic, Cleveland, Oh.

Skyline here provides an "insider's" view of Dean Cesar Pelli's institution. This report was prepared by students at Yale.

School: Yale School of Architecture
Location: New Haven, Connecticut
Dean: Cesar Pelli
Program: Six-semester Master's of Architecture (108 credits). There is also a two-year research program leading to a Master of Environmental Design.
Students: 150 in M. Arch.
Admission: An undergraduate degree. Applicants are expected to have taken one term of calculus, have some knowledge of art history and architecture, and submit a portfolio of work.

Insider's Guide to Architecture Schools

For me, that is a turning upside-down of the primary intentions of the Modern Movement. As an architect, I see the Modern Movement in architecture as starting in the early nineteenth century. It represents the efforts of a number of architects throughout the Western world who were trying to reconnect their architecture, and the image of their architecture, with the reality of their buildings. In the canonical period of Gropius and Le Corbusier the process continued in a similar vein, but the priorities shifted—instead of the forms being made to connect with reality, they were purposefully used to try to change that reality. These are the two conditions that are represented. If you call one a "pragmatic" ideology, the other would be an "idealistic" or "utopian" ideology. Clearly the work of Mies represents the utopian or idealistic ideology and the work of Raymond Hood or William Van Alen represents a pragmatic ideology.

P.E.: Would you say, therefore, that your latest work represents a change in ideology from the utopian to the pragmatic.

C.P.: No.

P.E.: Putting hats on buildings is not symbolic of a change in ideology? Your ideology is the same in Battery Park City as it was in the Pacific Design Center?

C.P.: Yes.

P.E.: Therefore, your world view has not changed—or the world view has changed, and is no longer still a world view.

P.E.: But you do claim a world view.

C.P.: The "world view" is simply my interpretation of what is around me—in all of its complexity.

P.E.: Isn't that what Mies thought he was doing?

C.P.: No: Mies was trying to capture a will, an essence, a power, or an outside force, which was all of one piece. I do not know if the world is of one piece; actually, I have a strong feeling that you can not know that. In terms of the *zeitgeist*, I am a true agnostic. Just as I believe that you cannot know if God exists, I believe that you cannot know it there is such a will. It is a complete waste of time even to try to find it. That is why I am mostly concerned about the simplest things—how buildings are actually used, what our clients' needs are. I think those concerns are extremely serious because they are the things about which we all know something.

P.E.: In your terms, then, does your architecture now conform to this reality? Does it confirm this reality? Or, does it change or critique the reality?

C.P.: If anything, it critiques the reality—but not necessarily in a negative way. It comments on reality.

P.E.: Architecture for you, therefore, is to critique and to comment on reality?

C.P.: To some degree; the relationship is not really of that order. For me, architecture really should *respect* reality. That is how I would put it.

P.E.: Do you mean "confirm" reality?

C.P.: No. "Confirm" is very different. "Confirm" implies an acceptance of all the goals of society as it exists, which I do not necessarily share. I am not saying that this is determined by architecture; the art of architecture is more autonomous than that. It is based on an understanding of—a respect for—reality. At that point the art starts.

In a recent lecture at the Yale School of Architecture, Philip Johnson stated that he had not detected a dominant design trend in a tour of the school studios. He said that, unlike other architecture schools, Yale was devoid of design "clones" and that the students would be graduating with a "tabula rasa." He further added that this was, in fact, "good," and that the heroes of a new architecture for a new age would probably emerge from among the graduates of Yale.

Mr. Johnson's praise was rather generous. However, his perception of the school—if not of its graduates' fortunes—was fundamentally correct. The school's goal, according to Dean Cesar Pelli, is the integration of artistic creativity and the professional practice.

Yale's attempt to promote "the difficult unity of inclusion"—to borrow a phrase from Robert Venturi—is visible in most of its official policies. Yale accepts students with all types of educational and professional backgrounds, ranging from architecture (both professional schools and liberal arts majors) to the social and pure sciences, the humanities, and the fine arts. The extra-curricular interests and activities of the in-house critics and faculty members vary widely. Faculty concerns range from form-follows-function and geometric manipulation to strict notions on the "buildability" of student projects and interest in solar power and alternative energy sources. Local architects, almost all of whom are Yale graduates, make up the design faculty for the

critics concentrate on the respective focus of each studio, while theoretically the students explore the personal ramifications of architectural design on their own.

Students spend their second year-and-a-half in the "upper studios," of which there are about eight, averaging from twelve to fifteen students per studio. There, if one is lucky enough to have drawn well in the studio lottery, one can work with the semester's "big-name" critic. The remainder of the upper studios are taught by full-time faculty, or by lesser-known—but not necessarily less competent—visiting critics. A new lottery is held each semester; a small percentage of each studio is chosen beforehand by the critic or his/her assistant, allowing some students to skip the lottery altogether. This group of students changes, consequently being chosen once is no guarantee of being chosen again, although some students do get selected repeatedly. The lottery system is devised in such a way that every student can spend at least one semester in one of the "hot" studios. As one of Yale's main attractions, the "big" studios generally live up to their reputation; however, in the past, they have ranged in quality from excellent to poor. The fallacy of the star system lies in the fact that simply because one can do something well does not mean that one can teach it well. One cannot totally blame the critic, however, since the "personality" of the group of students can affect the success of a given studio as easily as the teaching ability of its critic.

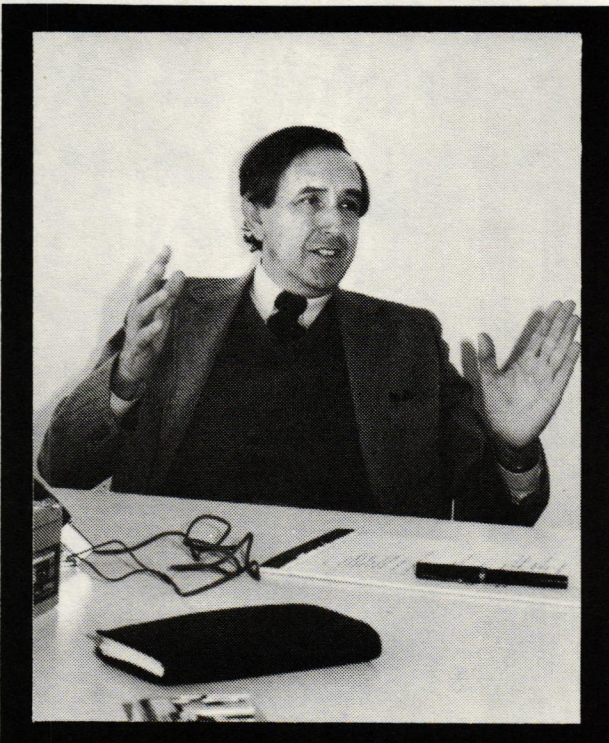
Although this approach to architectural education definitely invites unrestricted expression, it can also be confusing. Dialogue between critics and students at Yale is often tentative, since most of the critics seem to shy away from expressing personal belief in favor of general statements that are more in line with their conception of the pluralistic attitude of the school. (If Mies' aphorism was "Less is more" and Venturi's "Less is a bore," students at Yale sometimes feel that their critics' should be "Less is nice, but more is O.K. too.") Inasmuch as architecture can be "taught" or "learned," it is done through the repetition of design projects and contact with architecture critics. It is important to note, in this regard, that pluralism by definition celebrates and protects individuality and that systems can be pluralistic, but individuals cannot (this applies to both critics and students).

The Yale School of Architecture needs a structure strong enough to contain the philosophy it promotes. It must allow all participants to expose their interests and convictions (assuming, of course, that they exist) and to encourage the dialogues that truly benefit an educational institution. Pluralistic educational systems require an explicit statement of intent and policy and an administrator to insure its application on a *day-to-day* basis (in the same manner that pluralistic political systems require a constitution and a head of state).

Although we have decided not to assess the ability of individual faculty members, Dean Cesar Pelli's performance must be commented on. As a critic, Pelli has been very popular and has admirably demonstrated personal insight, an important attribute in the teaching of architecture. However, he appears not to understand that an educational system such as that at Yale requires a certain degree of presence to insure its implementation. Dean Pelli is above all absent (he is on sabbatical this year). In the past three years he has never visited the studios to talk informally with the students and has rarely appeared for more than brief intervals at reviews. It is the fervent hope of Yale students past and present that Dean Pelli's acceptance of a new five-year term indicates just such a realization of the dedication and effort that guiding a complex organization such as the Yale school requires.

Yale is currently reorganizing the faculty in the core program. The emphasis of the first-year program is shifting toward general notions of architecture and built form as opposed to the present concern with specific issues such as ornament. The studio concentrating on urban planning appears to be shifting from second term to third. In general, the restructuring is still perceived as "a bit of a mystery."

Nevertheless, it is hoped that this organization will begin to eliminate some of the confusion and to provide a tighter structure for further freedom. As Philip Johnson noticed, Yale already promotes variety and vitality, and most students are aware of and thankful for this. It would be better, however, if in the future students felt they had more "tabula" and a little less "rasa."



Cesar Pelli (photo: Dorothy Alexander)

core program. Notables in the core program are organizer Kent Bloomer, co-author with Charles Moore of *Body Memory and Architecture* (New Haven, 1977), and Everett Barber, president of Sunworks, a company that manufactures solar energy equipment. The illustrious guest-critics need only be illustrious; guests—who come to teach a studio for one term—over the past few years have included Aldo Rossi, Charles Gwathmey, Frank Gehry, Robert A.M. Stern, John Hejduk, and James Stirling, who has just accepted a permanent professorship in the school of architecture.

The curriculum includes design studios, a structures sequence, a history-theory sequence, a not-so-good environmental control systems sequence, freehand drawing classes (but no drafting course), and approximately three semesters of elective courses that may be taken in any department of the University. The concerns of these courses—historical, technical, or artistic—are often reflected in the students' design work, an influence far stronger, in fact, than that provided by the varied backgrounds of the student body.

In terms of design criticism, the school is without dogma. The stylistic, philosophical, and aesthetic inclinations of individual students are rarely discussed (or attacked), even by guest-critics with well-defined preferences of their own. The first three semesters of studio (the required "core program" sequence), for instance, focus separately on general concepts such as form, urbanism, building, and function. The faculty

Modernism's Diffusion

Japan Diary: Summer '81—Part 2

Kenneth Frampton

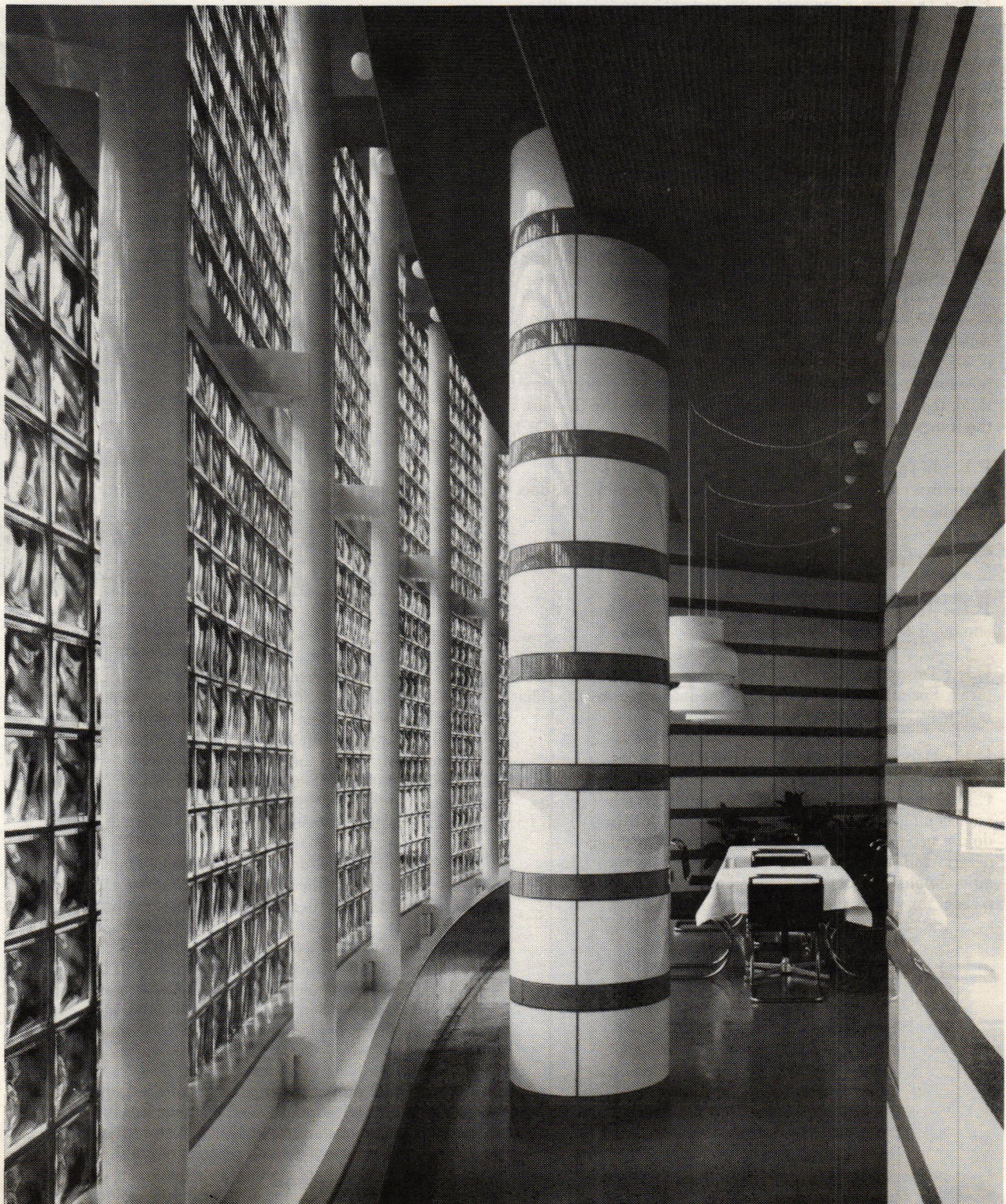
Monday, June 29: Kyoto—Osaka

Early morning journey to Katsura Palace (1620–45). It is dry, but still humid. Arata Isozaki talks about the concept of being “on the way,” ultimately, of course, to one’s death (as this is represented in the traditional Kabuki theater form). Once again, we encounter the impossible bureaucracy of the Imperial Household, but finally after passport inspection we set off on the by now familiar and tedious line of always subservient, but restless, camera-clicking tourists. The Palace seems to have a more intimate and delicate garden than either the Heian Shrine (1895) or Shugaku-in (1659). Arata points out a square stone lantern by a bridge, which he says was a secret Christian symbol at a time when Christianity was forbidden in Japan. After completing the formal tour we manage to gain unofficial admittance to the interior of the palace, which is still in the process of being restored. This is clearly an extraordinary privilege since it is unlikely that anyone will ever enter this space once the restoration is complete. The Katsura has now been in a state of reconstruction for over four years; a restoration that has involved copying paintings at the rate of one square inch per person per day.

