Skyline

December 1982 The Architecture and Design Review $2.50

Hitchcock and Mumford

Creating an Architectural Discourse:

Analyses Spurred by
Henry-Russell Hitchcock's Festschrift
Lewis Mumford's Autobiography
Adolf Loos' Essays

Plus:
Times Square at the Crossroads
Outside Preservation
Christmas Book List

Left to right: Henry-Russell Hitchcock, Robert Jacobs, James Thrall Soby and Le Corbusier standing on the rooftop of Soby's house in Farmington, Connecticut, remodelled by Hitchcock in 1935 (photo: The Architectural History Foundation)

Skyline

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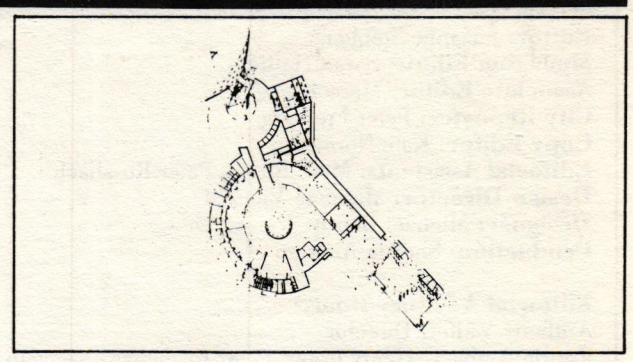
The International Front

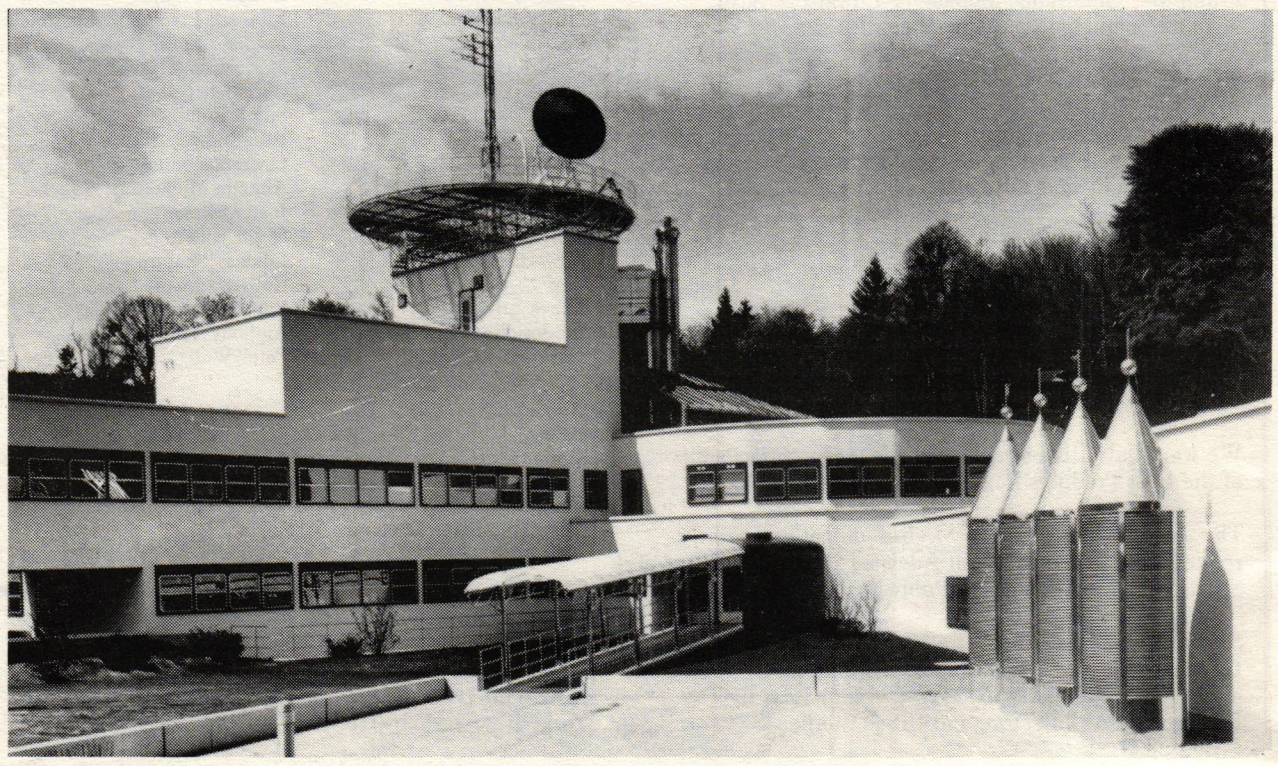
Letter from Paris



Station Emettrice, Aflenz, Germany (1976-80); Gustav Peichl. Right: axonometric. Below: exterior (photos: CEP Edition Paris)

Barry Bergdoll

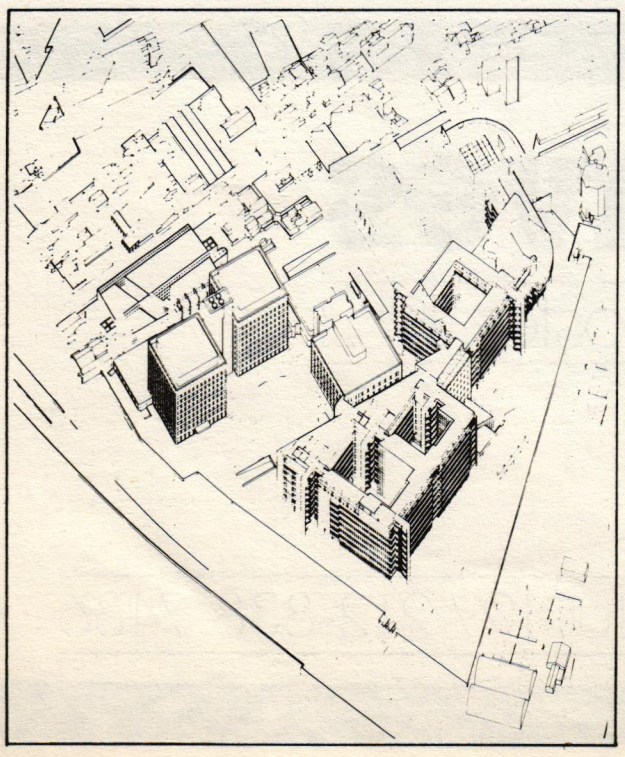
"An Unfinished Project," "The Spirit of the Times," "Construction": three slogans in search of a definition of modernism, three components of a major polemical enterprise that formed the architectural contribution to this autumn's Biennale de Paris/Festival d'Automne held concurrently at the Ecole des Beaux-Arts and the Institut Français d'Architecture. The whole might as well have been labeled "The Past of the Present," so evident was the intent to respond in a grand and convincing way to the triumph of the 1980 Venice Biennale, seen last year in Paris and still making waves on its world tour. Although "post" was the only modifier assiduously avoided in the cacophony of texts on modernism prepared by the some one hundred architects selected for the shows, the specter of that decidedly *arriviste* movement haunted the exhibitions at the Ecole. The catalogue essayists spare no vehemence in their zeal to exorcise the "capricious" post-modern view of recent history and of the nature of architectural design. Yet the essayists' opinions are mixed and often decidedly cautious in their reappraisals of traditional modernist values. If nothing else, post-modernism in Europe seems a vital stimulus to architects willing to reassess the aesthetics and moral fervor of heroic modernism.



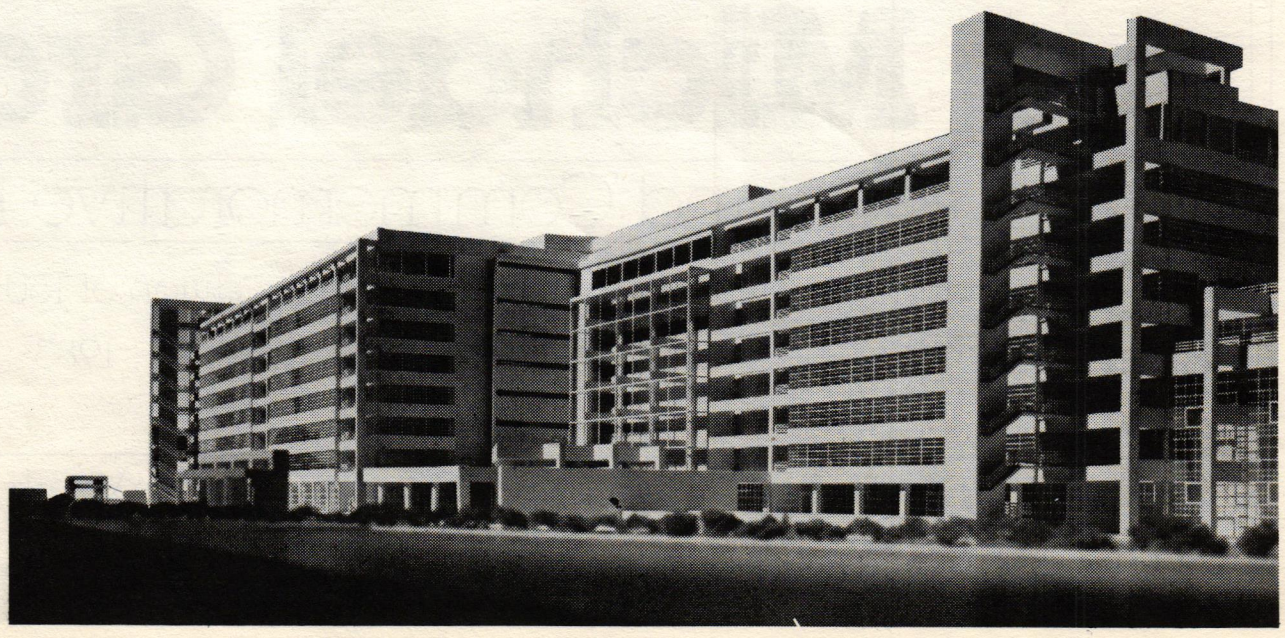
The mythical age threshold of forty — a reflection of the traditional late blooming of architectural careers — was the principal of division between the two major exhibitions of recent work mounted at the Ecole. Forty over forty, or **La Modernité: Un Project Inachevé** ("Modernity: An Unfinished Project") was sedately and unimaginatively exhibited in the prestigious Salle Foch of the Ecole, the very room in which Grand Prix projects were exhibited and academic kudos conferred well into this century. Under the direction of Paul Chemetov, himself the recipient of the Grand Prix National d'Architecture in 1980, architects and buildings were chosen that reflect and promote Chemetov's long commitment to social (and generally socialist) housing and the legacy of the modernist vocabulary. Thus, although Chemetov's architecture was discreetly omitted from "An Unfinished Project," his own polemic gave the show its coherence and formed the basis for his decision to select only public housing and municipal projects. Chemetov's own recent housing for the communist municipality of Saint-Ouen (1975-83) is one of the six projects carefully analyzed *en chantier* in a small but brilliantly installed complementary show at the Institut Français d'Architecture, **La Construction Moderne.** Both exhibitions reflect Chemetov's pragmatic assessment of the legacy of modernism and his conviction that architectural thought must be advanced in realized work. He has little patience for architecture as an abstract enterprise and cannot abide the seductive paper designs that have made post-modernism a phenomenon more of the art market and the architectural press than of the "true business" of the engagement of the architect with the exigencies of site and client. It is thus not the least bit ironic, as it may at first appear, that with the exception of Richard Meier's now rejected project for Renault at Boulogne-Billancourt, all the projects selected for "An Unfinished Project" are already built or near completion.

By contrast the work of the "under-40s" in the second show at the Ecole, given the forbidding title **La Modernité ou l'esprit du temps,** was effectively arranged in a state of process and included as many designs as finished works. The darkened central court of the Palais des Etudes, the traditional heart of the Ecole's teaching — with lecture hall, loggias for the competition charrettes and (until 1968) the antique casts — was transformed into an immense architectural studio. Each project was tacked to an individually lit drafting board, while the dark void above was criss-crossed with the simultaneous projection of diverse work on thirteen slide screens. Here the moment of creation, the confusion and vitality of grappling with ideas, and the reevaluation of fundamental tenets of modernism were given a compelling sense of actuality and experimentation more reminiscent of the original spirit of the Modern Movement. Apart from an agreement to articulate the role of the concept of modernity in the design process, there was clearly little rapport between the two shows.

Chemetov's hand-picked modernists in "Modernité: Un Project Inachevé," a full one-quarter of them French, are largely architects nurtured on the doctrines of CIAM or Team Ten. Many are Corbusier pupils or unabashed admirers. The work chosen continues the critique of modernism begun within its own camp and the commitment to social programs, seen particularly in frequent reworkings of modernist prototype housing solutions, be it the *barre* of Henry Ciriani's housing at the Marne-la-Vallée new town, the Zeilenbau of Wilhelm Holzbauer's "Wohnen Morgen" housing in Vienna, or the modified Brutalist formulas of the British contributions, such as the Greater London Council's recently completed urban village in London's Covent Garden. Not only do these recent projects represent a continuation of the types and formal vocabulary of the 1950s and 1960s, but several of the architects are represented by buildings now two decades old and already textbook examples of the Team Ten critique, such as the Smithsons' Robin Hood Gardens Housing (1963). Tellingly, "Un Projet Inachevé" opens with an homage to Berthold Lubetkin, that icon of the unity of design and social purpose, whose attack on the contemporary "anything goes" attitude delivered at his RIBA Gold Medal acceptance speech in June is reprinted in the catalogue.

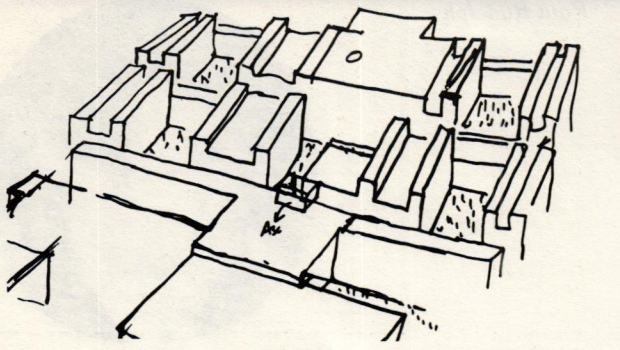


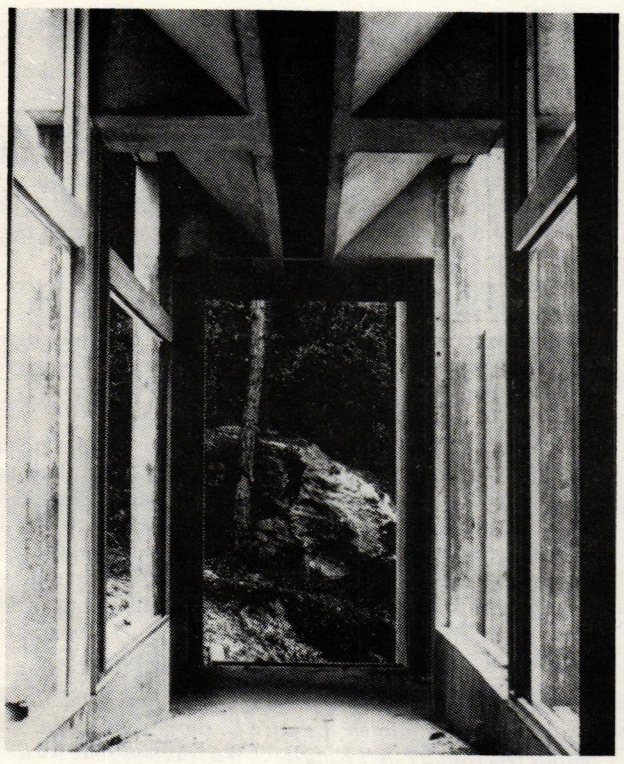
Bottom: Project for headquarters for La Regie Nationale des Usines Renault, Billancourt (1982); Richard Meier & Partners. Left: axonometric. Right: model (photo: Richard Meier & Partners)



Three exhibits opened simultaneously on September 30 in Paris and ran until mid-November. **La Modernité: Un Projet Inachevé** and **La Modernité ou l'esprit du temps** were shown at the Ecole des Beaux-Arts, **La Construction Moderne** at the Institut Français d'Architecture.

Three exhibits in Paris and one projected building in London prove that modernist architecture is still firmly entrenched.





Musée de la Préhistoire de l'Ile-de-France à Nemours (1979); Roland Simounet. Sketch. Interior (photo: IFA)

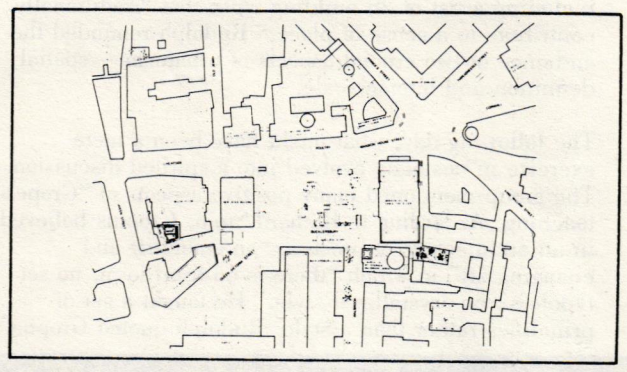
More puzzling is the prominence awarded Richard Meier, the only American represented in the show. Meier indeed might serve as a tenuous link between the two Ecole exhibitions. An avid student of modernism rather than of the many modernist pupils amongst which he incongruously finds himself at the Ecole, Meier's work, for all its manipulation of Corbusian imagery, is infused with a freedom from modern dogma. "Unfinished" for him, as for the architects in "La Modernité ou l'esprit du temps" is not the burden of a mission, but the recognition that the formal issues of modernism contain an unexhausted set of permutations applicable to contemporary programs.

It is indeed this recognition of the richness and diversity of the modern tradition that undermines any synthetic characterization of the architects included in the "under 40s" show ("La Modernité ou l'esprit du temps"). Nearly seventy-five architects are included in the catalogue, although only some thirty were actually presented in the exhibition. Particular preference seems to have been given to foreigners — not a single French architect even merited a slide show — and especially to the Japanese, who in both diversity and quality are the revelations of the exhibition. Modernism is mined in all its "alternative" manifestations, from the Expressionist-inspired organicism of the Lille School to the many overt references to Russian Constructivism. These references are particularly unmistakable in the preference for exaggerated isometric drawing techniques and the fascination with revealed construction, such as in British architect Ian Ritchie's Eagle Rock House (Sussex, England). Even the pop-collage (dare one say post-modern) manipulation of representational imagery of the so-called "Ecole de Philadelphia" — all members of Venturi's firm — nestles comfortably under this broad "modernist" umbrella. Venturi is perhaps the last architect to willingly and publicly discuss the "Zeitgeist" or "l'esprit du temps," a concept now more likely to instill squeamishness than inspire creativity. For all its inconclusiveness and diversity, "La Modernité ou l'esprit du temps" is a fascinating testament to a renewed interest in a view of modernism that accommodates both Tecton and Archigram, Lubetkin and Venturi, the abstract and the referential, in an attempt to incorporate a view of the cultural dilemma in the making of architecture.

Letter from London

Mansion House Square Scheme, London (c. 1955); Mies van der Rohe and Lord Holford. Top: photomontage of projected scheme (photo: John Donat). Bottom: site plan

Janet Abrams



London is bracing itself for a public inquiry that would put the Modern Movement on trial, and architects are already lining up in respective camps. The cause célèbre is developer Peter Palumbo's plan to build an office block designed by Mies van der Rohe just before his death. The building would rise directly opposite the Mansion House designed by George Dance in 1739-52 in the City of London. The City Corporation turned down Palumbo's second planning application for the so-called Mansion House Square scheme in September, thus temporarily vindicating the vociferous conservationists who are campaigning against it.

The proposal, drawn up in the 1950s by Mies and Lord Holford of Holford Associates (planning consultants), is for a 290-ft. high, 18-floor bronze-clad "Son of Seagram," with polished bronze-tinted glass, on the west side of a new 200-by-150 foot landscaped plaza. Existing shopping facilities would be relocated in a concourse underneath the square. The scheme is just as Mies designed it, bar a few minor modifications to bring it into line with revised building regulations and new technology. For example, the glass is being replaced with argon-filled double glazing for improved energy efficiency. Estimated in excess of £30 million at current construction prices, the project was approved in principle in 1969, subject to certain conditions, primarily that the developer secure enough of the site to ensure one-phase development.

Palumbo, who incidentally owns the Mies-designed Farnsworth House in Illinois, is undaunted by this latest setback, and has recently submitted an appeal to the Secretary of State for the Environment against the refusal of planning permission. (He hopes for a Public Inquiry next spring.) After all, he set out 23 years ago "to construct a modern building that will take its place as part of the nation's architectural heritage and rank alongside its distinguished neighbors." He has now acquired 12 of the site's 13 freeholds (limited-time ownerships) and 345 of its 348 leaseholds (rentals); the project could not get under way until 1986 at the earliest, by which time the remaining leases will have expired.

The battle is over the site's status as a conservation area and the nine buildings listed as being of architectural and historical significance — although even the preservationists have to admit they are not highly distinguished. Some supporters of the Palumbo scheme have suggested that a 23-year old design by Mies deserves similar status, but the heritage activists will hear none of it. They are determined to preserve the motley collection of Victoriana that Palumbo would demolish, and prevent the consequent exposure of certain other facades that they argue were meant to be seen obliquely, from their present poky streets.

These latter buildings include Lutyens' Midland Bank of 1924-39 (literally a facade by Mies' near-contemporary, attached to a structure by Gotch and Saunders) to the north of the proposed plaza; to its south, a 1950s office block, Bucklersbury House; between this and Dance's Mansion House, Sir Christopher Wren's St. Stephen Walbrook Church (1672-79), of which Palumbo is a warden. The current plan in fact revives Wren's own proposals for a public square in the area.

Palumbo, who inherited his father's property development company, has spent an estimated £10 million of his personal fortune on the scheme. He has strong support from leading architects: James Stirling, Norman Foster and Richard Rogers were joint signatories of a letter to *The Financial Times* in which they declared their "full confidence" in Palumbo's ability to realize Mies' "masterpiece," and rejected the conservationists' attitude: "in this situation their aim is misplaced as the architectural quality of the proposed building far outweighs the buildings it will replace."

The City Corporation rejected the plan second-time around on several grounds, particularly: that "the building itself would not be a direct descendant of (this nation's) architectural heritage, but could only be a part in the sense of being in company with other buildings that are themselves products of this nation's architectural heritage"; the loss of street pattern "at the hub of the City where the character is essentially one of concentration and density"; and the "incongruity" of the new open space. Opponents of the plan have repeatedly asserted that the Mies building is out of date, and would be even more anachronistic by the time (if) it was built. Supporters meanwhile ask why neo-Venetian and Franco-Flemish style buildings on a medieval street pattern are any more appropriate to the city than a twentieth-century American idea designed by one of the acknowledged greats of modern architecture.

Events

Lectures and panel discussions continued to spark debate throughout November. Below are published a few highlights.

Gropius Lecture at Harvard

Paul Rudolph

Deborah Teltscher

"Gropius was a god and the god has fallen. We are looking at the remnants of a broken idol. We can say that it was deservedly broken or we can cry against the people who broke it," commented William J. Conklin (M.Arch. '50, D.E.S.Arch. '53) during a break between sessions at the first reunion (October 14-15) of the classes who attended the Harvard Graduate School of Design during the "Hudnut-Gropius" years, 1936-53.

The 100 or so graduates, mostly men — women were first admitted to the GSD in January 1942 due to the "war emergency" — gathered to discuss the impact of the Hudnut-Gropius years on their own education and, in turn, the impact of the philosophy of the GSD taught from 1936 to 1953 on the three design professions — architecture, landscape architecture and regional planning. Joseph Hudnut became Dean of the Faculty of Design at Harvard in 1936. His formation of the GSD as a professional school in which the three separate disciplines would enrich each other through proximity is an idea still central to the school's philosophy. Walter Gropius chaired the Department of Architecture from 1937 until his resignation in 1952.

The Hudnut-Gropius era at the GSD has had an incalculably far-reaching effect on both the profession and on architectural education due to the prominent positions achieved by many of the alumni. Among those who studied at the GSD during that time were Edward L. Barnes (B.S. '38, M.Arch. '42), Samuel Brody (M.Arch. '50), Ulrich Franzen (M.Arch. '48), Robert Geddes (M.Arch. '50), John C. Harkness (B.A. '38, M.Arch. '41), John Hejduk (M.Arch. '53), John Johansen (B.S. '39, B.Arch. '42), Philip Johnson (B.A. '27, B.Arch. '43), Ian McHarg (B.L.A. '49, M.L.A. '50, M.C.P. '51), I.M. Pei (M.Arch. '46), Paul Rudolph (M.Arch. '47), and Richard G. Stein (M.Arch. '39).

Paul Rudolph set the tone for the reunion in his keynote address, "Towards a Sense of Place," delivered as the annual Walter Gropius lecture on Thursday night. His talk reflected an ambivalence toward the past shared by many of his fellow alumni. "We are here to pay tribute to Walter Gropius," stated Rudolph. ". . . We were privileged to be his students. What did we do with this opportunity? . . . On an individual building basis there have been some very good, even brilliant insights constructed, but the great weakness of our efforts has been that urbanism escapes us. We don't know how to build cities or contribute to a sense of place."

Rudolph's talk encompassed what seemed to be the hidden agenda for the reunion: an attempt to bolster Gropius' reputation in the face of recent brutal criticism (epitomized by Tom Wolfe's book *From Bauhaus to Our House*, 1981) and a chance to speak out against the current reactionary dependency on historical models. Rudolph recalled, ". . . inherent in (Gropius') teaching were great concerns with the specific, the regional, and the 'sense of place,' contrary to current opinion." On the other hand, ". . . There are those today who would superimpose on one tiny building multiple historical styles, forming montages, making jokes, and crying for greater pluralism. The painters compose their montages in artful ways but so far their composition has not illuminated the montage which our cities have become. Greater means of expression do not mean eclecticism."

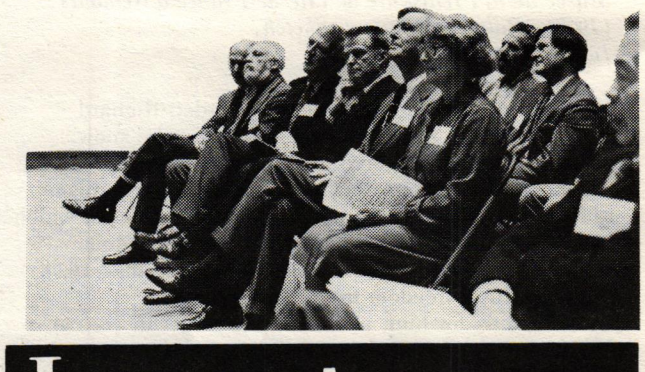
Rudolph's lecture was both reassuring and disappointing. Although he posed no new ideas, he reiterated some valid precepts. Through a profusion of familiar images, including a list of 28 building types that "traditionally contribute to a sense of place," Rudolph reminded the audience of two crucial aspects of urbanism — spatial definition and human scale.

The following day, what might have been a mere exercise in nostalgia evolved into a spirited discussion. The group mentioned many positive aspects of "Grope's" teaching. According to Richard Stein, Gropius believed in an architecture of process, "an emerging and changing art" in which "there is no fixed form, no set typology, no crystallized style." He taught a set of principles rather than a style. Rudolph quoted Gropius' 1937 statement, "It would be a horror to me if my appointment at Harvard would result in the multiplication of a fixed idea of Gropius' architecture."

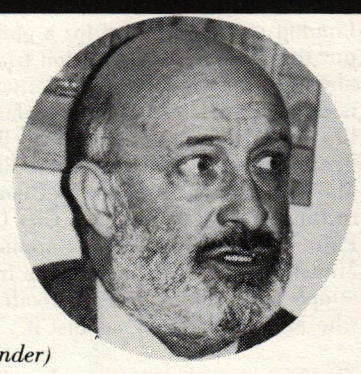
Perhaps the most critical among them, John Hejduk, reminded the group of the "brutality of gentle men." He suggested that "with the elimination of fables, myths, and storytelling, part of our lives had departed." On the whole, the group blamed themselves for not having been more critical as students. There was general disagreement on the benefits of Gropius' "collaborative ideal." They criticized Gropius for his ahistorical approach to architectural education while acknowledging its importance as a response to early twentieth-century eclecticism.

Ian McHarg recalled that Gropius' attitude toward history led to surreptitious slide shows of the great monuments of European architecture in students' rooms. "However," he stated, "the current resurrection of the Beaux-Arts is both horrifying and tragic." We should not condemn ourselves to the cyclical acceptance and rejection of history, said McHarg. "The problem with great men is that we expect too much of them." McHarg's remarks earned the most enthusiastic applause of the day.

Left to right, first row: Sam Brody, John Johansen, James Rossant, Paul Rudolph, Edward L. Barnes, Cornelia Hahn Oberlander and King-Luis Wu. Second row: Richard Stein and (unidentified) (photo: Clemens Kalischer)



Gregotti at the League



Vittorio Gregotti (photo: Dorothy Alexander)

Daralice Boles

The first step towards criticism of any kind is the adoption of a critical stance. The more evident the supporting philosophy, the better chance a reader has of understanding a critical piece and placing it in perspective. When the piece constitutes an entire magazine, the critical stance becomes crucial. In the case of *Casabella*, its present critical stance has been eight months in the making, and editor Vittorio Gregotti's lecture at the Architectural League on October 5 attempted to outline the principles guiding *Casabella* today. While Gregotti has been editor for less than a year, his involvement with the magazine, founded in 1928, dates back to 1952.

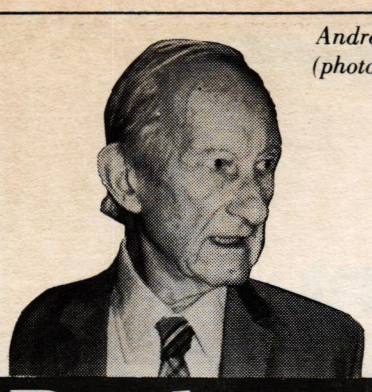
Casabella's editorial philosophy as articulated by this critic and practicing architect is a holistic one, referring to the "integrity of the architectural project in its technical, ideological, and craft aspects, as opposed to the predominance of the purely formalistic image." Gregotti emphasized the particularities of a given work — its site and context — as the generators of physical form. Architecture, he explained, must restore its ties to the "world of needs, production, urban growth, collective meaning, tradition itself and professional practice . . . ." In short, the profession must "revert to reality."

These comments said more about the making of architecture than they did about the structuring of criticism, and Gregotti's speech as a whole read more like a code of professional conduct than as an editorial position. Interestingly enough, Gregotti's speech omitted reference to the relationship of politics and architecture, a subject immediatley taken up by Nory Miller, who moderated the panel discussion following Gregotti's address. Panelists Vittorio Lampugnani (a member of the *Casabella* staff), Massimo Vignelli, and Peter Eisenman debated the educational role of *Casabella* in a country numbering 50,000 architectural students against 10,000 practicing architects. (Gregotti's emphasis on the exactitudes of practice may have been intended to balance the theoretical stress on architectural education in Italy.) But the session left many questions regarding the making and meaning of criticism unanswered, and Gregotti's intentions to "fix the moments of reality like the moments of truth" remain ambiguous ends with little proof of means or methods.

Irace at the League

A lecture by Fulvio Irace marked the beginning of the exhibition "Precursors of Post Modernism: Milan 1920s/1930s" at the Architectural League in the Urban Center (see *Skyline*, November 1982, pp. 18-23). The exhibition, curated by Irace, consists of 76 black-and-white photographs by Gabriele Basilico devoted to the work of "certain unknown architects" active in Milan after World War I. Irace, who is an editor of *Domus* and curator of the exhibit, traced the common themes uniting this seemingly diverse body of work. From Aldo Andreani's richly textured plasticity to Gigiotti Zanini's refined surfaces, the architects of the Novecento movement attempted to develop an evocative language rooted in the traditions of Lombard architecture. Irace discussed the affinities between Novecento architecture and metaphysical painting, and placed contemporary interest in Novecentismo within the broader context of the current disenchantment with the declarative language of doctrinaire modernism represented in Italy by the Rationalist movement. Irace's more elaborate discussion of this material will be presented in his article "Novecento in Milan: The Other Side of Modernism," to be published in a forthcoming issue of *Oppositions*.

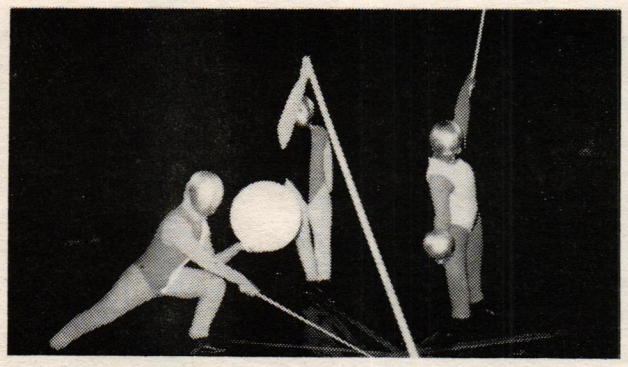
— Dennis Doordan



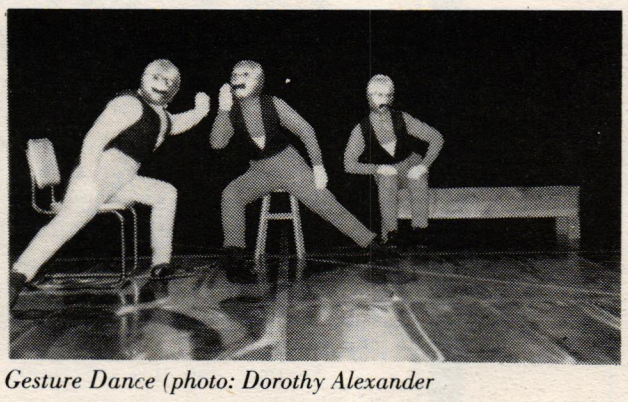
Andreas Weininger (photo: Dorothy Alexander)

A continued interest in reviving early modern performances has been further accentuated by the recent reconstruction of Schlemmer's Bauhaus Dances. Elsewhere other kinds of architectural performances attracted crowds.

