

Skylight

The Architecture and Design Review

February 1983

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Leon Krier's Theology of Traditionalism

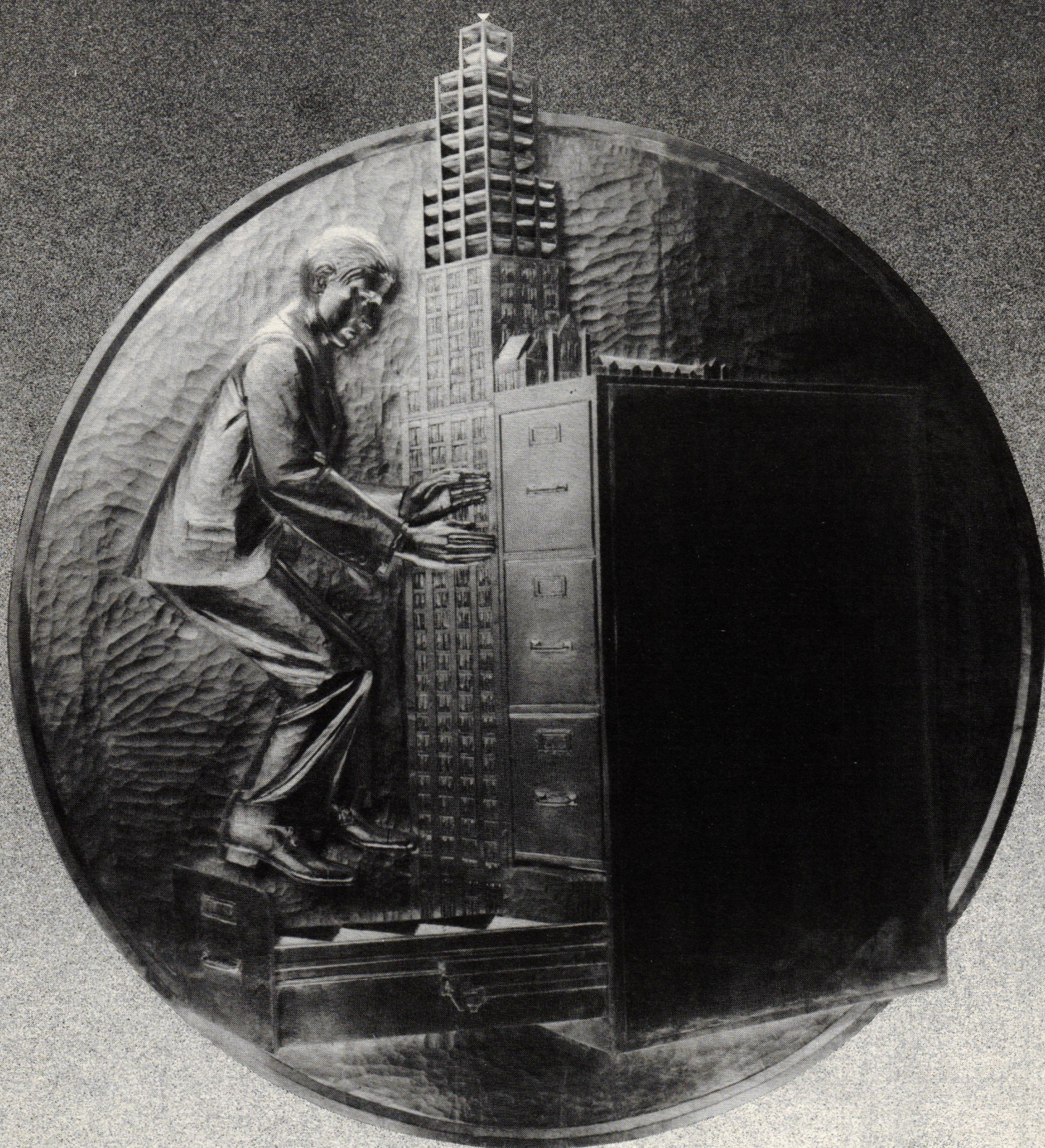
Mitchell/Giurgola's
Regionalism in Friuli
Irwin Chanin's Romance
with the City
Plus Reviews, Dateline,
People



Leon Krier (photo: Dorothy Alexander)

We're Jumping.

SHAW-WALKER



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Rebuttal

To the editor:

I have never met John Portman, but I bet I'd like him. He's bold and forceful, and has a nice sense of humor too: he finds those chic articles on "Architecture as Collage" or as "Typology" funny, or anyway, upsetting.

And I sympathize with John Portman because Renaissance Center, the crown jewel of his development empire, is in default, and because cities everywhere (mostly recently Cincinnati, *New York Times*, January 1, 1983) now call his trademark atrium space "vapid."

Mr. Portman's New York problem—his passage in ten years from "hero" to "bum"—is, I'm afraid, of his own making. Had he observed the principles he lays down in the *Skyline* interview he'd be a hero still. John Portman wants to "understand traditional urban environments." He's against "architectural extravaganzas" and thinks "buildings should appear quiet, as backdrops, instead of flexing architectural muscle to attract attention," and "in the light of new knowledge (he) will change (his) direction."

Well, the traditional urban environment of our unique theater district is mostly low-scale, mixed-use structures (restaurants, bars, studios, shops, and moderate-priced hotels, in and around the razzle-dazzle of bright marquees and theater doors opening onto the street).

To slap up long, 55-story-high blank walls in the heart of the theater district is to spit in the traditional urban environment's eye. The Portman Hotel will be a whopping extravaganza, out to attract attention like crazy.

As for "changing direction with new knowledge," when Lee Harris Pomeroy and other architects persuasively showed that the hotel could indeed be built over the theaters (and thereby end up working better), Mr. Portman scoffed, and barreled ahead with his destructive plan. And that's how New York, and the nation, lost two of our finest theaters. Another lesson in Staying The Course.

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The interview between John Portman and Peter Eisenman in the January 1983 Skyline prompted this reply from a key participant in the struggle to retain the character of the theater district.

So Peter Eisenman is puzzled by my lack of affection for this project? Does he think that as an architecture buff I should admire the ham-sandwich design? Or that as a foundation-nik I should cheer the use of UDAG, City tax abatement, and State pension funds for a redundant luxury hotel? Or that as a preservationist I shouldn't have wanted to save the Morosco and the Helen Hayes if a way in everyone's interest could be found, and was found?

Peter's puzzlement puzzles me.

Sincerely,

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

February 1983

The Architectural League

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1

Jury of Juries: P/A Awards Program 1983
 Panel discussion with Diana Agrest, John Dixon, Charles Gwathmey, Alan Plattus and Robert A. M. Stern with Steven Peterson as moderator will discuss what this year's winning entries reveal about the state of architecture and future trends.

8

Raimund Abraham: Current Concerns
 Raimund Abraham will present his recent work.

22

Bruce Goff and the Limits of Individuality in American Architecture
 David De Long will offer a critical retrospective of the career of Bruce Goff (1904-1982).

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

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Paris

Competition results for the Parc de la Villette, the Tête de la Défense, the Opéra Bastille, and the Ministère des Finances have sparked heated debate in Paris.

Concours, Alors

Hélène Lipstadt

The Socialist government wants French society fair and wants it French. The manner in which these principles are being applied to architecture is paradoxical. The government began by using the high-handed methods characteristic of previous governments to alter commissions awarded in several competitions initiated by **Giscard d'Estaing**. **Colboc**, **Phillippon**, and **Bardon**, competition-winning architects for the future Musée du Dix-Neuvième Siècle, a rehabilitation of the former Gare d'Orsay, are still on the job, but the exhibition spaces will be designed by **Gae Aulenti**. The Tête de la Défense competition for an International Center of Communication (see *Skyline*, December 1982, p. 35) is being restaged. The entries for the Center, scheduled to open in 1988, will be judged in April.

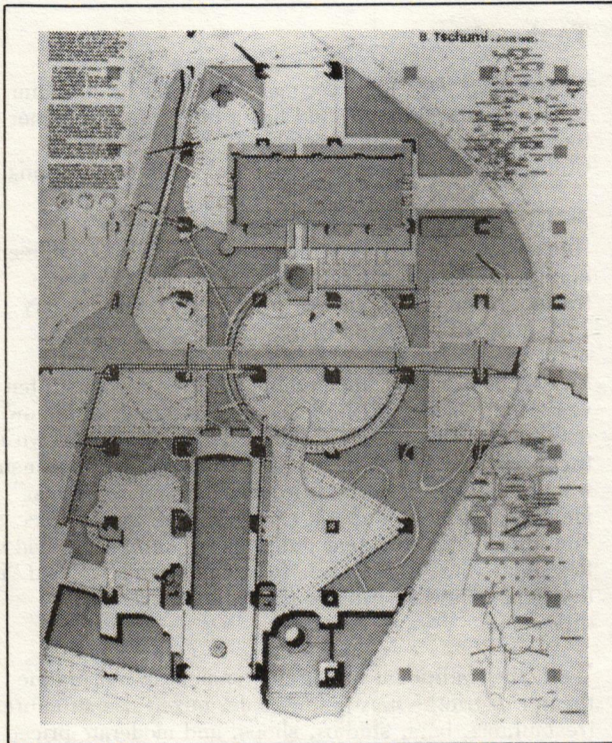
In the competition for La Villette, **Adrien Fainsilber**, previously appointed architect for the entire project, will now design only the building — the conversion of the 500,000-s.f. skeleton of an unfinished meat market into the Musée des Sciences et des Techniques. A new competition is underway for the surrounding park — a 75-acre area left vacant when the former slaughterhouses of Paris were moved. The Parc de la Villette competition, like the Tête de la Défense, used a star-studded jury featuring international architects who brought their expertise to these new international, open, and anonymous competitions (see *Skyline*, January 1983, p. 26). La Villette, in particular, was planned as a model competition. The largely foreign jury would insure that the site, already drenched in scandal — the buildings under construction for the multi-billion franc modernization of the slaughterhouses were found to be so outmoded that they could only be destroyed — would become a symbol of Socialist culture. This goal was written into the program for the urban park. Yet the verdict has brought the entire competition system under critical scrutiny.

The jury's selection of nine first-prize winners slated to compete in March has satisfied no one. [They are **Rem Koolhaas** and **Elia Zenghelis** (England); **Bernard Tschumi** (New York); **Alexandre Chemetov** (Paris landscape architect and son of architect Paul Chemetov); **A. Arriola** (Spain); **J. Gourvennec** (France); **Gilles Vexlard** (France); **Sven Andersson** (Denmark); **Bernard Lassus** (France); and **Van Gessel** (Holland).] It has been claimed that these nine are so varied and contradictory that the jury is unlikely to ever agree on a strong project. In fact, jury watchers maintain that indecision was to be expected, given the professional split between "plain" architects and landscape architects in France, and thus on the jury. For the jury, the very existence of this second competition represents a lack of faith in their abilities. The original jury at La Villette was the only one empowered to dictate its preference to the President and it hedged its bets.

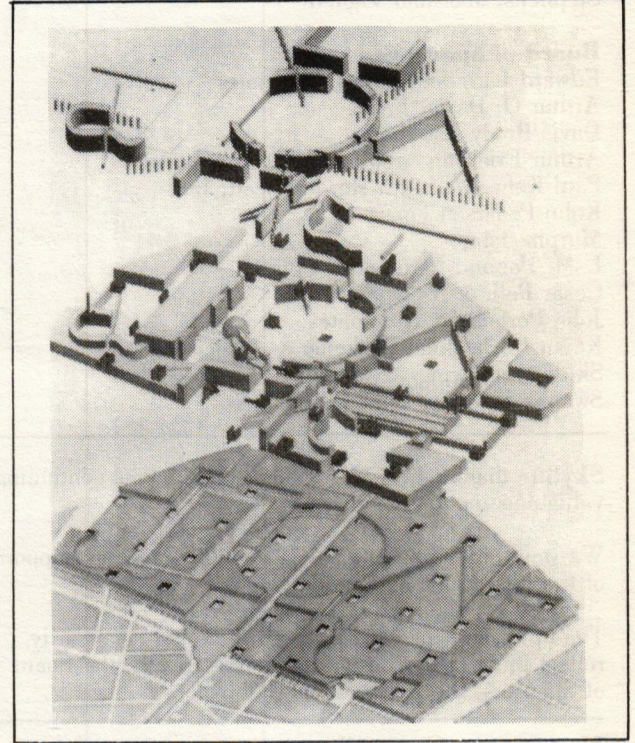
With the contest now public, it is inevitably political. Five of the winners, despite their 150,000 franc prizes, are considered to be foils, chosen to make the infinitely superior projects look even better. For many, the "also-rans" given honorable mentions — **Alan Sarfatti**, **Jean Nouvel**, **Hiroshi Hara**, **Richard Meier**, and **Gaetano Pesce** — count as the "should-have-wons." The contest, many think, will be decided among the remaining four — two landscape architects, the well connected Alexandre Chemetov and Giles Vexlard, whose successful mix of architectural and garden motifs may heal the breach on the jury, and two foreign architects, Rem Koolhaas and Bernard Tschumi, whose brilliant and elegant graphics will certainly remain influential.

Two other competitions, for the Opéra Bastille (see *Skyline*, December 1982, p. 35) and for the Ministère de l'Économie et des Finances — reserved for French architects and won by **Borja Huidobro**, **Paul Chemetov**, **Jean-Baptiste Lacoudre**, and **Christian Devillers** of A.U.A. — have also been controversial. In the latter case, the finalists' models reportedly languished on **Francois Mitterand's** desk one month beyond the announced date, as newspapers published the names and characteristics of the first-round winners, and news of the President's dissatisfaction with each.

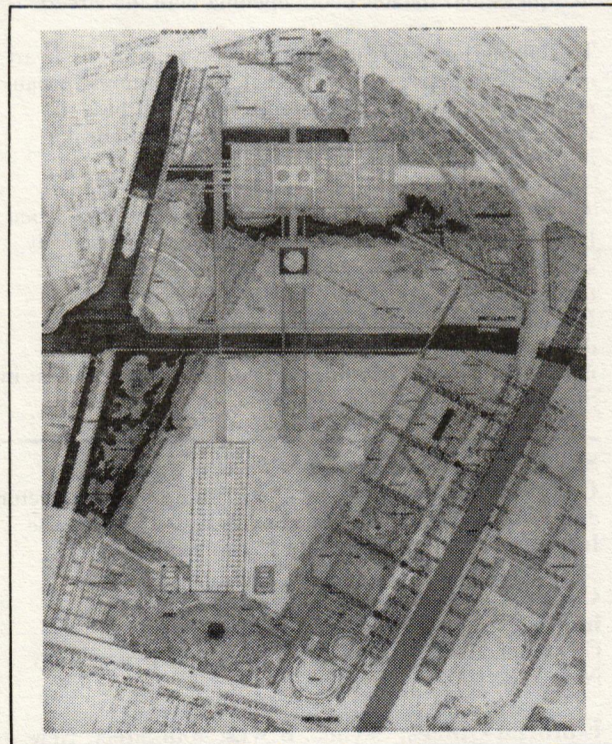
Competition for the Parc de la Villette.



Entry by Bernard Tschumi. Plan



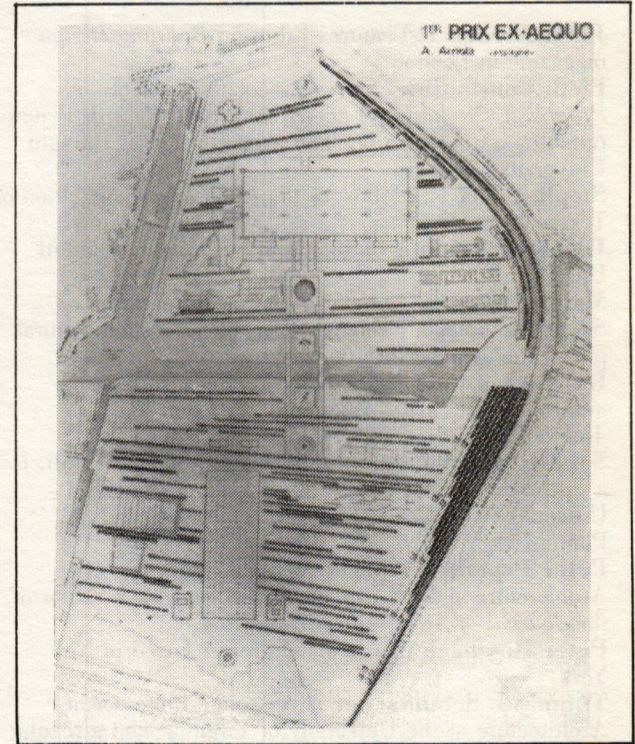
Exploded axonometric



Entry by Alexandre Chemetov

His decision to respect the jury's almost unanimous choice may have been a response to criticism of the La Villette verdict.

Will financially strapped France really build these competition designs? The 1989 World's Fair, the Exposition Universelle, holds the answer, for each site, with its museum, auditorium, or assembly places, must do double duty as an attraction for 1989. (The new Ministère will allow the Louvre to be turned entirely over to museum use.) The planners of the Expo, architects **Vittorio Gregotti**, **Antoine Grumbach**, **Renzo Piano** and **Ionel Schein**, have sketched architectural links between the two riverside sites and Paris: floating pontoon islands designed by Piano to the west and a building — the Musée de la Révolution — as a bridge to the east. The site is being planned by Gregotti but will be designed by some future competition winner. Expo head **Robert Bordaz**, who masterminded the creation of the Pompidou Center, has chosen a name, "Chemins de la Liberté," and selected the committee of architects who, unlike the planners, are not excluded from future competitions and commissions. These "happy few" include names familiar from the other juries: La Villette finalist **Rem Koolhaas**, jurors **Joseph Rykwert** and **Arata Isozaki**, and runner-up **Richard Meier**, also a member of the La Défense jury, La Villette runner-up



Entry by A. Arriola

and la Défense juror **Oriol Bohigas**, Opéra jurors **Bernard Huet** and **Mathias Ungers**, Ministère des Finances winner **Paul Chemetov**, Musée du Dix-Neuvième Siècle designer **Gae Aulenti** and a newcomer, **I.M. Pei**, to whom a building in the La Villette Park might be offered.

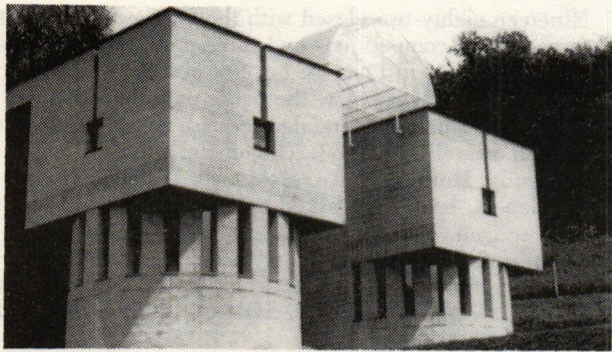
Thus the Expo jury system, designed by the inclusion of foreigners to insure fairness, might facilitate alliances and trade-offs. Will it create a "Socialist Style," as ambitious and generous as the government's goals for social and cultural equality? Paul Chemetov's Ministère would mesh perfectly with a park by his son, Alexandre Chemetov, less well with a Tschumi or Koolhaas scheme. Yet patterns are beginning to emerge. Gone are the Grand Prix and commercial firms, post-modernism or any hybrid of classicism, and Ricardo Bofill, certainly a contestant at La Villette.

Competitions have succeeded in attracting international attention to Paris where Jack Lang, the controversial Minister of Culture has not. A lesson in "architectural" French, soon to be a required language for those, like Aulenti and Gregotti, who open Paris offices, might begin with the word *concours*. It means not only competition, but also cooperation, assistance, alliance and meeting.

Two architecture exhibitions are currently on view at the Institut Français d'Architecture in Paris: **Mario Botta: dans le paysage comme un poing sur la table**, on view until February 12, and **Swiss Architecture, 1970-1980**, organized by the Swiss Federation of Architects and on view until February 15.

Swiss Shows at IFA

Hélène Lipstadt



Family House, Origlio, Switzerland (1981); Mario Botta

The observation that Switzerland would be one of the largest countries in Europe, if flattened, is brought to mind by two recent shows held at the Institut Français d'Architecture in Paris. The two exhibitions, "Swiss Architecture 1970-1980," organized by the Swiss Federation of Architects, and "Mario Botta: Dans le paysage comme un poing sur la table," remind us of the diversity of output of this small country. "Swiss Architecture" presents a stark, clear and perfectly packaged image of the high quality and intelligence that characterizes the modernist work of architects such as Bernhard Reichlin, F. Haller and A. Galfetti.

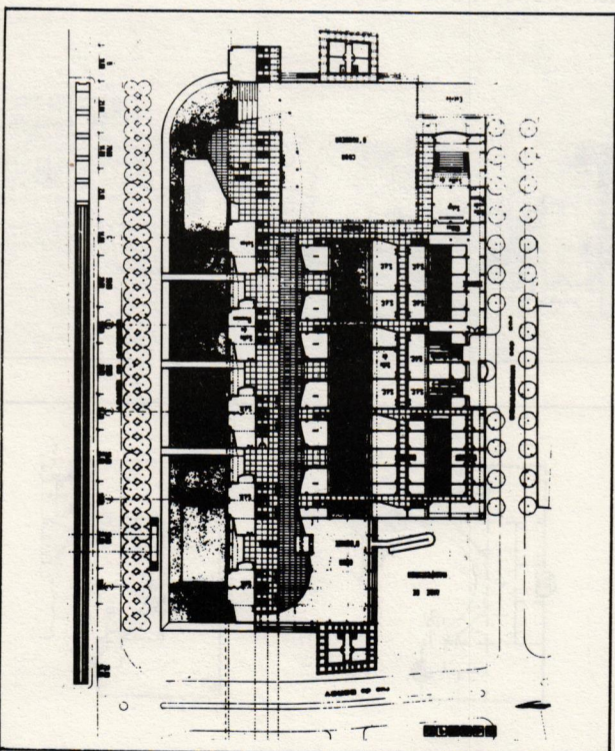
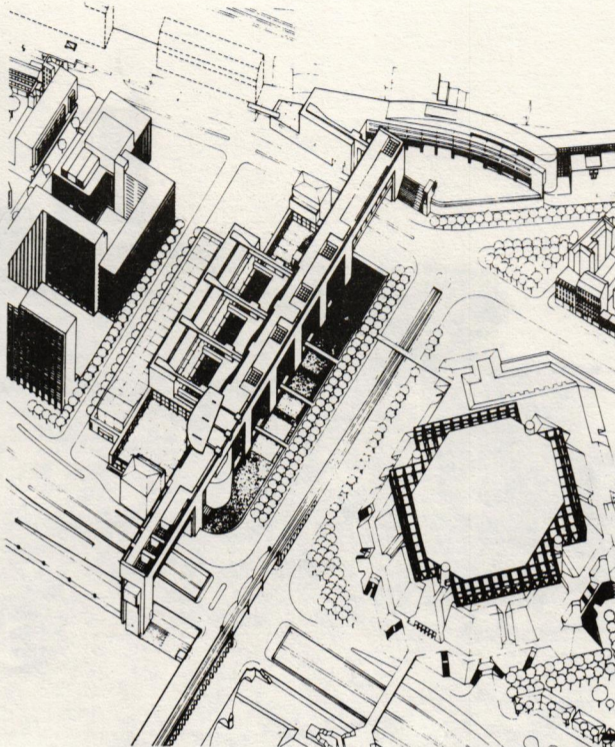
In juxtaposing this show with "Dans le paysage . . .," the IFA somewhat unfairly offers works in the modernist tradition as the background to those of Mario Botta. The latter exhibition covers buildings and projects Botta has produced since 1978, with the catalogue serving as the second volume of his complete works. The exhibition, installed in the "friendly chic" style that the IFA has made its own, will undoubtedly have a great impact, considering the star status Botta enjoys in Paris. (The lecture that accompanied the opening was given twice in order to accommodate the crowds.) Botta's work displays a combination of uncompromising and accessible qualities that make students dream and architects wonder at his luck. Although the photographs exhibited are familiar enough, the preparatory and working drawings are more astonishing. Botta convinces his private and, increasingly, corporate clients with no-nonsense work-a-day drawings. They display neither the "cheap" pyrotechnics of the colored pencil nor the stylishness of the neo-constructivist isometric; they are almost without style.

The two exhibitions taken together suggest that Botta's architecture is inherently Swiss and thus perfectly suited to the site, be it a business street in Lugano (Banque du Gothard, 1982) or a town square abutting a Napoleonic barrack (Maison de la Culture, Chambéry, France, 1982) or the many Ticino hilltops that he has made famous. Yet taken away from its landscape, Botta's architecture — marvelous and incomparable in Switzerland — could become boringly, classically, modern if produced abroad without the indigenous ingredients. The torrential Alpine stream of Botta publications and shows runs the risk of turning his style into perfect packaging for a simplistic architecture — a latter-day form of the famous Helvetica Bold typeface.



Mario Botta (photo courtesy IFA)

More Concours



Winning entry by A.U.A. (Borja Huidobro, Christian Devillers, Paul Chemetov, Jean-Baptiste Lacoudre)

Announced late in December was the winner for the Ministère de l'Economie et des Finances competition (see above). The winners, The Atelier d'Urbanisme et d'Architecture (A.U.A.) won with a scheme designed by firm members Borja Huidobro, Paul Chemetov, Christian Devillers and Jean-Baptiste Lacoudre, with Emile Duhart-Harosteguy as consulting architect. The government agency plans to leave its spaces in the Louvre for this new 150,000-sq. meter building located next to the Gare de Lyon and across the street from a mammoth sports center now under construction. On the other side of the Seine are the grounds for the 1989 Exposition Universelle. In a district with several historic buildings, the architects have designed a large, partially-elevated linear scheme. It is meant to echo, in its shape, alignment, and the articulation of its facade, the nearby old Bercy viaduct whose double-level arcades bridge the Seine. Jury members for the competition included James Stirling, Marc Emery, editor of *L'Architecture d'Aujourd'hui*, and Roland Simounet.

John H. Stubbs

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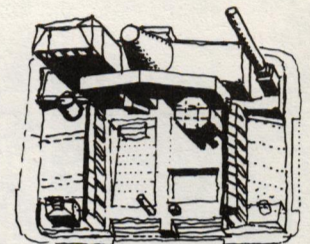


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FRANCIS VYVYAN JAGO ARUNDAL. Arundale, a rare English artist who died in 1853, was a pupil and friend of Augustus Pugin. His architectural training is evident in the large-scale scenes of antiquity for which he is known today. Top: A Recreation of the Parthenon, with a procession. Bottom: A Recreation of the Roman Forum, with a triumphal procession—pen and brown ink, watercolor, gouache, with rubbing 25½ x 35¾ in. (647 x 982 mm.) each. To be offered February 23, 1983.

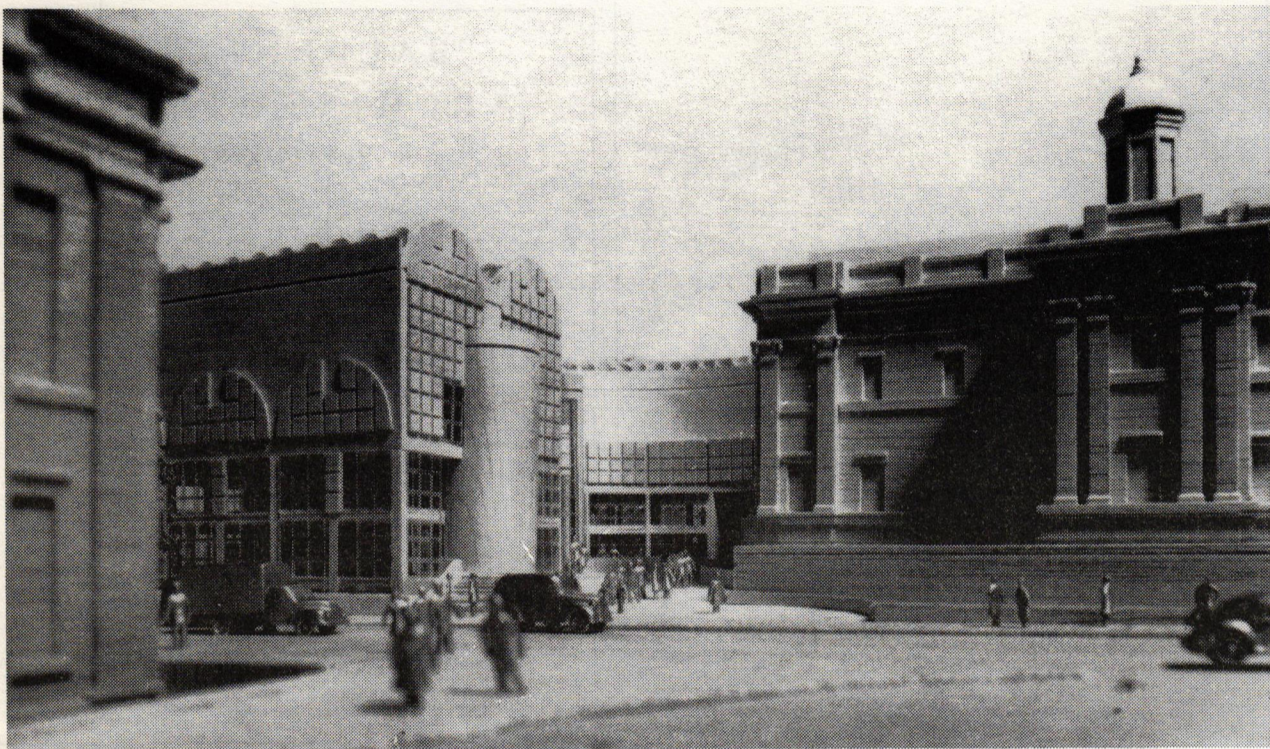
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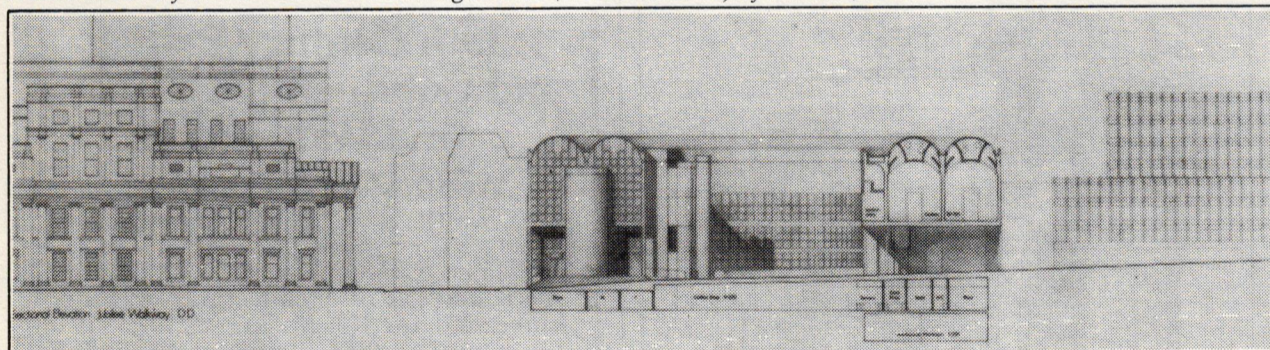
London

Competitions and Communication

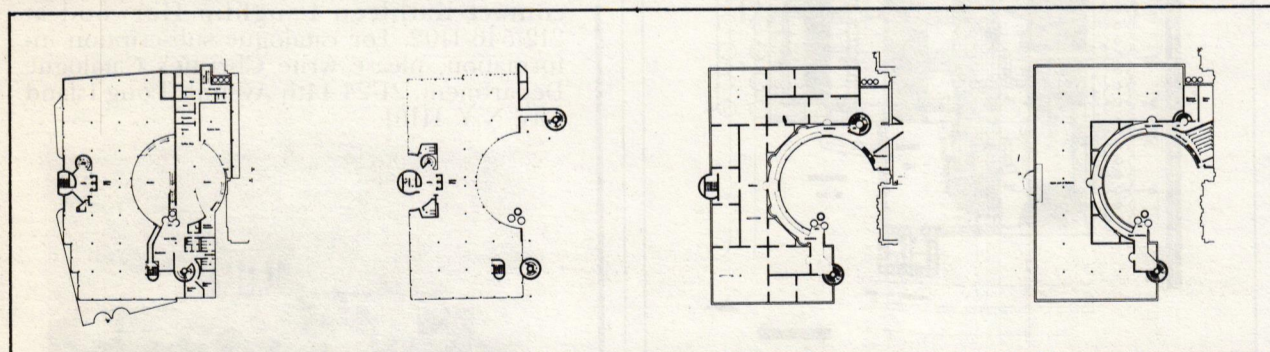
Janet Abrams



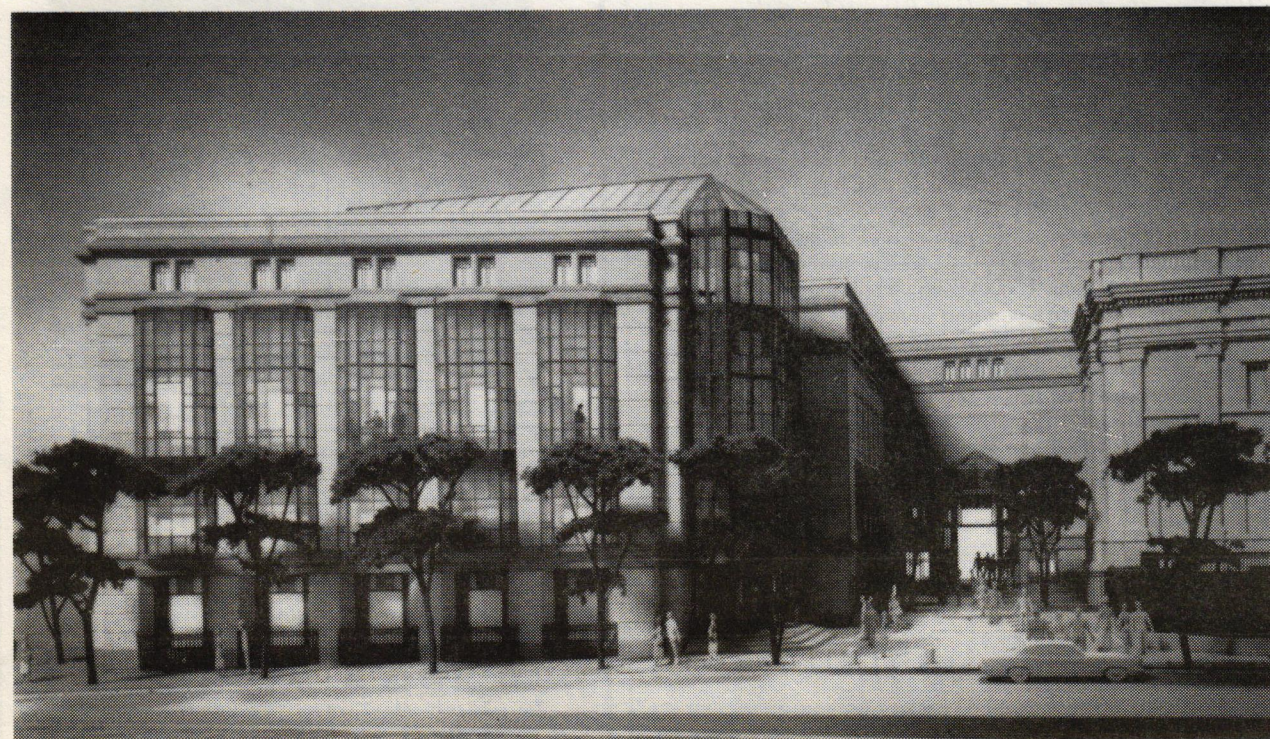
National Gallery extension. Revised winning scheme (November 1982) by Ahrends, Burton & Koralek



ABK scheme. Sectional elevation



ABK scheme. Plans: lower ground, first floor, second floor, upper gallery



Revised scheme (November 1982) by Skidmore, Owings & Merrill

Nineteen eighty-two closed with the long-awaited results of two major competitions and three public inquiries for prominent sites in London, but few of them were conclusive. In particular, the battle over the **National Gallery** extension in Trafalgar Square seems destined to rumble on well into 1983. The official winners, **Ahrends, Burton & Koralek**, with Trafalgar House developers, have been asked to redesign their scheme from scratch, and second-place entrants **Skidmore, Owings & Merrill**, with London Land as developers, are suing the Secretary of State for the Environment for breach of competition rules. SOM are suing for costs of at least £500,000.

