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Skyline

Venturi on Pattern

Shoreline Supplement plus Architects at Neocon

July 1982
The Architecture and Design Review
$2.50

Photograph of Robert Venturi by Dorothy Alexander

Skyline

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Notice to our readers:
Skyline is published only ten times a year. The July issue represents the final one in our publishing year. Skyline will reappear in October.

Views: Portman Aftermath

To the editor:

I write in praise of your several pieces in the June issue on Portman—Peter Freiberg's account of the demise of the Broadway Mall; Hugh Cosman's reminder that the *New York Times* promoted the proposed Times Square Hotel all the way, in news coverage and critical commentary as well as in editorial opinion; and William Howells' suggestion for an early warning system for the preservation community so that distressing, Portman-like development can be headed off, or at least ameliorated, in its beginning stages.

These useful articles, on top of *Skyline*'s earlier coverage, make yours the paper of record in the dismal Portman case and underscore its importance in a city beset by development fever where, in our two main dailies and in our public agencies, the flame of what Ada Louise Huxtable used to call "urbanistic values" blows hot, cold, and too often out. We need *Skyline* to dig out the facts, to explain the implications, and dependably to tell us the truth about the development surprises always in store for us, somewhere or other in this town.

As for the meaning of Portman, in its aftermath, may I make a few observations?

We lost, they say, because we were too late. And I say, first, that we may not have entirely lost after all, and that the "too late" argument has some merit but not much. In regard to public issues it is always too late and never too late. Remember that when preservationists and other civic activists went into battle to save Grand Central Terminal, the plans for the skyscraper that would bestride the building were already far along. In a hurry, a campaign was mounted and, largely because in that case the City lined up on the side of preservation, it ended up victorious, even though begun too late. It is already too late, perhaps, to protect human society against the nuclear threat, but if the passionate, spontaneous, and widespread uprising for a reduction in armaments continues to spread, we may yet save ourselves, even at this eleventh hour. Timing is the lesser matter; what counts is energy, determination, and stick-to-it-iveness. In l'affaire Portman these qualities were (are) present, and may still prevail, late as it is and even though round one has been a hard blow.

The sacrifice of the Morosco and the Helen Hayes has, ironically, dropped opportunity into our lap. Now the Board of Estimate, through Carol Bellamy's initiative, has granted us a year in which to prepare a comprehensive plan for a reborn Broadway Theater District which will be strengthened, secure, truly the center of our country's theatrical life and an acknowledged national treasure. To this end the City Planning Commission has appointed an Advisory Committee, headed by the distinguished lawyer Orville Schell, to consider long-range development plans, ours among others. Many of the heroes of the long Portman struggle are already at work in this larger effort, among them the redoubtable Joe Papp; Alexander Cohen and Hildy Parks; Lee Harris Pomeroy, resourceful architect of the build-over plan; Carol Greitzer, responsible City Councilperson; Bobbie Handman, a key member of Planning Board 5; Lenore Loveman and Sandy Lundwall, devoted workers for Actors Equity and the Save Our Theaters Committee; Roberta Gratz, gutsy journalist who first called attention to the Portman maneuvers; Jack Goldstein, knowledgeable preservation consultant, formerly with the Advisory Council on Historic Preservation; Bill Josephson and Joel Silber of Fried, Frank, Harris, Shriver & Jacobson, legal strategists; the omnipresent Councilperson Ruth Messinger, and many others.

Their plan will define the Broadway Theater District not as the mere collection of specific theaters, to remain scattered here and there on the floor of a new forest of skyscrapers, but as a rich mix of history, architecture, people, and activity. Scale and density must be of human proportion. There must be lively street life under bright marquees, and diversity of building types and spaces and rent levels, allowing multiple uses to thrive, such as cafes, and bars, and moderate-priced hotels, and small stores, and workshops and studios, and a wide range of theatrical productions, even including the construction of appropriately designed new theaters.

Such a plan, once approved, would then be used by theater people, audiences, theater owners, developers, Planning Boards and other City agencies to shape and enhance the District's future, and would at least in part justify the blood, sweat, and tears that have been spilled for the Morosco and the Helen Hayes.

I hope that *Skyline* will continue its public service of covering the Portman saga, throwing the white light of public attention on the iffy questions still surrounding the new Portman hotel, and on the work of creating the new District plan.

The hour is late, but maybe not too late for a phoenix still to rise from the ashes of the two historic theaters—if only we do not flag, and if we get a little sorely needed help from our friends. Volunteers to assist the historic survey would be welcome as would widespread support from preservation and civic organizations, and of course, the all-important tax-exempt financial contributions, and steady pressure from all sides on the city, state, and federal governments to see that this time the job is done right. Anyone interested should call 869-8530 ext. 342 for further information.
Sincerely,

Joan K. Davidson
President, The J.M. Kaplan Fund

Our sincerest apologies to Barry Bergdoll whose article "SAH in New Haven" (*Skyline*, June 1982, page 27) was misprinted. Paragraphs 3, 4, and 5 as printed should have *followed* the *final* paragraph. In addition, his reference to "The familiar insights offered by Vincent Scully and Robert A.M. Stern . . ." should have read "The familial insights . . ." The Freudian slip was not Bergdoll's . . . .

Also, **apologies to the NEA and the J.M. Kaplan Fund** for losing an acknowledgement for their support in the June issue.

Photo credits were missing from two photos in the June issue: the model of the High Museum on the cover was shot by Ezra Stoller and Robert Stern's BEST project on page 29 was photographed by Wolfgang Hoyt; both are represented by ESTO.

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New York City Report

Chinatown

Peter Freiberg

With its multitude of inexpensive restaurants and colorful, bustling streets, Chinatown is undoubtedly one of the city's best-known neighborhoods — a major tourist attraction as well as a popular meetingplace for New Yorkers. An important factor in creating Chinatown's great vitality is its working-class population, a good portion of which not only lives in the area but also works in nearby restaurants, stores, and garment factories. Over the past fifteen years, as Chinatown absorbed thousands of new immigrants, the neighborhood expanded into Little Italy and other parts of the Lower East Side, creating the impression that at least *this* ethnic enclave was secure.

But things are changing in Chinatown: real estate developers have begun to discover the neighborhood. In the past, developers ignored Chinatown in the belief that few non-Chinese wanted to live so far downtown; besides, the neighborhood was zoned primarily for low-rise buildings. In the late 1970s, however, developers started expressing interest in Chinatown, both because of the growing demand for housing in Manhattan and because Chinatown's location — close to Wall Street, the City Hall area, and the Battery Park City project now under construction — now seemed a plus. At 87 Madison Street, developer Thomas Lee drew up plans for East-West Tower, a 21-story condominium. Wei Foo Chun, Architects and Planners, is the firm chosen to design the highrise. The Koch Administration obliged by establishing a special Manhattan Bridge Zoning District allowing highrise buildings on several sites east of the heart of Chinatown. Another luxury highrise building, in which three Helmsley-Spear, Inc., officials are involved, is still in the planning stages for 60 Henry Street. The firm engaged for the highrise is Daniel Pang & Associates. And at least one apartment owner is attempting to convert his building into a cooperative, with others reportedly considering similar moves.

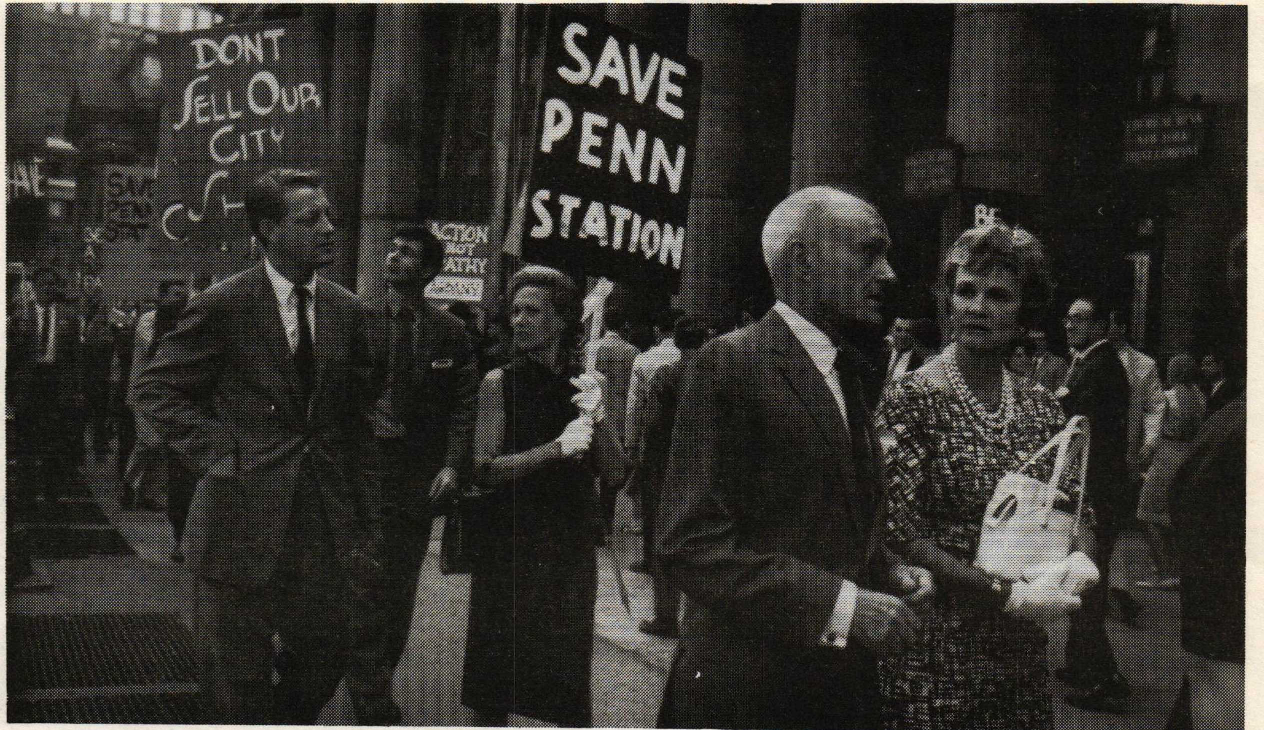
Not surprisingly, a number of Chinatown activists are expressing fear for the future of their neighborhood. Joyce Moy, an attorney representing former tenants in a tenement on the East-West Tower site, warns that "Chinatown will be nothing but a facade if this kind of thing continues. You'll have the storefronts, the pagoda telephones, but you won't have the people

The City Planning Commission defended the special highrise zoning district on grounds that it affected mostly vacant sites and would allow no more than 400 to 500 new high-rent units. But East-West Tower, the first building to seek a permit under the new district, has proved an embarrassment to the Commission. Tenants who were living in a walkup tenement on the site charged that the developer had harrassed them out of their rent-controlled apartments by — among other things — providing insufficient heat and hot water and failing to adequately maintain the building; most of the tenants reportedly moved to other boroughs, forcing them to travel long distances to Chinatown for employment and social services, as well as isolating them in neighborhoods where few people speak their language. A report by the city's Department of Investigation confirmed many of the tenants' allegations, and the redfaced Planning Commission has now announced its intention to revoke Lee's permit unless he submits evidence refuting the charges.

A lawsuit has already been filed by community groups to overturn Lee's permit; the suit also seeks to invalidate the special zoning district itself on grounds that Chinatown residents were inadequately notified of public hearings. Whether or not the suit succeeds, the Chinatown controversy once again calls into question the Planning Commission's motives and policies. The Commission argues that there is no money for low, moderate, or middle-income housing, and that luxury highrises at least provide new units. But when new construction is limited to upper-income housing, it must inevitably fuel the speculative spiral, causing business and residential displacement. It isn't necessary to encourage construction on *every* vacant site, and, in the meantime, the Commission could start searching for ways to preserve diversity in Chinatown and elsewhere. Chinatown, with its large population, is less threatened than many other Manhattan neighborhoods, but warning signs have appeared, and the time to act is now.

Penn Station Anniversary

From left to right: Ulrich Franzen, Peter Samton, Aline Saarinen, Philip Johnson, and Mrs. Bliss Parkinson march to save Penn Station, August 1962 (photo: David Hirsch)



Twenty years ago, in August 1962, 200 architects and critics, including Philip Johnson, Paul Rudolph, John Johansen, Lewis Mumford, Jordan Gruzen, Peter Samton, and Peter Blake, organized the much-publicized protest of the demolition of the old Penn Station to make way for the new Madison Square Garden. Of their unsuccessful efforts to save the spectacular McKim, Mead and White building, Irving Felt, chairman of Madison Square Garden, commented in *Newsweek:* "Fifty years from now, when it's time for our center to be torn down, there will be a new group of architects who will protest."

No one has to wait fifty years to want the Garden to come down now: the Charles Luckman-designed, doughnut-shaped building and adjoining tower built on air rights leased from Pennsylvania Railroad has proved to be the architectural blight the protesters expected. The irony is that the Madison Square Garden Corporation, losing money because of high labor and electricity costs and lacking an arena the size of New Jersey Meadowlands, was thinking of moving. (Its owner, Gulf & Western, has long ago sold off the tower.) Only through a deal with the city to obtain a tax abatement increase to $5.01 million from $2.9 million would the Knicks and the Rangers stay. The State of New York must still approve legislation permitting the abatement.

Bye Bye Broadway?

West 52nd.: heart of the theater district (photo: Paul Elson)

Landmarks Preservation Commission hearings were begun on the proposed individual designation of the interiors and exteriors of 45 theaters in the Broadway theater district on June 14 and 15. Although the hearings have been postponed until October 19, several compelling issues were raised:

The Committee to Save the Theaters, formed by members of Actors Equity Association, urged strongly that the entire district be designated because of its *cultural* historic value. Joseph Papp railed against the large barn-like spaces of the new theaters encouraged by the 1967 Special Theater District zoning, which gave extra floor area to new office buildings with theaters. The older, smaller theaters were much better for acoustics, he argued, because of their size. Tony Randall further contended that the intimacy of the older theaters was also critical to the necessary contact between actor and audience, which had been integral to "realistic" theater since Ibsen.

What other actors pointed to, as *Skyline* has done previously, is what could be called the "semiotics" of the theater district. The theaters, with their long, low, spread-out canopies, solid ornate marquees, glittering lights, and intimately-scaled buildings festooned with ornament, constitute a unique ambience. When you walk past these theaters, you can be in only one place.

Other issues, however, concern the idea of "district" landmark designation versus individual theater designation with regard to the new Midtown zoning. The zoning now requires permits from City Planning for any proposed demolition of 36 "listed" theaters. This is not the same as landmark protection. If the area were made an historic district like the Upper East Side, new construction would be allowed (after the project went through Landmark Commission hearings) to the height established by the zoning; new buildings, though, would not necessarily be allowed transferred air rights from landmark buildings. This air-rights transfer is a cornerstone of the Midtown zoning plan for the theater district.

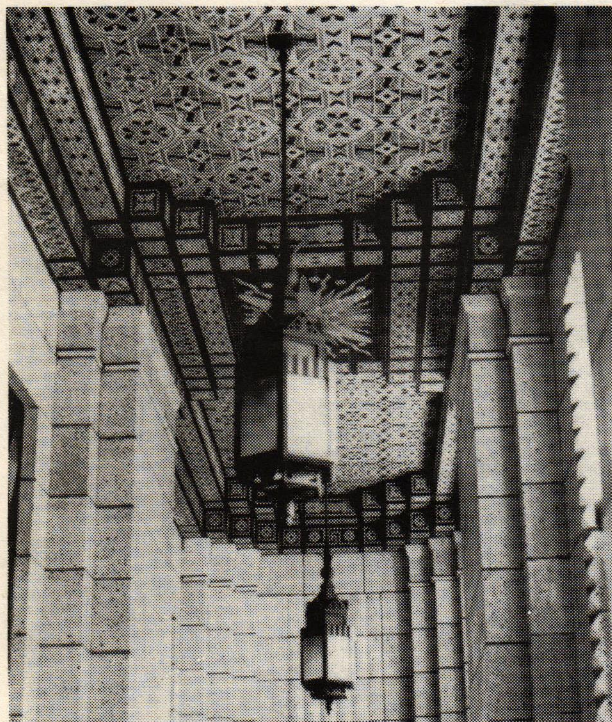
The Selwyn, Apollo, Lyric, Times Square, and Victory Theaters are still under negotiation as the Urban Development Corporation and New York City try to complete the conditional selection of developers for the revitalization of 42nd between Seventh and Eighth Avenues. [*Skyline*, May 1982, p.5] Although a separate Request for Proposals was issued with a deadline of June 30th, the original guidelines have not been changed [*Skyline*, December 1981, p.3].
On the other hand, eight of the theaters in the 42nd Street Redevelopment Project are included in the current Landmarks Preservation Commission hearings.

L.A.

Two renovations underway—the Design Center in the old Title Insurance and Trust Building and a new multi-use project for Philharmonic Auditorium—continue the consolidation of downtown L.A.

Downtown Renovation

Robert Coombs



J. and D. Parkinson. Title Insurance and Trust Building (now the Design Center of Los Angeles); 1928

Above: Interior. Below: Exterior (photos: Robert Coombs)

Charles Whittlesey. Philharmonic Auditorium, Los Angeles: as designed in 1906

Today, as "updated" in 1938 (photo: Robert Coombs)

Interior of the auditorium as originally designed. Now being restored by Richard F. McCann and Company

"There is no there, there!" people love to say about L.A., quoting Gertrude Stein's remark about Oakland. But there *is* a "there" in Los Angeles—an old-fashioned downtown, much like those of the Northeast, with large office buildings, hotels, and department stores in the styles popular from 1880 to 1950.

Over the last quarter-century the center of power in downtown L.A. has shifted from the East to the West Side, from the area near the railroad tracks to the Harbor Freeway—a symbolic shift from the nineteenth to the twentieth century.

Consequently, downtown Spring Street's array of Beaux-Arts and Art Deco office blocks were abandoned by the three-piece, button-down banker set for the "Miesian Minimal" towers rising like so many water coolers on Flower Street. Because of the specialized commercial character of Spring Street, it was not appropriated for other uses. Rather, it has lain fallow, unlike Broadway—one block to the west—whose lavish terra-cotta stores and vast movie palaces have become the "main drag" of shopping and shows for the largely Hispanic east L.A. barrio.

Design Center

However, lower construction costs and tax breaks for rehabilitating older buildings have breathed new life into Spring Street. Among these conversions is the Title Insurance and Trust (TIT) Building at 433 South Spring. Designed by the father-and-son architectural team of John and Donald Parkinson and completed in 1928, "The Queen of Spring Street" is the most lavish Art Deco statement of the Roaring Twenties in the financial district. What makes the TIT Building stand out among other more resplendent L.A. Deco highrises is its detailing.

The Parkinsons, along with muralists Herman Sachs and Hugo Ballin, took a number of Deco motifs and welded them into a harmonious whole. The eight-story, granite-gray terra-cotta facade has a tripartite portal flanked by entrances to the garage. Above the portals are large tile murals depicting scenes of progress. The soffits of the portals are worked with interlacing geometric Moorish tile patterns. Large bronze lanterns in a streamlined Spanish Baroque style complete this aspect of the design. This approach is countered by other Egyptian- and Greek-inspired Deco elements, such as the magnificent bronze gates of the portals.

Inside, the lobby is a harmonious blend of travertine and bronze, echoing the entrance. Here the greatest emphasis is on the Neoclassic. As in most prestigious buildings of the 1920s, bronze is used throughout—on the elevator doors, for example, and even on the letter drop. Undoubtedly the most arresting feature of the lobby—the focal point of the whole room—is a bronze door at one end that is raised several steps above the floor and flanked by stairs. The door is a superb catalogue of Deco motifs: the panels of the door are worked with zig-zags, stylized shells, exotic plant forms, and reversed Ionic volutes. A resplendent and joyous celebration of the most optimistic of twentieth-century decades, the door promises some great wonder beyond. You are drawn toward it. You reach for its massive handle. Slowly the door swings open to reveal. . . the garage. Only in perfidious L.A. could so lavish an approach lead to a garage.

Fortunately, Ragnar C. Qvale, the architect-developer and prime mover in converting this Deco monument into the Design Center of Los Angeles, has respected the extraordinarily lavish materials and high level of craftsmanship of the original entrance and lobby. But what of the revisions made by Qvale? In redoing the upper floors, devoted to design and decorating offices, Qvale has eschewed any attempt to reflect the richness of the lobby. Rather he has essentially neutralized the old office areas into non-spaces by tearing out the old partitions, painting everything white, and using floor-to-ceiling glass walls. The division of each floor undoubtedly was based on the amount of space necessary for each firm. Consequently, the offices on these floors appear not a little like crystal rabbit warrens. Only the elevator banks orient visitors in this labyrinth of chrome, distressed walnut, and naugahyde. There are future plans for an industry club, restaurant, 320-seat auditorium, and private dining and conference rooms. At present the Deco elegance of the facade and lobby compensates for the anticlimax of the upper floors.

Pershing Square

Three blocks west of Spring Street is Pershing Square, the only park in downtown L.A. Like Union Square in San Francisco, Pershing Square actually serves as a grassy "toupee" for an underground garage. Littered with derelicts and pigeons, it is usually left to tourists who frantically photograph the local color. On the north side of the square is a vaguely Deco eight-story building. Along its flank on the Olive Street side is a curious turquoise-blue and anodized gold entrance in a 1950s style that might be dubbed "Edsel-Byzantine." The sign above the door reads "Temple Baptist Church."

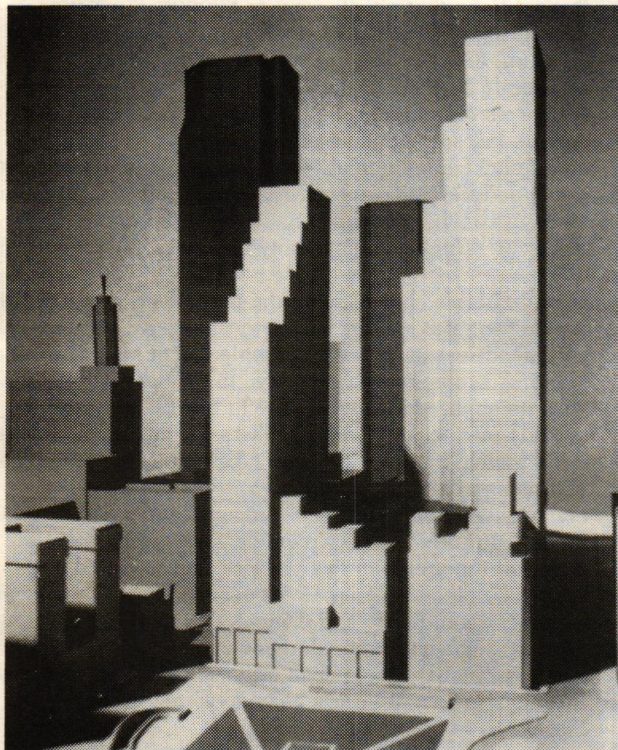
Behind this ambiguous facade lies one of the finest theaters in Los Angeles, a unique hall of great architectural distinction: the Los Angeles Philharmonic Auditorium. Charles F. Whittlesey designed the Auditorium, which opened in 1906. Based on Dankmar Adler and Louis H. Sullivan's Auditorium Building in Chicago of 1889, Whittlesey's version is in reinforced concrete. For many years it was the largest reinforced-concrete building in California, and the largest theater in that material for an even longer time. The Auditorium is a harmonious, sensuously curving space seating 2500 in the orchestra, tiered boxes, and triple balconies. The whole L.A. auditorium is an homage to Sullivan, for whom Whittlesey worked during construction of the original in Chicago. The similarities are evident: the multiple flattened arches of the proscenium, which project sound into the theater; fine ornament swirling across the sounding board and two smaller arches flanking the stage; the great ribs of the saucer dome over the room similarly decorated and studded with bulbs.

Between 1926 and 1964 the Philharmonic Auditorium was the center of serious music in L.A., as well as the home of the Temple Baptist Church, which provided part of the original funding.

In 1938 the exterior of the Philharmonic was stripped of its elaborate Sullivanesque Tudor ornamenting by Claud Beelman and brought up to date to compete with the salmon-pink Deco structure next door. Then, after World War II, the Baptists grew progressively restive and sought to rid the building of its "worldly" associations, including the Philharmonic. Naturally, the symphony was in a quandary.

Where were they to go? Mrs. Norman Chandler of the vastly wealthy and powerful Times-Mirror Corporation came to their rescue: L.A. deserved high art, she felt, and she knew just where to relocate it: Bunker Hill. That once-fashionable part of old L.A. was scraped clear of its fading Queen Anne and Eastlake beauties in a frenzy of redevelopment and was laid bare. Welton Becket Associates quickly set to work to create Dorothy Chandler's "Kunst Acropolis"—the Los

Arechaederra, Hong and Treiman. Proposal for Pershing Square Center, Los Angeles; 1982. The structure is being built around and over the Auditorium, center



Angeles Music Center, completed in 1967—in the ubiquitous Lincoln Center style. Three temples to the muses were erected: the Dorothy Chandler Pavilion, to music; the Ahmanson Theatre, to light opera and musical comedy; and the Mark Taper Forum, to drama. From 1964 on the L.A. Philharmonic Orchestra played in Mrs. Chandler's temple up the hill from their old home.

What this solution failed to provide was a single downtown theater in which ballet, opera, and musical comedy could thrive. The closest theater for these arts was the Shrine Auditorium (Albert Lansburgh; 1926), a cavernous barn long trumpeted as the largest theater in the U.S. This white elephant sits on the edge of the University of Southern California in a once-fashionable but now declasse neighborhood at the collision point between the barrio and Watts.

In 1979, developer David Houke, president of the Auditorium Management Company, which had been formed in 1978 in the wave of the Westside building boom, decided to bring in Stephen Rothman, who had revitalized theaters in the Chicago area and in Denver, to become Executive Director of the Company. The company's goal was to make use of the opportunity presented by the old Philharmonic property on Pershing Square.

There was little Houke and Rothman could do with the Philharmonic office block that fronts the theater on Pershing Square. It violated present fire codes, and was too small to generate enough income. The solution: a new commercial "cocoon" to surround the actual Auditorium. Arechaederra, Hong and Treiman, L.A. architects, were brought in to put together an elaborate commercial/residential mix—a hotel, offices, condominiums, and even a place for the Baptists—in a 2-million-s.f. space. Since the Community Redevelopment Agency (CRA) wants the renovation to respect the mass and height of the Biltmore Hotel (Schultze and Weaver; 1922–23, 1928) located across the square, these requirements form a rather tall order, but Arechaederra, Hong and Treiman are struggling heroically with the mix and have gone through several versions.

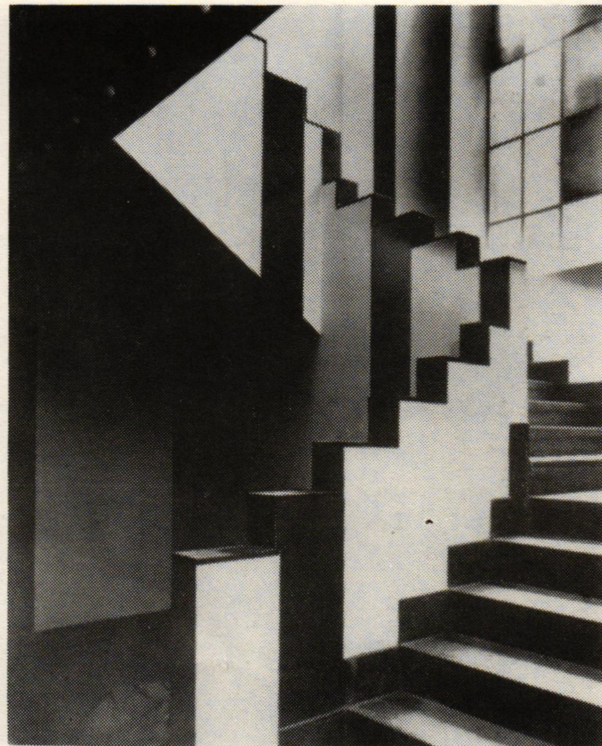
As for the Auditorium itself, Richard F. McCann and Company, Seattle architects, are restoring it to its former glory. The first phase of making it workable will cost about $2 million; when more money—another few million dollars—is available, the stage will get a new computerized lighting system and other "goodies." Houke and company hoped to open the theater in 1982, and build the huge new structure, dubbed Pershing Square Centre, around and over it. They have decided to do both at the same time, and now hope to complete the project in 1985. Meanwhile the theater sits waiting. Demolition of the old office block starts in April. One very good thing will come of all this: Whittlesey's magnificent Auditorium will live again.

D.C.

The exhibition **De Stijl 1917-1931: Visions of Utopia** ran from January 31 to March 28, 1982, at the Walker Art Center, Minneapolis, and at the Hirshhorn Museum and Sculpture Garden, Washington, D.C. from April 18 to June 27. The exhibition will travel to the Stedelijk Museum, Amsterdam, and the Rijksmuseum Kröller-Müller, Otterlo, the Netherlands (August 8 to October 3). The catalogue for the show, which includes essays by a number of historians, was published by Abbeville Press and the Walker Art Center.

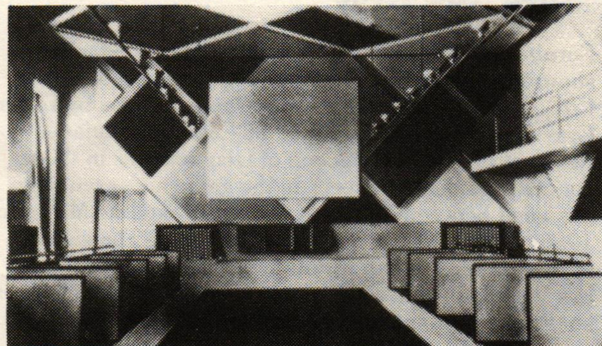
De Stijl at the Hirshhorn

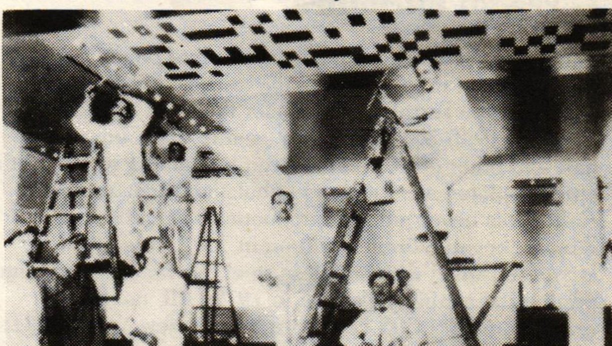
Robert Miller



Theo van Doesburg. Stair, Cafe Aubette, Strasbourg; 1927

Vilmos Huszar. Cover of De Stijl, *no. 1, 1917*





Cafe Aubette. Left: Cinema-Dance Hall. Right: Salon de thé under construction (photos courtesy of the Hirshhorn Museum)

The exhibition "De Stijl, 1917-1931: Visions of Utopia," which originated at Minneapolis's Walker Art Center, was recently on view at the Hirshhorn Museum.

In the current fashion of big Washington museum shows, this is a self-contained environment in which De Stijl really is The Style. The single exception, by striking coincidence, is the one item that the museum permanently displays on this level: a group of Frank Lloyd Wright stained-glass windows. One is from the Darwin Martin House of 1904 that Berlage and his De Stijl successors so admired. Otherwise, this is a De Stijl world, consistent and often compelling. At least two of the calculated collaborative environments that the movement advocated are evoked here at full scale: Huszar and Rietveld's interior for the 1923 Greater Berlin Art Exhibition and Mondrian's studio of 1926. Others, like van Doesburg's cinema-dance hall for the Café Aubette (1926), are presented in large photographs and models, in which the original highly rationalized perceptual and emotional effects are teamed with devices added by Mildred Friedman, director of the Walker Art Center, to engage the museum visitor—projected movie stills and piped-in jazz, for example.

Despite frequent conscientious references to the contentiousness and fragmentation of the De Stijl movement, everything about the exhibition suggests harmony (red, yellow, and blue really work) and happy resonances with predecessors and successors. This continuity was also a theme of several talks given at a seminar on May 8. Kenneth Frampton, in the lecture and in a catalogue essay, traced Neoplasticism's origins and later reappearance in Wright; references to other architects as diverse as Mies, Eisenman, and Hejduk begin to make De Stijl look like a unifying force in American architecture. Joop Joosten spoke on "Mondrian and the Dutch Tradition," Annette Michelson on "De Stijl and the Social Text," and Nancy Troy on the relationship of De Stijl's visual dimension to kinetics, music, and the performing arts.

Indeed, these resonances are made even more explicit elsewhere. Like many recent Washington shows, this one is part of a larger series of events, in this case the bicentennial of U.S.–Netherlands diplomatic relations. The work of Dutch masters from the Mauritshuis is on exhibit at the National Gallery until October 31, films related to the subject—such as *Mondrian* and *Trouble in Utopia*—were shown at the Hirshhorn, and even a bus trip to Cape May to look at Dutch colonial houses was planned. The Hirshhorn has mounted one room of such "Heirs of De Stijl" as Burgoyne Diller and Ilya Bolotowsky.

What is missing in all this is the sense of De Stijl against the grain. It is not hard to imagine the movement's clash with the conventional built environment of post-World War I Europe. Less obvious is Neoplasticism's conflict with the socially idealistic but aesthetically more pragmatic leaders of the previous generation, such as Berlage, and with some of De Stijl's own founding members, who ultimately could not share Theo van Doesburg's contempt for compromise.

Today it is difficult to conceive of a society in which the introduction of a diagonal line could destroy a friendship (as it did between van Doesburg and Mondrian). Almost as hard to understand is how van Doesburg's altogether modest attempt in 1921 to add a color dynamic of painted window lattices to J.J.P. Oud's Spangen public housing in Rotterdam failed and resulted in another personal break.

