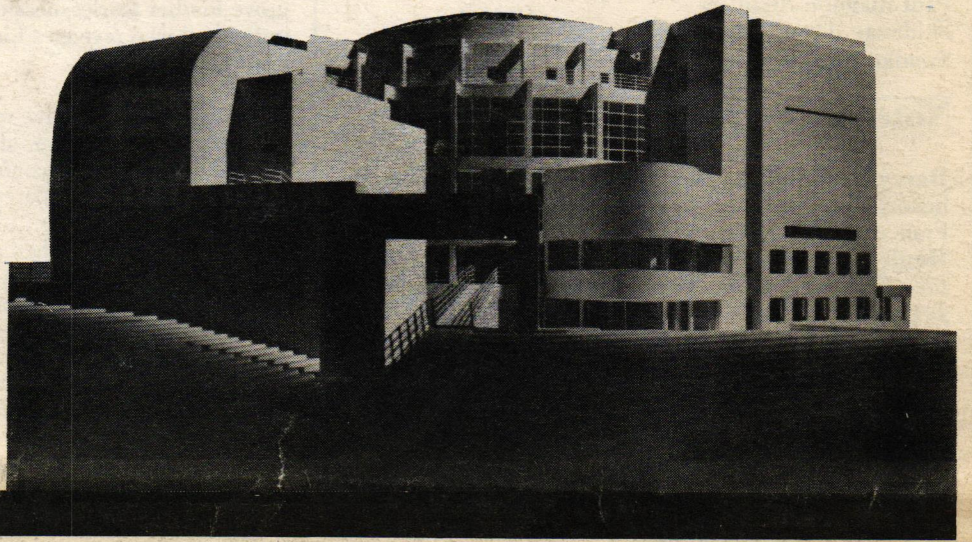
Skyline June 1982

The Architecture and Design Review $2.50

Museums

Museums On the Boards and Up at the Whitney — Dallas High Hood Portland Modern Virginia

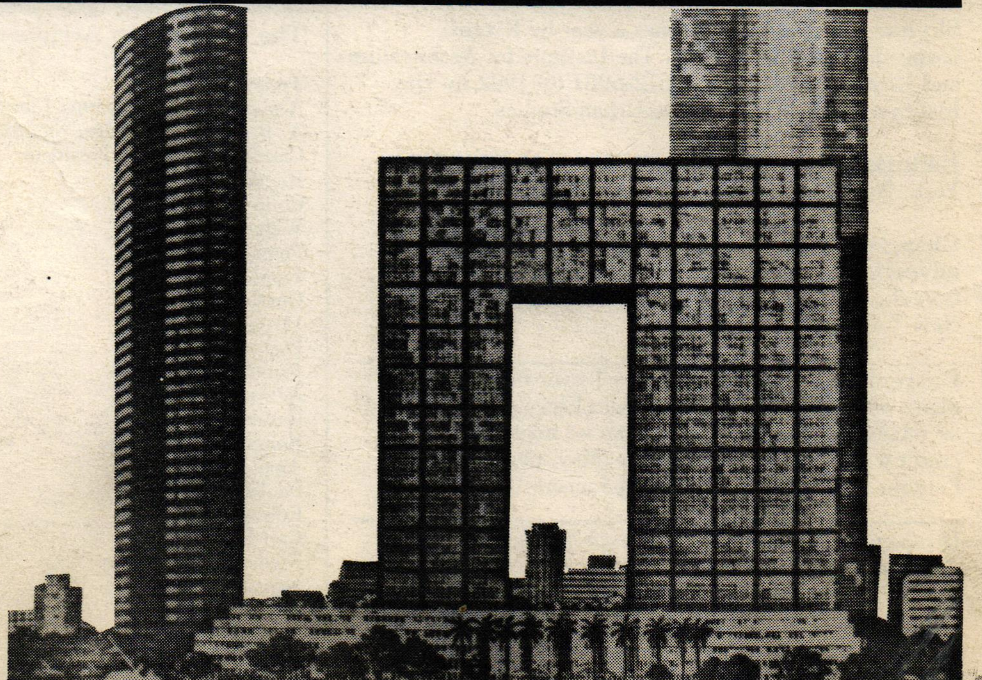


Harvard

The International Style Symposium at Harvard, plus an interview with GSD's Henry Cobb and an Insider's Guide

Emerging

Emerging Voices at The Architectural League: Last Installment and a Rebuttal



Skyline

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City Reporter: Peter Freiberg
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Design Director: Massimo Vignelli
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Notes on Contributors

Barry Bergdoll is a doctoral candidate in architectural history at Columbia specializing in nineteenth-century France and Germany.
Hugh Cosman is the managing editor of *Urban Features Idea Exchange*, a newsletter on world-wide urban affairs.
Jay Fellows, author of *The Failing Distance: The Autobiographical Impulse in John Ruskin* and *Ruskin's Maze: Mastery and Madness in His Art*, is Mellon Adjunct Professor at the Irwin S. Chanin School of Architecture, The Cooper Union.
Kenneth Frampton, a professor at Columbia's Graduate School of Architecture and Planning, is author most recently of *Modern Architecture 1851–1919*, a special issue of *G.A.*; he is a fellow of the IAUS.
Diane Ghirardo, an historian teaching at Stanford University, is also an editor of *Archetype*.
William Howells has observed the development of the Portman hotel closely over the last few years and has participated in a number of the discussions over its form and its future.
Charles Jencks, architectural historian, critic, architect, and author of *The Language of Post-Modern Architecture* and *Post-Modern Classicism*, is currently teaching at U.C.L.A.
Richard Oliver is an architect practicing in New York and co-author, with Gerald Allen, of *Architectural Drawing: The Art and the Process*.
Richard Rose, an architect recently arrived in New York, works for Hardy Holzman Pfeiffer Associates.
Helen Searing is professor of art at Smith College and was visiting professor of architecture at Columbia University, 1981–82. She was also the guest-curator of the exhibit "Speaking a New Classicism" currently traveling the country under the auspices of The Building Museum in Washington, D.C.
David Slovic, a partner of Friday Architects in Philadelphia, is currently a Loeb Fellow at Harvard University.

The opinions expressed in **Skyline** do not necessarily reflect those of the Editorial Advisory Board, the Board of Sponsors, the IAUS, or the publisher.

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

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Corrections: Many apologies to Trevor Boddy whose name was left off his article "Grain Elevators, PostScript" on page 33 of the May issue. Also we neglected to give credit to Steven Holl's assistants (May, page 12): Joe Fenton, James Rosen, and Mark Janson.

On the Cover: Richard Meier's High Museum of Art, Atlanta; 1982
At the International Style symposium, Harvard: Front row, left to right: Sophia Mumford, Lewis Mumford, Philip Johnson, Henry Cobb; Second row: Robert A.M. Stern, Ann Rykwert, Stanford Anderson, Arthur Drexler, Richard Meier, Kate Meier (photo: Michael Lutch)
Arquitectonica. Helmsley Center, Miami; 1981

Views: Ghirardo to Wright

To the Editor:

In an illuminating aphorism, Friedrich Nietzsche remarked that there seem to be two types of revenge: one is an almost involuntary reflex blow to ward off further harm, while the second focuses on the opponent and involves "reflection on the other person's vulnerability and capacity for suffering [as] its presupposition; one wants to hurt." But, says Nietzsche, the perpetrator typically harbors a conceptual confusion about what motivates the revenge—self-preservation or a desire to prove his/her fearlessness or to hurt—and in fact, "the individual who revenges himself usually does not *know what* he really wants."

If Nietzsche were to have read Gwendolyn Wright's letter in response to my review of her book, he'd have had no trouble discerning the confusion of motives, even if the goals were not fully apparent.

It is always amusing when an academic launches a frontal assault on someone who has reviewed his/her book: the reader is not only entertained by the bristling anger, but is also assured that scholars are not boring and bloodless ivory-tower moles. But the fact is that heated denunciations fired off in the rage of the moment often do not serve the confused aspirations of revenge very well, and, indeed, it is often here that the angry seeker of revenge artlessly betrays him/herself. Wright's letter is a good example of this tendency.

So, for example, Wright says that I "misrepresent . . . David Handlin's book," and she proves this by quoting me as saying that his work is a "systematic treatment . . . [of] the way housing design was influenced by broad social and economic changes." When the reader realizes that "systematic treatment" comes from the paragraph *preceding* my comment on Handlin's work, and that it in fact refers to lacunae in Wright's book—well, if her brave assault had any potential credibility, it has now been undermined.

Wright's book is still "largely"—but not exclusively—about middle-income housing, as I remarked (and not "middle-class," as she quoted me as saying), and it does not do what her letter claimed: to "describe the overwhelming majority of ordinary dwellings"—thirteen housing types? The book is still based entirely on secondary literature, and is still a good collection of information architectural historians might not otherwise find, but that is familiar terrain to historians. There is much that is useful in the book, and I said so.

I trust to the acumen of *Skyline* readers the ability to recognize that Wright ignored the substance of my criticisms, e.g. that her conclusion about the New Deal New Towns was mistaken (the information is available in books cited in her bibliography), and that she described Puritan communities as "highly structured, logically explained, and strictly enforced hierarch[ies]" and as environments "in which the houses and towns reflected their concepts about a divinely ordained structure for family relations and social life," when in fact they were dynamic, diverse, often disorderly, and quarrelsome.

I was vastly entertained by Wright's charge that my attitudes betray feelings of "racist . . . superiority"—it must have sorely vexed her not to be able to charge me with sexism too! But she still did not answer my questions: how does slave housing represent "dream" housing (her title), and if the chapter is entitled "The 'Big House' and the Slave Quarters," why did she not discuss the big house and what she claimed to have done here in her letter: "to juxtapose their lives and their environments with those of the elite"? Slave housing and culture should indeed be studied—as should migrant worker housing on the West Coast, but since there is little published on the latter, it is not included in *Building the Dream*.

More important, I want to emphasize that when I speak of historians treating the United States as a "discrete reality," this is not meant to encourage the simplistic approach of studying only formal borrowing, but rather to encourage the placing of events in the United States within the context of events elsewhere: Carl Degler's study of slavery in the U.S. and Brazil, *Neither Black Nor White* (1972), is a good example of what I mean. Since the governments of Nazi Germany, Fascist Italy, and the United States all undertook strikingly similar housing programs during the 1930s, one cannot understand the U.S. example without also looking at the European examples.

Finally, the tactic of suggesting that someone who has not published a monograph on the subject is not qualified to criticize someone else's is just plain silly. It is a little like saying that if one has never been a slave (or a woman) one cannot write about them! In any case, my Ph.D. is in American and European History and Humanities, and I have recently completed studies of migrant housing and building in Fascist Italy and New Deal America.

I had no idea that my review would touch such a raw nerve; *Archetype* readers know that I can launch spirited attacks on literature and architecture, but I did not do this with Wright's book, and I regret—and am frankly puzzled by—her furious anger. Let me close with another thought from Nietzsche: " . . . this counsel I give to all his enemies and all who spit and spew: Beware of spitting *against* the wind!"

Sincerely,

Diane Ghirardo

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Skyline's Design: Funereal Overtones?

To the editor:

Why does your magazine have such a profusion of heavy black bars and type reversed out of black boxes? These affectations give an otherwise adequately designed journal a decidedly funereal appearance.
Sincerely,

Clifford Abrams

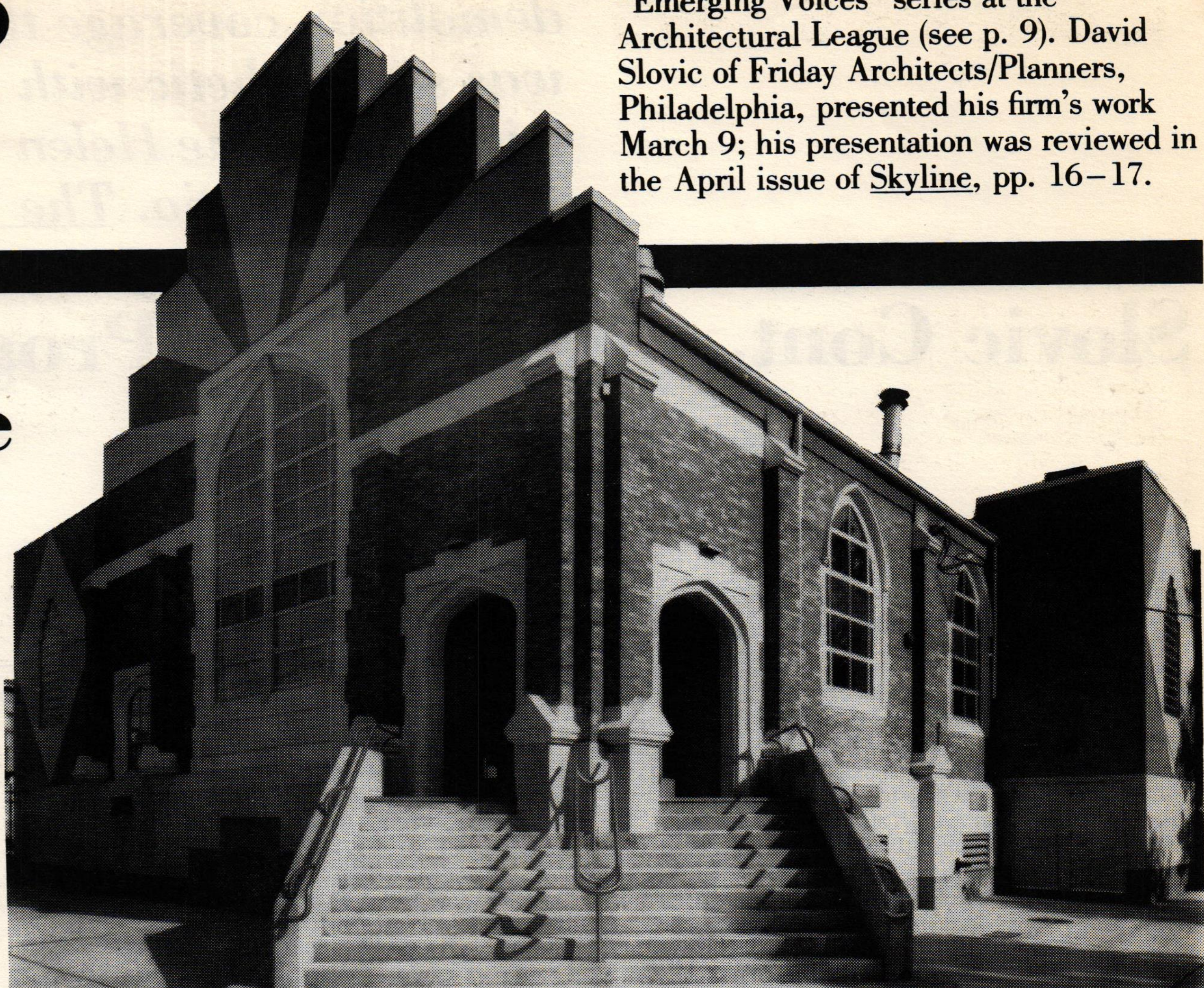
Architecture is not always a pretty subject—Ed.

Positions

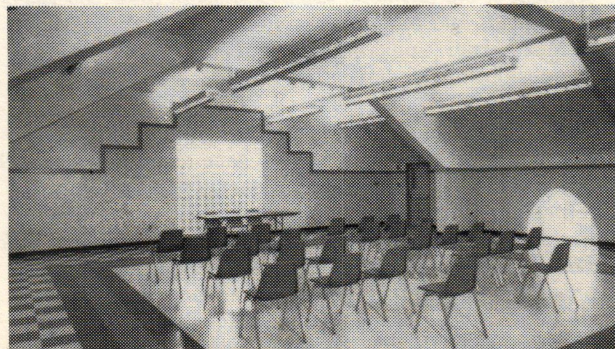
The following was received in response to the criticism by Richard Oliver of the "Emerging Voices" series at the Architectural League (see p. 9). David Slovic of Friday Architects/Planners, Philadelphia, presented his firm's work March 9; his presentation was reviewed in the April issue of Skyline, pp. 16–17.

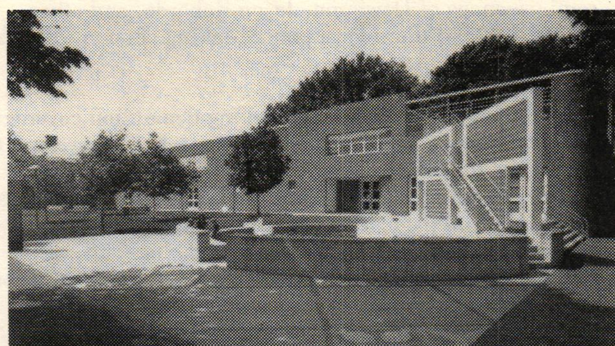
Re: "Emerging Voices" Critique

David Slovic



Above and below: Friday Architects. Grays Ferry Community Center, Philadelphia; 1979 (photos: Robert Harris)





Friday. Old Pine Community Center, Philadelphia; 1977

The April, 1982, edition of *Skyline* published Richard Oliver's report on the first lecture in the "Emerging Voices" series, together with his subjective interpretation of FRIDAY's thought and work. Invited by The Architectural League to give a presentation, we treated the occasion seriously and prepared a theoretical statement with supporting architectural projects. We described our position on the modern/post-modern debate and illustrated our concerns. We treated the audience, the subject, and the profession with the respect one has when wanting to exchange ideas, discuss theoretical issues, and share experiences of architecture.

In his review, Mr. Oliver characterized FRIDAY's presentation as a "diatribe"; "pretentious, particularly for this audience"; and "wrongheaded"—without ever justifying the choice of those terms. In what sense is it a diatribe? What is the "rightheaded" direction? And why is it pretentious for this audience (as opposed to what other audience)? Because he confuses content with style and knowledge with imagination, Oliver's report is also confusing. One could think that the key to success is to change positions and beliefs according to each specific audience, in order to present slides of never-built projects, lost competitions, or drawings as icons for sale. Our approach, which consists of treating the occasion as a potential dialogue with the public and the profession, is incorrect in his eyes, as is our theoretical position, which, he says, is "claiming that architecture should have a sociocultural base." Is it pretentious to think that architecture is directly related to people?

Mr. Oliver also states that FRIDAY is "chastising practically everyone in sight for being a formalist." The fact that we never mentioned the word "formalist" in our presentation does not deter him from drawing this conclusion. He is interpreting our thoughts, and he uses them as a pretext to introduce his pseudo-theoretical approach: "Architecture *always* deals with forms," says Mr. Oliver, "therefore any architect . . . is perforce a formalist." Ernst Cassirer and the Russian Formalists would have been shocked at this simplistic syllogism! Does this mean, by logical extension, that a painter dealing with colors is a colorist? Is an architect dealing with people a populist? There are some semantic problems here. Does Richard Oliver think that one who deals with sounds is a musician? Later on, he interprets our use of a quotation by Thomas Gordon Smith on his own work as a "slap," although it does in fact describe the design for his Villa Shell.

Somehow, at the end of his review, Mr. Oliver is able to forgive us for daring to think and talk, and he allows himself to appreciate our work "because much of it is interesting and even beautiful." This must come as a surprise to Mr. Oliver, since he uses the adverb "even" to indicate that, after all, this valuable quality is unexpected in our work. Here, then, is his criterion for judging architecture. After all our years of practice, we thought that there might be some deeper goals in the making of architecture.

In his analysis, Oliver posits the idea that there are two opposite positions in the new "Emerging Voices": Taft, who uses the context as a "springboard"; and FRIDAY, who "apparently considers the professional context as something with which it must do battle." However, Oliver does not take the analysis further and cannot make his case. Instead, he places the two firms at opposite ends of a phony spectrum, creating a false issue when the real differences between the two are in the particular directions in which their goals and work can be described. Richard Oliver "suspects that the entire series will unfold in the context of those two positions." Fortunately, nothing justifies this attitude except his own desire to make it appear to be the truth.

The article's lack of rigorous analysis is complemented only by Oliver's style. The use of aggressive metaphors, pejorative allusions, and meaningless invectives demonstrates his completely subjective interpretation. Indeed, one only sees the world through one's own eyes.

In light of such a misguided and hostile report, we believe it is necessary to give *Skyline's* readers the essence of our presentation as follows, and to let our own voices emerge.

New attitudes are regularly introduced in architecture as one generation breaks from its precedents and returns to the principles of a past generation, searching for new expression. There is a shift in attitudes, concerns, and goals. The art, theory, and history of architecture are filled with examples of "sons" rebelling against their "fathers."

The Modern Movement rejected all past ways of expression, invented new rules, and raised new questions. Whatever its form—painting, dance, architecture, music, or literature—a certain essential relationship was inaugurated: conservative traditions were traded for untried experiences and expressions. Modernist architects brought a new perspective to their built projects. They refused to consider a preexisting architectural model for their projects. There were no more imitations of past orders, but a new architecture; a political, revolutionary, avant-garde act. "Architecture or Revolution," shouted Le Corbusier. The referent was the new architecture itself, and the model was generated by radical attitudes toward life, society, technology, architecture, and design. "It had no use for anything in the past, lumping everything together—good, bad, and indifferent—no discriminating, nothing worth saving. Everything that had been was relegated to oblivion," wrote Harold Bush-Brown in *Beaux Arts to Bauhaus and Beyond* (1976).

While World War I severed the connections to the nineteenth century, the Russian Revolution and the Weimar Republic set the goals for the twentieth. The introduction of Einstein's Theory of Relativity, Saussure's linguistic sign, Freud's concept of the unconscious, and Marx's theory of dialectical materialism gave a new understanding of the relationship between the individual and society, showed a new approach for the development of science, and initiated new fields of ideas. In *that* context, the Modern Movement was not a hazardous invention; it was an attempt to answer to new social, economic, technological, and political realities. The concerns of modern architecture were the new expression of the century, and the built products of those concerns are now the points of reference by which we measure ourselves. "This architecture will actively raise the general standard of living," wrote El Lissitizky in his 1929 *Manifesto*.

The goals underlying the Modern Movement's ideology were new purposes for buildings, new materials, and new mass production techniques to provide for social reorganization. This led to radical changes in design: volume instead of mass, open planning, primary forms and colors; no ornament allowed! Modern architects established, through those goals, a strong relationship between themselves and their work. However, the general public was left out of this relationship. They often reacted by transforming the cool, impersonal, abstract, and uncomfortable spaces resulting from the justification of the new materials and new building purposes. Le Corbusier's Pessac houses, for example, remained unoccupied for years. The housing project was remodeled by its inhabitants after some time. They transformed the rectangular strip windows, covered the terraces, made rooms between the piloti, and even added pitched roofs. The new aesthetics, so insistently self-referential, had confused the people it intended to serve. In 1961, Daniel Boorstin summarized this confusion: "Our great artists battle on a landscape we cannot chart, with weapons we do not comprehend, against adversaries we find unreal."

The social dimension of this ideology was eroded by the justification of new architectural discoveries and techniques. The discussion became not one of social values but rather a debate about style: *what buildings should look like* and *how they should be built.* This debate occupied over half the century, from the Five Points spelled out by Le Corbusier in *Towards a New Architecture* in 1923 to Bruno Zevi's Seven Invariables in the *Modern Language of Architecture* in 1973. The argument was reduced to concerns—even tenets—of style, leaving the early thinking about the role and the purposes of architecture ignored. Even the founding of the CIAM in 1928 and the writing of their 1933 *Athens Charter* (which was to be a Charter for Human Rights) were weakened by their insistence on modernist answers to questions about the right to a good environment. The *Athens Charter* became more of a defense of Le Corbusier's 1922 utopian plan for Paris than a reorientation of architecture toward human values and rights. Modern architecture was supposed to raise the quality of life, but the architects neglected to ask people how that might be done, and instead imposed their own aesthetic and functional visions. The concerns of providing for the urban, industrial mass society, once so well articulated, were no longer part of the discourse. The fight for Modernism became a moral argument over styles more than over society and its needs.

After World War II, the need for inexpensive and quickly-produced structures made the stylistic discussion irrelevant. Modern design became the norm, with everyone following the rules of the game. For the next twenty-five years, this style was applied religiously for all types of buildings, with a few personal variations thrown in for relief. The debate was over. However, the modern style proved too limiting, the aesthetic too enclosed, and the references too self-defining. By the mid 1960s, the Modern Movement was clearly being challenged. The remaining social and political concerns that had once been the principal link between the avant-garde and social progress were finally broken.

"It would appear from the tear-jerking demolition coverage that The New York Times was sympathetic with the actors' cause and with saving the Helen Hayes and Morosco theaters. Not So. The Times was in favor of

Slovic Cont.

The eventual rejection of the Modern Movement initiated the necessary creation of new modes of thought. In the renewed emergency, architects crossed those distinctive borders separating one discipline from another, hoping to find new directions for the architectural practice. They created models inspired by biology, mathematics, sociology, anthropology, linguistics, history and others. The new avant-garde of the 1960s and '70s used those models to question the limits and rigidity of the modern styles. A new debate, *today's debate*, is the post-modern alternative to the modern style. The post-modern movement reverses the stylistic propositions of modern architecture, reintroducing historical references; mass; defined rooms; variety in colors; ornament and decoration. As an issue, the debate still centers only on aesthetic questions. The role of the architect in society and solutions to urban needs go not only unanswered but even unasked. Today's ideology is concerned with the subjectivity and the autonomy of culture, dwelling on the private life and the individual rather than the public life and citizen, on personal interests rather than concern with the general well-being.

Therefore, our generation has highly touted new models of architecture. One is the glorification of the past, inspired by fifteenth- , sixteenth- , and seventeenth-century concepts: the ruins, the labyrinth, the Orders of the Columns. America discovers Palladio, Piranesi, Vignola, using them as models for reconstructing the memory or the amnesia of the city. Etruscan and Greek orders now justify a romantic view of the design of a building in Pittsburgh or Chicago. There is no architectural discourse dealing with human needs and desires as well as issues of design. Those classical elements introduced in the American landscape are supposed to ". . . amplify architectural traditions, to maintain cultural continuity . . . to establish monumentality and enhance the landscape, while giving the impression of living in a Temple." This is how Thomas Gordon Smith presents his Villa Shell, a Tuscan-style villa in south Texas.

The making of aesthetic objects is today's emphasis. Freed from the rules of modernist doctrine, architects search for new guidelines, and the debate is about finding the *new* right look of a building. Frank Gehry shouts for a "no-rules" architecture and aligns himself with artists; Michael Graves says that "architecture is pure invention" and projects himself as the inventive creator; Peter Eisenman designs as a linguistic syntactical exercise, making numbered houses as 3-D objects with their own private codes. "Houses for Sale," the recent exhibition at the Leo Castelli Gallery, had drawings of houses conceived for anybody, anywhere, shown in a gallery as works of art in themselves, with the added spice of being able to be purchased right off the wall and to be built just for the client.

The architectural projects designed on aesthetic criteria only, making architecture as objects, can be just as uncomfortable and alienating as the Modern Movement buildings. This is not to say that this architecture is made by unintelligent or unskilled designers. Rather, it is a question of values. It is a question of where to focus the energy, thought, concern, and art of a building. It is ignoring the purpose, use, and experience of a building for the aesthetic ideals of its designer. This concern for aesthetics and style, whether *modern or post-modern*, is too narrow to produce substantial work. Architecture is an interdisciplinary act that encompasses all of life, affects all of our experiences, and makes references to every level of our existence. Architecture is more than aesthetics, just as it is more than functions or desires. Good architecture should account for real human needs, not abstract ones, and answer to general cultural perceptions, not personal ones.

We do not wish to debate the value of art/aesthetics versus life/use. Architecture comprises both territories, one informing the other. *As a practice*, we need to integrate the people we serve into the design process, employing real needs and desires to guide our work and to strengthen and enhance the experiences of those who use it. *As a profession*, we should establish goals for architecture that articulate not the method or style of design but the use of design as a factor necessary to the improvement of society and its environment.

Portman's Progress

Hugh Cosman

As Chronicled in The New York Times

For the troubles of the press, like the troubles of representative government . . . go back to a common source: to the failure of self-governing people to transcend their casual experience and their prejudice by inventing, creating and organizing a machinery of knowledge.
—Walter Lippmann, *Public Opinion* (1929)

So long as our society is dominated by the spirit of the counting house, so long will the press continue to express that spirit. In fact the press is the most class-conscious segment of big business, since its stock in trade consists of the legends and folklore of capitalism.
—Max Lerner, speaking at a *St. Louis Post-Dispatch* symposium in December 1938

The acrimonious fight over the construction of the Portman hotel on Times Square came to an end on March 22, 1982, when the Supreme Court of the United States refused to hear an ultimate appeal. At 9 a.m. the wreckers began demolition. On March 23, *The New York Times* ran a front-page story on the demolition with a photograph of Colleen Dewhurst in tears shortly before she was arrested at the Actors' Equity-organized demonstration. Inside the paper a second major article, "At Morosco, Ghosts Haunt Memories," chronicled the reminiscences of Dewhurst, Jason Robards, and other actors gathered there for a picture-taking session with *The Times*.

It would appear from the tear-jerking demolition coverage that *The Times* was sympathetic to the actors' cause and to saving the theaters. Not so. *The Times* was in favor of building the Portman hotel and said so at least four times on its editorial page. The paper used tough you-can't-make-an-omelet-without-breaking-eggs rationalizations when it came to the loss of the theaters on the site. The principal architecture critics for *The Times* during the Portman gestation period, Ada Louise Huxtable and Paul Goldberger, were optimistic about the project and supportive of John Portman's architecture. In July 1973, Ms. Huxtable prophesied: "The hotel will be not only the city's tallest, but also its most dramatic." She fully expected it to "restore some of the functions and glamour that the old Astor Hotel provided in its palmy days." Its architecture is "tomorrow, however, not nostalgia," she said, commenting that the hotel "will replace" the theater buildings.

Paul Goldberger, in a front-page Arts and Leisure Section analysis (January 31, 1982), argued that "Times Square remains one of the few places in which large-scale urban renewal—provided it is the right project in the right place—can still make sense. And Mr. Portman's flamboyant forms, while they would make no sense on Park Avenue, could not be more right for Times Square, a great outdoor room that has flashiness as its very essence."

It is, after all, a newspaper's obligation to tell its readers where it stands on various issues. And it is understandable that *The Times* wants its immediate neighborhood of Times Square cleaned up. But one can find fault with a paper when its sentiments spill over into a paper's day-to-day coverage. In the case of the Portman hotel, judging by a careful examination of the news coverage of the project, it seems that this indeed occurred. Sometimes there were factual errors. For example, on July 17, 1980 the paper said, "all approvals and permits have been granted, including a Federal Urban Development Action Grant." The latter was a "critical" element of the project's financing, but the hotel's UDAG had *not* been approved; it wouldn't come through until early 1981, a fact that *The Times* did correct a day later, but by then the omelet was already in the pan. On January 20, 1982, in a piece entitled "The Paper Hotel on Times Square," *The Times* characterized the Helen Hayes and the Morosco as "two unused and probably unusable theaters on the site," failing to note the fact that Portman had taken possession of them six months earlier.

In its news items about the Portman, *The Times* consistently referred to the project as "long-stalled" and its opponents as "last-minute." Almost without exception, the articles included a stock phrase along the lines of "city planners have called the hotel the 'linchpin' of a much larger Times Square revival project." When the hotel wasn't characterized as the "linchpin," it was the "fulcrum," the "centerpiece," "critical," or "key" to the revitalization of the "decaying and crime-ridden," "ramshackle," or "deteriorating" Times Square area.

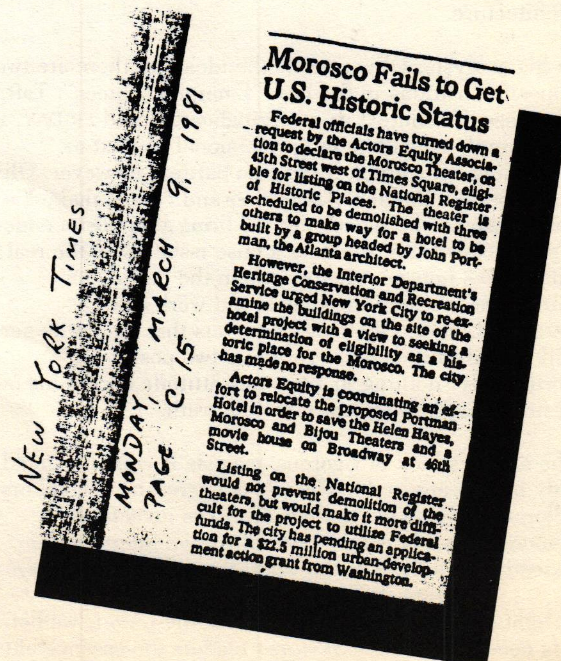
In so doing, the paper fostered an image of the opposition as sentimentalists trying in a rather dreary way to stave off a much-needed civic improvement. That the opponents were organized and fighting for some three years prior to the March demolition only occasionally made it into the daily reports. Another thing that was not made clear is the fact that the Portman has had two lives. The hotel that is to be constructed on Broadway right now differs in many significant respects from the one that was proposed back in 1973 and died in 1975.

Another problem was the positioning of the items within the paper, which was an editorial decision. Items that pertained to the development-side of the issue tended to make page one (December 3, 1980, when the Piccadilly Hotel dropped its suit; December 25, 1980, when the UDAG was in doubt; and January 9, 1981, when the UDAG was withheld, among others), but preservation-side items tended to be buried in "Sunday News II"—known as "The Bermuda Triangle of Journalism" among *Times* reporters—next to the wedding announcements. Four critical moments in *The Times'* coverage stand out:

• In all of 1978, when the project was revived by Mayor Koch, the paper carried only *one* article, which stated that the hotel would be built if the City came up with a $15-million UDAG. In August of that year, however, preservationists succeeded in getting the U.S. Department of the Interior to recognize the Helen Hayes' eligibility for the Historic Register—over the strenuous objections of the city's Office of Midtown Planning. No report of this determination found its way into the pages of *The Times*.

• In September of last year, *The Times* carried only *one* new report on Lee Pomeroy's build-over alternative. It was, characteristically, buried on page 54 of "Sunday News II" (September 13), and reported that the scheme would be formally presented the next day. There was no coverage of that presentation in Tuesday's edition, in contrast to the *Daily News* and the *Post*, which carried long articles about the plan. Readers of *The Times* who might have missed the September articles were informed about the alternative in a long Portman profile ("Portman Unfazed by New York, Thinks Big"), which ran, prominently, on the first page of Section II on October 7.

• Then there's the Morosco's Historic Register status. In February of last year, Jerry Rogers of the Interior Department wrote Ken Halpern, who was then the



Morosco Fails to Get U.S. Historic Status

Federal officials have turned down a request by the Actors Equity Association to declare the Morosco Theater, on 45th Street west of Times Square, eligible for listing on the National Register of Historic Places. The theater is scheduled to be demolished with three others to make way for a hotel to be built by a group headed by John Portman, the Atlanta architect.

However, the Interior Department's Heritage Conservation and Recreation Service urged New York City to re-examine the buildings on the site of the hotel project with a view to seeking a determination of eligibility as a historic place for the Morosco. The city has made no response.

Actors Equity is coordinating an effort to relocate the proposed Portman Hotel in order to save the Helen Hayes, Morosco and Bijou Theaters and a movie house on Broadway at 46th Street.

Listing on the National Register would not prevent demolition of the theaters, but would make it more difficult for the project to utilize Federal funds. The city has pending an application for a $22.5 million urban-development action grant from Washington.

building the Portman hotel, and allowed its editorial position to spill over into its news coverage. Four instances stand out."

The battle over saving the Helen Hayes and Morosco was lost March 22 when the two theaters were demolished to make way for the Portman hotel. In the aftermath, debate continues over what lessons can be learned so as not to allow this kind of history to repeat itself.

director of the Office of Midtown Planning, and urged him to "request a determination of the eligibility for the Morosco Theater" and to "reexamine the project for eligibility as part of a National Register district." A copy of the Rogers letter was forwarded to *The Times* by the Committee to Save the Theaters. On Monday, March 9, the paper carried a small item on page 15 of the theater section (in Sports Monday), headlined "Morosco Fails to Get U.S. Historic Status." "Federal officials have turned down a request by the Actors Equity Association to declare the Morosco Theater . . . eligible for listing in the National Register of Historic Places," it states. Nowhere in Mr. Rogers' letter was anything said about "refusal" or "turning down." In fact, the Interior Department official says, "it would appear that the Morosco Theater may possess sufficient historic and architectural significance and integrity to meet the criteria for individual listing in the National Register." What Mr. Rogers said was that he didn't want to take the unilateral step of declaring the Morosco eligible. In November of last year, when Mr. Rogers finally did take the unilateral step of declaring the theater eligible, *The Times* reported the event *five* days after it took place, burying it in "Sunday News II" (page 45). It also misinterpreted the action of the Advisory Council, and then cut the article from 116 lines down to 40 lines between the City and Late City editions. For some reason, the editors thought it more important to include a picture of the weather in the later edition.

• Finally, when the story of White House influence on the Advisory Council broke, *The Times* put it on page nine of Section II—eight days after *The Washington Post* reported it (December 20, A2 in *The Post;* December 28, B9 in *The Times*).

As if believing in the myth of large-scale urban renewal, the paper allowed its beliefs to exert an "undue" influence on its editorial decisions. In January, February, and March of this year, when *The Times* began to give the project adequate coverage, it was guilty of what it had accused the preservationists of: the reports were too late.

