

Skyline

Gerald D. Hines: America's Developer

Plus: Reports on Architectural Events in Scandinavia, France, and Germany; Architecture in Films; and Reviews, Commentary, and Criticism

The Architecture and Design Review
October 1982
\$2.50



Current projects being developed by Gerald D. Hines Interests.
Top row: Southeast Financial Center, Miami; Skidmore, Owings & Merrill, Architects. RepublicBank Center, Houston; Philip Johnson and John Burgee, Architects. Transco II; Houston, Philip Johnson and John Burgee, Architects. Bottom row: Huntington Center, Columbus, Ohio; Skidmore, Owings & Merrill, Architects. Texas Commerce Towers, Houston: I. M. Pei & Partners, Architects; completed 1982

Photograph of Gerald D. Hines by Dorothy Alexander

FORMICA CORPORATION INVITES YOU TO PARTICIPATE IN REVOLUTIONIZING AN INDUSTRY.

A CALL FOR ENTRIES IN THE 1983 COLORCORE "SURFACE AND ORNAMENT" DESIGN COMPETITION.

COLORCORE™ laminate is a revolutionary new surfacing material from Formica Corporation. It is the first laminate with integral solid color. This breakthrough feature eliminates the dark line associated with laminate applications where edges meet. It also makes possible unique dimensional and graphic effects through routing channels which remain the same color as the surface.

THE CHALLENGE

"Surface and Ornament" is a two-part competition inviting the design community to explore the potential of COLORCORE. Over \$80,000 in prizes will be awarded.

PART I (CONCEPTUAL): Open to all professional architects, designers and students, to design an object no larger than 4' x 4' x 4' (or equivalent volume) surfaced with COLORCORE. Prizes are as follows: Professionals—1st Prize \$10,000; 2nd Prize \$5,000; 3rd Prize \$2,000; 4th Prize \$1,000. Students—1st Prize \$5,000 plus a \$5,000 contribution to the student's school.

DETAILS FOR PART I

THE JUDGING

Judging will be based on overall excellence, technique and inventiveness in demonstrating the unique characteristics of COLORCORE, and will be made by the following distinguished members of the design community: From Formica Corporation's *Design Advisory Board*: **Joe D'Urso, John Saladino, Paul Segal, William Turnbull, Charles Boxenbaum.** Other judges will include **David Gebhard,** University of California; **Niels Diefrient,** Industrial Designer; **Robert Maxwell,** Princeton University.

Judging will take place March 15, 1983. Winners will be notified by April 1 and publicly announced at NEOCON.

ELIGIBILITY AND REQUIREMENTS

Open to all architects, interior, industrial and product designers, and students enrolled in accredited American schools at time of entry. Entrant(s) may enter one

or more submissions.

Designs may be any of the following types: (1) Product design (e.g., TV cabinet); (2) Contract design (e.g., office work station); (3) Residential design (e.g., dining table); (4) Miscellaneous (e.g., a decorative or useful object).

Design must be original, not known to be substantially identical to any existing design. Designer must not be under contract to or in negotiation with any manufacturer for this design. Design is not to be submitted to any manufacturer until after winners are announced. Design must not have been executed for academic credit. Formica Corporation employees, consultants and their families are not eligible.

PUBLICATION AGREEMENT

Winning entrants agree to make available further information, original drawings or model photographs as necessary, for publication and exhibi-

Citations will also be awarded.

Scale models of winning entries will be built and exhibited at NEOCON, along with invited designs by the following prominent designers and architects: Emilio Ambasz, Ward Bennett, Frank Gehry, Milton Glaser, Helmut Jahn, Charles W. Moore, Stanley Tigerman, Venturi, Rauch and Scott Brown, Massimo and Lella Vignelli, James Wines/SITE Inc. Publication of the designs and a traveling exhibit of winning projects are also planned.

See full details for Part I below.

PART II (BUILT): Open to professional designers for executed room applications utilizing COLORCORE. Current projects are eligible. Prizes are as follows: In each of three categories, 1st Prizes of \$15,000 and 2nd Prizes of \$5,000. Citations will also be awarded. Judging will take place March 15, 1984. For deadlines and full details for Part II, please write Formica Corporation.

tion. Formica Corporation retains the world rights to first publication of winning designs. Designer retains rights to actual design.

SUBMISSION REQUIREMENTS

Entries must be postmarked by February 15, 1983.

Drawing(s) and/or model photo(s) of the design should be mounted on one side only of one 14" x 17" foam board presented horizontally.

There are no limits to the number of illustrations mounted on the front side of the board. No actual models will be accepted.

Each submission must include a 5" x 7" index card mounted on the front side of the board with the following information typed on it: intended dimensions of the design, color,* brief description of important features, design assumptions and intentions, and entrant's pseudonym. Submissions will be returned to all entrants.

To maintain anonymity, no identification of the entrant may appear on any part of the submission, except on one 3" x 5" index card which must be sealed in an envelope labelled with entrant's pseudonym and attached to the back of the foam board. Information on the sealed card must include entrant's pseudonym, name, address and phone number.

*Colors must be limited to 12 COLORCORE colorways. For free samples, call toll-free number, (800) 543-3000. Ask for Operator #375. In Ohio call: (800) 582-1396. Entrants are strongly urged to call for samples to fully appreciate the implications of this revolutionary new material.

Address entries or requests for information to:

COLORCORE "Surface and Ornament" Competition,
Formica Corporation,
One Cyanamid Plaza,
Wayne, NJ 07470.

Skyline

Contents

- 4 New York City Report
- 6 Notes & Comment
- 8 In Memoriam: Goff and Ford
- 9 Exhibits: Notes on Neutra
- 10 Set Design
- 12 Field Report: Kassel to Berlin
- 14 European Classicism: Scandinavia and France
- 16 European Classicism: Loos Reviewed

- 18 Interview: Hines and Eisenman
- 22 Gehry's Urbanism
- 24 Projects: Los Angeles Museums, Pelli at Rice
- 26 The Titan City
- 28 The Imperial City
- 30 Books
- 32 Dateline: October '82
- 34 Byline

Editor: Suzanne Stephens
Managing Editor: Sarah Halliday
Associate Editor: Margot Jacqz
City Reporter: Peter Freiberg
Copy Editor: Kate Norment
Design Director: Massimo Vignelli
Designer: Michael Bierut
Production: Sheyda Ardalan, Neda Ardalan

Editorial Advisory Board

Anthony Vidler, Director
 Henry Cobb, Peter Eisenman, Kenneth Frampton,
 Gianfranco Monacelli, Edward L. Saxe,
 Suzanne Stephens, Massimo Vignelli

Board of Sponsors

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

Skyline would also like to acknowledge the generous support of the Best Products Foundation.

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

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

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

The Institute for Architecture and Urban Studies

Trustees

Armand P. Bartos, Honorary Chairman
 A. Bruce Brackenridge, Chairman
 Charles Gwathmey, Vice Chairman
 Peter D. Eisenman, Vice Chairman
 John Burgee
 Colin Campbell
 Henry Cobb
 Frank O. Gehry
 Gerald D. Hines
 Arata Isozaki
 Eli S. Jacobs
 Philip Johnson
 Paul Kennon
 Phyllis Lambert
 Edward J. Logue
 Gerald M. McCue
 Cesar Pelli
 Jaquelin Robertson
 Kevin Roche
 Amanda M. Ross
 Aldo Rossi
 Paul Rudolph
 Edward L. Saxe
 Carl E. Schorske
 James Stirling
 Frederieke S. Taylor
 Massimo Vignelli
 John F. White
 Peter Wolf

Fellows

Diana Agrest
 Deborah Berke
 Julia Bloomfield
 Joan Copjec
 Douglas Crimp
 Peter D. Eisenman
 Kenneth Frampton, Chairman
 Suzanne Frank
 Mario Gandelsonas
 Christian Hubert
 Silvia Kolbowski
 Rosalind Krauss
 Lawrence Kutnicki
 Annette Michelson
 Joan Ockman
 Stephen Potters
 Lindsay Shapiro
 Robert Silman
 Carla Skodinski
 Anthony Vidler
 Peter Wolf

Officers

Edward L. Saxe, President
 Kenneth Frampton, Director of Programs
 Edith L. Morrill, Director of Administration and Development
 Barry Goldberg, Development Officer

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

Notes on Contributors

Martin Filler is editor of *House & Garden* and frequently writes criticism on architecture and design for a number of other publications.

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

Barbara Jakobson is director of exhibitions at The Lobby. Under her pen name, B.J. Archer, she was editor of the catalogue and curator of the exhibit "Houses for Sale" at the Castelli Gallery in 1980.

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

Richard Rose, who works for Hardy Holzman Pfeiffer Associates, taught for four years at the University of Oklahoma.

Bärbel Schrumfkopf has returned to her hut in the Oberwald where she is working on a dissertation at the Technische Hochschule Charlottenburg with the provisional title: "Eine Analyse der Sprache der Architekturkritikers Werner Hegeman während der Zeit seiner Herausgeberschaft von Wasmuths *Monschafte für Baukunst* unter besonder Berücksichtigung rhythmischer Analogien zwischen Sprache und Architektur."

Simone Swan is a writer, designer, and organizer of public information for art and architecture events and institutions.

Carol Willis is writing a dissertation at Columbia University on the American idea of the city in the 1920s and '30s. She will be a contributor to the book *Past Visions: Essays on the History of American Futurism* (MIT Press).

Stuart Wrede is a Finnish architect now practicing in Connecticut. He has translated the writings of Alvar Aalto and written a book on Gunnar Asplund, both for MIT Press. He is currently teaching at Yale and Columbia.

Gwendolyn Wright, an architectural historian, is author of *Building the Dream: A Social History of Housing in America*.

New Fall paperbacks

The Grand Domestic Revolution

A History of Feminist Designs for American Homes, Neighborhoods, and Cities

by Dolores Hayden

384 pp. 123 illus. \$9.95

Urban Utopias in the Twentieth Century

Ebenezer Howard, Frank Lloyd Wright, Le Corbusier

by Robert Fishman

384 pp. 62 illus. \$8.95

The Architecture of Frank Lloyd Wright

A Complete Catalog Second Edition

by William Allin Storrer

464 pp. illus., maps \$9.95

Complicity and Conviction

Steps Toward an Architecture of Convention

by William Hubbard

272 pp. 54 illus. \$8.95

The Mathematics of the Ideal Villa and Other Essays

by Colin Rowe

240 pp. 83 illus. \$8.95

Le Corbusier

Elements of a Synthesis

by Stanislaus von Moos

382 pp. 230 illus. \$9.95

At your bookstore or order directly from
 28 Carleton Street,
 Cambridge, MA 02142

THE MIT PRESS

The Architectural League

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

5

October 5, 6:30 pm
 Vittorio Gregotti
 Casabella's Tradition(s)

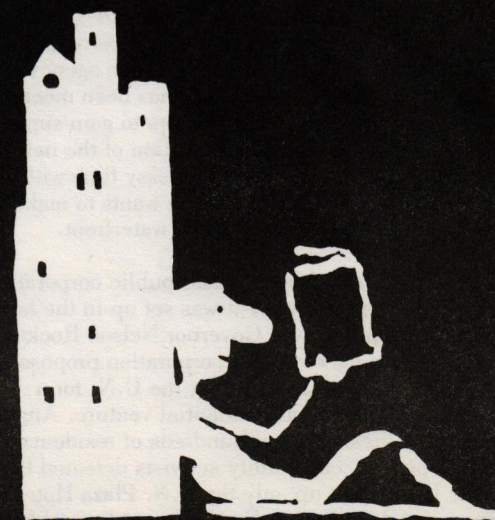
13

October 13, 6:30 pm
 The Architecture of Display: Showrooms
 Panel discussion with Paul Haigh, Edward Mills,
 Robert A. M. Stern, Lella and Massimo Vignelli
 and James Wines with C. Ray Smith as moderator.

19, 26

October 19 and 26, November 2, 6:30 pm
 Art and Architecture: Wrestling with Desire
 Lecture series by Germano Celant

Admission to lectures is free for members,
 \$5.00 for non-members. Members are encouraged
 to make reservations in advance.
 These events are made possible with public funds
 from the New York State Council on the Arts.



URBAN CENTER BOOKS

New York City Report

Peter Freiberg

Update

While You Were Away:

- The disputed River Walk project (see *Skyline*, May 1982, p. 5), planned for the East River between 16th and 24th Streets, received a big setback when its major financial backer pulled out. The Canadian-based Cadillac-Fairview Corporation said it was withdrawing from the housing development field, even though it had assured city officials early this year it would stay with River Walk.

Nevertheless, Cadillac-Fairview's partner, Related Housing Companies, still wants to build the \$331 million housing and commercial complex. Related has proposed to bring in as partners Vincente Perez, a Venezuelan with oil, banking, and real estate interests, and the DeMatteis Organization, River Walk's construction manager. But Karen Gerard, Deputy Mayor for Economic Development, says the city will evaluate the financial credentials of all these firms before deciding whether to proceed with River Walk; the city could also choose one of the three plans that lost to River Walk in the original competition, or it could start from scratch with a request for proposals. Gerard said the city must also decide whether to continue the controversial tax abatement the Koch Administration was allowing for River Walk, despite the fact that the project was to be built on the East Side "Gold Coast." The tax abatement was only one of several points for which River Walk was criticized: Others included waterfront access and a change from rental apartments to co-ops. Joana Battaglia, who heads the waterfront committee of Community Board 6, says progress on access has been made recently in negotiations with two architectural firms retained by Related Housing—Davis Brody & Associates and Hooker/Siskind Associates of Miami.

- The Landmarks Preservation Commission finished hearing testimony on its proposal to designate the Second Church of Christ, Scientist. Landmarking the church at Central Park West and 68th Street drew strong support from preservationists and West Side residents, but the church itself opposed the idea.

Church members have recently been considering a plan to demolish the 82-year-old copper-domed limestone building for a highrise structure that would house the church (see *Skyline*, May 1982, p. 4). The membership has not given the required two-thirds vote for the new development, but a large majority did go on record against landmark designation. If the Commission decides, as expected, to designate the church, and the decision is upheld by the Board of Estimate, the church has warned it will seek to overturn the landmarking in court.

- Another hearing on a proposal to designate forty-five theaters in the Broadway area as landmarks will be held by the Landmarks Preservation Commission on October 19, 9:30 a.m., at City Hall. Since the initial hearings last June (see *Skyline*, July 1982, p. 3), Community Board 5 voted to recommend designation of 20 of the theaters, opposed designation of two, and is scheduled to evaluate the remaining twenty-three before this month's LPC hearing.

The theater owners, meanwhile, have said they oppose landmarking the interiors of the theaters, but have not yet taken a formal position on the exteriors: The owners have reportedly hired Hugh Hardy of Hardy Holzman Pfeiffer Associates to study the issue for them. It is virtually certain, however, that the owners will lobby strongly against landmarking unless they get substantial economic concessions from City Hall.

- The Koch Administration is moving toward a precedent-setting sale of air rights over city-owned properties (see *Skyline*, April 1982, p. 4). Despite vehement disagreement from civic and community group representatives on a special task force set up by City Hall, the Administration is seeking to allow developers to bid for air rights over two midtown properties—a firehouse at Eighth Avenue and 48th Street and a transit substation at 126 West 53rd Street. The city argues that such sales permitting construction over lowrise city buildings or on adjacent sites will

generate millions of dollars in revenue. Critics, including Municipal Art Society director Margot Wellington, who sits on the task force, warn that the proposed sales could open up a Pandora's box of problems in the absence of any comprehensive policy. Sales could increase overbuilding in already congested areas, and the city could foreclose future planning options in its quest for quick cash. Howard Hornstein, a City Planning Commission member who heads the task force, says guidelines have been drawn up—but critics say they leave crucial questions unanswered. If the City Planning Commission approves the initial sales, a real donnybrook is likely at the Board of Estimate.



U.N. Development Reborn?

Still another waterfront housing proposal has recently emerged—this time for the East River between 36th and 38th Streets. The United Nations Development Corp. (UNDC) is considering putting up two 24-story towers containing 400 apartments that would be occupied primarily by U.N. personnel. While the agency is being close-mouthed about its plans, it has been meeting with city officials and community leaders to gain support for state legislation allowing construction of the new housing. But the proposal is not having an easy time with the East Side's Community Board 6, which wants to make sure that the public will have access to the waterfront.

The UNDC, a little-known quasi-public corporation, got into hot water shortly after it was set up in the late 1960s with strong support from Governor Nelson Rockefeller. With city-state backing, the corporation proposed to bulldoze two square blocks near the U.N. for a speculative commercial/residential venture. Angered over the planned dislocation of hundreds of residents and business people, community activists defeated the plan, and the UNDC put up only the U.N. Plaza Hotel at First Avenue and 44th Street. Currently, additional hotel/office space is under construction adjacent to the U.N. Plaza Hotel, and the UNDC may build more office space in the future across the street, on the south side of 44th Street.

The twin residential towers under discussion would be built on landfill or platforms between 36th and 38th Streets. Community pressure, however, could convince the East Side's state legislative representatives to block the project, which is why the UNDC is courting the community board. Joana Battaglia, who heads Board 6's waterfront committee, says the group's main concern is that the project might isolate the public from the river. Board 6 is trying to get a walkway constructed east of the FDR Drive from 51st to 42nd Streets, and it wants this promenade to continue south of 42nd Street. "We don't want an isolated residential island between 36th and 38th Streets," says Battaglia. "We don't want the security demands of the U.N. community to preempt public access to the waterfront. When they can work out a design that gives us public access . . . then we'll talk about the legislation they need."

Thomas Appleby, director of the UNDC, which sells tax-exempt bonds to finance its projects, said there was only "very preliminary thinking" about the new housing. "I don't know if it will ever happen or not," he said. If it is built, according to Appleby, the housing will not be restricted solely to U.N. personnel.

Westway Dies?

Reeling from a series of federal court decisions blocking virtually all its funding, Westway resembles a road show that seems likely to fold. Construction has been put off indefinitely, and opponents are pressing city and state officials to "trade in" the federal highway dollars for money that could be used to shore up the city's deteriorating mass transit system (and build a modest West Side replacement road). But while it appears increasingly doubtful that the controversial superhighway-and-development project will ever be built, Westway's main backers—developers, construction unions, and contractors—are a powerful lot, and their flagging spirits were bolstered last month by a muddled *New York Times* editorial urging them to "hang on."

The latest act in the decade-old Westway drama began last spring (see *Skyline*, May 1982, p. 4), when Federal Judge Thomas Griesa revoked an Army Corps of Engineers permit for construction of a 200-acre landfill that is essential for the Battery-to-42nd Street project. Judge Griesa agreed with Westway's opponents—environmental, community, and mass transit organizations—who charged the Army Corps with ignoring evidence that the landfill would have a negative impact on the striped bass that use that area of the Hudson as a nursery.

Lincoln West Goes Ahead

The final decision came in the wee hours of the morning of September 17. After two years of debate, months of hearings and negotiations, and frantic last-minute lobbying, the much-criticized \$1 billion Lincoln West plan for luxury housing on the West Side won Board of Estimate approval by a vote of 10 to 1. The vote was hardly a surprise, given Mayor Koch's vigorous support of the project. But two big questions still remain: Whether the developers' finances are as firm as they have said, and whether community and environmental opponents will seek to stop the project through a lawsuit. The opponents have hired the same law firm that helped block Westway to study whether a Lincoln West lawsuit is feasible.

Regardless of whether Lincoln West is eventually built, the long process that culminated in last month's favorable Board of Estimate vote was illuminating: It demonstrated once again the intertwining of politics and real estate in New York, and it showed who wields power in the city on major planning issues. The Lincoln West controversy also emphasized the declining prestige of the City Planning Commission and its chairman, Herbert Sturz, as the agency's work came under sharp criticism. The mammoth Lincoln West project, planned for thirteen blocks along the Hudson in the Penn Central rail yards between 59th and 72nd Streets, would be the largest unsubsidized housing development ever built in New York (see *Skyline*, April 1982, p. 4; June, p. 7). The developers, Lincoln West Associates, is a partnership of Observation Realty Corporation, an Argentine-based firm, and Abraham Hirschfeld, a local developer and unsuccessful politician; they hired The Gruzen Partnership and Rafael Vinoly Architects to draw up a master plan for the 76-acre site, which is Manhattan's largest remaining undeveloped property and has long been the object of builders' attention. Despite many calls for substantial changes in the scale and design of the project, the Board of Estimate reduced it by only 370 units—from 4700 to 4330—and kept the rest essentially intact: substantial commercial space, 2515 underground parking spaces, and a public park.

While other developers, including Donald Trump, had failed to get approval in the past, Lincoln West, headed by Carlos Varsavsky was much shrewder. It hired away James Capalino, a longtime aide to Mayor Koch who had most recently served as the city's Commissioner of General Services. It retained a politically influential team of lawyers who once were in public service—John Zuccotti, former City Planning Commission chairman and Deputy Mayor, and Judah Gribetz, a onetime top legal advisor to Mayor Beame and Governor Carey—and now work for developers. But the developer still had to overcome fierce objections from community and other interest groups. West Side Assemblyman Jerrold Nadler, along with a number of business and union organizations, urged the city to insure that construction of Lincoln West would not preclude also building a modern rail freight facility on the site. Rail freight supporters such as West Side Councilwoman Ruth Messinger argued that this facility was essential to save thousands of Manhattan's remaining jobs in the garment, printing, and meat-packing industries. Designing their mini-city to allow for rail freight would have been more expensive for the developers, however, and they fought the idea; it was apparent early on that the city was with them. Although Koch Administration officials kept pointing to a proposed rail freight terminal in the Bronx, Nadler says studies indicate Manhattan's industry would not be helped by the Bronx facility. In the end, rail freight became a non-issue because, as Councilwoman Messinger said, "the key decision-makers in the Administration" were more interested in luxury housing, even if manufacturing jobs were put in jeopardy. But the complaints of the West Side's Community Board 7 about scale and density were harder to overcome—and it was obvious from the beginning that the developer would have to make some changes. These changes were not sought by the City Planning Commission, which was criticized over and over again for lack of planning, accepting the developer's financial arguments at face value, making no real analysis of the impact of almost 10,000 new residents on the already overburdened West Side services, and not even taking steps to insure that the

developer follows through on his proposals—for example, to build the park and guarantee public access. It was clear from the outset that the Planning Commission took its cue from Koch.

One example cited by City Planning's critics was its contention that Lincoln West was similar to the West Side's present density. In contrast, a study prepared for Board 7 by Kwartler/Jones showed that the project is "considerably denser than the surrounding neighborhood" and "should be reduced." Moreover, noted the Kwartler/Jones report, the zoning envelope approved by City Planning is larger than what is presently planned for Lincoln West, thereby allowing developers to "substantially increase" the population density in the future. Nor did City Planning make any zoning decision on the adjoining 8.3-acre property owned by the *New York Times*, which real estate tycoon Harry Helmsley has an option to buy, and which critics say should have been part of the overall plan.

At the end, the project was reduced—but only very slightly. In the last frenetic days and hours, during which the developers and their attorneys were in constant negotiations—sometimes using Koch's City Hall offices for meetings and phone calls—Lincoln West Associates agreed to eliminate one of the eight highrise towers; this tower had been proposed, with City Planning's approval, for construction in the middle of the Lincoln West park. Previously, the developer promised to reserve 220 rental apartments for low and moderate-income people, but it is unclear where the needed subsidies will come from. Language was also tightened to guard against the developer failing to build the park or provide the amenities promised, including \$30 million for renovating the IRT subway station at 72nd Street and \$1.5 million for the 66th Street station.

When the vote came, only Manhattan Borough President Andrew Stein was opposed. Koch, of course, voted yes, even though he had been criticized by his Democratic primary opponent, Mario Cuomo, for accepting more than \$18,000 in campaign contributions from Lincoln West's developers. The coming months will tell whether opponents will sue, on environmental or other grounds.

This summer, Griesa halted nearly all federal funding for the project. In a sharply-worded ruling, Griesa in effect accused state and federal agencies of a cover-up, using such words as "fraudulent" and "the complete opposite of the true facts" to describe the environmental testimony presented by the government. A new environmental impact statement is likely to take one to three years to complete.

This timetable makes it virtually certain that Westway's environmental impact will still be under study on September 30, 1983—the deadline for applying for trade-in. Unless the mayor and governor agree by that date to seek trade-in, the opportunity for getting \$1.4 billion for mass transit and the alternative road could be lost. Nevertheless, the highway lobby and the developers who would like to build luxury highrises on the landfill continue to argue against trade-in. And the *Times*' editorial page, which has long promoted Westway, echoed many of their arguments. Trade-in, the *Times* said, is a mirage: While Westway is guaranteed ninety percent funding from the federal Highway Trust Fund, trade-in allocations would have to be approved by Congress every

year. Besides, the *Times* said, most of the trade-in money would have to be funneled into a \$700 million alternative road, so the subways would not benefit much anyway. And as for Judge Griesa's decisions, the *Times*' editorial writers said his ruling addressed "procedure, not substance," and would not kill the project.

On almost every point, the *Times* was wrong. The Highway Trust Fund itself is in trouble, casting doubt on whether the projected \$2 billion-to-\$4 billion Westway would ever be finished, even if begun. This summer, a Congressional Budget Office report suggested one option was to eliminate money only for interstates that are simply of "local importance," like Westway. On the other hand, the Reagan Administration's Secretary of Transportation, Drew Lewis, stated flatly that Westway would be approved for trade-in. It is true that how fast the money came in would depend on annual Congressional applications, but if New York presented ready-to-go plans, the city could expect about \$150 million a year, according to Marcy Benstock, a leading anti-Westway activist; she notes that Boston has been awarded over \$1 billion in mass transit trade-in money, while Washington received \$2 billion.

While the *Times* insisted any trade-in funds would be largely used for a \$700 million replacement road, in fact interstates average \$25 million a mile, and there is no reason why a 4.2-mile local road should cost much over \$100 million—leaving most of the \$1.4 billion trade-in money for mass transit. Although the *Times* expressed optimism that Griesa's rulings left Westway very much alive, the judge's opinions dealt as much with substance as procedure: Information was withheld by state and federal agencies because, as Benstock says, "they knew if they told the truth they couldn't get a permit . . . because the data says fish could be harmed." New data is likely to say the same thing.

Depending on the outcome of the next month's elections, the mayor and governor will either seek trade-in or continue to plug Westway. It is possible Congress will extend the 1983 deadline for applying for trade-in—but this remains uncertain. One thing is definite: By not moving now for trade-in, the city and state risk losing everything.

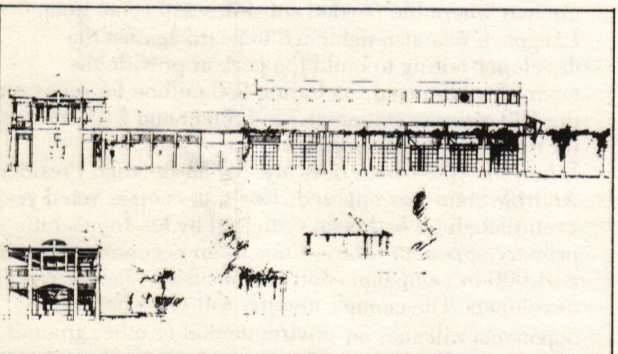
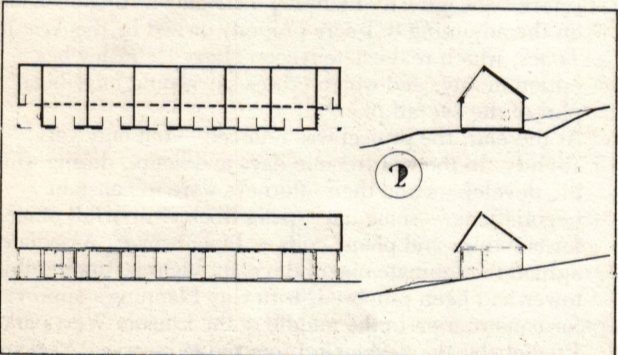
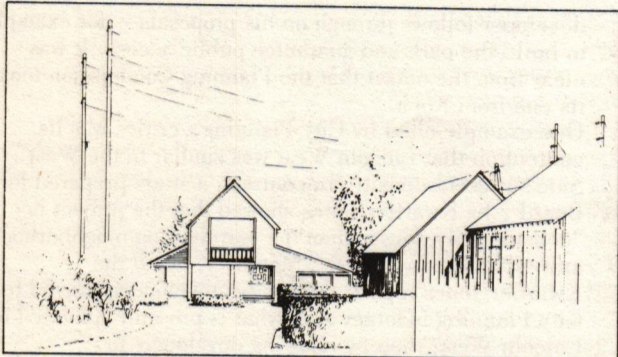
Notes & Comment



Alan Titus as Count Danilo
in the New City Opera
production of Lehar's
The Merry Widow
(photo: Beth Bergman)

Skowhegan Charrette

During the first week of August the Skowhegan School of Painting and Sculpture hosted a five-day on-site charrette design competition—only the fifth of its kind sponsored by the National Endowment for the Arts—to select an architect for new facilities on their Maine campus. The winning proposal was by **Robert Page and Peter Millard** of Guilford, CT; other participating teams were: **Turner Brooks and Ross Anderson** from Starksboro, VT; **Fred Koetter and Susie Kim** of Boston; **Ralph Lerner and Richard Reid**, also from Boston; and **John Scholtz and Jeremiah Eck** from Camden, ME.



Skowhegan Charrette Competition; 1982. Top to bottom: Robert Page and Peter Millard (winners); perspective, plan, section, and elevations. Fred Koetter and Susie Kim; and elevation

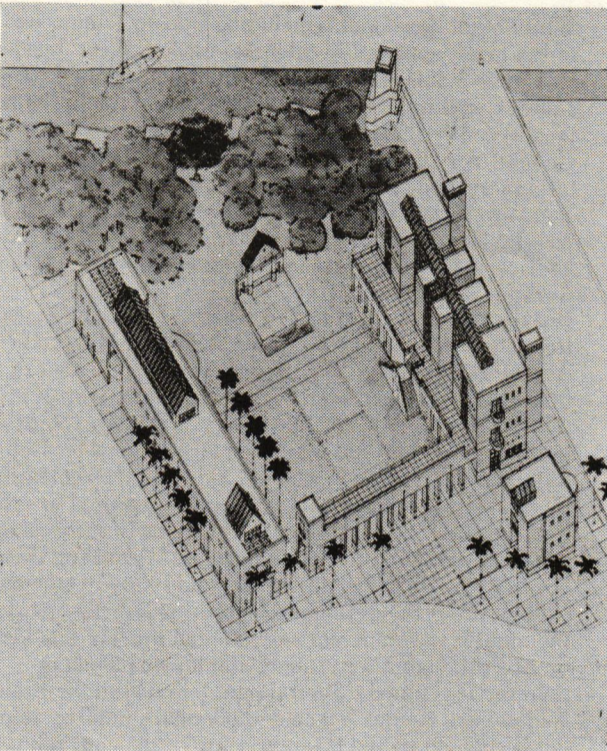
The program called for eighteen new studios and administration and library facilities on a campus located on the edge of a lake, spreading upward through woods to a clearing on a hillside. The land now occupied by the campus was part of a farm dating from the late eighteenth-century; many of the original buildings remain, with work spaces and studios in converted barns and chicken coops and offices in the farmhouse. Buildings added through the years have conformed to that character.

The teams worked in a temporary studio under the curious and watchful gaze of the school community. Tension certainly was in the air—not surprisingly, given the suspicion with which artists generally regard architects—and there were reports of open hostilities early in the week. A number of public workshop sessions and daily discussions were held with the faculty, students, and administration. The schemes—models, drawings, plans—were presented to the school community and jury chaired by architect **Graham Gund** and including architects **Charles Moore** and **Robert A.M. Stern**, painter **Alex Katz**, and sculptor **Sidney Simon**. Winners were announced on the 7th.

In announcing the winners, Gund stated that “the jury felt this design responded most to the school’s needs and captured the spirit of unpretentiousness and serenity of the Maine wilderness.” The project by Page and Millard consisted of a number of smaller buildings consistent in style and scale with the existing facilities, located to better define the organization of the central part of the campus. Robert Stern, reporting that the jury decision was unequivocally unanimous, observed that all the schemes were good, but that the one by Page and Millard was based on a strategy that was “incredibly sensitive to the exact architectural mood of the place.” The jury also awarded an honorable mention to the project by Koetter and Kim which, Stern related, was “wonderful, but not in character.” The solution chosen was reportedly equally popular with the Skowhegan community.

Competitions Drawing to a Close

Winners of the Fort Lauderdale Riverfront Plaza Competition—a mixed-use project including 8,000 s.f. of public office space, a plaza with an outdoor stage, an “architectural element,” a market place, and restaurants—were **Aragon Associates** of Coral Gables. Second prize went to **B. Mack Scogin, Jr.**, President of Heery & Heery, Architects & Engineers in Atlanta, and third place went to **Thomas K. Davis** and **Marleen Kay Davis**, graduate students at Cornell. The winning scheme was chosen from among 195 entries by a jury of **James Stewart Polshek**, **Mario Botta**, and **William Turnbull**. Details in November.



Aragon Associates. Winning submission for the Fort Lauderdale Riverfront Plaza Competition; 1982

The winners of the invitational competition for the Beverly Hills Civic Center will be announced this month. In July the City signed contracts with **Eisenman Robertson Architects**, **Arthur Erickson Architects**, **Frank O. Gehry and Associates**, **Gwathmey Siegel and Associates**, **Charles Moore/Urban Innovations Group**, and **Moshe Safdie and Associates** to prepare proposals for the Civic Center. The new complex, on ten acres located between big and little Santa Monica Boulevards, and Crescent and Alpine Drives, is to include a new police facility, fire department headquarters, and a community cultural resources center while keeping the existing City Hall and City Library, both landmarks, on the site. The designs were submitted to the jury—**M. Paul Friedberg**, **Esther McCoy**, **Anthony Lumsden**, **Daniel Solomon**, and **Richard Saul Wurman**—at the end of September.

In the Schools

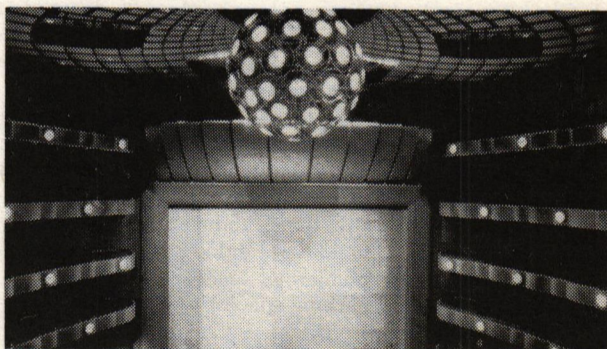
Kurt Forster has joined the faculty at MIT as Professor of the History of Architecture. . . . **Arata Isozaki** is the William Henry Bishop Visiting Professor of Architectural Design at the Yale School of Art and Architecture. . . . **Peter Eisenman** will be the Arthur Rotch Adjunct Professor of Architecture at Harvard’s Graduate School of Design. He will be teaching a seminar in the spring semesters for the next three years; he says the first will be on “Post-Nuclear Urbanism.” . . . At Tulane University, **David Slovick** and **Ligia Ravé** have been appointed to the Luce Professorship in Architecture and Society and will join the faculty in January.

On the east coast this fall nine schools are participating in an **Intercollegiate Student Design Competition** organized by Syracuse University. The program is for a highrise, mixed-use structure on Broadway which will include a theater, retail space, offices, and a hotel. **Randall Korman**, competition director and head of the graduate program at Syracuse, stated that the objectives of the competition are to promote interaction between the schools, to test the new zoning regulations in New York, and to take issue, perhaps, with the notion that architecture and development are mutually exclusive. The schools participating are, along with Syracuse, Harvard, RISD, Yale, Columbia, Cornell, Cooper Union, University of Virginia, and IAUS. Each of the schools will choose two finalists in December; these students will then have another month to refine their designs before submitting them in January to the final jury: **John Burgee**, **Raul de Armas**, **James Ingo Freed**, and **Richard Meier**. The designer(s) of the winning project will be awarded \$1,500; second prize is \$1,000, and third \$500.

New York State Theater Renovation

Judging by the dress rehearsal for the New York City Opera production of Frank Lehar’s operetta *The Merry Widow*, the team of acoustical consultant **Cyril Harris** and architects **Philip Johnson** and **John Burgee** is bringing the Lincoln Center audience to its feet. The trio has just finished its second renovation of a hall in the complex: They have redesigned the New York State Theater to accommodate the acoustical requirements of the New York City Opera and the New York City Ballet. The \$5.3 million renovation, which began last year while the hall was still in use, followed the team’s success in redesigning the previously acoustically elusive **Philharmonic Hall** in 1976. While the **Philharmonic**—now **Avery Fisher Hall**—had originally been designed by **Max Abramovitz** with **Bolt, Baranek and Newman** as acoustical consultants, the New York State Theater was designed in 1964 by **Johnson** himself with associate **Richard Foster** and with the help of acoustical consultant **Wilhelm Lassen Jordan**.