Each successive “house” that was added to the original Katsura Palace became progressively less formal. Perhaps the most singularly strange feature of the whole complex is the “secret” entry for flat boats under the low bridge and the fence. In the taxi after leaving Katsura we talk of Junichiro Tanizaki’s book *In Praise of Shadows*. This book, written by a famous Japanese novelist, was originally published in 1933 at the time when Taut first came to Japan. In essence, it is an unsentimental appraisal of the impact of Western technology on Japanese culture in general, and on traditional domesticity in particular. While Tanizaki acknowledged the impossibility of sustaining superseded methods, he nonetheless praised the subtle, erotic, and elusive quality of the Japanese interior. Isozaki said that this book had exercised a great influence on him. In retrospect I think of the Katsura Palace as essentially a gradation of shadows. I remember its inner volume as being hallucinatory; above all it conveyed a seductively destabilizing sense of varying size and relative distance: the subtly changing heights and levels; the ever-receding, endlessly unfolding sets of volumes; the shifting, sliding screens of translucent-versus-opaque and plain-versus-painted surfaces; the kaleidoscopic changing light; and the enforced kneeling position, graciously assumed by Aiko Miyawaki as though she were the appointed occupant, only to be followed by clumsy Western efforts to simulate the same posture, and then—from cramps and embarrassment—to resume, however momentarily, the upright position. Katsura reminded me of my childhood, when, with sudden unaccountable perceptual shifts in the apparent size constancy of objects, one had the sense of being frighteningly small or large, a sense that was accompanied by illusory changes in the relative size of the environment, which became correspondingly colossal or inexplicably small.

En route to Osaka, we cross over the mountains near Otsu, which was briefly the capital of the country before Nara and Kyoto. In Japan, such peak-top passes are regarded as “gates,” as markers of boundaries. We stop in Otsu at one of Arata Isozaki’s latest works, the Employees’ Service Building for the Nippon Electric Glass Company (1978–80), a glass tube factory built of reinforced concrete with antiseismic steel-cable bracing. (It was this firm that spearheaded the undermining of the British TV tube industry.) The surface of the building is finished in two-tone crystallized glass, complemented by two-tone painted concrete-and-glass blocks. It is clear that Arata likes to be involved in the development of new materials, such as the opalescent, tinted, anti-sun-penetration glass blocks or the crystallized glass used on both the entrance and the staff dining room—beige in one instance; gray and white in the next. Perhaps the most impressive space in this building is the large gymnasium, with its yellow roof trusses, blue conduits, green-gray end walls, and glass-block flanks. One realizes that the architect did not have full control over the furnishing of the interior. This is most evident in the workers’ canteen, or even the staff dining room, where the client seems to be incapable of finding an appropriate use for the flower troughs that line the perimeter of the space.

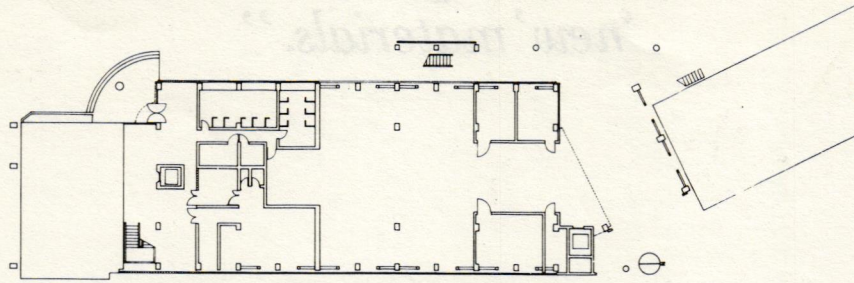
We arrive at the airport situated on a peninsula in Kyushu after a heavy shower of rain. The humid air smells sweet; the sea is like steel, the sky gray, the lush countryside absolutely



Left: Arata Isozaki. Iwata Girls' High School, Oita City; 1963-66. Right: Arata Isozaki. Fukuoka Mutual Bank, Oita Branch, Oita City; 1966-67



A trip sponsored by the Committee for the Year 2000 permitted a close look at the work of architects in Japan today. The following is the second in a series of excerpts from the journals of Kenneth Frampton.



saturated. It is still not quite dark as the taxi makes its way around Beppu Bay, where there once was an island named Isozaki that sank in a maelstrom. Arata finds this an amusing portent of his destiny. As the taxi rises out of Beppu, steam starts to issue from innumerable fissures in the landscape like vaporous ghosts glowing in the dark. We pass through Isozaki's hometown of Oita City, hidden in darkness, skirt Mount Takasaki, and, steadily ascending, eventually arrive at the Yufuin Hotel close to Mount Yufuin. Our arrival is followed by a hot spring bath and a meal of Roman proportions.

Tuesday, June 30: Oita City

The next day it rains without stopping—not the best conditions under which to see the early reinforced concrete buildings of Isozaki. These structures dating from his Metabolist period are rather crude; in fact, surprisingly so, when one thinks of the refinement of his later work. We visit the Oita Prefectural Library (1962-66), the Iwata Girls' High School (1963-66), the Oita Medical Center (1962), the Oita Branch of the Fukuoka Mutual Bank (1966-67), and finally Dr. Nakayama's residence (1964). Of all these, the last, in my view, is the most sophisticated and successfully resolved. Arata's obsession here is with the theme of the square—in this instance, a square plan with four smaller cubes, one at each of the four corners, and four cubic top lights over the central space. The boarded formwork of the cubes is also arranged in a square around a central square window.



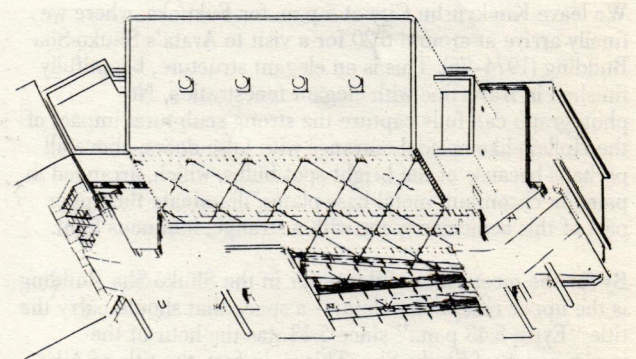
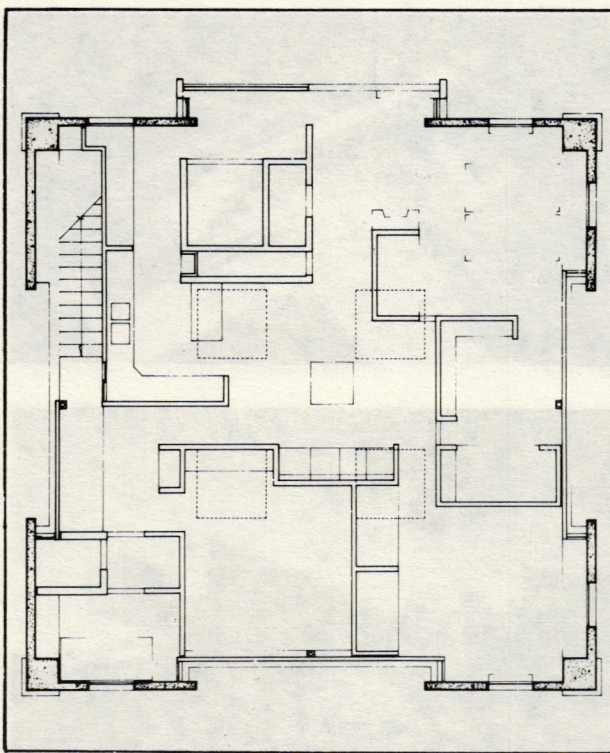
Although the most sophisticated work we see on this day is Isozaki's Fujimi Country Club (1972-74), I am surprised by the rough plaster on the interior and the felt floor. On the one hand, Isozaki's intention in using plaster seems to have been to evoke the feeling of Spanish Colonial rusticity. The felt, on the other hand, is employed as a temporary floor covering which will be replaced at intervals. Other details stand out: a red-stained wooden handrail; Otto Wagner-like hot-air cowls, painted yellow; token fireplaces, somewhat Loosian in their detailing. Certain elements are not quite successful, such as the upper mezzanine bar and the sun-control system, which often seems to be a weakness in Arata's work. In general, the building seems to have been indifferently maintained.

Wednesday, July 1: Kitakyushu City and Fukuoka

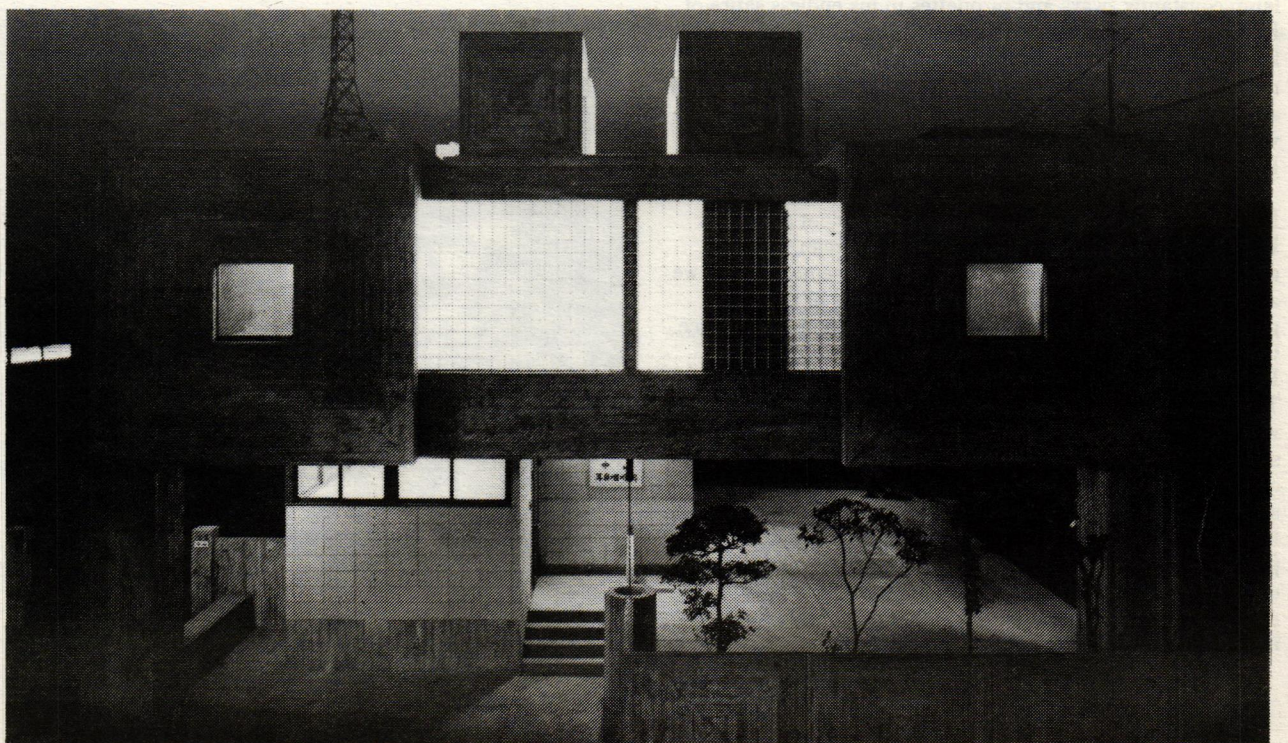
After a protracted journey we visit all of Isozaki's buildings in Kitakyushu City: the Kitakyushu Central Library (1972-75), the Kitakyushu City Museum of Art (1972-74), the West Japan Exhibition Center (1975-77). During the long taxi journey from Beppu to Kitakyushu City we talk of many things. We discuss Hiroshi Teshigahara, who made the film *Woman of the Dunes* from Kobo Abe's novel. Teshigahara has inherited the Sogetsu School (of flower arrangement) from his father and now, like his father, teaches flower arrangement in Tokyo. It seems that flower arrangement is related to the poetic technique of Haiku. In any event, the tea ceremony dates from approximately the same time—the thirteenth to the sixteenth centuries—and both the tea ceremony and flower arranging are communal art forms. Arata likens the historical/cultural structure of Japan to an elaborate stratification with Shinto as the original bedrock. This religion was later overlaid by Taoism, which came from China, followed by Buddhism, and later Zen Buddhism, which came to Japan from India. This multiple strata has since been overlaid by Confucianism, and, of course by Industrialism. The point is that in Japan nothing is ever eclipsed and all six competing theisms exist simultaneously.

