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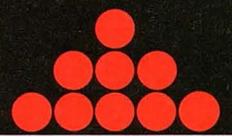
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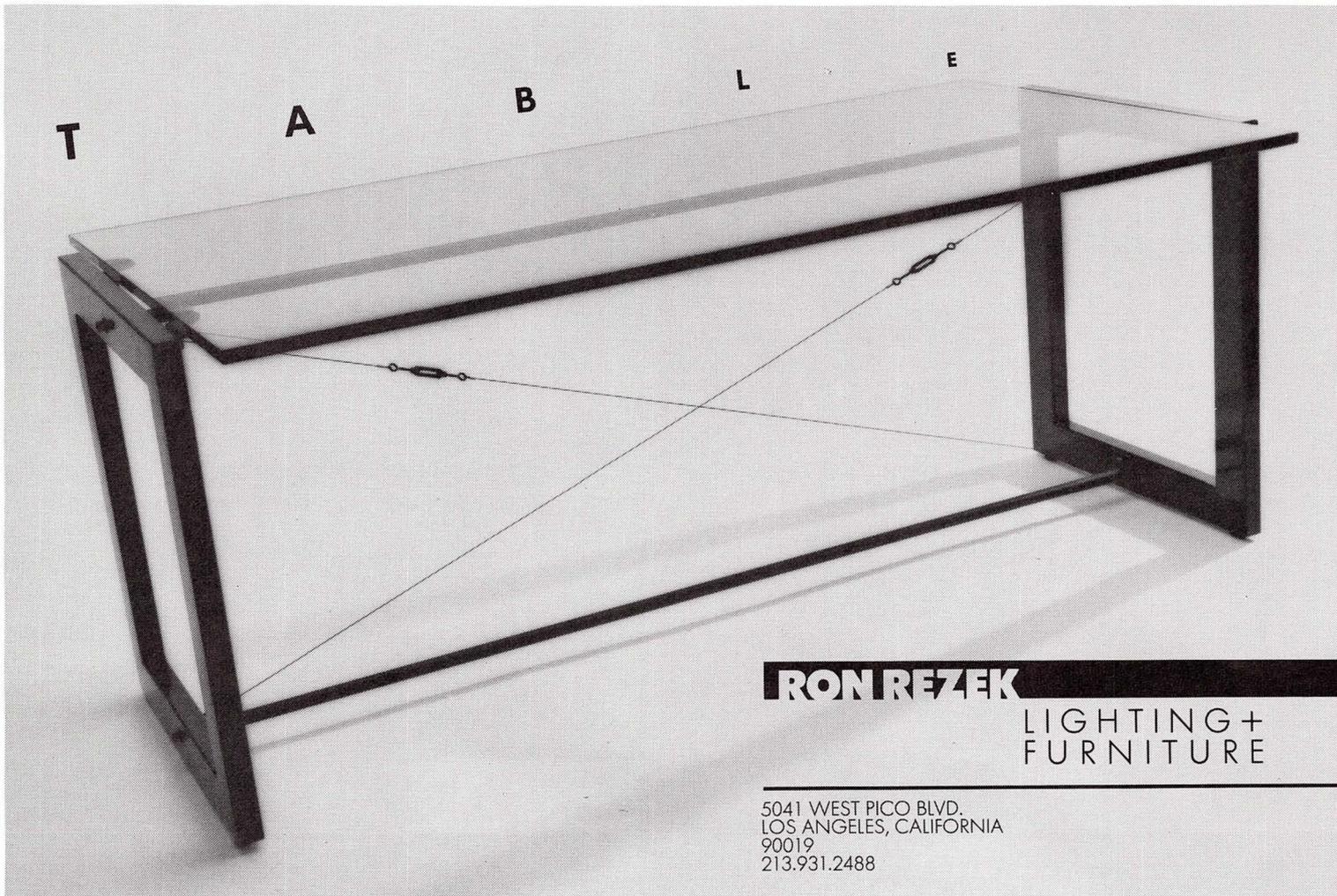
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BALTIMORE MUSEUM OF ART
LIBRARY



cover:
Jon Herrmann, *The Perception of Landscape*,
32

About our cover image: It is reproduced
on an 8 x 10 Ektachrome of an original
stage comprised of paper, various
photo-mechanical processes, and air-
brushing. It is meant to suggest the tools of
the landscape artist: color, design, texture,
composition, perspective and the earth.
Designed by Jon Herrmann especially for
Journal of Architecture. Trompe l'oeil effects
and airbrush by Jim Cherry III, New York
City.

Jon Herrmann was born in 1948. He
received his BS in Graphic Design from the
University of Cincinnati in 1971, and then
studied graphic design in the post-grad-
uate design program at the Kunstgewer-
schule (School of Design) in Basel, Switzer-
land from 1974-1977. His work has been
published in the Japanese magazine *Idea*;
M: The Swiss Typographic Journal; and
Design magazine from London, and was
included in an exhibit on experimental
design at the Rizzoli Gallery, Chicago
1980. He has written several articles on
graphic design for *Industrial Design* maga-
zine, New York City, and was the recipient
of a Silver Award in the 1982 Los Angeles
Directors Show. Mr. Herrmann lives
and works in Manhattan (New York City).



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2000-01-01 10:00:00 AM
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With this issue of *Arts and Architecture*, we celebrate the end of our first year of resumed publication. We are grateful to our subscribers, advertisers, and benefactors for their encouragement and support. We are particularly thankful to the National Endowment for the Arts, whose initial grant made the publication of our first issue possible, and whose subsequent support has been crucial to our economic stability.

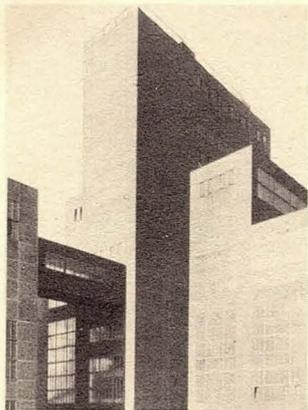
Our first year of publication has been a rewarding adventure. We have looked at a broad spectrum of architecture in California, Texas, and elsewhere, explored the work of well known and not-so-well-known artists, produced guidemaps to several cities, examined aspects of the landscape, and taken a retrospective look at earlier modern design in the West and Mexico. The magazine has been praised in other publications, and it has won the hearts of a loyal group of subscribers.

We still have a long way to go. There are many issues and regions we wish to explore and devote space to in future issues: housing, utopias, electronics, the '50s, art museums, the Pacific Northwest, and the mountain states to name but a few. We would like to become more critical and provocative, and to deal with design issues in the broadest sense, looking beyond architecture to both the larger and smaller scales. And, we would like to publish more frequently, to be able to take in the wealth of new ideas being generated here.

During the past year, we have received essential support from individuals, institutions and corporations in the form of donations. We have also received immeasurable help from those who have volunteered their time and services. We will continue to need support. If you are reading these words and have not yet subscribed to *Arts and Architecture*, please do. If you have a product or service you want to advertise, try us. And, if you wish to donate time, services, or money, please don't hesitate to write or call. We are devoted to producing a publication of the highest possible standards. With your help, we can make it happen and eventually increase our frequency and scope.

Barbara Goldstein





the Katarina, Essen (Germany), and *Buchenwald im Herbst* by Albert Renger-Patzsch from *Counterparts: Form and Emotion in Photographs* at the San Francisco Museum of Modern Art.

ARIZONA

Center for Creative Photography
100 East University Boulevard,
Tucson, 85719. (602) 626-4636

Continuing through January 13:
Aaron Siskind: Fifty Years

Protégé/Protégée: Work by Former Students of Aaron Siskind
The masterworks of 20th century photographer Aaron Siskind are featured in a retrospective organized by the Center for Creative Photography and displayed in the nearby University of Arizona Museum of Art. Two hundred images range from his early work in social documentary through work in formal abstraction. In a companion show at the Center, 60 images document Siskind's effect as a teacher on his students, who included Barbara Rose, Linda Connor, Joe Jachna and Liam Larson.

San Diego Museum of Art
1616 North Main Avenue, Tucson,
AZ 85705. (602) 624-2333

Continuing through February 1:
Tokaido Road: Japanese Prints
Sixteen prints of the Tokaido, greatest of Japan's ancient roads, are viewed in a series of prints executed by the great artist Hiroshige (1797-1858) during the Edo period (1615-1868). In conjunction with this show the museum will present a private local collection of Japanese ink and netsuke.



From *Tokaido Road: Japanese Prints* by Ando Hiroshige.

Heard Museum of Anthropology and Primitive Art
22 East Monte Vista Road, Phoenix,
85004. (602) 252-8848

December 18–March 16:
Oscar Howe Retrospective
Oscar Howe, one of the most important Native American artists of the century, is a leader in the movement to meld traditional with contemporary styles. This collection, the largest of Howe's work to be assembled, surveys his career from 1936 to present, and illustrates his development from the skin-painting techniques of the Sioux to the modernist style of his late works. Most of the paintings are held in private collections and therefore rarely seen in public.

CALIFORNIA

Fine Arts Museums of San Francisco:
California Palace of the Legion of Honor
Lincoln Park, San Francisco, 94121.
(415) 558-2881

Continuing through February 14:
William Blake and His Followers
Drawings, watercolors and monographs by the visionary artist and poet of the English Romantic Movement, William Blake, and his followers John Linnell, George Richmond, Edward Calvert and Samuel Palmer. The fifty works, all illuminated with Blake's mysterious and supernatural light, feature 22 etched and engraved plates from the *Book of Job* (1825) and the pen-and-ink *Complaint of Job* (1785), both by Blake.

January 1–March 13:
George Braque: The Late Paintings
Work executed between 1940 and 1963 by the great French artist George Braque, who with Picasso is credited with the invention of Cubism. The 49 paintings include the ambitious *Studio* series (1949-1956), and have been described in the *New York Times* as being among "the grandest and most completely realized paintings of our century." Held mostly in European collections, they are rarely seen in the United States.

Craft and Folk Art Museum
5814 Wilshire Boulevard, Los Angeles,
90036. (213) 937-5544

Continuing through February 6:
Black Folk Art in America: 1930-1980
320 works by 19 artists reveal the range and quality of contemporary painting and sculpture performed in this particular idiom.

J. Paul Getty Museum
17985 Pacific Coast Highway, Malibu,
90265. (213) 459-2306

Continuing through March 27:
Holbein and the Court of Henry VIII
Diplomats, poets, prelates, nobles, soldiers, scholars, and other courtiers to the voracious English king are invoked in portraits by Hans Holbein the Younger. The 70 drawings and one painted miniature come from the collection of Her Majesty Queen Elizabeth II, in the Royal Library at Windsor Castle, and have not been shown outside of England since the early 17th century.



Sir Thomas More by Hans Holbein the Younger.

Los Angeles County Museum of Art
5905 Wilshire Boulevard, Los Angeles,
90036. (213) 857-6111

Continuing through January 16:
Between Continents/Between Seas: Precolumbian Art of Costa Rica
Ceremonial, utilitarian and decorative objects in gold, jade, terracotta and volcanic stone were selected from major public and private collections in Costa Rica to form the first comprehensive exhibition of that country's Precolumbian art to travel outside Central America.

San Francisco Museum of Modern Art
Van Ness Avenue at McAllister Street,
San Francisco, 94102. (415) 863-8800

Continuing through January 9:
Counterparts: Form and Emotion in Photographs
This exhibition from the Metropolitan Museum of Art in New York is a tribute to Alfred Stieglitz, whose donation formed the basis of the Museum's collection of photography. One hundred masterful prints are arranged in an unusual format; two or three works by different photographers are grouped together to provoke comparison. This arrangement was inspired by Stieglitz' own penchant for comparing the artistic work of his friends.