Cyril Harris has won the reputation of emphasizing acoustics before aesthetics, and complaints about the acoustic performance of his halls are rare indeed. But few architects can make the adjustment required of a partnership of this kind, which explains why



Johnson/Burgee, Architects. Reconstruction of the New York State Theater; 1982 (photo: Susanne Faulkner Stevens)

Johnson/Burgee Architects and **Harris** have now become as familiar a team in concert hall design as **Rogers** and **Astaire** once were in dance musicals. Their work for the **Terrace Theater Hall** at the **Kennedy Center** (1978) and the **National Theater for Performing Arts** in **Bombay** (1980), in addition to the **Lincoln Center** work, has won them great acclaim.

Previously, the concave side walls of the New York State Theater distorted sound by focusing it in certain areas, leaving dead spots in others. **Harris**, **Johnson**, and **Burgee** added polycylindrical wood sound diffusers. These tubes act like plaster ornament did in traditional concert halls, successfully helping sound to die out uniformly. **Harris** also recommended that the open grill of the ceiling, through which sound escaped, be filled in with thirty tons of plaster. Chairs in the auditorium were reupholstered and backed with synthetic rubber to prevent further sound absorption. The air conditioning was revamped by adding acoustical plenums to muffle the sound.

Since further sound reflection was needed around the original concave proscenium, it was replaced with a slightly convex one made of plaster and looking very much like a picture frame. It is covered with a bronze-colored chain-like mesh, an ornamental addition that does not affect the sound. Above the proscenium a huge curled canopy helps deflect the sound from the stage. Most of the acoustical adjustments make little visual impact on the space. This canopy, however, does. Designing a reflector of curved plaster panels that effects a formal transition from the rectilinear proscenium frame to the geometrical arcs of the ceiling grid is difficult. It requires a bit of fancy architectural footwork that didn’t quite succeed here. But judging by the *Merry Widow* rehearsal, the large curled protrusion, along with the other measures, vastly improves the sound quality of the hall. Because the enlarged orchestra pit is located under the giant reflector, the music now fills the auditorium with its swelling crescendos. The singers can be heard very well indeed, although some of the vocal resonance is lost through openings in the stage’s wings and fly spaces—areas that can’t be filled in. —SS

In passing: The final block of the American Architects Commemorative series of stamps was dedicated on September 30. The buildings featured are: Fallingwater, the IIT campus, the Gropius House, and Dulles International Airport.

Bilt-no-more

Since August the New York Landmarks Conservancy has been weighing an interesting legal question brought up by further demolition at the one-time Biltmore Hotel. Last fall, after demolition of much of the interior had taken place — part of plans to retrofit the building for use by the Bank of America — the preservation community mounted opposition. After a brief stay of proceedings, an agreement was reached between the Milsteins, owners of the building, and the Conservancy, prohibiting further destruction of specific areas and providing for restoration of the famous Palm Court for use as the Bank lobby. The architectural firm of Hardy Holzman Pfeiffer Associates was hired to work with the Milsteins in effecting the restoration and reconditioning work. [*Skyline*, October and November, 1981]

This August the wreckers were at it again. With what Conservancy director Laurie Beckelman termed "blatant disregard for the agreement we made," whatever had been left was completely obliterated. At that point Hugh Hardy, project architect with HHPA, withdrew from the project, stating that "there was nothing left to give you even the beginning of a creative restoration."

There has been no comment from the Milsteins about why the most recent demolition took place. A spokesman for the family has been quoted as saying that they "want to work with the Landmarks Conservancy" and "are going to restore the Palm Court in terms of space and size." The options open to the Conservancy are limited; presumably they can sue for some sort of reparations or reconstruction, which Hardy feels would not be a reasonable solution — the qualities of the Palm Court cannot be recaptured by imitation. — MGJ

Competitions

The Walker/Group has announced its second annual competition to promote innovation in retail design. Open to all students of accredited design schools, the competition involves developing a concept for the shopping mall of the future. The winner, or winning team, will receive \$1,500; second and third place projects will receive \$1,000 and \$500; and the school of the winner will also receive \$1,000. Walker/Group should be notified of intention to compete by October 25. Information is available from schools or Competition Director, Walker/Group, 304 East 45th Street, New York 10017; (212)689-3013. . . . **The Harvard Architectural Review** has announced a competition to be held this fall "to involve the forthcoming topic 'Precedent and Invention'." It will be open to all design professionals, students, and artists. More information to follow, or contact: The Harvard Architectural Review, Issue #5, 48 Quincy Street, Cambridge, MA, 02138.

Other Tidbits

Activity in Anchorage: **Vincent Scully** is acting as advisor to the State of Alaska on a competition for a state office building. Four firms are now under consideration: **Mitchell/Giurgola Architects**, who are currently designing a museum in that city, **Kohn Pedersen Fox Associates**, **Arthur Erickson Architects**, and **Venturi, Rauch and Scott Brown**. . . . In San Antonio, the College of Fine Arts at the San Antonio Art Institute is also looking at out-of-town architects: **Venturi, Rauch and Scott Brown**, **Charles Moore**, **Robert A.M. Stern**, and **Taft Architects** are reportedly being interviewed. . . . In New Orleans, **Perez Associates** are master planners for a fair in that city scheduled for late 1984. The theme is "Rivers of the World" and **Charles Moore** has been asked to design a "Wonder Wall" the length of Front Street to include a water course, arcades, and other fair amenities. . . . Near Beijing, the international hotel designed by **I.M. Pei & Partners** will have a "mini-opening," although the architect's office reports it won't be completely finished until the spring.

Chicago Design Fest

At the Merchandise Mart from September 30th to October 2nd: The first annual *residential* exposition sponsored (in response to NEOCON?) by a consortium of the residential showrooms at the Mart. At the same time the Illinois Council/AIA will be holding its 1982 state conference there. Highlights of the three-day program include awards to **Philip Johnson** for his "outstanding contribution to architecture and for furthering historic preservation" with his efforts to rescue H.H. Richardson's Glessner House, and to **Paige Rense**, editor-in-chief of *Architectural Digest* for "distinguished service to the profession." A number of seminars will feature architects **Laurence Booth**, **Rodolfo Machado**, **William Turnbull**, **John Casbarian** and **Robert Timme**, and **Bernardo Fort-Brescia**.

URBAN CENTER BOOKS
ANNOUNCES

FORUMS ON FORM

FALL 1982

A SERIES OF FREE LUNCHTIME LECTURES
BY AUTHORS OF RECENTLY PUBLISHED BOOKS
ON THE BUILT ENVIRONMENT.

OCT. 6

PETER EISENMAN, *House X*. Rizzoli International Publications. Lecture introduction by Mario Gandelsonas.

OCT. 13

HARVEY KAISER, *Great Camps of the Adirondacks*. David R. Godine. Lecture introduction by Brendan Gill.

OCT. 20

RICHARD PARE, *Photography and Architecture 1839-1939* (from the collection of The Canadian Center for Architecture). Callaway Editions. Lecture introduction by John Coplans.

OCT. 27

BARBARALEE DIAMONSTEIN, *Interior Design: The New Freedom*. Rizzoli International Publications. Ms. Diamonstein will be the moderator of a panel of designers including Joseph Paul D'Urso, Mark Hampton, John Saladino, Massimo and Lella Vignelli. Introduction by Paul Goldberger.

NOV. 3

ARTHUR DREXLER, *The Architecture of Richard Neutra*. Museum of Modern Art. Lecture introduction by Margot Wellington.

NOV. 10

CRAIG CASTLEMAN, *Getting Up*. *Subway Graffiti in New York*. MIT Press. Lecture introduction by Martha Cooper.

NOV. 17

ROBERT JENSEN and PATRICIA CONWAY, *Ornamentalism*. Clarkson N. Potter, Inc. Lecture introduction by Richard Haas.

NOV. 24

JAMES WINES of SITE, *Highrise of Homes*. SITE, Rizzoli International Publications. Lecture introduction by Pilar Vilades.

ALL LECTURES BEGIN AT 12:30 PM.

WEDNESDAYS.

Bring your lunch.
Coffee and tea provided.

DEC. 1

GALEN CRANZ, *The Politics of Park Design: A History of Urban Parks in America*. MIT Press. Lecture introduction by Thomas Bender.

DEC. 8

ROBERT A.M. STERN, *East Hampton's Heritage, an Illustrated Architectural Record*. W. W. Norton and Co., Inc. Lecture introduction by Joan Kaplan Davidson.

URBAN CENTER BOOKS

457 Madison Avenue at 51st Street • New York • New York 10022
Store Hours: Monday-Saturday 10 AM to 6 PM (212) 935-3595

Urban Center Books, a not-for-profit bookstore, specializing in Architecture and Urbanism is operated by the Municipal Art Society of New York with the support of the J.M. Kaplan Fund

OPPOSITIONS

Edited by Julia Bloomfield

Each issue: 144 pages 8 1/4" x 9 3/4"

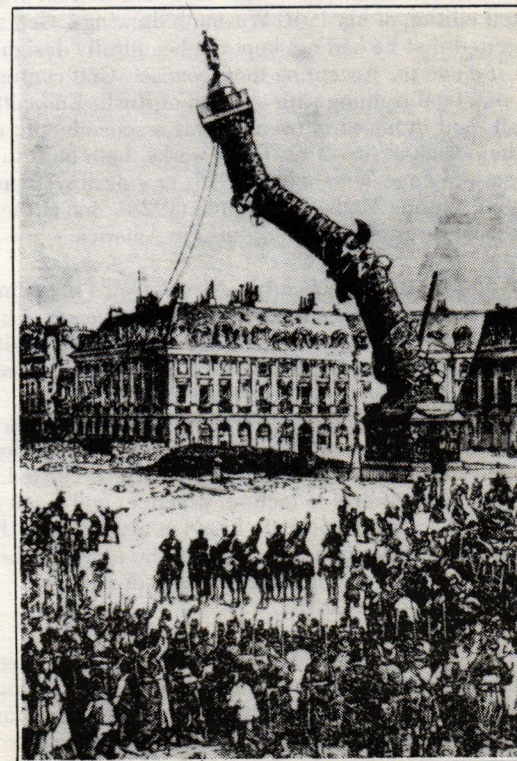
More than 100 illustrations

Paper: \$15.00 Quarterly

Rizzoli is pleased to add to its group of architectural periodicals *Oppositions*, the most distinguished architectural journal published in the United States and designated to receive a 1982 medal from the American Institute of Architects. Designed by Massimo Vignelli, *Oppositions* was founded in 1973 by Peter Eisenman, Kenneth Frampton and Mario Gandelsonas of the Institute for Architecture and Urban Studies in New York. Since that time, Anthony Vidler and Kurt Forster have joined the editorial board.

Oppositions addresses itself to the evolution of new models for a theory of architecture, relating such models to specific buildings and theories. The discourse is not limited to the very latest work, but rather attempts to link the present and the past, in order to assess the overall contribution of major individuals and movements still relevant today. It encourages a climate of opinion where ideas and actions are necessarily complementary in any vital architectural culture.

Oppositions 25 is a special issue on *Monument/Memory*, edited by Kurt Forster. ISBN 0-8478-5359-4. September. **Oppositions 26** includes essays by Kenneth Frampton, Giorgio Grassi, and Rafael Moneo, among others. ISBN 0-8478-5360-8. December.



In Memoriam

Bruce Goff 1904-1982

Bruce Alonzo Goff died in Tyler, Texas, on August 4 at the age of 78. Born in Alton, Texas on June 8, 1904—the 37th birthday of Frank Lloyd Wright—Goff was known for an architecture that seemed based on Wright's "organic" theories, with a similar echo of Japanese influences, but which reached more unusual and less easily classified extremes. Most of Goff's work, executed over a period of six decades, was single-family houses, each its own blend of forms and materials reflecting a particular approach to the site, the program, and the personalities of both architect and client. Most of this work is to be found in the central states—Missouri, Texas, and Oklahoma, where Goff lived after World War II. From 1948 to 1955 Goff was chairman of the School of Architecture at the University of Oklahoma in Norman.

Goff's houses appeared to be an odd conglomeration of forms and materials somehow integrated into single structures that were apparently technically sound and, in their own way, aesthetically consistent. His most famous work is the Bavinger House in Norman (1950), a logarithmic spiral of rough stone and glass "cullets" wrapping upward around a mast, with rooms hung from the roof structure. Another house in Norman, for the Ledbetters (1947), has aluminum discs rather like spaceships settled on the terrace roofs, and glass ashtrays from Woolworth's decorating the columns. Goff used stone, steel, glass, wood, and even coal in several houses.

Reportedly, Goff's clients were generally delighted with their houses, some, like Joe Price, coming back for more. Additions to his 1956 house and other commissions that included the Shin'en Kan museum Goff was designing shortly before his death. On the other hand, Goff has said that some of his houses for others were too conventional for him.

Richard Rose

Bruce Goff's career as an architect began at the age of twelve when his father, not wanting the young Goff to be idle, took him to the office of an architect in Tulsa, Oklahoma, and offered the boy's services as an architectural apprentice. When told to sit at a drafting table and sketch, the young Goff produced drawings that resembled the work of Frank Lloyd Wright, whom he had never heard of at the time. His own talents soon became evident, and by the time he was thirteen he had designed and built his first house. In his late teens he wrote to the "two greatest living architects"—Louis Sullivan and Frank Lloyd Wright—to seek their advice as to how he should pursue his architectural training. They both advised him to continue with his apprenticeship and to avoid formal schooling. Wright also sent Goff an original boxed edition of his 1910 Wasmuth drawings. Goff still regretted that he had not kept the beautifully designed box it came in. Accepting their counsel, Goff continued his practical training with the firm of Rush, Endicott & Rush, and in his early twenties was responsible for much of the design of two of his finest works, both built in Tulsa: the Page Warehouse (1927; now destroyed) and the Boston Avenue Methodist Church (1928), one of the finest and most unusual Deco buildings in America.

Many of the stories concerning Bruce Goff's life came from the oral histories that typically began each of his long talks or occupied his personal conversations with his many eager listeners. His career was long and varied, spanning a period of 66 years and much of the mid-western landscape with which he and his works were identified. In his seventies, when most people are long retired, Goff seemed to find a new wind that carried him throughout the world to lecture, practice, and teach his own unique and iconoclastic brand of architecture. He was actively designing new works at the time of his death, as well as still trying to have his 1949 design for a "Crystal Chapel" realized.

Bruce Goff was thought by many to have a native genius with little educational or cultural grounding. Nothing could be further from the truth. He had educated himself in literature, music, and other arts while growing up in Tulsa in the 1920's, a city—he liked to boast—where all of the avant-garde journals of the time were on the newsstands. The small but impressive architecture library at the University of Oklahoma attests to this depth: The

library's holdings include a very fine collection of foreign journals and folio editions (Durand's *Recueil*, 1891; Vitruvius, 1552; Pan, 1895-99; Kokka, 1888-1915; *Revue Generale de L'architecture*, edited by Cesar Daly, 1840-87), many of which were purchased while Goff was the head of the School of Architecture from 1948 to 1955.

During the "Goff Era" in Oklahoma, the school was alive with students from all over the country who had come to study with him. According to William Wilson, Goff's partner in charge of production and supervision for most of the work of that period, Goff tried to foster an atmosphere of creativity, encouraging students to go beyond merely emulating his own work. He brought almost every major architect of the time to lecture at the school, including Eric Mendelsohn, Richard Neutra, and Frank Lloyd Wright. The latter two became regular visitors, even though Wright did not approve of other architects or educators. People still talk about the active studio life during that era; the school archives still contain a few examples of the drawings of the period.

Norman, Oklahoma, where the school is located, became a center for Bruce Goff's work and related events. Unfortunately, the annual Mother's Day tour of the Bavinger House was discontinued several years ago due to maintenance and insurance problems. Those few visitors who were allowed to tour the house in recent years considered it a privilege. Not far from the Bavinger House was the famed "Prairie Chicken" (1959), the home of Goff's most well known disciple, Herb Green. Within walking distance of the school the Taylor family lived in the Ledbetter House, which they had occupied since a few years after its completion. Mr. Taylor, a sculptor, had carefully and lovingly developed a surrounding landscape of modern topiary and varied plantings that complemented and even strengthened the design of the house.

In the spring of 1981, Bruce Goff was invited to return to the University of Oklahoma to lecture on the works of his favorite architect, the Catalan Antonio Gaudi. He asked for a single slide projector so that the audience would concentrate on one image at a time, and then presented almost 600 slides in a fine two-hour talk. An audience of over 400, the largest in over four years, gave him a standing ovation. When Bruce Goff died, he had just completed his first year as a visiting design professor at the University of Oklahoma. It reminded me of the vitality and ever-present gentleness that this man displayed in a long and sometimes difficult life. He had returned to teaching as a duty he felt to the profession that had given him so much.



Bruce Goff (courtesy: the estate of Bruce Goff)



O'Neil Ford (photo: Swain Edens)

O'Neil Ford 1905-1982

Simone Swan

O'Neil Ford, the San Antonio architect known for his lifelong advocacy of the indigenous architecture of the Southwest and of regional handicraft, died on July 20 in San Antonio, at age 76. He had been ailing, yet exuberantly active, for several years.

At Ford's funeral service, John Henry Faulk, author and social commentator, described his *compañero* as a worldly Texan who possessed the gift of a universal citizen in his vision, his urbanity, and his spacious-mindedness, adding, "He also had the disposition of a Merino ram." Following the architect's wishes, his wake was celebrated at the Ford house on Willow Way with jazz, champagne, ham, and cornbread. The Cullum Happy Band of Dallas played into the night.

Ford was born in Pink Hill, Texas, on the Red River. Although he studied physics and literature at North Texas State University in Denton, his only degree was from the International Correspondence School. He was known to add "I.C.S." to his signature. Later, he became an architect "because I had a pencil," he explained to former partner Arch Swank of Dallas.

Ford's apprenticeship began in 1926 with Dallas architect David R. William, with whom Ford spent six years documenting the nineteenth-century architecture of Texas, Louisiana, and northern Mexico. They published articles promoting native forms as an expression of regional American culture, and together designed and built houses that grew out of indigenous forms instead of European styles. Houses were sited for thermal comfort and given shaded porches, shed roofs, massive chimneys and walls of brick and stone. Ford's brother Lynn, responsible in large part for the renaissance of crafts in Texas, decorated the houses with tiles, mosaics, stencils, and fine carvings.

In the 1930s, Ford worked on such W.P.A. projects as the famed Riverwalk, which transformed the San Antonio River into a major national urban attraction. In 1939, as supervising architect for the National Youth Administration, he helped to restore La Villita, the original adobe walled settlement in San Antonio. While the intent had been to keep the eighteenth-century cluster of dwellings from becoming too "theatrical," growth over the years threatened to destroy the authentic quality. In the last few years Ford, Powell and Carson, with architects Saldaña, Williams and Schubert, undertook a new restoration of La Villita for the city of San Antonio—where Ford, Powell and Carson now have their office.

Ford's outspoken manner and elegant eccentricities did not prevent his winning numerous commissions throughout Texas (including Trinity College in San Antonio) and across the country (Skidmore College in New York State). He was extremely proud when in February he won the commission for the Museum of the Southwest in Midlands, Texas, over Michael Graves and Venturi, Rauch and Scott Brown, who were also interviewed. Ford read widely and spoke effortlessly, making him a magnet for writers, as evidenced by the voluminous Ford bibliography. He suffered grievous losses of landmark buildings to the bulldozer. But his triumphs had style: Ford was Thomas Jefferson Memorial Professor at the University of Virginia in 1967, and in 1980 the University of Texas created the O'Neil Ford Chair of Architecture. As historian Stephen Fox wrote in *Cite*, the Rice Design Alliance quarterly, "Despite intermittent anti-academic grumblings, Ford was very proud of this honor but modestly declined to be named the first O'Neil Professor of Architecture at the University."

In a phone conversation in May, Ford gleefully told of having organized citywide tours—including locations from sewage plants to art galleries—for 172 school children. "We looked at species of trees. We took rich kids to poor areas and poor kids to posh neighborhoods. I told them everything is made of dirt. They really looked, and they loved it." Ford's interest in teaching children about architecture is revealed in the just-published *Lessons in Looking: Dialogues with O'Neil Ford Architect*—a book resulting from lectures he gave in 1979-80 to grade-school students at the Learning Education Foundation of Trinity College in San Antonio.

Exhibits

The Architecture of Richard Neutra: From International Style to California Modern, an exhibition co-directed by Arthur Drexler and Thomas S. Hines, will be at the Museum of Modern Art through October 12. The show is accompanied by a catalogue of the same title published by MoMA (114 pages; 185 black-and-white illustrations; \$10.00, soft cover).

Architecture as Photography: Notes on the Richard Neutra Show

Suzanne Stephens



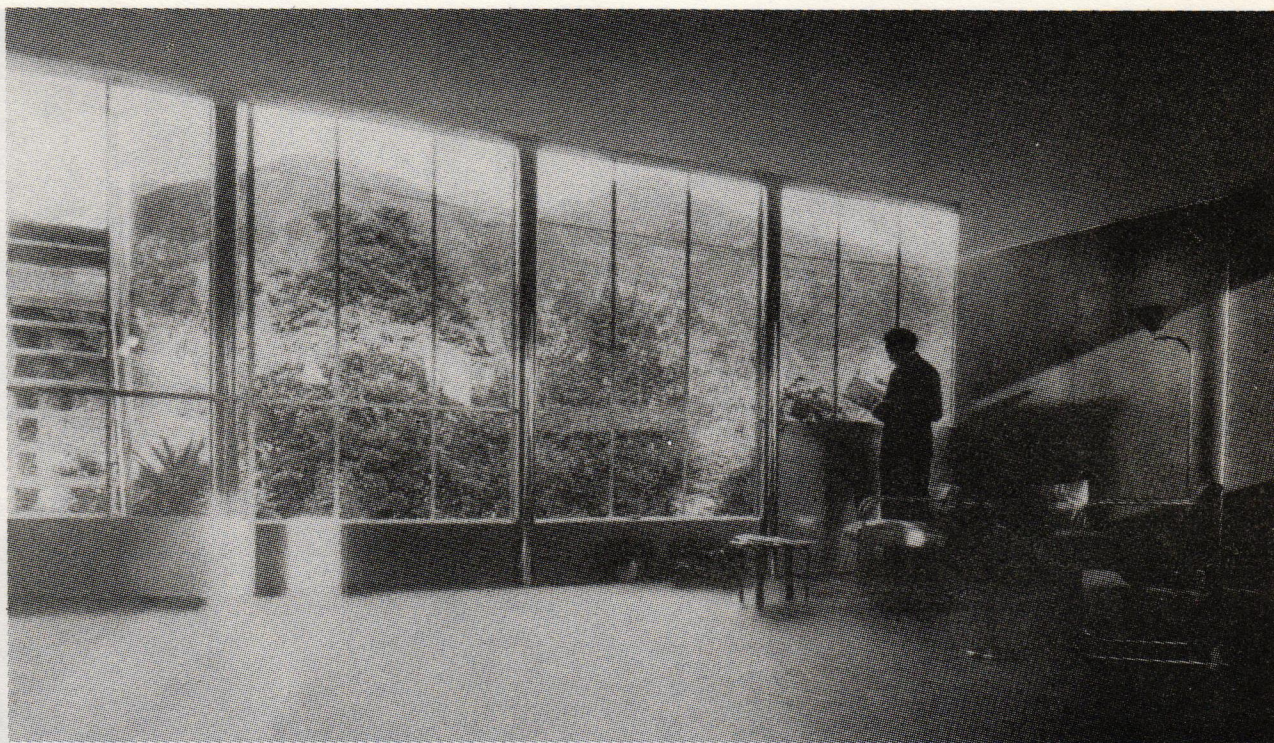
Some architects viewing the exhibit "The Architecture of Richard Neutra: From International Style to California Modern" this summer at New York City's Museum of Modern Art complained that it was a typical MoMA show, with an overemphasis on dramatic photographs of pristine spaces absent of people, and an underemphasis on plans and other drawings. In other words, so the criticism goes, it is an homage to photography, not to architecture as it is experienced in real life and through time.

The show is indeed the quintessential MoMA show, in its choice of subject and in its installation. The modern architecture that MoMA has helped make known to the museum-going public since 1932 is once again recaptured in this intensive portrayal of the hard, linear, and planar aesthetic of Neutra's domestic architecture of the 1920s to the 1950s.

While the co-directors of the show — Arthur Drexler, Director of MoMA's Department of Architecture, and Thomas S. Hines of U.C.L.A. — eschewed the white walls of past MoMA exhibits for their installation, the use of medium gray and charcoal in glossy and matte finishes did not convince observers that this presentation represented a major departure from past efforts. Even more striking was the preponderance of black-and-white photographs. The only genuine exceptions were the lush watercolor and pencil drawings Neutra executed in Vienna around World War I, mounted on smoky lavender walls in the first exhibit room.

In fact the photographs, showing off Neutra's cantilevered spaces and crisply attenuated planes of concrete and metal or cedar siding, were memorable not only for their light and dark contrasts, but for their compositions of deep receding perspective lines and framed views. The installation's dramatic juxtapositions reinforced the hegemony of the photographic image in communicating architectural intentions. Thus the show brings to mind Sybil Moholy-Nagy's observation in *Progressive Architecture* (April 1953) about the MoMA exhibit "Built in USA: Postwar Architecture": "The triumph of Modern Architecture is the triumph of Ezra Stoller and his colleagues."

Nevertheless, in spite of current criticism, the show has presence and power. First, for MoMA to present an exhibit that makes a connection with the Museum's own history helps maintain a sense of continuity at the very moment when that continuity has been disrupted by a major renovation and expansion plan. But what makes the show even more compelling is that it attests to a certain vision now too often perfunctorily dismissed. These photographs, many of which have been in MoMA's collection since 1932, crystallize a certain attitude about modernity and modern architecture, an idea that still emanates strikingly from the photographs at a time when

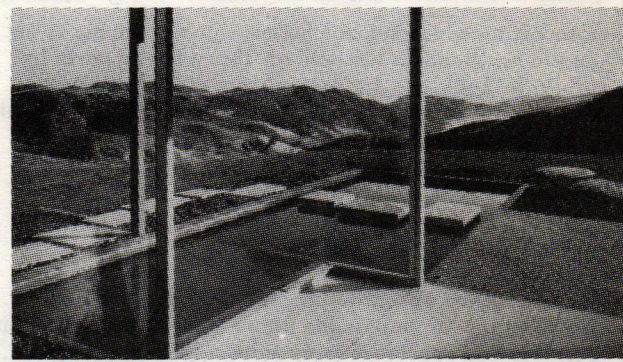


Richard Neutra, Architect. Left: VDL Research House, Silverlake; 1932. Right: Beard House, Altadena; 1934 (photos: Luckhardt Studio). Below right: Singleton House, Los Angeles; 1959 (photo: Julius Shulman)

the debunking of modern architecture's principles is so prevalent. That idea refers to modern architecture's language and the conviction architects held regarding the power of man-made artifacts to rationally tame and purify the raw, natural world and elevate the spirit of man. Neutra's designs for houses in those natural settings — establishing a relationship whereby a balance is sustained or nature is drawn into a warm embrace — constantly reaffirms that idea. The photographs of his work serve to reinforce it.

For example, one photograph of Neutra's Singleton House, designed in 1959, synoptically depicts a gradual progression of controlled and gridded interior spaces giving way to the cultivated, partially gridded exterior space just outside, and finally to the rugged vegetative world beyond. Another photograph — a romanticized composition of the VDL Research House, which Neutra built for himself in 1932 — offers striking testament to the place of occupants in his scheme of things. The photo shows Dione Neutra looking out to Silverlake Reservoir at twilight from the peaceful contemplative aerie of a minimally enclosed terrace. The eye is constantly drawn from the stringently vertical lines of the interior fittings and the architecture out through transparently expansive windows to the lush idyllic landscape of evergreens and water beyond.

Neutra's belief in new building techniques and the promise of the industrialized world was frequently illustrated by his houses, some of which — like the Beard house built in Altadena in 1934, and the von Sternberg house built in the San Fernando Valley in 1935 — were framed in steel, clad in steel panels, and painted silver-gray. One arresting photograph of the interior of the Beard house evocatively comments on the role that man plays in this universe: A solitary figure — in this case Neutra — stands in the corner of a room, quietly reading. Sunlight falls at a sharp diagonal across the side wall, highlighting the sinuous arc of a metal lamp and the elegant curves of tubular metal chairs, finally leading the eye to the softly gleaming grid of sash of a large window wall where the gaze is directed outward. At that point a view of rough rolling mountains is held within this rigid



framework of man's invention. The interior space in the foreground reinforces the notion of rational control: The man-made world is calm and serene, while the natural world is held at bay.

Neutra was conscious of the photographic means by which the idea and the essence of the architectural object would be condensed and communicated to the public. To be sure, as James Fitch has recently pointed out ("Physical and Metaphysical in Architectural Criticism," *The Architectural Record*, August 1982), the photograph can lie, cheat, and omit things, and is not a substitute for the first-hand experience of architecture itself. The "visually accessible surface," as Fitch puts it, has often become a seductive surrogate for reality, a surrogate other architects too easily fall for. Thus the lessons of modernism have often been debased by the spread of half-understood impressions gleaned from images capturing a particular fragment of time and space.

While Fitch's point is convincing, it does not allow for the significance of the vision that is communicated through these very photographs. As seen in Neutra's work, the almost Platonic ideal from which the architect has tried to mold his reality is often most convincingly transmitted through the artistically composed world of the photograph. The built work — almost any built work — remains an imperfect or fractured testament to the idea that has been subdued by the forces that shape it, including the client's needs and desires and the ravages of time and weather. Yet the original idea remains of value, for therein lies the incentive to create the transcending work of architecture.

Modern architecture's pure, simple lines and spaces, its clean abstracted planes and glossy surfaces, its dependence on new techniques, attested to a belief in that vision and in the possibility of architecture going beyond the ordinary. That vision also allows occupants of this architecture to feel in control of the world and establish their relation to it. The photographic image may condense, freeze, and flatten the artifact, but it still does project that idea, coherently and powerfully.

Set Design

Blade Runner

Joseph Giovannini



Deckard (Harrison Ford) in the futuristic city of *Blade Runner* (photo: courtesy Warner Bros.)

Blade Runner is a science fiction, outer space movie set on the Earth that is left behind. Based on the novel by Philip K. Dick, *Do Androids Dream of Electric Sheep?*, the movie's carefully developed subplot is no less than the evolution of urban civilization over the next forty years. While the characters chase and shoot their way through a grade-B detective story, magnificently overwrought sets visually relate a second story about how our cities will have developed, and decayed, by the year 2019.

This is not the distant future, but time within our lifetimes; not an impossible future of sleek forms, sanitary surfaces and space-age jump suits zipped on a diagonal, but one with credit-card parking meters, video telephones, noodle bar chains, video Goodyear blimps—a myriad of today's realities believably extrapolated into the future and embedded in a nearly familiar context.

Unlike the future depicted in most movies, this future has a past—a past that happens to be our current present, plus our own past: 1920s Beaux-Arts highrises, 1940s fashions, 1950s cars, punks and Hare Krishna. Production designer Lawrence G. Paull says that *Blade Runner* is a period movie, simply set in the future.

The scene of the crimes is Los Angeles. Director Ridley Scott encrusts the city with information and character, "visualized" in objects; we read the city's urban history and personality from the streetscapes. Some people in this future city wear air masks; there is a continuous acid rain and haze; street traffic is grid-locked; downtown buildings, even megastructures, are partially or totally abandoned, or in bad repair. Most people who cram the streets are visibly foreign; the city has become Third World. Many people are deformed. Meanwhile a large outdoor advertisement flashes a message luring people to move "Off World," where the environment is "clean." The vision is an exaggerated, grotesque portrait of the effect of suburbanization on Los Angeles and other major cities. Paull says that he and Scott were only taking the already visible signs of urban decay, overload, pollution, ghettoization and abandonment long evident in New York, Chicago, Mexico City and Hong Kong to build a vision based on that decay. This time, however, the colonization of outer space, rather than the move down the freeway, is vitiating cities by removing their middle class.

Without the middle class, there are no new consumer products because there is no viable consumer base; the expertise to maintain the city has moved Off Earth. The only way left to hold the city together is to patch it: Air ducts climb old, nineteenth-century buildings that are merely service podiums for towering megastructures; expedient crusts of corrective machinery are retrofitted over dysfunctional machines. Future gadgets like video phones have the patina of use and abuse. Graffiti are everywhere. Set designers actually created sophisticated,

visually clean gadgetry, then trashed it. Assistant art director Stephen Dane found high-tech parts in airplane graveyards in Arizona to use as street-scape architectural technological elements, and high-tech trash, which he littered everywhere.

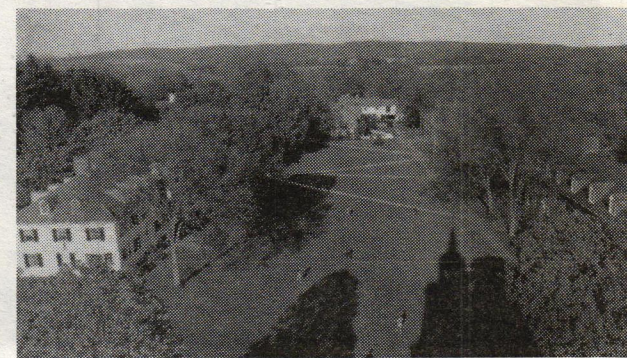
Scott used a process of successive encrustation as a guiding principle in the design of the city and the movie—an encrustation that gives all the scenes a visual nervousness or surface excitement that animates the film beyond its action. Scott, who says that a film should be like a 700-layer cake, observes, "I would go so far as to say the design is the statement" of the film. Scott would take an element off one set, like a cryogenic coffin, and put it on its side to use it as an information booth in another already crowded set. Another layer—and yet the eye, already overloaded, accepts the addition without question because it is within the visual logic of the film. The look of the film is oddly homogenous. The built environment, like the air, is saturated and precipitating in objects.

Scott compressed this visual oppression with many telephoto shots and close-up views, crowding the clutter even more; he used many low-angle shots of people, furniture, and buildings to make them seem more looming. He overlaid menacing sounds on this already threatening vision, and then even assaulted our olfactory senses with the sight of uncollected street garbage. The movie is close.

Although *Blade Runner* is largely about memory (when the androids get memory implants they become almost indistinguishable from human beings), the urban memory—the older city beneath the newer—is not a happy recollection, and certainly not one that is carefully preserved. The only "clean" set is the 700-story pyramid of the Tyrell Corporation, created by special effects experts Douglas Trumbull and Richard Yuricich, in which Tyrell's rooms themselves are layered in meanings if not objects—Tyrell's are Karnak spaces, with Roman busts alluding to futuristic bioengineered android ideals. Even the Tyrell Corporation carries the "look" of the film by its somberness and threatening overtones.

The point of the movie is not that this urban vision might one day happen; it is simply the overwhelming filmic effect: urban images relentlessly compounded into what becomes a palatable, almost three-dimensional environment projected into a theater. We occupy this movie. When we come out of the theater, we are not only relieved to step out of the film's claustrophobia, but surprisingly disappointed: Our own reality has so little of the density of information, character and story of the film that our environment seems thin.

Garp



Top to bottom: Robin Williams as Garp. Henry T. Hardenbergh; Wilmerding House, Fisher's Island; c. 1900 (photo: courtesy Warner Bros.). Edward Shepard Hewitt; Millbrook School, Millbrook, NY; 1931 (photo: Henry Reichert)

The most consistently memorable moments of *The World According to Garp*, director George Roy Hill's filmed version of John Irving's book, were scenes involving actress Glenn Close, who played Garp's mother, and those involving the New England and New York architecture. Whether on location or recreated on a sound stage in Astoria, the architectural settings of houses, schools, and suburbs evoked the quality of life in the 1940s, 50s, and 60s in an understatedly accurate manner. The stable, traditional "real world" depicted helped visually highlight the black comedy unfolding—often too heavily-handedly—on the screen.

Interestingly enough, the art director for *Garp* was an architect—Woods Mackintosh—who has become increasingly involved in the design of sets for theater and film. He was in charge of finding locations and designing and supervising construction of sets needed for special sequences (for example, a scene involving an airplane crashing into the side of a house). Mackintosh, who was graduated from Harvard's Graduate School of Design in the early 1960s, has recently designed a number of sets at Joseph Papp's Public Theater, including the set for *Runaways*, and is now working on *Jaws III*, being shot in Florida. In *Garp* he worked closely with production director Henry Bumstead, who also trained as an architect—at U.S.C. in the 1930s—and has designed a number of films, including George Roy Hill's *The Sting* and *Slaughterhouse Five*. Responsible for the remarkably integrated period interior sets was Robert Drumheller, who was graduated from the Yale School of Drama.