We talk of recent research on the structure of the Japanese language which shows that, unlike Western languages, the vowels in Japanese have significance. I don't fully understand this argument, but the conclusion seems to be that due to the structure of the language in Japan, the left-hand side of the brain—the side usually dedicated to logical processes—becomes mixed with the right-hand or emotional side. We also talk of Baien Mura, the philosopher whose cosmological diagrams constitute the theme for the large stained-glass window in Arata's Kitakyushu Central Library.

We finally arrive at this building, which is extremely powerful, perhaps one of the best of Arata's designs to date despite the coarseness of the aluminum fenestration. The building's grounds are excellently landscaped. The most impressive part of this building is the repetitive use of prefabricated concrete ribbed vaulting throughout. The design shows a witty use of color in the so-called "rainbow"

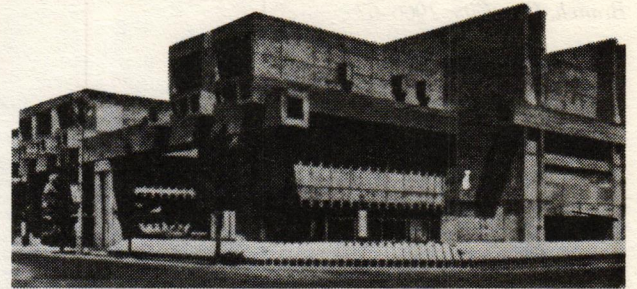
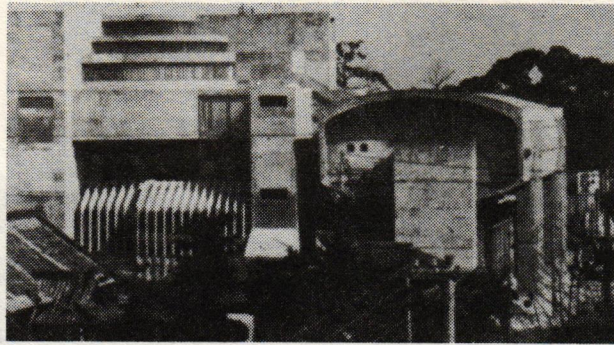


Facing Page: Arata Isozaki. Nippon Electric Glass Company, Employee's Service Facility, Ootsu; 1978-80. Exterior and guest dining room (photos: Retoria/Yoshihiko Takase) This page, above: Isozaki, N.E.G. Plan, entrance hall, and axonometric (photo: Retoria/Yoshihiko Takase) Left and below: Arata Isozaki. House for Dr. Nakayama, Oita City; 1964 (photo: Retoria/Yukio Futagawa)



Japan Diary

Right: Arata Isozaki. Oita Medical Hall, Oita City; 1962-72
Far right: Arata Isozaki. Oita Prefectural Library, Oita City; 1962-67



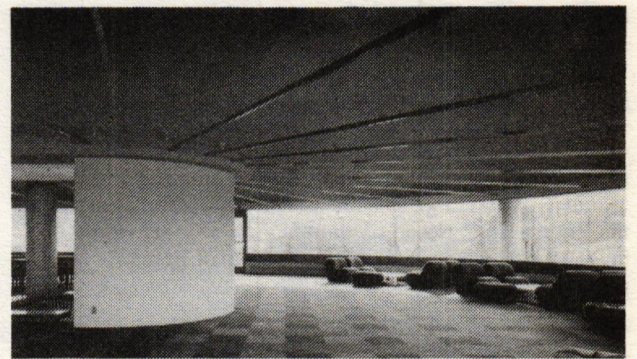
Arata Isozaki (photo: Silvia Kolbowski)

“Once again, one encounters the typical Isozaki use of ‘new’ materials.”



corner, where there are seven colored columns, one for each band of the spectrum. The library obviously has been well received and sensitively and fully used, unlike the Kitakyushu City Museum of Art. Although the Museum is a very fine building, it is spoiled by the fact that it is underused and should have been finished to a higher standard. Arata is trying to persuade the authorities to at least finish the present concrete entrance of the Museum with marble.

Once again, I encounter Isozaki's penchant for using unusual materials, for cast aluminum is used here to face the long box-like forms of the Museum. In this case Isozaki has made the basic mold from a fist-sized stone, which when rotated and systematically repeated simulates the surface of a larger stone. One notes an influence of Viennese culture, particularly in the elegant marble facing of the interior stairs. A Wagnerian spirit colors the detailing of the metalwork throughout. However, the excessive volume of the interior is disturbing and Arata now has the idea of reducing the height of the side galleries with a suspended ceiling. Kitakyushu is plagued by the usual problem of a provincial culture, for while sufficient money was raised to build the Museum on a spectacular site, no intelligent policy was evolved for the development of the collection. It is clear that Arata designed this Museum for large pieces of contemporary art, which have yet to be acquired. Instead, there is an insistence on purchasing small-scale, “safe” examples of nineteenth-century Western art.



Above and left: Arata Isozaki. Fujimi Country Club, Oita City; 1972-74. Clubhouse (photo: Masao Arai) and view of entrance (photo: Tohru Waki)

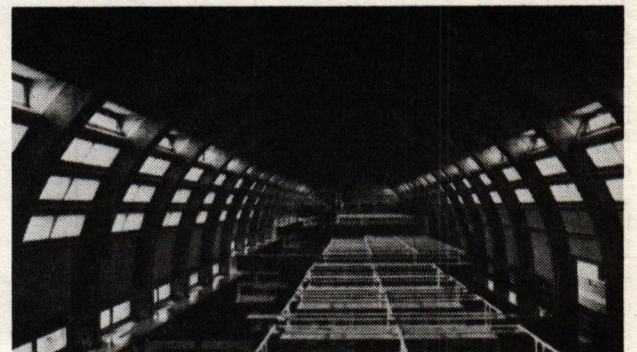
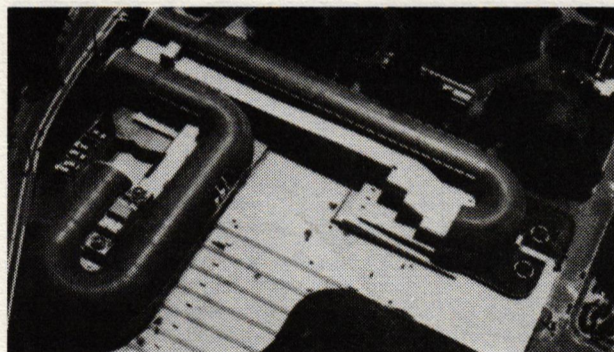
Below, top left and right: Arata Isozaki. Kitakyushu Central Library, Kitakyushu City; 1972-75. Aerial view and interior of upper study hall.

Below left, center and bottom: Arata Isozaki. Kitakyushu City Museum of Art, Kitakyushu; 1972-74 (photos: Tohru Waki)

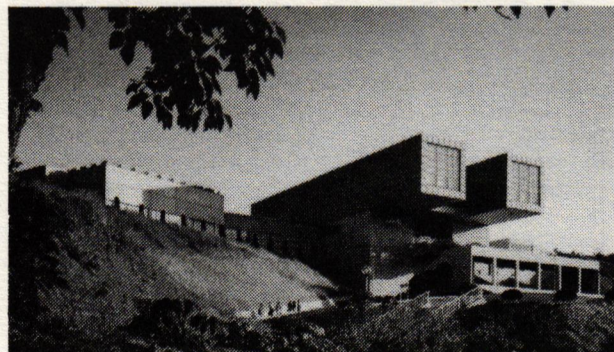
Below right, center: Arata Isozaki. Head office Fukuoka Mutual Bank, Fukuoka; 1968-71 (photo: courtesy Shokoku-sha)

Below right, bottom: Arata Isozaki. Head Office, Shuko-Sha, Fukuoka; 1974-75 (photo: courtesy Shokoku-sha)

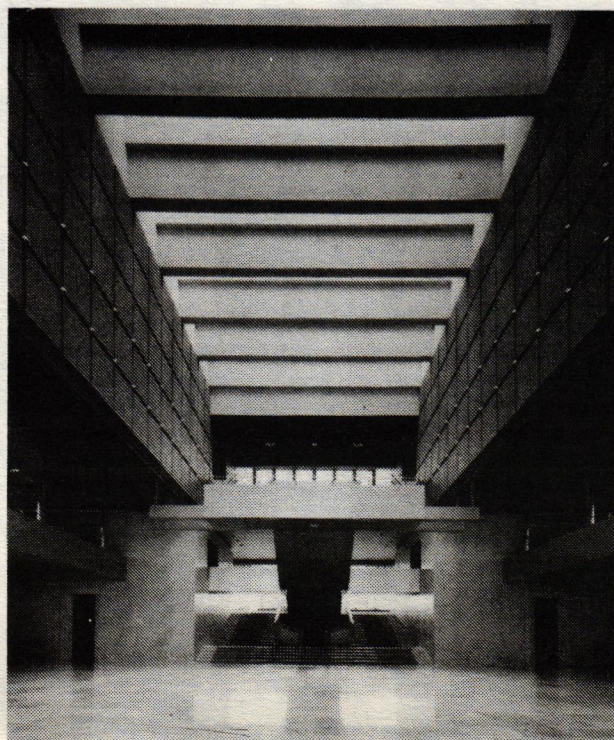
We leave Kitakyushu City at 5 p.m. for Fukuoka, where we finally arrive at around 6:20 for a visit to Arata's Shuko-Sha Building (1974-75). This is an elegant structure, beautifully finished in travertine with elegant fenestration. No photograph can fully capture the strong sculptural impact of the Hollein-like apsidal entrance with false doors; above all perhaps because of the bright spot bulbs, which, arranged in pairs on chromium metal base-plates, illuminate the upper part of this aedicular space with a strange, luminous light.



By far the most successful interior in the Shuko-Sha Building is the upper reception volume—a space that should carry the title “Eye + 5:43 p.m.,” since 5:43 was the hour of the inauguration of Shuko-Sha. This is, in fact, the title of Aiko Miyawaki's two-part brass sculpture, placed on top of a tiered abstract orthogonal form separating the main reception space from the partners' offices to the rear. At this hour, as the light fades, the opalescent light fittings at the edges of this barrier change their tone in relation to the general ambient quality of the light. The effect is a Whistler-like ambience rendered in shades of white and gray—white steel, aluminum blinds, gray carpet, gray furniture, white steps, brass highlights, all enriched by rectangular opalescent lamps.

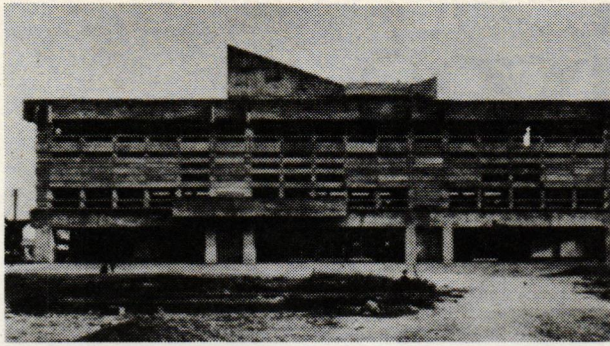


After seeing Shuko-Sha, we stroll through the streets of Fukuoka, encountering a mime on a bridge over one of the many tributaries of the river. This diminutive figure dramatically illuminated by the fierce light of a kerosene lamp constantly sways and pirouettes in his endless satire of Kabuki dance form, while a scratched recording played on faulty equipment cranks out a continuous stream of nostalgic music. The mime bows effusively to the appreciative audience, only to leap back with mock alarm and surprise when applauded. One is reminded irresistibly of Joseph Rykwert.



In the street Arata encounters the vice-president of the Fukuoka Mutual Bank, a silver-haired epicurean accompanied by a geisha. We repair to a basement where we are tentatively welcomed by the ample figure of the bank president. Other bank executives stand loosely in attendance. General confusion reigns at the awkward intrusion of English-speaking aliens into an intimate Japanese situation. The geishas are alternately irritated and embarrassed. After a while the executives depart and we are left in the tranquil space of this small bar attended by “Mamasan” and four charming young figures—three female and one male—who are designated to assist Mamasan in gratifying the wishes of her clients; that is to say, they help to keep her customers plied with alcohol, food, warmth, and the occasional moment of fleeting physical contact. Mamasan speaks fluent English and is a woman in her early forties, of apparently inexhaustible vitality, generosity, and charm.

Kenzo Tange. Kurashiki City Hall, Kurashiki; 1958



Kenneth Frampton (photo: Silvia Kolbowski)



The author would like to express his gratitude to Arata Isozaki and The Committee for the Year 2000 for having invited him to Japan.

Thursday, July 2: Fukuoka—Hiroshima

We visit Arata's Fukuoka Mutual Bank Head Office (1968-71). My first reflex on seeing this building is to be reminded of Ragnar Ostberg's Stockholm City Hall (1911-23), not because of any formal similarities, but primarily because the overall warm, dark, reddish-brown sandstone, together with the red granite and the Cor-ten steel, are reminiscent of the color tone of the Ostberg masterpiece. Other similar elements are the general texture and richly incidental detailing. Later I remark how certain aspects of the detailing disturb me; above all, the absence of clearly marked mortar joints on the four large round columns supporting the giant cross beam that serves as an "entablature" to the principal street facade. Another feature of interest is the white marble entry, with a chromium base for the clock panel entry screen. Inside, a white marble "scroll" contrasts strongly with the sandstone wall on which it is mounted. The grandeur of this banking hall has been spoiled by the chaos of the graphics added by the client. Once again, the typical Isozaki use of "new" materials in the executive suite: black cloth wallpaper inlaid with silver; vinyl tiles simulating marble.