The announcement just before Christmas that ABK had been selected followed considerable acrimony from unsuccessful entrants over the surprise third stage to the competition (*Skyline*, November 1982), in which ABK, SOM and **Arup Associates** were asked to make substantial alterations to their shortlisted schemes. Peter Denner of the shortlisted Covell Matthews Wheatley Partnership estimated in November that more than £2 million had been "poured down the drain" by the 79 competition entrants "if, as it appears, the competition rules have been changed at this stage." ABK accordingly squared off its circular gallery; SOM "lightened" its elevations with projecting glass bays; Arup increased its gallery space and simultaneously overloaded its facades with top-heavy lanterns.

The choice of ABK was a compromise reached after a well-publicized split among the advisors. Lord Annan (Chairman of both the National Gallery trustees and of the advisors) and Sir Michael Levey (NG director) both supported SOM, unanimously backed by the gallery's trustees. Meanwhile, Sir Hugh Casson, Dan Lacey of the Property Services Agency, and chartered surveyor Leonard Barr-Smith all favored ABK's scheme.

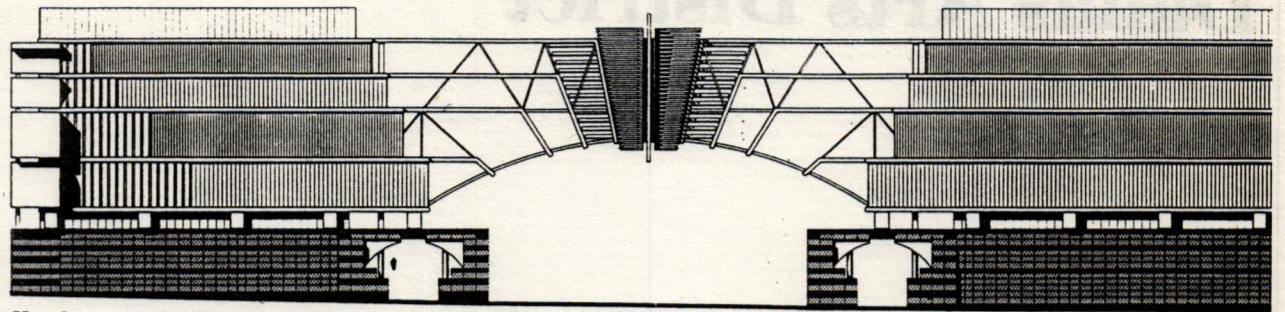
Allegations of xenophobia hung in the air, though the Environment Secretary, Michael Heseltine, was reported to have denied any anti-American bias. Heseltine, anxious for a unanimous decision, apparently persuaded the gallery representatives to drop their support for SOM in return for a promise that they could commission a completely new design from the winning architects. The outcome casts further doubt on the much-maligned competition system that Heseltine so encouraged.

Before leaving the DoE in January for the Department of Defense, of which he is now secretary, Heseltine finally pronounced on several public inquiries. In a controversial action he granted permission to *both* rival schemes for a mixed development project on the Thames' south bank near Sir Denys Lasdun's National Theatre (1977). Whichever contender — Richard Rogers/Greycoat Estates or the Association of Waterloo Groups (a local community effort backed by the Greater London Council) — acquires the land first can proceed with the development. Most of it is already owned by Greycoats.

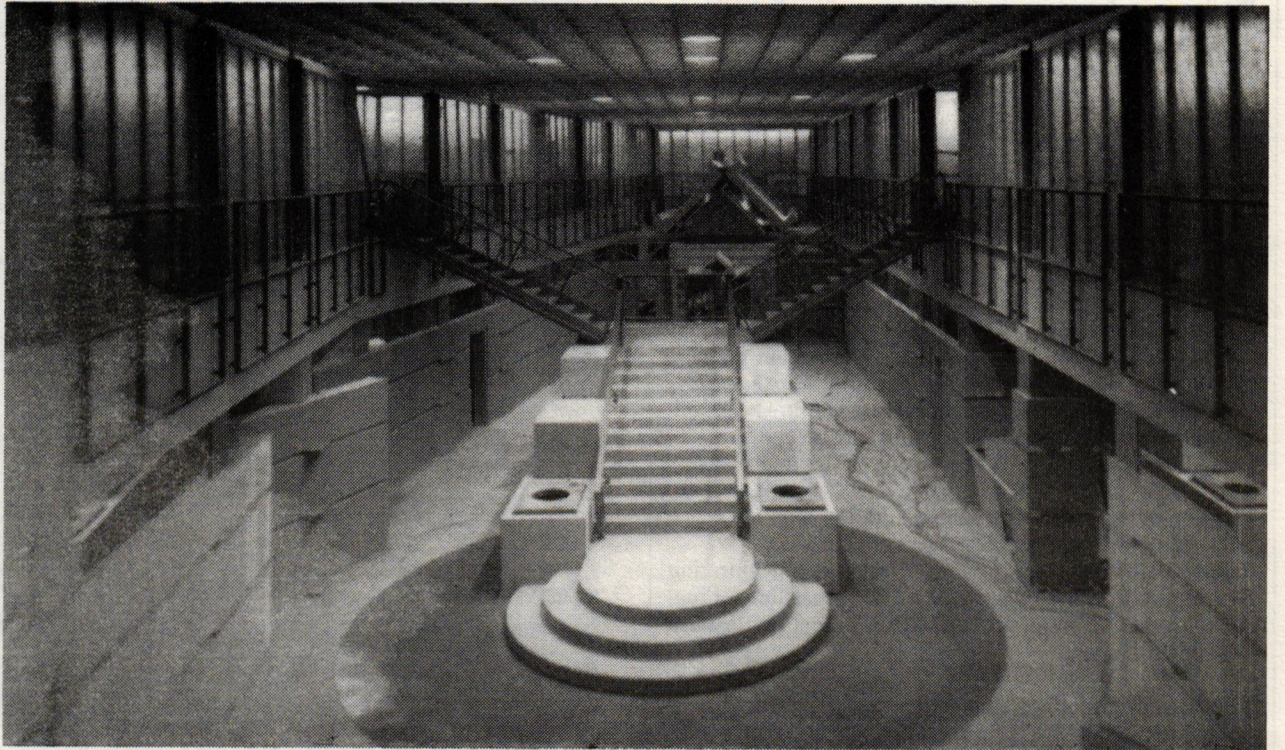
The **British Broadcasting Corporation** managed to avoid the contention surrounding the National Gallery competition by inviting eight firms to present ideas, rather than specific building proposals, for a new broadcasting center in Langham Place, opposite Nash's All Soul's Church (1822) and its present administrative headquarters, Broadcasting Housing (Val Myer, 1932).

Foster Associates of London were selected for the commission in December from a shortlist including the **Terry Farrell Partnership** and **Arup Associates**. Other firms interviewed were **Richard Rogers & Partners**, **Sebire Allsopp** and **Powell Moya & Partners** (from Britain), and **Arthur Erickson** and **Zeidler Roberts** from Canada. **I.M. Pei** and **Roche Dinkeloo** were invited from the U.S.A. but declined to participate shortly after the competition was announced in August. Foster's firm is keeping its plans close to the chest: It insists it was chosen for a demonstration of development strategy rather than for a scheme, and has released only two inscrutable annotated sketches by Norman Foster. However, reliable witnesses say a spectacular perspex model was presented at the final interview, which indicated that Foster intends to demolish the Langham Hotel, built in 1864 to designs by

The National Gallery, the BBC, and other current projects in London have inspired a great deal of discussion.



Headquarters for TV-AM, London; Terry Farrell Partnership. Entrance elevation



TV-AM Headquarters. Double-height atrium under construction, January 1983

John Giles and John Murray, and listed Grade II as of historic interest.

The architects are now entering discussions with the BBC to formulate the precise program for the technically complex building, and the appropriate design team. The corporation hopes that construction of the radio broadcasting center (estimated cost between £15 million and £100 million) will commence around 1986 for operation by the 1990s, but the scheme is bound to be challenged by the conservation lobby if it threatens the Langham Hotel.

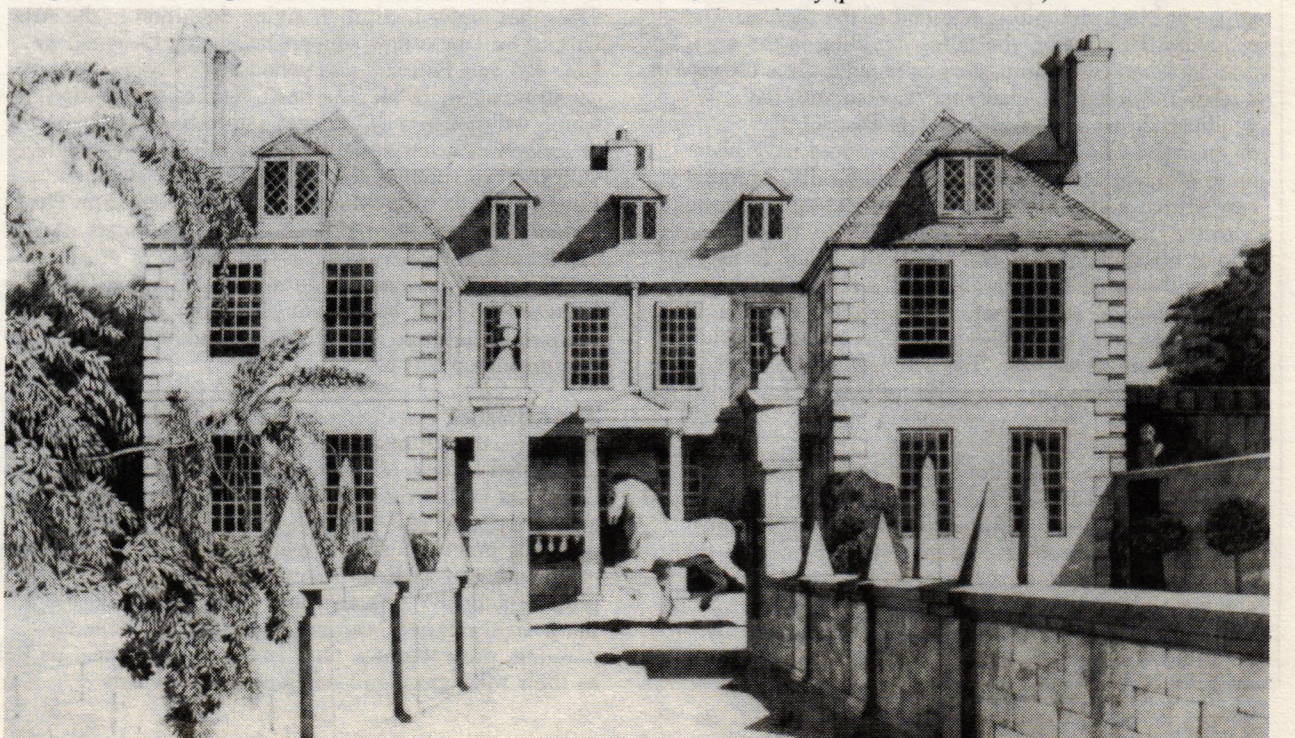
The Terry Farrell Partnership was thought to be a strong contender for the BBC job as the firm is nearing completion of its thoroughly post-modern classic headquarters for the new morning television company TV-AM at Camden Lock. The building is a conversion of a canal-side two-story garage, and its street facade is the proverbial decorated shed. An open-truss arch, with colorful keystone, straddles two silver-gray walls (concealing t.v. studios) in corrugated bands separated by narrow stripes in the colors of the rising sun. These blank facades erupt at each end into giant 3-D letters that proclaim the company's presence unmistakably to those passing quiet Hawley Crescent along the major traffic routes nearby.

The marriage of architecture and film is being consummated on the London screen in Peter Greenaway's low-budget film *The Draughtsman's Contract*. The film has been packing them in, and in December reached number 2 on the list of top box-office films in London, a remarkable success for a film showing at only one outlet, albeit right in the heart of one of London's most popular residential areas for architects: Richard Rogers, Ed Jones, Leo Krier and James Stirling all live a stone's throw from the cinema, to name but four.

The plot concerns a seventeenth-century draughtsman who accepts a commission to make twelve drawings of the house and gardens at Compton Anstey in Wiltshire in exchange for sexual favors from the lady of the house. The film is lusciously designed and seductively performed in a style that recalls Beardsley, Visconti, and Kubrick's *Barry Lyndon*. Nigel Coates, a Unit Master at the Architectural Association, was commissioned to do the drawings of the house (actually in Kent), but his were in the end substituted by the author/director's own renderings, on the grounds that they "melted" into the live action better.



Langham Hotel, Langham Place, London (1864); John Giles and John Murray (photo: Steven Groak)



Peter Greenaway's drawings for his film *The Draughtsman's Contract* (1982)

Update

Dallas Arts District

Margot Jacqz

While several projects in the area are already well underway, a number of issues relating to the establishment of an Arts District in Dallas remain unresolved. The city is still in the process of negotiating critical aspects of an ordinance defining the district. They hope to have the bill presented to the current City Council in February — or at least before April, when the Council membership changes and the Mayor leaves office.

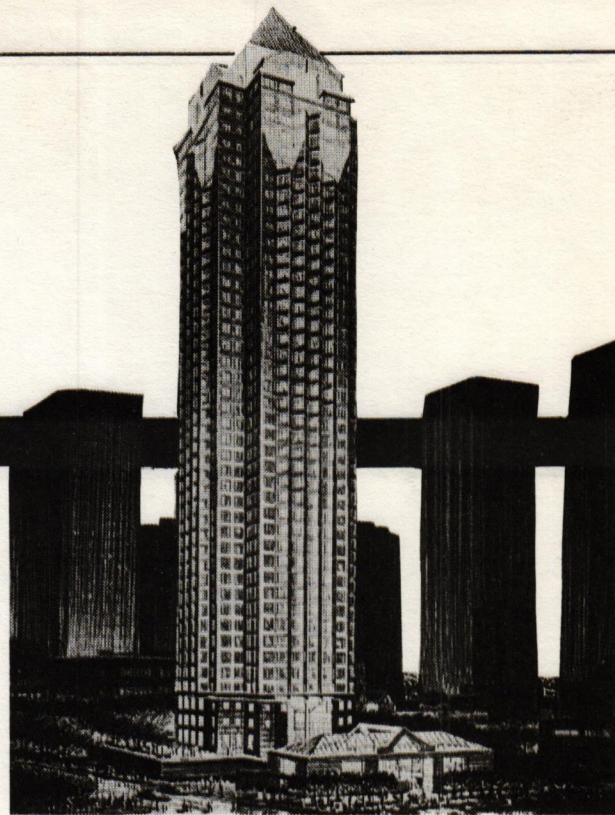
If designated, the proposed Arts District will mean the establishment of design and development guidelines aimed at stabilizing and defining a specific arts-related neighborhood character. An urban design plan for the district encouraging a "visually exciting," mixed-use area of retail, display, and restaurant facilities, as well as animated public spaces for both formal and spontaneous events, was drawn up for the city by Sasaki Associates, Halcyon Ltd., and Lockwood, Andrews & Newnam. Prepared in close consultation with a consortium of local property owners and arts organizations, the report calls for a loose concentration of arts facilities organized around the Museum of Fine Arts, already existing on a 20-block parcel northeast of downtown Dallas.

The Sasaki guidelines suggest an overall "themed commercial context" for the district, to be organized primarily around three nodes along Flora Street, the central avenue of the site. "Museum Crossing" is a two-block concentration of up-market boutiques, galleries, and arts-oriented shops in front of the museum. "Concert Lights," the public activity center of the district, would include theater-oriented restaurants, cafés, and clubs. In addition to a new concert hall, the guidelines suggest creation of an "Arbor" and "Electric Agora" — an open plaza and electric signboard reminiscent of Times Square. The far end of Flora Street has been designated "Fountain Plaza," a market area surrounding an as yet nonexistent fountain and convenient to a proposed entertainment complex.

The recommended building envelope calls for a height restriction of no more than 50 feet at the edge of Flora Street — which has a 100-ft. wide right-of-way — with a setback requirement of 50 feet for towers. Tower height is regulated by existing city limitations. A "crenelated" street wall has been suggested, with set-in entrances and small spaces providing variations in a two-story base of retail and restaurant facilities. The planners also recommend the use of regional materials such as stone, stucco, and earth-tone concrete.

The first private development associated with the district, a fifty-story tower by Skidmore, Owings & Merrill's Houston office for the Trammell Crow Company, broke ground in November. The SOM tower, known as the LTV Center, was designed to act as a "campanile" for the Museum of Fine Arts, which is sited on an adjacent block delimiting one end of the district. The cruciform LTV tower, the tallest building in the area, is distinguished by a multi-story pyramidal glass crown and a gray-brown granite-clad shaft faceted with bay windows. In working with the Arts District planners, the developers, who thought two towers would have been more efficient economically and structurally, eventually agreed that a single slender spire was more in keeping with the planning concepts. The 28,000-s.f. footprint allows the remainder of the 100,000-s.f. site to be used for small plazas, landscaping, and a retail/restaurant pavilion along Flora Street. Also planned is a skybridge linking the center with the pedestrian network of the central business district. The 1.3 million-s.f. steel frame building, expected to cost \$150 million, is scheduled for completion in 1984.

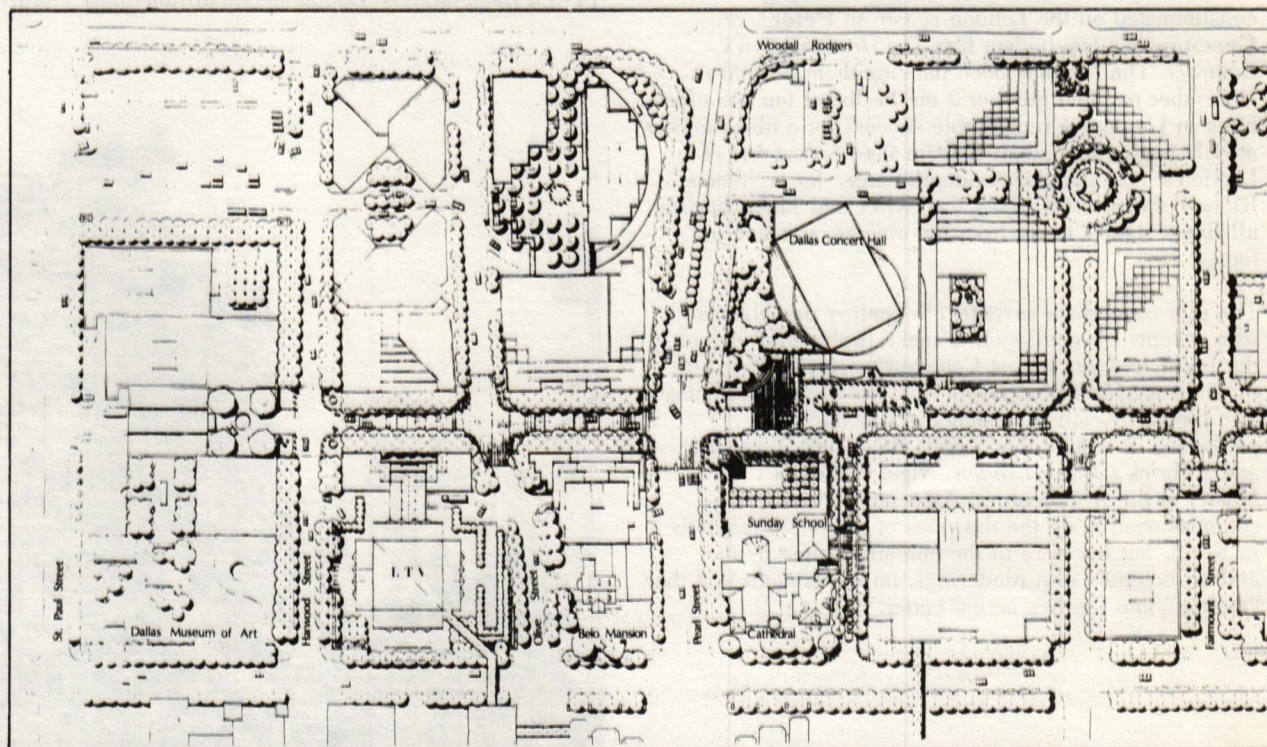
The first project within the district boundaries, the Dallas Museum of Fine Arts, is expected to be completed this fall. Designed by Edward Larrabee Barnes, the 193,000-s.f., limestone-clad museum includes 77,000 s.f. of gallery space at three levels terraced on the sloping eight-acre site. The only dramatic gesture in the building's profile, a 45-ft. high barrel vault directly behind the entrance and entrance court, is also on axis with the end of Flora Street.



LTV Center, Dallas; SOM Houston. Entrance



Dallas Museum of Fine Arts; Edward Larrabee Barnes. Construction shot at entrance (photo: Dan Barsotti)



Dallas Urban Design Plan; Sasaki Associates, Inc., Halcyon Ltd., and Lockwood, Andrews & Newnam, Inc.

The other major institution giving definition to the Arts District will be a new concert hall being designed by I.M. Pei and Partners and scheduled to begin construction in 1984. The basic form of the facility, which will house a 2,200-seat auditorium, has been described as a low square holding a higher rectangle, with the two volumes linked by a circular skylight. Further details of the design, however, remain in flux because the city has not been able to fix project costs, the exact site (now two-and-a-half acres), or supplementary program requirements. Bond issues have been passed, but the current plans, not yet released to the public, propose a facility considerably smaller than one presented last May.

The ordinance now being formulated by the city — and, therefore, the ultimate implementation of the district — is affected by several factors not yet fully resolved. Most important is that the city has little leverage over private enterprise, and few incentives currently exist in the planning process for developers to abide by "suggestions" — the allowed FAR in downtown is already 20:1. The proposals for the Arts District rely to a large degree on the property owners' compliance with guidelines for massing, programming, and, in effect, ambience, as well as their willingness to "subsidize" smaller arts

institutions. Besides Trammell Crow, other private developers include the Tishman Company, Luedtke-Aldridge-Pendelton, and Triland International. The hope is that once a "critical mass" is established — the museum, LTV Center, and the concert hall — more private developers will enter.

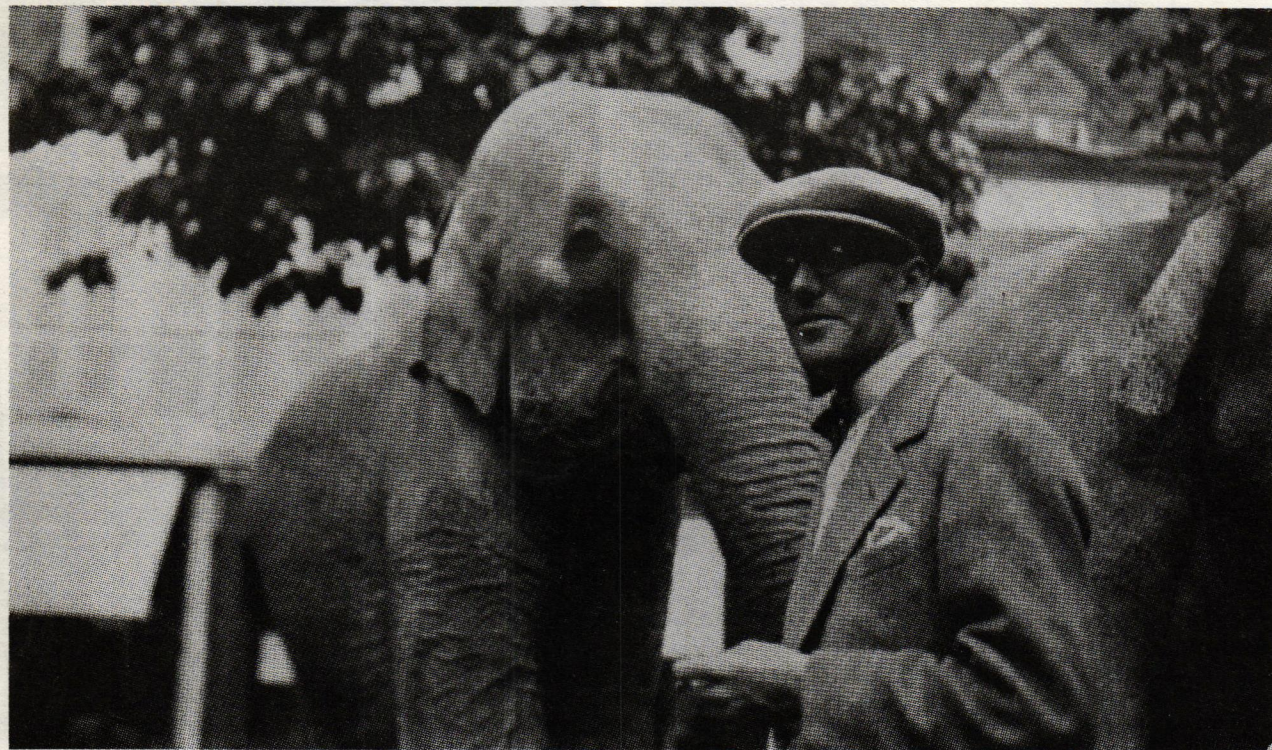
Also essential to the success of the district is the establishment of an independent administrative structure to oversee consistent management of the area. The make-up and powers of this group, although certain to be weighted heavily in favor of the property owners, are being negotiated now, along with zoning controls. If feasible implementation of the entire concept cannot be assured, then the city could be committing itself to a reported \$21 million of public improvements without guarantee of support from a private partnership it cannot control. Already Tishman seems to be hesitating. As one local observer remarked, "The idea of the Arts District is wonderful . . . [but] the area could easily end up as an office park with a couple of arts institutions." The city, on the other hand, is confident that if they live up to their part of the agreement, developers will respond and behave appropriately.

Notes & Comment

In addition to news on people and projects, *Skyline* presents a special commentary on architectural history.

"I Was Misquoted"

Thomas L. Schumacher



Le Corbusier (1927)

We all remember times when we were misquoted. When the leaders of great nations are misquoted we may find ourselves at war; or if a gossip columnist misquotes a celebrity, his newspaper's insurance company may be forced to raise its rates.

Not too much is known however, about important mistakes of transcription among modern architects. The reasons for this state of affairs is obvious: The proper quotation would make for boring polemics and would remain eminently *unquotable*. But, after some exhaustive archival research and some eyewitness testimony, I have uncovered some of the more egregious misquotations of modern architectural theorists. Hopefully, these errata will cast new light on the modern movement and its products.

Louis Sullivan. "Form follows function" has been taken as a primary statement of causality for modern design. But even a cursory examination of Sullivan's buildings belies such direction of cause. How could the mezzanine floors in so many Sullivan office buildings have been determined as such when their functions were exactly the same as the other typical floors? No, Sullivan didn't say that. What he *did* say is uncertain, but Dankmar Adler's grand niece thinks old Louis said "form allows function." Now that *is* logical, for how could we even begin to imagine the proper functioning of the mezzanine floors until they were in fact designed as mezzanine floors? Another theory, put forth by a young scholar from UICC, claims that Sullivan scrawled "form swallows function" on the back of a napkin at Due's Pizzeria. I believe this to be more logical than the Heidi Adler theory because of the way in which the volume of the Garrick Theatre was so deftly disguised by the external building facade.

Mies: "Less is more." Look, we all know that Mies had more than a minor language problem in English. He also disliked elaborate argumentation and dialectical debate. But he adored beautiful things including exquisite cigars from Havana. In this area his preference ran to the panatela shape rather than the larger stogie configuration. Ironic as it seemed back in the 1950s (those pre-Castro days when Sky Masterson could fly a "Mission Doll" to Havana and Mario Romamach could air-freight Mies's favorite Montecristos to Chicago), the panatelas were a shade more costly than the larger stogies. Mies's secretary, in seeing the bill, remarked, "I guess the lesser cost more, eh Arkitekt?" Mies immediately embraced the phrase and used it on his clients when they wanted to know why the absence of detail or moldings always busted the budget. Mies would point to the elegant new window of his client's 1947 Rolls Royce denuded of rubber or chrome molding and trim and he would exclaim, "Less costs more." The theory holds today, as anyone who has priced sports cars recently knows all too well.

Le Corbusier: "The Plan is the Generator." There are so many witnesses to this statement that a meeting of the U.N. Security Council might be in order to iron out the debate. First, there are ear-witnesses to Le Corbusier stating the same in exactly those terms. But the context in which he spoke, namely in the garage of his Voisin mechanic, makes it perfectly clear that Corbu was making another one of his mechanical metaphors; for he followed it with, "the section is the distributor, and the facade is the alternator." On another occasion Corbu, disgusted with his progress on the Salvation Army Building, remarked, "the plan has degenerated." But perhaps the most attractive theory on this statement comes from Anatole Le Cribbe, a research assistant at the Fondation Le Corbusier. In the remote recesses of the archives, Le Cribbe has discovered a note written to Madame Meyer in 1925 where Corbu exclaimed with great clarity, "The plan is Jeanneret's," referring of course to his more practical-minded cousin and collaborator, "I am concerned only with the elevation" (author's translation). Perhaps this accounts for the otherwise inexplicable fact that Le Corbusier avoided drawing regulating lines on his plans.

Louis I. Kahn: "I asked the brick what it wanted to be and the brick said it wanted to be an Arch." There is no doubt that Kahn said this. He even wrote it down. So, we cannot say that Kahn was misquoted. Yet Kahn was speaking in terms of Roman architecture, of the passion and power of the Roman system of vaulting well known to modern architects by virtue of the simple fact that so many Roman vaults have collapsed in the last 2000 years, displaying their sections like so many in situ working drawings. If then we examine not Kahn's statement, but the brick's answer, we find that Kahn himself was misquoting the brick. In fact, the ancient Roman brick, when asked by Hadrian what it wanted to be, replied, "I want to be covered with marble."

This article is reprinted from Design Action, November/December 1982.