Bauhaus Dances Reconstructed



Form Dance (photo: Dorothy Alexander)



Gesture Dance (photo: Dorothy Alexander

"Mechanistic cabaret, metaphysical eccentricity, spiritual tightrope walking, ironic *variété?* Is it perhaps all of these together, sometimes more of one, sometimes more of the other?" wrote Oskar Schlemmer of the Bauhaus theater. The possibilities were in evidence for several weekends last month when The Kitchen sponsored performances of Schlemmer's Bauhaus Dances, recreated by Debra McCall, a dancer, choreographer, and movement analyst who has spent three years reconstructing the dances from Schlemmer's notes and the Bauhaus Archives. She was aided by Andreas Weininger, a student of Schlemmer and a performer in the original presentations. The dances were created by Schlemmer as lecture-demonstrations in the Stage Workshop during 1927. The new stage in Dessau allowed Schlemmer—famous for his Triadic Ballet first presented in Stuttgart in 1922 and performed at Weimar in 1923—to explore more fully the elemental connections between the human figure and abstract space.

McCall, who had studied the theories and systems of dance notation established by Rudolph Laban in 1900, became interested in the Bauhaus Dances because of their abstract qualities. Her interest led her to meticulously reconstruct not only Schlemmer's movements but also his stylistic intent. The first three of the six dances presented—"Space Dance," "Form Dance," and "Gesture Dance"—reflect increasingly complex relationships between three figures who move, not with mechanized, robot-like gestures, but with the dynamics of "softly animated marionettes" with distinct personalities. The dancers, in padded costumes of primary colors and Brancusi-like masks—asexual and standardized—work first with simple rhythms, then with basic geometric props, and finally with more literal furniture that prompts nonsensical posturing. In the "Block Dance," cubes, first manipulated by three "builders" independently, are in the end combined into a single tower; the people who created it creep away defeated. The most abstract piece on the program was the "Pole Dance," in which a black-clothed figure is articulated by long white poles attached to limbs and torso. As the dancer moves, the poles become the focus of attention, representing the infinite lines of force emanating from the system of the body and engaging the cubical space of the stage.

In an intermission appearance, Weininger, broadly grinning and pixie-like, reminisced about the energy of the Bauhaus in 1927—"our greatest year"—during which time the dancers spent many months "clarifying forms from emptiness." Elaborating on the playful and parodistic themes underlying the dances, Weininger added that the "Block Dance" was done "to make fun of the architects; they were always bothering us."—**MGJ**

The Architect as Auteur

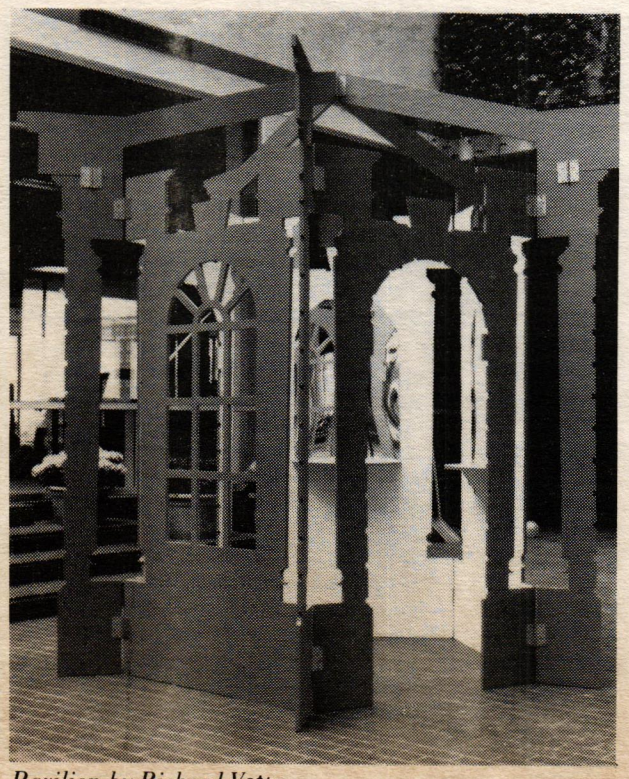
Daralice Boles

Eighteen months ago, **Robert Campbell**, practicing architect and critic for the ***Boston Globe***, mused "People are not aware of architects." **Yet his** reception as opening speaker on October 13 in the Metropolitan Museum of Art's series "Architecture: The State of the Art" surely soothed his concerns as both critic and architect by proving that there is indeed somebody out there. The lecture—and the series as a whole, whose featured speakers include Paul Goldberger, Brendan Gill, and Moshe Safdie among others—was and is a sell-out, a phenomenon attributed by Arthur Rosenblatt to the frightful decline in New York City's infrastructure and simultaneous Midtown building boom, twin trends that have pushed architectural issues to a position front and center on the public stage.

Whatever the reasons, Campbell's approach was perfectly suited to his mixed audience. The lecture, presented as a stream of consciousness blend of aphorisms and anecdotes that appeared to take its clues fresh from the slides, was freewheeling and far-reaching. Seemingly an eclectic introduction to architecture for those who knew little of the labels past and present, the choice of slides alone gave the game away, and bit by bit a critical structure emerged. Campbell's own critique of current affairs came through in his "Auteur Theory of Architecture," a title borrowed from 1960s French film theory that stresses the individual curator/director over all other aspects of the creation. There followed a general debunking of auteurs and others that took Charles Jencks (gently) to task as the "leading impresario" of the current labelling craze and criticized the media as a whole for substituting images for architecture.

Finally this post-Venturian offered his own standards of evaluation, advocating an architecture that is completely contextual, rooted to its region and above all articulate. We ask of architecture only that it place us in time and space, says Campbell—a fundamental message, refreshing in its simplicity and the entertaining delivery.

Philadelphia's Beaux Arts Ball



Pavilion by Richard Votta

Six fantastic pavilions were the backdrops at the October 30 Beaux Arts Ball, held in Philadelphia's huge new Stock Exchange Atrium as a fund raiser for the Foundation for Architecture, the educational arm of Philadelphia's AIA. As fantastic—if not more so—was the design work of make-up artist "Peanut Butter," who lavished the faces of the black-tie guests far beyond the dreams of those costumed for the ball.

Eighty-one pavilions were entered in the Pennwalt Competition, held especially for the ball, from which the five jurors—Janes Wines of SITE; Robert Jensen, coauthor (with Patricia Conway) of the new book *Ornamentalism;* Lynne Nesmith, AIA Journal staff writer; Clark Dunham, Philadelphia theater designer; and John Blatteau, architect with Ewing, Cole, Cherry, Parsky—awarded three students and three professionals $1000 each to construct their pavilions. The work was chosen according to the stipulations of the competition, underwritten by a $15,000 grant from Pennwalt Corporation, that the pavilion be easy to build, but also wittily express the ball's theme of "ornament."

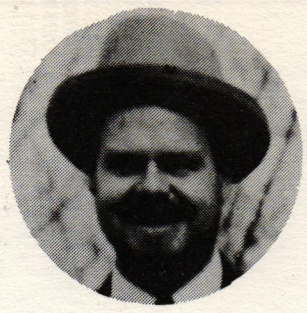
Student pavilions ranged from a joke on the curtain-wall structure by Fran Read, with one side of the shower curtain construction made of "shattered" reflective foil; to Meg Barclay's spoof of the egg-and-dart motif, complete with plastic eggs and feathered darts as the entablature above cereal-box dentils; to a sewer-pipe arch by John Martin alluding to the role of plumbing in ornamentation.

The practicing architects' prize-winning schemes were more controversial among the jury. Janet Colesberry's team from the Kling Organization built "VT ORNAMENTVM ARCHITECTVS" (The Architect as Ornament) with cardboard figures of Wright, Johnson, Le Corbusier and his Modulor man as the entablature's four supporting columns.

Selected by the jury for its controversiality was a classical subway station ornamented only with graffiti, by James Bradberry of Venturi, Rauch and Scott Brown. Unfortunately, spray paint over a mock Vitruvian subway station did not stand out in the exhibition's overall sea of classicism.

But by far the most interesting pavilion was "Un Pavilion Decoupé," by Richard Votta of Zimmers Associates—a five-sided gazebo of doors, interior mirrors, and one Palladian mullioned window—that created an active quality of transparency, especially for those going inside to play peek-a-boo during the ball. Each of the five corners was a frame for jigsaw cutouts of Ionic columns, further adding to the pavilion's airy quality, and marking it as the only pavilion without applied or hung ornamentation. —**PR**

The creation of a discourse in architecture owes much to Henry-Russell Hitchcock and Lewis Mumford. A festschrift for Hitchcock and an autobiography of Mumford have occasioned the following analyses of their work and criticism. A third book, of Adolf Loos' essays, adds an appropriate reminder to other critics.



Henry-Russell Hitchcock

Lewis Mumford

Adolf Loos

Creating an Architectural Discourse

Suzanne Stephens

It is instructive to explore the formative influences, enthusiasms, and convictions of Henry-Russell Hitchcock and Lewis Mumford, two of the most influential writers on architecture in the twentieth century. In each of the roles with which they became identified—Hitchcock as an architectural historian, Mumford as a social and cultural critic—their contribution to the development of architectural criticism and the formulation of an architectural discourse stands out. More than developing a critical *position*, they developed a critical *mode* for approaching new work.

In architecture, the critical act embraces non-verbal as well as verbal thought. Non-verbal criticism, for instance, involves the architect's espousal, rejection, or transformation of architectural approaches as applied to his or her own work. But because the design process benefits when certain non-verbal strategies are verbalized and therefore made conscious, writing and speaking about architecture should also assume a basic importance. This is as true for the architect as it is for the rest of us who must come to terms with our responses—however inchoate—to the built environment.

Those who write architectural criticism face the initial obstacle of formulating a criterion by which to evaluate a work. The critic must also come to terms with the chosen emphasis in his or her role—whether to "actively" attempt to shape the direction architecture takes, or "passively" react to specific work as it is completed. In espousing a particular direction, a critic risks closing his eyes to the drawbacks of the actual built work or the shortcomings inherent in the line of thought. On the other hand, by taking a purely reactive stance, the critic may fall into the trap of treating the work as a "one-off" product. This type of criticism lacks a basic frame of reference; too often specific sense data and fragmentary impressions, or absorption in purely technical matters, interfere with the overall evaluation.

In their writings, Henry-Russell Hitchcock and Lewis Mumford continually shifted their critical stances—from *inside* the discipline of architecture, promulgating a particular direction, to *outside* the discipline, responding with a certain detachment to the realized work. By doing so they were able to evaluate and write about the work at a level that extended beyond the subject at hand. Following the belief system of their nineteenth-century predecessors, who included Leopold Eidlitz, Henry von Brunt, P.B. Wight, and Montgomery Schuyler, Hitchcock and Mumford placed architectural response in a framework of effort that transcended the transitory moment.

Early in their careers both Hitchcock and Mumford argued for the adoption of modern architectural principles in this country. Hitchcock, through magazine articles and books, not to mention the landmark "Modern Architecture" (a.k.a. "International Style") show he undertook with Philip Johnson at the Museum of Modern Art in 1932, was explicating the formal and aesthetic tenets of the new architecture. Mumford, through books, articles, his work on the Regional Planning Association and in town-planning research, was bringing to the new architecture a socially-oriented emphasis. Their interests in architecture intersected early: An early Hitchcock essay was a review of one of Mumford's first books (*The Brown Decades,* 1931); Mumford was asked to organize the housing section for the landmark Hitchcock and Johnson show at the Modern.

Just as their interests had converged in the late 1920s, Hitchcock's and Mumford's probing of modernism intersected again in the late 1940s on the question of monumentality and meaning in architecture. The discussion centered around a series of articles appearing in *The Architectural Review* ("In Search of a New Monumentality," a roundtable discussion, September 1948, pp. 117-128; "Monumentalism, Symbolism and Style," Lewis Mumford, April 1949, pp. 173-188). This discussion anticipated some of the key debates of the 1960s and 1970s, in which a new generation of architects would begin systematically to address the question of meaning on a highly theoretical level. In 1948 Hitchcock's isolation of the architectonic characteristics of monumental buildings—their solidity, durability, slow rhythmic pattern, large size, and concentrated unity—would help focus discussion on the problems the new Modern architecture faced: Its vocabulary of abstracted forms, lightweight structure, shifting planes, and flowing spaces did not match society's understanding of symbolic buildings. In his subsequent article, Mumford elucidated a powerful point about meaning and symbolic content: "It is not enough for a modern building to be something and do something: it must also say something." This new interest in expressive content Mumford thought healthy. Architects, he observed, had "mastered their grammar and vocabulary and are ready for speech." Furthermore, Mumford cited Hitchcock's first essay in *Modern Architecture: Romanticism and Reintegration* (1929) in which he said that the "New Pioneers" of modern architecture would not always be identified with starkness and nakedness of forms; as in the maturation of architects working in other "primitive styles," they too would evolve a more "ornamental and symbolic approach."

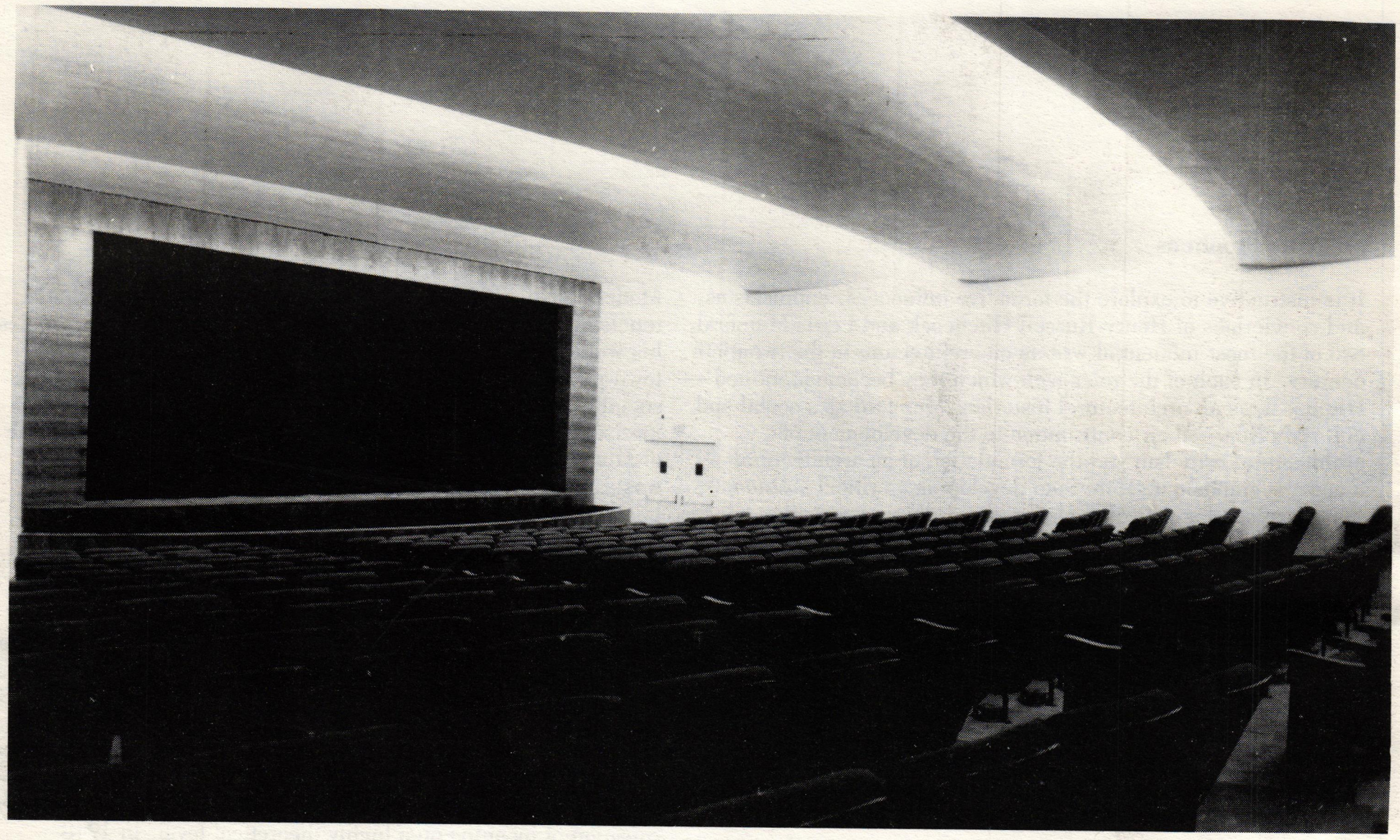
Both Mumford and Hitchcock demonstrated in their writing a flexibility of approach in penetrating the problems of modernism, without losing the sense of optimism and unexplored potentialities they had been arguing for since the 1920s. Their critical modes, whether based on aesthetic or more general philosophical criteria, responded to the discipline of architecture as part of the larger and often analogous humanistic enterprise. This prevented either critic from being tied to specific categories, concrete artifacts, ideologies, or circumstances of period or place; it allowed a telescoping and shifting in time and space that gives reverberation and resonance to their criticism today.

Creating an architectural discourse

Henry-Russell Hitchcock: Formative Years

Wadsworth Atheneum Auditorium, Hartford, Connecticut (1934); Everett Austin and Henry-Russell Hitchcock (photos: Commercial Arts, Hartford)

Helen Searing

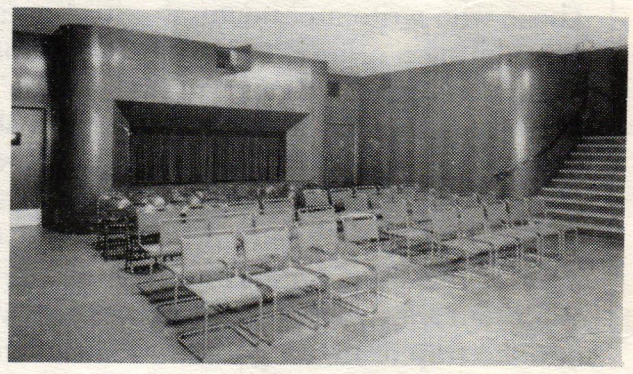


At the age of 29, Henry-Russell Hitchcock seized "the white stag, Fame." That was fifty years ago, when he co-authored with Philip Johnson the provocative book, *The International Style*.[1] He had already written a less acclaimed but more substantial volume, *Modern Architecture: Romanticism and Reintegration*,[2] and innumerable articles on literature and the fine arts. Several of these had been published in *Hound & Horn*, a Harvard-connected "little magazine" that took its title from a poem by Ezra Pound: "'Tis the white stag, Fame, we're a hunting, / Bid the world's hounds come to horn." Hitchcock's very first published piece, "The Decline of Architecture," appeared in the maiden issue in September, 1927, although it had been available some months earlier in an "advanced issue" of the first number. In this, in essays in *The Arts*, *Architectural Record*, *International Studio*, and *The American Architect*, and in monographs on Wright and Oud published in French by Cahiers d'Art, he evolved his methodology as historian and critic.

This year's demi-centennial of *The International Style* book and exhibition has brought it renewed scrutiny in articles, books, and symposia. Criticism has ranged from the antic ("dotty and influential" — Tom Wolfe) to the skeptical ("a neat piece of history-fiction" — Kurt Forster). Hitchcock himself was one of the first to point out its oversimplifications (in his article, "Twenty Years After The International Style," *Architectural Record*, August 1951) and to acknowledge that the book and accompanying exhibition at MoMA were "definite and controversial acts of participation in the dialectic of architectural development in this century."[3] While subsequently Hitchcock took a more disinterested view of his professional obligations, in 1931, with Johnson and Alfred Barr, he set about to change as well as to record history. Though his art-historical expertise already spanned centuries, he was by temperament and training an avid adherent and promoter of the avant-garde in music, literature, and the visual and performing arts.

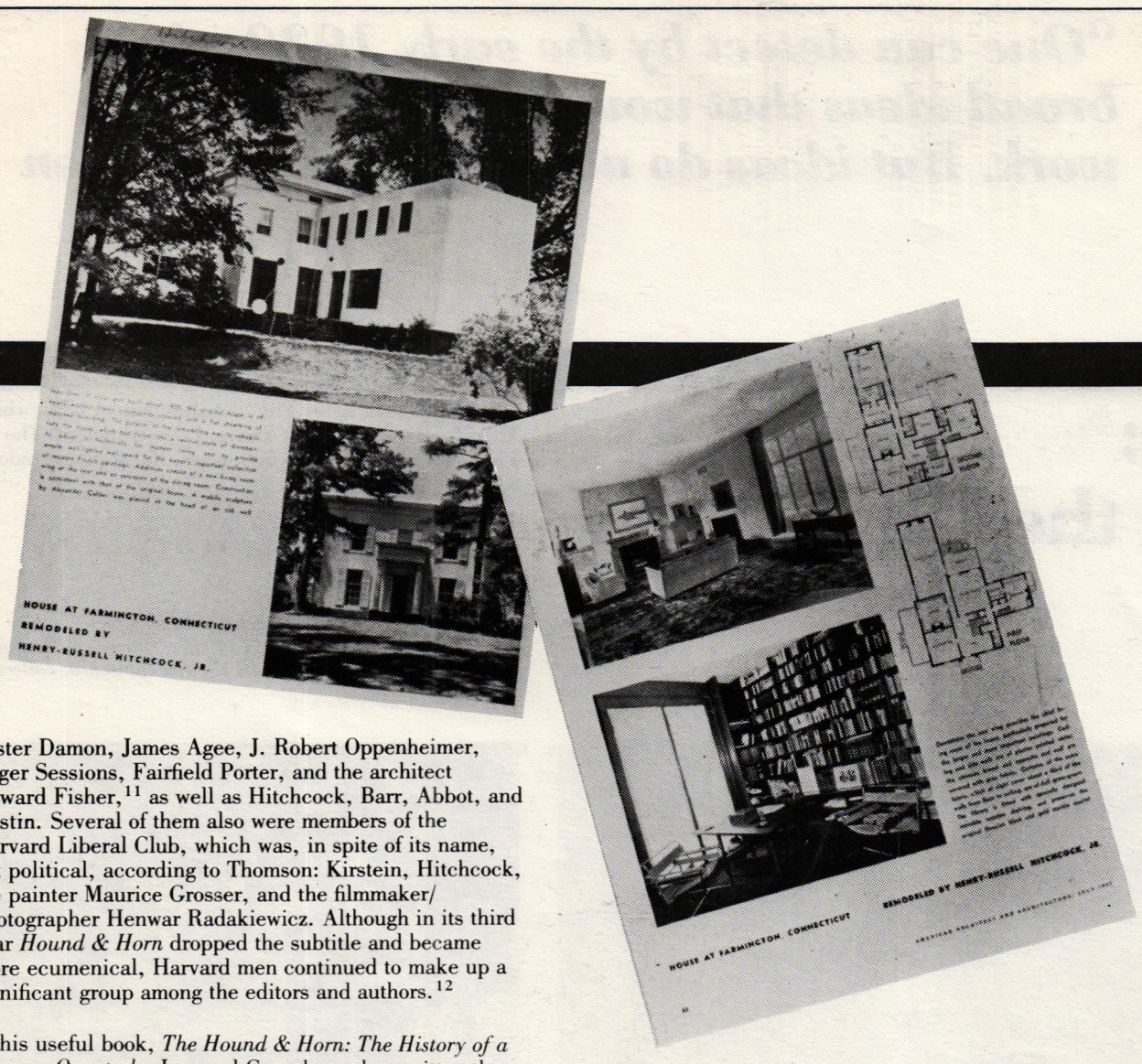
Hitchcock was graduated from Harvard in 1924 and he stayed on in Cambridge for his graduate education. The medievalist Arthur Kinglsey Porter (1883-1933) was especially important among his mentors; at the Fogg also, Hitchcock, with Barr and A. Everett "Chick" Austin, studied with the legendary Paul Sachs (1878-1965), collector and *Kunstfreund* extraordinaire. Virgil Thomson, Harvard, 1922, and a long-time friend of Hitchcock, has written of the part played by Sachs and Edward Waldo Forbes (1873-1969), director of the Fogg from 1909-1944, in encouraging a devotion to the arts and orienting their students, who included as well, Agnes Rindge, John MacAndrew, and Jere Abbott, "toward the modern."[4] During the late 1920s and the 1930s, as professors (Barr at Wellesley, Rindge and MacAndrew at Vassar, Hitchcock first at Vassar and then Wesleyan) and as museum directors (Austin at the Wadsworth Atheneum in Hartford, Barr at MoMA, Abbott at Smith), they would further America's appreciation of art and modernism. One should also mention that the first American-born "New Pioneer,"[5] Peter van der Meulen Smith (1902-1928), received the A.B. from Harvard and studied in the architectural school there before going to Paris to work for André Lurçat.[6]

Besides an interest in the art of their own times, the Fogg-trained scholars of that period were noted for a commitment to connoisseurship, lovingly learning the identifying lineaments of an individual artist's production and basing any analysis first and foremost on a close study of the object itself. Thomson tells us how he walked Paris with Hitchcock, who "could read it like a history book,"[7] precisely dating each building by its detailing. It seems to me that Hitchcock's approach to architectural history — his careful examination of the artifact, his concern for formulating precise descriptions of each architect's personal style — is rooted in connoisseurship, which has more customarily affected historians of painting, sculpture, and the graphic arts. His charming penchant for turning proper names into stylistic adjectives ("Ledolcian," "Soanic," "Durandesque," "Puginian"), by rule known, apparently, only to himself, is surely related to the Fogg background. So is his assumption that criticism is inseparable from art history.



While all art historians to a certain extent function as critics, if only during the selection process, Hitchcock has made the critical act an integral part of his method. Again, this seems to have been a characteristic Harvard attitude toward the humanities in general, an attitude pervading, for example, the essay written by Norman Foerster, Harvard, 1910, for *Hound & Horn*, in which he damns the Germanic tradition of scientific, value-free literary *history* as against the French practice of literary *criticism*.[8] The values that Foerster and other Harvard men espoused were technical — based on the metier — and aesthetic, though as a devotee of the New Humanism, Foerster, unlike most contributors to *Hound & Horn*, believed in cultivating ethical values as well.[9] An emphasis on aesthetic values, as well as on modernity, marks most of the contributions to *Hound & Horn*, which dedicated itself to upholding formal standards in the arts and letters: "Criticism has no meaning and no value until a work of art has first justified itself aesthetically, until it is accepted as a work of art . . . A picture, a poem, and a story have their intrinsic value quite apart from their association with theory."[10]

Hound & Horn originally appeared with the definite article and the subtitle "A Harvard Miscellany." Founded by two undergraduates, Lincoln Kirstein and Varian Fry, almost all of its early contributors had studied at Harvard, including T.S. Eliot, Newton Arvin, Malcolm Cowley, S.



*Extension to house at Farmington, Connecticut (1935); Henry-Russell Hitchcock (*American Architect and Architecture*)*

Foster Damon, James Agee, J. Robert Oppenheimer, Roger Sessions, Fairfield Porter, and the architect Howard Fisher,[11] as well as Hitchcock, Barr, Abbot, and Austin. Several of them also were members of the Harvard Liberal Club, which was, in spite of its name, not political, according to Thomson: Kirstein, Hitchcock, the painter Maurice Grosser, and the filmmaker/ photographer Henwar Radakiewicz. Although in its third year *Hound & Horn* dropped the subtitle and became more ecumenical, Harvard men continued to make up a significant group among the editors and authors.[12]

In his useful book, *The Hound & Horn: The History of a Literary Quarterly*, Leonard Greenbaum has written that at its debut in September, 1927, the magazine concerned itself with three themes: "the individual as a person and an artist; the necessity of the artist choosing techniques that would enhance his work; and the need to find a point of reference from which to make value judgements."[13] Greenbaum singles out Hitchcock's "The Decline of Architecture" as "in this first issue the most precise expression of the role of the individual as artist."[14] In this article with its gloomy Spenglerian title, Hitchcock posed what he saw as the dilemma of architecture in his time — the search for mere technical perfection at the expense of individual aesthetic experimentation. Here he may have been echoing his teacher, Kingsley Porter, like Hitchcock, disenchanted with contemporary architecture, who wrote in 1919 that:
"Beauty in architecture [during the last half century] was conceived to be only mechanistic utility. It was seriously believed and taught that any building, provided only it was honest and structural, must be beautiful . . . The advances in the science of building made . . . by the Roman architects, kindled an admiration mistaken for aesthetic pleasure. To-day it is not difficult to see that interest in the history of vaulting is not necessarily reaction to beauty."[15]

Hitchock's next offering to *Hound & Horn* found him more optimistic about the state of current architecture. He believed that in Europe there were architects who knew how to re-integrate modern building technologies with"sound" (a favorite Hitchcock adjective) design, achieving "an aesthetically conscious formal expression of function . . . and material."[16] In a letter to *Hound & Horn* commenting on criticism from a Boston architect, Charles Crombie, which had been printed in the second number of Volume I, Hitchcock wrote:
"A summer passed among the works of those European architects who find in the thesis of 'The Decline of Architecture' not a cause for depression but rather a tremendous incentive to make of the narrow path that lies ahead of us . . . a way as glorious as that of our past, has made me realize that if there were anything to withdraw in what I had written it would be the extreme pessimism that a winter spent surrounded by the works of Mr. Crombie and his kind induced; for the Weissenhofsiedlung at Stuttgart I found no unworthy successor of Morienval and the Capella Pazzi."[17]

As this passage suggests, until the culmination of his first phase as historian-critic in 1932, Hitchcock championed European modernism against home-grown American contemporary architecture. In his 1932 essay in *Hound & Horn*, "Architecture Chronicle," he argued that: "there is nothing for us now to do, if we would go on, but to accept and transplant the international modern style as we did in the eighteenth century, grateful that Hobans, Mangins, and Latrobes are still ready to come to our shores."[18] Hitchcock considered the years after the deaths of Richardson in 1886 and Root in 1891 to have been disastrous for American architecture. Wright's production provided the exception, but he believed that period had come to an end in 1932, when examples of international modernism were arising on these shores. These observations were made in the context of praise for Lewis Mumford's *The Brown Decades* (New York, 1931); interestingly, after the publication of *The International Style*, Hitchcock himself would turn to that era, in the exhibition he mounted for MoMA on Chicago architecture in 1933, and in his important study *The Architecture of H.H. Richardson and His Times* (first published in 1936).

Besides imparting a taste for aesthetic values and for modernism, a Harvard education imparted, if I may borrow from Mark Twain, "the cool confidence of a Christian holding four aces," when it came to having opinions about any and all of the humanistic disciplines.

More than anyone else, Hitchcock made the essential preliminary moves that led to the first public performance of the Thomson-Gertrude Stein opera, *Four Saints in Three Acts*. He had heard Thomson play it on the piano in Paris, and he persuaded Austin to give the opera its premiere in 1934, in the newly-completed Avery Wing of the Wadsworth Atheneum, which contained a theater for the performing arts. Hitchcock had played an important role in formulating the design criteria for this addition to the building, which gave Americans their first glimpse of a modern museum interior. He is also credited by Thomson with advancing the fortunes of a group of Neo-Romantic painters who made their headquarters in Paris — Pavel Tchelitcheff, Christian Berard, and Leonid and Eugene Berman: "in America, their work was bought only by the intellectuals, chiefly the friends of Hitchcock, who had been their earliest announcer."[19]

The broadly based interest in the arts and his education were formidable. It should not, therefore, astound that Hitchcock, in a breathtaking display of linguistic erudition, should review in *Hound & Horn* the English and German translations of Proust's great novel, as well as the current critical studies of the novelist's work in French and English.[20] Nor should it surprise that one so dedicated to a life in art should defend Proust against those whose "unfortunate lack of a hierarchy of values permits the treatment of the intellect on the plane of matters of fashion" and thereby consigned the later volumes of his novel to the rubbish heap of wornout vogues. The pages of *Hound & Horn* are stuffed with the offerings of other polymaths — from Jere Abbott, photographs, a cubist drawing of "Americans Abroad," and a discussion of life in Soviet Russia; from Chick Austin, illustrations of his paintings; and from John Wheelwright, Harvard, 1921 (incidentally the great uncle of Harry Cobb), who studied architecture at M.I.T. and later was Boston's city architect, outpourings of poetry, literary criticism, and impressionistic musings, as well as carping comments on Mumford, Hitchcock, and "Hitchcock-Johnson" as architectural historians.[21]

Hitchock's credentials as intellectual and aesthete did not suppress a lively interest in popular culture. In a 1928 review of movie magazines in *Hound & Horn*, he preferred periodicals like *Photoplay* to more pretentious purveyors of the cinematic art like the British *Close-up*, observing that:
"Between H.D. [the poet Hilda Doolittle, who had written for *Close-up* an "overlong discussion of Dreyher's (sic.) *Jeanne d'Arc*"] and a Hollywood ghost writer there is a very long and obvious distance; but it is probable that the better sort of ghostwriter has more that is essential to say about Greta Garbo — even what is conventionally called her art — than H.D. with the article on "Classics and the Cinema."[22]

I shall close this account of Hitchcock's writings for *Hound & Horn* with reference to one more article, his review of Virginia Woolf's *Orlando*.[23] To his favorable assessment, Hitchcock brings the same concern with style and aesthetic values that informs all his critical writings, calling the book "pre-eminent in eclectic brilliance of style," and comparing it with "the greatest works of belle-lettres of the past" in "its effects of surface texture . . . wit, and grandiloquence." While his method of discussing works in whatever medium is consistent, he always concentrates on the distinguishing features of the metier, and never confuses one means of expression with another. At a time when architectural history has grown increasingly inter-, not to say extra-disciplinary, it is both refreshing and reassuring to return to Hitchcock's extensive *oeuvre*, inspired by the connoisseur's love of buildings and the conviction that architecture is an art.