We take the train to Hiroshima, where we visit Kenzo Tange's Peace Center (1952), now somewhat changed since the horizontal louvers of the original design have been removed—due apparently to the perennial pigeon problem! It is difficult to accept the fact that this marks the epicenter of the first atomic bomb dropped in August, 1945, and that the whole of this vital, built-up city has been constructed in the last 35 years! The exhibition in the memorial emphasizes the fact that the Americans gave no warning whatsoever, but only cautioned in general terms about the danger of future air raids. It is clear, as the exhibition implies, that a demonstration bomb could have been detonated over an area of Japan which was less heavily populated. The on-the-spot post-blast photography indicates that the U.S. military regarded the whole thing as an expedient experiment. After this we visit Togo Murano's Chapel for World Peace (1953). Murano—the virtuoso eclectic—all too often is a disappointing architect. The detailing of this church is such that it could have been designed by a *moderne* French architect in the early 1930s.

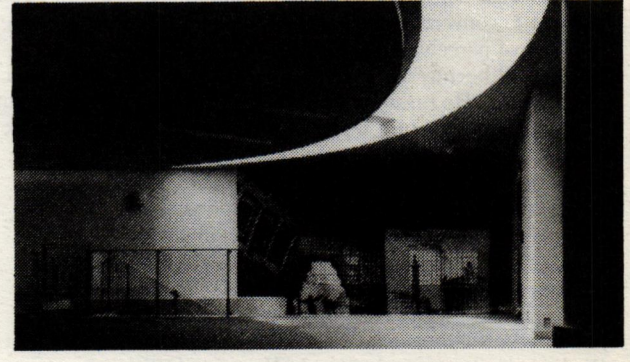
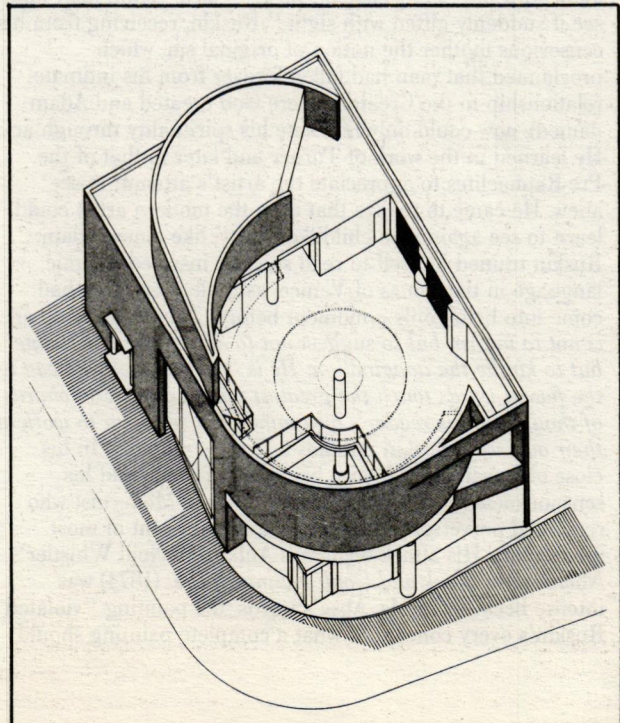
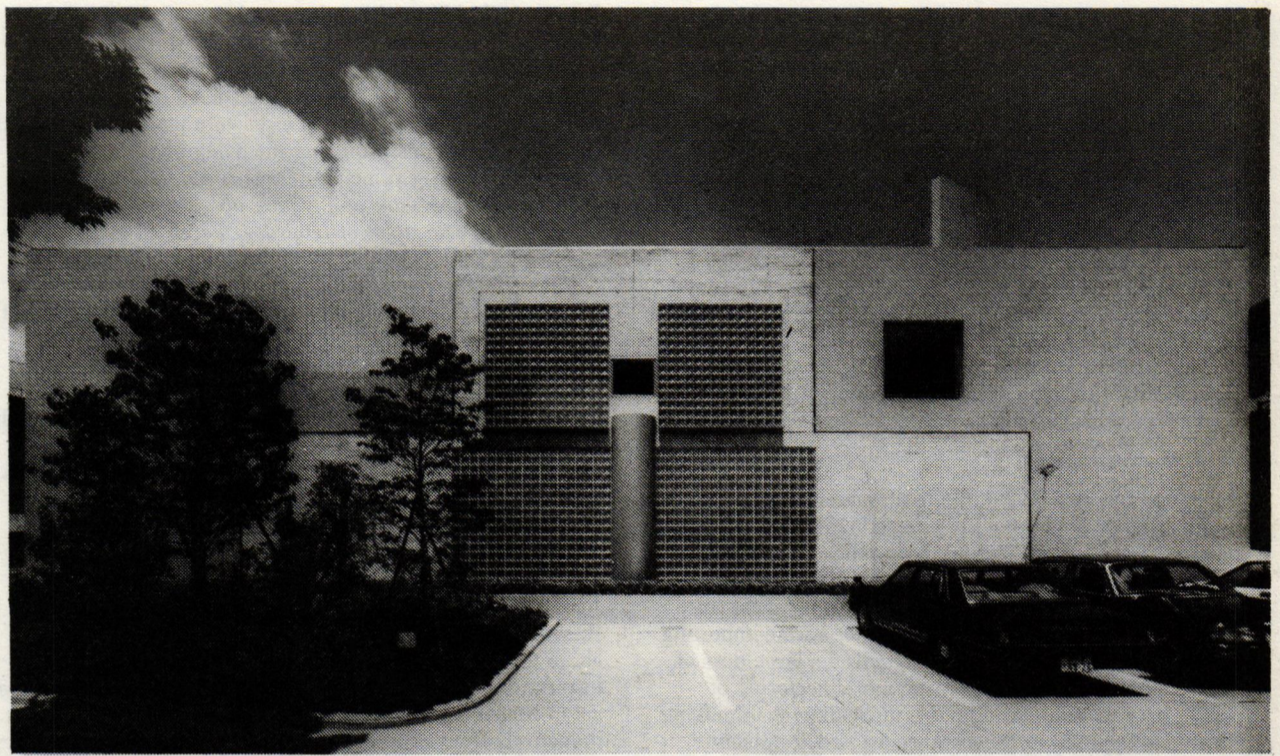
Friday, July 3: Kurashiki

We visit Kenzo Tange's still magnificent Kurashiki City Hall of 1958, which, apart from the fact that it has been superseded as a city hall, is surely a masterpiece of contemporary Japanese architecture. There is something almost Italian about the internal foyer in the center of the volume with its monumental stair and interior facades. It says something about the incapacity of Japanese society to value urban continuity that they did not choose to expand to the rear of this truly remarkable building to meet space requirements for offices. Instead, they have built an entirely new structure (Kurashiki Civic Center; 1972) in a new quarter of Kurashiki—an absolutely third-rate work, fashionably designed by Shizutaro Urabe with Western historicist trappings. It is commonly regarded as yet another example of the *Megara-Emperor* or "love-hotel" style.

Saturday, July 4: Yomanoue Hotel, Tokyo; Hiroo

We accompany the elegant Fumihiko Maki on a visit to a number of his buildings: the Daikanyama Terrace Houses (1969-78), the Royal Danish Embassy (completed 1979), and the absolutely spectacular Mitsubishi Bank Building (1981) in Hiroo, a suburb of Tokyo. This building is executed in concrete and glass block and finished in ceramic silver tiles with chrome steel facings. We also visit the new library that Maki is building at Keio University in Tokyo. We have lunch at Le Poisson Rouge, where we dined with Arata and Aiko on our first evening in Tokyo.

In the afternoon we go to Arata's office where we talk about the history of Japanese modern architecture in the 1920s and '30s. Arata shows me the drawings for the cultural center in Tsukuba. After dinner we walk through the crowded, neon-lit disco streets of Roppongi. We end this *flânerie* in the Aoki House and Metal Factory, designed by Arata in 1979, with its high, cross-vaulted living room on the top floor. A typical metropolitan evening follows when Aiko arrives with an old Francophile Japanese sculptor and a young Belgian dancer named Bertrand.



Fumihiko Maki. Mitsubishi Bank, Hiroo Branch, Hiroo; 1982 (photos: Kanaeki Monma)

Perspectives

John Ruskin: The Passionate Moralist. Joan Abse. Alfred A. Knopf, New York, 1981. 363 pages, illustrated. \$18.50.

The Stones of Venice. John Ruskin. Edited and with an introduction by Jan Morris. Little, Brown and Company, Boston, 1981. 239 pages, black-and-white and color illustrations. \$29.95.

Ruskiniana

Ross Miller

John Ruskin (1819–1900) is too often remembered only as a fussy Victorian eccentric. His tireless traveling, precise drawings, and extensive writings are seen, in retrospect, as the sublimated product of a thwarted man. Unable to consummate his marriage because he found the realities of a woman's anatomy shockingly inferior to the sculpted female form, Ruskin lived out his life through various enthusiasms for very young women. Carnality was all too human and not to his taste. Ruskin's passions were virgins, Gothic architecture, and the struggle for a fresh way to see the world. His life reflected the Romantic's typical confusion of realms as he tried to interpret "the bond between the human mind and all visible things." Yet because he lived for such a long time—he died at 81 in 1900—he also became a reluctant Modernist who eventually gave up searching for a unity in experience, which, he unhappily learned, did not exist.

Ruskin—acutely sensitive to the past and aware of an unstable future—is particularly interesting due to the diverse influences on his sensibility and the stubborn but often brilliant nature of his mind. From his mother, a rigid Protestant moralist, he inherited a strong evangelical voice and from his father, the successful scion of a wine-importing business and a frustrated artist, he received a large dose of worldly ambition. The characteristic moral hectoring of Ruskin's architectural criticism, his unyielding championing of Gothic as opposed to Renaissance art and architecture, and the obsessive diligence with which he pursued his passions were Ruskin's mixed patrimony. His father, John James, wrote to him on the passing of his eighth birthday: *You are blessed with a fine capacity and even Genius and you owe it as a Duty to the author of your Being and the giver of your Talents to cultivate your powers and to use them in his Service and for the benefit of your fellow Creatures. You may be doomed to enlighten a People by your Wisdom and to adorn an age by your Learning.* This inbred sense of mission in the writer's secular calling formed Ruskin's unique voice. From the age of eight (when he was "doomed to enlighten"), he was encouraged to think of himself as a secular priest bringing light to those still in darkness.

But imagine the difficulties: Ruskin was a priest preaching not God's Word, but the Romantic's projected sense of Nature's unity and the glory of perception—without an accepted Bible, a holy text. This Bible was yet to be written, and John Ruskin's implicit role was to be its author. The most notable of Ruskin's extraordinary accomplishments were: his texts *Modern Painters* (1849–60), *The Seven Lamps of Architecture* (published in 1849), and *The Stones of Venice* (1849–53); his diaries, essays, and autobiographical writings, the periodicals that he edited and to which he was the major contributor; the "Working Man's College" he founded at Oxford; and his designs for the "new" Oxford Museum of 1853.

John Ruskin, in the absence of conventional pleasures, dedicated his life to good works. His combined oeuvre was an attempt to convert people—not through faith, but through a new way of perceiving the world. For instance, he saw in Gothic architecture a healthy model of man's cooperation in the Creation. He reasoned that if God had created Nature, an "organic" architecture was one means by which man's work could parallel that of God. I believe that Ruskin's often overbearing and pious tone was a subconscious attempt to avoid the potentially heretical implications of Romantic "theology" that presumed to equate human and divine creation. For this reason he chose to celebrate what he thought had been a more innocent time. To Ruskin the Medieval artist was a man who actively combined manual and intellectual labor; he created with head and heart. Ruskin's intense examination of Venetian Gothic architecture was an attempt to honor man's art with the same thoroughness that contemporary geologists devoted to the study of the natural environment. The Medieval artisan was to the stones of Venice what God was to Nature. Like Nature, the Gothic style was organic, rough, asymmetrical, irregular, and never orthogonal. Ruskin regarded the Gothic as the manifestation of a spiritual presence in the material world.

Ruskin, in Jan Morris' handsome edition of *The Stones of Venice*, chronicles the city's architecture with the scientist's precision. He catalogues and evaluates each detail. For example, he draws and re-draws the "Leafage of the Vine Angle" at the Ducal Palace in order to understand, as would the scientist (botanist) studying the living plant, its underlying creative principle. *There is not the least attempt to inform the spectator of any facts about the growth of the vine; there are no stalks or tendrils—merely running bands with leaves emergent from them, of which nothing but the outline is taken from the vine, and even that imperfectly. This is design, unregardful of facts.* "Design, unregardful of facts" is the closest man gets to natural creation: a translation of mystery into palpable form. To Ruskin, the Gothic was man's great art because it recognized man's imperfectibility. "Imperfection is in some sort essential to all that we know of life." In contrast, he perceived the Renaissance artist's neoclassical use of rules and orders as a vain attempt to achieve a God-like perfection and cautioned that "to banish imperfection is to destroy expression, to check exertion, to paralyze vitality."