Continuing through January 2:
AIASF100
Marking the centennial of the San Francisco Chapter of the American Institute of Architects, this show celebrates the buildings and builders of a unique city—San Francisco—through slide shows, intricate models and photographic documentation.

Continuing through January 16:
Italian Re-Evolution: Design of the Eighties
The everyday objects of Italian life—furniture, tools, appliances, vehicles, fashion—are presented in a comprehensive study of the qualities of Italian design since World War II.

Santa Barbara Museum of Art
1130 State Street, Santa Barbara,
93101. (805) 963-4364

Continuing through January 16:
Two Hundred Years of American Folk Art: The Herbert Waide Hemphill, Jr. Collection
Portraits, painted furniture and memorial pictures, weather vanes, whirligigs, decoys, effigies, voodoo dolls, religious scenes, carvings, vessels and crayon drawings are all included in this exhibition, which draws from the diverse Hemphill Collection to provide a survey of traditional, as well as eccentric, expressions of American naive art.



Watergate Pistol by Harold Garrison.

January 24–March 28:
American Abstract Expressionist Paintings
The Sarah Campbell Blaffer Foundation is the source of these works, executed towards the middle of this century by a group of New York artists struggling to develop a new style: "Action Painting," aka abstract expressionism. Included are works by early transitional figures, influenced by surrealism, such as Masson, Gorky and Matta; members of the "First Generation" of abstract expressionists, such as Baziotes, Hofmann, Motherwell, Pollock and Rothko; "Second Generation" figures like Francis, Frankenthaler and Mitchell.

HAWAII

Honolulu Academy of Arts
900 South Beretania Street, Honolulu,
96814. (808) 538-3693

Continuing through January 2:
Artists of Hawaii 1982
Work in all media by resident Hawaiian artists is reviewed in the Academy's 32nd annual invitational.

● I D A H O

Boise Gallery of Art
670 South Julia Davis Drive, Boise,
83702. (208) 345-8330

Continuing through January 2:
Deborah Butterfield's Horses
Life-size sculptures of horses, constructed from steel wire, air-conditioning duct and wood which, in the words of the artist "are the most recent in a progression of work using found materials, all having their own 'history' and diverse visual qualities. These horses are no longer hollow shells but are built up from within and reveal the interior space."

● T E X A S

Amon Carter Museum
3501 Camp Bowie Boulevard, Fort
Worth, 76107. (817) 738-1933

April 1–May 22:
Carleton E. Watkins: Photographer of the American West
This first retrospective of work by Carleton Watkins will broaden his reputation as a photographer of Yosemite by including commissioned mining and railroad scenes, architectural photographs, views of San Francisco, and landscapes made throughout the West. The exhibition consists of 102 vintage prints ranging in size from small stereo views to a panorama series 10 feet long.

Dallas Museum of Fine Arts
Fair Park, Dallas, 75226.
(214) 421-4188

Continuing through February 6:
El Greco of Toledo
An international collection has been gathered from monasteries, churches, museums, and private collections in order to present the full scope and development of El Greco's work.



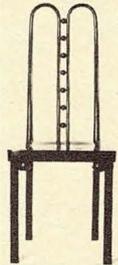
Mary Magdalen in Penitence
by El Greco.

Contemporary Arts Museum
5216 Montrose Boulevard, Houston,
77006. (713) 526-3129

Continuing through January 2:
Eva Hesse: A Retrospective of the Drawings
Drawing was an act of transition for the late Eva Hesse. The work which began as study for painting became more and more concerned with the problem of three-dimensional form in space, which she was drawn to explore in sculpture. Although it was in her drawings that she first achieved a personal style, it was in sculpture that she produced her mature work. This show consists of 92 works on paper documenting this development.

Fort Worth Art Museum
1309 Montgomery Street, Fort Worth,
76107. (817) 738-9215

Continuing through January 9:
Josef Hoffmann: Design Classics
Like his contemporaries Mackintosh in Scotland and Wright in the United States, Hoffmann continues to defy precise art-historical classification. His work, while growing out of the tradition of Art Nouveau, likewise anticipated the designs of the DeStijl group and the Bauhaus. Well-known as the architect of the provocative *Palais Stoclet* in Brussels, he was also a prolific designer of furniture and decorative objects. This show features 150 pieces created between 1900 and 1930, one of Hoffmann's most creative periods.



Purkersdorf Chair by
Josef Hoffmann.

Archer M. Huntington Art Gallery
University of Texas, 23rd and San
Jacinto, Austin, 78712. (512) 471-7324

January 9–February 27:
Images of Texas
This exhibition, organized to honor the centennial of the University of Texas at Austin, explores the many incarnations of Texas life and landscape, as witnessed by local and visiting artists. The 100 paintings and drawings span a period beginning with *View of the Junction of the Red River and the False Washita*, executed by George Catlin in 1834-35, and extending to *Pack and Possums*, painted in 1982 by Melissa Miller. The 57 artists include such unexpected names as Winslow Homer, Georgia O'Keeffe and Thomas Hart Benton.

January 20–March 6:
**Konrad Cramer, 1917-1963:
A Retrospective**
The exhibition surveys work by the German-born artist who was one of the first to engage in abstract painting in the United States.

San Antonio Museum of Art
200 West Jones, San Antonio.
(512) 226-5544

December 27–February 20:
The Works of Edward Ruscha
The first major retrospective of work by Edward Ruscha traces his artistic development from 1959 to the present, through 55 paintings, 71 works on paper, and the artist's self-published books. Ruscha is notorious for his use of unconventional materials such as carrot juice and gunpowder, as well as for his wise-cracking style; both of these come together in a fascinating series of phrase paintings, in which words are used as subject matter.



Another Hollywood Dream
Bubble Popped by Edward
Ruscha.

● W A S H I N G T O N

Seattle Art Museum: Seattle Center
2nd North and Thomas Street, Seattle.
(206) 447-4710

Continuing through January 16:
The Drawings of Robert Morris
Approximately 120 works which survey Morris' development from abstract expressionist roots in the middle 1950s, through highly sophisticated conceptual art and earthworks in the '60s and '70s, to present works responding to the issues of nuclear war and human survival. The drawings reveal the breadth of Morris' ability, ranging from painted abstractions to annotated manuscripts, and from precise pen-and-ink drawings to broad pencil sketches.

December 16–January 30:
Ansel Adams: An American Place, 1936
A recreation of Adams' show at Alfred Stieglitz' gallery, "An American Place," is comprised of 45 photographs, typical of the work Adams produced in the early '30s while under the influence of Group f/64. The original exhibit marked a turning point in Adams' career; having concentrated on still lifes and close-up studies, he increasingly turned his attention to subjects of the American scene.

March 17–May 15:
20th Century Masters: The Thyssen Bornemisza Collection
William S. Lieberman of the Metropolitan Museum of Art has chosen 66 paintings from one of the greatest private collections in the world. The works span a 70-year period and represent the wide variety of styles that erupted during the twentieth century. Fifty-seven painters are represented including Picasso, members of *Die Brücke*, Russian Constructivists, Kandinsky, O'Keeffe, Guis, Chagall, Erich Davis and Rothko.

Seattle Art Museum: Volunteer Park
14th Avenue East and East Prospect
Seattle, 98112. (206) 447-4710

February 10–March 27:
The Carnegie International
Founded in 1896 by Andrew Carnegie, the International is the oldest continuing exhibition of contemporary art in the Western Hemisphere. Approximately 200 paintings and sculptures 65 artists from more than 24 countries will be shown. The work falls into three categories, that produced by emerging artists, by recognized artists at a creative peak, and by senior masters. All selections date from 1979, the year of the preceding International.



Landscape in Spiral by
Antonio Sergio Benevento

Notes toward a Public Art

From the moment of inception in 1963 of Picasso's monumental, sheet iron sculpture the head of a woman—which stands 60 feet tall in the Chicagoivic Center's Richard Daley Plaza the long-dormant idea of public art in America was reawakened. The intervening 20 years have witnessed a remarkable expansion of interest in the possibilities of public art, and of civic and corporate financial support for its creation. Increasingly rare is the self-respecting city, large or small, that has not embraced the prospect of demonstrating its cultural aplomb through some form of public art. Equally rare during the past two decades, however, is an example of public art that might truly be described as successful. While I am willing to concede that much of the weighty sculptural tonnage dumped vast painterly or environmental acreage that has been made the name of public art might indeed be successful art, I am less willing to accept that it could, except in the most mundane sense, be adjectively described as public.

... in the invented landscape, art is just another "thing," a kind of aesthetic litter.

Public art is an extraordinarily complex topic, although there are certain contextual considerations basic to its discussion. Primary among these is that in the late 20th century we live by and large in a world that we ourselves have made, an invented landscape in which nature and culture are virtually indistinguishable from one another. Among other things, the invention of collage in 1912—in which drawing and painting were mixed with pieces of scissored newspaper, machine-printed wrapping paper, wallpaper, and all manner of commercial packaging—announced that the world itself was beginning to turn into art. The inversion is now almost complete. Before the modern era, any product of human manufacture was inherently unique, something wholly apart from nature; hence, it was an automatic focal point. The white walls of the gallery and museum, on the other hand, were necessary inventions of this century, designed to attract and focus our attention on their wares.

The overwhelming majority of recent works we call public art are simply gallery pieces roughing it outdoors or in the lobby. But in the invented landscape, art is just another "thing," a kind of aesthetic litter.

Also of primary consideration are the funding sources for public art. The General Services Administration's pioneering "Art-in-Architecture" program, which required that one half of one percent of the cost of new federal buildings be spent on the purchase of art, had its initial impetus in the Kennedy administration (1962)

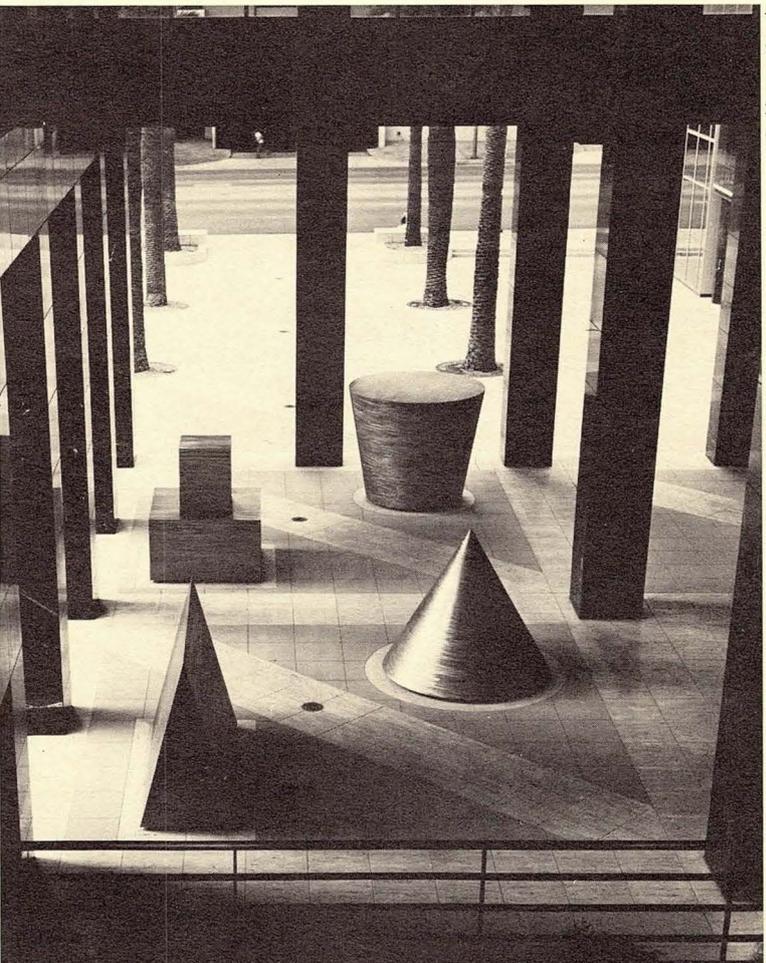
Art in a public place is not the same as public art.

and became the model for other percent-for-art legislation. In turn, it helped inspire the National Endowment for the Arts' "Art in Public Places" program, which emerged as part of the Johnson administration's dream of a Great Society (1967). This civic funding, of course, has increasingly been joined by corporate support.