In order to make the sets for the film so consistent and "of a piece," research was required. For instance, while the book calls for much of the action to take place at Exeter, the school has grown too large for the requirements of the film's mood. Mackintosh and his scouts surveyed twenty schools, most of which had lost their traditional campus ambience to ill-guided expansion plans. They finally found the Millbrook School in Millbrook, New York, a Georgian brick complex designed by Edward Shepard Hewitt in 1931, which has retained its small New England prep-school quality. Finding the right house for the story's New Hampshire coastline summer cottage was not easy either. Located finally was a house on Fisher's Island, just off the coast of Connecticut. The large shingle style house, designed at the turn of the century by Henry Hardenbergh, architect of the Plaza Hotel in New York, was perfect. Paradoxically, one of the most difficult locations—requiring a 1940s suburban clapboard house with a sloping drive and a corner site—turned up in Eastchester, New York, early in the scouting. —SS

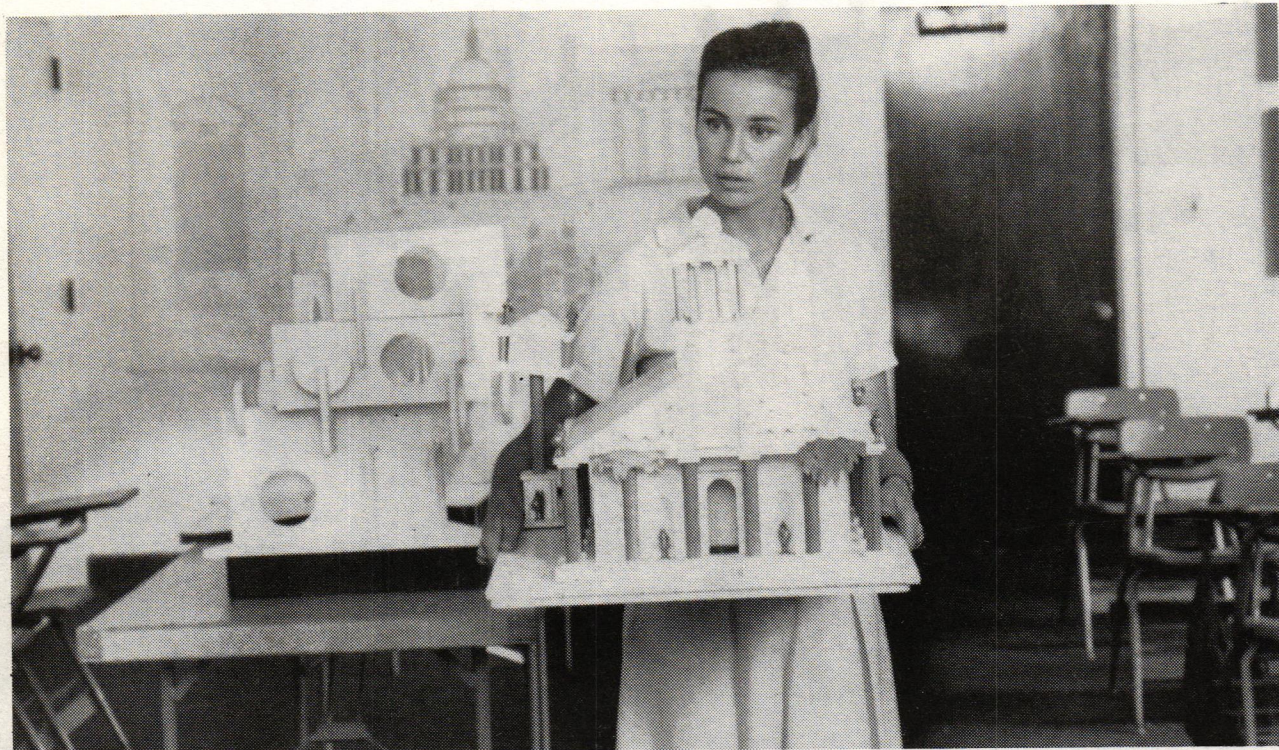
Architecture is playing a major role in a new crop of films, and landscape has a significant part in the staging of a play.

Breathless

Consider this actually a "restatement" rather than a remake, with the locale shifted from Paris to Los Angeles. The original French punk played by Jean-Paul Belmondo in the manner of Humphrey Bogart has been replaced by Richard Gere portraying an L.A. punk fond of Jerry Lee Lewis and Silver Surfer comics. Godard's heroine—Jean Seberg as an aspiring American journalist—has been transformed into Monique, a French architecture student played by newcomer Valerie Kaprisky; the change in metier was based on a desire to identify a profession that is attractive to women in the 80s, as journalism was in the 50s.

In addition, Richard Sylbert, the set designer, borrowed facades from the Strada Novissima of the 1980 Venice Biennale, which, appropriately enough, were built by technicians of Cine Città film studios in Rome. Part of that exhibition made its way to San Francisco, where Sylbert saw it and decided to incorporate the facades of Robert Stern, Hans Hollein, and Franco Purini into his U.C.L.A. architecture school sets. —**Barbara Jakobson**

Valerie Kaprisky in Breathless at U.C.L.A. with set "borrowed" from Biennale facade (photos: Blaise Noto)



Midsummer Night's Dream

This summer's New York Shakespeare Festival presentation of *A Midsummer Night's Dream* was an oddly inconsistent production from Joe Papp. The *Dream* in Central Park could be ideal, you think: a lyric, sylvan fantasy at the open-air Delacorte. The opportunity was one that set director Heidi Landesman made the most of, but director James Lapine seemed to have a harder time with.

Landesman says that, when contacted by Lapine, she immediately thought of creating a landscape for the set (since they could not use a part of the park itself). After doing a schematic model, Landesman—who admits to ignorance in such matters—worked with landscape consultant Diana Balmori, a landscape architect with Cesar Pelli & Associates, to make the design a reality. The result was a carefully molded Romantic English landscape that accommodated the various comings and goings of the twisted plot while almost becoming a player itself.

The major problem the designers confronted was that a landscape on the very small stage would be compared with the surrounding park. With consummate skill Landesman and Balmori managed to effectively separate their set from its context through concentration and careful attention to scale using a well-balanced composition of trees, shrubs, and grass—the real things. Combing the tristate area for trees that could be moved, the designers found two major elements that appear custom-made: A Japanese maple spreading lightly but protectively over Titania's bower on a rise upstage left and a Linden marking a knoll-cum-observation post stage right. These areas were further defined by a profusion of smaller trees and shrubs (almost hiding a "rustic" pavilion where the musicians were seated). A pond, replete with long fringing grasses, crept out downstage left, edging a more formal clearing for most of the action at center stage. A single vista was opened center stage, over the lake behind the theater. The definition of place and character through contours, planting, and grooming,

aided by a certain amount of fog, allowed the viewer's imagination to roam quite freely with the motley collection of lovers, players, and fairies. In all the set contained 20 trees, 92 shrubs, 214 flowers, 2200 s.f. of ordinary sod, and 500 s.f. of meadow grass spread over 2700 c.f. of pine bark.

Landesman remarked that, having imagined the set as a neutral element, she was surprised at how forceful it was when completed—and it was. The character of the set was especially apparent in contrast to the rather vulgar, slapstick quality of the rest of the production. The costumes—which were stylistically inconsistent in place and period—and the unrhythmic, farcical reading of the play led this viewer to wish she had been left to contemplate only the set in quiet and solitude. Others will have a chance to judge for themselves: ABC is planning to tape the *Dream* for their arts channel. —**MGJ**



Jeffrey DeMunn as Bottom in *Midsummer Night's Dream*.



Landscaped stage in Central Park (photos: Martha Swope)

European Perspectives

Field Report: Kassel to Berlin

Top: Simon Louis Du Ry. Fridericianum, Kassel, 1779, with recent sculpture by Joseph Beuys (photo: Udo Reuschling). Below left: Martin Gropius. Martin-Gropius-Bau, Berlin; 1877. Right: Interior where "Zeitgeist" is being installed

Bärbel Schrumkopf



In Germany the tradition of the "Riesenausstellung" finds continued support from both local and national branches of government. It is the only country aside from Italy that exerts this interpretive force, officially encapsulating artistic production almost at the moment of creation.

It's too late to visit the Fridericianum in Kassel—Documenta 7 came down in September—but at least one can still spend hours digesting the two-volume catalogue and plowing through the reams of critical scrutiny of the exhibition appearing posthumously in art journals. While Documenta 7 undergoes post-mortems, "Zeitgeist," an international exhibition of painting and sculpture that aims to capture the spirit of the conscious and subliminal perceptions of the early '80s, will soon enliven the Martin-Gropius-Bau—a rather incredible Schinkel-esque heap of a building sitting right against the Berlin wall.

In Kassel last June there was time to indulge in the major sport at these extravaganzas—"Slam the Show." Some player invariably announces the death knell of such undertakings (the rumor circulates that Kassel will "sell" Documenta to another city), citing the illnesses endemic to them all—huge budgets that evaporate in a flurry of miscalculated expenses; arrogant curators or architectural juries playing politics; artists having *crises de nerves* over inclusion, omission, misinterpretation, and malplacement; and grandiose statements of purpose

impossible to catch in the net of one installation.

But in spite of the inherent pitfalls, these forays in classification are useful to both professionals and the public. They stimulate discourse, allow for ritual assembly, test hypotheses, and expose a great many memorable and important works of art. There is, too, the odd by-product of travelling to a specific locale to see a Documenta or a "Zeitgeist": The concentration results in a heightened awareness of the place—of the architecture not only of the buildings that house the exhibitions, but of the surroundings—so much more intense than strolling out the front door for a visit to your hometown museum.

Recent architectural works of a retrograde or eclectic nature make one refocus one's perception of buildings like Kassel's Fridericianum or Berlin's Martin-Gropius-Bau. The Fridericianum, a classicist work completed in 1779 by Simon Louis Du Ry, was damaged during World War II, but has undergone an almost complete restoration. The Documenta curators used the architectural spaces to establish juxtapositions with the selected art and to create potentially revelatory visual connections. Thus A.R. Penck was placed near Gilbert and George, and Joseph Kosuth near George Baselitz. In some instances, the use of the building enhanced the thesis; in others, one felt a perverse impulse to do violence to the work despite Director Rudi

Fuchs' noble sentiments about creating conditions of honor, dignity, and tranquillity.

The "Zeitgeist" organizers in Berlin will try to promote quite a different relation between art and architecture. It is a "staged" exhibition in that it asks the invited artists to "feel" the building Martin Gropius designed in 1877 as the Decorative Arts Museum of the Prussian state. In the bays that surround the vast central atrium, eight painters—German, Italian, and American; Salomé, Francesco Clemente, and David Salle among them—will show four related works, each 3 x 4 meters. Joseph Beuys will create a sculpture in the center of the ground floor; soaring across the skylight of this atrium will be a flying figure by Jonathan Borofsky. Andy Warhol has executed several paintings for the exhibit based on photographs of architecture built under National Socialism.

A tour of Berlin with IBA consultant Vittorio Magnago Lampugnani revealed the possibilities for architecture to create a new layer of meaning in the urban history of this city. IBA (Internationale Bauausstellung Berlin 1984)—a long-range attempt to address the complex political, technical, cultural, and philosophical issues that affect the human environment through architectural solutions—will be excavating several sites and starting construction of new buildings within the area staked out for renewal.

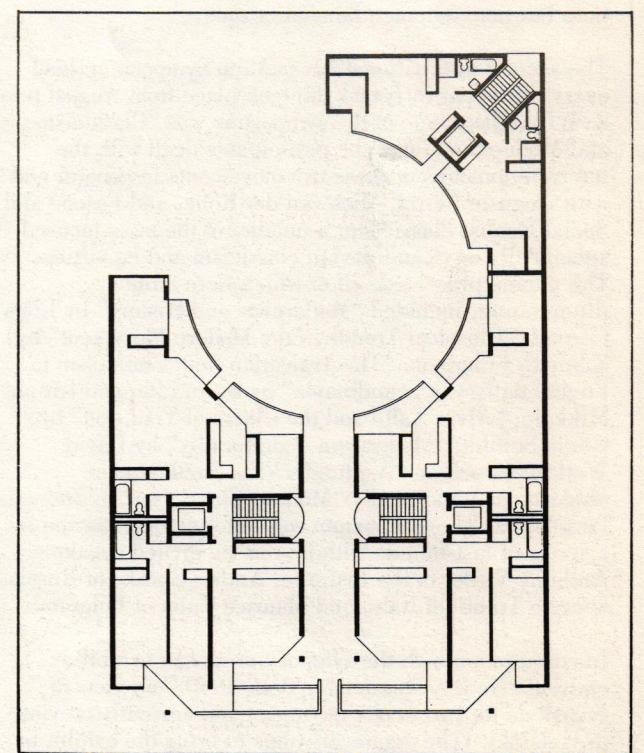
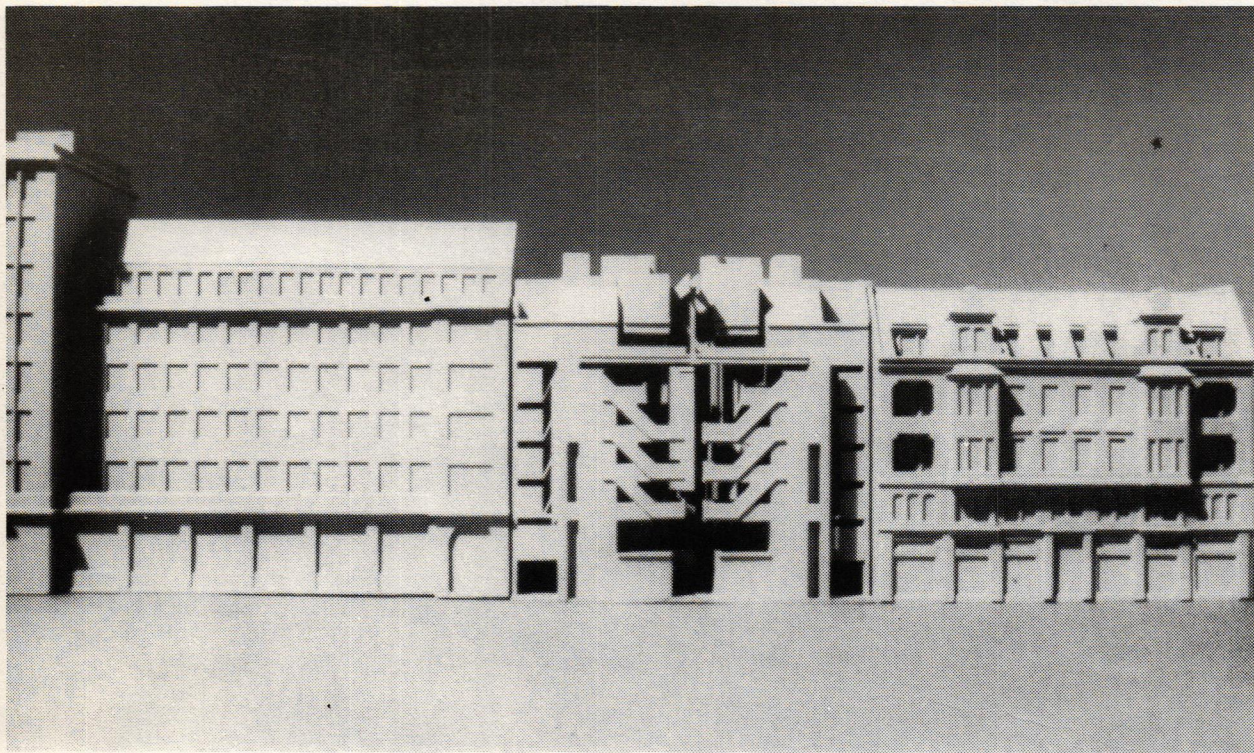
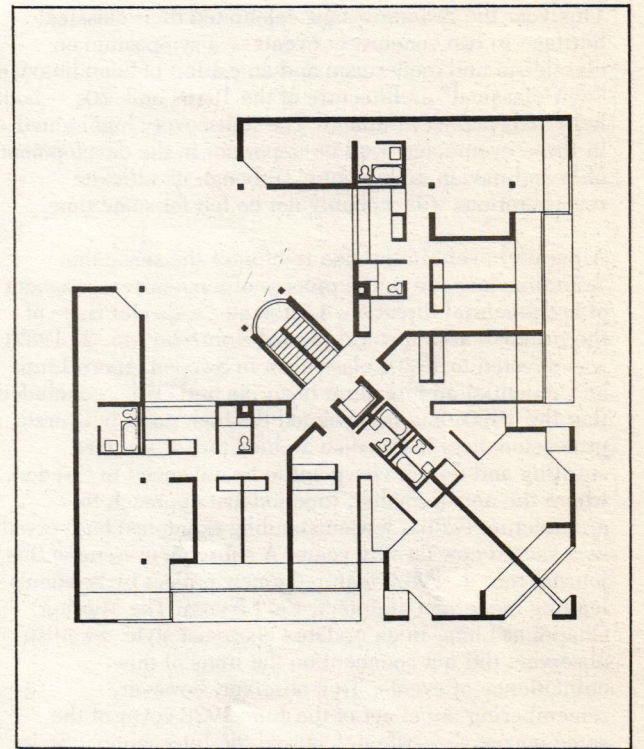
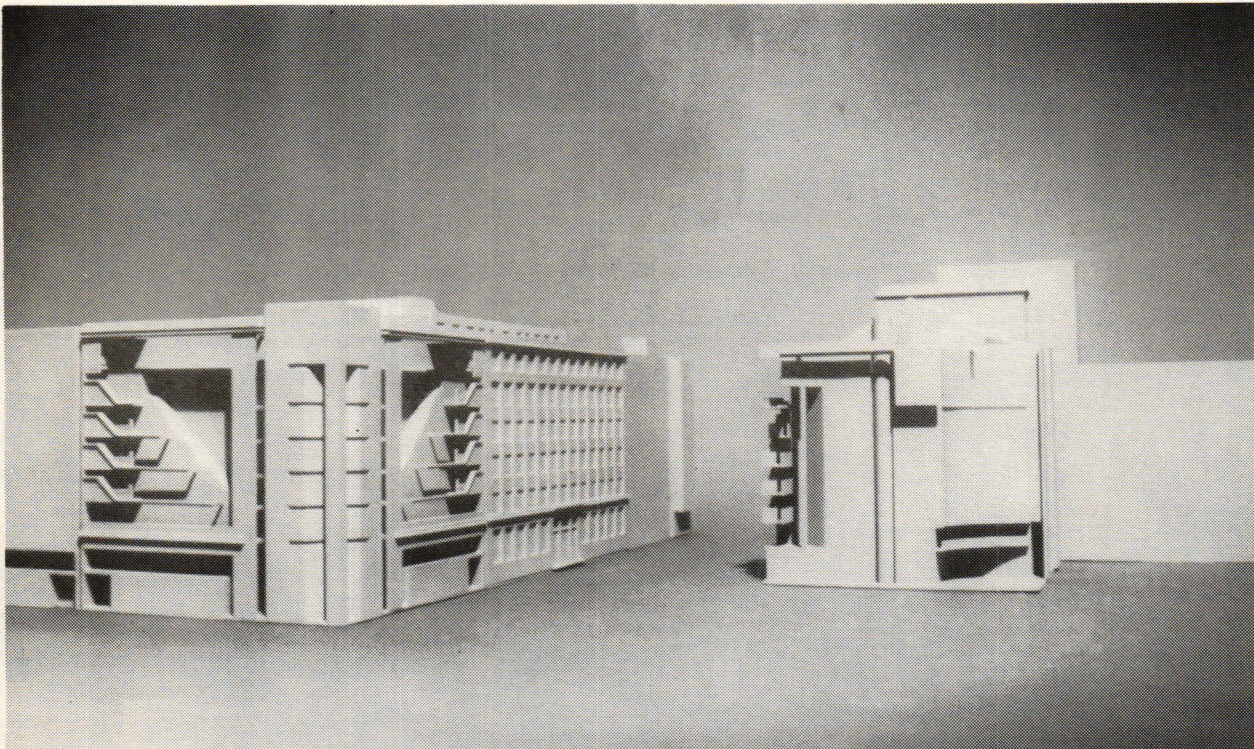
A summer visit to Germany, which included art and architecture exhibits and discussion with various participants, prompted the following observations.

Documenta 7 was held in Kassel, West Germany, from June 19 to September 9. The director of the show was Rudi Fuchs; the Arts Council consisted of Coosje van Bruggen, Germano Celant, and Johannes Gachnang; in charge of Architecture and Graphic Design was Walter Nickels. A two-volume catalogue (\$65.00) accompanied the exhibit.

Zeitgeist/International Art Exhibition, co-directed by Christos M. Joachimedes and Norman Rosenthal, will be held from October 15 to December 19 in Berlin's Martin-Gropius-Bau. For information contact the Sekretariat, Stresemannstrasse 90, D-1000 Berlin 61.

The **Internationale Bauausstellung Berlin 1984** is being directed by Hardt-Walther Hämer, Josef Paul Kleihues, and Jürgen Nottmeyer. A comprehensive catalogue of the project is available (\$30.00). For information write to IBA, Lindenstrasse 22, D-1000 Berlin 61.

Top, left and right: Raimund Abraham. IBA Housing, Puttkamer and Friedrichstrasse, Berlin; 1982. Below, left and right: Raimund Abraham. Gate—Fassad House, Friedrichstrasse, Berlin; 1982



The project began in 1978, when a political decision was made to sponsor a large-scale building exhibition similar to Interbau 1957, which created the Hansa district—the famed group of setpieces by Aalto, Gropius, Niemeyer, Le Corbusier, etc. (Berlin's distinguished history of this form of "forced" progress is well documented in the unusually interesting IBA catalogue.) The original concept to keep the present exhibition contained within the Tiergarten district met with immediate and strong opposition, led by Wolf Jobst Siedler, an editor and preservationist. He was backed by former Berlin Senator for Building Harry Ristock. Together with a group of architects and critics including Josef Paul Kleihues and Aldo Rossi, they succeeded in breaking the convention of the old Interbau and making it virtually impossible to finish the program by 1984, the original target date.

A plan to have the project managed by a board of directors ran aground in the early stages. O.M. Ungers, initially a central figure on the board, resigned early, leaving the key position to Kleihues. (IBA's two fields of activity are urban renewal under Hardt Walther Hämer and building under Kleihues.) The limits of the plan were devised, building placement and programs were decided (ninety percent to be social housing), and architects were chosen through competitions. Kleihues, with the advice of Lampugnani, selected the juries; the final results

(illustrated in the catalogue) indicate occasional failures in this controlled democracy.

What will IBA produce by 1984 besides a beautiful model of the total scheme, several films, and an indoor exhibition of all the projects? Under construction is Rob Krier and Associates' Ritterstrasse housing. Planned are housing and a leisure center in Tegel by Charles Moore of Moore Ruble Yudell; urban villas on the Rauchstrasse in Tiergarten from a scheme by Rob Krier; housing and offices in the Lutzowplatz by O.M. Ungers (meant to start construction this fall); housing in the Lutzowstrasse by Vittorio Gregotti; a group of energy-saving houses by German architects Vladimir Nikolic, Bernd Faskel, and Manfred Schiedhelm; and maybe soon James Stirling's and Michael Wilford's Wissenschaftszentrum.

The plot has developed some new twists. Among the cast from the United States, Peter Eisenman of Eisenman/Robertson is reworking his Friedrichstrasse museum and housing project to eliminate the Museum of the Artificially Excavated City and expand the housing portion; Raimund Abraham is fine-tuning his commercial-residential corner and infill buildings at Puttkamer and Friedrichstrasse; John Hejduk is adding a gatehouse around a semipublic court on Oranienstrasse to his contribution; and a new member of the cast, Richard

Meier, will produce a design for housing in Am Karlsbad across the canal from Mies van der Rohe's National Gallery and Hans Scharoun's library.

With IBA providing a progressive background sound of cranes and bulldozers for the next several years and the rest of Berlin staying as it is—a fairly rich melange of classical and new wave noise—the possibilities for the pursuit of high art and decadent pleasure will coexist in the vivid balance that gives great cities life.

Exhibits and symposia in Scandinavia and France focused on the classical tradition and its influence in current architectural efforts.

Scandinavian Classicism

Stuart Wrede

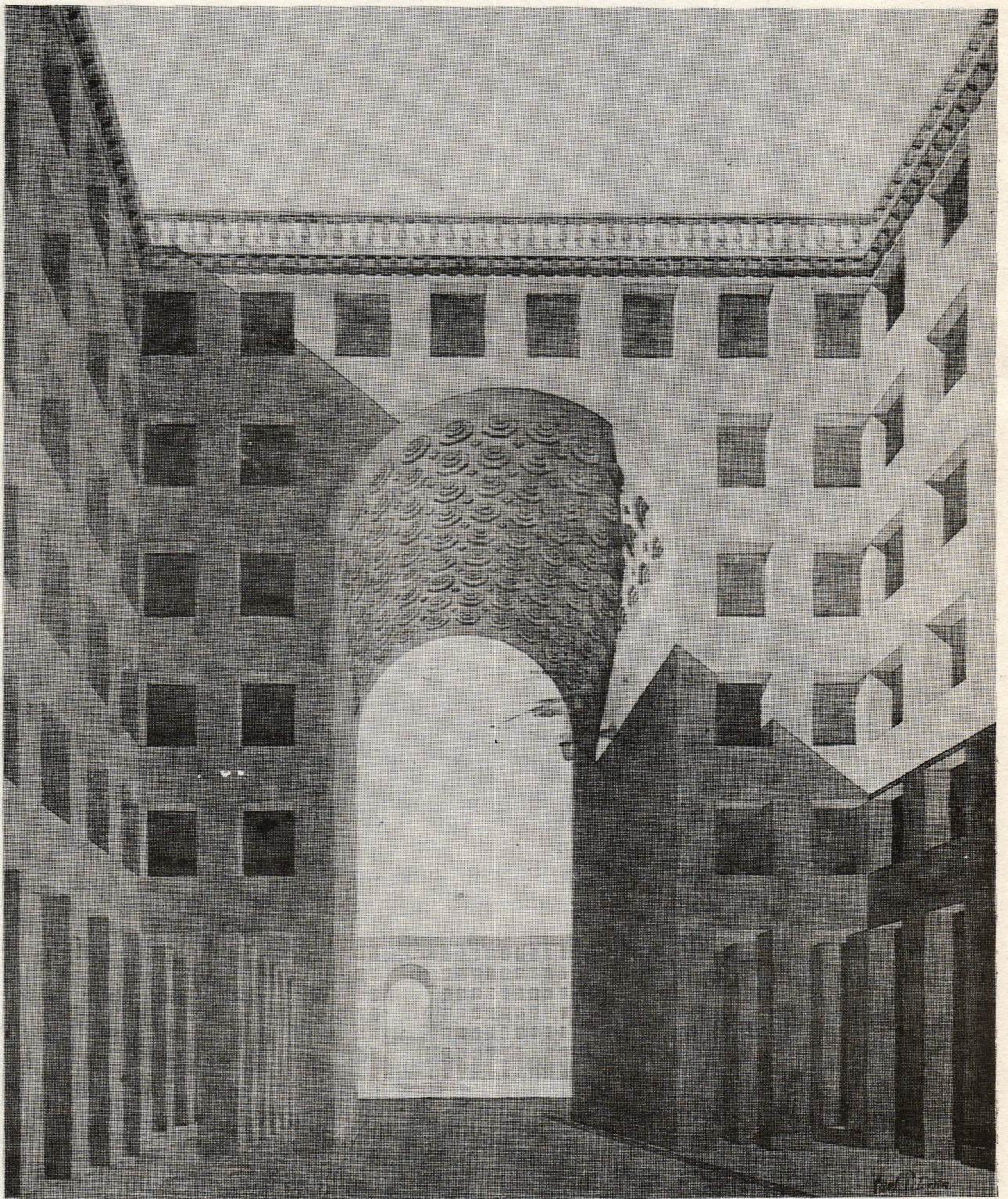
This year the Scandinavians celebrated their classical heritage in two concurrent events—a symposium on classicism and modernism and an exhibit of Scandinavian “new classical” architecture of the 1910s and '20s—both held in Jyväskylä, Finland. The rediscovery highlighted in these events may well be important in the development of Scandinavian architecture, although its ultimate reverberations will probably not be felt for some time.

A parallel event in Sweden reinforces the sense that Scandinavians are in the process of a major reassessment of architectural direction. Last winter a special issue of the Swedish architectural journal *Arkitektur* (no. 2, 1982) was devoted to 1920s classicism in Sweden. Bjorn Linn, an influential architectural historian and critic, concluded that the 1920s had represented the high point in overall professionalism in Swedish architecture—a rather startling and daring viewpoint to be advanced in Sweden, where the anti-formalist, functionalist approach to architecture (with a few outstanding examples) has served as a sacred cow for fifty years. A subsequent issue of this journal (no. 4, 1982) featured a new project by Sweden's leading modernist architect, Carl Nyren: The Mission Chapel at Lima, in an updated classicist style. Swedish observers did not comment on the irony of this coincidence of events. This observer, however, remembering the effect of the June 1928 cover of the same magazine—which featured the International Style base of Asplund's Stockholm Public Library—could not help but note its potential significance.

The second international Alvar Aalto Symposium (held every third year in Jyväskylä) took place from August 6 to 8. While the theme of the symposium was “Classicism and Modernism,” and the participants dealt with the interrelationships of these two movements in general and with Auguste Perret, Mies van der Rohe, and Fascist and Social Realist classicism, a number of the talks focused specifically on Scandinavian classicism and its virtues. The papers presented, all of which were quite illuminating, included “Modernists and History” by Elias Cornell; “Classical Trends in the Modern Movement” by Kenneth Frampton; “The Transition from Classicism to Functionalism in Scandinavia” by Bjorn Linn and Kirmo Mikkola; “Alvar Aalto and the Classical Tradition” by Goran Schildt; “Modernism and Morality” by David Watkin; myself on “Asplund's Villa Snellman and Modernism”; and finally “Modern Classicism” by Demetri Porphyrios. The symposium was unfortunately marred by a series of last-minute withdrawals by invited speakers: Anthony Vidler of the Institute, Andrej Gozaks of Russia, Giorgio Trebbi of Italy, and Maurice Culot of Belgium.

In conjunction with the symposium was an exhibition entitled “Nordic Classicism, 1910-1930,” on view in Jyväskylä for two weeks in August and currently on view in Helsinki. (The organizers hope to bring the exhibit to the U.S. next year.) While the driving force behind the exhibit was the Museum of Finnish Architecture, the show came about as a product of a coordinated effort on the part of all the Nordic architectural museums and archives. It represents perhaps the first time that a Scandinavian-wide architectural movement has been presented comprehensively in one exhibition. As such it is the equivalent of the exhibition “Northern Light,” presently at the Corcoran Gallery in Washington, D.C., and soon to open at the Brooklyn Museum, which presents Scandinavian painting of 1880-1910 as a unified artistic phenomenon for the first time.

Purely from the perspective of architecture history, the show is wide-ranging and uncovers a wealth of previously unknown material. The exhibit includes only original drawings, both of built and unbuilt projects. The drawings are a feast for the eyes, especially as they are framed within the box-panels, which are painted in typical 1920s classical colors. Small photographs are presented beside the drawings of the built projects to show their final appearance. If one could make a criticism of the show, it would be that the emphasis on original drawings makes the whole movement seem slightly precious and unreal. More—and larger—photographs of the buildings as built would have provided the show greater relevance and the actual buildings greater solidity. The current vogue for exhibits presenting *recherché* imaginary paper projects makes this an

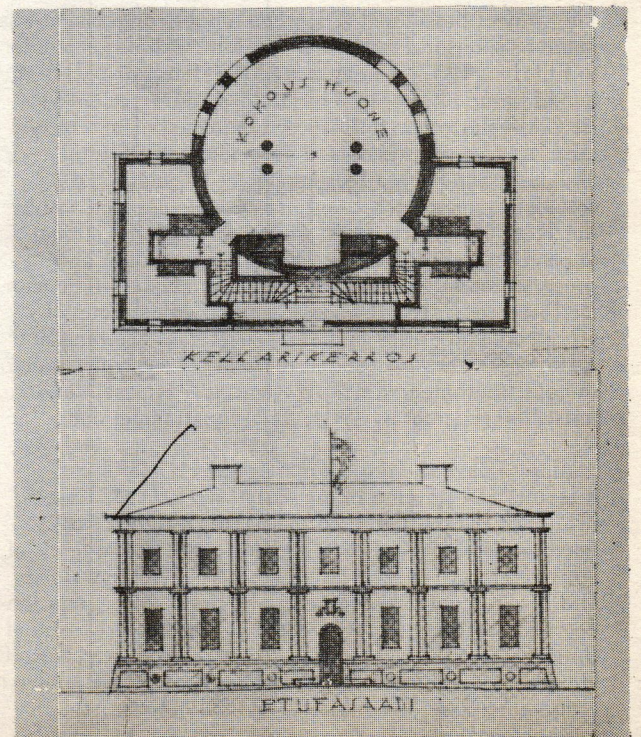


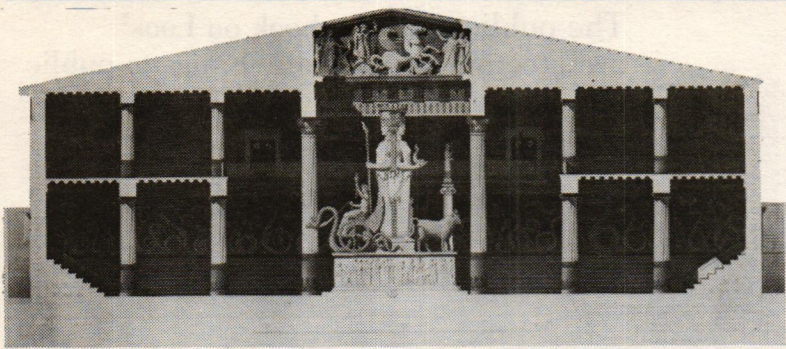
Top: C. Peterson, I. Bentsen. Competition entry for the railway station area in Copenhagen; 1919. Perspective. Right: Alvar Aalto. Defense Corps Building, Seinäjoki; 1925. Plan and elevation, sketches.

important consideration.

If anything emerged from this combined event it was that the dichotomy between classicism and modernism, which initially appeared simple and clear-cut, was considerably more complicated; the two movements were in fact closely interrelated and intertwined. Equally important, the symposium helped save Scandinavia's new classicism from the obscurity of clichéd perceptions; it emerged as a rich and complex movement full of vitality, one that may have considerable relevance to architecture in Scandinavia today as well as elsewhere.

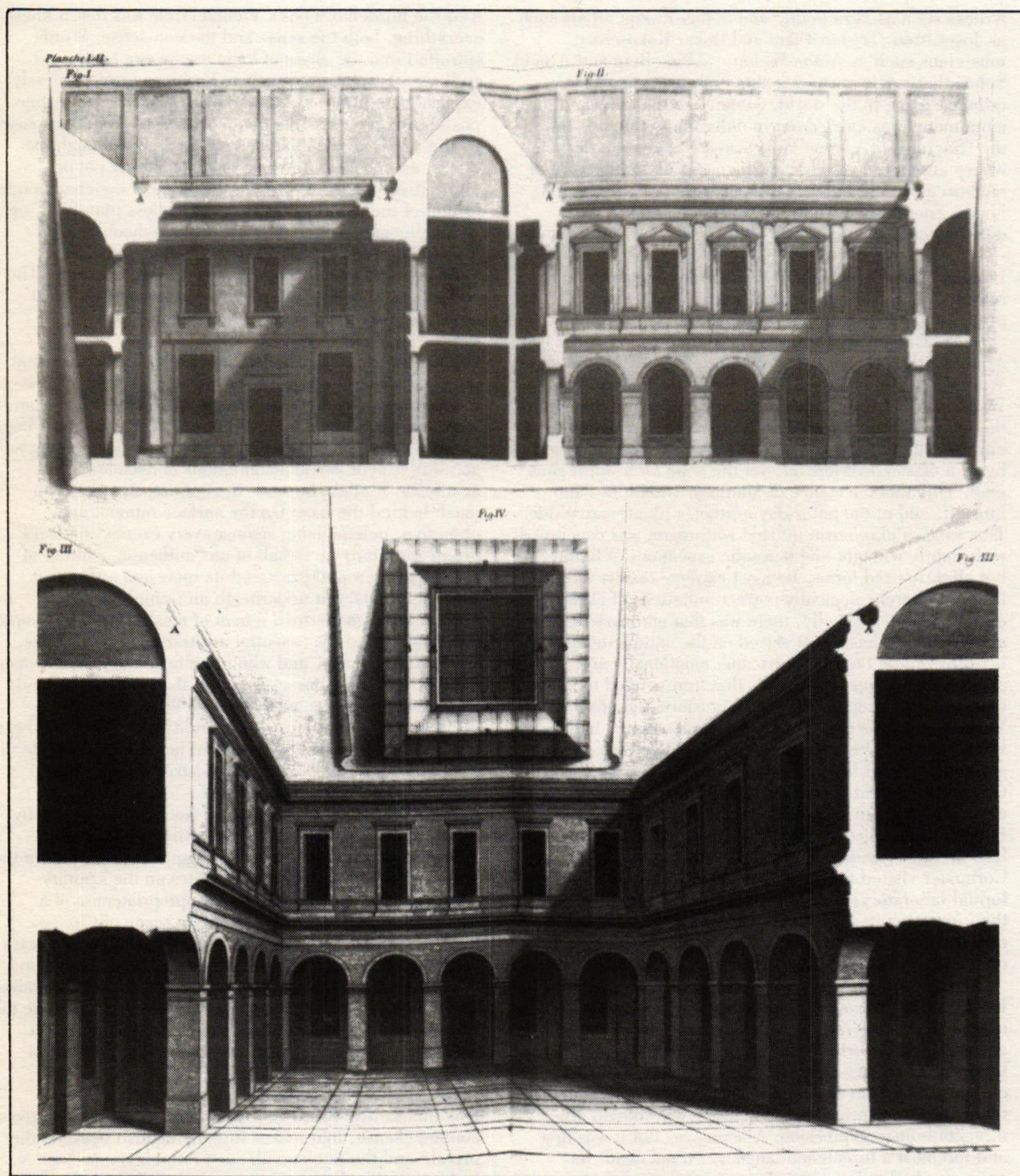
In addition to intellectual stimulation, the event also provided some classical Finnish sensory stimulation: aside from the alcohol, the highlights included bathing in the smoke sauna at Aalto's summer house, and a late-night crayfish party at the Villa Mairea accompanied by beautiful, mournful Finnish folk songs sung by the architects Kirmo Mikkola and Christian Gullichsen.