Joan Abse's *John Ruskin: The Passionate Moralist* sees Ruskin's convictions as part of a larger struggle. Ruskin chose the Gothic over the Renaissance artist as his inspiration because the former better understood the creative act in Ruskin's own sense. The Medieval artist worked inductively from close observation of nature, in contrast to the self-conscious Renaissance artist who worked deductively according to man-made principles. Ms. Abse is right to remind us that it would be a disservice to view Ruskin as a quirky antiquarian, for in truth he was a passionate advocate of an older contemporary, J.M.W. Turner (1775–1851). He saw in the painter Turner the same naive devotion to detail that had been practiced by the Medieval artisans at Torcello and Murano and by Ruskin himself in his painstakingly rendered *Stones of Venice*. Ruskin admired the way Turner combined great imaginative energy with technique (the Gothic artist's skillful manual labor) without employing the "pathetic fallacy" that accepted "sympathy from nature which we do not believe it gives, and [gave] sympathy to nature, which we do not believe it receives." He appreciated Turner's modern spirituality and his refusal to engage in mock piety. Ruskin collected the British artist's work because it gave him hope that the commercialism of nineteenth-century Britain (represented to Ruskin by his own father's fortune) might be redeemed by the undeniable grandness of Turner's canvases. To Ruskin, Turner was the worldly counterpart the early Venetian artist's transcendental vision.

Ms. Abse is especially good in rescuing Ruskin from the traditionally condescending view that he was a literary fussy spot who was more interested in the acceptance of his ideas than the quality of his judgments. In fact, Ruskin sought nothing less than an understanding of man's special relationship to the creative act. In his book *Elements of Drawing* (1857) he described a situation where a man suddenly robbed of his vision would be compelled to see anew with the "innocence of the eye" as a "blind man would see if suddenly gifted with sight." Ruskin, receiving from his censorious mother the notion of original sin, which proclaimed that man had fallen forever from his intimate relationship to the Creator (where God created and Adam named), now could only *re-create* his spirituality through art. He learned in the work of Turner and later in that of the Pre-Raphaelites to appreciate the artist's attempt to see anew. He came to realize that even the modern artist could learn to see again with childlike clarity, like a new Adam. Ruskin trained himself to read such an inspired Adamic language in the stones of Venice, as if all of creation had come into being only a moment before. *The object in all art is not to inform but to suggest not to add to the knowledge but to kindle the imagination. He is the best poet who can by the fewest words touch the greatest number of secret chords of thought in his reader's own mind, and set them to work in their own way.* Ruskin remains a strange paradox. In his close observation of details, his fidelity to text, and his sensuousness (in the realm of art) he was a Modernist who remained perversely antagonistic to the content of most modern art. His attack on James Abbott McNeill Whistler's *Nocturne in Black and Gold: Falling Rocket* (1874) was intense because, in Ms. Abse's words, the painting "violated Ruskin's every concept of what a complete painting should



Portrait of John Ruskin by George Richmond

be: light, beautiful color, form, finish, above all, meaningful subject, all were missing." Whistler's successful libel suit against Ruskin helped fuel the subsequent appraisal of the critic as a crusty old fool. Ruskin's severe mental collapse, from which he never fully recovered, made self-defense all but impossible.

However, I think it is now fair to see Ruskin suspended—as were other nineteenth-century intellectuals (Thomas Carlyle, William Morris, Ralph Waldo Emerson, Herman Melville)—halfway between faith and complete skepticism. This characteristically Victorian conflict was doubly intense for Ruskin because it was reinforced by his own family history. He had a believing mother and a commercially successful but spiritually thwarted father. And, like many of his contemporaries, he found it difficult to write revealingly about himself. As a result, he tended to externalize the conflict caused by the progressive weaning of his generation from any dependable source of spiritual authority. Ruskin found it satisfying to think in archetypes: He portrayed the tension between the Gothic and Renaissance motifs of the Ducal Palace in Venice as a full-scale morality play. Played out through an intricate analysis of capitals in *The Stones of Venice*, Ruskin demonstrates the Gothic's superior use of the transcendental or the emotional, rather than the empirical—yet, in his view, overly rational—Renaissance style. Ruskin's ability to externalize what was for him essentially a psychological struggle gave his writing an unnecessarily strident evangelical and pedagogical tone. For Ruskin was really at war with himself. His faith was pitted against his own scientific skepticism.

His politics, art criticism, and social projects all were deeply autobiographical. Unable, even in his autobiography, *Praeterita*, to talk freely about himself, Ruskin manufactured a most intimate inquiry into the mysteries of creation. Unable to believe in God in the fashion of the Medieval artisan and unable to see man as God-like as would a true Modernist, Ruskin presents in his complete works a man tormented in between these extremes. He became quite tragic at the end of his life, as he sought a godly perfection in the works of human beings, *while always knowing*, unlike the prideful Renaissance artist, that this selfsame perfection would always be denied.

The Failing Distance: The Autobiographical Impulse in John Ruskin. Jay Fellows. The Johns Hopkins University Press, Baltimore, Md., 1975. 187 pages. \$12.50.

Ruskin's Maze: Mastery and Madness in His Art. Jay Fellows. Princeton University Press, Princeton, N.J., 1981. 284 pages, illustrated. \$25.00.

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, Teresa Lasher. Sponsored by the Buffalo Architectural Guidebook Corporation. Published by the MIT Press, Cambridge, Massachusetts, 1981. 336 pages, black-and-white illustrations. \$9.95, soft-cover.

Buffalo Architecture: A Guide

Jill Weber



An early photograph of S. Giorgio Maggiore from the Ducal Palace, Venice

Therefore, it is with curiosity about Ruskin's personal struggle that one turns to Jay Fellows' work. Unfortunately, *Ruskin's Maze* and the earlier and more accessible *The Failing Distance* lack the clarity and good sense of Joan Abse's biography. Both Ms. Abse and Ms. Morris (in her introduction to the nicely illustrated *The Stones of Venice*) correctly recognize that Ruskin's failing sense of self and moral purpose were tied to the gradual decay of cultural authority in nineteenth-century Europe. In both books, Mr. Fellows conflates Ruskin's life and work, thereby interposing at will his own rather confusing narrative into Ruskin's words. What we would like to know is the exact relationship of Ruskin's work (his public life) to his "autobiographical impulse." In *The Failing Distance* Mr. Fellows tells us all the ways Ruskin avoids talking about himself without directly confronting the reason Ruskin's reticence becomes so pathological. Instead, the text is filled with snappy phrase-making, such as in the chapter subheads: "The Camera Lucida and the Optics of Intervening Space"; "The Moral Retina and the Optics of Affection"; "Me-ology: The Dungeon of Corruption." Mr. Fellows is at his best when he analyzes a particular phenomenon in Ruskin's work, such as the critic's interest in the metaphor of the eye as a *camera lucida*, or Ruskin's preference for visual images over the Renaissance's love of words. Unfortunately, Fellows cannot seem to resist the opportunity to catalogue and classify. It is not surprising that Ruskin's tortured life is a veritable treasure-trove of possibilities for critical interpretation. However, like a forgetful surgeon, Mr. Fellows cuts every segment of Ruskin's corpus, and lovingly probes each organ, but fails to sew the body back together.

Ruskin's work, involuted and arcane as it often appears, is not really suited to the "deconstructionist" criticism employed by Mr. Fellows. The reader—at least in this case—would be better served by a more straightforward approach. Perhaps a book like *Ruskin's Maze* is stimulating when one already has a sense of Ruskin firmly in mind. The following passage is taken from the preface of this text: *Penultimately, Ruskin's consciousness (and even Ruskin himself) might be considered a double labyrinth—a three-dimensional place of cutting edges, where the double axe itself doubles. Earlier, he will be concerned with a single Maze of recollected Lucent Verdure: it is as if, close to an "overlapping" Circumference, under the pressure of an impacted and exploding repletion, that single Maze had doubled in a necessitous accommodation that is part of an almost final disintegration.* Understand? The tendency to make the work of a writer who was tragically struggling for clarity more obtuse is a peculiarly modern perversity.



Elk Street, Buffalo, New York

Buffalo Architecture: A Guide is a modest title for a remarkable body of work. While its thoroughness and accuracy are excellent—the bottom line for any guide of this sort—it goes further, and in more depth, than others of its type.

Not only does the guide dissect and describe the architectural soul-searching and fragmentation experienced by this essentially industrial city, but it deals in a scholarly yet accessible way with the prime influences of Buffalo's "push-me, pull-you" architectural mentality: the partial execution of early city plans, the importation of Eastern and Midwestern architects, the turning away from the waterfront, and the ineluctable and often unsung growth of powerful industrial structures.

The book makes it "impossible," as Reyner Banham explains, "for anyone who cares about architecture to say, 'We drove by Buffalo on the Thruway, but decided not to stop because there's nothing there to look at—is there?'" All 336 pages are dedicated to the unending variety and frequent excellence of places and buildings in the city on the eastern shore of Lake Erie—a variety of style, scale, and substance that still forms an essential framework for a fragmented scene of changing neighborhoods.

Buffalo is a city of neighborhoods overlaid by the successful combination of plans by Joseph Ellicott—whose radial visions reflected his Washington work under Pierre

L'Enfant—and Frederick Law Olmsted's park and parkway system, which, in Olmsted's opinion, made "Buffalo the best-planned city, as to its streets, public places and grounds, in the United States." Charles Beveridge, editor of the Olmsted papers, has contributed an excellent history and descriptive essay on the original character of those plans, their "as-built" nature, and the subsequent, and often unhappy changes. From the pastoral plans for Delaware Park to those along the river and within the central and southern portions of the city, Olmsted provided places for different activities and changing passages of scenery as an alternative to and interruption of the stresses of city life. Although never completed according to his original schemes, and divided, filled in, or otherwise aborted, Olmsted's parks still provide the city with its much-needed green lungs, while the broad parkways graciously link it together.

While the well-known landmarks by Louis Sullivan, Frank Lloyd Wright, H.H. Richardson, Daniel Burnham, and Richard Upjohn are, of course, given good coverage, the book includes much of the housing stock described by Henry-Russell Hitchcock in a hitherto unpublished 1940 essay as "rich and turgid," rising "in striking contrast both to the severe and yet romantic forms of the new grain elevators and to the more archaeological work of imported eastern architects."

During his brief three-year tenure at the SUNY/Buffalo School of Architecture, Reyner Banham became immersed in "Buffalo Industrial." Banham relished describing the "unfamous" architecture: those high-quality buildings designed by architects and engineers whose names would never make the history books or the coffee tables, but whose "impeccable" and elegantly realized plans established a consistent high level of quality.

For those interested in the grain elevators—the concrete dinosaurs collected along the river—the guide provides a map, directions for finding the "finest urban prospect in Buffalo," and minimally technical, concise captions. The nearby Larkin Company Complex, considered one of this country's most significant industrial groupings, and harboring vestiges of Wright's Larkin Administration Building, forms the centerpiece of the book's unabashed admiration for the functional design and rational detailing of Buffalo's industrial construction. This enthusiasm spills over to include R.J. Reidpath & Son's Alling and Cory Building (1910-11); Lockwood, Green and Company's Pierce Arrow Motor Car Company (1906-07), and Buffalo Meter Company (1915); and Albert Kahn's Ford Motor Company (1915). A helpful series of brief architectural biographies outline the work of lesser known but influential firms.

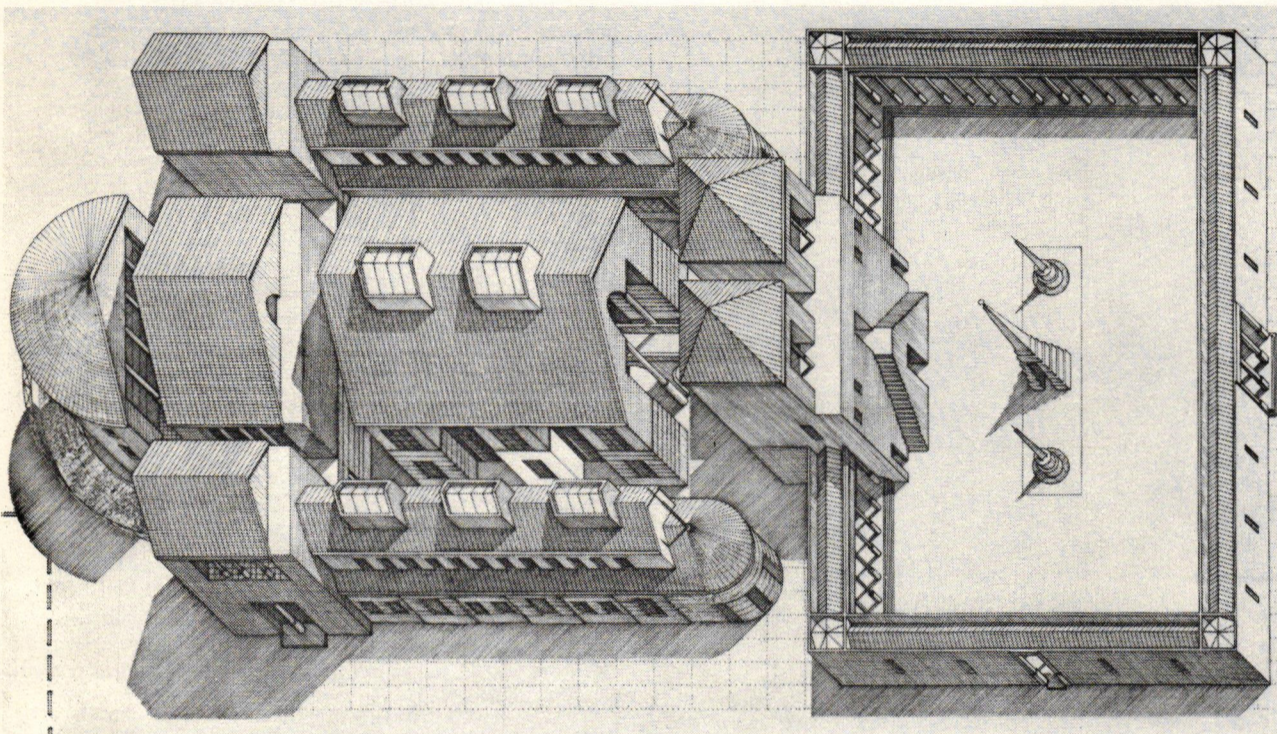
Filled with excellent photographs of individual buildings, details, and, most significant, of the contextual quality of neighborhoods, the guide captures the excellent yet often melancholy quality of Buffalo's past and present.