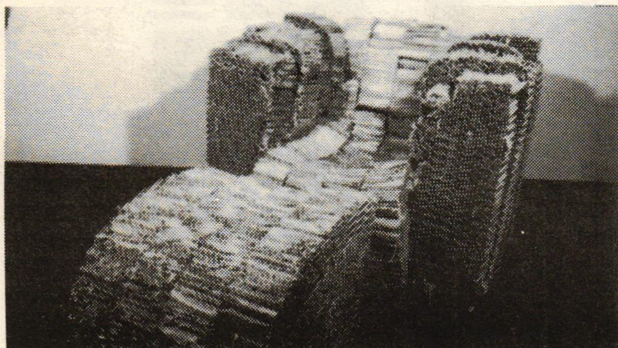
Our time almost necessarily downplays these ideological struggles, preferring to create, at the Hirshhorn, a concrete vision of unity which van Doesburg, as editor of *De Stijl*, proclaimed for 14 years but definitely never saw realized. One of the few collisions that slip by in the present exhibition concerns Rietveld's famous Schröder house of 1923-24, which is in fact attached to a string of solid Berlagian brick row houses, like a train of boxcars pulled by a Maserati. A full view of the street—not provided—would be striking indeed.

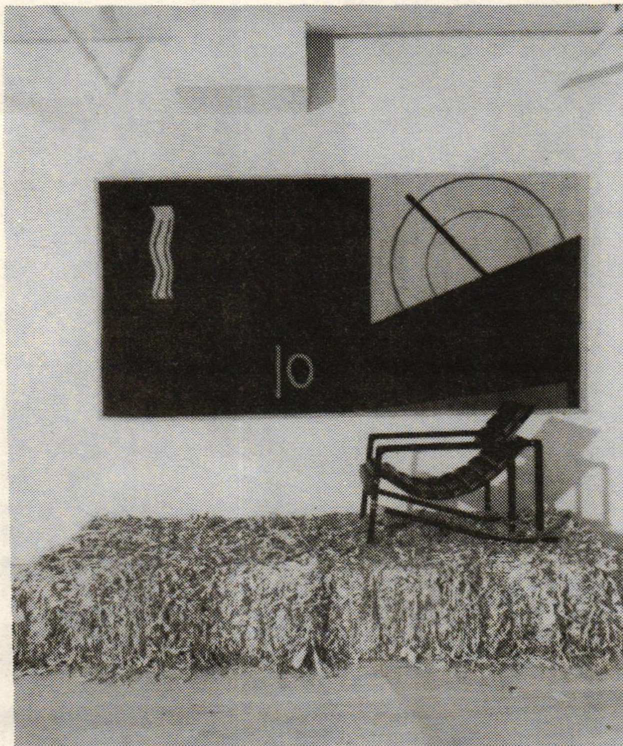
Design & Display

Design Objects

Gregarious Gehry

Los Angeles architect Frank Gehry's recent exhibition at the Max Protetch Gallery included a number of pieces of his iconoclastic corrugated cardboard furniture. This shaggy Corbusian armchair and ottoman are part of the "Rough Edges" (can you think of a better name?) series. Bloomingdale's store in New York is expecting its first shipment of pieces from Gehry's "Easy Edges" collection to be on the floor by the first week of July. The group, which includes a couple of dining tables, many chairs, pedestals—"your usual assortment"—will retail at "reasonable prices," around $100 for a table.
(photo: Max Protetch Gallery)





Terragni Furniture

Zanotta in Milan is putting furniture into production that was designed in Italy during the thirties. Shown here are Giuseppe Terragni's chairs for the Casa del Fascio in Como in 1935-36. *Benita* was used in the counsellor's hall and other offices and revived by Zanotta in 1970; it is chrome-plated steel with an upholstered seat and back. *Follia* was never put into production originally, but Zanotta began a limited edition in 1972; it is black lacquered wood with stainless steel. *Lariana* was put into production again by Zanotta in 1979. All on special order from ICF, 305 East 63rd Street, New York 10021; (212)750-0900.

Chairs by Giuseppe Terragni. Benita, Follia, Lariana

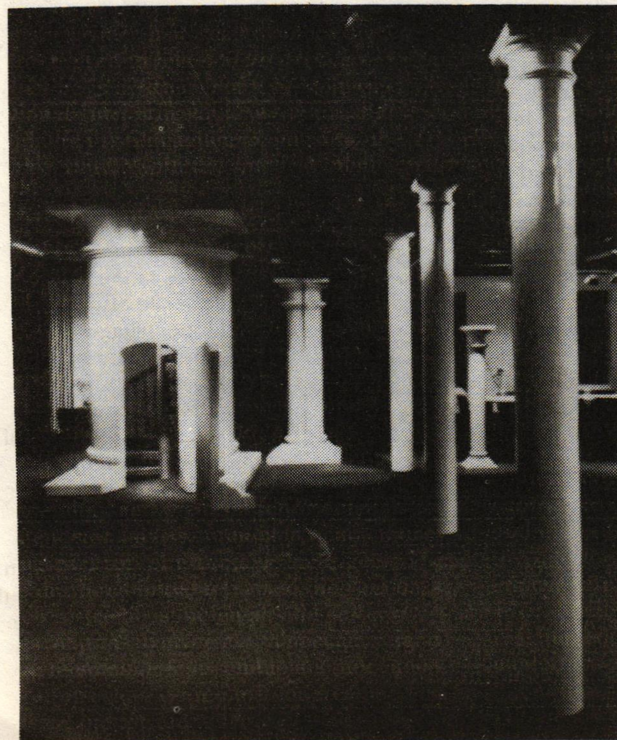
More New Gray

Furniture of the Twentieth Century has opened a new showroom/gallery at 154 West 18th Street in New York City. Their opening show features nine designs by Eileen Gray now being manufactured by Ecart International—the most extensive collection of Gray reissues in this country. Among the pieces in the group are seven rugs designed between 1923 and 1930, the Satellite Mirror (c. 1926), and the Transat Armchair of 1927. The gallery specializes in modern furniture design and occasionally has installations devoted to one manufacturer's collection, such as this promotion of Ecart. *(photo: George du Bose)*

Knoll Design Center

Knoll International has opened a showroom on Wooster Street in Soho that is the first devoted exclusively to its residential and fine furniture collections. Also housing other Knoll operations that were located about New York, the new Design Center, designed by Paul Haigh, occupies the bottom three floors and basement of a six-story warehouse built in 1891.

The interior design revolves around, zig-zags through, plays with, lights up, and generally makes the most of the original building fabric: 10,000 s.f. loft floors, not-too-elaborate cast iron columns and a central brick bearing wall with voussoire arches. Haigh refurbished the columns, kept the original beams and walls intact, cleared out almost everything else and painted the whole thing white. He added a dark gray carpet, a matching Zapf office system (organized on a diagonal grid), and jade green details such as bathroom doors, reception area panels, ends of I-beams, stair rails, valve handles, and light cages. The lighthearted detailing is characteristic of Haigh—not unlike the gaskets on his tables (introduced by Knoll at Neocon last year); elsewhere a one-foot-high strip of glass block turns a corner with a one-foot-high marble column, a dummy's arm hangs through an acoustic tile ceiling, and an oversized column encloses a spiral stair. —**MGJ** *(photo: Bo Parker)*



Neoconoclastic

Pilar Viladas

It used to be that people went to NEOCON, the National Exposition of Contract Furnishings, to see the latest in furniture design. This year, however, the architecture seemed to be the real drawing card. The showrooms in Chicago's Merchandise Mart, that vast palace of commerce, sported more architectural finery than you could shake a column at. While many manufacturers had revamped their showrooms, there were four in particular—Hauserman, Italcenter, Shaw-Walker, and Sunar—that scored highest on audacity as well as publicity.

Hauserman's showroom on the tenth floor, designed by **Arata Isozaki**, was by far the most eagerly awaited, and with good reason. From the double row of bright lavender columns screening the entrance, to the flaming pink foyer with its opposed symbols of fire (a hearth) and water (a slightly menacing, Memphis-like glass table), through its deep-mauve tunnel vaults and cross vaults supported on columns painted metallic brown, to its two drop-dead conference rooms with their horizontally-banded walls and black furniture, the showroom bears the unmistakable stamp of the architect that Charles Jencks called a "radical Eclectic." To a crowd overloaded with ergonomic seating, wood desks, and computer support furniture, the elegant, high-backed conference chairs were a delight, their essentially Mackintosh origins having been filtered through Marilyn Monroe's body contours, according to Isozaki.

At the **Italcenter, Vignelli Associates** faced the challenge of creating a harmonious home for nine different Italian furniture manufacturers, but the challenge fought back. Each of the companies seemed hell-bent on cramming its entire stock into one of the bays created by the Vignellis' elegantly carved and painted freestanding walls. That the designers imagined a more sparsely-furnished space is indicated by the presence of two man-sized geometric solids in the main circulation aisle; the net effect is claustrophobic. But the far wall, with its row of illuminated blue glass lights, is surreally serene.

Shaw-Walker's first foray into the Merchandise Mart is by far the most successful *selling* space of the Big Four. Architect **Robert A.M. Stern** understood perfectly that Shaw-Walker wanted to sell furniture, not architecture, and created a basilican space whose nave displays open-office systems, and whose side chapels show off swivel chairs, files, and fabrics. Moderne display windows punctuate an otherwise cleverly reticent facade, and *faux*-oxidized copper torchères illuminate the bright, pale-green interior (why are so many of these showrooms so *dark?*)

Sunar's expanded showroom on the ninth floor raises more questions than it answers. **Michael Graves**'s design seems too labyrinthine after the expansive triumph of his New York showroom, and everything is painted in somber, grayed tones. The real treasures of this showroom are Graves's textile designs. Decorative "wainscoting" on heavy polished cottons in exquisite, Gravesian tones makes appropriately mimetic curtains for soulless modern rooms, while Roman grids adorn sheer cottons.

Throughout the week, the architects had their say, too. Hauserman-sponsored evenings at the Graham Foundation brought together Michael Graves and Stanley Tigerman, Emilio Ambasz and Thomas Beeby, and Arata Isozaki and Helmut Jahn, for fireside chats whose proceeds benefited *Inland Architect* and the architecture program at the Art Institute. And back at the Mart, Isozaki shared the podium with Paolo Portoghesi, who likened Modernism to Esperanto, while the former dazzled the audience with large-scale examples of his radical eclecticism, his concave Campidoglio piazza for the Town Center at Tsukuba proving that he could match Portoghesi, Italian for Italian. What next year's NEOCON (no. 15) will do for an encore is anybody's guess.

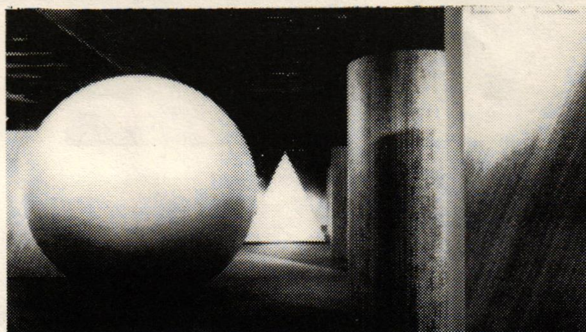
Mode

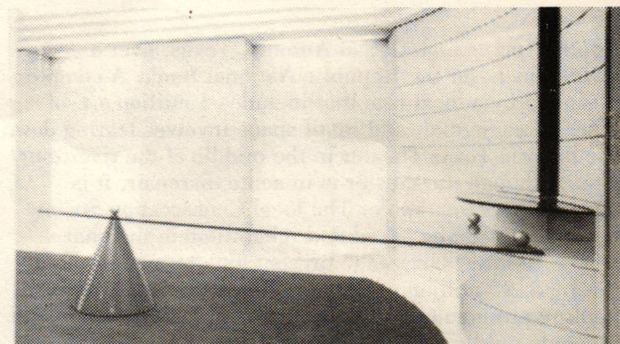
The exhibition **Intimate Architecture: Contemporary Clothing Design** ran from May 15 to June 27 at the Hayden Gallery, MIT, Cambridge, Massachusetts.

Last February the editors of *Artforum* placed an "icon of fashion"—Issey Miyake's rattan bodice and nylon polyester skirt—on the cover of the art magazine. The gesture was polemical: in the editorial, Ingrid Sischy and Germano Celant named the commercial/artistic consumerism of fashion as an emblem of Modern historicism.

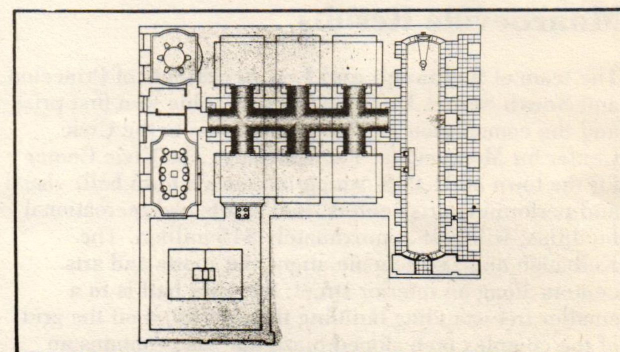
Miyake is now one of seven designers in *Intimate Architecture*, an exhibit at MIT's Hayden Gallery that attempts to uncover the relationship between contemporary design and architecture. Curator Susan Sidlauskas doesn't relate fashion to post-modernism, although she is quick to recognize the influence of Japanese vernacular clothing, especially Samurai dress, on Giorgio Armani, Ronaldus Shamask, Issey Miyake, Gianfranco Ferre and Yeohlee Teng, and of the influence of surrealism on Claude Montana. Instead, the Hayden names orthodox Modernism via Russian Constructivism and the Bauhaus as the inspiration for the exhibited clothing.

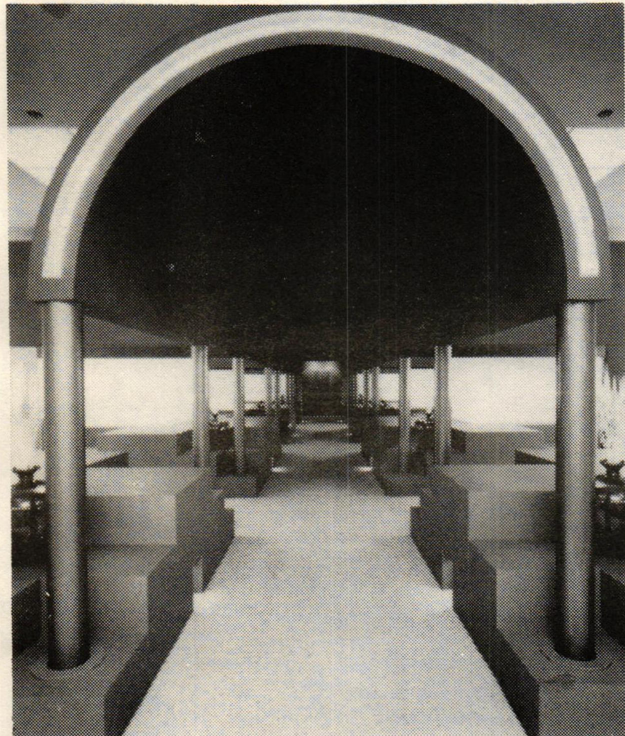
Geometry independent of the body's form, pure color and details of construction are principal characteristics of the exhibited work. Buttons, seams, and folds in Ferre's beautiful white pique dress and pleating in Krizia's jump suit play a role analagous to exposed steel columns in Mies. The argument is intriguing, but looking at the lush offering at the Hayden, one sees the issues regarding the nature of modernism and post-modernism unresolved, only at a different level. —**David Joselit**

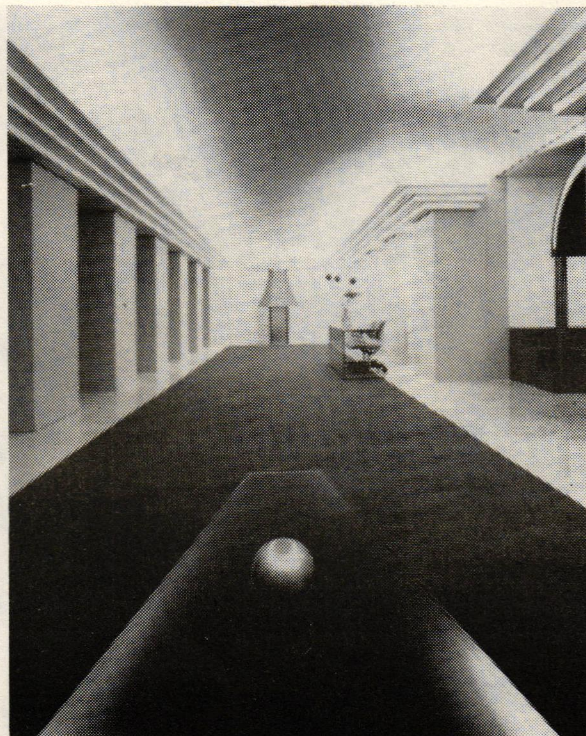




Vignelli Associates. Italcenter showroom, NEOCON 14; 1982 (photo: François Robert)

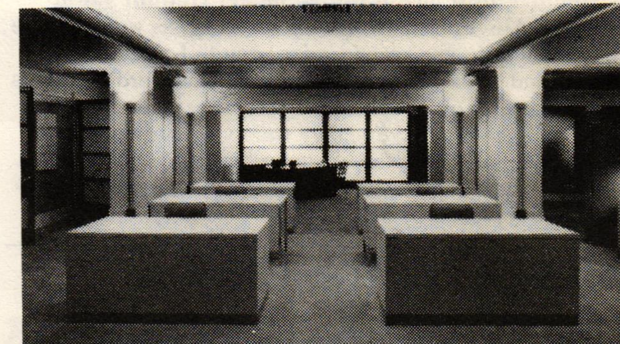




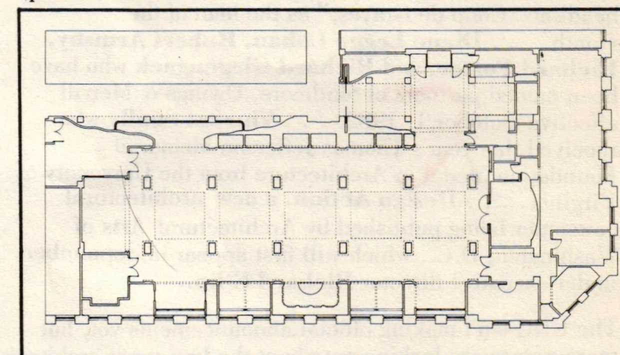


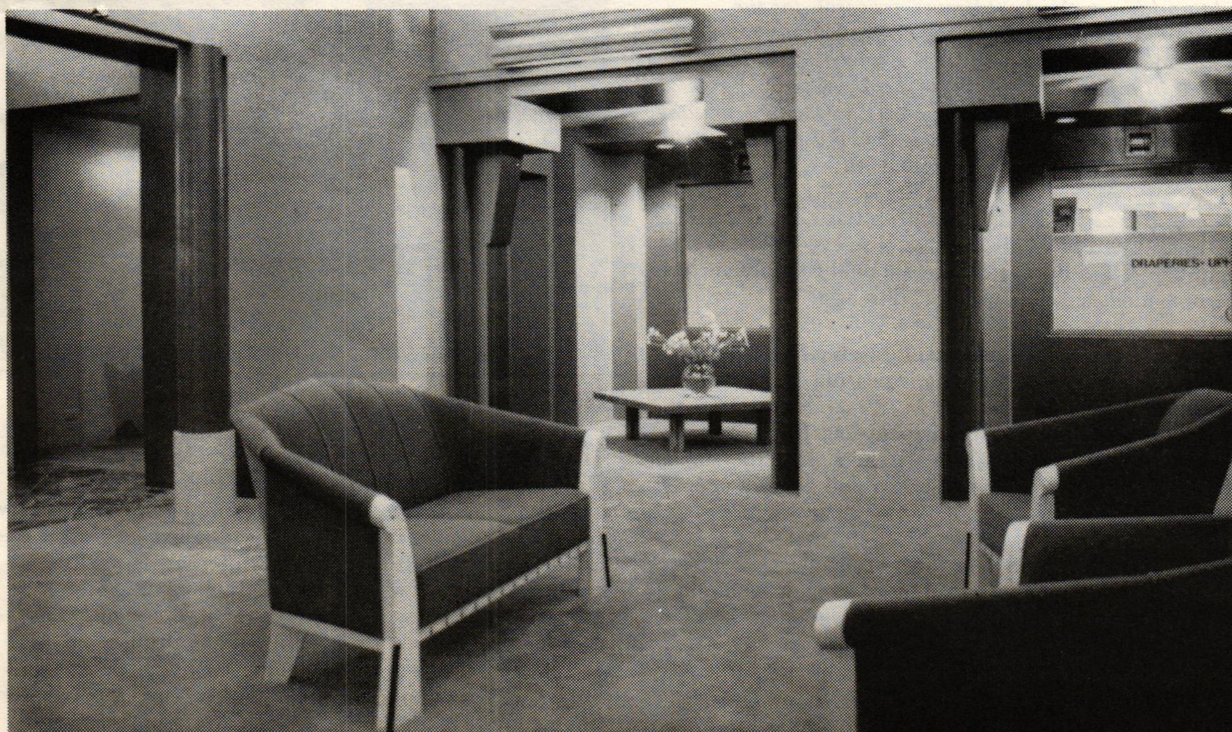
Arata Isozaki. Hauserman showroom, NEOCON 14; 1982 (photos: Barbara Karant)

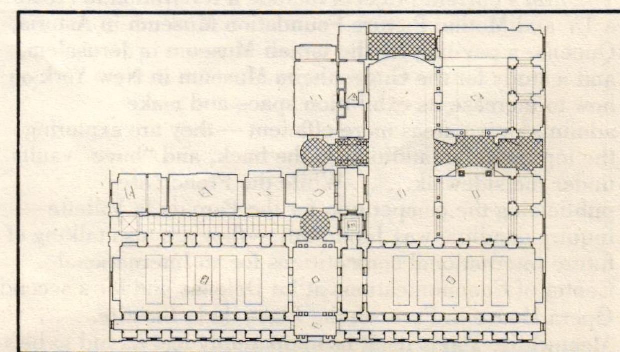
Robert A.M. Stern. Shaw-Walker showroom, NEOCON 14; 1982 (photo: Peter Aarons/ESTO)



(photo: Robert A.M. Stern)

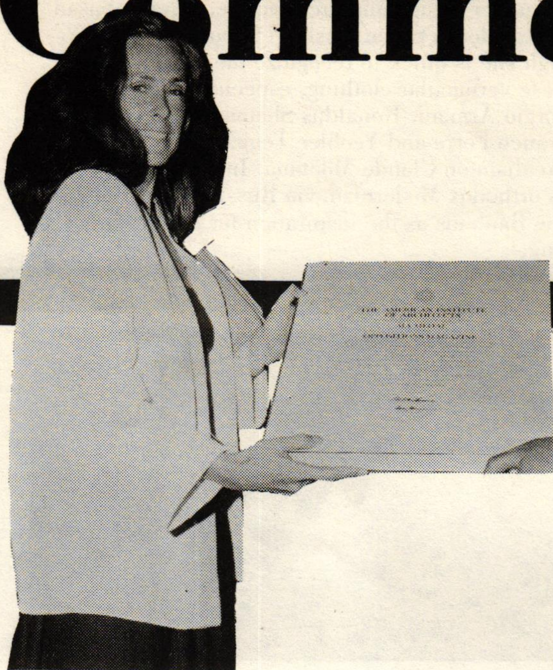






Michael Graves. Sunar showroom, NEOCON 14; 1982 (photos: Steven Blutter)

Notes & Comment



The Top Ten Architects

According to a recent survey conducted by the *Buildings Journal*, **I.M. Pei** is today's number one architect for "influencing architectural design and direction in significant non-residential structures." Next on the list, which was compiled by a survey to academic professionals, was **Romaldo Giurgola,** followed in order by **Cesar Pelli, Kevin Roche, Philip Johnson, Gunnar Birkerts, Charles Moore, Michael Graves, Edward Larrabee Barnes,** and **Richard Meier.**

Oppositions Award

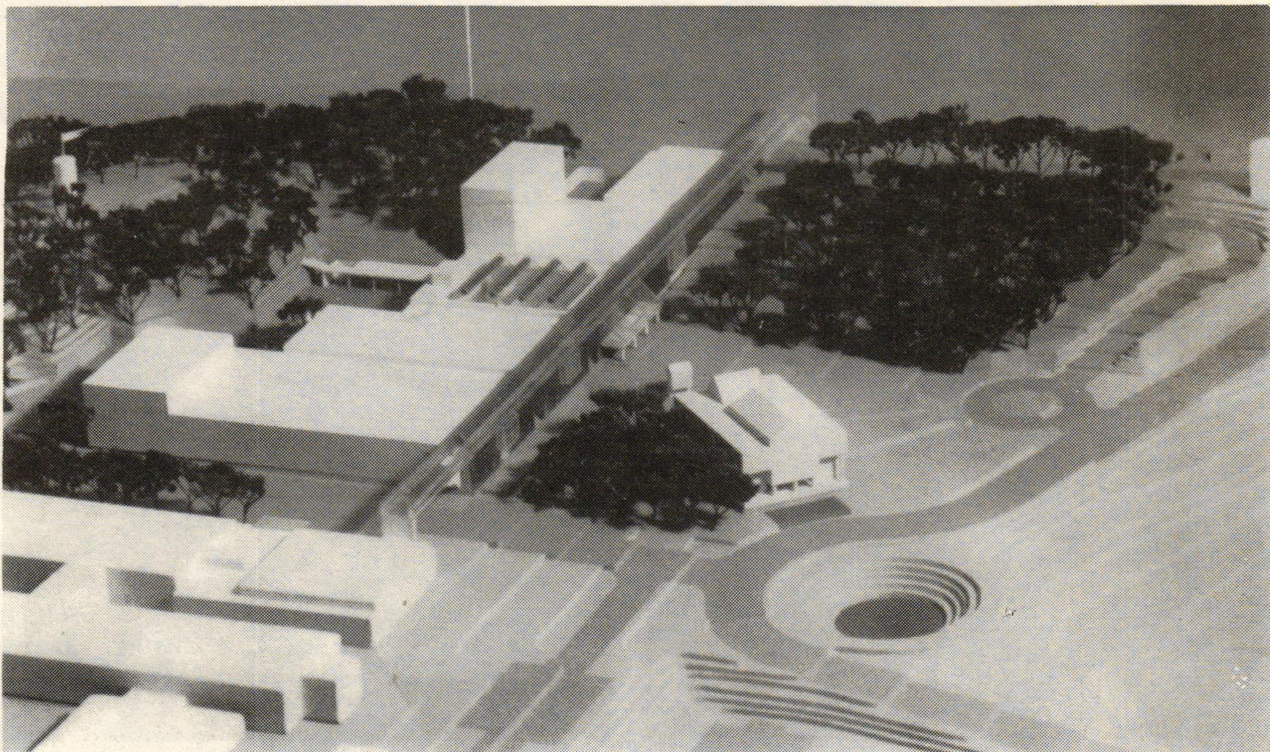
Julia Bloomfield, managing editor of Oppositions, *receives her Gold Medal from the AIA at the National Convention in Honolulu, Hawaii (June 6-10) (photo courtesy of the Royal Hawaiian Hotel)*

Portman in San Antonio Too?

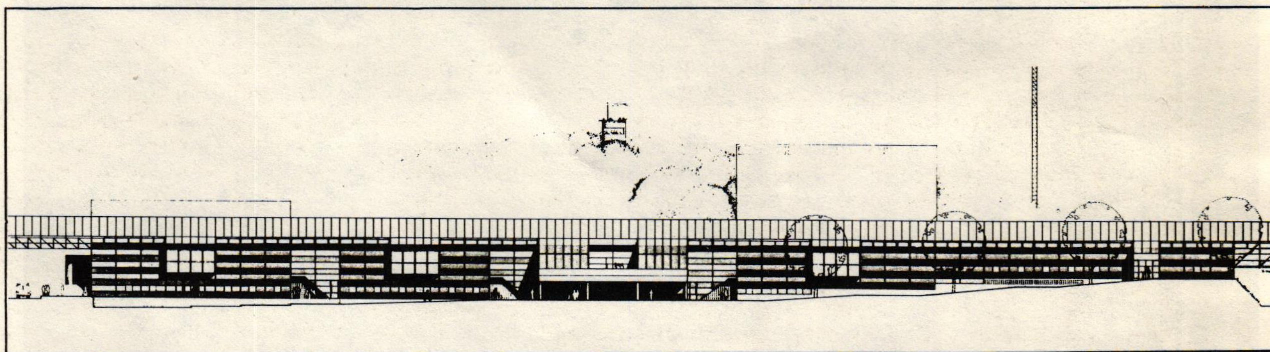
Controversy is high in San Antonio, Texas, over a development for the Republic National Bank. A complex designed by a local firm that includes 1 million s.f. of office, commercial, and retail space involves tearing down the historic Texas Theater in the middle of the riverfront site. Although the theater is in acute disrepair, it is nonetheless remarkable. The local Conservation Society thinks it should be saved and rehabilitated; they have asked **Michael Graves** to present an alternate proposal for the $125 million project which accommodates all the bank requirements *and* saves the theater. The design will be made public in San Antonio on July 12.

Monroeville Results

The team of **Kelbaugh and Lee Architects** of Princeton and **South Street Design** of Philadelphia won first prize and the commission for their submission to the Civic Center for Monroeville, Pennsylvania. The Civic Center for the town of 31,000, which includes a town hall, visual and performing arts centers, and sports and recreational facilities, will cost approximately $15 million. The Kelbaugh and Lee scheme aligns the sports and arts centers along an interior street; the town hall is in a smaller free-standing building that is rotated off the grid of the complex on a sloped plaza that also contains an amphitheater. The proposal was chosen, from among 71 submitted, by a jury of **Louis Sauer, Helmut Jahn, Barton Meyers,** and **Charles E. King,** as well as three local officials. The second prize went to **Lawrence A. Chan** and **Alex Krieger Associates** and third prize was awarded to **Troy West.** A footnote: several architects have indicated to *Skyline* they were very surprised that they were not told of the change when one of the original jurors, **Charles Gwathmey,** could not attend the review and was replaced by Mr. King.



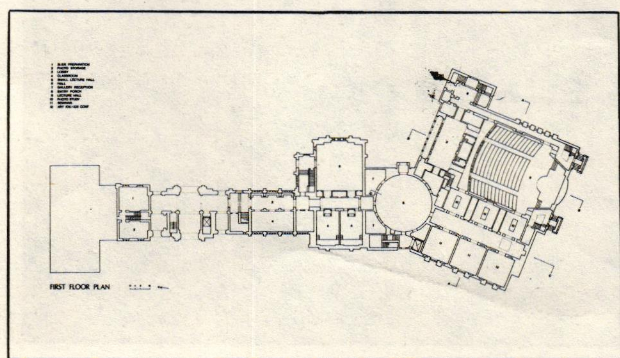
Kelbaugh and Lee with South Street Design. Winning design for the Monroeville Civic Center. Below: South elevation

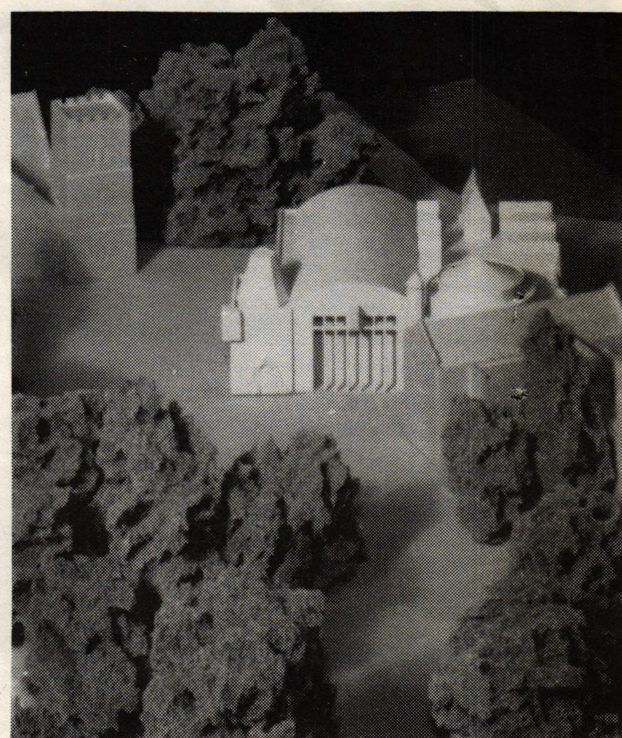


Notes on People and Projects

People are Talking About. . . . **Michael Graves** who appeared in the art section of the June *Vogue*, under the headline "Coup de Graves," as the man of the month. . . . **Diane Legge Lohan, Robert Armsby, Richard Foster,** and **Richard Giegengack** who have been named partners of Skidmore, Owings & Merrill effective October 1, 1982. . . . **Vincent Scully** who received this year's Thomas Jefferson Memorial Foundation Medal in Architecture from the University of Virginia. . . . **Design Action,** a new architectural newsletter being published by Architectural Arts of Washington, D.C., which will first appear in September under executive director **Richard Etlin.**

The UDC isn't making official announcements yet, but more names are leaking out about the line-up of architects being selected by developers to design the housing at Battery Park City. Reportedly the list includes **Mitchell/ Giurgola** for two sites, **Ulrich Franzen** for one, **Conklin & Rossant** for one, **Charles Moore** with **Rothzeid, Kaiserman, Thompson** for another, **The Gruzen Partnership** for another, **Davis, Brody & Associates** for two adjoining sites, and **Bond Ryder Associates** for two sites.