French Classicism

Hélène Lipstadt



Top: Drawing by Blauette, c. 1891. Exhibition "Paris-Rome-Athènes" at Ecole des Beaux-Arts. Below: Drawing by Claude Perrault, after Vitruvius; 1673. Tetrastyle court in the exhibition "The Laurentine Villa" at the IFA.

Several European exhibitions indicate that Neoclassicism is once again sweeping the continent ("K.F. Schinkel," which opened in Venice and moved to Rome's Palazzo de Conservatori in May; "Friedrich Weinbrenner," which opened at the A.A. in London and is currently on view at the Glasgow School of Art; and "Nordic Classicism," which ran in Jyväskylä in August and is now in Helsinki), and two simultaneous shows have put Paris in the vanguard of the movement. Although different in scope, content, and curatorial philosophies, "La Laurentine et L'Invention de la Villa Romaine" at the Institut Français d'Architecture and "Paris-Rome-Athènes: Le voyage en Grèce des architectes français aux XIXe et XXe siècles" at the Ecole des Beaux-Arts shared a similar goal—the demonstration of the continuing influence of antiquity on 450 years of architectural experimentation and contemporary design. Maurice Culot of the Institut interpreted the task quite literally with an invitational competition for new designs for Pliny's Laurentine Villa. The Ecole "merely" brought treasures out of the archives. But the Ecole's catalogue and post-modern setting made abundantly clear that the 28 drawings by those Grand Prix winners who chose Greece as the subject of their major restoration projects could serve as models for present-day architects and archeologists.

A growing public exists for architectural exhibitions in Paris, and "Paris-Rome-Athènes" was acclaimed as the

museum show of the season by *Le Monde*. The Laurentine show's public was architectural and attracted visitors from abroad. Nevertheless, it is probable that "Paris-Rome-Athènes" will be of more lasting influence.

"La Laurentine" was a historical retrospective of three centuries of architectural responses to one of archeology's most enduring puzzles: The appearance of Pliny the Younger's agrarian villa close to Rome. The 350-year long competition (first entry by Scamozzi in 1615; last entry by A.W. Van Buren in 1944; with Soane, Schinkel, students at the Ecole des Beaux-Arts and the Accademia de San Luca, as well as fifteen others, between them) has been prolonged, and thirteen new designs added to the corpus. The competition's only requirement was that a philosophical discussion be provoked by this exercise in codified architecture; as a result, the drawings differ in size, scale, number and type of view, and media. They proved difficult to compare, and the curators, Pierre Pinon and Culot, refrained from judgment. Controversy has surrounded the endeavor many have deemed futile.

Pliny's text, precise in its description of the function and orientation of the rooms, as well as the pleasures they inspired, is ambiguous in all other respects. The text gained moral authority over the centuries as a guide for those who aspired to the life of the noble landowner. For architects, its attraction lay in the combination of

The Laurentine Villa and the Invention of the Roman Villa was on view at Paris' Institut Français d'Architecture from May 25 to August 28. Also in Paris, at the Ecole des Beaux-Arts from May 11 to July 18, was the show **Paris-Rome-Athènes**, sponsored by the Ecole Française d'Athènes and the Museum of Fine Arts, Houston.

authority and imprecision, but, as the curators explain, the results of this fascination with the past were not mere philological exercises but designs for contemporary dwellings. The 1982 projects, displayed alongside their prestigious predecessors, indicate that architectural quality results in part from the architect's belief in the text's moral authority. Those competitors steeped in architectural culture—Leon Krier, whose drawings were scaled in Roman feet; Bernard Huet, drawing upon his erudite knowledge of ancient architectural publications; Jean Pierre Adam, a scholar of Pompeii; and the team Weber-Laroche, familiar with archeological sites—all produced convincing interpretations of the past. Others chose parody and satire and interpreted the villas as a vacation complex, as did Fernando Montes, as a board game of "Mono-Pliny," or as the object of a political tract on the villa as an exploitative economic system. Others, however, waffled, producing modern-classic hybrids replete with heresies like temple fronts on long elevations. These contributions to the desired discussion were drawn in pig Latin, and one can only conclude that Culot's cause was thereby rendered a disservice. If, as his preface implies, Culot intended the revenge of the column, his co-conspirators bungled the job, and once again it is clear that squaring the piloti does not a pilaster make.

There are thought-provoking parallels to be drawn between the discovery of Greek polychromy and its influence on the new nineteenth-century architecture created in France after the 1820s, and today's post-modernist debates. The informative, erudite, and somewhat overwhelming catalogue of "Paris-Rome-Athènes" leaves uncited the work of the Beaux-Arts scholars David van Zanten and Robin Middleton, whose research has already proven the curators' point. The polychromy polemic, led by J.I. Hittorf, demonstrated that "attitudes to antiquity could be radically revised, and revised in a liberating way" (Middleton, *The Beaux-Arts*, London, 1982, p. 195). The exhibition demonstrates the importance of the polychromy debate for Grand Prix winners who went from Paris to the Villa Medici in Rome and then on to Greece (and thus the title, although the Pompidou Center's series of exhibitions, Paris-New York, Paris-Berlin, Paris-Moscow, and Paris-Paris, was an obvious inspiration). Before the polychromy polemic, uncharted and unpublished Greek ruins were held to be—like the Philhellenic champion, Lord Byron—"mad, bad, and dangerous to know." The challenge they posed to the unity of the Orders was a lesser threat than their rumored polychromy. After the polemic of the 1820s, polychromy was generally admitted, but few had pondered the consequences of synthetic restorations with ochre walls and sculpture picked out in red, blue, orange, and green. Paradoxically, the Grand Prix winners followed the scholars, but once on the site they aided the first archeologists, initiating them into the rudiments of measured drawing. The pioneer was, of course, Labrousse, whose Paestum restoration, the first student drawing of a Greek temple, led to a prohibition on travel to Greece. Once the interdiction was lifted and travel to Greece even encouraged, the Grand Prix winners exploited color to its fullest. From the frieze, color overflowed to the walls and imploded in the sanctuary, where, in the absence of any evidence, restorations were the most imaginative. Finally color spilled over to the sheet itself until restoration was but an alibi for painterly architecture.

Heresy thus became orthodoxy, and by the beginning of the twentieth century, was considered a dated banality. The curators—archeologists—aim at rehabilitating the value of these drawings in the eyes of archeologists, whose restoration drawings are now arid and normalized. They thus have a good word for each *envoi*, although some make one wish the temples had been white. Like its twin, the Pompeii exhibition now at the Getty Museum, "Paris-Rome-Athènes" will excite the post-modernists, but the value of this splendid exhibition will be lost if contemporary architects use it only as a justification for changing their box of watercolors. Color—vulgar, showy, and carnival-lurid—unmade Neoclassicism when applied in tandem with strong architectural form by Labrousse and his fellows. The final beneficiary of the trip Paris-Rome-Athènes was . . . Paris.

European Perspectives

The publication of a book on Loos' architecture dramatically brings to public attention this modern architect's roots in the classical sensibility.

"The Big Greek Column Will be Built": Adolf Loos and the Sign of Classicism

Anthony Vidler

The architecture of Adolf Loos, together with that of Eliel Saarinen and Gunnar Asplund, has in recent years found a new audience in those who would go beyond the simplicities of a reduced modern style and at the same time preserve a sense of the "classic" tradition. While each of these architects took a very different view of classicism, in theory and form, they nevertheless shared a common mentality at the turn of a century split between romantic nostalgia and relentless industrial progressivism. All tried to strip clean the nature of architectural structure and form; all tried to integrate elements taken literally from the classical language into their architecture. All, finally, were aware of the inevitability and profound *difference* of the modern condition as they worked to save a timeless, a-historicist "classic" that united an authenticity of craft and culture with a precision and morality of constructive form. Only Adolf Loos, however, succeeded in capturing this ambiguous sensibility in writing; and, unable temperamentally to engage in the (for him) spurious experiments of Art Nouveau and the excesses of the later Arts and Crafts movements (movements which in National Romantic guise helped form the work of Asplund and Saarinen), Loos remained by choice unintegrated into any one current of design throughout his life. Detached in practice and in principle from the stylistic organicism of the Viennese Secession and the a-stylistic functionalism of the *neue sachlichkeit*, Loos was in his lifetime and has remained after his death an enigmatic figure, irritating to those who have tried to capture him for one "movement" or another.

In provincial and easily shocked Vienna, he was, from his first project on, a radical modernist, out to make architecture nude and therefore obscene. His writings for the *Neue Freie Presse*, dedicated to bringing industrial and domestic design down to size and clarifying its proper role, were similarly designed to shock—and they did. His belatedly collected essays, in their first edition, were refused publication in Germany and appeared in France. But equally, despite his co-option by the *l'Esprit Nouveau* editors as they published "Ornament and Crime," he was adamantly opposed—and much of his architecture supported his position—to the "transparent" modernism of the free plan, or of *glassarchitektur*. To the end he preferred to work with solid cubic forms, hollowed out, as if at random for intricate combinations of rooms and level changes. But again, unlike J.J.P. Oud—some of whose buildings were, outside at least, superficially similar—Loos insisted on introducing columns and moldings literally disengaged from their classical or vernacular context without the slightest attempt at "abstraction." Sometimes, he would even design a whole house in the vernacular timber style of the mountains. Certainly such an architect raised problems in classification.

Until recently, however, English-speaking readers have had little to go on in their assessment of one of the most important thinkers and designers of this century: fragments of chapters in the major history books; the largely descriptive monograph of Münz and Künstler (1966); and a perceptive introduction or two to Italian editions of his writings. With the translation of Benedetto Gravagnuolo's new monograph, *Adolf Loos: Theory and Works*, however, and the imminent publication of Loos' first collection of essays, *Spoken into the Void*, by Oppositions Books, to be followed next spring by the second collection, *In Spite Of* (Trotzdem), we may now begin to assemble the evidence for a proper reassessment, long overdue, of the "Socrates of Vienna," as Richard Neutra called him.

Socrates, indeed, seems not such a bad image for Loos and his architectural philosophy; especially if by this we mean that corrupting, sly, willful, contradictory, and above all irresistible figure depicted by Nietzsche. Surrounded in pre-war Vienna by the "modernist elite," disaffected by all of them, striving to find forms by which to express an age none of them welcomed, Loos was journalist, wit, aphorist, gossip, and architect. The *festschrift* compiled for his sixtieth birthday had contributions from Karl Kraus, the essayist and journalist;

writers such as Ezra Pound and Stefan Zweig; artists such as Josef Itten, Tristan Tzara and Oskar Kokoschka; musicians such as Anton Webern, Alban Berg and Arnold Schoenberg. His insistence that architecture take a reduced place in the world, confined to the tomb and the monument, was carried out in daily life to the full. But the "Socrates of Vienna" was also a classicist, a designer whose attempt to reconstruct the codes of architecture in modern guise led him to dismember those of classicism, just as Socrates, in Nietzsche's interpretation, dismembered the philosophy of his forebears and peers.

Loos's classicism, of interest today for a number of reasons, is to be distinguished from a number of prevailing attitudes toward antiquity at the turn of the century. Generally, the classic was understood under two heads by the preceding generation—that of, for example, Walter Pater in England, Ernst Renan in France, Otto Wagner in Austria, and Nietzsche in Germany. Firstly, there was that nostalgic, late Romantic sense of a classic, enriched by philological scholarship, but also distanced by it; a classic lost forever, yet the hope for a world gone mad. This was the stance of Matthew Arnold, of Pater himself, and of the latter-day aesthetes like Oscar Wilde. This kind of classicism infused with regret was concerned with tightly wrought and hermetic evocations of luminous but slightly tired forms. Its most extreme results were literal and archeologically correct imitations of classical environments. Secondly, there was that enthusiastic and apodictic classicism that seized on the antique temper as if riding on the tail of a hurricane, emotionally and actively bound up with a force that transcended time and that would, if properly applied, transform the present. Variations of this classicism were demonstrated by Ernst Renan, whose *Prayer on the Acropolis* infected a whole generation, from Valéry to Le Corbusier, and by Tony Garnier, whose first sketches for an industrial city were cast in the golden light of Roman and Greek antiquity. Here the message was of regeneration, and the forms were less literal, more abstract. Out of enthusiasm Le Corbusier visited the Acropolis, seeing it as a kind of formal laboratory, and derived principles from it, rather than imitating its forms. The developed "manifesto" of this sensibility was, of course, Valéry's elegant grecian dialogue *Eupalinos or the Architect* of 1923.

Loos, although he subscribed to much of the archeological urge to exact copying—"copy well, but copy strictly" was a dictum of his early years—and was also caught up in a kind of Nietzschean enthusiasm for the *force* of the classic, Dionysian or Apollonian, nevertheless distanced himself from both modes. His classic was like all other forms of human expression: A language. But it was first and foremost a threatened language, if not dead. Its existence had to be acknowledged in every project; its very life depended on the architect who "spoke" Latin, but in a reduced form. The Doric column was its sign; a true sign, for the order that once gave the column life as an entire structure of form was no longer present. The column, impeccably built out of the best materials, and according to the most perfect proportions, was all that was left of a once living speech: Any more and the essential modernity of a project would be compromised; any less and the tenuous link with tradition that authorized the new would be broken.

In one stroke Loos broke with the two traditions that had informed neoclassical design throughout the nineteenth century, and especially in Germany: The ideal of organic form that, extended to cultural expression, called for an indivisible unity, a synthesis of form and content bound absolutely to a people, a race, a nation; and the ideal of a perfect classic, once attained by the Greeks, and never recovered. Romanticism and idealistic neoclassicism were dismissed, and in their place a modern sensibility, such as Baudelaire sketched, stretched itself on the rack of self-consciousness. Concepts of inner idea and form were replaced by realist parables of under-wear and outer-wear. Ideals of the life of objects, transcending materials and fed by the spirit, were dashed by a strict construction of the world of fact—objects as they *really* were. Racial characteristics, especially German, were mocked, and any papering over the cracks, to use Brecht's phrase, was banished as decadent, only fit for those who knew no better.

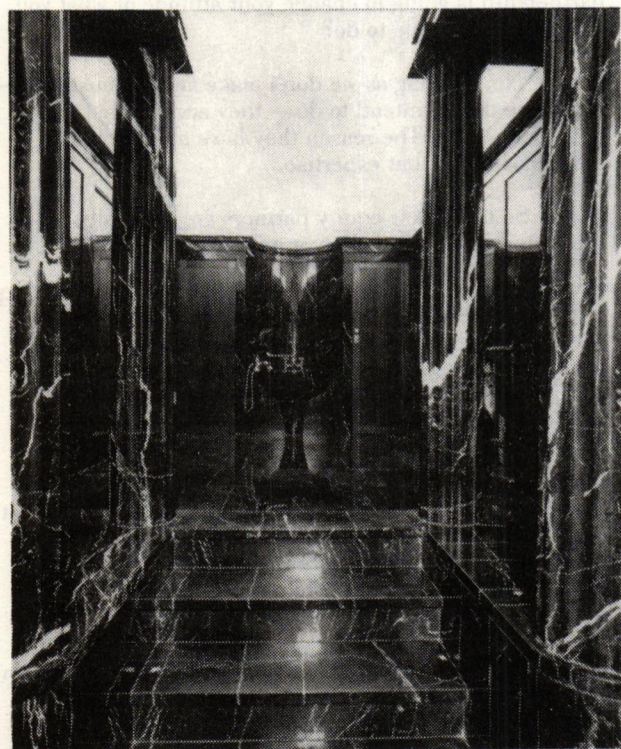
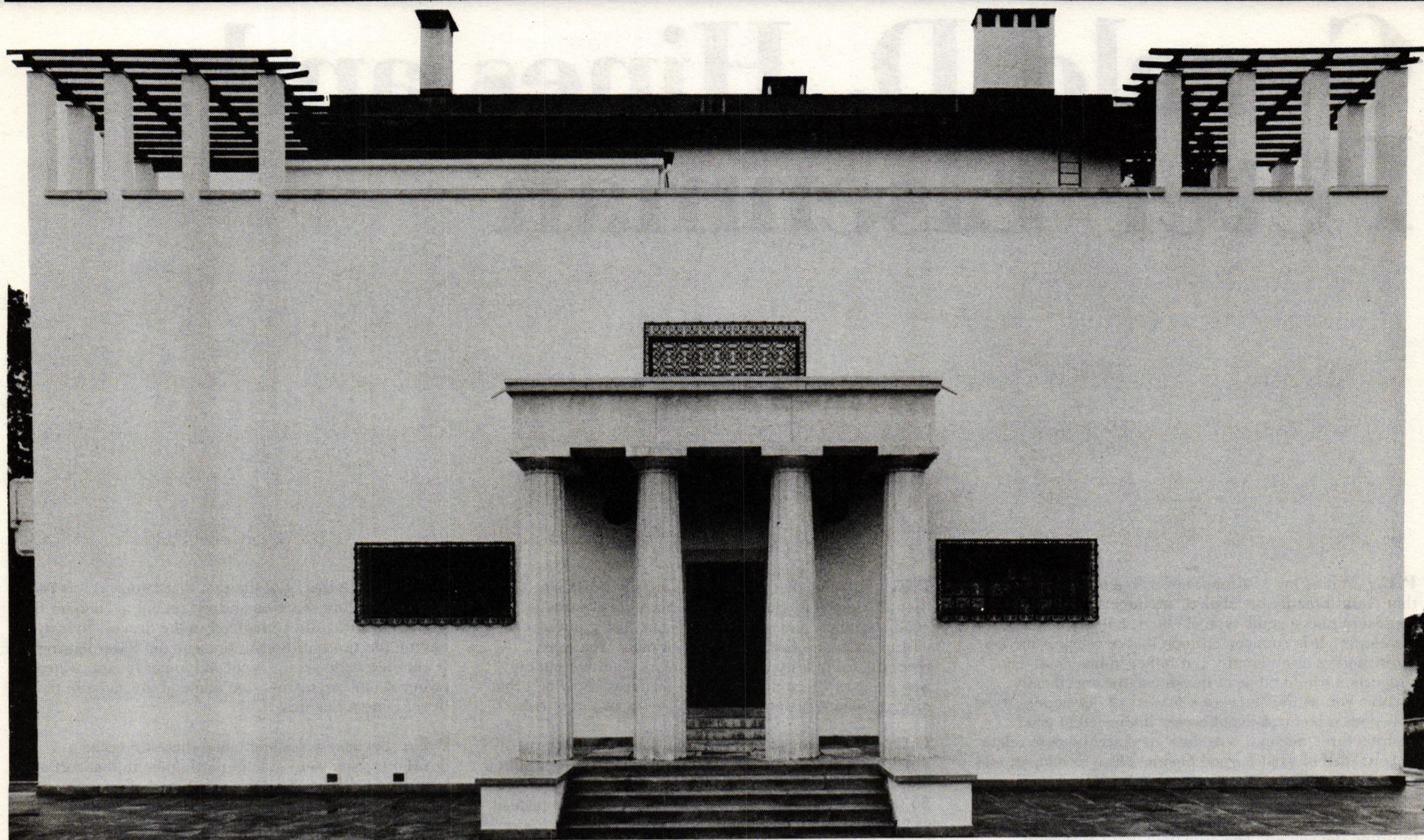
And the burden of Loos's Vienna circle was that it knew everything, both the sense and the non-sense. Words spiraled into the abyss of logic on the one hand, and endless relativity on the other. Fashions were ruthlessly exposed, traditions and laws lightly turned over. A fine post-Enlightenment line divided, as Karl Kraus expressed it, the urn from the chamber pot; and people might be typed, as they used the urn for the chamber pot or, alternatively, tried to elevate the value of the chamber pot to that of the urn. In this cold but endless play Loos was in his element. Night after night his "school," as Kokoschka remembered, was opened in one café or another: How to cook, how to speak, how to build. "The Other," as Loos saw himself, took a stance outside in order to reveal the "mask" that outside was.

Henry James rather unfairly said of Walter Pater—that pale last romantic trying vainly to stem the tide of industrial modernity with a myth of the Hellenic—that he was "a mask without a face." Of the next-generation Loos, clearly aware of the fact that modernity was not going to go away except in the imaginations of decadents and aesthetes, it might be said, in contrast, that he was a mask behind the face: On the surface rational and objective, polemicizing against every excrescence and ornamental folly on behalf of an "authentic" culture of craft that knew and practiced its roots and an art that knew its limits; but underneath an ironic, evasive, contradictory modernist, a man of masks pure and simple, who understood the essential arbitrariness of language, who adopted many, and who identified with none. A man without qualities, possessed of all the qualities; a dandy whose snobbishness annoyed even Wittgenstein; a philanderer whose four wives parted with him on the best of terms; an acerbic wit, fearful of none in his crusade to "introduce Western culture to Austria"; a moralist ascetic, portrayed in the guise of a feverish seer by Kokoschka and in the manner of Nadar's Baudelaire by Man Ray; a hedonist, willing to utilize any and every material, however luxurious; a dogmatist, laying down the law at every turn. Whether he writes on the sanitary habits of the Germans or on the appropriateness of a gigantic Doric column for the urban scene of Chicago, Loos finds it hard to stay positively serious. He is always serious, but never deadly so, and his is the voice of one who knows that he "speaks to deaf ears," who also knows that everything will "happen anyway"—to paraphrase the titles of his two books—but who preserves in the last recesses of language itself, whether written or built, a kind of sanity.

It is this sanity, based in the end on a belief in bourgeois common sense, that makes him distinguish between the private and the public with such relentless consistency. In fact, in this distinction, the mask is literally hidden behind the face. For Loos, as Gravagnuolo points out, there were two "faces" to every wall—the public and the private. Outside, in the public realm, the wall should be plain, silent, without rhetoric. Inside, in the rooms of comforting support for the modern psyche, the inhabitant might pick and choose languages at will, masking the vicissitudes of daily life with the luxury of inner asylum.

Loos, never one to hide his sources, gives equal credit to two theorists, Vitruvius and Gottfried Semper, and two architects, Fischer von Erlach and Karl Friedrich Schinkel. From Vitruvius he drew the comfort of a bible of classical lore, trade knowledge, and a repository of precedent; from Semper he derived his extraordinarily sensitive perspective on the artifacts of the modern world, from the tool to the work of art; from Fischer von Erlach he seems to have derived what Manfredo Tafuri has characterized as a "history without tears," a seamless web of references piled together in an enormous but non-progressive compendium of tradition; in Schinkel, finally, he found a classical architect of true discretion—one who did not disdain to utilize every new technology of modern industry, but who held the past in extreme philological respect, one who *copied* well.

Adolf Loos: Theory and Works. Essay by Benedetto Gravagnuolo; photographs by Roberto Schezen; introduction by Aldo Rossi. Rizzoli Publications, New York. 224 pages, 150 illustrations, 48 pages in color. \$50.00.



Adolf Loos. Villa Karma, Clarens, Switzerland; 1904-6 (photos: Roberto Schezen, courtesy The Lobby)

In adumbrating his interpretations of these predecessors, Loos insists on two self-generated principles: One, that any "nostalgia" of origins or of history is to be eschewed in favor of a resolute acceptance of modernity; two, that this acceptance, based on the corollary principle of specialization, involves an absolute distinction among the different arts of living. Here Loos is supported by the materialism of Semper, for whom no object of use is devoid of cultural significance, and by a sort of Darwinian belief in the natural evolution of things towards appropriate form. Style for Loos exists, but it is never self-consciously invented; it just emerges out of the multifarious daily activities of a people. Differences in style are not the product of changing taste, nor the outcome of an individual artist's will, but the combination of a way of life, the natural conditions of a place, and most importantly, the natural language that pertains to each material. The architect-craftsman, a simple "mason who had learned Latin," in Loos's ascription, is in these terms an interpreter and interrogator of his time. Not that Loos's "spirit of the age," although all-powerful, had any resemblance to that progressive model of search and invention posed by later modernists; nor that such a belief

in natural style would do away overnight with all the embellishments of a perverted taste; but simply that the only authenticity to be found was in such a principle of form.

Taken in this light, Loos's theory and design seem not so much the anticipation of a post-modern sensibility that many would want it to be today; less an indictment of modernism than it seemed in its own time; but rather, more modernist than his time—and perhaps even ours—can stand. A nihilist to the end, he yet revelled in the making of a particular kind of architectural world: one where modern man would not find himself swept off his feet in free play or Dionysian dance among the pilotis, nor comforted by the illusion of a world unchanged; but one where, behind anonymous and reticent facades, pleasure might be carved out for a private instant. Even this pleasure, though, was tempered with the public role of modern man. Ease and comfort were as necessary to a Taylorized worker at the end of the day as food; for this the interior would not pretend, would not posture as what it was not. As simply itself, it would act as the neutral frame for the bureaucrat's rest. But when, refreshed, the inhabitant of a Loosian house once more sought charisma, he might turn for cultural therapy to the white wall on which a violent scene of the psyche, as painted by Kokoschka, was hung; or he might meditate on the supreme perfection of that classical world marked, in his house, by two serene Doric columns. That is why Loos wanted every city to have its own personal column, standing as a sign of perfection in the midst of functional office blocks.

In these reconsiderations, Gravagnuolo's book is enormously helpful: The text situates as no other in English Loos's positions with respect to those of his Viennese contemporaries, and with no little intellectual sophistication. The illustrations allow for a chronological journey through the work, providing startling insights both with hitherto unpublished schemes and buildings and with new photographs of known ones. The commentary to this catalogue raisonnee helpfully lists bibliographical sources for each project, aiding future research. But this said, there is much here more irritating than exciting, not all, it must be stressed, the fault of Gravagnuolo. For while his prefatory essay contains information and critical observations of superb quality, especially with respect to the complexity and ambiguity of Loos's positions, it is unfortunately subjected to that kind of thoughtless "translation" that has spoiled many recent Italian books for the English reader—notably those of Manfredo Tafuri and his colleagues. While not as execrable a translation as Tafuri's *Architecture and Utopia* (1976), this one also seems entirely ignorant of English forms as it tries helplessly to deal with Italian commonplaces of rhetoric and sentence structure; with the practice of using definite articles where none are required in English; with the

single-word allusions—always in quotation marks in Italian—that refer cryptically to entire discourses, Nietzschean and other; with the long "apologias" seemingly necessary to the flow of the prose in Italian, but which when translated without cutting appear to be so much meaningless or tautological "fill." The proofreading has been sloppy, too, so that, for example, Loos's "Ornament and Crime," first published in 1908, was apparently republished in 1902 and again in *l'Esprit Nouveau* in 1913, before the journal was founded. This makes for a rough and uneven read. But most serious is the cavalier attitude taken towards the illustrations themselves. Not only do we see, time after time, a perfectly good illustration taken from Müntz and Künstler reduced or enlarged, cropped badly and blurred; but the obviously good originals of Roberto Schezen's photographs have received short shrift from the printer: Many are blurred, without definition; others seem retouched. Perhaps we have been too conditioned by the Japanese to require the highest standards from color printing, but when the subject is of such importance and the images so beguiling, this is the least we can ask. Beyond this, and hindering many of the author's analyses, there is a critical shortage of plans, elevations, and sections, which are withheld or supplied seemingly at random. A consistent documentary attitude in so comprehensive a catalogue would have been more acceptable.

In all, this tantalizing book—because on a tantalizing subject—seems more the product of haste to supply a market demand than of considered scholarship. One has only to compare it with Eduard Sekler's magnificent monograph on Josef Hoffmann (London, 1977) to relish a future work on Loos that not only discovers a detailed historical biography, but also penetrates the complexity of his intellectual relations in pre-war Vienna and post-war Europe. This, from the point of view of a scholar; but even from that of the consumer of images, this book is sadly wanting. Only with more care in the writing of commentary and criticism, history and theory, and with more comprehensive coverage in the representation of schemes as a whole—so that they may be reconstructed by the viewer—will both images and aphorisms be transformed into a critical and prospective attitude towards past, and therefore present, architecture.

Interview

Gerald D. Hines and Peter Eisenman

P.E.: This is my first interview with a member of a group that could broadly be labeled "architects' clients." You represent one specific type of client, namely the developer. It is common opinion that developers are not interested in architecture, but rather in business. This suggests a whole range of questions that specifically involve you as the "maverick leader" of developers. First, how does a businessman become interested in good architecture? Second, how does good architecture relate to your idea of what is good business as a developer; and can the two interests be made to coincide?

G.H.: I am not sure how my interest in architecture and building developed. The only time that I ever built anything was the modelmaking I did when I was young.

P.E.: You did not go into development because you were interested in architecture?

G.H.: Initially, I was interested in making money and in the building process. As an engineer in the building industry, I understood building systems, yet I found a lack of coherence in the system and in parts of the industry. A lot of unethical things went on in building; for example, an engineer or an architect would report he built something for five hundred dollars per ton of air conditioning. The cost seemed fine to the owner, who didn't know that there may have been twice as many tons in the plant as there should have been; so he was hoodwinked. This was the kind of thing I saw going on in engineering and architectural practice.

P.E.: If you went into building and development after being a mechanical engineer, you knew a lot about construction and building systems, but not necessarily about the financing or management of construction. On top of that, mechanical engineers are not renowned for their interest in good architecture; they are interested in good engineering. Then again, many architects are not necessarily interested in good architecture. There are many architects who are good businessmen and who think doing good business is good architecture and thus good for the client. Other than your personal interest in building, what made you think that the two—good architecture and good business—could operate together?

G.H.: It evolved. My first buildings were competitive. One of the first clients I had was very interested in quality building. We used an architectural firm never before used for warehouses—Golemon & Rolfe—and they did a very fine building that helped us launch our reputation. The feedback from those first jobs was so positive that I continued in that vein. I was a builder without any reputation, but I was doing something different from the establishment cheapskates. Although I did not have the financial capital they had, I had an alternative distinction; I could sell in competition with the giant financial groups. So it was an evolution—seeing something you had done as beneficial to you and proceeding from that understanding.

Again, I knew how to bring in mechanical systems at a reasonable cost and, working with the Benson Company, our first builder, I was able to learn how to bring in quality projects. Benson was the quality builder of homes in the River Oaks section of Houston and had earned his reputation there, so I negotiated my contracts with him. The combination of his work, quality craftsmanship, and general contracting, plus the architecture gave us a reputation that was considerably better than that of other builders.

P.E.: It seems that one of the things in your favor, other than this commitment to being a good businessman, a good engineer, and a good builder, is that you were willing to take a certain number of risks. You were reaching for quality without having proved that quality was necessarily going to be good business. Why is it that other developers were not taking the same sort of risks?

G.H.: Maybe they did not get the same feedback that I did. I only proceeded step by step. The first time I built a building—in 1952—I may have invested an extra \$5,000 in the whole job. We used pure vinyl tile instead of plain asphalt tile and a special brick rather than a sand brick. In the second building, a few months later, there was a whole collection of things that were maybe \$20,000 extra. I cost us perhaps five percent more, but that went into items that distinguished us from other builders.

P.E.: Do you think that the clients, the people who rent office space, are aware of the difference between vinyl and asphalt tile?

G.H.: In a warehouse, they were. I grew up in a manufacturing business that had very standardized items. I was tired of being in a business in which everything, even down to the efficiencies, was almost identical. With no real difference between firms, all that distinguished individuals was who could drink the most whiskey with the purchasing agents to get the jobs. I wanted to establish some other criterion. I discovered that extra quality in buildings would make our product stand out; we found if we had a product that was differentiated, we had a chance of getting a better class of client. In every market there is always a clientele that will consider value over price alone.

P.E.: When did you work on your first project with Philip Johnson? Was he the first major architect you worked with from outside of Texas?

G.H.: The first major project was with Skidmore, Owings & Merrill on One Shell Plaza in Houston, around 1965-66. [It was completed in 1970.] I did not meet Philip until 1970.

P.E.: Was Pennzoil your first project with him?

G.H.: No, we had done many sketches with Johnson and Burgee on Post Oak Central before starting on Pennzoil [both completed in 1976]. Post Oak Central went through three different designs. It started as a centralized system with three precast buildings around a core. Philip learned about mortgage packages because we had to divide the project into three parts. That was a unique exercise. Through his and John Burgee's innovation and response to the problems, we gained a great respect for the firm. Then we had the opportunity to do Pennzoil.

P.E.: Pennzoil is an important building in terms of its relationship to the cityscape. The split building presents a new idea of the car in relation to the building and the urban scale as seen from the car. As the client, how much did you have to do with the design? Was your first reaction that it was going to be a difficult building to sell, with those two pieces?

G.H.: Yes, we were concerned with all the problems we foresaw and the fact that that sort of double building had never been done before. Because of our experience in the building business, these problems were there to be solved, not to be avoided. Most builders, lacking the knowledge of building technology, shy away from

problems like that. But the fact that Pennzoil was two buildings didn't scare us and we set out to conquer the particular difficulties involved in the design. In fact, having the two buildings represented a lower leasing risk: It enabled us to secure a second major tenant, which reduced our exposure—the name of the game in the development business.

P.E.: Because you understood these things as a developer, you were able to participate in that sort of innovation. What about the new breed of equity partners—the large pension funds and insurance companies—who are a lot more conservative and a lot less knowledgeable about building? Do you think that sort of partnership is going to change your attitude or what you are going to be able to do?

G.H.: No. As long as we don't make any big mistakes—which we do not intend to do—they accept our professionalism. The reason they have a development partner is to get that expertise.

P.E.: So these new equity partners are not really as interested in design as they are in professionalism.

G.H.: They want a professional partner with a good track record.

P.E.: What about innovation? As you know, there is a big debate in the architectural world about this phenomenon called "post-modernism" and a return to historical styles. A lot of people in both industry and commerce say it is more expensive to build in stone, to get the detail, the moldings, the historical references that post-modernism calls for. But the style is supposedly "innovative" and it is "where the action is" right now. What do you think about it in terms of commercial real estate?

G.H.: It does cost more. When the price of glass curtain walls went out of sight we could buy stone for about the same cost as glass. Now glass is less expensive and because of recent automation, there may be cost pressures to shift back to the window-wall.

P.E.: What about aesthetics? Modern architecture was where the action was for corporate America from 1945 to 1975. For thirty years the image of Modernism symbolized something that was new, growing, vigorous. Post-modernism talks about something old; it is nostalgic. How does that relate to the image that corporate America has of itself?

G.H.: The new architecture fits into the mold that corporate America imagines for itself. I think the style is very strong. For example, the RepublicBank Center project for Houston by Johnson/Burgee is a very strong statement. At first we were a little concerned about it, but it has received an excellent reception from clients.

P.E.: Do you think that the curtain and window-wall manufacturers are going to be able to counter this trend toward using stone? Do trends follow what is being manufactured?

G.H.: In many cases they do. Obviously, the clients' acceptance of a particular system really leads the trend. If your clients are buying post-modern buildings, builders are going to build post-modern buildings. But if customers can buy modernist curtain wall systems at prices lower than post-modern stone buildings, then we are going to see a move back in that direction.

Peter Eisenman talks with developer Gerald D. Hines, who is known for his support of high-quality design in the commercial market. Currently Mr. Hines has over 291 projects completed in 24 cities representing approximately 46 million s.f. He completed 6.7 million s.f.

in 1981 alone, a figure that places him among the top ten developers in the United States in construction-dollar volume.

“The basic intention is to establish an identity, in a given market, with a project that is individualistic, that makes the tenant say, ‘That’s my building and I’m proud of it.’ We consider our buildings products.”