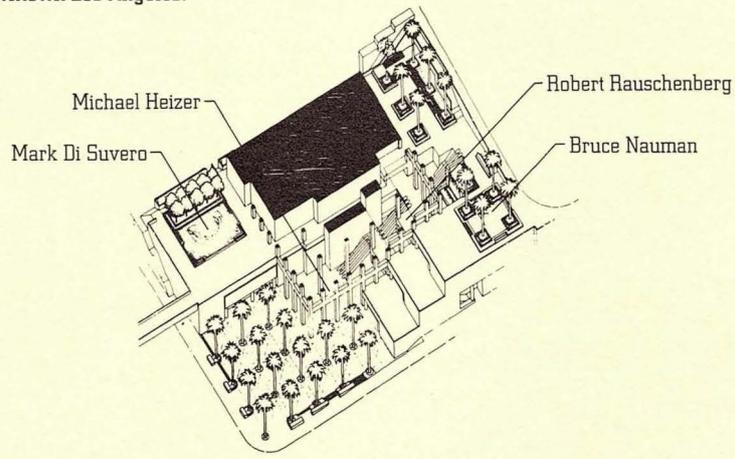
In turn, there seem to be two primary reasons why these funding sources have stepped forward. The first is an urge for environmental enhancement, in which art has usually been applied as a balm against urban sterility or decay, or as a form of ornamental or functional decoration. The second is an urge for image enhancement, in which the patron accrues a beneficial identification with the popularly perceived "lofty values" of art.

Both of these enhancement functions, however, are *ex post facto* maneuvers in which art is a fix-it-up measure which tries to clean up or cover up an existing mess, whether that mess is a sterile or decaying urban neighborhood or a sterile or decaying political or corporate image. The claim for these motives is often that art has an inherently benevolent "humanizing" effect. Aside from the limitations on the kinds of art appropriate to the task that such a claim requires, there are those who would argue with equal verve that the erection of a crucifix in a city park would do the same.

In essence, the final contextual consideration is that such uses of art are about art's relationship to power. One of the fundamental myths of the avant-garde in the modern era has been that artists, like the middle class democratic culture that largely spawned them, would be free from obligations to the powerful, obligations previously necessary to survive and



Michael Heizer's sculpture in outdoor lobby area of Wells Fargo Building, downtown Los Angeles.



Public promenades and plazas, Wells Fargo Building.

prosper. The old relationship of art to power in aristocratic and theocratic cultures has been succinctly described by Hilton Kramer as a "relation understood to be ornamental, functional, flattering, and morally supportive."¹ In short, the so-called "new" relationship of art to power that is embodied by most discussions of public art within civic and corporate culture is quite the same thing.

It is now widely agreed that the simple transit of a work of art from indoors to outdoors, or from a domestic scale to a monumental scale, or from a private place to a publicly accessible place is not what makes it public art. (Henry Moore once described

that process as art being used as costume jewelry pinned onto a building, while James Wines, perhaps less delicately if no less accurately, dubbed the results "the turd in the plaza.") Art in a public place is not the same as public art. Richard Reeves has written that the United States, the democracy, "was a contract between each individual American and all Americans associated as a government."² Similarly, the adjective "public" implies the existence of a social

1. HILTON KRAMER, *The Age of the Avant-Garde*, Farrar, Strauss, and Giroux, New York, 1973, p. 15.
 2. RICHARD REEVES, *American Journey*, Simon and Schuster, New York, 1982, p. 353.

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JANUARY 1983

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contract, a functioning agreement in the society as a whole concerning the immediate or long-term importance of a certain condition to their own lives.

Pre-modern art was, by and large, public art, although the 'public' to whom it spoke did not necessarily mean 'everybody;' more often a particular social class. Likewise, the 'public' to which art in public places speaks does not mean 'everybody' but a particular aesthetic class. Richard Goldstein has pointedly observed, for instance, that when public art is a component of urban renewal it largely functions as an emblem of gentrification, "a promise of habitation by decent, art-loving folks."⁵

In response to the recognized failure of art used as a form of cosmetic surgery for sagging physical environments and public relations images, the new push is to equate 'public' with 'functional.' In Grand Rapids, Michigan, sculptor Joseph Kinnebrew has created a 'fish ladder' in the Grand River which allows salmon to return upstream to spawn and provides observation platforms for viewers. In Philadelphia, Martin Puryear is constructing a gazebo-on-stilts in a local park, while Dan Flavin has proposed fluorescent lighting for the Falls Bridge which spans the Schuylkill River. In Rosslyn, Virginia, Nancy Holt has eschewed the notion of making a sculpture for a park and is instead designing the park itself. In King County, Washington, Robert Morris reclaimed an abandoned gravel pit and converted it into a grassy, terraced amphitheater. In Los Angeles, A. C. Martin and Associates, architects of the new Wells Fargo building, commissioned five works that were sited as visual incidents to help channel the flow of pedestrian traffic through the four level outdoor gallery, a location vitally important as a connecting link between two developing neighborhoods.

The benefits to be reaped from many of these examples of the move toward functionalism are substantial. In part, they reflect the wider rejection of 'either/or' thinking in favor of 'both/and' points of view: functionalism provides art for those who want it, and lighting, shade, ecological salvation, relaxation, or entertainment for those who don't.⁴ They reflect, too, a shift in the conception of what the adjective 'public' means. Art simply transported to a public place defined 'public' as being accessible to all. Art embracing functionalism defines it as *usable* by all.

Functionalism also reflects a shift in the role of the artist. It is

curious that so much "turd in the plaza" art came about through the recognition of the urban sterility that was the legacy of International Style architecture and planning. The art became a kind of communion offering for the sins of architecture. The latter's genesis in the Bauhaus dream of the collaboration of architects, designer engineers, city planners, artists, and craftsmen sought the creation of an ideal, universal, functional world. In the recent shift toward functional art, the artist assumes many roles: architect, city planner, interior designer, engineer, land-

... art became a kind of communion offering for the sins of architecture.

scape architect. This shift might be said to seek the creation of the ideal artist, capable of any sort of miracle. The permutations of International Style architecture are no doubt the greatest experiment in public art in all the 20th century and we are still paying the price. We may also be witnessing the re-creation of the International Style artist, which in many respects is a sobering thought.

Art with public access and art with public uses both insist on a split between 'public' and 'art.' In the former it is access that is public, in the latter it is use; neither is public art. Both, however, do recognize the existence of the difficult relationship between art (an individual inquiry) and the audience (the social order), and is into that relationship that we must inquire.

Public art can be seen as nothing less than a focal point of one of the major dilemmas of modern and modern society. Simply put: how can the individual maintain individuality—self-assertion—while simultaneously maintaining identity with the group—self-negation?

It is through iconography that art is intelligible to an audience and, historically, the iconography of simultaneous self-assertion and self-negation has been embodied in the concept of 'the hero' and 'the heroine.' As a human doer of remarkable deeds, the hero is at once someone wholly different from us, to whose condition we can aspire, as well as someone just like us, which makes those aspirations possible.

The history of Western art is replete with heroes and heroines: athletes and gods in ancient Greece, politicians and warriors in ancient Rome, Christian saint

the cult of the Virgin in the Middle Ages, and all of the above and more in the Renaissance and beyond. Perhaps the classic example is Michelangelo's monumental *David*, in which the Florentine state was itself personified as hero.

Before the last two decades, it was the visible iconography of most American public art as well, whether it be a statue of George Washington in a town square, a personification of a virtue gracing a facade, or a bronze recreation of the raising of the flag at Iwo Jima. Modern art, however, and particularly abstract and non-figurative modern art, has proved an iconography largely unreadable to the public. But the depiction of the hero is a strong theme, and it still exists, albeit invisibly, in abstract art. There are perhaps three artists whose work, when erected in a public location, will be met with little resistance: Alexander Calder, Henry Moore, and Pablo Picasso. In Grand Rapids, Calder's *La Grande Vitesse* has overcome initial skepticism and has been adopted as the symbol of the city; its likeness appears on everything from city hall stationery to municipal garbage trucks, and is locally referred to, with pride, as the Grand Rapids Calder. "The Chicago Picasso" has likewise been taken to its city's heart.

... the famous artist is embodied in the presence of his art, regardless of what it might look like.

I doubt whether it is either of these works themselves to which the public reacts as much as it is the fame of the artist. As William S. Hoelzer, the partner in Skidmore, Owings, and Merrill who shepherded the Chicago project to completion, said in 1966, "We wanted the sculpture to be the work of the greatest master alive."⁵ Fame is the figuration in which the iconography of the contemporary hero is embodied in the presence of his work, regardless of what it might look like.

Whether in ancient Greece or contemporary America, popular culture is always the force of a workable public iconography. Today, the media propels popular culture and the media is the source of fame. It is significant that the last great work of public art—Picasso's *Guernica* (1937)—revealed that state through use of the media. The horrific events in the Basque town for which the painting is named had already

made headlines around the world when Picasso chose them as his subject (some have even suggested that the picture's black, white, and gray tonalities intentionally refer to newsprint), and he no doubt realized that for his painting to have an impact it would have to be dispersed through similar channels.

The mural was a commission for the official Spanish pavilion at the 1937 Paris World Exhibition, and it was here that the artist unveiled his depiction of the terrors leveled by German aircraft—acting under orders from Spanish Nationalist General Emilio Mola—on the town. Given its context in the pavilion, the painting became an official utterance of the Spanish government, a situation that did not go unnoticed by the media. Within days, *Guernica* the town and *Guernica* the painting became one and the same, etched forever into political history.⁶

What Picasso had rightly sensed was that the media has largely taken away the immediate, public voice that art once held. If this is so, however, we must be willing to ask if contemporary art can even be public? In considering this question, we must also ask whether public art should be seen, as I think it has to date, as a kind of immediate social service, like food stamps, trash collection, police protection or public education. Art is its own justification, but we tend to make the assumption that it is somehow "good for you," like vitamins. In this sense, public art becomes a public vaccination against all sorts of conveniently diagnosed social ills. On the

3. RICHARD GOLDSTEIN, "The Pandemonium of Public Art," *The Village Voice*, July 29–August 4, 1981, p. 32.

4. Decoration should be considered within the broad term, functionalism; indeed, the so-called pattern-and-decoration movement in art preceded much of the current rush toward more overtly functional art. An important dilemma within the notion of functional art, which has yet to be resolved, should be noted. Functionalism requires, in part, that the artist interpret the audience as a fundamental consideration of his or her activity. This, however, is one of the hallmarks of popular art rather than fine art. Is functional art then simply another form of popular art, like movies or TV, and an abandonment of faith in the values of art as we have known it for the past 100 years? Or is it, as some have suggested, actually a subversive infiltration, with that activity's attendant notion of 'us' against 'them'? Or is it simply two-faced? And if modern art has traditionally set itself up in opposition to the dominant bourgeois culture, then is it inherently limited, and indeed defined, by that culture?

5. Quoted in *Progressive Architecture*, XLVII (1966), Nov., p. 66.

6. For an illuminating discussion of *Guernica*, see ROBERT HUGHES, *The Shock of the New*, Alfred A. Knopf, New York, 1981, pp. 108–111.