Right and above: Michael Graves' proposal for the renovation of and addition to the art history department and art gallery at Vassar College. This scheme was prepared as a feasibility study for the art history department and has yet to be approved by the museum and the Board of the College; discussions to this end are expected to get well underway in the fall.

James Stirling Michael Wilford and Associates have been selected as the architects for the new Center for the Performing Arts at Cornell University in Ithaca, N.Y. The firm is expected to present schematic designs in the fall. . . . Also busy is **Gwathmey Siegel Associates.** The firm's current projects include a renovation to create a TV and Motion Picture Foundation Museum in Astoria, Queens, a pavilion for the Israeli Museum in Jerusalem, and a study for the Guggenheim Museum in New York on how to increase its exhibition space and make administrative areas more efficient—they are exploring the top ramp, an addition in the back, and "huge" vaults under the sidewalk. . . . While the French are publicizing the competition for the Parc de la Villette—inquiry deadline was June 30th—they are also talking of future international competitions for an International Center of Communications at La Défense and for a second Opera House in Paris on the Place de la Bastille. . . . Meanwhile, **Paris** itself has apparently lost its bid to be the site of a World's Fair in 1992. The executive committee of the Bureau of International Expositions has recommended that the fair be in **Chicago.**

It really is happening department: **Michael Graves'** Portland Public Office Building is nearing completion for partial occupancy this summer. . . South Street Seaport as envisioned by the Rouse Company and **Benjamin Thompson Associates** is moving along: construction of one building begins this summer, as well as work on one of the piers.

Noticed, buried in some obscure section of *The New York Times*: the General Services Administration has put out a call for bids on the restoration and renovation of the **Old Customs House** at Bowling Green. The design contract was signed just over a year ago with the joint venture team Marcel Breuer Associates, James Stewart Polshek and Partners, and Goldman–Sokolow–Copeland.

In the Works

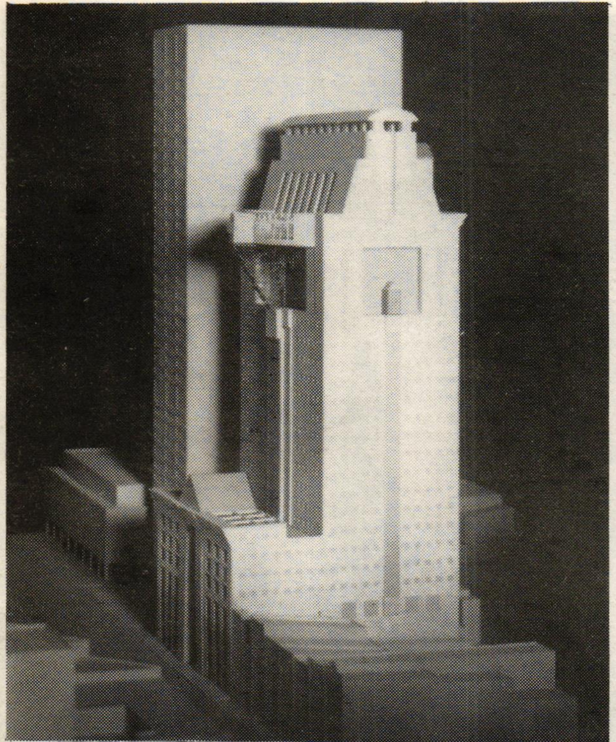
The exhibit of the work of **Raymond Hood,** curated by **Robert Stern** and **Tom Catalano** (who just came out with the book *Raymond Hood*, reviewed on p. 10), is now scheduled to open in February 1983. The show, organized by the IAUS and its director of exhibitions **Lindsay Stamm Shapiro,** will be mounted by the **Whitney Museum** in its new midtown branch in the ground floor of the soon-to-be-completed Philip Morris building on 42nd Street. Supporters of the project so far include New York State Council on the Arts, McGraw-Hill, and Rockefeller Center Inc.

Architects for Disarmament

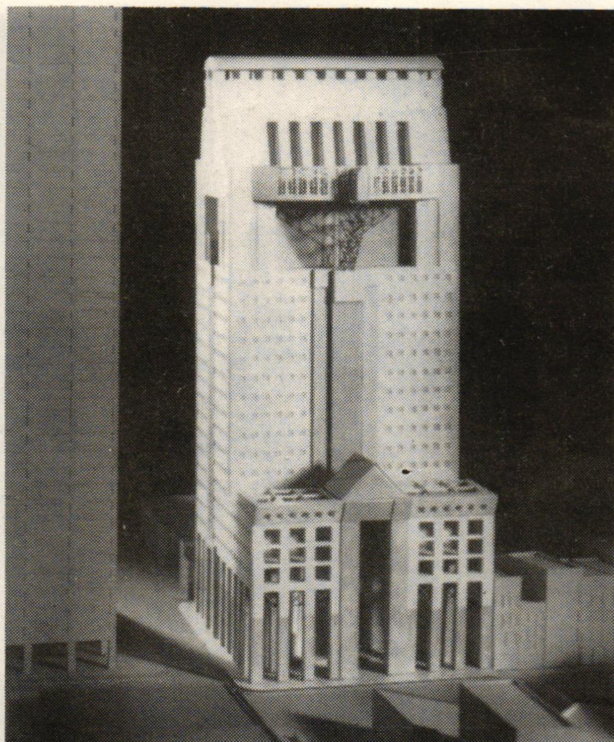
Among the 700,000 persons marching on June 12 in the New York City rally against nuclear armament were a number of architects, such as **Edward Larrabee Barnes, Ulrich Franzen, Lew Davis, Sam Brody, Kenneth Frampton, Max Bond, Tician Papachristou,** just to name a few. New York architects were represented by several different groups. The Architects for Social Responsibility, organized by **James Stewart Polshek** and **Sidney Gilbert,** seek to redirect funding of nuclear armament toward socially-oriented investment in architecture, such as day care centers, schools, and housing. They need volunteers and contributions; inquiries should be addressed to P.O. Box 884, Cooper Station, New York 10276, (212) 787-5822. Another group, a coalition of architects, landscape architects, and planners in support of nuclear disarmament, was also on hand June 12. Organized by **Richard Hatch, Karl Linn, Henry Arnold** and **Chester Hartman,** they can be reached at 40 West 27th Street, (212) 889-4976.

Classical America Awards

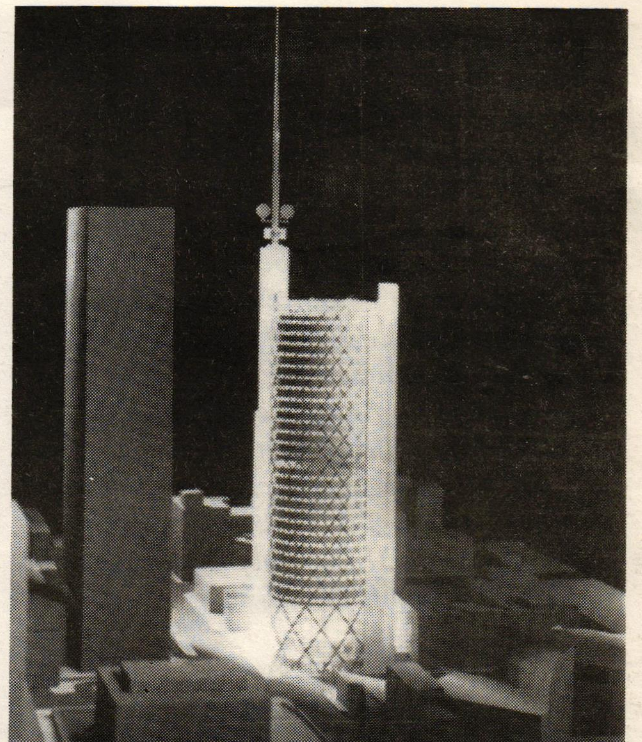
Mrs. Vincent Astor presented Classical America's Arthur Ross Awards at the National Academy of Design on June 17 to four contributors to the classical tradition: ***Philip Trammell Schutze,*** *a 92-year old architect from Atlanta, Georgia, who has produced numerous classically designed structures over the past fifty years;* ***Allyn Cox,*** *a painter responsible for the historic murals in the United States Capitol;* ***Arthur C. Ward,*** *president of the P.E. Guerin Company of New York, which provides craftsmanship for detailing inherent to classical design; and* ***Henry Clay Frick, II,*** *chairman of the Board of Trustees of the Frick Collection in New York, who commissioned the late* ***John Barrington Bayley*** *to design the museum's new classically styled addition in 1977 (left).*



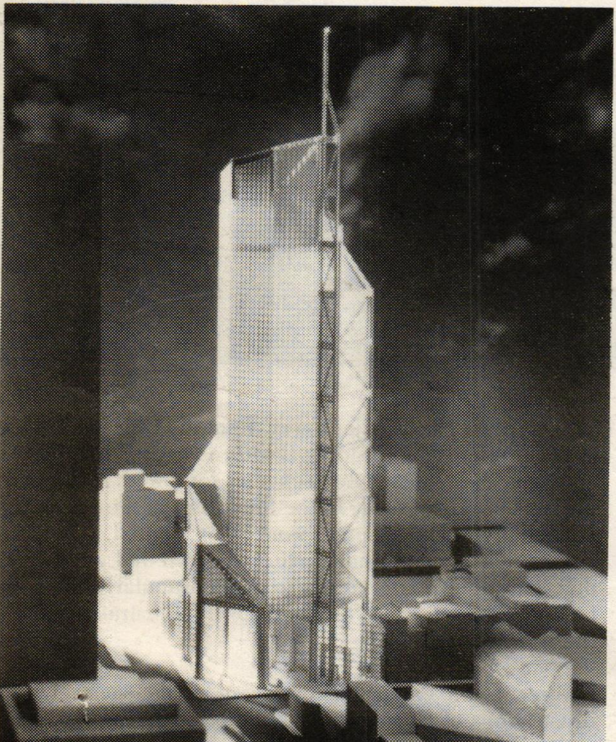
Proposals for the Humana Headquarters, Louisville, KY:



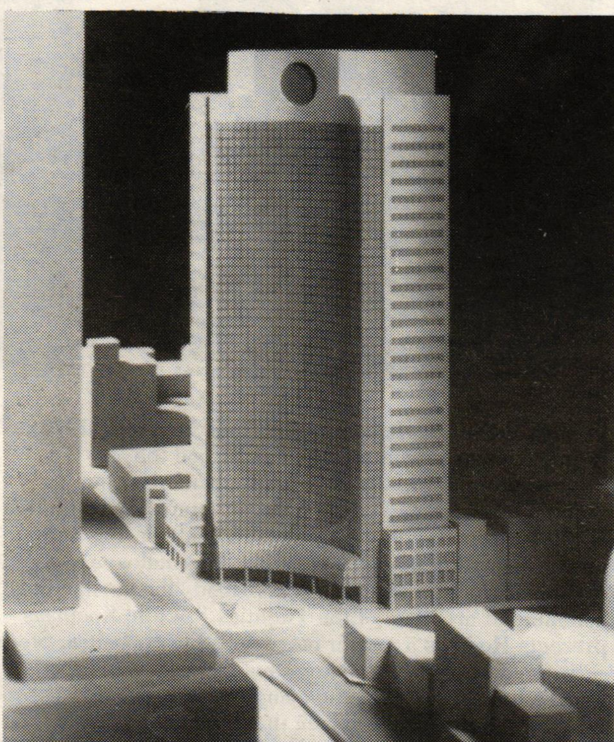
Winning design by Michael Graves



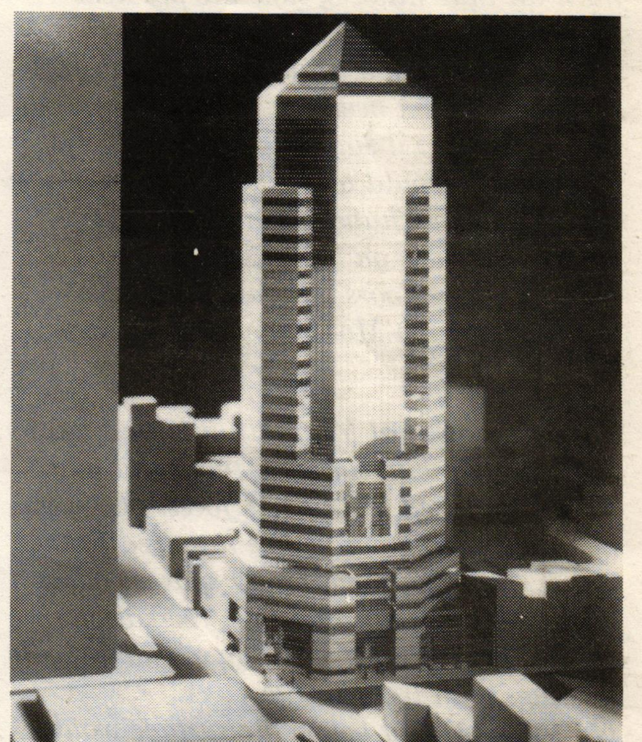
Norman Foster Associates



Murphy/Jahn Architects



Ulrich Franzen Keith Kroeger Associates



Cesar Pelli & Associates

Humana to Graves

Princeton architect Michael Graves has captured yet another establishment imagination. At the end of May he was awarded the commission for the Humana Inc. headquarters in Louisville, Kentucky. Graves' proposal was selected by the international hospital management company's top executives from among five final submissions. Others in competition were: Cesar Pelli & Associates, Ulrich Franzen Keith Kroeger Associates, Murphy/Jahn Architects, and Norman Foster Associates.

The Graves design for the corner site in downtown Louisville is a 27-story tower topped by a barrel-vaulted health club penthouse. The tower, clad in somewhat colored stone with vertical strips of glass and square, punched-out windows, is set back at its base from a seven-story colonnade with its own glass pediment. The base accommodates an open shopping arcade, retail space, and a grand entrance loggia with cascading fountains. Most unusual (for Graves) is the open trusswork that supports a projecting garden porch. A reference to the many iron bridges over the Ohio river, it also echoes the Roman grills on the arcade and porch. Construction is expected to begin in early 1983 with completion scheduled for 1985 at a cost of more than $40 million.

Although they also applied the "traditional" column form of base, shaft and top, the runners-up were in sharp contrast to Graves' project, reflecting slicker, more abstract and/or technological sensibilities. Ulrich Franzen Keith Kroeger's 26-story brick and glass scheme is essentially triangular with a concave sheer glass wall facing the corner. An arcade at the bottom lines the plaza and a rose window ornaments the top. Cesar Pelli employed an octagon form seen in his Battery Park City designs and dressed it quite elegantly in silver reflective glass, two types of granite, and a stainless steel hat. A 30-story inner tower emerges from a cut-away outer wrap; together they sit on a still wider four-story base which contains, yes, a winter garden. Murphy/Jahn also chose to use an octagon, but this one is more Tatlinian helix than Euclidian solid. The silver and blue reflective glass and steel 31-story tower is bound by a spiral that contains seven four-story atria and culminates in something that looks like a flagpole—but not a speaker's platform. At the base, a six-story diagonal glass wall divides outdoor plaza from indoor atrium and retail arcade. Norman Foster's 32-story tower is still more reminiscent of 1930s visions of the 1990s. A cylinder of glass and aluminum panels within a basket-weave container of tubular steel is flanked by two rectangular service towers, one of which supports a very large communications mast cum laser display outlet. The top also holds a heli-pad and roof garden while at the base is a six-story atrium replete with ramps and an outdoor sculpture garden. —**MGJ**

Ellis Island Development?

Ellis Island, part of the Statue of Liberty Ellis Island National Park in New York Harbor, has been slated by the government for rehabilitation. One sector—the main administration building—is being refurbished by the Department of the Interior as a visitor's center and immigration museum. A Federal Advisory Commission under the direction of Lee Iacocco has been established to raise the needed funds. The other sectors, which include the hospital and detention/quarantine wards, are being leased to private developers. The Department of the Interior, which issued a Request for Proposals in February with submissions due in April, says the choice is now narrowed to "finalists." They won't say who, nor how many. After more detailed discussions, the Interior Department expects to announce a developer, and perhaps architect teams, "toward the end of the summer." The guidelines for the project were essentially preservationist, requesting minimal changes to the exteriors of the existing buildings and no amusement parks. Developers' schemes are apparently holding this serious line with hotels, convention facilities, commercial malls, restaurants, and so on.

Towering Cities

Excerpts from a "lost article" of 1926 on Hood's urbanism: "New York's Skyline will Climb Much Higher" in Liberty, April 1926

After complaining of the congestion of midtown Manhattan and mentioning the projections of the population explosion twenty years hence, Hood asserts:
Privately I believe that within a reasonable number of years they who dwell upon Manhattan Island will be limited to the men and women who are occupied as the caretakers of buildings that by day will be the homes of commerce.
There will be no residence building on the island of Manhattan then. Evidence of that much is visible now. Not so slowly as you have been assured, the tide of business is flowing north. Inevitably it will wash the dwelling house off the island.

. . . .

As for the future of New York—of Manhattan Island—I offer nothing more than an indication of how the problem may be solved. . . .
I have before me a drawing of a building that has not yet been erected. It may never be erected, yet it suggests a possible solution. It would be a tower a quarter of a mile high, one hundred and fifty feet square, its base on the ground.
One hundred floors of tower as bold as the Washington Monument and as sheer.

. . . .

Suppose now that Manhattan Island were to be dotted with towers a thousand to fifteen hundred feet tall. A forest of towers, of spires of commerce, five hundred feet apart. Between them broad spaces, parks where workers can find rest, recreation, shade, peace, and where there will be wide avenues with light traffic. . . .
On the first level below the surface would be our great stores. Bad weather would have no effect upon business. . . .
One level lower and we would have our rapid transit—the subways or tubes. And on this level would be commodious sidewalks for pedestrians and splendid thoroughfares for high-speed motor cars. . . .

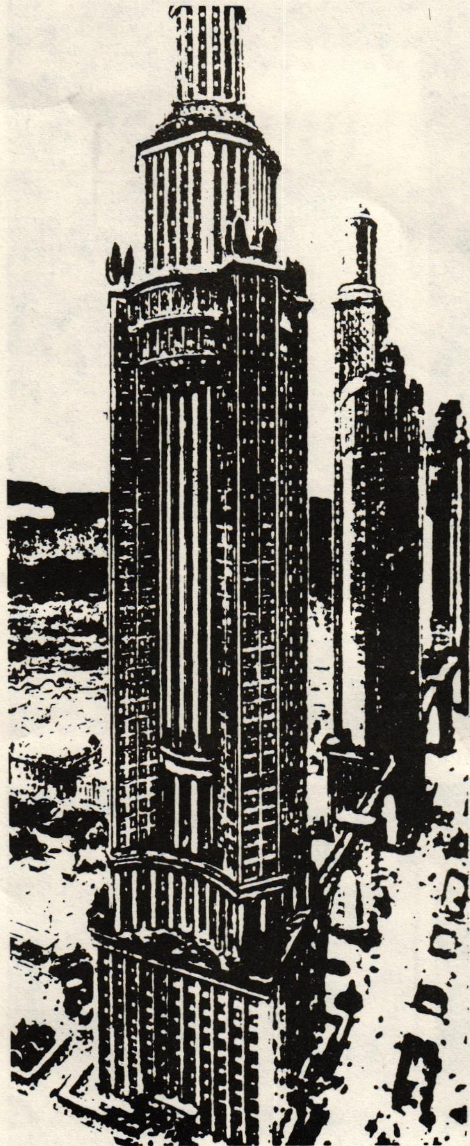
. . . .

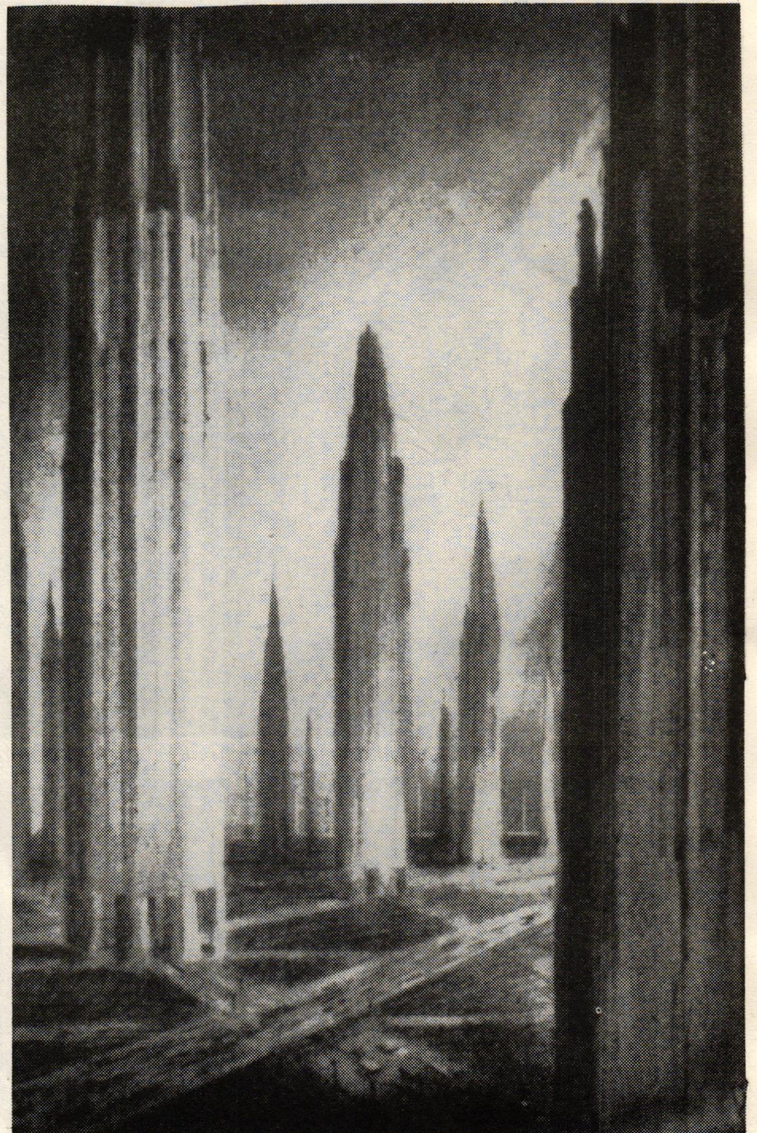
I do not expand details. Let your own imagination soar. Buildings of the future will look like trees, and will be a quarter to a half mile high. We shall, of course, be using air transportation as we now travel in motor cars. Great landing stages will be provided for the lighter-than-air conveyances and in the city of towers there will be ample room for landing-fields on the ground for airplanes.

Review of Raymond Hood

Left: Auguste Perret, rendering by J.H. Lambert. Study of towers, Paris-St. Denis; 1922
Right: Raymond Hood and Hugh Ferriss. An imaginary city, 1926

Carol Willis





In his delightfully demented *Delirious New York* (1978), Rem Koolhaas proclaims Raymond Hood the quintessential representative of Manhattanism, an architect "whose nervous system got intertwined with that of the Metropolis." Robert Stern, in contrast, has written an extremely circumspect essay for the catalogue *Raymond Hood* in which he calls Hood "the outstanding commercial architect of the Twenties." While Koolhaas presents Hood as a master of irresolvable opposites, Stern—without apology or apparent enthusiasm—interprets Hood's life and work as the compromise between creativity and commercialism that typifies the 1920s. Stern explicates the *Zeit,* while Koolhaas evokes the *Geist*—and yet both understand something basic about Raymond Hood and skyscraper architecture of the Twenties that has eluded most other writers.

Both men have evinced what must be called for lack of a better term the self-conscious "American-ness" of Hood's work and of New York commercial architecture in general. The history of the development of modernism in American architecture of the Twenties has for too long been forced into a Eurocentric interpretation. For opposite reasons neither Stern nor Koolhaas has focused on European influences. Koolhaas insists as part of his manifesto of Manhattanism that New York is its own autonomous source of inspiration. The strength of Stern's essay, on the other hand, lies in his pluralism. In most cases, his assessment of Hood starts fresh with the work. Although he mentions the writing of other scholars (mostly American; the Italian discourses on the skyscraper are largely ignored), he does not engage in historiographical arguments, nor does he attempt to mold his interpretation to some procrustean polemic. Hood was, of course, not unaware of European modernism in all its variants, but as Stern properly emphasizes, he was no ideologue of politics or style. In stressing his pragmatism, Stern restores the appropriate historical perspective to Hood's career. Unfortunately, though, the essay is too brief (25 pages) and in some cases, the research has been only superficial. After an account of his education, both as a draftsman in the States and as a student at the Ecole, Stern focuses on Hood's principal contribution, his skyscrapers. Each major tower, from the Chicago Tribune (1922) to the RCA Building (1930), is treated in a pithy analysis; then unexecuted schemes for towers and urban projects are discussed. In the final third of the essay, the miscellany of Hood's other work—residential, commercial, competitions, etc.—is reviewed in an order that is difficult to discern or to use, particularly since the text contains no figure numbers for the illustrations and there is no index.

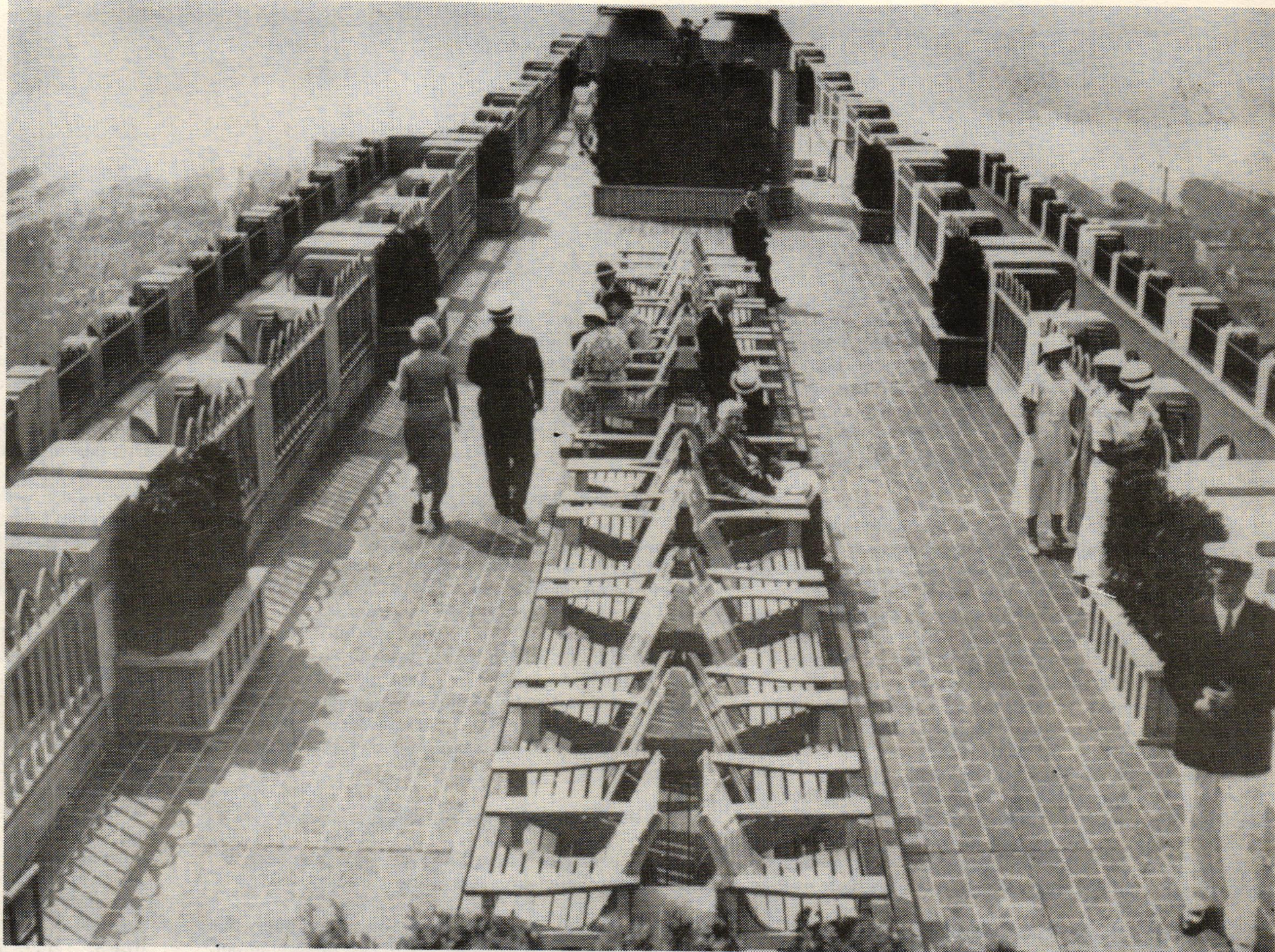
The rest of the catalogue consists of a handsome set of illustrations of Hood's work, built and unbuilt, and an extensive bibliography. This latter section, compiled by Thomas Catalano, is usefully broken down into publications on each building or project, general reference sources, and finally, a list of Hood's own writings. Much of the length of the bibliography, however, is due to the pointless repetition of the same handful of books which are cited in full under almost every entry. These longer discussions of Hood's work should simply be listed once, and separately: indeed such a group of major critical writings would provide a helpful starting point for any interested reader or researcher. The last section on Hood's own writings misses several significant articles.

Though his activities and utterances were constantly reported in the architectural press, Hood himself published little. Thus the fewer than twenty short pieces that he did write are enlarged in importance. One omitted article is an early piece on the "Exterior Architecture of Office Buildings," published in *The Architectural Forum* in September 1924.[1] In it, Hood takes an overview of the problem of developing an appropriate modern expression for the skyscraper and states his preference for the free-standing tower (versus the setback). In another missed reference, a brief article on the upcoming annual exhibition of the Architectural League published in *The Architectural Forum* of January 1929, Hood discusses the sources of the modern style (today we would distinguish these as modernistic or Art Deco) and dates the introduction of modernism to America about 1925. He also asserts that "there are buildings going up in New York today that five years ago would have been considered

Rockefeller Center turns 50 this year at the very moment when interest in its chief architect and his thoughts on skyscraper and city design is at its peak.

Raymond Hood. Essay by Robert A.M. Stern with Thomas P. Catalano. Published by the Institute for Architecture and Urban Studies and Rizzoli Publications, Inc., New York, 1982. 126 pages, black-and-white and color illustrations. $18.50, soft-cover.

Night view of the RCA Building



Rockefeller Center, observation deck on top of the RCA Building (photo: Walter H. Kilham, Jr.)

freakish or too radical; and that today these buildings are accepted as a matter of course, without their being given a second thought."[2]

Although these additional writings do not alter significantly an interpretation of Hood, another piece that he authored on his predictions of New York of the future may. This article, entitled "New York's Skyline Will Climb Much Higher," was published in the popular magazine *Liberty* in April 1926 and seems to have been overlooked by all Hood scholars [see accompanying excerpts].[3] Like the now-famous "lost essay" by Louis Sullivan on the city of setback skyscrapers that Donald Hoffmann recently rediscovered in the unindexed pictorial journal *The Graphic* (1891), this forgotten piece by Hood is a key document for anyone studying his urban planning ideas. In it he advocates a city of towers and maintains that it is neither utopian nor unrealistic to believe that in the future Manhattan will be "dotted with towers a thousand to fifteen hundred feet tall. A forest of towers, of spires of commerce, five hundred feet apart."[4] This article shows that these visionary schemes usually dated later in the Twenties—specifically, the "City of Towers" (1927) and the skyscraper bridges, called "Manhattan 1950" (1929)—in reality have their origins in the mid-Twenties.

Hood's concept of a city of spaced towers was already crystallizing in 1924, when in an article in *The New York Times* titled "Architects Dream of a Pinnacle City," the writer Orrick Johns reported that Hood was at work on sketches for a building that would rise to a height of fourteen hundred feet on a base of one hundred and twenty-five feet square.[5] He also quoted Hood on the advantages of the tower configuration for both the appearance of the city and the health of its inhabitants.

That Hood had already envisioned this metropolis of spaced towers in 1924–1926 is important, for it forces us to reconsider the validity of the often-asserted claim of Le Corbusier's influence on Hood. It is possible that Corbusier's drawings of the Ville Contemporaine (first exhibited at the Salon d'Automne of 1922 and further developed as the Plan Voisin of 1925) could have been known to Hood from the French edition of *Vers une Architecture* (1923), but it seems more probable that he did not take notice of Corbusier's theories until later in the Twenties, perhaps in 1927 when the English edition of *Vers* appeared as *Towards a New Architecture*.[6] In an article on his "City of Towers" scheme printed in *The American Architect* of July 5, 1927 (and again, missing from the bibliography), Hood credited as his inspiration a proposal "made by a French architect some years ago when the project of demolishing the fortifications of Paris was under consideration."[7] Perhaps he was alluding to the scheme of Auguste Perret (rendered by Jacques Lambert) for an avenue of free-standing towers which was published in *L'Illustration* in 1922.[8] In every aspect, Hood's designs of 1924 are much closer to these eclectic, column-like towers than to Corbusier's cruciform glass prisms. It should also be remembered that to Hood's eyes in the early Twenties, Perret's buildings were "modern". But it is missing the point to become fixated on European precedents—pioneer or avant-garde—as influences on American skyscraper design or on speculations about the city of the future.