As Providing an Incentive for Closer Coverage

The major controversy over the construction of the Portman hotel ended recently with publicity for some, credit for very few, and seemingly little learned by anyone involved in the controversy. Most participants and nonparticipants feel they have lost in the struggle. The opponents of the Portman project obviously did lose, because the hotel is now under construction and the Morosco and the Helen Hayes theaters have been demolished. Portman lost money due to the delay in starting construction and the extra cost of defending lawsuits. And organizations like The Municipal Art Society, the Landmarks Conservancy, and The Architectural League may feel they have lost credibility with their constituencies for not vigorously defending New York's architectural and historic heritage.

Timing was the [illegible]al issue in the opposition to the Portman hotel. Actors Equity appeared on the scene fairly late in the project, after a number of public hearings and actions had already been taken. The use of UDAG funds for the Portman hotel had made it the subject of public hearings as early as 1978, the first year of the Koch administration. The major public hearings on the zoning for the project were held in 1979. However, it was not until the owners of the Piccadilly Hotel opposed Portman's purchase of their property in 1980 that any serious attention was paid to the future of the Morosco, Helen Hayes, and Bijou theaters. By this time, plans for the hotel were already well advanced, and the required public approvals secured.

The opposition that so stridently defended the theaters in 1981 and early 1982 was not organized when the opportunity arose to speak out earlier. In a similar situation, the lawsuits brought to stop the demolition of the interior of the Biltmore hotel (*Skyline*, October 1981, p. 4; November, p. 6), were only instituted at the last minute while demolition was underway. In his decision in the Biltmore case, the judge emphasized the importance of timing by stating that the equities in the case lay with the vigilant.

How can groups interested in landmarks preservation and the architectural future of the city develop a more acute vigilance than currently appears to exist? No system exists through which information about potential development projects is regularly collected and disseminated throughout the preservation community. There appears to be no regular announcement of the City Planning Commission's certification of projects that are ready for community board review under ULURP procedures. A weekly development digest should be established for the preservation community with information culled from City Planning, the Board of Standards and Appeals, the Real Estate Board, and other appropriate sources. It could well provide preservationists with an early warning system for buildings whose historic character is threatened. Such systematic vigilance, even if only partially effective, would make it much more difficult for an agency like the City Planning Commission to fail to disclose important information about projects that it has. Both critics and proponents of the Portman project often complained to other governmental bodies working on the project about the manner in which the Planning Commission staff *controlled* information on the Portman hotel. In the end, the effort to construct Broadway Plaza—a pet project of the Manhattan office of the Planning Commission—was seriously harmed by the diminished credibility of the Manhattan office with regard to the Portman hotel. In addition, the decision of Kenneth Halpern, the director of that office from 1978 through the beginning of 1982, to accept employment from John Portman, looks injudicious when one considers the way in which the Manhattan office handled public and governmental inquiries about the Portman hotel project.

Even if the preservation groups were to learn earlier about projects that threaten landmarks, they should be assiduously attracting wider public support for preservation projects earlier in a project's life. The Municipal Art Society has laudably attempted to increase public awareness of the built environment of New York through its exhibitions and programs at the Urban Center. However, it and other groups primarily reach an already converted audience. If preservation and community groups were to initiate their resistance at the early stages of the planning for a project, they could win. It is often cheaper for developers or city planners to accommodate the public in the beginning than at the finish. When a project finally gets to the stage of a Portman project, positions are so entrenched and egos so involved that everyone wants to fight rather than talk. The dramatics of lying down in front of bulldozers or being arrested attract notoriety, but the fame is brief, easily forgotten, and totally useless when attempting to resolve the next issue.

The St. Bartholomew's Church tower is the next major fight where preservationists' ability to make their case to a wide public will be tested. The promoters of the tower are already attempting to portray the preservation community as effete snobs who do not care about the needs of the poor. So far, the response to this criticism has basically not been heard by the nonprofessional New York public. A considerable amount of activity is taking place in private, but little public awareness is being fostered about either the strategy to be adopted for stopping the construction of the tower on this last open Park Avenue site, or how the public can have a role in this preservation effort. Some rather unpleasant choices are rumored to have been proposed by the church, such as tearing down Lever House (SOM; 1952) and building up to the full air-rights potential on that site. Public awareness must be heightened about backroom maneuvering *at the outset of the project* in order for the battle to be effectively waged.

The real value to the Portman hotel controversy is really then twofold: first, a more workable mechanism for the dissemination of development-related information is needed to alert the preservation community to the impending controversies; second, more attention needs to be paid at the early stages of projects to the development of a public awareness of the projects and their effects. Preservationists need not be losers. **—William Howells**

Ruskiniana Rebuttal

Jay Fellows

The reviewer [Ross Miller] of my *The Failing Distance: The Autobiographical Impulse in John Ruskin* (1975) and *Ruskin's Maze: Mastery and Madness in His Art* (1981) is disappointed that, after "deconstructing" Ruskin, I do not "sew him back together again." Quite simply, Ruskin cannot be put back together. It is reductive to the point of wishful thinking to think that he can. We all like tidy packages. But often truth gets in the way of ease. With Ruskin, unity of being is perhaps to be devoutly wished for, but it simply isn't there. At the very least, he is, as he says of truth, "biped," and more often, polygonal. I have, in fact, placed a diagram in the book *Ruskin's Maze* that Ruskin drew with five arrows pointing to him (page 103, if you want pictures).

The quotation the reviewer takes from *Ruskin's Maze* is the first sentence from the preface. He is quite right to point out that the quotation does not explain my thesis. If the preface could be entirely understood, I would not have written the book.

The reviewer is miffed because I am not clear about a Ruskin "who was tragically struggling for clarity." If the reviewer had gotten by the first sentence of the preface, he would have understood that it is precisely *not* that Ruskin of dogmatism and easy aphorism I am, finally, talking about. Rather, it is the private Ruskin of *The Brantwood Diaries,* of sections of *Fors Clavigera,* of *The Cestus of Aglaia,* with whom I am concerned. And it is precisely the language from those and other volumes—which is a dialogical language of equivocal meaning entirely antithetical to the assertive, monological, "uniped" stance of, say, *Modern Painters II*—that I am trying to make a case for. It is a language of great beauty that has not hitherto been examined.

If the reviewer had either read my book or Ruskin in *The Library Edition* of thirty-nine volumes, he would understand that Ruskin himself makes a strong and vital case for the "third style," in which he writes anything that comes into his head, etc., ad infinitum. In a letter to George Richmond, Ruskin writes about the relation of madness—not sane clarity—to his art: "I wrote rather a pretty bit about Ophelia almost the last thing before I fell ill, which I think is really better than I could have done if I hadn't been going crazy . . ." It is that Ruskin, the Ruskin at the edge of decomposition, who cannot, in his "lyric glow," be reduced to comfortable coherence of anthologized purple passages, who concerns me. I would have thought that that was easily "understandable."

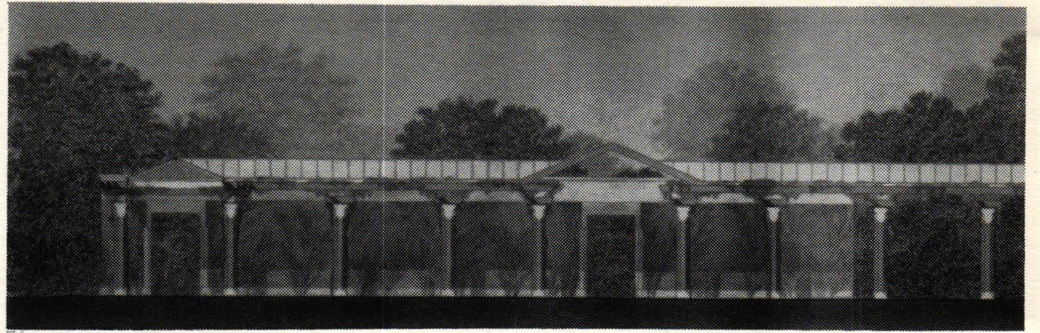
I am not writing about the Ruskin of either dogmatic clarity or purple romantic passages, or even a Ruskin who wants to be both purple and clear. Part One of *Ruskin's Maze* deals with the breakdown of "mastery"; Part Two deals with—and attempts to make a case for—a language at the edge of incoherence, a spectacular language that is penultimate to the "white silence" of madness. Ruskin is himself tortured, but he is most emphatically not "tragically struggling for clarity"; rather, his "obtuse," paratactical syntax is a release from his madness.

I would go so far as to say that it is a "peculiarly modern perversity," to borrow the reviewer's phrase, for a reviewer not to have read even the chapter subheads—much less the book itself—that he is presumably reviewing. Yet again, perhaps that "perversity" is not, in fact, "modern."

New York City Report

Peter Freiberg

Roche's Zoo Unveiled



Rendering of arcade

In the 1930s, Robert Moses rebuilt the Central Park Zoo off Fifth Avenue at 64th Street. Moses didn't do a bad job, at least for people: as the *AIA Guide to New York City* notes, the zoo, with its colonnaded brick buildings and formal garden, is a "handsome place for the sauntering pedestrian." But Moses didn't do much for the animals, who were forced to live in cramped, prisonlike cages. In recent years, as the city cut back on park maintenance funds, the shabbiness and deteriorating conditions for the animals became so obvious that even "sauntering pedestrians" often found the zoo a depressing experience.

Now, the Central Park Zoo is scheduled to get a $15-million overhaul, with a new design by Kevin Roche of Kevin Roche, John Dinkeloo & Associates, and landscape architect Philip Winslow. Their plans will transform the 5.5-acre zoo for both animals and people: instead of the present cages, three "biones," or ecological zones, will be created for different species, which will approximate their particular natural habitats. These landscaped habitats will be separated from zoo-goers not by steel bars, but by moats, or—where climate control is important—by glass.

The present zoo includes nine separate buildings, which create an enclosure around the formal garden to the west of the Arsenal, which faces Fifth Avenue. The formal garden will be retained and restored, as will the popular sea lion pond. Four of the nine buildings will also be kept, but will be used for purposes other than housing animals, such as classrooms and a bookshop and sales outlet. Four other animal buildings will be demolished, and will be replaced by structures of similar height. The zoo's three exhibit zones will be located behind the glass-roofed arcade in a U-shaped pattern around the central garden area; the arcade will tie the complex together, allowing people to visit the exhibit buildings and see the outdoor exhibits while protected from the weather. Bricks (the same color as those of the Arsenal) will be used for the colonnade columns.

A major change will be the destruction of the large cafeteria building to the west of the sea lion pond.

Kevin Roche John Dinkeloo & Associates. Proposal for the Central Park Zoo, New York

Replacing the present cafeteria with a landscaped area, the architects felt, will enhance the connection between the zoo and the rest of Central Park. A new cafeteria with outdoor seating will be built near the southern border of the zoo.

Funding for the new zoo is assured, although some critics have questioned whether such a facility should be given priority in view of cutbacks in other areas of government spending. About $11 million will come from the city's capital budget, with another $4 million to be raised through private contributions. Because Central Park is a landmark, the zoo plan must be approved by the Borough Board, the Landmarks Preservation Commission, and the Art Commission. Although no one criticized the architectural plans at a recent landmark hearing, William Conway, general director of the New York Zoological Society, was asked whether the renovation would create crowd problems after its scheduled completion in 1985. Conway conceded that the zoo "is likely to be crowded a significant amount of the time, but I would doubt the crowding would be terribly serious more than twenty days a year." Zoo-goers can only hope that Conway's optimism proves correct; if he is wrong, the benefits of the redesign could be dissipated amidst the throngs of people.

Midtown Passed

Despite intense last-minute lobbying by real estate developers, the Board of Estimate voted 10 to 1 on May 13 to approve the new midtown zoning plan—without the "grandfather" clause the developers were seeking. The new plan, which went into effect immediately, is designed to ease overbuilding on the congested East Side by encouraging new construction on the West Side: developers on the West Side will be offered Floor Area Ratio advantages—allowing them larger buildings—as well as probable tax abatements and other incentives. New buildings on both the East and West Sides are now subject to more stringent regulations restricting the amount of sky and space they may block (see *Skyline*, October 1981, p. 5; April 1982, p. 5).

The grandfather clause sought by the developers would have exempted approximately nineteen east midtown sites from the new zoning. According to city law, only buildings that have finished foundations—in this case, four—can be completed under the old zoning; any others that have made "substantial progress" on their foundations can qualify for a possible six-month extension from the Board of Standards and Appeals to complete the foundation and qualify for the old zoning. Buildings in the planning stages must comply with the new regulations—a fact which explains why these developers were seeking a grandfather clause. In a rare move, the Koch Administration stood firm against the developers, who had support from Manhattan Borough President Andrew Stein. And in the end, all members of the Board of Estimate voted for the new zoning except Brooklyn Borough President Howard Golden, who charged that the plan would further stimulate development in "an already overbuilt" Manhattan while neglecting to encourage development in the other four boroughs.

The Koch Administration did *not*, however, stand firm against the Museum of American Folk Art. The museum, located on West 53rd Street between Fifth and Sixth Avenues, wants to demolish several adjoining brownstones to build a highrise mid-block tower. Originally, the City Planning Commission included the museum's property within a new "preservation area" designed to preserve four low-scale blocks in midtown; this down-zoning would have made the museum's high-rise economically unfeasible. Museum lobbyists, led by the ever-present lawyer John Zuccotti, succeeded in getting Planning Commission chairman Herbert Sturz to recommend a change that reduces the down-zoning on the museum's property. The Board of Estimate approved the change, which will allow the museum to build a tower, albeit one scaled down from the original design by architect Emilio Ambasz.

There was also last-minute lobbying by the owners of forty-four theaters (represented, again, by Zuccotti), who objected to the plan's provisions that they must obtain a demolition permit from the City Planning Commission to tear down a theater and that any air rights sale must be to contiguous property. At the same time, another group with interests in the theater district, led by producer Joseph Papp, wanted protection for additional theaters. Zuccotti lost this round when City Council President Carol Bellamy fashioned a compromise enacting the theatre zoning for one year, during which time the Planning Commission is supposed to draw up permanent regulations that will satisfy both sides.

It remains to be seen whether the new midtown zoning will prove as pivotal as three years of debate and a great deal of lobbying would seem to portend. The new zoning is probably better than no change at all: the new size and light requirements are an improvement, the preservation area is an excellent idea, and reducing the bonuses that formerly were exchanged for often debatable amenities (like barren plazas) is a welcome step. Furthermore, by standing firm against a grandfather clause, the city killed at least one totally out-of-scale building that would have loomed over West 54th and 55th Streets between Fifth and Sixth Avenues in the heart of the preservation area (see *Skyline*, April 1982).

A controversy is brewing in Chinatown over pending large-scale developments. More details next month.

Broadway Mall Collapses

To virtually no one's surprise, Broadway Plaza appears to be dead. At press time, the Koch Administration was not yet willing to formally bury it, but officials concede that fierce opposition makes it doubtful that the pedestrian mall planned for Broadway between 45th and 47th Streets will ever be built. John Portman, who, with the backing of Mayor Koch, had refused to consider any redesign to save the Helen Hayes and Morosco theaters (see *Skyline*, October 1981, p. 4; November, p. 5; February 1982, p. 3; March, p. 5; April, pp. 3 and 6), has now agreed to redesign the front of his hotel, which was supposed to extend into Broadway Plaza.

The pedestrian mall has been bitterly opposed by many people in the theater district. Opponents charge the mall would increase congestion and become a hangout for drug addicts and prostitutes. But the Koch Administration insisted the mall was required for Portman's hotel, which cantilevered over Broadway and included an escalator resting on the street. Neither the mall nor Portman's design could be changed, City Hall maintained: this was the answer the city gave when pressed to adopt an alternative plan that would have preserved the theaters. And this was also the answer given when other sites were suggested: the City Planning Department's environmental impact statement, prepared in the office of Kenneth Halpern (who has since quit his city job to work for Portman), rejected any other location because the hotel wouldnot front on the mall.

But by early this year, it was apparent to city officials that opposition to the mall was increasing, and that it might well be killed in the Board of Estimate or the state legislature, both of which had to approve it. City officials knew that eliminating the mall meant changes in the hotel to bring both the escalator and a connecting bridge jutting out over the street back within the hotel's property line. While city and Portman officials note that these changes are much less expensive than the build-over plan that would have saved the theaters, the changes *do* involve a redesign—something the project's backers had said was unthinkable. It would have been a small price to pay to undertake a more costly redesign that would have left the Helen Hayes and Morosco standing.

Penn Yards Stalemated

The controversy over the future of the Penn Central rail yards (see *Skyline*, October 1981, p. 3; and April 1982, p. 4) shows no sign of ending. The City Planning Commission canceled a hearing on developers' plans for a $1-billion residential, commercial, and recreational complex because the Koch Administration delayed a decision on whether it wants a modern rail facility built on the site. The city persuaded the developers, Lincoln West Associates, who have retained The Gruzen Partnership and Rafael Vinoly Architects to prepare a master plan, to withdraw their proposals and then resubmit them immediately.

The reason for this convoluted agreement is that Penn Central insists that it won't renew the developers' option to buy the land when it expires in September 1982. According to Penn Central's trustees, they could get a better price through new negotiations if the option expires, on the property—stretching from 59th to 72nd Streets along the Hudson River. The city has pledged to decide by September its position on rail freight. A coalition organized by West Side Assemblyman Jerrold Nadler and including business, labor, and environmental groups, argues that an up-to-date freight facility is essential to keeping thousands of small business jobs in the city.

Community Board 7 might go along with a housing development in the yards, but is worried about Lincoln West's density, the impact an estimated 10,000 new residents would have on city services, and the many unanswered planning questions. Board 7 is furious with City Hall because the community had no input in planning two consultant contracts given out by the city—one on the compatibility of rail freight with Lincoln West, and the other exploring alternative rail freight locations. Both studies are being paid for by Lincoln West.

The Koch Administration usually favors developers, so there is speculation that the mayor will reject rail freight at the Lincoln West site and go along with the developers' plans, albeit with some changes. If City Hall fails to submit any viable rail freight plan, Nadler and other advocates promise a battle at the Board of Estimate.

Bridgemarket Rises Again

For the second time in six years of controversy, the Board of Estimate has approved plans for Bridgemarket, a $10-million complex of restaurants, food shops, and a "farmers' market" under the Manhattan end of the Queensboro Bridge. This time, the privately-sponsored project appears likely to be built, although neighborhood opponents are still considering a court suit.

The space under the Queensboro Bridge, stretching from First to York Avenues between 59th and 60th Streets, is cavernous and impressive, with vaulted ceilings tiled by Rafael Guastavino. Originally it was a public market. Its current use is as a parking and storage space, but, in the mid-1970s, developer Harley Baldwin proposed resuscitating a market—and he immediately ran into fierce opposition.

Nearby Sutton Place residents argued that the additional traffic and crowds generated by Bridgemarket would make the terrible congestion around the Queensboro Bridge even worse. While the Board of Estimate approved the project, that state legislature, which retains jurisdiction over bridges, rejected Bridgemarket.

But Baldwin & Associates kept the idea alive, and hired John Zuccotti, the omnipresent developers' lawyer who once served as City Planning Commission chairman and Deputy Mayor, to help win approval again from the Koch Administration. This time, City Hall obtained a ruling from its Corporation Counsel stating that the state legislature lacks jurisdiction over the project. Despite continued opposition from some residents, the Board of Estimate gave the project a green light. The only dissenter on the board was Controller Harrison Goldin, who felt that the city still was not getting as good a financial deal as it should.

Baldwin, who has hired Hardy Holzman Pfeiffer Associates as principal architect and Zion and Breen Associates as landscape architect, says there will be about forty food shops on the ground level; three or four restaurants on an open mezzanine above; and a farmer's market, restaurant, and garden on what is now a parking lot south of the bridge.

Ultimately, however, the new zoning may well turn out to be too little and too late. High rises will certainly continue to be profitable on the East Side, and builders now have even more incentive on the West Side—with the result that destruction of low-rise oases and increased congestion is likely to continue in both areas. In a recent study of northeast midtown—bounded by 48th and 57th Streets and Madison Avenue to just east of Third Avenue—two consultant firms, Kwartler/Jones and PRC Vorhees, concluded: "The . . . midtown regulations will at best maintain the study area at slightly less than the current base FAR of 15 and cannot be considered a down-zoning in the traditional sense, but rather a stabilization of the density at current levels." And those levels, as has become increasingly evident, are simply too high.

West Side Housing Emerges

Ever since the old Madison Square Garden was demolished back in 1968, the square block site between 49th and 50th Streets from Eighth to Ninth Avenues has been one of midtown's big question-marks. Now the owner, the huge Gulf & Western Industries, Inc., conglomerate, is preparing plans for a mammoth commercial, residential, and retail project, which will reportedly cost a half-billion dollars. The company and their attorney, the ubiquitous John Zuccotti, are currently negotiating with the City Planning Commission on the project, but no firm plans have been announced yet.

But the project has already aroused concern in Clinton—the old Hell's Kitchen neighborhood in the West 30s, 40s, and 50s—where land values and rents are already rising. There is no question that a development on the scale that G+W envisions could transform the working-class character of the surrounding area; while it would certainly help clean up the seediness along Eighth Avenue, it would also attract more developers and upper-income residents to Clinton. In addition, the Clinton Citizens Alliance, an offshoot of the New York Public Interest Research Group, says a survey has turned up preliminary findings that G+W has bought at least thirteen, and possibly up to fifty buildings in the neighborhood, presumably either for speculation or renovation. Moreover, the City Planning Commission is discussing changes in the Clinton special zoning district that was passed in 1974, when the city, which then intended to build the new convention center on 44th Street, said it wanted to preserve Clinton's low-rise, low-rent housing stock; now the Planning Commission is thinking about allowing more highrise development along Eighth Avenue, 42nd Street, 57th Street, and possibly Tenth Avenue.

G+W officials are being close-mouthed about their plans, saying they are still being developed by Skidmore, Owings and Merrill. An early proposal called for two 50-story residential towers near Ninth Avenue and a similar commercial tower, which might become G+W's new headquarters (it leases the building at Columbus Circle), along Eighth Avenue. The proposal also included some townhouses and a mall with restaurants, a skating rink, shops, and theaters. Although the site now has an average FAR of 7, the company has reportedly asked the Planning Commission to upzone this to 18, which the Commission was said to consider a little too greedy. Whatever figure eventually emerges, the Koch Administration is certain to support a significant upzoning—and it's equally likely that unless G+W offers some significant concessions to the community, such as the provision of some moderate-income housing elsewhere, local groups will fight the project. It will be a tough battle, for the changes being discussed in the special district (as well as the new midtown zoning plan) indicate that the city is targeting Clinton for accelerated development—and the present ethnically and economically mixed residents and shopkeepers may well be the losers.

Elsewhere

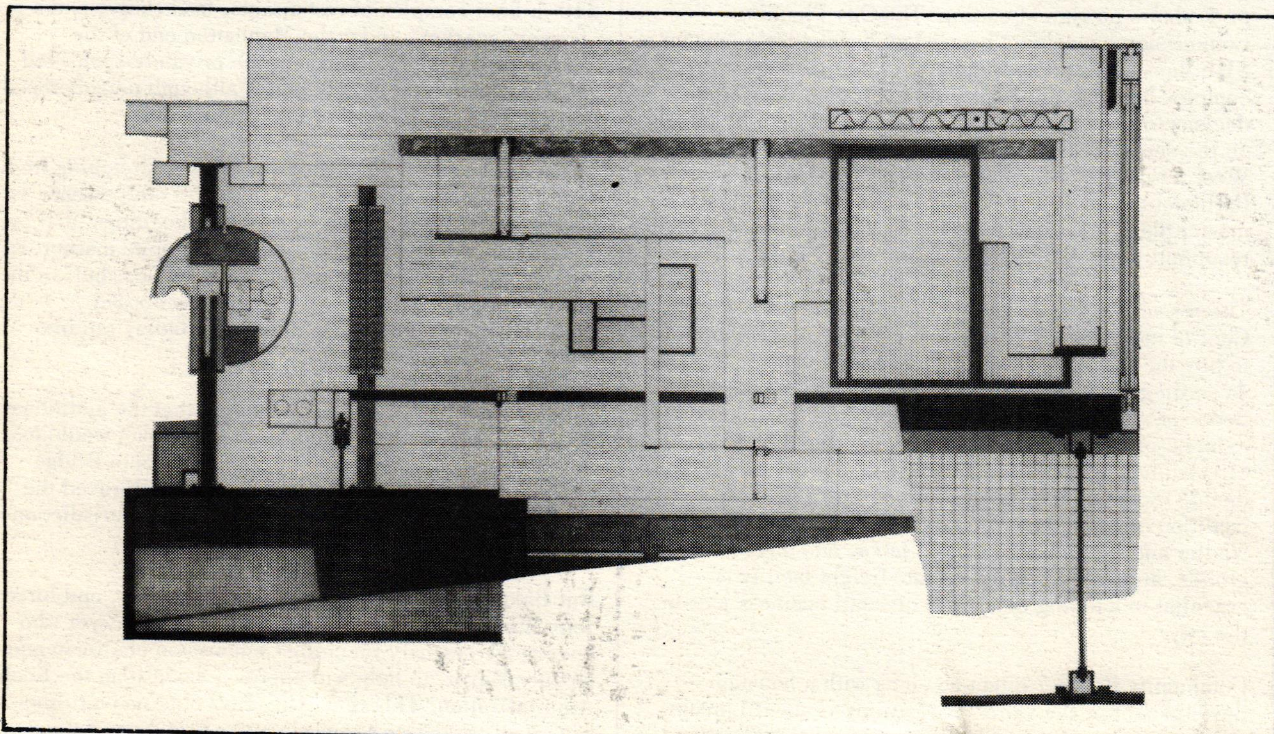
Peter Prangnell

Two in Toronto

The exhibition **Baird/Sampson: Drawings** was held from March 8 to April 17, 1982, at Ballenford Architectural Books, 98 Scollard Street, Toronto, Ontario, Canada. It was also seen at the Nora Gallery in Vancouver, B.C. from April 23 to May 31.

Peter Prangnell's annual lecture at the School of Architecture of the University of Toronto, entitled **Some Constellations—or, Oh! My Stars,** was given on April 1, 1982.

Richard Rose



Baird/Sampson Associates. Ontario Trucking Association; "Details Collage" by Detlef Mertins

Baird/Sampson Drawings

Coinciding with the announcement of the formation of Baird/Sampson Associates Architects in Toronto was the notice of an exhibition of their drawings at Ballenford Architectural Books in Toronto. George Baird, who opened his architectural practice in Toronto in 1968, has been associated with Barry Sampson (a former student of his) since 1972. The work in this exhibition consists of 21 drawings from nine of the projects they have worked on together in recent years. Illustrating the principle that "ideas are made material in built form," the drawings show the process behind the production of the design. In addition, they represent design in terms of its formal and programmatic content as well as the intention behind it. They show the full range of architectural drawings, from preliminary sketches on tracing tissue to delicately elegant axonometrics in color, which are used as presentation drawings. Commendably, each member of the firm is identified with his individual drawings (Marc Baraness, Martin Kohn, Detlef Mertins, and Mark Michasiw), and there does not appear to be any correlation between the price of the drawings and the respective rank of the individual architects within the firm.

The *Front Axonometric* by George Baird of an addition to a private residence in Toronto shows the existing building in a sepia ink line drawing, while emphasizing the addition with pencil crayon on vellum. Barry Sampson's *Rear Axonometric* illustrating the addition to the back of the same building is similar in concept, but is drawn with ink and acrylic paint on a chronoflex reproduction. The use of acrylic on the reverse side of the drawing gives it an unusual sense of depth, making it one of the most successful in the show. *Site Axonometric* for the Petrolia Discovery Project by Martin Kohn is also a chronoflex reproduction with acrylic on the reverse side. Due to the very delicate nature of the drawing (illustrating an early method of pumping oil with "jerker rods") and the sense of depth given by the acrylic, this drawing takes on a special subtlety and life of its own that is beyond that of the project itself.

The most compelling drawing in the show is one by Detlef Mertins, a former student of George Baird's. His *Details Collage* of the Ontario Trucking Association Renovation Project, drawn in ink and pencil crayon on rice paper, focuses on the ideas of some of the details, such as the use of large-scale truck mufflers. As the only collage-type drawing in the show, it serves to illustrate—ironically—the one problem that I have with the show, which is the stated intent to focus on drawings. To focus on drawings as process, or as objects of art, and not on the ideas they represent, limits the viewer's experience of the work, especially when the architects have an intent as strongly theoretical as do Baird/Sampson. As successful as the show is, if Dunbarton-Faraport United Church near Toronto and Regina Traces in Saskatchewan had been presented, they would have given more depth to the show. These two projects, along with the Edmonton City Hall Competition drawings already in the show, would have added to its success by further demonstrating the drawings as process/art/idea, the unavoidable interaction/dependence of all three, and the way in which their relationship is influenced by the nature of the individual project.

The Edmonton City Hall drawings, with George Baird's *Tower Studies* and Barry Sampson's *Axonometric Sketch*, are not only two of the most successful drawings in the show, but also illustrate the elements of an urban architecture based on past and present urban models that relate to the physical and cultural needs of the city.

The real value of this exhibition is in making it possible to know and to see the growth of an architectural practice that has spent much of its history devoted to ideas, writing, and teaching. The transition from theory to practice is a difficult one, and it is one that many architects fail to make, or never even attempt. Baird/Sampson Associates Architects should be congratulated. It is hoped that we will see more of their work as well as their drawings in the not too distant future.

Peter Prangnell Lecture

The annual lecture by Peter Prangnell, the English-Canadian architect, was given at the School of Architecture of the University of Toronto on April 1. There was much expectation, excitement, and speculation as to the meaning of its title, "Some Constellations—or, Oh! My Stars," although all of Prangnell's lectures have been preceded by a certain tension and expectation since his arrival on the Toronto architectural scene some fifteen years ago. As the creator of the School's "Core" curriculum in the late 1960s, after John Andrews invited him to the University to establish a new first-year program, Peter Prangnell soon developed a reputation for his unique approach to design—based on the works and ideas of Le Corbusier, Aldo Van Eyck, and Herman Hertzberger; his pedagogical abilities; his incisive and perceptive criticism; and his superb lectures.
In a previous talk, delivered with a manic intensity that swept away the audience, he illustrated themes that are mainstays to Peter Prangnell's philosophy and approach to architecture: the way buildings are actually inhabited; architecture's role in supporting these activities; and the premise that the user brings the ultimate meaning to the architecture.

In this talk, Peter Prangnell continued these themes, but the style of his delivery had changed to a calmer mode. It would be interesting to see a retrospective lecture series illustrating his ideas over the past fifteen or so years. New York should take up this challenge.

Points of Interest

Over ....

Barton Myers in association with **ELS Design Group** and **Broome, Oringdulph, O'Toole, Rudolf & Associates;** won the invited competition for the Portland Performing Arts Center

In Baltimore

Discussions are underway between **Aldo Rossi** and a group in the city who have asked him to design a clock/monument to be sited in Charles Center commemorating the contribution of Mayor Thomas d'Alesandro, Jr., to urban design in the city during the late fifties.

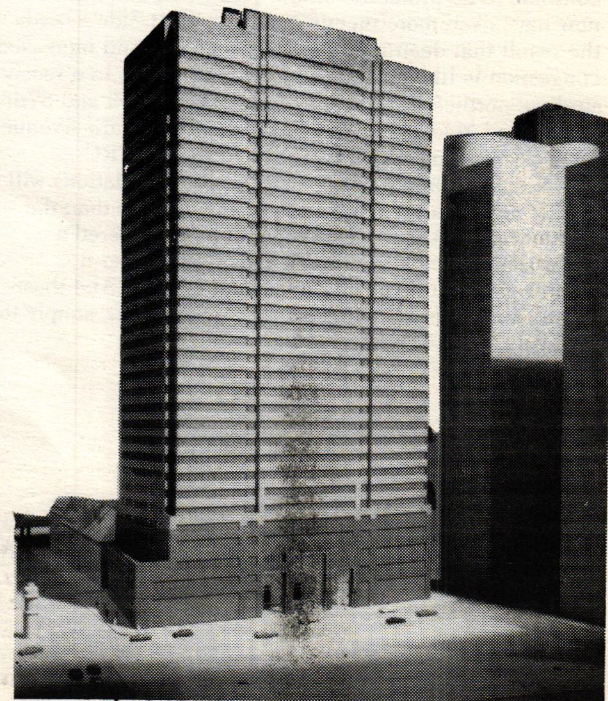
Up

Now it's official: **Emilio Ambasz** has been named Chief Design Consultant for the CUMMINS Engine Company of Columbus, Indiana. The New York architect's scheme for the Museum of American Folk Art tower has just been approved by the New York City Planning Commission. At CUMMINS he will also be able to display his versatile talents as a graphic and industrial designer: already he has begun design of a new N14 engine for the company.

David Morton has just been promoted to Executive Editor of *Progressive Architecture* magazine. A long-time senior editor there, Morton has been described by some staff members as "The Eye," referring to his well-known finely-tuned sensibility for spotting Architecture.

South Street Seaport Highrise

Designing skyscrapers with a base shaft and top—an approach especially favored by late-nineteenth-century New York architects—is becoming increasingly popular. **Swanke Hayden Connell Architects,** known for their geometric glass curtain wall buildings such as the Trump Tower currently under construction at 56th Street and Fifth Avenue, will surprise some observers with their historicist scheme at South Street. The site, a city-selected "dumping ground" for air rights transferred from the old lowrise buildings of the South Street Seaport, is part of the historic district. The architectural solution is therefore quite a sensitive issue, and the architects were given a certain amount of encouragement from preservationists and planners. Their 35-story Seaport Plaza building, developed by Jack Resnick and Sons, will be clad in dark polished granite at the base, light granite at the shaft, and capped with dark granite. Fenestration is handled differently on the various elevations, depending on the orientation: single window openings are punched into the solid wall facing the nineteenth-century South Street buildings, while ribbon windows intended to relate to the surrounding commercial office buildings are located on the sides facing away from the historic district. The 990,740-s.f. steel frame structure, estimated at a cost of about $85 million, is expected to be completed in 1983 on the 39,759-s.f. site. Partner-in-charge-of-design is Richard Hayden.



Swanke Hayden Connell Architects. South Street Seaport project, New York; 1982 (photo: Jack Horner)

Emerging Voices

The series Emerging Voices, held at The Architectural League in New York during March and April, featured presentations by fourteen architects. This review is the last of three on the lectures. The series was made possible by a grant from Kreuger.

Arquitectonica

Arquitectonica. Top: The Helmsley Center, Miami; 1981. Bottom left: Marba House, Houston, 1982. Bottom right: Riverbay, Miami; 1981

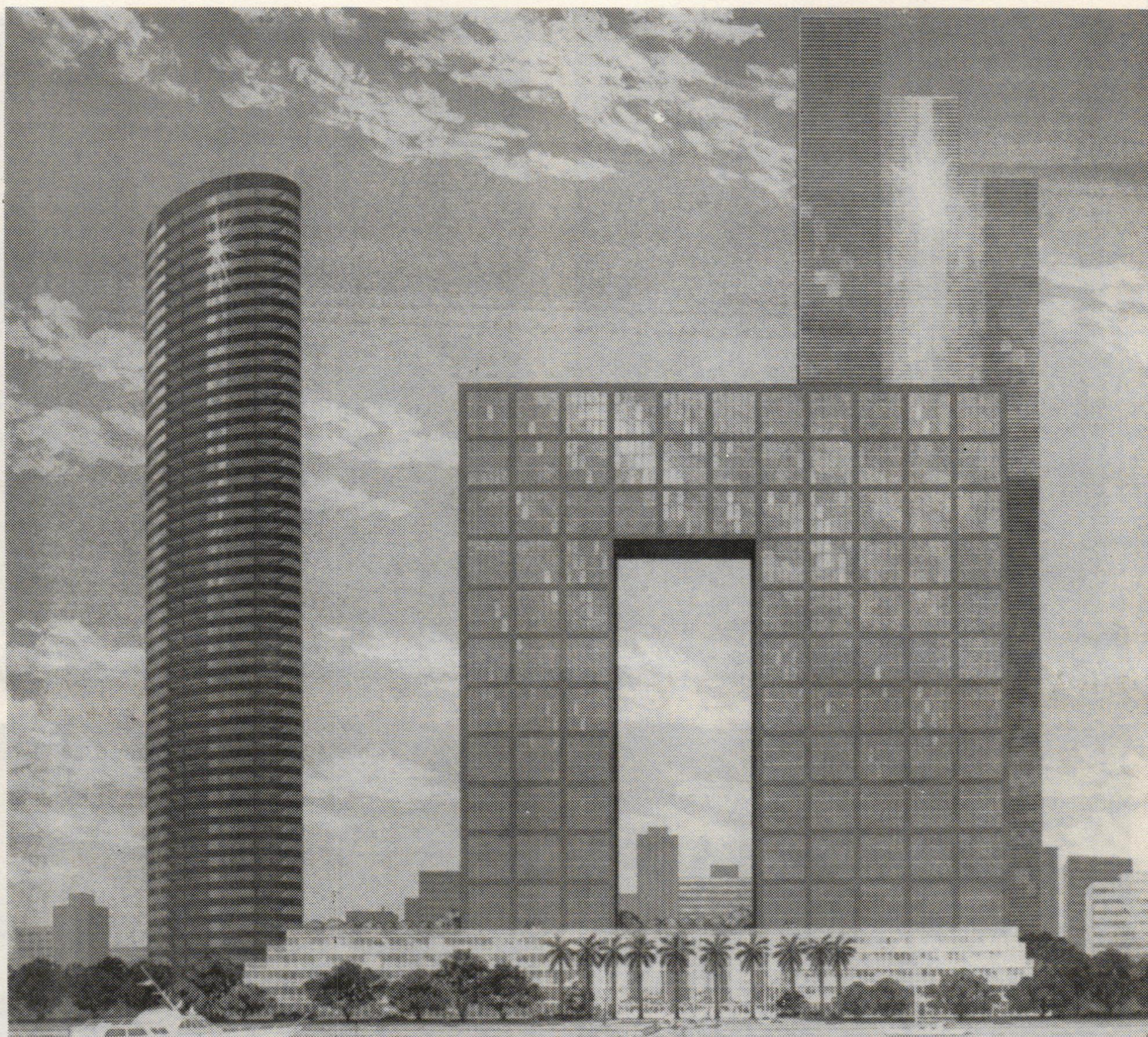
Richard Oliver

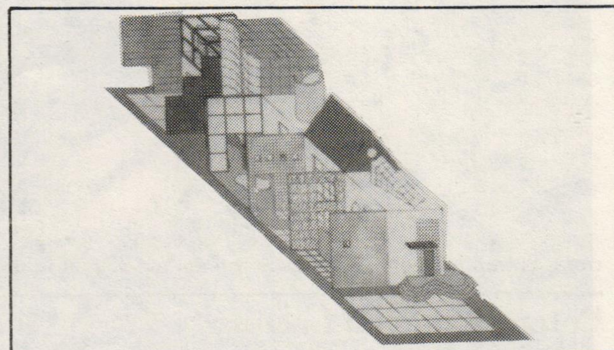
Editor's Note: Skyline has been criticized for its choice of Richard Oliver as a reviewer of this series since he is a practicing architect of the same age who is presumed to have certain architectural predilections that are not necessarily those of some of the participants. Mr. Oliver was selected precisely because he is a practicing architect of the same generation and is therefore familiar with the problems and concerns of architects who are presently establishing their careers. We also felt his reputation as a curator and author would add the proper breadth to his commentary. Anyone disagreeing with Mr. Oliver's critique of the series is invited to write a rebuttal for Skyline, as David Slovic of Friday Architects has done on page 3.