View of the Buffalo River and grain elevators from the Ohio Street Bridge, Buffalo, N.Y. (photos: Patricia Layman Bazelon)

Lecture Notes

The Other Night



Fernando Montes. Istituto Roland Barthes, Venice

Gwendolyn Wright At Princeton

In a lecture on April 6 at Princeton University, entitled "Public and Private Space in the United States," **Gwendolyn Wright**, a social/architectural historian and design critic at the University at California at Berkeley compared the issue of housing in the 1920s and in the 1980s, suggesting parallels between the attitudes of Presidents Hoover and Reagan. Drawing from material in her recent book *Building the Dream: A Social History of Housing in America* (see *Skyline*, April 1982, p. 31 and this issue p.3), Wright discussed Herbert Hoover's faith that the home-and-family unit would ensure a sound economy and a rational society. The government was not to interfere with the free market system, but would merely induce active cooperation among certain "right-thinking" civic groups. Ronald Reagan has adopted a similar approach through his dismantling of government subsidies, asking business to take up the slack, and endowing state and local governments with more responsibility in the allocation of funds.

Wright suggested, however, that the government could not function as an impartial mediator. Various groups often used the idealistic guise of "home and family" as a vehicle for more sinister ends, from sexual and racial discrimination to economic exploitation. Thus Hoover's zoning laws, designed to insulate single-family homes in stable residential areas, cleared the way for restrictive covenants that excluded Mexicans, Jews, and other minorities from certain neighborhoods. "Better Homes in America," organized around the belief that good homes build character, became a quasi-political forum for the discussion of everything from Commies to racial strife. The Moral Majority of the '80s similarly translates its fears into architectural terms, although today, when the "typical household" comprises only 13 percent of the population, opposition is more outspoken.

Wright's discussion of the Architects' Small House Service Bureau of the 1920s pointed out the profession's somewhat ambivalent attitude toward the housing problem. The bureau was established to provide modest, affordable homes based on stock plans and using mass-produced materials. At first the AIA supported the bureau, but, according to Wright, professional defensiveness eventually led architects to reject the mildly populist organization, which advertised its stock plans as if they were ordinary consumer items. Wright also argued that historically American architects have proved reluctant to deal directly with the public, preferring to serve the wealthy, the business community, or governmental agencies, rather than to engage in the "awkward business of clients and the vulgarity of public taste." Today, Wright continued, "post-modern" architects overlook the social dimension of architecture, and, she stated, the architecture of withdrawal leads to the reduction of architecture.

—Lois Nesbitt

Fernando Montes At Princeton

The much-heralded failure of Modernism was the subject of a recent lecture at Princeton University by Chilean-born architect **Fernando Montes**, who is now a professor at the Unite Pedagogique d'Architecture 6 in Paris. Reiterating the theories of Aldo Rossi and the Italian Rationalists, Montes argued that European Modernism, with its call for revolutionary change, eventually succumbed to the force of the history that it tried to erase. The city, the repository of the architecture of past eras, became the focus of this crisis.

But Montes remained optimistic about the move away from Modernism: "Architecture has been liberated, its dignity restored," he stated. In turning to history, designers can make use of "the incredible capital accumulated in architecture," the formal richness forbidden during the Modern period. Montes did not mention, however, that architecture's "autonomy" has been gained, in most cases, through a refusal to confront social, political, and economic issues. Nor did he acknowledge that the resurrection of historical forms does not necessarily result in relevant and accessible design, and that much recent architecture is smugly self-referential, comprehensible only to those well versed in the history of architecture.

With regard to his own work, Montes' designs reveal a sensitivity to scale and form lacking in the machine-like modernism of many of his contemporaries. Montes began practicing in France at a time when designers were being commissioned to develop large-scale urban and suburban housing complexes. The projects he presented are primarily urban in character, consisting of agglomerations of forms organized around spatial nodes. Individual elements reflect familiar typologies: the palazzo and its square courtyard; the crescent of terraced houses.

Elements cohere through shared motifs of Montes' relatively abstract, Rationalist vocabulary, and by means of geometric or proportional schemes that act as *traces regulateurs* for the complexes. His 1979 project for Les Halles derives from two conflicting grids determined by the orientations of existing monuments. The proportions of the Egyptian triangle—which, Montes discovered, governed the plans and sections of many surrounding buildings—tie the scheme together.

Montes also makes use of literary sources to generate designs: a project for a resort complex translates Pliny's description of his villa into modern leisure facilities: a tennis court; a television room; a miniature golf course.

The values that Montes outlined as important today inform much of his effort: the geometric and proportional systems aspire to universality; the familiar typologies refer to history; the pragmatic and multifocal groupings re-create or respond to the context of the city.—Lois Nesbitt

The Other Day

Architecture and Ideology At the IAUS

The current concern (might one term it an obsession?) with ideology as apparently necessary and crucial to the examination of architecture—both on the part of practitioners and historians/critics—was reflected in the symposium "Architecture and Ideology" sponsored by the ReVisions group at the Institute for Architecture and Urban Studies on March 13. Focusing on the mechanisms that connect architecture to social and political concerns, the symposium included presentations by Greek architect/architectural historian/critic Demetri Porphyrios; Spanish art historian, critic, and former professor of



Demetri Porphyrios, Fredric Jameson, and Thomas Llorens at the IAUS

aesthetics Thomas Llorens; and literary critic Fredric Jameson. Each speaker discussed their particular concerns regarding the relationship between ideology—here defined as the sociopolitical program consisting of assertions, theories, and aims of our "late capitalist" society—and "critical" history—the examination of history in the light of its distortion or "subjectification" by individual and collective political beliefs. An examination of the manner of thinking characteristic of capitalist societies today was seen by the ReVisions group and by the speakers at the symposium as essential to the discourse on architecture today, but the ideas presented at the symposium left it up to the audience to sort out the implications of these theoretical concerns regarding the *practice* of architecture. Regardless of the open-ended quality of the day's discussions, however, the symposium successfully engaged the topic in question—ideology in/and architecture—from the standpoint of three individuals practicing three different disciplines: architecture criticism; aesthetics; and literary criticism.

Demetri Porphyrios' presentation, entitled "History as a Project of Crisis," outlined a methodology of critical history, reviewing point-by-point the steps necessary in the analysis of the rules, postulates, and principles of a so-called "critical" history. "Critical" history, Porphyrios maintained—as opposed to traditional (or noncritical) historiography—is concerned with the "demythification" or decoding/unmasking of ideologies and "myths" that shape our conceptions of history. Stressing the possible pitfalls or problems inherent in attempting to view history critically, Porphyrios asserted the value of structuralist techniques of historiography, which are concerned with the structure rather than with the chronological order or "linear" view of history. Critical history, Porphyrios stated, is a tool with which to "de-historicize," or penetrate the camouflages whereby our present political and economic "norms" are made to seem "natural" and "eternal"—as if they need not be put to the test of critical examination. Porphyrios' comments were logical and clearly presented, although his analysis left some members of the audience desirous of an amplification of the way his methodology could be applied to the practice of architecture.

Thomas Llorens' presentation, "On Making History," centered on the definition of the term "making history." This inevitably involves, according to Llorens, a distortion of "objective" facts or "truth" by ideological assumptions and by the selective process of remembering. Instead of directing the symposium toward practice, Llorens' philosophically oriented presentation propelled the discussion in a more abstract direction. To describe the process whereby ideology distorts and makes impossible the "objective" or "real" nature of history, Lorenz used a compelling analogy of a set of stage curtains parting to reveal inner curtains, which are parting to reveal a third layer, and so forth, in infinite repetition.

Spots

The Bayard Building restored and grain elevators rediscovered.

Grain Elevators, PostScript

Magnificent first fruit? The Federal Grain Elevator in Calgary, Alberta (1912) published in *Towards a New Architecture*. (photo courtesy Pollard Collection, Alberta Archives)

Following a classical Marxist rhetorical structure, whereby a seemingly disparate or opposed pair of ideologies are explained and then demonstrated to have common structural features, Fredric Jameson's "Architecture and the Critique of Ideology" came closer than did the two previous presentations to addressing the connection between theory—as seen through the analysis of ideology—and practice—as seen in the work of contemporary architects. Focusing on the work of Manfredo Tafuri—specifically his book *Architecture and Utopia*—Jameson distinguished between the history of architecture and history of the theories of architecture, or historiography, as practiced by Tafuri. Jameson characterized the work of Tafuri as the



prime exponent of a historiography based on the Marxist principle of "reversal," or unmasking underlying assumptions or ideologies that shape our perceptions of the world. In an unexpected conclusion, Jameson argued that although Tafuri rejects the work of the "post-modernist" architects as neither progressive nor revolutionary, both Tafuri and the post-modern architects such as Robert Venturi share the common target of high modernism and late capitalism.

The shared elements of the work of Tafuri and Venturi, however, Jameson stressed, are not in the nature of their ideas or the quality of their work, but in the relationship of their attitudes toward modernism. While both Tafuri and Venturi believe that there can be no such thing as a truly "progressive" architecture within the context of late capitalist ideology, and that architecture is truly at an impasse, Venturi holds that it is still possible to build, using the fabric of the urban vernacular. Tafuri's position may be seen as nihilistic, negative, or pessimistic, while Venturi appears to remain "optimistic." Jameson did not imply that either attitude was totally consistent or that the two positions were equivalent in terms of the import of their work or any underlying common philosophy. His linking of the two, however, had the effect of a jarring gestalt—two distinct positions that, when examined at this level, seem to intersect briefly.

Jameson ended his argument with a question: whether it is possible to have a "Neo-Gramscian" architecture, an architecture that is not contingent, as Tafuri would insist it be, upon total social, political revolution, but that operates within and at the same time against the capitalist system.

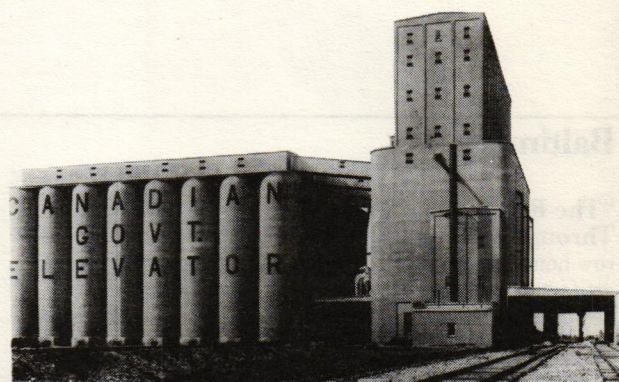
Although Jameson's final points were criticized as "pedagogical" and "lacking a substantive basis," they made clear the often tenuous and conflicting connection between architecture and ideology. The definitions of the analytic or critical processes of the historian and history as elucidated by Porphyrios and Llorens, for all their interest, can only be useful if, when turned upon the present, they can be seen to further our understanding of architecture, politics, and society.

"Architecture and Ideology" amplified current concern with Marxist critical methods and philosophy in examining architecture. What was left unexamined—at least in the public or formal discussion at IAUS on March 13—was how architecture can remain to any degree autonomous or even slightly independent of the force and strictures of ideology. Informal discussions by the ReVisions group and panelists following the formal symposium, however, brought this concern to light and explored the possibility of this "autonomy"—a question that would provide material for an unlimited number of symposiums. One would hope that future discussions will address this question—MN/MGJ

Gray slip-cast concrete tubes set against the sky; efficient storage bins bundled into primal masses—the Grain Elevator has exerted an enduring influence on Modern architecture, its pioneers, its historians and critics. These bluntly efficient machine/buildings served to inspire a generation of European Modernists—Eric Mendelsohn, Walter Gropius, and Le Corbusier. If Mendelsohn was the great archaeologist of the concrete grain elevators (he made a pilgrimage to Buffalo to view the new "cathedrals" at the source), Gropius was their functionalist apologist, and Le Corbusier their effusive bard. In *Towards a New Architecture* Le Corbusier wrote that the grain elevators were "the magnificent first fruits of the new age!"

It would appear that Corbu liked his first fruits well polished. Research by Melvin Charney and Reyner Banham has revealed that Le Corbusier doctored the photographs of Canadian grain terminals that Walter Gropius gave him. They have proven that concrete walls were air-brushed brighter, nasty unfunctional gables excised, and the domed Sacre-Coeur Market in Montreal cut away for publication in his book, all of these being troubling visual noise for the evolving Engineer's Aesthetic.

One of the Canadian images Le Corbusier didn't need to alter was this Federal Grain Elevator (1912) in Calgary, where the prairie sun managed to bring together the masses in a



suitably masterly and correct play. The elevator still stands and functions, with only minor additions, a new coat of paint, and a buttressing steel I-beam exoskeleton—a retrofitted detail that would do Mies van der Rohe proud.