Hood's visionary urbanism must be viewed in the context of the contemporary professional debate over the skyscraper and congestion and the popular fever for futurism that raged through the Twenties. Like his colleagues Hugh Ferriss, Harvey Wiley Corbett, the committee on the New York Regional Plan and others, Hood responded to the growth of the highly centralized commercial metropolis with a mixture of awe and apprehension. They all sought what seemed to them (though not to us today) a pragmatic and practical way to regulate the rise of the skyscraper and to rationalize the city of the future. Stern is certainly aware of the importance of context; he also knows the history of American architecture of the first third of this century. It is unfortunate, therefore, that he did not write more about it. Monographs have a value, but in the case of an architect like Raymond Hood, history makes the architect—not vice versa.

Footnotes

1. Raymond Hood, "Exterior Architecture of Office Buildings," *The Architectural Forum* 41 (September 1924), pp. 97–99.

2. Raymond Hood, "The 1929 Exhibition of the Architectural League of New York," *The Architectural Forum* 50 (January 1929), p. 123.

3. Raymond Hood, "New York's Skyline Will Climb Much Higher," *Liberty* 2 (April 10, 1926), pp. 19, 21, 23.

4. *Ibid.*, p. 21.

5. Orrick Johns, "Architects Dream of a Pinnacle City," *The New York Times Magazine*, December 28, 1924, p. 10. The article is illustrated with a Hugh Ferriss drawing called "A City of Needles" which was reprinted in *The American City* 39 (January 1926), p. 9.

6. A conversation with Hood in January 1928 is recounted by Walter Kilham, Jr., in his book *Raymond Hood, Architect* (New York: Architectural Book Publishing Co., 1973), pp. 41 and 91. At the time, Hood had not yet read *Urbanisme*, but had read *Vers une Architecture*, probably recently.

7. Anon., "Tower Buildings and Wider Streets," *The American Architect* 132 (July 5, 1927), pp. 67–68.

8. Perret's plan was for the fortification zone: Corbusier's was not. Hood might also have known some project from the 1919 competition for the development of the fortification zone held by the city of Paris.

It should be noted that the idea for spaced towers was Perret's, but that the perspective was drawn by J.H. Lambert (probably with considerable artistic license), according to the caption, "after sketches by the architect Auguste Perret." The text discusses the project as Perret's. See Jean Labadié, "Les cathédrales de la cité moderne," *L'Illustration* 160 (August 12, 1922), pp. 131–135 and Norma Evenson, *Paris: A Century of Change, 1878–1978* (New Haven: Yale University Press, 1979), pp. 171–172.

Interview

Peter Eisenman interviews Robert Venturi of the firm of Venturi, Rauch and Scott Brown on the occasion of Venturi's Gropius Lecture at Harvard University April 15.
Owing to timing and the delicacy of the subject, Robert Venturi requested that questions regarding certain issues, such as Westway, be omitted.

Robert Venturi and Peter Eisenman

P.E.: In this interview I would like to discuss some of the issues that were raised by your recent Gropius lecture [The Gropius Lecture, delivered by Mr. Venturi on April 15, 1982, at Harvard, was published in the June issue of *Architectural Record*]. There are three basic areas I would like to cover: First, questions of ideology; second, questions of symbolism; and third, arguments concerning the spirit of the age.

It is possible to make a typology of architectural practice by grouping it into four categories: commercial, professional, aesthetic, and ideological. An architect with a commercial practice primarily serves the specific functional and economic needs of a client in order to profit himself. The professional practice, while it contains a similar attitude, also exhibits a concern for the public domain; it tends to mediate between a client's needs and the specific context, whether urban, suburban, or rural. Those two are often in contrast to the aesthetic and ideological practices. An aesthetic practice is one in which an architect has an a priori set of forms, a personal aesthetic, which he brings to a problem. He uses them because they contain for him some emotive or unconscious force. An ideological practice is one in which a set of *ideas*, not forms, mediates the approach to a problem, although it may also have an aesthetic overlay.

It has always seemed to me that you have invoked—in the terms of Roland Barthes—the morality of forms. You are concerned with the complexity and ambiguity of a form in its broadest sense—not with its political ideology, but with its capacity to stimulate ideas beyond a particular physical context, with its symbolic, emotional, social, and also its moral context. Whether I agree with the particular ideological practice or not, there is no question in my mind that you have one.

R.V.: I think your analysis, with its four divisions, is to a certain extent valid although it simplifies in order to clarify. Essentially, I think that any architect is probably a sum of all four of those divisions, with different emphases, but that we are more ideological, as you define it. On the other hand, it is important to me that my approach, my beginning, is aesthetic.

Someone once said, accusingly, that *Complexity and Contradiction in Architecture* was really a compilation of favorite buildings that I put together and made a theory out of. I think there is a lot to that, but it is not necessarily a criticism. That is the way I work and the way artists—as distinct from philosophers—work. So, the ideological qualities which are a part of our work have aesthetic origins; they are the result of aesthetic intuition. I am not a philosopher; I am not an intellectual; I am an artist. Most architects are like that. When I was a child I liked to draw; I liked pretty things. I was not interested in the inside; I did not open things up to see how they worked. I was interested in what the outside was like. For me the ideology is incidental, although important.

A corollary is that I am suspicious of people or architects who are over-ideological and who use buildings to prove ideological points. There is a lovely remark in a letter Lutyens wrote his wife regarding the work of Sir Herbert Baker, his rival. He wrote something like this: "The Lord invented the animals and then gave names to them; whereas Sir Herbert invents the names then produces the animals to fit the names." That is an important observation; in the work of good artists there is very often a loose correspondence, at least on the surface, between what they say and what they do.

P.E.: The lecture you gave at Harvard is an example of what I mean by ideology. Another architect might have talked about his work, how this form relates to that function. Inherent in what you talked about—in the notion of symbolism, in the idea of complexity and contradiction—is what I would call an ideological attitude.

R.V.: Nevertheless, the ideological artist *is* an artist. I start with an aesthetic, then test that aesthetic to discover its implications. For example, when Denise and I went to Las Vegas we said, "This is very exciting; there is something fascinating about this landscape. It interests us. It excites us. We think we can learn from it." (By the way, we did not say, "Ah, we love it," but "Ah, we are stimulated by it.") Then we sat down and tried to analyze why. In the end you want to *inform* yourself as an artist. The philosopher or the ideologue is someone whose main goal is ideology; the architect is someone whose main goal is aesthetics—I do not mean that in a formalist or narrow sense.

P.E.: But what about your ideology?

R.V.: It is an aesthetic *with* an ideology. You have to make that relationship clear.

P.E.: We should be careful, however, not to imply that you are primarily an aesthetic architect; this would not encompass your strong social and moral position.

R.V.: I am in an unusual position because I have written several books, I write articles, and so on. Someone might get the mistaken impression that I am an intellectual. I am not. I am an artist who thinks a lot.

P.E.: The point I was starting to make was that I agree with what you say about the International Style—as differentiated from the Modern Movement. It certainly was within the anti-ideological American tradition that drained the ideology and moral fervor from the Modern Movement in Europe. I would only contend that from 1932 until 1966, when *Complexity and Contradiction* came out, there was no ideological practice in this country. I believe you oversimplify in attacking the ideology of Modern architecture when I think you mean the International Style. Your book, in fact, suggested an end to the non-ideological condition of American architecture. Your book, because it was about complexity and ambiguity, suggested an ideology to the aesthetic structure which was absent in the International Style.

In rereading *Complexity* I was amazed at the similarities between what you said there and what Colin Rowe was talking about in his analysis of Italian villas, in the work that he did at the Warburg Institute and later at Cornell and Cambridge. If one looked at the two of you in 1966 you appear to be part of the same phenomenon. But I would argue that Colin is largely responsible for the current post-modernism and historicism. I think that the historians have taken over architectural ideology, a condition which you do not seem to like. I am curious about how, from such seemingly similar beginnings, you and Colin could have triggered such opposing results.

R.V.: That is a question which relates to something else I wanted to say. There is the danger in ideology of going too far. The Nazis were ideologues. Ideology can have, often has had, in its extreme or strict applications a quality that encourages simplification or fanaticism. Of course that is the opposite of what I think I stand for, both in *Complexity and Contradiction* and in my work and the work of my office, which is very varied—we also wrote a book that studied the "base" American commercial landscape. I feel that I am very open and varied in my thinking about architecture, so the term "ideological" worries me a lot.

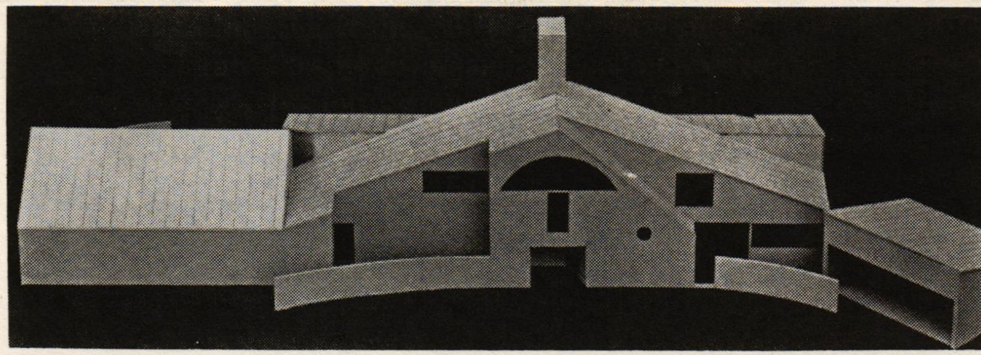
That brings me to the problem you have just mentioned: One part of the Gropius Lecture is called "Plus ça change . . ." It refers to my feelings about what is happening now in post-modernism. There is a return to the comforts of ideology and the oversimplification that ideology encourages. I think many architects today are really doing the same thing International Style architects were doing. They are taking up one or two particular aspects of a complex problem, focusing on them, and saying *this* is our salvation. Frankly, I don't get much stimulation from looking at today's architecture. I look elsewhere. So, I do not know that much about what is going on, but this is what I sense.

Very often we are interpreted in an oversimplified or too literal way. People tell us: "You are right, but you don't go far enough with what you say." The extremist position is, of course, the easy position. It is also a comfortable position because journalists like it—it's easier to define; schools like it—it's easier to teach; students like it—it's easier to copy. Some of today's problems have to do with love of *naming*—naming through the use of ideological slogans. When I pick up the magazines I find "The New Rules," "Radical Eclecticism," "Neo-Rationalism," or some other "ism." I am worried about naming, which is used as a cure-all or as a polemical device to give its user power. This, again, is ideology in the *bad* sense of the term. In what I have said or written, I have never named. I have used Lutyens as an *example* and that is all. I did not say, "Lutyens is great; we should copy him." I said, "Lutyens did this and Lutyens did that." Or I said, "This is appropriate or that is appropriate." We do not name; nor do we go all out for one thing.

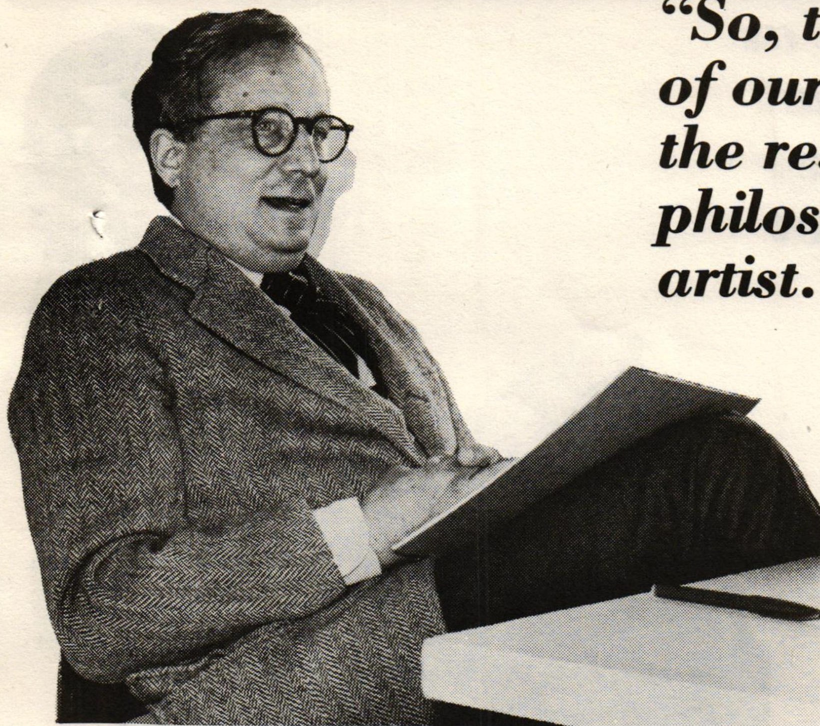
P.E.: Let me define the question of ideology another way. Charles Rosen in his book *The Classical Style* says that before the Neoclassical period everybody built buildings and rationalized them later. For example, Palladio wrote his books after he built; Serlio never built, but he wrote. Rosen then suggests that in the Neoclassical period, after the French Revolution, as man became more conscious of his being, theory was worked out first and then the building followed, to conform to it. He calls this *ideology*: the working out in advance of a theory, of what you are going to do before you do it. Certainly it is possible to read your book in this context. It is precisely because you wrote *Complexity and Contradiction* before the majority of your building that you can be called an ideological architect.

R.V.: I do not know Rosen's book. I am not enough of an historian to judge whether he is right, but it is a very interesting idea. No, I am not an ideological architect in that sense. We described our view of the relationship between work and theory at some length in *Learning from Las Vegas*. I would identify more with what Rosen defines as the Serlio-Palladio approach: You write your book to understand your work, to inform yourself as you do your work, to justify your work. In my case I did not do the work first the way Palladio did, but I would have done the work first if I had had enough work to do. Partly, I wrote the book out of frustration at not working.

It is interesting that the architecture of Neoclassicism, which is essentially a Romantic manifestation, relied heavily on symbolism. What Denise and I wrote about in *Learning from Las Vegas* was essentially symbolism—complexity and contradiction in symbolism, rather than in



Meiss House project, Princeton; Venturi and Short, 1962



"So, the ideological qualities which are a part of our work have aesthetic origins; they are the result of aesthetic intuition. I am not a philosopher; I am not an intellectual; I am an artist."

form. Neoclassicism was a highly symbolic movement. What distinguished it most from the Renaissance, which of course employed symbolism too, was that in Neoclassical architecture symbolism was the *essential* matter. Neoclassicism was viewed by Thomas Jefferson as a device to promote republican ideas. Napoleon used it to promote republican ideas when he was First Consul and imperial ideas when he became Emperor. Today, we are entering another symbolic period; we are tilting away from form and toward symbolism.

P.E.: One could argue that Neoclassicism was the architecture of the new-found spirit of man, the Enlightenment spirit, the post-French Revolution spirit. Why do you think that it is so inappropriate, as you commented in the Gropius Lecture, for America?

R.V.: I said Ledolcian symbolism was inappropriate for America, not Jeffersonian-Palladian symbolism.

P.E.: You prefer Lutyens, whose work is an example, in an oversimplified sense, of British colonialism. Why is Lutyens more valid in an American context than Neoclassicism? One could argue just the reverse, if one wanted to be polemical, and could say that Neoclassicism is an architecture of the new anthropocentrism of the world, a new or neo-Enlightenment position. It is the architecture that symbolizes revolution, whereas Lutyens' work does not.

R.V.: As I have just said, Neoclassicism in the early nineteenth century symbolized Roman imperialism as well as republicanism. And it was very popular and beautifully done in Czarist Russia. But we are not in the early nineteenth century at all. If you justify your Neoclassicism on literal-symbolic grounds, I think you are in trouble.

As for Lutyens, it's a case of being over-literal again: as an architect, I don't take him up lock, stock, and barrel, just as my learning from Versailles or Chartres doesn't mean I swallow them whole and advocate absolutism in government or medieval Catholicism in religion. I take from Lutyens the easy variety and paradoxes in his forms and symbols—the method of his form and symbols, not their content. Of course their association with early twentieth-century robber-baron capitalism and latter-day imperialism is as irrelevant now as the republicanism and Napoleonic imperialism of the early nineteenth century. I am not really interested in polemically engaging those who are adapting Neoclassicism now, but I *sense* that it is irrelevant—irrelevant in the same way that the neo-Bauhaus/International Style "Whites" were irrelevant. To me that was a rather empty game. I have to be careful not to assign motives, but you might say it was a game by architects who liked minimalism, who took refuge in the purity of simple geometry and white forms. I have a feeling that much of the current Neoclassicism is the same thing in pastels.

P.E.: By the same people.

R.V.: Perhaps—the same people who are still not trying to deal with the mess, the richness of our real situation, because it is hard to control. I love Ledoux; I love the purity of Neoclassicism, but I think applying it in a very specific, almost universal way to our time is not right. As I have said elsewhere, I think the quality of the Byzantine Chapel, where structural and spatial systems are obfuscated by all-over appliqués of pattern and representational images, whether we like it or not, is a quality appropriate for today. I do not think that the rather literal and exclusive Neoclassicism of today is going to produce profound architecture that really connects with our aesthetic and social problems. I suspect that it is a kind of elitist play that has a very small market.

P.E.: Your lecture was certainly a polemic against a rising tide of post-modernism and the misinterpretation of complexity and contradiction. Post-modernism is a symbol of something gone wrong, a fanaticism, even a fetishism, for historicism. You did single out Ledoux as being polemically irrelevant to the American context.

R.V.: I did, although I still love Ledoux as a person, so to speak.

P.E.: One could choose other examples to question the meaning and relevance of the present-day use of symbolism. The International Style was symbolic, even though its symbols may no longer pertain; Neoclassicism was the symbolic architecture of its time, but its symbols no longer pertain; perhaps Lutyens' architecture was also symbolic of its time, but its symbolism no longer applies. We could agree that we are no longer in any of those three conditions of being. So why would anyone—as an architect and not an ideologue—who is interested in symbols borrow from an architect like Lutyens, as opposed to Ledoux or Le Corbusier? We are not using history for its symbolism qua symbolism, nor for its forms merely as forms; rather, we are taking it for something else, maybe its ideological content. What is it about Lutyens that makes him more relevant than, say, Le Corbusier and the neo-International Style, or Ledoux and the new Neoclassicism?

R.V.: First, I do not think he is more relevant than Corbu—I adore Corbu; I worship Corbu; the man makes me want to weep when I mention his name. I would not say that Lutyens *means* more. My point is very simple: The lessons I learned from Lutyens are multiple, they are not literal, and they are often not direct. I learned from his irrelevancy too. Lutyens is enormously irrelevant today because he was very often designing for an imperial government, a kind we no longer have, at least in the same guise; he was designing largely for rich capitalists in a social and economic system that allowed for lots of servants. Therefore, we cannot build in his way, and most of us don't want to. So, to take Lutyens and say, "Oh, I love Lutyens; therefore I am going to make my buildings look like the classical Lutyens . . . " is absurd.

I learned from Lutyens other things. Many architects are now looking at Lutyens and copying a particular Lutyens, but there are a lot of Lutyenses. There is the Lutyens in New Delhi; there is the Lutyens who is Arts and Crafts—hardly imperialist in any direct sense, although you had to have an empire to afford all that artifice. I learned from Lutyens about diversity of form and symbol; I learned from Lutyens about wit; I learned from Lutyens about complexity—I learned not from any one aspect of his buildings, but from all. The main thing I learned from Lutyens is that he was a *damn good* architect. Quality is something that criticism constantly leaves out. I spend ninety-five percent of my time refining proportions, doing those aesthetic things that make architecture good. This is something that is never discussed by critics. The guy is good because he did well what he set out to do. That is the main reason I go to Lutyens: simply because he was one of the very greatest architects of this century.

P.E.: I get the feeling that you are saying, why go to Ledoux, an architect in the French cultural tradition, when you can have Lutyens who is equally good, or better, and in the Anglo-Saxon tradition?

R.V.: I was saying that that Ledolcian, Mediterranean, highly abstracted Classicism is not in the Anglo-Saxon/American tradition. There are instances where it might be appropriate for this building or for that client, as a manifestation of the diversity that I am advocating; but to say, "This is it," to import Aldo Rossi's Mediterranean Classicism as a prevalent style, does not sit well. We have Classicism of other proportions, of other attitudes—the Greek Revival, if you will, as opposed to Neoclassicism. That is, *if* you are going to use Classicism. But we should not always use Classicism. I think we cannot so limit ourselves in our symbolism.

P.E.: It could be argued that your early work was very much in the Mediterranean tradition, especially your mother's house [1963] or the Frug house [1966]. They come directly out of that tradition. There is no question that you had seen Luigi Moretti; the Casa Girasole and your mother's house have certain affinities. I do not understand why you say that is not in our tradition.

R.V.: When I was taking from Moretti and historical Italian Mannerism twenty years ago for my mother's house, I was being less specificially historically symbolic and more generically symbolic. I was thinking of form as much as symbolism. All I am saying now is that I am suspicious of taking a precise form of Neoclassicism and using it all over and saying "this is it" ideologically. I am not saying don't ever use it; there are times when you can use it. What I am saying is very simple: Do not do the same thing that was done by the successors of the International Style; do not say, "This is it and these are *the* new rules." Ours is not the time for that. Maybe twenty years from now will be the time for that, as it was when Palladio wrote his *Quattro Libri*—although his own Mannerist work did not always follow his own rules.

P.E.: Yet looking at the Meiss House project [1962] or your mother's house, one could argue either way. One could argue that they were very anti-bourgeois statements, disdainful of the traditional house. That is why the question of symbolism is a very complex issue.

R.V.: Those were for non-bourgeois people.

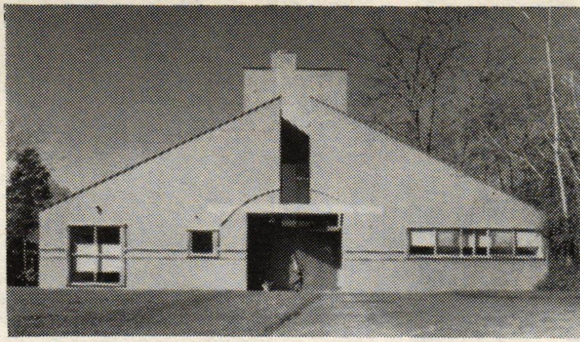
P.E.: The Trubeck and Wislocki houses [1970–73], even though they adapt a kind of chameleon-like coating taken from the surrounding houses, do not talk about the same lifestyle as those other houses. What makes them architecture is precisely that you had an attitude about architecture and hung it on the functions of the house. Those houses are really about architecture, as is your mother's house, as is the Meiss house. You are very concerned, as an artist, about architecture itself. That is something you have usually denied or smokescreened in some other way.

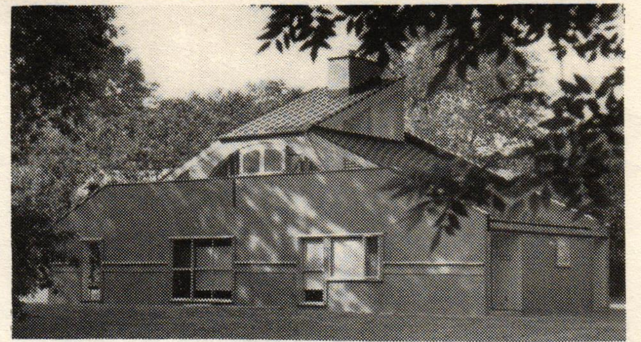
R.V.: Naturally, private houses for individuals, in the nature of things, are rather specific and can be quite elitist. On the other hand, all our houses are symbolically different from each other. They are sensitive to different strands of culture.

P.E.: You often talk about an "architecture for our time." That could be seen as similar to Mies' zeitgeist argument: "Architecture is the will of the epoch translated into steel and glass." Who is to define what the will of the epoch is? And if it is the architect, does this posit him as both maker and judge?

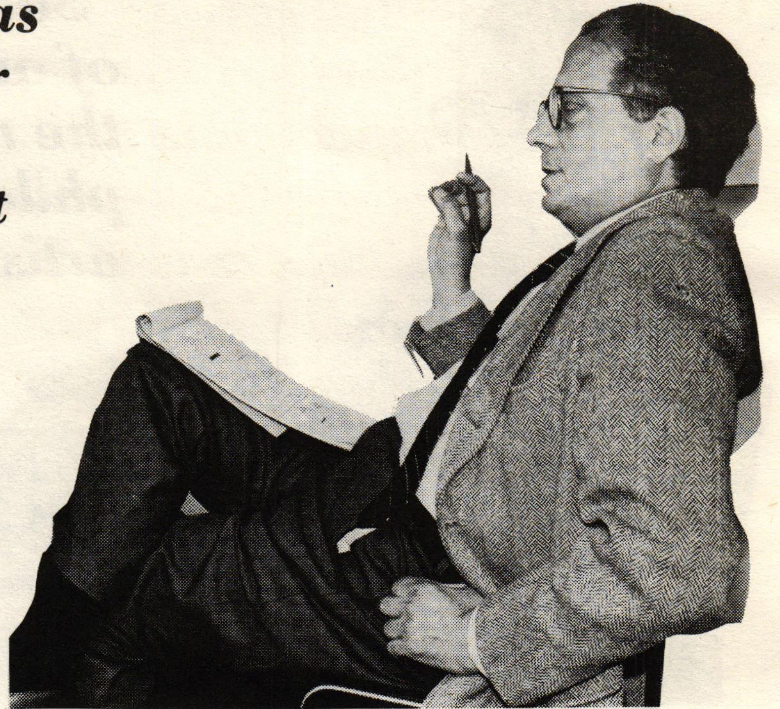
Interview: Venturi and Eisenman

Left to right: Venturi House, Chestnut Hill, PA; Venturi and Rauch, 1962 (photos: Rollin La France [entrance] and George Pohl [rear]). Frug House, model of "A" scheme; Venturi and Rauch, 1967 (photo: George Pohl). Trubeck and Wislocki Houses, Nantucket; Venturi and Rauch, 1970 (photo: Venturi, Rauch and Scott Brown)





"Our position is to deal with the situation as it is. We are also confused because it is our condition to be confused. We do not make great pronouncements, because we are not



Pop Art and Minimalism, it would seem, were both anti-elitist. They were both against a presupposed content and symbolism. You would say that Pop was good and Minimalism was not. Yet in your recent discussions of symbolism—as opposed to your middle period of work where there was a very ironic Pop mentality—you seem to be taking a tack that symbolism has got to be serious. You are not attacking the notion of symbolism as Pop Art was, or as Minimalism was.

My question would be: Do you think there is such a thing as an architecture for its time? Is the zeitgeist argument a valid one? Was your preference for Pop Art over Minimalism an exclusive condition? Does the fact that you are now talking about a more valid, or moral, or ethical symbolism mean that you have turned against the attitudes of Pop Art?

R.V.: I have not changed my attitude at all on that. Pop Art helped bring Denise and me to symbolism in general. In particular, it refined our sensibilities so that we could acknowledge commercial graphics and the commercial landscape that was so dominant in our American lives. We said, "Here are these signs! They have an aesthetic power; these buildings that look like ducks, they have power. My God, that is symbolism!" Of course, it wasn't quite that simple, but it was a way of re-approaching symbolism. It also involved the symbolism of the ordinary and the conventional—which I had analyzed in *Complexity and Contradiction;* convention can be good and ordinary can be good; everything doesn't have to be high art. This relates again to the diverse sources of symbolism for our time.

Now the zeitgeist is something else. I believe in the zeitgeist in the sense that no matter how original an artist is, there is something about the time that creeps in. I can look at a chair or the dress in a woman's portrait from about 1700 to the present, and can date it to within five or ten years—closer in the twentieth century. Although real artists strive to be part of their time, they don't get up in the morning and say, "Oh, God, I must be in tune with my time" or, "Oh, God, I am going to create a masterpiece." The artist should say, "Please, God, I have a big job at hand and I hope I can do my best today." There is the paradox that the artist who is ahead of the times and not accepted right away may later be recognized to have been very much part of his or her time.

Also, there are artists who are essentially esoteric in their time and those who are essentially popular. Two examples of the latter are Shakespeare and Verdi. They are among the most profound artists of our civilization and they were widely popular in their own time. The art of architecture cannot be too esoteric—certainly civic or commercial architecture can't—because it is specifically for the public.

P.E.: In a recent issue of *The New Yorker* [April 26, 1982] there was an article by Susan Sontag on Roland Barthes in which she says that "Barthes reads the 'zero degree of the monument,' the Eiffel Tower, as 'this pure—virtually empty—sign' that (his italics) '*means everything.*'" She comments that "the characteristic point of Barthes's arguments-by-paradox is to vindicate subjects untrammelled by utility: it is the uselessness of the Eiffel Tower that makes it infinitely useful as a sign, just as the uselessness of genuine literature is what makes it morally useful." About myth Barthes wrote: "Its form is empty but present, its meaning absent but full." To empty subjects of their previous meaning is one way to create a symbol that is more pervasive and gets to the zero level of symbolism; it does not have any use, nor does it seem to be known previously by the public; nevertheless it has an incredible effect on it. Barthes talks about an empty sign rather than a sign that has meaning.

R.V.: I am not sure exactly what you or Barthes means—I have not read Susan Sontag's article. It is interesting that the magnificent Eiffel Tower did not start out as a symbol: it contained very little meaning at the beginning because its forms had little precedent. Symbolism in architecture, by its very nature, has to refer to something familiar, has to contain association. The Eiffel Tower has *become* highly symbolic—projecting thus an essence of its age in its industrial elements and pre-Art Nouveau shapes. It is interesting too that it was detested by many of the leading progressive intellectuals and artists of its time who wrote the famous proclamation against it. So there are times when being a part of the zeitgeist is being ahead of the zeitgeist. There are times and occasions when it is appropriate for new architecture to be revolutionary rather than evolutionary, and vice versa. It's a question of appropriateness. I think we are tending to lose a sense of appropriateness and perspective in architecture. One problem with ideology is that it encourages narrowing categorization.

This is the case with strongly politically ideological architects, as well as aesthetically ideological ones. The latter tend to exclude the cultural pluralism which is a part of our time, to narrow the scope of taste, to ignore the variety of taste cultures, and to diminish thereby the scope of architecture. The former—the specifically "politically committed" architects, mostly in Europe—tend to give people what they, the architects, feel is good for them rather than what the people say they want or like. I think that artists must follow as well as lead, and that better art will result from this approach.

P.E.: Since giving people what they want is no guarantee in itself of good quality, how does this come about? Again the problem arises as to who are the judges and what is quality?

R.V.: Of course. That is why quality is so little dealt with in criticism now; it's so difficult. It is much more difficult to deal with than ideology.

P.E.: The idea of quality often sounds like elitism.

R.V.: If you aren't really trying to do something well, what are you trying to do? History will tell if what we do wears well, if we all have a future, that is.

P.E.: It is very clear that both you and Denise have a very strong moral position, yet you rarely talk about the condition of man today. Since the Holocaust and with the increasing potential for nuclear disaster, we live in a world of what I call memory and imminence—of what was before and what could potentially be. While you have a position concerning memory, you do not take a position concerning the notion of imminence nor about the new condition of man no longer in control of the systems which he set into motion. It seems to me that architecture could reflect this condition symbolically—for example, the notion of man as survivor in contrast to man as the hero of Modernism. The way your complexity and contradiction comes out, it deals more with memory than with imminence. It deals more with the condition of man prior to 1945. You very rarely comment on what I see as this changed condition of being.

R.V.: I do not like to talk about "man" when I mean men and women. This is part of the answer. As the son of a mother who became a Quaker to identify with and support pacifism, it is in my nature to be sensitive to the moral issues you refer to; or as the child of American ethnics too, it perhaps comes naturally to me to think in terms of survival. And Denise's background is similar in this way to mine. This comes out in our concept of the artist as an essentially expedient rather than strategic being, and in our belief in dealing significantly with real and immediate problems in the here and now, rather than with ideal problems at some future date. We believe in not being visionary—or in being only incidentally, and not intentionally, visionary or ahead of the times. We feel architects should be essentially *doers*, professional and artistic doers dealing with important, immediate issues. The vision that informs the doing can sustain and produce greatness, but it can also divert, coerce, and lead to pretentiousness. There is an arrogance and wrongness in paralleling our lives with those of the Holocaust survivors. But consider that although those who survived had a good vision of life from the past and for the future, they sustained themselves by developing tactics for dealing with the present. I think our connections with the important philosophical issues you mention are relevant in our lives as individuals, but they are only indirectly relevant to what we do in our art. As an architect you can refuse or endorse certain projects, but you can get into a lot of trouble if you try to be too literal about causes. In addition, you are going to end up with not very good architecture.

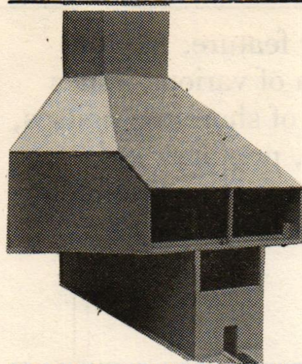
P.E.: That is why symbolism is a very tricky thing.

R.V.: It is dangerous but necessary.

P.E.: One could argue that the ideal towns of the Renaissance were symbolic of the anthropocentric and harmonic man; that the cities of the nineteenth century were symbolic of a new notion of man in harmony with nature, of man freed from the condition of the city before. Now, after 1945, man again finds himself in a different condition of being. I would argue that no one's work talks to or addresses that change. The need for symbolism that you talk about seems particularly empty today precisely because it does not address that changed condition. Many people talk as if the world were still the way it was prior to 1945.

R.V.: I agree. But I do not think we do. Everything we have written, said, and done tends to deal with the now. We start essentially from the aesthetic—in the broad sense of that word, not the narrow, formalist sense of being pretty and satisfying your own predilections—and from the problems at hand. This is our main job. Our work is trying to deal with the ambiguity—even the agony—of our time in an aesthetic and architectural way. We are trying to make an aesthetic that deals with fast change and with pluralism, with the fact that we have not a single taste culture, but many. We no longer have an elitist culture and a craft culture—both of which made for more unified results than are now in the cards.