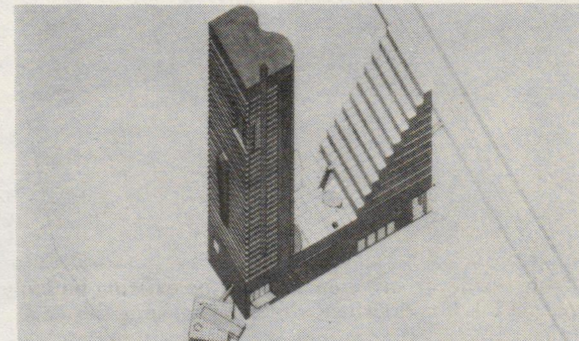
As the conclusion to the "Emerging Voices" series held this spring at the Architectural League, four young architects presented their work in two evenings to standing-room-only audiences.

On April 13, the work of **Arquitectonica** was presented by partner **Laurinda Spear.** She began with slides of the pink-walled Spear House in Miami Shores (designed with architect Bernardo Fort-Brescia in 1976; not to be confused with a previous design for the same site and clients developed by Spear and Rem Koolhaas). The project presents the basic themes of the firm's work to date: urban imagery, use of scale and color, layering of walls, and an acknowledgment of the physical culture and hedonism of Miami. To this observer, the Spear House is scintillatingly successful and one of the most vivid and accomplished domestic projects of the 1970s. It also provides a key to the firm's current work.

Much of Arquitectonica's work has been large condominium apartment projects for developers. The firm has designed a series of large condominium projects for the Miami waterfront: the Babylon (1977), Atlantis (1978), Palace (1978), Gemini (1979), and Imperial (1979). In each of these, commercially well-suited apartment units are grouped into large, simplified, building blocks: the Atlantis, for instance, is a tall, long, thin, elegant slab, while the Palace is composed of two large forms that collide in carefully calculated ways. It is the architectural treatment, however, rather than the commercial viability of these large condominium projects, that is crucial: each building is conceived as a large-scale sculpture. Consequently, the facades are remorselessly transformed into large colorful grids, service spaces like elevator machinery rooms become bright abstract forms, and frequently a large hole is carved out of the slab as though it were a piece of cheese. All of these features give the buildings a highly distinctive image, especially as seen—in slides—from the freeway, from the air, and from the harbor. The harbor view of their buildings is obviously quite important to Arquitectonica; a series of captivating drawings of the buildings as viewed from a speeding motor boat were shown—lurid, hedonistic, tantalizing images of architecture.







Their largest project to date is the Helmsley Center on Miami's Biscayne Bay (1981). This is a project of vast proportions (including office, retail, and hotel space and rental and condominium units), especially for a "young" firm, but the drawings suggest a definite maturity of approach and lushness of effect.

Arquitectonica has thought through its work carefully and has focused its energies brilliantly on these projects. The detail is such that the buildings seem quite successful in the large-scale context of the city, standing as memorable objects on the waterfront or along the freeway. It is less clear how effective these buildings are close up, where the crashing large-scale grids and shapes may need the mediation of smaller-scale elements.

In contrast to their large-scale work, Ms. Spear presented a current project that must address the problems of small-scale detail: a house in Houston conceived as a series of "house" forms, each in a different material. The joints between materials and the concomitant problems of Houston's humid environment will pose aesthetic and constructional problems and will undoubtedly require the firm to further expand and enrich its range of architectural concerns.

On the same evening, partner **Michael Schwarting** presented the work of **The Design Collaborative.** Schwarting began with a preamble in which he argued that modes of spatial composition are cultural phenomena, responses to shifts in the structure of society. He observed that the twentieth-century invention of the free plan was a response to the need for fewer rooms that serve more purposes. Schwarting further observed that the free plan is a wonderful *addition* to the repertory of space planning modes, not an invention that *supplants* traditional modes. This was a refreshingly professional point of view, quite different from the more academic viewpoint which often proffers the free plan as *the* appropriate way to compose modern space.

Schwarting showed a series of projects, concentrating on two: a Park Avenue apartment (1979), and the interiors for the Italian Trade Commission (1981), also on Park Avenue. In the apartment, Schwarting and partner Piero Sartogo placed a series of "free classical" columns at the intersections of a complex expanding grid. This highly abstract concept seemed to work felicitously with the actual rooms, to the benefit of both. This scheme shows that architecture can be created merely by the insertion of talismanic objects within a series of spaces, and that the results can be at once rigorously intellectual and mysteriously romantic.

The second project, for the Italian Trade Commission, involved the interiors of the basement, fifth, and sixth floors of the building. The basic decorative and organizational motif in section is a calibrated series of color bands that begin in the basement as bold stripes, and end on the sixth floor as a delicate series of thin lines. As a planning motif, the architects have intersected two grids: the orthogonal one of the actual building, and that of the building plan rotated 45 degrees, a motif that first appears in the chamfered configuration of the building envelope as developed by its architects I. M. Pei & Partners. The intersections of these two grids provided the opportunity for shifts of material and color, establishing a series of virtual forms in counterpoint to the actual built shapes. In slide after slide, the effect of these design decisions became apparent: the rooms have an agitated and almost schizophrenic quality, visually cut in two by an essentially arbitrary—in the final analysis—planning decision.

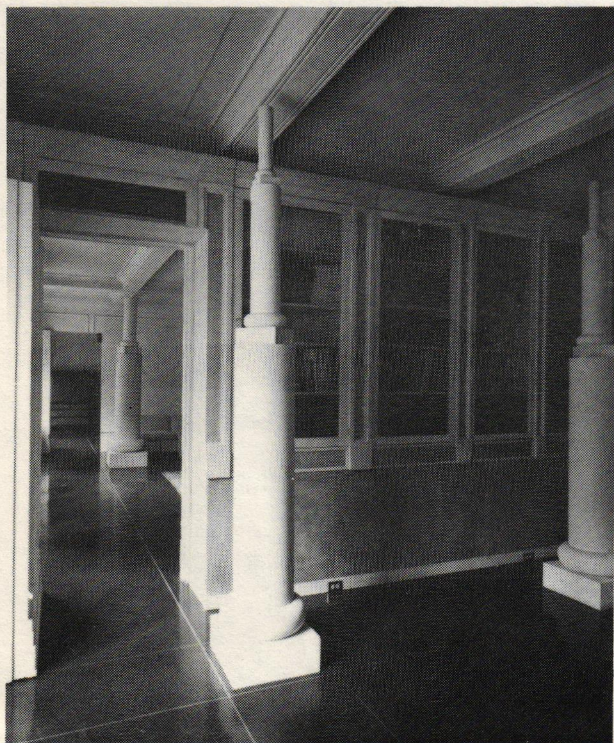
Schwarting takes an intellectual and abstract approach to space-making, relying heavily on the efficacy of grids. But with grids—as with every other approach to architecture—there are few, if any, rules. The most important criterion is whether the results feel right. In the Park Avenue apartment, the results seem right because all the interventions fit the shape and scale of the room

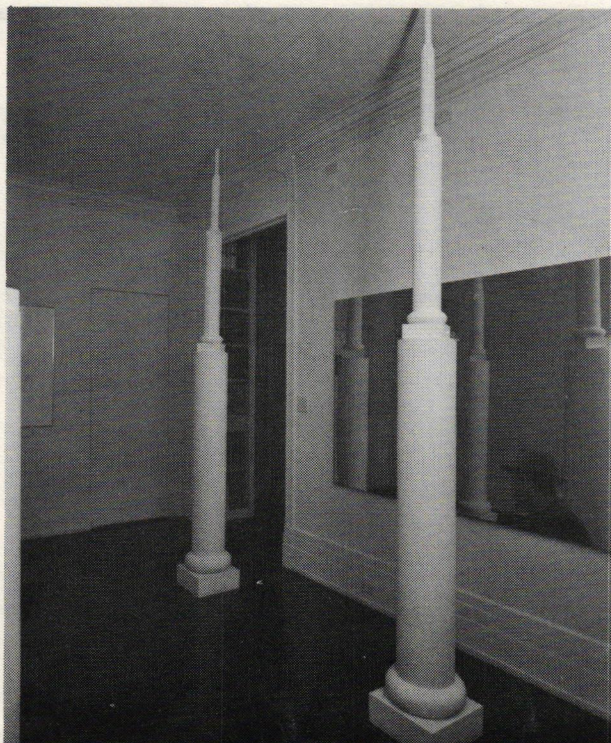
Emerging Voices

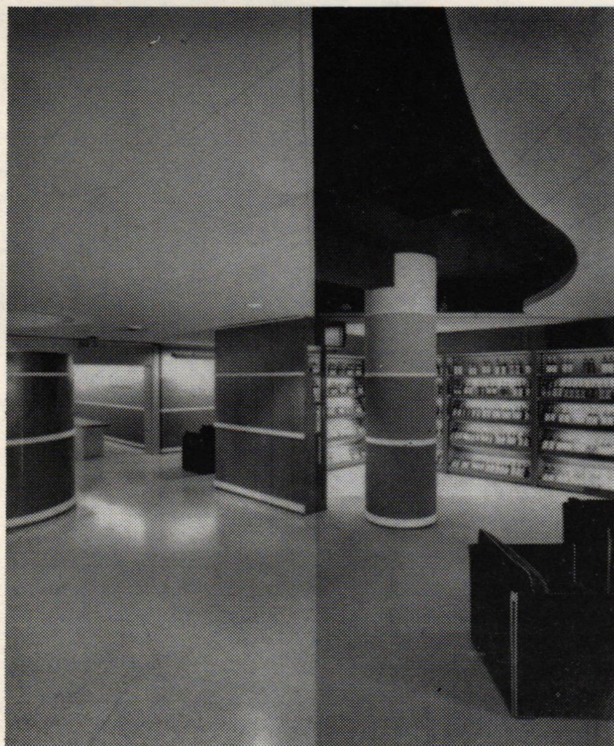
"Much of the work shown in the series was different in tone from that of the preceding generation: it was more conservative, more austere, subtler, less hyperbolic, even slightly repressed. All of us have

Design Collaborative

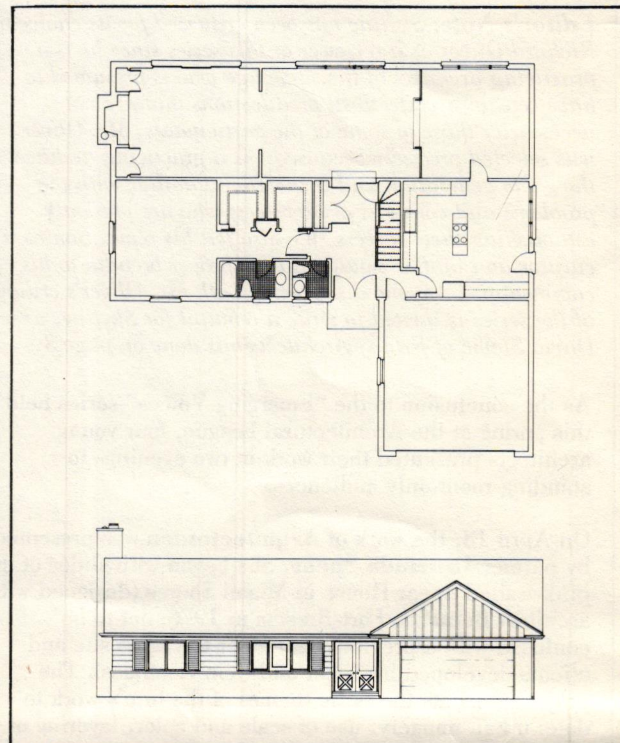
Design Collaborative—Jon Michael Schwarting and Piero Sartogo. Top: Park Avenue apartment, New York; 1979. Bottom: The Italian Trade Commission offices, New York; 1981 (photos ITC: Norman McGrath)

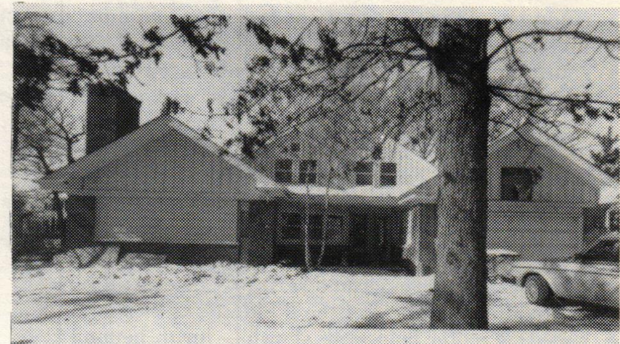






Cohen/Nereim





and enhance the reading of it. But in the Italian Trade Center, the intersection of the diagonal scheme and the orthogonal grid do not seem fully resolved and, in many instances, the two motifs fight against each other.

On the last evening, April 20, **Stuart Cohen** of **Stuart Cohen/Anders Nereim Architects** began with a defense of a time-honored architectural problem: the addition. He noted that the Louvre and St. Peter's are essentially collections of "additions." He also observed that additions tend to fall into two categories: those that stand in contradistinction to the building being enlarged; and those that extend the essential qualities of the older building.

Of the work Cohen showed, three house additions best indicated his currect direction. In all three projects, the existing building was a somewhat homely, 1950s-vintage suburban house, with the flat-footed, "contractor" quality typical of such mass-produced buildings. Cohen accepted the vernacular "language" of each house as the medium in which he would design but then relied on inventive planning combined with a sophisticated and artful use of the vernacular elements of the existing house. In each case, Cohen has achieved something of artistic importance. In none of the houses does the addition stand apart from the old house or merely extend the existing vernacular forms; instead, Cohen seems to have created a new, whole entity, greater than the sum of its old and new parts.

Paul Segal was the concluding speaker of the series. He introduced his firm's work by noting that he regards architecture as both an art and a service, and that his firm seeks the appropriate solution to each project. In his presentation of a long series of completed projects, including a great number of offices, apartments, and houses, too much work was shown. Showing fewer projects would have allowed the audience to focus more fully upon the salient features of his work, or upon particular projects. One did come away with the impression that he and his associates have done a *lot* of work, but that the firm's work lacked any strong conceptual basis. It is, however, thoughtfully and often beautifully executed, and also suggests that Segal is alert to the fashions of the day (not at all a negative quality). This diversity of visual effect in his work is given coherence by a certain consistency of scale and approach. At the beginning of the coverage of the "Emerging Voices" series, I asked the question how this group (individuals born after 1940) differs from the older generation of architects working today (those born between 1925 and 1940), and what aesthetic questions have been posed by the younger group. In discussing this issue, one first of all must reflect on the older group and its work.

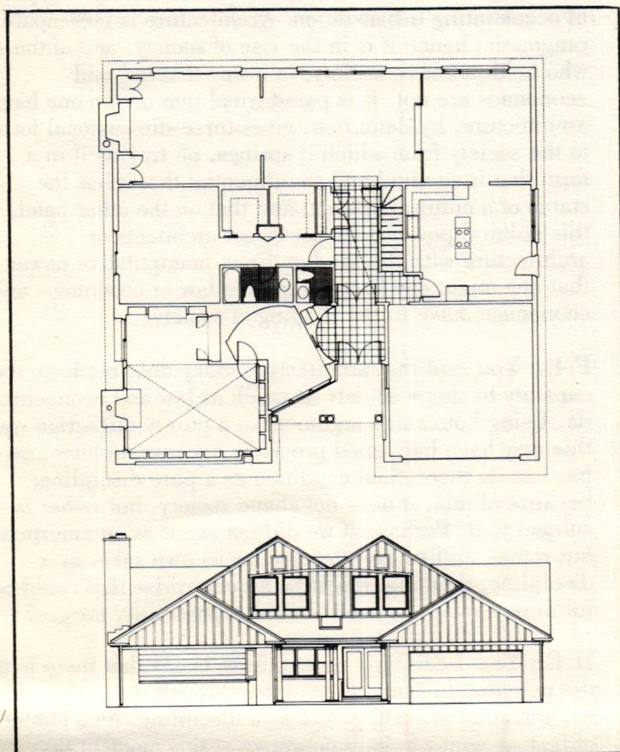
In 1963, when he was 38, Robert Venturi completed his mother's house; in 1965, when he was 31, Richard Meier designed the Smith House; in 1959, when he was 33, James Stirling designed the Leicester laboratories; in 1962, when he was 37, Charles Moore designed his Orinda house; in 1965, when he was 27, Charles Gwathmey designed his father's house. These buildings—among others that could also be cited—share four characteristics: first, they were all immediately recognized as important works of art; second, they all implied in their precise architectonic qualities broad and pronounced formal predilections; third, in retrospect, each building contained spatial, structural, and visual themes that each architect developed in his subsequent career. Finally, each building represented a significant expansion of what modern architecture was. In short, each building—designed by an "emerging voice"—was an instant icon that contained within it the seeds of an entire career, and at the same time redefined architecture in a spectacular way. The architects of this now older generation, in fact, have devoted their careers to pushing to the outer limits the canons of modernism, and have done so in a highly vocal and visible manner. Today, it seems impossible to break the rules further and "outdo" the older group at its own game: who could manipulate pure geometry better than Gwathmey or Meier; who could be more eclectic than Moore or Venturi; who could be more relentlessly inventive than Stirling?

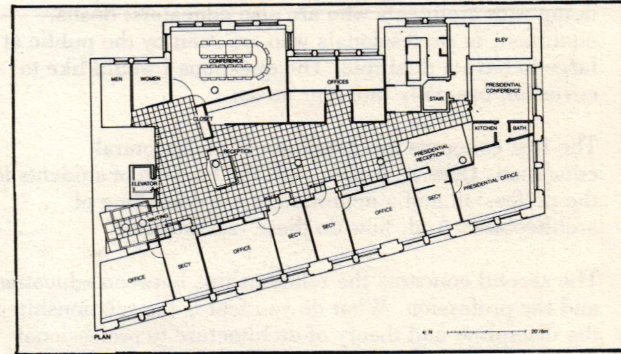
been called the 'lost generation.' Such is not the case. It is a quiet generation, but hardly without intentions."

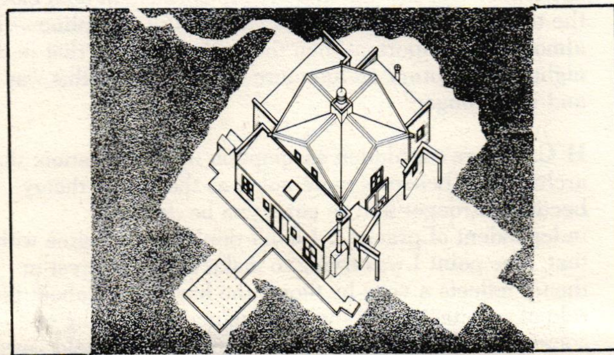
Stuart Cohen/Anders Nereim. The Baron House Addition, Highland Park, Illinois; 1982. Left, top and center: before addition. Bottom left and top right: House with addition. Bottom right: drawing of Dr. Barton's private study by Stuart Cohen.

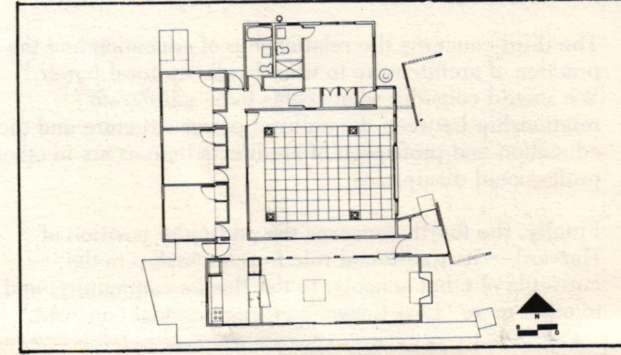
Paul Segal

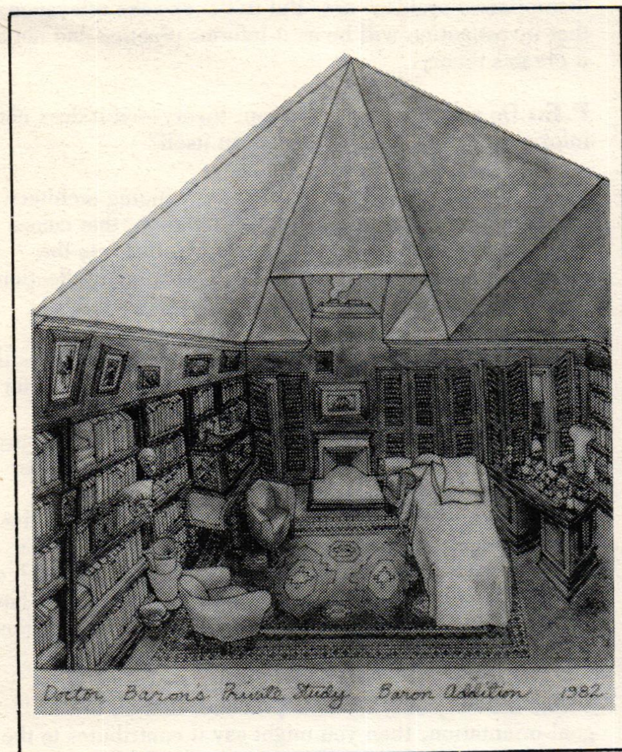
Paul Segal Associates. Top: Executive offices, New York; 1980. Center and bottom: one of the North Company Houses, Sagaponak, New York; 1982 (photos: Norman McGrath)











The younger generation seems to sense this; as if responding to this situation, their work seems less extreme in many ways. During the series, Michael Schwarting noted the apparent lack of an avant garde among the young (and he seemed to lament the fact), while Frank Israel asserted that the only polemic today was "no polemic." These comments both address a crucial characteristic of the best of the younger generation today: they are less concerned with the celebrity that comes from breaking rules, and more concerned with making buildings that feel right and feel complete. Achieving this goal, which is more radical than it may seem, is not an easy task.

Here it is important to make clear what I mean by "feel right and feel complete." Anyone who has read Roger Scruton's complex and intricate argument in *The Aesthetics of Architecture* knows that one of his main points is the importance of detail in one's experience of the "completeness" of a building: "The sense of detail is therefore an indispensable component in aesthetic attention, being fundamental both to the elementary act of aesthetic choice and also to the sophisticated process of critical reflection whereby meaning is 'rooted' in experience . . . but also because it exhibits the connection between aesthetic and practical judgment." Scruton argues that our aesthetic experience of architecture is based on our perception of the interplay between the whole and its parts. He further argues that neither a building with a sense of the whole but lacking in detail nor a building with excessive detail and no encompassing armature allows for a satisfactory aesthetic experience. When I looked askance at work in the series that exhibited what I call "modernist" reductionism, I objected to it not so much on ideological or even stylistic grounds, but on the grounds that such buildings were not fully complete. This also explains why I feel so strongly that buildings should be evaluated more as individual works of art than as emblems. A building that succeeds merely as an emblem can only be experienced as rhetoric; a building that succeeds as an individual work of art can inspire a complete aesthetic experience.

Buildings shown in the series that seemed, through the medium of slides, to suggest the best intentions of the younger group today included Roger Ferri's Blum House, Susana Torre's Clark House, and Arquitectonica's Spear House. The slides strongly suggested that close and careful attention to all three of the actual buildings would be amply rewarded. The most satisfying house to me, however, was Taft's Nevis House of 1981 (see *Skyline*, April 1982, p. 16), where a strong sense of the complex whole was counterbalanced and enhanced by a rich and intricate sense of detail. Although these four buildings are vivid constructions, they are not particularly "iconoclastic"; they do not try to break rules. In fact, if anything, they have somewhat abandoned the constrictions of rules altogether, returning to the basic principles and intrinsic qualities of architecture, leaving the vagaries of "style" to others.

One last word: As a result of trying to make buildings that "feel right," members of the younger generation today—at least as represented by many in this series—have not made quite as splashy a beginning in their careers as their elders did. In part, a turgid economy has limited commissions creating the situation where too much work is presented as theory and drawings unsubstantiated by production; and, in part, brilliant elders have appeared to preempt many aesthetic possibilities. As a result, much of the work shown in the series was different in tone from that of the older group: it was more conservative, more austere, subtler, less hyperbolic, even slightly repressed. In this regard, Peter Eisenman is alleged to have called the younger group today—all of us—the "lost generation." Such is not the case. It is a quiet generation, perhaps, but hardly without intentions. The aesthetic questions it has posed for itself, and to which it has devoted much of its concern so far, deal with issues of consolidation, reintegration, fundamentalism, and even conventionality. Like a steady investment of capital in one's own future, these issues may serve the architects of this group very well as their careers evolve.

Interview

Henry Cobb and Peter Eisenman

P.E.: This is the second in a series of interviews I am doing with architects who are also educators: deans, chairmen, or professionals who are seen by the public at large to have a dual role. The questions I would like to cover fall basically into four areas:

The first concerns the definition of architectural education. Does it involve both the training of students for the profession and a definition of the discipline of architecture? And, how do these two interact?

The second concerns the relationships between education and the profession. What do you feel is the relationship of the discipline and theory of architecture to professional practice? What, for example, is the relationship between your teaching and your practice?

The third concerns the relationship of education and the practice of architecture to what I call "cultural power." We should consider what seems to be a different relationship between the cultural power structure and the education and profession of architects than exists in other professional disciplines.

Finally, the fourth concerns the particular position of Harvard—its traditional role in relationship to the curricula of other schools, to the Boston community, and to other more "East Coast" and international concerns.

H.C.: I see those four questions as so closely interlocking that elements of all are bound to creep into the particular discussion of each one. To start with the first, it is very hard for me to talk about education in terms of general theory since, although I am a practicing educator, I am not a professional educator. Of course I have been teaching off and on as a studio critic for the past twenty years, but studio criticism is an activity which, while it may provoke a good deal of thought about education, does not force the issue in the same way as the responsibilities of creating a program and faculty do. Thus I have really come to grips with the problem of architectural education only very recently and in a particular setting.

With that cautionary preamble, let me begin by referring to the fascinating interview with Michel Foucault that appeared in the March issue of *Skyline.* Toward the end, in commenting on the distinction between those sciences that are certain and those that are uncertain, Foucault places architecture in a third category which the Greeks called *techne* and which he defines as "a practical rationality governed by a conscious goal." I agree with this definition and I think it explains why architecture as a discipline has never been entirely comfortable, nor perhaps even welcome, among the rigorous knowledge-based disciplines that traditionally inhabit great universities. Unlike those academic disciplines, architecture does not have as its object the advancement of knowledge independent of the application of that knowledge. By its nature, architecture fulfills itself in practice—in the enterprise of applying a practical rationality to a conscious goal. In fact, practice is so inescapably central to our discipline that training for the profession of architecture necessarily involves an attempted replication of the conditions of practice through the methodology of the design studio.

This suggests a paradox inherent in the whole idea of locating architectural education within a university-based graduate school. On the one hand, such a context would seem to separate the enterprise of architecture from its vital sources of nourishment in the "real world" of practice; on the other hand its entrepreneurial, practice-oriented character would seem to devalue architecture as an intellectual discipline and cripple its capacity to establish a fruitful discourse with other, less "contaminated" disciplines inside the university. It is because I am fascinated by this paradox and by the challenge of trying to resolve it for the benefit of architecture that I have put one foot in the academic world. For me, this predicament, this paradoxical situation in our discipline, is also precisely what makes architecture in the end the most noble of the arts and sciences—an enterprise inescapably committed to the synthesis of idea and technique in the realm of practice.

P.E.: There is another paradox: in law and economics—two disciplines which also have practices that are certainly related to the general culture—the theory of law and the theory of economics probably have more influence than their practice. In architecture, the theory is under-valued because it does not matter.

H.C.: Yes; why is that? In another part of the same interview Foucault pointed out that what is significant about the emergence of architectural theory in the eighteenth century is not that architects were interested in theory, but that the clients, those who held power in society, were interested in architectural theory.

P.E.: Why did that change? Why are clients and society today not very interested in architectural theory? If this is true, I have a problem with your idea that architecture is the most noble discipline. It could be argued that economics and law are more noble because in both cases the theory—that is, the rationality of the discipline—is almost more important than the goal. Why is it that in the eighteenth century architecture was thought of this way and is no longer?

H.C.: There's a hidden assumption in that question: that architecture becomes more noble as the role of theory becomes stronger and as goals can be defined independent of practice. I don't think I could agree with that. The point I was trying to make is that interest in theory reflects a view by those who have power about the role of architecture in the shaping and controlling of society. In the eighteenth century people who held power

Photographs of Henry Cobb by Dorothy Alexander

became interested in architectural theory because they saw in it a means of control. I would not like to convert that remark—which is not a critical observation but rather an objective one—into your heavily value-laden suggestion that architecture becomes more noble as its theory is seen as a means of control.

P.E.: It may be that society is interested in economic theory, or the law, as a means of control, but I was not suggesting it in that way. That was *your* value-laden statement; I never said "control." I was merely questioning the nobility of architecture; it is thought of as having a mystique, a nobility, because it is an art—whereas economics and the law are not.

H.C.: I would agree that art is indeed an aspect of its nobility; it is also an aspect that protects architecture in some sense from rigid theoretical formulation—this is both a weakness and a strength.

P.E.: Are you saying that because the mechanisms of control have shifted to other disciplines, architecture has lost its capacity to control in a way that it did in the eighteenth century and, therefore, has lost its theory?

H.C.: I don't think architecture ever had the capacity to control; it was manipulated. It was never the architect who controlled. Rather, those who exercised power saw in architecture a mechanism for control of society in a period of accelerating urbanization. Architecture is inescapably pragmatic; hence it is in the vise of society, and of those who hold power in society, in a way that law and economics are not. It is paradoxical that on the one hand architecture, by definition, gives three-dimensional form to the society from which it springs, portraying it in a form that is so vivid and so influential that it has the status of a cultural artifact; and that on the other hand, this cultural power does not invest architects or architecture with the kind of direct manipulative power that one might say lawyers and the law or economics and economists have in the shaping of society.

P.E.: You said that architecture today does not have the capacity to shape society as much as law and economics do. Using Foucault's argument in a purely utilitarian way, this may have happened precisely because architecture has lost its theoretical condition as a pure discipline; because of this, it does not shape society, but rather is subject to it. Perhaps if we did not see it as an enterprise, but rather studied architecture for its own sake, as a discipline, then that might be an enterprise that could be fulfilling enough in itself. Is that a possibility for you?

H.C.: Yes. I certainly do not mean to say that there is not the potential to shape the culture through the investigation of architecture as a discipline. As a matter of fact, it seems to me imperative at this moment that we acknowledge the importance of investigating the discipline of architecture. But in the end the relevance of that investigation will be as it informs practice and not as it creates theory.

P.E.: Do you mean that, for you, theory—if it does not inform practice—has no benefit in itself?

H.C.: Yes and no. Because I am a practicing architect, the excitement, the intellectual stimulation, that comes from digging beneath the surface of practice into the discipline naturally comes from its anticipated reflection back into practice. But I would acknowledge that architectural theory can have a value independent of practice to the extent that it may initiate a discourse with other disciplines. Furthermore, I think the argument for educating architects in a graduate school of a great university rests entirely on the notion that it is necessary to investigate the discipline of architecture. Otherwise, the atelier system, the apprenticeship system, the internship system, all can be shown to be more effective. What is important about a university is that it provides connections between the disciplines which enrich each of them; those connections can be made only if we somehow can investigate architecture at a level of theory that allows discourse with other disciplines.

P.E.: If theory only leads to practice, that is, to goal-orientation, then you might say it contributes to the present malaise that we are experiencing. It does not matter if there is any theoretical investigation. Everything is concerned with selling, with the media. We seem to have no corrective, no notion of what the discipline *is* against which to measure results. My argument would be that an independent theoretical discourse, without the establishment of some framework against which you can measure deviation, leads, inevitably, to the corruption of practice itself. You said that theory should lead to practice, that it must be goal-oriented.

H.C.: I said that, in architecture, theory fulfills itself in practice.

P.E.: If it fulfills itself only in practice, you have the corruption of practice itself because you cannot measure theory outside of practice.

H.C.: I disagree. Corruption occurs, it seems to me, when theory ceases to inform and be informed by practice. I would argue that neither theory nor practice can acquire much cultural significance unless each regularly draws nourishment from the other. Theory uninformed by practice is likely to be as corrupt as practice uninformed by theory. This does not mean that theory ought not to place itself at a certain distance from practice. The best way to show what I mean is by reference to criticism, which is surely the logical vehicle for crossfertilization betweeen theory and practice. As long as criticism operates—as it generally does—at a

In his second interview with a head of a prestigious architecture school, Peter Eisenman interviews Henry Cobb—partner in the firm of I.M. Pei & Partners and chairman of the Graduate School of Design architecture department at Harvard University.

"Corruption occurs when theory ceases to inform and to be informed by practice. Criticism is surely the logical vehicle for cross-fertilization between theory and practice."

purely evaluative level, as long as it merely measures performance with respect to accepted criteria which are themselves unquestioned and uninvestigated, it must remain a very shallow undertaking. At this level criticism may indeed corrupt practice and very quickly empty architecture of ideas. To achieve any real crossfertilization between theory and practice, criticism must examine the questions asked as well as the answers given. The failure of our culture to produce this level of criticism is deeply disappointing, and it is this failure, I would argue, that has led to what you call the present malaise.

On the other hand, and to take a more optimistic view of current practice, I think quite a few architects are fruitfully engaged today in a third type of criticism: that discussed by Jorge Silvetti in "The Beauty of Shadows" [*Oppositions* 9, Summer 1977, pp. 43–61] and identified by him as "criticism from within." It is exactly there that theory fulfills itself decisively in practice by way of a critique which occurs in the act of making architecture. For me this is probably in the end the most important type of criticism: architecture criticizing itself in its own language. Certainly this is the most promising aspect of the present moment in architecture—the one aspect of post-modernism that clearly transcends fashion, although many architects of my generation would not like to admit it. I am not trying to pretend, by the way, that the element of fashion does not enter in; it is surely there, but beneath the surface of Charles Jencks' "isms," there is clearly a more interesting investigation in progress—an effort to explore, through criticism from within, the sources of meaning and value in our art.

P.E.: Let us go back for a moment. You said earlier that education involved the necessity of investigating the discipline—partly to create a discourse with other disciplines. You also talked about your responsibility for creating a program and faculty, as opposed to teaching in a studio. There are two possible approaches to this responsibility. One is to make a program in the abstract which defines or corresponds to a definition of the discipline, then to go out and find a faculty to teach that program. Or, conversely, one gets the best faculty one can find and allows that to create the program through its teaching. What are your feelings about these two views?

H.C.: Both are necessary and neither is by itself sufficient. I see my own intervention as shaping the program but also as bringing people to Harvard who will themselves shape the program. It is the chemistry that results from these two different kinds of initiative that will determine the success or failure of the project. And I want to make it clear that I do not think of this project as resulting in a quantifiable product—some kind of perfect instrument for the teaching of architecture. I am really interested only in the quality of the *activity*. To paraphrase Foucault's remark about liberty—learning is not a condition; it is a practice.

P.E.: So are you saying it is a process?

H.C.: Yes. There is absolutely no doubt that the intellectual energy content of the process is far more important to me as a goal than the formulation of any pedagogical theory. I do not see Harvard as becoming the repository of a single theoretical position, a dogma, or least of all a style—although I naturally do not preclude the possibility that important and influential ideas may emerge from the activity taking place there. But, as I have said, my focus is on stimulating activity, and in particular the activity of investigating the discipline, which seems to me crucially important at this time. But while I want this activity to be *critical* of practice, I do not want it to be *alienated* from practice. So my goal at Harvard is to generate both an intensive investigation of the discipline and a critical awareness of the conditions of practice. In this mix I see the promise of a school that would *shape* as well as serve our profession.