People and Projects



"La Florida" mural by Ann McCoy (courtesy Brooke Alexander Inc.)

Mural for Dade

Soon to be installed in the Historical Association Building of Spanish Revival-style Dade County Cultural Center, designed by **Philip Johnson** and **John Burgee**, is a narrative/figurative mural by artist **Ann McCoy**. The large mural, 10 ft.-by-28 ft. in size, and executed in colored pencil on an acrylic background, was recently on display at the Brooke Alexander Gallery in New York. Meanwhile all three stucco-walled and tile-roofed buildings, including a 220,000-sq. ft. library, 38,000-sq. ft. history museum, and 39,000-sq. ft. art museum, are slated for completion in September 1983. **Massimo Vignelli** is designing an exhibition space for the museum.

In the Works

More news on architect-designed wineries (*Skyline*, December 1982, p. 26): **Mark Simon** of **Moore Grover Harper** was given a 1982 Connecticut Society of Architects/AIA Design Award for his design for Lenz Winery in Peconic, New York. His scheme transformed a potato farm into a vineyard with a trellis construction of pressure-treated peeler poles normally used in plywood manufacture. The trellises also serve here as an entry gate, a protective shade over the outdoor tasting room, and a winery barn facade. . . . **Michael Graves** will be designing the summer home for the Cincinnati Symphony Orchestra. Graves will be associated on the project with **Carl Strauss** and **Ray Roush** of Cincinnati. (Graves worked for Strauss as a co-op student at the University of Cincinnati in 1955, and again after graduation, before he went off to Harvard.) **Christopher Jaffe** will be the acoustician for the 5000-person outdoor pavilion. . . . Meanwhile, at Ohio State, **Graves, Eisenman/Robertson Architects, Arthur Erickson and Associates, Cesar Pelli and Associates** and **Kallmann, McKinnell & Wood** are reported to be on a short list for a visual arts center. The winner will work on the design with local architects, also to be chosen. . . . **John Margolies** is taking commercial vernacular architecture to college. He will be teaching the subject this spring at the Pratt Institute in Brooklyn. . . . *Ornamentalism: The New Decorativeness in Architecture and Design*, a lavishly produced and broadly inclusive book by **Robert Jensen** and **Patricia Conway** on contemporary architecture, crafts, and art, has almost sold out its first printing. The book, published by Clarkson N. Potter, came out in November with a print run of 10,000.

Competitions

Milwaukee's Performing Arts Center is sponsoring a nationwide **Cityscape and Environmental Graphic Design Competition**. The purpose of the project is to unify the exterior image of the existing facilities — the Performing Arts Center, its adjacent parking structure, and the outdoor theater, Peck Pavilion — without altering the actual structures or overall design of the center. The three-member jury includes Ivan Chermayeff, Lella Vignelli, and Dan Kiley. Prizes of \$5000, \$3000, and \$1500 will be awarded. Those interested in registering must send a written request and \$25 by February 15 to: Judith Anderson, PAC, 925 N. Water Street, Milwaukee, WI 53203. Entry deadline: May 15.

On View

An exhibition of Italian design objects intriguingly arranged by Piero Sartogo and a stage set designed by Michael Graves testify to architects' abilities to expand successfully into related areas.

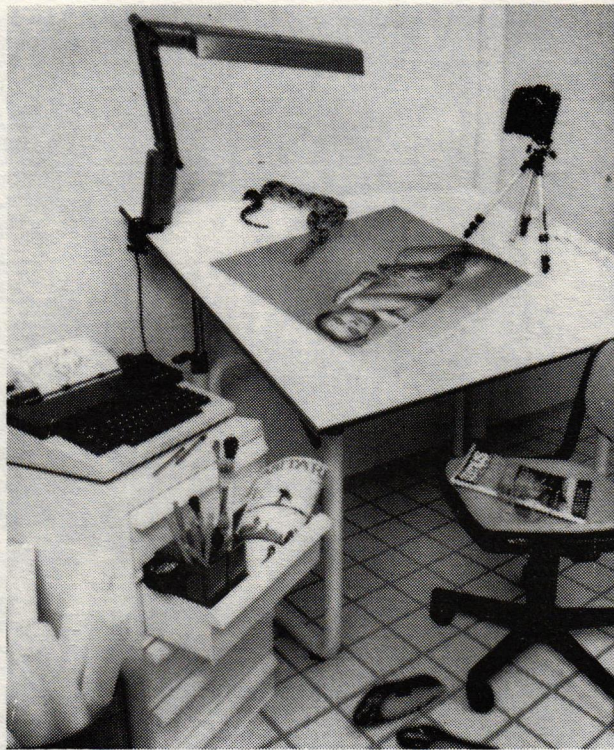
Italian Re-Evolution

Diane Chirardo

The standing joke in Europe used to be that Italians designed beautiful products, but Germans made them work. Regardless of whether this once may have been true, today Italian products function at least as well as others, but they are also unsurpassed in styling, craftsmanship, and ingenuity of design.

"Italian Re-Evolution," an exhibition of over 600 objects of Italian design at the San Francisco Museum of Modern Art, offers a thought-provoking panorama illustrating the pre-eminence of Italian product design. The curators deliberately avoided concentrating on big-name designers (Ettore Sottsass and Gae Aulenti are represented by only a few objects) in favor of the work of less famous but clearly talented individuals and technical offices. Taken together, their products are strikingly sleek and crisp without being pretentious: Enzo Mari's free-standing calendar for Danese is a good example, as are H. Waibl's desktop agenda for Nava and M. Zanuso's Ariante electric fan for Vortice. In each case, the design discreetly satisfies functional requirements, neither falling into a stereotypical "look" nor succumbing to the flamboyance of the new. To Italian designers, banal objects of daily use — such as the fully handcrafted Cinelli bicycle and Borsalino hats included in the show — merit the attention of designers as much as high fashion items.

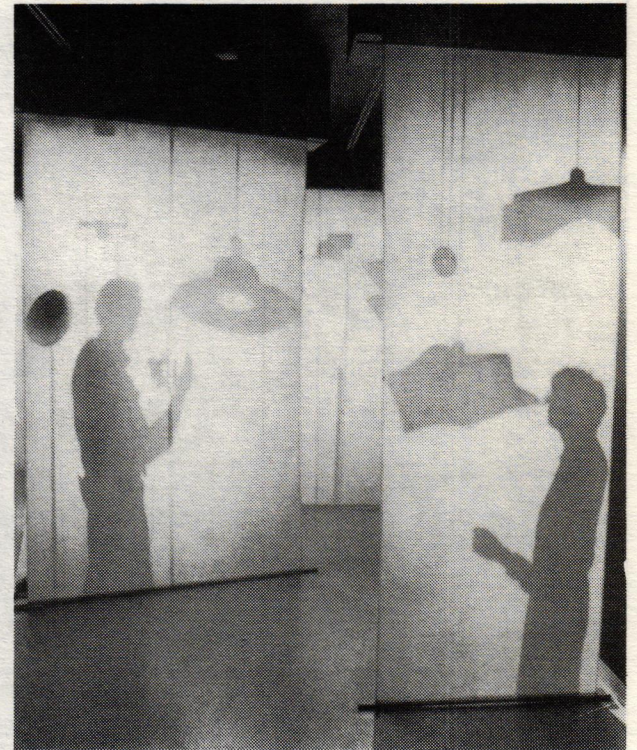
The grouping of objects follows a typical day in the life of an Italian from morning coffee, to work, market, meals, the street, the *piazza*, the home, and leisure activities. Twenty-five different types of espresso machines, for example, characterize the ritual coffee breakfast of nearly the entire adult population. Curators Piero Sartogo and Nathalie Grenon assembled objects — from lighting to calendars and cars — related to the activities of each successive part of the day, and then included statistics about the Italians who use these products. Sartogo maintains that usage confers special importance on objects and prompts innovation and diversity: the fact that 98% of the adults in Italy drink espresso daily explains the presence of espresso makers



Installation of "Design in Italian Society in the Eighties" of so many prices, materials, and styles.

There is also a darker side to these objects. More than just objects, they are talismans in an era of uncertainty. By virtue of their very repeatability and accessibility, they diminish fears of an apocalyptic future. They also invest color, variety and a paradoxically personal touch into otherwise standardized rooms, and they trigger the only real and meaningful action of which humans seem capable — consumption. In a provocative introductory essay to the exhibition catalogue, Giulio Carlo Argan argues that stripped of its normative connotations, design since 1945 has become a technical process to ease living

Italian Re-Evolution: Design in Italian Society in the Eighties, curated by Piero Sartogo and organized by the La Jolla Museum of Contemporary Art, opened in La Jolla in September and was on view at the San Francisco Museum of Contemporary Art until January 30. The show will travel this year to the Dade County Center for Fine Arts, Miami, and the Wadsworth Atheneum, Hartford, and in 1984 to the Musée d'Art Contemporain, Montreal. A catalogue edited by Sartogo and Nathalie Grenon was published by the La Jolla Museum (206 pages, black-and-white photographs).



(photos: William Gullette)

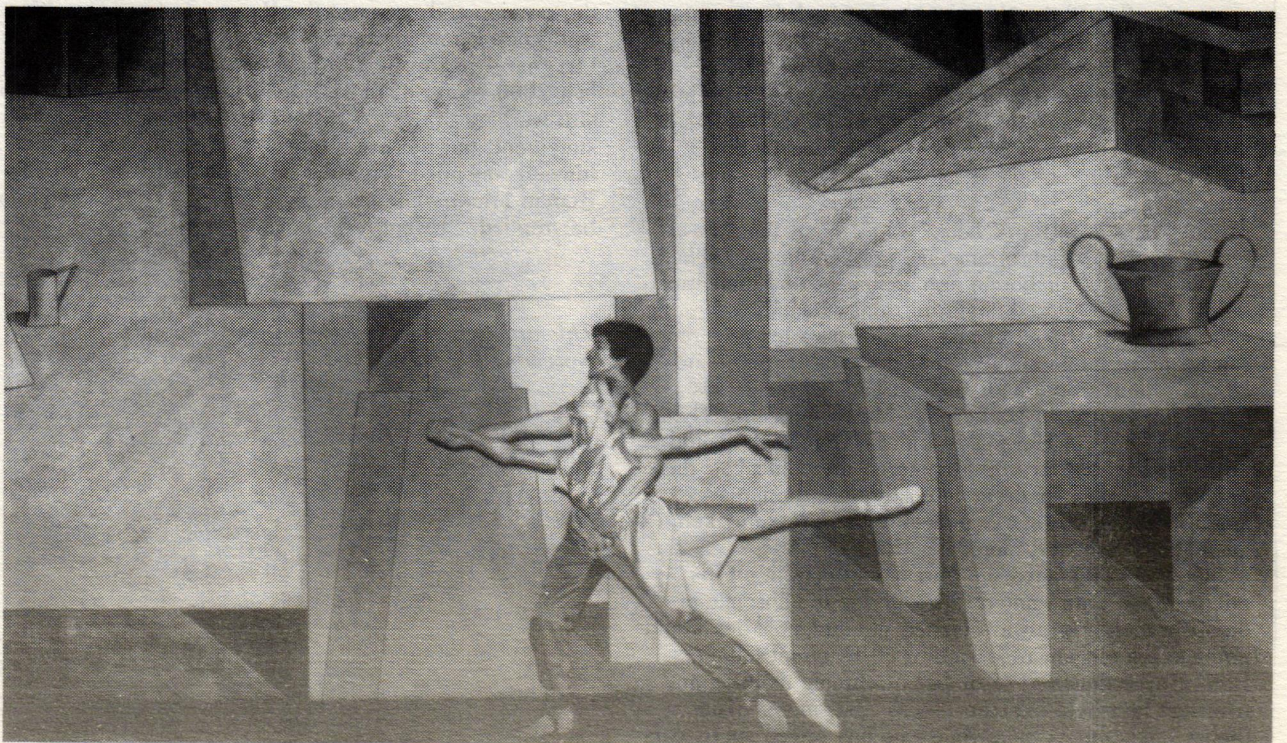
and provide attractive and consoling objects, however brief their lifespan may be. Along the way, the attitude toward objects has changed: they are disposable and yet indispensable. Plastics do not make good heirlooms and brilliantly colored photographs begin to fade almost as soon as they are printed. Hence there is no point in trying to preserve them, or other objects that become obsolete within a few months. Nonetheless, with their beautiful craftsmanship and refined elegance, objects such as these still provide gratification and perform their functions in an otherwise confusing world. Perhaps Argan is right: in a society dominated by images, no conceptual framework is possible except for *bricolage*.

Graves at the Joffrey

Michael Graves is often accused of being a stage designer, a criticism of any architect who deploys layered two-dimensional screen walls through three-dimensional space and applies color or figurative motifs to them. But last month Graves finally went "on stage." He designed the set and costumes for Laura Dean's ballet *Fire*, performed by the Joffrey Ballet at New York's City Center.

Unfortunately, because of limited budgets, the set proved to be only a 35 ft.-by-50 ft. backdrop. Nevertheless, for the audience composed of as many architects as balletomanes, it was arresting to see Graves-festooned bodies whirling through space in front of one of his classical/pastoral/cubistic landscapes. Since Dean's choreography seems evocative of classical rituals and Attic dances, the elements of music, dance, and visual arts were for the most part effectively brought together. One still wished, however, that the throbbing, pounding music by Dean and her overly repetitive, uncomplicated steps had been as lyrical and gestural as Graves' draped silk pastel tunics for the dancers or as idyllic as his architectural landscape.

Perhaps the budget for Graves' next stage commission will allow him as much leeway as David Hockney was given in his designs for *Parade* at the Met last year. Judging from *Fire*, Graves would be a natural for the Met's next production of Bellini's *Norma*. — SS



Michael Graves' set and costumes for the Joffrey Ballet's production of *Fire* by Laura Dean (photo: Herbert Migdoll)

The New Traditionalism

The articles on the following pages address contemporary architects' concern with regionalism and their attempt to reincorporate the classical tradition and vernacular styles into their work.

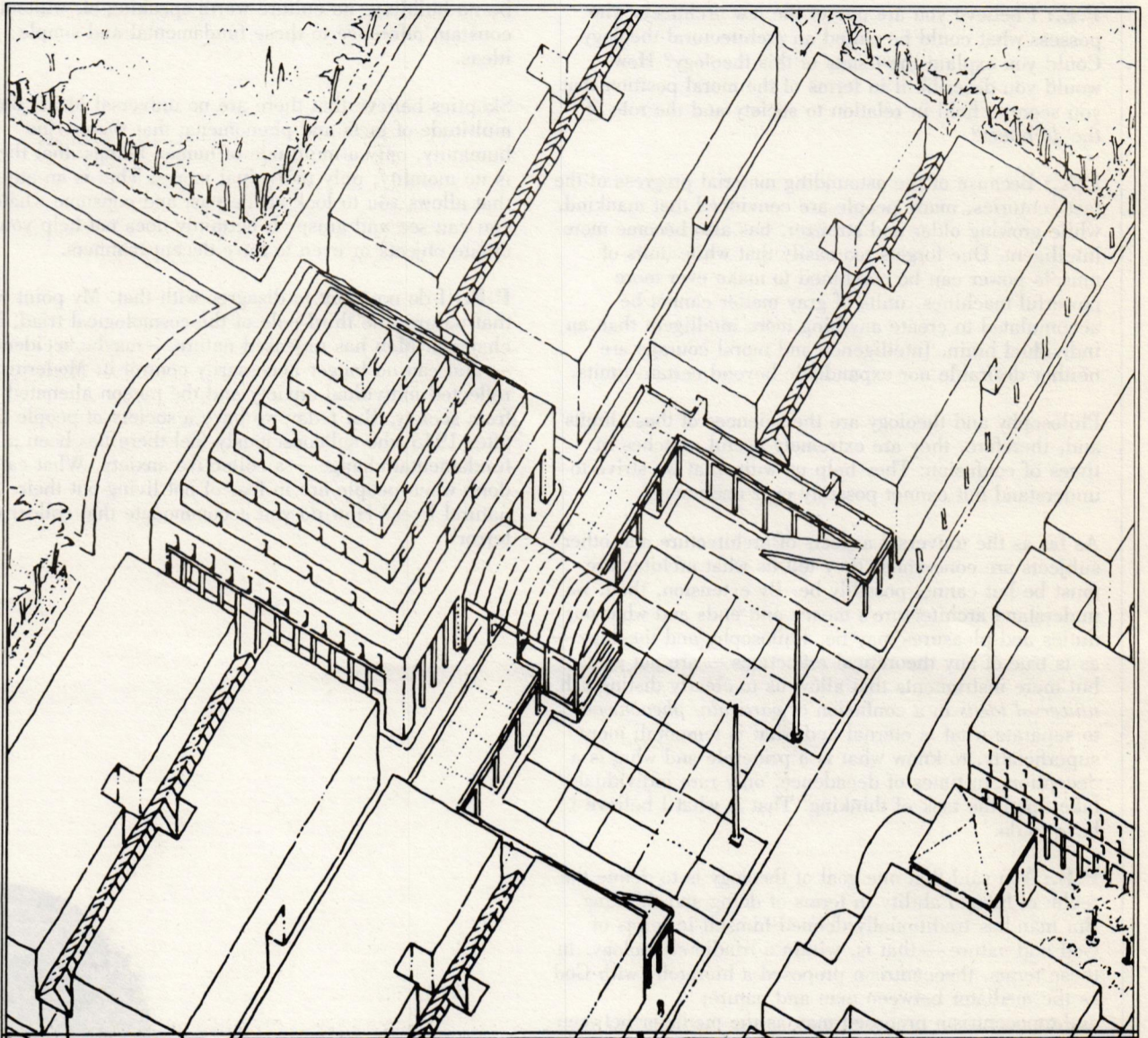
Anthony Vidler

The return to classicism, the search for a vernacular, the identification of regionalism: These projects, while long embedded in the architectural tradition, have taken on a sharper and more urgent tone in an era when modernism is identified with the worst excesses of industrial production and when cultural opportunism has managed to capitalize on the market's weariness with abstract forms. The apparently settled principles of classic architecture; their embodiment in the restricted vocabulary of well-known elements; the "natural" character of the vernacular, springing to all intents and purposes unself-consciously from the needs of a builder unencumbered by theory or marketing; the roots that might be struck in particular spaces; the "organic nature" or regional traditions: These have held the promise of a more stable, simple, and comforting world to those who refuse the long-sought alliance between modernism and industry. And while such a return to the origins is not new in architectural history, as Vitruvius himself attests, the contemporary ideologists of tradition must be clearly distinguished from their enlightenment, romantic, historicist, or totalitarian predecessors. If we exclude those who, sensing the way of the wind, try to generate an image of traditionalism rather than build it, there remains a significant number of seriously committed architects who in Europe and the U.S. find common cause in a classical tradition, however variously defined.

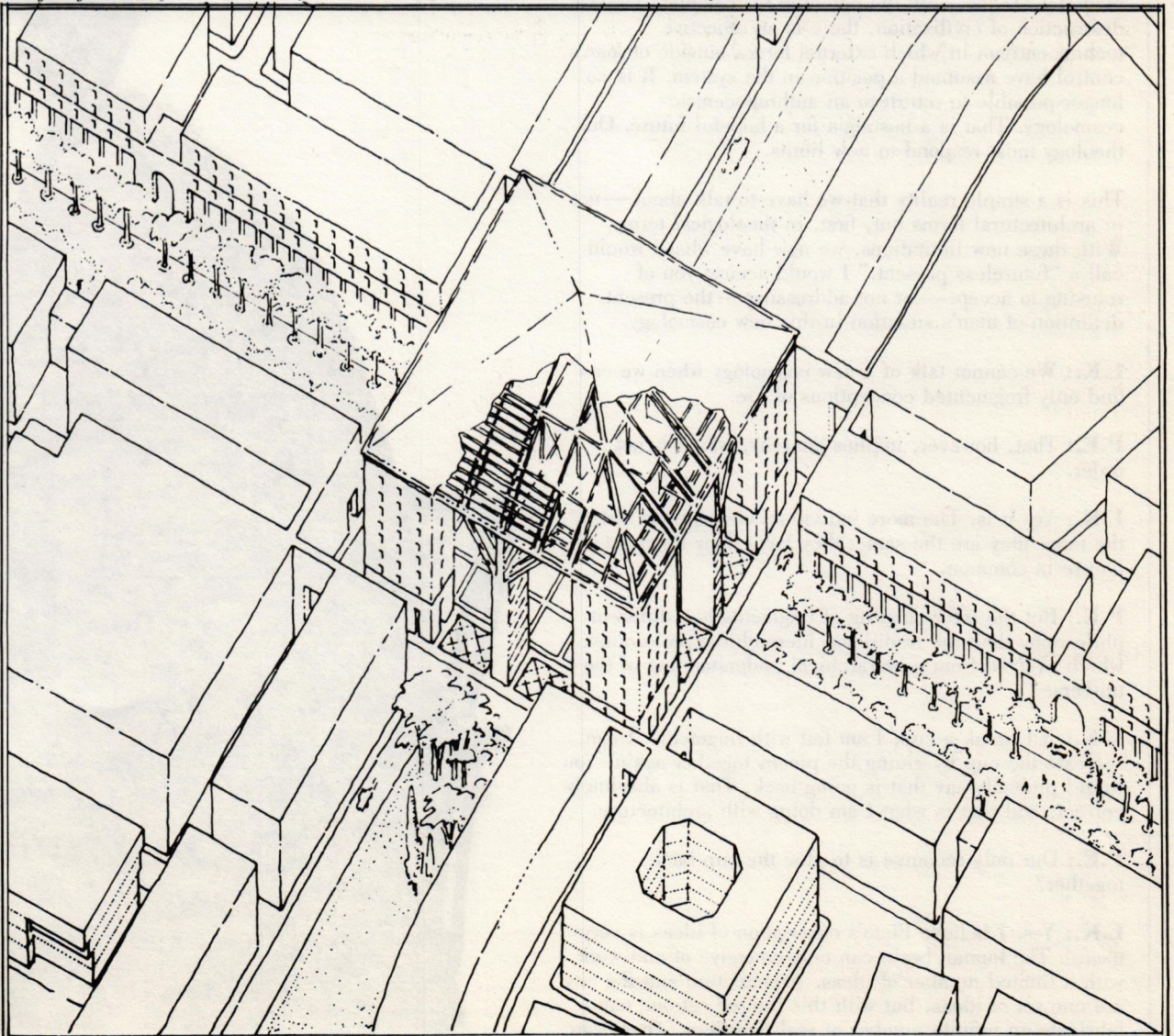
Certainly the modern traditionalist confronts many problems. A new classicism, as Maurice Culot realizes, has to grapple with building technologies antagonistic to forms once derived from traditional techniques. New builders must be trained, new ways of utilizing old materials invented. The forms of classicism, too, no longer referential to a nature or a harmony more generally supposed to exist in religious eras, have been in a real way reduced by a long period of abstract avant-gardism to elements of form rather than elements of structure. Regional variations, the product of geographical or cultural isolation, seem inevitably overcome by a single international media culture. Obviously, it would be easy to dismiss traditionalism as just another romantic avant-garde utopia — like Pugin's medieval cloister or Ledoux's luminous arcadia — but the new traditionalism has an importance beyond any superficial aspect of a "lost cause."

First, if classicism might be interpreted, as it many times has, as a loose body of ideas controlling composition, formal experiment, and typological invention, then it may serve as an armature for more than simple repetition or realist imitation. The work of the neo-rationalists has demonstrated this. Second, if the vernacular is utilized, as it was by Schinkel, Le Corbusier, and more recently by Leon Krier, as a rich source of combinatory and constructive form, it may serve to re-invigorate architecture "from below," so to speak. Third, if regionalism is understood as a complex variant of a more general international culture, as in the regional classicism of the Renaissance, or the regional arts and crafts movements at the end of the nineteenth century, it serves to point out differences, give distinction, and enhance the characteristics of places.

Each variant of traditionalism has its dangers. Classicism can become caricature if too literally pursued; the vernacular, never as unself-conscious as the myth had it, can be used as an excuse for kitsch-like repetition of supposedly populist images; regionalism, if too defensive and autonomistic, can easily turn into political reaction. These dangers do not, however, mean that all search for tradition should be castigated as sterile, static, or against cultural invention. The best modernist work has always been infused by a classic vision, however abstract; the vernacular has often provided a critical force for the undermining of academicism; regional cultures have afforded asylum for refugee movements. Seen in this way, a new traditionalism has potential for overcoming the consumerist tendencies of the "tradition of the new."



Project for European University, Luxembourg (1978); Leon Krier (courtesy AAM, no. 15)



Project for Covered Plaza and Central Promenade, Luxembourg (1978); Leon Krier (courtesy AAM, no. 15)

Interview

Leon Krier and Peter Eisenman

P.E.: I believe you are one of the few architects who possess what could be called an architectural theology. Could you explain the tenets of this theology? How would you describe it in terms of the moral position that you seem to hold in relation to society and the role of the architect?

L.K.: Because of the astounding material progress of the last centuries, many people are convinced that mankind, while growing older and stronger, has also become more intelligent. One forgets too easily that while units of muscle power can be combined to make ever more powerful machines, units of gray matter cannot be accumulated to create anything more intelligent than an individual brain. Intelligence and moral courage are neither desirable nor expandable beyond certain limits.

Philosophy and theology are the sciences of those limits and, therefore, they are extremely useful crutches in times of confusion: They help us with what we strive to understand but cannot possibly ever understand.

As far as the universal aspects of architecture and other subjects are concerned, they tell us what architecture must be but cannot possibly be. By extension, then, we understand architecture's means and ends and what our duties and pleasures may be. Philosophy and theology — as is true of any theoretical reflections — are not goals but mere instruments that allow us to clearly distinguish *universal ideas* in a confusion of *particular phenomena*; to separate what is eternal and what is temporal; more superficially, to know what is a principle and what is a deception. In times of decadence, only rare individuals take upon the task of thinking. That is what I believe I have to do.

P.E.: You said that one goal of theology is to define the realm of human ability in terms of doing and thinking. But man has traditionally defined himself in terms of God and nature — that is, within a triadic cosmology. In these terms, theocentrism proposed a hierarchy with God as the mediator between man and nature; anthropocentrism proposed man as the mediator between God and nature; finally, biocentrism proposed nature as mediator. Today, with the potential for complete nuclear destruction of civilization, there is an objective technocentrism in which external forces outside of man's control have assumed a position in the system. It is no longer possible to return to an anthropocentric cosmology. That is a nostalgia for a hopeful future. Our theology must respond to new limits.

This is a simple reality that we have to talk about — not in architectural terms but, first, in theological terms. With these new limitations, we now have what I would call a "futureless present." I would accuse you of refusing to accept — or not addressing — the present definition of man's situation in this new cosmology.

L.K.: We cannot talk of a new cosmology when we can find only fragmented conceptions of life.

P.E.: That, however, implies anarchy, which is not order.

L.K.: Yes it is. The more individual conceptions differ, the more they are the same; they have their fragmentary nature in common.

P.E.: But the intermingling of fragments is a different philosophy than the traditional hierarchical philosophy, which evolved from a hierarchical understanding of the universe.

L.K.: If I break a cup, I am left with fragments. I can recreate the cup by gluing the pieces together again. You would probably say that is going back. That is absolutely correct, and that is what I am doing with architecture.

P.E.: Our only recourse is to glue the cup back together?

L.K.: Yes. I believe Plato's conception of ideas is very useful: The human brain can only conceive of and work with a limited number of ideas. Architecture and the city are one set of ideas, but with this limited set one can fabricate an infinite number of real buildings. There can

be no building, no culture worth speaking of, without constant reference to these fundamental and simple ideas.

Skeptics believe that there are no universal ideas, only a multitude of facts and phenomena; that there is no humanity, only a multitude of human beings; that there is no morality, only individual mores. That is an attitude that allows you to look at the past and consume whatever you can see and grasp. It certainly does not help you to create objects or even to have decent manners.

P.E.: I do not want to disagree with that. My point was that nature, the third pole of the cosmological triad, has changed. Man has unleashed nature — maybe accidentally — and can no longer necessarily control it. Modernism reflected individual anxiety and the person alienated from society. But today we have a society of people born after 1945 who subconsciously feel there has been a fundamental change — a collective anxiety. What can be done when people are in fear of not living out their natural lives? How do you accommodate that collective terror?

One could say my "theology" is based on the fact that I do not believe in the historicist view of history as continuous, with the past willing the present and predicting the future. I believe history is marked by stops and starts, ruptures. During the Renaissance, or the Enlightenment, for example, or during the period of modern architecture, something happened, something changed. We are now, without question, in a period after modernism — a period with changed sensibilities.

The cup cannot be glued back together if there is no glue. The changed condition of nature has taken the glue away. I do not deny that the cup is there, the fragments are there, and even your will to glue it back together is there. I would argue, however, that you no longer have the option of gluing the cup back together because either there is no water to put in it or there is no glue. That is what I call a change in the cosmology. Leon, no glue, no water: fragments.

L.K.: The trouble with the broken cup is not the lack of glue but the lack of will to glue it.

P.E.: The will exists.

L.K.: No it does not. Otherwise we would mend the pieces.

P.E.: How? You cannot glue a cup together with will.

L.K.: Ideas do not actually break. They may be forgotten and rediscovered. They are by nature perfect



Leon Krier and Peter Eisenman (photo: Dorothy Alexander)

Leon Krier, the controversial European architect, defends his anti-modernist espousal of classicism and the vernacular tradition.

“The human brain can only conceive of and work with a limited number of ideas. Architecture and the city are one set of ideas, but with this limited set one can fabricate an infinite number of real buildings.”

and indestructible. In the world of things, however, there can be no perfection and everything is destructible.

P.E.: That is a classical notion. In a classical mode of thought there are only unitary ideas. But now, because the elements of cosmology are no longer the same, we cannot return to a classical system. If we attempt to return to the spirit that motivated the *will* to wholeness, we must still acknowledge the existence of the fracture.

L.K.: You are addressing here the existential questions posed by the last few generations. I was born after 1945 and I have no problems with “going back.” I am not proposing to revive old problems and injustices, but to use the most intelligent and best solutions of the past. Ideas have no past and future; they are everpresent. “Going back” is only a manner of speaking. I am talking about the memory of worthwhile experiences and ideas.

P.E.: But why do you not admit in your theology that there has been a change in the cosmology? Why do you exclude a non-hierarchical view of the world, or say it is not possible?

L.K.: This change is in everybody’s mind, but it does not allow anyone to fabricate a work of art, let alone to build a city or cultivate the countryside in a worthwhile manner. The new cosmology has not created anything worth dreaming about. The purpose of architecture is to make beautiful, solid, and comfortable buildings.

I am neither a doctor nor an analyst, but an architect and a legislator — a planner of cities. That is a very conservative occupation, in the same way that language is conservative. But compared to classical architecture, classical languages have deteriorated very little.

Classical languages communicate a limited set of similar — but not identical — ideas and phenomena. Each has a classical form, that is, a *best form*. For that very quality they should be conserved. But if there is very little poetry to be found, there is certainly no shortage of prose.

P.E.: That is something very different. One reads the morning newspaper for the meaning of the words, the news; one then throws the paper away. On the other hand, when one reads Shakespeare one already knows the narrative; the play is read for the pleasure of the sensual nature of the words, their resonance.

Your theology is acceptable only because you are able to transform words into poetry through your drawings. Others may agree with you, but may not even be able to draw. This is the issue. Alberti put the question quite

clearly. Anyone can learn to pull a bow back, but unless you know where to shoot the arrow it does not matter. But you could also argue that although you may know where to shoot the arrow, unless you can pull the bow back, the arrow may not land where you want. Two people could espouse the same theology and each could make a building, yet the buildings would not necessarily be equal. For example, Quinlan Terry does not make good buildings even though his theology is the same as yours. The same is true of Maurice Culot. His theology is similar, but his architecture is uninteresting. So the question arises: As an architect, is it better to be a poet with no theology or is it better to be a theologian with no poetry?

L.K.: Quinlan Terry and Maurice Culot are among a very small number of friends I can trust almost blindly, whatever our differences in taste. In times of confusion we may all be invalids, but looking at our wounds is no cure. I do not overestimate the importance of philosophy, theology or any kind of theoretical endeavor. They are useful crutches for invalids, but they are not goals in themselves.

A theory about eating is not necessary if you know how and what to eat. You would need such a theory only if one day people began to force food indiscriminately into any of their orifices.

P.E.: I do not believe that Maurice Culot and Quinlan Terry are architects. They do nothing to transform material, that is, they do not transform language into any kind of art. Their work remains empty of poetics. They may be theologians, philosophers, social scientists — even cultural commentators — but they are not architects. Leon, what matters is that although you and Culot may say the same things, you can draw and he cannot.

L.K.: No, Peter, and I do not see why you should want to applaud me at the expense of my friends. We are not talking here about subtleties, but about what is right and wrong. People must have a good command of language in order to speak properly; among those who do so, there are very few poets. Architects have first to learn the rules of their art before even thinking of being poets. The art of building is concerned with creating an environment that is pleasing to all our senses, without being alienating to any one of them. Architecture is not about expressing existential anxiety or opinions of any kind.