Don't forget that much of our thought derives from the social movements of the 1960s, a period post-modernism seems to forget. Some of our work looks agonized because our world is agonized. It looked this way before you rediscovered the Holocaust, but the reality of the evil of the Holocaust is part of our zeitgeist. Our position is to deal with that situation as it is. We are also confused because it is our condition to be confused. We do not make great pronouncements, because we are not political



political ideologues: we are not philosophers, we are architects. You ask how we connect with this time which is different from 1945. It seems to me that this is exactly what we are trying to do. That is why our architecture to a great extent looks different from the architecture before 1945. We are trying to be relevant. We are trying to be appropriate."

ideologues: we are not philosophers, we are architects. You ask how we connect with this time which is different from 1945. It seems to me that that is actually what we are trying to do. That is why our architecture to a great extent looks very different from the architecture before 1945. We are trying to be relevant. We are trying to be appropriate. In a sense that is what our two books are all about: let's be appropriate; let's not be esoteric; let's not be abstract. Let's start with what we have—let's look at Las Vegas as well as Rome. Let's take off from there and go. In the '60s and '70s, as architects of our day and age, this led us to a new receptivity, social and aesthetic, and to Mannerism and symbolism.

P.E.: A subject that you do not speak of much yet you allude to is language. Language and the idea of text has taken on a negative connotation, yet language is all we have when society changes and building as text must be the source of historicism.

Eclecticism, for example, is a kind of language not of known, or conventional, or consistent, or rational symbols, but of ones that are highly obtuse and in a certain way may be elitist. Who is it that understands eclecticism? Who understands the symbolism of ornament—where it comes from and what it means—other than on a pure, sensual, object level?

R.V.: We have written a lot about an architecture of meaning rather than of expression—that is, an architecture that depends on symbolic form rather than abstract form; also we are suspicious of trying to too literally apply the methods of linguistics to architecture. We feel at home discussing symbolism and vocabulary as a system of symbols or ornament.

Now as to the understanding of any particular set of symbols, I do not think that understanding has to be universal. I look at a Gothic cathedral and I am very impressed by it; I look at the symbolism and I like it. I understand only about ten percent of it because I am not a theologian, I am not medieval; I am not particularly versed in religious symbolism, but I still like it. Any work of art; especially a good one, has many levels which you can read in many ways, and different people read it in different ways. I like it when someone reads something into a building we did that I had never thought of. The answer to your question is that in general architecture has to be readable. That is why I am saying it cannot be essentially elitist. But there are many layers of meaning and there are some layers some people are not going to read. There are many ways to read a work of art—some more or less formal or symbolic, sensual or rational, involving numbers of messages. You do not have to understand them all. There is the danger of being too esoteric when you use a symbolism that is too private. Ultimately it is no longer symbolism if it gets too private, because there is no communication.

P.E.: Speaking of not being too abstract brings me to the question of ornament which you raised in your lecture. One of the qualities of ornament in the past was the quality of workmanship. It did not matter what it symbolized; what we liked and what gave us pleasure was the pure quality of the object itself. How do you get that pleasure today in a world where we have lost the craftsmen and the ornament is machine produced? Leon Krier's idea of going back to the craft, building buildings with stonemasons, seems to be a nostalgia and a reverie for days gone by.

R.V.: We *all* love old stone buildings and their ornament. Because we love them and respect them does not mean we should try to replicate them.

P.E.: Then what is important about ornament if it is devoid of its craft quality, the quality of making it, and if, as you say about the ornament of a Gothic cathedral, its symbolism has no meaning for us today? What kind of ornament are you talking about?

R.V.: Two kinds, one involving repetition, one involving representation. The ornament of repetition, of overall pattern, of wallpaper, if you will, involves standardization and minimum skill in application. This kind of ornament, besides being easily standardized in its manufacture and independent of craft-technique, also takes easily to conventional ornamental patterns, so that you can choose it, you can buy it, you don't need to design it. Selecting shop-made, mass-produced, highly repetitive patterns and plastering them all over building surfaces is a rational way to get ornament at this time. The pattern is not custom-made. The flower is cut in half as it hits the door; that is not bothersome. The ornament is applied and is superficial by its nature.

The use of representational ornament is a big topic that I went into in the Gropius Lecture. I think our use of representation separates us from others who now use historical ornament. We use historical ornamental elements in architecture that are unambiguously representational rather than actual. They are usually two-dimensional and are essentially appliqué. The flat Doric columns on the porch of the Brant House [1977] in Bermuda are an example.

P.E.: The morning newspaper is a good example of public communication. We read it for content; we do not care about the sensual quality, the objectness of the words, or the poetic quality of the language. What makes something poetry or literature—as opposed to the morning newspaper—is that we can read it over and over again. Once we get the news we throw the newspaper away; poetry and literature we can read for the taste of the words, the sound of the language, the poetic qualities which have nothing to do with the meaning. Paul Valéry says that poetry is that which remains after the meaning is known. The same could be said about architecture. That it is what remains after we understand a structure's symbolism and its message, after its function is known and after it does actually function. That which remains is about the language itself, which is about architecture. Architecture is about that quality: the making of art. Thus the making of architecture is about a quality that concerns the innate language of the discipline itself. There is nothing esoteric about that. It just is.

R.V.: Esoteric means understood only by a few. In general that is a dangerous policy in architecture if you are trying to do architecture that is going to be effective in the community and be appropriate in some way. The best art, you could say, does have an esoteric level within its many levels of communication, but it cannot be only esoteric. This applies especially to architecture which, in general, is something that people pass every day.

P.E.: The quality of art, the quality of poetry, that which remains after the meaning is known, after the function is given, can also be said to be able to "do good" in a community. I feel that what you call esoteric, that quality of poetry, is not esoteric at all. If anything it is the most accessible—at an emotional, gut, sensual level—to most of the people.

R.V.: That is not what I meant at all. Architecture has to relate to a variety of issues of its time in a general way and to a wide audience and not be esoteric in that sense. Naturally, quality has to be there, as I have said. And, yes, very often it is the sensual level of art that is most easily understood and communicated. If you go into a cathedral, its beautiful formal and spatial power strikes you, not necessarily its symbolism. All I mean by "esoteric" is an inappropriately limited range which has very little to do with wonderful, if difficult, realities. Our art cannot be too easy.

P.E.: If you are teaching people in architecture schools to be designers, they have to understand the discipline that they are dealing with. The understanding of what makes architecture is something people do not have to know, but the people who are studying architecture do have to. Somebody who wants to understand Luigi Moretti in your mother's house has to understand what I would call the discipline of architecture. This has to be understood before an architect can go out and please people. Therefore, you have to allow that some of the discussion in the discourse—like *Complexity*, like your mother's house—has to do with what may be perceived to have a certain esoteric nature.

R.V.: I do not call that esoteric. I just call that the higher level of architectural technique. Esoteric is something that "we happy few" know about and is often not immediately relevant to the issues of the time.

P.E.: How is it possible to celebrate the ordinariness of everyday life through image, form, symbol, when it is precisely the lack of celebration which gives ordinariness its quality? Once it is taken out of context, ordinariness becomes a distortion.

R.V.: We are not doing ordinary. What we are doing is using the ordinary and heightening it, making art out of it. This is a way of enriching everyday life. What we do is not ordinary after we are finished with it. It involves making the ordinary extraordinary by giving it a new context—often also a new scale and slightly modified proportions. Yes, it is not ordinary after we are finished with it.

P.E.: Neither is the context. If Robert Venturi, Denise Scott Brown, and John Rauch were to do a town, it would be quite an unordinary town. It would have lost that quality which you draw upon.

R.V.: That is a huge subject. You would make a town in a way that the ordinary could happen. The town would be a background and you would make it so many different things could happen there and many different people could be happy there—rich, poor, intellectuals, non-intellectuals. That is what a town is. Also people you have not explicitly planned for could be happy there or function there—as in now-old Italian cities that still work or are visited for their inspiring beauty.

Essentially what we do is try to enrich life, not clarify it. There are times when your desire is essentially to clarify and times when your desire is to enrich. We cannot clarify too much now because we are very confused; so, our job is to enrich the environment, to let wonderful things happen. That is the best we can do.

Photographs of Robert Venturi by Dorothy Alexander

Shoreline

As a special summer feature, Skyline presents a discussion of various issues regarding the design of shoreline houses, still the most prolific, popular, and damaging additions to that environment. But first a glimpse at the driftwood.

Pollu

Photographs and concept: Chiquita Smith-Corona

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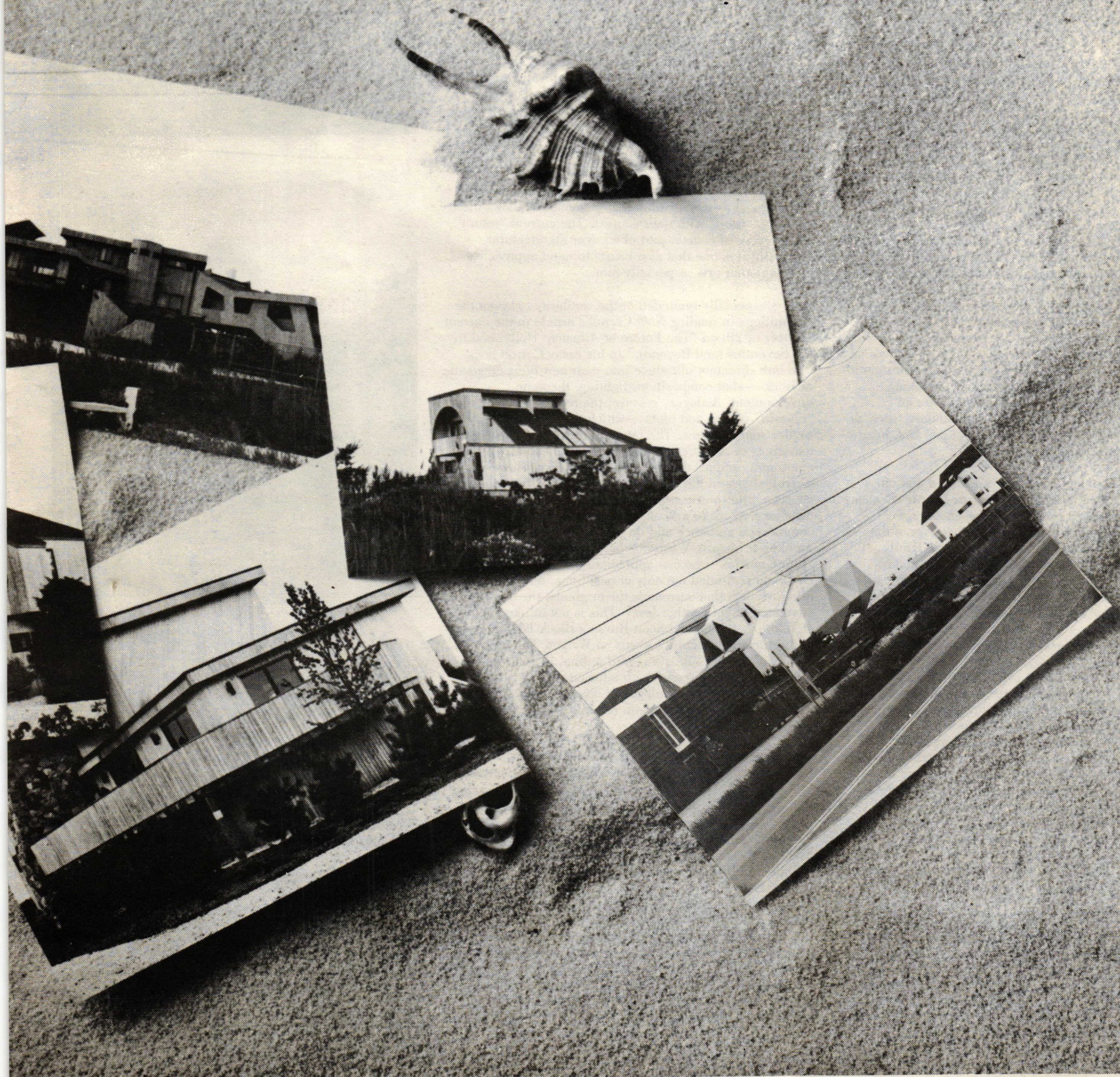


Layout photograph: Dick Frank © 1982

Shoreline

Because of its highly visible status on the ever-diminishing empty stretches of shoreline, any kind of development raises questions of ecology and planning. Yet it is still on the level of "architecture" that such development is felt. Skyline explores various issues concerning shoreline design at the domestic scale.

The Historicist Vision: The Shingle Style Genre

Suzanne Stephens

Because so much of the United States' coastline is already settled and more development is continually being proposed, questions about limits to growth, ecological balance, and planned development constantly recur. Then, of course, the issue of architecture has to be faced. Maintaining the character of an area, both in terms of its natural and man-made environment, is a question answered finally even on the small-scale level of the domestic house. That character, often formed over several centuries from the earliest houses of fishermen and whalers, was reinforced when wealthy people from the city began to "summer" in shoreline areas in the nineteenth century. As Vincent Scully has pointed out in *The Shingle Style and the Stick Style* (Yale University Press, 1971), an indigenous style of domestic architecture developed along the coast of the northeastern United States by the 1880s, one that was bred from the influences of American colonial architecture and English Queen Anne revival. It proved to be a particularly appropriate one for beach resorts, where the long rambling shingle-clad houses merged nicely with the horizontal shoreline.

The new "shingle style" houses that Scully assembled in his more recent study of the subject, *The Shingle Style Today, or the Historian's Revenge* (George Braziller, 1974) were intended to illustrate the closeness between today's avant-garde architects and their precursors a century earlier. Yet compared to the most recent efforts, those houses, designed in the 1960s and early 1970s, still clung assiduously to modernist cubistic geometries, with tautly abstracted planes, asymmetrical massing, and open plans. The characteristics of the original Shingle Style—the long sloping gable roof, the loose massing, the stretched-out linear plan, the "monumentalized" entrance hall, the early colonial crafted detailing, and the shingle siding—were not necessarily made an integral part of the new shingle style design. These historical elements were only alluded to, and usually in an intentionally "ironic" manner. Over the last ten years, however, the new shingle style has become more settled into the genre, and architects have become more comfortable with eschewing modernist flat or single pitched roofs and going straight to the gable. They are more likely to return to making "rooms," or to incorporating features that were an intrinsic part of premodern domestic vocabulary, such as projecting bay windows, deep carved-out porches, long overhanging eaves, and inglenooks.

The factors influencing this return are varied and often practical: The formation of design review boards or other protective measures in shoreline towns encourage architects to maintain the century-old character of the area. Clients themselves may find guests and family members easier to accommodate in traditional rooms allowing privacy, rather than in loft-like open spaces. And local builders and suppliers still find traditional methods work best with particular climates.

All of the above considerations, however, are more than reinforced by design investigations by architects themselves. Like their 1880s predecessors, today's "shingle style" architects share the desire to retrieve from the past the authentic and the simple values of propriety, continuity, and tradition, to reaffirm these ideals, and to cull from history a common heritage of forms. Yet modernist elements are incorporated into current shingle style work, but more often for functional reasons than for "symbolic" ones. Thus skylights, oversized windows, or shared spaces may occur in the new versions of the shingle style. Like more esoteric formal devices—such as complex patterns of fenestration, out-of-scale proportions, distorted or collaged elements—they still give evidence, blatantly or subtly, of the contemporaneity of the particular artifact.

Therefore Venturi, Rauch and Scott Brown's Coxe-Hayden Studio on Block Island includes the vestigial Palladian window above the horizontally-organized window wall, a mixing of architectural vocabularies one reads as referring to both classical and 1950s suburban window types. Yet it also recalls Frank Lloyd Wright's own Oak Park house of 1889, where the Palladian window is placed directly atop the horizontal second-floor window. Wright's house in turn implicitly makes an allusion (as Scully has pointed out) to Bruce Price's Shingle Style Chandler House of 1885, where he placed a semicircular window over the attic window.

Robert Stern's East Hampton house, now nearing completion, adheres more faithfully than in his earlier work to the Shingle Style tradition in its expansive linear plan, its organization of interior spaces around the large entrance hall, the general massing, and the gable roof. Yet Stern takes the conical turret and opens it up as a vertical outdoor space in a way not seen in original Shingle Style homes. Furthermore, whereas the conical roof of the original would remain embedded in the main roof, this one is sliced vertically in the middle at its apex, and a small oval window is inserted on the flat side. The conceit of detaching the form from the roof lacks the organic integrity of the original version, but is the architect's own way of "swerving" from the prototype. Meanwhile, other adjustments were made, such as placing the loggia at the rear of the house for more privacy, rather than leaving it at its more traditional front location.

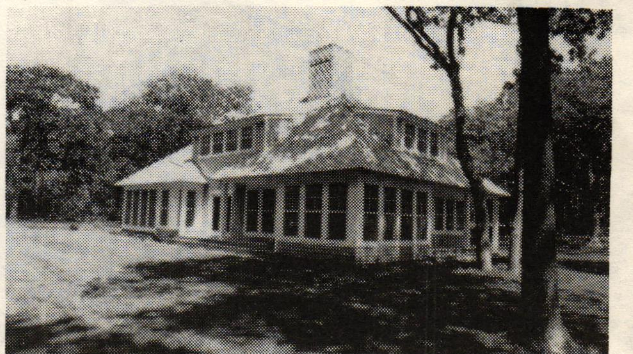
Caroline Northcote Sidnam's "Stick Style" house emphasizes the vertical, linear quality of late nineteenth-century domestic architecture from one elevation; from the other side, the house expands out with a more modernist horizontal massing. The plan itself is symmetrical, although it includes a modern elevator in the turret-like entry space to accommodate client wishes.

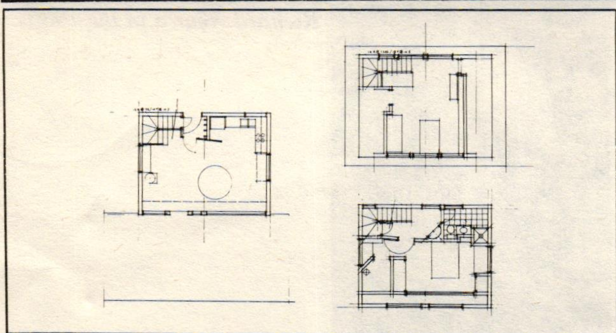
Much of the current effort, of which these are only a few examples, indicates a freshness—and here and there an awkwardness—of execution that nonetheless allows these houses to "fit in" with their context. The current "return" to history is, of course, part of a larger architectural effort. But it is one that also brings to mind approaches affecting other arts, especially film.

One is especially reminded of the similarity between the two milieus in reading Noël Carroll's article in the current *October* (#20) on "The Future of Allusion: Hollywood in the Seventies (and Beyond)." In his essay Carroll goes into how directors introduce into their new films cinematic devices—shot composition, lighting, thematic development, dialogue, gesture, the recreation of "classic" scenes and plots—which they "quote" from earlier seminal films. The intent of this kind of allusion usually is to reinforce the thematic, intellectual, emotional, and aesthetic content of the film. However, as Carroll shows in the example of the "genre" film, the message often works on two levels. For example, a director may make a Western to appeal to a larger commercial audience and include within it allusions to a number of historic Westerns for a smaller audience of "film Gnostics" who can appreciate it on the level of art. By being reminded not only of past films, but also of the film criticism that surrounds the originals, the meaning is advanced to yet another level. This is not unlike looking at Venturi, Rauch and Scott Brown's Block Island houses and returning to Scully's words on Wright. The problem, as Carroll points out with regard to film, is that directors may become so obsessed with allusions that finally the film works only as a catalogue of cinematic references; the film neither extends the genre nor transforms it to another level of expression.

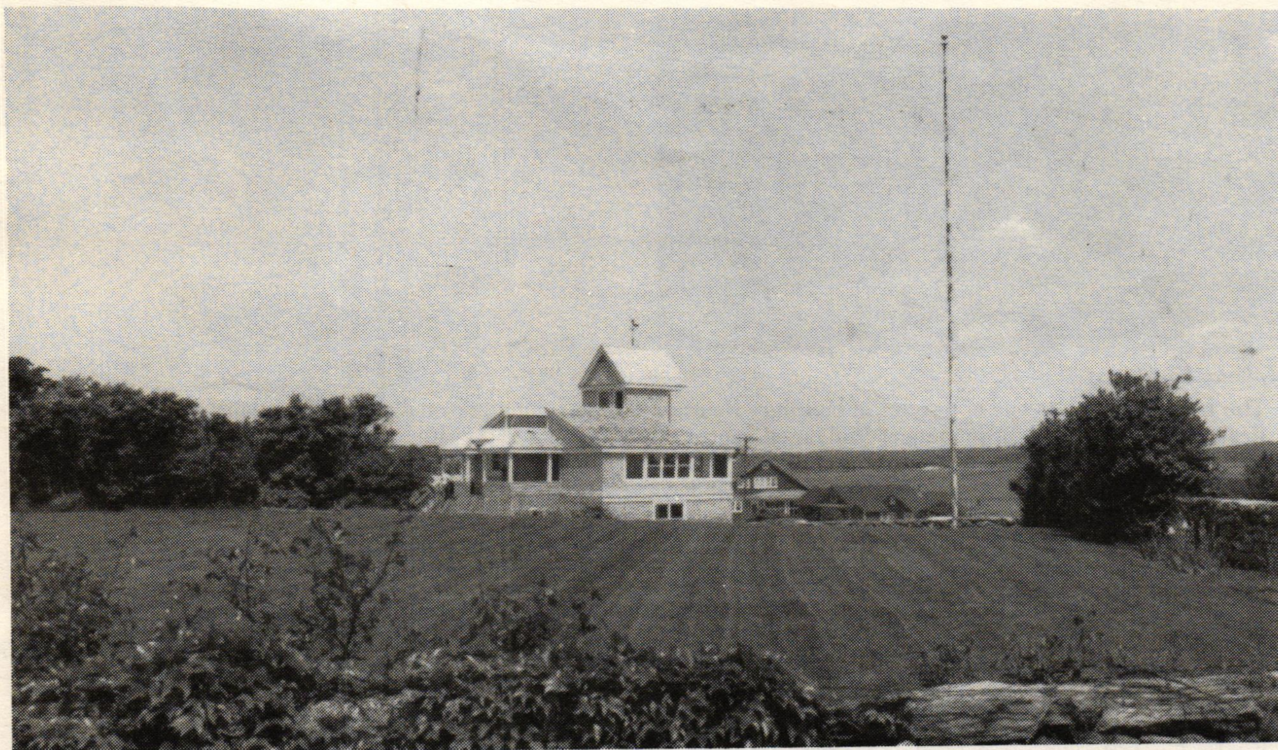
Because architects address questions of making art in a framework of mass- production, they share the problem. Architects can end up with a collection of references, not architectural forms that are integrated into an organic entity. More dangerous is that specializing so much in "genre memorialization" (an obvious pitfall with Shingle Style or classical style architecture) could lead architecture to become mere "genre rerun."

Many architects could do far worse than indulge in "genre reruns," of course; but it does then leave open the question of why an architect or builder could not simply copy Bruce Price drawings and make minor adjustments according to the site or the client. If architecture is still to be an art, it must incorporate its history into its present so that the levels of meaning on which it operates are more complex than nostalgic recall.

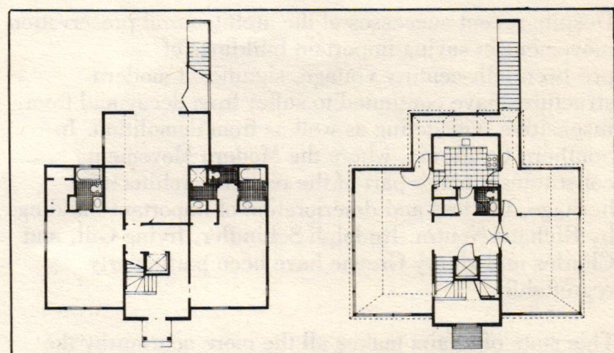


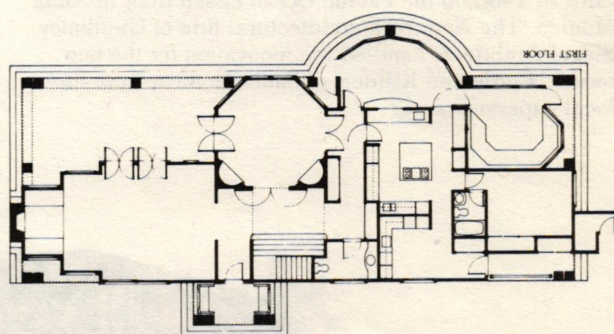


Left and below: Venturi, Rauch and Scott Brown. Coxe-Hayden Studio, Block Island; 1980 (photos: Tom Bernard)



Left and below: Caroline Northcote Sidnam. Summer residence, Westport Harbor, MA; 1982 (photos: Jennifer Adler)



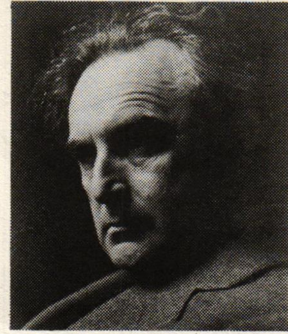


Robert A.M. Stern Architects. Far left: Houses for Corbel Properties, Cove Hollow, East Hampton, NY; 1982. Left and above: Residence, East Hampton, NY; 1982 (photos: Roger Seifter)

Shoreline

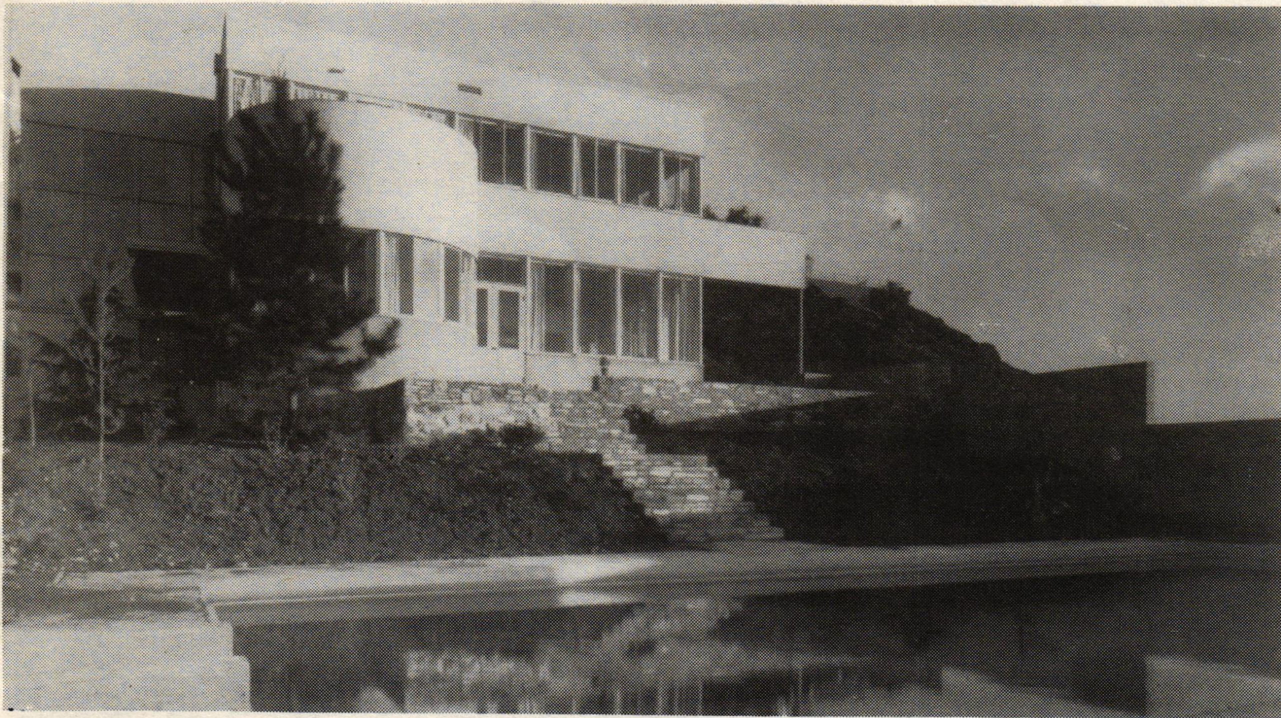
In looking at the West Coast, Skyline returns to the modernist vision realized in its purest form when Richard Neutra began designing houses in L.A. in the 1920s and 1930s.

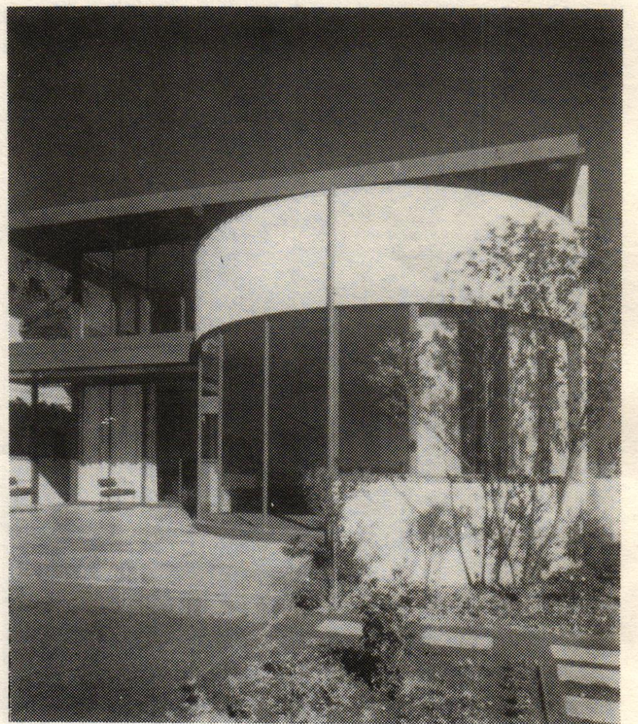
The Modernist Vision: Neutra's L.A. Houses



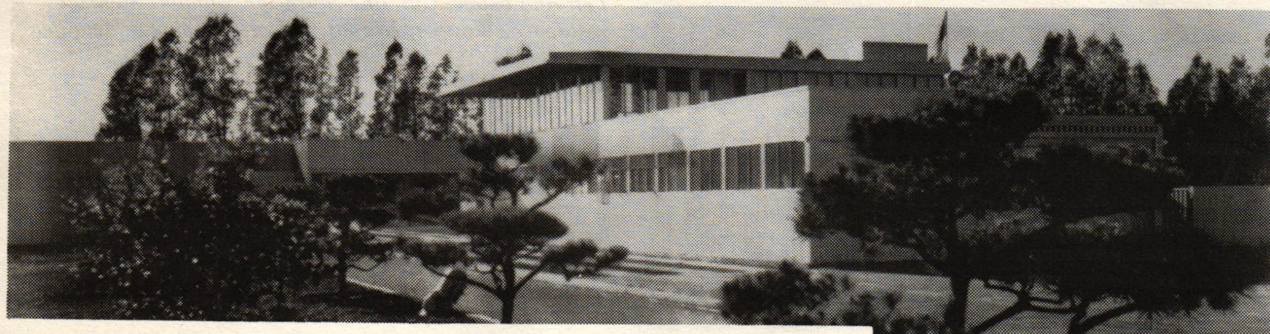
Richard Neutra in the 1930s

Thomas S. Hines





Richard Neutra. Sten House, Los Angeles; 1934



Richard Neutra. Von Sternberg House, Northridge, CA; 1935 (photo: Luckhaus)

Despite recent successes of the architectural preservation movement in saving important buildings of pre-twentieth-century vintage, significant modern structures have continued to suffer from decay and from insensitive remodeling as well as from demolition. In Southern California, where the Modern Movement constitutes a major part of the region's architectural heritage, the loss and deterioration of important buildings by Richard Neutra, Rudolph Schindler, Irving Gill, and Charles and Henry Greene have been particularly regrettable.

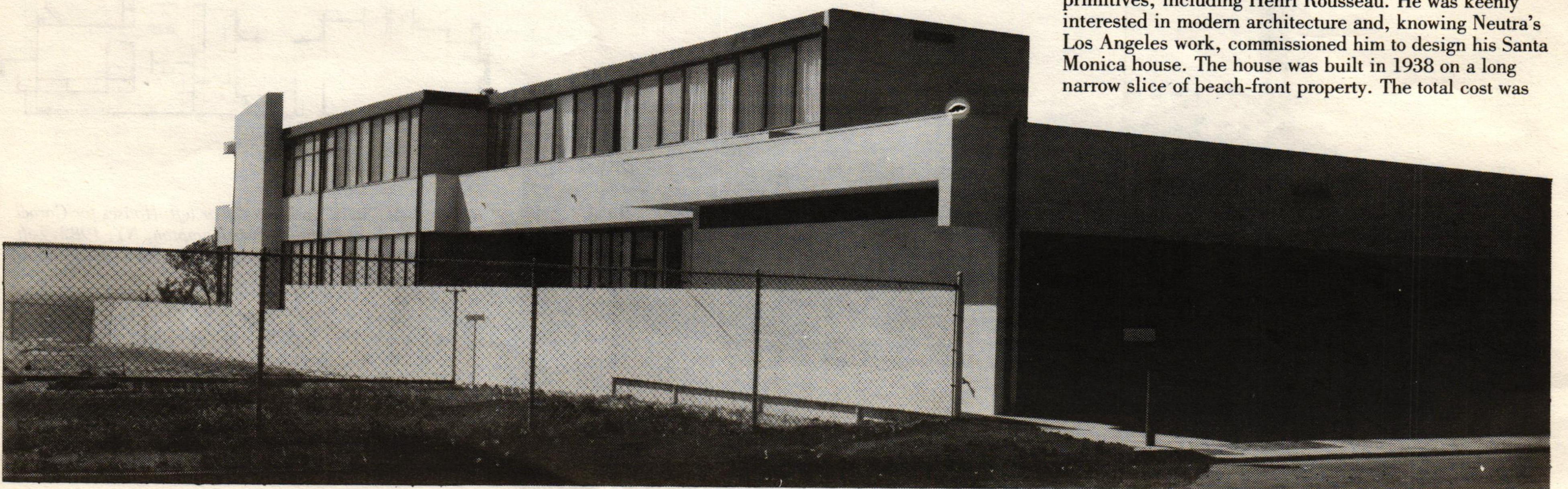
This state of affairs makes all the more noteworthy the successful remodeling of Neutra's handsome Lewin house built in 1938 on the Pacific Ocean beach front in Santa Monica. The New York architectural firm of Gwathmey Siegel Architects handled the renovation for the new owner. Carde and Killifer, of Santa Monica, were the local supervisors.