P.E.: I would say that since the time of Walter Gropius the influence of the GSD has been very limited, and also hermetic, in the sense that its influence has been very much localized in the Boston area. Harvard has not been an influential school for twenty years. Perhaps it is because Harvard has not been as interested in the investigation of the discipline as it has been in the training of people for the practice. This is in contrast to the fact that the education of lawyers, businessmen, and doctors at Harvard has had a national and international influence during the same period. It is precisely in the area of architecture that Harvard has not been influential—unlike the University of Pennsylvania and the Philadelphia school at a certain time, Cornell and the Colin Rowe school of contextualism at another time, the Cooper Union formalists and John Hejduk at another time, Princeton and Michael Graves, and even the kind of influence of Yale's star system.

Would you agree, one, that this is true—that Harvard's influence has been local and seems to be parochial? and two, that one of the reasons for this is that the investigation of the discipline, which you see as a necessity, has not been the paramount concern in the training of architects at Harvard for the past twenty years?

H.C.: Rather than generalize about this, I would prefer to identify some of the specific strengths and weaknesses of Harvard's program during the thirty years since Gropius' retirement. The dominant figure of this whole period was clearly Gropius' and Joseph Hudnut's immediate successor, Josep Lluis Sert, who was dean for sixteen years from 1953 to 1969. Quite early in his tenure—it was in the late fifties, I believe—Sert made a move which I would argue was probably the single most influential pedagogical initiative of the postwar era: he established an interdisciplinary program in urban design.

The significance of this invention—and "urban design" was truly Sert's invention—lay in its effectiveness as a vehicle for increasing the *power* of the architect by legitimizing his intervention at the urban scale.

For a few years in the early sixties this initiative certainly renewed Harvard's position of leadership. It remains important because—again we return to Foucault's point—it is the contemporary parallel to eighteenth-century architectural theory: an ideological construct that places architecture at the threshold of power—shaping public space, controlling the way people move and congregate, determining how they live in aggregation. After all, architecture comes close to power only when it deals with problems of aggregation.

P.E.: Sert may have invented urban design, but it was without ideology. I would like to define ideology similarly to the way Charles Rosen does in his book *Classical Style*: ideology is the notion of a developed theory that precedes practice; practice follows from theory, as opposed to theory being something that results from practice.

H.C.: In a general sense I would agree with you that urban design was a strategic idea, although I don't devalue it particularly on those grounds. I would also agree with you that the present predicament of this construct is the consequence of its having been born as a strategy and having remained a strategy.

In the collapse which took place at the end of the sixties within the universities, the architecture schools were the first to be thrown into disarray, precisely because they were the least able to fall back onto a "high ground" of theory which could protect them. Indeed, the unique case of survival at Cooper Union was due precisely to the fact that John Hejduk had somehow given his program a theoretical and ideological base that enabled it to survive while other schools—Columbia, Harvard, Yale—were falling apart. It is indeed ironic, as well as sad, that Harvard, having successfully expanded the horizons of architectural practice by embracing the urban scale, was on that account especially vulnerable to distraction and confusion when the revolution came.

P.E.: If you consider capitals of power in architecture—Los Angeles, Houston, Chicago, New York—Boston is not thought to be in that category.

H.C.: This is not due to the architects; it is due to the situation of the clients.

P.E.: It does not seem that Harvard has influenced the activity of the architects who are the recipients of that power. Consider the realm of publications, for example. The Yale journal *Perspecta* stood alone for many years as one of the few critical vehicles for discussion of architecture in this country.

H.C.: *Perspecta* was the product of a phenomenon that must never be underrated, as it remains the single most important aspect of a graduate school: Good students were at Yale. It was exclusively a product of that situation. Why did Yale attract those students? Paul Rudolph was there; he was pursuing a different strategy from that of Sert. Sert, while he was initiating the urban design program, seems to have imposed at Harvard a more narrowly prescriptive program in architecture than Rudolph did at Yale. Although Rudolph's personal ideology and work were enormously influential at Yale, they were always—and quite intentionally—balanced by the work of a diverse group of visiting faculty. His was the model of an "open" school, and the resulting discourse was enormously stimulating.

P.E.: One could say that accreditation requirements for schools are focussed more on the training of students than on the manufacturing of knowledge, and that the reason we have a homogenization of schools tending toward education as training—rather than toward the definition of the discipline and the creation of knowledge—has to do with the practical and utilitarian views of the accreditation board.

H.C.: The question of accreditation is difficult for me—the issues involved are troublesome, but, in the end, not very interesting. I am uncertain whether the profession is justified in creating the apparatus of accreditation. I suppose it is marginally justified, just as the registration of architects may be marginally justified, on the grounds of protecting the public health and welfare. But whether accreditation is *doing* anything for us in terms of improving the performance of our profession I cannot say. Certainly with respect to the program at Harvard, accreditation requirements do not have one iota of influence on my thinking. But having said that, I must acknowledge that as a practicing architect my sense of what is required in the training—as opposed to the education—of architects is probably not much at odds with the standards set by the accreditation board. I am guided by the fairly elementary notion that people coming out of our School, as a minimum requirement, should be equipped to make themselves useful in the profession.

P.E.: But there are a lot of different and interesting ways to be useful.

H.C.: Of course. In fact, you are touching on something of great importance. In my view, our educational system has failed to convey to students the idea that there are many ways of being useful. Too often we deliver into the world graduates preoccupied with unfulfillable dreams, dreams that they will take with them—fruitlessly and bitterly—to their graves. Instead, we should be arming our students with the capacity to invent, pursue, and fulfill realizable goals, to discover their own modes of

"I don't think architecture ever had the capacity to control; it was manipulated. Architecture is inescapably pragmatic; hence it is in the vise of society and those who hold power in society in a way that law and economics are not."

usefulness. This is in part a problem of skills and in part a problem of attitude, habit of mind. It is a problem that preoccupies me a good deal at Harvard.

P.E.: This brings up an interesting point about the training of students: In Italy there are six thousand students studying architecture at the University of Venice, twenty thousand at the University of Rome. These people have no unfulfilled dreams of professional practice because ninety percent of them are not planning to join the profession at all. They consider architecture a discipline; in the same way, a student in the nineteenth century would educate himself in the law without any intention of becoming a lawyer. It seems to me that the reason there are unfulfilled dreams is that we promise training for the profession; instead, we should be saying, "we will give you only an education; what you do with it is your business." Would you comment on that?

H.C.: It has to do with the tradition of American education; our tradition of professional education definitely has a service aspect to it. I do believe it is appropriate for a professional school to take the position that it is training people to respond to a perceived need in the program of society. But that, of course, is only a minimal obligation. You are suggesting that there are two educational constructs—one general and one goal-oriented—and I am suggesting that one is contained within the other, that they are not mutually exclusive. While I endorse the notion that a minimal obligation of a graduate school is to prepare the student to be useful to the profession, I also feel that one does not do that very well unless one is doing other things along with it.

P.E.: Let us go back to your idea that there is a dialectical relationship between the discipline and the practice of architecture. Consider Charles Rosen's thesis that prior to neoclassicism, theory evolved from practice—that people built buildings and then tried to rationalize them or have them define a set of ideas after the fact. For example, Palladio built his buildings and then near the end of his life he redrew the buildings to confirm a set of ideas; his theory came from his buildings. Neoclassicists started from the other end: they began with a set of ideas, a theory of the discipline, and then tried to make practice conform to those. According to Rosen, this was the beginning of ideological practice.

We have gone back and forth since that time. You could say that the eclecticism of the nineteenth century was an attempt to return to a point where practice came before theory; and that Beaux-Arts academicism was a reaction to that eclecticism. You could say that Modernism was a reaction to both, and that it set up a theoretical discourse—not a formal set of rules, but an ideological discourse—in social, political, and moral, as opposed to purely formal, terms. The ideological practice of the Beaux-Arts was formal; the ideological practice of Modernism was certainly moral, economic, and social. Today we have reverted, in one sense, to an eclectic period—even though people would like to call it a post-modern period—suggesting a new or revisionist ideology. Unfortunately, the practice of post-modernism is not defined by a theory.

First, would you say that this dialectical relationship of discipline to practice is, in fact, cyclical? Second, would you say that one does not have an ideological discipline or an ideological practice unless one can define a body of theory? Third, would you agree that history remembers only ideological practices?

H.C.: I do not know whether the relationship is cyclical. I would answer yes to your second question, but I would modify it to say that theory *informs* practice, and practice informs theory in ways that in the end are much more casual than your construct suggests. With reference to the third question, there is absolutely no doubt in my mind that the architectural practices that remain in cultural memory have ideological content, but the ideological content may not always or necessarily be embodied in theory.

P.E.: I would say that Robert Venturi has an ideological practice. That is, his practice started in a way from his book [*Complexity and Contradiction in Modern Architecture*, The Museum of Modern Art; 1966] which set forth—whether intentionally or not—an ideology. His practice then tended to elaborate on and confirm those ideological propositions. On the other hand, Richard Meier has what could be called an aesthetic practice. He starts from a set of forms which have for him an a priori value. The value which he gives to these forms preempts any ideas which may already be inherent in them.

H.C.: I am not sure that the evidence would support the distinction you draw. Whatever the process, Meier's buildings are loaded with ideological content. It may be quite true that his process was one of becoming interested in forms that had been produced by one ideology and removing them from that ideological base, manipulating them and putting them into his own construct, but the result is certainly architecture with ideological content.

P.E.: When does architecture not have ideological content? If I were to discuss the practice of I.M. Pei, Henry Cobb, James Freed, et al., I would argue that until now it has been a practice that I would call *professional*. That is, it is concerned primarily with the production of an architecture that mediates between a client's demands and a concern for the public domain, rather than with the demonstration of an ideology or an aesthetic strategy first and foremost.

H.C.: Aren't you simply defining strategies in practice

which in the end are mere reflections of diverse ideologies? To pursue this line of thought a step further, I certainly would not want to formulate an educational program with the goal of favoring one strategy of practice—be it "ideological," "aesthetic," or "professional"—over another: This would be inappropriately prescriptive, it seems to me. On the other hand I do believe it is essential that our teaching program promote an awareness of ideological content in architecture, whatever the mode of practice. Furthermore, I believe that a graduate program such as ours has a special obligation to develop a capacity for self-criticism in the profession, and this can happen only when the investigation of the discipline includes ideological as well as formal and technical issues. While it is essential to acknowledge that we are preparing students for the practice of a profession, it is equally essential to engender more than one idea about what the practice of that profession might be. That is my definition of generating a capacity for criticism. As I said before, we must aim to shape as well as serve the profession.

P.E.: I would have said that, until your assumption of the chairmanship at Harvard, your architecture, while certainly at the highest level of professionalism, was not necessarily in the realm of ideology. However, your notion of education certainly has a component which is ideological. Would you say that this attitude, which you have come to realize as necessary in education, will in turn affect your practice of architecture? Should it? And if so, how do you see that happening?

H.C.: At various times and in various circumstances our practice could be characterized as commercial, professional, aesthetic and ideological—or so at least it seems to me. Perhaps indeed it is just this that best defines our shared aspirations—the notion that we can and do engage the world at many levels within the broadest possible conception of professional practice. It is important to us that we have the capability and desire to tackle both the Portland Museum *and* the Mount Sinai Hospital reorganization and expansion.

What does all that have to do with my enterprise at Harvard? Simply this: If we accept the proposition that education and practice are mutually interdependent, and that each is at least potentially a vehicle for critically examining the other, then a commitment such as mine is surely a logical way to engage both aspects of the relationship. There is of course nothing original in this, but I do believe that the time is right for me to make some contribution to education and that this is likewise a moment when my practice could benefit from the critical distance thus obtained.

P.E.: But how would you define this benefit? After all, architects have always thought they understood their discipline without resorting to what you call the "critical distance" of the academic world. Most professionals in commercial practice would say, "What is the problem?"

H.C.: In the aftermath of the Modern Movement and its failed dreams, it seems to me, there is a very real danger that architecture may retreat once more into the sycophantic role of an uncritical "service profession." This corruption will be avoided, I believe, only if architecture can strengthen its capacity to criticize as well as cater to the received program of society. But this capacity cannot be nurtured through practice alone. It requires a more rigorous procedure than the conditions of practice permit—a procedure which could allow us to question the questions as well as questioning our answers. This then is the benefit to be derived from achieving a critical distance from practice: it allows us, perhaps, to investigate and comprehend our discipline in a way that may help us to strengthen the profession and thus forestall the corruption of practice.

P.E.: Rafael Moneo has suggested that architecture could be seen as the invention of convention—invention as design and convention as some sort of system or rationality. If we were to take these two aspects as the beginning of the definition of what architecture might be, could they become fundamental for the training of architects? First, one would have to define convention and invention; second, one would have to define the relationship between convention and invention and how they relate to practice, so that convention does not preempt invention, but rather, the reverse, that design is in fact the tool which invents the discipline. How do you feel about that?

H.C.: I feel pretty good about it.

Forgive me for that one-line answer. It's not that I don't find Moneo's construct and your proposal interesting. In fact, I find them both quite persuasive. But all this talk has exhausted me, and I am happy to let your statement stand—it's a good ending, I think.

Perhaps it's time to remind ourselves that according to Valéry, Degas in his old age ascribed most of the world's ills to thinkers and architects. If he was right—and who's to say he wasn't?—I stand condemned. And you, Peter, stand twice condemned. For this I salute you.

Harvard University Graduate School of Design
Location: Cambridge, Massachusetts
Dean: Gerald M. McCue
Associate Dean for Administration: Kate Rooney
Assistant Dean for Development: Steven L. Solomon
Department Chairmen:
Architecture: Henry N. Cobb
Landscape Architecture: Frederick E. Smith (Acting Chairman)
Urban Design and Planning: Moshe Safdie

Enrollment:
Total: 411—Men: 287 Women: 124
Architecture: 240 Landscape Architecture: 117
Urban Design and Planning: 54
Publications: *The Harvard Architectural Review*, annual student publication; *For'm*, monthly student publication.
Resources: The Frances Loeb Library, containing over 200,000 volumes and 80,000 slides; cross-registration with other schools within Harvard University (Business, Law, Government, Education, Arts and Sciences), as well as MIT and the Fletcher School of Law and Diplomacy at Tufts University.

Admission: Students applying for the seven-term M.Arch. program must have a B.A., B.S., or equivalent and submit a portfolio; those with a five-year professional degree or equivalent may apply for a three-semester second professional degree; applicants for the three-year M.L.A. I program must have a B.A. or B.S.; students with a B.L.A. or a professional degree in an allied design field may apply to the two-year M.L.A. II program; candidates for the two-year Urban Design program must already have a professional degree in either architecture or landscape architecture in order to qualify for a M.Arch. in Urban Design or a M.L.A. in Urban Design.

Insider's Guide to Architecture Schools

This Guide to Harvard University's Graduate School of Design was prepared for Skyline by a recent GSD student who maintains ties with the school.

Most students come to the GSD because, well, you just can't turn down Harvard. Some seek a good, solid professional education, others are looking for a school with an emphasis on design; but it is a known fact that the mystique of the Harvard name is irresistible.

In a well-publicized statement to the press several years ago, Dean Gerald M. McCue (architecture department chairman at the time) announced his intention to bring the Graduate School of Design into the professional "mainstream." Students responded with a combination of amusement and cynicism. A rash of architectural graffiti —stylized men in trenchcoats clutching briefcases—broke out, stamped on available surfaces throughout the school.

This is "Design" school, and "Studio" is where you do it. Architectural education focuses on the four-semester core program, which includes a studio sequence and support courses in humanistic, technological, and visual studies. Far from being integrated into the studio, the technical courses are tolerated, at best. Core resembles the usual first-year architectural boot camp. In Core, the student is initiated into the world of architecture according to Harvard, exposed to the methods and biases of the school, and indoctrinated in the canon of sacred precedents. Stars rise and those slow to grasp the essentials soon get left behind. With the recent addition of a seventh-semester thesis requirement, there remain only two "free" semesters after Core. This is probably just as well, since students complain that so few courses are offered outside of those required that it takes perseverance and luck to piece together an upper-level schedule without cross-registering.

If you catch on at an early stage of the game, you can sail through school with the supreme confidence of those in the know. Every rising star knows by heart the call numbers and shelf locations for Giovanni Battista Nolli's *Roma* (mid-18c) and Paul Marie Letarouilly's *Edifices de Rome Moderne* (mid-19c). A locked shrine in the basement of the Loeb Library appropriately houses Corbu's *Oeuvres Completes*. Copies of Michael Dennis' as yet unpublished treatise on French hotels somehow manage to find their way onto every first-year student's desk.

Drawing equipment includes the usual assortment of tools, although some are decidedly indispensable. Your ellipse template facilitates the fine art of *poché*, which in turn makes it possible to reexperience the glories of Rome. One ingenious student designed a full-blown Palladio template, with the master's familiar motifs delineated in several handy scales. Airbrush is the current rage; this newly rediscovered technique is perfect for simulating the kind of sections and elevations long favored by the École des Beaux-Arts.

Aside from Harvard University itself, there is only one place on this earth unabashedly admired by GSD students and faculty alike: Rome . . . Vitruvius, Alberti, and Borromini are in. The École des Beaux-Arts had a certain fondness for the Eternal City, so it's in too. Giuseppe Terragni is in, as are the Neo-Rats.

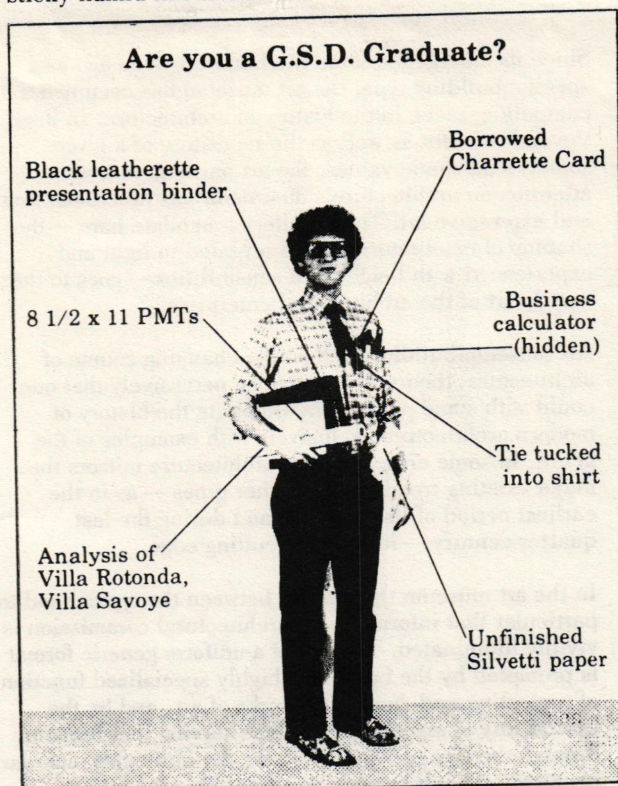
Fashions change, however, and what is popular one year may be out the next. D-School designers like to think they are on the cutting edge of architectural theory, so the student must work hard to stay abreast of the latest "transformations." A few years back "erosions," "rotations," and "grid collisions" were *de rigueur*, but they are not as fashionable today. For example, several years ago, Richard Meier's drawings were considered the answer to any first-year design problem. Students painstakingly reproduced Meier's drawing technique down to the most precious line weight. By last year, Meier himself had been "transformed"—a spontaneous, schoolwide punning contest had relegated last year's hero to this year's "Three-Meier-Island"—only in jest, however. When pressed for a "language," pipe rails, glass block, and grid shifts are always a safe bet.

Precedents constitute a crucial ingredient in the design recipe. First you choose a *parti* (the "Big Idea"); then a type (the all-important "typology"); and, finally, you overlay the structure and—maybe—the mechanical system. The judicious choice of a *parti* becomes a matter of life and death. One student explains, "You scramble to get an idea, choose your *parti*, and pray that it will work . . ." Once established, "*partis* are considered patented." If you're really hot, you learn to "think in ink." Even initial sketches can be hard-lined. Process should not be evident in the product. Design is a "Look Ma, no hands" feat.

The design of Gund Hall exacerbates the fierce competition in the studio. Administration, faculty, and students are each housed in discrete sections. This preserves the clarity of Gund Hall's "diagram" and keeps interaction to the prescribed minimum. The studio is the "Great Space." Everything is subordinate to it. "Trays" of drawing tables step up five levels under a roof dramatically supported by enormous trusses. Third-year architecture, landscape architecture, and urban design occupy the uppermost trays, while first-year architecture students are consigned to the lowest level and the "pit." As a result of this setup, over four hundred people try to be creative in one room. Imagine trying to work out a *parti* in the bleachers of a stadium.

In many ways, Gund Hall itself represents a classic "do-as-I-say-not-as-I-do" paradox for the aspiring designer. The greenhouse-style studio is frigid in winter, sticky-humid in summer. When constructed over a decade ago, heating oil was cheap, and the decision was made to forego double-glazing. Fortunately, the administration plans to replace the mechanical system soon.

Are you a G.S.D. Graduate?



From For'm

Some of the senior faculty long to return to the simpler days of Robinson Hall, the former home of the GSD designed by McKim, Mead & White (1900–02). In spite of Gund Hall's multi-million-dollar facilities, not a single space in the entire building is adequate for the review of student work. Gerhard Kallman and Michael McKinnell's traditional Core design project does just that: it provides an addition to the GSD based on the old review space in Robinson Hall.

Upper-level studios usually address the problem of the institutional building on an "important" site—an opera house, bank, museum, or any building with a gallery/exhibition space—to provide an excuse for a lighting problem. Last year Michael McKinnell's studio relived the Boston City Hall competition. An irregular site is ideal: it allows the designer to exercise contextual concerns and latent historicism, and, as often as not, it results in a French hotel.

Studios are assigned by lottery with preference given to sixth- and seventh-semester students. Gerhard Kallmann, Michael McKinnell, Fred Koetter, Mario Campi, and Jorge Silvetti teach the sexiest studios. Kallmann and McKinnell—known as "Column and Mechanical—" head the third-semester core studio in the fall and teach upper-level studios in the spring. They are considered among the best teachers in the school. Harvard has a "hotline" to Cornell, since Koetter, Dennis, Silvetti, Val Warke, and Alex Krieger have all benefited from the tutelage of Colin Rowe. Critics range from practicing professionals to the more theoretically inclined who have built little or nothing. As the new department chairman, Harry Cobb has brought in some practicing architects who are also academics—Charles Moore, Gerald Allen, Thomas Beeby, to name a few. Students respect Cobb and agree that he delivers carefully considered, incisive criticism at reviews. He is soft-spoken and people listen to him.

Although Architecture shares Gund Hall with Landscape Architecture and Urban Design, the potential for interaction between the disciplines remains largely untapped. Says one L.A. student, "The architects feel that they can do anything a landscape architect can do and more." The ideal of synthesizing all three disciplines comes closest to realization under the auspices of Moshe Safdie's Jerusalem studio. Recently the policy-oriented City and Regional Planning Department left the GSD to join the Kennedy School of Government. Plans are underway to replace this program with a physical planning department.

A number of years ago, the GSD abolished letter grades in favor of a pass/fail system. Over the years, the simplicity of this approach has been modified as "Honors" and "Marginal Pass" designations became necessary to distinguish the "stars" from the rest. Today Harvard has not one but three grading systems: (1) Honors, Pass, Marginal Pass, Fail; (2) Honors, Superior, Satisfactory, Marginal Pass, Fail; (3) Honors, Very Good, Good, Satisfactory, Marginal Pass, and Fail. Some even favor adding "Pass-plus" "and Pass-minus" options. The options themselves vary from course to course, year to year, and department to department. One student remarked, "It would take a Philadelphia lawyer to figure out my transcript."

Yet the future holds promise. As Chairman Harry Cobb's agenda unfolds, the program is being tightened and modified. An independent design thesis has been reinstituted as the final requirement for the first professional degree. The first-year program has been substantially reviewed, restaffed, and restructured. Cobb has identified the principal shortcoming in the school as the "dysfunction between idea and technique." An effort is being made to find professionals who will not only contribute research and scholarship, but will also relate these concerns to the actual making of architecture.

Since these problems of architectural education are general, it is admirable that Cobb has tackled such a formidable, if not elusive goal. But, does it really matter whether or not Cobb is successful? After all, Harvard is Eternal. For aspiring professionals, all roads lead to Harvard.

Amplification Department

Barnard College has had an undergraduate program in architecture in its Art History department for three years; it was originally organized by Waltruade Schleicher Woods. **Susana Torre** has agreed to direct the *new* architecture program at Barnard (*Skyline*, May 1982, p. 9), which will be independent of the art history department. Technically, however, Woods' program was Barnard's "first undergraduate program in architecture."

Museums

New Am

Helen Searing

The following introduction is excerpted from a lengthy historical essay that will appear in the catalogue New Art Museums in America being published by the Whitney Museum of American Art in conjunction with the exhibition.

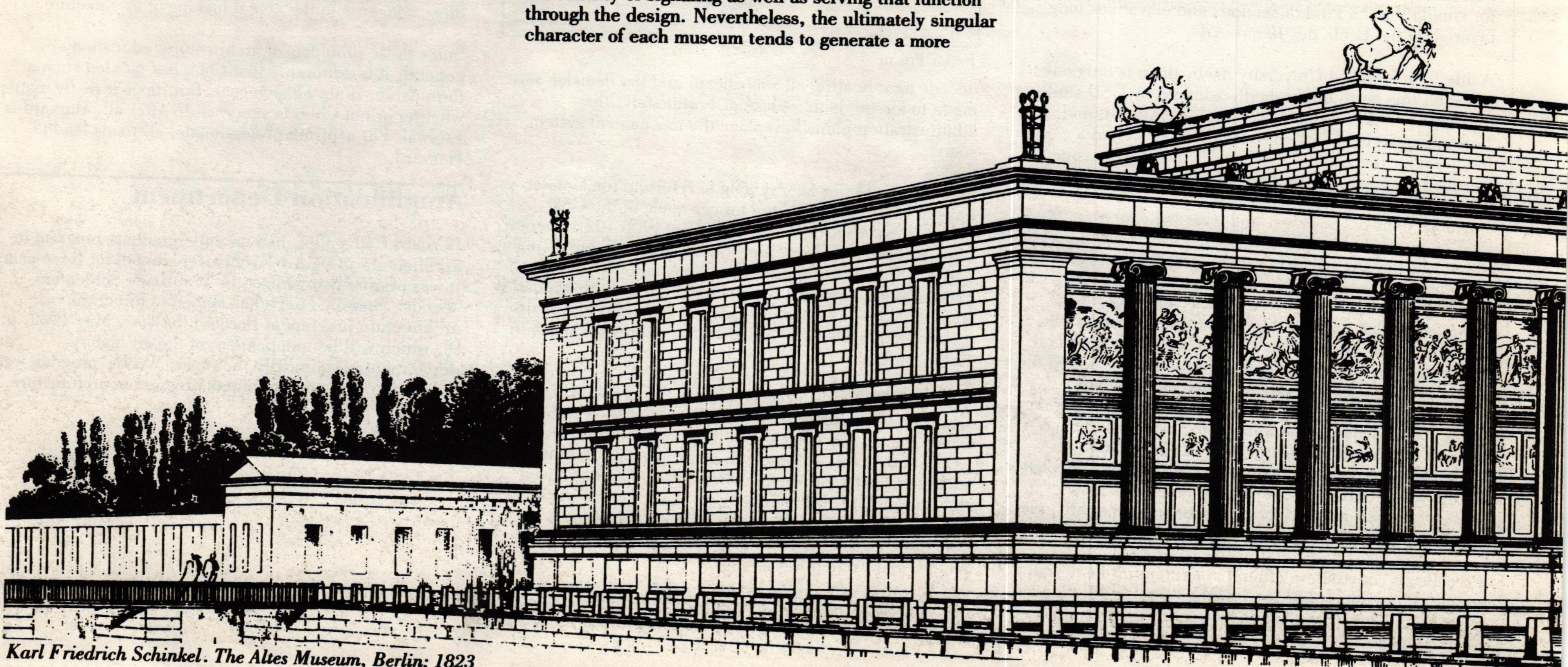
The exhibit "New Art Museums in America," guest-curated by Helen Searing, will open June 24 at the Whitney Museum of American Art and run until October 10. The show will concentrate on seven museums, six of which are shown on the following pages.

Since its emergence some two hundred years ago as a specific building type, the art museum has occupied a compelling place in the history of architecture. In itself the embodiment as well as the repository of a given society's aesthetic values, the art museum focuses attention on architecture's dual nature as functional craft and expressive art. The architect's mandate here—the shaping of celebratory spaces revealed in light and experienced with heightened sensibilities—goes to the very heart of the architectural enterprise.

Art museum buildings reflect the changing course of architectural theory and design so pervasively that one could with some plausibility illustrate the history of modern architecture exclusively with examples of the genre. In some eras, museum architecture mirrors the major existing trends, but at other times—as in the earliest period of its existence and during the last quarter-century—it is on the cutting edge.

In the art museum the tension between the typical and the particular that informs every architectural commission is vividly illuminated. The use of a uniform generic format is prompted by the building's highly specialized function of protecting and displaying works of art, and by the desirability of signaling as well as serving that function through the design. Nevertheless, the ultimately singular character of each museum tends to generate a more individualized image. As the art museum has become increasingly complex, evolving from a place solely for the contemplation of works of art into one encompassing educational, social, and even quasi-commercial activities, the conventional solution has given way to the heterodox at an ever-accelerating tempo. Technical innovations in structure, lighting, and environmental control have brought a new freedom from practical constraints. Moreover, the fact that most new museums no longer arise in splendid isolation but as part of a larger architectural context impinges on design decisions in a way that accentuates formal distinctions.

Yet even in those periods when paradigmatic plans were developed and endured for a generation or more, resemblances between art museums were those of kin rather than clone. In the first place, there has never been a consensus about the key issues of circulation, illumination, and presentation. Some experts praise corridors that permit the visitor to bypass certain exhibitions and allow the temporary closing of individual galleries, while others prefer that passage through the museum take place primarily through the exhibition



Karl Friedrich Schinkel. The Altes Museum, Berlin; 1823

rican Art

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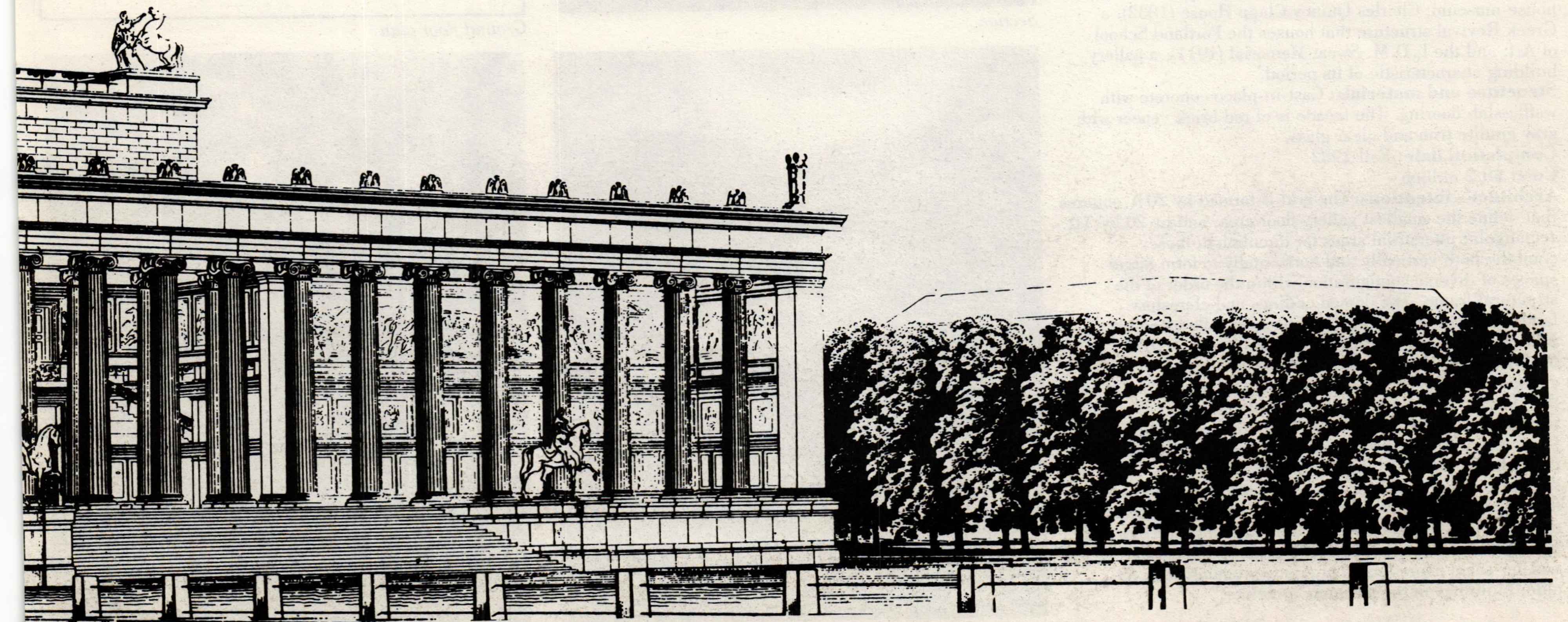
areas, which may be organized sequentially. Neither has there been accord about the best method of lighting the galleries. Before the advent of electricity, illumination meant for the most part natural light, but opinion has differed as to whether this should come from above through skylights, from the side through windows, or via clerestories which seem to combine the advantages of the other two systems. In the twentieth century, some degree of artificial illumination has become the rule, but whether it should be supplement or substitute remains an unresolved issue. As far as exhibition space is concerned, many curators demand an indeterminate, loft-like area, while others recognize the appeal of galleries with fixed dimensions. Some believe works of art should be shown in an intimate or casual setting, others that the character of the museum as a separate and lofty precinct be maintained. Some like to display art in period rooms, others abhor any background that is not wholly neutral.

Contributing to formal differentiation is the individual character of each museum's holdings. One might describe the museum programmatically as the public counterpart of the house, with the objects themselves as the tenants. Just as relatively unrepeatable configurations arise in residential buildings when the architect seeks to satisfy the differing needs of the client, so must each museum building respond to the special requirements of its collections — and these have grown ever more heterogeneous. In the eighteenth century, paintings, statues, and precious *objets* were the only inhabitants of the galleries; today, machine-made products share occupancy with the mysterious and haunting artifacts of preliterate societies, and the performing and popular arts also command entry.

Arguably, then, the extraordinary diversity manifested in the art museum projects of the last five years, including the seven in this exhibition, is unprecedented in degree rather than in essence. The diversity demonstrates the pluralism of contemporary architectural practice no less than the current tendency for each institution to seek a unique identity that is legible as well as operational. At the same time the present inclination to reaffirm historical continuities in architecture and to reestablish the symbolic potential of three-dimensional form will encourage the visual expression of the museum's *generic* role as sanctuary of the arts. Thus, in many of the projects there are deliberate, if subtle, references to canonical examples of museum architecture.

The museums highlighted next are all in the "New Art Museums in America" show opening this month at the Whitney and guest-curated by Helen Searing. Since the selections for the show were made in mid-February, other museums currently in early stages of design have been included as part of an accompanying photographic survey. Such is the case with the first museum presented here, Mitchell/Giurgola's design for the Anchorage Historical and Fine Arts Museum. One of the museums selected for the Whitney show, the Price Collection museum by Bruce Goff, could not be included in these pages due to a difficulty in obtaining the graphic material at press time.



Notes of an Armchair Museum-goer

Suzanne Stephens

Few of these museums represent breathtakingly dramatic solutions to functional or symbolic issues of museum design. Most do represent, however, certain significant departures from what might be expected in the aftermath of acclaim and publicity surrounding I.M. Pei's East Wing of the National Gallery (1978) or Piano and Rogers' Centre Pompidou (1977). The East Wing's sculptural triangular masses and its orientation of galleries around a large interior atrium provide one model; the mechanistic, undifferentiated loft-like galleries of the Centre Pompidou at Beaubourg offer another.

As extensions of or additions to an already existing museum on the site, many of these schemes address the specific problems of circulation, display, and lighting intrinsic to a museum's spatial and formal handling in innovative ways. Nevertheless, most reflect a desire to fit in with the surroundings by self-conscious borrowing of the architectural elements, massing, and materials found in traditional architecture—and usually in the building next door. Some also revert to more classical principles of ordering forms and spaces, such as symmetry, centrality, and axiality. In a few cases the architects have attempted to make the museum read as a particular architectural "type" identifiable to the public as a museum and thereby implicitly making a cultural statement; in other projects, such as MoMA, the reverse is true. Another concern related to the question of type is that of monumentality. In designing these museum additions, many of the architects are exploring devices—such as the artful juxtaposition of small- and large-scale elements—needed to make a visually significant building that does not, however, overwhelm its immediate context.

The most compelling example of a return to traditional ordering devices and architectural elements, as well as a forthright attempt to create a sense of monumentality through massing, materials, and scale shifts, is Mitchell/Giurgola Associates' current project for the Anchorage Historical and Fine Arts Museum in Alaska. Although the design is as yet only in the schematic stage, it clearly departs from recent trends. Its centralized symmetrical plan with an interior court, topped by a temple-like clerestory, and its hierarchical massing recall the earlier classical monuments of Schinkel and von Klenze. However, it is the quality of detail still to be given to the large blank walled surfaces and the tall piers in the entrance arcade or central court that will ultimately determine the success of the new architecture.