P.E.: If you are saying that styles come and styles go, would you say that selling commercial space or buildings is like selling fashion? If building is a somewhat trendy business, can it also be urbanistically responsible?

G.H.: We do not like to think of it as fashion. We believe more in a civic responsibility to increase the quality of our urban fabric.

P.E.: You said that in the past it was quality that distinguished you from other developers, gave you a slight edge, and attracted a different kind of investor and user. Do you think that advantage is diminishing? Now that more developers are building quality projects, is your edge going to have to be in some other element of the business—perhaps your experience or your track record?

G.H.: More developers are concentrating on quality, which is commendable. In fact, I am glad to see others copying us. We still get a good share of the market.

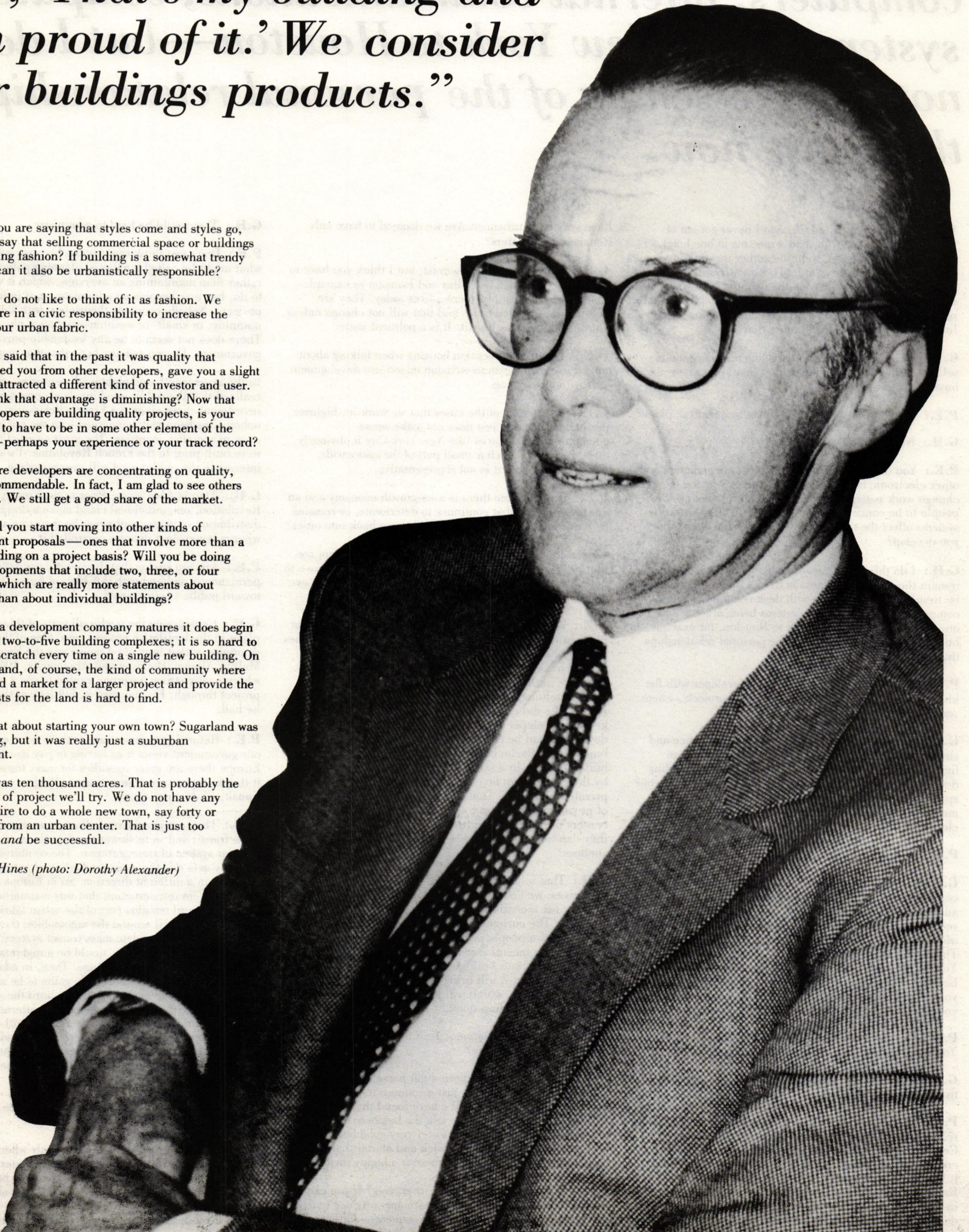
P.E.: Will you start moving into other kinds of development proposals—ones that involve more than a single building on a project basis? Will you be doing more developments that include two, three, or four buildings, which are really more statements about urbanism than about individual buildings?

G.H.: As a development company matures it does begin to seek out two-to-five building complexes; it is so hard to start from scratch every time on a single new building. On the other hand, of course, the kind of community where you can find a market for a larger project and provide the holding costs for the land is hard to find.

P.E.: What about starting your own town? Sugarland was a beginning, but it was really just a suburban development.

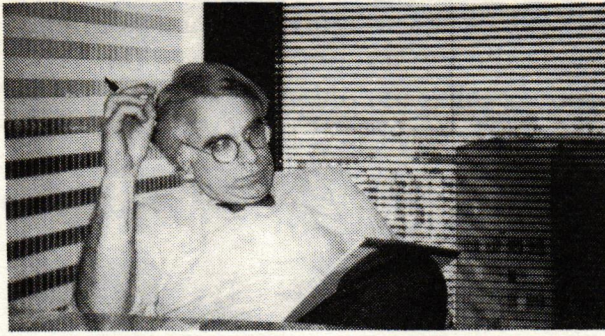
G.H.: It was ten thousand acres. That is probably the largest sort of project we’ll try. We do not have any special desire to do a whole new town, say forty or fifty miles from an urban center. That is just too tough to do *and* be successful.

Gerald D. Hines (photo: Dorothy Alexander)



Interview

Left to right: Peter D. Eisenman; Gerald D. Hines (photos: Dorothy Alexander). One Shell Plaza, Houston; Skidmore, Owings & Merrill/ Chicago; 1970. Pennzoil Plaza, Houston; Johnson/Burgee Architects; 1976. Galleria, Dallas; Hellmuth, Obata and Kassabaum: project. Post Oak Central, Houston; Johnson/Burgee Architects; 1976. First International Plaza, Houston; Skidmore, Owings & Merrill/San Francisco; 1981



“I do think that personal communication will remain the focus of business activity. There are going to be tremendous changes—with desk computers, internal communications, computer systems from New York to Houston—but I do not see a lessening of the personal relationships that exist now.”

P.E.: On a recent trip to Chicago I never got out of O’Hare Airport: I flew in, had a meeting at one hotel, stayed at another hotel, went to another meeting in another hotel; I never went into downtown Chicago. I could have been anywhere in the country; I was basically nowhere. Let us imagine choosing the geographic center of America and building a town around that airport. Why hasn’t somebody thought of doing that?

G.H.: In business someone is buying and someone is selling—therefore, the destination should be where the buyer or seller is based.

P.E.: Do you think they would meet in a neutral place?

G.H.: No. (What is neutral?)

P.E.: You do not think that the advent of computers and other electronic communications systems is going to change work patterns—that is, make it unnecessary for people to be concentrated in one area? Will electronic systems affect the nature of the commercial space that you develop?

G.H.: I do think that personal communication will remain the focus of business activity. There are going to be tremendous changes—with desk computers, internal communications, computer systems being able to “talk” one to another, from New York to Houston, for example—but I do not see a lessening of the personal relationships that exist now.

P.E.: If one were starting today as a developer with the kind of interest you have given to quality projects, where would one look for opportunities?

G.H.: There is going to be a continued emergence and strengthening of multi-use centers. Because you can furnish a lot of services within that framework, building development becomes more efficient. The hotel, the retail space, the office building, the club—we see that unit multiplying itself and becoming a much better, stronger element.

P.E.: Galleria-type developments?

G.H.: Galleria or quasi-Galleria developments. Maybe center city types of developments, with clubs, racquetball and tennis courts, hotels . . . I think you will continue to see that. Obviously, how the financing is put together will always be key to where and how the projects are done. That is the exciting part about the development business. You do not have to worry about it becoming boring because it will change tomorrow. You had better be on your toes and react well to that new situation, because if you do not react you will be dead and buried.

P.E.: But you have never been in a position to react. You have always been ahead of the change.

G.H.: We can lead certain things, but we cannot lead the financial institutions.

P.E.: I have several questions about multi-use centers in relation to urbanism. One concerns the Renaissance Center, which seems to have drained a lot of Detroit’s energy into an urban fortress and collapsed the downtown; it has turned Detroit into a kind of wasteland. The Renaissance Center does not help the urban fabric at all; in fact, it destroys it. I would argue that the reason people do not live in the cities in America is that we do not have any cities! The reason we have very few cities is that we

have very little urbanism. Are we doomed to have only Renaissance Centers?

G.H.: I am not such a pessimist, but I think you have to consider cities such as Dallas and Houston as examples. That is where most of America lives today. They are automobile-oriented cities and that will not change unless you introduce mass transit. It is a political issue.

P.E.: You did not mention housing when talking about mixed use. You seem to envision mixed-use development still without housing.

G.H.: In so many of the cities that we work in, highrise permanent housing just does not make sense economically. In places like New York City it obviously does; but that is such a small part of the nationwide housing stock that it is not representative.

P.E.: If we assume there is a no-growth economy and an energy situation that continues to deteriorate, or remains as it is, don’t you think people will move back into cities?

G.H.: In cities such as Houston or Dallas, I do not see that happening. The sprawl is there, and if people have to have a car that gets fifty miles to the gallon, they will get one.

P.E.: We have not yet talked about the role government plays in urban development. There are a number of issues that you have just brought to mind. We are doing a project in Germany, which came about in a curious way. We were in the IBA competition (Internationale Bauausstellung) and the sponsors wanted suggestions for Berlin. We did an office building scheme because we knew a developer was coming to review it. But the developer said he could not afford to build office buildings in Berlin because he was being subsidized to build housing. In a sense, all of the buildings produced by the government housing ministry are tax shelters for private investment. That seems to be a very ingenious way of providing for housing, whether it is in mixed-use centers or not. Why is it that in a country like Germany they can have a government policy that supports tax shelters?

G.H.: That is just the nature of the tax codes and incentives; we could do it. There are no problems in creating tax incentives; it is simply a matter of legislative lobbying. The current situation is obviously a reflection of where we as a people place our priorities. At present there is a big incentive in building depreciation; you can depreciate any new building in fifteen years. We certainly do not need that; it will bring a lot of speculators into the building industry, which will lead to deterioration in the quality of our building stock.

P.E.: How did that happen? Isn’t there a strong lobby against that sort of thing?

G.H.: No one will turn down a gift horse. Being against such rapid depreciation is just *my* stand; it is not the attitude of all developers. We have found that if there are too many incentives, people join the business only for the tax write-offs. That does not foster very good buildings. You end up with a bunch of brick and mortar that is pretty ugly and not very well built. There is a happy medium.

P.E.: What about different tax incentives? If you can receive tax credit for capital investment, why can’t you receive tax credit for aesthetic investment—for example, for purchasing vinyl instead of asphalt tile?

G.H.: That would be hard to administer.

P.E.: Don’t you think that may be because we don’t have what might be called a national planning policy? HUD, rather than maintaining an overview, which it was set up to do, has now become an administrator of individual projects. Nobody concerns themselves with suburban planning, or small- or medium-sized town planning. There does not seem to be any leadership provided by the government. Do you see any hope that that may change?

In the seventeenth and eighteenth centuries, governments realized that the public good involved some sort of capital investment. Ever since the French Revolution, it seems, nobody has been very concerned with the public good, not even in socialist countries. The great cities of the past were built prior to the French Revolution. I wonder if interest in the public good will ever resurface.

G.H.: That is a big issue. Prior to the French Revolution, one individual could make a decision. The distribution of money will never be the same as it was when a benevolent dictator controlled it.

P.E.: Are you saying that democratic capitalism is permanently saddled with this kind of *laissez-faire* attitude toward public environment?

G.H.: Considering the push-pull sorts of things that take place in the legislative process, yes. One of the last examples of that individual power was the Empire State Mall in Albany [Harrison and Abramovitz, 1962-1978], where a very strong governor wanted to see a major project through. He managed it, but look at the problems he had.

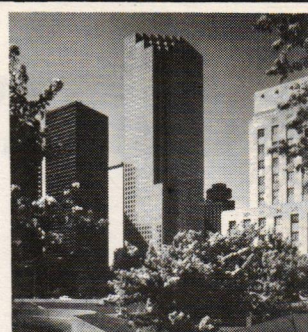
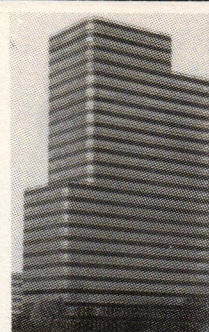
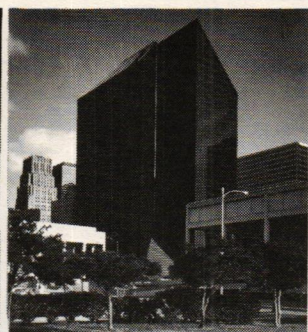
P.E.: Returning to mass transit, there is no question that our government views it as having to pay its own way. In Europe there are great subsidies for mass transit. Why is it that European governments are willing to pay for mass transit, while ours is not?

G.H.: They are just smarter. Europeans grew up with mass transit and were slower to adopt the automobile as a popular system of transportation. The combination of our highway acts and the mass production of automobiles led America in a different direction. So in Europe there is a transit system infrastructure that was maintained, developed, and remains part of the urban fabric. Our cities are designed around the automobile; they are not designed to accommodate mass transit systems. To start to change that, to remodel it, would be a nightmare. First of all, the replacement cost is huge. Then, in adopting any mass transit system, you are only going to be able to move a small percentage of the population until the system is in place. Only then will the development patterns start to change and it will take twenty years; they will then start to correspond to the lines and more systems will be built. If there is tax increment financing the development patterns will change, but you have to bring the transit system in first.

P.E.: What about mass transit systems in the Sun Belt cities?

G.H.: I do not see that happening. Only when cities start to strangle, like Houston, do people really start to study mass transit; only when people need seventy lanes to get downtown does mass transit become the only alternative.

P.E.: Architects in this country could become decorators



“I think you will continue to see Galleria-type developments in center city. Obviously how the financing is put together will always be key. That is the exciting part about the development business — it will change tomorrow.”

in the most limited and crass sense of the word, making nice skins for commercially viable projects, rather than making urbanistically viable spaces that are also commercially viable. I do not know when an architect last designed a street or an urban space like the Place Vendôme, which has space carved out of an existing mass of buildings, with a uniform facade.

We do not have “cities” in this country. There is not enough public concern other than for the mandatory “designed” street furniture and paving patterns; there is little concern for a public policy that would affect urbanism. Our cities are also the creations of developers who, while they may have a sense of public well-being, nevertheless develop on a project-by-project basis rather than according to any grand design.

Even though you made a Pennzoil, a RepublicBank, a different tower on California Street than on Market Street in San Francisco, those buildings are essentially variations on a theme. They do not suggest an attitude toward urbanism comparable to that of the Place Vendôme. They do not produce a rue de Rivoli. Are those kinds of development beyond our capacity? An architect learns about urbanism in school, yet he is little more in practice than a packager and developer. Why ask *whether* the architect can do anything more or not? How *can* he do anything more?

G.H.: There are things being done on a very large scale — like our development out at Sugarland; we are going to have a Place Vendôme. We also have a two hundred and ninety acre tract of ground we are in the process of developing with one of the major retail chains in the U.S. Our idea is to do something that will have a distinct urban fabric. We are creating a fantastic street down the middle of two hundred and ninety acres of ground. I think that is exciting.

P.E.: How recent is that development?

G.H.: It is just in the process of starting; we have not got all of our pieces together yet.

P.E.: That did not come about through an architect’s initiative, though. It must have come about through your initiative.

G.H.: It came about in discussions between our partners and us. They said, “Why do just another ordinary shopping center? Let’s do something that will introduce a whole new era of shopping and complementary use. Instead of putting the major stores in the corners and the secondary activities on the sides, let’s plan it differently from day one.” I think it will be a great street.

P.E.: That is the most exciting idea we’ve talked about.

G.H.: But it is hard to assemble two hundred and ninety acres in a viable location which are all controlled under one ownership.

P.E.: That is why I am suggesting you are in the same position as the eighteenth-century patrons. Philip Johnson has always said that the private developers could be the patrons, not the government.

G.H.: In the eighteenth century, however, the local patrons were also in their own political systems. They could internalize all the population’s desires and then make a decision. It is not that easy with a democratic system.

P.E.: You have talked in the past about bringing education in business and education in architecture closer together. How would a business education help architects? Perhaps they would be more sympathetic to business interests and more responsive to what the real problems are in financing, holding land, and putting land together. It might be that it is more important for someone with an MBA to understand what design is than it is for an architect to understand how business works, because the MBA is the point man on the team. But, other than having a better understanding between architects and businessmen, what would this closeness do for development? It would not, I think, lead to a planning *policy* for development, as opposed to the single project mentality that exists today.

G.H.: First, as you say, it would create a climate in which the architect and developer are not poles apart. There would be a mutual understanding of the problems, which might make it easier to come to a solution down the line. Architects would understand the importance of finishing a building quickly; it is important to get a tenant in occupancy so they can start paying rent. . . . It would let them help themselves. The more one knows about the other, the easier it is to sell the whole system.

P.E.: Why is it that when the government wants a legal opinion it goes to the Harvard Law School or the Stanford Law School for advice? Why is it that when there is a question of development or environmental concern, nobody goes to the schools of architecture for advice? They go to the practicing architects.

G.H.: Basically, one is in touch with, and in the leadership of, the field and the other is not. In architecture the practitioners are on the cutting edge and the academicians are not considered to be on the cutting edge.

P.E.: Why is it that in business the academicians really *are* on the cutting edge? The Harvard Business School is a very important place.

G.H.: In comparison with the Graduate School of Design, yes. It is a reflection of the leadership that the Business School has taken and how it is perceived by the business community and the government.

P.E.: Even practicing architects never *make* policy; they carry out policy. Philip Johnson, Cesar Pelli, I. M. Pei, and Kevin Roche do not formulate policy. Yet the leadership in the business community or the leaders in the legal community formulate policy. Do you think that could change or should change?

G.H.: It all depends on who the people are at those institutions. If you can assemble a group of people who are on the cutting edge, then you might achieve what you are talking about. I do not see it happening in the near future, however.

P.E.: You have selected a number of different architects for large-scale projects, including Johnson/Burgee and Kevin Roche [who is doing a number of projects including a building for CBS, 53rd St., in New York]; also, you have several architects designing houses for you in various parts of the country. How do you make decisions about architects for particular building projects? What are you looking for in an architect?

G.H.: To build a house you are basically looking for someone who has a design sympathetic to what you feel

should be at that site. It is much the same with a larger building. We think that there is one architect for a given site in a given city at a given time; one architect who will be best in that situation. We may say, “There are buildings coming up that will be judged in a competition, so we will use Mr. A because he will run away with the prize.” Or we say, “We have had enough of these sorts of buildings; we want something different.” The basic intention is to establish an identity, in a given market, with a project that is individualistic, that makes the tenant say, “That’s my building and I’m proud of it.” We consider our buildings products. So we view the development of that building as a product, not just as a building. It is a product and has to compete with other products in that market.

P.E.: In working out ideas with an architect — the person delivering the product — what particular skills or ways of dealing with you do you require from him? Are some architects easier to work with than others?

G.H.: We are looking for someone who can be flexible in arriving at a solution. Sometimes it requires six or seven designs to arrive at something that starts to make sense. We are interested in architects who are not afraid to expose their egos in the evolution of an idea. Most good architects are willing to go through the process with you, starting with the barest sketches and making mistakes in front of you.

P.E.: What are the different sensibilities involved in doing houses or office buildings? For example, you hired Charles Moore to design a house, but would you hire him to do a highrise office building?

G.H.: Probably not. He may have a great sense of certain spaces and volumes and light that is intriguing, but his may not be the type of experience needed to do a highrise building.

P.E.: Can’t you harness that experience? Couldn’t you ask an architect who has fascinated you with the way he manipulates light and space on a small scale to design a bigger building?

G.H.: You might try him on a four- or five-story building. We have done that. You do not try him on a fifty-story building; you do not try him on a twenty-five story building.

P.E.: Are you saying the sensitivity is different?

G.H.: In combination with experience. You could try it; you just might end up thrashing around too long.

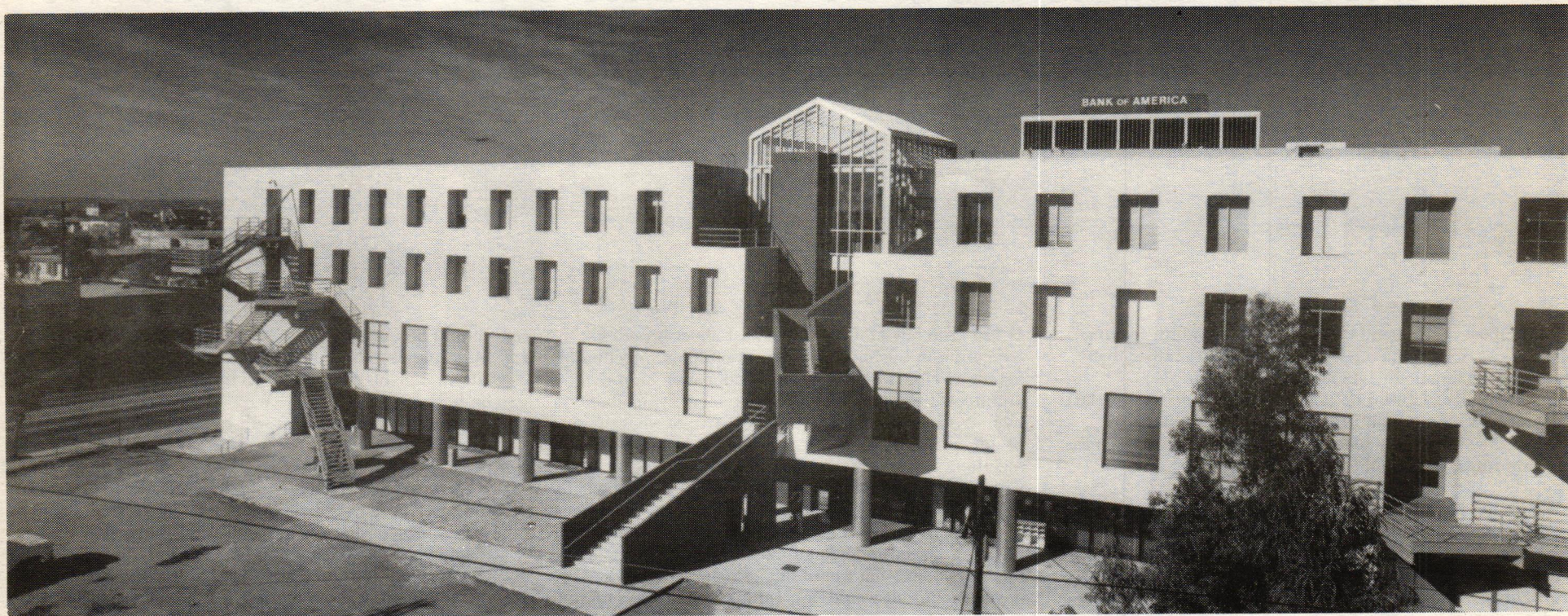
P.E.: Why not do what John Portman does? He is an architect/developer. Why don’t you become an architect, or have your own in-house designers?

G.H.: That would be the worst move in the world, for the same reason that we do not have in-house tax advice; most of our tax advice is sought from people who are continually innovating. Otherwise, you would become very stale; your buildings would become stereotyped; people would buy your services for a particular look. You would end by limiting yourself in the marketplace. Also, it would be difficult to keep the quality high — if an employee is doing your designing, then you really can’t be as critical. It is hard to tell your wife her taste is bad; you would have the same problem with in-house design. It would degenerate. There would be no freshness and you would lose the competitiveness for new ideas.

Gehry's Urbanism

Critique of Loyola Law School and Spiller House

Martin Filler



Two recently completed works by Frank Gehry give further confirmation of the theory that his *oeuvre* can be fairly easily divided between his designs that deal with the *architectural object in space* and those that treat the *architectural object as space*. In the first category, for example, can be included Gehry's Ron Davis Studio and Residence of 1972 in Malibu, his "Collaborations" project with Richard Serra of 1981, and his incomplete Whitney house in Santa Monica, begun in 1980. The second category includes his own house of 1976-78 in Santa Monica, the Mid-Atlantic Toyota Distributors' offices of 1978 in Glen Burnie, Maryland, and the Cabrillo Marine Museum of 1979 in San Pedro. To some extent, this division is based on Gehry's own particular emphasis on exterior form in some projects (the predominant characteristic of the buildings in the first group) as opposed to his contrary emphasis on interior space in others (the second group).

Two of Gehry's new buildings—his Loyola Law School in Los Angeles (1981), and the Spiller House in Venice, California (1980)—conform respectively to those opposing designations. And as they are both essentially urban structures in architectonic expression and response to their surroundings, they are of special interest in a body of work that has been largely suburban both in setting (The Rouse Company headquarters of 1975 in Columbia, Maryland, Gehry's own house, and Toyota) and occasionally in program (Santa Monica Place of 1980-81, a transplanted example of that most anti-urban of all building types, the enclosed shopping mall).

The Loyola Law School is situated in a particularly drab lowrise district on the fringes of downtown Los Angeles. Gehry was therefore spared having to deal with the new skyscrapers of the central business core that form what is arguably the worst collection of highrise construction in any American city. Rather, Gehry had to contend with mere seediness, and was faced with establishing a sense of place in an area that would need the mordant descriptive powers of a Raymond Chandler to imbue it with any vividness. The site was dictated by its adjacency to the existing Loyola Law School building, a thoroughly undistinguished box built during the 1960s by Albert C. Martin & Associates. Gehry's scheme helps to diminish the presence of the earlier structure by providing a new focal courtyard around which his own buildings will be arranged, obscuring the Martin design, which Gehry will subsequently remodel as the final part of a three-phase development plan.

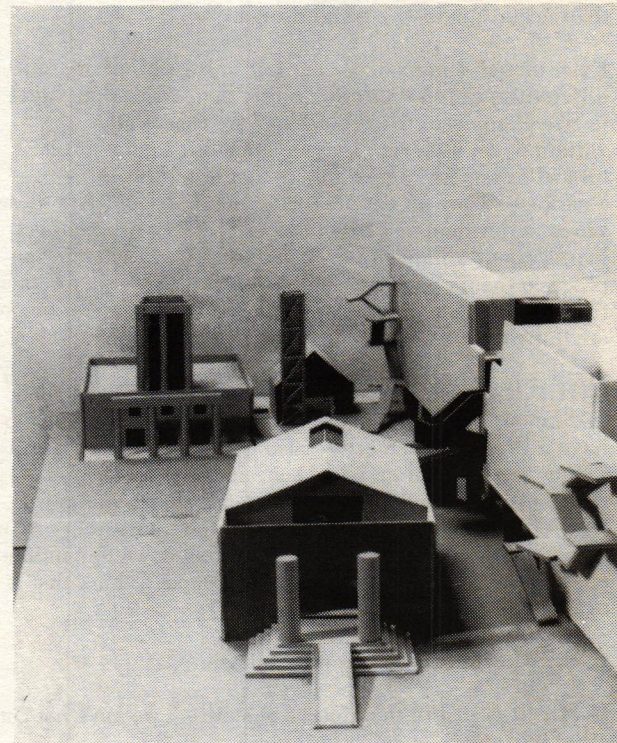
The main, office-classroom building (the Fritz B. Burns Building) is the first completed segment of the project. It is primarily a facade, and as dynamic as the exterior may be, the building as a whole is something of a disappointment to those of us who have come to think of Gehry as the designer of the most exciting interior

architectural spaces of his time. But the Loyola office-classroom building is even more notably atypical of precedent in either of Gehry's two primary design modes for its pronounced use of classicizing references: Bilateral symmetry (although Gehry, being Gehry, puts the axis slightly off center); a pediment-like greenhouse surmounting the central axis; regularized fenestration, with larger windows on a *piano nobile* above a ground-floor arcade; scoring of the stucco facade to imply masonry construction; and external stairways at both ends of the facade that give vertical peripheral definition similar to the effect of boldly articulated quoins.

The overall feeling, nonetheless, is not that of Post-Modern Classicism (though this design will no doubt be pounced upon by those eager to add an architect of Gehry's talent and stature to their own ranks). Rather, it comes closer to the more abstracted classicizing forms of the *Tendenza*, the Neo-Rationalists, and the young Argentinian contingent in New York. Gehry's unusual choice of historicizing elements in this project was dictated by his conviction that they are appropriate for the legal profession, the architectural iconography of which has traditionally stressed the ancient legitimacy of jurisprudence.

Even more overtly historicizing will be two smaller structures that will be built to enclose a central plaza fronting the facade of the office-classroom building—another classroom facility and a moot courthouse, the former relating somewhat to Gehry's World Savings Bank branch of 1980 in Burbank, the latter to American vernacular judicial architecture of the early nineteenth century. The third plaza component will be a chapel for the Roman Catholic institution, an austere apsidal form with a pitched roof that provides a Romanesque interlude to the otherwise more Roman ensemble. Gehry would like the chapel to be clad in unfinished plywood (an exterior surfacing material that he has already successfully used on one of his three Indiana Avenue houses of 1981 in Venice), which would be maintained at Loyola with periodic waxings by the faithful as a continuing act of piety.

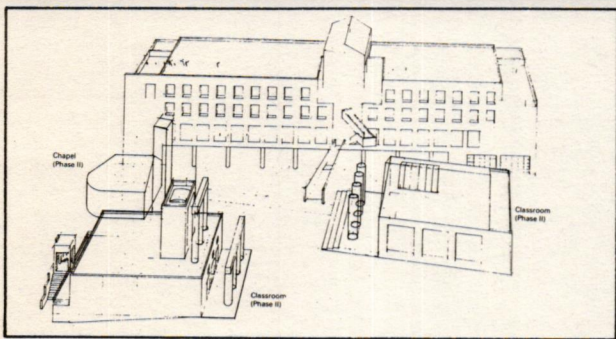
For the moment, though, the office-classroom building stands alone, but even now it is a most inviting piece of architecture. Gehry is a much more subtle, skillful and original colorist than his colleagues better known for their chromatic fantasies, and the cream-colored stucco of the Loyola facade is given perfect counterpoint by the deep gray-green stucco of its central exterior stairway. Frankly, it is a much more pleasing means of entrance to upper floors than the main door at ground level, which lacks even a Venturian sense of teasing anti-climax in its flatly pedestrian transition to the inside, after so much implied promise on the outside.



The entry area is a small, randomly shaped space bounded on one side by the central elevator bank and leading off to nondescript corridors. The ground floor is not even Ordinary; it is merely ordinary. Student lounges, a library, and a dining hall are much the same, though they fortunately lack the cheap-but-not-so-cheerful decorative appliques that are now a standard post-modernist response to low budgets. By far the best aspects of the interiors are the ceiling treatment (exposed ducts interspersed with indirect lighting, illumination that is at once satisfying and suggestive) and the upper-floor corridors (where glass-enclosed internal wells reflect and refract the light introduced from above). Despite the client's limited resources, Gehry's building is meticulously finished, a reminder that his fascination with cheap materials and unfinished surfaces is neither an inseparable pairing nor central to his essential professional seriousness.

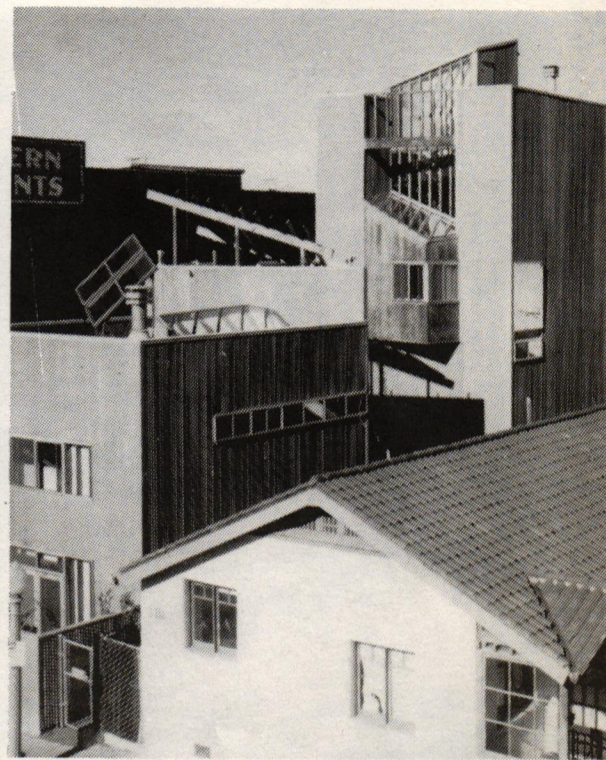
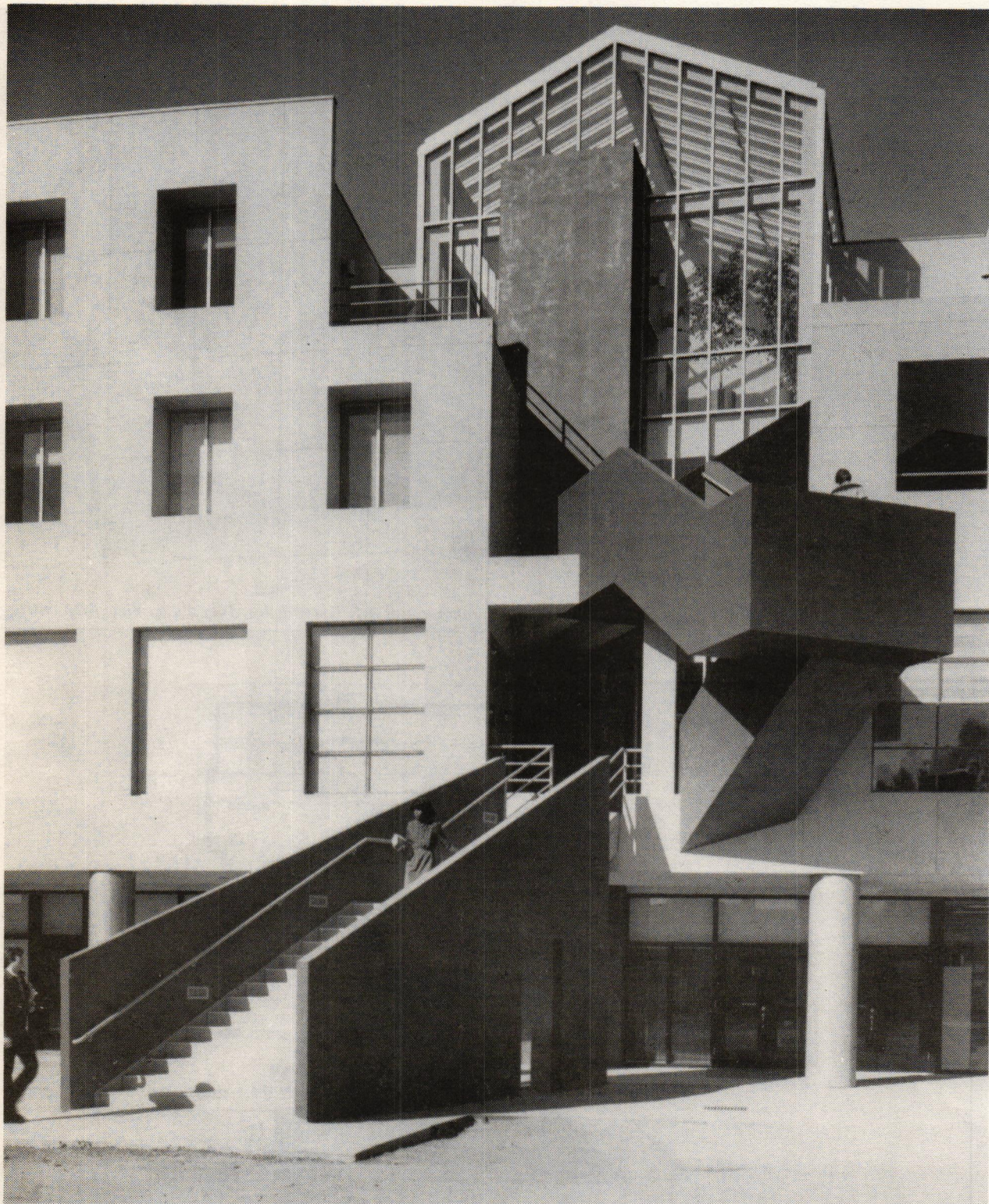
The Spiller House in Venice, in contrast to Loyola, is an archetypal Gehry design, and it is his finest residential design since his epochal house for himself. Built on a tiny back-alley lot in that densely built-up shorefront community, the tower-like structure is clad in the corrugated steel that has become a Gehry trademark. The formal development of the composition is strongly vertical, and the sheer bravado with which the architect has triumphed over a hellishly unsympathetic site and

The design and placement of buildings by Frank O. Gehry and Associates at the Loyola Law School creates a sense of urbanity that is an interesting contrast in spatial approach to the firm's Spiller House.