Notes

1. *The International Style: Architecture Since 1922* (New York, 1932). See *Skyline*, February 1982, pp. 18-27; June, pp. 26-7.
2. *Modern Architecture: Romanticism and Reintegration* (New York, 1929; reprinted by Hacker Art Books, 1970).
3. *Architecture: Nineteenth and Twentieth Centuries* (Harmondsworth, 1971), p. 513.
4. *Virgil Thomson* (New York, 1966), p. 214.
5. Hitchcock's initial term for those who practiced in the International Style; see Vincent Scully's introductory essay in the forthcoming Hitchcock festschrift, *In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock*, published by the Architectural History Foundation and the MIT Press.
6. See my "Crimson Connection," *Progressive Architecture*, February 1982.
7. *Virgil Thomson*, p. 108
8. "Historian and Critic of Letters: A Diagnosis," *Hound & Horn*, vol. III, no. 1 (October-December 1929), pp. 83-105.
9. For Hitchcock's critique of the New Humanism, see David Handlin's fascinating paper delivered at the GSD symposium on the International Style, scheduled for publication by the MIT Press.
10. "Comment," *Hound & Horn*, vol. III, no. 1, p. 5.
11. "The Modern Dwelling," *Hound & Horn*, vol. II, no. 4 (July-September 1929), pp. 378-87.
12. Philip Johnson's "Architecture in the Third Reich" appeared in the last volume, VII, of the magazine, which ceased publication in 1934.
13. *The Hound & Horn: The History of a Literary Quarterly* (The Hague, 1966), p. 29.
14. Ibid., p. 30.
15. "Against Roman Architecture," *Beyond Architecture* (second edition, Boston, 1929), p. 26.
16. *Modern Architecture*, p. 155.
17. *Hound & Horn*, vol. I, no. 3 (March 1928), p. 245.
18. "Architecture Chronicle," *Hound & Horn*, vol. V, no. 2 (January-March 1932), p. 275.
19. *Virgil Thomson*, p. 164.
20. *Hound & Horn*, vol. I, no. 3, pp. 245-60.
21. Reviews of *The Brown Decades* in vol. V, no. 2, pp. 328-34; and *The International Style* in vol. V, no. 4 (July-September 1932), pp. 701-8.
22. *Hound & Horn*, vol. II, no. 1 (September 1928), pp. 95-8.
23. *Hound & Horn*, vol. II, no. 2 (January-March 1929), pp. 184-6.

Orchestrated by the Architectural History Foundation, **In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock** pays homage to a scholar whose work has transformed the study of architecture. This festschrift was edited by Helen Searing — who acknowledges the influence of Hitchcock on her own historical studies — and includes 21 essays by contributors Vincent Scully, George Collins, Mark Girouard, David van Zanten, Henry Millon, Neil Levine, John Coolidge, and William Jordy, among others, all of whom have either collaborated with or studied under Hitchcock. The uniquely wide scope of Hitchcock's interests is reflected in the range of topics covered in the essays, which are grouped in a chronological/topical framework that parallels Hitchcock's own major concerns and publications, such as Romantic Classicism and nineteenth century architecture, and the essays re-examine architects figuring prominently in Hitchcock's own investigations, such as H.H. Richardson and Frank Lloyd Wright. A number of essays address the work of architects not directly covered by Hitchcock, but who embody his historical assumptions, his methodology, and his breadth of vision. It is a fitting tribute to Henry-Russell Hitchcock that the essays, although extremely varied in their subject matter, relate to only one area of Hitchcock's expertise, the modern period. Published by The Architectural History Foundation and the MIT Press (384 pages, 354 black-and-white illustrations, $45.00)

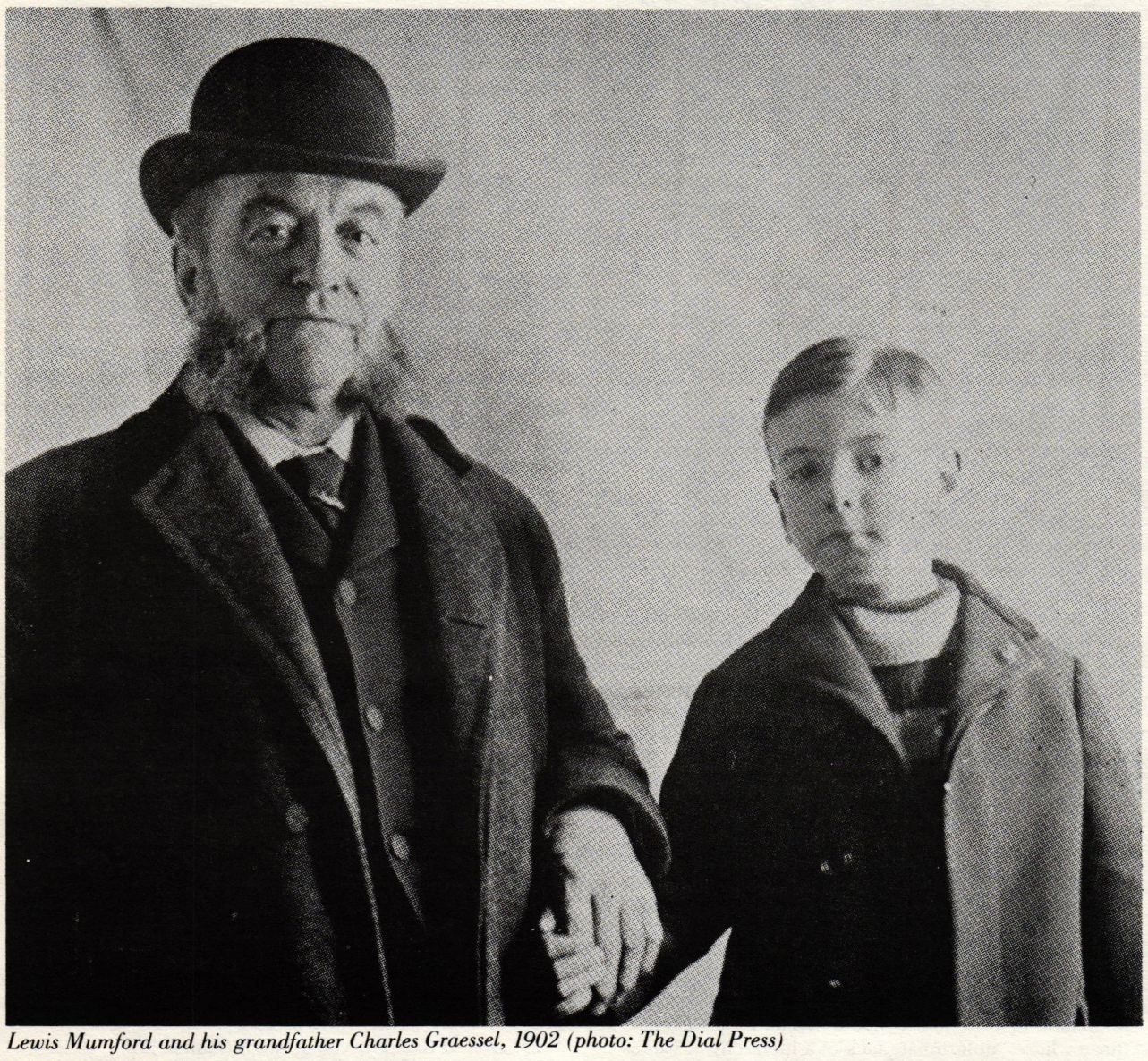
Creating an architectural discourse

"One can detect by the early 1920s the broad ideas that would shape Mumford's work. But ideas do not a life make, not even

Lewis Mumford: Young Man and the City

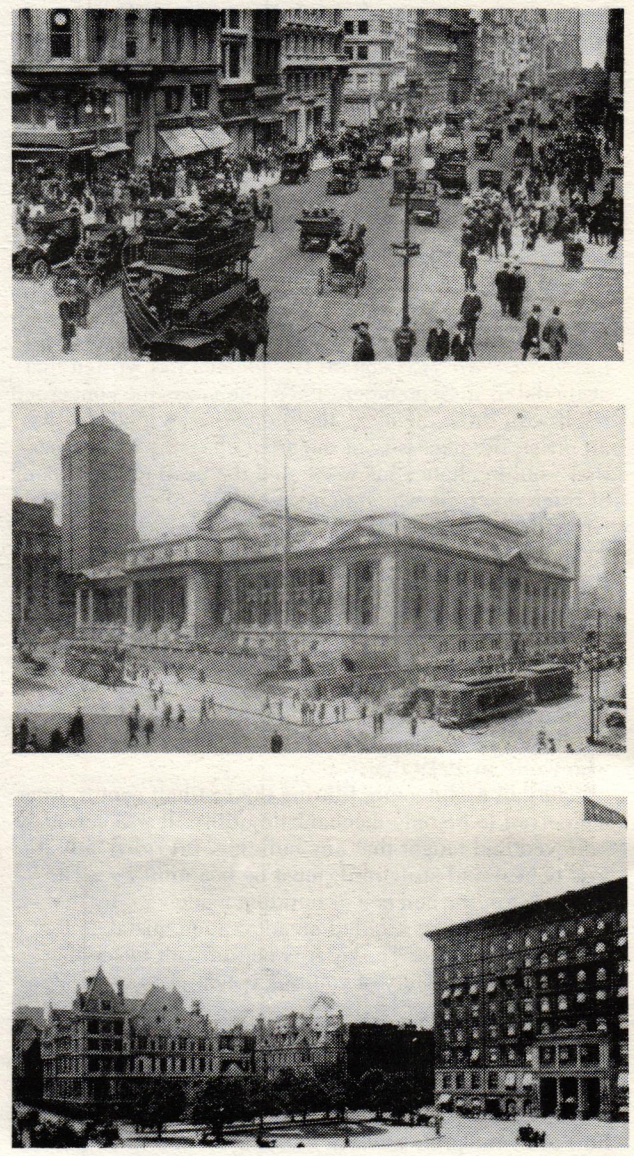
Sketches from Life: The Autobiography of Lewis Mumford—The Early Years. Lewis Mumford. The Dial Press, New York, 1982. 500 pages, illustrations, index. $19.95

Thomas Bender



Lewis Mumford and his grandfather Charles Graessel, 1902 (photo: The Dial Press)

Top to bottom:
Fifth Avenue, looking north from 42nd Street
The New York Public Library (1911); Carrere & Hastings
Old Plaza Hotel (1883); Carl Pfeiffer (postcard: collection of John Margolies)



Lewis Mumford has written on architecture and cities longer, more perceptively, more importantly, and with a more consistent and grounded point of view than any other American writer. His vast corpus of commentary and scholarship is, as the distinguished English social historian Asa Briggs once remarked, indisputably and distinctively American, an observation that recalls Mumford's early work. With his friend Van Wyck Brooks, Mumford led a movement during the 1920s to find and narrate a usable American past. In the process of this search Mumford seems to have absorbed the best and most characteristic of that rediscovered literary and artistic past, making his work resonate with a stream of American values associated with nineteenth-century figures such as Ralph Waldo Emerson, Walt Whitman, Herman Melville, and Frederick Law Olmsted.

The quest for a usable past also motivated his architectural criticism. In his first book on architecture and cities, *Sticks and Stones* (1924), Mumford observed that "the future of our civilization depends upon our ability to select and control our heritage from the past, alter our present attitudes and habits, and to project fresh forms into which our energies may be freely poured." This statement describes well the task Mumford assumed as a historian and social philosopher over the course of the following half century.

The first volume of *Sketches from Life: The Autobiography of Lewis Mumford* takes us up to the period when he was ready to embark on his two great books, *Technics and Civilization* (1934) and *The Culture of Cities* (1938), and it thus provides the natural occasion for our reflections on the making of Lewis Mumford. The story he offers is that of the gradual definition of what he calls at one point an "unidentifiable and unnameable career."

If the autobiography concludes with Mumford having developed the capacities that enabled him to undertake his vast study of urban culture, it begins, fittingly, with New York, where he was born in 1895 and grew up. He insists that it was the city—not his family and especially not the prison-like schools of New York—that was formative in his development. The early part of the volume is a delightful recreation of a child's perception of New York in what was for the city *la belle epoch*. He tells of explorations, often with his grandfather, of ever widening expanses of the cityscape, and of the somewhat later joy of discovering the riches of the New York Public Library, the Metropolitan Museum of Art, and the American Museum of Natural History. There is also an unexpected but important description of his youthful fascination with the popular theater in New York. This intense involvement with theatrical culture and Mumford's resulting life-long interest in drama and playwriting helps us to understand his fine sense of the dramaturgy of urban life.

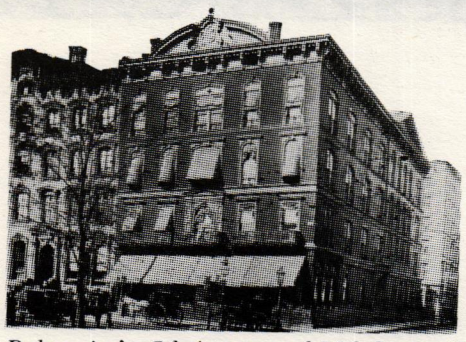
Although Mumford mentions a few courses in the Evening Division at City College and at Columbia that stimulated him, his education was primarily outside the academy. He relied upon experience and contact with a few major thinkers, on occasion in person, but more often through their books. His most important mentor, of course, was the Scottish biologist and city planner Patrick Geddes, but we also learn of Mumford's debt to the brilliant and eccentric American economist Thorstein Veblen, who Mumford knew as a fellow writer on *The Dial* around the time of World War I.

While Mumford never accepted Geddes' rather elaborate sociological system, he did assimilate Geddes' essentially biological understanding of the city, and he admired and sought to emulate Geddes' synthetic reach. But it was as a personal force that Geddes most affected Mumford: He writes much more of the nature of the emotional bonds between the two of them than of the ideas he shared with Geddes. Yet Mumford did not find him personally attractive; on the contrary, Mumford was to be repeatedly disappointed in face-to-face contacts with him. Mumford did not like Geddes, but he admired him, perhaps more than the formal discipleship that he would not give to Geddes would have allowed.

No one, Mumford recognized, could get close to Veblen. But he was deeply affected by Veblen, and he appreciated in him just what "gave special excuse to more pedestrian scholars to ignore him." Veblen, in Mumford's memory, was not a social scientist so much as he was a man of letters and a sardonic critic of business culture. Mumford remembers Veblen for studying Neolithic culture to locate and understand the "instinct of workmanship" and then using this anthropological scholarship to criticize the distortion by modern business of man's best quality. Mumford, too, probed the prehistoric past to offer up a lesson to the present; it is precisely this sort of rhetorical strategy that he uses in the early chapters of *The City in History* (1961). But the two men used the age of savagery differently in their critical forays against modern America. Veblen found in the savagery of primitive cultures the antecedents of qualities he associated with modern engineers who, he hoped, would displace business leadership in America. Veblen thus became both the bard of savagery and the prophet of engineers and technocrats. Mumford, by contrast, was concerned with resisting domination by engineers as much as by businessmen. He was anxious to show how much that was at the core of primitive culture—sex, shelter, family ritual—remained basic. Mumford sought to protect these Neolithic fundamentals from the technique of the engineers. Characteristically drawn to polarities, Mumford in this instance advocated a dialectic of primitive and modern modes of experience.

One can detect by the early 1920s, at least in a general way, the broad ideas that would shape Mumford's work. But ideas do not a life make, not even a career. And this autobiography is about Mumford's personal as well as his specifically "intellectual" development. As such, it is illuminating and instructive. Some years ago Mumford published in *The New Yorker* the beginning of an autobiography—he has since republished it as the first chapter of *My Works and Days* (1979)—in which he successfully connected himself with the larger cultural themes of the time of his birth. After the fashion of Henry Adams and other autobiographers in this mode, Mumford identified his life with (or in contradiction to) major movements in the general culture. But in *Sketches from Life* Mumford explores principally his immediate personal

a career. And this autobiography is about Mumford's personal as well as his specifically 'intellectual' development."



Delmonico's, 5th Avenue and 26th Street (1876)

Central Park (1894); F.L. Olmsted and C. Vaux (photos: The New-York Historical Society)

relationships — whether to people or places — his inner life, and his search for a vocation (and a living). The late 1920s and early 1930s were years of making and definition for Mumford. It was here that he fortified that inner strength that enabled him, out of stubbornness and courage, to hold to his position amid the swirl of movements and ideologies that buffetted so many American intellectuals in the twentieth century.

Mumford entered the 1920s with the ambition of carving out what was a novel sort of career. In this ambition he followed such near contemporaries as Randolph Bourne, Edmund Wilson, and Walter Lippmann, all of whom aspired to be men of ideas but sought roles ouside the university. For the previous generation and for those who followed, intellectual ambition pointed to university careers. But in the second decade of the twentieth century some of the most talented men of intellectual ambition were put off by the departmental specialization, the positivism and naive empiricism, and the boredom of the newly matured American universiy. At about the time when the brilliant, creative, and energetic Charles A. Beard left the constraints of the universiy, Lippmann, Bourne, Wilson, and Mumford declined to enter it. Instead they embraced the role of free intellectual, committing themselves to a new kind of journalism that united serious literary and cultural concerns with politics. If the academy was just then rejecting the generalist, Mumford embraced the title of generalist and rejected the academy. For Mumford the promise of cultural renewal was to be found neither in the university nor in the scientific discourses sustained there, but rather in the man of literary and artistic sensibility. The scientists he praised — William James and George Perkins Marsh, for instance — were precisely those equally at home with art, language, and science.

The problem for Mumford was that it was not clear whether there was a career for the kind of intellectual he sought to be. This was one of the crises he faced in the 1920s. The other was to resolve the terms of his rejection of the Victorian world into which he was born. This rebellion is apparent, as he notes, in his attitudes toward interior design and much else that shaped the substance of his architectural criticism. But the deepest problem of that legacy centered on the problem of finding sexual fulfillment within or outside of marriage.

Early in this crucial period, Mumford undertook his important study of Herman Melville, published in 1929. At several points in the autobiography Mumford notes, without elaboration, that writing this biography was important in his own development. The biography is indeed quite revealing in the context of Mumford's autobiography. While Mumford deserves credit for being one of the first critics to recognize the importance and precise character of Melville's literary achievement, Mumford's most intense interest is with the life, not the writings. In particular, Mumford probed Melville's failure to satisfy his obvious need for a career as a writer and his unmet sexual desires. Melville's significance and lesson for Mumford, it seems, was that matters of career and sexuality were of fundamental importance to a creative artist and ultimately intertwined. Melville's failure to solve these two problems caused him to stop writing, to stop being an artist. Mumford was determined not to fail: He would have a career and sexual satisfaction.

His well-known affair with Catherine Bauer is properly framed in this context. While he gives fewer details about the affair here than in *My Works and Days* (where he reprinted much of the correspondence between the two of them), he makes it far clearer here that it was in the course of this complicated period when he loved two women that he came to terms with his erotic desires in a positive and sustaining way that Melville did not. By the mid-1930s, after having thus explored his sexuality, Mumford achieved sexual maturity and satisfaction, and with Sophie Wittenberg, the woman he had married in 1921, constructed an enduring and supportive marriage.

By the middle or late 1930s he had found a career as well. The literary man became an urbanist. During the early '20s Mumford was part of two distinct intellectual circles, one made up of literary figures, the other made up of architects and urban reformers. His Greenwich Village literary circle, which included Harold Stearns, Hendrik van Loon, Van Wyck Brooks, Paul Rosenfeld, J.E. Spingarn, and Elsie Clews Parsons, was concerned with reinvigorating the arid cultural life of the United States. This group, Mumford claims, produced "the best sustained conversation I can recall over any period in America." It also inspired a book edited by Stearns with the title *Civilization in the United States* (1922), the main point being that there was very little worthy of the title of the book. Mumford contributed a chapter on the history and failures of the American city. But bringing the city into the discourse of the literary circle was unusual for Mumford in the 1920s. In his history of American literature, *The Golden Day* (1926), it is remarkable, for example, how little attention is devoted to the urban context of the writers he discusses. Only in 1929, with the Melville biography, does Mumford's interest in and knowledge of the culture of cities reveal itself in a literary study.

Mumford's city interests were nourished by another circle of friends — most notably Charles Harris Whitaker, editor of the *Journal of the American Institute of Architects*, Benton MacKaye, Henry Wright, and Clarence Stein. This group, which met either in Whitaker's office or in Stein's living room, furthered Mumford's education in city planning and drew him into active involvement with the Regional Planning Association of America. With the financial support of Alexander Bing, this group planned and built Sunnyside Gardens in Queens — where Mumford lived for more than a decade — and planned and partially built Radburn, New Jersey.

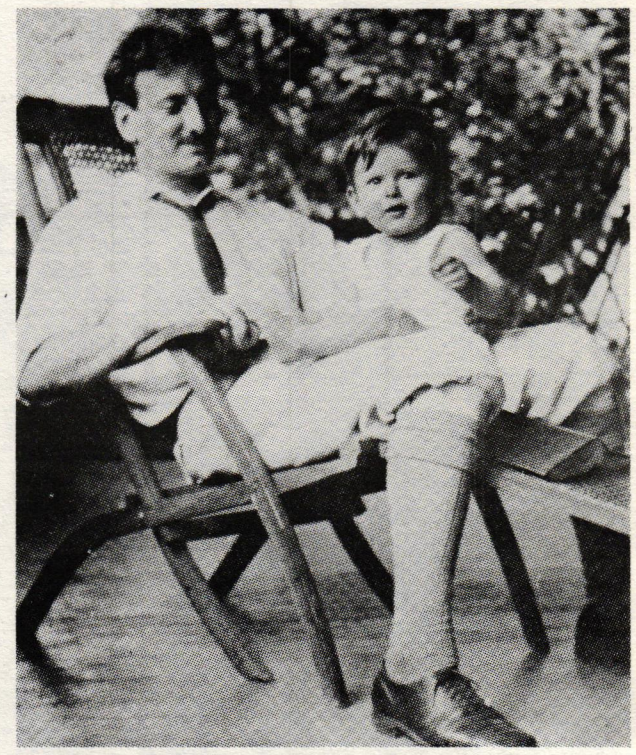
The point to be made about these two networks of mutual education is that they rarely intersected. Mumford could not integrate the two sides of his intellectual and social experience in the 1920s, and even now, a half-century later, he deals with them in separate chapters.

By 1938, when he published *The Culture of Cities*, Mumford had overcome this bipolarity of interests. His career identity was established. Architecture, technology, and cities were to be the focus of his life work. But he

Creating an architectural discourse: Mumford

"Melville's significance and lesson for Mumford, it seems, was that matters of career and sexuality were of fundamental importance to a creative artist and ultimately intertwined."

Broadway looking north from 72nd Street (1900) (photo: The New-York Historical Society)



Mumford and Geddes, 1926 (photo: The Dial Press)

would not thereby become a sociologist. Even though he never again wrote literary history or criticism, except for a few ceremonial pieces, it would be incorrect to say that he rejected or abandoned his literary ambition. Rather, he successfully assimilated his literary orientation into his work as an urbanist. It is his accomplishment of this difficult definition of himself as a writer that gives Mumford's work its distinction among urbanists and that makes Mumford unique among American men of letters.

In what sense do we speak of the literary man as urbanist? Put with utmost simplicity, we can say that Mumford's approach to the city was aesthetic. He evaluated, interpreted, and explained the drama of city life from an aesthetic point of view. His aesthetic perception, it is crucial to point out, was broad; it embraced the experience of everyday life and placed it within the context of the political and economic system. This aesthetic frame is grounded at once in sociology and in moral principle. Architectural criticism for Mumford is not simply a matter of surfaces or form, at least not in a restricted sense of these terms. Thus he could write architectural criticism for twenty years in a magazine—*The New Yorker* —that does not publish illustrations. Nor is architecture and architectural criticism for him an independent or autonomous enterprise. He never accepted the architectural determinism of the modernists. Architecture, according to Mumford, was a result, not a cause. As early as 1924, in *Sticks and Stones*, he reflected that "architecture sums up the civilization it enshrines, and the mass of our buildings can never be better or worse than the institutions that have shaped them."

In all of his writings on the city, Mumford refused to separate analysis from transcendent value, imagination, and emotion. This is the basis of his life-long discomfort with the pragmatic liberalism represented by American social science. This commitment provided him with a point of resistance, a fulcrum for criticism. And it protected him: While remaining committed to improvement, he was not seduced by the romance of power.

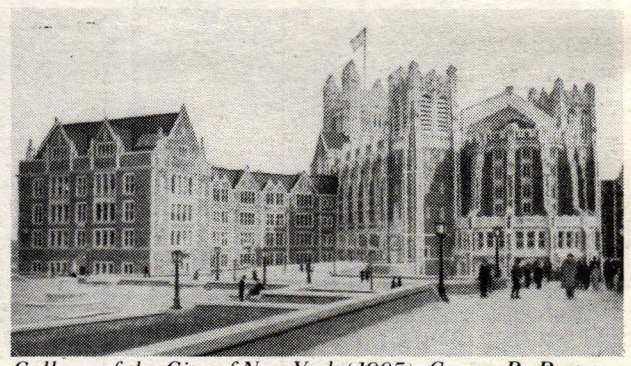
By the end of the 1930s the Lewis Mumford of popular historical memory was made. The major themes of his work on cities, technology, and architecture were fully developed. His subject, to state it as concisely as possible, was the history of technology and its relation to the physical forms and social relations of community life. Also evident were the major subthemes, including the rise and transformations of capitalism, the scientific world view, and the state and bureaucracy, especially and increasingly in relation to militarism.

Over the decades, Mumford's evocations of the history and culture of cities have emphasized and favored much

Sophia at 18 (photo: The Dial Press)

that is traditional. He insists that family and home (those thing we associate with "neighborhoods" in the boroughs) are as much an essential part of city life—ancient or modern—as Manhattan's theater, ballet, restaurants, and boutiques. Not only does Mumford make this point explicitly in his autobiography, but he maks it implicitly as well by focusing his attention upon his own family, friends, and immediate environs. He thus insists upon both the significance and the urbanity of these enduring human experiences—even in modern times and among sophisticated people.

For fifty years these generously inclusive themes have given Mumford's work architectonic form. What Mumford has built is architectural; it is not, to adapt Le Corbusier's formulation, mere construction. It is important, however, to recognize that over time Mumford offers variations of perspective on this architecture. Mumford, we should not fail to notice, rewrote his two great books of the 1930s in the 1960s. *Technics and Civilization* re-emerged as *Technics and Human Development* (1967) and *The Pentagon of Power* (1970), while *The Culture of Cities* was expanded into *The City in History* (1961). How the perspective changed! The earlier books are extremely optimistic: A new dawn is on the horizon if only man has the wit to notice. The last two hundred pages of *The Culture of Cities* describes a rosy future of regionalism and garden cities. Is such a vision absurd? If one's



College of the City of New York (1905); George B. Post (postcard: collection of John Margolies)

memory of the 1930s is restricted to unemployment, perhaps it is. But such a memory ignores the genuine excitement and social experiments of the New Deal era. While Mumford was writing, the Tennessee Valley Authority initiated federally sponsored regional planning and the Resettlement Administration under Rexford Tugwell's leadership was constructing Greenbelt communities on the outskirts of three major American cities. By 1961, however, America was a different place, and Mumford's outlook had changed profoundly. The later volume concludes with haunting references to the constant threat of nuclear annihilation.

When someone has written so much and for so long, we must confront inevitable shifts in perspective. If, as some commentators say, each generation writes its own history, are we to accept Mumford as the writer of history for two generations—and take the second version as the history for the present generation? In an obvious sense the answer is yes. But Mumford is more complicated than that. Just as he has multiplied autobiographical materials —*Green Memories* (1947), *Interpretations and Forecasts* (1972), *Findings and Keepings* (1975), *My Works and Days, Sketches from Life*—he has surrounded us with commentary that is neither continuous nor contradictory. The legacy and the lessons of Mumford's reflections on himself and on the culture of cities are to be found in the corpus as a whole.

He offers us a cumulative mode of understanding in which the individual elements find their informing context in the constantly evolving whole. As in our cities, the old is modified, but not superseded, by what is built later. The new, however, cannot stand independent of the old. which constantly affects and modifies its "pure" meaning. In a similar way, I think we must respond to the entirety of the vast outpouring from the pen of Lewis Mumford, if we are to profit from it as we should.

The architect as ironist, polemicist, and critic is an unusual combination, one that Adolf Loos most clearly achieved in this satiric essay from Spoken into the Void. Collected Essays 1897-1900.

Adolf Loos: My Appearance on Stage with Melba[1]

The following is an excerpt from Adolf Loos, **Spoken Into the Void. Collected Essays 1897-1900.** This recent Oppositions Book was translated by Jane O. Newman and John H. Smith and includes an introduction by Aldo Rossi. It was published by the MIT Press for the Graham Foundation for Advanced Studies in the Fine Arts and the Institute for Architecture and Urban Studies (160 pages, illustrated, $30.00). The article first appeared in *Neues Wiener Tagblatt* (January 20, 1900).

In the year 1895, when I was an outside reporter for the *New-Yorker Bannerträger*,[2] I found the following note one day in my mailbox: "My dear Sir! Please come to see me tomorrow morning between eleven and twelve at the editor's office. John Smith, Editor-in-Chief, *New-Yorker Bannerträger*"

At the appointed time I found my way to the editor's office where the editor-in-chief laid the following question before me: "Tell me, Mr. L., can you write music reviews?" At first, I wanted to tell him that I have absolutely no ear for music and that I have to gather up all my strength to distinguish a treble clef from a house key. Only I stifled this reply. It occurred to me that I had heard the following golden rule from a wise man upon my arrival in the New World: "If anyone in America asks you if you can do this or that, then respond immediately with a proud and delighted 'yes'! Then you cannot go wrong." Therefore I said, "But naturally, Mr. Smith, that is precisely my field!"

"That works out perfectly. As you know, Mr. Schulze, the proprietor of the renowned piano school, writes our music reviews. But since we do not receive free tickets for the opera, Mr. Alexander Neumann has up till now taken on the opera reviews because he is acquainted with almost all of the box owners. However, Mr. Neumann is leaving us and going over to the English press. Would you like to take charge of the opera? Of course, we can only buy you an orchestra standing-room ticket for the performance. Have our cashiers give you a dollar and fifty cents. The opening of the season is tomorrow. We expect your report at the latest by one a.m."

I left. The cashier paid me the dollar and fifty cents. I was somewhat worried. The affair seemed slightly disturbing. I went straightaway to the Cafe Manhattan and pored over the music notices in all the newspapers. I soon realized that the most important thing was the technical terminology. That was what was impressive. E-flat major, a thrice-bowed C, counterpoint, dynamics, crescendo. After three hours I knew enough. I calmly looked forward to the following day.

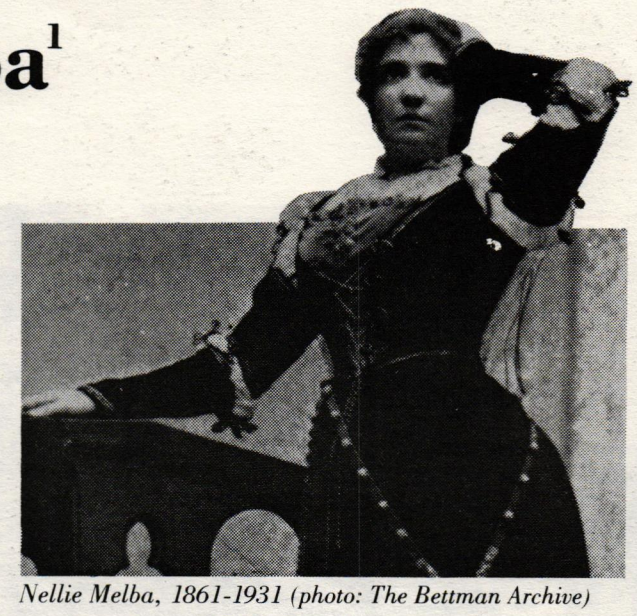
An acquaintance at the next table stood up, paid, and put on his coat. We exchanged greetings. "How are you? Where are you going?" "To the Metropolitan Opera." "What's there?" "I am a duly hired walk-on at that cultural institution. Yes, what can you do? In America, one must take every opportunity that presents itself." That excuse probably followed because I had made a strange face. But my strange face was provoked by a quite different thought. What would it be like, I calculated, if I joined up with this man? I could then save a dollar and a half and still attend the performance. And what's more: be allowed on stage as an extra! Who wouldn't want to do that?!

Hence I responded, "You are mistaken, dear friend; on the contrary, I find your occupation enviable. You seem not to know that for ten years I belonged to the company of mute extras at the Vienna Court Opera. That is precisely my field! Couldn't you take me along?"

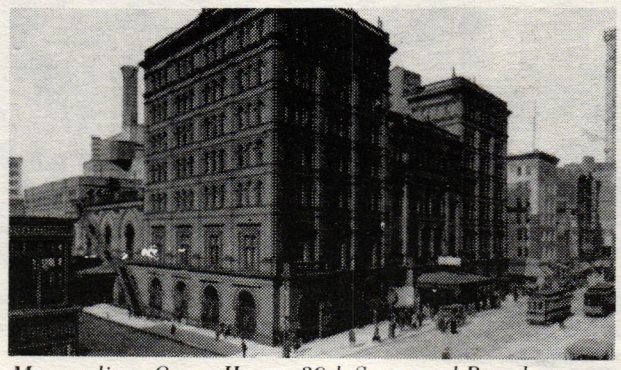
My friend smiled patronizingly. "Come along, I'll try it." We climbed into the trolley car and arrived ten minutes later at the corner of 49th Street and Broadway.[3] Here I was introduced to the director of the extras. "Were you in the military?" he asked. "Certainly," I said, "I was an officer for ten years. That is precisely my field!" "Then you are hired." At which point he shouted backstage, "The guard is complete."

Soon his strange words became clear to me. *Carmen* was being performed and the guard which is led on by Don José in the first act was to consist strictly of veteran soldiers. Great stress was laid on the correct "click" of the heels. We soon established to everyone's satisfaction that among the fourteen men of the guard eleven were former officers, part from the German, part from the Austrian army. We were thoroughly drilled and within a short time the procession of the guard clicked perfectly.

The evening came. Jean de Reszke sang José, his brother Edouard sang Escamillo, Calvé sang Carmen, and Melba sang Micaela. Permit me to leave out the details. The most important event was that at the conclusion of the performance Jean de Reszke had us paid ten dollars.



Nellie Melba, 1861-1931 (photo: The Bettman Archive)



Metropolitan Opera House, 39th Street and Broadway (1883); J.C. Cady (postcard: collection of John Margolies)

The performance was over. I feverishly hurried to change my clothes, picked up my pay — fifty cents — and took the elevated subway to the editor's office. Just before one in the morning I had my manuscript finished, and with great satisfaction read the following (I paraphrase): "We greatly enjoyed Mrs. Melba's performance; her upper organ stops are particularly beautiful, but the counterbass, the counterbass! And her range seems to extend over spanned octaves. All in all, the sonorous middle register with the thrice-bowed C forms an effective cadenza." Yes indeed, it was an achievement. The numerous technical terms were bound to make an impression, for better or for worse.