The Lewin house was one of a series of buildings Neutra designed in the 1930s for prominent Hollywood figures. The elegant house for actress Anna Sten of 1934 was followed in 1935 by the even more famous all-aluminum villa for director Josef von Sternberg. It was fitting that the film industry, which not only survived the Depression, but thrived on Americans' needs for elevation and escape, should provide major props for Neutra's fortunes of the thirties.

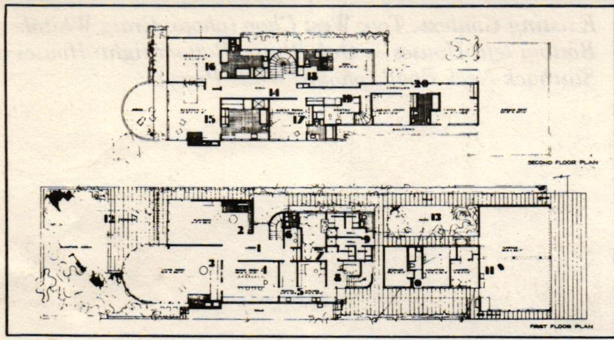
At about the same time he built von Sternberg's house, Neutra designed another grand house for two other notable Hollywood figures—the writer Anita Loos and her husband, the director John Emerson. The house, which was to have been sited on the Santa Monica beach, recalled the side elevations of the von Sternberg house and the curving bay of Anna Sten's living room. The house was never realized, however, as Emerson experienced at that time a severe psychological crisis. "It was a long personal story," Loos later recalled, "that had nothing to do with architecture." Much of the spirit of the Loos-Emerson design made its way, however, into the Lewin house near the Loos site.

Albert Lewin, a poor boy from Newark, New Jersey, had managed to work his way through New York University and the Harvard Graduate School. He had joined M-G-M in 1924 and under Irving Thalberg had become head of the story department and producer of several of Thalberg's important projects, including *Mutiny on the Bounty* (1935) and *The Good Earth* (1937). Films that Lewin wrote and directed included *The Picture of Dorian Gray* (1945) and *Pandora and the Flying Dutchman* (1951), self-consciously "arty" films that were never big box-office successes but that later acquired a devoted cult following.

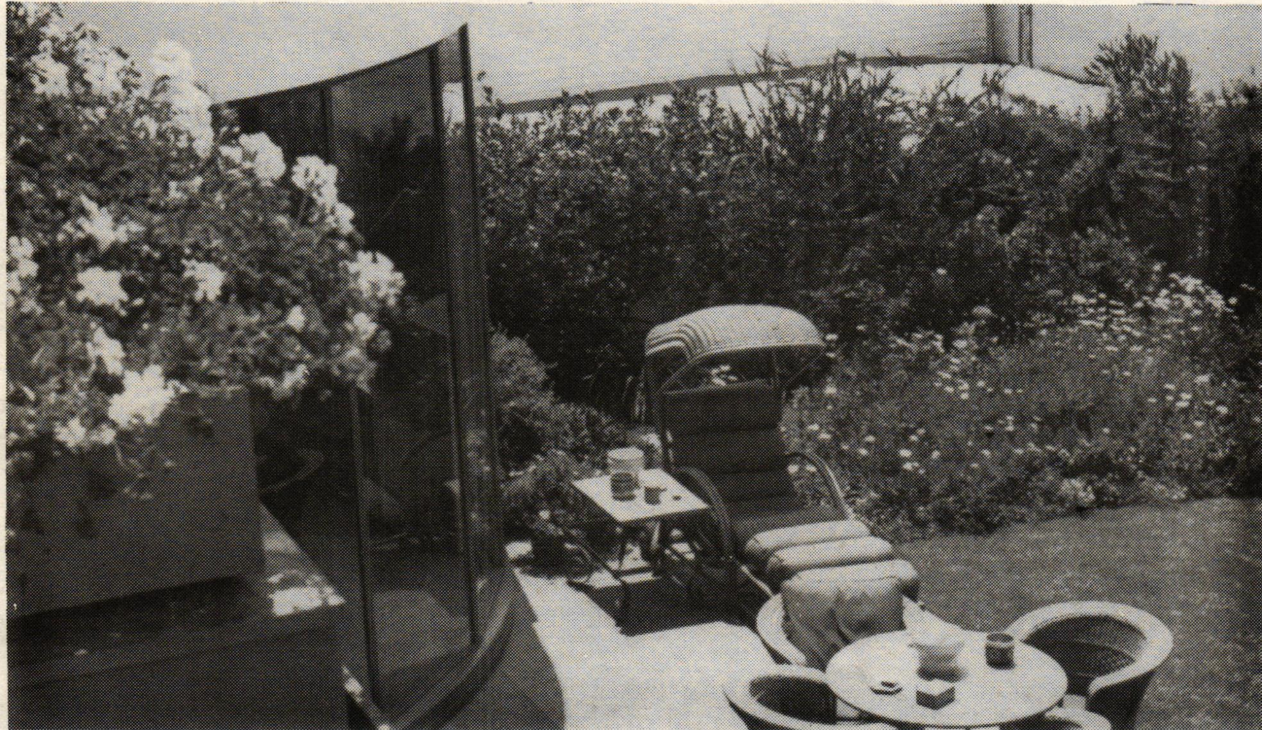
Lewin was highly attuned to the visual arts and owned a noted collection of paintings, particularly of French primitives, including Henri Rousseau. He was keenly interested in modern architecture and, knowing Neutra's Los Angeles work, commissioned him to design his Santa Monica house. The house was built in 1938 on a long narrow slice of beach-front property. The total cost was

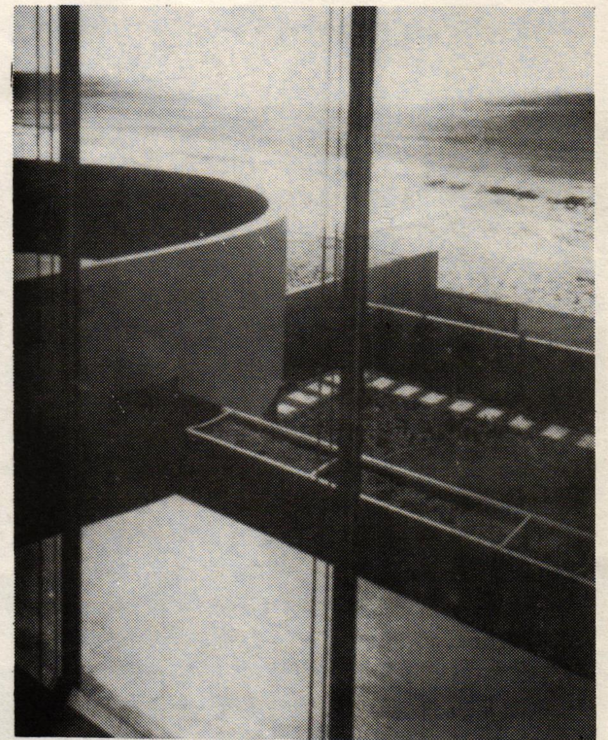


Of particular interest is the Lewin House, currently being renovated by Gwathmey Siegel Architects. Unfortunately, photographs and drawings of the current work could not be made available to Skyline because of previous commitments.



Richard Neutra. Lewin House, Los Angeles; 1938. Previous page, right and bottom: Beach facade and south facade (photos: Luckhaus) This page, below: Back terrace overlooking beach (photo: Gottlieb). Bottom: Interior as originally decorated. Right: View from rear toward beach (photo: Luckhaus)





$65,000. Entry was north of the street-front garages down a long walk that ran almost the length of the house to the living and dining areas that fronted the beach. Curving surfaces alternated with the rectilinear forms most familiarly associated with Neutra's work. The second-floor master bedroom opened onto a balcony atop the curving bay of the living room. Mary Stotherd, wife of the composer Herbert Stotherd, and owner of a noted J.R. Davidson house, remembered elegant and stimulating parties where the guests included the artists Max Ernst and Man Ray, the director Jean Renoir, and the poet Charles Reznikoff. Reznikoff would further immortalize Lewin—and his house—as the prototype for the character Paul Pasha in his Hollywood novel, *The Manner Music*. In the book, Reznikoff, who obviously had access to Lewin's personal papers, quoted almost verbatim Lewin's letter to Neutra complaining about the publication of photographs taken before the house was furnished or "lived in."

After Lewin retired and returned in the early 1950s to live in New York, the house was acquired by the legendary Mae West, who allowed her pet monkeys free run of the place. She furnished the house in her own special version of what might loosely be labeled Montgomery Ward Baroque. In the late 1970s, a realtor bought the badly neglected property and made certain renovations before a Houston and New York financier purchased it in 1981.

Already a client of Gwathmey Siegel in Texas and New York, the new owner naturally turned to them for advice on remodeling his West Coast residence. Charles Gwathmey directed the work for the office, and the result was a happy meeting of two generations of twentieth-century modernists. Though Gwathmey usually cites Le Corbusier as his most important reference, there have also been allusions, conscious and unconscious, throughout his work to familiar Neutra trademarks as well. The curving bays and fenestration patterns, for example, of the Sten and Lewin houses have appeared regularly in Gwathmey's work of the 1960s and '70s.

In the Lewin remodeling, Gwathmey for the most part has deferred intelligently to the spirit of the original. In several places he has made improvements without compromising Neutra's intentions. Dark, new, beautifully finished cabinetry in the library replaces the lighter, less sumptuous originals. A new door leads from the upstairs guest room to a formerly inaccessible ledge, now protected by a sympathetic metal balcony railing. Occasional mirrors replicate special features such as the coved ceiling in the upstairs bedroom wing. Soft, pastel colors replace Neutra's formerly all-white interiors and form appropriate backgrounds for the client's collection of fine Pop Art and Surrealist paintings. It is particularly appropriate that a Max Ernst painting hangs in the bedroom as if to recall the artist's visits to the house.

Kitchen and bathrooms have been appropriately updated in the spirit of the originals. The quality of workmanship and detailing is high.

The most disappointing note in Gwathmey's generally sensitive renovation comes from his decision to change the original exterior colors from off-white stucco and dark blue trim to a light gray surface trimmed with darker gray. The earlier crispness of Neutra' strongly contrasting colors has been lost in this blander palette. Several jarring remnants from the Mae West years also remain to be corrected. Awkward and non-original stucco-covered posts on the north elevation of the garage and service wing should be replaced with elements more consistent with Neutra's and Gwathmey's aesthetic. A jagged front walk of alternating redwood and concrete slabs suggests a mid-1950s "Do-It-Yourself" Special from *Sunset Magazine* and should be replaced with a less flossy entrance walk that would be more sympathetic to the building's sternly elegant character. An awkward, original outside drainpipe still interrupts the curve of the living room bay. This was one of Neutra's own design lapses, but Gwathmey should correct it and enhance the Master's image. The Mexican tile on the ocean front terrace, installed by the previous owner, should also be replaced by a more compatible material when the planned swimming pool is built in this area.

One assumes these minor defects will be addressed as the design nears completion. Even now, this renovation of an important modernist building constitutes an impressive preservation success story.

Documentation for this article can be found in the notes for Chapter 6 of Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture: A Biography and History* (Oxford University Press, 1982).

To illustrate the complexities of designing for context—natural and man-made—Skyline focuses on the architecture of beach houses on Martha's Vineyard, one of the outstanding shoreline areas.

Context and Cohesion: Martha's Vineyard

Existing Context. Top: West Chop (photo: Craig Whitaker). Bottom left: Houses in Oak Bluffs. Bottom right: Houses on Starbuck Neck Road (photos: Wade Perry)

Craig Whitaker

Until very recently Martha's Vineyard has avoided many of the architectural depredations that have befallen other American seaside resorts in the last twenty years. In particular it has sprouted few examples of the "plane wreck modern" school of beach house design that infected so much of eastern Long Island. One can posit at least three reasons for their absence. First is the incredible and enduring beauty of the island itself which seems to suggest intuitively to many owners and builders a strategy of accommodation rather than confrontation. This is augmented by a rich, pluralist architectural tradition already firmly established on Martha's Vineyard. The clapboard Federalist houses in Edgartown, the carpenter Gothic enclaves of Oak Bluffs, and several smaller colonies of shingle style homes elsewhere provide diverse precedents from which to choose. Finally, there is the Yankee tradition of arrogant modesty which gives character to many New England communities. As Henry James said of the houses of Litchfield (in *The American Scene*, London, 1907), "We are good, yes—we are excellent; though, if we know it very well, we make no vulgar noise about it: we just stand here, in our long double line . . ." It is no surprise that New Englanders find Amagansett tacky and flashy; their forbears felt the same way about Commodore Vanderbilt.

On Martha's Vineyard this attitude has allowed many current builders—particularly on land where there were few nearby buildings for reference—to start confidently with the basic contemporary Cape Cod colonial house vocabulary—shingles, white trim, bald gable roofs at a 40° slope, dormers perhaps—and build from there. Wealth, if needed to be demonstrated, could be exhibited by the size of the house, the number of outbuildings, or the quality of the view. The stockbroker could live comfortably next door to the scalloper.

One can assume that this is exactly why Jackie Onassis turned to Hugh Newell Jacobson and why the completed project looks as it does, even though there are no houses nearby, and probably won't be in Ms. Onassis's lifetime.

Four other recent houses deal with these issues differently. The first, by Edward Larrabee Barnes, was built for Robert McNamara and then sold to the late John Belushi. The house, like a similar one nearby, is made up of a pair of glass set above the ground under shallow overhanging gable roofs. The principal interior feature of each pavilion are large laminated wood beams that form the roof. The project looks as if it were originally intended for the island of Maui; but because it sits alone shielded from its neighbors by island gorse, any visual cacaphony is by inference.

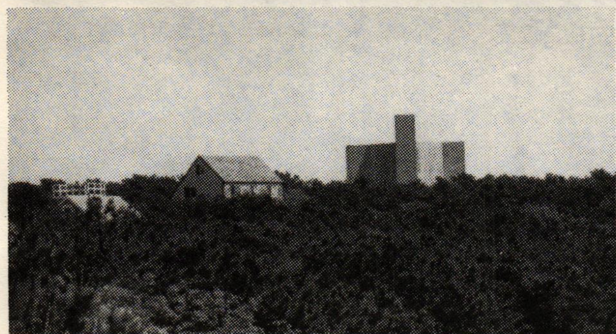
Several miles away is a nearly completed shingle style house designed by Robert Stern. It is a large hipped-roof structure with four smaller hipped dormers. The entrance elevation is dominated by a central window that lights the front stair inside, while skillfully drawing together the asymmetries on the exterior. The only public view of the house is a distant one from a beach below. From there the low hipped roof floats above its own shadows and the house seems to be against the hill rather than atop it. The image is reminiscent of Frank Lloyd Wright's Doheny Ranch project (1921) and suggests that more houses with similar roofs would enhance the hill rather than diminish it, and thus that growth per se is not always bad.

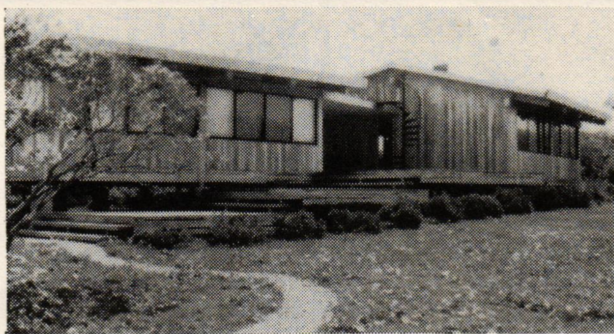
A second shingle-styled Stern house sited in a large meadow is also nearing completion. The design is modeled after McKim, Mead and White's Low House of 1887. This version has been scaled down in size from the original, and as a consequence, the pair of two-story bays on the front elevation seem rather pinched against the roof and they are over-articulated, promising a much greater mix of functions within than actually exists. When told the building was to be a residence, two local island denizens disagreed vigorously, saying they were sure it was to be a new clubhouse for an adjoining golf course. Nevertheless, the house has several handsome elevations and—like all Stern's houses—is impeccably detailed.

The central unsolved architectural problem in the project, however, is lurking next door: just up the hill sits an existing house, what one developer has called the "basic island skydome model." This house and Stern's are seen together over a 270° sweep of the meadow; they are close enough to one another to seem part of the same compound. But between the two one cannot imagine a more awkward intersection of interests, unless it were a dinner party seating Oscar Wilde next to Jerry Falwell.

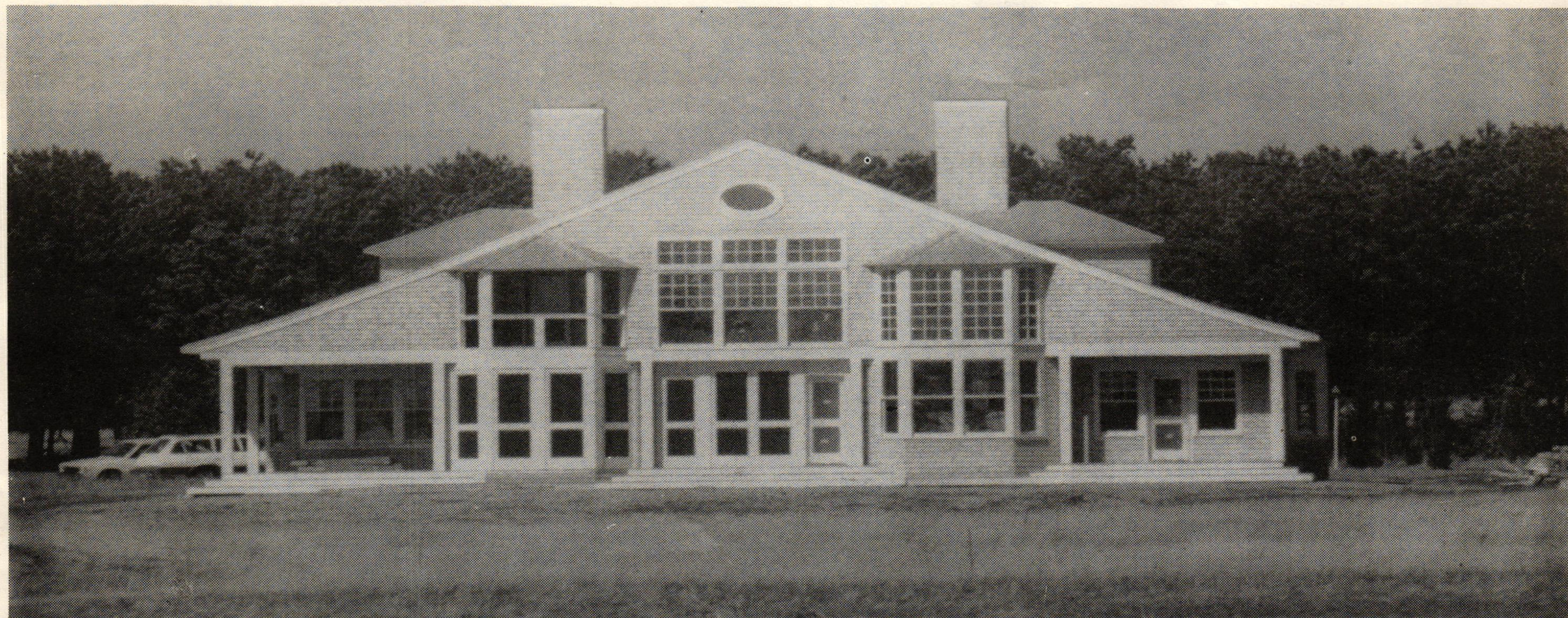
The juxtaposition brings into focus important and not fully explored consequences of post-modern theory. Simply put, if contextualism suggests the desirability of stitching

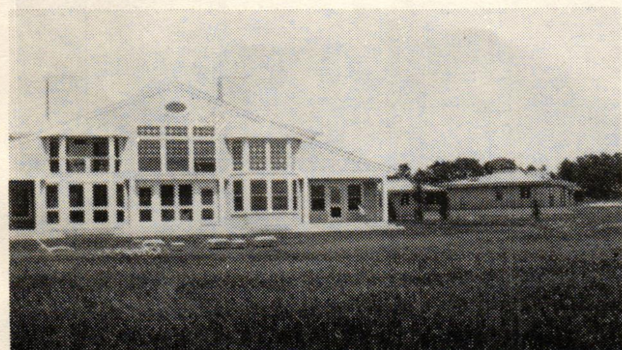
"The juxtaposition brings to focus important and not fully explored consequences of post-modern theory. . . . Some might argue that this particular sky dome house is not worth pandering to . . ."

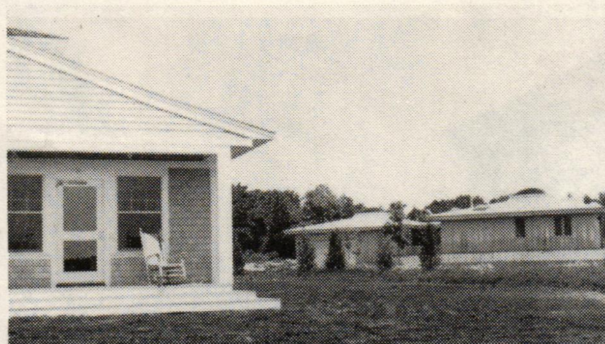


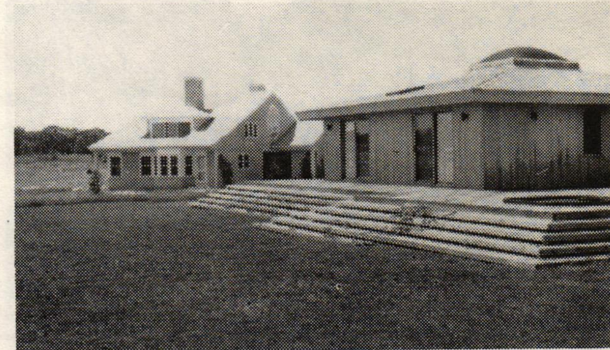


Far left: Myron Goldfinger. House in Chappaquiddick (photo: Craig Whitaker). Left: Edward Larrabee Barnes. House for Robert McNamara, Chilmark (photo courtesy of the architect).
Below: Robert A.M. Stern. Residence at Farm Neck (photo: Robert A.M. Stern Architects)

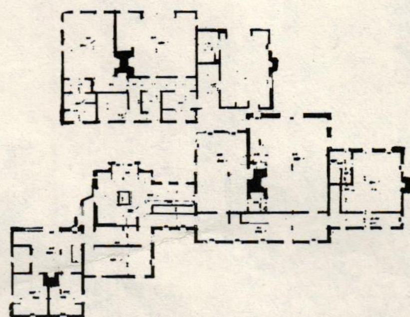








Above: Walking around the "basic island skydome model" (photos: Craig Whitaker). Left: Hugh Newell Jacobson. House for Jacqueline Onassis, Squibnocket (photo: "W"/Fairchild Syndicate)



together separate buildings into larger patterns, then for the designer it also suggests a truly eclectic approach. Some might argue that this particular sky dome house is not worth pandering to but, of course, this is what the moderns have argued all along. If it is next door, they said, plant bushes, air-brush it out of the photographs, or simply humiliate it—but don't deign to accommodate it. A neo-shingle style house introduced into West Chop on Martha's Vineyard or East Hampton is appropriate because dozens of the great beasts are already lined up on any given lane, confidently speaking a common language about summer, money, children, and gracious entertaining. Stern struck no such bargain here.

A common style is an important means for suggesting a pattern or social contract, in Sibyl Moholy-Nagy's words (*Matrix of Man*, New York, 1968), "the predominance of one communal concept over the other coexisting ones . . . repeated . . . where similar conditions prevail." But perhaps more important than strict adherence to a style per se, which is the historicism post-modernists are so often accused of practicing, is adherence to the spirit of a site and its context.

For example, William Street in Vineyard Haven is a Martha's Vineyard historic district commonly thought to be a living and relatively unspoiled example of Federalist architecture. In truth there are many other styles spanning 140 years, but the houses are held together and exude a sense of shared purpose. Most have similar setbacks from the street, similar bulk, similar roof pitches, and generous amounts of white paint are used throughout. Equal spacing and shingles alone give the houses on East Chop and on Starbuck Neck in Edgartown an aura of common purpose. On the other hand there is little commonality on another lane in Edgartown where two identical houses have a discordant relationship with the street because one is set back and the other is not. (The designer probably never thought of Carlo Rainaldi's twin churches in Rome.)

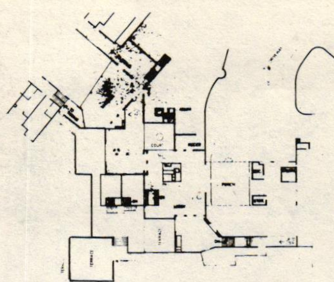
Lest all this imply that context is a worthwhile though difficult goal, one final house by Myron Goldfinger built several years ago on Chappaquiddick suggests that it is still irrelevant for some segments of the profession. The house was built under a local regulation stating that no building can have any habitable portion higher than 32 feet above the ground. In the mind's eye of the drafting party, 32 feet meant the peak of a gable roof. Goldfinger and his client read the regulations differently and filed plans showing a flat-roofed structure at 32 feet. It was some time before the discrepancy was realized, but the discovery turned the project into an immediate local donnybrook, the aesthetics of the house being as much at issue as the legality of the plan. Neighbors were furious, lawsuits were considered; but based on the ambiguity of the regulation the building finally went ahead.

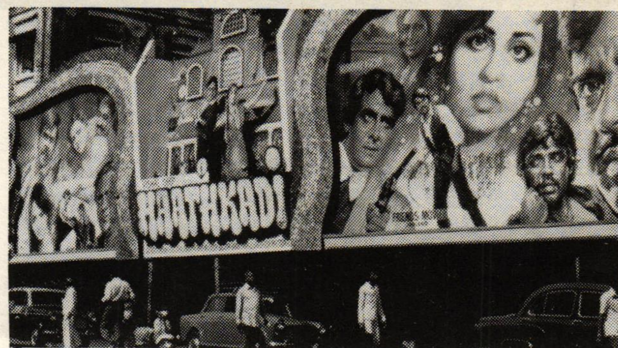
The finished house is the tallest structure on that part of the island. Some people have likened it to a pillbox or a drive-in movie, though one observer thinks it looks more like a fist with the middle finger extended. At any rate, soon after it was completed the house was given an *Architectural Record* House of the Year Award. In discussing the house the magazine did not deal with context and made no mention of any local fuss.

Faked Facades

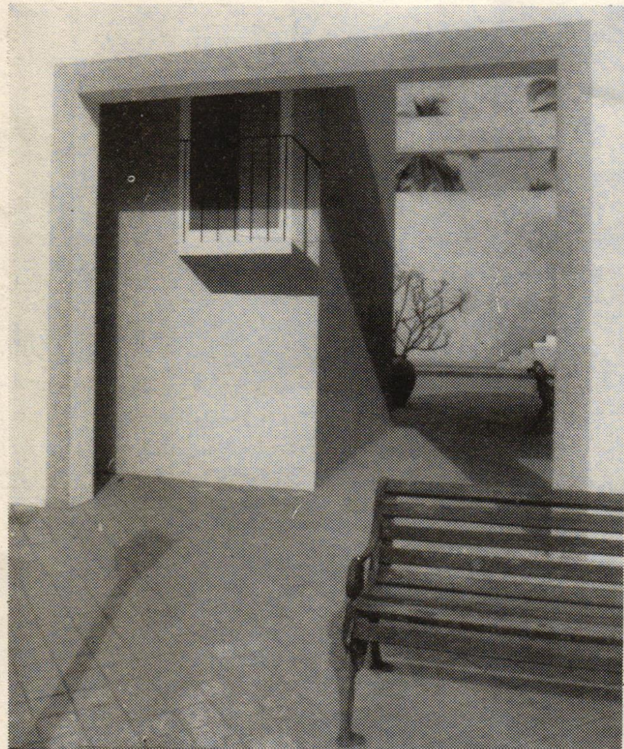
On the coast of southwest India, in the province of Goa, is a hotel which illustrates both domestic and urban-scale architecture, using historicist and modern imagery and two-dimensional and three-dimensional formal techniques.

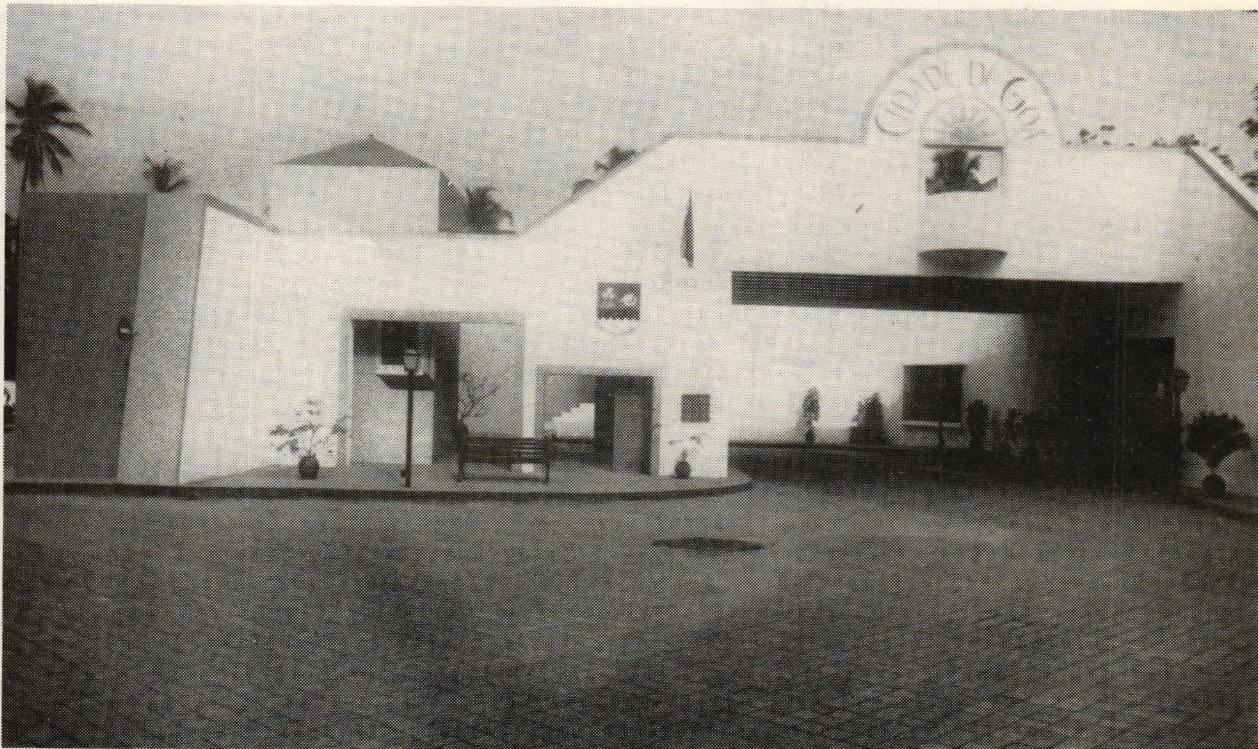
Gotta Go to Goa





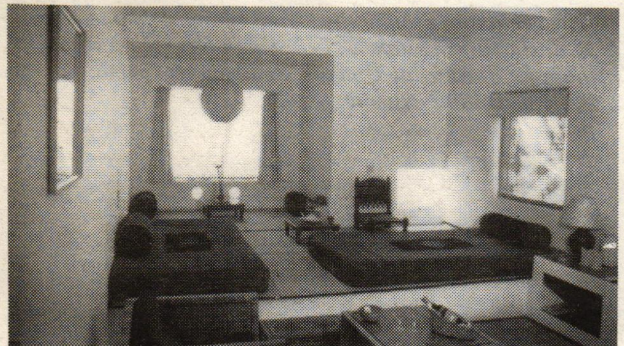
Indian movie billboard


Detail of gateway



View of porte-cochère

Balconies and terraces in rear


Room interior

Courtyard wall in lobby with fresco of palace

View of rooms wing

Bombay architect Charles Correa has designed a 100-room hotel for a hillside site in Goa, a former Portuguese colony on the southwest shore of India overlooking the Arabian Ocean. The hotel, named Cidade de Goa after Goa's first capital (now Panji), is meant to resemble a city—both in the virtual and the actual sense. To heighten that impression Correa organized the hotel complex like a city with a gateway, leading to a plaza and clustered housing beyond. Then he enlisted India's famous film industry billboard painters to render trompe l'oeil scenes on the plastered masonry walls of the complex, heightening the play of perspectives between the three-dimensional space depicted on two-dimensional surfaces and the real three-dimensional spaces themselves.