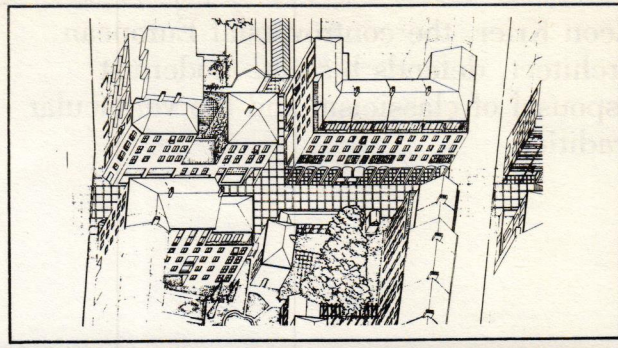
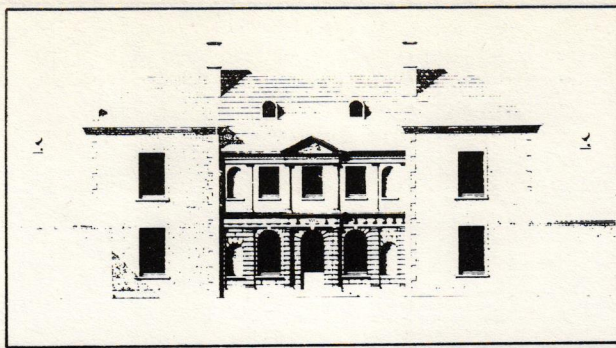
P.E.: But the history of great cities has always been about the expression of culture, not the making of “the good life.” Architects of the eighteenth and nineteenth centuries did not think of themselves as making pleasing buildings so much as expressing a condition of man — or in contemporary terms, the *zeitgeist*.

L.K.: Let us not discuss the *zeitgeist*. It is not our concern. The *zeitgeist* is there despite us; the more clever we think we are in dealing with it, the more stupid we will one day appear.

P.E.: You are right, the *zeitgeist* is none of our business. The difference between signification, representation, and replication is important. If one were to rebuild the Parthenon today in Charlottesville, it would be a replica of the Parthenon; it would not necessarily represent the spirit or the attitude of the Parthenon, but merely reproduce the structure. If one were to build a building that was a transformation of the Parthenon, but still contained recognizable symbolic imagery of the Parthenon, it would be an example of representation. One could also build a rectilinear building with formal characteristics integral to the Parthenon but without any representative qualities; it would signify something similar to that which the Parthenon signifies — that is, its inherent architectural relationships. Representation deals with expression and speaking, and signification deals with the innate structure of things that enables them to be spoken. I would like to argue that what Quinlan Terry does is — at best — represent, often replicate, and very rarely signify or concern himself with the nature of signification. An architect should take the classical, if you want, and then in some way transform it to address the problem of



Interview



“For Quinlan Terry the act of building has a symbolic dimension and a strong redeeming effect. . . . He is virtually the only living architect in whose buildings I could live.”

signification — because that is what architecture is about.

L.K.: Your definitions make sense, but the issues you raise cannot be the obsessive concern of a classical architect who builds. Quinlan Terry, for example, is not involved with these questions, because he uses very accurately a language that had resolved all the problems of representation and signification long before he began to learn it.

P.E.: Do you mean, therefore, that he is of no interest to theologians and vice-versa?

L.K.: For Quinlan Terry the act of building has a symbolic dimension and a strong redeeming effect because even if he builds isolated structures, they are the bricks with which he is building a beautiful world. On top of that, he is using a system that has made its mark on cities and landscapes for two thousand years virtually without interruption. From that perspective, forty years of modern barbarism are a trifle. Indeed, there is no need to be as pessimistic as I am. My own maxim is: “Everything or nothing, here and now and wherever I can see.” That probably sounds rather fanatical — and it is. Nowadays I get extremely impatient with any kind of nonsense. I have to consider the city in its global cohesion, and if the legislation that rules the city is nonsensical, I feel that is where I have to begin. Only in that way can the constant rebuilding, repairing, and rearranging of cities happen in an orderly and pleasing way.

But I would defend Quinlan Terry above and beyond all this, for he is virtually the only living architect in whose buildings I could live.

P.E.: As a Jew and an “outsider,” I have never felt a part of that “classical” world. I feel that modernism was the product of an alienated culture with no roots suddenly being brought into a bourgeois situation. In other words, modernists were suddenly out of the ghettos and in the cities. The philosophy that would abolish modernism proposes that if we return the world to the way it was before the alienated individuals took over, everything would be worked out. I am not convinced. When you say it is all worked out, I still feel like an outsider.

L.K.: The problems of Jewish intellectuals are of no interest to architecture as a fine art.

P.E.: Nevertheless it is difficult for me to have a discussion with you when I hear you say it is all worked out.

L.K.: Schinkel said that each epoch has its own expression in the fine arts. What is too often forgotten is what he went on to say, that progress had been so great in the fine arts in the past that it was virtually impossible to improve upon the system. Classical architecture as an artistic system has reached the typological and morphological perfection that the human species reached millions of years ago. Humanity continues to reproduce the same types of beings. You will agree that however ancient that genetic system may be, it needs no improvement; any innovation in it is an aberration. At the same time, each human being is always a completely novel, unique, and unreproducible individual.

Our purpose as artists and architects is to understand the universal system and order that allows us to create objects of fine art just as nature creates *individuals*. That is what defines classicism: It is the fundamental system that allows us to create objects of *timeless* beauty.

P.E.: Classicism is the representation of the idea of purity found in the natural world. As I said before, it is not possible today to represent the classical idea of purity — the harmony of man and nature — because biological and physical forces unleashed by man have destroyed that ideal condition. One can no longer use classical means for representation because what they represent no longer exists. All one can do is replicate classical forms; but they are significant of nothing.

L.K.: The bomb carried in the human mind is much more dangerous than an actual one. To forbid good architecture because we live in terrible times is absurd.

P.E.: I think a beautiful building is a modern building.

L.K.: That is a contradiction in terms.

P.E.: Who is to judge?

L.K.: You!

P.E.: Then there are no judges?

L.K.: One must be one’s own judge because other judges are unreliable.

P.E.: But you once said that people who design modern buildings will probably burn in hell. You then become their judge.

L.K.: Yes. Rather, they force others to live in their hell.

P.E.: How can you know that? Who puts you in touch with those facts?

L.K.: I just observe how and where architects live; they rarely live in their own buildings or in new towns. That is only a fine point.

P.E.: Why is architecture about living in buildings? Building concerns shelter, construction, defying the laws of gravity, providing accommodation. Building can solve many functions — whether it be a building as an ocean liner, a building as a castle, or a building as a log cabin. A work of architecture is necessarily a building, but in itself a building is not a sufficient condition to define architecture. That is, since a building is not architecture, architecture must be something more than building, in the same way that literature is more than journalism. But if we would agree that people do not *need* to live in architecture but in buildings, then what is architecture if it is not a necessary part of living?

L.K.: It is, obviously, not enough to have fine houses; a city also needs temples and monuments. Architecture is not concerned with the private realm. It shapes the public domain, the common world.

P.E.: Would you agree that if we built a “public” wall, anything could be clipped on behind it?

L.K.: Even if it becomes a public enterprise, housing is not a subject for “architecture”; it is not monumental. Twisted minds wanted housing to be the “monument of the twentieth century.” But housing is a sum of private functions that even in great number become no more interesting when put on public display. There is nothing grand, ceremonious or important about housing. That is why its monumentalization is always painfully boring, meaningless, and false.

P.E.: Why not make a public facade, like a colonnade, for those private functions? For example, you would probably agree that the Ludwigstrasse is a pretty good street. Do you care what goes on behind the facades of the Ludwigstrasse?

L.K.: Yes, very much so. The Ludwigstrasse is a beautiful but deadly place. You cannot take only one detail of the classical world and dispense with all the rest. You cannot have just beautiful facades with industrial nonsense going on behind them. In the classical world, just as in the natural world, each idea, each object, each creature has a place that is both sufficient and necessary. That, of course, does not exclude accidents, catastrophes, and illness.

P.E.: You said that housing in the public realm is not important. You were saying that since private functions cannot have a public face, they have been reduced to anonymity.

L.K.: The artistic and material means for sheltering private and public functions must of necessity be different. All the individual parts must add up to a

harmonious whole, which is the city. This does not mean that even a modest structure should not be beautiful in its own way.

Today’s fragments unfortunately do not add up to anything but an assemblage of spare parts, as Jaquelin Robertson puts it. These parts may in some cases be beautiful, but if you dismember a beautiful *individual*, for example, you will have a dead body — however ravishing its pieces may still be.

P.E.: Since the French Revolution there have been no “beautiful” cities. Before the French Revolution, in a hierarchical society, someone was responsible for the public well-being. Today that public domain is characterized merely by the accumulation of private well-being and has nothing to do with the *res publica*. How do you reconcile the fact that a social revolution — to which you would subscribe — unwittingly was compelled to destroy the beauty and order that you so cherish?

L.K.: Revolutions are events of violent change. I would not subscribe to any such enterprise.

P.E.: You would support the results of that social revolution.

L.K.: I don’t really see what good came of it. It was the start of two hundred years of industrial massacre of a moral and material kind. The grandeur of its moral ideas has faded terribly as a consequence. It is certainly pointless to regret the unavoidable, but then to applaud the inevitable is foolish and irresponsible.

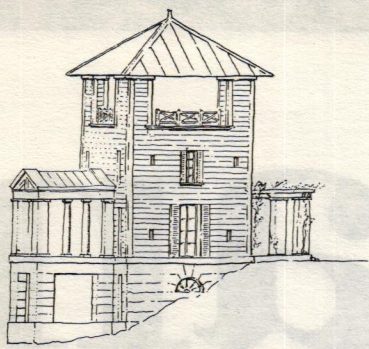
It is interesting that authority has shifted from the universal and cultural to the material and industrial level. That shift has been lethal for the fine arts and for the moral foundations of artists’ authority. Beyond that, artists have not only been bled of their authority, but continue to sacrifice it whenever they can on the altars of industrial ideology. When architects gave up their historic role, their authority was absorbed by politicians and technicians. Those people have no interest and no capacity to promote architecture.

P.E.: One of my primary concerns as an architect is to find out what architecture is. You at least seem certain of what architecture is — that its purpose is to create pleasurable environments. I would argue that is the purpose of *building*. For me architecture is the creation of significant environments that are more than merely pleasurable, more than what is necessary. In that way, the realm of architecture is totally useless in a utilitarian, industrial, and progressive sense. Then I would argue that representation and replication of these classical forms do not create significance. I would argue that since the role for the “Greek” temple no longer exists, the use of a classical order deriving from the Greek temple has nothing to do with signification and nothing to do with architecture. I would go so far as to say that it is the *only* thing that has nothing to do with architecture. Everything *except* what you stand for could be possible in architecture. Since your initial values — classical order — are associated with a function that no longer exists, you can only make a representation of that function. Until we find a system of signification related to the order of current symbolic needs, we will not have an architecture.

L.K.: You are caught in art historical categories. The Greek temple is but one realization of the idea of the “temple.”

P.E.: It refers also to an idea of classical order.

L.K.: Accumulation of capital is the highest purpose of industrial capitalism. All other human and natural values are subordinate to that role. Consequently, an abstract world is created full of abstract things, however paradoxical that may sound. However big that mountain of money may one day become it will not, in fact, be more real, but more and more abstract and valueless. In contrast, cultivation of the fine arts results in the accumulation of real and beautiful objects. Beautiful cities are literally concrete accumulations of human work

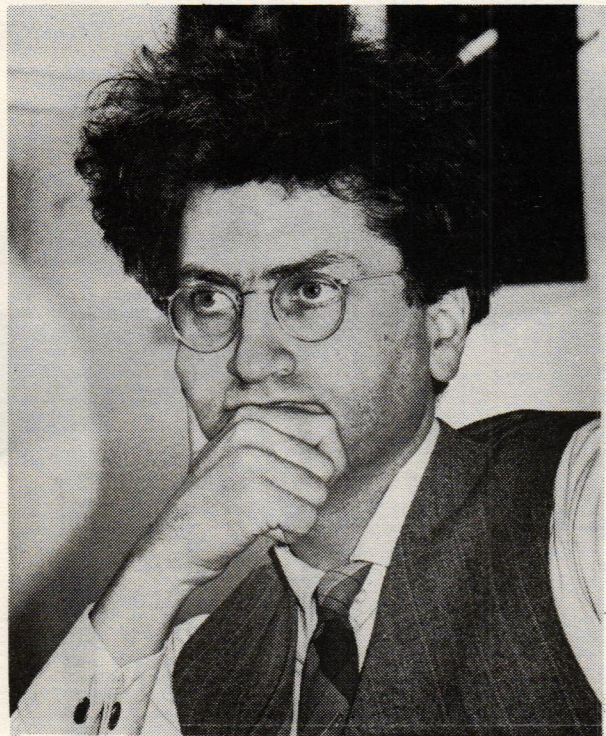


Left to right: "Newfield," Mickley, Yorkshire, England (1981) by Quinlan Terry; forecourt elevation of first design. Project for "Le Plaisir de la Rue" by Dominique Delbrouc, Imad Eddine and Jean-Pierre Majot; from Archives d'Architecture Moderne, no. 15, of which Culot was an editor. Project for I. & W. Stillman House (1982); Leon Krier

"Our purpose as artists and architects is to understand the universal system and order that allows us to create objects of fine art just as nature creates individuals. That is what defines classicism."



Leon Krier (photos: Dorothy Alexander)



inspired by moral ideas. Such beautiful objects and buildings are not only symbols and representations of values but are themselves moral values based on a universal plan.

P.E.: Who is to say that a universal plan should take the form of the classical city? The Kantian idea of the thing in itself, the will to signify, has never had a preference for the classical. You will it to be so.

L.K.: Again, you are using art-historical qualifications. The classical idea does not belong to any one period. It is quite simply the idea of the *best possible*.

P.E.: The best? It means a certain kind of order.

L.K.: It means the *best possible*.

P.E.: "Best" is not what we are talking about. Classical does not come with an *a priori* value judgement. Maybe good, maybe better, but not necessarily "best."

L.K.: That is what it means. Classical is what belongs to the highest class, the highest form, the highest standard of excellence. There is no point in saying more.

P.E.: There is also no best without worst; it is a relative term. The very nature of best means there must be disagreement about it. I am allowed, therefore, to disagree with the classical connotation of "best." If someone says to you that he is doing his best although it may not be classical in a stylistic sense, and you say "Well, I do not happen to like the style," then *you* are being the art historian.

L.K.: Let me use an example. This object standing between us may fulfill the purpose of the table. It does not, however, withstand a critical glance for more than a second. Not only is it ugly, but also quite uncomfortable: Its edges, its surface, its legs, are unpleasant to look at and to touch. A classical table, on the other hand, could be used and studied by a critical person for three thousand years without ever inspiring frustration as to its construction and appearance. Massimo Scolari has said that beautiful objects are the only friends that will never betray you. That is the best possible definition of the classical world.

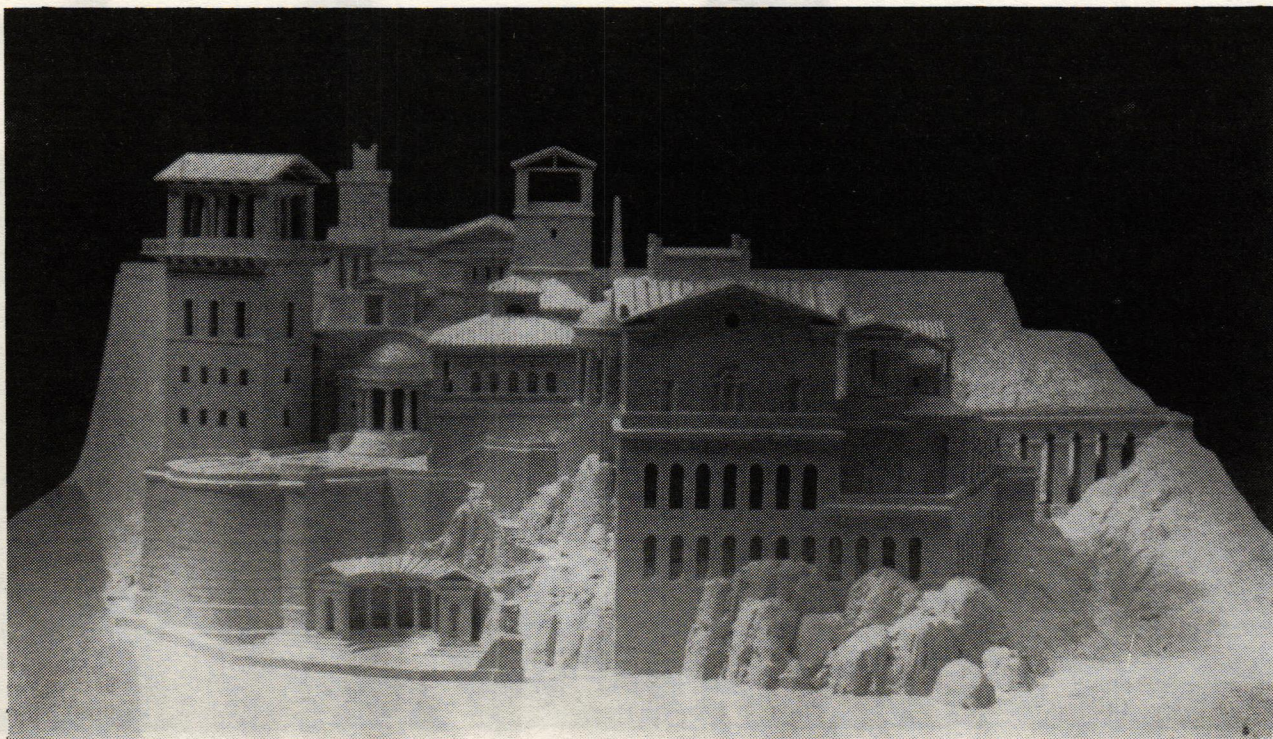
P.E.: He is one of the best architects I know. I think that you agree. Yet he does not do what you propose. His work, more than that of any other architect, seems to describe the new sensibility I am talking about. He is attempting to deal with the idea of imminent destruction. How do you feel about the seeming contradiction between your theology and his work?

L.K.: Scolari's paintings are not projects of what he wants the world to be like. He is neither a monster nor a sadist, but as a poet he observes what could well be unavoidable. His paintings are beautiful illustrations of a world in total disarray, beautiful and awe-inspiring illustrations of industrial devastation and exhaustion.

P.E.: But I also think his paintings are architecture. They are images of the fact of an immanent present, that is, the future today — the present as end, not the future as end. As a statement his work comes closer to expressing what architecture is about — not *should be* about, but *is* about — than your work.

L.K.: You may well be right, Peter, but so help us God.

Interview edited by Margot Jacqz.



Reconstruction of Pliny's Laurentian Villa (1981); Leon Krier (model: Thurloe Models Ltd.)

New Italian I

Mitchell/ Giurgola in Friuli

The Italian-born principal of a large American firm has shown a sympathy to place and tradition in his sensitive designs for three buildings in Italy, shown on the following pages.

Sandro Marpillero

After the earthquakes of May-September 1976, the cultural tradition of the Friuli region needed to stay alive yet create itself anew. Friuli, faced with a desire to retain local tradition and resist bureaucratic reconstruction, wanted a fidelity to regional sources in its new architecture. The architectural firm Mitchell/Giurgola proved capable of projecting itself into another cultural perspective. The buildings resulting from this interaction are harmonious fragments that testify to a process of mutual agreement. Rather than introducing new objects, which by their internal order impose a "new direction," Italian-born Romaldo Giurgola offered to Friuli three gentle propositions.

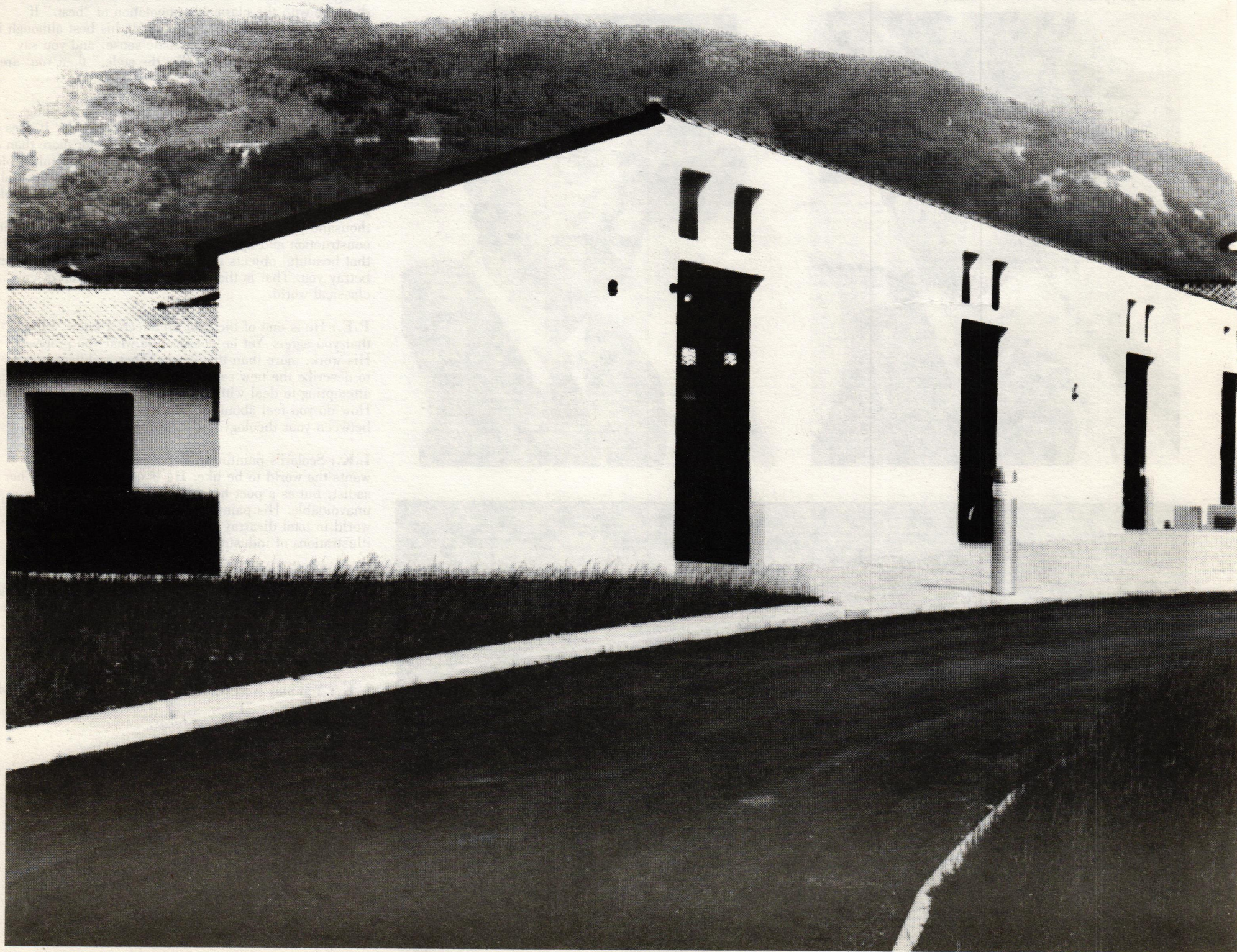
The three buildings well represent Friuli's reconstruction and are significant products of Mitchell/Giurgola's output. Comparing them to previous work, such as the United Fund Headquarters Building (1971) and the Penn Mutual Tower (1975) is instructive. In these examples, glass surfaces and thin concrete screens establish a relation with a sculptural mass; a plastic quality is combined with a rational schematic logic and an overemphasis on compositional geometries (as in the

projecting diagonal corners). The two schools and the hostel in Friuli, on the other hand, offer subtle answers to the different building programs. They form bridges between social expectations and the site. They originate from an order based on physical perception rather than pure intellect. These three restrained works, built on a low budget as concrete symbols of an American involvement in the large program administered by the U.S. Agency for International Development, are in fact good examples of that long-standing assessment that the most satisfying of the firm's work is often the most modest. In fact Romaldo Giurgola's Villaggio sulla Via Cassia, built near Rome in 1950 to shelter the pilgrims joining the Holy Year celebrations, offers an interesting precedent. Six different buildings, constructed as temporary dwellings, were later transformed into low-cost housing.

An analysis of the formal principles underlying the individually designed buildings at Friuli reveals how the spaces — designed in New York, detailed in Rome and executed according to local building traditions (using available materials and craftsman practices) — still express clear conceptual relationships.

Circulation, Plan and Form

The spatial diagram of these compositions employs a central space as the meeting core of the public



Maniago Technical High School, Maniago, Italy (1981); Mitchell/Giurgola Architects. Entrance to school (photo: Elio Ciol)

Regionalism

institutions: a triangular common room in the Aviano elementary school, a large open arena with a fountain in the Maniago technical high school, a central court in the dormitory area of the S. Pietro hostel. The symmetrical geometry provides a series of spaces required for the various activities. Yet the design accommodates the external factors in a way appropriate to the circulation pattern to the building's siting in the landscape and to the character of that landscape. At Aviano the classrooms step towards the playing field and the large round-arched window is placed opposite the entry gallery, which leads to the meeting room.

At Maniago the bank of classrooms with the library and small courts on the ground level are connected by a long corridor-like spine to the central stairs (see plan). The gymnasium, the auditorium and the dining room, placed around the central court, tie into the central stair as well as the entry atrium in the southeast corner. At S. Pietro the triple bedrooms on the upper level are connected by a circulation gallery around the central yard to the single bedrooms, grouped around and over the adjoining dining hall (see plan). Lounges, library, and living room on the ground floor are entered first through a large portico open to the south. Both schools have classrooms open to the north and facing the mountains, while access and public spaces are to the south.

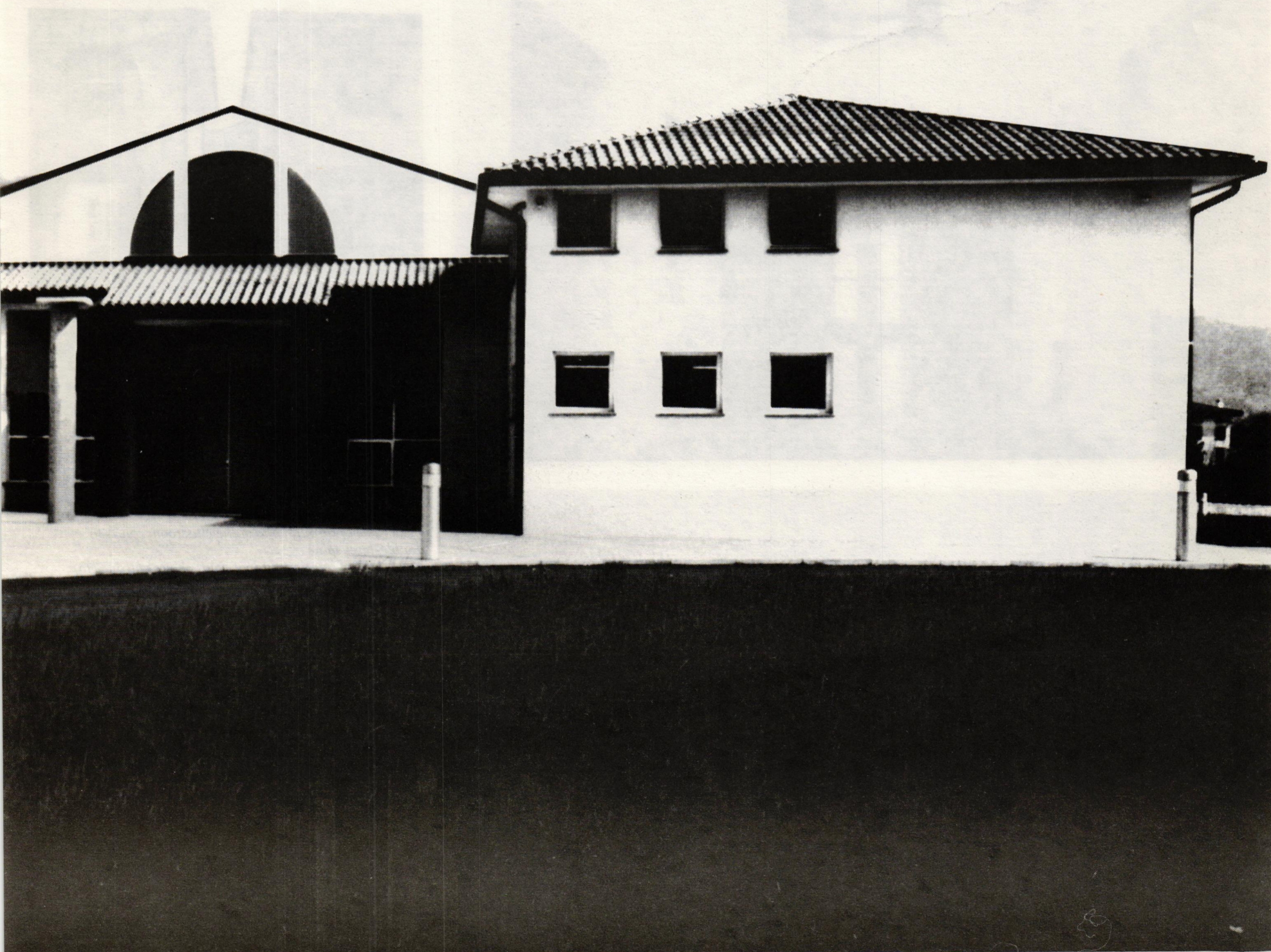
The public image conveyed, in the case of Aviano, is that of a simple village primary school. In the case of Maniago, the educational facility with a large civic room becomes the appropriate symbolic reference for the town. The hostel at S. Pietro, which provides housing five days a week to young students from scattered villages in the valleys, projects the image of a "safe" resting place. Two connected bedroom areas are organized around the enclosed court or over the warm communal dining hall, replete with a large fireplace. This institutional "home" thus conveys the character of a rural farmhouse.

Mass and Space

In each of the projects the obvious axial direction of movement is counterbalanced in perception by the generation of laterally receding visual planes. Articulated volumes help break down the sense of mass in each of the buildings. The friendly approach to the porch from the diagonal street at Aviano and the inviting gesture of the projecting bicycle storage pavilion at Maniago mitigate the appearance of a rigid pattern, in the same way that the pitched tile roofs over the stepping classrooms and the balanced articulation of the diverse masses give the buildings a human scale. In the interiors at Aviano, for example, the passage from the portico to the gallery with south-facing windows gradually leads from the public realm of the street to the semi-public central room, and from here to the protected

spaces of the classrooms and dining hall/library annex. The calibrated lighting in the public meeting room, caused by different qualities of light flooding in from three different directions, and the occurrence of varied episodes within the symmetrical geometry of the plans, activate the spaces. At Maniago, the axial staircase along the central spine opens to the double-height access leading to the library, in a way similar to that of the connection between living and dining areas at S. Pietro. There an upper-level corridor with clerestory windows overlooks the large court while leading, through a round-windowed nook, to a balcony over the large communal refectory.

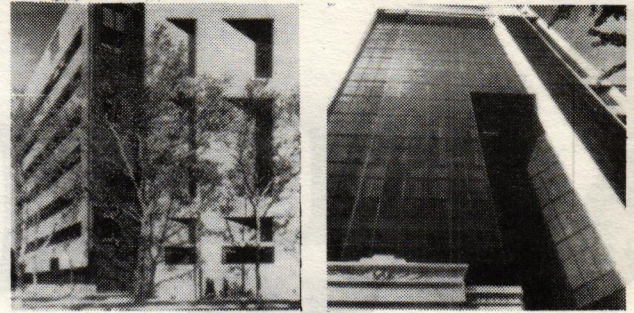
The use and juxtaposition of very simple elements — volumes, surfaces, openings — convey a sense of articulated wholes and provide a narrative quality that is focused and heightened at points of contact with the public. The colored marble and stone facade of the dining pavilion at Aviano; the entrance sequence of an abstracted doric column, a pair of round red pilasters, a perspective design in bright colors and a lunette window at Maniago; the tower over the entrance with farmhouse brick dovecoats and a painted sundial at S. Pietro — all are visible symbols of a presence, a conscious dialogue with the languages and the thoughts of the people.