I went home a proud man and fell asleep carefree and happy. The next morning — the delivery boy had placed the *New-Yorker Bannerträger* as usual before the door — I read out my masterpiece in a loud voice to my roommate, Baron N., who at first was still asleep. The baron noticeably began to wake up. Then he said, "I don't know what's wrong with me. But I am hearing some very strange things. Perhaps I didn't sleep too well. Read me the story again."

I reread it. The baron's face slowly took on an expression of horror. Then he burst out: "Oh, you thrice-bowed unfortunate worm! What on earth have you done!" In short, he abused me and called me a cretin. And then he explained my article to me, sentence by sentence. Slowly the realization dawned on me that I had made a fool of myself. I was crushed. I no longer dared go out on the street. Everyone would be able to read the humiliation on my face. And then — I grew pale at the thought — the editor.

The baron had long since left for his office. Still numb, I brooded alone in my room. In the meantime eleven o'clock had come around. The newsboy brought the evening edition of the *New-Yorker Staatszeitung*. Our evening edition does not appear until eleven-thirty in the morning. The English evening papers usually appear before sunrise. I mechanically reached for the newspaper. There — what was that?! I read feverishly: "Brusque Rebuff! The Music Bungler of the *Morgenposaune* Taken to Task!!! An Accomplishment by the *New-Yorker Bannerträger!!!*"

That was only the "head," as they say in American journalese. I read on: "We have repeatedly pointed out the shameful carryings on of that young fellow who sets out his total ignorance of things musical in his reviews in the *Morgenposaune* to the detriment of the entire German community on the island of Manhattan. This miserable scribbler is a blemish on the untarnished reputation of German America. Up until now, we have stood alone in our crusade against this individual. Today we can state with satisfaction that the *New-Yorker Bannerträger* has taken up the cross (even though its owner belongs to the Hebrew confession). Our trusty colleague at this brave paper admirably imitated in his opera review of today the bad ways and manners of that individual. To the universal joy of all true friends of music, he publicly exposed him and thereby delivered him up to the general mockery. We believe that the *Morgenposaune* will never be able to recover from this blow. We cannot resist the temptation of reprinting this opera review, a satiric masterpiece, for our readers." My article followed.

First I danced an impromptu bacchanale. Then I threw on my winter coat, dashed to the elevated subway, and nearly knocked down the editor's door with my paper. I stormed around with the *Staatszeitung* in hand. John Smith, the editor-in-chief, looked at me in astonishment. "What, you still dare to enter our offices?" he railed at me. I immediately comprehended the situation. The man had obviously not yet read the evening edition of the *New-Yorker Staatszeitung*. So I smiled with a superior air and said, "I didn't think that we were obliged to show any deference to the *Morgenposaune!*" "What do we care about that rag for! You have made *us* look ridiculous!" "What? Are you really the only one who has not understood the profound satire? You don't seem to be aware that satire is precisely my field. Well, at least the *Staatszeitung* understood the matter more quickly."

He read the article. My readers will permit me to spare them a description of how very ashamed the man was.

On the next morning I read in the *Morgenposaune*, "Our music critic has resigned his post." The morning after that I received a thick letter. I opened it with anticipation. It contained the news that the New York Music Critics Association had named me an honorary member.

And so with this my first and last music review, I acquired some practical experience that a philosopher, literary historian, or art historian could never have matched. For them, whenever they write about painting, architecture, or crafts, the technical terminology always turns out fine. No one will check up on the art critic as to whether a "strut" is not perhaps a "truss." "Suitability of materials," "carpentered," "mortice and tenon joint," "beveled edge," and similar shoptalk he can consider sprinkling throughout his reviews totally at will. He can calmly claim that Ruskin has already died — even if, by good fortune, he celebrates Ruskin's eightieth birthday the very next week with the universal participation of the civilized world. And without fear he can continue to say of the artist that the effect of his light is particularly successful: the moon shines magically through the open window into the room — even though the supposed window is a mirror, and the moon is reflected candlelight. These are things that can always appear in an American newspaper. And in music, should it really be necessary for the writer to be able to read notes and understand what basso continuo and counterpoint are?

It is an injustice in any event, even though the affair turned out well for me.

Editor's Notes

1. Nellie Melba (1861-1931), the most celebrated soprano of the day. Born in Melbourne, Australia, the source of her stage name, she sang at the Metropolitan Opera in New York during various seasons from 1893 to 1910.
2. [The New York Standard-Bearer]. This and the two newspapers mentioned subsequently, the *New-Yorker Staatszeitung* [The New York City Paper] and the *Morgenposaune* [The Morning Herald], were probably German-American newspapers published for the Germanic or German-Jewish community around New York. We have been unable to find any record in papers with these or similar titles of the series of events that Loos recounts here. The performance of *Carmen* to which he refers took place on February 3, 1896 (not 1895).
3. The Metropolitan Opera House was located at 39th Street and Broadway.

N.Y.City Report

More neighborhoods, buildings, and jobs in the city are threatened because of a weak planning structure and a still booming real estate market. It could be that only developers and lawyer John Zuccotti stand to benefit.

Peter Freiberg

Fulton Ferry's Gentrification

The Sweeney Building from the Brooklyn Bridge (photo: Marc Brody)

An area that until a few years ago was considered a backwater — the Fulton Ferry district in Brooklyn — has suddenly leaped to the forefront of a major development battle. David Walentas, who was selected by the city and state as "conditional developer" of a publicly-owned waterfront site between the Brooklyn and Manhattan bridges, also wants to convert a group of adjacent industrial loft buildings he bought to residential or office space. These buildings still contain businesses providing 1500 jobs, and a coalition of manufacturers, unions, residents and some legislators has organized to fight the developer — and the city, if it supports him. The outcome of the battle will determine not only the future of the historic Fulton Ferry district, but will provide an indication of whether manufacturing itself — and the jobs that go with it — has any future in New York.

Fulton Ferry has played an important role in New York's economy ever since the seventeenth century, when its low-lying location across from Lower Manhattan made it a perfect ferry landing. The ferry terminal created a commercial and transportation hub, spawning an array of retail stores, warehouses, waterfront firms and restaurants. In the nineteenth century, a variety of architecturally distinguished buildings were built that reflected Fulton Ferry's diverse economy — so many of which still exist that the area has been designated an historic district. The district includes a Greek Revival office building, the Italianate-style Brooklyn City Railroad Building, a cast iron bank in Venetian palazzo style, the late Romanesque Revival Eagle Warehouse (now renovated for apartments) and a group of warehouses — the Empire Stores — that figure heavily in the current battle.

While the opening of the Brooklyn Bridge in 1883 led to the eventual demise of ferry service and turned Fulton Ferry into a tucked-away, largely forgotten area, in fact the district retained an economic vitality as garment, printing, warehousing and other firms continued to prosper in the large loft buildings. A survey conducted last year in the 40-block Fulton Ferry manufacturing district found 145 businesses employing 4850 people — most of them black and Hispanic. Speculators hoping to undertake residential conversions were holding between 10 and 15 percent of the industrial space off the market, but the real vacancy rate was only about three percent.

Nevertheless, Fulton Ferry underwent changes during the 1970s. The state built a small park at the East River's edge, the chic River Café opened and the Eagle Warehouse, along with several other buildings, was converted to residential units. Artists and others began moving into some of the vacant lofts. And the city and state decided to redevelop a 15-acre site that includes the Empire Stores — seven landmark brick warehouses that are boarded up — as well as other city and state properties. After a Request for Proposals was drawn up by the state Urban Development Corporation and the City Public Development Corporation, Walentas was chosen as "conditional developer." His development team, which included Boston-based Benjamin Thompson and Associates as planners and Beyer Blinder Belle as architects, proposed a mixture of stores, galleries and restaurants for the Empire Stores, construction of a marina, a sports and recreation center and a parking garage, extending the present state park and converting a city building into a farmers' market.

No one has voiced opposition to this proposal, which is still somewhat vague, does not have financing and has yet to go through the city's planning process. The major battle is over the 10-building Gair and Sweeney complex that surrounds the Empire Stores development site. Walentas bought the industrial buildings last year for a reported $10.2 million, and it was clear from the beginning that he did not intend to keep them for manufacturing. Refusing to renew leases in some buildings and to give long leases in the others, Walentas has been emptying the four buildings near the Empire Stores site. Jobs have dropped from 2200 to under 1600; more than half the jobs lost went to New Jersey, Long Island or were eliminated as firms went bankrupt. For the workers who lose their jobs, the result is often unemployment — and eventually welfare.

Despite City Hall's proclaimed intention of retaining jobs, the Koch Administration seems sympathetic to Walentas. City Planning Commission chairman Herbert Sturz, who does what the Mayor wants, has withheld release of a department study emphasizing the importance of keeping Fulton Ferry's manufacturing jobs. Brooklyn Borough President Howard Golden has said he could support a zoning change from manufacturing to residential in part of the Gair complex. To garner political support, Walentas has hired lawyer John Zuccotti, the former Deputy Mayor and Planning Commission chairman, and has retained Andrew Fisher, a lawyer and son of Brooklyn power broker Harold Fisher, as "community liaison." The prospects for defeating Walentas would not appear good — except that the manufacturers, the unions and the residents, all of whom fear "another Soho," are organizing. In October, some 1500 workers attended a Fulton Ferry rally at which Mario Cuomo, now Governor-elect, pledged to work to save their jobs.

Among developers and city officials, it has become a shibboleth that manufacturing is dead in New York City. Despite the naysayers, Fulton Ferry has thrived — but it is now in danger. The battle over Fulton Ferry affects the entire city, for if industry cannot survive there, it is endangered everywhere — and if these jobs are lost, the economic and social toll on the city will be enormous.

Theater/ Times Square Update

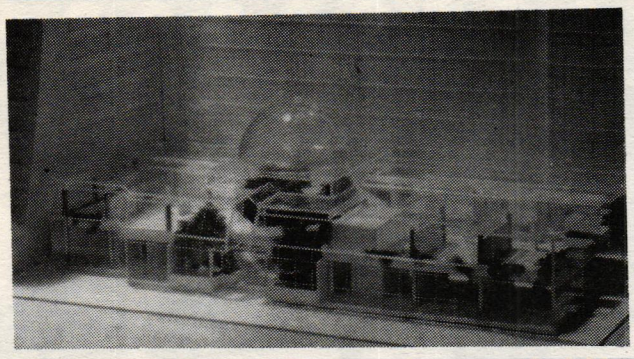
Concern has been expressed in recent months that even if Broadway theaters are preserved through landmark designation or other means, the incentives given theater owners will lead to high-rise construction — and the end of the district's unique low-rise ambience and charm (see *Skyline*, November 1982, p. 28). A new high-rise proposal vividly illustrates the reason for concern. Jason Carter and Associates, a development firm, is seeking to build a 53-story residential tower on the parking lot adjoining Mamma Leone's restaurant on West 48th Street. The parking lot also adjoins the Ritz theater, and therein lies the story. Under the midtown zoning law approved this year, a developer can receive a bonus for restoring a theater. Carter bought the Ritz, which had been dark for years, sold proprietary rights to the Jujamcyn theater chain, which spent $1.5 million on rehabilitating it, and he is now seeking a 44 percent space bonus — most of it based on the restoration.

Carter's application is now being considered by the new Theater Advisory Council, which must make a recommendation to the City Planning Commission. The new bonus provision was designed to supplement the old zoning, which only encouraged construction of theaters in new buildings — not restoration of old ones. The Carter proposal, however, has given some theater preservationists pause: while they praise the restoration of the Ritz, there is concern that street life in the theater district will suffer from accelerated high-rise construction. Lenore Loveman of the Committee to Save the Theaters says she has asked the Theater Advisory Council to hold off consideration of the West 48th Street proposal until an urban design study sponsored by the Committee is completed. That study, being undertaken by architect Lee Pomeroy and others, is supposed to make specific suggestions for preserving Broadway as a vital cultural, historic and architectural disrict. "I don't think that [restoration bonus] was thought through clearly," says Pomeroy. "I'm not necessarily against it, I just think other criteria should be considered." Even the criteria for determining the size of the bonus are vague — which is one reason among many for giving the Carter proposal careful scrutiny.

Times Square

Last month, *Skyline* reported that the mammoth 42nd Street Redevelopment Project was having problems — and that the company scheduled to build a merchandise mart might pull out (*Skyline*, November 1982, p. 29). Now it's official: the Morse family, which operates the California Mart in Los Angeles, notified the state Urban Development Corporation that it could not secure the financing to build the mart planned for Eighth Avenue between 40th and 42nd Streets. Howard Brock, public relations spokesman for UDC, said the city and state are discussing what to do.

42nd Street between 7th and 8th Avenues looking south (photo: Marc Brody)



Project for the W.R. Grace Building plaza, Raquel Ramati Associates

Grace Plaza's Plastic Surgery

Ever since it opened in 1974, the W.R. Grace Building at Sixth Avenue and 43rd Street has had problems with its plaza. Norval White and Elliot Willensky, in their *AIA Guide to New York City*, called the plaze a "bore," and few would disagree. Its unusual northern exposure gives it less light than other plazas, and despite occasional concerts, the plaza has failed to attract many people to its large expanse. Among those it does draw are some criminals, and over the years the plaza has been the scene of a not insignificant number of robberies, narcotics deals, sexual assaults and other illegal activities. In an attempt to keep people out, the owner at one point put up a fence — itself illegal — and had to be forced by the City Planning Commission to take it down. Now the owner is proposing to radically transform Grace Plaza — and the plan is generating controvesy.

Raquel Ramati, who was retained as urban design consultant by the owner, Swig Weiler and Arnow Management Co., has come up with a plan to build a two-story glass-enclosed building covering the entire plaza. Two thirds of the building would be occupied by small stores, she says, and one third would be a sitting area large enough to accommodate 360 people. Under the plan, the owner would recoup the projected construction cost of $5.5 million, after which any profits would accrue to the city or a special community fund that would be established. Ramati says the plan would provide a "major public amenity" on what is now "a public liability and not an asset as a usable space."

Community Board 5 endorsed the "concept" of Ramati's plan. But the idea of covering over open space has drawn criticism from some board members as well as the City Planning Commission. The commission's counsel, Norman Marcus, says that "turning a public area into a shopping mall" would set a precedent that other building owners might attempt to follow: it could, he says, set off a "plaza land rush." Even if the developer did not make a profit from the mall itself, Marcus says, the bonus given for building the plaza under the 1961 zoning law allowed additional floor space — from which the developer has already profited and will continue to profit. Marcus says the Commission has suggested alternative ways of revitalizing the plaza — installing a cafe and hiring full-time security guards, for example.

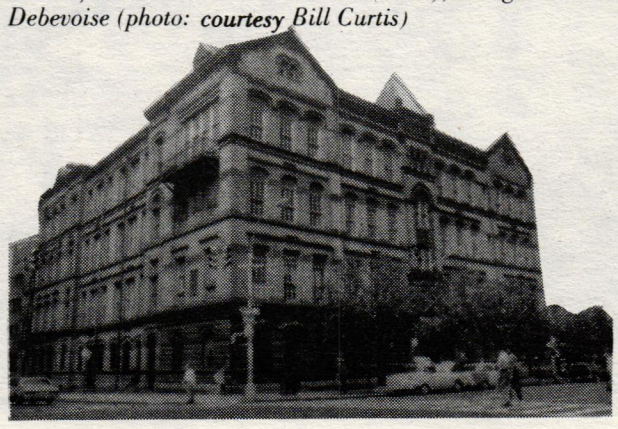
Architect Lee Pomeroy, a member of Board 5, praises Ramati's effort but says, "I don't think you have to cover the . . . site." He proposes connecting Grace Plaza to the lobby of the adjoining Home Box Office building now being renovated, so that there would be a steady stream of pedestrians on the plaza. He suggests art or video exhibitions, but Ramati says small-scale efforts would not work. Things are at a standstill.

Turtle Bay Unschooled?

For 90 years, the northwest corner of 51st Street and First Avenue has been the site of a Victorian-looking four-story school designed by George Debevoise, the city's superintendent of schools. With its red sandstone first floor, yellow brick above and terra cotta gables, the building possesses enough architectural distinction to have been placed on the National Register of Historic Places — even though the city Landmarks Preservation Commission has not moved to designate it. The building has also proven amenable to re-use: after the city (and later the United Nations School) ended classes there, it became a thriving community center in the 1970s. But Mayor Koch sees a chance to bring money into city coffers by selling the property to a high-rise developer. And Koch's plan, in turn, has generated a new re-use plan by community groups seeking to preserve what they call a "landmark quality" building.

The position of the Koch Administration, which is now fighting to get its auction plan approved by the Board of Estimate, is simple. Given the city's need for quick cash, Koch maintains that valuable surplus properties like the 51st Street school should be sold. The city says it would demand at least $5 million immediately in auctioning off the building, with additional money possibly coming in over a longer period of time through a purchase money mortgage.

School, 1st Avenue and 51st Street (1892); George Debevoise (photo: courtesy Bill Curtis)



But the Coalition to Save 931 First Avenue, which includes community organizations in the Turtle Bay/Beekman Place areas as well as Community Board 6, says the building can be saved — profitably — by converting it into office space for architects, lawyers or other professionals. The coalition, in a report prepared by the Tufo and Zuccotti law firm, says the building can be sold and the land leased in a financial arrangement that would require the developer to preserve the building. The report admits the city would not get as much money immediately as with the auction, but says, "In the long run, it [the community plan] would provide the city with financial benefits nearly equivalent to those which it might receive from an unconditional sale." Opponents of the city's plan note that the luxury housing market is "soft" now, that the building could be demolished but the developer might not build for some time.

Apparently lacking the votes for its auction plan, the Koch Administration has postponed a vote at the Board of Estimate. The city says it is analyzing the Tufo and Zuccotti report, but that its current preference remains to sell the building "free and clear." If the Board of Estimate decides to go along with the Mayor, the community groups say they will file suit — on grounds that no environmental review was done and that the federal government must approve eliminating the polling place now located in the school building.

East Side Going Higher

Developer Paul Milstein is no stranger to planning disputes. Recently he was attacked for his sudden destruction of the Biltmore Hotel. Back in the 1970s, when he sought a massive variance for a building in the Lincoln Center area, he was defeated by a coalition of community and preservation groups. Now he is involved in another variance conflict — only this time it is on the East Side, and the community is divided.

Milstein and Robert Olnick (Milro Associates) are seeking to build a highrise residential tower (originally to be 53 stories, now reduced to 51) along the east side of Third Avenue between 64th and 65th Streets. With the mid-block portion of the site zoned R-8, the developers are asking that the entire site be zoned at the R-10 level allowed on the avenue — which would give them an estimated 95,000 additional square feet of floor space in a building designed by Davis Brody and Associates.

Raquel Ramati, Milstein and Olnick's consultant, says the zoning variance would make possible a much more architecturally attractive building than one put up as-of-right; it would also, she says, preserve the views of residents in the 20-story Manhattan House apartment building to the north. Without the variance, Ramati says, a 20-story wing would be built on land where the developers want to put a through-block "urban garden" open to the public — a space that would not block Manhattan House views. After months of negotiations, Community Board 8, which some critics call excessively pro-development, approved the variance request, although it recommended that the developers get only half the additional floor area they were seeking. Edith Fisher, who heads the board's development committee, says the board was especially pleased that the developers relocated tenants on the site to low-rent apartments in a nearby building bought for that purpose by Milro.

But a coalition of block associations and neighborhood residents, joined by Fred Papert of the Municipal Art Society (who led the fight against Milstein's Lincoln Center variance) are strongly opposing what they call the "additional bulk sought for this gargantuan development." They say their opposition is based on the precedent the variance would set for mid-block areas throughout the East and West Sides. When the developers initially went to the City Planning Commission seeking a zoning change, they were rejected, says Commission counsel Norman Marcus, on the grounds that rezoning the split lot to R-10 would destroy the "mountains and valleys" concept — high-rise avenue development and low-rise mid-blocks.

Last year, developer Donald Trump was told he could not get a similar mid-block zoning change for a nearby East Side building. Now, say opponents, the Milro builders are trying to make an end run around the Planning Commission by seeking a variance from the Board of Standards and Appeals (BSA), which is supposed to make a determination of economic hardship, among other things. If mid-blocks can be rezoned through variances, say Milro opponents in a statement, then "human sized mid-block structures — the brownstones and small apartment buildings — could become more valuable demolished than preserved, because their demolition would pave the way for enormous R-10 developments on the cleared sites."

Milro is now revising the application before making a formal submission to the BSA. The city and state will then undertake the required State Environment Quality Review examining the impact of the additional density. Papert says the impact on the already overburdened East Side would be substantial, and he predicts the variance will be rejected. "I think this is simply a question of his [Milstein] wanting more money than anybody else."

Times Square at night (postcard: collection of Mark Gildav)

At the Crossroads

The Times Square redevelopment scheme is being much publicized and closely watched. The following critique comes at a time when developers and architects are being lined up to carry out the large-scale project.

Susana Torre

Times Square is one of New York's most significant and complex public places. Long considered the city's most chaotic center, it is now being reshaped by design guidelines for the ambitious 42nd Street Redevelopment Project (*Skyline*, December 1981; May 1982; October; November). The sponsors—the New York State Urban Development Corporation, the New York City Department of City Planning and the Public Development Corporation—are in the process of reviewing proposals from private developers, to be realized during the next decade. The guidelines, prepared by Cooper Eckstut and Associates, continue a series of blueprints towards a *definitive* Times Square, begun in fact if not in aspiration with the modernization of the Times Tower by Allied Chemical in 1966. Then, as now, the ostensible purpose was to arrest the physical and social decay of 42nd Street. But unlike then, when planners could confidently propose the replacement of entire blocks between Seventh and Eighth Avenues by a Convention Hall bridging 42nd Street, the current design guidelines attempt to combine the cultural demands of preservation with the financial needs of redevelopment. This project constitutes a major test of the validity of the Request for Proposals (RFP) procedure combined with Design Guidelines, whereby the city attempts to create permanent improvements to the public domain by making them part of private development packages.

Square

Regardless of the fact that many places and structures of great public value have succumbed to real estate pressures, this proposal to redevelop 42nd Street and Times Square is clearly initiated with permanence in mind. A central concern is the preservation of the "pedestrian" oriented, low-rise quality of the street between Seventh and Eighth Avenues by concentrating huge densities on the south side of Times Square itself. This is one site with claims of its own to urban congestion. At the "crossroads of the world"—Times Square's well-deserved nickname—all the major mass transit routes converge. Here the metropolis mirrors the quintessential American village, evolved from the crossing of two main thoroughfares. Times Square can be seen both as a town-within-the-town and as the major point of entry at the center of the island-city.
Forty-second Street and Times Square also mark the first stretch of what J.B. Jackson called the "stranger's path," meaning a part of town that evolves to satisfy the outsider. Unlike other sections of the city that keep to themselves, this one is charged with extending a public welcome and catering to the needs and whims of those who come to town for business or for pleasure. In fact, in few metropolitan cities anywhere in the world is a reception axis marked so unequivocally: anchored at either end by a major transportation depot—the Port Authority Bus Terminal at 41st Street and Eighth Avenue and Grand Central Station at 42nd Street and Park Avenue—and released in every direction at the Crossroads.

At the crossroads of Seventh Avenue and Broadway is Times Square itself, bounded by 43rd Street—but often thought of as including Duffy Square, which extends to 46th Street—and the actual "district" addressed by the sponsors of the redevelopment project. Times Square is not only an urban canyon thronged day and night. It is also a metropolitan center of mass celebrations and an international symbol of collective striving and individual success. Its mythic quality has been reinforced and its message disseminated by productions from its own theaters and then from Hollywood in films such as *42nd Street* and *Lullaby of Broadway*. Times Square is, above all, the necessary counterpart, the dark underside of those collective values and aspirations represented by Central Park (the one other space in the city that is a great social equalizer); the two are Day and Night, Nature and Artifice, Spirit and Flesh. Times Square is a darkness that needs to show itself without being ostensibly lit. Thus the glaring monumental signs that have populated the area since it became Manhattan's nightly center of leisure call attention to themselves while diverting it from the street and its revelers.

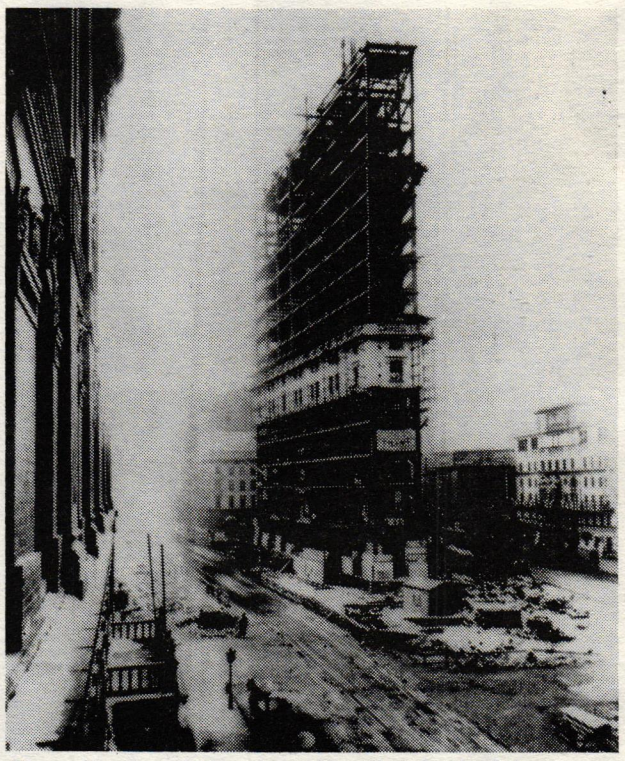
The focus of this space is the former Times Tower (Eidlitz & MacKenzie, 1903), a building designed to house the editorial offices and printing presses of *The New York Times*, and praised by Montgomery Schuyler in 1903 as a great "practical monument" and "artistic skyscraper." Fashioned after Giotto's campanile, the Times Tower became the totem pole of the twin rituals of the accumulation and dissemination of information. Around it gathered the multitudes to await news of elections and of the progress of two World Wars. This powerful symbol was eventually deprived of its social meaning by the relocation of the *New York Times*' offices and the advent of television and stripped of its architectural meaning by the replacement of its former solidity, ornament, and public character with a "modern" corporate image in 1966 (Smith, Smith, Haines, Lundberg & Waehler). Yet it continues to be a powerful visual magnet and, since 1905, the center of New York's oldest tradition of urban festival: the celebration of each year's end and beginning.

Myth and Fact and the Guidelines
The design guidelines for the proposed redevelopment of 42nd Street and Times Square reflect an awareness of both myth and fact, but one that seems based on tantalizing fragments rather than a powerful symbolic synthesis. This approach mirrors, perhaps too closely, the fragmentation inherent in the twelve separate real estate holdings that make up the redevelopment area. There is, however, an attempt to make sense out of the pieces. First, the design guidelines function as a system of hierarchies to organize the fragments so that they

Times Square at the Crossroads

"Times Square is the dark underside of those collective values and aspirations represented by Central Park (the one other space in the

Broadway and 42nd Street looking south (c. 1894) (photo: The New-York Historical Society)



Times Square (1922) (photo: New York Public Library)

Times Tower (1903); Eidlitz & MacKenzie (photo: Allied Chemical)

Times Tower (1965); Smith, Smith, Haines, Lundberg & Waehler (photo: Allied Chemical)

correspond to three larger entities—Times Square, 42nd Street between Seventh and Eighth Avenues, and Eighth Avenue between 40th and 42nd Streets—each with its own set of existing or proposed characteristics. Second, they create a system of exchange whereby bulk is shifted to preserve 42nd Street as a low-rise corridor, and significant improvements in the quantity and quality of subway entrances on Eighth Avenue and Times Square are made a part of each development package. Third, they establish a system of visual coherence, based on a limited range of colors (light shades, "cool" tints) and materials (metal panels, reflective and transparent glass, decorative lighting, advertising signs) and dominated by certain planning and urban design concepts of widespread currency during the past decade.

These concepts involve perception of place from several viewpoints. At ground floor, they call for a minimum separation between entrances to buildings in order to insure liveliness of movement and a sense of security on the sidewalks; selected retail uses and total visibility of store interiors to promote use by a targeted class of customers; rationalization of management by combining lobbies of theaters developed by a single concern; and planar definition of the street wall. From the point of view of the aggregate, the guidelines seek to integrate different scales (pedestrian and skyline, local and metropolitan, separated by a middle zone) by the use of regulating lines taken at the prevalent heights of local landmarks (theaters, signs, the Times Tower); use of setbacks to break down bulk, create "interesting" building tops, and emulate the shape and configuration, if not the style, of the more artistic among the generation of skyscrapers built after the 1916 zoning law—the Empire State, Chrysler, RCA, and Fuller Buildings.

In lieu of a vision, the guidelines provide a system of compromises. There is, for example, a significant difference between the ethical and economic aspirations embodied in the bulk distribution of the 1916 zoning law (maximum light and air on the street combined with a maximum of rentable property) and the formal concerns of the design guidelines, with their desire to emulate successful precedents. Hugh Ferriss' chiaroscuro renderings of the outlines dictated by the 1916 law express a powerful idea, capable of being interpreted and transformed without loss of essence. The diagrams in the design guidelines lack that clarity regarding what is essential and what is not and, therefore, look as if they would stand little chance for survival during the long time involved from initial design to final realization. Alas, time not only allows for circumstance to erode conceptual structures, but also changes values, priorities, and taste.

In some instances, the concepts outlined above seem to contradict one another, suggesting that different interpretations of what is requested may further erode the desired effect. For example, the continuity of the street wall on 42nd Street and the proposed tripartite organization of the new buildings (assuming a solid base, a shaft, and a top) will be compromised by the demand for a maximum of transparency in the storefronts at the ground and second-story levels. The marking of Times Square's space in the skyline should not be accomplished by a grouping of buildings, as at Rockefeller Center, but by a single building calling attention to itself. The subtle and delicate setbacks and surface lines at different heights suggested in the guidelines to tie each building to the next for visual unity appear to be endangered by the huge bulk of many of the projected new buildings.

The guidelines' contradictions are most evident in the reinterpretation of the Times Tower as a focus and symbol. The building is treated as a mannequin in need of another change of clothing, made mostly of reflective glass, which is itself mirrored in the surrounding surfaces. A scaffold-like structure was proposed to artificially extend the height of the building, an allusion to the similar scaffolds behind the signs in Times Square. So, paradoxically, the focus is on a building that is not there and on a symbol whose very appearance is meant to convey the absence of an image. Tearing down the building and replacing it by a plaza is one option being explored by the developer George Klein and Philip

city that is the great social equalizer); the two are Day and Night, Nature and Artifice, Spirit and Flesh."

42nd Street (*Warner Bros., 1933) (photo: Warner Bros.)*

Broadway & 45th Street (photo: Marc Brody)

42nd Street between 7th and 8th Avenues (photo: Marc Brody)

Johnson and John Burgee, master planners and architects for the office building sites, although the Tower was not included in the final city/state developer designations and is still privately owned. This idea reveals a negative impulse, a frustration leading to the destruction of the square's original landmark. On those grounds alone, it should not be implemented.

Patterns of Contradiction

Beneath the surface coherence of the development proposals lie three interpretations of the city, one for each of the three places identified as collections of fragmentary property holdings. The first place, at Eighth Avenue between 40th and 41st Street, rejects the city. The enormous Fashion Mart proposed for this site poses as a complete and self-sufficient world, the final destination for the pedestrian who crosses a bridge across Eighth Avenue directly from the bus terminal. The second, along 42nd Street between Seventh and Eighth Avenue, will grant the visitor who ventures outside the terminal a version of the idealized hometown Main Street, with its amalgamation of old-fashioned theater facades, low-rise scale, and infill of stores. The third, at Times Square, seems to strive towards the quality of mirage, as glittery and seductive as Sidney Lumet's Emerald City in *The Wiz* or the Grand Hyatt's lobby, rendered as a world of visual uncertainty where syncopated neon lights and monumental images will be broken up and multiplied *ad infinitum* in the building's reflective surfaces, but where fear of disorientation may finally be conquered by submission to the persuasive messages of the advertisements.

Not since Rockefeller Center has there been an urban design proposal for Midtown of a scale and breadth to challenge the "2028 solitudes" (in Rem Koolhaas' words) created by Manhattan's grid. Nor does this Times Square project, despite its attention to image, suggest a bold urban and architectural conquest of a new public space. One hopes that this is not a signal of a reversal in the commitment towards the creation of public space in the city. This commitment, consistently pursued through FAR trade-offs since the late 1960s, represents the planners' best intentions towards the creation of the modern American city. The two kinds of public space generated by these initiatives — the open plaza and the covered mall or atrium — have varied in quality and success. Regardless of their quality, which is more often a function of who pays for them and who designs them, they all remain interstitial, ad hoc developments. Their agglomeration does not add up to a coherent public landscape, underlining the vulnerability inherent in the construction of public space out of a congeries of private holdings. A great city can, in fact should, sustain public spaces of different scale, including the incidental fragment as well as more ambitious spaces that link different parts of the city. The redevelopment of 42nd Street and Times Square offers an opportunity to carry out this vision.

It is from this perspective that the following suggestions are offered towards stimulating a discussion of the kind of city that we — architects, planners, public — wish to create.