David True

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contrary, I believe it is entirely possible to live a long, happy, and productive life without ever seeing a painting or a sculpture.

Perhaps an often-repeated anecdote concerning Gertrude Stein and the omnipresent Mr. Picasso is helpful in clarifying another point concerning public art. Reportedly, Stein's immediate complaint upon seeing her portrait by Picasso was the shriek, "It doesn't look like me!" "Don't worry," the artist is said to have replied, "It will."

Like so much else in our culture, we expect the effects of public art to be immediately visible. But perhaps we should consider that all great art finds its way into the public sphere by shaping perception through the slow accretions of time. And if it is the nature of the hero to give shape to the course of life, then great artists are heroes, and great art heroic. In a very real sense, all such art eventually becomes public art.

Similarly, if the immediate public voice is held within the media, are we overlooking art that is already public? The popular arts in their multitudinous variations—movies, editorial cartoons, television, pop music, illustration, radio, design, fashion—reflect and

Art is its own justification, but we tend to make the assumption that it is somehow "good for you," like vitamins.

express the aesthetic wants and ideas of many people, just as fine art does with differing intentions for its much smaller audience. Popular culture is a legitimate culture and not, as some would have us believe, simply a commercial menace.⁷

An observation on politics made by Plutarch also seems appropriate when considering the nature of public art. "They are wrong who think that politics is like an ocean voyage or a military campaign," he wrote, "something to be done with some end in view, something which levels off as soon as that end is reached. It is not a public chore to be got over with; it is a way of life."

It may be that public art is not a thing at all, not a sculpture in a plaza, nor an artist-designed park, nor some functional configuration. Significantly, the two primary approaches to the concept of public art that have emerged over the past 20 years—that it is art to

which the public has access, and that it is art which the public can use—do not express art's relationship to the public realm adjacently, but adverbially. What these approaches instinctively acknowledge is that the true locus of public art lies within our culture's way of life.⁸ Where they collapse, however, is in their intention to visibly and directly connect 'the public' to 'a work of art.' Their thrust is "like an ocean voyage or a military campaign, something to be done with some end in view."

Perhaps the appropriate question to be asked is not how can we make public art, but rather, how can we make art publicly?

7. Social and individual identity are more clearly, articulately, and effectively addressed, for example, in Josi Cotton's new wave hit song, "Johnny Are You Queer?", transmitted over the public airwaves than the pruned and simplistic social realism of George Segal's bronze sculpture, *Gay Liberation*, designed for a public park, could ever hope to achieve. A brilliant discussion of the nature of popular art can be found in HERBERT J. GANS' *Popular Culture and High Culture: An Analysis and Evaluation of Taste*, Basic Books Inc., New York, 1974.

8. Public opinion polls regularly affirm that Americans consider the arts to be of fundamental importance to life. And yet, rare is the student navigating the seas of public education who has even the possibility for contact with any of the visual arts as serious branches of human knowledge. I am not talking here about learning the manual skills of drawing, painting, the crafts, and so on, but rather art—like science, literature, mathematics, or history—as an intellectual discipline. Those 'skill' courses that do exist regularly view art as a leisure time activity, and further reflect our cultural attitude that requires a product result when one is considered art. That same attitude also emerges from most public grant sources—which require a project or exhibition to be completed with the funds—and dominates our expectations for the support of public art. If money is being shelled out, we want something to show for it even if it is but a hunk of rusting steel. To my knowledge, the only grant foundation that recognizes that public art 'a way of life' is the MacArthur Foundation, which awards substantial prizes to exceptional individuals in all fields with no requirements for any final product; the Foundation instead wisely considers its work to be an investment in the creativity of individuals, which will by nature feed the life of the culture.

CHRISTOPHER KNIGHT is the Art Critic for the *Los Angeles Herald Examiner* and a frequent contributor to *Art Forum*.

Transitional Use: A Suburban Exhibition

network exhibited outside the limitations of the gallery system is often a political gesture, the finger usually pointing towards the future of the art market. **TRANSITIONAL USE** was just such an exhibition, though the works embraced a broader range of political and social concerns. Site-specific projects by eight artists, seven from Los Angeles and one from Chicago, were installed in a corridor of tract housing in Lynwood, California which had been left abandoned and decaying for close to a decade. The California Department of Transportation had bought the property in 1968 and evacuated the area to make room for proposed Route 1-105, known as the Century Freeway Transitway. However, in 1972, litigation from tenants' groups, injunctions, and environmental impact studies postponed construction of the freeway. The unoccupied homes deteriorated over the years, the land piled up. It is on this empty and unused terrain that **TRANSITIONAL USE** was staged by artists Melvin Ziegler, Judy Simonian, Jon Peter-

son, Ann Preston, Candy Lewis, Megan Williams, Mark Williams (no relation), and Maren Hassinger.

The Lynwood area is a sad one, the manicured appearance of homes which escaped government purchase accentuating the forlorn quality of their starved neighbors. The abandoned homes seem to emit a collective sigh, as if within their desolate hulls, the memories of past residents might still dwell. Walking around the ruins, one finds occasional clues to absent personalities, a tragic atmosphere reminiscent of a contemporary Pompeii. The eerie poignancy of the situation was exemplified by Melvin Ziegler's project, which served as a form of introduction to the event. Rather than build an installation, Ziegler designed and distributed an elegant poster bearing a black and white photograph and the address of one of the vacant houses. The image was captioned with excerpts from Percy Bysshe Shelley's 19th century Romantic poem "Ozymandias," which concerns the ephemerality of man's greatest strategies, creations and best laid plans. "My name is Ozymandias, king of kings/ Look on my words, Ye Mighty, and despair!/ Nothing inside remains. Round the decay/ Of that colossal wreck, boundless

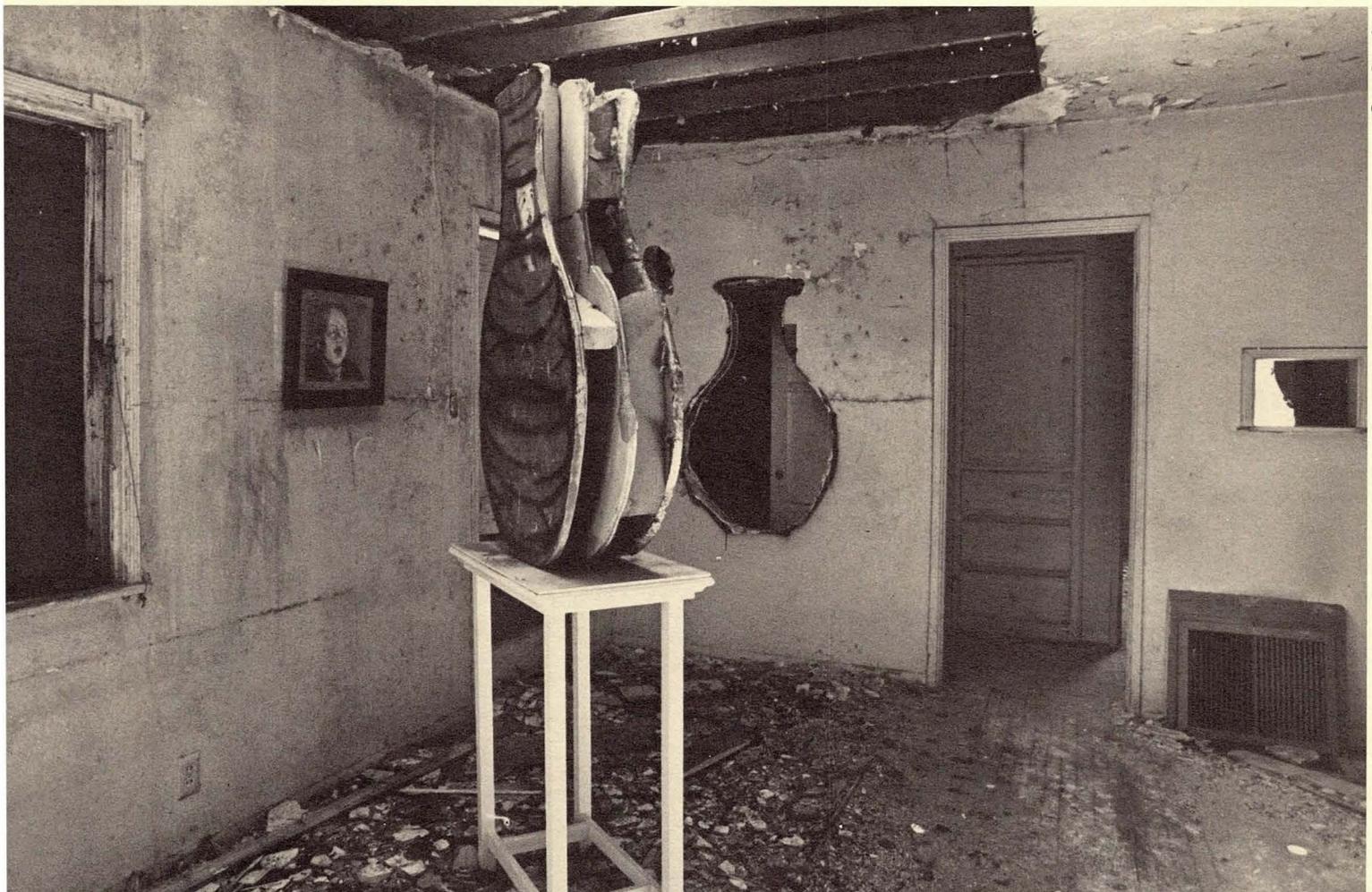
and bare/ The lone and level sands stretch far away." The sentiments of the poster, which views the area as a remnant of a lost people, a relic of the 20th century, recurred in the installations of Judy Simonian and Jon Peterson.

Simonian's signature vessel shape was cut out of the front, back and interior walls of a small bungalow to provide windows to her installation. Inside, a three foot tall vessel removed from the wall, papered with ornamental gold, painted with the face of a monk and mounted on a tall pedestal, stood in the living room. Other walls in the room were hung with three small, allegorical, framed paintings. In one, the face of a monk stares at his reflection in the vase; in another, he gazes out the window in anxious anticipation; in the third, a classical marble figure—a statue—cringes away from an ornamental vessel in the background. The elements combine in a puzzle that has many leads but no solutions. From each window, or even within the house, one glimpsed teasing partial views but it was impossible to grasp the installation as a whole. The vessel rising amidst the rubble of deterioration seemed a shining and precious symbol, while the images of the monk heightened the spiritual mystique of the location, allowing it to seem a place of worship.