Project: Cidade de Goa, Dona Paula, Goa
Client: Fomento Resort Hotels
Architect: C.M. Correa; Satish Madhiwalla, Monika Correa, Andrew Fernandes, Nachiket Kalle and Prakash Date, design team
Structural Engineer: Auduth Kamath
Frescoes: P. Bhiwandkar
Landscape: Kishore Pradhan

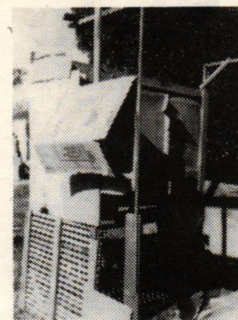
Photographs by C.M. Correa

The Presence of the Past, the exhibition of facades from the Strada Novissima of the 1980 Venice Biennale, along with new work by California architects William Turnbull, Daniel Solomon, SOM, Batey/Mack, and Thomas Gordon-Smith, will be at San Francisco's Fort Mason Center through July 25.

Venice Biennale in San Francisco

Diane Ghirardo

Venice Biennale in San Francisco; 1982. Facades by (left to right): Batey/Mack, Dan Solomon, **William Turnbull**, and SOM (photo: Sexton/Matrix)



Top: "Hooverville '32/Reaganville '82," Stanford University; 1982 (photo: Diane Ghirardo). Bottom: Venice Biennale on San Francisco's Pier Two; 1982. General view of street of facades (photo: Tim Street-Porter)

You reached it by following the main street under the wall of the "palazzo," a ruin with a "For Sale" sign, that suggested a castle and had obviously been built in lordlier days. In the same street were the chemist, the hairdresser, and all the better shops; it led, so to speak, from the feudal past the bourgeois into the proletarian, for it ended off between two rows of fishing huts . . . And here, among the proletariat, was the hall, not much more, actually, than a wooden shed, though a large one, with a turreted entrance, plastered on either side with layers of gay placards.

—Thomas Mann, "Mario and the Magician," *Death in Venice and Seven Other Stories by Thomas Mann* (N.Y., 1930)

Thomas Mann guides his narrator in "Mario and the Magician" through a foreshortened version of occidental history in the architectural profile of an Italian sea resort. His goal is the performance of Cavaliere Cipolla, a magician with aristocratic pretensions who peddles his craft in the urban setting not of the era of princes, but of the proletariat. The hall, with its wooden turrets and gay cardboard decorations, and the magician are both emblematic of attempts to preserve anachronistic social relationships—one is a sham, the other a charlatan. While Mann described the problematic relationship of past and present in 1929, his words apply with uncanny precision to similar problems in 1980 with the facades of the Venice Biennale and its San Francisco renaissance. They, too, are shams that under the guise of entertainment attempt to usurp the power of their uncrowned contemporaries.

"The Presence of the Past" was erected in Venice, a city with its own past that hardly needed tarting up by the "gay placards" of post-modern facades. The story in Venice is too well-known to merit repetition here, but what of the exhibit's reincarnation in San Francisco? Fort Mason Center, a nineteenth-century military post with four marine piers, was adapted to serve as a cultural center in 1976, and it now houses the Biennale. The 15-ft. width of the nave and the distance between the brick piers in the Corderia dell'Arsenale in Venice, the original exhibit hall where the show opened in 1980, determined the width of the Strada Novissima and of the individual facades themselves. Early twentieth-century American architects, however, did not build with the same dimensions; the concrete warehouse at Pier 2 is 45 ft. wide and lacks internal columns. San Francisco exhibition designers Andrew Batey and Mark Mack devised a wooden support system to hang from the steel roof trusses, from which in turn the facades would hang, but they found the intervals between the steel trusses are not the same as those between the piers of the Corderia, nor are the trusses as high. Just as Procrustes seized and sawed or stretched unwary travelers in another past, so too does post-modernism find its procrustean bed in the present past: the facades are periodically pierced by the low steel roof trusses, and are otherwise modified to make them fit the new dimensions. But since they are post-modern, it makes no difference. In addition, while the Strada in Venice was almost painfully narrow, the San Francisco version is nearly twice as wide, so Batey and Mack could create a sharply forced perspective which then opens up again for the new Piazza.

The exhibit has undergone other metamorphoses in the course of its journey to San Francisco: Venturi, Rauch and Scott Brown withdrew their facade (replaced by the homage to Philip Johnson, post-modernism's own magician), and Aldo Rossi's Teatro del Mondo—with its references to sixteenth-century aristocratic entertainments for the populace—does not float in San Francisco Bay due to fire regulations, nor does his gate welcome visitors. The Amici della Biennale (an ad hoc group that sponsored the exhibit) conducted a competition for a new gate in March. Charles Jencks suggested that his being the primary juror probably encouraged certain types of designs, and he was right. The winning entry, a design by Don Crosby of Crosby, Thornton and Marshall, attempts to unite past—pairs of stumpy grey "amoebic" columns—with future—a metal-frame "pediment" with three video monitors flanked by an argon laser and a communications dish. The piers and lintels support the video shows, which include scenes of "historic moments" in architecture—the 1906 San Francisco earthquake, the 1939 World's Fair, the opening of the Biennale—all of which will be beamed into outer space. Although this seems to be a kitsch salute to Silicon Valley on the San Francisco peninsula, the architectural union of space-age technology and ancient monument is clearly a shotgun wedding. But it is a telling indication of what is to come inside, where the advertising—embarrassingly California—invites one to "come feel the presence of the past." Thank heavens it's not "come share in the experience."

In addition to the two new facades from the exhibit's Paris appearance, there are four new facades by San Francisco firms. Dan Solomon borrowed the motifs of a housing project he designed in Oakland, California, for his facade, which has neo-Rationalist suggestions and is topped with twin simulated glass towers. Inside the gate he displays some of his urban projects. They are worth seeing, for they testify to his disdain for fads, his serious study of the San Francisco townscape, and his attempt to insert his own work with due consideration for the city's history.

Skidmore, Owings and Merrill's local office (partner-in-charge, Marc Goldstein) presents a sailcloth "curtain" wall—literally—instead of the glass curtain walls that earned the firm its reputation. The joke is not entirely inappropriate, for San Fransisco *is* the home of the first glass curtain wall, but it is representative of the thin architectural conception of the show as a whole. William Turnbull's two overscaled Palladian columns are partially masked by muslin simulating greenery: columns in suburban gardens. One side of each column is mirrored, reflecting the flowers and the bench placed inside to welcome visitors.

Finally, Batey/Mack's raised hut of corrugated tin—with *arengario*—atop a pseudo-travertine base refers to their recent house designs. In fact, the simple, straightforward facade here unites a recent house in Napa (top) and the Holt house in Texas (bottom). The fundamental elements of their architecture of a New Primitivism are 2′ × 4′ wood trusses, cement slab and block, faux travertine, and corrugated tin roofs, some of which reappear across the Strada in their designs for the cafe, Italian restaurant, bakery and delicatessen.

Beyond the cafe and the new facades lies the International Gallery, with drawings and photographs by forty-three architects from around the world. Wedged in between the two wings of this exhibit is the final San Francisco addition, Thomas Gordon-Smith's Sponsor's Pavilion, where San Francisco developers who donated significant sums of money to the Biennale exhibit some of their developments; most of them have no prior reputation for corporate benevolence on such a scale. A display less of active involvement in the region's future architecture than of entrepreneurial talent, the pavilion is altogether at home in an indifferent show of facades. Gordon-Smith's garish, ad hoc mausoleum recalls Italian cemeteries where photographs of the deceased ornament their tombs, fading slowly over the decades. Although there are gestures to a new egalitarianism, as when Stanley Tigerman in the Venice catalogue contrasts "elitist" modernism with an "American populism . . . sustained by its own peasant culture come-of-age," no one is fooled. The name of the game is money and power, and the concern for the wider public in this architecture is only skin deep.

In fact, the Biennale was only one of two major architectural events in the Bay Area during the month of May. The other was "Hooverville '32/Reaganville '82," a cardboard and scrap wood shantytown in the shadow of Hoover Tower at Stanford University. Although a far less expensive venture—its backers could not have raised several hundred thousand dollars as the Amici della Biennale did—its purposes were also stridently polemical, but its subjects were the poor, those who live in the proletarian huts of Mann's story. Instead of games for the cultural Cosa Nostra—architecture irrelevant to people and to the city—the jerry-built shanties were pleas to a society increasingly indifferent to the problems of its least privileged members. "And here, among the proletariat, was the hall, not much more, actually, than a wooden shed, though a large one, with a turreted entrance, plastered on either side with layers of gay placards."

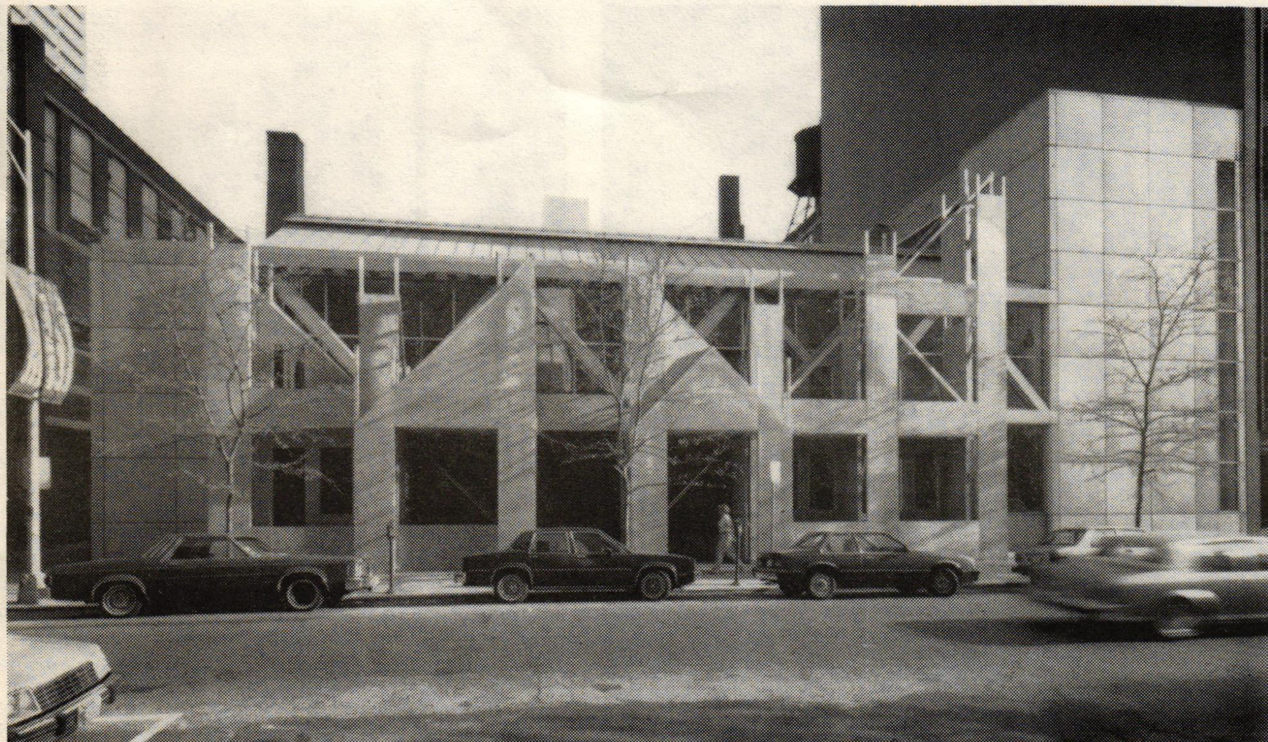
Exhibitions

Grand Central Terminal, Grand Concourse (photo: Collection of the Municipal Archives of the City of New York)

Chicago Style Layering

A Chicago Construction, an outdoor installation comprising a new facade for the Chicago Museum of Contemporary Art, is Canadian architect-artist Melvin Charney's first piece in the U. S. This work will be on view until August 29, along with an exhibition of Charney's drawings, which will be at the museum until July 13.

Stuart Cohen



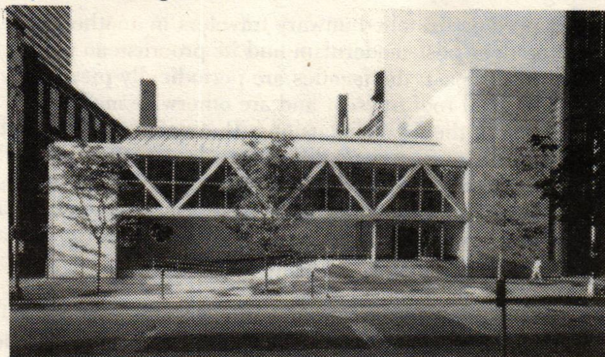
Melvin Charney. Chicago Construction, *Museum of Contemporary Art, Chicago; 1982*

The assemblage of abstract forms to suggest archetypal ritual structures appears in the work of artists and architects as varied as Joel Shapiro, Alice Aycock, and Aldo Rossi. Such work seems intent on retaining the primary visual power of abstract forms while also claiming meaning for them. Because of this formal proposition, the work of these artists usually maintains a detachment from—or at least a highly generalized relationship to—the landscapes or gallery spaces in which they have been constructed. By contrast, the work of Montreal architect-artist Melvin Charney exists totally embedded in a place. It draws upon the specifics of its surrounding—gallery or landscape—to imply the omnipresence of architectural forms such as the grid and the gabled house. Because Charney's work involves transformations and reiterations of its context rather than independent statements, his pieces have been almost exclusively urban. Their architectural implications with respect to extending the real and the idealized fabric of the city suggest the traditional space-dominant urbanism currently associated with Leon Krier and Colin Rowe.

In *A Chicago Construction*, Charney's first piece in the U.S.—May 5-August 29 at Chicago's Museum of Contemporary Art—the Museum's existing facade constituted his starting point. The Museum's original building—a former bakery which Christo wrapped in cloth in 1969—was remodeled in 1978 by architect Lawrence Booth. At that time an adjacent three-story townhouse was incorporated into the building and the exterior was clad in a grid of brushed aluminum panels. A narrow second-floor gallery was added in front of the existing structure, its facade an expressed truss spanning the new sheltered entryway.

Charney's *Construction* is a new facade built of plywood and rough wood framing, a series of elements both on the grid and on the diagonal that forms a succession of planes in front of the actual building; the *Construction* has the appearance of an incomplete structure with wood verticals extending upward past the edge of plywood sheathing, allowing a visual relationship to the two solidly enclosed ends of the Museum's street elevation. For Charney this fragmentary grid with its implied vertical extension is a representation of both the neutral grid of the city and an idealized structural frame. An early drawing of the project that shows the Museum's trussed gallery transferring the load from an imagined "frame" office tower above it makes this image explicit. The plywood sheathing and 2 × 4 braced framing suggest construction barricades for a skyscraper as well as wooden houses under construction, the latter an art-historical reference to the invention of the balloon frame in Chicago.

The most intriguing aspect of this *Construction* is its transformation of the Museum's truss and the making of an entry. In his catalogue essay on the piece Charney



The Museum of Contemporary Art, Chicago; remodelled by Lawrence Booth; 1978

writes: "The outline of a two-story, pitched roof and gabled-end, wood-frame house, typical of the worker neighborhoods of Chicago in the 1920s can be seen to appear full-size between the diagonals of the bridge-like truss and glazing mullions adjacent to the main entrance. The specter of other houses is also seen in the other diagonals of the truss." Where the Museum's entry had simply been a large-scale void under its own truss, the actual point of entry—between the stair and the ramp that fill this space—is now marked by paired wood piers, part of an entry form with a large split gable. Where the entry had previously led into a deep void we now also pass through a series of frontal planes. Inexplicably, however, the classical gesture that gives the Museum a centralized facade and pedimented entry—an academic correction of the existing building—is confused by the smaller gabled form that is a subdivision of the west half of the broken pediment.

As with the use of formal elements, the use of color in the *Construction* originates with the existing museum. The sunset-orange hue of the long stucco wall at the rear of the entry area has been literally reflected; the next plane forward is painted a slightly darker orange with the plywood soffits of the arcade-like spaces painted a lighter shade—almost pink; the front plane at the street is a pale blue-green complementary to the color on the existing rear wall. The effect of the coloration is to heighten the separation of the planes. The color of the rear wall, which has always seemed curious in the context of the building's other materials and finishes, no longer appears part of the Museum. It has been taken over and made a part of the *Construction*.

Melvin Charney sees *A Chicago Construction* as a work of art history and clearly he intends the *Construction* to offer the sophisticated viewer a series of associations only partially accessible to a general audience. Unlike the work of Alice Aycock, Mary Miss, or other artists dealing with architectonic forms, Charney's intentions, concerns and use of forms and images are exclusively architectural.

Grand Central Recall

Hugh Cosman

While the current exhibit "Grand Central Terminal: City Within the City" at the New-York Historical Society (organized by The Municipal Art Society; designed by HHPA; and curated by Deborah Nevins) is visually stimulating, the show has organizational problems. To be sure, exhibits like the walk-through scale model and wall-sized blow-ups are impressive. Why, however, are the terrific drawings from the design competition scattered over so many walls? The photograph of Grand Central Depot's train shed under construction is, similarly, a long walk from its proper context.

In a larger sense, the show does not fulfill its promise of dramatizing "the workings of architecture—the influences that come to bear on a building's form." Nowhere is the visitor given even a short rundown of the development of railroad station architecture per se. We are left in the dark as to why railroad companies felt compelled to build monumental structures—a compulsion felt by even the earliest railroad interests. A summary of this phenomenon, which is usually attributed to the desire of railroad station architects to perpetuate the idea of "entering" the city through an impressive gateway or avenue, should have been included.

Nor is there a satisfactory explanation of the issues that led to the construction of the Terminal just five years after Grand Central *Depot* (1871) was extensively reconstructed and became Grand Central Station (1898). The reason was, of course, the tremendous increase in railroad passengers around the turn of the century; their numbers doubled between 1880 and 1890 and again between 1900 and 1910. Some maps of the expansion of the nation's railroads are included in the exhibit, but these do not address the particular problem that the Terminal was designed to solve. In Grand Central the pressure of increased intercity passengers was made more acute by the suburban commuter horde that was already arriving each morning by the early years of the twentieth century. And the New York Central Railroad foresaw that suburbanites would grow even more numerous.

The Railroad's visionary chief engineer, William J. Wilgus, developed a plan that separated the suburban and intercity functions on two levels. Commuters were to use the unimpressive lower level, since a monumental experience of entering the city was not necessary for them. But Wilgus and the architects of the Terminal itself (Reed and Stem; Warren and Wetmore) wanted to give that experience to the New York Central's intercity passengers—people arriving at the Terminal on the 20th Century Limited, the Water Level, the James Whitcomb Riley, the Spirit of St. Louis, and the other luxurious overnight trains that tied New York to the rest of the country. And they got it in spades. Using the Terminal's upper level, they were ushered into Manhattan through the extraordinary Main Concourse.

The Main Concourse is central to understanding the Terminal. In many ways, it is a mysterious place. Those great constellations on the ceiling are perhaps an attempt to outdo Balthazar Neumann's Residenz staircase ceiling, which has a more earthbound motif in Tiepolo's frescoes (*only* examples of all of mankind), but it seems to me that the Concourse is more than that. In the days when Jacobs Ladders of sunlight fell from the great height of those five portal windows on the south side of the Concourse, a person could stand in brilliant sunlight and look up and see the night sky. This must have been an odd experience—a kind of dislocation of time—one that the practiced eye would have found even more curious since the constellations are reversed. But it worked as a wonderful metaphor for the time/travel dislocation experienced on sleeper trains. It is a metaphor that, sad to say, has largely been eliminated from Grand Central thanks to the construction of the sunlight-blocking tall buildings on the south side of 42nd Street.

Grand Central Terminal: City Within the City is on view at the New-York Historical Society through September 13. Organized by the Municipal Art Society and sponsored by Philip Morris Inc., the NEH, and the NEA, the exhibition was designed by HHPA and guest-curated by Deborah Nevins; it will travel to the Albany Institute of History and Art in November. To accompany the show the Municipal Art Society has published a book with essays by Nevins, Elliot Willensky, and Hugh Hardy,

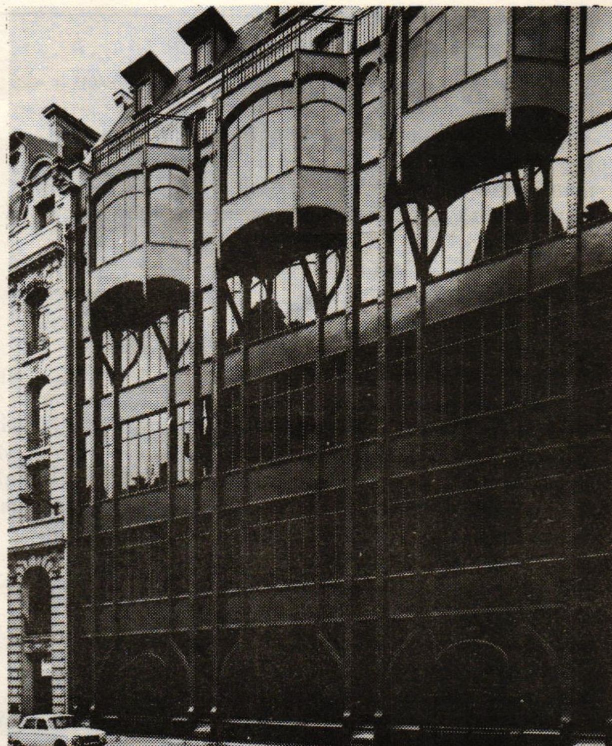
Re Modernism

Kurt Forster Reviews Kenneth Frampton's Latest

G.A. Document Special Issue 2: Modern Architecture, 1851–1919. Text by Kenneth Frampton; edited and photographed by Yukio Futagawa. Published by A.D.A. Edita, Tokyo, 1981. 212 pages, 207 black-and-white and color illustrations. $40.00, soft-cover.

Kurt W. Forster

Antoine Pompe. Clinic for Dr. van Neck, Saint Gilles, Brussels; 1910



Georges Chedanne. Le Parisien *office, Paris; 1903-05*

Two years ago, Kenneth Frampton brought out his critical history of modern architecture (*Modern Architecture: A Critical History*, Oxford, New York, 1980), which I characterized in an as-yet-unpublished review as a "stowaway in the current traffic of textbooks: small enough to travel light, rich enough to last for a long journey." Now, Frampton follows up his tautly written and modestly illustrated history with a lavishly produced volume in the series of G.A. Documents entitled *Modern Architecture, 1851–1919*. At first sight, the new book reverses the relationship between text and image by comparison with his *A Critical History*, as it gives full play to the photographic representation of 85 buildings. The photographs are for the most part excellent, many of them taken by Yukio Futagawa from perceptive vantage points and with sensitive tonal gradation, while others stem necessarily from archival sources. As a rule, plans —and sometimes sections—match the photographs, although it is puzzling that "north" is indicated only occasionally in the plans. While a minor, if annoying flaw, it may indicate an excessive tendency to clean up and pictorialize architecture as a series of discrete objects on the quadrangular pages of this publication.

Five roughly chronological chapters structure an enormous range and diversity of international development from the middle of the nineteenth century to the close of World War I. Each chapter opens with a succinct exposition of a major theme, to which the subsequent roster of individual buildings, arranged in chronological order, provides historical distance and variation. Frampton proved in his *Modern Architecture: A Critical History* that he is a virtuoso of terse analysis. Some of the individual entries in the new book read almost like the winners in an imaginary contest for the most informative description with the smallest number of words.

The opening chapter, "Glass, Iron, Steel, and Concrete, 1775–1915" synthesizes information from diverse sources and recent literature, drawing on Giedion and others, in a tightly constructed and argued assessment of the new materials and structural techniques that inaugurated modern architecture. Factory buildings, railroad stations, market and exhibition halls, and bridges were not simply the functional categories of new structures, as much as they were the *sites* of modernity.

Space being at a premium and pictorial representation prevailing over extended analysis, Frampton characterizes individual buildings in a sort of discursive shorthand. The larger outlines are drawn as introductions to the various sections. With such restrictions on length and selection, Frampton's choices acquire, conversely, a special weight. He has avoided the temptation to assemble another canon of works—substituting eccentric interest for a clear recognition of historic significance—as much as he has escaped a trite rehearsal of familiar developmental schemes. He includes quite a number of examples for which one would search in vain in the pages of conventional histories of modern architecture, even in such encyclopedically conceived ones as Henry-Russell Hitchcock's Pelican volume of 1958 (*Architecture: Nineteenth and Twentieth Centuries*) and Bruno Zevi's *Storia dell'architettura moderna* (1950 and 1975): Georges Chedanne's starkly elegant *Le Parisien* office in the rue Réaumur (1903–05), with its unprecedented exhibition of steel-frame construction on the facade (p.117), or Antoine Pompe's Clinic for Dr. van Neck in Brussels (1910), whose exposed I-beams rest on brick piers and allow extensive glazing of the streetfront (p.164). In the application of a classic syntax to trabeation with industrial steel-beams, the Clinic especially recalls Otto Wagner's *Stadtbahn* stations in Vienna of a decade earlier. The inclusion of unhackneyed examples not only adds to the general interest of the book but also suggests undetected connections and fresh insights.

Frampton touches repeatedly on the multifarious manifestations of an idea that assumed supreme significance in Bruno Taut's *Stadtkrone* (1919). Similarly, the utopian projects of Tony Garnier's *Cité Industrielle* (1904), Otto Wagner's *Grosstadt* (1911), and Antonio Sant'Elia's *Città Nuova* (1912–14), all of which took shape in the years before World War I, converge and culminate in the visionary schemes of Le Corbusier, Bruno Taut, and others after the war. It is a distinctive quality of Frampton's book that the often incoherent stirrings of new ideas and their transformations can be followed across boundaries and temporal divisions. Generous in his acknowledgment, but reticent in his criticism of other scholars, Frampton singles out a few guiding issues without confining his discussion to themes of structural or stylistic developments. He is particularly compelling in the articulation of contradictory aspects of historical transformation. Instead of the noncommittal "on the one hand and on the other," which so often substitutes an academic evenhandedness for more strenuous insight into dialectical relationships, Frampton brings to the surface precisely those complexities which, upon analysis, reveal true historic dilemmas. On the Steiner Villa of 1910 he writes "that Loos was to adopt a proto-Dadaist stance towards relating but *not* reconciling the contradictory values inherent to the design of a contemporary bourgeois residence . . . ." (p. 175). In contrast to the "stark white prism of the house with nothing but stripped, pierced windows" (pp. 175–76), the interiors manifest an "apparently comfortable atmosphere of an English Arts and Crafts" tradition (p. 176). Such a rift in the architecture itself makes for a heightened sense of distance, both from the assumed modernity of Loos' position and from the conservatism of his milieu. Significantly, Loos was to be excluded from Hitchcock and Johnson's *International Style* (1932), just as he was exiled from the camp of the traditionalists. Equidistant from both, he may well come to represent — with a clarity comparable only to Le Corbusier's—a moment in the peripety of modern architecture in which his Tristan Tzara House (1926) in Paris provides the exact complement to Le Corbusier's contemporary villa at Garches (1927).

It is inevitable that some of the buildings included in Frampton's book receive short shrift—such as Josef Hoffmann's Palais Stoclet (1905–11)—and that others appear a bit overblown—e.g. the Gamble House of the Greene brothers (1905)—but on the whole, choice and emphasis result from a certain logic rather than mere taste. Best of all, perhaps, the Framptonian view of modern architecture increasingly transcends the chronological account, propped up by one or another of the developmental schemes, toward an analysis which brings both diachronic and synchronic events into play. If the book of 1980 drew a kind of groundplan for a critical history of building, Frampton's new book—not least because of its constraints—aims at a reading of historical positions as an integral part of our current necessary agenda. His inclusion of Hans Poelzig's Chemical Factory in Luban, near Posen, Poland, buildings of 1911–12 (pp. 178–79); Rudolph Steiner's Goetheanum I and II in Dornach, 1908–28 (p. 157); or Willis Polk's Hallidie Building in San Francisco, 1915–17 (p. 194)—all of which are treated as "marginal" in a standard survey of early modern architecture—is justified by a critical rationale: each of these buildings proffers an analytic response to conditions that are still very much with us, be they the symbol-seeking sculpture of Eero Saarinen or the anonymity of the ultimate curtain-walled highrise. By turning away from the notion of a unilinear destiny of architecture, Frampton embraces not simply eclectic variety, but he perceives—in the problematic multiplicty of positions and tendencies—the historical dimension of the present.

P.S.: The book's Japanese text, parallel to Frampton's English writing at the bottom of every page, remains a source of puzzlement, as only Arabic numerals and Latin initials, but never last names, appear among the Japanese pictograms.

Lecture Notes

This spring Columbia, London Polytechnic, and Harvard sponsored important lectures. In case you missed them, the following reports summarize their key points.

In Case You Missed It . . .

Six lectures on **The Gothic Revival in France,** this year's Charles T. Mathews Lectures, were presented by Neil Levine of Harvard. The series, held at Columbia's Graduate School of Architecture and Planning in March and April, was sponsored by Columbia and the Metropolitan Museum of Art.

Neil Levine at Columbia

This year's Mathews Lecturer, Neil Levine, proved a consistently informative, engaging speaker on even so specific a topic as "The Gothic Revival in France". Levine's lectures, focusing on the nineteenth-century manifestations of the French Gothic Revival, took the form of first explanation and then justification of a topic few scholars have considered in depth, if at all.

Whether or not the Gothic was ever "revived" in France is the first subject of debate, and the case for the "Gothic Survival," to use Kenneth Clark's phrase, places nineteenth-century work at the end and not the beginning of a stylistic development. Quick to acknowledge "holdovers" that preserved the Gothic pattern and kept it alive through decades when the Ecole des Beaux-Arts was in ascendancy, Levine seemed, however, less concerned with tracing the lineage of nineteenth-century Gothicism than with evaluating its impact. Likewise, having duly described the more familiar, archeological aspects of revivalism evident in such restoration projects as Viollet-le-Duc's Notre Dame, Levine moved on to consider the far more fascinating hybrid designs in which Gothic principles were put to practice. Of mixed parentage, these projects resolve the dialectical relationship of Gothic and classical in a curious synthesis made manifest not only in the original work of Viollet-le-Duc but also in that of his followers. True, the work is often awkward and ill-proportioned, but such may generally be the case of early designs in which an intellectual theory is given its first physical form.

Completed projects of the Gothic movement are rarely found outside the realm of ecclesiastical architecture, although in a memorable first lecture, Levine toured the private palaces of Viollet-le-Duc, Victor Hugo and Chateaubriand. (It cannot be mere coincidence that Hugo and Chateaubriand, strong supporters of the Gothic Revival, were both royalists, Catholics, and ultimately exiles. The movement of radical rationalism did not fare well in classical France.) Even Viollet-le-Duc himself implicitly acknowledged that the Gothic style was not an appropriate one for the new breed of public buildings born in the nineteenth-century, and his own design for the Paris Opera House is a disappointingly unoriginal variation on themes of the day.

While original hybrid examples such as Viollet-le-Duc's church of Saint Denis-de-L'Estrée are rare, the cross-breeding of Gothic and classical often appears in unexpected places. Thus the facade of Notre Dame reflects an underlying classical nine-square grid. Still more interesting are the Gothic qualities hidden in Germain Soufflot's Panthéon. Its proto-rational, self-evident structure is less classical than Gothic, expressive of a synthesis affected between two seemingly irreconcilable styles.

Given the small collection of actual built work and the preponderance of theory, can the Gothic Revival be said to have exerted any major influence on the course of French and by extension Western architecture? Levine says yes, and his case is built in part upon the synthesis evident in Soufflot's Panthéon. But the argument is carried one step further. Historians have long accepted the English Gothic Revival as a precursor to the Arts and Crafts Movement and hence to modernism. But in focusing on the French rather than the English example, Levine implies a different path of influence whereby nineteenth-century ideas of the Gothic filtered down to those architects of the Stick and Shingle Styles who studied in France, and then eventually came to influence not only Frank Lloyd Wright but ultimately much of modern architecture. Such leaps and bounds of historical speculation, like those in the fields of archeology and paleontology, naturally require substantiation. Levine provided this in his lectures, but two examples here must suffice. Richard Morris Hunt's Griswold House suggests the link: a student of the Ecole, Hunt must have been familiar not only with the dominant Romantic Classicism but also with the more radical theories of structural rationalism espoused by Viollet-le-Duc. Levine's lectures also provided provocative comparisons of house plans by Viollet-le-Duc—plans marked by a strong diagonal emphasis and dynamic character—with Frank Lloyd Wright's pinwheel plans. Under this interpretation, Wright represents a final synthesis of the Gothic conception of space and Beaux-Arts planning principles.

If for no other reason, the Gothic Revival in France was important as an alternative to the accepted academic posture. Its influence on French classicism in particular warrants further examination, which Levine himself may provide when his stated plans to publish the lecture materials are carried through.

For its part, Columbia has decided to cancel next year's series. When the Mathews Lectures resume in the spring of 1984, they will return to their original location at the Metropolitan. —**Daralice Boles**

Tom Wolfe at Harvard

On April 12, three days before the International Style conference and the annual Walter Gropius lecture, author Tom Wolfe arrived at Harvard's Graduate School of Design as a guest of the Loeb Fellowship Program and the Student Forum.