Henry Cobb of I.M. Pei & Partners attempts to combine several interesting ideas in his design for the Payson Building of the Portland Museum of Art. Especially promising are the room-like gallery spaces with cascaded dome top-lighting. Troublesome, though, is Cobb's handling of the exterior envelope. The large brick and granite entrance wall on Congress Square seems too much a diagrammatic symbolic device; in fact, it more effectively recalls Venturi Rauch & Scott Brown's Bill-Ding-Board for the National Hall of Fame in 1971 than, say, Palladio's Palazzo Chiericati of 1550 to which the architect has referred in discussing the solution. The clustered rooms, so well developed in section and plan, need a proper architectonic *correlative* in the main facade—not a flattened screen wall in which the elements are represented by linear motifs. The elevation along the side street, where one can easily discern the stepped-down configuration of the gallery spaces, does indeed bow to the small-scale quality of the historic houses in the museum precinct, yet the architectural masses dribble away. A secondary facade is needed here, which the echelon of units does not seem to achieve.

The tightly-knit infill scheme of Moore Grover Harper's Hood Museum of Art might, in fact, be *too* tight. Because the architects concentrated on creating continuities between existing disparate architectural styles in an ill-defined space, the projected building seems too much to reflect these needs rather than the requirements of a museum. Furthermore, while exterior spaces are clearly subdivided, the introduction of a strong diagonal drift in the arrangement of wings only serves to heighten the agitation.

The Barnes-designed Dallas Museum of Fine Arts is one of the few being featured that is not an addition to an existing museum. From the exterior the museum design seems conceived as a culmination, on formal and planning terms, of the tradition of markets and exhibition halls that came to architectural fruition in the nineteenth century. The question remains whether the architect's combination of classical planning principles on the first floor and modernist planning strategies on the second and third floors, all within the market-hall framework, will be integrated into a strong architectonic whole.

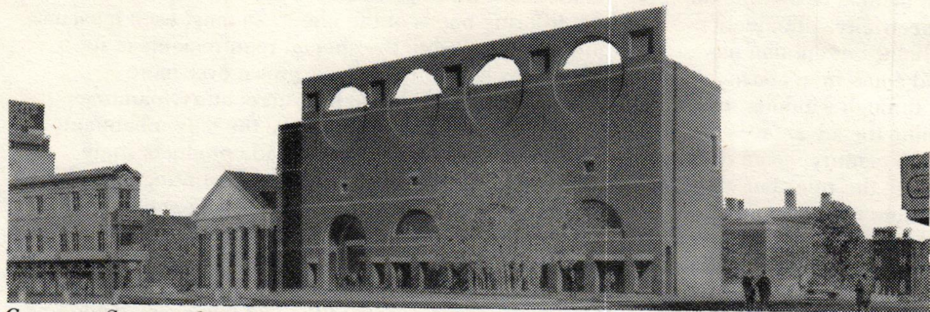
As in the case of the Dallas Museum, the Virginia Museum of Fine Arts by Hardy Holzman Pfeiffer Associates is difficult to analyze at this stage when so few presentation graphics have been released. The Virginia Museum extension attempts to be contextual in its choice of limestone and granite materials and its deference to the general compositional format of the existing building. But despite axial links to the museum in plan, the diagonal plan rotation and glass-enclosed stairs in the new wing introduce other spatial elements that may add too much *spritz* to the serenely ordered spaces.

The Museum of Modern Art has been virtually swallowed by Cesar Pelli's expansion scheme. This has occurred discreetly enough so that any mastication has taken place behind the original facade. The old 1939 museum has been gutted, a new Garden Hall with escalators is being added as the key circulation node, major portions of the Sculpture Garden have been incorporated into the new spaces, and the 1939 museum facade has been absorbed into the horizontal base of the 53-story tower. While the new museum spaces follow the modernist loft-like arrangement of the old MoMA, they no longer seem to assert an identity distinct from the residential tower.

Richard Meier's High Museum of Art in Atlanta has presence and identifiability fairly oozing from every joint of its gleaming white porcelain-panelled skin. Architecturally, it is the most sophisticated museum of this group—and the most unabashedly modernist. Meier, it appears, has continued to refine and improve upon the investigations that Frank Lloyd Wright undertook with his spiralling ramp and atrium parti at the Guggenheim Museum. The Atlanta project also makes a strong architectural statement that expands on Meier's own previous work, and reasserts a belief in the viability of the museum as an art object.

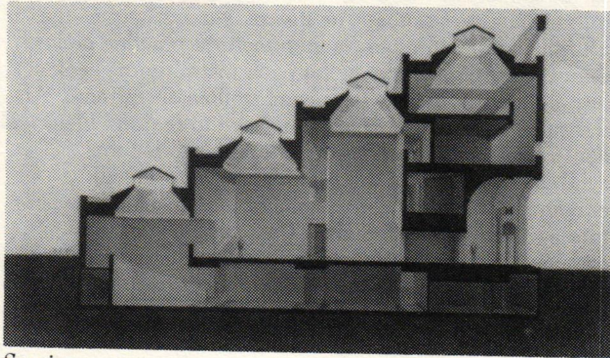
Portland Museum of Art

I.M. Pei & Partners

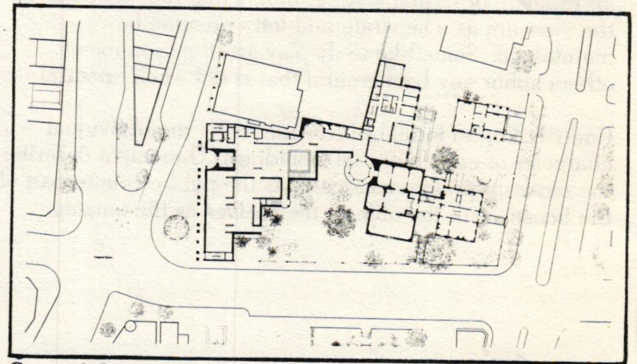


Congress Square elevation

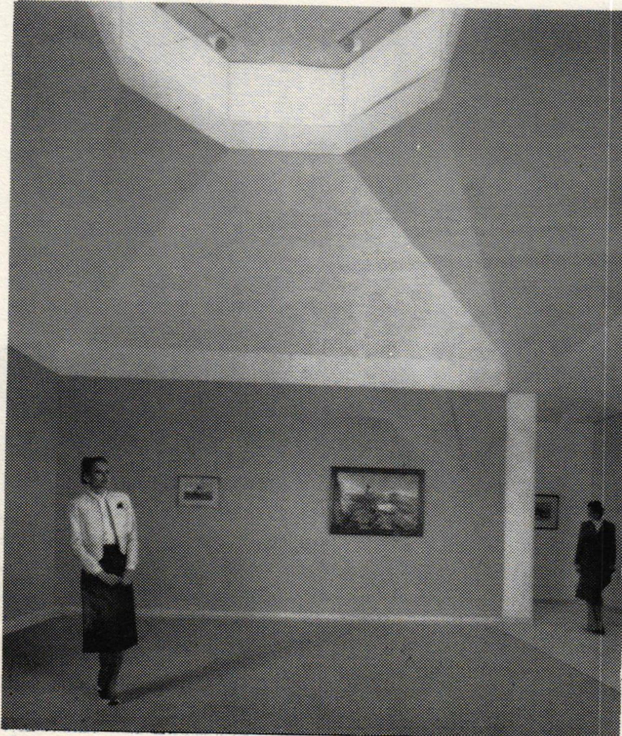
Project: Portland Museum of Art, Charles Shipman Payson Building; Portland, Maine
Architect: I.M. Pei & Partners; Henry Cobb, design partner
Client: Portland Society of Art
Program: 21,000 s.f. of exhibition galleries; 200-seat auditorium; mee .g rooms, library, museum shop, administrative, storage, and service spaces. A total of 62,500 g.s.f. on four levels above grade and two below.
Site and context: 58,000 s.f. bounded by Congress Square, High and Spring Streets. Three existing buildings on the site are being retained as part of the Museum: the McLellan-Sweat House (1800), a Federal style house-museum; Charles Quincy Clapp House (1832), a Greek Revival structure that houses the Portland School of Art; and the L.D.M. Sweat Memorial (1911), a gallery building characteristic of its period.
Structure and materials: Cast-in-place concrete with waffle-slab flooring. The facade is of red brick veneer with gray granite trim and clear glass.
Completion date: Fall 1982
Cost: $8.2 million
Architect's intentions: The grid is formed by 20 ft. squares that define the smallest gallery floor area, and by 20 by 7ft. rectangular interstitial areas for circulation; these combine both vertically and horizontally to form larger spaces of diverse configuration within the order of the structural frame. The domed ceilings and clerestory lanterns to control natural lighting were influenced by John Soane's Dulwich College outside London (1814). As the internal spaces of a museum should foster a connection between the art object and the visitor's eye, so the external form mediates between the museum as an institution and the community. The front facade of the Payson Building was designed to be both the enclosure of the public square and the principal entry to a special-purpose building; thus the scale and elements of the facade reflect those shifts. While this facade had to establish a strong presence for the Museum, the High and Spring Street elevations required an accommodating, smaller-scale expression that grants prominence to the older buildings in the museum "precinct."



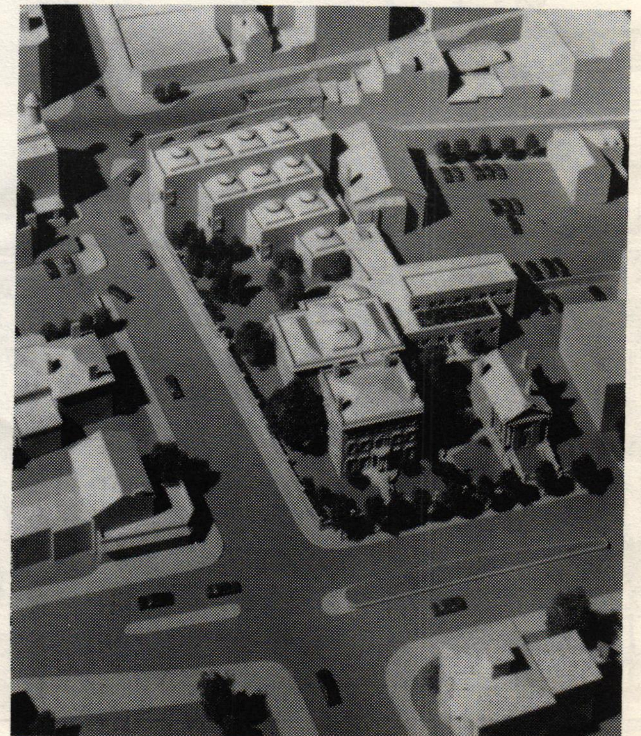
Section



Ground floor plan



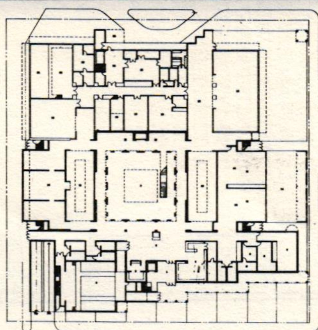
Interior of model (photo: Nathaniel Lieberman)



Bird's eye view of model (photo: Nathaniel Lieberman)

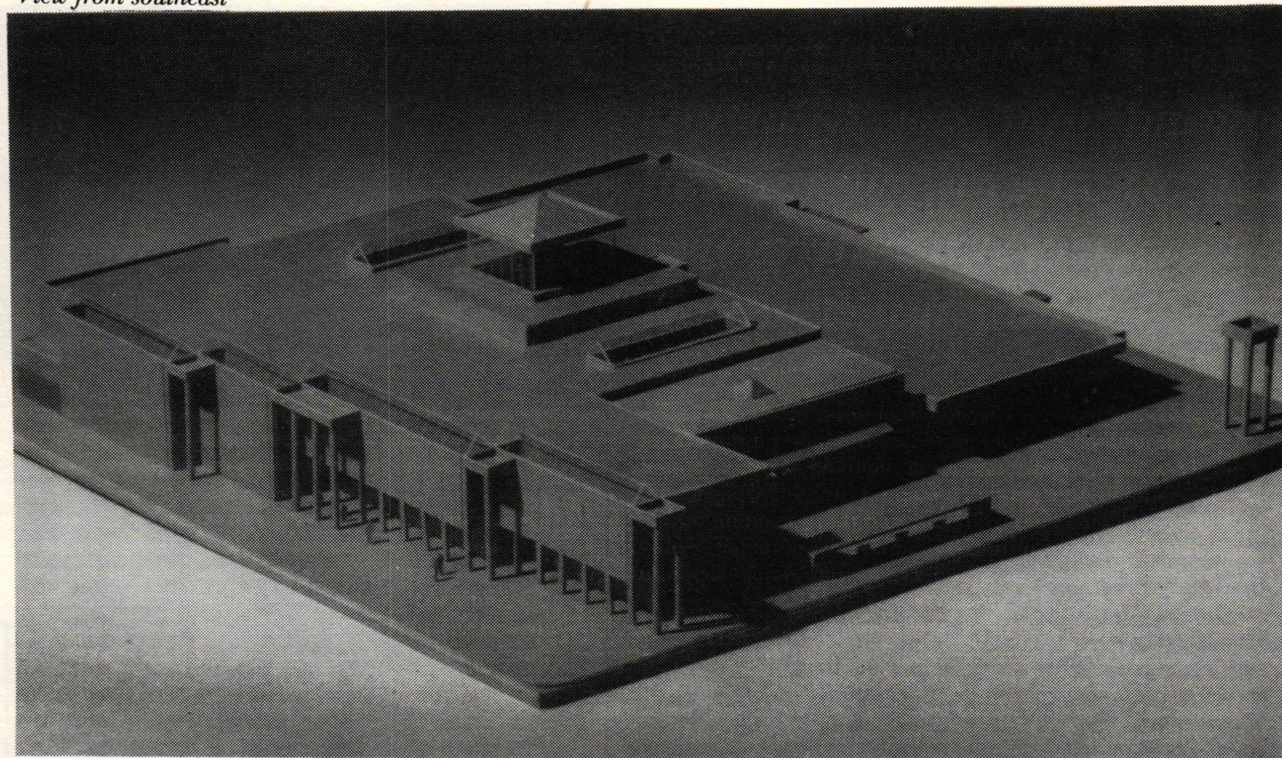
Anchorage Historical and Fine Arts Museum

Mitchell/Giurgola Architects

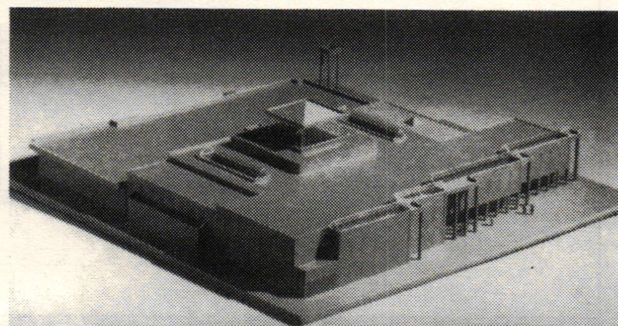

Level one plan

Project: Anchorage Historical and Fine Arts Museum addition and reorganization; Anchorage, Alaska
Architect: Mitchell/Giurgola Architects in association with Maynard and Partch; Steven Goldberg, project architect
Client: Municipality of Anchorage
Program: The addition of 68,000 s.f. to the existing building's 27,800 s.f. includes 20,300 s.f. of new exhibition space, a 250-seat auditorium, an entrance and central courtyard of 8,750 s.f., and education and administrative facilities.
Site and context: A 300′ by 300′ block—about one-third of which is occupied by the existing museum—in the central business district. To the south is a federal office building by HOK; to the east is a highrise residential area. The areas to the west and north, a jail and a lowrise commercial district, are slated for development in the near future.
Structure and materials: Concrete frame with a brick and granite facade; granite flooring in the court with wood-panelled walls.
Completion date: May 1984
Cost: $18.3 million for general construction
Architect's intentions: The challenge was to relate to the existing one-story building, with its balanced formal layout, as well as to the context of the site. The central focus will be the new enclosed courtyard, which has become an orientation point for the complex of galleries containing a wide variety of exhibits. The central portion of the museum, with its projected vaulted ceiling and clerestory windows, links in scale to the one-story low-rise building on one side and the new entrance arcade on the other. The high arcade in turn acknowledges the scale of the nearby tall buildings.

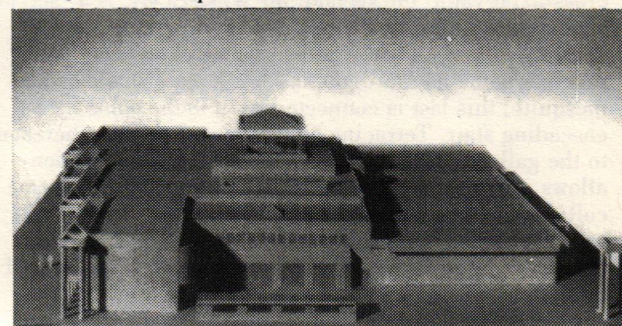
View from southeast



View from southwest

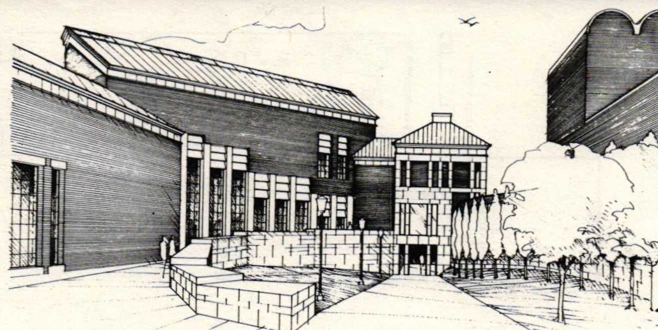


View from east (photos: Jock Pottle)

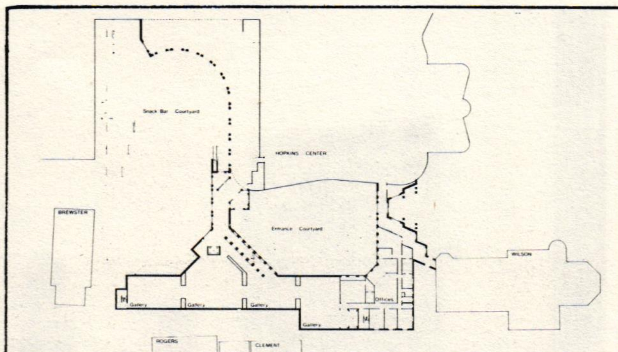


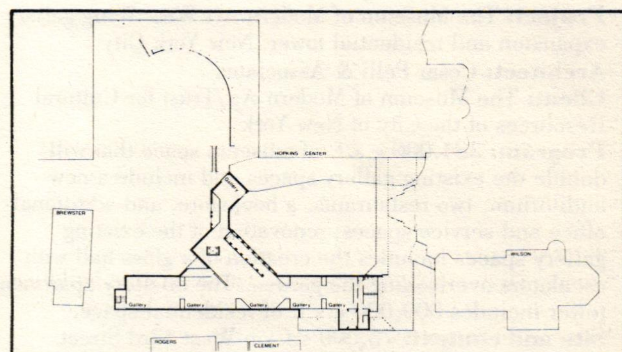
Hood Museum of Art

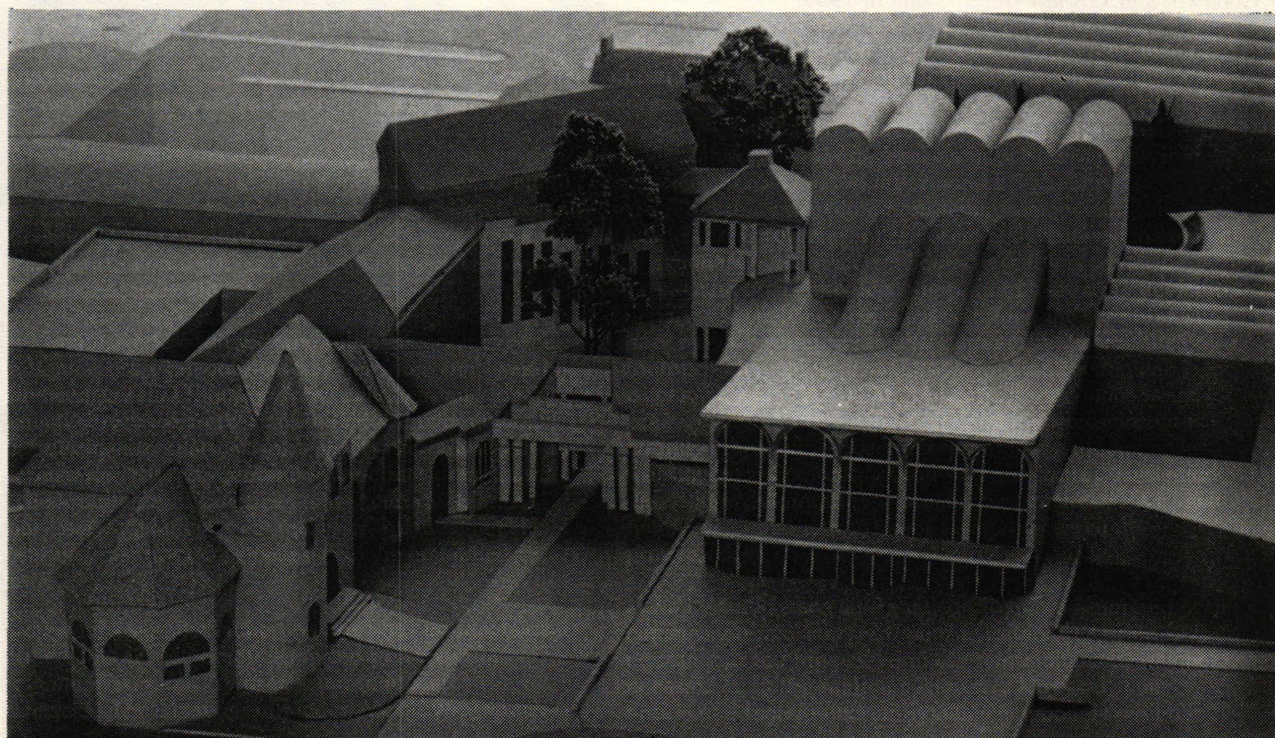
Moore Grover Harper


Rendering of courtyard

Project: Hood Museum of Art, Dartmouth College; Hanover, New Hampshire
Architect: Moore Grover Harper: Charles Moore, J.P. Chadwick Floyd, Glenn Arbonies, Robert L. Harper; Richard Loring King, project architect
Client: Dartmouth College
Program: 11,700 s.f. of gallery space for permanent, changing, and alumni exhibitions; 244-seat auditorium; classrooms, offices, works spaces, and storage for a total of 36,000 s.f.
Site and context: About three-quarters of an acre surrounded by College buildings with one corner fronting The Green. To the west is Wallace Harrison's Hopkins Center (1960); to the north is Wilson Hall, a Richardsonian brick and stone building of 1880; to the east is the heating plant and to the south a small dormitory. Both Wilson Hall and Hopkins Center are being renovated as part of the extension of the College's art complex.
Structure and materials: The frame is of reinforced concrete columns and floor slabs, with steel roof framing. The exterior cladding is of brick and granite veneer with granite and color-glazed brick trim.
Completion date: Fall 1983
Cost: $5-5.5 million
Architect's intentions: The Hood addition was considered to be a functional and formal mediator in the task of consolidating a number of stylistically varied buildings and ill-defined spaces into a single complex. The architects felt the need for a style that would be "friendly" to the surroundings. In doing this, they strove for a new language that would create a "whole" from the disparate elements. The Hood carves out a space in a very dense site that did not allow for an "object." Conceived as a courtyard building in the Oxbridge tradition—the first such building at Dartmouth—the Hood creates a distinct entrance to the arts center, which it had not previously had.

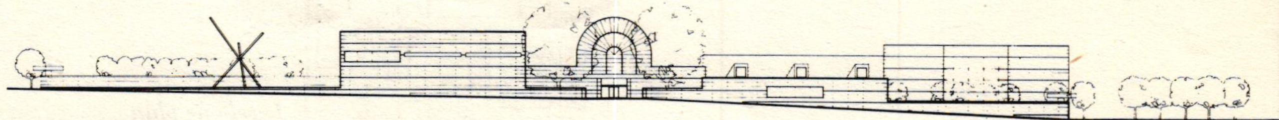

Level 36 plan


Level 54 plan



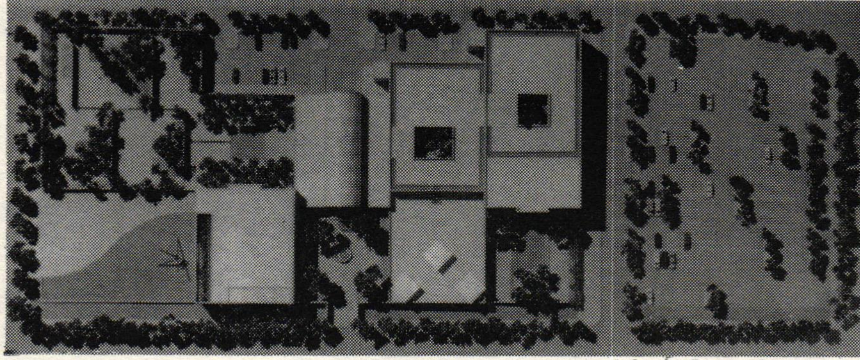
Dallas Museum of Fine Arts

Edward Larrabee Barnes Associates

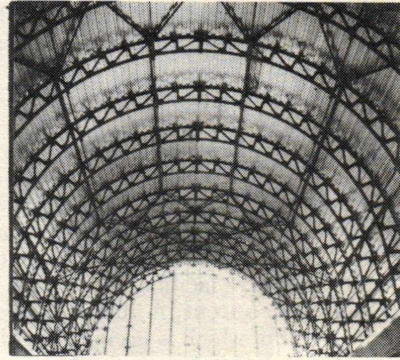


Entrance elevation

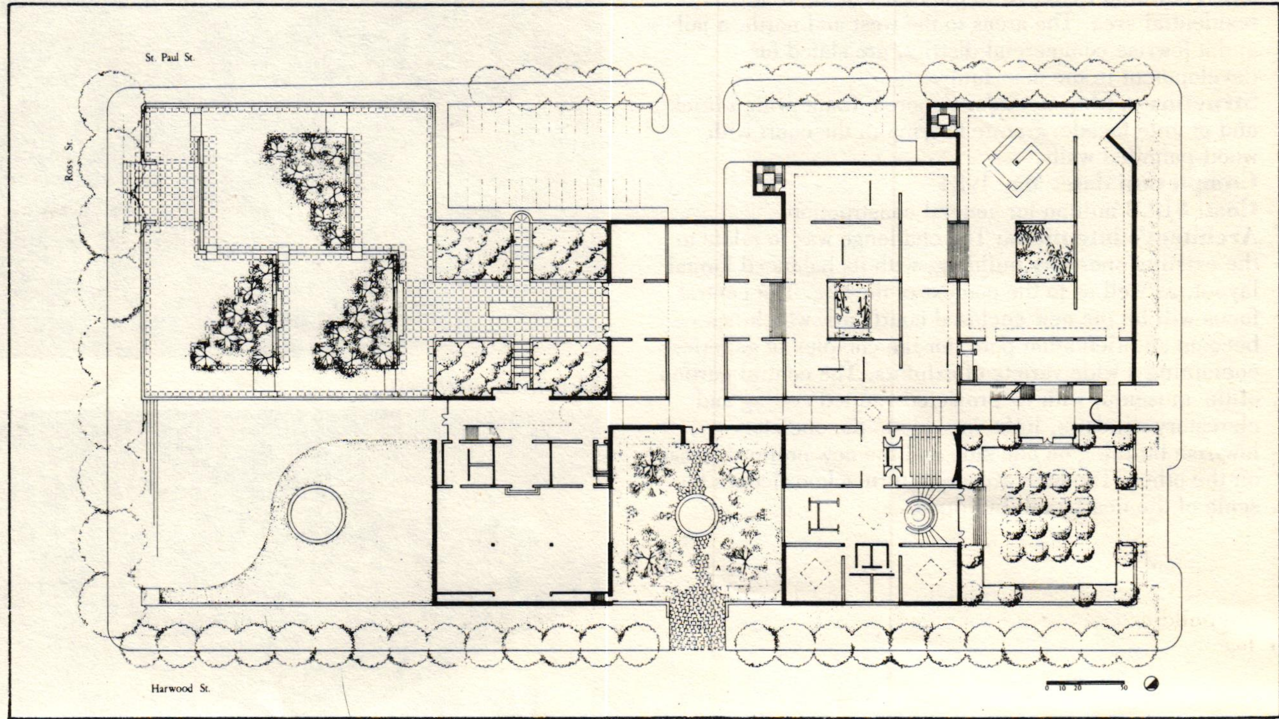
Project: Dallas Museum of Fine Arts; Dallas, Texas
Architect: Edward Larrabee Barnes Associates: Edward Larrabee Barnes, principal; Alistair Bevington, associate; Daniel T. Casey, project architect
Client: Dallas Museum of Fine Arts and the City of Dallas
Program: 77,000 s.f. of gallery space, including 10,000 s.f. for temporary exhibitions, plus a 350-seat auditorium, 100-seat orientation room, library, restaurant, museum shop, offices, storage, and work spaces totalling 193,000 s.f.
Site and context: Eight acres in downtown Dallas. The Museum is situated to form the western terminus of an axis through a proposed "arts district," with museum, symphony hall, and opera house all within walking distance.
Structure and materials: A steel frame with concrete floor slabs on steel decking; Indiana limestone exterior cladding with steel and aluminum trim. The interior floors are limestone, maple, and carpet, with wall surfaces of limestone or painted gypsum.
Completion date: Fall 1983
Cost: $29.6 million
Architect's intentions: The major concern of the architect was the creation of a procession with elements of ceremony and a sense of logic closely related to the art—a composition involving time. All the activities of the Museum are connected by a central spine, like shops on a street. Each gallery level sets its own tone: the first, for contemporary art, has a cruciform plan with a 45′ high cross-axial vault; the second, for Western art, is a "serene space" with naturally lit walls, Miesian screens, and a central patio; the third, for the display of objects, also receives some natural light and has a patio shaded with mesquite; this last is connected back to the spine by a cascading stair. Terracing on three levels gives coherence to the galleries on the sloping site and the organization allows progression in either direction through the diverse collections. The theory of the Dallas design is that indirect light, along with splashes of daylight from windows, garden courts and patios, enhance the works of art. These elements are intended to relate the art to nature; the architecture is otherwise very "quiet."



Gallery plan (photo: Louis Checkman)

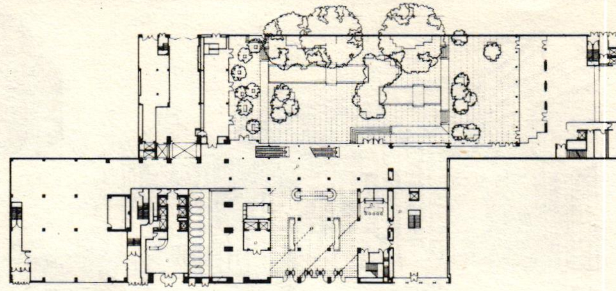


Central vault under construction

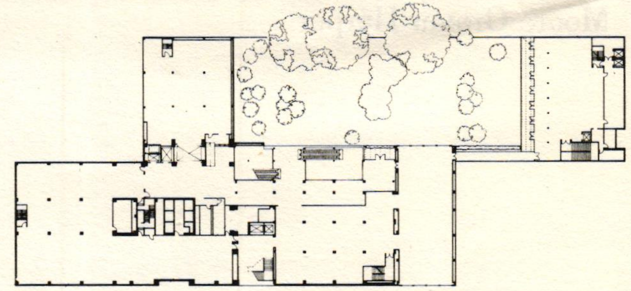


Museum of Modern Art

Cesar Pelli & Associates

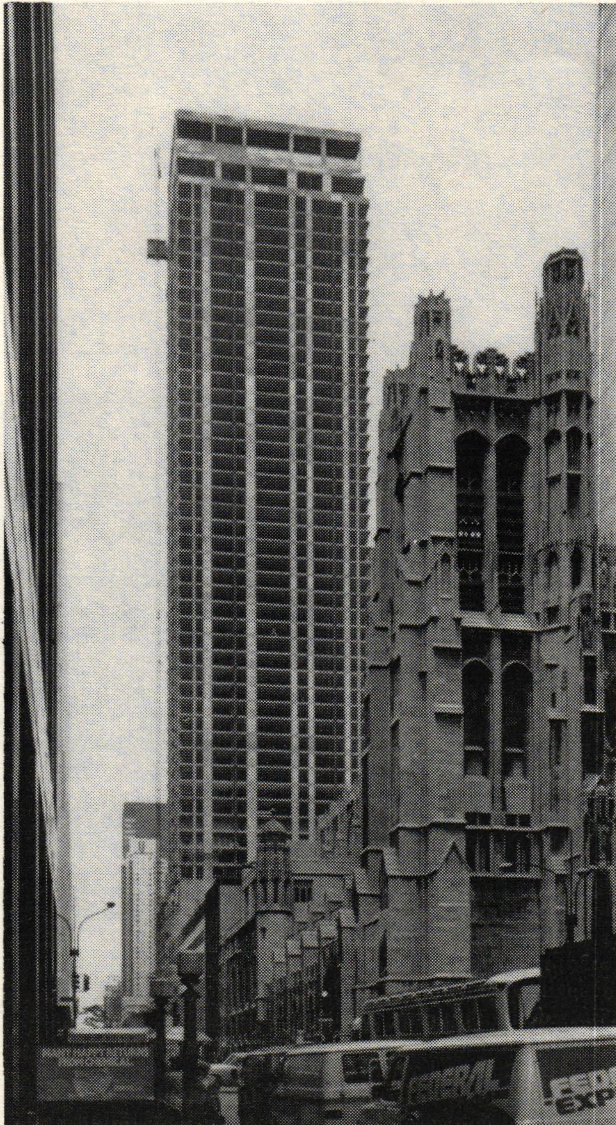


Ground floor plan

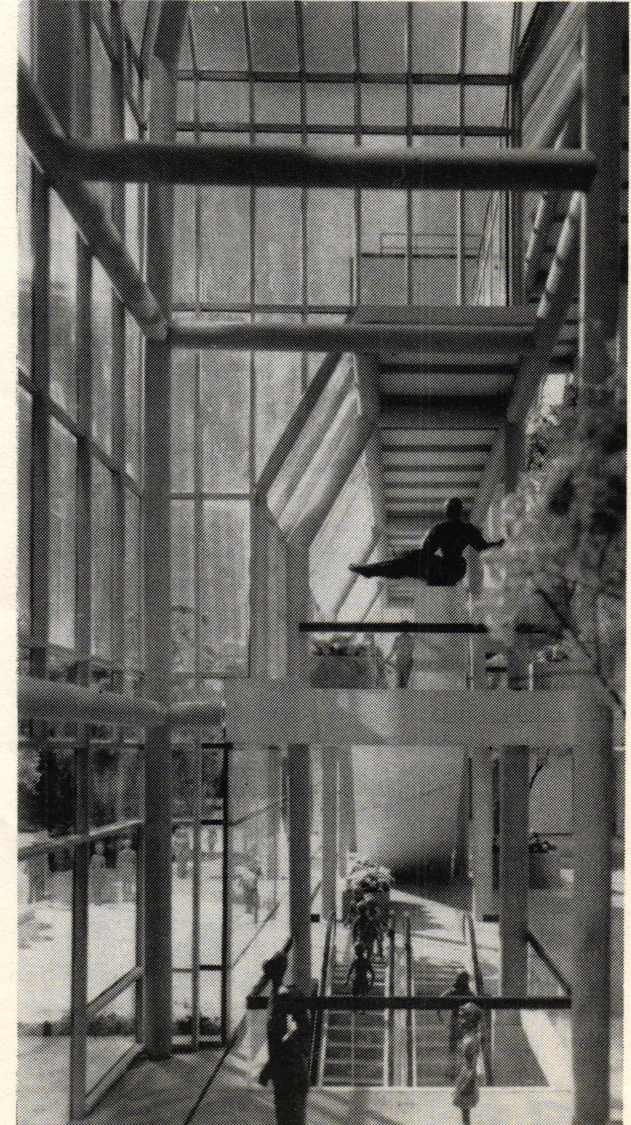


Second floor plan

Project: The Museum of Modern Art West Wing gallery expansion and residential tower; New York City
Architect: Cesar Pelli & Associates
Client: The Museum of Modern Art/Trust for Cultural Resources of the City of New York
Program: 384,000 g.s.f. of museum space that will double the existing gallery spaces and include a new auditorium, two restaurants, a bookstore, and additional office and service spaces; renovation of the existing gallery spaces includes the creation of a glass hall with escalators overlooking the garden. The 53-story apartment tower includes 500,000 g.s.f. of residential space.
Site and context: 75,000 s.f. on West 53rd Street adjacent to the original Museum designed by Philip Goodwin and Edward Durell Stone in 1939.
Structure and materials: Concrete frame with a curtain wall patterned by mullions, tinted vision glass, and eleven shades of spandrel glass.
Completion date: 1983.
Cost: $22 million for the Museum addition and renovation.
Architect's intentions: The new addition has not sought to homogenize or transform the existing disparate elements; the new pieces have been introduced to fulfill functional needs and to organize and rejoin parts. Without fundamentally changing the tradition of the MoMA in its attitudes toward the exhibition of art, the new addition had to respond to the increased attendance and the growth of the collection, restructuring the old buildings to work with the new. Many of these objectives were accomplished by the creation of the Garden Hall—a light, transparent attachment containing escalators and the east-west circulation bypassing the vertical elements of the original building. In addition, each department will now have enough room for both permanent collections and its own changing exhibitions, allowing for a more dynamic presentation of new work and special shows. With this second wing, the original building is now centered within the composition, a symmetry further reinforced by the lobby layout. The tower was positioned so as to avoid the existing buildings and to make a minimal impact on the sculpture garden.