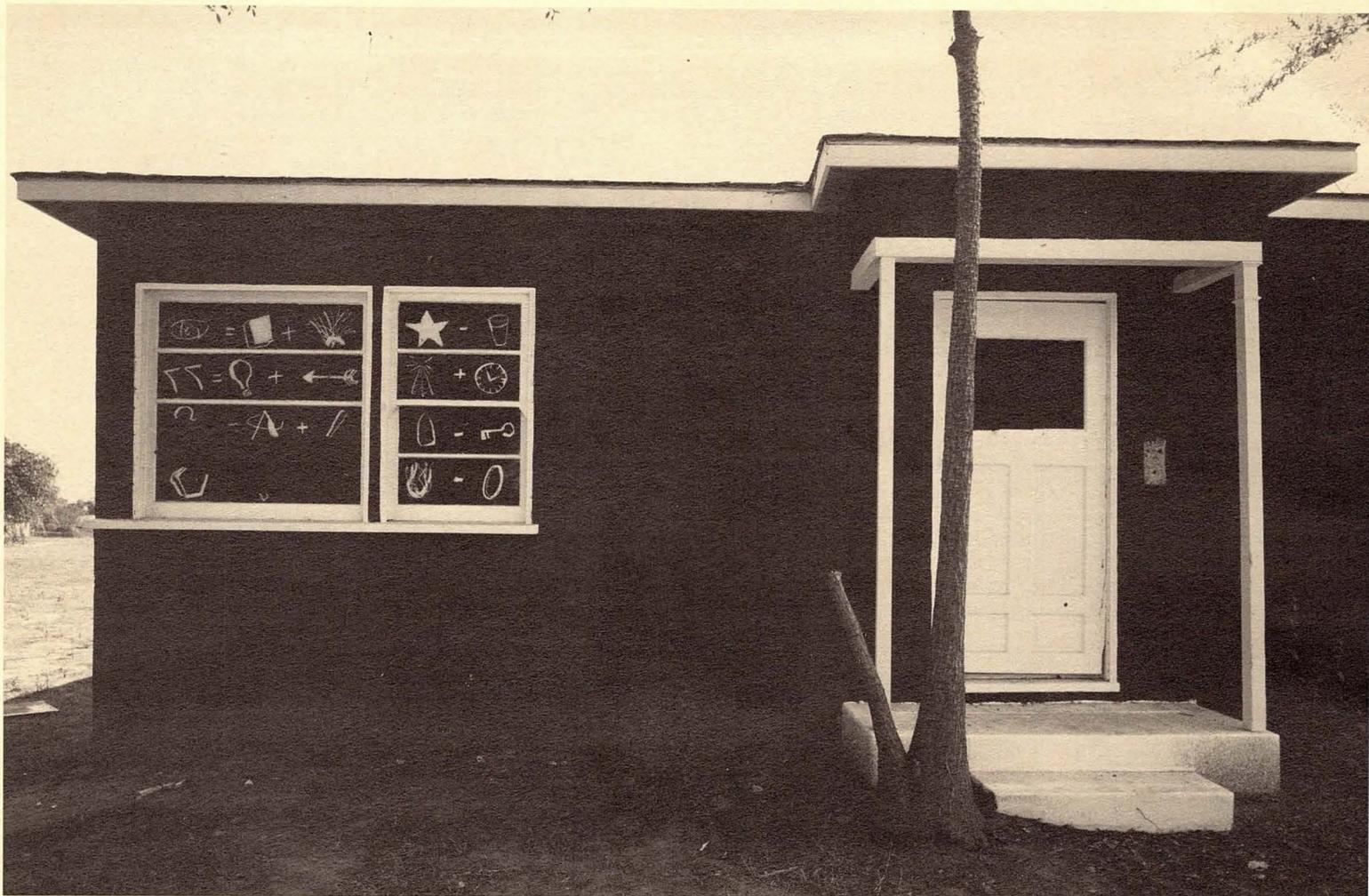
Like a bombed-out church, all gilt and dusty remains, the installation embodied both hope and despair.

Directly across the street, Peterson's pseudo-archeological discovery took on a humorous edge. The entire front and sides of the house, including the windows, were painted in flat black. Rebussees of modern hieroglyphs—such as a key, book, clock, arrow, or star—were etched in white in the windows. The front door window was inscribed with the enigmatic words "deep space," framed by lines receding into infinity. Like Simonian's project, this installation was rife with cryptic clues which Peterson chose to explain with a posted sign. "Hieroglyph House, c. 1952 Restored to its original condition in 1982. There is no translation of the hieroglyphs to date." This was to be seen as a modern excavation of a recent time, a time that often seems as foreign as *LA BELLE EPOQUE*. Peterson accepted the depressed area of Lynwood with a sober wit, and greeted the unpromising future with a wisecrack.

Ann Preston's installation explored magical and otherworldly experience through the use of light and shadow. Inside the darkened bedroom of a bungalow, Preston suspended cut-out photographs of hands. Blinking



Installation by Judy Simonian.



Installation by Jon Peterson.



Installation by Megan Williams.

colored lights from shadeless lamps sprinkled the walls with myriad shadows in the shapes of birds and animals. Against this shifting background of dim forms, the observer's own shadow is cast; one shape amidst the penumbral puppetry. For all the special effects, however, Preston's installation had no apparent connection to the surroundings or the very concept of the exhibition. The work could have been executed anywhere.

Other artists in the exhibition were not as concerned with archaeological allusions of the site as with the politics of urban change. These sympathies were covertly manifested in the work of Candy Lewis, director of the project. On a cleared lot, Lewis erected a lifeless house of chain link fencing, approximately the same size as the adjacent homes. The chain link acted as an ominously protective shield, yet it was transparent. Within the house of fencing stood a single row of picket fence, mirrored-coated and tilted slightly forward so as to reflect only the barren ground. A mirage effect was created and the picket fence, an icon of domesticity, seemed to disappear. The piece seemed to convey that the tranquil quality of home life was held hostage by the

dictates of contemporary society. By incorporating some of the surrounding visual elements (houses in the neighborhood are often fronted by chain link and picket fences), Lewis' project was also the most formally striking in the show.

Megan Williams' installation was almost completely integrated with the area, both conceptually and visually. The work was understated to the verge of camouflage. Although it stood isolated in an open field, the piece was not as blatantly "art" as those of her peers. Williams attached dead, leafless branches to the roof of a small garage, creating the impression that a tree grew from within the structure. With its peaked roof and square body, a perfect icon of suburban architecture, the building seemed to have trapped and stunted the tree's natural growth. The piece served as a powerful metaphor for the relationship between civilization and nature, especially as juxtaposed with the surrounding vacant lots bordered by luxuriant landscaping.

Mark Williams also confronted the issues of urban development in a series of black and white photographs which were mounted "Burma Shave-style" along the main road. One would drive by

examples of utopian city plans past, present, and future. These included a rendering of Frank Lloyd Wright's Broadacre City (a model suburb project which was never built), an urban image from the 1920s film *JUST IMAGINE*, and a photo of the monorail hotel at Disneyworld. An examination of these dreamy drawings and photographs, whether fictitious or fantastic, illuminated the disparity between the societal plans and results. All represented utopian dreams gone astray. The sheer mass of these signs permitted little chance of being overlooked, and they weren't; within one week of installation, six were stolen. Three were recovered and replaced, and then two of those were stolen again. (Other vandalism included some broken windows at Peterson's as well as some graffiti questioning the validity of the art sprayed on the houses of both Peterson and Simonian.)

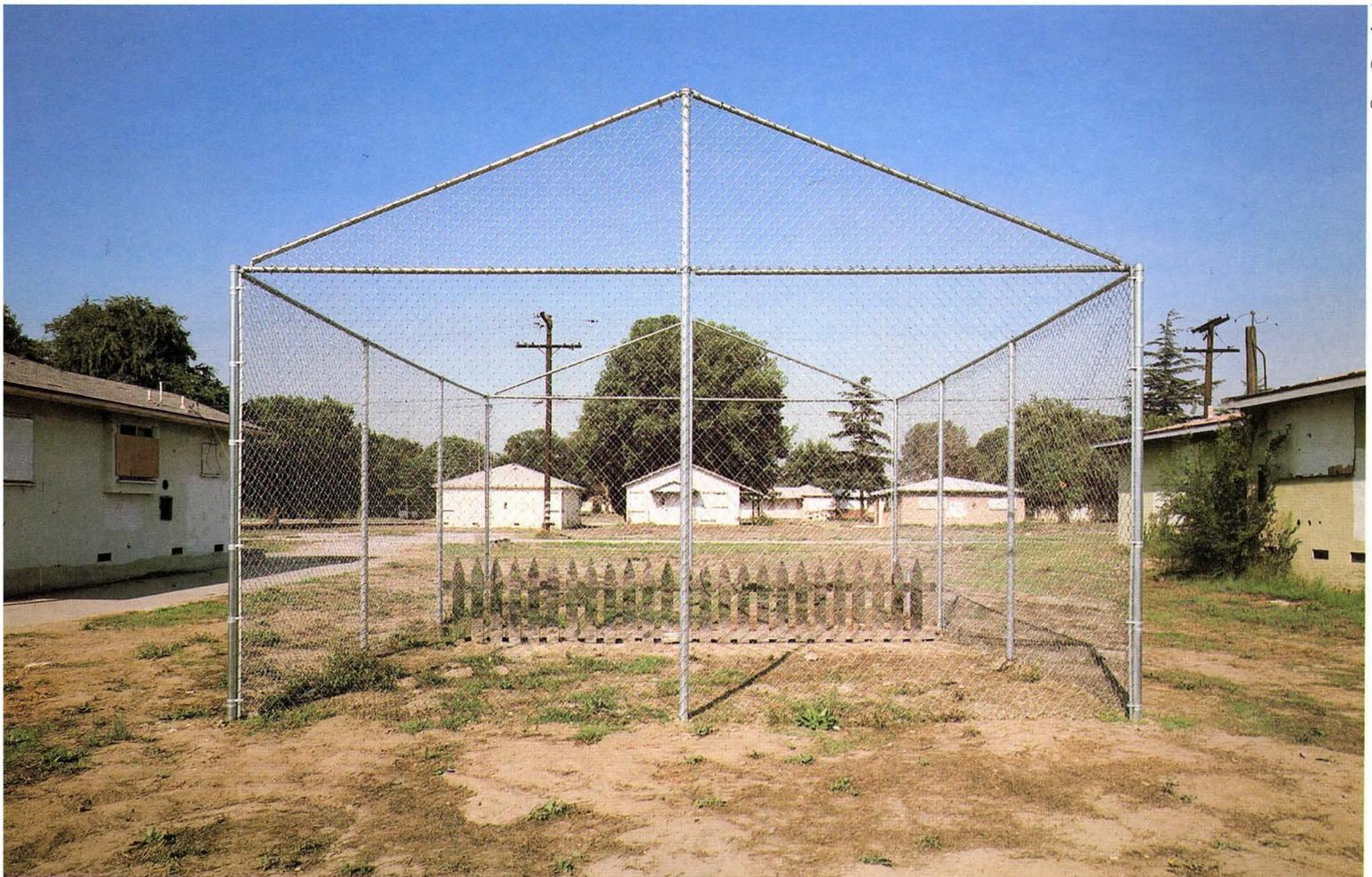
Aside from such minor incidents, the neighborhood of Lynwood seemed to accept the art. Maren Hassinger's piece reinforced the connections between the desolated and occupied areas. She painted four sidewalks a bright fuschia in the places where the two zones were linked.

TRANSITIONAL USE has lived up to its title. Construction on Route 1-105 began in the Lynwood area

this fall and the empty houses should be demolished in the next two years. Officials predict completion of the first usable section by 1990, the entire 17.2 miles by 1995. The freeway will extend east from the intersection of Imperial and Sepulveda Boulevards in El Segundo to the San Gabriel River Freeway, Route 1-605, in Norwalk. The six-lane freeway will be divided by a wide center transitway to be used by buses and car pools or by a light rail system. (The decision as to which will be adopted may remain in limbo until 1985.) The freeway will move people and goods from the primarily residential area in the east, near Norwalk, Downey, and Lynwood, to the heavy industrial areas in the west, as well as to Los Angeles International Airport and the harbor. When completed, the freeway is projected to carry some 180,000 vehicles per day, and will cost more than \$1.5 billion. TRANSITIONAL USE illustrated a few of the hidden, additional costs of progress.

TRANSITIONAL USE was funded by a \$2800 grant from the local Foundation for Art Resources (FAR).

HUNTER DROHOJOWSKA is Art Editor of the *LA Weekly* and a contributor to *Art Forum* and *Art in America*.