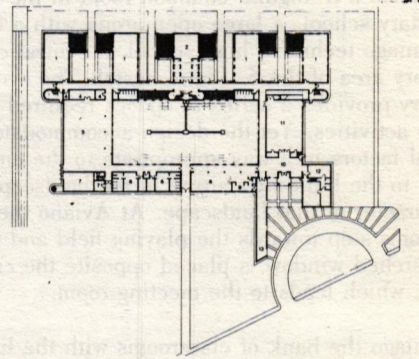
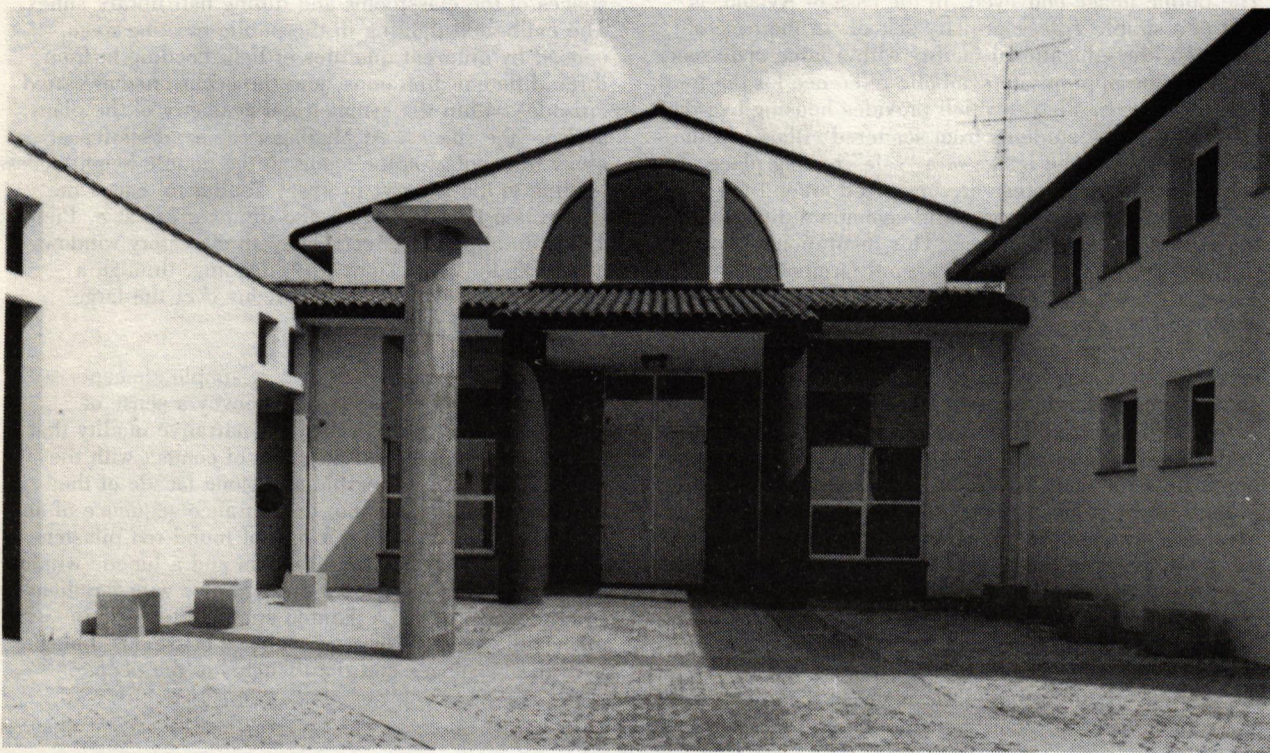
New Italian Regionalism

Maniago

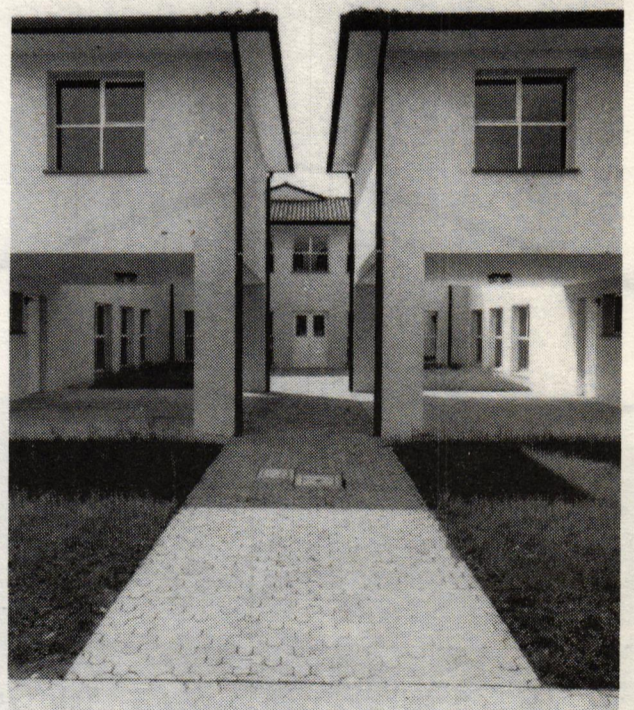
Project: Maniago Technical High School, Maniago, Italy
Architects: Mitchell/Giurgola Architects. Design team: Romaldo Giurgola, Mark Markiewicz (project architect), Lynn Schneider
Client: The Township of Maniago. Sponsored by the Associazione Nazionale Alpini/U.S. Agency for International Development
Site: A flat area on the edge of town, bounded by a road to the south and cropland to the north, dominated by mountains further north
Program: Based on Italian official education guidelines, the building's 46,000 sq. ft. consist of 19 classrooms, auditorium, library, gymnasium, dining hall, custodian's apartment, administration offices, and support spaces
Structure and materials: Reinforced concrete walls, structural tile floor and roof slabs. Exterior walls are stucco, roofs are covered with clay tile; interior walls are plaster and floors are glazed tile
Cost: \$2,445,000
Consultants: Studio Einaudi S.R.L. (contract documents); Ing. Achille Montalbano (structural); Ing. Attilio Colombo (mechanical)
Completion: 1981



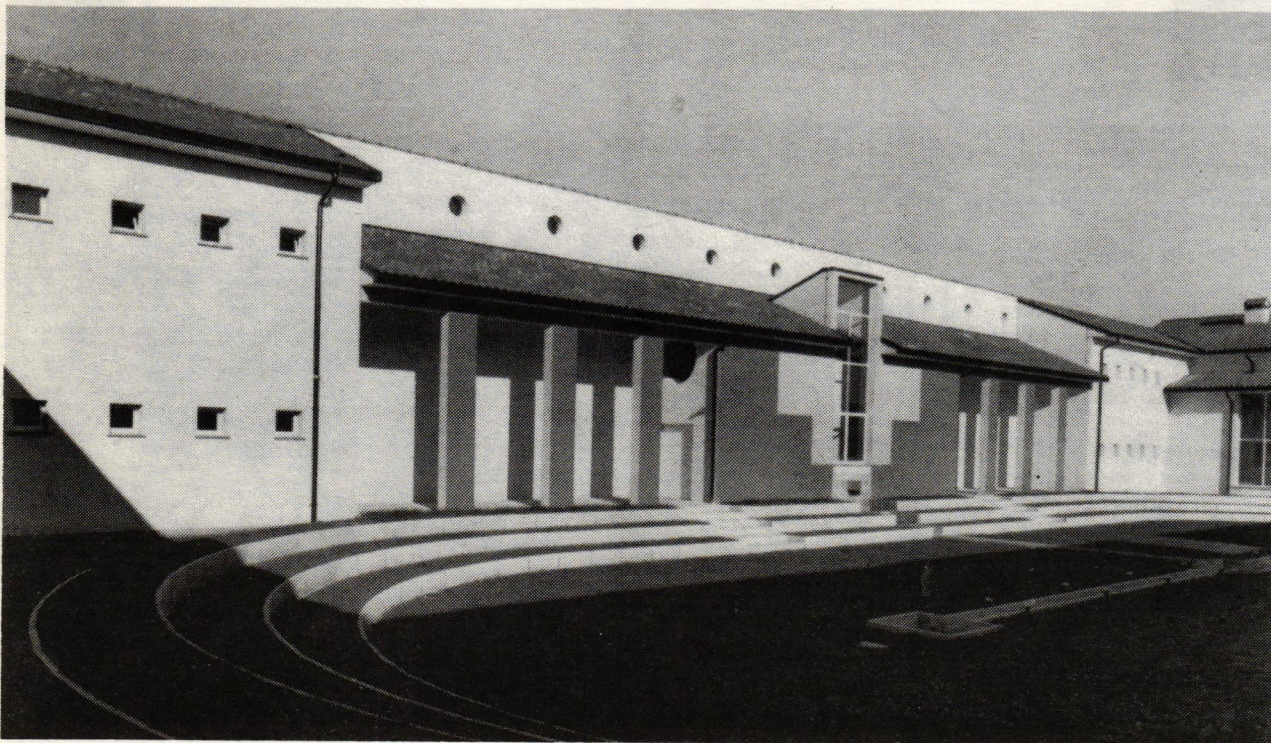
Left: United Fund Headquarters Building, Philadelphia (1971). Right: Penn Mutual Tower, Philadelphia (1975). Mitchell/Giurgola Architects (photos: Rollin R. La France)



As plan (above) shows, the portico to Maniago at one end (left) leads into the school where classrooms, gym, and auditorium are arranged around a large open court.



View of interior (above left) shows double-height space leading to the library on axis with central stair.
 View (above) through one of the classroom courts to double-level spine.
 View (left) of interior outdoor court shows entrance to gymnasium.
 (Photos: Elio Ciol)



Aviano

Project: Aviano Elementary School, Aviano, Italy
Architects: Mitchell/Giurgola Architects. Design team: Romaldo Giurgola, Mark Markiewicz (project architect), Jay Litman

Client: The Township of Aviano. Sponsored by the Associazione Nazionale Alpini/U.S. Agency for International Development

Site: An irregularly shaped, mainly flat site bounded by a road to the south, trees to the west, overlooking croplands and mountains beyond

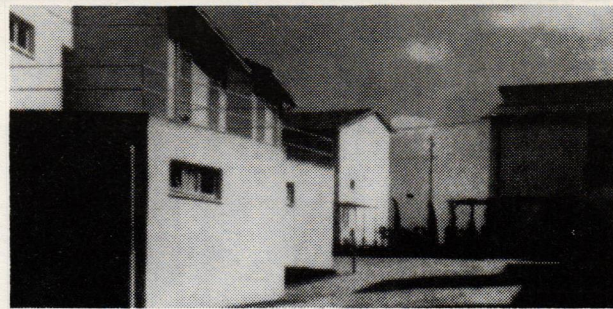
Program: Based on Italian official education guidelines, the 9,600-sq. ft. scheme consists of six classrooms, a main meeting area, a 75-seat dining/conference room and support spaces

Structure and materials: Reinforced concrete walls with structural tile floor and roof slabs. The exterior is stucco with glazed tile trim, ornamental facing with stones and marble, and clay tile roof. Interiors are plastered with glazed tile floors

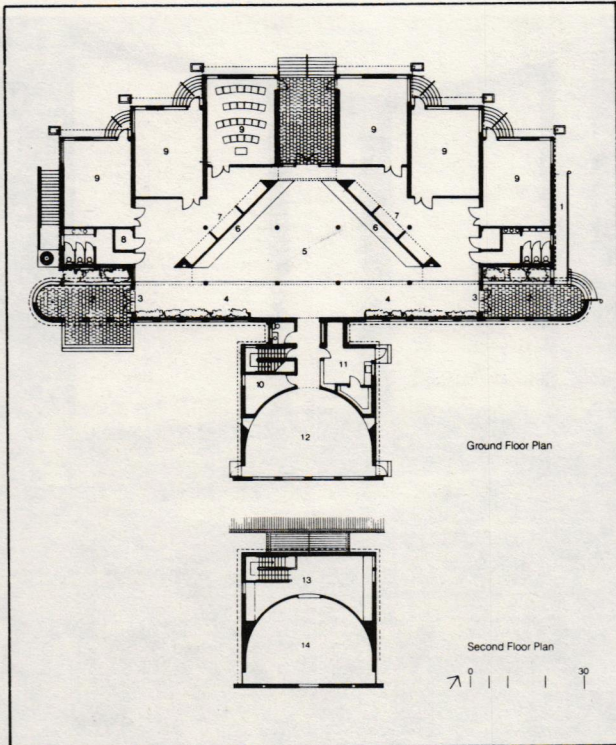
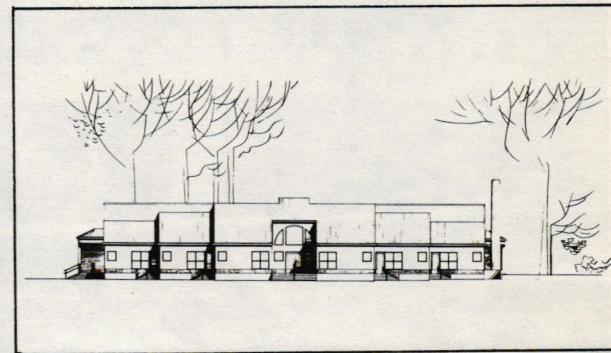
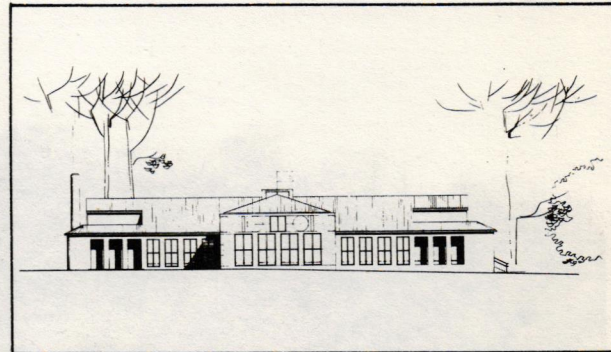
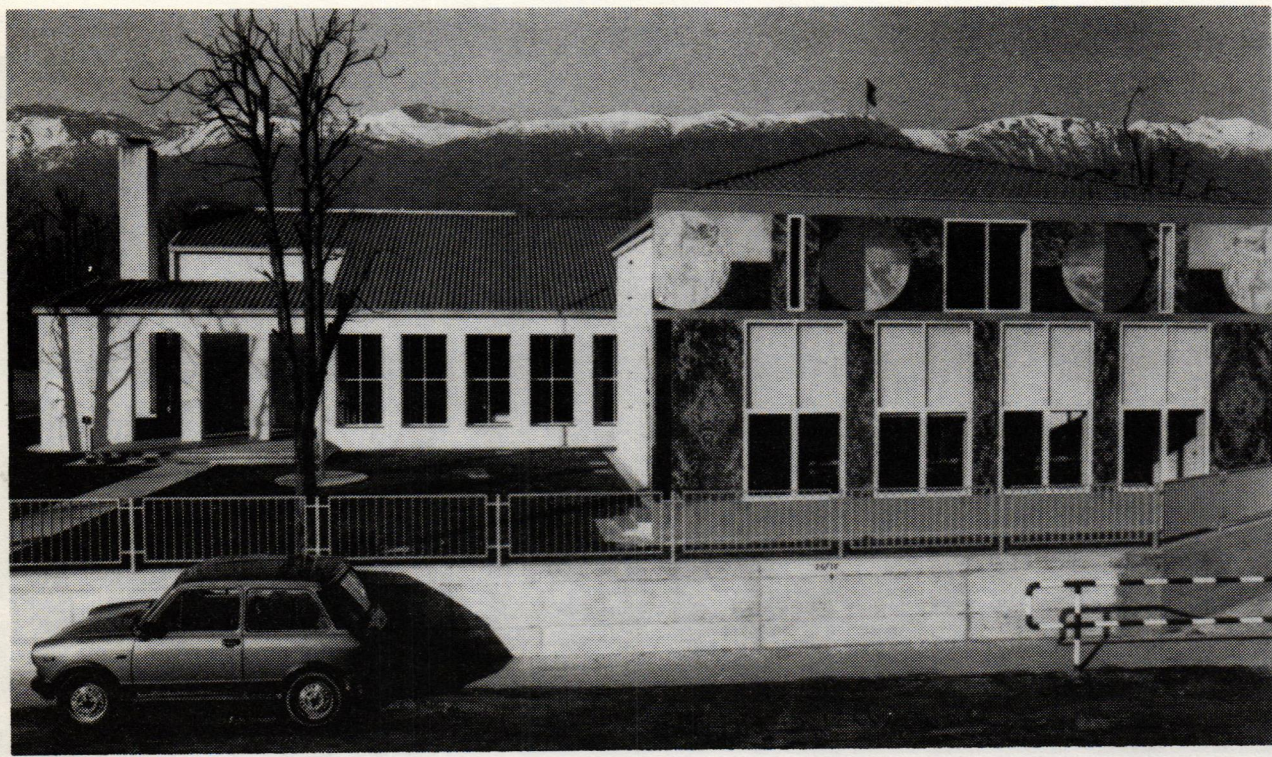
Cost: \$500,000

Consultants: Studio Einaudi S.R.L. (contract documents); Ing. Achille Montalbano (structural); Ing. Attilio Colombo (mechanical)

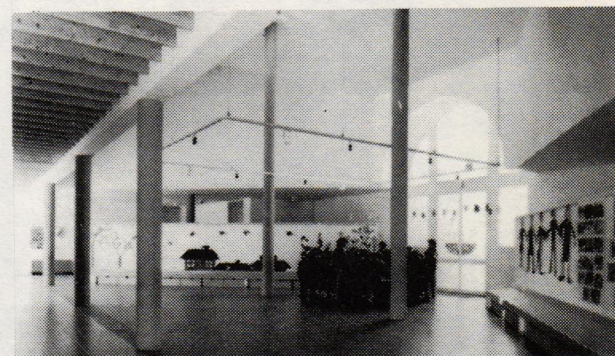
Completion: 1981



Villagio Sulla Via Cassia, Rome (1950); Romaldo Giurgola (photo courtesy Domus)



The Aviano School (above left) has a long corridor (left in photo) with quasi-detached dining hall veneered in colored marble and stone (right in photo). As elevations (above) indicate, the corridor is located on the street, while classrooms are stepped and oriented to playing field. Each classroom has individual entrance to field. The convex inner wall of the dining hall molds interior space, as seen in photo (far left) or plan (left).



Between the dining hall and the atrium-like space leading to playing fields is the meeting room (above), given a triangular spatial configuration by placement of storage walls. The space on axis with the dining hall is further activated by the light entering from three different directions, by the high-beamed ceiling over the corridor, and by the pitch of the skylit roof above the columns. The entrance porch portico (left) at one end of the long circulation spine is invitingly small in scale and is reached from the street running diagonally by it. (Photos: Elio Ciol)



New Italian Regionalism

San Pietro

Project: San Pietro al Natisone Student Housing, San Pietro al Natisone, Italy

Architects: Mitchell/Giurgola Architects. Design team: Romaldo Giurgola, Mark Markiewicz (project architect), Lynn Schneider

Client: The Township of San Pietro al Natisone. Sponsored by the Associazione Nazionale Alpini/U.S. Agency for International Development

Site: The flat site is near the edge of town, bounded by cropland to the south and a long valley to the north

Program: Based on Italian official education guidelines, the 35,300-sq. ft. scheme provides five-day-a-week housing for students from distant rural areas. There are 22 triple bedrooms, 16 single bedrooms, dining hall with kitchen, a library, two directors' apartments, a main lounge, office space and meeting room

Structure and materials: A system of columns and bearing walls in reinforced concrete support floor and roof slabs of structural tile. Exterior walls are stucco, pitched roofs are covered with roof tile, and interiors are finished with plaster

Cost: \$1,600,000

Consultants: Studio Einaudi S.R.L. (contract documents); Ing. Gaspare di Gasparo (structural); Ing. Attilio Colombo (mechanical)

Completion: 1981

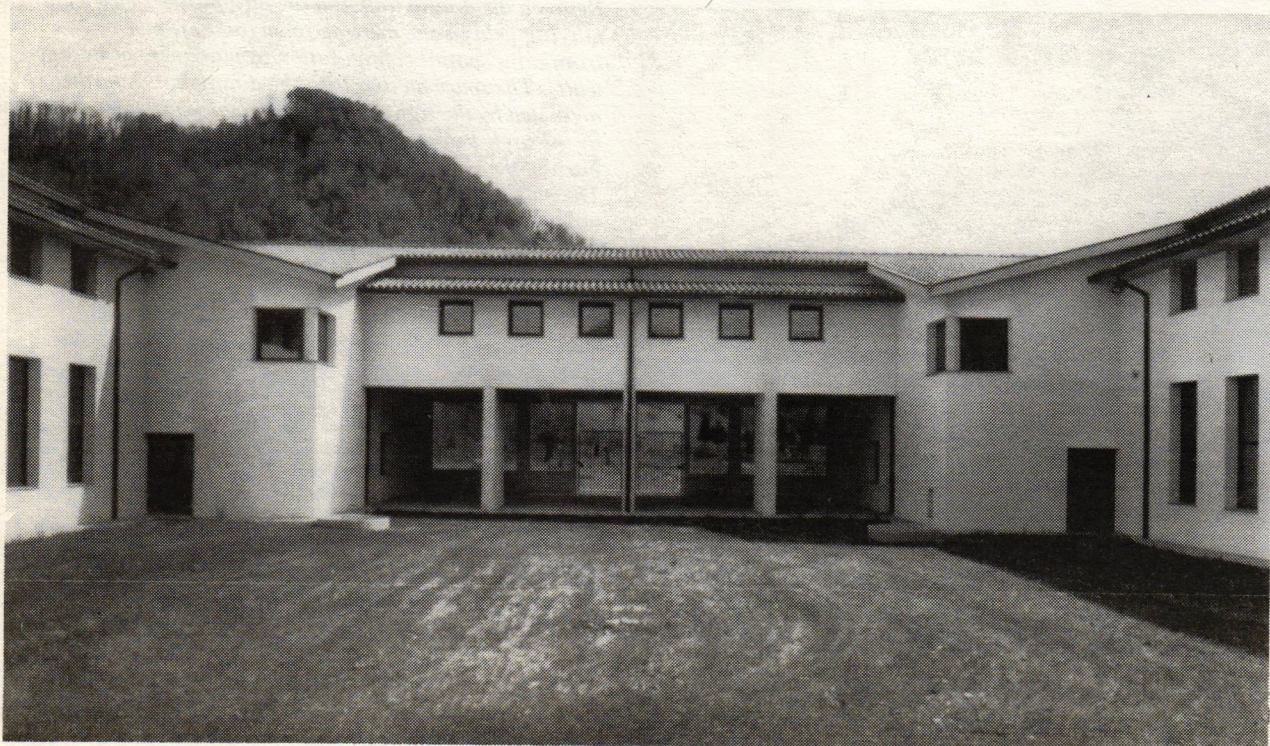
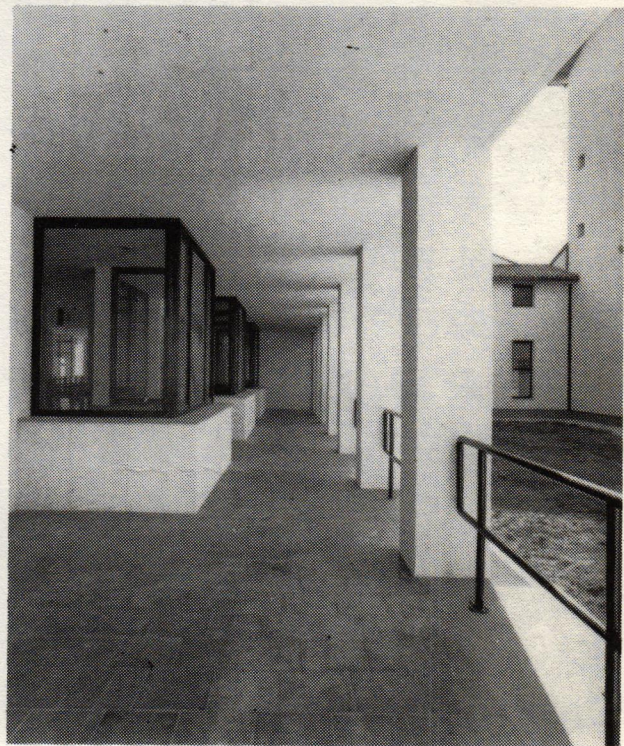
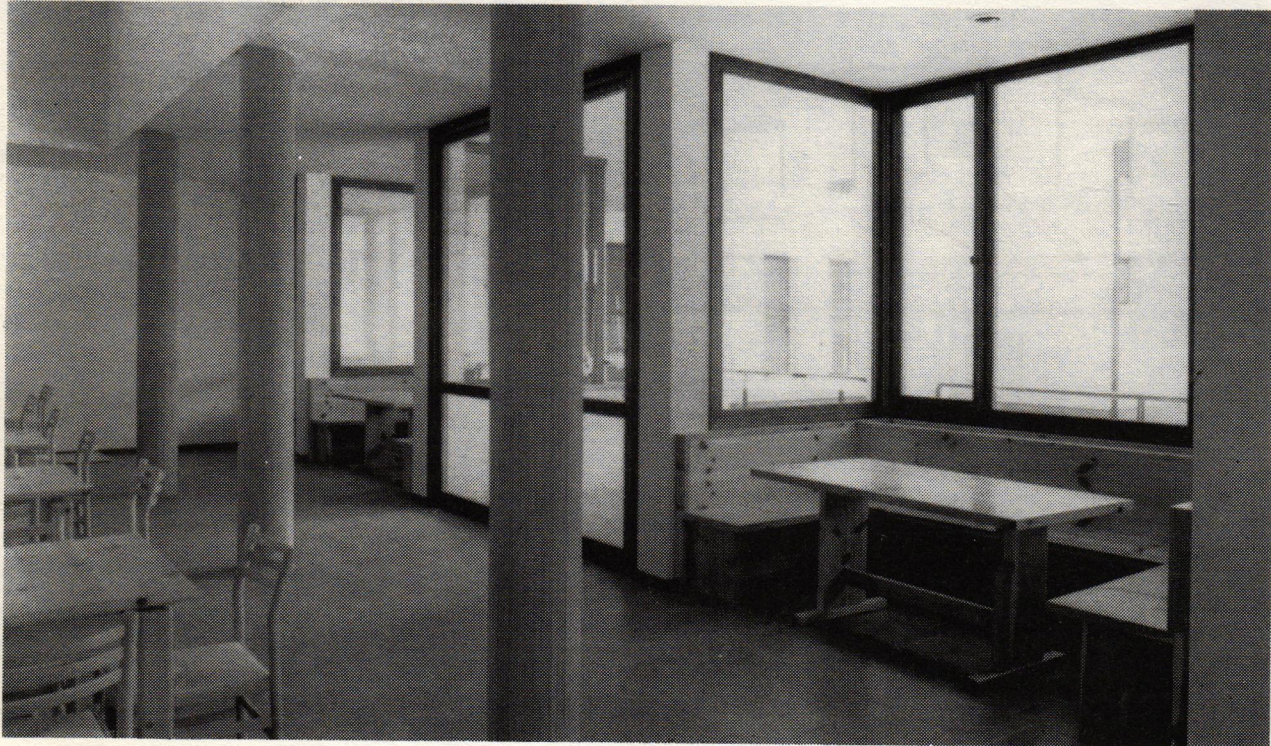
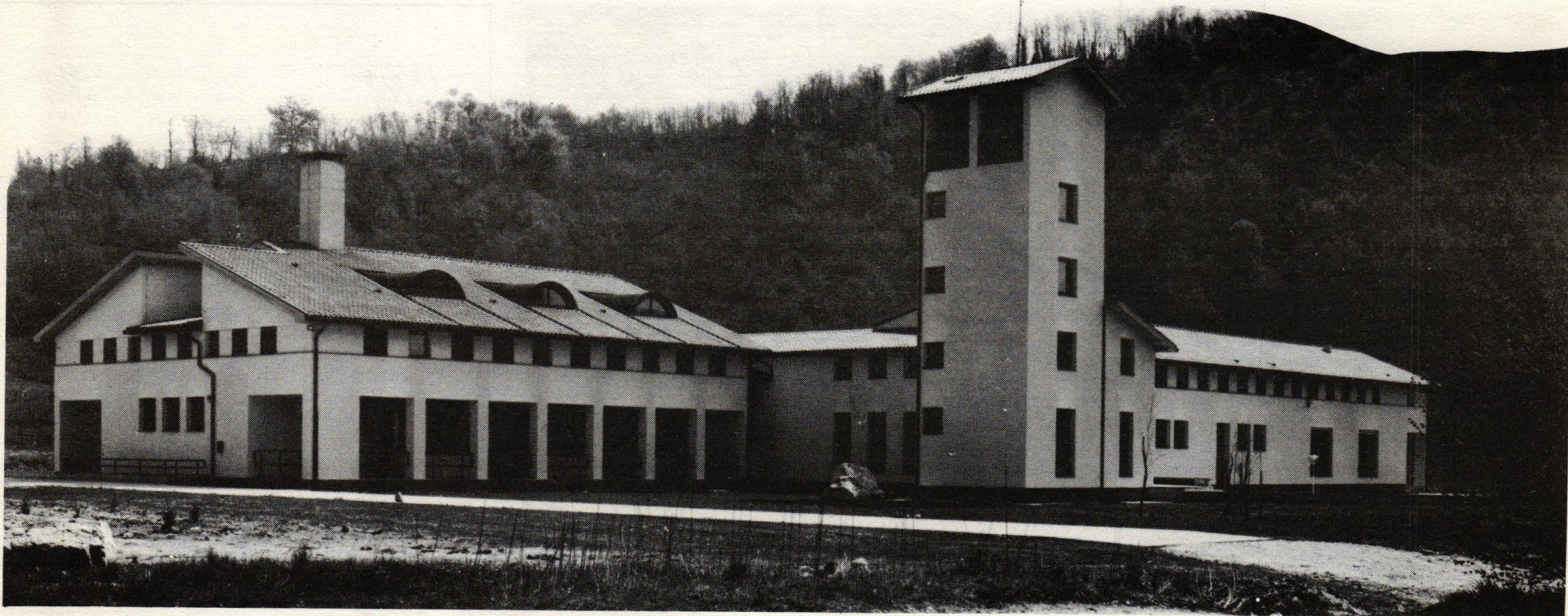


Photo of San Pietro (top) shows the farmhouse-like quality of the hostel, where most living areas again are organized around a central court. The tower marks the entrance. The building to the left contains dining hall and kitchen with single rooms above.

Dining alcoves (middle left) are located off the main space of the ground floor dining hall. Another interior shot (middle right) shows the outdoor colonnade edging the dining hall. The dining hall (above) is oriented looking across the square court to the open portico separating the living rooms (left).