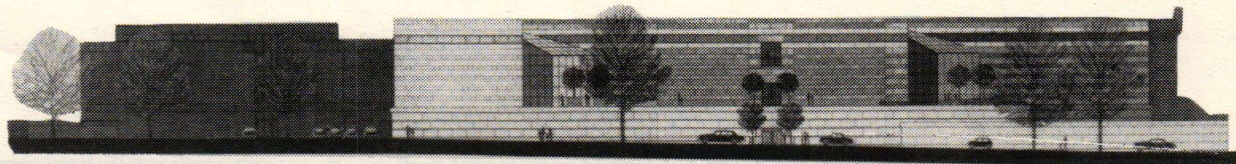
MoMA tower under construction (photo: Kenneth Champlin)

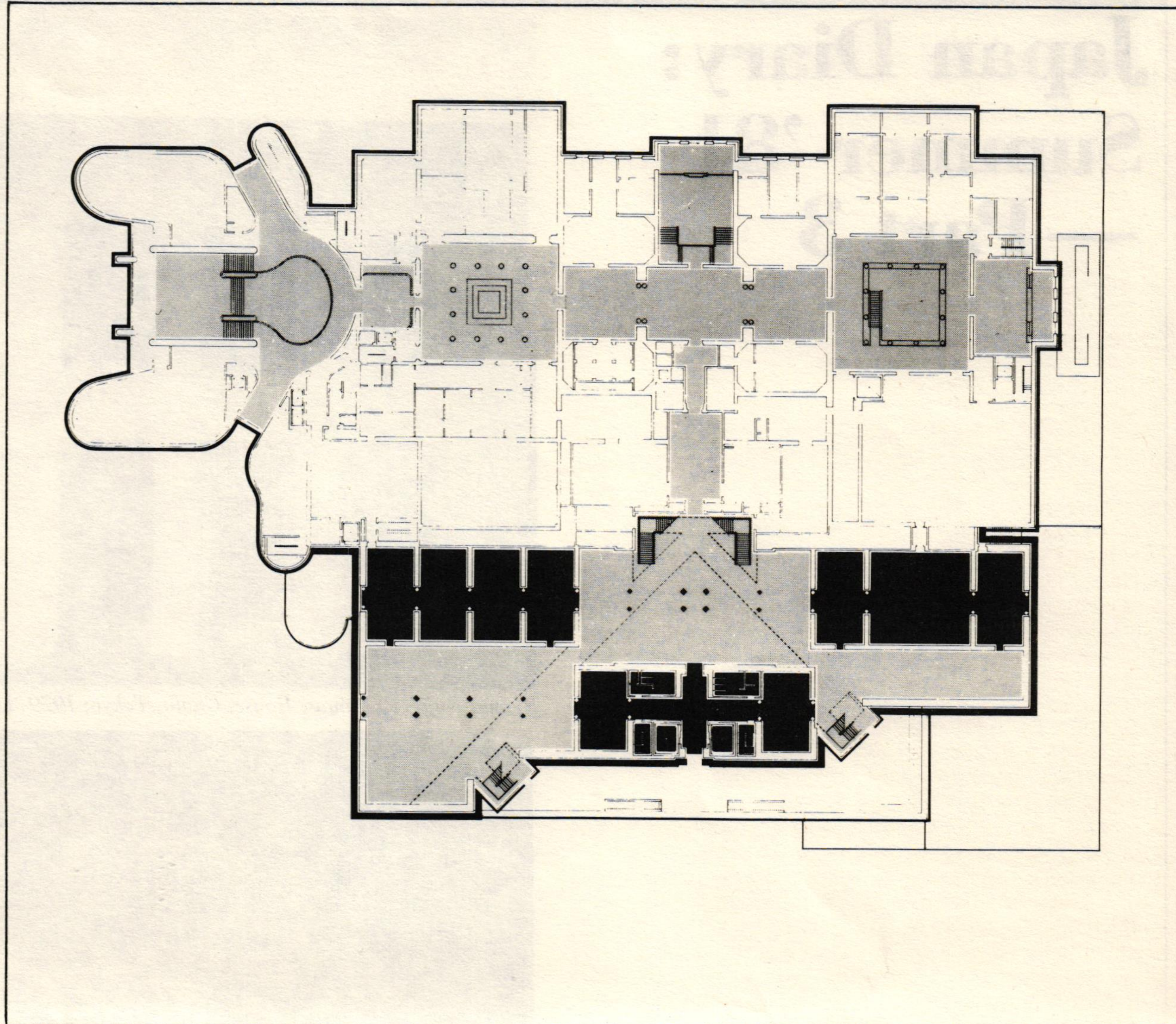


Garden Hall in model (photo: Wolfgang Hoyt/ESTO)

Virginia Museum of Fine Arts

Hardy Holzman Pfeiffer Associates

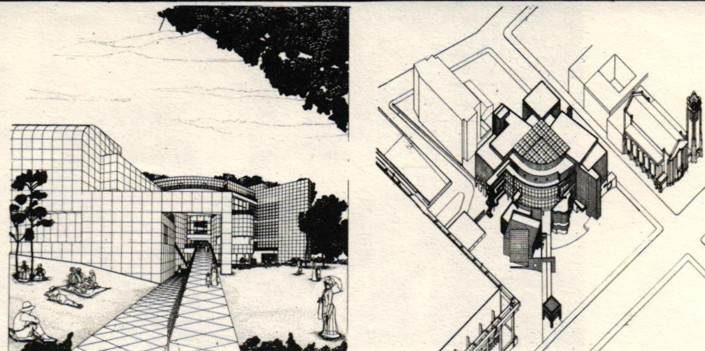

West elevation



Project: Virginia Museum of Fine Arts, West Wing addition; Richmond, Virginia
Architect: Hardy Holzman Pfeiffer Associates
Client: Virginia Museum of Fine Arts
Program: 90,000 s.f. to house two permanent collections: one of paintings and small sculptures, the other of objects. There is also a Main Hall entered from the existing building—a 50,000 s.f. structure designed in 1936 in the style of an enlarged Georgian residence with subsequent additions of 275,000 s.f.
Site and context: The West Wing occupies space formerly used as a service yard. The addition has no orientation to the residential Boulevard, as the main building does, but will face other structures in Robert E. Lee Camp Confederate Memorial Park—a house and a chapel, small-scale domestic structures with fine details, and the Home for Confederate Women, a long two-story structure with various Italianate features.
Structure and materials: A concrete frame exposed on the interior and a limestone surface material.
Completion date: January 1985
Cost: not available
Architect's intentions: The earlier additions to the original structure did not always follow the details or the locations of major elements, therefore a strict continuation of these to the west was not possible. Rather than developing a new set of design parameters, the new addition returns to the general composition principles of the original 1936 building. The mass of the West Wing is divided into three major elements, not dissimilar from the Boulevard elevation, and placed on a large continuous base. Two glass-enclosed stairs are located at the juncture of these elements, complementing the original building's projecting pedimented pavilions. The limestone surface material will have four different finishes to simulate the shade and shadows of the original building. The repetitive exposed concrete ceiling and the axial relationship to the old building provide the framework for tying the galleries together.

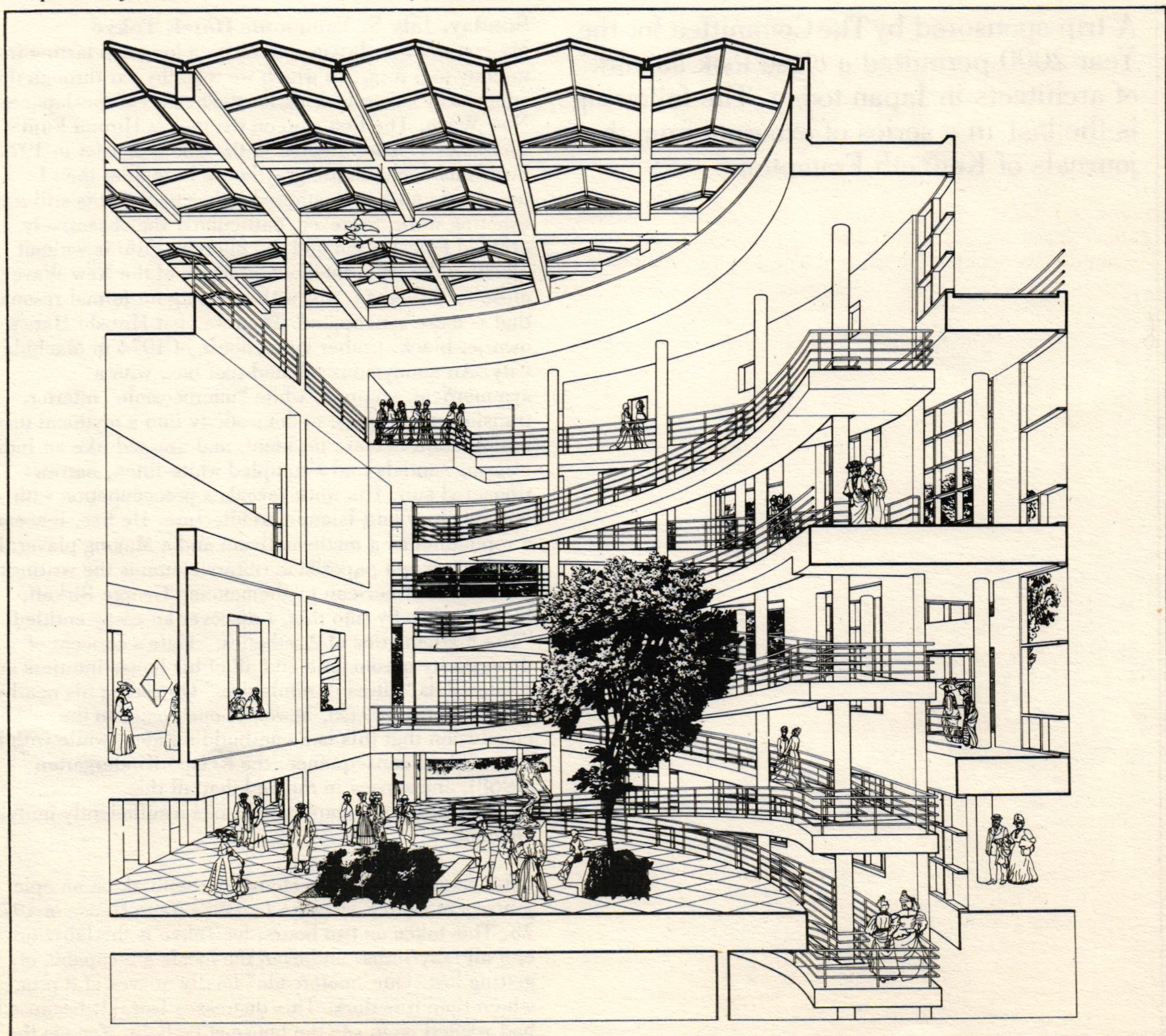
High Museum of Art

Richard Meier & Partners


Perspective of entrance *Bird's eye axonometric*

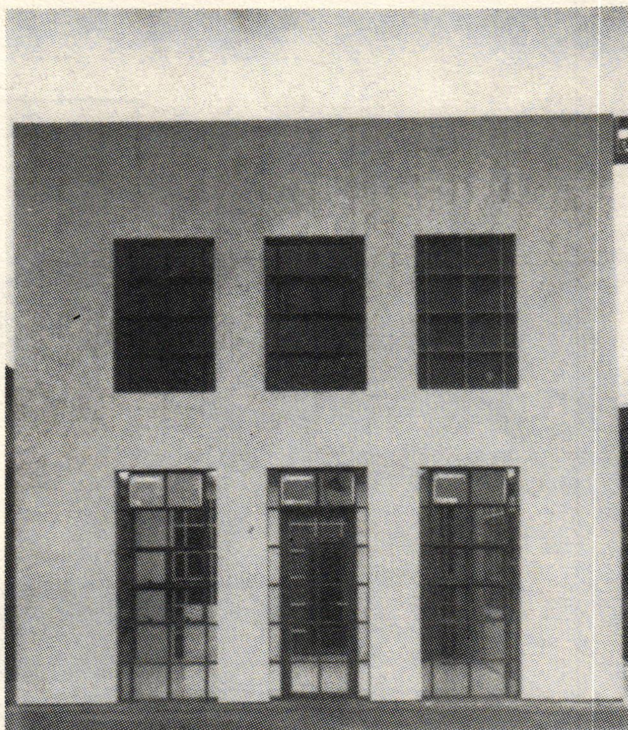
Project: The High Museum of Art; Atlanta, Georgia
Architect: Richard Meier & Partners
Client: The High Museum of Art
Program: 135,000 s.f. on six levels including 74,000 s.f. of exhibition area for the Museum's varied permanent collections, which include work from the early Renaissance through the twentieth century; 15,000 s.f. for special exhibitions; a 250-seat auditorium, education, storage and support facilities, a cafe and a gift shop.

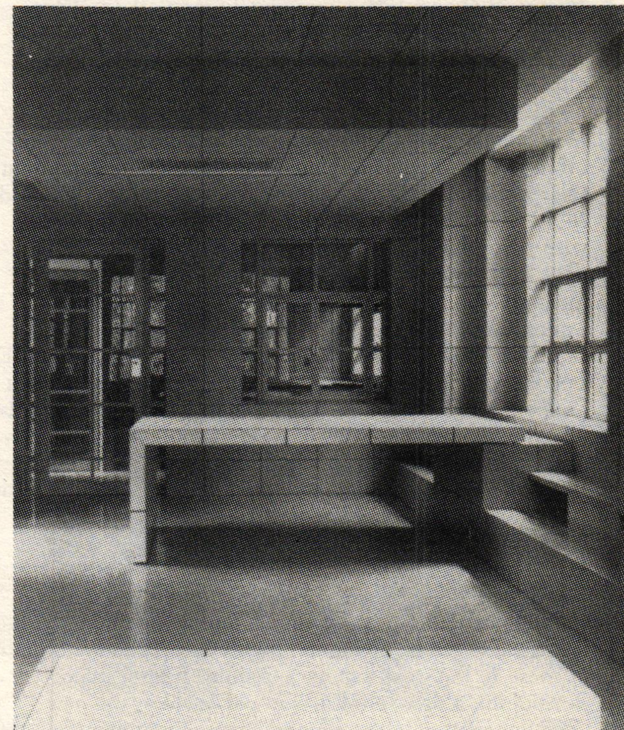
Site and context: Approximately two acres adjacent to the Museum's present facility in the 1960s "cultural center classical" Memorial Arts Center on Peachtree Street, where they occupy 42,000 s.f.
Structure and materials: Reinforced concrete frame with porcelain-enamelled steel panel cladding. The support facilities are enclosed in a granite base.
Completion date: Fall 1983
Cost: $14.1 million
Architect's intentions: The design of the High Museum refers to the typological tradition of the Enlightenment museum, conceived as a place of contemplation and aesthetic discovery. The elements of this design—circulation, lighting, installation, and spatial considerations—are intended to encourage the experience of both the art displayed and the "art" of the architecture. To facilitate this process, the entry ramp, which serves to diagonally bisect an otherwise classically balanced plan, initiates the museum-goer into the realm of art and begins the slow and ceremonial promenade through the space. (The auditorium, treated as a separate building for reasons of access and security, reinforces the entry and accentuates the processional sequence.) Like the Guggenheim—in which circulation and gallery spaces enclose a central space—the High Museum galleries are organized around a central area filled with light. This allows for multiple vistas and cross-references and, ultimately, a museum experience that is both historical and intimate. The High Museum, however, furthers the contemplative aspect of viewing the art by separating the vertical circulation and gallery spaces, thus avoiding the Guggenheim ramp's awkward and disruptive "propelling" effect.


Interior perspective

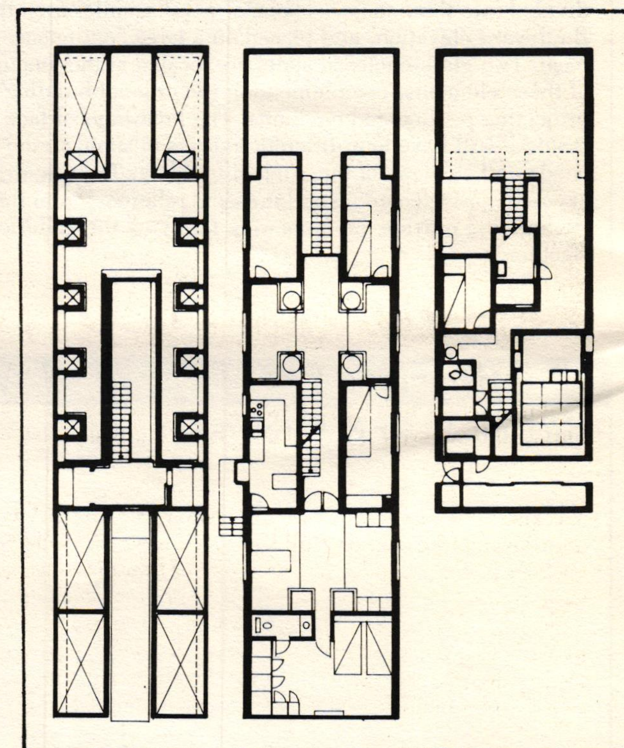
Modernism's Diffusion

Japan Diary: Summer '81 —Part 3





Hiromi Fujii. Pharmacy House, Chofu, Tokyo; 1979. Left: view from the street. Right: living room; (photos: Japan Architect



Hiroshi Hara. Awazu House, Tokyo; 1972. Bird's eye view and plans

Kenneth Frampton

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

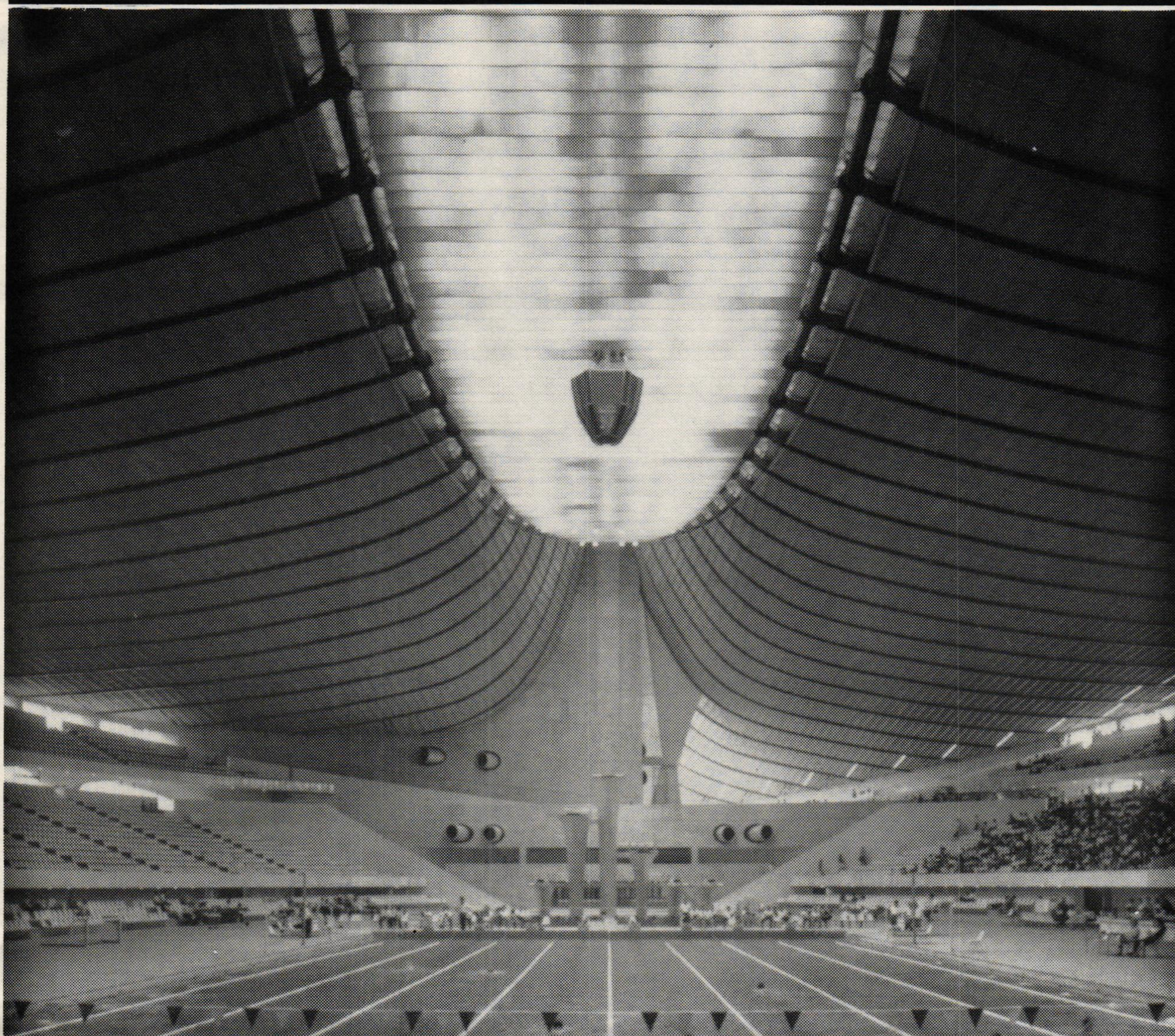
Sunday, July 5: Yamanoue Hotel, Tokyo
My last week in Japan starts with a long trip lasting from midday to 8 p.m., in which we roam by car through the suburbs of Tokyo looking for the houses of the Japanese New Wave. The first stop on the tour is Hiromi Fujii's Pharmacy House, erected in the Chofu district in 1979. Fujii's monochromatic gray house is smaller than I imagined and has weathered rather badly. It is still a very exacting work, however, particularly the obsessively gridded fenestration and the interior. Fujii is without question the most intellectual figure of the New Wave; close to Eisenman, but with a feeling for formal resonance that is more syncopated. Then we visit Hiroshi Hara's own jet-black, timber-sided house of 1974 in Machida City. An anonymous pitched-roof box, with a symmetrical, stepped, white "microcosmic" interior, transforms the space of domesticity into a mythical urban realm. Hara is lean, diffident, and dressed like an Indian, wearing sandals and a rumpled white-linen, narrow-trousered suit. His work reveals a preoccupation with anthropology and Islamic architecture. He has, it seems, a reputation as a mathematician and a Majong player; his much-thumbed paperback library contains the writings of the famous American mathematician George Birkoff; browsing briefly into this, I discover an essay entitled "The Mathematics of Aesthetics." Hara's concept of domesticity is romantic and all of his house interiors are rendered as "cities in miniature." On seeing his nearby Awazu House (1972), however, one comes to the conclusion that this is a one-building idea, while with his first work of consequence, the Keisho Kindergarten (1968), one senses in the end that all this "anthropological complexity" lacks a sufficiently unifying concept.

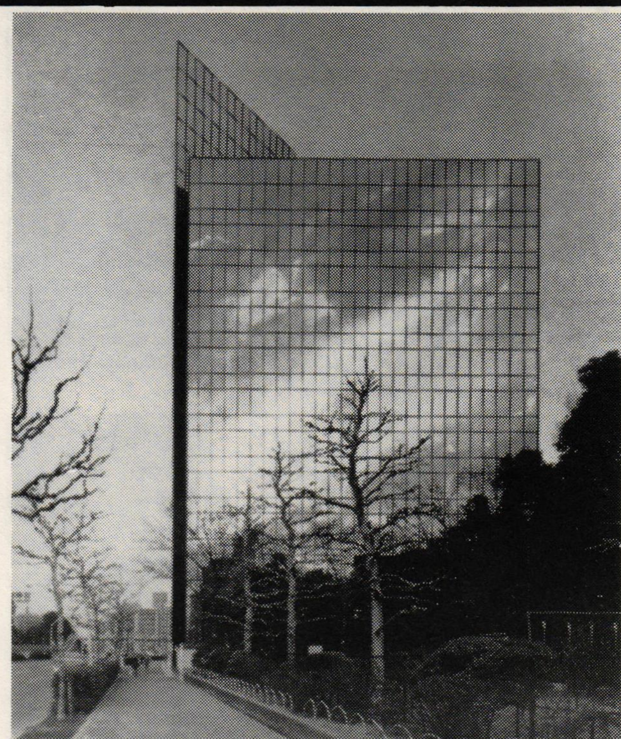
After seeing the Awazu House, we embark on an epic journey in search of Arata Isozaki's Yano House of 1972–75. This takes us two hours, for Tokyo is the labyrinth to end all labyrinths, and even the locals are capable of getting lost. Our "motorcade" finally arrives at 8 p.m., by which time it is dark. This distresses Isozaki, because he had wanted us to see the house at twilight. Yano is the Japanese agent for Yoko Ono, and we listen to her latest record, *A Season of Glass*. We also hear a record by Kita Lo, a Japanese synthesizer musician who is now all the rage. We talk once again of Antonin Raymond, and of his Slavic-styled, vernacular St. Paul's Church of 1934 in the mountainous resort of Karuizawa where Aiko Miyawaki also has a summer cottage.

Monday, July 6: Journey to Tsukuba
On arriving in Tsukuba we go to the Japan Housing Authority and look at the model of Arata's Tsukuba Cultural Center, which is still under construction. Afterward we visit the site, don hard hats, and tour the building. Apart from its form, the most surprising thing about the Cultural Center is the method by which the tower is built: the outer walls are constructed of riveted steel plate, which later will be stiffened by reinforcement and a concrete casing. The floors of this tower span from core to perimeter without intermediate beams, a structural system that allows service pipes to pass freely under the floor, since there are no downstand-beams. We are able to see a sample panel of the bush-hammered concrete that will be used to recall rusticated stonework, as well as a sample of the contrasting tile finish. Isozaki is employing the same ceramic-silver tiles that were used by Fumihiko Maki in the Hiroo Branch of the Mitsubishi Bank (1982). The difference between the polished and unpolished tile is pronounced, for where the former is opalescent, the latter presents a rich matte gray surface. This transition between the unpolished and the polished tile helps to mediate between the roughness of the bush-hammered concrete and the sleekness of the aluminum window frames.

Elsewhere, the Tsukuba Cultural Center will be faced in white granite (Inada Stone), with an occasional onyx panel. The garden court, finished in black and white stone, indulges in a mannerist play on the variegated floor patterns of the Campidoglio in Rome. The rock garden and cascade will be built of Panda Stone (white granite flecked with black veins) while the upper terraces will be finished in brown and light-ochre tiles. On the whole,

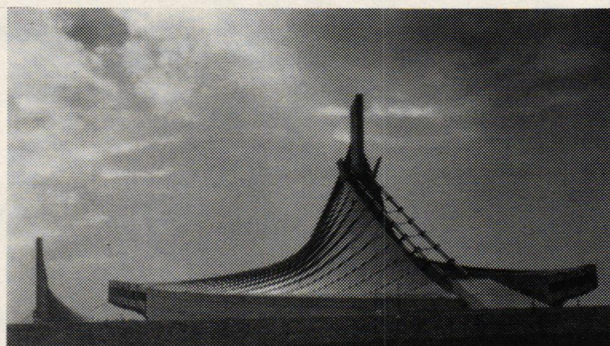
Kenneth Frampton (photo: Silvia Kolbowski)




Kenzo Tange & URTEC. Sogetsu Kaikan, Tokyo; 1981. Below: interior garden by Isamu Noguchi

(photos: courtesy Kenzo Tange)

Above and below: Kenzo Tange & URTEC. National Gymnasia for the Tokyo Olympics, Tokyo; 1961-64.


(photos: Retoria/Y. Futagawa)

Tsukuba seems to involve a decisive shift in Arata's work toward the material richness and somewhat historicist concerns of post-modernism.

We also visit Fumihiko Maki's Tsukuba University Arts and Physical Education Building (1974), which is clad entirely in Colorado lenses (a variety of thin glass bricks with depressed circular centers that were widely used in America in the 1930s). The Maison de Verre of 1928–31 in Paris is a probable influence here, although Maki has never admitted to this. Unfortunately, the whole structure seems to be both underused and badly maintained.

It would be hard to imagine something more dispersed than Tsukuba Academic New Town, except the last English new town of Milton Keynes in Buckinghamshire. Indeed, coming here is enough to make one believe in the universal conspiracy of late-capitalism toward achieving total dispersal. The waste of land is appalling, achieving a level of profligacy that is only going to get worse with the Expo '85 exhibition, which will be built next to the Tsukuba campus. In many ways, the quality of modern architecture in Japan is as meaningless and primitive as in the rest of the world. Aside from the work by Isozaki and by Maki at his best, at Tsukuba one feels demoralized as one passes from the over-refined Scandinavian elegance of Masato Ohtaka's brick and timber indoor swimming pool (1980) to the crude concrete brutalism of Sachio Otani's environmental research center dating from 1973.

Tuesday, July 7: Journey to Gunma
The Gunma Prefectural Museum of Fine Arts (1970–74) by Isozaki is some twenty minutes by taxi from Gunma Station. The museum looks out over a very fine park, its silver fabric sparkling in the lush landscape. On entering the museum, we meet Fusachiro Inoue, the patron of not only this museum and Antonin Raymond's Gunma Music Center of 1961, but also of Bruno Taut, for this is where Taut stayed when he first came to Japan in 1933. It is strange to meet someone who has lived long enough to have the status of a mythic being, a mirage miraculously resurrected from a distant past. Sprightly, charming, Inoue is dressed in a blue seersucker suit and a porkpie hat. He wanders out and is engulfed by the shrubbery of the park. Once again, as in Isozaki's Kitakyushu City Museum of Art (1972–74), the galleries are rather empty. As Arata puts it, "Since there was no collection, it was necessary to turn the building into a work of art." This no doubt accounts for the constructivist rhetoric of the entry sequence: the monumental abstract set piece below the mezzanine, and the large, square-gridded window looking onto the garden forecourt. It is another Isozaki building that is really a surrogate city hall!

After the Gunma Museum, we go to see Raymond's Music Center, which evokes another period of history through its concrete shell structure, blue-gridded fenestration and the spirited, Léger-like foyer mural by Raymond's wife, Naomi Pernissin.

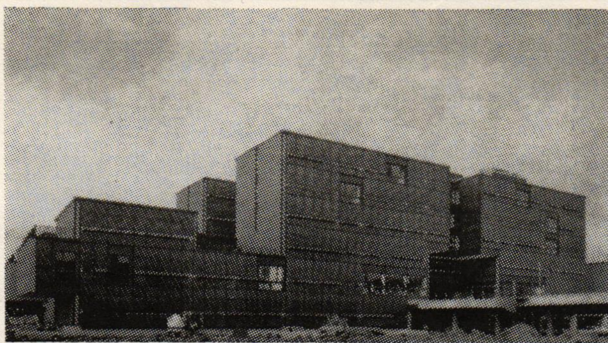
A calm commuter train back to Tokyo with Hajime Yatsuka follows, during which we discuss the decline of Kenzo Tange's work and the predicament of modernism in general (see Hajime Yatsuka's "Architecture in the Urban Desert," *Oppositions* 23, Winter 1981, pp. 3–35).

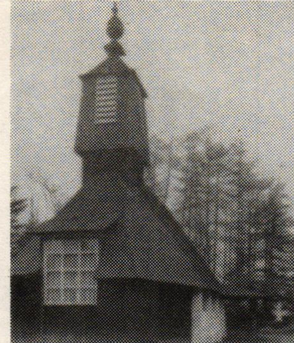
For Yatsuka, the bankruptcy of the Japanese postwar "Modern Movement" began with Expo '70 in Osaka; it was the moment at which Japanese megastructural *modernism* ceased to have even the appearance of being a viable strategy. Yatsuka thinks that it is possible to date the diffusion and disintegration of Tange's work from this moment. Judging from Tange's recent black-glass buildings—his Akasaka Prince Hotel of 1972 in Tokyo, or Sogetsu Kaikan of 1980—Philip Johnson seems to have possessed his imagination.

Arata meets me in the Yamanoue Hotel at 6 p.m. and we go to Harumi, first to see Kunio Mayekawa's famous highrise Harumi Apartment block (1958), which is in surprisingly good condition, and then to an avant-garde theater performance in a nearby exhibition hall. Here we are treated to a three-hour Brechtian adaptation of Gabriel Garcia Marquez' *One Hundred Years of Solitude* (1975), as interpreted by Tenjo Sagiki's theater group. The audience gradually assembles in this vast shed around an illuminated square stage, which on close inspection seems to be a ritualistic labyrinth. It comprises outer and inner perimeter walkways and diagonal bridges that cross the square. These bridges intersect with a central octagonal platform. There are four more-or-less square platforms at each of the four corners of the original square. When we arrive, the octagonal stage is occupied by a white hen, who is tied to the center, and by two figures—a woman carrying a pole with flower-like constructions at either end, and a man in black rags who drags a magnet behind him. Such sights were apparently common in Japan just after World War II, when one would often see a man dragging a magnet behind him in order to recover the scrap-metal left behind by aerial bombardment. A curious symbolic element in this performance, featuring the futile machinations of village society, is a "hole," which, instead of sinking downward, as in quicksand, grows like a ziggurat. At the beginning of the piece, the scrap-metal collector connects a thin wire to the central octagon and the "hole" gradually telescopes upward as the action unfolds. The movement of the live chicken's head prompts the actors to mimic the reflex in such a way as to resemble stylized forms of human movement. Other Brechtian devices are used to similar effect: the amplified sound of voices comes from all parts of the shed; large, cut-out plywood *kanji* (Chinese characters) announce the portentous arrival of "war" and "death." At one point the entire square becomes filled with actors carrying colored pyramidal paper lanterns, each lit by a naked candle.

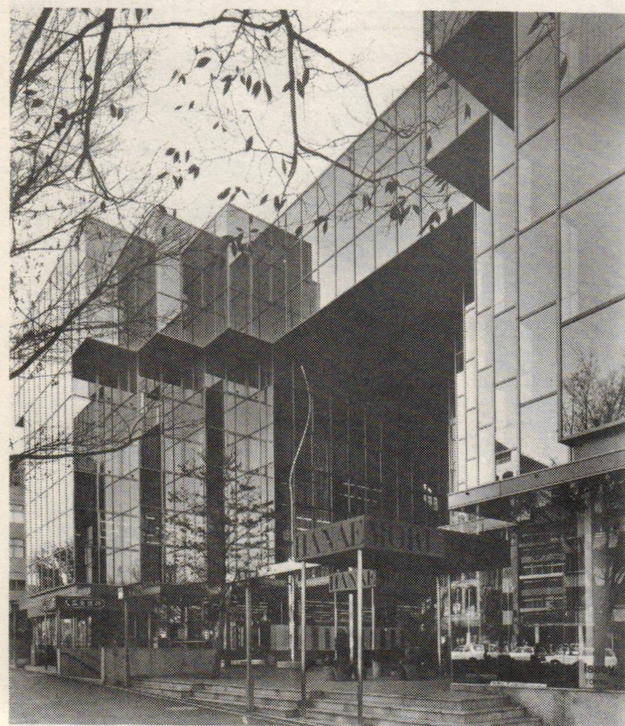
Wednesday, July 8: Tokyo
I am met at my hotel by one very hip student, named Keita Goto, who takes me by taxi to Kazuhiro Ishii's office on the third floor of his famous Gable Building (ca. 1975). Ishii is as charming and as zany as his informal office, which is obviously dedicated to many other activities besides architecture; for example, four sets of scuba diving equipment, are the first thing one encounters upon entering. Several people seem to be working at the desks around the perimeter of the room, while the center of the space is occupied by a synthesizer, a set of drums, and other musical instruments. Within a short while, other musicians arrive, including a guitarist and a young woman who plays the synthesizer. Arata arrives and a jam session commences, the purpose of which is to display the full talents of the Ishii studio. We then repair for sushi-lunch in the bar downstairs, to further demonstrate the precepts of the integrated life. After lunch I am whisked away once more to give a seminar at the Tokyo University School of Architecture where I am met by Professor Hisao Koyama, together with some thirty students, and my ever-present guide and protector, who is from the Isozaki office, Masahiro

Japan Diary





Arata Isozaki. Tsukuba Cultural Center, Tsukuba; 1980. (photo: Retoria/T. Kitajima)



Kenzo Tange & URTEC. Hanae Mori shop, Tokyo; 1976 (photo: Osamu Murai)

Fumihiko Maki. Tsukuba University Arts and Physical Education Building, Tsukuba; 1974

Horiuchi. My presentation on the "isms" of modern architecture provokes a sharp line of questioning from an architect whom I first met at Arata's studio. He now challenges me as to whether I have ever seen Luis Barragan's work, to which I have to confess that shamefully I haven't. He rightly questions the validity of my making critical judgments on the basis of photographic reportage, and he then asks me if I think architectural criticism can be an autonomous field; to this I reply in the affirmative. After a somewhat inconclusive discussion, there is a reception with students and then a *Yakitori*-style meal in a three-story, timber-framed, Edo period restaurant. Once again we speak of Josiah Condor, the British architect who started the first school of architecture in Tokyo; his initial pupils designed some of the Japanese-cum-Gothic-Revival buildings that still make up the yellow-brick campus of Tokyo University.