Opposite page: Frank O. Gehry & Associates. Loyola Law School, Los Angeles; 1982 (photo: Tim Street-Porter).
Bottom: Model showing classroom building, courthouse, chapel, and completed Phase I, Fritz B. Burns office/classroom building

This page: Frank O. Gehry & Associates. Left top: entire projected design of Loyola Law School. Below: Exterior showing entrance. Bottom: Interior. Below: Spiller House, Los Angeles; 1982 (photos: Tim Street-Porter)



setting displays Gehry's fertile sense of invention at its most inspired. Here we have one of the few truly innovative additions to recent townhouse design.

The structure is divided between a lower rental unit and an upper multiplex for the owner. That latter space draws the visitor phototropically upward on stairways that hug the periphery of the rectangular plan, with a bedroom on a lower level and living and dining areas above. Gehry's familiar unpainted wood beams and struts filter the generous illumination that pours down from overhead, giving further richness to an already complex spatial sequence. Yet, like his own house, it is nonetheless an exceptionally friendly interior, recalling the California Stick Style as much as it predicts a brave new world of interior design. The house's method of construction is even more innovative: Jane Spiller, a young filmmaker and graphics designer, approached Gehry to design a house for her, although she could afford to pay him only \$1000. Impressed by her persistence, Gehry made a small cardboard model, which his client turned over to two architect-carpenters who devised working drawings from it and with whom she worked on the actual construction.

These two works considerably advance Frank Gehry's reputation as an urban architect. The crucial, often insurmountable, challenge for architects of the



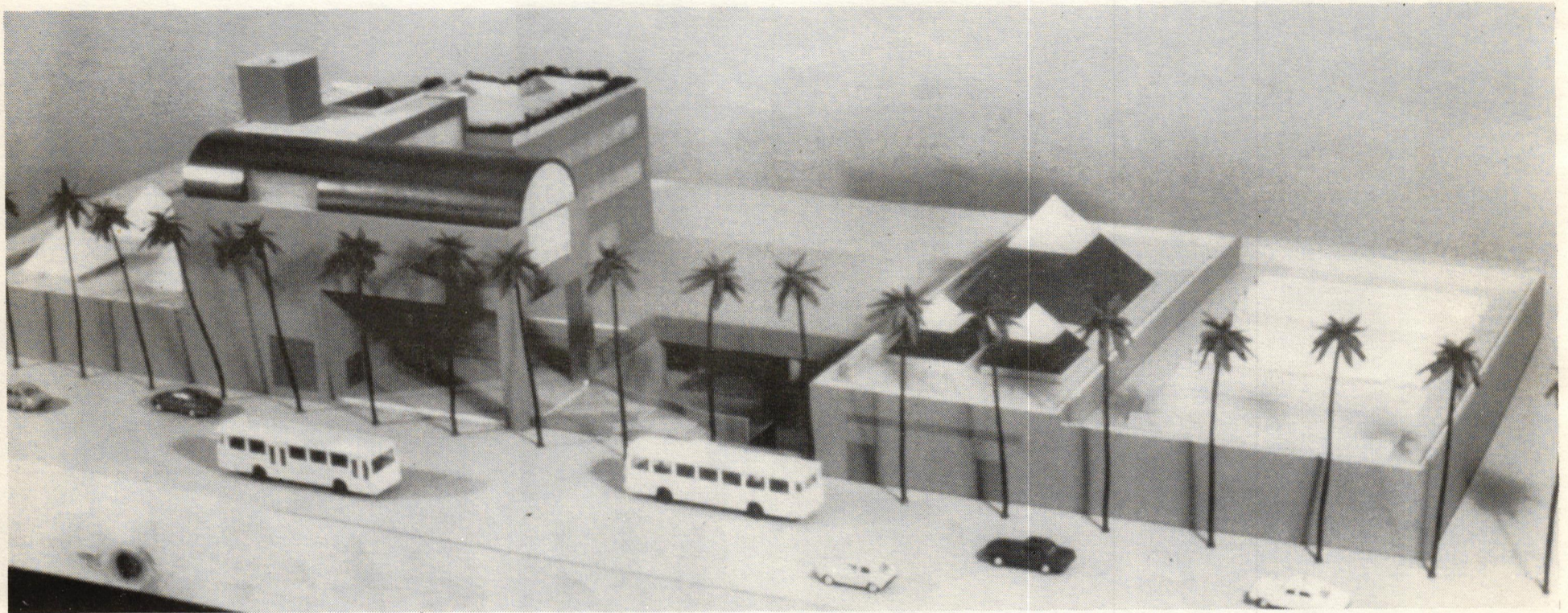
contemporary avant-garde is to make the jump from small-scale commissions to larger urban projects. In the case of Frank Gehry, there can be little doubt that he is now ready for the next major step.

- Project:** Loyola Law School expansion, Phase I: The Fritz B. Burns Building
Architect: Frank O. Gehry and Associates
Location: Loyola Law School campus in downtown Los Angeles
Program: 45,250 s.f. of offices, classrooms, and student facilities
Structure and materials: The reinforced concrete and steel frame has a stucco finish, which is painted warm yellow on facades facing the interior of the campus.
Completion: 1981
- Project:** Spiller Residence
Architect: Frank O. Gehry and Associates
Location: Venice, California
Client: Jane Spiller
Site: A 30 by 90 ft. interior lot in a suburban area one block from the beach
Program: Residential. 2,700 s.f. are divided between a 2-story front unit and a 3-story unit in the rear.
Structure and materials: The wood frame, with exposed wood trellises, is sheathed in galvanized metal that will weather naturally. The skylights are wired glass.
Completion: 1980

Projects U.S.A.

In spite of the recession, architects are still getting work—some of it in the form of redesigned projects, however. The following is a quick summary of some of the work and of other architecture-related activities.

L.A. Update



Isozaki on Bunker Hill

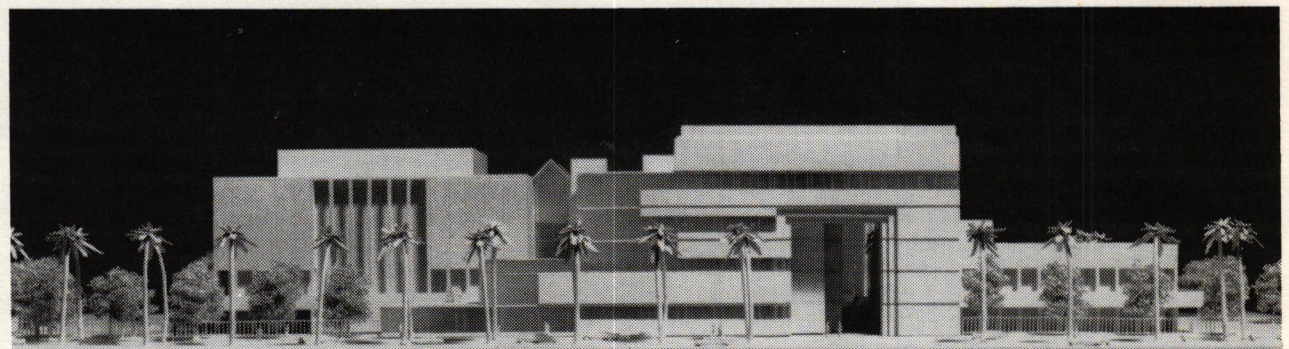
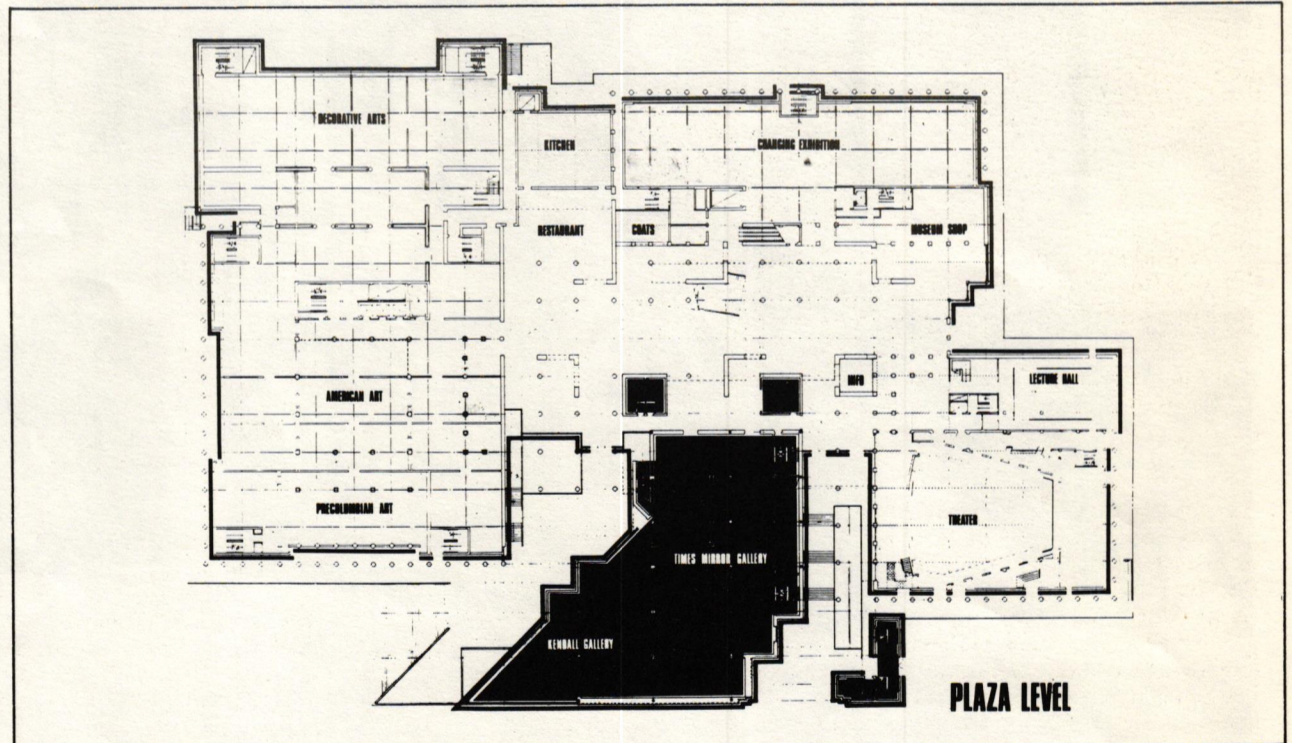
After eighteen months of controversy and a publicized project that architect Arata Isozaki essentially disowned [*Skyline*, May 1982], the Museum of Contemporary Art in Los Angeles finally has an accepted design for its building on Bunker Hill. Made public in late July, the present design, while still apparently adversely affected by the circumstances of site and politics, is generally more characteristic of what may be expected from Isozaki than the "architecture committee neutral" of the last "official" release. The structure, longer than a football field, still has the same low profile and central sculpture plaza and sunken court, but it now has a bit more distinction in its forms. These are the primary volumes found in much of Isozaki's work: A barrel vault, pyramids, prisms, and a cube on the roof. What the architect calls "symbolic forms" adds some texture to the otherwise simple boxes that make up the several parts of the building. The entrance to the museum is through a "gateway" under the barrel-vaulted element and across the sunken court. The interior plans, which include nearly 100,000 s.f. of gallery and support spaces, have remained essentially unchanged during the design process. Museum officials hope construction will begin on the building early next year; the associated architects are Gruen Associates.

Meanwhile, MoCA also announced plans for what they are calling "Temporary Contemporary" gallery spaces. These, for which Frank Gehry is preparing plans, will be located on Central Avenue in two buildings to be leased from the city. Construction is scheduled for completion in late summer 1983.

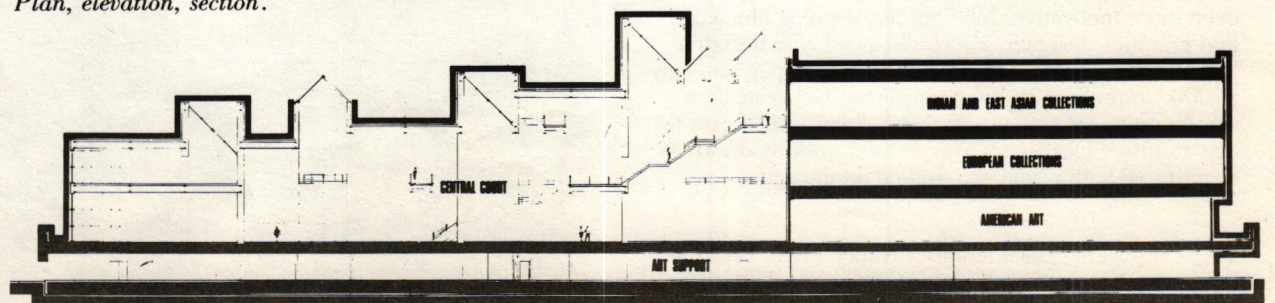
Hardy Holzman Pfeiffer on Wilshire

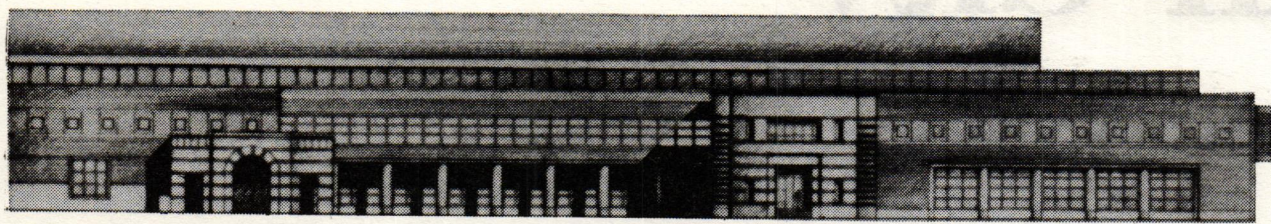
In another part of town, the design for the 100,000-s.f. Atlantic Richfield Gallery addition to the Los Angeles County Museum is proceeding as well. The current design, approved by the museum in late June, is somewhat more refined than that released last spring [*Skyline*, May 1982] but, according to architect Norman Pfeiffer of Hardy Holzman Pfeiffer Associates, is "not quite done yet." The windowless stone wall—300 feet along Wilshire Boulevard—has been eroded considerably by the addition of glass block banding and terra cotta details. These bands, forming the corner in a manner that Pfeiffer referred to as "a skylight detail turned sideways," allow natural light into the gallery spaces through a system of UV controls and interior louvers. The mass of the new building encloses what was the podium of the County Museum's three buildings and provides a single entrance—the sixty-five-foot high portal on the Boulevard opening on a passage to the central court. Enclosure of the central court is planned in the second phase of construction; HHPA's design at the moment calls for a steel and glass roof with a gabled profile. The museum plans to start construction on phase one, the Arco building and site work, early next year. —MGJ

Arata Isozaki. Project for the Museum of Contemporary Art, Los Angeles; July 1982. View from entrance.

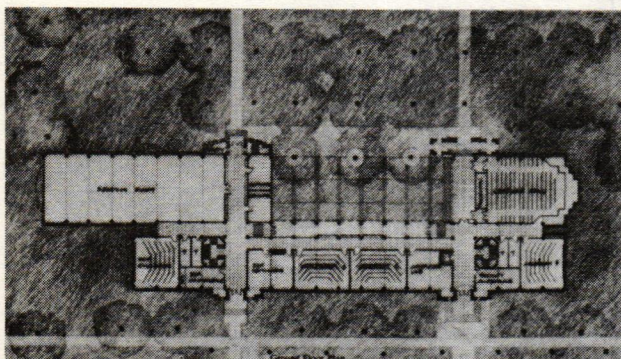
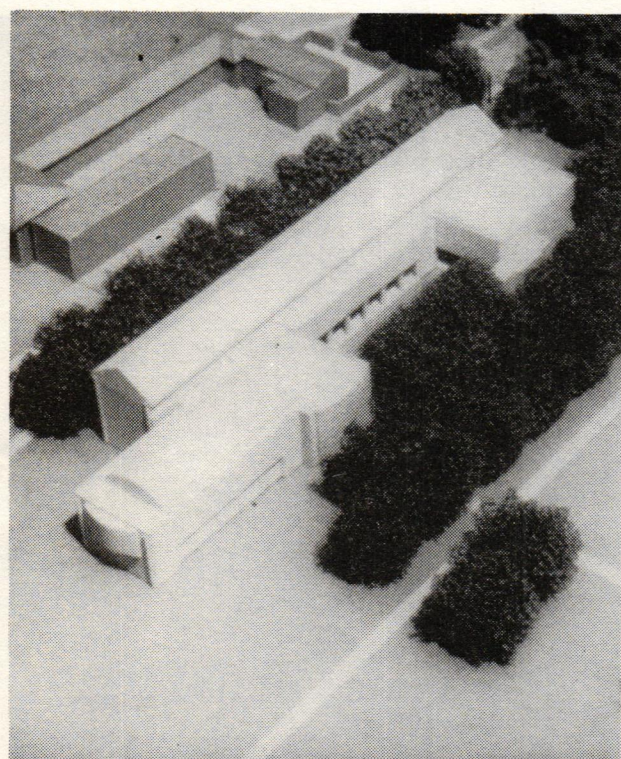


Hardy Holzman Pfeiffer Associates. Project for the Los Angeles County Museum of Art, Los Angeles; 1982. Plan, elevation, section.





Pelli in Houston



Top: Cesar Pelli & Associates. Project for Jones School of Administration, Rice University, Houston; 1982. Elevation. Below: Model and plan.

Already known in Houston for a number of large-scale projects—most recently the Four Leaf Towers, completed in June, Four Oaks Place, under construction, and the Pin Oak master plan and office tower now in design—Cesar Pelli & Associates began design work last spring for a smaller one: A new building for the Jesse H. Jones Graduate School of Administration at Rice University. Located southwest of the central library, the building, known as Herring Hall, will include 50,000 s.f. of classrooms, administrative and faculty offices, a reading room, lecture hall, and student lounge.

In the design for Herring Hall, Pelli takes many clues from the original campus plan and earliest “Mediterranean Gothic” buildings by Cram and Goodhue in 1910. Because it is a free-standing building, however, Pelli’s Hall should be easier to find than James Stirling and Michael Wilford’s addition to the architecture school last year [*Skyline*, November 1981]. In contrast to a few recent buildings, which were sited without regard for the master plan, Herring Hall is placed in alignment with the earliest buildings on campus. The two minor axes of the building, with the four entrances, are coincident with minor axes that form paths across the green. A courtyard at the center of the design is edged by an open colonnade on three sides that links the wings to the main building. The long narrow dimensions and materials of the Hall are intended to harmonize with the earlier buildings; the salmon red brick skin has limestone and terra cotta detailing and brick coursing, and the gabled roof of red terra cotta tiles links two wings topped with copper vaults. For all its contextualism, however, the design still shows evidence of Pelli’s modern sensibilities: The brick is a curtain wall applied to a steel frame—the pocked walls of his predecessors (and some peers) have yet to become part of his vocabulary. While this design was presented briefly at Rice in late August, there are tentative plans for a more substantial exhibition in the spring. Completion of the building is scheduled for 1984. —MGJ

Other News

Washington this Summer

The National Capital Planning Commission has effectively killed the proposal for a Navy Memorial arch/bandstand [*Skyline*, April 1982] by the New York City firm **Conklin Rossant**. The proposed 112-foot arch had been approved by the Pennsylvania Avenue Development Corporation and, tentatively, by the District of Columbia Fine Arts Commission, but was rejected by the NCPC as incompatible, out of scale, and inappropriate. Approval from all three agencies was necessary before construction could begin. The NCPC did endorse the concept of a memorial and continues to study the situation.

Meanwhile the PADC is initiating reconsideration of one of the original proposals for the Western Plaza on Pennsylvania Avenue by **Venturi, Rauch and Scott Brown**: a 22-foot high model of the Capitol and a smaller model of the White House to be set on the appropriate sites on the plaza’s terrace, which is paved with L’Enfant’s map of Washington. The third component of the scheme, two 85-foot high stone pylons framing the view down Pennsylvania Avenue, is not being reconsidered.

The House of Representatives approved a scaled-down version of **Lawrence Halprin**’s design for a memorial to Franklin Roosevelt; the Senate passed the scheme in March. The memorial design calls for a 14-foot high wall along the cherry trees on the edge of the Tidal Basin near the Jefferson Memorial. The area along the 800-foot long wall is to be landscaped with gardens, terraces, pools, and sculpture. The earlier design comprised 1,200 feet of wall and a visitors’ center.

42nd Street Update

In August **George Klein** (Park Tower Development Corp.) announced that **Philip Johnson** had been named as master planner, with **John Burgee Architects** as coordinating architects, for the four office towers he is developing as part of the 42nd Street Redevelopment Project. The site of the project encompasses four of the five corners/blocks formed by Seventh Avenue and Broadway as they cross 42nd Street, surrounding the Allied Chemical (once *Times*) Tower.

The major task facing Johnson, Burgee, and Klein at the moment is to adjust the Redevelopment Projects’ design guidelines, prepared by Cooper-Eckstut Associates, to the “market realities” and the fact that a single company is developing the four sites, which were originally defined separately. [See *Skyline*, December 1981 and May 1982 for more information on the whole project.] Burgee reports that they are working with thirty-five separate public agencies that have some interest in the project. Only when the (re)programming is complete does he expect to begin the design. On the other hand, he does have a few ideas in mind. We understand that there are two separate schemes already sketched—one includes the site occupied by the tower at One Times Square, a site that was *not* part of the plans in the 42nd Street Redevelopment Project’s request for proposals. If Klein wants to include this site he will have to purchase it from the current owner or, failing that, the Urban Development Corporation can wield its power of condemnation. . . . Burgee says that when all those problems are solved, he has an agreement with Klein to design the first building. Although he “can’t tell” yet which that will be, he is hoping for the one at the top of the Square—the south side of 42nd between Seventh and Broadway, known as the “crossroads site.”

Meanwhile, the UDC, the Department of City Planning, and the Public Development Corporation are still considering the latest twelve proposals for five theaters on the north side of 42nd Street between Seventh and Eighth Avenues. In the first round of negotiations the team could not arrive at any agreements about the theaters—the Selwyn, Apollo, Lyric, Times Square, and Victory—which are owned by the Brandt Organization, so a new request for proposals was issued last spring. Following the review of these proposals—the last one took six months—a conditional developer will be named.

Other

Gone: The Texas Theater in San Antonio. Despite efforts by the San Antonio Conservation Association, which hired architect **Michael Graves** to design a viable alternative plan that would include the historic Spanish Revival theater [*Skyline*, July 1982], the Republic Bank has torn the theater down to proceed with its original plans for a mixed-use development on the river front.

Not gone, but “changing from day to day”: The status of **Emilio Ambasz**’ design for the Museum of American Folk Art on West 53rd Street. A spokesman for the Museum reported that they are now in discussions with a number of potential developers for the site. Only when agreement is reached on this—and the Museum may decide to self-develop—will they be able to commit themselves to any design.

Projects

John Burgee Architects are working on the design of a 2-million-s.f. office building for the Mercantile Bank in Dallas; developers are **Cadillac Fairview**. . . . **R.M. Kliment and Frances Halsband** are designing a new wing for Gilmer Hall at the University of Virginia, home of the biology and psychology departments; it will be built in association with **Wank Adams Slavin Associates**. Kliment and Halsband also report that their computer sciences building at Columbia University should be ready for use in the spring. . . . Also at U.Va., **Robert A.M. Stern Architect** is the design architect for an addition to Observatory Dining Hall; associate architects are **Marcellus Wright, Cox & Smith**. . . . On the heels of the job at the Merchandise Mart last spring, Stern has also received the commission for three more showrooms for Shaw-Walker: In Los Angeles, New York, and Washington. . . . **Graham Gund Associates** have been chosen in a limited competition as architects for a maritime center in Norwalk, CT. . . . And, in Atlantic City, the joint venture of **Cambridge Seven/Lloyd Jones Brewer** has been selected to renovate the two existing buildings of the Convention Center and to design additional space for the boardwalk facility.

In the works

A film by Michael Blackwood Productions with West German TV and Channel 4 in London is taking a critical look at contemporary architecture and its role in society. **Martin Filler** and **Rosemarie Bletter** developed the project and chose the architects to be featured. The film will be in an interview format with voice-overs by the architects while their work is being shown. The cast: **Michael Graves, Robert Venturi and Denise Scott Brown, Peter Eisenman, and Frank Gehry**, with an appearance by **Philip Johnson**. The film should be ready next summer and will be available through Blackwood. . . . A symposium sponsored by Columbia University’s Graduate School of Architecture and Planning will inaugurate its Center for the Study of American Architecture. Entitled “American Architecture: In Search of Traditions,” the symposium will bring together a group of critics, scholars, and practicing architects for four days in April to examine all dimensions of the subject during three working sessions on Place, Object, and Building, and a fourth on The Current Situation. Among those expected to participate are key-note speakers **J.B. Jackson and Vincent Scully, Dolores Hayden, George Kubler, Mildred Friedman, David Handlin, William Jordy, James O’Gorman, Arthur Drexler, Richard Meier, and Charles Moore**. There will be an exhibition organized in conjunction with the symposium, and a subsequent publication. . . . We hear that **Barbara Jakobson** is planning the next architectural show for Castelli Gallery in New York; it is called “Architectural Follies” and should appear in fall of 1983. . . . **Charles Jencks** is the writer and presenter of a six-part BBC television series on pre-modern to post-modern architecture. Focusing on **Frank Lloyd Wright** and **Michael Graves**, the series includes (of course) an interview and visit with **Philip Johnson**.

The Titan City

Forgotten Episodes in American Architecture

Carol Willis

"There are eight million stories in the Naked City. This is one of them."

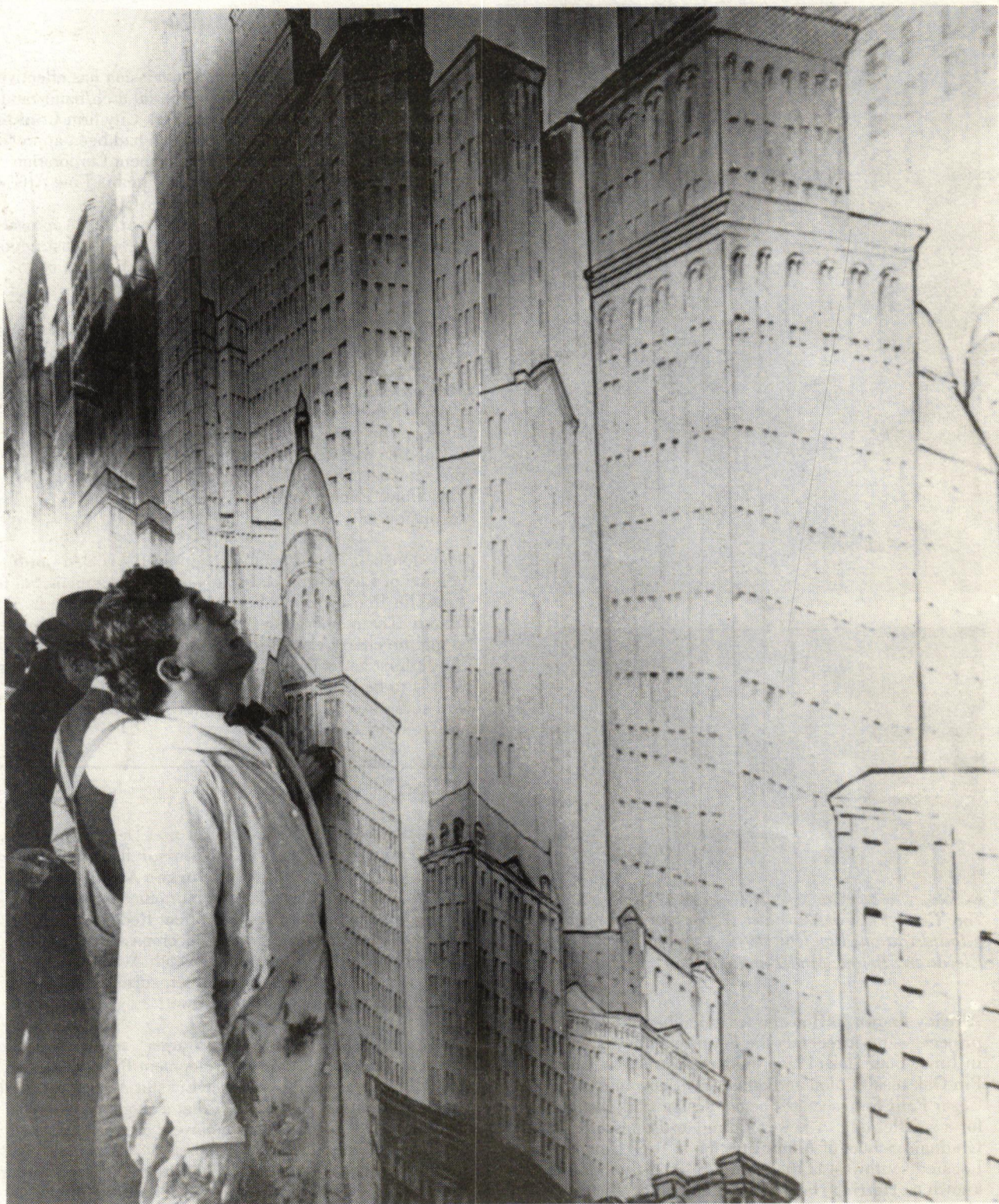
The written histories of American urban architecture of the 1920s have many forgotten episodes. These "episodes"—which include exhibitions, architects, theories, and buildings, both built and visionary—have been either ignored or misinterpreted by historians who have defined the development of American modernism in terms of the assimilation of European aesthetics and ideals. When recalled, however, these elusive episodes necessitate a revision of this critical view. For example, the "Titan City" exhibition, described below, contradicts the assertion that there was in America an "absence of any consideration of the urban role of the skyscraper."¹ Other episodes further clarify the evolution in the twenties of a dominant aesthetic of skyscraper design, which could be termed "the New York School."

In October 1925, the John Wanamaker department store inaugurated its new building on Broadway and Ninth Street with "The Titan City," an exhibition depicting New York of the future. Described as "a pictorial prophecy of New York from 1926-2026," this show was one of the most extravagant examples of the vogue for visionary urbanism that flourished in the twenties—yet it is one of the least familiar today. Unfortunately, there remains only a scant record of the show, which can be partially reconstructed from reviews and from a book of documentary photographs.² Such an archeology of the unbuilt affords insights into the idea of the modern city that developed in the twenties and the synthesis of capitalism and idealism that inspired so much of the visionary speculation of that particularly urban decade.

Although contrived by Wanamaker's as both publicity and popular entertainment, the exhibition also offered a forum for serious speculation on the future of the city and introduced yet another provocation in the escalating debate between the proponents and the critics of the skyscraper. Harvey Wiley Corbett, the prominent skyscraper architect who directed the installation, wrote to his collaborator Hugh Ferriss in August 1925, "I think this is a most interesting opportunity to get someone to pay for the futuristic ideas we have discussed."³ The show proved to be a popular success—which surprised some professionals. In his review in *The Architectural Record*, the architect and critic Leon Solon remarked that "such an exhibition only a few years ago would have fallen flat, had any such organization the temerity to bestow upon it its valuable space," and he added, "The sudden realization was brought to us that the future of architecture has become a matter of public concern."⁴

"The Titan City" was only one section of the larger event that Wanamaker's ceremoniously dubbed "The Tercentenary Pictorial Pageant of New York." Over a hundred murals illustrating New York past, present, and future decorated the company's two adjacent Broadway stores. In the Old Building on Eighth Street, highlights of the city's history from the first settlement to the present day were depicted in 88 large panels. These vignettes, which were rather naive in execution, elicited little comment from the architectural press. A more impressive display occupied the store's tall rotunda space where three 75-foot silk banners painted by the Hungarian artist Willy Pogany recounted three hundred years of "progress" in the city's transportation and municipal services. The center panel pictured a composite vision of the Manhattan skyline, ascending the island as it passed through time and stretching into the future in spectral silhouettes of colossal setback towers.

The exhibition in the New Building was devoted entirely to visions of the future metropolis. Large murals and models of a spectacular skyscraper city invaded the sales areas, resulting in almost surreal juxtapositions—men's suits with an actual monoplane in their midst, against a background of megastructures. The projections addressed three major themes, which were at the same time topics of contemporary urban problems: the street, the skyscraper, and the city plan. Possible solutions for the intensifying problem of traffic congestion were proffered in a series of renderings based on the ideas of Corbett and developed by the decorative artist Robert W. Chanler and his staff. Corbett proposed multi-level traffic systems with complete



separation of pedestrians and vehicles, arcaded sidewalks at ground level, and promenades on upper floor setbacks with bridges connecting buildings in a continuous aerial grid.⁵ The perspectives of long avenues of giant stepped-back towers materialized in miniature in the store's main corridors, where a series of model skyscrapers of fantastic shapes and colors encased the piers, creating a "Grand Canyon of the Future."⁶ Other projections of the visionary metropolis rendered by Chanler included airship landings over docks and spanning the tops of tall buildings, skyscrapers built on bridges, and isolated apartment towers set in park space. Upstairs in the second floor gallery hung a group of more terrestrial, though still ambitious designs for reshaping the city which had been commissioned by the Russell Sage Foundation as part of the first phase of the Regional Plan.

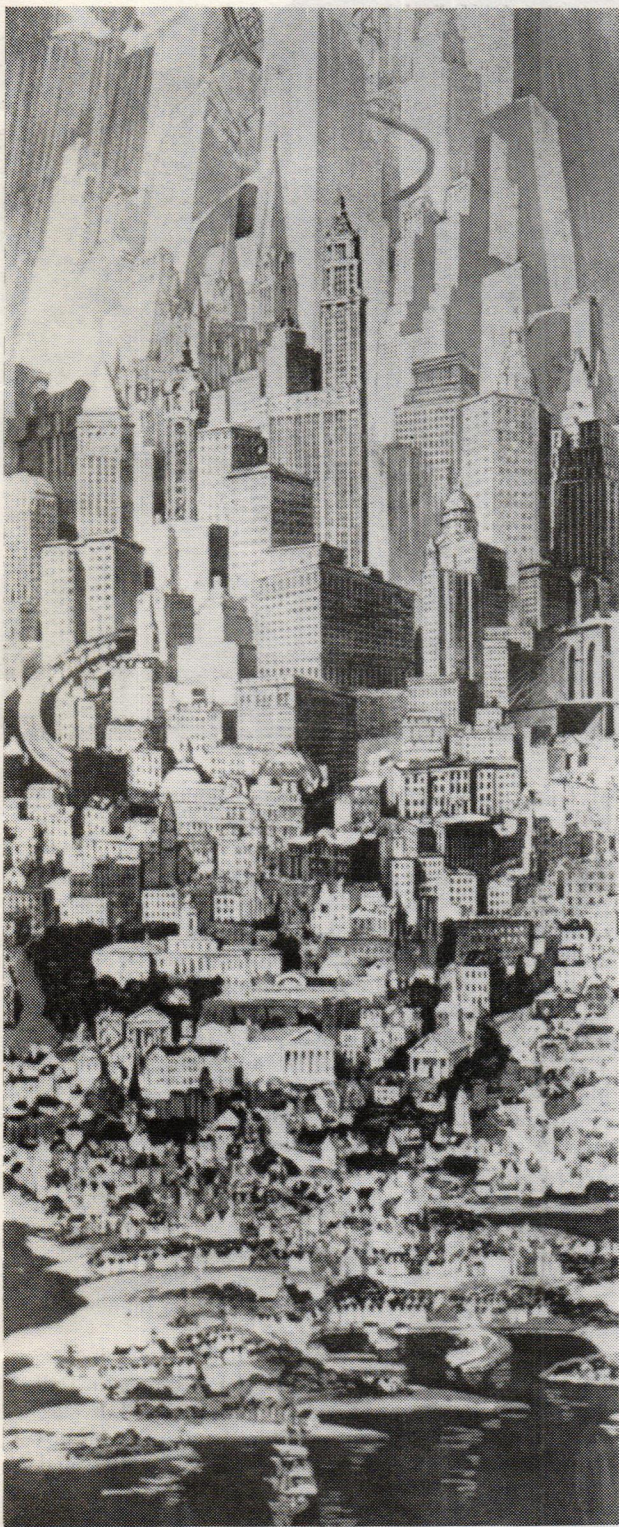
The *tour de force* of the exhibition, however, was the series of 12-foot monochromatic murals of the city of the future painted by the consummate poet of twenties visionaries, Hugh Ferriss. Collaborating with Corbett, Ferriss visualized a highly centralized and densely built metropolis in which the commercial city clamored below while residents, perched like Olympian gods, inhabited the upper floors and rooftop terraces. In the night views, great tenebrous towers loomed like mountains above

illuminated canyons, all with an awesome scale and power—a twentieth-century Sublime. Several of the paintings were enlargements or variations of the famous drawings of the stages of the zoning envelope that he and Corbett had developed three years earlier to illustrate the effects of the 1916 zoning law on the future of skyscraper design. Ferriss invented other colossal superblock structures—skyscraper churches, apartment-bridge complexes, and airport terminals. Most of these images have become familiar due to their later publication in Ferriss' classic book of 1929, *The Metropolis of Tomorrow*, but a few forgotten gems can be retrieved from the documents on the show, while others acquire a more accurate provenance.