The Architectural League

457 Madison Ave., NY, NY 10022
(212) 753-1722

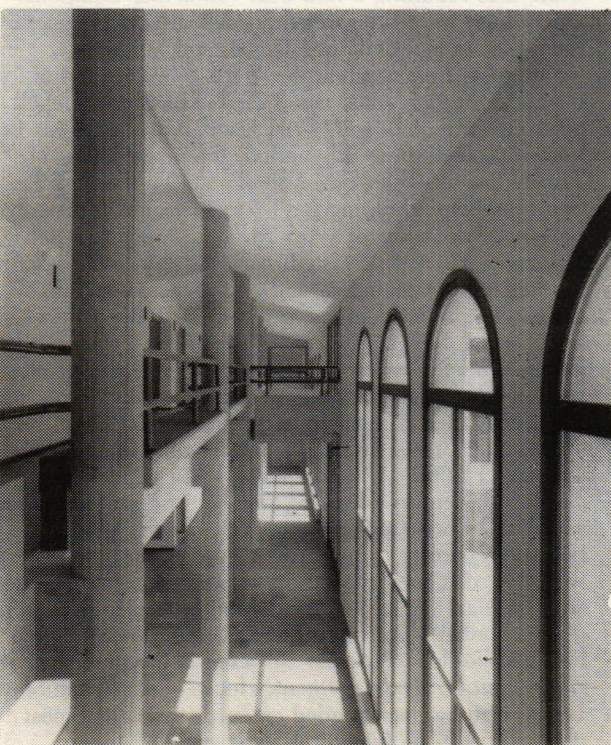
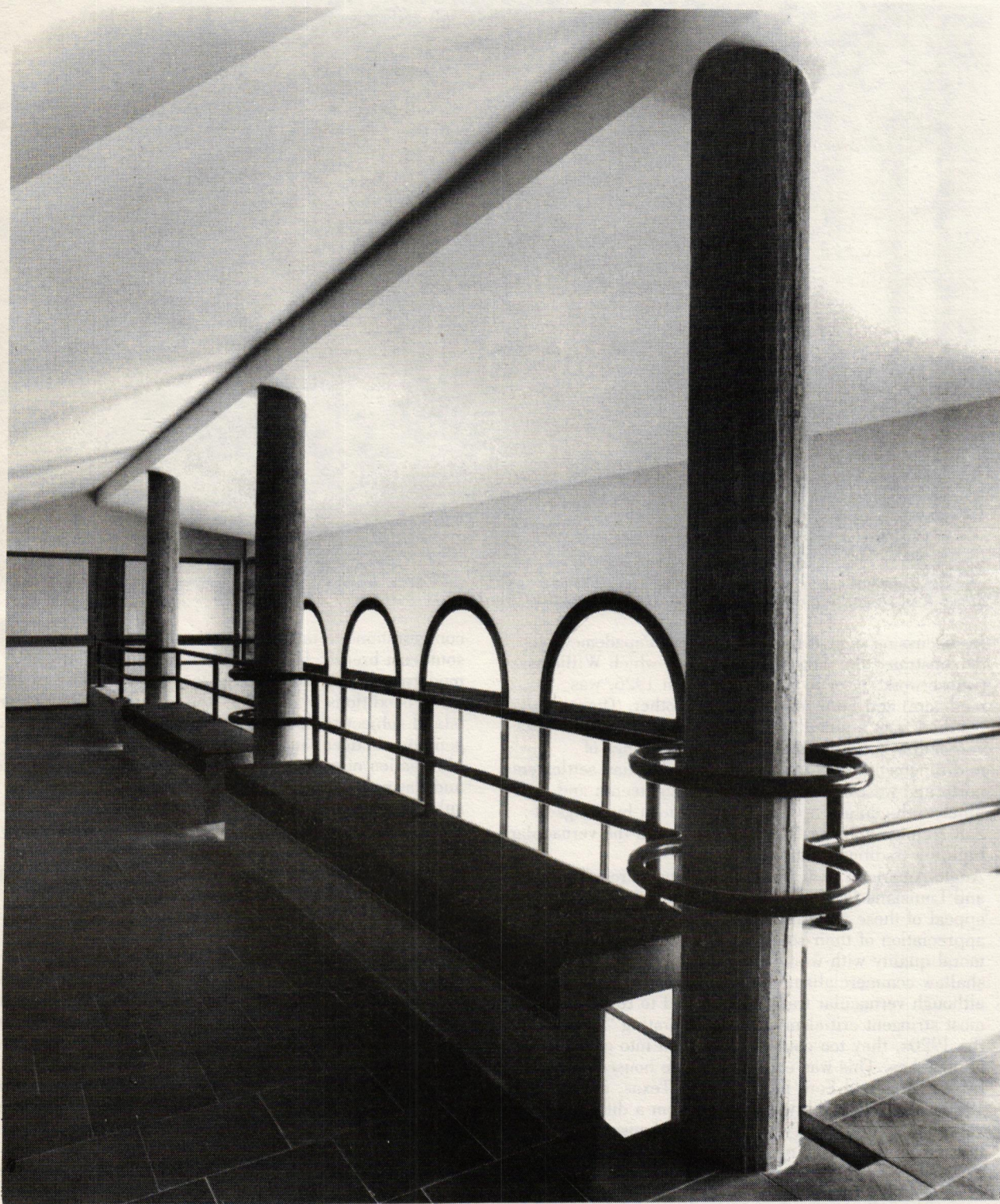
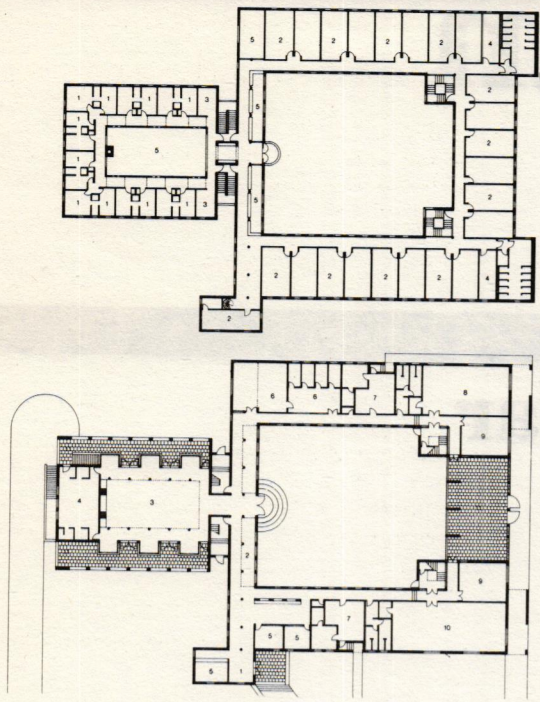
Young Architects
Forum:
Site, Scale and
Spectacle

Call for Entries

The League invites young architects (less than 10 years out of school) to submit project portfolios which respond to the themes of Site, Scale or Spectacle. A jury will select a range of work, both built and unbuilt, for presentation at the League in slide lecture form. For entry forms and information packet, please write or call the League.

This project is made possible, in part, with public funds from the New York State Council on the Arts and by a grant from IBM Corporation.

First floor plan (bottom) and second floor plan (top) of San Pietro show that many of the hostel rooms are organized around two discrete spaces; one a large court, the other a dining hall.

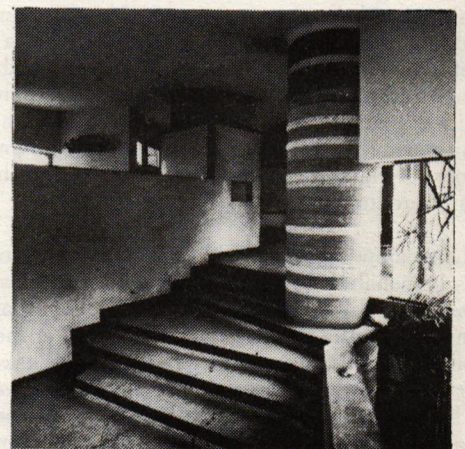


Photos (middle and left) show the same corridor that links the dining hall to the larger complex of living and bedrooms. The portion open to the ground reveals a second-level bridge intersecting the space that leads to a balcony overlooking the courtyard.

A view from the far side of the dining hall (above), where hall and corner of library meet, shows how massing is handled. (Photos: Elio Ciol)

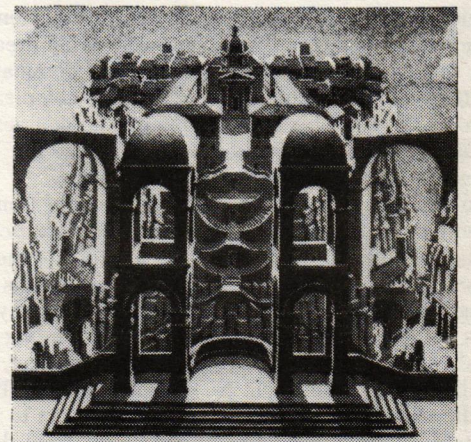
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CARLO SCARPA (1906-78)
"Drawings and Photographs"
March 4-24, 1983



Lecture by Giuseppe Zambonini
March 2, 6:30 PM

DOUGLAS COOPER
"Substitute Places"
April 8-28, 1983



Lecture by the Architect
April 6, 6:30 PM

THE OPEN ATELIER OF DESIGN
12 West 29th St. NYC 10001
212-686-8698

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Texas Regionalism

O'Neil Ford's American Vernacular

Stephen Fox



Trinity University, San Antonio, TX (1953-present) (photo: Rick Gardner)

In commemoration of the fifty-year career of O'Neil Ford (1905-1982) (*Skyline*, October 1982, p. 8), The Architectural League sponsored an evening presentation of the work of this Texas architect. The December 8 event was organized by Simone Swan, who had become acquainted with Ford near the end of his life, and included a videotaped interview with Ford and a lecture by Peter C. Papademetriou placing his work within regional traditions and modernist influences. Ford combined a commitment to modest building with a certain personal flair; more often than not, he impressed his point of view by force of personality rather than with works of architecture.

The League audience was able to sense the flavor of Ford's personality through a videotaped conversation presented by Bill N. Lacy, president of The Cooper Union, who had been associated with Ford at the National Council on the Arts. (The excerpts, taken from a four-hour interview between Lacy and Ford, were to have been broadcast on Station WGBH in Boston.) With clipped phrasing Ford recounted some of his familiar stories: his birth at a railroad stop called Pink Hill, his "graduation" from the International Correspondence School course in architecture, his apprenticeship with David R. Williams in Dallas in the 1920s.

In the talk that followed, "O'Neil Ford and His Search for an Indigenous Architecture," Peter Papademetriou sought to locate Ford and his concerns in the context of twentieth-century American architecture. Papademetriou characterized Texas and the Southwest as an area where some sort of eclecticism always has been dominant in architecture. The architecture of Spanish colonization provided an example: Even its peninsular sources were hybrids of borrowed details that could range in expression from the ebullient to the somber. Anglo-Americans, once beyond the period of frontier settlement, merely imposed upon this eclectic penchant a different cultural orientation. By the turn of the century, Texas architects, like their counterparts throughout the United States, worked in a variety of styles without a hint of inconsistency. According to Papademetriou, Henry C. Trost, a Midwesterner who established his practice in El Paso in the early 1900s, and the most talented Prairie school architect to work in the state, typified this eclectic approach. Trost designed buildings in the Mission style, the Pueblo style, and a rather heavy-handed classical idiom, in addition to those influenced by Wright and Sullivan. By the end of his career in the early 1930s, Trost's office was producing Spanish colonial revival, Art Deco and stripped classical work. It was in reaction to just such eclecticism — which during the 1910s and 1920s produced some very fine buildings in Texas — that Ford's earliest work evolved. His mentor was the first, and only, architect for whom he ever worked, David R. Williams (1890-1962).



Steves Residence, San Antonio, TX (1965) (photos: Julius Shulman)

In discussing their respective careers, Papademetriou demonstrated the mutual support with which Williams (whose work, prior to Ford's arrival in 1926, was mediocre) and Ford reinforced each other. Their affinity resulted from a simultaneous discovery in 1924 of Texas' vernacular building traditions. The buildings of mid-nineteenth-century German and Alsatian settlements north and west of San Antonio, the eighteenth and nineteenth-century Spanish and Mexican buildings of San Antonio and the border country, and the vernacular building traditions that various groups of Anglo-American immigrants had brought from Tennessee and Louisiana fascinated both Williams and Ford. The appeal of these structures lay in both an aesthetic appreciation of their solidity and simplicity, and the moral quality with which they appeared to redress the shallow commercialism of contemporary practice. But although vernacular traditions seemed to represent the most stringent criticism of the proliferating "styles" of the 1920s, they too could be absorbed into eclectic approaches. This was evident in three houses designed by Williams and Ford in Corsicana, Texas, in the late 1920s, each of which was derived from a different Texas vernacular tradition. Two of the three houses were located in an enclave neighborhood developed around an existing plantation house, a conspicuous example of a local building tradition that Williams nevertheless failed to acknowledge. Thus the tendency that Williams evolved, which Papademetriou designated "Formal Regionalism," was still open to compromise.

In tracing Ford's independent career as an architect after 1930, Papademetriou documented the emergence of a more rigorous approach intended to protect this tendency from being subsumed by architectural fashion. This he designated "Regionalist Functionalism." Essays by Williams and Ford about their work, published between 1928 and 1933 in *Southwest Review*, the Dallas journal through which a regionalist movement in Texas was formulated, showed that the Modern Movement in turn provoked a re-evaluation of regionalism in architecture, just as its first Texas landmarks were being realized. Functionalism emerged to rescue Texas' regionalist architecture from the sentimentality often characteristic of eclecticism. This Ford made clear in 1939 at La Villita in San Antonio, his first important project in historic preservation. He chose to rehabilitate and reuse adaptively a street of small houses dating from the mid-nineteenth century, rather than recast them in Spanish colonial revival guise.

In new projects by Ford, Regionalist Functionalism resulted in the formulation of a non-"stylistic" architectural vocabulary. Ford's houses of the late 1930s and early 1940s tended to have lowpitched gabled or shed roofs with overhangs on the south; they were set low to the ground and spread out in one-room deep

configurations to take advantage of the prevailing southeast breeze. He was capable of building a modernist house like the San José Ranch House of 1938 when conditions of situation (the location was a barrier island subject to flooding and hurricane winds) and a generous budget sanctioned concrete construction, elimination of eaves, flat, planar elevations, cantilevers and flat roof decks. Papademetriou showed a small suburban house in San Antonio, built just after World War II, to illustrate Ford's liberation from dependence on "regional" imagery. The one-story house was remarkably ugly, but its *parti* was derived explicitly from an analysis of siting, ventilation, and constructional economy.

In distinguishing the two phases through which regionalist architecture evolved, Papademetriou isolated functionalism — culturally interpreted — as the critical mechanism that permitted an influential segment of the American architectural profession to make the transition from eclecticism to modernism in the 1930s. Their collective example was to prove seminal in shaping the course of modern architecture in the United States after World War II.

In the late 1940s and 1950s Ford made the development of new construction technologies the basis of his architecture. This strategy validated its modernism, while also retaining a link with vernacular traditions, since these were interpreted consistently as pragmatic responses to local climatic factors and building techniques. Ford applied the Youtz-Slick method of concrete lift slab construction and explored thin shell concrete structures with Félix Candela in two of his best known projects from this period, the new campus of Trinity University in San Antonio of 1949-52 and the Semiconductor Building for Texas Instruments' research park outside Dallas of 1956-58. While response to regional influence persisted in Ford's domestic work, in his larger work technical and engineering concerns eclipsed this predilection. Only in the 1960s, after he became involved in a series of urban conservation causes in San Antonio, where he lived after 1940, did the regional theme surface again. Ironically, this identification was restored with the completion of the spectacular Steves House in San Antonio of 1965, an opulent, 14,000-s.f. house incorporating a collection of eighteenth-century Mexican architectural artifacts. Ford's associate, Chris Carson (who, with Boone Powell, became a partner in the firm of Ford, Powell and Carson in 1967), designed the Steves House. Those acquainted with both architects say that while the project was in the office, Ford disapproved of what he considered its too literal historical allusions. But after being published as *House and Garden's* Hallmark House of 1967, the Steves House came to be regarded as Ford's best, and most characteristic, architectural achievement.

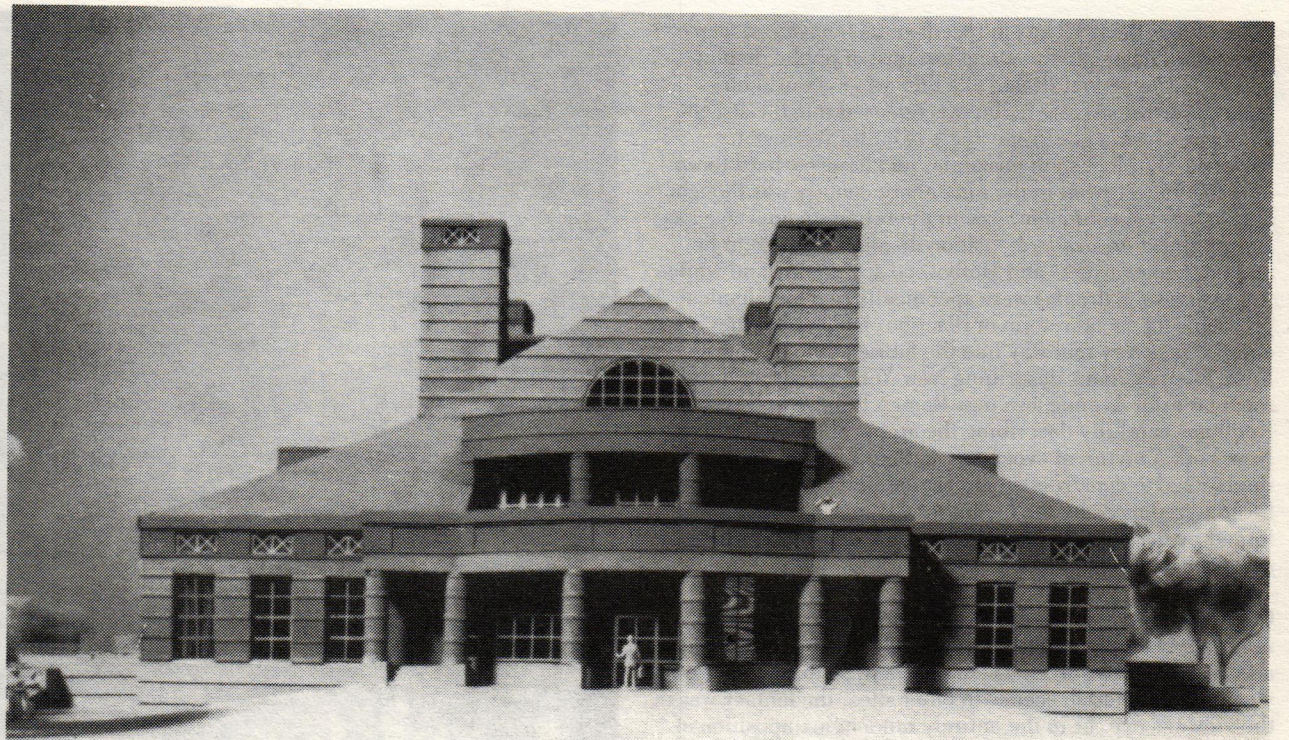
The work of Texas architect O'Neil Ford, discussed at the Architectural League in December, was characterized by a responsiveness to regional sources. The work of Taft Architects, a young Houston firm, displays a different and contemporary eclectic approach.

Taft's American Eclecticism

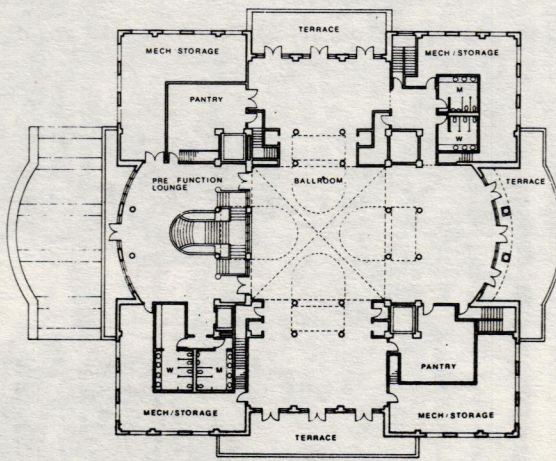


Papademetriou quickly flashed through some of Ford, Powell and Carson's better known projects, as well as a selection of architectural details. (A concern for the inclusion of craft work — ornamental wood carving, masonry detail, ceramics, glazing and weaving — was a constant in Ford's buildings.) Papademetriou concluded that the difference between the crafted quality of Ford's small scale work and his firm's mainstream, 1960s modern approach for larger projects was not inconsistent but reflected a regional tradition, in this case a historical tradition and not a mythical one: the non-doctrinaire use of different styles for different types of architectural projects, just as Henry Trost had done. Papademetriou maintained that although Ford's continuing effort to produce architecture that was culturally resonant had, in the end, allied him with some of the concerns of post-modernism, to the end he remained a modernist, albeit an indigenous one.

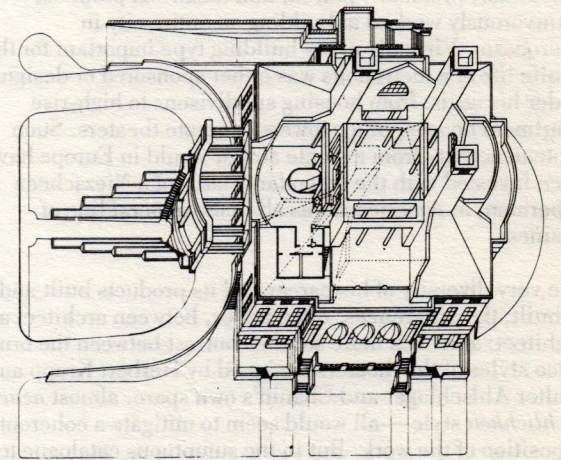
In this way Papademetriou elided the problem of Ford, Powell and Carson's work, which is extremely uneven in quality. In the Skidmore College campus (1967), for instance, or in the School of Architecture Building at Texas Tech in Lubbock (1970), Ford, Powell and Carson stretched their "regional" look to gross proportions in an attempt to retain the attractive qualities of their smaller buildings. At the University of Texas Communications Center in Austin (1970) or the central campus group at the University of Texas at San Antonio (1976), their use of reinforced concrete construction determined the architectural aesthetic, producing competent modernist buildings that were not, however, culturally specific. This work indicated a dilemma that plagued other architects of Ford's generation, both those like Marcel Breuer who came to regionalism through modernism, and those like William W. Wurster and Pietro Belluschi who came to modernism through regionalism. Even the practice of regionalist functionalism could not sustain a culturally specific, modern, representational aesthetic much beyond domestic scale. Alvar Aalto transcended this dilemma, which perhaps explains the reverence Ford felt for his work. But Aalto's synthesis of modernism and vernacular tradition was more complex and rigorous than his American counterparts were able to comprehend. Ford instead concentrated on the refinement of his public persona and on selected projects. At the time of his death he was working on the design of a house in Colorado which he described as being neither modern nor post-modern, but "pre-modern." Nevertheless, his particular response both to regionalism and to modernism provided much material for analysis. These issues will undoubtedly be explored in the book being prepared by Mary Carolyn George for Trinity Press and others by David Dillon and Lawrence W. Speck.



River Crest Country Club, Fort Worth, TX; Taft Architects. East elevation



Plan



Isometric

As Peter Papademetriou has pointed out, a certain type of regionalism was prevalent in Texas architecture of the 1920s, characterized by a combination of late "revivalist eclectic" styles, vernacular design elements, and indigenous building materials.

A young Houston-based firm, Taft Architects, is harking back to this pre-modern approach, if its new design for the River Crest Country Club in Fort Worth is proper indication. Their design for the 51,000-s.f. clubhouse in one of the city's oldest sections particularly reflects a culling of nineteenth-century Shingle Style and Beaux Arts precedents filtered through recent East Coast applications. The derivative scheme, a more sober version of current East Coast historicist elaborations, lacks, for example, the mannerist play of Venturi, Rauch and Scott Brown, the screen-like layering of planes by Charles Moore, the inventively allusive personal lexicon of Michael Graves, or even Robert Stern's assertive meshing of historical references with muscular distortion.

The River Crest Country Club wanted a building for its 1000 members that would approach the colonial look of the previous clubhouse, which was destroyed by fire. The architects, recommended to the clients by Philip Johnson, designed a three-story scheme partially sunk into a gentle slope, with roof lines and massing reminiscent of the work of Jefferson, Lutyens, and McKim, Mead and

White. The building materials — poured-in-place concrete and steel frame — are obviously modern. Walls, however, will be treated traditionally: A base of poured concrete will be rusticated to form a plinth, while brick-clad upper walls will be highlighted with terra cotta banding. Ceramic tile will articulate the rustication; a cornice of terra cotta and a glazed tile roof will further "historicize" the exterior. The centrally organized parti allows the commodious dining areas, living spaces, and terraces to overlook the 170-acre site, while the ballroom, located on the third floor, fits into the roof shape. Four chimney-like stacks define this central ballroom space, as well as demarcating the cross-axial plan and containing HVAC equipment.

How successfully the \$8 million scheme will evoke its illustrious antecedents of the clubhouse type, developed with incomparable mastery by McKim, Mead and White, depends largely on the building's construction and detailing.

In terms of a contemporary form of "regionalism," the architects have not combined the elements imported from the nineteenth century with particularly local or vernacular ones; nor have they radically transformed the elements from a blatant eclecticism. They do, however, serve secondary-source eclecticism to us straight — without a "knowing commentary" but with enough vocabulary to satisfy the nostalgic yearning for the past that is so typical of our time. — SS

Manhattanism

"A Romance with the City": Engineer/builder Irwin Chanin promulgated a unique metropolitan form in the 1920s and '30s through his construction of building types peculiar to New York — skyscrapers, apartment houses, and theaters.

Chanin at Cooper Union

Top: *Roxy Theater* (1926); Walter W. Ahlschlager, architect, Chanin Construction Co., engineers and builders
Bottom: *Majestic Apartment Building* (1930); Irwin Chanin and Jacques Delamere, architects, Chanin Construction Co., owners and builders

Anthony Vidler

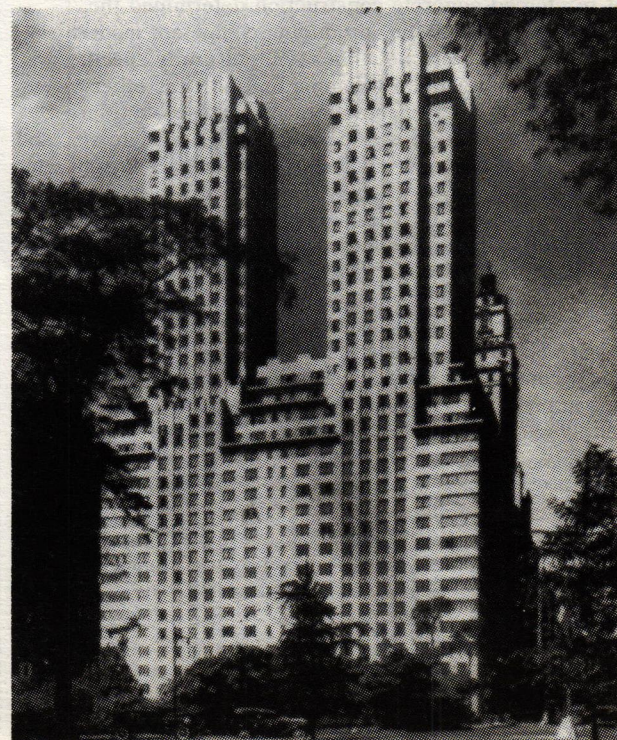
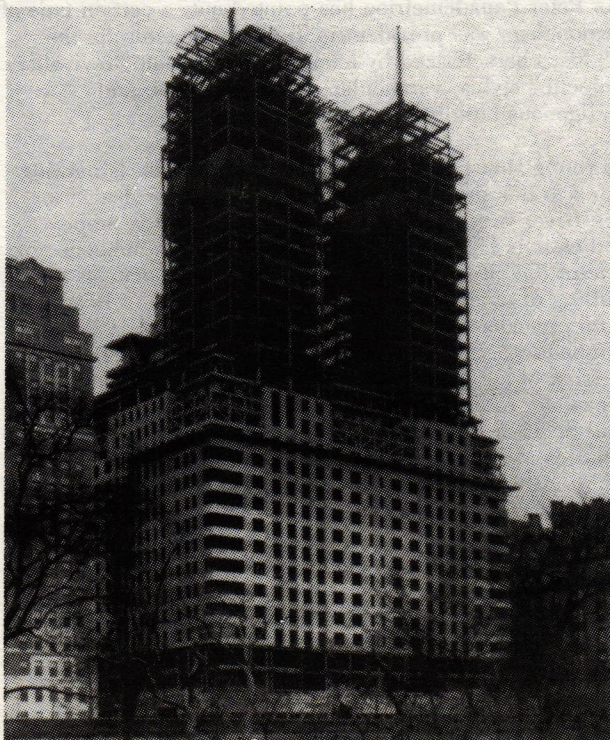
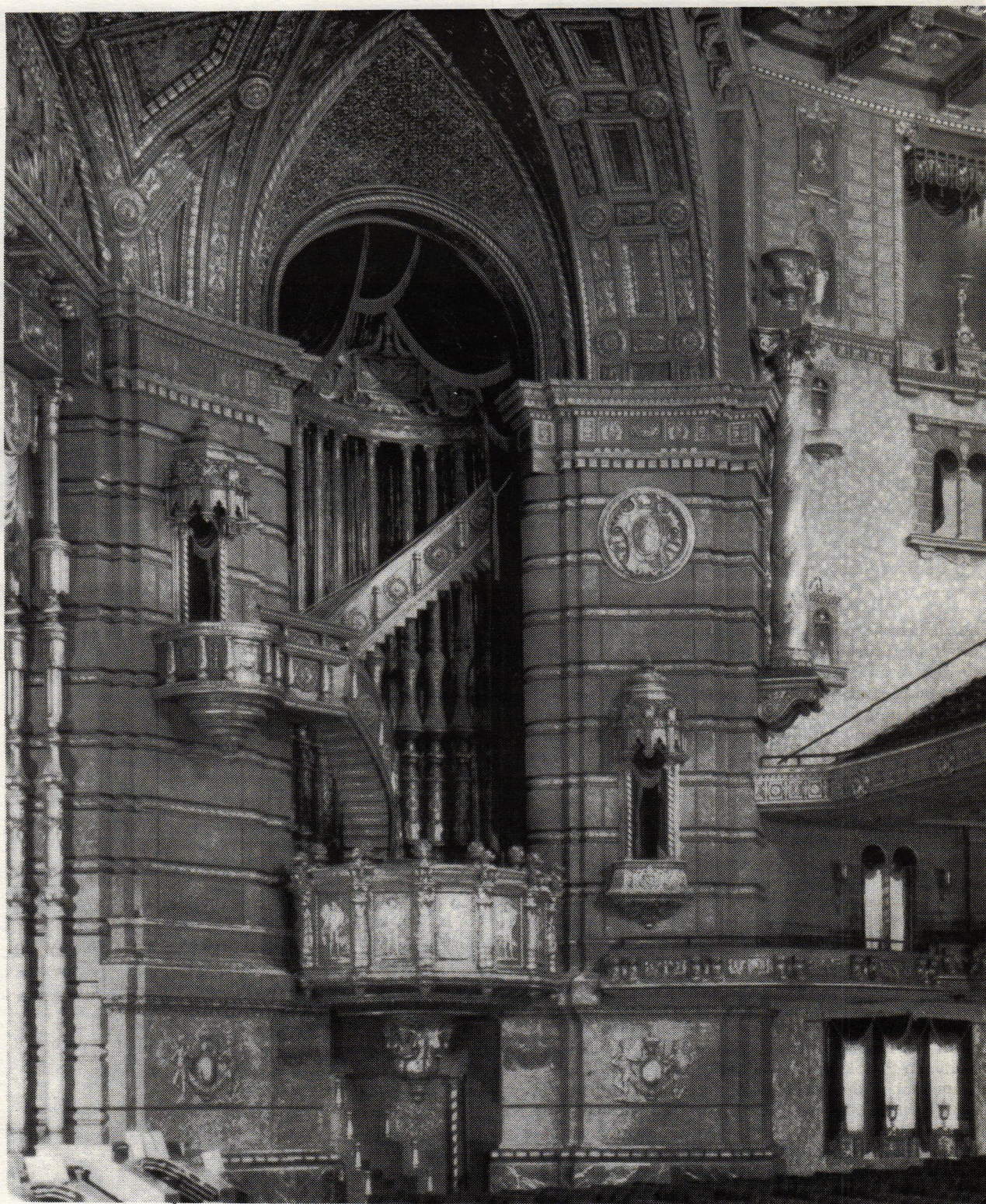
"The city as theater" has in recent years been the slogan of those who, nostalgic for a long lost past of public display and social cohesion, dream of a time when a world now locked into the private realm was released into the streets, as in a festival, a grand spectacle of cultural effusion. However mythical such nostalgia, and however hard those long lost times, what in the nineteenth century was thought of as medieval confusion, was in the twentieth envisaged as a mingling of *fin-de-siècle* fashion display — Bon Marché and the boulevards — and Hollywood spectacle. And while in Europe such dreams were specifically tied to polemical programs for social reform or reaction, in America they entered in a very real way into the fabric of the built city. From Henry Adams describing New York seen from his club room on Fifth Avenue as a new Roman Empire to Rem Koolhaas carefully describing the archaeology of "Delirious New York," mythical evocation and built fantasy have intersected to construct an almost hallucinatory state: one to be analyzed more by the techniques of image production forged by the Surrealists and modernist film-makers than by any positive specifications.

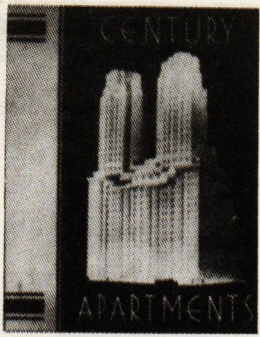
Occasionally, as in the development of Coney Island, the mingling of utopia and technological ingenuity, of spectacle and real-life folly, acted as the program, so to speak, of this vaguely nightmarish scene. In other sites, the fantasy was in the viewer's eye, or in the entirely random juxtaposition of one tower with another. In very rare instances, the fantasy was in the mind of the developer and promoter himself, as he sought to make of his life an instrument for the production of big dreams.

Irwin S. Chanin — engineer, architect, real estate speculator, promotor, patron, and theatrical producer — omnivorously worked at building an entire city in microcosm. Virtually every building type important for the public life of a metropolis was either sponsored or designed under his aegis: from housing subdivisions to high-rise apartment houses, office towers to ornate theaters. Such protean activity from a single author would in Europe have been invested with the legendary status of a Nietzschean superman; in America it was all in the general line of business.

The very diversity of his career and its products built and unbuilt; the differences, often major, between architect and architect; and even more so, the contrast between the ornate Deco styles of the theaters designed by Herbert Krapp and Walter Ahlschlager and Chanin's own spare, almost *neue sachlichkeit* style — all would seem to mitigate a coherent exposition of the work. But in the sumptuous catalogue to the recent exhibition of Chanin's work at the Cooper Union, a kind of unity is provided by a mix of nostalgic reminiscence, snapshot history, and postcard evocation supplemented by the magnificent contemporary photography of Roberto Schezen. This "catalogue of a life" is introduced by Diana Agrest as a "Romance with the City," seeing Chanin as the central character of a Hollywood story designed and produced by himself, with urban backgrounds made to suit. In this introduction, which carefully places Chanin in a broader European/American context, Agrest demonstrates that integral relationship between entrepreneurship and urban theater that permeated the development of New York in the pre-war period.