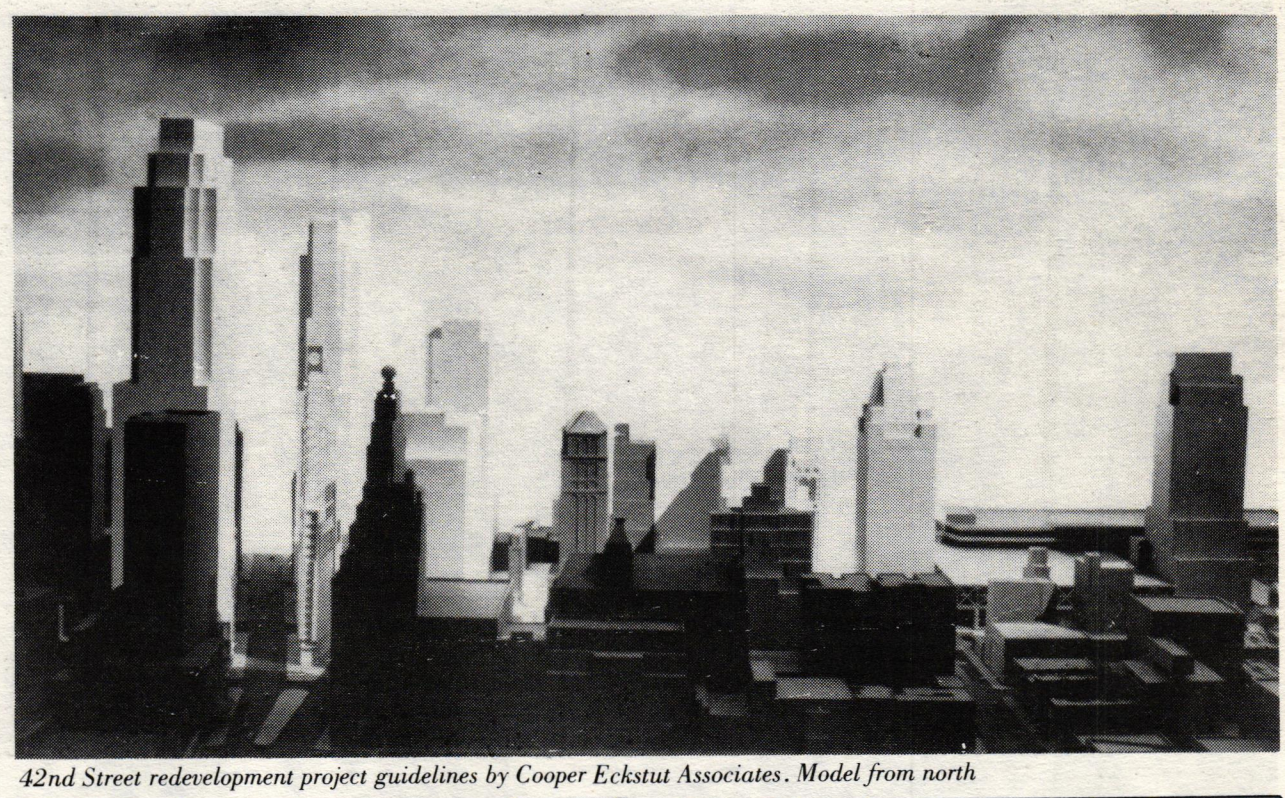
Points for Discussion

Instead of merely *alluding* to the pedestrian character of 42nd Street by low-rise development, why not create an actual pedestrian environment linking the Hudson waterfront with Times Square? This could be accomplished in a form similar to Barcelona's famed Ramblas: Narrower sidewalks and a broad promenade in the center of the street could be lined with trees, newspaper stands, florists, and food vendors. Why not place the discount TKTS booth presently located in Duffy Square on this promenade at 42nd Street and Eighth Avenue, to promote development of the currently isolated row of small theaters between Ninth and Tenth Avenues? Then redesign the infill retail spaces in the blocks between Seventh and Eighth Avenues as shopping arcades leading through the blocks to the other points in the district. Learn from the typological development of nineteenth-century shopping arcades in London, Paris, Milan, Cleveland, and other cities about how to turn an interior space into an extension of the urban character

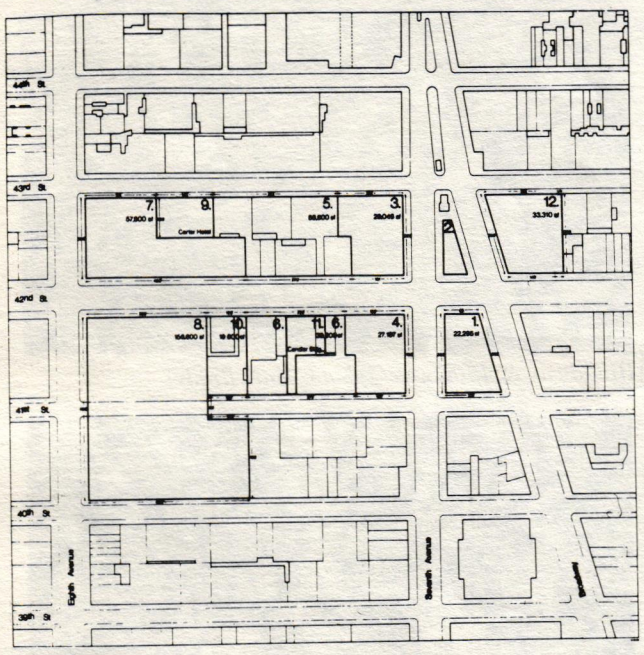
Times Square at the Crossroads

"In some instances the concepts outlined seemed to contradict one another, suggesting that different interpretations of what is requested may erode the desired effect."

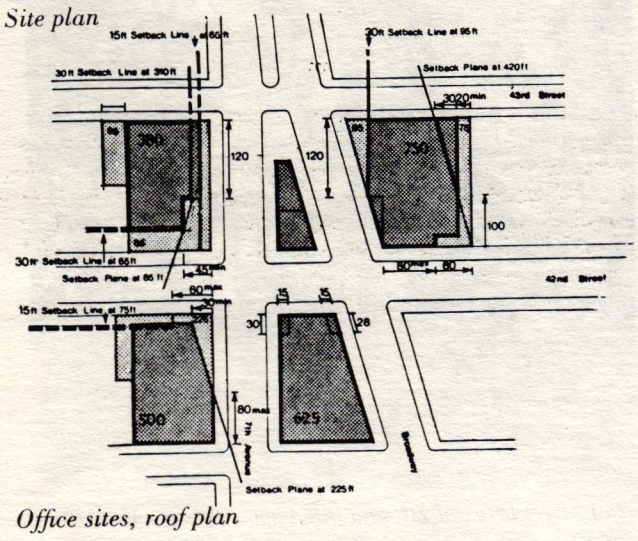
Model (photos: Bo Parker)



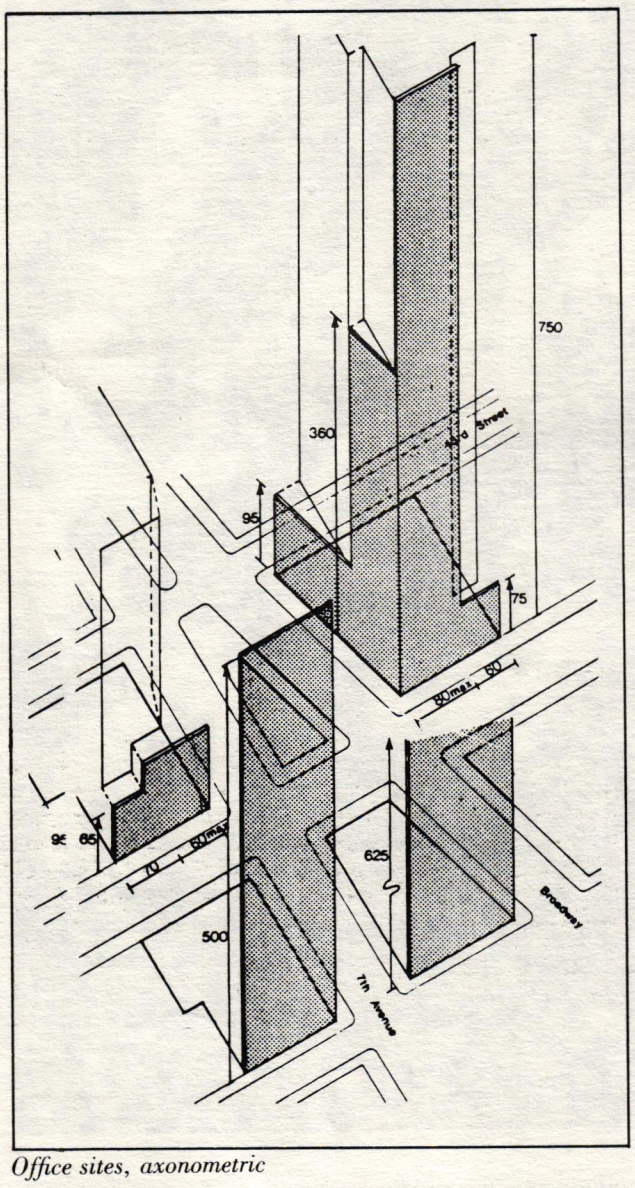
42nd Street redevelopment project guidelines by Cooper Eckstut Associates. Model from north



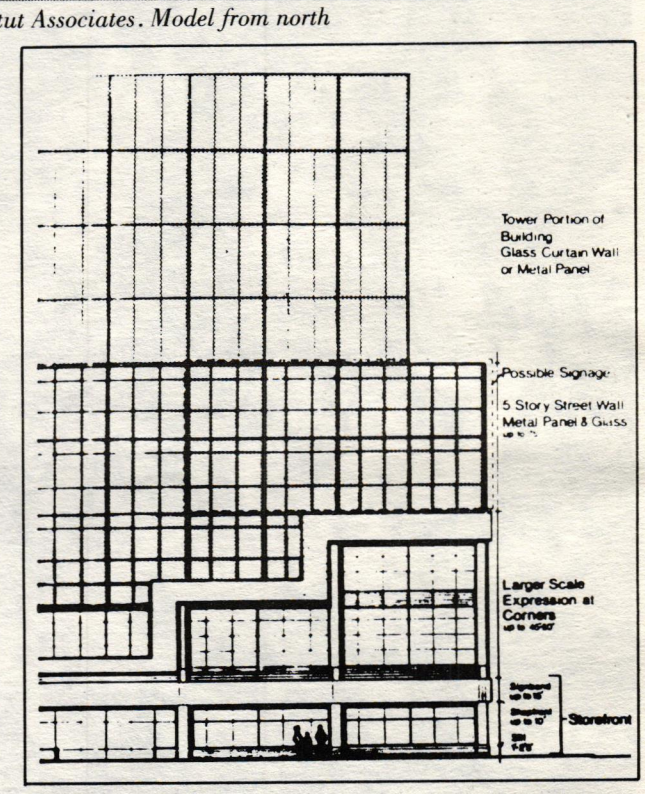
Site plan



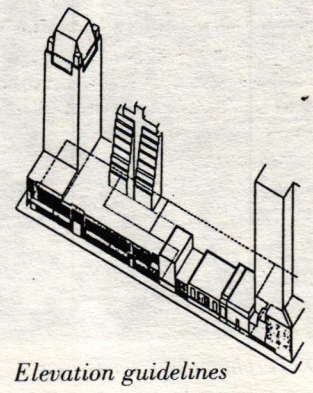
Office sites, roof plan



Office sites, axonometric



Elevation guidelines



Elevation guidelines

and scale of the street.

Mark the space of Times Square with a group of buildings whose height and configuration in the skyline express their symbolic function as guardians of the space, embracing it rather than replacing it. If necessary, locate the additional density along 42nd Street in buildings with substantial setbacks to highlight theater facades. Design the base and shaft of buildings in stone in order to achieve a certain continuity with existing traditional architecture as well as a sense of permanence. Reserve reflective glass for building tops, so that they reflect moods of the sky rather than the refracted glitter of advertisements.

Finally, acknowledge that retaining the Times Tower as the rightful focus of Times Square may require a more substantial revision than the updating of its cladding. Thinking of it as a public building may be a step in the right direction. The building's original symbolic function as a source of information and center of communication could be restated by turning the building into an exhibition center devoted to communications at the international scale. Space could be rented on a short- or long-term basis for the display of varied means used to disseminate information. Freed from uses requiring windows of natural light, the building's exterior could be redesigned to take on meanings that will survive the changes in curtain-wall fashions.

Forty-second Street and Times Square can become an urban space where New Yorkers and visitors alike, regardless of their class, sex, race, or age, feel safe and welcomed by the city. It can be the symbol of the American metropolis grown mature enough to appreciate itself as an object of visual delight and aesthetic pleasure.

Notes & Comment

People and Projects

In Peking, **I.M. Pei and Partners'** low-rise design for the four-story, 321-room Fragrant Hills Hotel, covering a third of the 30,000-square-meter site in the former Imperial Hunting Grounds, is in the midst of a construction effort causing the architect "a mixture of frustration and elation" for being "not accurate, but fast." Pei said of the scheme with a gray tile roof that "this has to be the most tortuous thing I've ever done, because I have to deal with a system I don't understand," but completion is slated for early this spring . . . . Wellesley College in Massachusetts has appointed **Hardy, Holzman, Pfeiffer Associates** of New York as architects for its proposed $8.5 million, 130,000-square-foot sports center . . . . In Chicago, **SOM's Bruce Graham's** "One Magnificent Mile," an interconnected suite of buildings on the north end of Michigan Avenue encompassing a million square feet of space, one third for offices below and two thirds for condominiums above, will be partially occupied by April, not far from where **Murphy/Jahn's** North Western Terminal is to rise and its State of Illinois Center is under construction . . . . Both these and over two dozen recently built or proposed designs were included in an eight page *Newsweek* feature on the "unprecedented scale" of major buildings being constructed today, completing the recent flurry of national weeklies' attention to skyscraper design: They include *New York's* "Tower of Power" on **Philip Johnson and John Burgee's** AT&T building (Nov. 15) and *Time's* "Tall Tower for Texas" on **Murphy/Jahn's** Southwest Bancshares Tower (Nov. 8) . . . . Also in Chicago, The Commercial District Redevelopment Commission is accepting proposals through December 7 for the seven blocks of its massive North Loop Redevelopment . . . . In Atlanta, **Gerald Hines** has received city government approval for a $230-million, six-building complex designed by **Kevin Roche John Dinkeloo and Associates.** Hines agreed to a series of concessions for local residents, including giving four acres of the site to the county for road construction, and providing $1 million for traffic signal and interchange modifications. Hines plans to phase in 300,000 to 400,000 square feet per year, starting with a 500-room hotel to begin construction in early 1983, until the full 1.7 million square feet are complete. . . . In New York, **Charles Correa** of Bombay has been hired by Bharatiya Vidya Bhavan, a cultural organization, to design a four-story Indian community and cultural center in Queens . . . . **Charles Moore** has been selected to design the San Antonio Art Institute's new college of art, after a national competition in which other finalists were **Robert A.M. Stern, Architects** (New York), **Taft Architects** (Houston), and **Venturi, Rauch and Scott Brown** (Philadelphia). The 2.5-acre site adjacent to the Institute's existing 14,000-square-foot facilities will be filled with a 40,000-square-foot two-story building for an auditorium, studios, a library and cafe . . . . In Los Angeles, the Gunlocke Company will preview its new Pacific Design office furniture showroom, highlighted by a series of roundtables on the state of architecture and the arts in Los Angeles, featuring such panelists as **Frank Gehry, David Hockney, Sheila de Bretteville, Joseph Giovannini,** and **Barbara Goldstein. Robert J. Fitzpatrick,** president of California Institute of the Arts, will moderate the roundtables, and **Stanley Felderman,** designer of the new PDC, will also speak . . . . In New York Harbor, the National Parks Service has awarded preservation consulting firms **Beyer, Blinder and Belle** (New York) and **Anderson, Notter, Finegold,** Inc. (Washington, D.C.) contracts to participate in the $230 million restoration of Ellis Island and the Statue of Liberty in preparation for the Statue's 100th anniversary in 1986. **James Marston Fitch** will direct the historic preservation aspects and **George Notter** will conduct feasibility and adaptive use studies for the Ellis Island restoration, with the aim of recreating the immigration center's operating era, which ended in 1954 . . . . FACT-USA announced the opening of a competition called "ARCHI-SPOT," a television spot/public service announcement competition for architectural and planning themes. The competition closes March 3, 1983, with a minimum of $5,000 in prizes, in part sponsored by the National Endowment for the Arts. Winning spots and films are to be aired internationally starting in May in association with the fourth International Festival of Films on Architecture and Planning in New York City . . . .

MOCA Update

September 1982 was a bad month for **Cadillac Fairview's** financial standing, what with a debt extension with Citibank and the passing of the first deadline for financing Bunker Hill's Museum of Contemporary Art (MOCA) for Los Angeles (see *Skyline*, October 1982, p. 24). Cadillac Fairview defaulted on the record Citibank mortgage during October, raising further doubts for the entire Bunker Hill project, but a $270 million Canadian apartments sale brought in some cash in November. For its part, MOCA has now raised the $16 million in donations and grants contracted to leverage Cadillac's $20 million for the museum. With this new obligation due, Cadillac has arranged with Bunker Hill to begin construction of the underpinnings of just the museum and the garage to increase construction visibility and to placate the Community Redevelopment Agency. It will leave office buildings and condominiums for further financing and an improved seller's market. Meanwhile, the final scheme by **Arata Isozaki** goes before the MOCA Board November 16, as we go to press, for approval of interior and exterior adjustments. Financing arrangements under contract give Cadillac until September 1983 to provide for outstanding financing, and completion is still scheduled for 1985. Meanwhile, **Frank Gehry's** "Temporary Contemporary," MOCA's interim space, is now before the City of Los Angeles for approval. The $500,000 foundation- and gift-backed scheme would remodel three buildings (post office, police, and office facilities) leased form the city at $1/year to create 50,000 square feet, with its first show planned for Fall 1983.

BBC Brouhaha

The British Broadcasting Corporation began interviewing members of eight world-class architecture firms — six British and two Canadian — during the first week of November, in the first stage of its limited competition for a new radio broadcasting center on its 6,500 square meter Langham Hotel island site in central London.

Richard Rogers was first to present ideas for the new building, estimated at between £15 million and £100 million, which could mean demolition of the nineteenth-century hotel, designed by John Giles in 1864-66 and used for BBC radio broadcasts for the last 50 years.

Although the BBC has not officially released their names, the other British contenders are known to be Arup Associates, Foster Associates, Terry Farrell Partnership, Powell Moya Partnership and Sebire Allsopp, with Arthur Erickson and Zeidler Roberts from Canada. I.M. Pei and Partners and Kevin Roche John Dinkeloo & Associates were invited from the U.S.A., but declined to participate soon after the competition was announced in August.

George Howard, BBC Chairman, said at the time that "this is not a competition to choose a building — the normal procedure in such circumstances. It is a competition to choose an architect." At first it was thought that the committee would choose one firm directly from this initial screening procedure, but now there is likely to be a second shortlist of firms who will be asked to work up the detailed brief in collaboration with the BBC Radio Planning group and broadcast engineering experts by the middle of next year. This shortlist should be announced at the end of December. Whichever firm is selected, the BBC hopes to commence construction around 1986 for operation in the 1990s.

The Langham Hotel was the first purpose-built hotel in central London, and boasted the first elevators in the city. It stands at the bottom of Portland Place at the bend in John Nash's axis through Regent Street to Regents Park, opposite Nash's All Souls (1822-24) and the BBC's present administrative headquarters, Broadcasting House (H. ValMyer, 1932). The latter would be used as an auxiliary building when the new center was completed. It is not yet known whether all of the firms are proposing demolition of the Langham, or some partial refurbishment.
— Janet Abrams

Dirt, Sex and Science

Indoor Air

Is any science totally objective? This has now become a political question with potential impact on architects. Congress proposed having the Environmental Protection Agency coordinate research on indoor air pollution in response to health problems posed by insulation materials and tobacco smoke. But President Reagan vetoed the proposal over the "politicized" composition of the study team proposed by Congress for EPA.

Recent controversies in the U.S. and Canada over the dangers of the insulation material ureaformaldehyde and of the more general problem of over-insulation brought federal attention to all indoor pollutants. Congress wanted EPA to call on scientists, building interests, and health and environmental groups for the composition of the indoor air quality study committee, to be organized in early 1983. The four-and-a-half year study, costing $2 million a year, would focus on what building materials and configurations pose high indoor air pollution health risks. The American Institute of Architects and many materials salespeople were interested in the potential for this study to clear up public suspicions of the dangers caused by excessive insulation.

President Reagan, however, vetoed the authorization for this and several other EPA research programs, saying that construction and environmental interests alike should be excluded from the first round of scientific study, and should be brought into the political process as actors later on. Congress may override this veto in the December session, with the thinking that the EPA's choice of scientists is "politicized" in the first place. No regulation of the building industry is expected to come of this for some time, however, according to proponents of the study in Congress. **— PR**

Hormone Controversy

A recent study published in the *New England Journal of Medicine* concluded that men with insufficient male hormone (androgen) production during puberty have impaired spatial reasoning abilities. Spatial reasoning is thought of as the ability to recognize shapes and to manipulate objects, and is therefore associated with mechanics, mathematics and other non-verbal subjects. The study, prepared by Dr. Daniel Hier of Michael Reese Hospital and Medical Center in Chicago and Dr. William Crowley of Massachusetts General Hospital in Boston, suggests that male sex hormones initiate the mature organization of the brain's visual/spatial abilities during the onset of puberty. The role of this biological rather than any environmental factor in the development of human aptitudes is disputed by sociologists and psychologists alike, however, particularly by Dr. Jerome Kagan of Harvard University, who said that men without pubescent development would "fare poorly among their male peers, thereby discouraging them from expecting higher achievement in later life."

The two publishing scientists took advantage of having 19 patients with a rare testicular affliction preventing androgen production during puberty — idiopathic hypogonadotrophic hypogonadism — to test their visual and verbal aptitudes in comparison with a control group of men with normal hormonal production. The 19 patients fared very poorly on spatial reasoning tests consisting of identifying geometric forms disguised by distracting lines, constructing geometrics with wood blocks, and predicting the effects of a series of folds on pieces of paper. The study cited past publications showing sex differences in tested linguistic as well as visual abilities, but limited its conclusion to saying that it was the lack of androgen in men that made for impaired spatial reasoning.
The scientists did admit that no one knew why androgen deficiencies impaired these males' visual aptitudes, and left it to others to approach these questions by claiming that "we were only researching the disease, not any larger issue," according to Dr. Hier. Neither scientist plans to use this study as the basis for larger conclusions or further study in sex differentiated aptitudes.

But Dr. Kagan did offer his own explanation of the larger question of sex differences. He noted that sex differences in spatial abilities do not appear until adolescence, suggesting that at the onset of puberty either hormone production, or the societal stereotyping of mechanics and geometry as particularly male aptitudes, causes the disparity. **— PR**

Outside Preservation

Falling Cornices (Leo Blackman, 1982)

Early I.S. Down

Loft building at Lexington Avenue and 57th Street (1932); Thompson and Churchill (photo: Dorothy Alexander)

Opponents of the International Style will be pleased to learn that the demolition of its monuments is now underway. First to fall is the delicate, clearly Bauhaus-inspired loft building at the northwest corner of 57th and Lexington (1931; Thompson & Churchill, architects; Charles Mayer, engineer). Its cantilevered floors, factory windows and accents of aluminum and buff, green and black terra cotta earned it a place in the International Style exhibition of 1931. Until demolition began this summer, it was the earliest explicitly European "modern" building in New York.

The site has been under assemblage for nearly ten years, but Kohn Pedersen Fox's projected office building for Madison Equities surely could have accommodated this little 40-by-60 foot building. The Landmarks Commission voted in July to hold a hearing on the building, but it was too late—the property owner, unaware of any preservation issue, had received Department of Buildings permission to demolish the structure back in April, and began work after receiving a "hazardous condition" notice on July 30.

This case demonstrates how landmark-eligible buildings can be lost if they do not have a constituency. There were no tenants in occupancy, no block association, no people affected by construction or loss of view, and very few who recognized the significance of this structure. So the Landmarks Commission, although they were urged as early as 1980 to designate (as well as in *Skyline* in January 1982), could only handle this case in the normal course of business—in this instance, too late.

—Christopher Gray

Late I.S. Staying

At least for the moment, modernists and preservationists can heave a sigh of relief: Lever House has been declared a city landmark. Designation last month by the Landmarks Preservation Commission of the SOM-designed glass and steel structure was spurred by spreading rumors that it would be demolished to make way for yet another looming midtown tower. Sure enough, last minute testimony opposing landmark status revealed that Fisher Brothers, owners of a contract to purchase the land, has commissioned Swanke Hayden Connell Architects to design an office building for the site.

Planned to take advantage of the new midtown zoning regulations, the proposed 40-story development would increase by almost three times the amount of rental property contained in the 24-story Lever House. In defense of their anti-preservation stance, the developers had the architects prepare a "white paper" for the Landmarks Commission. Predictably, they maintain that the existing International Style slab and tower under-utilizes allowable development rights, incorporating instead "a gloomy . . . plaza and arcade" that break the "integrated axis" of Park Avenue.

Meanwhile, under separate contract to buy a lease on Lever House and its land is developer George Klein, who, according to some sources, favors constructing a tower adjacent to and in some manner integrating the landmark into the new building.

Landmark designation can be overruled by the Board of Estimate or by proof from the owner of economic hardship, but both developers have refused comment on whether they will wage further battles against city officials for permission to alter or raze the existing building.

In fact, if they wait long enough, they may not have to, since the structure itself poses serious repair and maintenance problems. Over one-half of its glass spandrel panels and fifteen percent of its windows have been replaced and more are cracking due to the nascent curtain wall technology used in its construction, completed in 1952. As a landmark, any further alterations to its exterior must be carried out to preserve the character of one of the earliest "Modern Movement" high-rise buildings constructed by private owners in this country.

—Deborah Dietsch

Lever House (1952); Skidmore Owings & Merrill (photo: Ezra Stoller)

Cornices Falling

Deborah Dietsch

Since the passage of Local Law 10, people have stopped walking around the city like fabled Chicken Little, fearful of a falling skyline. Enacted in 1980, after a Barnard student was killed by a piece of masonry that fell from a Columbia University owned building, the statute requires inspection and repair of facades of more than six stories. To date, however, only 36 per cent of such structures have been certified as safe. Not only is the city having a hard time enforcing the law, but in hasty efforts to comply with its regulations, property owners are stripping and discarding decoration from many older buildings.

The aim of the "facade law" is to establish a citywide, ongoing building maintenance program with the responsibility for inspection and upkeep placed on the owners. It requires that a conditions report be filed with the Department of Buildings every five years (the first deadline was last February) by a licensed architect or engineer, hired by the landlord. Unsafe conditions must be immediately corrected and the structure given a second inspection. Failure to file certification or repair deteriorated components may result in criminal penalties which include fines of up to $1,000 and/or six months in jail and a civil penalty of $250 per month for negligence. Buildings with setbacks of 25 feet or more and those with ongoing maintenance programs are exempt.

For owners, the burden of compliance is costly, beginning with inspection of their property. The survey not only requires paying professional fees to architects and engineers, but many demand erection of extensive scaffolding for close scrutiny of metal anchors and supports. Even more expensive is the necessary repair or replacement of existing architectural features. Many owners have resorted to streamlining their building exteriors with a patchwork of brick infill.

Except in cases where a property is located within the confines of an historic district, subject to the rule of the Landmarks Preservation Commission, defenders of architectural integrity continue to lose to the forces of economic expeditiousness. Designer Michael Schaible, for example, failed to convince his co-op board of the historic value of the copper cornice which crowned their building on West 13th Street near Fifth Avenue. He claims that the actual inspection, with its scaffolding hung over the cornice, caused its damaged condition, prompting its removal.

Meanwhile, more cornices continue to be removed from Columbia University-owned apartment buildings along Broadway near the campus. The Mayflower Hotel at Central Park West and 61st Street has also been defaced; the removal of its decorative terracotta window surrounds and moldings alone cost close to $1 million.

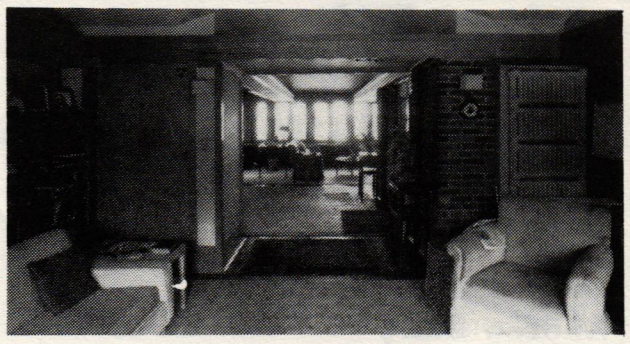
Aesthetics aside, Local Law 10 also fails to specify methods of inspection. It only stipulates that "a visual type of examination" be carried out and that "the architect or engineer may use methods of inspection as he deems appropriate." Since architects are not required to inspect structural deficiencies beneath the facade, assessments are superficial. Moreover, architects and engineers are protesting that financial risk and liability are too high in relation to fees for certified inspection, and are refusing to undertake Local Law 10 inspections.

So far, of the 8,650 buildings within the boroughs that qualify under the law, only 5,719 owners have filed certification. Of those filed, 913 have reported unsafe conditions, including the Dakota, eleven apartment buildings on Park Avenue between 71st and 83rd Streets, the sweeping glass curve of 9 West 57th Street, the Gainsborough Studios on Central Park South, and 1 United Nations Plaza. Many of these buildings are holding out for careful building conservation.

As public policy, the intentions of the facade law are indisputable. But in practice, the lack of specificity within the regulation and its inadequate enforcement have created hardships for tenants, owners and architects alike. The sky may not be falling, but the question still remains of whether the public is being protected or pressured into accepting an insensitive mandate.

"Wright could not have added oak molding to the ceiling because it was not originally a self-contained surface—any such stripping would have had to run out over the fascia, into the adjoining hall."

Tampering with Frank Lloyd Wright



Room from Little house, Wayzata, Minnesota (1912-14); Frank Lloyd Wright. Top: before demolition. Bottom: Allentown installation (1982)

David Roessler

The installation of a Frank Lloyd Wright room opening on December 3 at the Metropolitan Museum of Art has been carried out by Thomas A. Heinz with careful attention to historic detail. However, it has a poor relation in Allentown, Pennsylvania. The assembly of the Wright room at the Allentown Art Museum says a lot about a current penchant for tampering with Wright's work and about the relative importance of the New York accomplishment.

In 1972 the Metropolitan purchased the Francis W. Little house, planning to remove it from its lakeside site at Wayzata, Minnesota, and install the very large living room in the Met's newly expanded American wing. The rest of the house was offered for sale and the Allentown museum purchased a small parlor space. This museum, proud of its enterprising acquisition, explains in a handsome color booklet how the room was acquired. Edgar Tafel, New York City architect and Taliesin Fellowship alumnus (1932-41), was involved in an expansion of the Allentown museum at the time the Little house was slated for demolition.

Allentown's room is quite small, 13 by 15 feet. Although labeled a "library" on plans, the room has very modest provisions for books and, as the museum booklet states, "was actually a small reception room." Its central attraction is two sets of four decorative glass windows, although these are not up to the standard of Wright's best work of the previous decade. Wright and Little disagreed about the window design and Wright at one point wrote that he thought the designs were "rather sterile." He was right: They do not compare with the glass in the Willits, Dana, Coonley, Irving, Martin (Buffalo), or Robie houses.

The museum's descriptive booklet is well-produced but contains a number of minor inaccuracies—Wright returned to this country not in 1911 but in 1910; in the 1914 Taliesin tragedy not 6 but 7 persons died. The last paragraph includes two major pieces of misinformation or distortion. First, it is claimed that "the historical value of the library . . . is of the utmost significance"; second, Ada Louise Huxtable is quoted as having written in *The New York Times* that the Little house is equal to the Coonley and Robie houses and among the three best prairie houses. Neither claim is supportable. Furthermore, it was not Huxtable who made the second claim, but the Metropolitan Museum, proud owner and vendor of the library. The alleged Huxtable quotation (with which the Allentown text takes some liberties) comes from a by-lined news story of an announcement by the Metropolitan in the *Times* (May 15, 1972, p. 42). The Little house is not one of Wright's greatest works, on par with the Coonley, Robie, Willits, Dana, and Martin houses: This group embodies Wright's idiom; the houses were designed in his most intensely creative period of 1902-09; and they each contain architectural elements executed more effectively and more lavishly than in any of the other prairie houses.

Regarding the Tafel installation, there is a curious lack of respect shown that seems often to characterize Wright's treatment today. The first surprise at Allentown is that the entry to the library space has been damagingly altered. As the museum's booklet says simply: "The short approach to the room had to be eliminated and the transom closed. Both of these factors have altered Wright's concept of the flow of space but were inevitable changes with the demolition of the house." The "before" picture accompanying the text shows the change to be even worse than it sounds. Was such a radical change—indeed *any* change—so "inevitable"? The library was built into a corner of the new museum addition so that one of the four-part windows is still an exterior window and the other is now an internal window. There seems no possible excuse for cutting the original space this way. Further, the transom, now closed, was originally a very important void connecting two spaces. Lost is the typical Wrightian sense of spatial continuity; instead of the parlor being perceived as an alcove off the main entry hall—with which it shared some pitched ceiling planes—the original open plan has now been severed and the room served up as an entity called "the Little Library."

The second shock comes when one realizes that Tafel decided to "improve" upon Wright's brick pier flanking the entry. As in other Wright prairie houses, the Little house incorporates a certain amount of face brickwork inside. Visually, the brick rises from the floor until it reaches the broad timber fascia around the room at about 6′6″, above which the brick is plastered. Wright was quite consistent in this treatment at the time. The fascia served several architectural purposes: It provided a continuous horizontal line both defining and tying together different elements and spaces. It also received the different wall surfaces, such as the occasional panels or piers of brick. The Little library originally featured this typical fascia, but now the space above the fascia has been filled in and the brickwork taken clear up beyond the fascia until it dies into the ceiling. Wright never treated brick this way in the prairie house; only much later, in his Usonian houses of the late 1930s and thereafter, where details like the room-skirting transom-height fascia were no longer seen, was the brick typically taken all the way up to the ceiling. It is this later architecture that Tafel knows from experience and has chosen to insert into the Little room.

But the worst is still to come. The ceiling, now a contained sloping volume rather than an extension of a larger distant form, has also received an assist. The museum booklet explains that Tafel, who "felt that the room had never been finished according to Wright's intention," decided to include two strips of white oak molding around the double-sloping ceiling. He then inserted indirect lighting in the perimeter fascia.