The story of the grain elevator image continues today. Critic Charles Jencks evidently learned of the existence of the elevator when he was in Calgary to give a lecture last year. He immediately asked if his former University of London Professor, Reyner Banham, had been to see it. Hearing that he hadn't, Jencks demanded to be taken to the sacred spot in front of the elevator, in order to re-create the epochal image. Jencks reportedly took his slides back to Los Angeles, and slyly waited for a formal dinner at UCLA honoring Banham to present pictures of what he was sure was "the only grain elevator in the world Banham hadn't studied yet." Alas, one step ahead, the indefatigable Banham already had a copy of the fabled photo and proceeded to rattle off pertinent facts, dates, and transatlantic correspondence to the amused crowd.

Bayard Renovation

The Bayard Building, Louis Sullivan's only work in New York City, is being renovated and cleaned for the first time in an attempt to restore it to its original state. Even though it has been a city landmark since 1975 and a national one since 1976, until now the Bayard Building—located at 65 Bleeker Street between Broadway and Lafayette Street—has remained fairly inconspicuous.

The entire terra-cotta facade, originally executed by the Perth Amboy Terra-Cotta Company, has already been completely steam-cleaned. The project architect, Joseph Pell Lombardi, has also made plans to clean the main stairway, and research is being done to restore the now-modernized ground level, particularly the entrance vestibule, as closely as possible to its original appearance. The entire undertaking should be completed in six months to one year.

In 1899 Montgomery Schuyler, writing in *Architectural Record*, described the building as "the nearest approach yet made, in New York at least, to solving the problem of the skyscraper. . . it is an attempt to found the architecture of the tall building upon the facts of the case." The Bayard Building, though only twelve stories high, was the first structure in New York City to formally stress its verticality. By the time of its construction in 1897-98, the development of the elevator and the steel frame earlier in the decade had made tall buildings a practical possibility. Architecturally, however, the layer-cake articulation of earlier cast-iron and masonry buildings—which more often than not evoked several styles of the past at one time—still dominated the New York skyline.

Sullivan and his associate architect Lyndon P. Smith planned the Bayard Building's modern steel-bearing piers alternating with narrower terra-cotta mullions that run up its twelve stories with one sweeping vertical line. The piers then erupt at the top in an arched shower of foliated decoration; six angels heroically support the cornice with their wings.

The ornamentation of the facade, so skillfully combined with architectural and functional common-sense, also originally extended to the interior space. The entrance vestibule was finished with marble mosaic floors and polished marble walls;



Louis Sullivan. *The Bayard Building, New York City, 1898. Detail*

the ironwork of the elevator enclosures, stairways, and entrances was elaborately decorated in various patterns; and foliated capitals crowned the columns of both the first and second floor spaces.

Today, only the iron stairway balusters, the foliated capitals of the second floor, and a small portion of the mosaic floor remain intact. (The capitals of the ground-level stores were moved to the sculpture garden of the Brooklyn Museum, where they still stand.) Despite this, and the fact that the actual design of some of the ornamentation was done by George Elmslie, an associate of Sullivan's at the time, what remains still conveys Sullivan's rich ideas on—as he put it—"the poetry of architecture."

Because of its richness, and because it is Sullivan's only work done in New York, Elgin Shulsky, the owner of the building for more than 35 years, and his son Marvin, of Kerway Realty Corporation, hope that the Bayard Building will be more attractive to tenants—whether commercial or residential—who "would appreciate the unique aspects of the building." —Peter L. Donhauser

Dateline: May '82

Exhibits

Baltimore

"The Row House: A Baltimore Style of Living"
Through 1986 Installation on the changing history of the row house during two centuries, including period rooms, artifacts, scale drawings, as well as explanations of development and construction. Peale Museum, 225 North Holiday Street, Baltimore; (301) 396-3523

Buffalo

Buffalo Architecture

May 7-June 27 In conjunction with the publication of *Buffalo Architecture: A Guide*—a show of plans, photos, and artifacts relating to Buffalo architecture. The film *A Fair Place To Build in: The Architecture of the Empire State* will be shown on **May 7**. **May 8** A symposium with Brendan Gill, Robert Campbell, Michael Brill, and Robert Trayham Coles. Albright Knox Gallery, 1285 Elmwood Avenue; (716) 882-8700

Chicago

Chicago Construction

May 11-August 14 Canadian artist/architect Melvin Charney will create a "new facade" for the Museum of Contemporary Art. Drawings for this project and others will be on display. Museum of Contemporary Art, 237 East Ontario Street (312) 280-2660

Los Angeles

Architecture '70/'80 in Switzerland

Through May 15 An exhibit of work by Fritz Haller, Werner Blaser, Jean-Marc Lamunière, Max Schlup, and many more. School of Architecture and Urban Planning, UCLA; (213) 825-5752

San Juan Capistrano Public Library Competition

Through June 20 Schemes submitted by Michael Graves, Moore Ruble Yudell, and Robert A.M. Stern. The Schindler House, 835 North Kings Road; (213) 651-1510

Miami

The End of the Road

Through May 20 color photographs of vanishing highway architecture in America taken by John Margolies. Bass Museum of Art, 2100 Collins Avenue, Miami Beach; (305) 673-7530

New York City

OMA Exhibit at IAUS

Through May 28 "Office for Metropolitan Architecture: Toward a Modern (Re)construction of the European City—Four Housing Projects." Projects by Rem Koolhaas and Elia Zenghelis include two for the Internationale Bauausstellung in Berlin, as well as one each for Rotterdam and Amsterdam. Institute for Architecture and Urban Studies, 8 West 40th Street; (212) 398-9474

Moshe Safdie

Through June 7 An exhibit of his recent work co-sponsored by the N.Y. Institute for the Humanities and Hebrew Union College. Hebrew Union College, Jewish Institute of Religion, Brookdale Center, 1 West 4th Street; (212) 598-2874

The Right Light

Through June 15 Architectural photographs by Robert Schezen of Adalberto Libera's Villa Malaparte, Adolf Loos' Villa Karma, and Aldo Rossi's Gallaratesa. The Lobby, 369 Lexington Avenue (at 41st)

Felix Del Marle

Through June 12 A retrospective of work by the French artist who contributed both to the Futurist and De Stijl movements. Carus Gallery, 872 Madison Avenue at 71st Street; (212) 879-4660

Giorgio de Chirico

Through June 29 100 paintings and drawings executed between 1909 and 1935. Museum of Modern Art, 18 West 54th Street; (212) 956-7501

Preservation in Progress: The Seaport District

Through July 5 An exhibit illustrating the philosophy and technology of the architectural preservation underway at the South Street Seaport. South Street Seaport Gallery, 215 Water Street; (212) 766-9020

Richard Meier

May 3-14 An exhibit of work by the architect. Pratt Institute, Higgins Hall Exhibition Gallery, St. James and Lafayette Streets, Brooklyn; (212) 636-3407

Historic Preservation: The Curatorial Management of the Built World

May 3-29 An exhibit on the "what, where, and how" of preservation based on a book by James Marston Fitch. Municipal Art Society, Upstairs Gallery, Urban Center, 457 Madison Avenue; (212) 735-1722

Lizbeth Mitty

May 4-June 5 Poured acrylic paintings of domestic interiors. Rosa Esman Gallery, 29 West 57th Street; (212) 421-9490

The Goetheanum: Rudolf Steiner's Architectural Impulse

May 4-June 20 An international exhibit of drawings, models, photographs, sketches, and texts of Steiner's two Goetheanums in Dornach, Switzerland. The catalogue is by Dr. Hagen Biesantz. There will be guided bus tours to Steiner-influenced buildings near Spring Valley, New York. National Academy of Design, 1083 Fifth Avenue; (212) 369-4880

Chairs and Tables

May 6-29 Vintage modern and recent designs by Scott Burton. Max Protetch Gallery, 37 West 57th Street; (212) 838-7436

Columbia Student Work

May 10-19 An exhibit of Columbia student work. Exhibition Gallery, 100 Level, Graduate School of Architecture and Planning, Avery Hall; (212) 280-3414

Architectural New York

May 11-Sept. 12 Photographs, drawings, prints, watercolors, and paintings of New York City buildings covering a period of over 100 years. Museum of the City of New York, Fifth Avenue at 103rd Street; (212) 534-1672

Ada Louise Huxtable

May 24-June 17 An exhibit celebrating her work at *The New York Times*. Municipal Art Society, Upstairs Gallery, Urban Center, 457 Madison Avenue; (212) 735-1722

Grand Central Terminal: City Within the City

May 27-Oct. 3 Photographs, drawings, slides, vintage film clips, and a multi-level model exploring the development of Grand Central Terminal and its influence on the physical, economic, and social life of New York City; curated by Deborah Nevins and designed by HHPA. New-York Historical Society, 170 Central Park West; (212) 873-3400

Philadelphia

Armenian Architecture

May 25-June 21 Photographic exhibit of Armenian architecture from the 4th to the 18th century. The University Museum, University of Pennsylvania, 33rd and Spruce Streets; (215) 243-4000

Purchase

Robert A.M. Stern: Tradition of the New

Through June 20 Drawings and models emphasizing the incorporation of classical and vernacular traditions into an architectural vocabulary for the present. Neuberger Museum, SUNY, College at Purchase; (914) 253-5575

Mies van der Rohe

May 16-Aug 22 Barcelona Pavilion and furniture designs. Made possible through the support of Knoll International. Neuberger Museum, SUNY, College at Purchase; (914) 253-5087

San Francisco / Bay Area

Kandinsky in Munich: 1896-1914

Through June 20 A major exhibition that examines the artist's formative years in the context of the artistic, social, and intellectual ferment in turn-of-the-century Munich. Paintings, drawings, furniture, decorative arts, and textiles will be on view. San Francisco Museum of Modern Art, Van Ness Avenue at McAllister Street; (415) 863-8800

Lawrence Halprin

Through May 29 Drawings for projects such as the Crocker Plaza, Portland Pioneer Square, Jackson Place Plaza, and the Old City, Jerusalem. Philippe Bonnafont Gallery, 2200 Mason Street, San Francisco; (415) 781-8896

Berkeley Exhibit

May 3-22 Modern architecture in Mexico. Room 106, Wurster Hall, University of California; (415) 642-4942

The Presence of the Past

May 20-July 25 Work from the 1980 Venice Biennale with additions by California architects William Turnbull, Daniel Solomon, SOM, Batey & Mack. Fort Mason; (415) 433-5149

Washington, D.C.

De Stijl, 1917-1931: Visions of Utopia

Through June 27 Paintings, drawings, architectural models, furniture, and graphic designs by the De Stijl artists. Hirshhorn Museum, 8th and Independence Avenue S.W.; (202) 357-1300

Amsterdam, The Netherlands

'60-'80 Attitudes / Concepts / Images

Through July 11 Innovations in the visual arts 1960-1980, 125 artists including Laurie Anderson, Carl Andre, Joseph Beuys, John Cage, Christo, Hans Haacke, Joan Jonas, and James Turrell. Stedelijk Museum. Paulus Pollerstraat 13, Amsterdam; (020) 732166, ext 237

Kassel, Germany

Dokumenta 7

June 19-September 28 International exhibition of artwork from 1980-82. Over 100 artists are represented along with Frank Gehry, Aldo Rossi, and Bernard Tschumi in "Dokumenta Urbana" section

Frankfurt, Germany

Richard Meier

Through June 7 Drawings and photographs emphasizing the incorporation of modern and classical tradition into an architectural vocabulary. Amerika Haus, Staufenstrasse 1

London, England

Sony Design Exhibition

Through June 3 Display includes Japan's first transistor radio, the first miniature television, and the Mavica Camera. Boilerhouse Project, Victoria and Albert Museum; 01-581-5273

Rome, Italy

A.A.M./COOP Architettura Arte Moderna

From April 26 Italian work exhibited at the Internationale Bauausstellung. A.A.M./COOP, Sede di Piazza del Gesu 47 **From April 26** Architectural Prints **From May 17** Architecture by G.R.A.U. **From June 7** Built projects by Giuseppe Vaccaro at A.A.M./COOP, 12 Via Del Vantaggio

*De Stijl moves to Washington The Biennale comes to San Francisco
Photos by Roberto Schezen Richard Meier in New York and Frankfurt
Huxtable at the MAS "New Museums" coming to the Whitney
And watch for "California Connections" in the fall*

Events

Boston / Cambridge

Harvard Lecture

May 4 John de Monchaux. 4:30. Harvard University Graduate School of Design, Gund Hall; (617) 495-5864

Charlottesville

University of Virginia Lectures

May 3 Frank Gehry **May 6** John Burgee. 8:15 pm. Campbell Hall, Room 153, Department of Architecture, U. Va.; (804) 924-0311

Chicago

University of Illinois Lectures

May 3 Jeremy Kotas **May 10** James Ackerman **May 21** Peter Eisenman. 3 pm. A-1 Lecture Center, School of Architecture, U. of Illinois at Chicago Circle; (312) 996-3335

Graham Foundation Lectures

May 5 Neil Levine **May 12** C. Douglas Lewis **May 19** John Maxton-Graham. 8 pm. The Graham Foundation, 4 West Burton Place; (312) SU7-4071

Cleveland

Junior Council Lecture Series

May 4 Anthony Vidler, "Bauhaus Ideals" **May 5** J. Stewart Johnson, "A Fight for Modernism, 1920-50" **May 6** George Nelson, "The Interior in Europe and America, 1950-82." Gartner Auditorium, Cleveland Museum of Art, 11150 East Boulevard; (216) 421-7340. Series \$12, \$5 per lecture

Los Angeles

UCLA School of Architecture Lectures

May 6 Waldo Fernandez **May 13** Nicholas Adams **May 18** Francesco Dal Co **May 20** Michael and Leslie Harris **June 3** Michael Polonis and David Cooper. 8 pm. For exact location call (213) 825-5752