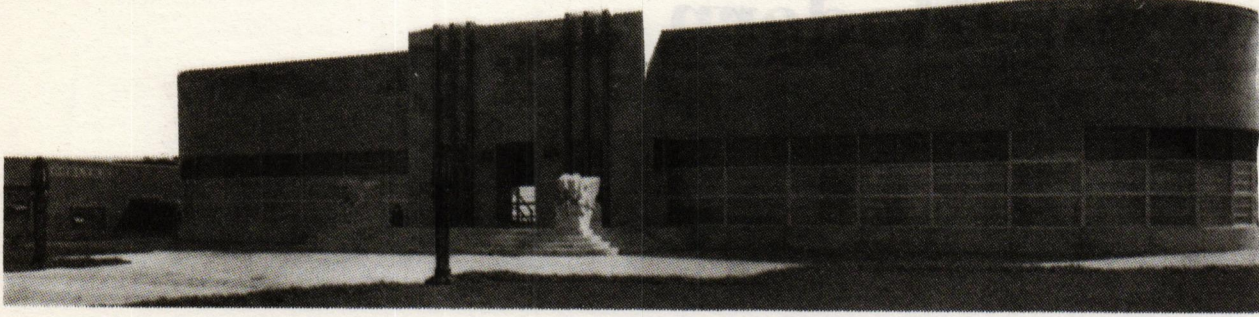
Diana Agrest also took the major responsibility in putting the show together. The excellent exhibition at the Cooper Union, entitled "A Romance with the City: Irwin S. Chanin," presented the saga of a man's life building, promoting, and designing for New York City. The show was also an homage to an individual, trained as an engineer at Cooper Union, who has been a life-long supporter and benefactor of its School of Architecture.



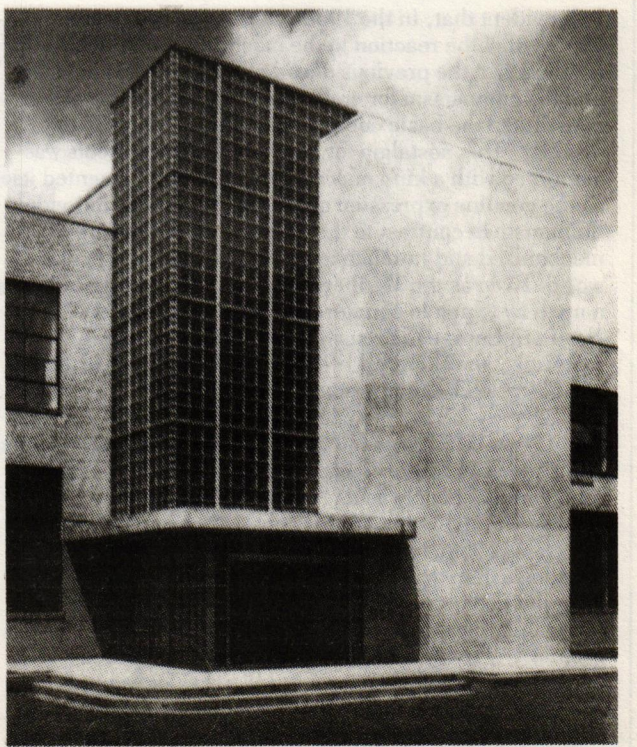
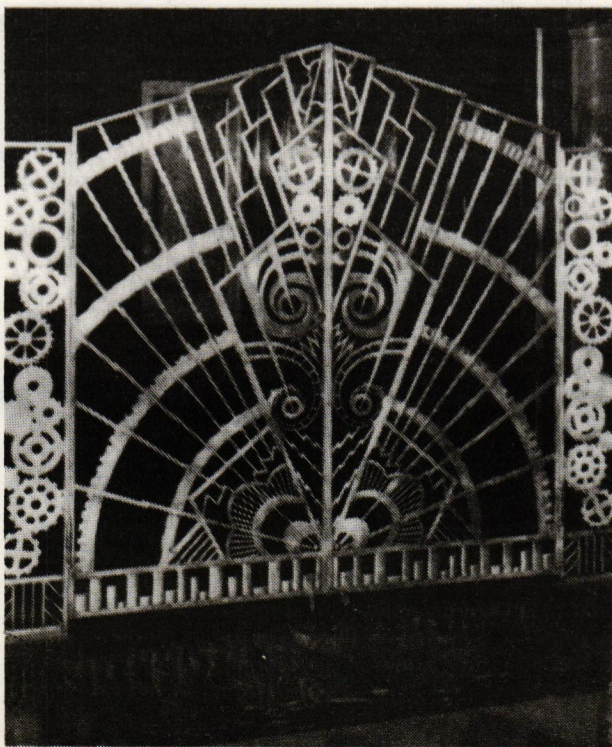
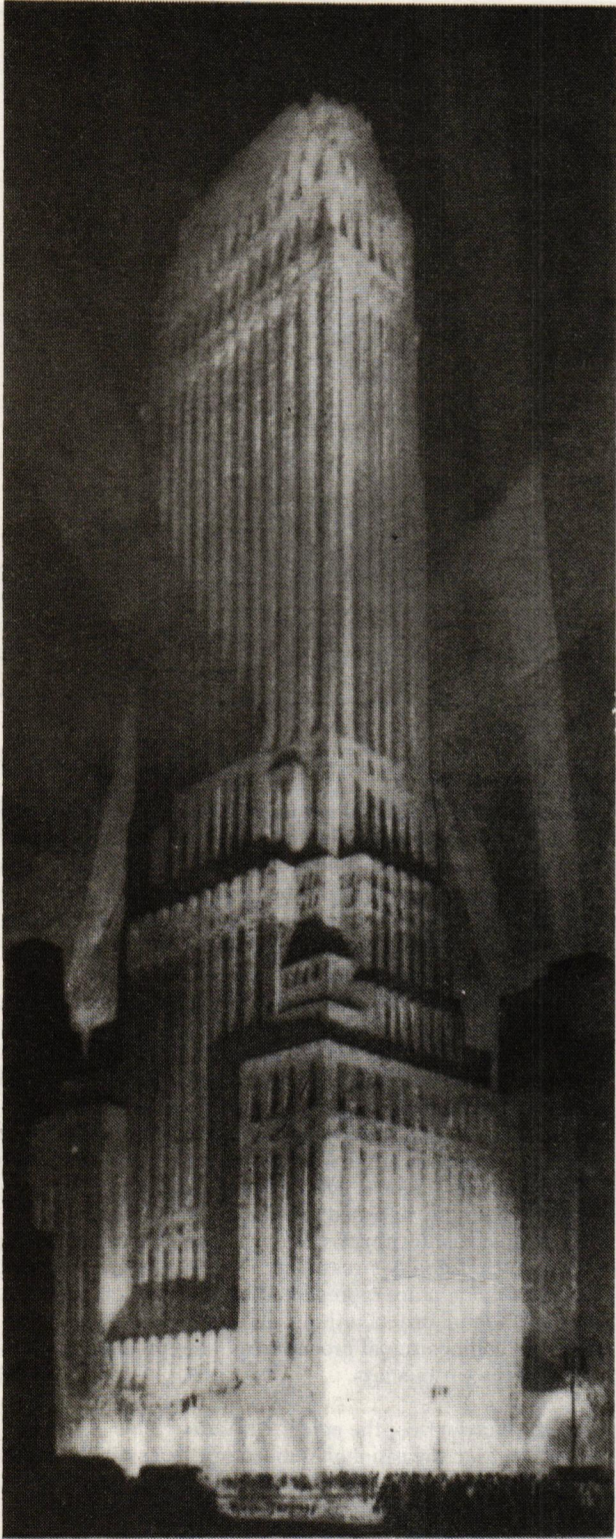


Brochure for Century Apartment Building, NYC (1931); Chanin Construction Co., owners, builders, and architects

A Romance with the City: Irwin S. Chanin, an exhibition organized by Diana Agrest and designed by Rudy de Harak, was at Cooper Union's Houghton Gallery through January 28. A catalogue of the same title, edited and with an essay by Agrest, was published by the Cooper Union Press to accompany the show (112 pages, black-and-white and color photographs).



Left : Coney Island Pumping Station (1938); Irwin Chanin, architect, Chanin Construction Co., builder
Below left: Chanin Building, NYC (1928); Sloan & Robertson, architects, Chanin Construction Co., owners and builders (Hugh Ferriss rendering)
Below right: Irwin Chanin with his brothers as he drives rivet into Chanin Building
Bottom, left to right: Chanin Building.
Chanin Building, entrance to executive suite.
Cosmetic Factory, Stamford, CT (1939); Irwin Chanin, architect, Chanin Construction Co., builders

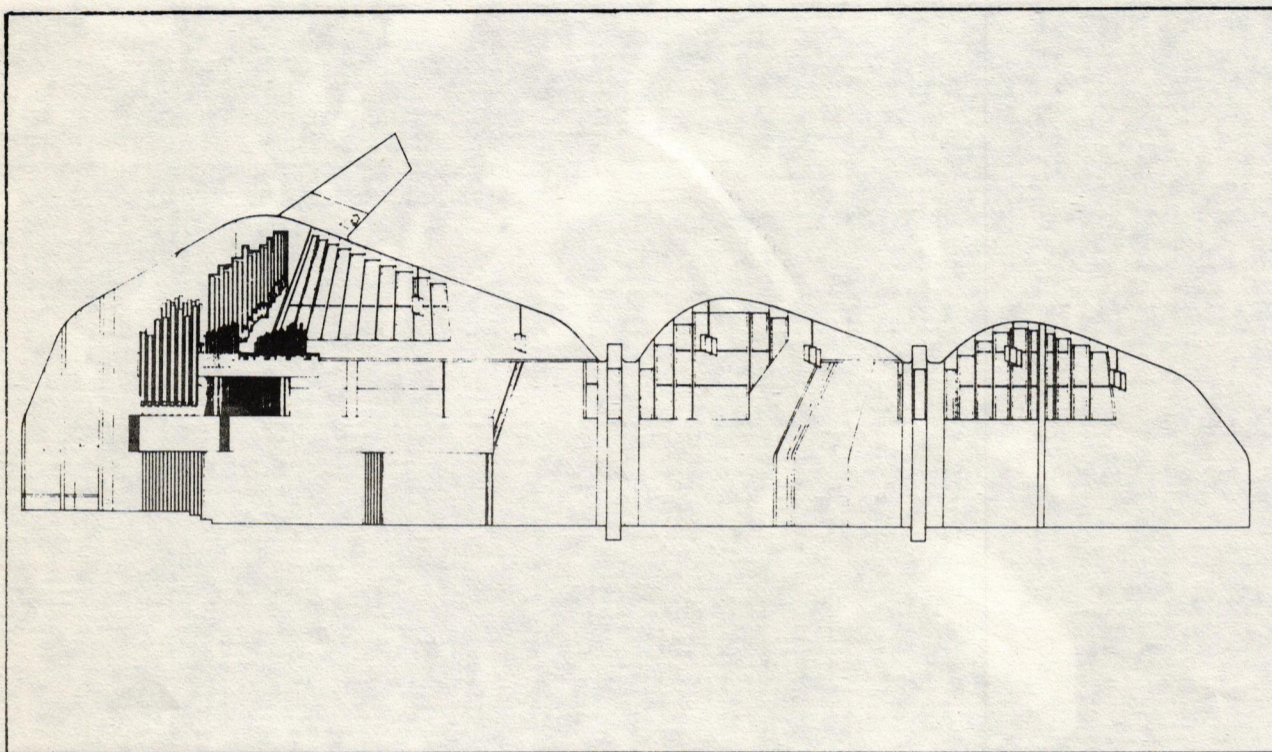


Aalto's Edge

A recent book analyzes the work of Alvar Aalto and relates his architecture to the eclectic tradition and, by implication, to recent post-modern revivals.

Porphyrios' Sources of Modern Eclecticism Reviewed

Ignasi de Solà-Morales



Church, Vuoksenniski (1956); Alvar Aalto. Section (photo: courtesy Architectural Publishers Artemis)

The history of architecture has always suffered from the all-too-easy assumption that what architects say about themselves should be taken literally. Certainly the work of Alvar Aalto has been subjected to an interpretation largely dictated by its author. And while it is true that Aalto wrote little, enough clues were provided in articles, interviews, and polemical statements to establish the topics and commonplaces of criticism, repeated with little variation to the present.

With the recent publication of Demetri Porphyrios' *Sources of Modern Eclecticism*, however, we are presented with a powerful indictment of these accepted themes. On the one hand Porphyrios destroys the confusion surrounding the topics of *humanism* and *organicism*, usually adduced to explain Aalto's work; on the other, he attempts to reconstruct the European cultural context often excluded from Aalto criticism but, Porphyrios argues, indispensable for the correct understanding of the Finnish architect's production.

Underlying much interpretation of Aalto have been the twin concepts of humanism and organicism, endowed with the status of originating and formative conditions out of which his work was born. Aalto's "humanism" has been seen as posed against the "inhumanity" of rationalized, industrial production, and tied intimately to the specific gestures of an architecture that seemed to express directly the character of its architect.

It is evident that, in the 1930s, Aalto was the clearest exponent of the reaction to the machinist and industrialist aesthetics of the previous decade. The materials he used and his enthusiasm for craftsmanship and the vernacular constituted the basic components of this "return to the origins." This nostalgia for such pre-industrial roots was combined with a kind of *pensée sauvage* that presented itself as the genuine expression of a rural, empirical, individual humanism in contrast to the de-humanized, repetitive, mechanized and rationalized reality of the metropolitan world. Even as the Mediterranean served some architects as a myth by which to counter modernist excesses, so in Northern Europe the return to handicrafts, natural materials, and the rural life were for Aalto the instruments of a so-called humanization of modern life.

But if Aalto's humanism was seen as the "semantic" content of his ideology, *organicism*, as an idea of form, has been seen simultaneously as its "syntactic" structure. Organicism, however, in this context has proved to be an extremely confusing term: There is in fact nothing more imprecise than to attribute the condition of "nature" to irregular geometrical configurations. It is enough to remember the analyses of D'Arcy Thompson on the geometry of living beings to counter such supposed naturalism. While in the work of Wright, for example, analogies might be established between the geometries of natural growth and those of his architecture, similar

comparisons are more problematic in the case of Aalto. In fact, Aalto's work shows less "organicism" of this kind than it demonstrates improvised organizations, accommodated to specific and unique settings or casual dispositions of heterogeneous spatial elements. (As Alan Colquhoun has pointed out, the return to origins was represented more by an assumed analogy between content and form, as for example in the "image" of the medieval city embodied in the pattern of the plan, than by any real correspondence. In the same way, the topographic accidents of the landscape became a formal model for the architecture, as a metaphoric inspiration, not as a structural homology.)

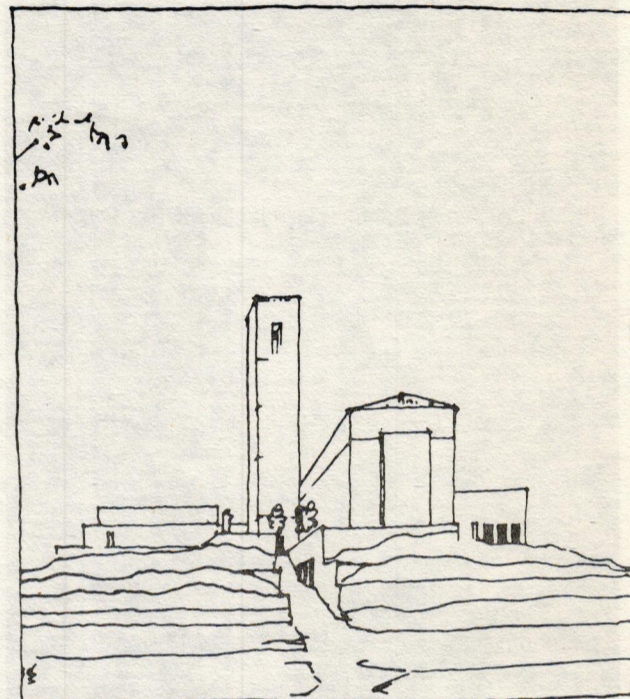
Thus the *humanism* of the rural artisan life—against the antihumanism of technology and urbanism—together with the *organicism* of the accidental and heterogeneous—against the rationality of planning and standardization—were the themes on which the historical interpretation of Aalto have been established. The histories of modern architecture from Giedion to Benevolo have repeated again and again the opinion that Aalto represents, to modern evolution, a kind of corrective; a reformist project that ameliorated the excessively radical and schematic presuppositions of the Modern Movement and offered an architecture fitting to man and nature.

The interest of Porphyrios' book lies in the fact that it destroys once and forever this ideological illusion. Opposing the "humanist-organicist" interpretation, the book considers Aalto's work on the one hand as a significant example of *diversity* in modernist experiments, and on the other as an immediate precedent for many of the questions raised in the so-called "post-modern" debate.

The book is presented under a double rubric: At once a case study, it also disclaims any singular aim to monographical completeness or philosophical discovery. While incorporating much previously unpublished material, the result of the author's research in Finnish archives and primary sources, the book demonstrates Porphyrios' real interest in the value of Aalto's work as a paradigm within modern architecture.

In contrast to the developmental vision of the official history of modern architecture, the book proposes a history of discontinuity and alteration. If for Giedion or Zevi, Aalto demonstrated a proof of the continuity of the Modern Movement with the addition of the new principles of organicism and humanism, for Porphyrios, Aalto's work is the proof of a division in modern architecture between two very different epistemological approaches. Opposed to an architecture based on a fundamental *esprit de système*—technological, serial, rationalist, metropolitan—Aalto's work furthers an alternative position—empirical, individualistic, naturalistic, and eclectic.

Underlying Porphyrios' project is the perceived need to



Design for a Church, Töölö (1925); Alvar Aalto (courtesy Arkkitehti)

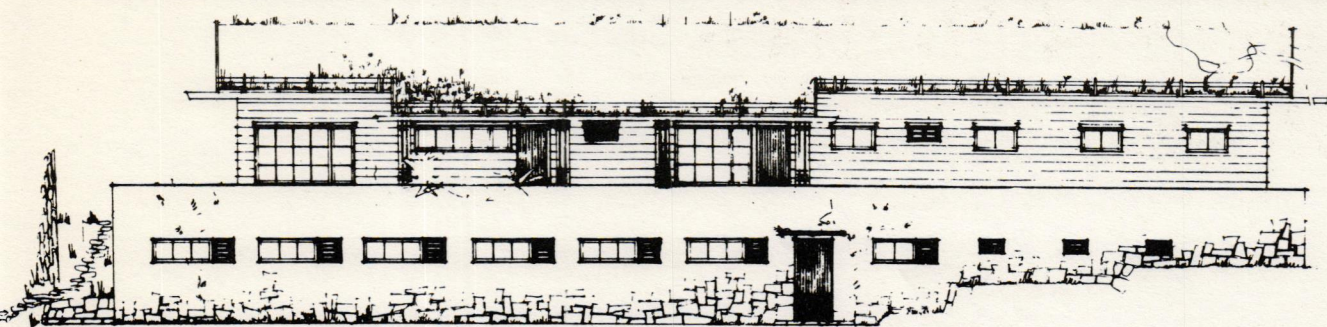
reconstruct this dual and mutually antagonistic history of modern architectural culture and trace it to its roots. In the very origins of modern Western culture, Porphyrios argues, this duality already existed: The "sources of modern eclecticism" can in fact be traced in the theory and design of the late eighteenth century, in Europe and America produced side by side with the development of the rationalist, industrial, and utopian tradition of modernity. Indeed the utopian aspect of modernism is a fundamental element of the dualism perceived by Porphyrios. Against the neo-Platonist dream of an architecture born of a logical order and a rationally organized society, he contrasts the *heterotopia* of the eclectic tradition. Here Porphyrios takes the term *heterotopia* from Michel Foucault, who has used it, beginning with his book *The Order of Things*, to refer to an "order" distinctly opposed to "utopia," or, better, "homotopia" as Porphyrios calls it. From this notion derives the idea, continually stressed by Porphyrios, that different orders of thought are represented by and, in fact, constitute different formal orders or languages, and thus imply different compositional procedures in the production of the city and the various arts.

Thus for Porphyrios, the eclectic tradition is no aberrant deviation from the rationalist discourse—a spurious mode of signification—but rather something with its own proper structure, its own syntactical rules and semantic content. The key to "seeing" this distinct and separate sensibility, Porphyrios argues convincingly, is to understand the *picturesque* as the most genuine manifestation of this "heterotopic sensibility" particular to eclecticism.

In this sense the impact of the picturesque on modern art resides not so much in its evident and well-defined poetics, as in the way it clearly translates into form the sensualist empiricism that underlies modern culture. Porphyrios traces the development of this tradition in philosophy from the late seventeenth-century empiricist Locke to the primitive sensualist psychologist Condillac, in landscape design from Le Camus de Mézières to Uvedale Price, in architecture from Laugier to Lequeu, finding in these different fields common presuppositions relating the data of perception to the organization of the work of art. Underlying all is the understanding that the relation between perception and form no longer follows the principles of the classical tradition with its *a priori* idea of order and its mission to create hierarchies and distribute the rough data of perception in a system of economic and stable relations.

The persistence of the picturesque through the nineteenth century and its survival in the work of many twentieth-century architects only confirmed the fact that the classical concept of a work of art as a stable order was no longer the only viewpoint. Indeed, although Porphyrios does not push his conclusion to such a degree, it would even be possible to claim that the logical conclusion of Foucault's

“It would be possible to claim the picturesque, the eclectic, is the most genuinely modern outlook of all. Aalto would emerge as the example of a continuing eclectic modern tradition.”



Sauna for the Ahlström Company Housing Development, Kauttua (1937); Alvar Aalto (courtesy Aalto Atelier)

hypothesis of a historical break, a rupture, between the classical and modern works was that the picturesque, the eclectic, the heterotopic is the most genuinely modern outlook of all. Aalto would here emerge as the logical example of a recent version of a continuing eclectic modern tradition.

But Aalto's picturesque has special characteristics, studied by Porphyrios in the chapter of his book devoted to the physiognomic aspects of architecture. His thesis is as follows: If Aalto's philosophy is sensualist, its expressive technique must be seen, linguistically speaking, to be "onomatopoeic," comprised of highly motivated, almost natural signs, rather than true abstract and arbitrary forms of modernism. Against the linguistic presuppositions of the orthodox architecture of the Modern Movement, where architecture was seen as purely self-referential, the work of Aalto, like that of the Expressionists and the Brutalists, purported to refer to something outside itself. For the orthodox modernists, architecture should speak only of function and construction, avoiding all but practical references. For Aalto, on the other hand, architecture is constantly metaphorical, constituting a language that communicates essentially non-architectural ideas.

Paradoxically, this metaphorical condition is established not by means of extra-architectural signs or sensations, but by iconic motifs drawn from the tradition of architecture itself. Invoking stylistic fragments, established typologies, or codified rules of composition, Aalto proceeds according to a method embedded in the eclectic tradition. Utilizing the linguistic procedures of *allusion*, Aalto redesigns the terms to which he refers according to techniques that in language correspond to *onomatopoeia*. The content of this kind of architecture, again in a manner similar to eclecticism, forms an autogenerating system by means of which any references to the architecture of the past or to the vernacular are combined in a language made up of metaphoric, fragmentary, and episodic evocations.

Here we can see the link that Porphyrios draws between Aalto's work and more recent problems that have undermined confidence in a supposedly stable and permanent doctrine of modern architecture. It is not fortuitous that there is a renewed interest in Aalto's work, stemming, for instance, from the example of Venturi. The approach of the Finnish master is in fact a symptom of questions common to a number of contemporary architects. Equally, of course, it is no less significant that recent

positions arguing for a recuperation of classicist rigor clearly make the separation between what is seen as the pure classicism of Asplund and the versatile designs of Aalto.

These arguments, as developed in Porphyrios' essay, nevertheless leave open a number of basic questions. In the first place, the conclusion to which Porphyrios is leading the reader is in no way entirely clear by the end of the book. On the one hand it seems that his analysis is little more than a warning against mistaking Aalto for too much of a modernist, and an encouragement for us to see him related to a long tradition of the picturesque, historicist, and eclectic that developed side by side with the more widespread rationalist, universalist, and utopian tradition. On the other hand it seems that Porphyrios really wants to establish the characteristic traits of a new and dominant sensibility of the post-modern, an *episteme* that cannot be avoided in the making of any architecture today.

In the second place, there is in Porphyrios' text a certain ambiguity in his application of Foucault's thinking. One sees this when Porphyrios explains characteristics of heterotopia by using concepts like *discrimatis* and *convenientia*, which are for Foucault precisely related to the pre-heterotopic *episteme* of classicism. Porphyrios avoids the logical conclusions of what in Foucault is seen as the post-classical condition. For Foucault, as for Derrida, the emerging predominance of the disciplines of history, anthropology, or psychoanalysis results in a "dispersion" of knowledge. This dispersion implies a destruction of the traditional humanistic subject—man—and a division of contemporary culture into the two poles of the empirical and the transcendent.

In architectural terms this may imply that this dispersion is irreversible and a part of modern sensibility itself. In this sense the spatial heterotopia characteristic of Aalto and many contemporary architects would not be so much a reflection of their incapacity to overcome modern conditions, as it would be an inevitable reflection of the condition of modern man.

Here one might also ask for a clearer definition of the apparently well-defined model of Modern Movement orthodoxy, set up by Porphyrios as a way of focusing the outlines of Aalto's profile. Indeed, while this model is not so precisely developed in the book, one might respond that to imagine its limits would in itself be difficult. To ascribe similar points of view to Le Corbusier, Hilberseimer, Gropius, and Moholy-Nagy, for example, would be incorrect. Each has an extremely complex and different

Sources of Modern Eclecticism. Demetri Porphyrios. Academy Editions, London, St. Martin's Press, New York, 1982. 138 pages, 200 black-and-white photographs and plans. \$19.95, soft cover

relationship to classicism and it would be impossible to pose them as a united front in a potpourri by which to confront heterodox figures like Aalto. In Le Corbusier's work and thought there remain many vestiges of the classical tradition of academic neo-Platonism that disturb an interpretation of him as a genuine representative of modern consciousness. On the other hand, in the theoretical and practical work of Hilberseimer, Gropius, or Moholy-Nagy, there is little left of classicism, its sense of order and pre-established types.

Perhaps, we should look rather for a model that demonstrates the real connection between modern cultural dispersion and the empirical sensibility of the picturesque tradition according to which the world is constructed—and the notion of *construction* is fundamental in this case—precisely with the rough givens of perception as its "building blocks." The theory of form developed in the courses of the Bauhaus was based precisely on the simple play of sensations and the organization of sensory material according to the rules of Gestalt. The purely physiological character of these forms would thereby escape all conceptual determinism and all *a priori* reasoning.

It is evident, as Porphyrios indicates, that such sensation-based empiricism is a heritage of the Enlightenment, whose culture thereby may be seen in Foucault's terms as marking not only the foundation of a new abstract and rational order, but also the waning of the old, classical world in favor of a new mental system: that of the dispersion of the human sciences. This dispersion launches a modern culture forward out of the constant struggle among pure empirical facts, history, and the interior memory of the subject.

But rather than wanting to recuperate and defend old and obsolete orders in the face of their contemporary dispersion, the critic should define his function as the lucid and intelligent dissection of reality, the explanation at each moment of what is happening and why. Neither the order of classicism nor the utopia of the Modern Movement exists anymore. To elucidate the contours of the present condition is the present task: In this undertaking the book of Demetri Porphyrios is both stimulating and enlightening.

JOHN HEJDUK

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Literature

English periodicals have proliferated in the last few years. Several are reviewed here, along with other recent publications.

True Brit

Peter C. Papademetriou

While 1982 was marked by a general reappraisal of architectural education in the U.K. — including the possibility of consolidating a number of architecture schools — it also saw the emergence of a number of new magazines about architectural education and practice, and the territory in between. In general, the journals reviewed here share a catholicity of content; one could conclude that the lack of a clear theoretical and professional value system is being met by a uniform inclusiveness of interest. This diversity of presentation reflects the contemporary willingness to address the entirety of architectural culture.

9H (referring in part to the hardest, and therefore most precise, lead pencil point) was begun in 1980 at the Bartlett School of Architecture by postgraduate students of "multinational" origins, whose principle aims were to make available English translations of both historic and current architectural essays from foreign writers, as well as to present projects unpublished in Britain and to provide original critiques and theoretical texts. Originally named *9H Bartlett Translations*, the rest of the title was dropped so as not to be confused with the previous *Transactions of the Bartlett Society* (begun 1962), to which it is not affiliated. The first issue had a strong planning focus, while the second emphasized architectural history. The third issue appeared after a hiatus in a more substantial format with improved typography. One hopes the current issue, Number 4, will continue the momentum. Plans call for a special issue — a comparative study of 1900 London and Vienna — as well as a monograph on the contemporary Greek architect Valsamakis. As with most school-originated journals, continuity is a problem for *9H*: there is a large time gap between issues; the advertised list of topics and authors is ultimately changed when published. At its price (\$3.00 - \$4.00), however, *9H* is reasonable, and despite its diversity maintains an adherence to its stated goals.

Issue, from the Polytechnic of Central London, is similar in format to *9H*, but has an essentially English focus (although Number 3 does contain both general theory and a critique of O.M. Ungers), and presents work done at the school. Being in a formative stage, *Issue* hopes to "... establish a precedent for the publication of further numbers once a year on a regular basis." Its readership is centered around the PCL, but the range of content makes it of more general interest, while the student work presented always provides a litmus for current trends.

From the profession itself come the latest ventures of the RIBA, the first being **Transactions**, whose initial issue appeared early in 1982 under the editorship of Peter Murray, editor of the *RIBAJ*. *Transactions* specifically documents papers and presentations made to the Institute, and derives its name from a previous venture that ceased publication in 1893. Most "articles" are directly transcribed from lectures, although some are reports of such events; each is prefaced by a précis of the argument. Due to its sponsorship, *Transactions* is professionally presented and well printed; several full-color illustrations are included.

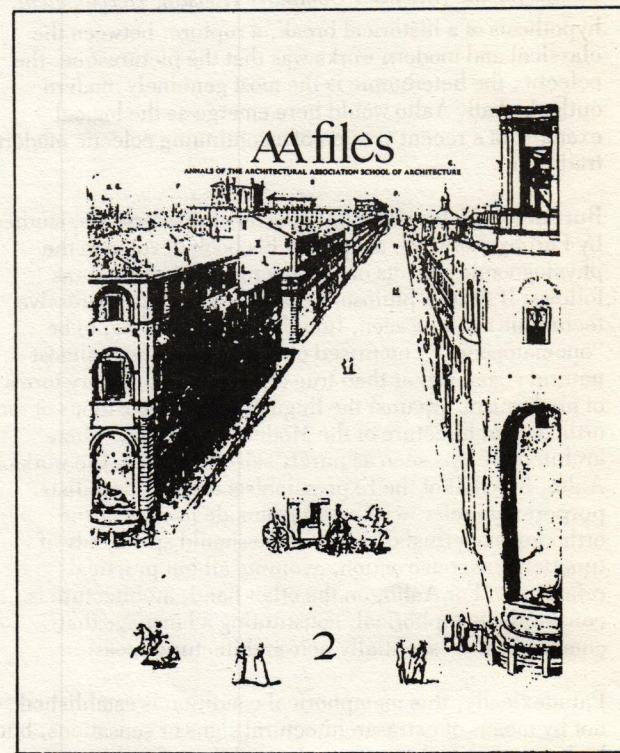
Forthcoming from the RIBA is **Architectural Education**, a journal that crosses the line between architectural practice and architecture schools. Planned as a quarterly with the final issue of each volume to emphasize student work, the new journal is intended to be international in character, with a seven-member editorial board of British educators and a projected

board of fifteen worldwide consulting editors. Contributors will be mostly teachers of architecture. It will be interesting to see the extent to which the RIBA organization will serve to market such a journal, and to what degree readership may be built into the RIBA itself. The concurrent emergence of school-based journals that publish material from "outside" sources would seem to complicate this process, even while it enriches the potential sources of information. Edited by Stephen Trombley, *Architectural Education* will see publication in April 1983.

Another variation of a more commercial nature, but similarly based within a family of existing publications, is the **AD News Supplement**, with the first issue appearing in 1982. In tabloid format, the *Supplement* is similar to *Skyline* in that it features reviews, opinion, and articles of a generally "non-scholarly" nature, but it also promotes various activities of *Architectural Design*, its parent magazine. Sold separately, *Supplement* is also included in subscriptions to *AD*. The first issue was dominated by a Charles Jencks non-review of Tom Wolfe's then-about-to-be-released-in-the-UK-book (*From Bauhaus to Our House*, Farrar Strauss & Giroux, 1981) under the headline "Wolf bites Wolfe," and included a collection of articles on the current state of Soviet architecture criticism. These "newsy" pieces, longer than those in the news sections of professional journals, find their appropriate place here.

A series of publications from the Architectural Association, or more appropriately the AA School of Architecture, nicely reflect a broad range of readership. Typical of the "yearbook" model is **Projects Review** (now in its eighth number), a thorough presentation of every level of instruction at the AA released on the occasion of the annual exhibition of student work. Graphically it paralleled the first issue of a new quarterly, **AA Files** (Annals of the Architectural Association School of Architecture). While *Files* contains a variety (and *Variety* it is) of articles, the journal is similar to the RIBA's *Transactions*, since a large portion of the material concerns events at the AA School. With the second number, *Files* enlarged its format and now sports a graphic look akin to such American journals as *Perspecta* (Yale) or *Via* (Penn). It occasionally includes design work by AA as well as non-AA people, in addition to articles. Critical reviews of recent AA exhibitions (for which there is also a separate series of catalogues) appear in the rear section of *Files*. Of the exhibitions held at the AA, several are built around work of selected Unit sections; these shows are developed into yet another series of publications, the bi-annual **Themes**. The first of these, *Themes 1: Architecture and Continuity*, was reviewed in *AA Files 2*, thereby completing the circle of interlocking publications in a variety of formats.