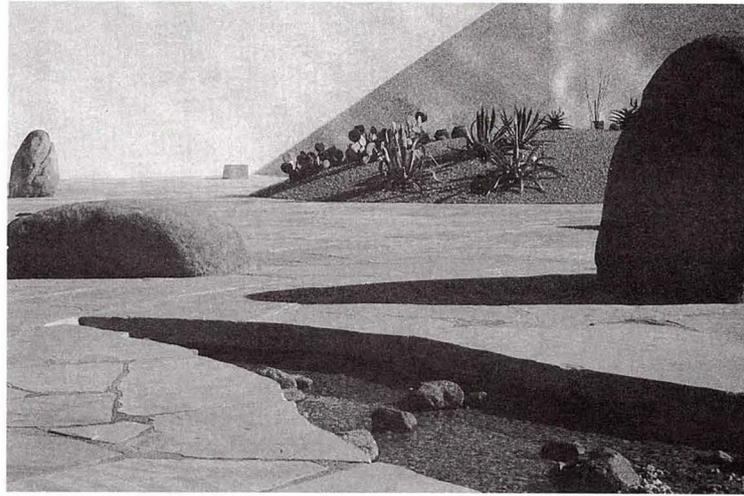


Installation by Candy Lewis.

It is not unusual to find a work of art at the base of an office building; such embellishments are a standard part of conventional urban design wisdom. What is unusual, however, is to find a work which is extensive and powerful enough to transcend its immediate surroundings and demand the viewer's involvement. Isamu Noguchi's *California Scenario* in Costa Mesa is an artwork of tremendous power. Partly because of its unexpected suburban setting, and partly because of its own esthetic strengths, it creates an aura of mystery. The plaza seems more permanent than the office buildings that flank it. A landscape in microcosm, it is a metaphor of the interaction of nature and civilization.

The plaza is without apparent scale; and although its parts have descriptive titles and specific textures and forms, it lends itself to many interpretations. Its elements are primal—a sluice, a river, a pyramid, a mound, a tomb, a volcano, and rocks. They seem to suggest a narrative, but could describe anything from the journey of a single person to the evolution of an entire world. It is all in the viewer's imagination.

Furthermore, although its parts are visually and physically connected, they do not dominate the space as would an individual piece of sculpture. Instead, they permeate it, creating an atmosphere which changes with time and season. Shadow and daylight, floodlighting, wind and water, each new element alters the composition and the meaning of the objects. To call the plaza *California Scenario* and to label its individual parts is somehow to limit its impact. The power of the piece lies in its mystery and its ability to affect us on an unconscious level.



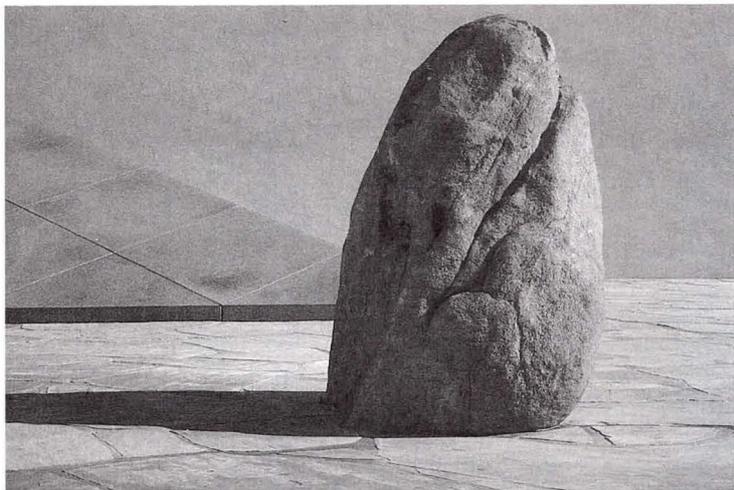
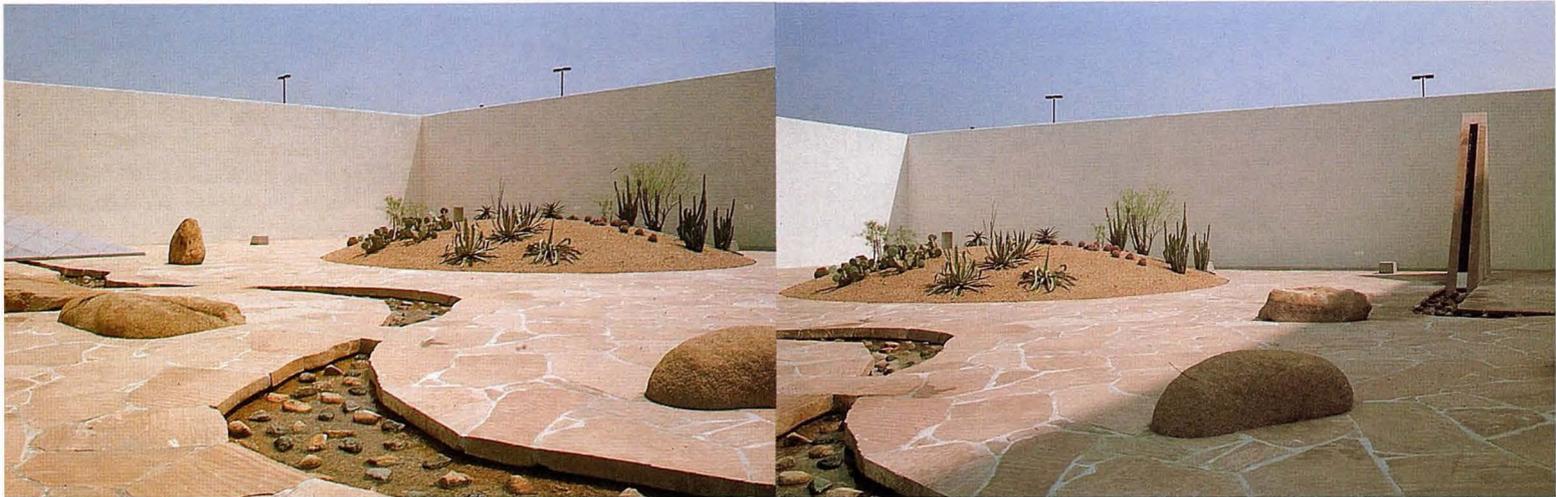
C E N A R I O

by
Barbara Goldstein
Photographs
by
Jadowski & Rich

elements are

primal—

a sluice, a river,



Water Source.



a pyramid,

a mound,

a tomb, a volcano,



View across Forest Walk to Spirit of the Lima Bean.

Forest Walk.



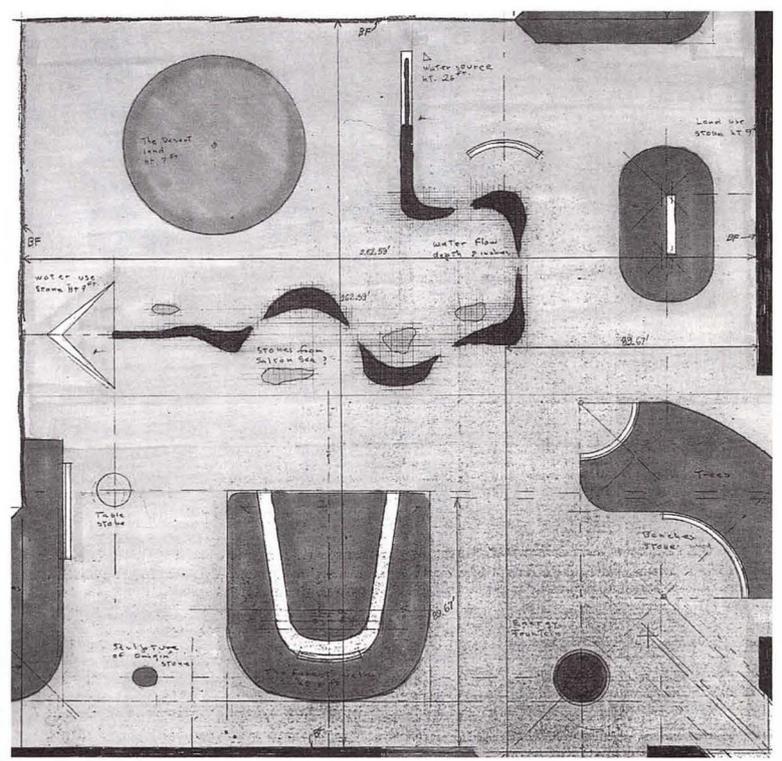
Energy Fountain.

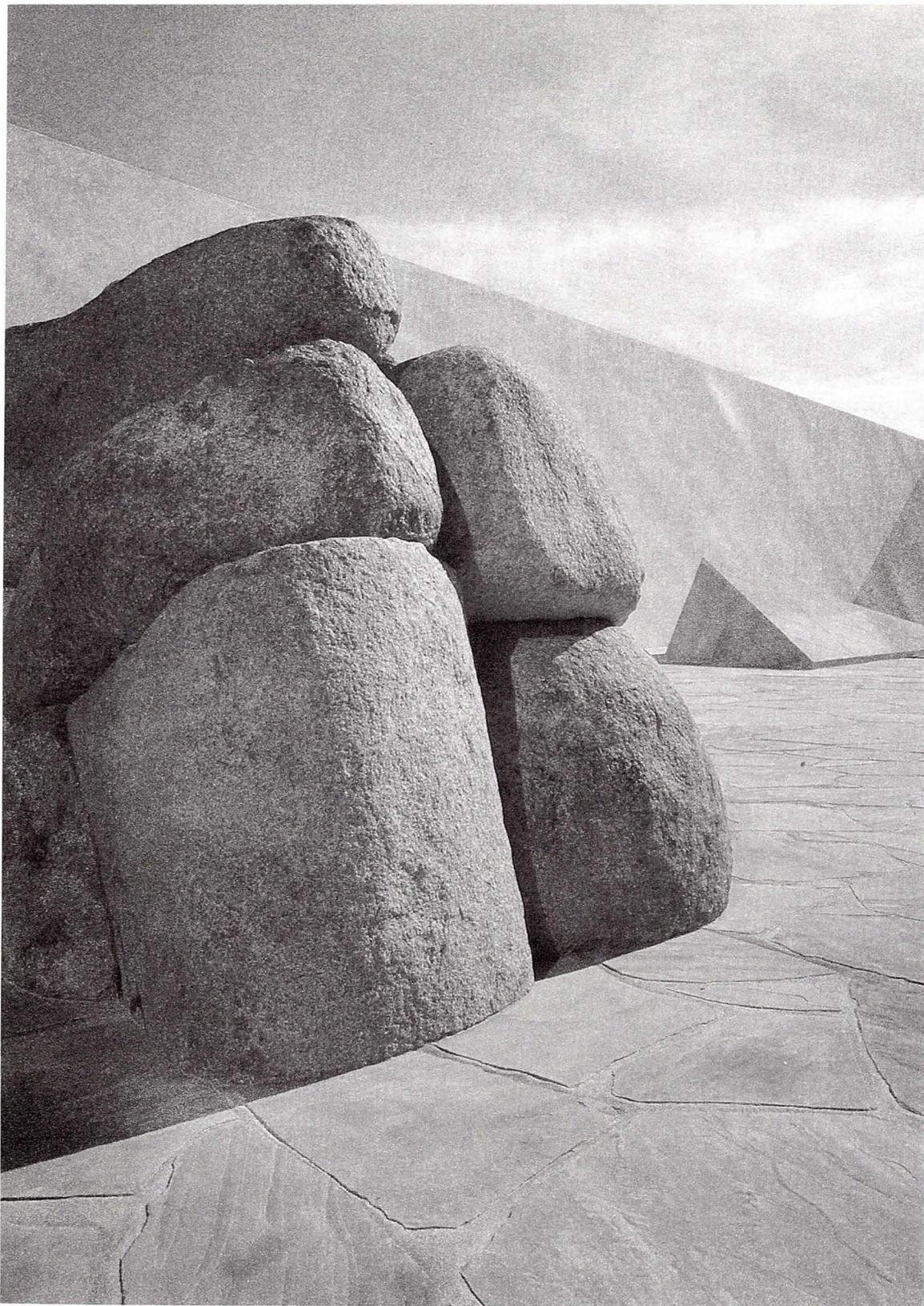




Desert Land.