Thursday, July 9: Tokyo

At 9:30 I am once again met at the Yamanoue Hotel by Toshio Nakamura, the editor of *A+U*. We quickly pass on to Takamasa Yoshizaka's Maison Française (1959), the great reputation of which I fail to comprehend. Yoshizaka's style is nothing if not sculptural—which may explain why he called his manner "everything with form." The only thing that impresses me about his Franco-Japanese building is its use of decorative tile. In this instance Yoshizaka used square tiles bearing the letter "F," which when rotated and combined had the effect of creating a sequence of highly sophisticated patterns.

We then take a taxi to Kenzo Tange's St. Mary's Cathedral (1964), with its unprepossessing ribbed steel exterior and its equally crude stone walls. The structure bears a certain resemblance to Oscar Niemeyer's cathedral in Brasilia (1970) or to Felix Candela's hyperbolic shell structures. The main form here is composed of four hyperbolic shells that enclose a volume capable of accommodating six hundred people with two thousand people standing. While Tange may have entertained a certain sympathy for Christian iconography, this work is reminiscent in many respects of primitive Japanese building. The four concrete shells are "tied" together at the apex of the space by a concrete diagonal crosspiece that is foreign to the symbolic cruciform of Christendom. Equally subversive games are played throughout. Thus side chapels are provided, as in Le Corbusier's La Tourette (1955–59), but here the cells are screened in such a way as to suggest that a traditional Japanese "godhead" lies beyond. The Catholic diocese dates back to 1891, although today, out of a total population of 16,000,000, not more than 50,000 are followers of Christianity.

The next stop is Tange's National Gymnasia for the Tokyo Olympics (1961–64), which is undoubtedly the masterwork of his early career. The Olympic pool building is one of the most monumental modern spaces I have ever entered, and it is without doubt far superior to any of the many exotic structures designed by the late Eero Saarinen. After the cultural theory of Viollet-le-Duc, this structure posits "the great space" as the sign of a great civilization. After visiting the outside of the smaller Olympic structure—spiraling up about a single mast—we go to Omotoe-Sando, with which I was so impressed when I visited Yukio Futagawa at the beginning of my stay. "Omotoe-Sando" means "the former approach" to the shrine and Toshio tells me that it is now regarded as being "the Champs Elysées of Tokyo." It is indeed fashionable enough to merit this title, with its many boutiques including what is probably Tange's finest exercise in black, curtain-walled construction; namely the double-fronted gallery boutique which he designed for Hanae Mori in 1976. This later work, while patently influenced by Johnson, nonetheless succeeds in detailing the standard components of spandrel-glass cladding in an extemely refined way. This is the Tokyo-Parisian Strip, where the *take-moko-zoko*, the so-called "bamboo children," come every Sunday morning to wear their outlandish theatrical clothes and to dance to disco music in the street. I am impressed as I was before by the ruined elegance of the *Do-Jum-Kai* housing, which was built as government-sponsored accommodations after the 1923 earthquake disaster. This foundation, set up solely for the purpose of reconstruction in the Tokyo region, built between 1925 and 1941 some 3,000 dwelling units, most of which were designed by Yoshikazu Uchida and Hideto Kishida. In Omotoe-Sando the ochre, rendered facades and the regular spacing of overhanging balconies still imparts a vivacious rhythm to the street, and I can't help feeling that this particular syntax was to be an inspiration for Kunio Mayekawa's handling of the Harumi Apartments.

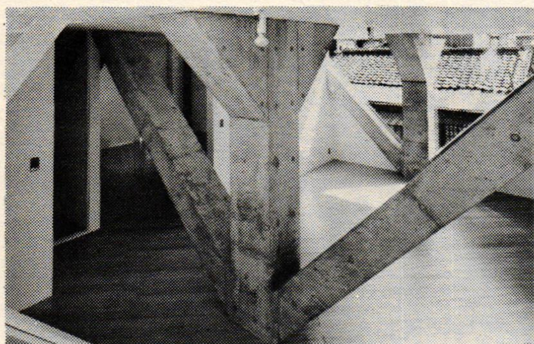
Just before a late lunch, we briefly visit Kenzo Tange's recently completed Sogetsu Kaikan, which is yet another black spandrel-glass structure. Here, however, the formula is subject to a special enrichment, for its inner court is occupied by a "dry-wet" garden built to the designs of the sculptor Isamu Noguchi. This ziggurat-like garden illustrates a staggeringly impressive array of materials all sensitively combined—different kinds of cut and broken stone, together with polished steel plate and water. The water cascades down the stone or moves imperceptibly across the absorbent surface of the granite and the burnished shallow surface of the metal. Occasionally these brilliant effects are reflected in the mirror glass panels lining the court.

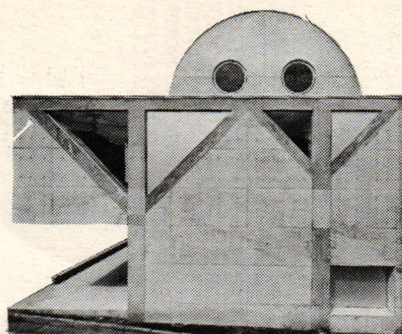
Friday, July 10: Tokyo

An organized effort to see Kazuo Shinohara's work takes us once again into Tokyo's suburban labyrinth. The first Shinohara house happens to be the one which has been most recently completed. It carries the curious title "House under High Voltage Lines" (1981) and is situated in one of Tokyo's more "select" suburbs, Denen-Chofu. The car enters a cul-de-sac, at the end of which the lean figure of Shinohara is waiting for us. Sprightly, of moderate height and a delicate inflected gait, he is dressed in a black woolen "towel" shirt and pale linen pants. The decidedly "dandyish" effect is completed by a casual sports jacket, white belt, white shoes, silver watchband, and thin-rimmed spectacles.

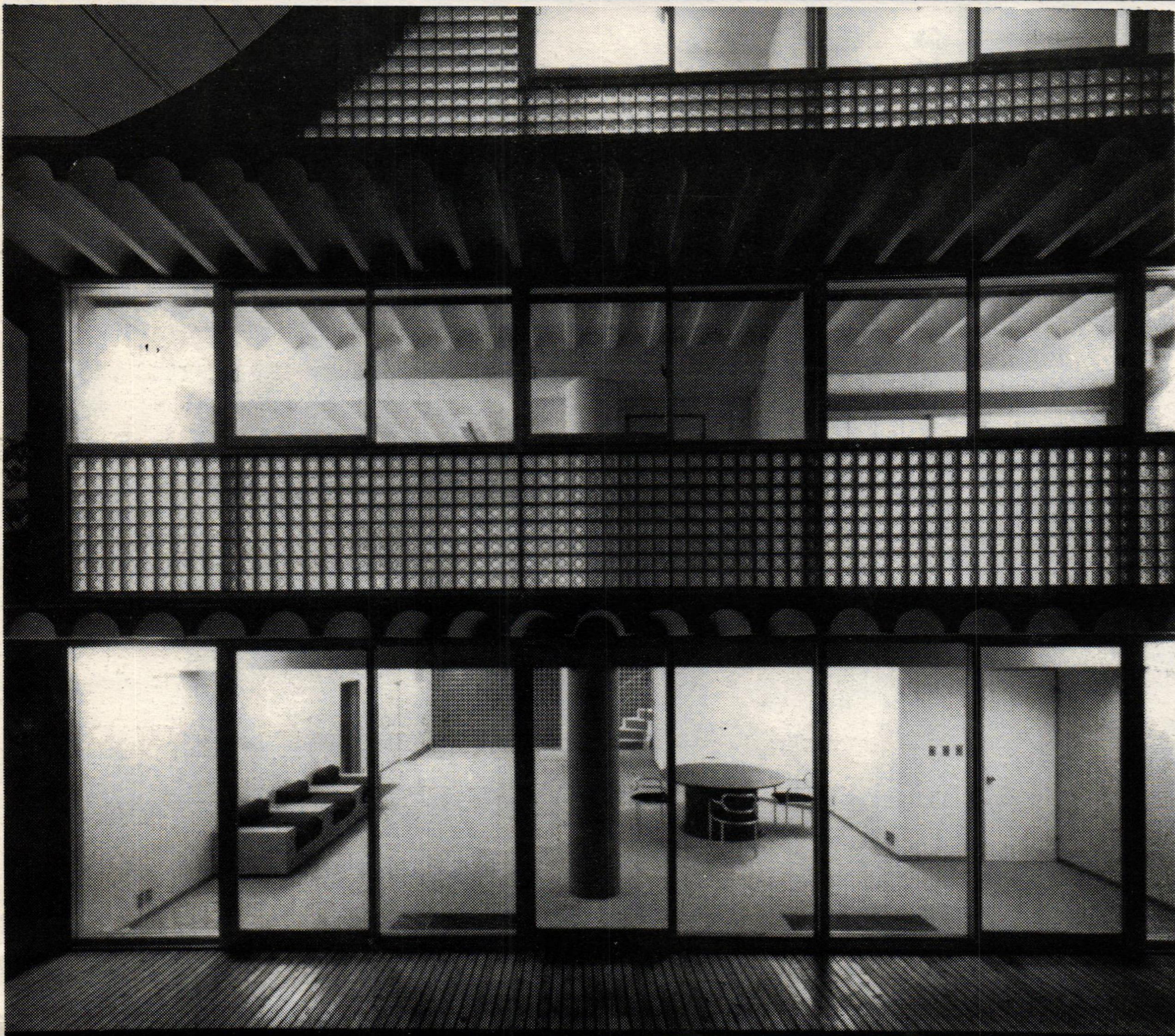
"The House under High Voltage Lines" is one of the finest modern houses of recent date that I have seen. Its curious title actually describes its placement on the site, for the plot extends beneath aerial high-voltage lines, and the regulations stipulate that nothing can come closer to the cables than a certain radius. Shinohara's ironic yet practical respect for this principle has produced an interesting distortion in the profile of the roof.

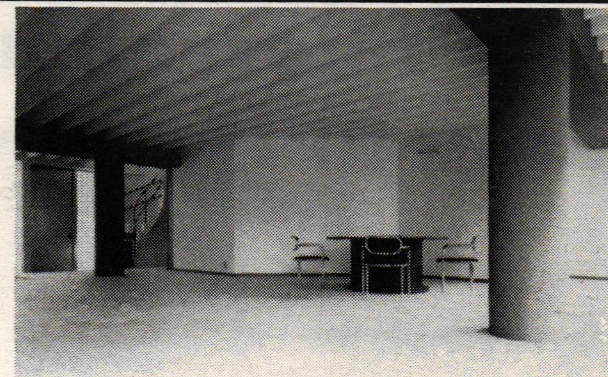
While Toyo Ito thinks this house is too normal and does not represent Shinohara at his iconoclastic best, it nonetheless remains a captivating work. In the first place, the interior is a volume of extraordinary clarity and calm. At the same time, it is full of surprises, such as the brightly colored spiral stair that one doesn't notice on first entering the volume. In the second place, the dramatic lucidity and freshness of the reinforced concrete structure enables Shinohara to impart a specific identity to the different parts of the ground floor plan. The basic





Left to right: Fumihiko Maki. Tsukuba University Arts and Physical Education Building, Tsukuba, 1974; Antonin Raymond. St. Paul's Church, Karuizawa, 1934; Kazuo Shinohara. House in Uehara, 1976—dining room (photo: Masao Arai), view from street (photo: Terutaka Hoashi)





Kazuo Shinohara. House Under High Voltage Lines. Tokyo; 1981. Above: south view at night. Right top: dining room (photos: Masao Arai)

structure comprises free-standing cylindrical columns supporting two lateral beams, all of which are painted a vibrant green—a color that lies somewhere between the traditional green applied to Shinto architecture and Le Corbusier's famous viridian. These beams support a white "coffered" ceiling, which is made up of concrete purlins cast into standard cardboard-column formwork. In effect, this coffering forms a structural plate floor that cantilevers beyond the beams at either end; on the one hand toward the entry, on the other hand toward the garden. As in the Villa Garches slot spaces are created back and front with aluminum sliding doors on the garden side, and a deeper space behind the glass-block facade on the entry side.

It has been remarked that Shinohara is concerned with the "ontology" of building, an observation that is supported by the feeling of his work. One notes such traditional features as the tiled and recessed entryway and the low, "tea-house style" window seat set into the side wall. On the other hand, the house is redolent with modernist motifs: the red handrail to the spiral stair, the curved beams of the parabolic concrete roof painted in primary colors, the *tatami* room conceived as a paper shell within a massive concrete casing. Here, with the aid of a student translator who also happens to be Argentinian, Shinohara tells me that when everybody else was modern, he was still a "traditionalist," which is surely evident from his "House with a Large Roof" of 1961. He goes on to assert that he is now reembracing "modernism."

After a visit to Shinohara's office, we visit another house called simply "House in Uehara" (1976), after its location. This last, which, as far is Toyo Ito is concerned is Shinohara's best work, clearly imposes "terroristic" conditions on the occupants; terrifying in the sense that they have continually to weave and dodge around the diagonal bracing of the roof structure. That evening, in Ito's Nakano House (1976), we discuss the role played by the irrational in Shinohara's work. Ito feels that Shinohara lost control over the power of the irrational in the "House in Uehara" and that from this point onward, he has been progressively "withdrawing" toward a more orthodox sense of modernity.

After the Shinohara tour, I am hurried away to give a lecture at the Shibuara Institute of Technology. After the lecture, we take a fifteen-minute break and then return for a panel discussion that includes Takefumi Aida, Isozaki, Ishii, Yatsuka, and Fujii. I lead off by trying to explain why I chose to give a talk on "Louis Kahn and the French Connection" (see *Oppositions* 22, Fall 1980, pp. 21–53). I explain that I used this topic as a catalyst by which to introduce a broader discussion of the present post-modernist predicament, in which the art of historical reference has been reduced to the mere consumption of imagery. For my part, Kahn remains the sole postwar modern architect whose references to the past were timeless; that is to say, he created an architecture of tectonic elements that were, at one and the same time, both modern and remote.

Arata follows with an eloquent account of his own position in the early 1960s and of his first meeting with me in 1963 at the London offices of *Architectural Design*. He talks of being influenced by both Kenzo Tange and Louis Kahn, but also of the way in which the concepts of structure in Tange and Kahn are entirely different, not only from each other, but also from his own recent development. What Arata objects to in Kahn is his priestly, didactic attitude. As far as Arata is concerned, there are many ways to create architecture, not just Kahn's ontologically exacting approach. Arata thinks that an assumption of an avant-gardist stance today can have nothing but negative connotations. It is not entirely clear what he means by this, but I take it that it has something to do with his concept that any architecture today has little choice but to make multiple, "pluralist" references and should be capable of directly expressing the fragmented nature of modern society.

The whole occasion is terminated by a reception in a vulgar modern building somewhere near Shibuya Station. Then there is fast food and equally fast conversation with Nakamura, Isozaki, Fujii, Aida, Yatsuka, David Stewart, Katherine Suzuki, Ito, and two ex-students of mine from Columbia, Alyne Winderman and Ronald Rose, who at that time were still living and studying in Kyoto.

The party runs itself rather rapidly into the ground (as late-night receptions always do) and people dwindle away, leaving a few of us who are invited by Ito to have a nightcap in his Nakano House, built for his sister five years ago. Here we stay until the early hours, trying out the acoustics of the semicircular plan and drinking plum wine. The occasion ends in the early morning; as we say good-bye in the night air a strange light wind blows through the streets of the city—boisterous, warm, and yet strangely refreshing.

Saturday, July 11: Tokyo

Breakfast with Alyne and Ronald degenerates into one of those instances in which foreigners seek relief from their estrangement by comparing notes, and so we talk of the varying standards of Japanese security; the cultural layering of the society; the Western bewilderment before the "translogical" workings of the East; craftsmanship, garden culture, and the persistent rule of patriarchal Confucianism.

After breakfast I meet Takefumi Aida and accompany him to his recently completed Toy Block House No. 3. Then at 1:30 p.m., a *sushi* lunch with Toshio Nakamura in order to continue our unfinished tour of modern architecture in central Tokyo. We visit Kunio Mayekawa's precision brick-faced Tokyo Kaijo Bank office tower of 1974, which I still regard as one of the most mature and understated works I have seen in the Tokyo downtown. Then we go to Tange's Tokyo Metropolitan Government Offices (1952–57), which with its ceramic, Léger-like wall reliefs by Okomito Taro, provokes a vague nostalgia for 1950s functionalism.

Then to Tetsuro Yoshida's white-tiled Tokyo Post Office of 1931, noting in particular its large Russian-Constructivist-like clock next to the diminutive-style Meiji Tokyo railway station. Finally, a building that is greatly cherished by Toshio—the Art Deco Marunouchi Building, built to the designs of the Mitsubishi Estimating Company just before the Tokyo earthquake of 1923. Toshio knows the date because his mother was working as a secretary in the structure when the earthquake struck. Fortunately, it was one of the few buildings to survive the tremor. We continue our downtown tour with the Dai-Ichi Insurance Building (1937) and conclude with Nikken Sekkie's Sauwa Bank (1973), in black granite, which we witness only from the taxi as we return to the hotel. From 4 to 5:30 p.m., I edit Hajime Yatsuka's *Oppositions* article prior to meeting the author in Arata's office. After this we are all involved in one more mad rush—first with Arata and Aiko, who take me to quite a remarkable Chinese restaurant that serves a style of provincial Chinese cooking I have never tasted before. After this wonderful meal I go to a sauna with Arata, which is a great way to spend one's last evening in Tokyo. According to Arata, the bath and the cult of the bath is the key to the Japanese psyche. While it would be simplistic to seek for the illusory closeness of the Finnish and Japanese spirit in a shared affinity for communal bathing, one senses nonetheless that certain common strands of inexpressible sensuousness and sensibility may have their origin here. How different all this is from the bus that takes me to the Tokyo airport the next day or from the scene I witness *en passant* on the steps of the Dai-Ichi Insurance Building. There, for the benefit of a film, uniformed figures reenact a conflict that took place thirty-five years ago on the steps of the American G.H.Q. The action begins as General MacArthur, complete with caricatured corncob pipe, hurriedly brushes past American military police who are brutally dispersing a delegation of Japanese war veterans. One thinks of Eliot's *Four Quartets* as the taxi rushes onward to the terminal: "Time present and time past are both perhaps contained in time future and time future contained in time past."

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

Symposia

The International Style Goes to Harvard

Suzanne Stephens

Rosemarie Bletter (photo: Michael Lutch)

Photomontage of the Weissenhof, Stuttgart, Germany; 1927. From Focus 1939 (courtesy Rosemarie Bletter)

"The International Style in Perspective" conference held at Harvard's Graduate School of Design on April 16 and 17 was worth attending even if the results did not yield a particularly insightful reformulation of the period. The conference marked the fiftieth anniversary of the event that heralded the perceived arrival of the International Style in this country—The Museum of Modern Art's epochal "Modern Architecture" exhibition of 1932. Organized by Henry-Russell Hitchcock and Philip Johnson, the exhibit, accompanied by a catlogue, was given a mythic stature through the more ideologically selected work published in the same year in the book *International Style: Architecture Since 1922*, also by Hitchcock and Johnson. (For details regarding the material included in the more broadly-based show and catalogue and the work in the more strictly defined International Style book, see *Skyline*, February 1982, pp. 18–27.)

The failure of the Harvard conference to deliver a coherent analysis of the 1932 show's impact and implications as a mechanism of communication and influence seemed to stem more from the seminar's conception than from anything endemic to the topic. One assumed that the speakers, most of whom were historians, were dealing with the past, while the panel, composed of architects as well as historians (and even a client), would then discuss the International Style in terms of current architectural thinking.

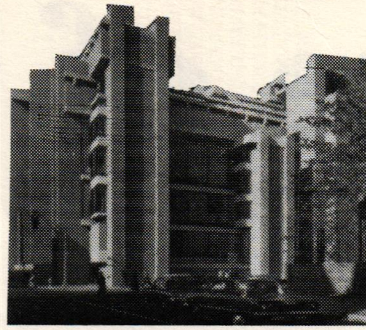
One factor that severely crippled debate, however, was the composition of the panels. The stage was very crowded with people who were apparently there due more to diplomatic concerns than to their particular insights. Because only the outlines of the papers were distributed before the sessions, the panelists showed themselves to be at a serious disadvantage in commenting on the presentations. The moderators, for their part, did not help much in shaping the discussion. In fact, whereas one moderator might let a panelist wander off into the realms of fond reminiscence, the other would unceremoniously cut off a panelist who seemed about to make an interesting point. Some of the questions directed to the panelists seemed calculated to be conversation-stoppers. The panelists themselves did not respond positively to the experience: Discussion soon took the form of "Modernist" backlash of barbs delivered against "post-modernist" targets not on stage.

Clearly the papers were to be the high point. Delivered by David Handlin of Harvard, who organized the conference, Rosemarie Bletter of Columbia, Kurt Forster of Stanford, Neil Levine of Harvard, Robert Stern of Columbia, and Anthony Vidler of Princeton, the papers only had to satisfy three main criteria to win audience approval: First, they had to deal with the subject of the International Style or its period in a way that was coherent; second, they had to investigate the aspects of the subject few might know about; and third, they had to present a point of view or frame an argument. Only one paper was agreed upon by many of those attending as clearly meeting all these criteria—that of Rosemarie Bletter. In her presentation, Bletter placed the International Style within the larger context of European modernism, particularly in terms of its impact on German architecture of the period. In so doing, she discussed the initial acceptance of the style by the German government during the 1920s and its rejection by the Nazis in the '30s due to its liberal political associations. Bletter also cited the many and varied modern architecture books appearing in Europe before the MoMA show, such as Adolf Behne's *Der Moderne Zweckbau (Modern Functional Building)*, which was written in 1923, but not published until 1926; Walter Gropius' *Internationale Architektur* of 1925; and Alberto Sartoris' *Gli elementi dell' architettura funzionale* of 1932; as well as Bruno Taut's *Die Neue Baukunst in Europa und Amerika* of 1929, also published in English that year. As Bletter pointed out, Paul Schultze-Naumburg's critique of the International Style buildings as debased expressions of an industrial society and his search for a Puginesque pre-industrial simplicity proved to be the more influential publishing efforts for Hitler's Germany.
Schultze-Naumburg's books, such as *Kunst und Rasse (Art and Race)* of 1928, *Das Gesicht des Deutschen Hauses (The Face of German Houses)* of 1929, and *Das Bürgerliche Haus (The Bourgeois House)* of 1926 all argued for a nostalgic form as being more appropriate to the German people. Bletter also showed the Nazi photomontage postcard (published in the English magazine *Focus* in 1939) of the 1927 Weissenhoff Siedlung housing exhibit in Stuttgart. Depicting Arabian peasants arranged against the background of cubistic, flat-roofed houses designed by Mies, Le Corbusier, et al., the card implied that this kind of housing formed an indigenous architectural expression for people (races) of the Mediterranean climate, and not for Germany.

After focusing on German attitudes toward the International Style and its "first-phase" characteristics, Bletter then contrasted them with the International Style's reception and commercialization in the U.S. after World War II. Bletter further pointed out that the invectives delivered against the International Style today by anti-Modern advocates often confuse socially and stylistically the two phases of the International Style. Because of these polemics, she warned, critics of modernism in effect are trying to "erase" the Bauhaus and early International Style architecture in much the same way that the International Style architects themselves wanted to toss out older architecture, and in much the same way that Schultze-Naumburg would literally cross out photographs of old and new architecture in his books.

Kurt Forster's paper on the number of European publications featuring modern architecture in the 1920s also underscored the implicit reductionism of the International Style architecture show and book. As he pointed out, Loos, Taut, and Schindler were omitted in Hitchcock and Johnson's version of modern architecture. His discussion of the functionalist/formalist split along ideological grounds that was becoming apparent in the 1920s in Europe also helped one better understand the formalist basis of the MoMA show, which tried to steer clear of purely functional architecture.

Two conferences in April provided much forum for debate on recent and not-so-recent history. One, "The International Style in Perspective," was held at Harvard's Graduate School of Design on April 16 and 17; the second, the thirty-fifth annual meeting of the Society of Architectural Historians, convened at Yale University April 21-25.



Paul Rudolph. Art and Architecture Building, Yale University, New Haven; 1958 (photo: Joseph Molitor)

The conference, **The International Style in Perspective: 1932–1982,** sponsored by the Graduate School of Design at Harvard University, was supported by a grant from Knoll International. The proceedings from the conference will be published by MIT Press. Also accompanying the conference was an exhibit of some of the work displayed in the landmark MoMA show of 1932, which traveled subsequently to twelve other cities.

David Handlin's paper, analyzing the intellectual climate during the time the exhibiton was being organized, also aided one's understanding of the concerns in the air in 1932. Handlin contended that the show at MoMA could be seen as a response to a local American discussion of modernism stemming from Lewis Mumford's identification in 1930 of two contradictory philosophies—the "New Humanism" and the "New Mechanism": The "New Humanism," promulgated by Harvard literary critic Irving Babbitt (1865–1933) and others, espoused the individual's control of his destiny, and the "New Mechanism" referred to the devaluation of handicraft and the individual's status in production. They both were to influence Hitchcock's and Johnson's exercise, Handlin argued, for these two Harvard graduates were to take the materials usually associated with the Machine Age and frame them within the humanist and individualist tradition in their exhibit and book.

Whereas Bletter, Forster, and Handlin's papers all amplified one's insight into the cultural and political context of the period, which strongly affected not only architects, but, presumably, the International Style show curators as well, the remaining papers went off on different tangents. Robert Stern's presentation, examining the influence of the International Style especially after World War II on such architects as Eero Saarinen, was straightforwardly art historical; Anthony Vidler's discussion of Le Corbusier was highly theoretical; while Neil Levine's discussion of the "representational modernist qualities" of Frank Lloyd Wright and Picasso was highly formalistic.

If it sounds as if the papers are being "graded," this is indeed the case: the panel discussion could not situate the speeches that disparately addressed far-flung topics under the "International Style" rubric (maybe those "corsetieres" Hitchcock and Johnson should have selected the topics). Therefore, one could only compare the presentations as if they were merchandise rather than placing them within a framework of integrated International Style debate. Since Hitchcock was not on hand, and Mumford, who curated and wrote the housing segment in the 1932 exhibit, was more concerned with cosmic issues at the conference, and since Johnson was not sufficiently encouraged to speak, the original perpetrators of the International Style could not be counted on to seize the day.

Because of the historical emphasis of the papers, the conference resembled a Society of Architectural Historians conference, minus its intensity. (SAH examined this subject in 1964 in the "Modern Architecture Symposium: The Decade 1929–1939.") Nor did the conference take much advantage of the historical investigations of the period performed by Helen Searing and Richard Guy Wilson in the February 1982 issue of *Progressive Architecture* (pp. 88–106.) Moreover, because the panel did not explore implications for current and future efforts, it lacked the immediacy and relevance of the MoMA 1948 symposium entitled "What is Happening to Modern Architecture?" that also debated the effects of the International Style show/book.

Certain questions could have been addressed more fully at the conference. For example, was there value in presenting modern architecture as a finite body of principles, with its own "look," so that the public could easily and quickly identify the style—and eventually patronize it? Would International Style architects have been better off with a less strictly defined classification? How do we now avoid falling into the same trap with new categories and principles of "post-modernism," or any other "ism"? If Modern Movement architects and historians did not go far enough in developing and defining a language, can it conceivably be done today?

In spite of all of its shortcomings, the conference was worth attending: It did present welcome and unfamiliar information; it caused the audience to debate, discuss, and criticize certain topics (and the participants' performances); and it did not cover the field. Therefore, it left open the possibility that the subject could once again be addressed. But perhaps we should wait awhile to undertake such a discussion.

SAH in New Haven

Barry Bergdoll

Yale architecture, which has occupied such a privileged place in postwar American architectural history, seemed ripe for reevaluation at the thirty-fifth annual meeting of the Society of Architectural Historians (SAH) in new Haven from April 21 to 25. Confidently riding the crest of a post-modernist/revisionist wave, James Gamble Rogers' collegiate gothic quadrangles of the 1920s and '30s were featured in an exhibition of the firm's drawings for the University and an accompanying catalogue ("Sparing No Detail: The Drawings of James Gamble Rogers for Yale University 1913–1935" at the Art Gallery from February 24–May 3, 1982; accompanied by a catalogue with introductory essay by Paul Goldberger; $6). But if conference participants wandered with new appreciation amidst the self-conscious imagery of Rogers' gracefully inventive stage sets, it was always under the looming shadow of Paul Rudolph's Art and Architecture Building (designed 1958; completed 1962–63). Rudolph had set out to accommodate no such genteel illusions as those embodied in Rogers' tranquil medieval fantasy.

By far the most lively session of the conference was one chaired by Vincent Scully to reassess Rudolph's design in a series of papers and an ensuing debate. Ever since it was completed in 1963, the A&A has been the subject of recurrent abuse, both verbal and physical. A grand statement whose brilliant urbanistic command has rarely been denied, the building seems now a vast ruin from a more confident era. Even at its dedication, Nikolaus Pevsner declared the A&A more suited to eternity than the requirements of the present and that a sculptural creation demanded a program as lofty and timeless as its bold forms. Such a highly personal architectural gesture was only possible, Pevsner noted, in this unique situation, in which "the client is the architect and the architect is the client." Rudolph's overweening will-to-form (or was it merely hubris?) had not been honed by the program, no matter how clearly wed it was to the site.

In the same session, Sarah Bradford Landau of New York University took issue with Vincent Scully's definition of the Stick Style as a major indigenous component in the theoretical development of an organic rationalist architecture in America. Landau named Richard Morris Hunt as the pioneer of that style and claimed that, as a "creative eclectic," Hunt used half-timbering in a decorative, rather than a rational manner. She also maintained that this use of material had been inspired by contemporary European interest in late-medieval timber architecture and in its fashionable rebirth in the French "villa Normande" fashion and the German rediscovery of the Alpine cottage. Implicit in her argument was a view of American domestic architecture as a matter of concrete imagery distilled from European architecture and publications, rather than as the organic development of a native American style conceived on rationalist lines.

One of the most provocative sessions was "Vernacular Architecture: Editing History through Preservation," which raised the compelling need for a reexamination of the philosophy underlying historic preservation. Elizabeth Cromley (SUNY Buffalo) took the N.Y.C. Landmarks Commission to task with vehemence in her discussion of Riverside Park's history. Claiming that the recent landmark designation of the park has frozen the landscape in time, she argued that, by its very nature and history, an urban park is the unstable product of continual change and adaptation. She accused the Landmarks Commission of a "high-art prejudice" in basing its judgment solely on Frederick Law Olmsted's design, which has been largely obscured by the late nineteenth-century tensions between the park and railroad and real estate developers and has been radically altered by Robert Moses' work in the 1930s. Based on her inclusivist view of the park's history, she proposed a preservation philosophy of "permissive reuse" in landscape preservation.

Abstracts of all the papers presented, with the exception of the discussion of the Yale University Art and Architecture Building, are available from the Society of Architectural Historians (1700 Walnut Street, Philadelphia, Pa. 19103).

Both the issues and participants in the SAH debate seemed a continuation of a discussion begun a week earlier at Harvard (see p. 26), part of an unexpected spring fashion for coming to terms with post-modernism's few historical enemies. Or was it merely a nostalgic reopening of the family album? If, in the end, no one at Harvard had reduced grandfatherly International Style to a historian's myth, Rudolph's A&A remained a stern father figure of daunting audacity. The familiar insights offered by Vincent Scully and Robert A. M. Stern—those northern coordinates of the so-called "Yale-Philadelphia axis," who have repeatedly taken the A&A as a pivotal point of their own critiques of heroic modernism—were surprisingly sympathetic. Neither Michael Hollander's obscure methodological ruminations nor C. Ray Smith's painstaking statistical survey of every alumnus of Rudolph's academy could shed further light on the issues, despite the novelty of their approaches. More illuminating were the comments of Stern and Richard Pommer, who attempted to situate that perennial maverick in a historic context. Pommer saw the building as a creative misreading of both Corbusier's late work and Vincent Scully's writings of the late '50s. Scully had celebrated Corbusier and Wright—whose Larkin Building in Buffalo (1904) is certainly commemorated in the A&A—as great humanist architect-heroes. They had created gestures of empathic force that elevated modern architecture above its functionalist adolescence. Stern approached the building typologically: In comparison with other buildings designed to house architectural schools, Rudolph's didactic sculpture seemed all the more unyielding. Beaux-Arts buildings such as McKim, Mead, & White's Robinson Hall at Harvard (1900–02) or Avery Hall at Columbia (1911–12) are essentially warehouses or loft buildings—as is even Mies van der Rohe's Crown Hall at IIT (1956). For all their external didactic display, however, these structures do not obtrude into the studio space, where architects were instructed to emulate their masters. Architects, it is well known, do not like to work in other people's artworks. Rudolph's sculpture was an idiosyncratic and personal creation, one that Scully once again described poetically as "tragic," but which most members of the audience seemed inclined to view as simply "inappropriate." Its compelling force has remained inescapable, and Scully concluded by noting that the building looked better to him at the discussion's end than it had when he had come in.

Of the seventy talks presented in the other conference sessions, only a few of the most interesting can be mentioned. None, with the exception of a self-critical panel on architectural history education chaired by Dora Wiebenson, was a forum for public debate. Yale Professor George Kubler was feted on the occasion of his seventieth birthday in a session of papers on Iberian and Latin American colonial architecture by his former students and an exhibition of his publications in Rogers' Stirling Library. American topics predominated, as they traditionally have at the SAH, with sessions on "American Decorative Arts Designed by Architects," "American City Building," "The American Home," and "Vernacular Architecture."

Domestic architecture, in the wake of Mark Girouard's popular sociohistoric studies of the English country house, seems to be the most lively arena of revisionist research. Dell Upton of Winterthur analyzed seventeenth-century Virginia architecture as a reflection of changing attitudes toward servants. Arguing that the architectural forms of the antebellum slave society were already formed before the slave economy itself, Upton traced the gradual separation of servants and family in colonial Virginia. The new view of servants as tools rather than as extensions of the family had fostered the development of outbuildings and the loose arrangement of domestic elements, which would be typical of plantation design through the nineteenth century.

On the Edge of Content

Charles Jencks Reviews Robert Stern's Oeuvre

Robert Stern. Introductory essay by Vincent Scully. Academy Editions, London, and St. Martin's Press, New York, 1981. 80 pages, illustrated. $14.95, soft-cover.

Robert A.M. Stern: Buildings and Projects 1965–1980 (Toward a Modern Architecture after Modernism). Rizzoli International Publications, New York, 1982. Edited by Peter Arnell and Ted Bickford. 255 pages, 234 black-and-white and color illustrations. $25.00, soft-cover.

Charles Jencks

The tired, somewhat urbane persona that Robert Stern projects in the photographs of himself at the beginning of the two monographs on his work published in 1981 (*Robert Stern*, introduction by Vincent Scully, Academy Editions/St. Martin's; *Robert A.M. Stern: Buildings and Projects, 1965-1980*, Rizzoli) tell us he's seen it all and knows how it works. If you've ever seen Stern on a talk show, you know he's the Milton J. Friedman of architecture never at a loss for a quip. He has all the answers, most of them epigrammatic, annoyingly right, and ever-so-slightly reactionary — a know-it-all confidence that would be insufferable were it not occasionally deflated by the self-critical barb — "Quite frankly, I don't draw that well" (Academy/St. Martins, p.20). Like his mentor Philip Johnson, the trained critic sometimes gets the better of Ambition.

However, one of the most attractive aspects of Bob (it is time to declare friendship) is this ambition, a quality that usually has its unattractive sides, but that — in his case — has served a purifying and educating role. Because he wants to be a top architect, he has continued to learn — first from Vincent Scully; then from Robert Venturi; Edwin Lutyens; Hans Hollein; Michael Graves; and his opposites, the *Oppositions* editors, such as Peter Eisenman. His openness to influences corresponds to his (and Venturi's) theory of inclusion. His desire to absorb first by imitation, then by transformation, makes his work and character less provincial all the time. And this is no mean feat: provincialism used to be juxtaposed to the "classic" and the "classical" by such writers as Albert Richardson; today, with the erosion of International Style Modernism and classcism — indeed, of most shared languages of design — provincialism is widespread, particularly among the ex-Modernists intent on excluding so much of architecture's traditional repertoire. Vincent Scully's list in the introduction to *Robert Stern* of the various roles Stern has played is impressive: reevaluating George Howe in *George Howe: Toward a Modern Architecture* (Yale University Press, New Haven and London, 1975); interpreting Venturi; resuscitating The Architectural League of New York; working for Mayor Lindsay on urban design projects; designing such key projects as Subway Suburb; and reaffirming the traditional role of interior design in architecture. In truth, the most notable role Robert Stern has played — along with Peter Eisenman and a host of others — is creating and sustaining New York's architectural culture after a primarily fallow period. Because of their efforts in the 1970s, the center of architectural gravity moved from London to New York, and, for perhaps the first time since the 1920s, New York had an architectural culture that was on the cutting edge.

All this creative activity has kept Stern moving, and as a result, his architecture is a little brittle. If one were to identify his best building, or canonic contribution, it would be hard to locate: the 1973–74 Lang Residence? This has a wonderful sequence of layered post-modern spaces; a set of conflicting cues and lighting surprises; and the famous jumped-up eyebrow-molding smack next to the cornice. However graceful/ugly this building is (and Stern admitted the moldings were there to lessen the ugliness), however much it looks even more like cardboard than the cardboard architecture of Eisenman (to whom it is perhaps indebted as a "virtual" "model" of reality), it is not Stern's Villa Savoye — or even his Barcelona Pavilion. Perfection — that is, the mature, canonic statement — is not something at which he has aimed; rather, he has sought a hectic — sometimes even fevered — growth of repertoire.