With such positive growth, however, comes negative news in the form of the demise of a vital publication. Since 1969, the **Architectural Association Quarterly** (AAQ) has functioned as an international journal of ideas in architecture, replacing the previous *Arena*, which had been incorporated with the magazine *Interbuilt* in 1967-8. Under the general editorship of Dennis Sharp, AAQ published material from 25 countries, occasionally including translated material. Articles were written by people involved in AA events and teaching, as well as outside contributors. AAQ gave exposure to a number of now well-known writers such as Charles Jencks and Chris Fawcett. While several other related publications were also directed by Sharp, including the series *AA Papers* (1967-73), it was AAQ that grew and became self-sustaining. In October 1981 it underwent an extensive graphic design and format revision as part of a program initiated by AA School Chairman Alvin Boyarsky to redefine the publications and integrate them within a unified administrative structure. This consolidation led to Sharp's dismissal; the events are described in the penultimate AAQ (Vol. 13, No. 2/3), which is, ironically, the milestone Fiftieth Issue and typically diverse in its international content.



AA Files, vol. 1, no. 2

One issue of AAQ remains, to be issued early this year. With the demise of AAQ a unique voice in British publications on architecture has been lost.

Of the current crop of British journals reviewed here, there would appear to be a close mix of similar directions, with some degree of overlapping readership. The sheer number parallels a phenomenon in the U.S., and the journals reflect what appears to be an interest in enlarging the boundaries of today's architectural discourse. They underscore the impression that this is a period of examination and positive growth.

Addendum

Issues 6, 7 and 8 mark the end of the first volume of *International Architect* (editor, Haig Beck). Each issue contains current news, book reviews, and foreign language summaries, as well as feature articles. Contributors, predominantly British, come from all corners of the architectural milieu. The quality of prose is high throughout and documentation is unusually complete. An appealing and clear layout uses a color and textual code to distinguish news and brief concerns from the leading stories. Plentiful, well-reproduced illustrations, both black-and-white and color, speak elegantly for the material at hand.

Number 6 explores tensions existing between the classical and the vernacular vocabularies, with the British house serving as context and focal point. The essay by Peter Davidson on Michael Graves' Wildlife Center in number 7 is a uniquely insightful piece on this much-discussed architect. Although he concludes weakly, by asserting that Graves' is a language "in crisis," the preceding analysis of the constituent elements of Graves' work — both renderings and finished projects — is considerably more thoughtful than the usual coverage of Graves. S. Knight, guest editor for number 8, brings together a number of examinations of Swedish architecture built between 1910 and 1930, calling the style "Swedish Modern Classicism."

Although a combination of such a variety of subjects and methods of inquiry would be an important contribution to criticism, *International Architect* relates them only insofar as they appear in the same publication. There seems to be no organic principle of direction or editorial point of view. For example, numbers 6 and 8 are thematically tied while number 7 is a melange of separate topics, and illustrations are presented with seemingly objective captions that are in fact highly interpretive commentaries. The underlying position seems to be that by bringing together all possible angles and modes of vision, the democratic panorama will emerge. —Sylvia Lavin

O. M. Ungers: Works in Progress 1976-1980.

Preface by Kenneth Frampton; introduction by Gerardo Brown-Manrique. Published by the Institute for Architecture and Urban Studies and Rizzoli Publications, New York. 110 pages, 150 black-and-white illustrations. \$18.50, soft cover

Also published: *Architecture as Theme* by O.M. Ungers. First in a series of "Lotus Documents," published by Electa Edita, Milan, and distributed by Rizzoli Publications, New York. Printed in Italian and English. 128 pages, 182 illustrations, 110 in color. \$25.00, soft cover. Ungers has chosen a selection of his unrealized projects and organized them thematically to illustrate his design process. He includes short essays on such topics as the "morphology of the Gestalt" or the "doll within the doll," followed by his housing, hotels, museums, and universities designed for sites in Germany. The projects are heavily illustrated (unfortunately with relatively poor reproductions) and accompanied by short descriptive texts.

The Politics of Park Design: A History of Urban Parks in America. Galen Cranz. MIT Press, Cambridge, Massachusetts. 348 pages, black-and-white photographs. \$25.00

Ungers Reviewed

Eleni Constantine

In 1977, Oswald Mathias Ungers drew up a project for the "deconstruction of Berlin": "The City Within the City." Ungers proposed to deal with center-city depopulation by establishing "islands" within the urban fabric, around which the city could decay, eventually reverting to open space. The recent projects published in this catalogue, all of which were designed for German sites (three for Berlin), explore this notion of discrete, insular insertions in the city corpus, largely through the type of the perimeter block. Within this self-defining frame, Ungers develops various concepts — abstract arrangement of prismatic forms in the Hotel Berlin, translation of existing structure and style in a new addition, as in the Schillerstrasse project, contextual composition with new-Modernist proportions and fenestration, as in the Lützowplatz project, etc.

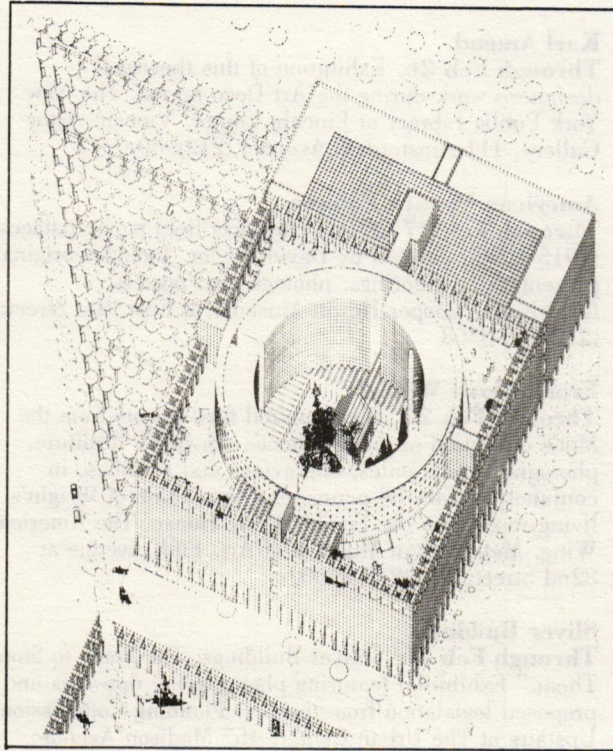
At first glance, the catalogue seems to represent simply a collection of Ungers' latest experiments in several different modes. This impression of eclecticism is reinforced by the manner in which the projects are presented. The separate descriptions presented in chronological order are not cross-referenced, nor are themes developed in the presentation of Ungers' work. Written by the architect's office, these individual essays exemplify architectural prose at its most self-serving — they are repetitive, uninformative, and inflated. While Kenneth Frampton's incisive and insightful preface goes some way toward pulling it all together, it can not substitute for a comprehensive editorial synthesis.

Closer inspection of the catalogue's entries reveals two dominant themes. One might term them "the wall around the park" and "the house within the house." The first is a nostalgic and naturalistic variant on Ungers' "island" concept, which seems to owe something to Schinkel; the second is a more current architectural notion, reflected in the work of Rem Koolhaas and Elia Zenghelis, Ricardo Bofill, and Emilio Ambasz, inter alia. Where these notions intersect, as in the project for an Architecture Museum in Frankfurt, Ungers seems to be making a new personal contribution to an important architectural development.

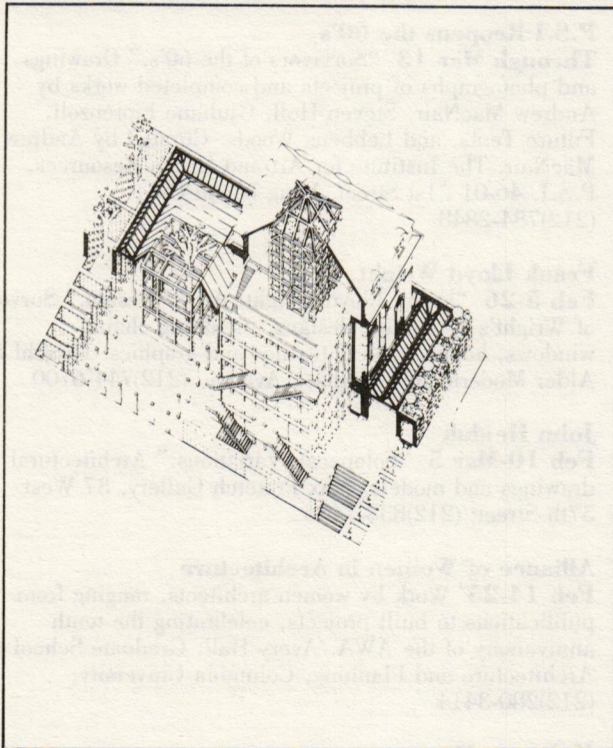
The Architecture Museum project, done in 1978, comments on the contribution that ordinary buildings make to collective memory through the architectural character of a neighborhood as that develops over time. The Museum was to be housed in a rather commonplace urban "villa" with Renaissance overtones, which is located near the river. Ungers' project surrounds the villa with a heavy, almost Brutalistic stone wall, simultaneously framing the house as object and making the house frame both the space between it and the perimeter wall and the space within the house itself. But rather than allowing the perimeter wall and the house wall to define separate concentric spaces, the design fills the potential interstices with a series of concentric shells — so that the visitor passes continuously through the active plane, rather than penetrating to a passive void. Specifically, the project inserts a glass-roofed arcade between wall and house, within which the garden is caught; and replaces the interior of the house with a double shell — a concrete scaffold surrounding a steel and glass framework.

While Ungers is not the only architect to be exploring this doll-within-a-doll concept behind a parti, he appears intent on coming to grips with the idea in a unique way, and making it his own. Ungers' house, published in Castelli Gallery's *Houses for Sale* (B.J. Archer, ed., Rizzoli, 1981), illustrates another form the idea has taken. Where the house design emphasizes distinct climatic zones — garden, outer glass house, and inner stone house — the Museum stresses the abstract continuity of space. Where the house modulates the transformation from nature to dwelling in stages, the Museum walls off a controlled artificial landscape. Modern preoccupations regarding the autonomy of elements and the rationalization of space are still present.

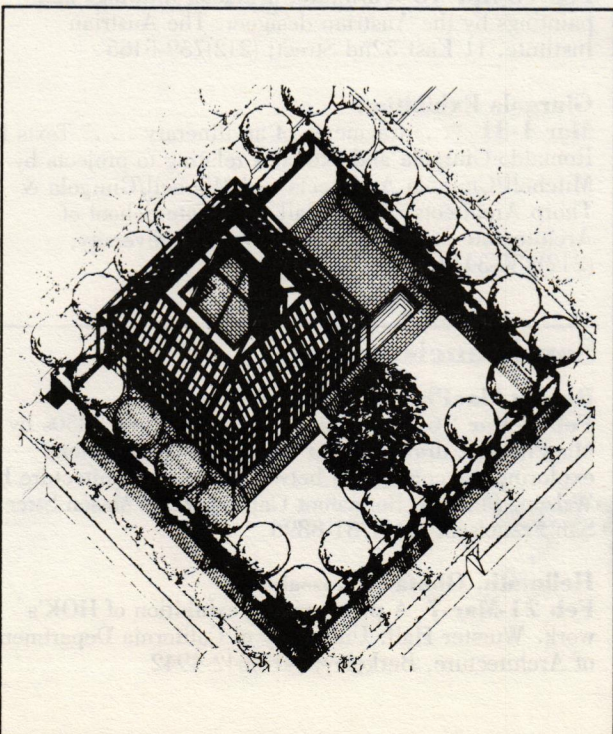
Ungers, of course, has been dealing with such Miesian notions since before they were fashionable, and continued to work along these lines regardless of their currency. The IAUS catalogue shows Ungers tuning his concerns to a new era.



Project for Hotel Berlin, Berlin (1976)



Project for Architecture Museum, Frankfurt-am-Main (1978)



House Within a House (1980), project for "Houses for Sale" exhibition at Castelli Gallery (drawing by Sybille Ungers)

Park Design Reviewed

High quality interdisciplinary work, such as Galen Cranz's *The Politics of Park Design: A History of Urban Parks in America*, provides insight into one subject from the vantage point of another. Cranz discusses both landscape theory and park politics of the past hundred and fifty years from the perspective of the social history of this period. Her intent is to describe social issues as perceived by a succession of park advocates so that we may better understand the variety of park designs seen today, sometimes in a single park. She describes the principles and social biases of nineteenth-century "moral entrepreneurs," social workers of the 1920s, and bureaucrats and urban planners of today, and then goes on to analyze who benefitted from the resulting public facilities. As a result of this emphasis, the numerous illustrations in the book are more representative of social values than of high points in the history of design.

One of the strong points of Cranz's book is that it redefines the importance of parks, not simply for their appearance, but also for the image of society they may project. Rather than trumpeting a "new social vision" for the bulk of the book, however, Cranz gives a historical perspective on four major movements in park design, the views of society behind these movements, and the parks engendered. From the picturesque landscape parks of Olmsted in the nineteenth century, through the playgrounds and beach parks of Robert Moses and the reformers, to the vest pocket parks, happenings, and bike paths of the 1960s "open space" movement, Cranz details the people and ideas that led to the variety of parks accumulated over a century and a half.

Only at the end of the book, in a short proposal, does she offer her own goals for the future — goals represented by the activities of the human potential movement, such as holistic health centers and community gardens. She does not explore whether these means to a new society would benefit the population at large any more than the carriage paths or picturesque promenades of the last century. It is possible that present day park administrators have inherited too wide and conflicting a collection of social values and park designs to allow experimentation with "new social visions," but Cranz's focus is historical, not prescriptive.

The book's strength lies largely in its documentation. Eighty-seven pages of footnotes and citations corroborate her thesis that the parks of today represent past strategies for social reform. The book presents a breadth of detail in anecdotes and descriptions of park history, ranging from the turn-of-the-century controversy over the introduction of electric lighting into parks, to the highly politicized issue of park site selection. For those interested in a wide-ranging discussion of the political interests and social values that have shaped our urban parks, *The Politics of Park Design* is the definitive text. — Peter Rossbach

Recent Arrivals

Modern Architecture and Design: An Alternative History. Bill Risebero. MIT Press, Cambridge Massachusetts. 256 pages, line drawings. \$17.50

Modern Architecture Since 1900. William J. R. Curtis. Prentice-Hall, Englewood Cliffs, New Jersey. 416 pages, many black-and-white photographs and plans, 12 color pages. \$37.00

February Arrivals

House X. Peter Eisenman. Introduction by Mario Gandelsonas. Rizzoli Publications, New York. 168 pages, 276 black-and-white illustrations. \$35.00, hard cover; \$19.95, soft cover

Michael Graves: Buildings and Projects 1966-1981. Edited by Karen Wheeler, Peter Arnell, and Ted Bickford; introduction by Michael Graves; essay by Vincent Scully. Rizzoli Publications, New York. 304 pages, over 800 illustrations, 400 in color. \$45.00, hard cover; \$29.95, soft cover

Dateline: February '83

Exhibits

Austin

James Riely Gordon

Through Mar 18 The work from 1889-1901 of Gordon, designer of fifteen Texas courthouses and other public buildings. Architecture Library, Battle Hall, University of Texas; (512)471-1733

Boston/Cambridge

Harvard Exhibitions

Feb 1-18 Show of student/faculty/staff artwork. **Feb 22-Mar 11** "Rebuilding Central Park." Exhibition of restoration plans for New York City's Central Park, sponsored by the Central Park Conservancy. Gund Hall Gallery, Harvard Graduate School of Design, 48 Quincy Street; (617)495-9346

Chicago

Chicago Architects Design

Through Apr 10 A century of architectural drawings from the collection of the Art Institute, curated by Pauline Saliga. Gallery 200, Art Institute of Chicago, Michigan Avenue at Adams Street; (312)443-3625

Houston

Plans for Hermann Park

Through Feb 16 Charles Moore and The Urban Innovations Group: Plans for Hermann Park, Houston. Farrish Gallery, School of Architecture, Rice University; (713)527-4870

Iowa City

The Plan of St. Gall

Through Feb 20 Carolingian plans of the Monastery of St. Gall, Switzerland. Museum of Art, University of Iowa, Riverside Drive; (319)353-3266

Los Angeles Area

Rob Krier

Through Feb 12 Drawings from *Urban Projects 1968-82*. Rizzoli Gallery, South Coast Plaza, 3333 Bristol Avenue, Costa Mesa; (714)957-3331

Lincoln, Nebraska

Le Corbusier's Saint-Pierre de Firminy

Through Feb 13 Drawings and models of Le Corbusier's church. Sheldon Memorial Art Gallery, University of Nebraska, 12th and R Street; (402)472-2461

New Haven

Yale Exhibitions

Feb 7-11 Models and drawings by graduate students on the work of Le Corbusier and Louis Kahn. **Feb 14-18** Drawings from the Skowhegan School Charrette Competition. 2nd Floor Side Gallery, Architecture Building, Yale School of Architecture, 180 York Street; (203)436-0550

New York

Austrian Architecture

Through Feb 11 "Austrian Architecture 1860-1930." Avery Hall, Graduate School of Architecture and Planning, Columbia University; (212)280-3414

Transforming City Space

Through Feb 19 "Transforming City Space: An F.I.T. Project for West 27th Street." Models and drawings for a new urban space, designed by Piero Sartogo and Michael Schwarting. The Municipal Art Society, The Urban Center, 457 Madison Avenue; (212)935-3960

Urban Balet

Through Feb 20 "Urban Dwelling in the Venetian Style." Window installation by artist/architect Marc Balet. Grey Art Gallery windows facing Washington Square East, 33 Washington Place; (212)598-7603

Karl Amend

Through Feb 26 Exhibition of this theatrical designer's work during the Art Deco period. The New York Public Library at Lincoln Center. Vincent Astor Gallery, 111 Amsterdam Avenue; (212)930-0717

American Picture Palaces

Through Feb 27 Art and artifacts from movie palaces (1915-1936), curated by David Naylor. Includes original presentation renderings, photographs, posters, furnishings. Cooper-Hewitt Museum, 2 East 91st Street; (212)860-6868

Frank Lloyd Wright

Through Feb 27 One-hundred fifty objects from the Met's collection of the architect's drawings, furniture, photographs, ceramics, engravings and graphics, in conjunction with the permanent installation of Wright's living room from the Francis Little House. The American Wing, Metropolitan Museum of Art, Fifth Avenue at 82nd Street; (212)879-5500

Sliver Buildings

Through Feb 26 "Sliver Buildings: The Plans to Stop Them." Exhibition featuring photographs, drawings and proposed legislation from the City Planning Commission. Upstairs at The Urban Center, 457 Madison Avenue; (212)935-3960

P.S.I. Reopens the 60's

Through Mar 13 "Survivors of the 60's." Drawings and photographs of projects and completed works by Andrew MacNair, Steven Holl, Giuliano Fiorenzoli, Future Tents, and Lebbeus Woods. Curated by Andrew MacNair. The Institute for Art and Urban Resources, P.S.I., 46-01 21st Street, Long Island City; (212)784-2848

Frank Lloyd Wright

Feb 5-26 "Frank Lloyd Wright: Art in Design." Survey of Wright's decorative designs, including chairs, windows, lamps, tables, textiles and graphics. Hirschl & Alder Modern, 851 Madison Avenue; (212)744-6700

John Hejduk

Feb 10-Mar 5 "Solopacan Variations." Architectural drawings and models. Max Protetch Gallery, 37 West 57th Street; (212)838-7436

Alliance of Women in Architecture

Feb 14-25 Work by women architects, ranging from publications to built projects, celebrating the tenth anniversary of the AWA. Avery Hall, Graduate School of Architecture and Planning, Columbia University; (212)280-3414

Koloman Moser

Feb 15-Apr 15 Furniture, artifacts, drawings and paintings by the Austrian designer. The Austrian Institute, 11 East 52nd Street; (212)759-5165

Giurgola Exhibition

Mar 1-31 "...fragments of an itinerary..." Texts by Romaldo Giurgola and sketches relating to projects by Mitchell/Giurgola Architects and Mitchell/Giurgola & Thorp Architects. Avery Hall, Graduate School of Architecture and Planning, Columbia University; (212)280-3414

San Francisco Area

Robert MacPherson/Keith Wilson

Feb 9-Mar 26 Photographs of Rome in the 1850s by MacPherson; drawings and terra-cotta constructions exploring the connection between art and architecture by Wilson. Philippe Bonnafont Gallery, 2200 Mason Street, San Francisco; (415)781-8896

Hellmuth, Obata & Kassabaum

Feb 21-Mar 7 A photographic exhibition of HOK's work. Wurster Hall, University of California Department of Architecture, Berkeley; (415)642-4942

St. Paul

Scandinavian Modern 1880-1980

Feb 27-Apr 24 Retrospective of Scandinavian design. Minnesota Museum of Art at Landmark Center, 75 West Fifth Street; (612)292-4355

Washington, D.C.

Green Architecture

Through Mar 5 An exhibition on landscape architecture, featuring formal French and Italian gardens. The Octagon, The American Institute of Architects Foundation, 1799 New York Avenue, N.W.; (202)626-7464

Post-Modern Architecture

Through Mar 27 "Speaking A New Classicism: American Architecture Now." Exhibition includes drawings, models and mock-ups by Michael Graves, Philip Johnson, Rodolfo Machado and Jorge Silvetti, among others. National Museum of American Art, Smithsonian Institution, Eighth and G Street, N.W.; (202)357-3176

London, England

Furniture by Memphis

Through Feb 20 Exhibition of pieces by Memphis design group, Boiler House, The Victoria and Albert Museum. South Kensington; (01)589-6371

Art and Architecture

Series of exhibitions showing recent developments in architecture and art. **Through Feb 20** "Ten New Buildings." New projects by Mario Botta, Frank Gehry, Hans Hollein, Arata Isozaki, Joseph Paul Kleihues, Charles Moore, James Stirling, and others. **Through Feb 20** "Aldo Rossi: Projects and Drawings." **Feb 20-Apr 2** "Drawings by Architects." Drawings by Diana Agrest/Mario Gandelsonas, Studio GRAU, Coy Howard, Rob Krier, Rodolfo Machado/Jorge Silvetti, Morphosis, OMA, Massimo Scolari and others. Institute of Contemporary Arts, The Mall, London; (01)930-3647

Paris, France

Mario Botta

Through Feb 12 "Dans le paysage comme un poing sur la table." Institut Français d'Architecture, 6 Rue de Tournon; (1)633-9036

Coming

Chicago

Decorative Screens

Mar 11-Apr 11 Exhibition of screens by Thomas Beeby, Michael Graves, Richard Haas, Robert A.M. Stern, and Stanley Tigerman. Rizzoli Gallery, Water Tower Place, 835 North Michigan Avenue; (312)642-3500

New York

Great Drawings From the Royal Institute

Apr 21-July 30 Eighty-two international masterpieces of architectural drawing dating from the 15th century to the present, borrowed from the RIBA's collection in London. A series of lectures will accompany the exhibition. The Drawing Center, 137 Greene Street; (212)982-5266

This month:**Kurt Forster on monuments at Harvard . . .****Tom Wolfe on modern architecture at New School . . .****Sartogo and Schwarting on exhibit at MAS . . .****Memphis furniture on view at the V & A . . .**

Events

Boston/Cambridge

Harvard Lectures

Feb 9 Kurt Forster, "Monuments to the City"**Feb 17** Robert Coles, "Irony in Our Housing and Land Conservation Programs" **Feb 23** John Johansen, "The Three Imperatives of Architecture: An Exertation." Piper Auditorium, Gund Hall, Harvard University, 48 Quincy Street; (617)495-9346

Jury of Precedent and Invention

Feb 19 Discussion of work submitted for the competition for the design of a gate on the Harvard campus. Gund Hall, Harvard University Graduate School of Design; (617)495-9344

MIT Lectures

Feb 23 John Myer **Mar 3** G.M. Kallmann on Kallmann, McKinnell & Woods' recent work. 5:30pm. Room 9150 and Room 3133, MIT Campus, 77 Massachusetts Avenue, Cambridge; (617) 253-7791

Chicago

Taft Architects Lecture

Feb 7 Taft Architects will lecture on their recent work. 4:00pm. A1 Lecture Center, School of Architecture, University of Illinois at Chicago; (312)996-3335

Eugene, Oregon

The Chicago Style Lectures

Feb 2 and 3 John Hartray Jr., "150 Years of Modern Architecture" and "Nagle, Hartray and Associates: Recent Work." 8:00pm. School of Architecture and Allied Arts, University of Oregon; (503)686-3656

New Haven

Yale Lectures

Feb 8 Mary Miss, "Toward a Redefinition of Public Sculpture" **Feb 15** Jonathan Barnett **Feb 22** William Pedersen. 8:00pm. Hastings Hall, Yale School of Architecture, 180 York Street; (203)436-0853

New York

Architects for Social Responsibility

Feb 2 General meeting to discuss nuclear disarmament and other socially oriented programs. 5:30pm. Japan House, 333 East 47th Street; (212)334-8104

Boroughs of New York

Feb 2 "From Planned Suburb to Melting Pot: Queens." Last of three lectures on the history of New York boroughs by Barry Lewis. \$5 members, \$10 non-members. 6:00pm. Municipal Art Society, 457 Madison Avenue; (212)935-3960

Columbia University Spring Lectures

Feb 2 Michael Kirkland **Feb 9** Rafael Vinoly **Feb 16** Joseph Rykwert **Feb 23** Anthony Vidler **Mar 2** Elliot Sclar **Mar 9** Hugh Jacobson. 6:00pm. Wood Auditorium, Graduate School of Architecture and Planning, Columbia University; (212)280-3414

Parsons School of Design Lecture Course

Feb 2 and 23, Mar 16, Apr 6 and 27, May 11 "American Architecture Now." Six sessions conducted by Barbaralee Diamonstein including guest lecturers Emilio Ambasz, William Conklin, Hugh Jacobson, Helmut Jahn, Vincent Scully, Stanley Tigerman. 5:00pm. Details: The New School, 66 West 12th Street; (212)741-5690

The Shape of the City

Lecture series, "The Shape of the City: Who Decides and Why." **Feb 8** Philip Johnson **Feb 15** Cesar Pelli **Feb 22** Ulrich Franzen **Mar 1** Herbert Sturz, Alexander Cooper, Max Bond **Mar 8** Brendan Gill, Kent L. Barwick. \$7.50 each lecture. 8:15pm. 92nd Street YMHA, 1395 Lexington Avenue; (212)427-4410

Architectural League Lectures

Feb 8 Raimund Abraham, "Current Works" **Feb 22** David Delong, "Bruce Goff and the Limits of Individuality in American Architecture." Members free, non-members \$5. 6:30pm. Architectural League at the Urban Center, 457 Madison Avenue; (212)753-1722

Tom Wolfe Discusses Architecture

Feb 17 "Modern Architecture and Architects: Further Conversations with Tom Wolfe." Tom Wolfe discusses his views on modern architecture with Edgar Tafel. \$8. 7:45pm. The New School, 66 West 12th Street; (212)741-5690

Pratt Lectures

Feb 17 Bruce Graham **Feb 24** Thomas Howarth, "Charles Rennie Mackintosh." 6:00pm. Higgins Hall Theater, Pratt School of Architecture, St. James Place and Lafayette Avenue, Brooklyn; (212)636-3407

Royal Oak Lecture

Mar 1 Minnie Cassatt, "The Glory of the Garden." \$5 members, \$6.50 non-members. 6:00pm. The Mayer House, 41 East 72nd Street; (212)861-0529

From Two Dimensions to Three Dimensions

Mar 1 Discussion with Milton Glaser and Massimo Vignelli, moderated by Stanley Abercrombie. 6:00pm. Decorative Arts Center, 305 East 63rd Street; (212)689-9718

Philadelphia

University of Pennsylvania Lecture Series

Feb 9 Bruce Graham **Feb 14** Pierre Loconte **Feb 16** Alice Neel **Feb 21** Diana Agrest **Feb 23** William Tischler **Feb 28** Barton Meyers **Mar 2** Anthony Vidler, "The Uses and Abuses of History." 6:30pm. Alumni Hall, Towne Building, 33rd and Locust Walk, Graduate School of Fine Arts, University of Pennsylvania; (215)898-5728

Washington, D.C.

Post-Modern Architecture

Continuation of lecture series, "Challenges and Dilemmas." **Feb 1** Warren Cox, "Varieties of Contextual Experience" **Feb 8** Thomas L. Schumacher, "Post-Modernism: The Metaphor is the Mirage" **Feb 15** Rosemarie Bletter, "Was the International Style Abstract?" **Feb 22** Stanley Tigerman, "The Unresolved Dialectic" **Mar 1** Gavin Macrae-Gibson, "Amoral Architecture" **Mar 8** Diana Agrest, "Recent Work" **Mar 15** Richard A. Etlin, "Before Terragni: The First Post-Modernism." Members \$9, non-members \$12. 8:00pm (Feb 15 lecture 6:00pm). The Smithsonian Institution, Carmichael Auditorium, Museum of American History, 14th Street and Constitution; (202)357-3030

London, England

RIBA Spring Lectures

"The Great Debate: Modernism Versus the Rest." **Feb 8** Amos Rapoport, "Debating Architectural Alternatives" **Feb 15** Malcolm Quantrill, "Alvar Aalto: Prophet of Ubiety" **Feb 22** Will Alsop, "Architecture — It's Not as Easy as It Used To Be" **Mar 1** Otto Hon, "Nature Against Design." Royal Institute of British Architects, 66 Portland Place; (01)580-5533

RIBA Conferences

Feb 11 Minimizing Contractual Claims **Feb 24** First Costs of Life Cycle Costs **Mar 3** Resolution of Disputes. Royal Institute of British Architects, 66 Portland Place; (01)637-8991

Vancouver, Canada

Alcan Lectures on Architecture

Feb 9 Ricardo Legorretta **Feb 23** Kenneth Frampton, "The Prospects for Critical Regionalism." Vancouver League for Studies in Architecture and Environment, Robson Square Media Center; (604)683-8588

Miscellany

AWA's Tenth Anniversary Show

When the work of sixty-six architects and designers is exhibited without any organization or theme, the effect is bound to be disjointed, even though there may be fine work on display. The New York based Alliance of Women in Architecture has organized such an exhibition in celebration of its tenth anniversary. The AWA show was recently on display at the National Institute for Architectural Education in New York, and will be traveling to other cities in the next few months.

The work varies in quality and type, as it would in any exhibition attempting to represent the work of architects from a particular region, school, or group. The show includes landscapes, fantastic skyscrapers, interior designs, photomontages, and publications, as well as drawings of new ideas and photos of built projects that range in size from a state university housing project to a children's play slide. Few projects represent large-scale work since the exhibitors tried to display personal work, rather than larger team projects.

Several interesting designs, however, surfaced for public view for the first time: Françoise Bollack's proposal for small parks at quarter-mile intervals in Manhattan's grid; Diana Agrest's evocative skyscraper designs with arcades and clock towers; Marjorie Hoog's renovations using polychromed columns and moldings; Lois Sherr's crisp landscaping design for Mitchell/Giurgola's architecture; and Frances Halsband's craftsmanlike interiors. The imaginative work, however, is too often dominated by numerous other less exceptional projects and publications. A show like this, although intentionally democratic and political, undermines its goals by a lack of selectivity or even thematic organization. — **Peter Rossbach**

Classical Award

The Philippe Rotthier Foundation has made public the winners of the Prix Européen de la Reconstruction de la Ville, first announced in the fall of 1981 and originally to be awarded in January 1982. Choosing from thirty-one submissions, the jury gave the £3,500 award for classical architecture to British architect **Quinlan Terry** for his overall work. An award of the same amount for traditional construction was given to Spaniard **Manuel Manzano Monis** for the reconstruction of the village of Fuenterrabia in the Basque country. A joint award of £3,000 for essays on classical and traditional architecture was made to **Fernand Joachim** and **Valérie Gevers**, Brussels-based architects, for "A Study of Archaic Construction in Ibiza" and to **Quinlan Terry** for "The Origins of Classical Orders." There were twenty-five essays submitted.The jury consisted of historians **David Watkin** and **François Loyer**, and architects **Léon Krier**, **Manfred Sundermann**, and **Maurice Culot**. The competition was sponsored by the Philippe Rotthier Foundation and organized in association with the Archives d'Architecture Moderne in Brussels.

Corrections

The following sentences were unfortunately omitted from "Holland at MIT" (January 1983, p. 22): "The lack of a clear outline, however, was not dire. The ideas, all of them fruitful, added to our knowledge of the period."

The architect for the Chicago Board of Trade Addition (*Skyline*, January 1983, pp. 7 and 11) should have been credited as the joint venture of C.F. Murphy Associates and Shaw Swanke Hayden & Connell.

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