It should be noted that first, Wright could not have added oak molding to the ceiling because it was not originally a self-contained surface—any such stripping would have had to run out over the fascia, through the now stopped-up space, and into the adjoining hall. Second, the prairie house's perimeter fascia, here called a light deck, very rarely contained such concealed, upward-directed lighting, though it is common in the later Wright houses with which Tafel is most familiar. The booklet continues that the changes generate a sense of the room as a "pavilion with a floating ceiling" that parallels the impression the living room gives with its skylights and indirect lighting. One wonders why it was thought desirable—even if it were possible—to give a small subsidiary space a feeling similar to that of the major living space with its elaborate ceiling treatment. (Actually the lighting in the living rooms is not "indirect" but diffused, with bulbs placed behind decorative ceiling glass.) The changes throw unintended emphasis on the tiny ceiling and alter the room's spatial character, making it seem even smaller than it is. Meanwhile this added decoration and overhead lighting moves attention away from the intended visual focus of the original room—the windows and the view beyond.

Once it is agreed that Wright is fallible and needs a helping hand, all sorts of liberties follow—wall-hung light fixtures copied from those in the grand living room are added and new furniture and layout is introduced. None of it works. As Wright designed it, the ornate main window is set slightly off-center in the room and at each side are rough plastered wall panels of a plain texture that contrasts pleasantly with the window's detailed flatness. The new lights work against this balance and, because they are set equally about the window, confuse the original asymmetry. The addition of another pair of lights beside the entry, where they must be fixed to the broad brick pier on one side and to a too-narrow plaster panel on the other, is even more unsatisfactory. Nor does a heavy dark bronze pushed in the corner help.

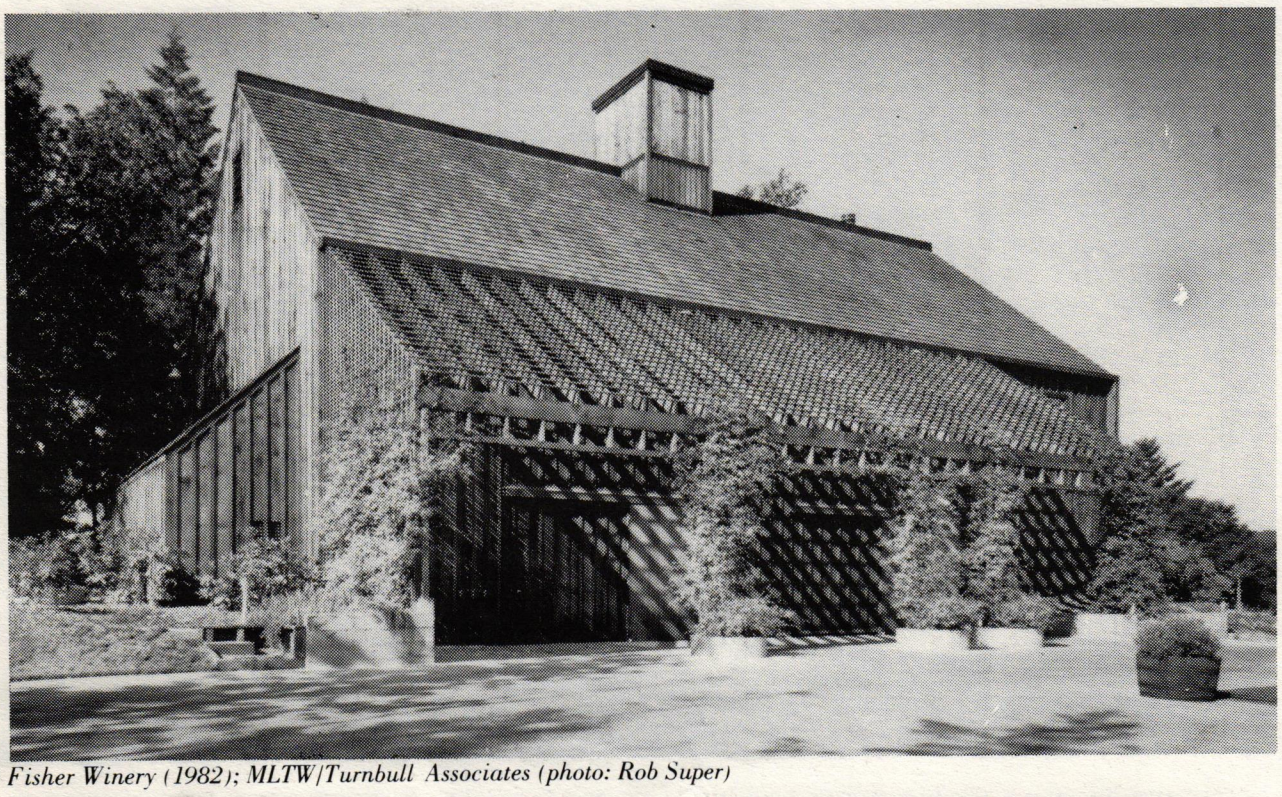
Wright's furniture plan provided in the booklet shows an asymmetrical layout with pieces arranged around two sides of the library. Allentown's arrangement features a large square coffee table, designed by Tafel, surrounded by four chairs (1904 Martin house reproductions) set right in the center. Not only is the table a design anachronism, but the layout is also incorrect in terms of social history: There were no such low tables or coffee groupings in the houses of the period. The furnishing further defines the space as a small self-contained unity. Rather than being a quiet side space, the library has had its "roomness" falsely pronounced; it is no longer a low-key part of an open plan continuum. Allentown now has an interesting small room based rather freely on one by Frank Lloyd Wright and overflowing with assorted bric-a-brac—Chinese pattern rug and ceramics, Japanese prints, American bronzes, and the Tafel table.

This leads one to ask why museums that would not dream of touching up a canvas will happily alter a work of modern architecture. Alterations not intended by the architect are falsehoods and the viewer is deceived, invited to believe that additions and deletions are actually original. To explain them away in a museum publication is to excuse the inexcusable, and few will even see such an apology. We expect more from museums; they must say neither more nor less than the truth about their changes, and that means refraining absolutely from "correcting" or "finishing" work that the author executed well enough to warrant its preservation in the first place. This argument is not intended to espouse a total hands-off attitude toward architecture preservation, just to encourage one true to the integrity of the work. Architecture needs use and people within it to stay alive, and life means change and adaptation. Problems can be corrected, jobs can be finished, even added to without being untrue to the original—Richard Meier's Aye Simon reading room at the Guggenheim is a fine example. It all seems to come down to the question of who the new work is serving and why the changes are being made. In the preservation or museum context surely the only acceptable answer is that the changes are serving to fulfill the original conception—perhaps expand it if necessary in a still-used building—but always in keeping with a conscientious reading of the architect's design.

Building Types

The Winery: Regional Effervescence

Andrew Batey

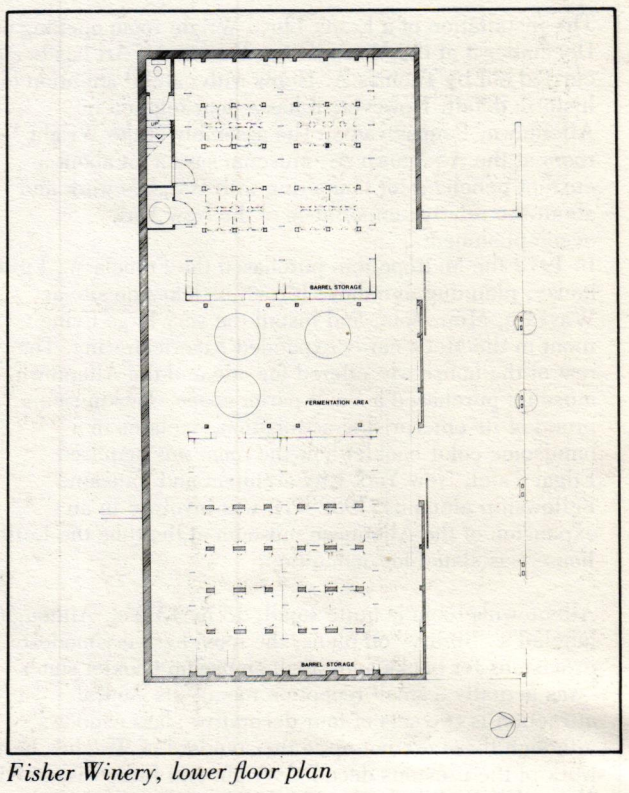


Fisher Winery (1982); MLTW/Turnbull Associates (photo: Rob Super)

The wine business was established in antiquity, but its American history is fairly brief and its late flowering in California quite recent. Roman wineries were not unlike the house-type lean-tos often connected to the range of domestic buildings. These sheds were the precursors of the chai — a rectangular barn with its only openings at the gable ends — which, by the eighteenth century, became the standard barrel storage building type. The buildings traditionally used to produce wine in Europe are simple vernacular, agricultural structures, and are linked to grand chateaux or schloss or villas. These buildings, situated in vineyards, are usually arranged casually in groups or compounds only sometimes determined by function. The ancient process of wine-making does not require a complicated program. The grapes are squeezed elsewhere or are crushed on site, usually outside the building. After the juice is put into tanks or barrels, the blending and aging process begins. The main function of most of the buildings is storage, allowing for observation, temperature control, and testing of the aging wine. Other activities, including bottling and expediting, are housed in the utilitarian structures.

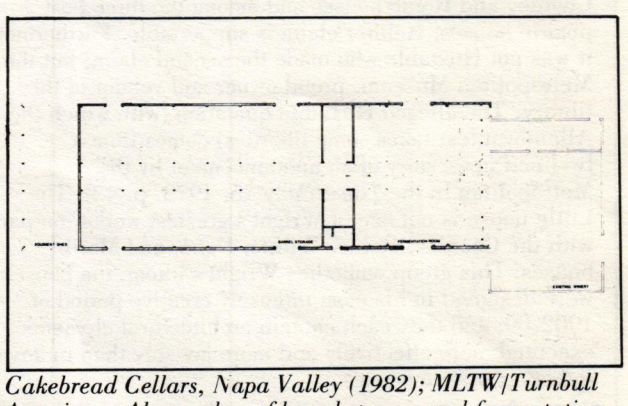
The new winery, however, requires many more attendant activities having to do with "hype." Tours, wine-tasting sales, and image-making are all integral parts of the new program. These extras have resulted in an architecturally stylistic riot of new construction — an unfortunate development for the Napa and Sonoma Valleys of Northern California. As these valleys, with their gentle, rolling landscapes of oak and grape vines, have become the premier wine-producing regions of America, they have fostered a vernacular architecture of stone and timber, unself-conscious and unpretentious. Large barns with tin roofs have long been adequate for the purpose of viniculture and appropriate to the specific place. The barns for wine processing were often sited on the small volcano-produced hills that dot the valleys and provide elevation — and thus gravity — to ease the flow of grape to juice to barrel. A sort of European gentility characterizes the area, just right for the wine-making endeavor.

A few venerable California wineries maintain this tradition — Inglenook (the old building), Beaulieu, and Buena Vista — but the explosion of development since the 1960s is sadly lacking in propriety and charm. The wineries of some of the great companies, such as Martini and Krug, are an embarrassment to architecture, and the plethora of "boutique" wineries are as corny and tacky as fast food dispensaries. Spring Mountain is a literal copy of Disneyland's Main Street R.R. Station; Chateau St. Jean, a Taco Bell Italianate villa; Stag's Leap, a mock mansard mixup; and the new Disney Winery — well, one can imagine.



Fisher Winery, lower floor plan

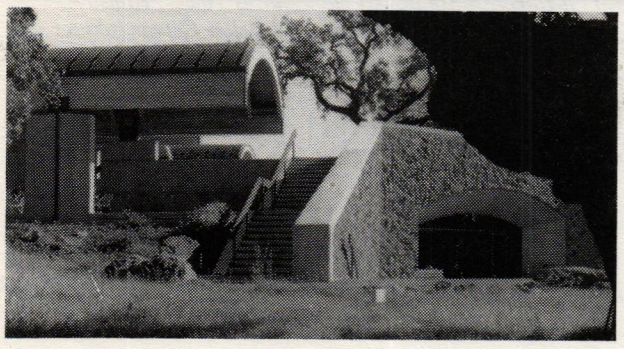
One architect who also makes wine has attempted to capture the essence of the Napa landscape, and the quality and character of the wine-making process. William Turnbull owns a small winery in Oakville that produces excellent wine. Called Johnson-Turnbull, it is a small cottage on the main road, where he has built a series of wooden sheds or barns at the rear containing large tanks and barrel storage. Turnbull has shown his wisdom about wine in his designs for two other lovely, simple wineries, Cakebread and Fisher. Cakebread is a redwood-clad timber frame structure, low-slung and rambling, not much more than a Northern California barn. Two big dormers loom out of the shingle roof to



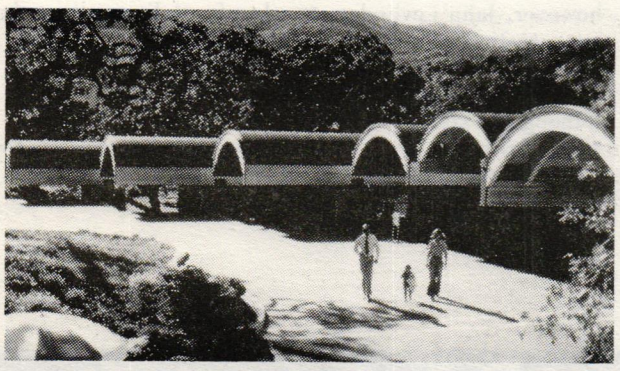
Cakebread Cellars, Napa Valley (1982); MLTW/Turnbull Associates. Above: plan of barrel storage and fermentation room. Below: exterior (Photo: Rob Super)

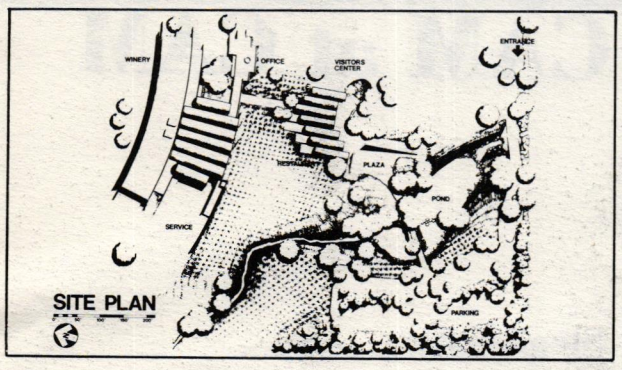
Johnson Turnbull wine label

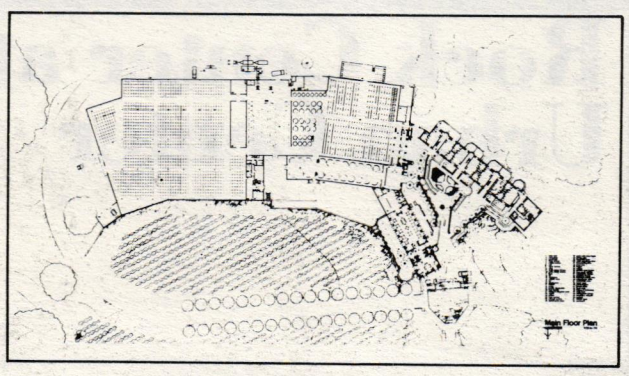
Northern California, booming in the production of wines, is also developing a vinicultural building type. Architects are getting involved, and one, William Turnbull, has even opened his own winery



Left top, left center and bottom: Domaine Chandon Winery, Napa Valley (1982); ROMA. Center top and bottom: Jordan Winery (1977); Backen Arrigoni & Ross. Right: Jordan Winery bathroom







accommodate the largest stainless steel tanks, and a tower between them provides a shaft of skylight to flood the storage space beneath. Barn doors, industrial lamps, and lattice sheds all lend an air of no-nonsense agri-business.

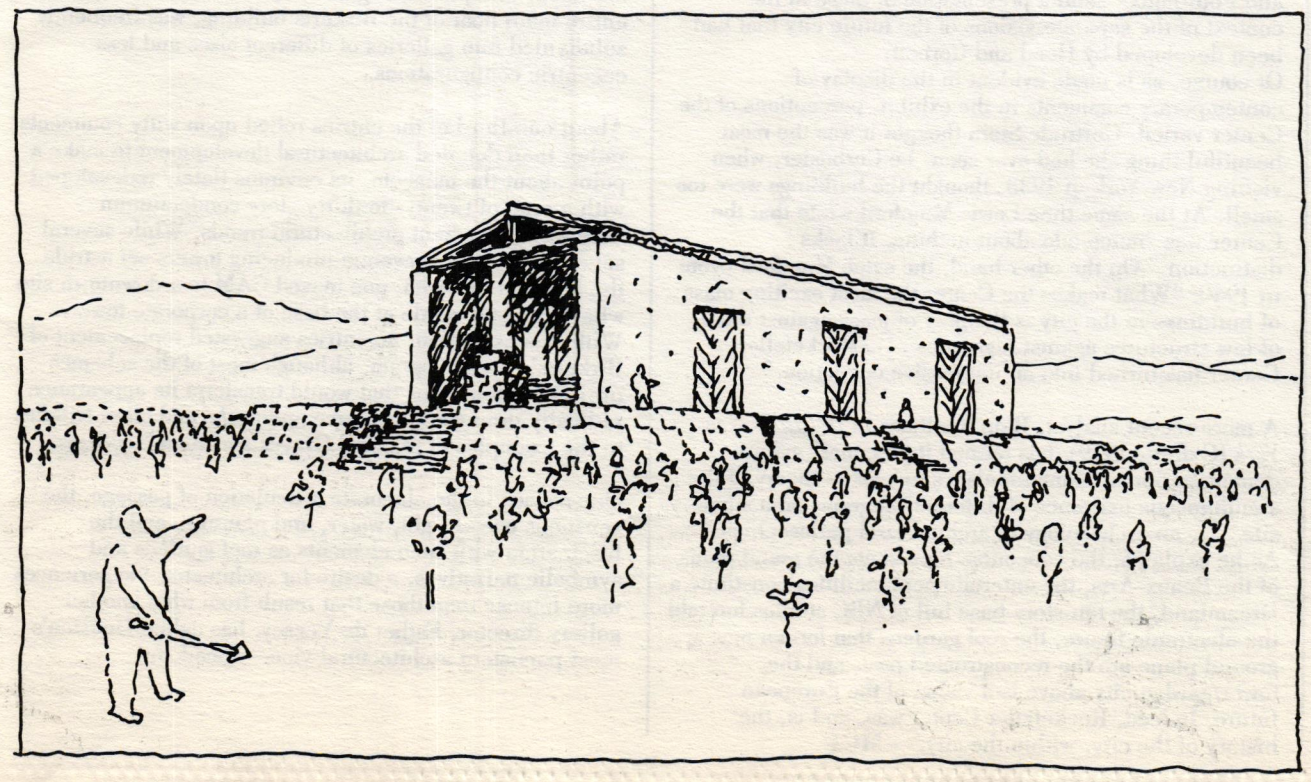
The Fisher winery in the Sonoma Valley is dug into a knoll on one side (the north), in the tradition of the hillside wineries of the nineteenth century. Because the earth temperature is 55°, ideal for wine-making, this design makes perfect sense. As in Cakebread, a skylight tops the four-square structure with the fermentation tanks situated directly below. A simple timber vernacularly-inspired building, it is built of redwood and fir, left untreated to recall its agricultural purpose. The crispness of the detailing belies the self-effacing, "don't bother looking at me, I'm just a barn" character, but Turnbull often sets up this contradiction.

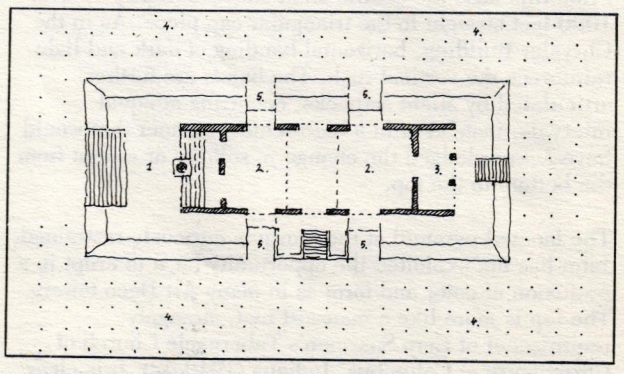
In contrast, Domaine Chandon by R.O.M.A. is a pastiche of recent architectural successes and clichés whereby these French makers of very good champagne (they call it "sparkling wine" in America) have gone all out to be "American." Tucked behind some hillocks and a pretty lake in Yountville, the retail portion of this enormous complex is composed of a series of barrel vaults of cor-ten steel resting uneasily on concrete pillars and walls with some nasty detailing in between. The working winery is a tilt-up slab seeded with vineyard stone, a huge warehouse of stainless steel tanks. The interior of this tank farm is thrilling because of its scale and gentle curvature of plan and the cool depths of the darkened riddling room. The external clumsiness, however, of these giant storerooms, which recently have been allowed to multiply out of control, overwhelms the landscape.

Jordan Winery overwhelms too, but with fluff, not bulk. A mock schloss that thinks it is a chateau is in fact a terra-cotta tile-roofed, yellow-plastered, arch-windowed, copper-guttered, shuttered, and manicured melange. It could have come only from northern Hungary. Backen, Arrigoni and Ross, the architects, have deftly surrounded an enormous tilt-up warehouse with this decorative object. The dining room, located amidst oak tanks, is lit by chandelier, and the guest bedrooms — yes, this winery is also a tiny inn for V.I.P.s — are carefully decorated in "country French," as is the kitchenette. The chateau-schloss sits gracefully in an English-style park in the Alexander Valley north of Napa and Sonoma, and is the state-of-the-art in styled-up, lavish winery architecture.

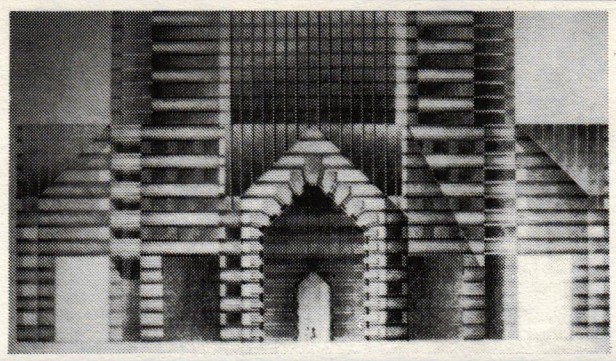
The recent trend of gilded warehouses, of which Domaine Chandon and Jordan are examples, is the easy way out. A winery type that conforms to the French chai, or barrel storage shed, would seem to offer a perfect alternative — a building constructed of substantial material, self-insulating, of simple plan and elevation — the archetypal temple-shed. The masonry base could provide the chai or storerooms, and the temple-shed, the ancillary requirements. This much-sought-after "simple" solution to complicated programs is a natural here, but in our eclectically charged atmosphere, it eludes the makers of the modern winery. One looks forward to a time when a beautifully sublime wine is made in its architectural counterpart.

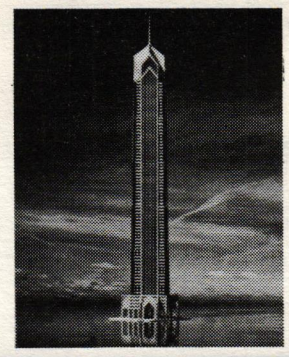
Winery proposal for a joint venture between vintners Robert Mondavi and Baron Phillipe Rothschild, Napa Valley (1982); Batey & Mack, architects. The scheme retains the simple vernacular French chai *or barrel storage shed, adding to it another archetypal form — the temple — to house ancillary functions of the vineyard.*

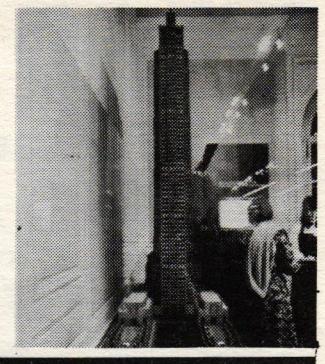




Exhibits







Left to right: Southwest Bancshares Tower, Houston, proposal by Murphy/Jahn. Rockefeller Center (photo: Dorothy Alexander).

Jahn at Yale

An exhibition of recent work by **Helmut Jahn** will be on view at the Yale Art and Architecture Building in New Haven until December 3. Curated by George Ranalli, the show is also accompanied by a catalogue published by the Yale University Press (20 pages, illustrated, $4.00).

Alexander C. Gorlin

Dubbed the "Flash Gordon of Architecture" in a past *Newsweek* article, Helmut Jahn has recently broken with his staid Miesian background into the realm of an architecture of romantic futurism and science-fiction fantasy. Already at the tender age (for an architect) of forty-two, he has won the competition for the Southwest Bancshares Tower in Houston, Texas (see "Bank of the Southwest Tower," *Skyline*, November 1981, p.10), which at 1400 feet will be the tallest building outside New York and Chicago.

Expectations ran high for the show of Jahn's work at the Yale Art and Architecture Building (November 1 to December 3) to clarify the shift in emphasis from technologically-based to historically-based forms. Since Jahn's recent work has transformed the traditional Miesian impression created by his firm with partner C.F. Murphy, this expectation, along with the desire to see a complete presentation of current work, were natural. These expectations, however, remained unfulfilled. Few projects were displayed, and no models at all, which is especially unfortunate since Jahn's projects are clearly conceived as three-dimensional objects.

The focus of the show is a series of enormous seven-foot airbrushed drawings by Michael Budilovsky of the Southwest Bancshares Tower. As with Jahn's "Late Entry" to the Chicago Tribune Competition, theatrical Hugh Ferriss-like lighting effects in the drawings animate the Bancshares Tower and give rise to wildly divergent images. Reminiscent of Bruno Taut's idea of the skyscraper as the secularized Gothic Cathedral crowning the city (Stadtkrone), the rendering of the Tower is also influenced by Feininger's Bauhaus woodcut of a cathedral beaming with light. Jahn's obsessive image of the glass skyscraper as a Tower of Light strains to embody the New Jerusalem desending from heaven "clear as glass." In the Bancshares Tower, Hollywood klieg lights radiate diagonally into the sky, climaxing at the top in a single beam pointing vertically, balanced by a horizontal ray; this creates a cross at 1400 feet, the elevation of Houston as a center of Christian charity and morality. Not a little frightening in its similarity to a Darth Vader mask, or a laser weapon or scepter of unearthly power, Jahn's Tower projects a rather humorous quality in its kitsch intensity of religious/theatrical/scientific imagery.

Formally, Jahn seeks to classically articulate the base, shaft, and top of the Tower. He does this to a certain extent, but without enough connection between the elements. The base, a square rotated at 45 degrees to Houston's planning grid, becomes isolated visually as a lone object. 100-foot high entrance gates in the form of gigantic gabled houses are located at each corner and connected by pedestrian arcades. Detailed entrance studies include glass used in a rusticated pattern, keystones and all.

From this base the central shaft shoots abruptly up over 1000 feet straight to the triangular cap piece. As in the Chrysler Building, horizontal banding of dark and light reinforces the vertical rush. The bands are further articulated by slight setbacks, occurring at equal intervals, instead of in a hierarchical manner that would have acknowledged the change in solidity or weight from the bottom to the top.

The faceted pyramid at the crown is curiously restrained. Jahn has not exploited the opportunity for it to erupt in a profusion of color and form as in many Art Deco towers. The top is more like a mansard roof, strangely reminiscent of Eero Saarinen's Tabernacle Church of Christ spire at Columbus, Indiana (1940-42). It is clear from the sketches that Jahn wanted to generate the top form from a geometric manipulation of the plan as Wright did in his Price House in Bartlesville, Oklahoma (1954). It is not as successful, though, being more arbitrarily shaped and topped by a precariously decorative light mast. As with many of Jahn's projects, it suffers by comparison once historical prototypes are identified. Although the Tower resembles a strait-jacketed Chrysler Building enlarged to enormous scale, it lacks the clever detailing of the original, such as its frieze of stainless steel automobiles.

Defining an opposite pole in Jahn's work—a technological rather than historical emphasis—are his Deere Harvester office (in progress in Moline, Indiana) and his Greyhound Terminal project, both "Crystal Palaces" of exposed steel and glass. Presented in highly detailed monochromatic section perspectives, they are relatively controlled in image and form. A color drawing of his entry in the Humana skyscraper competition (1982) for Louisville, Kentucky, shows Jahn's interest in the Russian Constructivist expression of structure with a spiralling octagonal tower. Finally, the Expo Center project is a virtual 1960s megastructure—like Stirling's Siemens project (1969), a series of cylindrical towers along a vast central spine. Unlike Stirling's work, however, Jahn's cylinders are chamfered diagonally at the top, creating a futuristic and nautical image.

Jahn's exhibition at Yale demonstrates his prolific talent, although he seems not entirely directed or aware of the meanings he creates, and in need of a deeper focus on the cultural implications of his ideas.

Rock Center at Urban Center

Rockefeller Center at Fifty—the first building was occupied in 1932 and the "last rivet" of the original fourteen structures was driven in 1939—although no longer dominating New York, remains an exemplar of urban design and planning. An exhibition organized by Rockefeller Center, Inc., hosted by the Municipal Art Society at The Urban Center during October, and now on permanent display at the RCA building, invites reflection on its persuasive qualities through a varied array of information. With photographs and other memorabilia the show illustrates the history of the site, the planning and design, the art and the buildings, as well as the Center today as a place of business and pleasure. Also featured are original renderings done between 1931 and 1936 by John Wenrich of several design variations, and an incredibly detailed seven-foot model of the core buildings made in the early thirties—the wood is stained and scribed to resemble the texture of the limestone cladding and each window is individually cut and painted. The show also includes a film showing construction footage, with commentary by Walter Kilham, Jr., who worked for Raymond Hood. Like its subject, the display, designed by Donovan and Green, represents a complex balance between the sum and the parts.

It is unfortunate that the scope of the exhibit does not allow for a more elaborate comparison of the countless schemes for the project by its many architects—Reinhard and Hofmeister; Corbett, Harrison and McMurray; Hood and Fouilhoux—and a presentation of these in the context of the separate visions of the future city that had been developed by Hood and Corbett.
Of course, as is made evident in the display of contemporary comments in the exhibit, perceptions of the Center varied. Gertrude Stein thought it was the most beautiful thing she had ever seen. Le Corbusier, when visiting New York in 1933, thought the buildings were too small. At the same time Lewis Mumford wrote that the Center was "much ado about nothing. It lacks distinction." On the other hand, the same Mumford wrote in 1940: "What makes the Center the most exciting mass of buildings in the city is the play of mass against mass, of low structures against high ones . . . Rockefeller Center has turned into an impressive collection."

A more recent analyst, Rem Koolhaas in *Delirious New York* (Oxford, 1979), has termed it "the most mature demonstration of Manhattanism's unspoken theory of the simultaneous existence of different programs on a single site . . . an archaeology of architectural philosophies." As he explains, the concourse represents the grand plans of the Beaux-Arts, the entertainment facilities constitute a Dreamland, the ten-story base full of NBC studios foretold the electronic future, the roof gardens that form a new ground plane are the reconstructed past, and the tower/garden city above is a vision of the European future. Indeed, Rockefeller Center was, and is, the history of the city, within the city. —**MGJ**

CAM at CAM

Stephen Fox

The exhibition "Dreams and Schemes, Visions and Revisions for the Contemporary Arts Museum," which opened October 2 in Houston, represents an unusual foray by one of the city's art museums into the domain of architecture, and made-in-Houston architecture at that. Linda Cathcart, director of the CAM, and Marti Mayo, curator, invited twenty Houston architects to submit proposals for the museum's present site on Montrose Boulevard. Eighteen of those invited responded with submissions. Of these, some were firms with a largely developer and corporate clientele (Morris*Aubry Architects, SOM Houston, 3D/International); some have established reputations for design ability (Howard Barnstone, Charles Tapley Associates); and some are from Houston's new wave of young talent (Arquitectonica Texas, Lonnecker & Papademetriou and Peter D. Waldman, Drexel Turner and Gregory Warwick, and Taft Architects).

The existing building, a stainless-steel-clad parallelogram designed by Gunnar Birkerts and Associates in 1972, was transformed in various ways by the participants. Common to many of the projects was the addition of a superstructure bridging the existing building, an expansion of the substructure (also parallelogram-shaped), a squaring-out of the building's envelope to encompass residual triangular lawns in front and back of the CAM, and the provision of a new, or at least more emphatically articulated, entrance. The principal gallery space, which occupies the entire main floor of the Birkerts building, was frequently subdivided into galleries of different sizes and less eccentric configurations.

About one-third of the entries relied upon witty comments rather than detailed architectural development to make a point about the museum, its environs (lately redeveloped with a crop of twenty- to thirty-story condominium towers), and current architectural trends. While several schemes proposed revenue-producing towers set astride the Birkerts museum, one moved CAM to a downtown site where it might nestle at the base of a corporate tower. With this exception, no entries suggested replacement of Birkerts' parallelogram, although most of the schemes projected alterations that would transform its appearance radically through polychrome and *poché* and other tributes to the examples of Michael Graves and Rem Koolhaas.

One senses in the elaborate articulation of passage, the sensuous use of light, water, and planting, and the fascination with such elements as roof gardens and symbolic narratives, a desire for architectural experiences more intense than those that result from what another gallery director, Esther de Vecsey, has called Houston's most persistent architectural vice—facadomy.