To signal the event, the Loeb Fellows unearthed a wonderful car in which to pick him up. The traffic stopped at Logan Airport as Wolfe posed in front of a mint-condition 1948 Dodge. As Wolfe's tie matched his yellow socks, as his Borsalino matched his sky-blue double-breasted three-piece suit, so the Dodge certainly matched his intellectual curiosity and taste. With one glance he recognized the "antique," without knowing that the car was there for him. The impression made by the uniformed chauffeur—a practicing architect—and the author on the purple mohair seats was completed by the fresh-cut flowers and the silver frapière where fine champagne and crystal glasses stayed chilled. Finally installed in the car, the merry procession hit the road to the G.S.D. A bag lady on the university campus fearlessly stopped the car to ask Wolfe if he were a "star for the Hasty Pudding."

Gund Hall received him with photographers and a packed auditorium. Without posters, press releases, or publicity of any kind, the word had spread, drawing people from throughout the university and other colleges. The occasion allowed Mr. Wolfe to set the stage for the upcoming conference ("The International Style in Perspective," April 16 and 17 [*Skyline,* June 1982, pp. 26-7]) and to be the first explicator of the spread of the International Style. His presence, as well as his presentation, kept the audience alive and interested.

He first apologized for the popularity and readability of *From Bauhaus to Our House,* allowing that "no book is successful in the architectural field unless it passes the test of utter incomprehensibility." Mr. Wolfe also commented on the timing of his visit to Harvard, saying that this would be "the last chance to actually find out how the International Style came into being and what its legacy means."

"The Modern Movement in architecture and nudism were integrally bound," he proceeded. "In both you see an impulse toward the stripping away of the detritus of civilization, getting down to essentials—to a pure, clean state—and getting rid of bourgeois vanity." Nudists and Modernists were esoteric groups with semi-religious overtones and specific visions of the ideal life. Yet while nudism was a fad that never caught on, the International Style "became the dominant stylistic force in the United States." The explanation for this, as Wolfe argues it in his book, may be "simplistic." "But so far this is the only history of how the Modern Movement and the International Style came to the United States, because everything else was written by the believers."

While much of Wolfe's speech can be found in his book, the debate that he launched was significant and continued well after the end of his talk. Everyone agreed that the timing of his appearance could lead the audience to view the history of the entire Modern Movement—as well as the layers of ideological meaning implicit in the International Style—from a different perspective. One hopes that his irreverent criticism will further the debate about the relationship of the architect to the profession and to the society. —**Ligia Ravé**

Tom Wolfe arrives at Harvard (photo: Scott Smith)

Classicism in London

The following report covers papers delivered in the second week of the ***Modern Classicism*** *symposium held at the Polytechnic of Central London, organized by Demetri Porphyrios, and sponsored jointly by the Polytechnic and* Architectural Design. *Only the portion of the symposium devoted to historical issues is discussed here; the first section, devoted to current work of invited architects, is not covered.*

The Polytechnic of Central London, a stark emblem of postwar functionalist confidence, seemed an unlikely stage for a serious evaluation of modern classicism. And yet, the intrusion was invited on the occasion of a symposium on "Modern Classicism" sponsored by the Polytechnic and *Architectural Design* and held from June 2 to 11. In the first week of the symposium, presentations by Michael Graves, Diana Agrest and Mario Gandelsonas, Leon Krier, and Giorgio Grassi served to demonstrate the diversity of the present uses of classicism. The second week was devoted to academic investigation. Ignacio Sola-Morales, Robert Maxwell, Alan Colquhoun, and Anthony Vidler all presented papers.

In "The Diversity of Classicism," Sola-Morales isolated three primary modern adaptations of classicism. The first, "the security of order," was characterized by the retention of the "academic" or Beaux-Arts compositional tradition. By use of this tradition, a flexible repertory of elements accommodated a wide range of building programs and urban contingencies. Raymond Hood and McKim, Mead & White exemplified this tendency; Gunnar Asplund and Heinrich Tessenow re-elaborated and consolidated the accepted academic order. The second phase was identified by Sola-Morales as "the impossibility of order." Here he focused on the loss of the ordered society—as represented by the classical—where chaos, fragmentation, and dispersion gave rise to an art and architecture of nostalgia, as in the work of Adolf Loos (who acknowledged architecture as a remembered convention rather than a natural process), Terragni, De Chirico, Dali, and Magritte. Sola-Morales presented the third adaptation of classicism as a "search for a new order" during which architects, most notably Le Corbusier, attempted to find a fantastic order—analogous to classicism in its mimetic formulation—no longer divined from God but grounded in empirical positivism.

Robert Maxwell delivered a paper entitled "Classicism and Innovation." Modernists turned to classicism, Maxwell argued, to retrieve an aura of timelessness as a

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Recent Arrivals

counter to architecture's perpetual consumption. He cautioned, however, that classical movements—the tendency throughout history to return to Greece or Rome for guidance—have always been short-lived. Architecture vacillates between two axes of meaning: the constant (classical-codified) and the innovative. The dialectic of formalism (system) and mannerism (subversion of system) are continually operative. Maxwell claimed that innovation is accomplished by transgression of established conventions, which results in scandals, the hallmark of historical leaps. In one example, Maxwell juxtaposed a Doric temple with Norman Foster's Sainsbury Center (1978). The temple, Maxwell said, represented the ennoblement of the primitive hut; likewise, Foster elevated the industrial shed to a cultural monument through analogous formal iconography.

Alan Colquhoun addressed "Formalism and Classicism" on the third day of the symposium. In his often brilliant lecture, Colquhoun outlined three dominant and successive explorations of the "classical" in the eighteenth century. The first, Neoclassicism, was circumscribed by the notion of imitation. This imitation of idealized Nature established a set of fixed principles. Historicism, the next stage, projected a relativist perspective through which art was seen as the product of its particular society. Principles of art—ideals—could no longer be distilled; styles became the legitimate reflection of a culture. Colquhoun continued that in the final development, "formalism," art became an autonomous activity, a bounded discipline with its own rules which created its own reality. This late nineteenth-century art historical movement posited art as a transhistorical phenomenon, inwardly propelled by the dialectical relationship of structure (its own rules) and change (its thrust for continual creation). The double-sided nature of formalism—convention and innovation—validates classicism as a system of rules but denies its transcending force.

In his lecture on "The Birth of Classicism and the Genealogy of Form," Anthony Vidler defined the "classic" as the seventeenth-century endeavor to objectify, measure, and codify beauty through a set of norms. Idealized Nature was the model of beauty and the object of Art. The Greeks and Romans recognized and captured perfect Nature in their Art—or so the seventeenth century believed; thus a double imitation ensued, with the seventeenth century copying the ancients. In the eighteenth century, Vidler demonstrated, the subjective criteria of beauty (and the notion of the Sublime) undermined the primacy of the "positive" foundations of classical beauty. Nineteenth-century historicism further eroded confidence in the eternal norms of the classical; Rome and Greece were no longer the object of reverence, but the focus of curiosity. Quatremère de Quincy, however, attempted to resurrect the theory of imitation and its isolation of transhistorical norms through type. Type as the galaxy of ideas, metaphysically proposed, returned "aura" to art. Finally, Vidler arrived at Le Corbusier and his return to ancient origins and type. Vidler explained that Le Corbusier utilized an "idealistic imitative" mode. While referring to such timeless essences as the temple or hut, he subverted, imploded, and transformed these types.

A round-table discussion, chaired by the symposium organizer, Demetri Porphyrios, concluded the week's events. In that discussion the absolute confusion over classicism and its potential assimilation today was expressed. Both Colquhoun and Vidler stressed the dialectic between program and architectural representation. The architect cannot escape history; rather the architect must identify his inherited code and judge how best to manipulate or reinterpret such codes without being exploited by them. Finally, the utilization of "type," whether as a technique for designing (Sola-Morales), a historically-based comparative act (Vidler), or a transcendental value (Porphyrios), was heatedly debated. **—Lynne Breslin**

After Modern Architecture. Paolo Portoghesi. Rizzoli Publications, New York. 160 pages, 150 illustrations, 16 in color. $19.95, soft cover.

Art Nouveau Style. Laurence Buffet-Challie. Rizzoli Publications, New York. 176 pages, 394 illustrations, 16 pages in color. $19.95, soft cover.

Art of the Christian World: A Handbook of Styles and Forms. Yves Christie, Tania Vlemans, Hanna Losowska, Roland Recht. Rizzoli Publications, New York. 500 pages, 1,700 black-and-white illustrations. $35.00

The Avant-Garde in Print. Edited by Arthur A. Cohen and Elaine Lustig Cohen. Text by Arthur A. Cohen. AGP Matthews Inc., New York. Five portfolios—*Futurism, Lissitzky, Dada, Typography/Master Designers in Print I, Typography/Master Designers in Print II*, published in April. Five additional portfolios to be published later in 1982. Each portfolio contains 10 prints and 6-page catalogue with essay and captions. Printed on specially manufactured heavyweight vellum paper in over 30 colors. Double-thick matte black cover with strong diagonal pocket. First five titles in edition of 2,300. 200 signed collectors' sets available. Each portfolio: $30.00; complete set $150.00; collectors' set $200.00.

The Beaux-Arts and Nineteenth-Century French Architecture. Edited by Robin Middleton. MIT Press, Cambridge, Massachusetts. 280 pages, 202 illustrations, 11 in color. $29.95.

Peter Behrens: Architect and Designer, 1868-1940. Alan Windsor. Whitney Library of Design (a division of Watson-Guptill Publications), New York. Originally published in 1981 by Architectural Press Limited, London. 186 pages, black-and-white illustrations. $22.50.

Building the Escorial. George Kubler. Princeton University Press, New Jersey. 185 pages of text, 123 illustrations. $40.00, cloth.

La Casa Rotonda (The Round House). Mario Botta; essays by Robert Krier and others; introduction by Alberto Sartoris. Bilingual English/Italian edition. L'Erba Voglio, Como, Italy. 138 pages, black-and-white photographs. $25.00, soft cover.

Colour Schemes for the Flower Garden. Gertrude Jekyll. Antique Collectors' Club, London. First published by Country Life in 1908; this edition reprinted from a 1936 edition. 326 pages, black-and-white and 32 new color illustrations. $29.50.

German Renaissance Architecture. Henry-Russell Hitchcock. Princeton University Press, New Jersey. 380 pages of text, 457 illustrations. $67.50, cloth.

The Great Perspectivists. Gavin Stamp. Rizzoli Publications, New York. 146 pages, 187 illustrations, 23 in color. $25.00, hard cover; $15.00, soft cover.

Historic Preservation: Curatorial Management of the Built World. James Marston Finch. McGraw-Hill, New York. 434 pages, over 200 illustrations. $34.95.

A History of Venice. John Julius Norwich. Knopf, New York. 674 pages, 32 pages of illustrations and 5 maps. $22.95.

Rob Krier: Urban Projects 1968-1982. Essays by Deborah Berke and Kenneth Frampton. Published by the Institute for Architecture and Urban Studies and Rizzoli Publications, New York. 120 pages, 285 color and black-and-white illustrations. $18.50, soft cover.

Le Corbusier Sketchbooks, Volume 3: 1954-1957. Notes by Francoise de Franclieu. Edited by the Fondation Le Corbusier and the Architectural History Foundation. Published by the Architectural History Foundation, New York, and MIT Press, Cambridge, Massachusetts. 520 pages, 1,096 illustrations, 220 in color. $125.00.

London: The Unique City. Steen Eiler Rasmussen. MIT Press, Cambridge, Massachusetts. Reprint of 1934 edition. 512 pages, 32 illustrations. $9.95, soft cover.

Lutyens and the Sea Captain. Introduction by Margaret Richardson. Scolar Press, London. 22 pages, black-and-white and color illustrations. $12.50.

Edwin Lutyens: Architect Laureate. Roderick Gradidge. George Allen & Unwin, London. 168 pages, 100 black-and-white illustrations. $28.50.

Mies van der Rohe: Furniture and Interiors. Werner Blaser. Barron's, Woodbury, New York. 144 pages, 220 black-and-white illustrations. $19.95.

Sketches from Life: The Autobiography of Lewis Mumford—The Early Years. Dial Press, New York. 500 pages, illustrated. $19.95.

Recueil et parallèle des édifices de tout genre anciens et modernes. J.N.L. Durand. Princeton Architectural Press, New Jersey, 1981. Portfolio of 63 facsimile plates. $210.00.

Ruskinian Gothic: The Architecture of Deane and Woodward, 1845-1861. Eve Blau. Princeton University Press, New Jersey. 220 pages of text, 166 black-and-white illustrations. $40.00, cloth; $16.50, limited paper edition.

Versus: An American Architect's Alternatives. Stanley Tigerman; essays by Ross Miller and Dorothy Habel. Rizzoli Publications, New York. 224 pages, over 300 illustrations, 15 color pages. $35.00, hard cover; $19.95, soft cover.

Victorian Splendour: Australian Interior Decoration, 1837-1901. Suzanne Forge. Oxford University Press, New York. 144 pages, 72 illustrations. $65.00.

Classicism Is Not a Style: Architectural Design 52, May/June 1982. Guest-edited by Demetri Porphyrios. Includes Diana Agrest and Mario Gandelsonas, "Manhattan Additions"; Manfredo Tafuri and Georges Teyssot, "Classical Melancholics"; Aldo Rossi, "The Greek Order"; Demetri Porphyrios, "Scandinavian Doricism".

Free-Style Classicism: A.D. Profile. Guest-edited by Charles Jencks. Published by Architectural Design, London, and distributed by St. Martin's Press, New York. With contributions by Charles Jencks, Charles Moore, O.M. Ungers, Arata Isozaki. 121 pages, black-and-white and color illustrations. $19.95, soft cover.

Global Architecture 62: "Erik Gunnar Asplund: Woodland Crematorium and Chapel, Stockholm Public Library." Text by Stuart Wrede; edited and photographed by Yukio Futagawa. A.D.A. Edita, Tokyo. 50 pages, black-and-white and color photographs. $15.50, soft cover.

Lotus International 32. Published by Gruppo Editoriale Electa, Milan; distributed by Rizzoli Publications, New York. With contributions by Georges Teyssot, O.M. Ungers, Rafael Moneo, Giorgio Grassi and Edoardo Grazzoni, Aldo Rossi and Gianni Braghieri, Massimo Scolari, Rem Koolhaas. 128 pages, black-and-white and color illustrations. $20.00, soft cover.

October 20. Spring 1982. Published by the Institute for Architecture and Urban Studies, New York, and MIT Press, Cambridge, Massachusetts. Includes "The Beaubourg-Effect: Implosion and Deterrence" by Jean Baudrillard; "Albert Speer, the Architect" by Bernhard Leitner; "The Future of Allusion: Hollywood in the Seventies (and Beyond)" by Noël Carroll. 132 pages, illustrated. $5.00, soft cover.

Dateline: Summer '82

Exhibits

Chicago

Chicago Construction
Through August 29 A "new facade" for the Museum of Contemporary Art by Canadian architect/artist Melvin Charney; drawings for this project and others are also on display. Museum of Contemporary Art, 237 East Ontario Street; (312) 280-2660

Stanley Tigerman
Through July 4 Two shows concurrent with the publication of his book *Versus: An American Architect's Alternatives*. Drawings and models, primarily residential projects and the Anti-Cruelty Society, are at Rizzoli, 835 North Michigan Avenue, (312) 642-3500; while drawings and models of his DOM entry and Guernica Museum project are at Young Hoffmann Gallery, 215 West Superior Street, (312) 951-8828

Byrne and Wright
Through Sept 30 The work of architects Barry Byrne (1883-1967) and John Lloyd Wright (1892-1972). The Chicago Historical Society, Clark Street at North Avenue; (312) 642-4600

Vietnam Memorial Drawings
July 8–22 Drawings by the national finalists for the Vietnam Memorial competition. University of Illinois, Chicago Circle, 400 South Peoria; (312) 996-3335

Charles Moore
July 9–August 2 "From the Familiar to the Fantastic," drawings and dioramas. Rizzoli, 835 North Michigan Avenue; (312) 642-3500

Chicago Architectural Club
August 3–Sept 19 An exhibition of work by Chicago Architectural Club members; the show was juried by Peter Eisenman, James Stirling, Evans Woollen, and Daniel Libeskind; Robert A.M. Stern will be speaking at the opening. The work will also be published in the second issue of the Club's journal. Art Institute of Chicago, Michigan Avenue at Adams Street; (312) 443-3600

Designed in Chicago
August 6–Sept 7 One-of-a-kind pieces by five young furniture designers. Rizzoli, 835 North Michigan Avenue; (312) 642-3500

Houston

Pelli at Rice
August 25–Sept 5 Exhibition of Cesar Pelli's proposal for the Jones School of Administration at Rice University. There will also be a talk by Pelli, as yet unscheduled. School of Architecture, Rice University; (713) 527-4864

Speaking a New Classicism: American Architecture Now
Sept 13–Oct 20 Drawings, photos, and models focusing on classical forms in contemporary architecture; organized by Helen Searing at Smith College and travelling under the auspices of the National Building Museum. School of Architecture, Rice University; (713) 527-4864

Los Angeles Area

Juan O'Gorman
July 9–Sept 26 An exhibition of work by the Mexican architect. The Schindler House; 833 North King's Road, Los Angeles; (213) 651-1510

SCI-ARC Furniture Competition
July 14–23 Models and drawings of projects submitted to the students' competition for "Furniture for a Nuclear Crisis." 3021 Olympic Boulevard, Santa Monica; (213) 829-3482

Italian Re-evolution: Design in the Eighties
Sept 4–Oct 24 An exhibition of Italian design from 1945 to 1980 curated by Piero Sartogo. Over six hundred objects will be shown in the context in which they are used. Screenings of Italian films are also scheduled daily. La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla; (714) 452-3541

New Haven

Kazuo Shinohara
Sept 20–Oct 22 Exhibition of eleven houses by the Japanese architect. Yale School of Art and Architecture Gallery, 180 York Street; (203) 436-0853

New York City

AIA/NYC Awards
Through July 15 Exhibition of the winning projects in the chapter's Distinguished Architecture Award program 1982. The Urban Center, 457 Madison Avenue; (212) 838-9670

Frank Gehry
Through July 16 An exhibition of drawings, models, and especially furniture by the Los Angeles architect. Max Protetch Gallery, 37 West 57th Street; (212) 838-7436

New York: Visions of the City
Through July 22 Drawings, prints, and photographs—both historical and contemporary. The exhibition was organized by The Drawing Center. The Seagram Building, 375 Park Avenue; (212) 572-7379

Savers of the Lost Arch
Through July 31 An exhibition on the salvaging and recycling of architectural elements. Sponsored by the Municipal Art Society. The Urban Center, 457 Madison Avenue; (212) 935-3960

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

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

Grand Central Terminal: City Within the City
Through Sept 13 Photographs, drawings, slides, vintage film clips, and a multi-level model explore the development of Grand Central Terminal and its relationship to New York life; the exhibition was curated by Deborah Nevins and designed by HHPA. New-York Historical Society, 170 Central Park West; (212) 873-3400

New American Art Museums
Through Oct 10 Seven new museum projects are presented in detail: Dallas by Edward Larrabee Barnes, High by Richard Meier, Hood by Moore Grover Harper, MoMA by Cesar Pelli, Shin'en Kan by Bruce Goff, Portland by Henry Cobb/I.M. Pei, and Virginia by HHPA [see *Skyline*, June 1982] along with supplementary historical material and other projects; the exhibition was curated by Helen Searing. Whitney Museum of American Art, 945 Madison Avenue; (212)570-3633

Rhode Island Drawings
July 14–Sept 12 "Buildings on Paper: Rhode Island Architectural Drawings 1825-1945" includes 150 original drawings, sketches, and renderings of Rhode Island architecture. At both The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, (212)879-5500; and The National Academy of Design, 1083 Fifth Avenue, (212)369-4880

Richard Neutra Retrospective
July 24–Oct 12 "The Architecture of Richard Neutra: From International Style to California Modern" is the first exhibit concentrating almost entirely on Neutra's houses; about forty-five buildings are represented along with an introductory selection of thirty-five of the architect's earliest drawings. Directed by Thomas S. Hines and Arthur Drexler. The Museum of Modern Art, 11 West 53rd Street; (212)956-6100

Rob Krier
Sept 7–30 Drawings by this European architect. Rizzoli International Gallery, 712 Fifth Avenue; (212)397-3712

Scandinavian Modern 1880-1980
Sept 14–Jan 2 A retrospective of the history of Scandinavian design including furniture, ceramics, glass, metalwork, and textiles. The Cooper-Hewitt, 2 East 91st Street; (212) 860-6868

Venturi, Rauch & Scott Brown
Sept 16–Oct 16 Drawings and models of recent projects. Max Protetch Gallery, 37 West 57th Street; (212) 838-7436

Le Corbusier: Fragments of Invention
Sept 21–Oct 31 Sponsored by the Architectural History Foundation in conjunction with the publication of the fourth (and final) volume in their series *Le Corbusier Sketchbooks*, the exhibition will feature an enormous amount of original material including at least a dozen of the sketchbooks themselves. Much of the material has not been seen outside of France since it was given to the Fondation Le Corbusier in Paris. The National Academy of Design, 1083 Fifth Avenue; (212) 369-4880

Philadelphia

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

Portland, Oregon

Speaking a New Classicism: American Architecture Now
July 14–August 22 An exhibition of drawings, photos, and models focusing on the classical forms in contemporary architecture. Organized by Helen Searing at Smith College, the show is traveling under the auspices of the National Building Museum. The Portland Museum of Art, 1219 S.W. Park Avenue; (503) 226-2811

Purchase, New York

Mies van der Rohe
Through August 22 The Barcelona pavilion and furniture designs; made possible by a grant from Knoll International. Neuberger Museum, SUNY at Purchase; (914)253-5087

San Francisco / Bay Area

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

Stanley Tigerman
July 9–August 7 The first one-man show on the West Coast of work by this Chicago architect. Phillippe Bonnafont Gallery, 2200 Mason Street; (415)781-8896

Rhode Island Architecture

Buildings on Paper, an exhibition of Rhode Island architectural drawings executed between 1825 and 1945, can be seen at the Metropolitan Museum of Art and the National Academy of Design in New York from July 14 to September 15, 1982. In addition, the accompanying 260-page catalogue is a valuable permanent record of the show. Originally organized under the auspices of the Bell Gallery at Brown University, the Rhode Island Historical Society, and the Museum of Art at the Rhode Island School of Design, the show draws upon the archives of these and other local institutions.

The curators of the exhibition and the supervising authors of the catalogue, William H. Jordy and Christopher P. Monkhouse, have accumulated a series of works which capture not only Rhode Island's architectural heritage, but also the varied and individual drawing styles apparent in each of the renderings. Also impressive is the range of building and design types represented. From gaudy neo-Gothic churches and funerary monuments, neo-Romanesque office buildings and elaborate Renaissance mansions, to the Greek revival elegance of a town house or meeting hall and the almost modernist simplicity of a factory mill, *Buildings on Paper* is a guide to nineteenth- and early twentieth-century eclecticism and a virtual compendium of that period's domestic architecture.

The exhibition is arranged in two parts: Part I, 1825-1875, will be shown at the Metropolitan Museum of Art; Part II, 1876-1945, will be shown at the National Academy of Design. — **Peter L. Donhauser**

Events

Seattle

Twelve California Architects
Through July 24 Theme: Imaginary Architecture. Architects: Laura Hartman, Jim Jennings, John Kriken, Lars Lerup, Mark Mack, Charles Moore, Stanley Saitowitz, Barbara Stauffacher Solomon, William Stout, Bruce Tomb, William Turnbull, and Keith Wilson. Seattle Chapter AIA, 1911 First Avenue (at Stewart); (206) 622-4938

Southampton, New York

The Long Island Landscape
Through August 1 An exhibition on "The Traditional Years: 1914-1946." The Parish Museum, 25 Job's Lane; (516)283-2118

Washington, D.C.

Richard Haas
Through July 18 Prints, watercolors, and maquettes. AIA, 1799 New York Avenue; (202) 638-3105

For the Record: 1857-1982
Aug 5–Sept 26 An exhibition celebrating 125 years of the AIA. AIA, 1799 New York Avenue; (202)638-3105

London, England

British Architecture 1982
August 2–27 Exhibition of recent work by all the well-known architects and many others, including most of the entries submitted to the *AD* Projects Awards. At both the Architectural Design Gallery, 42 Leinster Gardens, (01)402-2141 and the RIBA, 66 Portland Place, (01) 580-5333

Paris, France

Paris/Rome/Athens
Through July 18 Drawings by students travelling in Greece on the Prix de Rome program in the 19th and 20th centuries; organized by the Ecole Français d'Athènes and the Museum of Fine Arts, Houston. Ecole des Beaux Arts, 11 quai Malaquais

The Laurentine Villa and the Invention of the Roman Villa
Through August 28 Both ancient and contemporary projects resulting from a competition to reconstruct the building and a seminar on the presence of Roman architecture and urbanism. New work by J.P. Adam, L. Krier, B. Huet, A. Ustarroz, D. Bigelman, J.C. Garcias, and J. Treuttel is accompanied by similar projects by Scamozzi, Félibien, Schinkel, and Soane. Institut Français d'Architecture, 6 rue de Tournon; (01) 633-9036

Kisho Kurokawa
Through Sept 18 An exhibition of 36 projects by this Japanese architect, along with furniture, etchings, and reliefs. Institut Français d'Architecture, 6 rue de Tournon; (01)633-9036

Toronto, Canada

Etchings and Lithographs by Architects
Through Sept 11 Work by Abraham, Aymonino, Charney, Graves, Hejduk, R. Krier, Meier, Purini, Rossi, and Scolari. Ballenford Architectural Books, 98 Scollard Street; (416)960-0055

Boston/Cambridge

Harvard Summer Seminars
The GSD is offering about 33 short courses this summer taught by faculty of MIT and Harvard; offerings include architecture and design, landscape design, professional practice, real estate development, community planning, and building technology. Contact Arlayna Hertz, GSD, Gund Hall, room 506, 48 Quincy Street, Cambridge, Mass. 02138; (617) 495-2578 for details

MIT Seminars
July 6–9 Passive Solar Energy **July 12 –15** Low Energy Approaches to Commercial Building Design **July 12–16** Details of Historic Preservation **July 26–30** Improving Professional Effectiveness for Architects, Planners and Engineers **July 28–August 1** Building and Craft **August 2–13** Design for Housing in Developing Countries **August 16–20** Design in Islamic Countries—Adaptive Re-use; Integrating Traditional Areas into the Modern Urban Fabric. Contact Lynn Farnum, Laboratory of Architecture and Planning, Room 4-209, Massachusetts Institute of Technology, Cambridge, Mass. 02139; (617) 253-1350 for details

Los Angeles Area

Historic Houses Open
The following houses are open to the public on a regular basis; each should be called for individual schedule details: **The Gamble House** by Greene and Greene, 4 Westmoreland Place, Pasadena (213) 681-6427 or (213) 7933334 **The Hollyhock House** by Frank Lloyd Wright, Barnsdall Park, Los Angeles (213) 485-2433 **The Schindler House** by R.M. Schindler, 833 North King's Road, Los Angeles (213) 651-1510

New York City

Tekné: Art/Technique/Form
Lectures in conjunction with the summer program at the Open Atelier of Design **July 1** Giuseppe Zambonini **July 8** Marco Frascari **July 22** Christo **July 29** the films *Metropolis* (1926) and *L'Architecture d'Aujourd'hui* (1931). 6:45 pm; $8.50. The Open Atelier of Design, 12 West 29th Street; (212) 686-8698

Tekné Workshops
July 5–27 "Nature and Artifact in the City" led by Richard Clarke **July 5–28** "From Yale to Dacca—the Architecture of Louis Kahn" by Alexander Gorlin **July 5–28** "Carlo Scarpa—Private Spaces and the Brion Family Tomb" by Marco Frascari and Giuseppe Zambonini **July 6–28** Lighting Design **July 6–31** "Contemporary and Avant Garde Furniture in the U.S. and Europe" by Giuseppe Zambonini. Eight sessions each; $125. The Open Atelier of Design, 12 West 29th Street; (212) 686-8698

Grand Central Lectures
The Urban Center Books is sponsoring a series in conjunction with the exhibition *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

Rhode Island Talks
July 20 21, August 17 18 Peter Donhauser will be speaking on the exhibition *Buildings on Paper: Rhode Island Architectural Drawings 1825-1945* currently at the Metropolitan Museum and the National Academy of Design. Tuesdays at 2:30 pm, Wednesdays at 11:00 am. The Metropolitan Museum of Art, Fifth Avenue at 82nd Street; (212) 879-5500

San Francisco/Bay Area

Architecture and Ideals
July 14–17 A symposium sponsored by the San Francisco Center for Architecture and the ACSA exploring the shaping and realization of ideals. Speakers will include: Edmund Bacon, Frank Gehry, Herb Greene, Herman Hertzberger, Donlyn Lyndon, Fumihiko Maki, Nathaniel Owings, Raquel Ramati, and Paul Rudolph. Call Peter Beck (202) 785-2324 for further information

Dimensions Plus
July 28–August 1 The annual conference of the ASID on integrating humanism with technology; featured speakers include Buckminster Fuller and Leo Buscaglia. Call the ASID for details, (212) 944-9220

Southampton, New York

Garden Lectures
July 10 "Sissinghurst: Twentieth-Century Garden by Vita Sackville West" by Deborah Nevins **July 31** "The Mirror of the Landscape" by Robert Dash. 4:30 pm. The Parish Museum, 25 Job's Lane; (516) 283-2118

McKim, Mead and White Tour
July 21 Mosette Glaser Broderick on "McKim, Mead and White in the Hamptons," Southampton to Montauk. $25 members; $35 nonmembers. The Parish Museum, 25 Job's Lane; (516) 283-2118

Washington, D.C.

Smithsonian Courses
Several in the series may be of interest: Current Trends in Interior Design, Splendid Cities of the Italian Renaissance, or Historic Preservation. Each begins on July 7. Call the Smithsonian Resident Associate Program for details, (202) 357-3030

Morven Park, Oatlands, and Oak Hill
July 17 or **August 7** An all-day tour of these historic mansions. Morven Park, built in 1791 as the residence of former Governor Westmoreland Davis, has a Greek Revival facade, a Jacobean hall, and a French drawing room; Oatlands, a Federal mansion built in 1800 and designed by George Carter, has an extraordinary antique collection; and Oak Hill was built to the designs of Thomas Jefferson in 1818 for his friend James Monroe. Sponsored by the Smithsonian Resident Associate Program; (202) 357-3030 for details and reservations

Solar Architecture Tour
July 24 or **August 21** an all-day tour led by Pamela Heyne of examples of passive design, flat plate collectors, concentrating collectors, and photovoltaic cells in Capitol Hill, Somerset, Potomac, and Rockville. Smithsonian Resident Associate Program; (202) 357-3030 for details and reservations

Space Fiction in Film
A six-week series on the development of space fiction in cinematography. **July 27** *A Trip to the Moon* (1902) and *Girl in the Moon* (1929) **August 3** *Just Imagine* (1930) and *Things to Come* (1936) **August 10** *War of the Planets* (1936), *Spaceship to the Unknown* (1936), and *When Worlds Collide* (1951) **August 17** *Destination Moon* (1950) **August 24** *From the Earth to the Moon* (1958) **August 31** *2001: A Space Odyssey* (1968). 7:30 pm. Carmichael Auditorium, American History Building, between 12th and 14th Streets on Constitution Avenue. The Smithsonian Resident Associate Program; (202) 357-3030

Milan, Italy

Furniture Fair
Sept 17–22 The Salone International del Mobile, Euroluce, and the first Esposizione Mobile per Ufficio (office furniture), Europe's answer to Neocon et al., are all in full swing at the Milan Fair Grounds.

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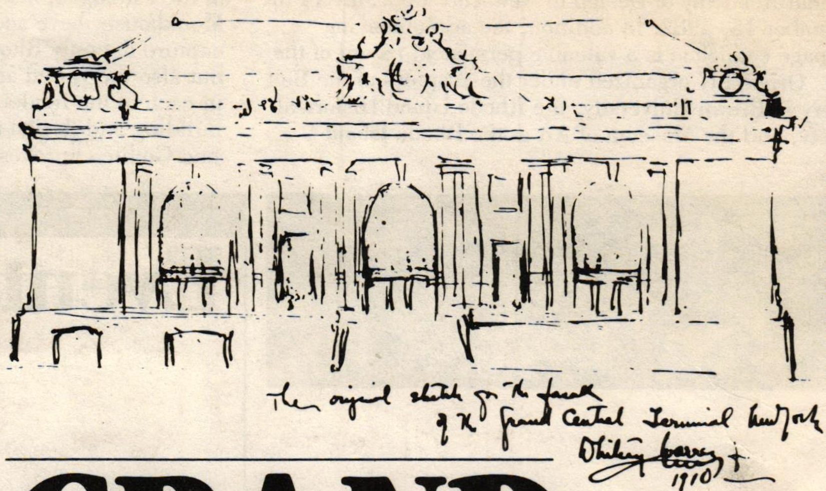
July 6.
HUGH HARDY, Hardy Holzman Pfeiffer, Architects. *Saving Grand Central—Again*. Introduction by Brendan Gill.

July 13.
ELLIOT WILLENSKY, Co-author of The AIA Guide to New York City. *There Wouldn't be a Midtown but for Grand Central*. Introduction by Kent Barwick.

July 20.
DEBORAH NEVINS, Architecture/Landscape Historian. *Grand Central: The Design Struggle*. Introduction by Susana Torre.

July 27.
MILTON NEWMAN, Architect, Planner, Attorney. *Grand Central: Toward the City of the Future*. Introduction by Margot Wellington.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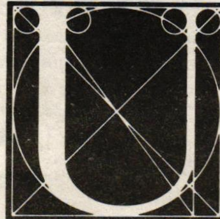

All lectures begin at 12:30 pm on Tuesdays.
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