UCLA Planning Lectures

May 13 Dolores Hayden, "Dream House or Ideal City? The Urban Built Environment and the Politics of Gender in America" **May 27** Michael Storper, "The Controversy Over the California Water Project: An Argument for a NO Vote on Proposition 9" **June 10** Rebecca Morales will introduce the film *What's Good for General Motors*. . . . 5:30 pm. Room 1102, GSAUP, UCLA; (213) 825-5752

Private/Public Partnership: New Models for Development

June 3-5 Seminar in response to recent changes in federal spending priorities and the resulting new roles for cities, developers, and designers. Speakers include Edward Helfeld, Kanga Kunitsuga, Sam Kaplan, Robert Maguire, Gerri Bachman. \$200 for members, \$260 nonmembers. Sponsored by the Institute for Urban Design and to be held at USC School of Architecture. (714) 253-5527 for information

Minneapolis

Visions of the Future

Artists, writers, and intellectuals speculate on the future of art and culture **May 3** Carol Bly **May 10** Herbert Schiller **May 17** Gyorgy Kepes. 8 pm. Walker Art Center, Vineland Place; (612) 375-7600

New York City

Lectures on Rudolf Steiner

May 4 Walter Leicht, "Organic Dynamics in Architecture" at the National Academy. **May 25** Dr. Hagen Biesantz, "The Artistic Achievement of Rudolf Steiner and Early 20th-Century Modernism" at the Guggenheim Museum. Both lectures are at 6:30 pm and are free. Call (212) 369-4880 for information

Club Mid Lectures

May 5 Elizabeth Barlow, "Central Park for the 1980s and Beyond" **May 12** Lisa Cashdan, "Greening Urban Open Spaces" **May 19** Herley Thompson, "City Farming" **May 26** Tim Steinhoff, "Connoisseur Plants for City Gardens." All lectures are sponsored by the Information Exchange, a project of the Municipal Art Society. 12:30-1:30 pm. Urban Center, 457 Madison Avenue; (212) 980-1297

Discover New York: The Financial District

May 5 Talk in conjunction with walking tours to be held **May 9, 22, and 23.** Lecture: 6 pm. Urban Center, 457 Madison Avenue. Tours meet at the Old Customs House, Bowling Green. 2 pm. (212) 935-3960

Cooper-Hewitt Classes

Lectures in the following classes are open to the public at \$10 per evening: **Gardens, Gardeners, and Landscape Designers**—**May 5** "Gertrude Jekyll and the Change in Victorian Gardening" **May 12** "Sissinghurst: A 20th Century Garden by Vita Sackville-West" **May 19** "Beatrix Farrand: American Gardening, 1900-1930." **Paris 1620-1920: Architecture, Interiors and the Decorative Arts**—**May 6** "Parisian Neoclassicism: Oeben, Riesener, and the Empire Style in Interiors" **May 13** "Parisian Art Nouveau and Art Deco." **New York Modern: Architecture in New York City 1913-1939**—**May 6** "Three Art Deco Masters: Raymond Hood, Ralph T. Walker, and Ely Jacques Kahn" **May 13** "Polemics: Diverse Exhibitions of 1932" **May 20** "New York World's Fair of 1939." Cooper-Hewitt, 2 East 91st Street; (212) 860-6868

Richard Meier

May 6 The architect lectures on his recent work. 6 pm. Pratt Institute, Higgins Hall Theater, St. James and Lafayette Streets, Brooklyn; (212) 636-3407

Wimpole, Blickling Hall, Ickworth, et al.

May 13 Lecture on East Anglia country houses by Christopher Hanson-Smith. Royal Oak Foundation, 41 East 72nd Street. Reservations are required; (212) 861-0529

Review of Reviews

May 18 Six critics discuss their intentions: Charles Gandee, Mildred Schmertz, William Hubbard, Nory Miller, Suzanne Stephens. Gerald Allen is moderator. 6:30 pm. Architectural League. Urban Center, 457 Madison Avenue; (212) 753-1722

Coming

To the Whitney from June 24 through October 10, "New Museums in America," an exhibit of plans, renderings, and models of new museums and museum extensions. Helen Searing, professor of art history at Smith College, is the guest-curator. Projects to be shown include: Dallas Museum of Fine Arts/Edward Larrabee Barnes; High Museum, Atlanta/Richard Meier; Hood Museum of Art, Dartmouth College/Charles W. Moore; Museum of Contemporary Art, L.A./Arata Isozaki; Museum of Modern Art, N.Y.C./Cesar Pelli; Joseph Price Collection, Bartlesville, Ok./Bruce Goff; Portland Museum of Art/Henry Cobb of I.M. Pei & Partners; Virginia Museum of Fine Arts/Malcolm Holzman of HHPA.

To the Metropolitan Museum and the National Academy of Design, from mid-July through mid-September, "Buildings on Paper," drawings of Rhode Island architecture between the years 1825 and 1945, curated by Christopher Monkhouse. The 245-page/illustrated catalogue will have a text by Christopher Monkhouse and William Jordy.

Design 1925

May 22 Symposium: Donald Deskey on "American Art Deco," John Keefe on "Development in European Glass and Ceramics," Christopher Wilk on "The Principles of the Bauhaus Workshops," Yvonne Brunhammer on "The 1925 Paris Exposition," Phyllis Feldkamp on "The Influence of Paul Poiret." \$50 per person. Haft Auditorium, Fashion Institute of Technology, 227 West 27th Street; (212) 760-7970

New York's Hidden Designers: The Developers

June 7 A discussion with Sheldon Solow, Charles Shaw, George Klein, Melvyn Kaufman, and Henry Macklowe, with Suzanne Stephens as moderator. Co-sponsored by the Architectural League and The Museum of Modern Art. 6:30 pm. The Japan Society, 333 East 47th Street; (212) 753-1722

San Francisco/Bay Area

Berkeley Lectures

May 5 Robert Mangurian, "Recent Works" **May 12** Sim Van der Ryn, "Architecture as though the Future Mattered" **May 19** Daniel Libeskind, "The Palace, the Chicken Coop, and the Mouse House" **May 26** Stephen Tobriner "The Phoenix Cities: Earthquakes and Urban Recovery in the 17th and 18th Centuries" **June 2** Frances Butler, "Light and Heavy Light." 8 pm. Call for Locations. Department of Architecture, U.C. Berkeley; (415)642-4942.

Washington, D.C.

Conversations on the City: Architecture, Planning, Politics

Through June 8 Discussions with Mayor Marion Barry, Max Berry, J. Carter Brown, David Childs, Benjamin Forgey, James O. Gibson, George Hartman, Arthur Cotton Moore, Wolf Von Eckardt, and Congressman Frank Wolf. Smithsonian Resident Associate Program. (202) 357-3030

The Architecture of the American House

May 6 Arthur Cotton Moore **May 13** Bernardo Fort-Brescia **May 20** John Hejduk **May 27** Stanley Tigerman. Series continues through June 17. 8 pm. Smithsonian Resident Associate Program. (202) 357-3030

Visions of Utopia: De Stijl, 1917-31

May 8 An all-day seminar in conjunction with the De Stijl show at the Hirshhorn. Seminar participants are: Abram Lerner, Hans Jaffe, Nancy J. Troy, Joop Joosten, Kenneth Frampton, and Annette Michelson. Smithsonian Resident Associate Program. (202) 357-3030

To the La Jolla Museum of Contemporary Art in California, from September 4 through October 24, "Italian Revolution: Design in the Eighties," a comprehensive view of the functional and formal qualities of Italian design, organized by Piero Sartago.

Following the Italian design exhibit at the La Jolla Museum of Contemporary Art from November 3 through December 19 will be "California Connections," a display of drawings and models of conceptual and built work by twelve California architects and architectural firms: Frank Israel; Tony Lumsden; Moore, Ruble & Yudell; Eric Moss; Morphosis (Thom Mayne and Mike Rotondi); Frank Gehry; Rob Wellington Quigley; Tom Grondona; Ted Smith; William Turnbull; Thomas Gordon Smith; and Daniel Solomon/Bobbie Stauffacher. The exhibit is co-curated by Susan Grant Lewin and Stanley Tigerman.

Subscribe to Skyline!

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

Subscriptions payable in advance, U.S. currency.
Send check or money order to: Rizzoli Communications Inc., 712 Fifth Avenue, New York, New York 10019

name

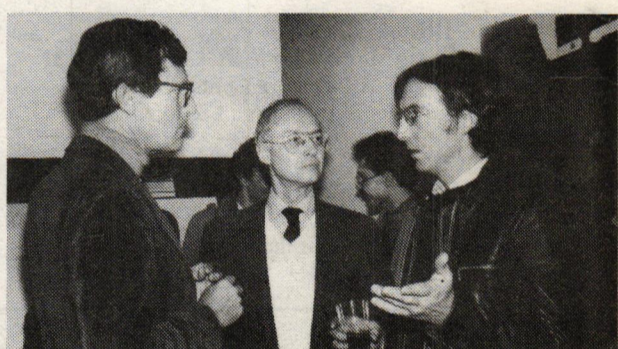
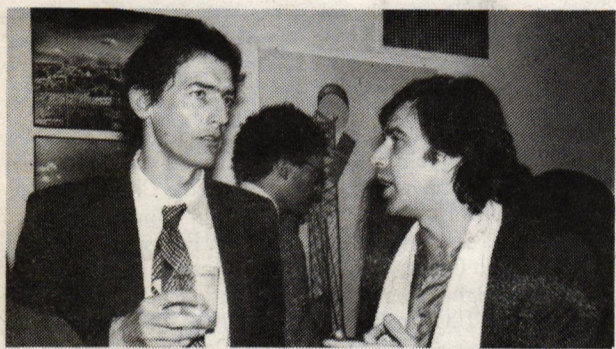
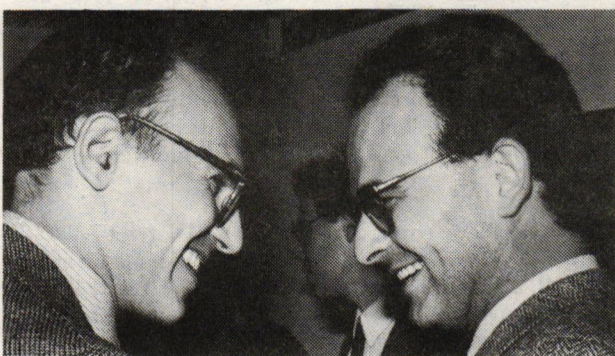
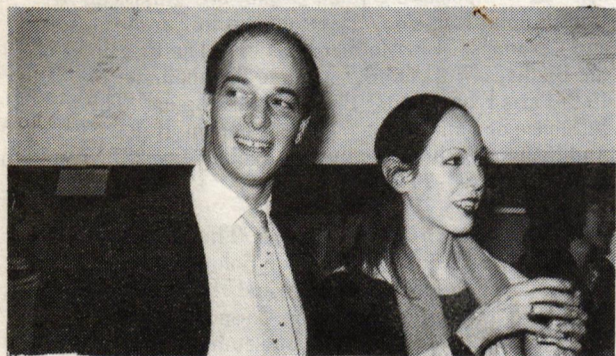
address

city

profession

Architecture After Dark

These people were making conversation at the Institute for Architecture and Urban Studies on March 12 for the opening of the OMA exhibition there. Photographs by Dorothy Alexander.



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

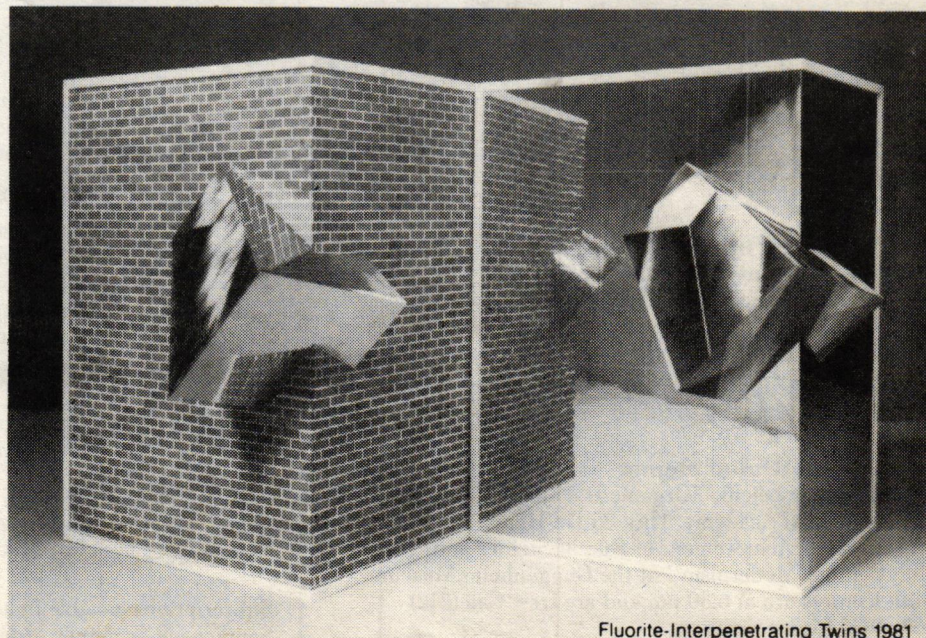
NON-PROFIT ORG.
U.S. POSTAGE
PAID
PERMIT NO. 520
BRIDGEPORT, CT.

Metal Paintings
Mineral Formation
Series

PAMELA JOSEPH

The Center for Financial Studies
at Fairfield University, Connecticut
203-259-3303

Gallery Hours
2-4 pm Weekdays
April 18-May 21



Fluorite-Interpenetrating Twins 1981