Christmas Books

New Arrivals

Arcades: The History of a Building Type. Johann Friedrich Geist. MIT Press, Cambridge, Massachusetts. Translation of *Passagen*, published in Germany in 1969. 516 pages, 465 illustrations, $50.00

Architecture Today. Charles Jencks; with a contribution by William Chaitkin. Abrams, New York. 360 pages, 550 illustrations, 184 in color. $65.00

Barry Byrne/John Lloyd Wright: Architecture and Design. Essays by Sally Kitt Chappell and Ann van Zanten. Published by the Chicago Historical Society in conjunction with an exhibition; distributed by the University of Chicago Press, Illinois. 72 pages, 80 black-and-white illustrations. $9.95, soft cover

Chicago Architects Design: A Century of Architectural Drawings from the Art Institute of Chicago. John Zukowsky, Pauline Saliga, and Rebecca Rubin. Rizzoli Publications, New York. 176 pages, 208 illustrations, 8 in color. $25.00, soft cover

Courtyard Housing in Los Angeles. Stefanos Polyzoides, Roger Sherwood, and James Tice. Photographs by Julius Shulman. University of California Press, Berkeley and Los Angeles. 222 pages, 241 black-and-white photographs and 108 line drawings. $24.95

East Hampton's Heritage: An Illustrated Architectural Record. Edited by Robert J. Hefner. Essays by Clay Lancaster and Robert A.M. Stern; photographs by Harvey A. Weber. W.W. Norton, New York. 224 pages, over 300 black-and-white photographs, drawings, and plans. $25.00, hard cover; $12.95, soft cover

Edifices de Rome Moderne. Paul Letarouilly. Princeton Architectural Press, New Jersey. One-volume condensation of the original 1840 three-volume edition showing plans, sections, elevations, perspectives, and details of Roman Renaissance buildings. 354 plates. $55.00

The English Vision: The Picturesque in Architecture, Landscape and Garden Design. David Watkin. Icon Editions, Harper & Row, New York. 240 pages, 150 black-and-white illustrations. $55.00

Vittorio Gregotti. Manfredo Tafuri. Rizzoli Publications, New York. 152 pages, 156 illustrations, 6 in color. $18.50, soft cover

Guide to Baroque Rome. Anthony Blunt. Icon Editions, Harper & Row, New York. 256 pages, 113 black-and-white illustrations. $35.00

Highrise of Homes. SITE in collaboration with The Cooper Union. Rizzoli Publications, New York. 107 pages, over 200 illustrations, 8 pages in color. $12.50, soft cover

In Search of Modern Architecture: A Tribute to Henry-Russell Hitchcock. Edited by Helen Searing. Essays by Vincent Scully, George Collins, Neil Levine, Henry Millon, William Jordy, and others. Published by the Architectural History Foundation, New York, and the MIT Press, Cambridge, Massachusetts. 384 pages, 354 black-and-white illustrations. $45.00

Interior Design: The New Freedom. Barbaralee Diamonstein; introduction by Paul Goldberger. Rizzoli Publications, New York. 192 pages, 118 illustrations, 38 in color. $35.00

Le Corbusier Sketchbooks, Volume IV: 1957-1964. Notes by Françoise de Franclieu. Edited by the Fondation Le Corbusier and the Architectural History Foundation. Published by the Architectural History Foundation, New York, and the MIT Press, Cambridge, Massachusetts. 520 pages, 1,123 illustrations, 250 in color. $125.00

Adolf Loos, Leben und Werk. Burkhardt Rukschcio and Roland Schachel. Residenz Verlag, Strassburg. 696 pages, heavily illustrated with black-and-white and color drawings, plans, and photographs. $100.00

Lost America. Postcards of photographs by John Margolies. Dial Press, New York. 12 color postcards in book format. $3.95

Malevich: Suprematism and Revolution in Russian Art, 1910-1930. Larissa A. Zhadova. Thames & Hudson, New York. 371 pages, 445 illustrations, 84 in color. $45.00

Ornamentalism: The New Decorativeness in Architecture and Design. Robert Jensen and Patricia Conway. Published by Clarkson N. Potter; distributed by Crown Publishers, New York. 312 pages, 550 photographs, 330 in color. $40.00

Photography and Architecture, 1839-1939. Essay by Richard Pare. Published by Canadian Centre for Architecture, Montreal, in association with Callaway Editions, New York. 284 pages, 148 full-page tripletone photographs, four 3-page foldouts. Includes catalogue of plates and biographies of artists. $55.00

Scandinavian Modern Design 1880-1980. Edited by David McFadden. Harry N. Abrams, New York. 288 pages, 380 illustrations, 81 in color. $45.00

Seven California Architects. Essays by Nory Miller and Michael Sorkin. Published by the MIT Press, Cambridge, Massachusetts, and the Institute for Architecture and Urban Studies, New York. The work of Batey & Mack, Fisher, Gehry, Howard, Morphosis, Saitowitz, Studio Works. 120 pages, 200 illustrations, 7 pages in color. $18.50, soft cover

Spoken Into the Void. Collected Essays 1897-1900. Adolf Loos. An Oppositions Book. Translated by Jane O. Newman and John H. Smith; introduction by Aldo Rossi. Published by the MIT Press, Cambridge, Massachusetts, for the Graham Foundation for Advanced Studies in the Fine Arts and the Institute for Architecture and Urban Studies, New York. 160 pages, 99 black-and-white illustrations, $30.00

Top of the City: New York's Hidden Rooftop World. Laura Rosen; introduction by Brendan Gill. Thames & Hudson, New York. 167 pages, 160 illustrations, 24 in color. $24.95

A Tower for Louisville: The Humana Corporation Skyscraper Competition. Edited by Peter Arnell and Ted Bickford. Foreword by Paul Goldberger; postscript by Vincent Scully. Rizzoli Publications, New York. 120 pages, 128 illustrations, 76 pages in color. $12.50, soft cover

Leo von Klenze, Paintings and Drawings. Norbert Leib and Florian Hufnagl. Original German edition published by Verlag Callwey, Munich, in 1979; this edition includes an insert with English translation, prepared by Exedra Books, Chicago. 246 pages, hundreds of color and black-and-white illustrations. $75.00

The Wood Chair in America. Produced, designed, and edited by Donovan and Green; written with C. Ray Smith and Marian Page. Published by Estelle D. Brickel and Stephen D. Brickel, New York. 120 pages, 160 illustrations, 35 black-and-white photographs. $19.95, soft cover

The WPA Guide to New York City. The Federal Writers' Project Guide to 1930s New York. New introduction by William H. Whyte. Pantheon Books, New York. 680 pages, 208 black-and-white photographs, prints, and maps. $20.00, hard cover; $8.95, soft cover

The Architecture of Wren. Kerry Downes. Universe Books, New York. 256 pages, 191 black-and-white illustrations. $37.50

Frank Lloyd Wright — Selected Drawings. Portfolio, Volume 3. Edited by Yukio Futagawa and the Frank Lloyd Wright Foundation. Introduction by Olgivanna Lloyd Wright. ADA Edita, Tokyo. 50 color plates. 500-copy limited edition, $550

1982 Selections

The Architecture of the City. Aldo Rossi. Introduction by Peter Eisenman. Translation by Diane Ghirardo and Joan Ockman. Published by the MIT Press, Cambridge, Massachusetts, for the Graham Foundation for Advanced Studies in the Fine Arts and the Institute for Architecture and Urban Studies, New York. 208 pages, 111 black-and-white illustrations. $30.00

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

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

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

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

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

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

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

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

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

Le Corbusier Sketchbooks. Volumes I-IV. Notes by Françoise de Franclieu. Edited by the Fondation Le Corbusier and the Architectural History Foundation. Published by the Architectural History Foundation, New York, and the MIT Press, Cambridge, Massachusetts, 1981-82. Each volume approximately 500 pages, with 1000 black-and-white and color illustrations. $125.00 per volume

The Necessity of Artifice. Joseph Rykwert. Rizzoli Publications, New York. 144 pages, 170 black-and-white illustrations. $25.00

Sammlung Architektonischer Entwurfe. Karl Friedrich Schinkel. Exedra, Chicago. Smaller format reproduction of 1866 German edition with Schinkel text, English translation, and contemporary critical essays. Unpaged, 174 plates. $65.00

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

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

Words & Images

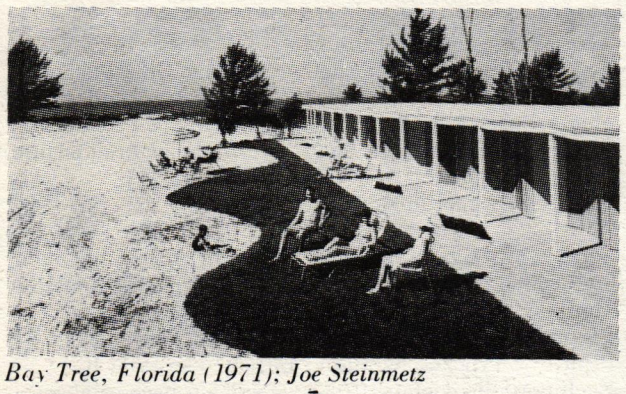
The representation of architecture in photographs and the written word elicit the following critiques.

The Image Congealed

Killing Time. Photographs by Joe Steinmetz. Text and editing by Barbara P. Norfleet. David R. Godine, Boston, 1982. 64 pages, 57 black-and white photographs. $9.95, soft cover

Photography and Architecture 1839-1939. Essay by Richard Pare. Introduction by Phyllis Lambert. Published by the Canadian Centre for Architecture, Montreal, in association with Callaway Editions, New York, 1982. 284 pages, 148 full-page tripletone photographs, four 3-page foldouts. $55.00

Abigail Solomon-Godeau



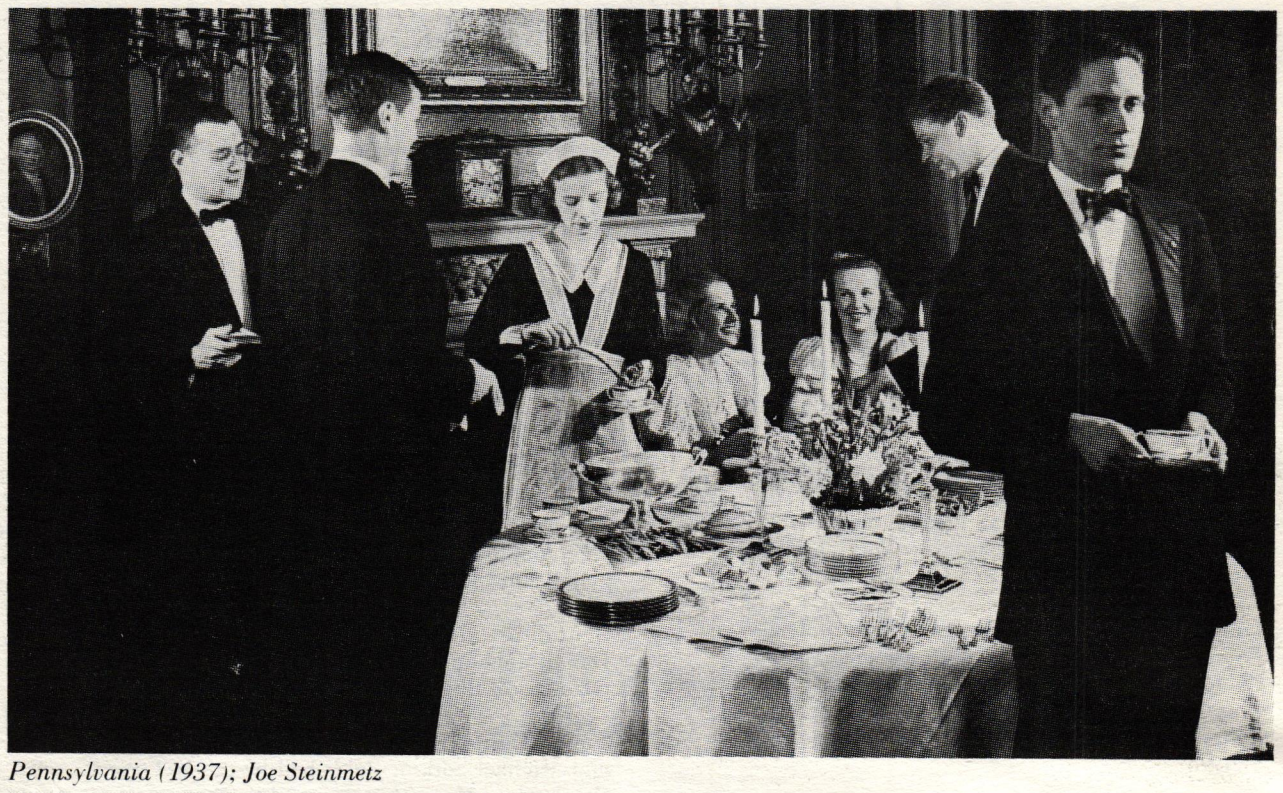
Bay Tree, Florida (1971); Joe Steinmetz

Two recent photographic book offerings, one as casual and modest as the other is elaborate and grandiose, clearly indicate the ways in which our apprehension of photography has been determined by the terms of photographic discourse over the past fifteen years. *Killing Time*, a rigorously edited selection of photographs taken by a Florida-based studio photographer named Joe Steinmetz, and *Photography and Architecture 1839-1939*, a deluxe compendium of the finest fruits of an eight-year-old museum photography collection, are testimonials to how the work of the past is repositioned to accord with the sensibilities of the present.

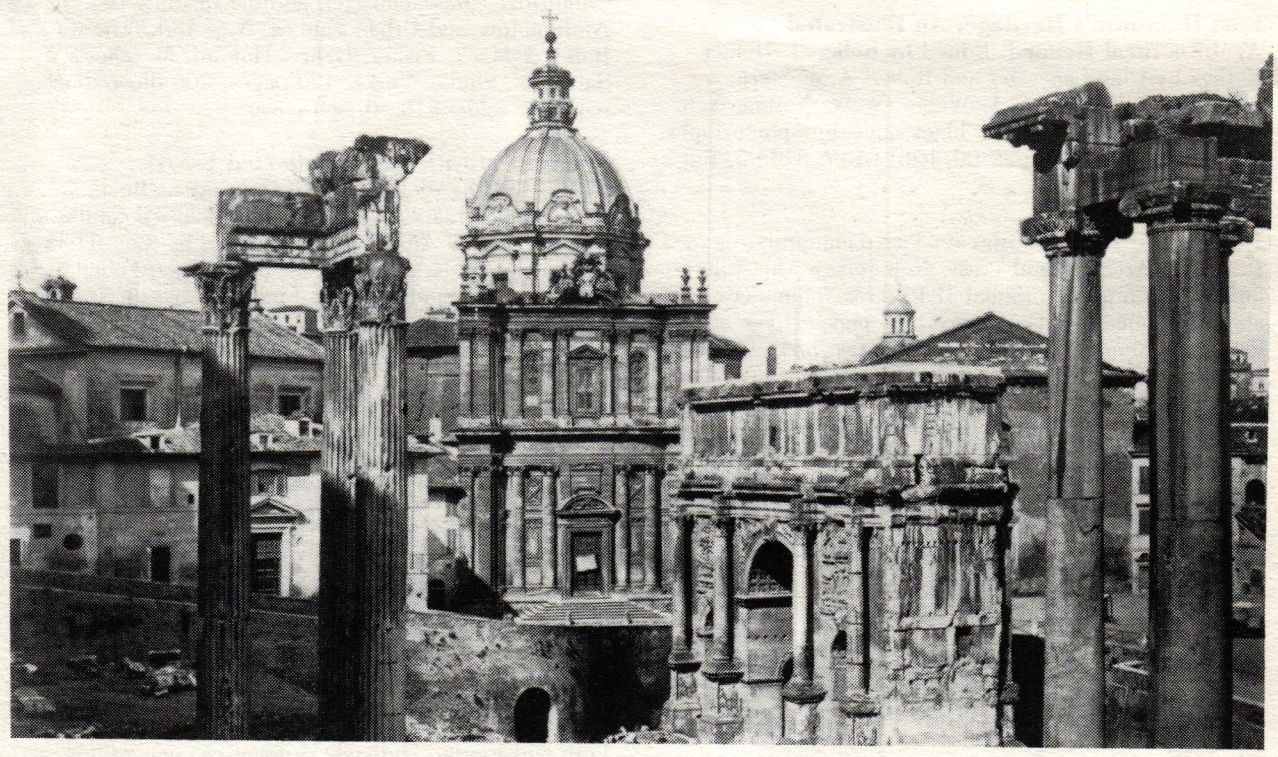
Killing Time is virtually inconceivable without the precedents established by institutions such as the photography department of the Museum of Modern Art, which under the directorship of John Szarkowski legitimized the "vernacular" photograph, and by the photographic practice exemplified by snapshot *auteurs* such as Garry Winogrand. *Photography and Architecture* represents the intersection of a recently heightened popular interest in architecture with a thoroughly aestheticized approach to photographic production in general. Thus, as the cover photograph of *Killing Time* has been artfully tipped at an angle to emphasize its Winograndian effect, so too has Walker Evans' FSA photograph of the sleazy desolation of Bethlehem, Pennsylvania, received a false patina of age and aura by virtue of the tripletone printing that makes all the photographs in *Photography and Architecture* appear equally old and pricey. In both cases, editing, design, packaging, and presentation function to enforce an aesthetic reading that dominates all other considerations.

Barbara Norfleet, Curator of Photography at Harvard's Carpenter Center for the Visual Arts and discoverer of Joe Steinmetz (see her 1979 book *The Champion Pig*), makes no direct claims for the "art" of Steinmetz. On the contrary, in her introduction she stresses the merit of such work as a valuable form of social documentary. In his photographs of Main Line/Bar Harbor/Princeton gentry disporting themselves at coming out parties, teas, and hunt club meets, and in his later work done in the playland of southern coastal Florida, Steinmetz has indeed created a visual archive of historical and social value. But the same claim could be made for any studio photographer, not to mention the contents of any family album. And inasmuch as Norfleet, who also mounted a show of his work, edited from 140,000 of Steinmetz' negatives in order to cull a comparative handful (57 in the book, 100 in the exhibition), obviously the editing process has shaped and determined our view of Steinmetz. While some of the pictures reveal a certain amount of irony towards their subject, others, such as a beaming group of women ãt a Tupperware party in Sarasota, are largely indistinguishable from contemporary advertising images that appeared in picture magazines. With all due respect to Norfleet's contention that the pictures demonstrate "Steinmetz' uncanny ability to portray the remoteness from ordinary life and the self confidence of the upper class" (qualities certainly falling within the purview of social documentary), the impulse for such a project derives more from the theories of John Szarkowski than from those of Thorstein Veblen.

The photographs that comprise *Photography and Architecture* are, like the Steinmetz sampler, a small selection of a much larger whole. 148 photographs from a collection of 25,000 images belonging to the Canadian Centre for Architecture are reproduced with the stated intent of representing the history of architecture through photography and the history of photography through



Pennsylvania (1937); Joe Steinmetz



Photograph of Roman Forum and Church of Ss. Luca e Martina; August-Rosalie Bisson (c. 1864) (photo: Collection of the Centre Canadien d'Architecture)

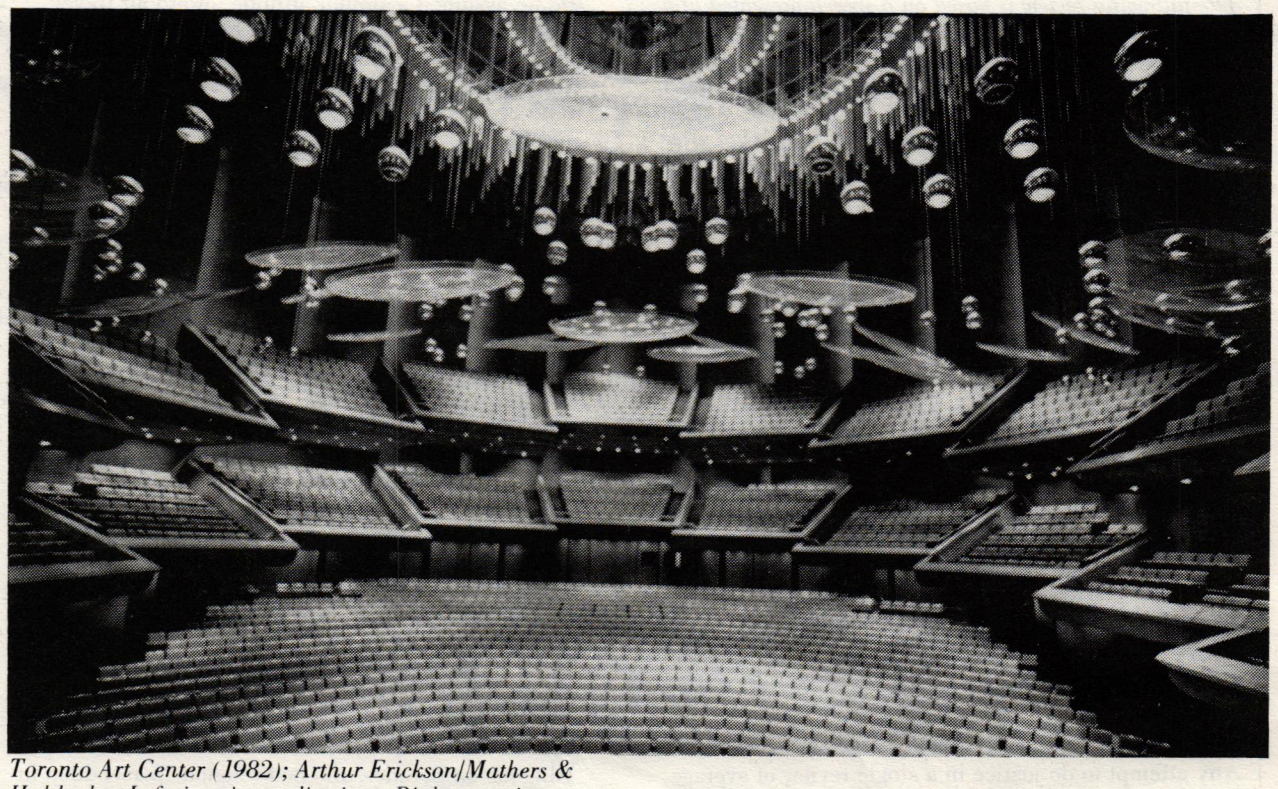
architecture. While this might appear a useful framework to structure a young but immense photography collection, a closer examination of the book suggests that as usual, connoisseurship is being presented as scholarship. To begin with, only a handful of the photographs in the book are *not* by blue chip photographers. Fox Talbot, Hill and Adamson, Roger Fenton, Henri LeSecq, Gustave LeGray, Bisson Freres are among the stellar cast of the nineteenth century; Stieglitz, Sheeler, Steichen, Moholy-Nagy, et alia are among the stars of the twentieth. The emphasis on the canonized rather than the anonymous makes it abundantly clear that any notion of history — be it architectural or photographic — has taken a distinctly back-seat position to that of art photography as currently conceived. Furthermore, inasmuch as one of the great breakthroughs in photography was the conquest of motion, i.e. the instantaneous image, a history of photography presented through architecture will necessarily omit a crucial aspect of the medium's development. Finally, the presence in the book of a number of photographs that are not directly "about" architecture (Charles Marville's Bois de Boulogne, Robert MacPherson's view of Rome from the French Academy, Carleton Watkin's Buckeye Tree, Samuel Gottscho's Manhattan and the East River, and so on) tend to support the notion that this is a collection about vintage print collecting. *Photography and Architecture* is nonetheless presented with all the appurtenances of scholarship — an introductory text by the curator Richard Pare and catalogue notes at the back by the two assistant curators. Pare's text, however, addresses not a single substantive issue relating to either architectural practice or photographic history, much less their relationship (e.g. what connections can be drawn between the dissemination of architectural photographs and architectural historicism) and the catalogue notes are simply culled from standard references.

It would be mean-spirited in the extreme to deny that *Killing Time* is witty and charming, or that *Photography and Architecture* is beautifully and sumptuously produced, but photographic book publishing exists within a larger arena, and as such, participates and colludes with the now endemic enterprise of what, for lack of a better term, I would call upward levelling. Such a project involves the wresting of photographs from their original contexts, functions, and discourses, reevaluating their aesthetic status, and then placing them within an expanding canon of photography-as-modernist-art-form. Along the way, the individual photograph is metamorphosed into a luxury item, and — *mutatis mutandis* — is thus primed to receive the attentions of the museum, the gallery, the corporate collector, the connoisseur, and the art photography publisher. The repositioning process has economic implications, no less than critical ones.

The Canadians Unmounted

Building With Words. Ruth Cawker and William Bernstein. The Coach House Press, Toronto, 1981. 100 pages, illustrated. $14.50, soft cover

Trevor Boddy



Toronto Art Center (1982); Arthur Erickson/Mathers & Haldenby. Left: interior auditorium. Right: exterior (photos: Roy Thomson Hall)

Oh Canada, Great White North strong and free, we stand on guard, we stand on guard waiting for an architecture to come from Thee. *Building With Words*, a recent book on Canadian architecture, offers mumbled manifestos from the best practitioners active on the Sleeping Giant, new protestations of independence from little-brother architects across the 49th parallel. Or perhaps that should be little-sister architects, as Canadian novelist and critic Margaret Atwood likens the cultural condition of being Canadian to that of women in a male-dominated society, prompting bewildered men/Americans to ask what it is that these newly awoken minorities really want.

Judging by the tenor of the statements gathered by Ruth Cawker and William Bernstein in *Building With Words*, what Canadian architects want is 1967 again: 1967, when Canada celebrated a century as a nation with EXPO in Montreal; 1967, when the economy was booming and building; and most of all, 1967, when doubts were never cast on the healing power of modern architecture. This retro-regard prompts Toronto's John Parkin to opine "Post-modernism — or as I prefer to call it, Neoconservatism — is not going anywhere . . . the battle for contemporary architecture has yet to be won," or Vancouver's Arthur Erickson to suggest that historicism is "like dress fashions [which] fill the narcissism or ennui of the moment, the desire for something different." More lucid than most of the architects, Erickson at least admits that "we've always tried to work through complexity to simplicity," and that "I like the contrast of the weight and substance of concrete against the slickness, the sheen of glass." Americans on both coasts will soon be able to sample the weighty slickness of Erickson's architecture in two major projects in the United States. While work proceeds on his massive Bunker Hill project in Los Angeles, Canadian Prime Minister Pierre Trudeau recently announced that he has chosen his old friend Erickson to design a new Canadian Embassy on a prime site near Washington's National Gallery.

Building With Words is an anthology constructed of that most temperamental and unstable of literary creations, the architect's statement. There are twenty-one statements, penned by architects and historians from across this sprawling, brawling country. They range from personal essays (Hemingway, Zeidler) to collections of design aphorisms (Affleck, Gaboury) to outright manifestos (Jackson, Baird). George Baird's "5 Points of a New Toronto Architecture" is a heart-quickening diatribe against those mainstream modernists who keep our architecture as bland as our television programs. Baird both teaches and practices, a combination much more rare in this country than in America, and his University of Toronto program is noted particularly for its manifesto-writers, who number both Cawker and Bernstein amongst their edict-issuing graduates. Baird's manifesto sets the local — "Point #3: *The new Toronto architecture will reflect a matter-of-fact understanding of the indigenous patterns of life in this city*" — against the international — "Point #4: *The new Toronto architecture will be measured by international criteria of worth*." To one grown weary with architectural manifesto-writing and reading, as I am, it would seem that there would be some conflict — I should use Baird's term, dialectic — between the local and the international positions — I should say ideologies. Baird's call for "international criteria" is precisely what Halifax historian and critic Anthony Jackson warns against: "This internationalization of elitist views by a mutual-admiration club of design talents potentially undermines the development of a socially responsive architecture." With the attention to the local, or more often, the regional that characterizes much of Canadian architecture, paired with overwrought regard for international currents, where lies the case of nationalism? The net result is that any American (or Argentinian, or Albanian) reader of this book will conclude that while there is no Canadian architecture, there are some excellent architects working in Canada.

As might be expected, only the Quebec architects demonstrate a sense of tradition and place that points to an emerging architectural culture. Unexpected, however, is the evidence that this sense is equally strong in the work of English-speaking Quebeckers (Peter Rose's neo-Gothic houses, Ray Affleck's post-megastructure urban infill) as it is in that of French Québecois (Jean-Claude Marsan's archaeology of Montreals past, Jean Ouellet's grand new spaces for assembly and celebration). Between the two groups is the fascinating bicultural artist-architect hybrid Melvin Charney, easily the most brilliant innovator in Canadian architectural ideas.

Canada remains the largest, richest nation in the western world with no architectural culture to speak of. Unfortunately for the cause of Canadian architecture, largeness and richness serve rather to work against the precipitation of a unique national architecture. An architectural culture, such as that which emerged in Italy in the Renaissance, France in the eighteenth century, or Britain and the United States in the last century, comes only with a critical mass of historical scholarship, originality and pride in design, and above all, professional and personal links forming a community of architects. As is pointed out in the introduction, Canada almost attained this critical mass in the 1920s, largely through the work and writings of John Lyle and Percy Nobbs, but with the Depression and the rise of the internationalism of modern architecture, it ended even as it began. We still await an architectural culture in Canada, but there are some healthy signs: the new *Trace* magazine, a critical and historical journal of Canadian architecture; thriving architectural lecture series in Montreal, Calgary, and Vancouver; and, closer to the topic at hand, revitalized architectural book publishing. The survey of contemporary Canadian architecture in *Building With Words* is the first study published on the topic in a decade. What other country could make that claim?

Cawker and Bernstein's book is a particularly welcome breach of the void in Canadian architectural theory, but sadly the authors have taken a bibliographer's and not a critic's approach to the subject. It did not surprise me to learn after reading this well-researched but timid book that Cawker had a background in literary bibliography before she studied architecture. The introduction, which could have provided historical perspective to the evolution of modern architecture in Canada, is needlessly sullied with fascinating but nonetheless overlong quotations on Canadian architecture since the 1920s. The introduction's important thesis on the development of modern architecture in Canada is derailed in the sundry examples, the changing voices, and the varying literary quality of these quotations. In organizing the twenty-one architects' statements, the authors both reject the regional approach basic to Canadian thinking and choose against grouping by theoretical position (the Contextualists versus the Expressionists versus the Mainstream Modernists). Instead, Cawker and Bernstein have organized them alphabetically. In doing so, are they aspiring to non-critical objectivity? Do they hanker after structuralist chi-chi? Or is the meta-message of this book that there *are* no correspondences betwen these architects — "heck, here's a bunch of guys who make buildings and just happen to have the same passport, eh"?

Having edited the musings of architects myself, I know the difficulty of making sense of the prose of prominent architects who possess the verbal style and eloquence of Fred Flintstone. Worse are those who employ that great decimator of architectural thought, the aphorism and epigram. Everyone, it would seem, is out to coin the new "less is more." These profundities come from *Building With Words*: "In architecture, where society is encompassed both by space and time, the transformation is continuous" — Etienne Gaboury; "The meaning of architecture can only be found in the totality of life" — Eberhard Zeidler. Nevertheless, the authors have done a superb editing job. The photographs chosen to illustrate each architect's work are uniformly excellent, benefiting from button-down layout and seamless printing.

Word is out that Cawker and Bernstein have embarked on the more risky and important business of a critical work on contemporary Canadian architecture, a work that may make *Building With Words* invaluable as an annotated appendix.

In Retrospect

The Architectural History Foundation's publication of the fourth and final volume of the monumental collection of Le Corbusier Sketchbooks merits a final assessment of their impact. Meanwhile the IAUS' Fifteenth Anniversary, celebrated with a party and exhibit, spurs a similar appraisal.

Le Corbusier's Sketchbooks

Le Corbusier Sketchbooks, Volumes I-IV. Notes by Françoise de Franclieu. Edited by the Fondation Le Corbusier and the Architectural History Foundation. Published by the Architectural History Foundation, New York, and the MIT Press, Cambridge, Massachusetts, 1981-82. Each volume approximately 500 pages, with 1000 black-and-white and color illustrations. $125.00 per volume.

Kenneth Frampton

The following review is based on a speech presented at a symposium on "The Sketchbooks of Le Corbusier" held on November 3 at the National Academy of Design. At the symposium Stanford Anderson of MIT also spoke, tracing the influences of Peter Behrens on Le Corbusier. Anderson discussed how the pure forms, hierarchic grids and regulating lines, systems of measures and proportion, and the unfolding and enlivening of architectural space found in Behrens' work were to emerge in the designs of Le Corbusier, who worked for Behrens in 1910.

Anderson also emphasized the impact of the Mediterranean on both Behrens' and Le Corbusier's architecture, a point also taken up by Kurt Forster of MIT. Forster contended the influence of Mediterranean culture — and especially of Roman architecture — was clearly revealed in Le Corbusier's sketches, particularly when he began to design public buildings with symbolic meaning. Forster explainced the range of images, including vernacular architecture, that would feed into Le Corbusier's work and later erupt in powerful forms. He used as an example a sketch in which Le Corbusier incorporated the distribution of spatial details of a Juras regional farmhouse — low ceiling, built-in furniture, a long band of windows — into his own houses of the 1920s.

Any attempt to do justice in a single review of average length to the 73 sketchbooks that Le Corbusier left as a cryptic legacy at the time of his death is bound to be an exercise in futility. So rather than cover the entire four volumes, as these have been beautifully and faithfully reproduced by the Architectural History Foundation, I have decided it would be better if I restrict my comments here to the first volume, covering the period 1914 to 1948.

Part diary, part sketchbook, part palimpsest, part monologue, this is the master architect writing, if not talking, to himself over four consecutive periods of his life: 1914-48, 1950-54, 1954-57, and 1957-65. It is obvious that the first volume, while virtually of the same size and length as the other three, covers a disproportionately larger period of time. This is due to the fact that for two long periods of his life no sketchbooks have survived; that is, from 1919-29 and from 1936-45. The reasons for these gaps in a lifetime of continual notation remain obscure. He was to claim that the notebooks for 1919-29 disappeared while moving from his rue Jacob apartment to the studio in Nungesser-et-Coli. Strangely enough he never chose to account for the gap running from 1936-45. One thing is for sure: this was a fallow period in his own creative activity. However, it is nonetheless somewhat inconceivable that he totally abandoned the sketchbooks during this period. And so once again we are forced to conclude that they may have been lost or stolen. The latter fate certainly befell the two sketchbooks that were with him when he died in the sea in 1965 while staying at his *cabanon* at Cap Martin. Aside from all this, other mysteries permeate this notational labyrinth. The letter classification that he adopted when he reread the sketchbooks in 1961-62 in preparation for a retrospective exhibition at the Musée National d'Art Modern seems to have had no particular significance. Furthermore, many sketchbooks were re-used, and from time to time pages were torn out when needed, thereby disturbing the chronological sequence of the entries.

Le Corbusier had envisaged publishing these sketchbooks in two forms, first as a complete dossier and second a selection of studies and notes to be made available in paperback form for student use. These notes took the form of an endless meditation or confession. They were, as he called them, his *carnets de voyage* written when travelling, in suspended gaps of an otherwise over-crowded life. Le Corbusier was never happier than when he was on the move, either by ship or plane. Like the love-seeking emigrant in Herman Broch's novel *The Sleepwalker* (1931), of whom Broch wrote, "he who seeks love seeks the sea," Le Corbusier was at his most Olympian when he was, as it were, *au transatlantique*, cradled in the arms of a ship whose daily discipline, like other marine passengers, he freely accepted. It was here, while en route to Brazil in 1929, that he became involved in his passionate affair with Josephine Baker. Later in his life he assumed a similar attitude toward air travel, sketching a *couchette Japonaise* for two as a hypothetical fantasy interior for the body of a Constellation airliner, and writing on another occasion, "I am never so calm as in an aeroplane = cosmos & friendly, beneficial solitude."