Noguchi's sketch of California Scenario shows, clockwise from the top, Water Source, Land Use, Energy Fountain, Forest Walk, Water Use, Desert Land. Spirit of the Lima Bean, a sculpture dedicated to Henry T. Segerstrom, appears as the little circle, bottom left.





and rocks.

During the two year process designing and building *California Scenario*, Isamu Noguchi and Henry T. Segerstrom formed a strong personal relationship, consulting on the evolution and detail of the piece. In honor of their friendship, Noguchi created a special sculpture, *Spirit of the Lima Bean*, dedicated to Segerstrom, whose family has farmed lima beans in Costa Mesa since the 1920s. The 20 ton sculpture is made from 15 interlocking decomposed granite boulders.

Artist: **Isamu Noguchi**
Owner: **C. J. Segerstrom and Sons**
Landscape Consultant: **Kammeyer and Partners**



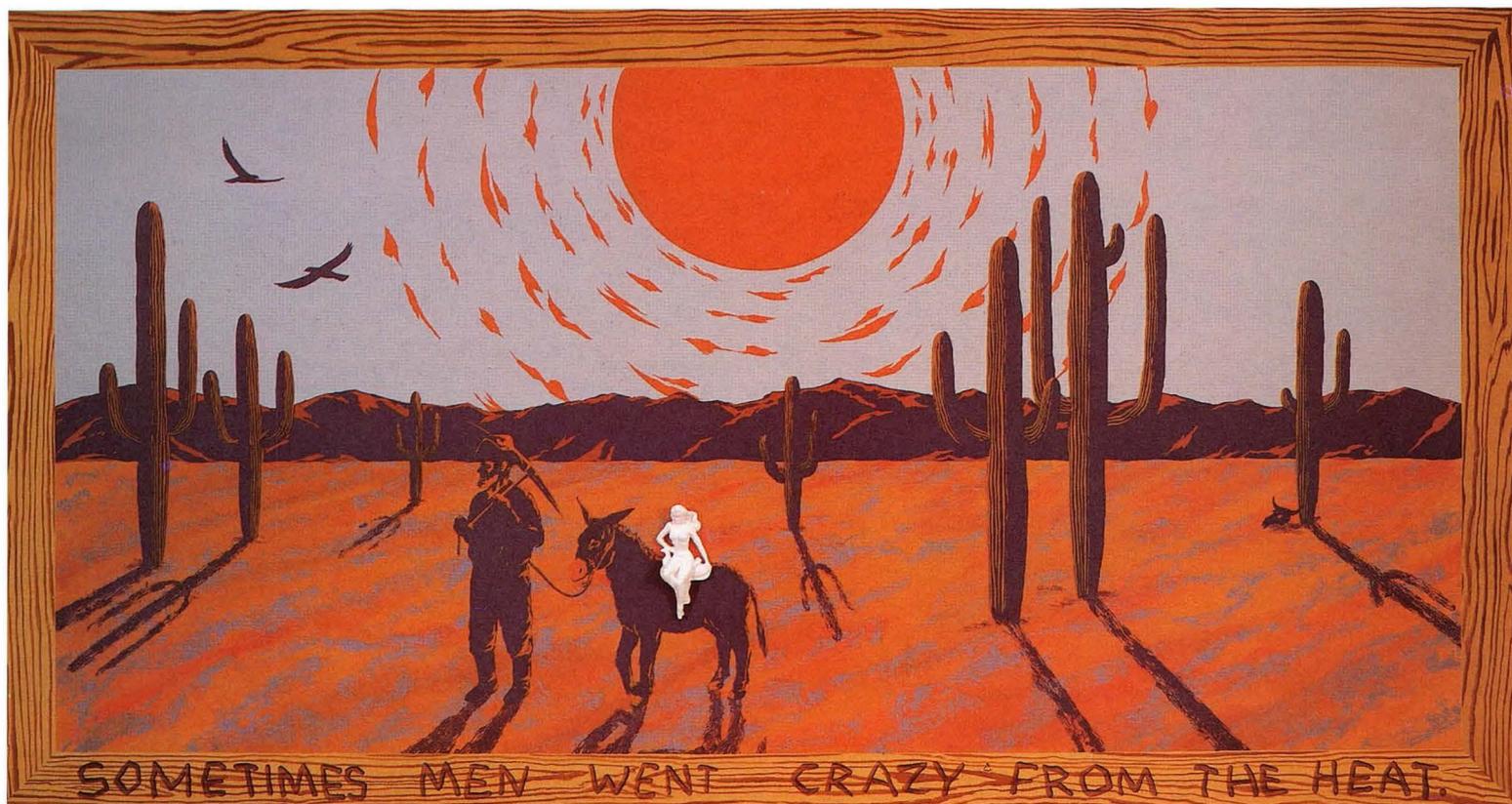
andscape Painting

by
Susan Freudenheim

Despite the warning signs of the 70s, painting is not dead; the advent of conceptualism did not destroy it. During the past five years, representational painting in particular has shown signs of revitalization. It follows, therefore, that many artists today have been inspired to paint one of the oldest of subjects—the landscape.

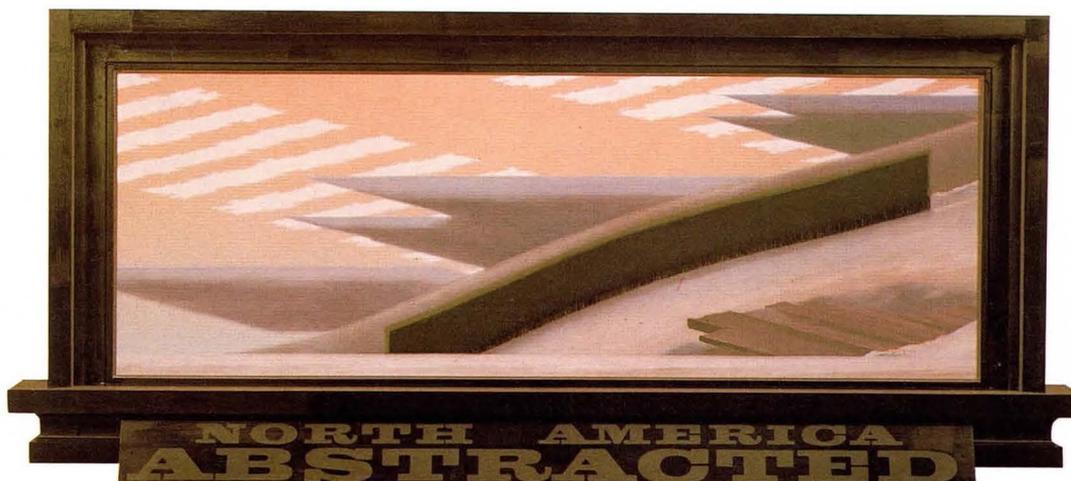
The new landscapists, however, have been affected by the recent domination of idea art, and consequently their approach to nature shows a deliberate self-consciousness.

There are three dominant groups of artists painting the landscape today: the literalists, who document nature as it exists, the traditionalists, who paint landscape with an eye on art history, and the post-modern realists who combine aspects of the other two approaches and add to them a strong drive to interpret and make sense of the contemporary world.



LEXIS SMITH
Cool's Gold, 1982
mixed media
x 22 feet
photograph courtesy
Cosmumund Felsen Gallery,
Los Angeles

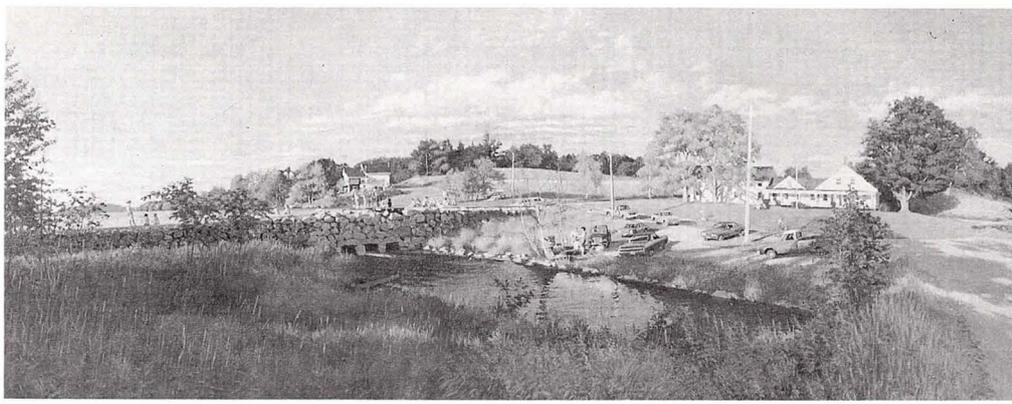
EIL JENNEY
North America Abstracted, 1980
oil on panel
5-1/4 x 85-1/4 inches
photograph courtesy
Eric Pollitzer



Literalism

Many artists have merely accepted the beauty of the outdoors and painted it without the imposition of interpretation. The literalist's approach, however, is not always so simplistic. Painting nature literally is a discipline which can sublimate personal expression to such an extent that the subtleties of subject and format often become the major issues of the paintings.

For example, Julie Bozzi's intent is most apparent only when her work is seen in clusters. Her paintings all follow the same format of small scale scenes documenting domestic roadside America. Viewed as a series, they show that Bozzi always distinguishes foreground, middle-ground and background spaces so that they appear as bands of color recalling the abstract imagery of a Kenneth Noland stripe painting. Bozzi's choice of roadside subjects is always determined by her format, and she only paints scenes which will fit that preconceived idea.



RACKSTRAW DOWNES
The Dam at Swanville, 1981-82
oil on canvas
18-1/2 x 47 inches
Photograph courtesy
Hirsch and Adler Modern,
New York

JULIE BOZZI
Corpus Christi, 1981
egg-based watercolor on paper
11 x 14 inches
Collection of
Anne Livet

JAMES WINN
Early June, 1982
acrylic on paper
13 x 38-1/2 inches
Photograph courtesy
Mattingly Baker Gallery,
Dallas



Bozzi's horizontal structure is also miniscent of panoramic photography, though the artist rarely uses photographic aids in her working process. Thus, her structure underlines the documentary nature of the work. Bozzi's paintings are a collection of roadside data; the artist as record keeper.

Rackstraw Downes also employs the panoramic format, and like Bozzi he paints directly from life. Downes' images even appear to warp at the edges, much like the effect created by a wide angle lens, though the artist says that this phenomenon accurately parallels the natural distortion of peripheral vision. Downes is an artist who paints the world precisely as he sees it.

This sublimation of self in the face of facts reflects a restraint common among literalists. They seem to hold dear the same anti-illusionist morality which has been a major preoccupation of modern art. The what-you-see-is-what-there-is attitude dominated minimal art of the 60s and 70s, and the literalists have carried this attitude back into figurative painting. Though the picture depicts an illusory image, the caption stops there because the insistence upon accuracy eliminates, as much as possible, all elements of subjectivity. The intended image is potentially even more remote to our visual perceptions of nature than in a photograph because the artist literally duplicates his own vision without the imitations of mechanical focusing of the lens of a camera.