Critical response to the show ranged from admiration to reprobation. Leon Solon extolled it as "the first organized professional expedition into the future, a statement of structural ideals, and a proof that no problem is so vast that it is beyond the imaginative limits of the American architect."⁷ He identified in the Ferriss renderings a scale and composition that was "absolutely in accord with the ambitions of American cities, and went far towards realizing the concept of structural dignity which all progressive temperaments believe will be ultimately realized and found essentially American."⁸

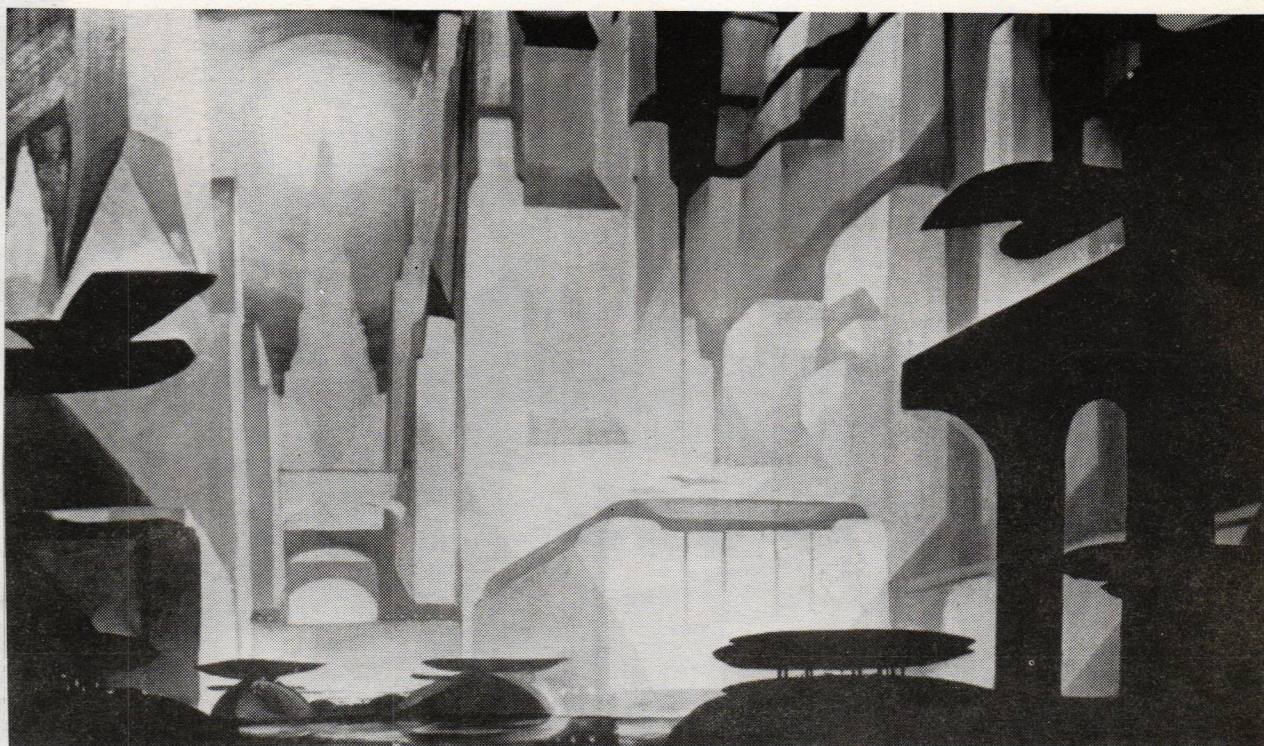
A look back at an exhibition that occurred fifty-seven years ago in New York gives a revealing glimpse of the images that captivated public imagination and helped spur on the forms of ensuing development.

“Although contrived by Wanamaker’s as both publicity and popular entertainment, the exhibition also offered a forum for serious speculation on the future of the city.”



At the other extreme, the untempered optimism of this future vision provoked an emotional article by Lewis Mumford in *The New Republic* entitled “The Sacred City.” Admonishing that capitalism was becoming the “Religion of the Future,” he criticized Ferriss’ perspectives for being depopulated and predicted that “innumerable human lives will doubtless be sacrificed to Traffic, Commerce, Properly Regulated and Zoned Heights on a scale that will make Moloch seem an agent of charity.” As an alternative, he described his own ideal community, which he declared, “in contrast to Mr. Ferriss’ titanic dream city . . . would . . . be merely human.”⁹

Mumford’s polemic was excessive, but accurate in its characterization of the orthodoxy of the faith in the future of the capitalist city. The sanguine prophecies of Ferriss, Corbett, and other visionaries of the period were motivated by a fundamental belief in the idea of progress—a theory of historical change, past and future, which seemed to be validated by the American experience. Yet in the context of the booming prosperity of the 1920s, there was a revolutionary aspect to their proposals, for in the Titan City, man placed controls on the *laissez-faire* metropolis. While they foresaw a city transformed by technology, they also imagined a society rationalized through planning, in which the public good took precedence over the absolute rights of property. Such a



view resembled the contemporary ideology of the Modern Movement: however, this was a “passive” modernism (as yet without a stylistic vocabulary) in which technological progress and capitalist energy, not architects, were the agents of change.

In his review of “The Titan City,” Solon recommended that the exhibition “be kept intact, so that future generations might compare the degrees of foresight with which our architects visualized a problem which in the course of time must be solved and put into execution.”¹⁰ Alas, neither was the problem solved, nor the show preserved. We are left with only a reconstructed record of that ambitious and urbane utopia of the twenties.

Opposite page: Willy Pogany observing his panel of the growth of New York.

Far left: Willy Pogany drawing showing the New York skyline past to future. Above: Hugh Ferriss.

“The Future City.” Left: “The Magic Carpet.” Artist unknown.

All photos from the bound volume of Wanamaker’s “Tercentenary Pictorial Pageant of New York”; 1925 (courtesy New York Public Library)

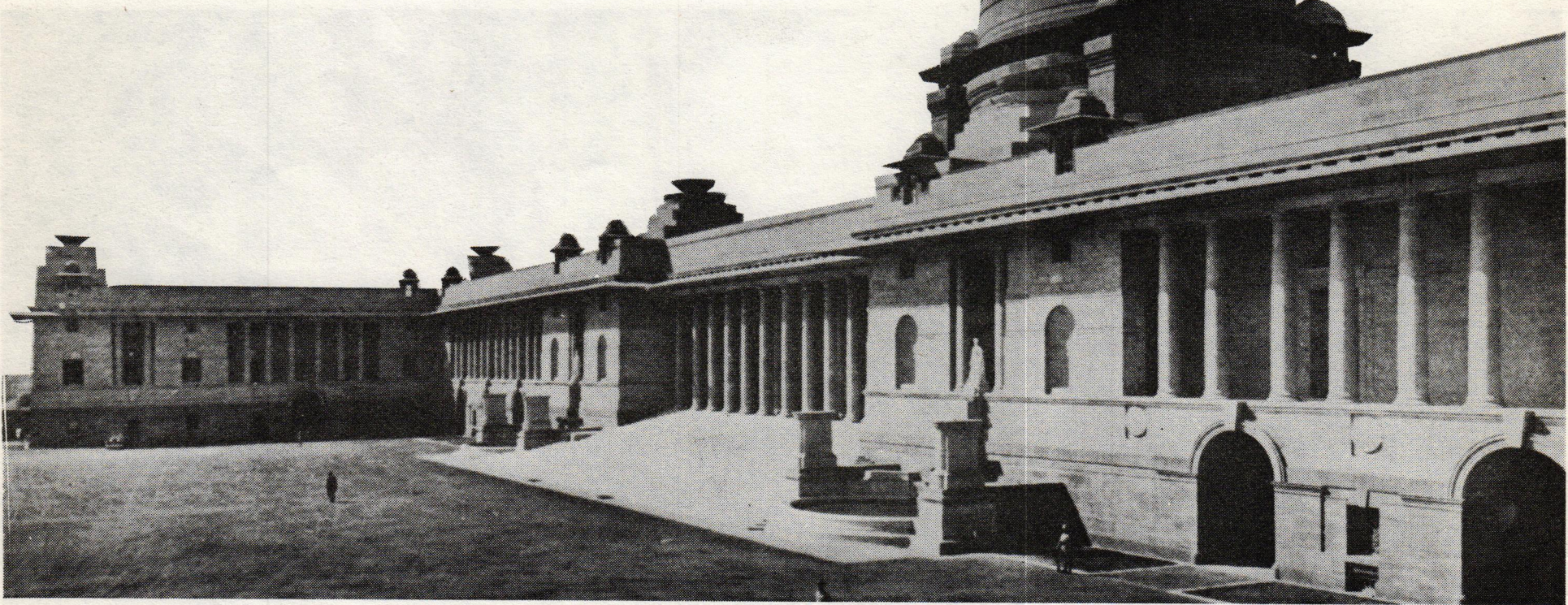
Notes

1. Manfredo Tafuri, “The Disenchanted Mountain: The Skyscraper City,” in *The American City*. Edited by Ciucci et al. (Cambridge, Mass.: MIT Press, 1979), p. 400.
2. This account of the Titan City exhibition is based mainly on a book of black-and-white photographs of the show which is in the special collections of the New York Public Library: see “Wanamaker’s, Tercentenary Pictorial Pageant of New York.” The bound photos were apparently compiled by the Wanamaker company; other records of the show seem to have been trashed when Wanamaker’s closed the Broadway store in the 1950s. In addition to the reviews listed in the notes below, there is an excellent description of the exhibit by the critic Ralph Flint in *Art News*, 24 (October 31, 1925), p. 10.
3. This remark appeared in a letter that Corbett sent to Ferriss. It is quoted in Jean Ferriss Leich, *Architectural Visions: The Drawings of Hugh Ferriss* (New York: Whitney Library of Design, 1980) p. 133, note 32.
4. Leon Solon, “The Titan City Exhibition,” *The Architectural Record*, 59 (January 1926), p. 92.
5. Corbett had been working on studies of the problem of the skyscraper and congestion for the Russell Sage Foundation from about 1922, though his interest in the separation of traffic dates back at least a decade earlier.
6. The only description of these models, which were reported to be developed by Corbett after an idea by Louis Bouché, appeared in a *New York Times* article on the show, “City’s Growth Depicted,” of October 14, 1925, p. 31. No photos of the models seem to have survived.
7. Solon, p. 94.
8. *Ibid.*, p. 92-93.
9. Lewis Mumford, “The Sacred City,” *The New Republic*, 45 (January 27, 1926) pp. 270-271.
10. Solon, p. 94.

The Imperial City

A Review of Indian Summer: Lutyens, Baker and Imperial Delhi

Gwendolyn Wright



It is still all too rare for architectural history to be set in a broader cultural context; Robert Grant Irving has taken a topic so intensely political that it demands this approach. *Indian Summer* tells the saga of the planning and building of the major colonial city in the British empire. It encompasses a fastidiously detailed documentation of the construction process, together with commentaries from Indian and English sources, complemented by excellent illustrations (many of them the author's own color photographs).

The story begins in 1911 with King George V and Queen Mary arriving in the colony for a lavish pageant, or *darbar*, attended by 100,000 people, during which they are crowned Emperor and Empress of India. At the height of the pomp George announces the decision to transfer the government from Calcutta to Delhi. The new city, to be called Imperial Delhi, would become the capital of all of British India, uniting the various provinces. The choice of the site had great symbolic weight, for Delhi had a long history of pride and defeat for Indians: it had been the locus of fifteen cities, a dozen of which had fallen into ruin before the first Mughal (or Indian Muslim) emperor occupied Delhi between 1526 and 1857. Irving pays only passing attention to this Indian aspect of the city's history, however. His concern—almost his sole concern—is what the British did there.

In the course of describing the architectural and planning debates and achievements following this momentous decision, *Indian Summer* chronicles the decline of the very empire this capital was meant to glorify. By 1926, when the city was almost completed, years behind schedule and millions of pounds over the first budget, King George renamed it New Delhi, for confidence in imperial glory had declined markedly since World War I. By the time New Delhi was completed in 1931, the name had special meaning for certain Indians, who saw its government buildings as the future seat of Indian self-rule, rather than British domination. (This transfer of power eventually took place in 1947.) Irving is conscious of the irony of this splendid monumental capital.

He also appreciates the remarkable aesthetic quality of the city. Never neglecting the architectural mistakes—such as the inclined road that hides the view of Lutyens's Viceregal palace as one approaches this principal focal point of the entire complex; or the uncomfortably large circular Council House, which prompted one legislator to call for an interior tramway—Irving is at his best when he describes the bureaucratic bickering and architectural feuds over what to build.

Indian Summer presents architecture as aesthetics and as political controversy. Yet, in the end, Irving is not sure how to weigh the relative influence of architectural style,

planning philosophy, and political maneuvering in bringing about the success or failures of this city.

Still, this very ambiguity casts a clarifying light on Sir Edwin Lutyens himself, who has received so much renewed attention of late that he seemed the perfect architect. Irving acknowledges Lutyens's undeniable architectural talent, and gives such talent all the respect it is due. He also portrays a less than majestic person: self-centered, disdainful, and sometimes even negligent. The derogatory caricature of Hindu construction, sent to his future collaborator Herbert Baker, evokes the worst of a colonial mentality: "Set square stones & build childwise . . . before you erect, carve every stone differently & independently, with lace patterns & terrifying shapes. On the top, build over trabeated pendentives an onion." Other similar statements by Lutyens on Indian architecture, Indian craftsmanship, and most Indian people are more than eccentricities, for they say as much about the larger colonial enterprise as they do about this individual.

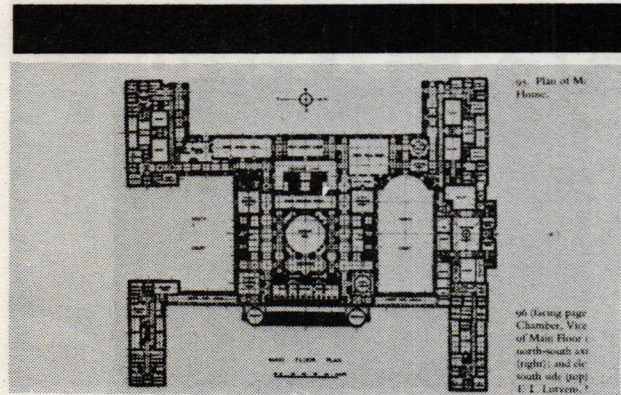
The problem of the choice of style for buildings in Delhi raised both architectural and political issues. Lutyens insisted upon classicism, rooted in the glorious history of the Roman Empire and translated into an English mode



Top: Edwin L. Lutyens. Viceroy's House, New Delhi; 1913-1930 (photo: *Country Life*). Bottom left to right: Herbert Baker; Secretariat, New Delhi; 1913-1930 (photo: Suzanne Stephens). "Tweedledum and Tweedledee"—Lutyens versus Baker; drawing by D. W. Nicholls; 1916. Detail, entrance to East Portico (courtesy Yale University Press)

The brand of classicism that Edwin Lutyens and Herbert Baker took to India in the early part of the century was merged with India's own architectural traditions, creating a powerful and coherent style for the reigning government's offices and houses.

Indian Summer: Lutyens, Baker and Imperial Delhi. Robert Grant Irving. Yale University Press, New Haven and London, 1981. 406 pages, color and black-and-white illustrations. \$39.95.



Left: Edwin L. Lutyens. Plan of main floor, Viceroy's House, New Delhi; 1913-30. Below left to right: The Mughal Garden (photo: Robert Grant Irving). North Fort Grotto, Viceroy's Garden (photo: Country Life). Sandstone Gazebo (photo: Sean Kernan)



by Inigo Jones and Christopher Wren, as the most universal style of architecture. He explored the symbolic aspects of perfect geometric balances and well-ordered spaces, designed to impress and to transcend differences. Like Baker, he recognized that certain indigenous forms — the open canopied *chattri*, overhanging stone *chujja* above windows, and carved jalousie shutters — were immanently practical adaptations to the extreme climate, and so he incorporated them. Yet, as Irving shows very well, Lutyens's greatest talent was his ability to create elegant processional architecture for public spaces and delightful retreats for regal privacy.

Baker, on the other hand, believed that imperial architecture should bind cultures more visibly, drawing from each tradition. Embodied in this belief was a theory of colonialism he had learned from Cecil Rhodes during his earlier career as an architect in Pretoria, South Africa. Baker's Secretariat blocks and Council House balanced essentially classical forms, more severe than those of Lutyens, with abundant Indian ornament — mostly Moghul detailing, however, for he disliked the "grotesque, meaningless" carving of Hindu architecture. In a paper entitled "Architecture of Empire," Baker outlined what he saw as the parallels between his craft and British imperialism, or at least one view of imperialism: "Our rule confers order, progress and freedom within the law to develop national civilizations on

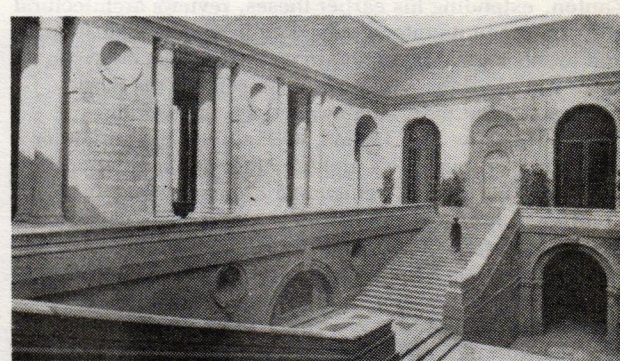
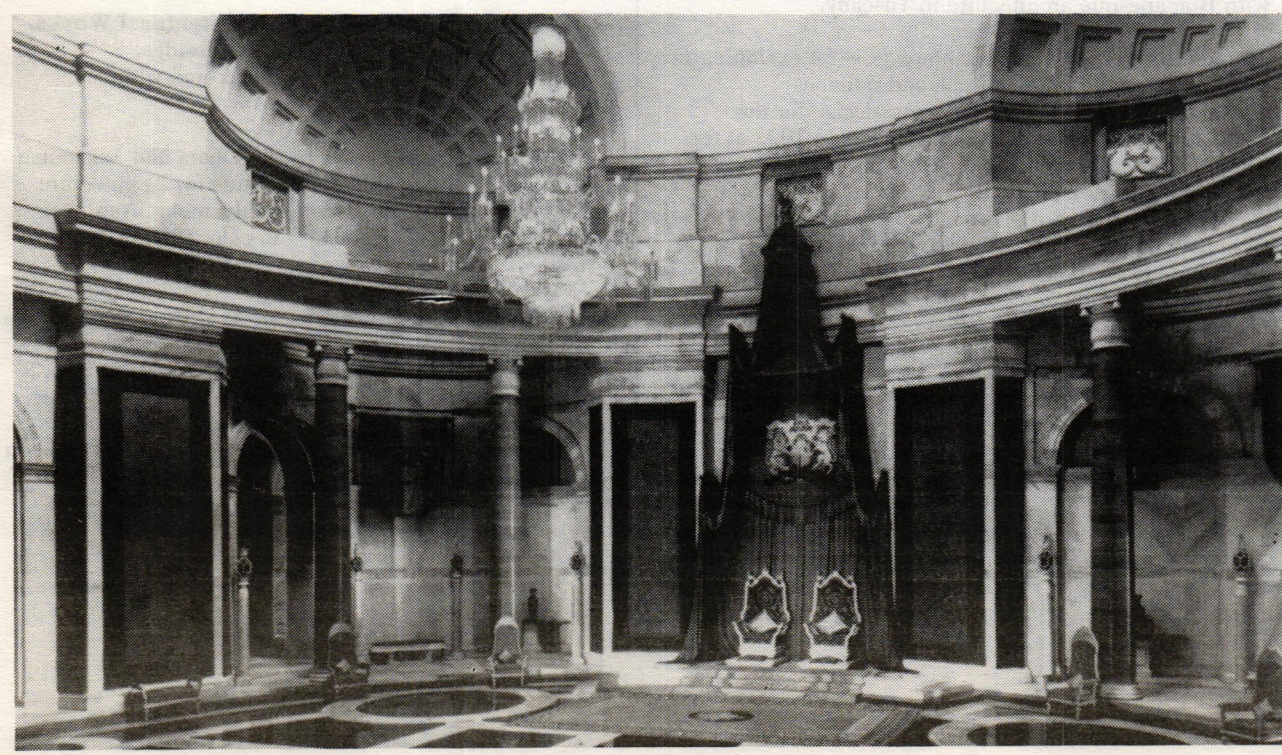
the lines of their own tradition and sentiment."

The conflict between the two architectural approaches, and later between the two architects, expressed quite literally an important debate over the correct policy for the British colonies. Yet, disappointingly, there is no consistent effort in Irving's book to present the political meaning that is always implied in the architecture, beyond noting the tone of the architects' rhetoric. One is not even given adequate information about the Indian princes' views on these architectural or political issues, for instance; their own building choices provide limited evidence, since it was officially required that their palaces in Delhi be in the classical style, approved by either Lutyens or Baker. Nor are we told enough about the British attitude toward the caste system, although there obviously was a policy. The stunning photographs of carefully segregated housing for different castes among the thousands of servants employed by the Viceroy do not make up for this omission. These issues receive closer attention in Anthony King's *Colonial Urban Development* (London, 1976), a more politicized history of Delhi.

In the final analysis, Irving's account makes a splendid case for the need to view architecture and city planning, especially in this context, as an expression and sometimes even a tool of political power. Yet the architectural analysis still floats in a realm by itself much of the time.

One is left knowing that administrative Delhi was stunning, and that Lutyens's buildings are far better than Baker's. The final chapter does describe Mahatma Gandhi's first visit to the Viceroy's House, just after his release from prison, two days after the last inaugural ceremonies for New Delhi in 1931. Irving conveys the sense of intrusion felt by some members of the British community, including the king himself, who wrote to the new Viceroy that he was troubled at "the religious fanatic . . . being admitted to your beautiful new house." We learn nothing, however, about Gandhi's impressions of British imperial architecture, or even whether it mattered at all in the course of events.

The dilemma is a difficult one to resolve. Delhi's meaning depends on one's retrospective view of its history. The city has magnificent public architecture and a striking plan, but these were instituted in the service of a colonial power, erected in an effort to strengthen imperialism. Can one say that the architecture transcends its use, at least when it is beautiful? Does one yearn for the glorious days of empire, as Irving sometimes seems to, or cheer the defeat of imperial power — and the end of imperial architecture — that came with independence, musing on the fact that the Indian government has taken over these same buildings with apparent ease? If Irving seems somewhat melancholy at the close of his book, it is in part because such questions inevitably impose themselves.



Left: Durbar Hall and Viceregal Throne (photo: India Office Library). Above: Staircase Court (photo: Country Life)

Books

Books in Brief

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.

A product of a week-long commemoration of the "revolution" of May 1968 held at the Architectural Association School in London ten years after, this elegantly produced collection of essays on the architecture and teaching of the Ecole des Beaux-Arts brings together for the first time the best scholarship and criticism on the subject available to date.

Although the book does not pretend to contribute a coherent narrative, or even a comprehensive view of a historical period or movement, its "vignettes" are carefully calculated—under the masterly editorship of Robin Middleton—to demonstrate crucial moments and explicate critical relations in the development of theory and practice in the era of high historicism. Middleton, whose unpublished Cambridge doctoral thesis on the Greco-Gothic structural tradition leading to Viollet-le-Duc has remained a goldmine of insights and information to scholars for over two decades, has long been content to stimulate others to complete the research he commenced, preferring to operate behind the scenes as a critical force and moral guide. Here his influence is patent in every piece. His own concise and informative contribution on the antiquarian debate over the polychromy of Greek temples gives the tone to the whole collection.

Revisionism in nineteenth-century studies has been the rule ever since the "heretical" exhibition at the Museum of Modern Art on the architecture of the Ecole des Beaux-Arts, with its suitably monumental catalogue edited by Arthur Drexler and with major contributions by David van Zanten and Neil Levine. Now in this self-conscious "answer" to the Museum's over-polemical and inevitably over-polarized show, the nuances are calibrated and the scholarly apparatus is manifest in a way that finally throws down the gauntlet to Sigfried Giedion and the theory of a modern movement emerging from beneath the panoply of stylistic accretion, resplendent in technological purity and spirit-of-the-age nakedness.

In these essays, the young and brilliant Werner Szambien demonstrates that Durand was not the abstract and technical innovator Giedion and Hitchcock had made him out to be, but simply a dried-out academician of the abstract forms of Ledoux and Boullée; Georges Teyssot, from the Venetian school of Manfredo Tafuri, analyzes the public building campaigns of the Napoleonic regime, demonstrating the political dimensions of the "programs" outlined by Durand; Barry Bergdoll, a student of Middleton's at Cambridge, resurrects the life and work of Edmond Duthoit, Viollet's most favored pupil; David van Zanten, extending his earlier theses, reviews architectural polychromy in its intersection with academic education and archeological invention in one of his best essays to date. But of all the studies here presented, the most fascinating and most long-awaited are the two long contributions by Neil Levine, one on the competition for the Grand Prix in 1824, and the other on the relationship between Victor Hugo's enigmatic excursus on architectural history published as a chapter in *Notre Dame de Paris* in 1832, and Henri Labrouste's design for the Bibliothèque Sainte-Geneviève. The first analyzes in detail the workings of a typical competition so as to provide a model of history-writing and a valuable insight into the workings of education—better than any so-called "reminiscences" that have become the common mode of "oral" history for the Beaux-Arts tradition. The second, articulating the intellectual links between Hugo's thesis of the "death" of architecture and the reduced but effective iconography of Labrouste's building, effectively explodes the progressive myth wound around the library by Giedion, and shows it to be a neoclassical attempt to address problems of modern signification. While one would wish Levine to situate more precisely Hugo's text in its own literary tradition of discussions of the "hieroglyph," and especially to place *Notre Dame*, as a work written after the decipherment of the original

hieroglyphs by Champollion, in a genre of nostalgic writings all trying to counter a loss of public meaning by a celebration of the printed text, this essay nevertheless definitively makes the connection between the two figures, and opens the way for more research in interdisciplinary fields.

In all, this beautifully illustrated and well-produced volume contributes more than any other to date to our understanding of nineteenth-century theory and practice. —AV

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

This compact and in many ways compressed account of Peter Behrens' multifaceted life as a painter, furniture designer, self-taught architect, and industrial designer presents an informative condensation of much of the literature and research on Behrens, including magazine articles, German documents, and archival material. This readable essay concentrates on the works and the specific circumstances under which they were created. Author Alan Windsor very clearly describes plans and materials of buildings, which is particularly helpful since the black-and-white photographs (of the Whitney edition at least) are muddy.

While Windsor often critically evaluates the work, or writes of the reaction to it at the time, there is minimal revelation about Behrens personally. We learn of the impression he made on students and colleagues, and his specific design philosophy, but little about his own motivations or general thoughts regarding the social, cultural, and political milieu within which he operated. Windsor does recount Behrens' relationship with playwrights and painters in Germany and his fortuitous connection to patrons such as Ernst Ludwig von Hessen, who founded the Künstlerkoloni in Darmstadt in 1900, where Behrens built the only building (his house) not designed by Josef Olbrich. We learn of Behrens' years as Director of the Kunstgewerbeschule in Düsseldorf, and his more complex relationship with Karl Ernst Osthaus, a patron who involved Behrens in the creation of the Hohenhausen Garden Suburb in Eppenhäusen in 1907. Also covered is the work Behrens executed for Walter Rathenau and the AEG in Germany, as well as the various exhibitions for which he designed pavilions, interiors, and furniture throughout the years. Although specific work is given careful attention—such as the neoclassical complex of pavilions Behrens designed for the Northwest German Art Exhibit at Oldenburg in 1905—more could be divulged about the role of Hellenic or Antique influences on Behrens' work, or his familiarity with Romanesque architecture in Tuscany.

Much of interest is included, however—for example, the burst of antipathy from political and religious conservatives generated by Behrens' design for the Bombauhütte (Cathedral's Mason Lodge) in 1922 at the Munich Gewerbeschau. Comparing this exercise, an expressionist brick pavilion, with the severely International Style but classically organized house Behrens designed in Northampton, England, a year later adds more to the complex portrait of this architect. Basically, then, the book is a thoughtful, serious, and fascinating introduction to Behrens: it tells you a lot quickly, and leaves you wanting more. —SS

New books are arriving; many more are on the way. Below is a sampling of some deserving special attention.

New Arrivals

Architectural Theory and Practice from Alberti to Ledoux. Edited and with an introduction by Dora Wiebenson; foreword by Adolf Placzek. Published by Architectural Publications Incorporated; distributed by University of Chicago Press, Illinois. 114 pages, black-and-white illustrations. \$25.00, soft cover.

Architecture as Theme. O.M. Ungers. First in a series of "Lotus Documents." Distributed by Rizzoli Publications, New York. 128 pages, 182 illustrations, 110 in color. \$25.00, soft cover.

French Style. Suzanne Slesin and Stafford Cliff; photographs by Jacques Dirand; foreword by Robert Rosenblum. Clarkson N. Potter, New York. 288 pages, 450 color illustrations. \$35.00.

Garden Ornament. Gertrude Jekyll. Antique Collectors' Club, London. First published by Country Life/George Neunes, London, 1918. 462 pages, 600 illustrations. \$49.50.

Gardens of a Golden Afternoon. The Story of a Partnership: Edwin Lutyens and Gertrude Jekyll. Jane Brown. Van Nostrand Reinhold, New York. 208 pages, 97 illustrations, 16 in color. \$29.95.

Gaudí: The Visionary. Robert Descharmes and Clovis Prevost; preface by Salvador Dalí. Viking Press, New York. 248 pages, 242 illustrations, 36 in color. \$75.00.

Great Camps of the Adirondacks. Harvey Kaiser. David R. Godine, Boston. 256 pages, 280 illustrations, 80 in color. \$45.00.

Heavenly Caves: Reflections on the Garden Grotto. Naomi Miller. George Braziller, New York. 144 pages, 118 black-and-white illustrations. \$22.50, hard cover; \$10.95, soft cover.

An Illustrated History of Interior Decoration: From Pompeii to Art Nouveau. Mario Praz. Thames and Hudson, New York. 401 illustrations, 65 in color. \$75.00.

The Architecture of Arata Isozaki. Philip Drew. Icon Editions, Harper & Row, New York. 224 pages, 200 black-and-white illustrations. \$35.00.

Rob Krier on Architecture. Rob Krier. St. Martin's Press, New York. 96 pages, 100 illustrations, 80 in color. \$19.95, soft cover.

William Lescaze. Essays by Christian Hubert and Lindsay Stamm Shapiro. Published by the Institute for Architecture and Urban Studies and Rizzoli Publications, New York. 128 pages, 200 black-and-white illustrations. \$18.50, soft cover.

H.H. Richardson: Complete Architectural Works. Jeffrey Karl Ochsner. MIT Press, Cambridge, Massachusetts. 480 pages, 386 black-and-white illustrations. \$50.00.

Kazuo Shinohara. Essays by Shinohara and Yasumitsu Matsunaga. Published by the Institute for Architecture and Urban Studies and Rizzoli Publications, New York. 118 pages, 300 illustrations, 9 in color. \$18.50, soft cover.

John Soane: The Making of an Architect. Pierre de la Ruffinière du Prey. The University of Chicago Press, Illinois. 408 pages, 275 black-and-white illustrations, 8 color plates. \$37.50.

Transportation and Urban Development in Houston 1830-1980. Peter C. Papademetriou. Metropolitan Transit Authority of Harris County. 108 pages, black-and-white photographs, maps, and charts.



The Avant-Garde in Print 1

Futurism



The Avant-Garde in Print 2

Lissitzky



The Avant-Garde in Print 3

Dada



The Avant-Garde in Print 4

Typography
Master Designers in Print 1

The Avant-Garde in Print 5

Typography
Master Designers in Print 2

Beginning with the Pioneers

Kenneth Frampton

As we approach the end of our Futurist century, we are apt to be shocked by the brevity of the avant-garde era; for the ink was no sooner dry on the Futurist page than it was rudely turned by the thrust of time. With the death in 1941 of El Lissitzky—the most dynamic typographer of our century—the pioneering enthusiasm of our graphic culture turned toward its decline. Even before that, the European totalitarianism of the thirties brought the revolutionary heyday to an end; what followed was little more than a long and seductive afterglow. This heritage is reflected in the inexhaustible ingenuity of our present graphic designers, sustained as they are by mining the seams opened by the pioneers. And yet today, the architecture of the page that was once so arrestingly composed and structured through the counterpoint of judiciously placed typography and calligraphic spatial displacements has given way to the blandishments of photo-lithography and the ubiquitous photographic image.

Perhaps the most surprising specimens included in this portfolio set of graphic facsimiles are those by the Italian Futurists, for apart from their trailblazing role, these works still remain among the most daring graphic achievements of our century. The as yet unmatched audacity and energy of Marinetti's *parole in libertà* of 1915, derived in all probability from Apollinaire's calligrams, drove the Futurist graphic tradition forward up to the time that Mino Somenzi used wood-type majuscule for overprinting the Futurist newspaper *Futurismo* of 1938. Between this alpha and omega of Futurist typography, Futurist graphic art exhibited a remarkable range, from the "expressionist" Jarry-like graphics of Marinetti's Futurist letterhead of 1915—composed about a conventionalization of Giacomo Balla's sculpture, "Boccioni's Fist-Lines of Force"—to Balla's *Il Vestito Antineutrale* of the same year, featuring his nationalistic green and red suit, designed ostensibly for Marinetti but usually worn by Balla.

With the next generation of Futurist artists, however, the style began to move away from calligraphic fisticuffs toward the equally dynamic but altogether more architectural style of Fortunato Depero. Depero's predilection for strident typefaces and printers' rules of a decidedly structural character is represented here in a beautiful work dating from 1927, proclaiming Depero's all-purpose design office, which he called "Dinamo-Azari."

The strong bonds linking Futurism and Dadaism are particularly clear in Guglielmo Sansoni's *Il Perfetto Borgese* of 1930, an example of subversive Futurist photography, close in so many respects to the spirit of Dadaism. As the Portfolios 1 and 3 ("Futurism" and "Dada") show, Dadaism and Futurism had certain subversive strategies in common: First, the destruction of the format of the bourgeois newspaper, evident in the Dadaist John Heartfield's brilliant 1917 advertisement for the *Kleine Grosz Mappe*, which so disruptively broke across the soberly columned structure of Wieland Herzfelde's paper *Die Neue Jugend*; second, the categorical violation of every accepted typographic and literary principle, manifest equally in Marinetti's *parole in libertà* and in Theo van Doesburg's *Kleine Dada Soirée* poster of 1922; and third, the subversive use of photography—from Sansoni's *Il Perfetto Borgese* to Francis Picabia's 1917 cover for the sixth issue of his magazine *391*, in which a reproduction of an incandescent bulb from a catalogue has been retouched and inscribed with the words "flirt" and "divorce" as a comment on the American woman.

Editor Arthur Cohen's erudite commentary that accompanies the material in *The Avant-Garde in Print* is perhaps at its most insightful in the second portfolio, treating the work of Lissitzky, whose extraordinary stature as an artist-intellectual makes him difficult to place in an anthological context. Given Lissitzky's prolific, brilliant, and inventive output, the selection has of necessity been somewhat arbitrary. However, some classic examples of his typographic work are well reproduced here, above all his 1920 *Pro Dva Kvadrata* (Of Two Squares) and his 1922 brown and black cover for the three-language magazine *Veshch-Gegenstand-Objet*. Unfortunately, other Lissitzky covers, such as his design for the Dutch magazine *Wendingen* or the binding for *Arkhitektura*

Vkhutemas, have come through rather poorly. With such fragile material it is only to be expected that occasionally a facsimile will present insuperable problems, particularly when it is difficult to find copies in mint condition. Clearly there is a tendency for the classic rubric red to fade over the years, and it is obvious here that the red of Lissitzky's *Vkhutemas* cover has lost its saturation over the intervening period.