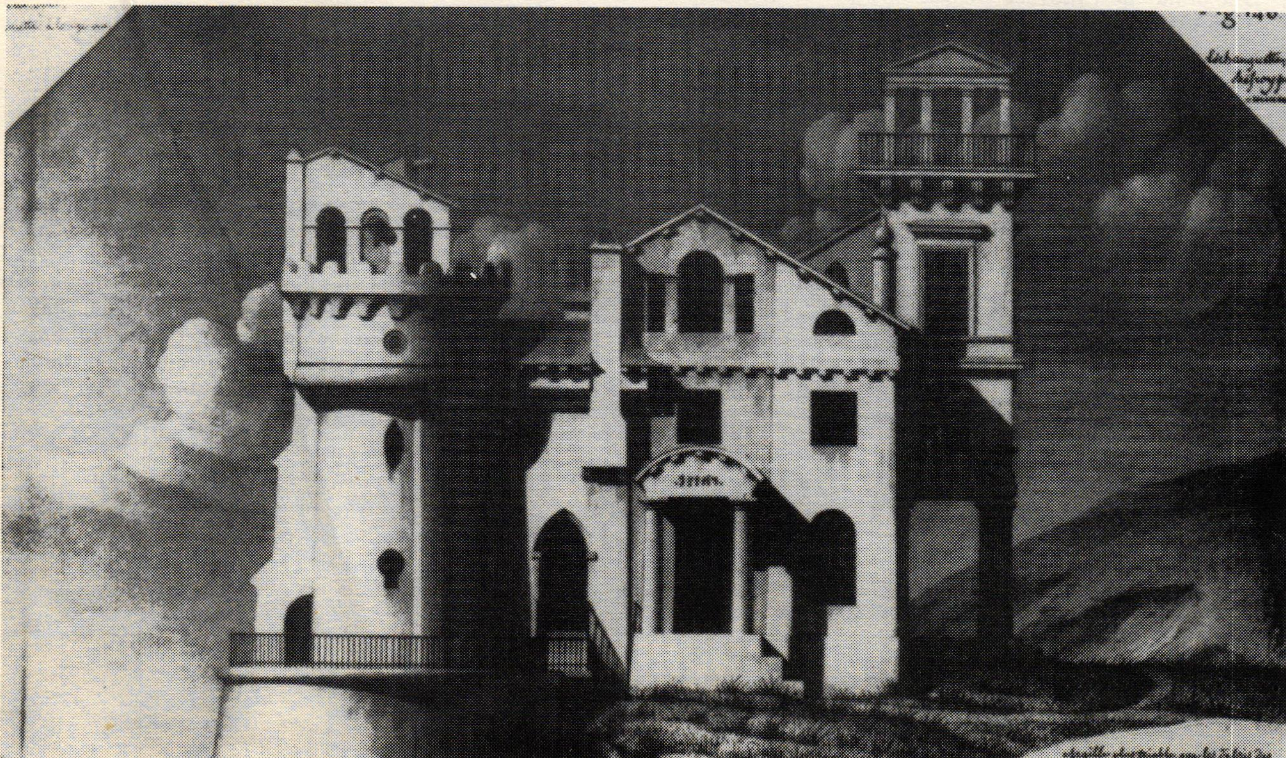
I find the unbuilt projects the most convincing. The Subway Suburb (1976–80) is a new, potentially significant idea, rescuing the pathos of middle-class dispersion and idiocy by forming positive suburban space on a Jeffersonian scale. Here are the pavilions of the University of Virginia strung together nobly to have their front lawns *and* suburbanity. The D.O.M. Headquarters Building in Bruhl, Germany (1980) has a jewel-like precision suited to the firm's products, but the impressive features are the clear sectional organization (like Wright's Johnson Administration Building; 1936–44) and the inventive dome (a combination of the Pantheon, Guarino Guarini's and Paolo Portoghesi's layered domes, and factory lighting). It also marries High Tech and Deco Tech with Classical Tech. Finally, there is his Late Entry for the Chicago Tribune Tower Competition (1980), Stern's most inventive building and the greatest visual contribution to the tall building since Mies' glass skyscraper projects of 1919 (on which, to a certain degree, it depends). No one will agree with this assessment, but it will be proven correct in five years' time, when someone (Cesar Pelli?) has the courage to build a complex glass building imitating masonry (and so much else). Stern has achieved a conceptual breakthrough here by using the flat planes of glass to recall the flat pilasters of Michelangelo's Farnese Palace (ca. 1546), and to allow the building to relate both contextually to the lower buildings and to the top sign. It is a monumental urban landmark that improves Adolf Loos' proportions for the same job, and one that finally takes the monotony out of the curtain-wall. Stern will be remembered for that — for smashing away at the greatest visual illness of our time.

Ugliness and Symbolism

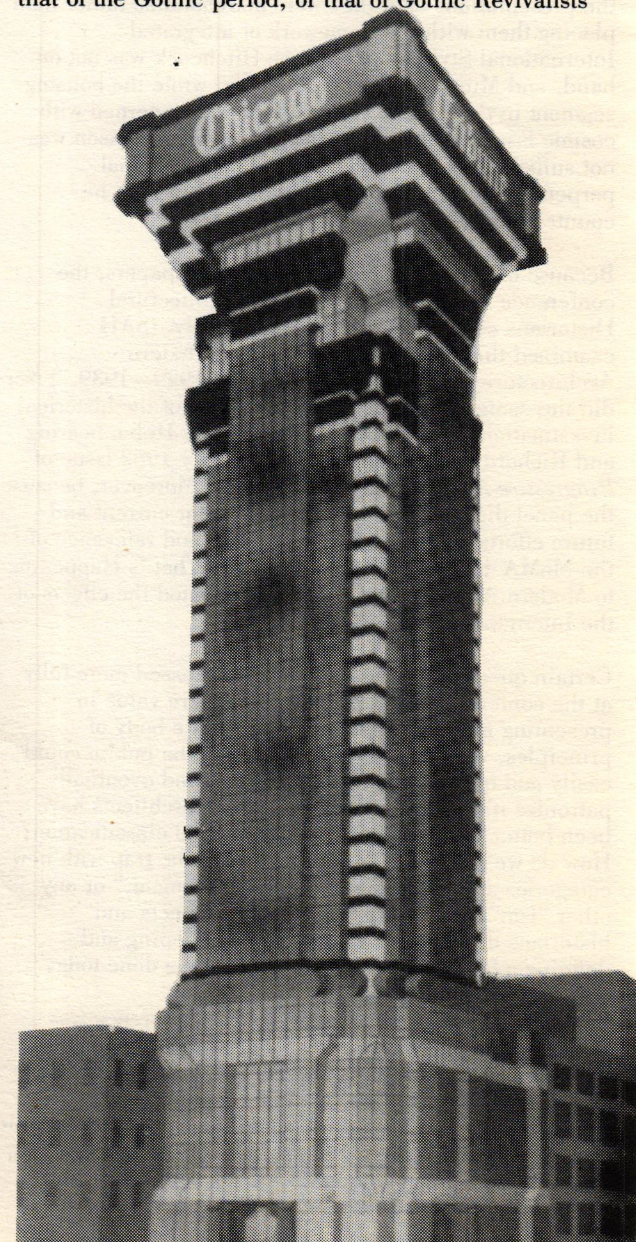
One of Stern's unbuilt projects is interesting but extremely ugly: it is perhaps the most inedible piece of visual goulash since Lucien Weissenburger's infamous villa in Nancy of 1908. This *ne plus ultra* is, of course, Stern's BEST building (1979), the one that uses the actual BEST (worst) colors — mashed-blood-red set off by squeezed-lemon-orange, a pusillanimous pink — and you know the shade of brown.

The forms of BEST are in keeping with the colors: bloated "fat-women" columns — Doric columns that are feminine — through which one walks. These fat women have "boob-tubes" for heads — metopes that are television sets showing how stupid they really are out in the suburbs, shopping for those BEST products. Europeans hate this scheme. In fact, now that Philip Johnson has retired from his role as aging enfant terrible, Stern has emerged in some circles as his successor. The ugliness of BEST is defensible — not for itself, not as an agent of consumerism (with which it is confused by the Europeans) — but as a black-humored critique and comment on the classical kitsch purveyed within. Stern has called the project "The Earth, the Temple, and the Goods" (after Scully's book), and we can see the blatant ugliness on several levels; for example, as the consequence of an architectural language motivated by symbolism more than by aesthetics. In a way, this and the Chicago Tribune entry remain Stern's furthest exploration of symbolism and his most radical schemes, whereas most of his built work more naturally seeks to accommodate the tastes of the client. It also shows a distinct priority of language over symbolism, aesthetic probity over content.

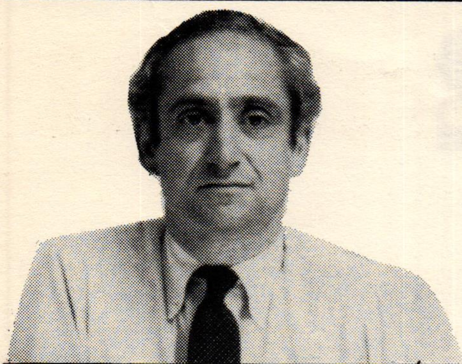
The argument being advanced here is the nineteenth-century one of character versus beauty. Consider Jean-Jacques Lequeu, or his more acceptable English counterpart J.C. Loudon, both of whom understood a symbolic architecture followed through to its aesthetically bitter end. Their truthfulness produced monsters; their search for literal and figurative meaning resulted in hybrid confections notable for awkwardness, ill-proportion, and incongruity. Who could possibly design fat, flat Doric women dancing arm-in-arm across the front of a shopping warehouse, twenty feet high and made from flat metal, not stone? Only someone who is thinking symbolically. Now, the rationale for this must be that of the Gothic period, or that of Gothic Revivalists



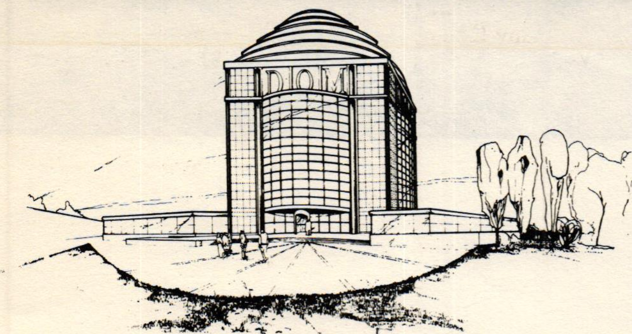
Jean-Jacques Lequeu. Rendezvous, Bellevue, France; ca. 1780



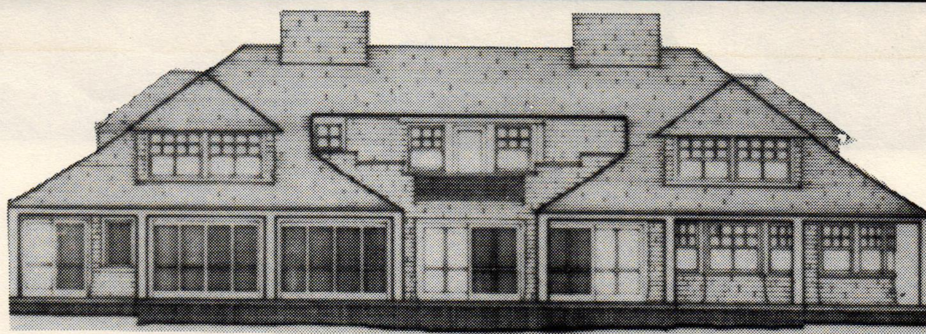
Chicago Tribune Tower Competition, Late Entry; 1980



"One of Stern's unbuilt projects is interesting but extremely ugly; it is perhaps the most inedible piece of visual goulash since Weissenburger's 1908 villa in Nancy."



DOM Headquarters, Bruhl, Germany; 1980



Residence at Chilmark, Martha's Vineyard; 1980. West elevation

William Burges and William Butterfield, Robert Kerr and the many theorists of the nineteenth century who justified character for its honesty and manliness. It is better to speak the truth, they felt, even if it is ugly, than to equivocate with gracious and vacuous phrases. The canonic classicist will, of course, deny such a dichotomy between truth and beauty, and it is interesting that since the BEST entry, Stern has turned more and more toward an explicit classicism.

Language and Content

The various languages Stern has developed show some coherent relationship. First there was Venturian Shingle Style, where he not only used the fragmented and ironic forms of his mentor, but also improved on the light controls and the use of indirect light coming from above. The culmination of this genre is the Greenwich Poolhouse (1973–74), which celebrates the metaphor of cleansing the body—of swimming, sitting in the sun, and regeneration—through the use of various light sources: direct, indirect, and reflective. Both the light boxes of Laszlo Moholy-Nagy and the brilliant, dancing light of Southern German Rococo are recalled here, and the comparison isn't altogether embarrassing. Then there are the neo-Corbusian apartments in New York (1974–79), which are passable exercises; the Westchester County Residence of 1974–76 (whose post-modern spatial devices I have discussed elsewhere several times); some work in a subdued Lutyens/Art Deco manner; and, finally, the latest formal type—Edwardian Shingle Style. (I leave out the rare lapse into Accommodatory Kitsch, a style shown in the Prototype Housing and the San Juan Capistrano entry, both of 1980). Each language that Stern develops builds on the last, and this has led Paul Goldberger to speak of the "maturity" of Stern's present work. Yet the Edwardian Shingle Style is not that much of a culmination. Often shrunken in scale, owing to restrictions of economics or height, it has yet to live up to the controlled dynamism of Stanford White, the rich complexity of Joseph Cather Newsom, or the wit of Ernest Coxhead.

Stern's Lawson Residence (1979–81) is an inventive juxtaposition of large and small; the residence in Chilmark, Martha's Vineyard (1980) sends its roofs hovering over the dunes like some architectural whale—powerful, brooding, massive—but neither building is more than a highly intelligent essay in a well-known genre. Here is the check on Stern's ambition: Wishing to be considered among the best architects of this century, he seems at the same time content to use a conventional language in a straightforward way, not to push it to the limits. Adept at manipulating several genres, and rushing from job to job (the punishing life of a domestic architect), he hasn't yet had time to focus on one particular language of his own. Indeed, his commitment to intelligent eclecticism would seem to preclude this.

And yet there are several ways he challenges the status quo and by which his overall position becomes of wide significance: First, his unrelenting pursuit of domestic commissions shows—in a period when there are not supposed to be such clients around—that the wealthy still may commission designers and not simply buy old houses. (The upper-class-taste culture, to use a concept of Herbert Gans, usually commissions a neo-Corb Villa, or lives in a Repro-House, or, if they can find it, a traditional house in one of several styles.) Secondly, Stern shows that interior design is still a major part of the architect's responsibility, and this is unusual at a time when the profession has given up control of decoration. How does Eisenmen handle the inside of his houses? How do Richard Meier, James Stirling, Aldo Rossi, or Arata Isozaki think through the fabric, color, decoration, ornament, and symbolism? To ask the question is to provoke the embarassing response, "Except at the spatial and conceptual level, not at all." The best architects of our generation have simply been brainwashed by the ideology of Modernism, and it is taking time to learn the basic lessons again.

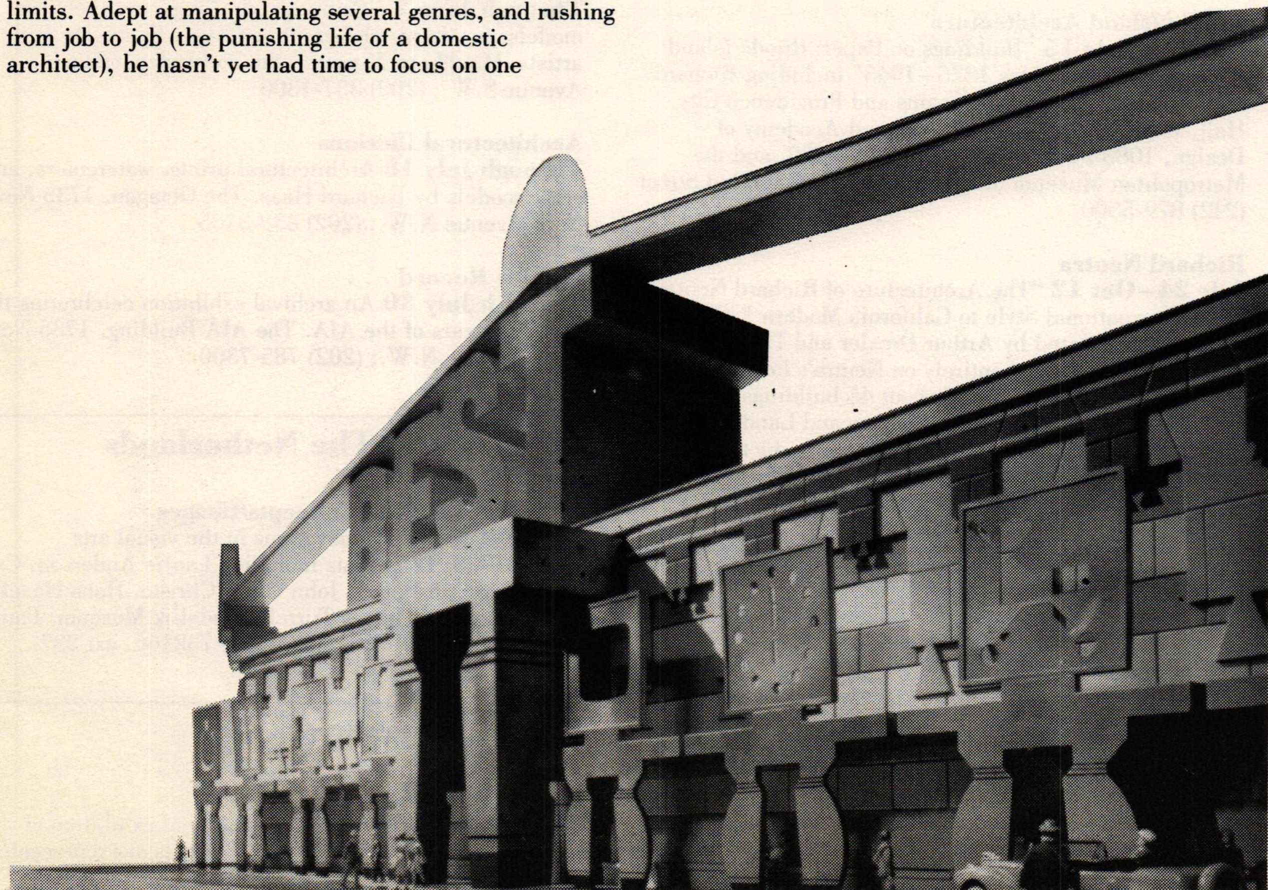
Seen against the self-denials of Modernism, Stern's interiors have a polemical force. The wall panels of his Llewellyn Park residence (1981–82) create a clear geometrical ordering: they provide various light sources that reinforce the space and architectonic lines. The accompanying Poolhouse columns and blue-tiled surface, in a Secessionist-style gradation of water-tones, set the mood for diving and splashing, and, once again, the indulgence of bodily regeneration. Outside, the fat Tuscan columns and stepped quoins hold almost nothing: glass and steel. Thus an ironic mixture of grotto and greenhouse, rusticated base and existing brick house, is set up to create conventional oppositions at the level of the architectural language, or the respective building typologies. To a substantial degree, they enhance the content of swimming.

On another level, Stern's message gains force by contrast with the absence of representation in Late Modernism. For quite some time it has been fashionable to denounce all explicit reference as kitsch: this taboo has been easy to enforce on the architectural profession during a secular age and a situation in which highly technical and abstract conditions must be met. The contempt that engineers, systems analysts, methodologists, academics, and the reigning Late-Modern critics have for representation amounts to an orthodoxy, even if it is one organized around censure, not faith. Against this, the symbolic schemes of Stern have relevance, and—to mention the Llewellyn Park Poolhouse again—so have the explicit similes and implicit metaphors. Here the "fat women" columns have turned into latent metaphors and become dancing windows and keystones, which is a much more acceptable form of anthropomorphism because it is understated and combined with architectural imagery.

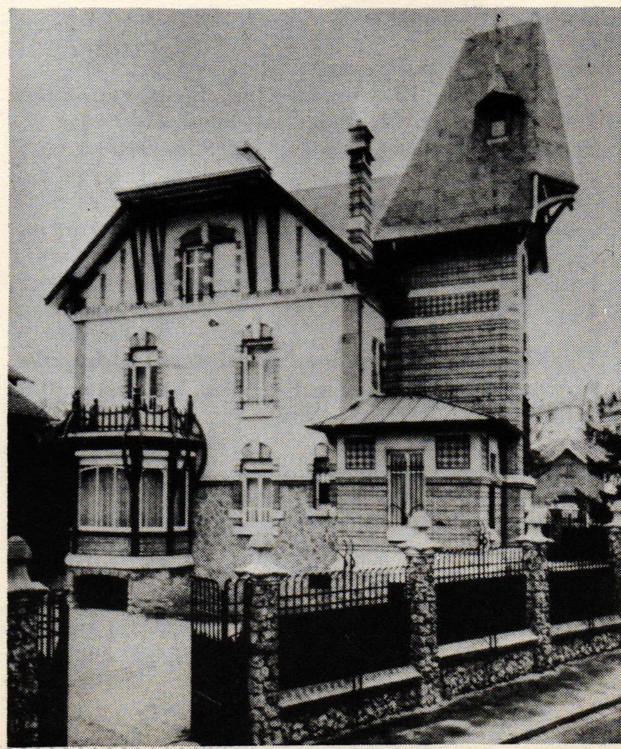
In summation, Stern's contribution appears more at the level of his entire oeuvre than a single building or statement. His tripartite definition of post-modern architecture (as ornament, contextualism, and allusion) is reductive—possibly a simplification made for polemical purposes? The reduction and focus on style became evident at the 1980 Venice Biennale, where historicism was seen as the most significant aspect of post-modernism and triumphed in several cases over communication (even over comprehensibility).

At this point in his career—halfway through it—perhaps the greatest value in Stern's work is its expansion of the architectural repertoire, its insistence on a host of values that Modernists and Late Modernists deny. The implications of his eclecticism—its pluralism—are supportable, just as is his driving presence in creating an architectural culture at a time when groups tend toward provincialism. One can even support his *partial* use of kitsch when its presence is a seasoning to an otherwise nonkitsch soufflé. The Egyptians were the first to discreetly sprinkle kitsch on their work; even the Greeks used it sparingly on the Parthenon; and while it is true that totalitarian regimes use it excessively as a form of architectural drug, that is no reason to banish it entirely from the diet, as some critics ask. Stern, like Charles Moore and Robert Venturi, challenges such reigning ideologies, and this creative architecture will always do.

Finally, when considered against a larger historical background, there is still one area of commitment undeveloped in Stern's work, as in the other architecture of our time. For the most part, the active representation of content remains sublimated by the search for architectural languages, not a surprising fact in a post-Christian era. The content Stern does address is primitive, just as the beliefs of a consumer society are shallow when they are not altogether absent. Measured against the work of Borromini and Gaudi—two touchstones whom I continuously invoke because they made an architecture from content—this work also seems agnostic. However, at the same time, Stern seems on the edge of realizing the crucial next step—a representation of credible, public ideas.



Project for BEST Products Showroom; 1979



Lucien Weissenburger. Villa in Nancy, France; 1908

Dateline: June '82

Exhibits

Buffalo

Buffalo Architecture
Through June 27 In conjunction with the publication of *Buffalo Architecture: A Guide*—a show of plans, photos, and artifacts relating to Buffalo architecture. Albright Knox Gallery, 1285 Elmwood Avenue; (716) 882-8700

Chicago

Paul Rudolph
Through June 12 An exhibition of architectural drawings. Kelmscott Gallery, 410 Michigan Avenue; (312) 461-9188

Edward H. Bennett, Architect and City Planner
Through July 14 Architectural drawings, documents, and sculptures by this architect associated with the City Beautiful Movement. Art Institute of Chicago, Michigan at Adams Street; (312) 443-3625

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

Indianapolis

Bernini Drawings from Leipzig
June 8–July 18 Eighty drawings from the Museum der Bildenkunst representing an overview of the seventeenth-century sculptor and architect. Indianapolis Museum of Art, 1200 West 38th Street; (317) 923-1331

Los Angeles

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

New York City

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 Gallaratese. The Lobby, 369 Lexington Avenue (at 41st)

Ten Years of Public Art
Through June 18 A retrospective of public art in New York sponsored by the Public Art Fund. The Urban Center, 457 Madison Avenue; (212) 935-3960

Ada Louise Huxtable
Through 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

The Goetheanum: Steiner's Architectural Impulse
Through June 20 National Academy of Design, 1083 Fifth Avenue; (212) 369-4880

Posters of Architecture
Through June 26 A collection from contemporary exhibitions in the United States and abroad. Spaced Gallery, 165 West 72nd Street; (212) 787-6350

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

Grand Central Terminal: City Within the City
Through Oct 3 Photographs, drawings, slides, vintage film clips, and a model; exhibition curated by Deborah Nevins and designed by HHPA. New-York Historical Society, 170 Central Park West; (212) 873-3400
The Municipal Art Society is also sponsoring a series of tours in conjunction with the exhibition. Call (212) 935-3960 for information

Theater, an Imaginary Horizon
June 1–30 Models, paintings, and drawings by Christine Feuillatte and Jean-Pierre Heim. Rizzoli Gallery, 712 Fifth Avenue; (212) 397-3700

MAS Awards
June 2–12 Exhibition celebrating the work of the Municipal Art Society's 1982 award winners. The Urban Center, 457 Madison Avenue; (212) 935-3960

James Ford
June 3–30 " Stanzas and Fragments," paintings and sculpture utilizing a variety of architectural materials and notations. Harm Bouckaert Gallery, 100 Hudson Street; (212) 925-6239

Frank Gehry
June 3–July 16 Furniture, models, and drawings by the Los Angeles architect. Max Protetch Gallery, 37 West 57th Street; (212) 838-7436

The Column: Structure and Ornament
June 8–Aug 22 An exhibition celebrating the styles and uses of columns past and present. Cooper-Hewitt Museum, 2 East 91st Street; (212) 860-6868

AIA/NYC Winners
June 17–July 15 Exhibition of the work that was cited by the New York Chapter of the AIA in its Distinguished Architecture Awards 1982. The Urban Center, 457 Madison Avenue; (212) 935-3960

Savers of the Lost Arch
June 23–July 31 An exhibition on the salvaging and recycling of architectural elements as buildings are demolished; sponsored by the Municipal Art Society. The Urban Center, 457 Madison Avenue; (212) 935-3960

New Museums
June 24–Oct 10 An exhibition of plans, renderings, and models of new museums and museum extensions (see this issue, pp. 16ff). The Whitney Museum, 945 Madison Avenue; (212) 570-3600

Rhode Island Architecture
July 14–Sept 15 "Buildings on Paper: Rhode Island Architectural Drawings 1825–1945" including Richard Morris Hunt's Newport Mansions and Providence City Hall. Exhibition at both The National Academy of Design, 1083 Fifth Avenue (212) 369-4880, and the Metropolitan Museum of Art, Fifth Avenue at 82nd Street (212) 879-5500

Richard Neutra
July 24–Oct 12 "The Architecture of Richard Neutra: From International Style to California Modern." This exhibition, directed by Arthur Drexler and Thomas S. Hines, focuses almost entirely on Neutra's houses. In addition to representation of about 45 buildings—including models of the Lovell House and Landfair apartment building—there will be an introductory section of 35 of Neutra's earliest drawings. The Museum of Modern Art, 11 West 53rd Street; (212) 956-6100

Philadelphia

Philadelphia Cornucopia
June 14–Sept 12 A new walk-through environmental sculpture by Red Grooms (of Ruckus Manhattan fame). The Institute for Contemporary Art, Walnut Street at 34th; (215) 243-7108

Providence

Rhode Island Architecture
Through June 19 "Buildings on Paper: Rhode Island Architectural Drawings 1825–1945," an exhibition of original drawings by Rhode Island architects. Bell Gallery at List Art Center, Brown University, College Street; The R.I. Historical Society's Aldrich House, 110 Benevolent Street; and the Museum of Art, RISD, 224 Benefit Street; (401) 331-3511 for information

Purchase

Robert A.M. Stern: Modern Architecture after Modernism
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
Through 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 San Francisco Museum of Modern Art, Van Ness Avenue at McAllister Street; (415) 863-8800

The Presence of the Past
Through July 25 Work from the 1980 Venice Biennale with additions by California architects William Turnbull, Daniel Solomon, SOM, Batey/Mack. Fort Mason Center, Pier 2; (415) 433-5149

One-Man Tigerman
July 9–Aug 7 The first one-man exhibition on the West Coast of work by Chicago architect Stanley Tigerman. Philippe Bonnafont Gallery, 2200 Mason Street; (415) 781-8896

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

Architectural Illusions
Through July 18 Architectural prints, watercolors, and scale models by Richard Haas. The Octagon, 1735 New York Avenue N.W.; (202) 638-3105

For the Record . . .
Through July 30 An archival exhibition celebrating the first 125 years of the AIA. The AIA Building, 1735 New York Avenue N.W.; (202) 785-7300

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
Through 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

Ada Louise on exhibit at Urban Center . . . .
Grand Central on view at New-York Historical Society . . . .
Frank Gehry on display at Protetch . . . .
And coming soon: Neutra at MoMA July 24 . . . .

Events

Aspen

IDCA: The Prepared Professional
June 13–18 George Nelson is the chairman of this year's International Design Conference at Aspen. Featured speakers will be Michael Crichton and Daniel Boorstin; there will also be a debate between Marvin Minsky and Herbert Dreyfus on artificial intelligence. For further information call (213) 854-6307

Boston/Cambridge

Harvard Summer Seminars
The Harvard GSD is offering about 33 short (2–7 day) courses this summer taught by the faculty of Harvard and MIT. Courses are offered in areas of architecture and design, landscape design and environmental planning, professional practice, and building technology, among others. Contact Arlayna Hertz, GSD, Gund Hall, room 506, 48 Quincy Street, Cambridge, Mass 02138; (617) 495-2578 for further information and registration details

Chicago

NEOCON 14
June 15–18 This year's annual bacchanal promises to be an especially interesting one for architects. In addition to the usual workshops, the organizers have scheduled a tribute to Alvar Aalto, a debate between Paolo Portoghesi and Arata Isozaki, and a lecture by Paul Goldberger. The Merchandise Mart; (312) 527-4141

New York City

New Times for Times Square
June 2 A discussion of the redevelopment of 42nd Street and Times Square moderated by Frederic Papert of the 42nd Street Redevelopment Corporation with Herbert Sturz, chairman of the City Planning Commission, and Alex Cooper of Cooper/Eckstut. 6–8 pm. The Urban Center, 457 Madison Avenue; (212) 935-3960

New York's Hidden Designers: The Developers
June 7 A discussion with Charles Shaw, Donald Trump, George Klein, Melvyn Kaufman, and Harry Macklowe, moderated by Suzanne Stephens. 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

National Building Museum
June 10 The Municipal Art Society, the AIA/NY, and the Landmarks Conservancy host an evening on the new National Building Museum in Washington, D.C. Bates Lowry, director of the Museum, will be on hand. 6 pm. The Urban Center, 457 Madison Avenue; (212) 935- 3960

Tekné: Art/Technique/Form
A lecture series at the Open Atelier of Design.
June 10 Jean McClintock Gardner, "Design and Physics: A New Universal Intelligence" **June 17** Robert Harding, "Serenity: An Open Conversation about Design" **June 23** Eugene Santomasso, "El Lissitzky and Russian Constructivism: The Synthesis of Art and Technology for a New Society." Lectures continue through July. 6:45 pm. The Open Atelier of Design, 11 Worth Street; (212) 686-8698. $60 for the series; $8.50 at the door

New York's Hidden Designers: Lawyers
June 17 Paul Byard moderates a discussion with Donald Elliott, Stephen Lefkowitz, Norman Marcus, and Victor Marrero. The Architectural League, The Urban Center, 457 Madison Avenue; (212) 753-1722

New York's Hidden Designers: Bankers and Financiers
June 22 Another in the series on the New York power structure, this one moderated by Jonathan Barnett; speakers to be announced. 6:30 pm. The Architectural League, The Urban Center, 457 Madison Avenue; (212) 753-1722

Space Invader Tour
June 23 Barry Lewis leads a tour of midtown "prototypes" including the Citicorp Center and the Seagram Building. 5:30–7:00 pm. Meet at the Urban Center, 457 Madison Avenue; (212) 935-3960

Grand Central Lectures
Urban Center Books is sponsoring this series in conjunction with the publication of *Grand Central Terminal: City Within The City*. **July 6** Hugh Hardy, "Saving Grand Central, Again" **July 13** Elliot Willensky, "There Wouldn't Be a Midtown but for Grand Central" **July 20** Deborah Nevins, "Grand Central: The Design Struggle" **July 27** Milton Newman, "Grand Central: Toward the City of the Future." 12:30 pm. The Urban Center, 457 Madison Avenue; (212) 935-3960

Philadelphia

Walking Tours
Throughout June there are walking tours sponsored by the Philadelphia Chapter of the AIA and the Foundation for Architecture. Series on Period Architecture, Great Architects, and Older Buildings. Call (212) 569-3186 for dates and details

San Francisco/Bay Area

Architecture and Ideals
July 15–17 A symposium sponsored by the San Francisco Center for Architecture and the ACSA exploring the role of long-term engagement in the realization of ideals. Speakers will include Edmund Bacon, Frank Gehry, Donlyn Lyndon, Fumihiko Maki, Nathaniel Owings and Paul Rudolph. For information call Peter Beck, (202) 785-2324

Coming

"The New Symbolism: Contemporary California Architecture" opens October 12, 1982 at the San Francisco Art Institute; December 7 at the IAUS in New York. The show, sponsored by the NEA's Design Arts Program, will be curated by Helen Fried and Lindsay Stamm Shapiro. Architects whose work will be exhibited include **Batey/Mack, Frederick Fisher, Frank Gehry, Coy Howard, Robert Mangurian** and **Craig Hodgetts**, and **Stanley Saitowitz.**

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

7 — New York's Hidden Designers I: The Developers
Monday evening, June 7, 6:30 P.M. at the Japan Society Auditorium, 333 E. 47th Street. Panel discussion co-sponsored by the Design and Architecture Department of the Museum of Modern Art, featuring Melvyn Kaufman, George Klein, Harry Macklowe, Charles Shaw and Donald Trump with Suzanne Stephens as moderator.

17 — New York's Hidden Designers II: The Lawyers
Thursday evening, June 17th, 6:30 P.M. at the Urban Center, 457 Madison Avenue.

22 — New York's Hidden Designers III: The Bankers and Financiers
Tuesday evening, June 22nd, 6:30 P.M. at the Urban Center, 457 Madison Avenue.

Admission: Free to members of the League. Non-Members: $5.00; members are encouraged to make reservations.

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

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Competitions

Jenney Memorial
The Chicago Architectural Foundation has announced a competition to design a monument commemorating the sesquicentennial of the birth of William LeBaron Jenney (1832–1907). The competition is open to all architectural designers, students, sculptors, and professionals. Prize-winning entries and honorable mentions will be exhibited; three prizes will be awarded: $1,000, $650, and $350. Submissions must be postmarked no later than August 10, 1982. Those interestd in entering the competition should send $25 to Jethro M. Hunt, Jenney Memorial Project, Chicago Architectural Foundation, 1800 South Prairie Avenue, Chicago, Illinois 60616 with name, address and telephone number; you will then receive all relevant information.

Parisian Park
The Etablissement Public du Parc de La Villette has been appointed by the French Government to develop a park in the northeast section of Paris, the first park of its size to be designed in Paris in more than one hundred years. It is to be about 30 hectares (approx. 74 acres) and part of a complex that will include the National Museum of Science and a Music Center. An open international competition is being organized to select the design team. There are no restrictions to the composition of the teams provided they include a landscape architect and specialists in cost control and technical evaluation. A 21-member international jury will select the winners. Interested teams who wish to receive the regulations and competition documents should apply before June 30 to Etablissement du Parc de La Villette, Concours Parc, 211 avenue Jean Jaurès, 75019 Paris, France. Telephone: (1)240-2728. Included in the request should be a letter with the name, address, profession, and nationality of the team representative and its members, and a check or money order for 1,000 francs payable to "Agent Comptable du Parc de La Villette."

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Architecture and Ideals: Lifetime Commitment to an Idea

San Francisco, July 14-17, 1982

The Association of Collegiate Schools of Architecture, and the San Francisco Center for Architecture and Urban Studies are sponsoring the second annual San Francisco Forum on Architectural Issues, entitled this year: "Architecture and Ideals: Lifetime Commitment to an Idea." Conference dates are July 14-17, 1982 in San Francisco. This year's conference will focus upon several individuals who have made lifetime or life-long commitments to a set of ideals, a place or cause, carrying ideals into action through the intensity of their engagement. This year's speakers include Fumihiko Maki, Edmund Bacon, Frank Gehry, Donlyn Lyndon, Herb Greene, Herman Hertzberger, Paul Rudolph and Nathaniel Owings.

The Forum is open to architects, educators, students and public authorities. Conference fees are payable in advance by mail. Registration for faculty and professionals is **$100** (**$115** after June **23**) and **$55** for students (**$65** after June **23**). Registrations are limited and will be filled in the order received.

___ register me for the Conference. A check payable to "ACSA" is enclosed.

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San Francisco Forum on Architectural Issues

The San Francisco Forum is made possible in part by a grant from the Skidmore, Owings and Merrill Foundation.