These notations of experience were above all the intimate workings of his divided mind and it is significant that, save for a few close friends, no one was privileged to see these sketchbooks in his lifetime. They were, as he said, a *chose actif en action*. He seems to have thought of them as he thought of his painting, that is to say, he regarded them as the stuff of an internal and conflicted discourse. Thus as he wrote of his life as an artist, it "is a bitter struggle, terrifying, pitiless, unseen; a duel between the artist and himself. The struggle goes on inside, hidden on the surface. If the artist tells, he is betraying himself! . . . "

This testament to the existence of an eternal "double" reveals the continual inner conflict that was such an essential aspect of Le Corbusier's secretive and puritan temperament. Brought up as a Calvinist in the gray industrial town of La Chaux de Fonds, Le Corbusier's family had kept between them the somnambulist secret of an origin that was more radical and Manichean. They knew, cherished, but rarely acknowledged their legendary roots in the Cathar sect, more commonly known as the Albigensian heretics who fled religious persecution in Southern France early in the sixteenth century. The apparently questionable authenticity of this legend was confirmed by Albert Jeanneret, who told the Zurich architect Bernard Hoesli that the Jeannerets were of Cathar origin. For whatever reason, whether conscious or otherwise, Le Corbusier seems to have assumed for himself the role of the dualist ascetic, in whom the powers of good and evil were, according to Manichean tradition, to be evenly divided within the same figure.

Indications of such inner tension can certainly be traced throughout the pages of the first volume, often expressed as an overt eroticism that erupts on the surface, particularly after Le Corbusier's first visit to Brazil, where he arrived by boat at the end of September, 1929. He saw the extraordinarily statuesque native women of Brazil in the light of the New Guinea votive figures that had so impressed him in his youth, and the sketchbooks abound in a continuous graphic homage to the vitality and beauty of the Indian, African, and mulatto races. At the same time, he saw from the Archimedian point of a biplane the "law of the meander" inscribed in the tropical riverbeds of Brazil as they were to wind their way to the sea through the gridded coffee-growing *cuadras* of a colonized and domesticated jungle landscape. For him this aerial vista was a metaphorical proof of the difference between the natural and the cultural, that is to say between the natural meander and the manmade grid. And yet the former is also seen as a cosmic manifestation of a universal dualistic or dialectical principle, for he was to write: "Truth does not lie in extremes. It flows between two banks, a tiny, trickling brook or mighty flooding river, it differs every day!"

For Le Corbusier, Brazil was a liberation, it was *Paradu* brought to life. Here he was all at once to abandon all his inhibitions, to consort with native women, to indulge — aided by Jacopo Figman — in sensual and intellectual pleasure at one and the same time, to disport himself in full freedom. But he never lost his awareness that he remained, after all, nothing but an overcivilized Western outsider.

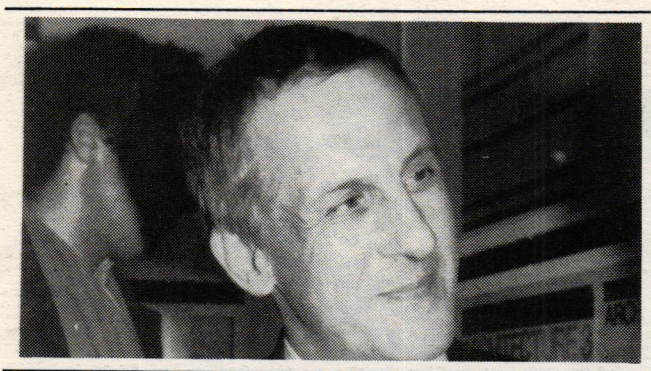
The first volume, and in particular the trip that he made with Pierre Jeanneret to Spain, Morocco, and Algiers in August 1931, reveals Le Corbusier at a turning point in his life; that is to say, at a crucial moment when he begins to doubt the millenialistic promise of the Enlightenment and the machine age. In a cautiously optimistic but nonetheless skeptical frame of mind he sees the arterial route on which he travels to Spain as a delicate intervention which mediates between the consolidating advantages of universal distribution and the rich authenticity of the regional autochthonous culture that continued to flank it on every side. As he put it in an entry dated August 1931: "Alciante gives one the impression of people who are putting themselves together, they are refurbishing everything — whitewash and the still perfect maintenance of architecture which (is) a state of mind the road has not disturbed."

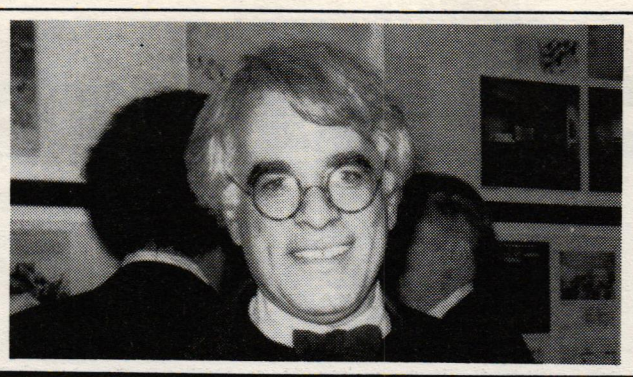
His reaction to recent Spanish modernization written out of the early repercussions of the 1929 Crash remind one of his famous *voyage d'orient* of 1912, when he realized for the first time, like Adolf Loos, that men live at the same time in different periods of history — the Folklorique, the Classical, and the universal fruits of Industrialization. Like Loos he saw this as a kind of Dadaistic continuum that at times permitted a strange kind of complementary co-existence to obtain between one form of civilization and the next. Like Frank Lloyd Wright, Le Corbusier is by no means sanguine about the environmental and cultural consequences of the universal coal civilization and he regards the automobile as being capable of achieving a delicate and appropriate mediation between the richness of rooted culture and the quasi-beneficial advances made by industry. In this vein he is to pay the new highway of the Spanish continent an ambiguous tribute when he writes:
Let the Latins live out their destiny — clarity. The Primo road has perhaps been used as a Trojan horse to topple the chief. Maybe the republic became possible because of it [because of the connection]. It is this road that will allow Spain to live [because it is equal to circulating blood] . . . Those who use the road take care of it and do not destroy it. Everywhere one has the feeling of being in a millionaire's park commanding an entire landscape . . . the whole mass is made solid, man to man, village to village, region to region.
Furthermore, he is overjoyed to find that one can "uncover all along the Spanish road all the stuff of pre-machinist society — customs, institutions in a state of purity and in full bloom." Paradoxically given his largely positive attitude towards the Primo road, he delights in the fact that the inns of Almeria are still of vernacular construction due to the lack of transportation facilities, which prohibits the importation of "academic" foreign materials.

At the end of this summer journey, he finally arrives at his ideal civilization; ideal because, like the Cathar of Toulouse, the Mzab were Islamic heretics who were able to achieve a high level of cultivation almost as a direct consequence of religous persecution. He was to write of this desert idyll:
The entire oasis is in shade; it is cool, the water gurgles as it flows to its destination in the irrigation channels built in relief and defining the whole typography . . . . The oasis is an immense collective undertaking . . . . Money as a goal does not enter into the process. With the advent of transportation people no longer work to consume but to make money.

These sketchbooks and the critical trajectory of Le Corbusier's career were mutally shot through with this sharp distinction between the necessity of daily consumption and the superfluity of status consumerism; the corollaries of this distinction, as far as the specifics of architecture are concerned, are the need to distinguish between the necessity of technical innovation and change and the perennial modern impulse towards both trivial invention [the artificial stimulation of markets] and the optimization of technique as an end in itself.

Two buildings that come at the close of this first fertile period, namely his barrel-vaulted Maison Weekend, built on the outskirts of Paris in 1935, and his tented Pavillion des Temps Nouveau of 1936, point towards a polemical synthesis between the subtle and economic capacity of primitive, timeless methods of construction and the more rational advantages of modern technology. At this juncture, Le Corbusier is moving towards re-integration rather than confrontation, and it is this that puts the final lie to a reading of Le Corbusier's career as though he were nothing but a fanatical and reductive functionalist. These sketchbooks are a lasting and rich testament to his profound cultivation as a conflicted, sensitive, and extraordinarily inventive intelligence confronting the contradictions of our age.





Left to right: Kenneth Frampton, Peter D. Eisenman, Edward L. Saxe.

The IAUS at 15

An exhibition celebrating the **15th Anniversary of the Institute for Architecture and Urban Studies** opened on November 15 and will run into 1983. The exhibition was organized by Margot Jacqz with the assistance of all those at the Institute.

Margot Jacqz and Kenneth Frampton

15th Anniversary party and exhibit

The Institute for Architecture and Urban Studies was founded in 1967 in conjunction with the Museum of Modern Art and Cornell University. Its founding followed an exhibition of urban design proposals held at the Museum of Modern Art and titled "The New City: Architecture and Urban Renewal." It featured the work of a group of young architects and planners seeking creative alternatives to traditional forms of education and practice. A number of groups emerged out of the exhibition, one of which became the Institute for Architecture and Urban Studies, under the direction of Peter Eisenman.

From the outset it was intended that the Institute remain entirely independent of any exisiting school or agency so that it could develop a unique form of educational structure in which students and teachers would work together in an effort to achieve a synthesis between the theoretical world of the university and the real problems confronting urban centers throughout the country. The Institute was thus initially structured as an "atelier," with teachers and students working on a number of projects that were successively commissioned by a number of government agencies, including HUD, UDC, and NIMH. In the first year many of the Institute students came from the Cornell University Urban Design Program headed by Colin Rowe. The Institute's first practical assignment — a design study of Kingsbridge Heights in the Jerome Avenue area of the Bronx — came from the New York City Planning Commission.

The intent to develop a theory of urban form — one that would be capable of influencing the actual planning process — culminated in 1973 with the design and exhibition of two "Low-Rise High-Density" housing prototypes and projects, one of which was for the construction of 650 dwelling units in the Brownsville section of Brooklyn. The realization of this scheme was nationally acknowledged as an important contribution to the investigation of such low-rise models.

The student-faculty dialogue established through these projects and the development of a new attitude towards architectural education was to be the basis for what has since become a number of different educational programs currently in progress at the Institute. These programs have been devised to serve a broad spectrum of students in an effort to fill a wide range of study between pre-architectural training and a consideration of architecture as a humanistic discipline. In 1974 the Undergraduate Program was formed for college students, and in 1976 the Design and Study Options program, now known as the Advanced Design Workshop, was formally established for students enrolled in six-year professional programs elsewhere. Around the same time, the Internship Program was also started as a course of study for students of varying backgrounds who wish to enter the realm of architecture. Last but not least, mention should be made of the High School Program, which has been held regularly in the Institute as an auxiliary weekend and summer course since 1975.

To further engage the public-at-large in the discussion of architecture, the Institute also established an Evening Program of lectures in 1974 as a natural extension of the "in-house" lectures that had been taking place since its foundation. At the same time, beginning with a Russian Constructivist exhibition in 1971, a series of exhibitions was initiated to illustrate various aspects of the current state of architectural design and research. Since that time the Institute has mounted some 32 exhibitions, including seminal shows such as "Idea as Model," the Japanese and Austrian "New Wave," and the work of individual architects — among them Scolari, Rossi, the Kriers, Leonidov, Ungers, and Hejduk. The evening lecture program became consolidated in 1977 under the title of Open Plan and, with strong support from the National Endowment for the Humanities, was developed into an integrated three-year, inter-disciplinary public education program.

To further disseminate its concerns among those outside the organization, the Institute has also undertaken a number of publications: *Oppositions*, an internationally respected journal of architectural theory, history, and criticism; *October*, a quarterly of theory and criticism on the arts within their social and political context; *Skyline*, a monthly review of news, books, events, and discussion in architecture; Exhibition Catalogues, which provide documentation and elaboration on work presented at the Institute; and the new series of Oppositions Books, which extend *Oppositions*' coverage of theory and criticism of modern architecture.

In June of 1982, Peter Eisenman resigned as director of the Institute and will now serve as Vice Chairman of the Board of Trustees. Under the new leadership of Edward L. Saxe as President and Kenneth Frampton as Director of Programs, the Institute is looking forward to strengthening both its civic role and its reputation as a center for advanced research and a forum for architectural debate through the reactivation of public programs embracing a variety of disciplines. A renewed emphasis will be placed on endeavors in the field of urban studies in both Institute publications and educational programs. It will remain an organization whose influence is felt not only throughout the world of architecture but also in the lay community, supporting a unique variety of activities.

Notes from the Sidelines

As a member of the "trade" architectural press for the first fourteen of the fifteen years the Institute has been in business, I have been able to observe in an interested but reasonably detached manner the various transformations and developments occurring inside the organization. But more importantly, during that time I have witnessed the impact of the Institute on the architectural community of professionals, journalists, and academics, as well as lay people. For a small independent educational-, research-, and publications-oriented organization, the Institute's influence has been enormous: It has coalesced and consolidated a critical discourse in architecture. It gave substance to intellectual explorations occurring at the time, and directly or indirectly influenced actual designs produced by the major architectural firms of the period.

When the IAUS was founded in 1967, its planning and urban design activities were most evident to outsiders. In the 1960s Jane Jacobs' pragmatic and empirically-based conclusions about street life, and the need for designing within existing urban patterns — for acknowledging the presence of the pedestrian and the importance of the public spaces between buildings — was being much touted. The Institute was soon submitting such values to intensive and systematic investigation, greatly influenced by the historically-based analyses of Colin Rowe and his contextually-oriented theories.

Planning projects undertaken by the Institute in its early years included research on various sections of the city for the City Planning Commission and an analysis of new towns alternatives (the "New Urban Settlements" project) in 1970 with Emilio Ambasz and Peter Eisenman, co-directors, and Kenneth Frampton and Susana Torre, director and coordinator of the analytic phases. Probably the best known example of the Institute's planning and architectural research work, however, was the "Low-Rise High-Density" housing prototypes Frampton and the IAUS developed with the Urban Development Corporation in 1973. The prototype, built in Brooklyn in 1979, recognized the value of low-rise living for low-income family dwellings, incorporating "house-like" features missing in large-scale projects, such as double exposures, private gardens, and individual entrances to the units. Like the "case-study" street scheme for Binghamton published in *On Streets* (edited by Stanford Anderson for the IAUS and published in 1978 by MIT Press), the "Low-Rise High-Density" housing addressed the problems of the pedestrian-oriented *place* where architectural elements of housing and urban design elements of the street would intersect to foster social interaction. While these and other planning studies, reflecting the concerns of the day, advanced certain innovations, or at least refinements of prevailing strategies, it is difficult to make absolute claims for the ultimate impact of the investigations at this point.

One can see however, the effect of the Institute's other more publicly-directed activities. Through its symposia, exhibits, lectures, and publications, the Institute managed to foster a climate of debate in the 1970s when there was virtually none. In its forums and "Open Plan" lectures, with its introduction of *Oppositions* and other publications, the IAUS was to spur a renewed interest in architectural theory, history, and criticism. Many observers have complained that the language of the debate was sometimes hard to decipher, but nevertheless theoretical ideas of significance were being heard or read by those of us in the "normal" architectural world. Soon ideas and arguments by Mario Gandelsonas and Diana Agrest on meaning in architecture, or by Anthony Vidler and Rafael Moneo on typology, by Kenneth Frampton on social and political determinants of form, were being bruited about. Journalists and academics outside the Institute began to listen and to look.

The intellectual discussions, exhibits and publications, criticized for being "hermetic" and "high-design," nevertheless spurred the "nationalization" of architectural discourse. Other architects in other cities began organizing their own lectures, exhibits, and conferences. The mid-1970s appearance of the "L.A. Silvers" or the "Chicago Seven" and the recent revival of the Chicago Architectural Club are only some of the well-known manifestations of architects debating each other, and eventually communicating with the public. Even architects designing large-scale work were influenced by that discussion, if not by some of the work being produced within the Institute's walls. The fact that the Agrest/Gandelsonas tower form of 1981, based on the investigation of the formal, symbolic and urbanistic analyses of 1920s skyscrapers, can now be spotted in designs coming out of the larger offices underscores the implications of that influence.

Besides generating debate on the domestic front, the Institute has religiously brought the news of other architectural developments in England, Italy, Spain, Japan, and elsewhere to the architectural community in New York. Its exhibits have antedated the publication of this work in the major professional press by several years: Architects such as Arata Isozaki and Aldo Rossi were showing their work at the Institute long before it began to appear in four-color spreads in the U.S.

And now with these successes behind it, the Institute faces a new stage of development. At fifteen it has reached maturity, but hardly its dotage. It is important that the Institute maintain its past diversity of activity and the strength of its intellectual leadership, while influencing an even larger sector of the public. The path widens. — **S S**

Dateline: December '82

Exhibitions

Chicago

Finnish Design
Through Jan 9 "Finland: Nature, Architecture and Design." Museum of Science and Industry, 57th Street and Lake Shore Drive; (312) 684-1414

A Century of Architectural Drawings
Through April 10 Chicago architects' drawings from the collection of the Art Institute, curated by Pauline Saliga. The Art Institute of Chicago, Michigan Avenue at Adams Street; (312) 443-3625

Fort Worth

Josef Hoffmann
Through Jan 9 "Design Classics." Architectural renderings and drawings, furniture, decorative arts. Fort Worth Art Museum, 1309 Montgomery Street; (815) 738-9215

La Jolla

The California Condition
Through Jan 2 Exhibition by 12 contemporary California architects, curated by Stanley Tigerman and Susan Grant Lewin. La Jolla Museum of Contemporary Art, 700 Prospect Street; (714) 454-3541

Mies Van Der Rohe
Through Jan 2 Mies' Barcelona Pavilion and furniture designs. Sponsored by Knoll, the exhibition includes a scale model of the Pavilion. La Jolla Museum of Contemporary Art, 700 Prospect Street; (714) 454-3541

Los Angeles

U.C.L.A. Exhibits
Through Dec 10 "Rome and Tokyo: The Spring Study Abroad," "Skid Row, L.A.: A View From the Street," "Peter Cook: Student Themes from the Architectural Association in London." U.C.L.A., Graduate School of Architecture and Urban Planning; (213) 825-5752

Arata Isozaki
Through Jan 1 Isozaki's proposals for the Museum of Contemporary Art. The Schindler House, 835 N. Kings Road, Los Angeles; (213) 651-1510

New York

Design Austria
Through Dec 10 Exhibition of architecture, art, decorative arts and crafts, industrial and graphic design, organized by various Austrian institutions. Main entrance, Madison Square Garden, 4 Pennsylvania Plaza; for details (212) 759-5165

Hassan Fathy
Through Dec 17 A selection of the architect's work. 100 Level, Avery Hall, Columbia University; (212) 280-3414

Precursors of Post-Modernism
Through Dec 18 Exhibit of Milanese architecture of the 1920s and 1930s, curated by Fulvio Irace and sponsored by Alessi. The Architectural League, 457 Madison Avenue; (212) 753-1722

Scandinavian Modern 1880-1980
Through Jan 2 Retrospective of Scandinavian design. Cooper-Hewitt Museum, 2 East 91st Street; (212) 860-6868

Art Deco Buildings
Through Jan 8 Photographs by Randy Juster of Art Deco buildings throughout the country. Zim-Lerner Gallery, 123 University Place; (212) 598-4440

American Picture Palaces
Through Feb 27 Arts and artifacts from movie palaces of the 1920s and 1930s, curated by David Naylor. Cooper-Hewitt Museum, 2 East 91st Street; (212) 860-6868

Frank Lloyd Wright
Dec 1-Mar 1 Sixty objects from the Metropolitan's collection of the architect's drawings, furniture, photos, engravings, ceramics, and graphics. **Dec 3** Opening of the permanent installation of Wright's living room from the Francis Little House. The American Wing of the Metropolitan Museum of Art, Fifth Avenue at 82nd Street; (212) 879-5500

Irwin S. Chanin
Dec 8-Jan 28 Photos and historical documents illustrating the work of this architect/engineer. The Houghton Gallery, Cooper Union, Third Avenue and 7th Street; (212) 254-6300

Philadelphia

Quaint and Secret Places
Through Dec 31 Photographs of Philadelphia, 1862-1982. AIA Gallery, 117 South 17th Street; (215) 569-3186

San Francisco

Museum of Modern Art Exhibitions
Through Jan 2 Slides, models, and photos celebrating the centennial of the San Francisco AIA. **Through Jan 16** "Italian Re-Evolution, Design of the Eighties," an exhibition curated by Piero Sartogo. San Francisco Museum of Modern Art, Van Ness Avenue at McAllister Street; (415) 863-8800

Stamford

Furniture by American Architects
Through Jan 26 Designs by Richardson, Furness, Wright, Saarinen and Meier. Whitney Museum of American Art, Fairfield Branch, Champion Plaza, Atlantic Street and Tresser Blvd.; (203) 358-7652

Washington, D.C.

American Architecture Exhibits
Through Dec 30 Documentation and photographs of 50 city halls spanning two centuries. Also a survey commemorating the 50th anniversary of the historic American building. AIA Building, 1735 New York Avenue, NW; (202) 626-7464

Through Jan 3 "Buildings on Paper: Rhode Island Architectural Drawings 1825-1945." AIA Foundation, The Octagon, 1799 New York Avenue, NW; (202) 638-3105

Rob Krier
Dec 9-Dec 31 Drawings and material from *Urban Projects 1968-82*. The Foundry, 1055 Thomas Jefferson Street, NW; (202) 337-7300

London, England

RIBA Student Exhibition
Dec 1-15 1982 student prize winners. Royal Institute of British Architects, 66 Portland Place, London; (01) 580-5533

Rome, Italy

Architectural Photography
Through Dec 20 Silvia Massotti, "Memory and Narrative 1977-1982," curated by Francesco Moschini. Architettura Arte Moderna, 12 Via del Vantaggio; 6792549

Toronto, Canada

Bernard Tschumi
Through Dec 31 Drawings. Ballenford Books, 98 Scollard Street; (416) 960-0055

Events

Boston/Cambridge

Eames Memorial Lecture
Dec 8 Emilio Ambasz, "Works." 6:00pm. Harvard Graduate School of Design, Piper Auditorium, Gund Hall, 48 Quincy Street, Cambridge; (617) 495-4122

Charlottesville

University of Virginia Lecture
Dec 6 Joseph Connors, "Borromini and Roman Urbanism." 8:00pm. University of Virginia School of Architecture, Room 153, Campbell Hall; (804) 924-3715

La Jolla

California Connections
Through Dec 12 Lectures by Frank Israel, Michael Ross, Anthony Lumsden, Moore Ruble and Yudell, Eric Moss, Morphosis, Frank Gehry, Rob Wellington Quigley, Ted Smith, Tom Grondona, William Turnbull, Dan Solomon/Barbara Stauffacher, Thomas Gordon Smith. La Jolla Museum of Contemporary Art, 700 Prospect Street; (714) 454-3541

The California Condition
Dec 1 Panel discussion moderated by Stanley Tigerman and Susan Grant Lewin, co-curators of exhibition, "The California Condition." Present will be the thirteen architects whose work is exhibited. $3, seniors and students $2. 7:30pm. **Dec 2** Lectures on the exhibition by Stanley Tigerman and Susan Grant Lewin. 7:30pm. **Dec 9** Robert A.M. Stern. Lecture on the relationship of contemporary architecture to work being done in California. 8:00pm. La Jolla Museum of Contemporary Art, 700 Prospect Street; (714) 454-3541

The Fountainhead
Dec 17 showing of the 1949 film from Ayn Rand's novel. $2. 7:30pm. La Jolla Museum of Contemporary Art, 700 Prospect Street; (714) 454-3541

Helmut Jahn
Dec 6 Lecture, "The Excitement is Architecture," 8:00pm. The College of Architecture and Planning Auditorium, Ball State University; (317) 285-4481

Miami

Palladio
Dec 3 Lecture by Carol Constant. 7:00pm. The Architectural Club of Miami, 3302 Southwest 27th Avenue; (305) 858-8081

New York

Metropolitan Museum of Art Lectures
Dec 1 Dale Harris, "Edwardian Architecture: The Age of Lutyens," 6:00pm; Moshe Safdie, "Architecture: Private Jokes in Public Places," 8:00pm. **Dec 10** Amelia Peck, "Frank Lloyd Wright," 2:30pm. **Dec 25** Charles Gwathmey, "Architecture: After Post-Moderism." 8:00pm. The Grace Rainey Rogers Auditorium, The Metropolitan Museum of Art, Fifth Avenue and 82nd Street; (212) 570-3949

Columbia University Lecture
Dec 1 Raimund Abraham, "Works." 6:00pm. Wood Auditorium, Avery Hall, Columbia University; (212) 280-3473

Forums on Form
Authors speak on their recent books. **Dec 1** Galen Cranz, *The Politics of Park Design: A History of Urban Parks in America* **Dec 8** Robert A.M. Stern, *East Hampton's Heritage: An Illustrated Architectural Record*. 12:30pm. The Urban Center, 457 Madison Avenue; (212) 935-3595

Tekné Lectures, "Form in Furniture"
Dec 2 Forrest Myers, "Environmental" **Dec 9** Howard Meister, "Meaning in Design." $9.50. 6:30pm. The Open Atelier of Design, 12 West 29th Street; for reservations, (212) 686-8698

On Style
Dec 6 Michael Graves, "The Portland Building." 6:30pm. **Dec 8** "On Style: A Critical Assessment." Panel discussion with speakers Douglas Crimp, Kurt Forster, Mario Gandelsonas, Paul Goldberger, Rosalind Krauss, Vincent Scully, and Anthony Vidler as moderator. 6:30pm. The Institute for Architecture and Urban Studies, 8 West 40th Street; (212)398-9474

Pratt Lecture
Dec 2 John Burgee, "Excitement or Confusion: The State of the Arts." 6:00pm. Higgins Hall, St. James Place and Lafayette Avenue, Brooklyn; (212) 636-3404

Art Deco Society
Dec 2 Richard Guy Wilson, "Machine Age America 1920-1941." 6:00pm. For location and details, (212) 689-5194

Conference on Art and Architecture
Dec 3-4 "Site: Place, Location and Meaning." Sponsored by the Minneapolis College of Art and Design and The Center for Art and the Environment at the University of Minneapolis in cooperation with the Cooper Union. Speakers are Edward Levine, Michael Pittas, Raimund Abraham, Peter Eisenman, Dolores Hayden, Daniel Libeskind, Kurt Forster, Rosemarie Haag Bletter, Rosalind Krauss. $35, students $15. 9:30-5:00pm. The Great Hall, Cooper Union, 7 East 7th Street; for details, (612) 870-3056

Picture Palaces Lecture
Dec 7 David Naylor, curator of the exhibition "American Picture Palaces." 6:15pm. The Cooper-Hewitt Museum, 2 East 91st Street; (212) 860-6868

O'Neal Ford Lecture
Dec 8 Peter Papademetriou, "O'Neal Ford and his Search for an Indigenous Architecture." Introduction by Bo Lacey; videotape of Ford. Members free, non-members $5. 6:30pm. The Architectural League, 457 Madison Avenue; (212) 753-1722

Royal Oak Foundation Lecture
Dec 9 Barbara Wriston, "Bath: 18th Century Center of Wit and Society." $6.50. 6:00pm. The Mayer House, 41 East 72nd Street; for reservations, (212) 861-0529

Philadelphia

AIA Events
Dec 1 Tour by Leonard Davidson, "A Neon Adventure," highlighting the architectural use of neon signage in Philadelphia. Members $12, non-members $15. 6:00pm. Meet at 860 North 26th Street. **Dec 4** Tour by Robert Ennis, "World Architecture Without Leaving Philadelphia." Members $5, non-members $10. 1:00pm. Meet at City Hall Courtyard. **Dec 7** Tour by Jack Peterman, "What the Contractor Expects from the Architect." 5:30pm. Meet at Ballinger Company, 211 South Broad Street. **Dec 11** Lecture and tour by Marshall D. Meyers, "Modern Architecture: Kahn's Richards Medical Research Building." Members $10, non-members $12. 1:00pm. AIA Gallery, 117 South 17th Street. **Dec 18** Brown Bag Seminar, "Architects in Industry" with Tom Glessner. 12:00 noon. AIA Gallery, 117 South 17th Street; for details, (215) 569-3186

London, England

RIBA Events
Dec 2 Conference on "Delays and Variations in the Construction Industry." **Dec 7** Annual Discourse by Kenneth Frampton, 6:15pm. **Dec 14** Christmas Cake Decorating Competition and RIBA Journal Tea Party. 4:30pm. Royal Institute of British Architects, 66 Portland Place; for details, (01) 580-5533

Judith Selkowitz Fine Arts Third Annual Competition. $2,000 cash award to an American artist not affiliated with a commercial New York gallery for winning work of abstract painting, together with $1,000 stipend for winner to travel to two cities within the U.S. Winner will be selected by an advisory board of six, consisting of members from the art, architecture, and business communities, including Paul Goldberger and Michael Graves. Deadline is March 5, 1983. For details, Judith Selkowitz Fine Arts Award, P.O. Box 5268, New York New York 10150.

Competitions

Designers the world over are currently in the creative throes of an international competition sponsored by the French Government for new office furniture — work surfaces, filing, storage, and seating units. The deadline for drawings and preliminary specifications is the end of December.

Unlike many competitions in which winners may receive prize money and limited renown, this one is dedicated, ultimately, to production and publication. Meeting in January 1983, the jury — which includes Mme. Edmonde Charles-Roux, Francois Barré, Mario Bellini, Yrjo Kukkapura, Hans Hollein, Kenji Ekuan, and George Nelson — will select about ten winners. These designers will then be matched with manufacturers in France to develop a prototype. In January 1984 four or five final winners will be selected on the basis of these prototypes. Jean-Francois Grunfeld, Commissioner General of the competition, hopes that the furniture will then be put into production; this, on the basis of $10 million in orders he claims to have already committed, much of this from the government. We shall see, but it sounds promising.

Meanwhile, the government is also sponsoring a number of international architectural competitions for sites in Paris. One already well underway is that for the Parc de la Villette [*Skyline*, June 1982]; two recently announced in New York are for the Tête-Défense and the Opéra Bastille.

The Tête-Défense site is at the end of the monumental axis that starts at the Place de la Concorde, proceeds through the Arc de Triomphe, past the Palais des Congres, and off the back edge of the "platform" of La Défense. The program is for a center of communications to be one part of an international information network and reference system as well as a new social center where the public will have access to the collected information and media from all over the world. Also included are facilities for two Ministries, other services and shops.

Although the registration deadline is past, the date for submission of projects is March 1983 and the jury — which includes Oriol Bohigas, Kisho Kurokowa, Richard Meier, Antoine Grumbach, and Ada Louise Huxtable — will meet in April. The complex is due to open in 1988 and the government hopes it will be an important center of activity during the International Exposition of 1989.

The other competition, still open for registration, is for a new Paris Opera House on the Place de la Bastille. Again the site is an interesting one. The Place de la Bastille is an ill-defined space, the convergence of eleven streets and one canal, at a point where three districts of the city meet — the seventeenth-century Marais, the arts-and-crafts Faubourg Saint Antoine, and the newer area of East Paris. The site for the Opera is essentially wedge-shaped with a short end on the "square" and a long edge on the rue de Lyon, facing the canal.

The present Paris Opera, designed by Charles Garnier and inaugurated in 1873, is now considered out of date and difficult to operate. The plans for the Opéra Bastille include moving the Paris company to the new facility, which will feature not only a traditional auditorium, but also a more experimental space. The group developing the proposal for the Opera has devoted a year to compiling the technical information for competitors and outlining a program that also includes a school, a small cinema, a library, and exhibition spaces. The organizers say that competitors will be free, however, to modify the program. The details of the competition and requests for preliminary designs will be available after December 15. For registration information contact: Mission Opéra Bastille, 38 rue de Laborde, 75008 Paris. — **MGJ**

Hot Line

Psychohistorians and hieratic scholars may some day try to figure out why a conference on architecture is named "P3" and is closed to all except its architect/participants. Allegedly the leading designers of the day, their names have not been made public. There has been speculation that the name of the conference relates to its principal organizer, **Peter Eisenman,** and represents his "third try" to get architects to criticize each other's work. (Eisenman was behind the closed CASE meetings of the early 1960s, and of course the organization of the IAUS in 1967, both of which attempted to perform that critical function.)

It has further been reported that some 25 architects, including Europeans, flew to the University of Virginia for the "P3" conference on November 13-14, and that Rizzoli Communications will bring out a publication of the works under discussion, projects not permitted to have been seen in prior publication. It was also alleged that *Skyline* would be hosting a "post-mortem" on the conference on November 16, but here we can say that is not the case. We suspect there was tampering with the typography on that announcement (which appeared in the November issue) and we are told it was done by a fugitive well-wisher from "P2" — the rightist masonic cabal of government officials and bankers whose names came to light in Italy several years ago.

Architects Invention:

Tadao Ando
Carlo Aymonino
John Burgee
Henry Cobb
Peter Eisenman
Frank Gehry
Michael Graves
Charles Gwathmey
Hans Hollein
Arata Isozaki
Toyo Ito
Philip Johnson
Rem Koolhaas
Leon Krier
Rob Krier
Richard Meier
Rafael Moneo
Cesar Pelli
Jaquelin Robertson
Kevin Roche
Paul Rudolph
Robert Siegel
Robert A.M. Stern
Stanley Tigerman
O.M. Ungers

Corrections

November's account of the work at Gracie Mansion omitted mention of two prominent members of the Conservancy's Working Group: Philip Winslow, landscape architect on the project, and Massimo Vignelli, who is contributing his design services to the effort. Also, the photograph of the Main Hall c. 1890 should have been credited to the Pach Brothers, courtesy The New-York Historical Society.

The photo of Ca'Brutta that appeared on the title page of the article "Milano 1920-1940" in the November issue was taken by Gabriele Basilico.

Last month's credits for the design of Fort Lauderdale Riverfront Plaza Design Competition submitted by B. Mack Scogin, Jr., of Heery & Heery, Architects and Engineers, Inc., Atlanta, Georgia, should have been as follows: Mack Scogin, Principal in Charge, with Merrill Elam, Chuck Clark, Wylie Gaston, Steve Swicegood, Lloyd Bray, Scott Dreas, Susan Desko, and Bernard Dotson.

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

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