Apart from this consideration of reproduction, a more critical issue lies in the format of the series itself, and the necessity of maintaining a certain fidelity to the original scale and size. While a certain reduction or enlargement may be acceptable, there are clearly limits to this kind of manipulation. This intolerance is even more restricted when liberties are taken with the material itself, as has occurred in the reproduction of two pages of Lissitzky's "three-dimensional" book design for Mayakovsky's *Dlia Golosa* (For the Voice), which was originally cut and thumb-indexed like a dictionary. The facsimile approach is incapable of replicating the sculptural aspect which was essential to the original idea. It would have been preferable not to have reproduced this item at all, or alternatively, to have reproduced only a single page of it.

The last two portfolios on typography, titled "Master Designers in Print," show further works by Lissitzky and Marinetti, and feature classic pieces from the twenties



ANNO I - N. 5 - DICEMBRE 1934 - XIII - C. C. CON LA POSTA - L. 5
F. De Filippis. Cover for *Stile Futurista*, December 1934.

and thirties, including Herbert Bayer's famous block letter cover for *Staatliches Bauhaus in Weimar* of 1923, Alexander Rodchenko's primitive Constructivist poster for *Dobrolet*, of the same year, and Kurt Schwitters' (Lissitzky influenced) Pelikan Ink advertisement, *Typoreklame*, which appeared in his magazine *Merz 11* of 1924. Is it symptomatic of Schwitters' residual Dadaist sensibility that this otherwise Suprematist-Elementarist work should feature an incongruously realistic engraving of Pelikan Ink bottles?

Also included in these portfolios is a work by Laszlo Moholy-Nagy, who was patently influenced by Lissitzky, especially in his pursuit of the integration of photographic and typographic devices. Moholy-Nagy's cover for *Bauhausbücher 14* of 1929 was clearly a direct elaboration of this approach. Unfortunately, the subtleties of this design hardly lend themselves to reproduction. The portfolios entitled "Master Designers in Print" testify to the fact that a large number of European graphic artists remained under the influence of Lissitzky throughout the thirties, among them such distinguished figures as the Germans Max Burchartz and Jan Tschichold, the Czech Ladislav Sutnar, the Pole Henryk Berlewi, and last but not least, the brilliant Dutch graphic designer Piet Zwart. Zwart is represented here by a poster for the Verloop Real Estate Office in The Hague, dating from 1924. One

The Avant-Garde in Print. Edited by Arthur A. Cohen and Elaine Lustig Cohen. Text by Arthur A. Cohen. AGP Matthews, New York. Five portfolios: "Futurism," "Lissitzky," "Dada," "Typography/Master Designers in Print I," "Typography/Master Designers in Print II." Each portfolio contains 10 prints and a 6-page catalogue with essays and captions. Printed on special heavyweight vellum paper in over 30 colors. Each portfolio: \$30.00; complete set: \$150.00.

cannot help feeling that the editors might have selected more "kine-aesthetic" examples of his art, as indeed Herbert Spencer did in his survey, *The Pioneers of Modern Typography*, of 1969 (see Zwart's NKF publicity, which he worked on throughout the twenties and thirties).

Also contained in "Master Designers in Print" are typographic pieces of the late twenties, indebted in unexpected ways to the ethos of the Exposition des Arts Décoratifs of 1925. The paradox is most evident in the elegant but nonetheless anomalous way in which the Polish artist Henryk Stazewski combined a Constructivist *mise en page* with Art Deco typography. His 1930 cover for the magazine *Praesens* is certainly more than fashionably Parisien, and yet from here to the European typographic eclecticism of the immediate post-war period is but a step.

Of particular merit is the typographic design work of A.M. Cassandre, with the spirit of his style deriving from that moment when urban middle-class French culture was able to synthesize modernity with both the French classical tradition and the ethos of Art Deco. If Auguste Perret lay to the right in this spectrum and Michel Roux-Spitz somewhat to the left, then Cassandre and the architect Robert Mallet-Stevens lay firmly in the middle. Cassandre's type sample page, employing his type kind of *ballet mécanique* in type. The Bifur Face, designed by Cassandre for Deberny and Peignot in 1929, is at once both readable and unreadable; both art and language; both poetry and life. Surprisingly enough, Cassandre emerges from this collection as the unknown master typographer of the thirties.

While *The Avant-Garde in Print* is yet another manifestation of the cultural nostalgia that permeates our attenuated epoch, one can only welcome the quality of the facsimiles presented here, together with the cultivation of the exegesis which accompanies them. For here, nostalgia notwithstanding, one has a spectrum of work that may be used to many different ends—as a set of sheets through which to browse at random; as graphic items that may be framed for decorative purposes; and finally, and most importantly, they may perhaps be best used as didactic devices with which to instill the spirit of a new beginning into the deliquescence of our sensibility.

Periodicals

Arts + Architecture 3. An issue on Southern California, including a discussion of new works by artists Ed Ruscha and David Hockney and an essay on Juan O'Gorman. 66 pages, many black-and-white and color illustrations. \$6.00, soft cover.

Lotus International 33. "Imitating the City." Published by Gruppo Editoriale Electa, Milan; distributed by Rizzoli Publications, New York. Contributions by John Hejduk, Marco de Michelis, Maurice Culot, Giorgio Grassi, Anthony Vidler, Vittorio Lampugnani, Diana Agrest and Mario Gandelsonas, Rafael Moneo. 128 pages, black-and-white and color illustrations. \$20.00, soft cover.

Oppositions 24. Published by the Institute for Architecture and Urban Studies and Rizzoli Publications, New York. Includes "Louis Kahn and Minimalism" by Christian Bonnefoi; "Vorwärts Kamaraden Wir Müssen Zurück" by Leon Krier with a postscript by Joan Ockman; "Monofunctionalism Between the Wars" by Elmar Holenstein with commentaries by Werner Oechslin and Bernhard Schneider; "The Invention of the Modern Movement" by Giorgio Ciucci; and "Casabella and the Reading of History," an exchange of letters with an introduction by Kenneth Frampton. 112 pages, 108 black-and-white illustrations. \$15.00, soft cover.

Threshold I. "Images and Shadows of Things Divine." Published by the University of Illinois at Chicago Architecture School. A new journal dedicated to the search for meaning and value in architecture. Includes essays by Stuart Cohen, Stanley Tigerman, Thomas Beeby, and John Syvertsen, among other professionals and students. 128 pages, 96 black-and-white illustrations. \$15.00, soft cover.

Dateline: October '82

Events

Atlanta

Contemporary Issues in Architecture

Lectures sponsored by the High Museum of Art and the Atlanta Chapter of the AIA. **Oct 6** Carter Ratchiff **Oct 13** Michael Graves **Oct 20** Lawrence Halprin **Oct 27** Paolo Soleri **Nov 3** Group discussion of Georgian architects. 8:00pm. \$6 per lecture; \$25 for series. Hill Auditorium, High Museum, 1280 Peachtree Street NE; (404) 892-3600

Boston/Cambridge

Harvard GSD Fall Series

Oct 14 The 1982 Walter Gropius Lecture, by Paul Rudolph. 6:30 pm. Sanders Theater, Harvard University. **Oct 27** Laurie Olin **Nov 10** Myron Goldsmith **Nov 17** Christopher Alexander **Dec 8** Emilio Ambasz, the Eames Memorial Lecture. All at 6:00 pm. Piper Auditorium, Gund Hall, 48 Quincy Street; (617) 495-4122

Dutch Architecture Between the Wars

Nov 5-6 Conference, with speakers including John Habraken, Stanislaus von Moos, Richard Pommer, Helen Searing, and Nancy Troy. Department of Architecture, Massachusetts Institute of Technology; for details call (617) 253-1351

Houston

Classical Architecture in the South

Oct 6 Last in series of lectures on "The Transformation of an Idea." Andrew Batey, "Classicism and the Vernacular: A Regional Perspective." 8:00pm. Rice Design Alliance at the Brown Auditorium, Museum of Fine Arts; (713) 527-4876

H.H. Richardson's Domestic Architecture

Oct 27 Lecture by Jeffrey Ochsner, author of *H.H. Richardson: Complete Architectural Works* (MIT Press). 8:00pm. Brown Auditorium, Museum of Fine Arts; (713) 527-4876

Ithaca

The Preston H. Thomas Memorial Lecture Series

Francoise Choay will give four lectures entitled "Theory of Architecture: Conflicting Roles of Myth, History, and Remembrance in Alberti, Quatremère de Quincy, and Viollet-le-Duc." **Oct 14, 15 and 19** at 8:00pm, **Oct 17** at 3:00pm. Statler Auditorium, Cornell University; (607) 256-5236

Los Angeles Area

SCI-ARC Design Forum

Oct 6 Bernard Tschumi **Oct 13** Robert Mangurian **Oct 20** Daniel Libeskind **Oct 27** Vito Acconci **Nov 3** Raimund Abraham **Nov 10** Dara Birnbaum. 8:00pm. Southern California Institute of Architecture, 1800 Berkeley Street, Santa Monica; (213) 829-3482

Miami

Architectural Club of Miami Lectures

Architects speak on their own work. **Oct 8** Dennis Hector **Oct 15** Rodolfo Machado. Call the Architectural Club for information; (305) 858-8081

Urban Landscape Symposium

Oct 23 South Florida Chapter of the AIA Urban Workshop: "Structure and Order of the Urban Landscape." Jaquelin Robertson, moderator. Call the Architectural Club of Miami for information; (305) 858-8081

New Haven

Yale Lecture Series

Oct 5 "The Architecture of Sir John Soane" by Giles Waterfield **Oct 19** "Recent People-to-People Tour of China" by Herman Spiegel and King Louis Wu **Oct 26** Arata Isozaki. 8:00pm. Hastings Hall, Yale School of Architecture; (203) 436-0853

Kahn Film and Tour

Oct 23, Nov 13 Film on Louis Kahn with narration by Vincent Scully, followed by a tour of the Center for British Art. 11:00am. Yale Center for British Art, 1080 Chapel Street; (203) 432-4594

New Orleans

Tulane Lecture Series

Oct 4 Taft Architects, "Recent Work" **Oct 11** Bernard Tschumi, "Crossovers and Other Follies" **Oct 18** Rodolfo Machado, "Poetry, Prose and Dialectics" **Nov 1** Rosemarie Bletter, "The Architectural Drawing versus the Architectural Photograph" 8:00pm. Room 403, Richardson Memorial Hall, Tulane University; (504) 865-5389

Architects' Week

Oct 25-29 "Design by Any Other Name." Lectures, workshops, films, sketch problems. Tulane University; (504) 865-5389

New York City

Art Deco Tours

Oct 2 A tour of five Art Deco masterpieces. Starts at 2:30pm at Daily News Building, 220 East 42nd Street. **Oct 16** A tour of major Art Deco buildings of the East and West 50s led by Tony Robins. Meet at 2:30pm, rain or shine, GE building, 51st Street and Lexington Avenue. For information call the Art Deco Society of New York; (212) 689-5194

Urban Life and Culture

Oct 4 The Japan Society is holding a public symposium on "Metropolis: Locus of Contemporary Myths." Speakers to include Kenneth Frampton and Fumihiko Maki. 5:30pm. Japan House, 333 East 47th Street; (212) 832-1155

Interior Design Lectures

Pratt Lecture series on "Evolving Forms and Concepts." **Oct 5** Bartholomew Voorsanger **Oct 12** Gerald Allen **Oct 19** Margo Grant **Oct 26** Samuel deSanto **Nov 2** Salvatore La Rosa. 6:00pm. Higgins Hall, Pratt Institute, 160 Lexington Avenue; (212) 636-3600

Vittorio Gregotti

Oct 5 The editor of *Casabella* speaks on the tradition and new directions of his publication. 6:30pm. Architectural League, 457 Madison Avenue; (212) 753-1722

Maki Self-Appraisal

Oct 6 Fumihiko Maki will speak on his own work. 12:30pm. Ware Lounge, Avery Hall, Columbia University; (212) 280-3414

Columbia Lecture Series

Oct 6 John Habraken, "Changes in the Environment" **Oct 13** Chester Hartman, "The Presidential Commission on Housing: an Evaluation" **Oct 20** Harry C. Wolf, III, "Architecture and Magic" **Nov 3** Barbara Meyers, "Recent Works." 6:00pm. Woods Auditorium, Avery Hall, Columbia University; (212) 280-3473

Urban Center Books

Authors speak on their recent or forthcoming books in "Forums on Form." **Oct 6** Peter Eisenman, *House X* **Oct 13** Harvey Kaiser, *Great Camps of the Adirondacks* **Oct 20** Richard Pare, *Photography and Architecture, 1839-1939* **Oct 27** Barbaralee Diamonstein, *Interior Design: The New Freedom* **Nov 3** Arthur Drexler, *The Architecture of Richard Neutra*. 12:30pm. The Urban Center, 457 Madison Avenue; (212) 753-1722

The Language of Architecture

Oct 6-8 Lectures, seminars and colloquia with artists and architects. All at 7:00 pm. International Center for Advanced Studies in Art, NYU Education Building, 35 West 4th Street; (212) 598-3481

The City Transformed: Lectures and Walking Tours

Sponsored by the Municipal Art Society and led by Barry Lewis. **Oct 12** "Federalist Era: New York Before the Machine" **Oct 19** "Greek Revival: New Needs, Forms, and Structures" **Oct 26** "Italianate Era: Yankee Medici's Iron Palazzi" **Nov 2** "The Neoclassical Roots: A European Heritage." 6:00pm. The Museum of Broadcasting, 1 East 53rd Street. Walking Tours: **Oct 3** Anglo-Dutch Skyscrapers on Lower Broadway **Oct 17** East and West Villages: New York's First Suburbs **Oct 24** SoHo: Midtown New York on the Eve of Civil War **Oct 31** Union and Madison Squares: A Post-War Shopping Spree **Nov 7** Fifth Avenue, Grand Central and the American Palladian Renaissance. 1:00 pm. Full fall series for Municipal Art Society members, \$125; non-members, \$145. Call for information (212) 395-3960

Discover New York: Talks and Walks

Oct 6 Lecture on "The Brooklyn Promenade: The Heights." **Oct 9 and 23** Walking tours. Meet at Brooklyn Borough Hall, Fulton and Court Streets. 2:00 pm. Sponsored by the Municipal Art Society; (212) 935-3960

Showrooms: A Discussion

Oct 13 "The Architecture of Display." C. Ray Smith, moderator, with Robert A.M. Stern, Massimo Vignelli, Paul Haigh, Edward Mills, and James Wines. 6:30pm. The Architectural League, 457 Madison Avenue; (212) 753-1722

Fall Arts Review at the Met

Oct 13 "Architecture and Auteursism" series introduction by Robert Campbell **Oct 20** "Urban Housing" by Lewis Davis **Oct 27** "The Architecture of the Energy Crisis" by Richard Stein **Nov 3** "The Architecture of New York" by Paul Goldberger. 8:00pm. \$43 for fall series through December 15, \$5 at the door. Metropolitan Museum of Art, Fifth Avenue at 82nd Street; (212) 570-3949

Current Scandinavian Design

Symposium sponsored by the Cooper-Hewitt Museum of Design. **Oct 14** Opening reception and lecture, 7:00pm. **Oct 15** Symposium from 9:30am to 5pm and **Oct 16** from 10:00am to noon. Cooper-Hewitt, 2 East 91st Street; (212) 860-6868

Germano Celant Lectures

Oct 19, 26, Nov 2 "Art and Architecture Wrestling with Desire." 6:30pm. The Architectural League, 457 Madison Avenue; (212) 753-1722

Cast Iron Walks

Oct 17, Nov 7 Walking tour of "Ladies Shopping Mile," major department stores from Grace Church north to 23rd Street. Meet 1:00pm at Grace Church, Broadway and 11th Street. \$2.50. Sponsored by Friends of Cast Iron Architecture; (212) 369-6004

Le Volume Bleu et Jaune

Oct 18 "Space, the Medium in which We Evolve." 6:00pm. Woods Auditorium, Avery Hall, Columbia University; (212) 280-3414

Oct 18-Nov 19 Exhibition of "Space, the Medium in which We Evolve." 100 Level, Avery Hall, Columbia University; (212) 280-3414

Women's Architectural Alliance Anniversary

Oct 21 Tenth anniversary celebration of the Alliance. 6:30pm. The Urban Center, 457 Madison Avenue; (212) 580-7369

Wave Hill Garden Conference

Oct 23 Day-long conference on "Selected Topics in American Garden History." 9:00am-5:00pm. \$22.50 members, \$25 non-members. Wave Hill, 675 West 252nd Street, Riverdale, Bronx; (212) 549-2055

Bauhaus Dances

Oct 30-31, Nov 6-7 Oscar Schlemmer's "Six Bauhaus Dances." 8:30pm. 179 Varick Street. Call The Kitchen for information; (212) 425-3615

Competition

Formica Corporation has announced a two-part competition, "Surface and Ornament," open to all architects, designers, and students to explore the potential of Colorcore™ Laminate, a new surfacing material from Formica that features integral color throughout. The competition is being organized by Susan Grant Lewin, who has recently joined Formica Corp. in the new position of Creative Director. The first part of the competition is for product, contract, and residential design, as well as miscellaneous objects; the deadline for

submissions is February 15, 1983. The second stage, to be judged in March 1984, will be for executed room designs using Colorcore™. The jury for the first part of "Surface and Ornament" includes Joe D'Urso, John Saladino, Paul Segal, William Turnbull, and Charles Boxenbaum, of the Formica's design advisory board, as well as David Gebhard, Niels Diffrient, and Robert Maxwell. Scale models of winning entries will be built and exhibited at NEOCON 1983 along with invited designs by Emilio Ambasz, Ward Bennett, Frank Gehry, Milton Glaser, Helmut Jahn, Charles Moore, and James Wines. In addition to more than \$80,000 in prizes, publication of designs and a travelling exhibition are also

planned. For samples of Colorcore™ call: (800)534-3000, ext.375 [in Ohio, (800)582-1396]. For further information: Colorcore™ Surface and Ornament Competition, Formica Corporation, 1 Cyanamid Plaza, Wayne, NJ, 07470.

Exhibits

Philadelphia

Foundation for Architecture Tours

Oct 9 "The Architecture of Venturi, Rauch and Scott Brown" by Steve Izenour. 1:00-4:00pm. \$10 members, \$12 non-members. AIA Gallery, 117 South 17th Street
Oct 16 "Older Squares" by Robert Ennis. 1:00-4:00pm. \$5 members, \$10 non-members. Meet Washington Square
Oct 24 "Personal View of the Parkway" by Robert Ennis. \$10 members, \$12 non-members. 1:00-4:00pm. Meet Tourist Center, 1525 JFK Boulevard
Nov 7 "A Personal View of Spruce Street" by Thomas Hines. 1:00-4:00pm. Meet Schuylkill Park at 25th Street and Spruce. For information (215) 568-3186

Beaux-Arts Ball

Oct 30 The ball, on the theme of "Ornament," will be held in the Atrium of the Stock Exchange Building. For details call the Philadelphia Chapter of the AIA; (215) 569-3186

Portland

Contemporary Architecture and Ideology

Oct 13-15 A symposium to identify and criticize the ideological content of contemporary architecture. Speakers are Anthony Vidler, Kenneth Frampton, Kurt Forster and Alan Colquhoun. \$50 for professionals, \$25 for students. Oregon School of Design, 726 NW 14th Street; (503) 222-3727

San Francisco/Bay Area

Bernard Tschumi Lecture

Oct 7 "Reciprocity and Conflict." 8:00pm. University of California at Berkeley; (415)642-4942

London, England

RIBA Lecture Series

Oct 5 John Lansdown, "An Architect's Approach to Computers" **Oct 12** Sir Denys Lasdun, "Architecture, Continuity and Change" **Oct 19** Richard MacCormack, "An Architect's Approach to Architecture" **Oct 26** Audrey Lees, "Transport in London: What's to Be Done?" Royal Institute of British Architects, 66 Portland Place; 5805533

Toronto, Canada

Urban Design Conference

Oct 13-16 The Fourth International Conference sponsored by the Institute for Urban Design. Speakers are Mayor David Crombie, Art Eggleton, Bernard Rudofsky, Romaldo Giurgola, Bernard Ghert, and Harry Weese. For information call (914) 253-5527

Canexus '82

Oct 28-30 Symposia and seminars on the subject of "High Tech/High Touch" with leading designers, architects, and industrial designers. **Oct 29** The top five designers named by *Interior Design* will speak on "Differing Perspectives"; Kenneth E. Johnson, Kenneth H. Walker, M. Arthur Gensler, Jr., and Bruce Graham, with introduction by Sherman Emery and moderated by Walter Wagner. For information call (416) 789-0508

Atlanta

Rob Krier

Nov 12-30 Drawings from *Urban Projects 1968-82*. Rizzoli Gallery, 328 Omni International; (404) 688-9065

Boston/Cambridge

The Gropius Era and Current Methods

Oct 5-22 An exhibition of work by Harvard students 1946-49, current students, and recent graduates. Gund Hall, Harvard GSD, 48 Quincy Street; (617) 495-2578

Myron Goldsmith

Oct 26-Nov 12 Gund Hall, Harvard GSD, 48 Quincy Street; (617) 495-2578

Charlottesville

International Style in Perspective

Through Oct 8 The exhibition that originated at the International Style conference at Harvard travels to Virginia. Campbell Hall Gallery, University of Virginia School of Architecture; (804) 924-3715

Chicago

Mies van der Rohe: Interior Spaces

Through Nov 4 Includes original drawings, models. Arts Club of Chicago, 109 East Ontario Street; (312) 787-3997

Rob Krier

Oct 15-Nov 7 Material from the recent book on Rob Krier, *Urban Projects 1968-82*. Rizzoli Gallery, Water Tower Place, 835 North Michigan Avenue; (312) 642-3500

La Jolla

Italian Re-Evolution

Through Oct 31 Exhibition of "Design in Italian Society in the Eighties." Guest curator Piero Sartogo. La Jolla Museum of Contemporary Art, 700 Prospect Street; (714) 454-3541

Los Angeles

Daniel Solomon

Oct 19-Nov 5 U.C.L.A. Graduate School of Architecture and Urban Planning; (213) 825-3791

New Orleans

Bernard Tschumi

Oct 5-22 "Screenplays." School of Architecture, Tulane University; (504) 865-5389

New York

Richard Neutra

Through Oct 12 "The Architecture of Richard Neutra: From International Style to California Modern." Museum of Modern Art, 11 West 53rd Street; (212) 956-6100

Alvar Aalto

Through Oct 15 "The Mystery of Form." 100 Level, Avery Hall, Columbia University; (212) 280-3414

Venturi, Rauch and Scott Brown

Through Oct 16 "Buildings and Drawings." The first exhibit of their work in New York. Max Protetch Gallery, 37 West 57th Street; (212) 838-7436

New Dimensions in Scandinavian Architecture

Through Oct 16 Nineteen of Scandinavia's most promising architects. The American-Scandinavian Foundation, 127 East 73rd Street; (212) 879-9779

Melvin Charney

Through Oct 23 Drawings and documentation of projects from 1976-82 by this architect/artist. 49th Parallel/Center for Contemporary Canadian Art, 420 West Broadway; (212) 925-8349

The Sketchbooks of Le Corbusier

Through Nov 14 "Fragments of Invention": 21 original sketchbooks, 110 photographs, original collages, lithographs, sculpture, and paintings, from the Fondation Le Corbusier, Paris. The National Academy of Design, 1083 Fifth Avenue; (212) 369-4880

Scandinavian Modern 1880-1980

Through Jan 2 Cooper-Hewitt Museum, 2 East 91st Street; (212) 860-6868

Skowhegan School Charrette Competition

Oct 15-21 Drawings and models of designs for Skowhegan expansion Castelli Gallery, 420 West Broadway; (212) 431-5160

San Francisco/Bay Area

Peter Wilson

Through Oct 9 The architect's first one-man exhibition in the U.S. Philippe Bonnafont Gallery, 2200 Mason Street; (415) 781-8896

Urban Obsessions

Oct 14 Drawings by Lars Lerup, Stanley Saitowitz, Mark Mack, and Barbara Stauffacher Solomon. Philippe Bonnafont Gallery, 2200 Mason Street; (415) 781-8896

Washington, D.C.

Rhode Island Architecture

Oct 15-Jan 3 "Buildings on Paper: Rhode Island Architectural Drawings 1825-1945." The Octagon, 1799 York Avenue; (202) 638-3105

Glasgow, Scotland

Friedrich Weinbrenner

Oct 1-25 An exhibit of Weinbrenner's work. Glasgow School of Art

London, England

RIBA Exhibitions

Through Oct 7 The work of Jan Kaplikey and David Nixon, "Future Systems Projects" **Oct 7** RIBA Awards 1982 **Oct 12-20** An exhibit of models loaned from Lasdun, Redhouse and Softlee **Oct 12-Nov 11** "The Architectural Practice of E.C.P. Monson." The Royal Institute of British Architects, 66 Portland Place; 5805533

Paris, France

Biennale de Paris

Oct 2-Nov 20 The architecture of the Biennale will be focusing on "La Construction Moderne." Institut Francais d'Architecture, 6 rue de Tournon; 6339036

Tadao Ando

Through Nov 20 "Minimalism," an exhibition by the Japanese architect. Institut Francais d'Architecture, 6 rue de Tournon; 6339036

Rome, Italy

Mellini and Ontani

Oct 18 "Duet," an exhibition of work by Alessandro Mendini and Luigi Ontani. Architettura Arte Moderna, 12 Via del Vantaggio; 6792549

Toronto, Canada

California Architects

Oct 4-Nov 10 Exhibit includes the work of Stanley Saitowitz, Charles Moore, Batey/Mack, Steven Holl. Ballenford Architectural Books, 98 Scollard Street; (416) 960-0055

Byline

Skyline Rises II

We are celebrating the beginning of our second year of publishing the new revised *Skyline* at the moment when the institution under whose auspices *Skyline* operates has undergone a major change in its leadership. The Institute for Architecture and Urban Studies has reorganized and strengthened its internal structure with the appointment of new personnel. It also plans to expand its representation of the architectural community by the addition of new members to its board of trustees. These changes, we believe, will promote the effectiveness with which the IAUS and its various enterprises — *Skyline* included — can inform and influence the decision-making of those concerned with crucial issues affecting architecture and urbanism today.

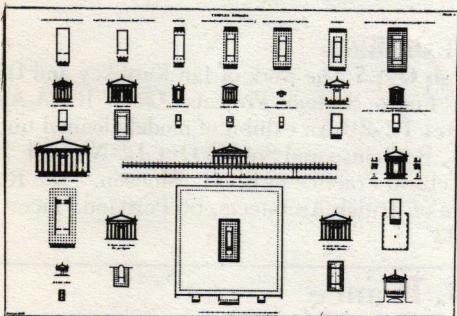
In the last year *Skyline* has been frankly experimental in its choice of subject matter, the nature of its coverage, and the styles of its writing. While *Skyline* shares the general aims of the IAUS, it has tried to establish itself as a forum free from advocacy of any particular line of architectural thought. Because of this, *Skyline* often appears to lack a position. It is true — we do lack a position, other than that of promoting architectural quality by fostering a climate of debate. To that end *Skyline* intends to develop a critical attitude and method of evaluation that can be applied to the range of architectural effort — and that will be understood by professionals and public alike. — **Suzanne Stephens**

LETAROVILLY



The most beautiful book on Renaissance architecture ever published, Letarouilly's *Edifices de Rome Moderne* of 1840 is a monumental collection of 354 plates showing the plans, sections, and elevations, as well as large-scale details and perspectives of the most remarkable buildings in Rome. 368 pp. 9x12 \$55.00

DVRAND



J.N.L. Durand's *Recueil et Parallèle des Edifices de Tout Genre* (Paris, 1800) is a comprehensive international survey of historical buildings 'remarkable by their Beauty, Size, and Singularity.' Durand meticulously etched the plans, sections, and elevations of hundreds of important architectural compositions, arranged by building type and drawn to the same scale. As the only visual dictionary of architectural typology ever published, the *Recueil* has remained a standard reference tome for nearly two centuries. Portfolio edition, 20x26, 66 plates, 12 pp. booklet. Available only at bookstores.

Name _____ Signature _____
Address _____ City, State, Zip _____
 Check Visa MasterCard American Express
Account Number _____ Expiration date _____

Princeton Architectural Press
158 Valley Road Princeton, NJ 08540

Available at: Chicago Prairie Avenue New York Jaap Rietman, Urban Center, Wittenborn, Books and Company, Rizzoli San Francisco William Stout

SALE

Friday and Saturday, October 8th and 9th.
10% off our complete stock, including books marked with special value tags.

URBAN CENTER BOOKS

457 Madison Avenue at 51st Street • (212) 935-3595

Art | Theory | Criticism | Politics

OCTOBER

21

Robert Burgoyne
Douglas Crimp
Thomas Elsaesser

Rainer Werner Fassbinder
Tony Pipolo

Rainer Werner Fassbinder: A Special Issue

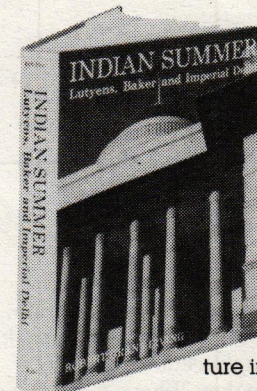
The Containment of Sexuality by Narrative Form
Fassbinder, Franz, Fox, Elvira, Erwin, Armin, and All the Others
Lili Marleen: Fascism and the Film Industry

In a Year of Thirteen Moons
Bewitched by the Holy Whore

\$5.00/Summer 1982

Published by the MIT Press
for the Institute for Architecture and Urban Studies
Order directly from: MIT Press Journals, Dept. AE83, 28 Carleton St., Cambridge, MA 02142
Prepayment required. Make checks payable to MIT Press.

EDWARDIAN CHIC



INDIAN SUMMER

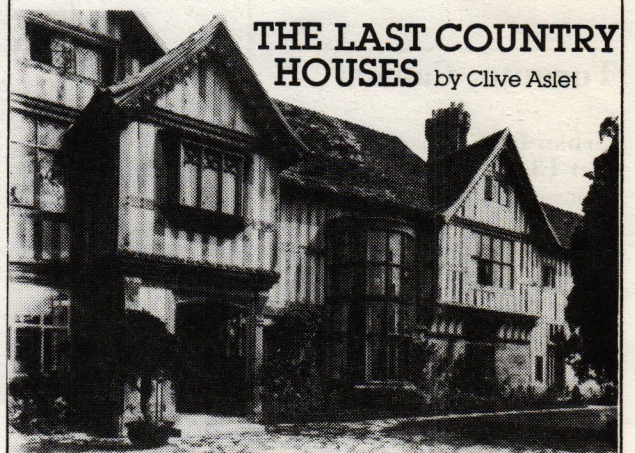
by Robert Grant Irving

A lively and handsome account of the creation of the grandest architectural venture in the history of the British Empire

415 pp. 7 1/2 x 10 180 b/w and 93 color illus. \$39.95

THE LAST COUNTRY HOUSES

by Clive Aslet

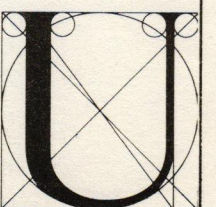


The magnificent country houses seen in *Brideshead Revisited* were the last monuments to a vanishing age of prosperity and opulence. With wit and charm, Aslet describes the clients, architects, styles, and accoutrements of these houses.

352 pp. 7 3/4 x 10 266 b/w and 37 color illus. \$29.95

Published by
YALE UNIVERSITY PRESS

Available now at
URBAN CENTER BOOKS
457 Madison Avenue • NY • NY • 10022



We're Jumping.

SHAW-WALKER



Pratt in Manhattan

ARCHITECTURE & INTERIORS IN THE 80's

A series of evening lectures
in November with architects
& designers of
recognized achievement:

KENT BARWICK
WARD BENNETT
GIORGIO CAVAGLIERI
SAM DE SANTO
JACK DUNBAR
STEPHEN JACOBS
JACK LENOR LARSEN
THEO PRUDON
LOUIS TREGRE
BART VOORSANGER
KEVIN WALZ
JAMES WINES

Cost: \$20 per lecture (10
lectures for \$175)
Special student rate:
\$15 per lecture.

For registration & information
call (212) 685-3754 or
(212) 636-3453.

pratt

160 Lexington (30th St.)
New York, N.Y. 10016

Oppositions Books

Oppositions Books are published by the MIT Press
for The Graham Foundation for Advanced Studies
in the Fine Arts and The Institute for Architecture
and Urban Studies

The Architecture of the City

by Aldo Rossi
Introduction by Peter Eisenman
208 pp. 109 illus. \$30.00

Essays in Architectural Criticism: Modern Architecture and Historical Change

by Alan Colquhoun
Preface by Kenneth Frampton
224 pp. 173 illus. \$30.00

A Scientific Autobiography

by Aldo Rossi
Afterword by Vincent Scully
128 pp. 35 illus. \$20.00

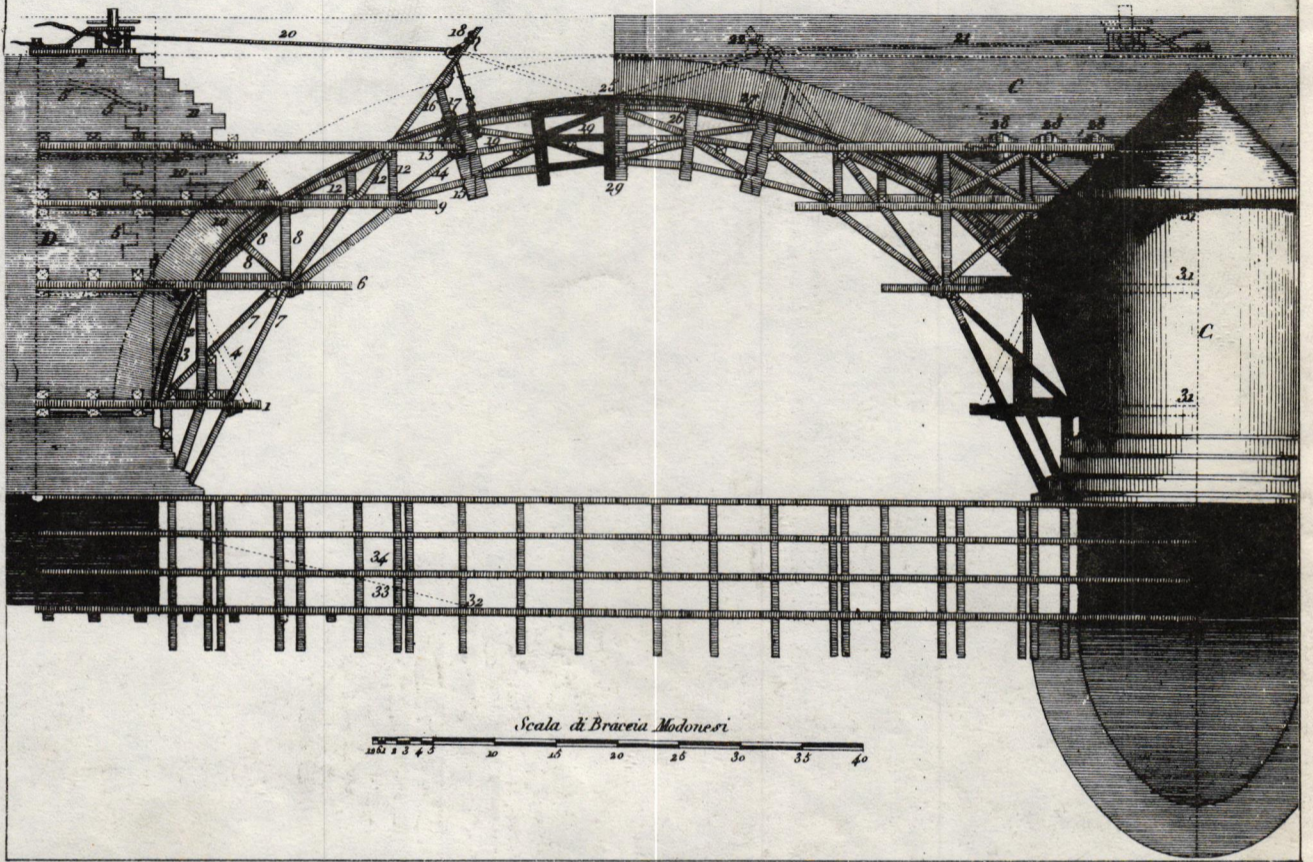
Forthcoming this fall:

Spoken into the Void: Collected Essays 1897-1900

by Adolf Loos
Introduction by Aldo Rossi
160 pp. 99 illus. \$30.00

Style and Epoch

by Moisei Ginzburg
Preface by Kenneth Frampton
Introduction by Anatole Senkevitch, Jr.
160 pp. 80 illus. \$30.00



Skyline

Advertising Information
Contact:

Liz Daly Byrne
Director of Sales
Skyline
712 Fifth Avenue
New York New York 10019
(212) 420-1679

Subscribe to Skyline!

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

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

Name: _____

Address: _____

City: _____

Zip: _____

Profession: _____

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

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