On the other hand, some artists use their format to remind the viewer that however accurate, a painting is still a collection of the world and not the real thing. Sylvia Mangold always frames her landscapes with a rendering of masking tape. This reminds us of her methodology and her tools, as well as of the artifice of intended imagery. Mangold is attempting to be honest by revealing her method.

Even for the literalists, copying nature is only one aspect of the enterprise of painting. Literalism is a kind of language, and each artist develops a format which serves as a syntax. The message, however, is usually the same: observation is the primary activity. Strict literalists prize reception over all.

There are also some painters who depict the landscape in a literal fashion while following the formal structure of an historical source. The skies of the nineteenth century English painter John Constable are recreated in the work of James Gunn of Kansas. These artists demonstrate the intersection of the approach of the literalists and the traditionalists, because they paint the literal landscape in a format

which recalls the historic painting of old masters of landscape. Both of these artists work outside major urban art centers, drawing their inspiration directly from their subjects. The work demonstrates a respect for nature that, while it is expressed in historical terms, is nevertheless immediate. It is interesting to see the revival of the historical vocabulary applied to contemporary America.

■ Traditionalism

The inspiration of the traditionalists draws from art, not nature. Natural forms are generalized to echo an art historical tradition and are rarely based on any direct observation of the outside world. The paintings may express ideas about art and life through the forms of nature, but they are generated by the artist's imagination and his heritage in art history.

The focus of the traditionalists can be extremely varied. Some, like Malcolm Morley, are specific in their historical references: his super-real, 60s paintings of post cards used familiar photographic images to draw attention to the fact that all paintings are ultimately flat images, whether they depict illusionist imagery or not.

Currently, Morley has turned his attention to the history of art, and his recent landscapes playfully mimic the work of artists like Constable, Cézanne, and Bonnard. He has placed farm animals in Cézanne's sacred Provençal landscape, and dancing Indians in a Bonnard-like mountain range. His purpose seems to be to underline the unreal quality of all art by taking the liberty of appropriating its imagery as a playground for personal fantasy.

The impulse to express absolute awe before nature is still evident in landscape painting today, particularly in the work of Jedd Garet. His paintings show an apocalyptic vision worthy of the Northern Romantic tradition as outlined by Robert Rosenblum in *Modern Painting and the Northern Romantic Tradition, Friedrich to Rothko*. Garet's *More Sky* displays a dazzling sunset whose sky compels with the

intensity of Van Gogh's *Starry Night*, while the red, yellow, and black forms are reminiscent of a Clyfford Still abstraction.

David True has also painted imaginary landscapes where colors vibrate and provoke visceral responses. Though his *Division* is based on the heritage of comic strips rather than on art history, its lunar landscape evokes the same mystical mixture of awe and fear that is often associated with the sublime tradition.

Some traditionalists have chosen to continue modern formalist principles. The development of horizonless space, best exemplified in Vija Celmins' intricately detailed sections of water and ground, is a direct result of the modernist focus on flat fields of color. Richard Diebenkorn's *Ocean Park* paintings also evoke the horizonless landscape; the paintings appear to have evolved from a bird's-eye view of nature.

Lois Lane and Tod Wizon both paint abstracted landscapes which lack a horizon line. Wizon's paintings depict generalized images of bodies of water, though his point of view does not clarify whether his information is topological or stratological cross-sectioning.

Lane's simplified symbols of flowers, or, in one work a snake, imply space, though they are represented as outline images without modeling on a flat plane of color. The precedent of Milton Avery's flat colored landscapes is echoed in Lane's spaceless landscapes. The reference to nature, however remote, still plays an important role in the subject of the painting. The works are reliant upon signage; we interpret the content of the image in the same way that we easily read roadside warning signs using the international language of symbols.

Abstracted landscape can also be achieved through cropping and patterning. Jennifer Bartlett dematerializes her landscapes by mounting them in multiple groups so that they read as color patterns rather than as representation. She also has subdivided large images into small sections, thereby disintegrating the integrity of the literal image.

In addition, the influence of surrealism is common in contemporary landscape. The fantasy scenes of artists like Earl Staley, Russ Warren and Charles Garabedian would be impossible to imagine without the precedent of the dream imagery of surrealism, though it has been coupled with primitive and naive art in the work of these three. All of these artists paint the world of the imagination, and they need never leave the confines of the studio to depict their personalized images of landscape.

1.

DAVID TRUE
Division, 1982
oil on linen
72 x 84 inches

Photograph courtesy
Edward Thorp Gallery,
New York

2.

JENNIFER BARTLETT
At the Lake, Night, 1979
oil on canvas, enamel, silkscreen,
baked enamel on steel plates
77 x 188 inches

Photograph courtesy
Paula Cooper Gallery,
New York

3.

MALCOLM MORLEY
Landscape with Horses, 1980
oil on canvas
108 x 72 inches

Photograph courtesy
Xavier Fourcade,
New York

4.

VIJA CELMINS
Untitled, 1975
lithograph
17 x 20 INCHES

Photograph courtesy
Cirrus Editions,
Los Angeles

5.

JEDD GARET
More Sky, 1981
acrylic on canvas
57 x 146 inches

Photograph courtesy
Texas Gallery,
Houston

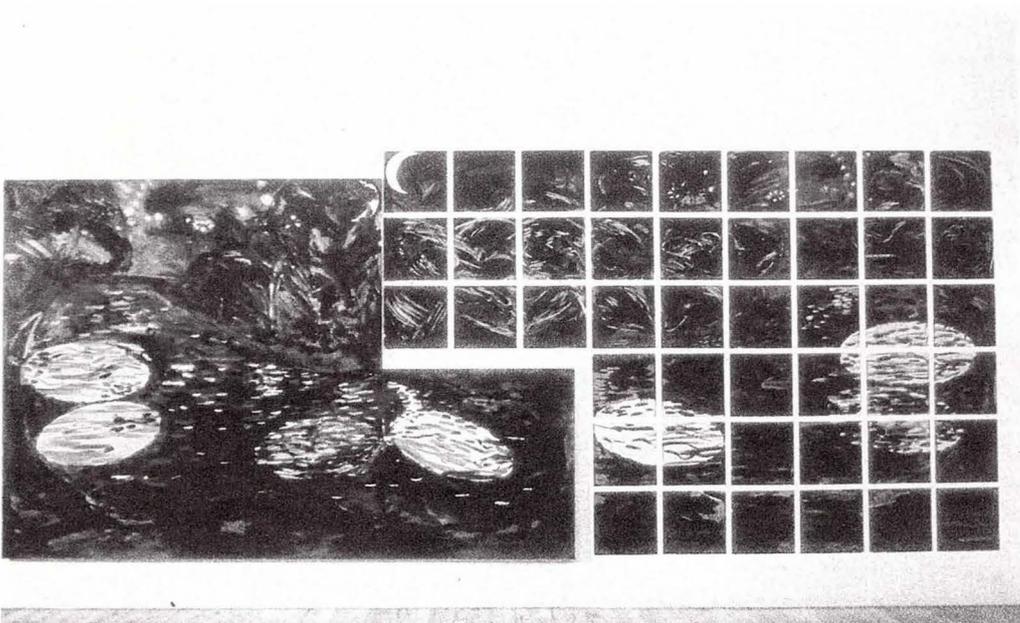
6.

TOD WIZON
Desert Fools, 1981
acrylic on fiberboard
36 x 40 inches

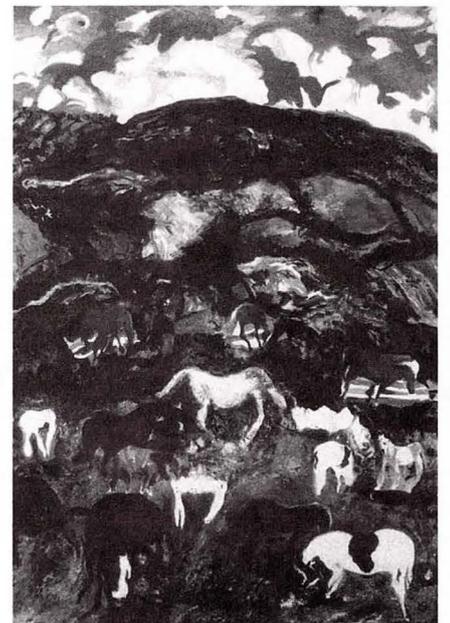
Photograph courtesy
Willard Gallery,
New York



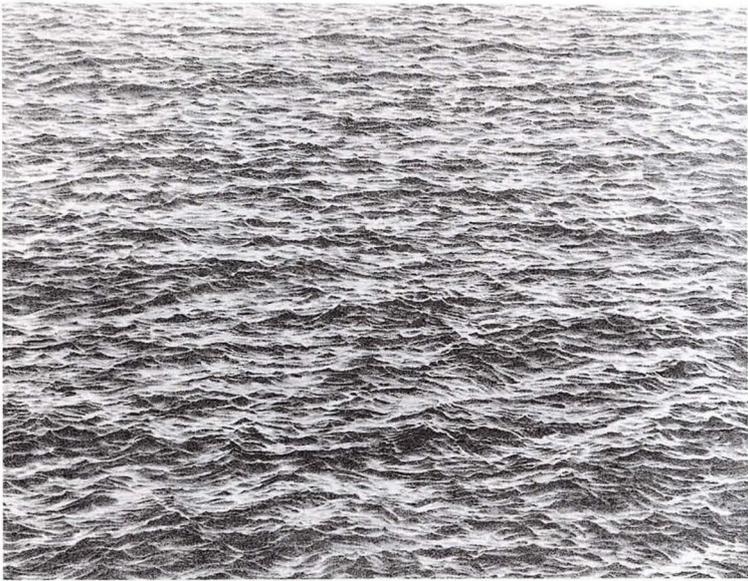
1.



2.



3.



Post-Modern Realism

Art history for the post-modern realists is simply one of many tools available for communicating a message. Literal depiction is equally subsidiary to the goal of representation and interpretation of the real world. For these artists, the passive activity of duplication as an end in itself would be unthinkable.

To the post-modern realist, art is an active form of communication, meaningful not only inside the insular walls of the art world, but outside as well. Popular culture as well as high culture can be incorporated because a value scale is not imposed on high and low art. Words, equally, can play a major role, because communication without words would be analogous to playing soccer with a football. No rules restrict the medium of the post-modern realists, as there is no single format to follow.

Alexis Smith and Vernon Fisher have both incorporated common denominators of pop landscape in their paintings and installations, using kitsch with deliberate irony to draw attention to the conventions of looking at landscape. Smith's *Fool's Gold* refers to the peculiar style of visionary landscape painting most commonly seen airbrushed on the sides of recreational vans. Painted on a wall of the Rosamund Felsen Gallery in the fall of 1982, with the help of a sign painter to create a trite desert scene, she consciously imitated the essence of low art landscape.

Smith highlighted the illusionary quality of the work by using tromp l'oeuil framing and by super-imposing a three-dimensional figure on the two-dimensional painting. Her method of using multiple forms of illusion draws attention to both the unreality of the painted space and to the pure fantasy of the idealized landscape. "Just where can we really see anything like this?" she seems to ask, mocking the illusionism of the pictorial tradition.

Fisher's irony can be equally strong, though his voice is usually more directly personal. He writes stories about misplaced perceptions and super-imposes them on air-brushed landscapes worthy of *National Geographic*. Fisher's message, like Smith's, is that beautiful landscape is a fantasy. Though Fisher is obviously willing to perpetuate the fantasy, he cannot do so in good conscience without allowing that he, too, realizes the fallacy. By including written narrative and sculptural objects along with his illusionistic painting, he highlights his own illusionistic intent.

Edward Ruscha is completely grounded in the real world; his paintings of phrases are visual dangling conversations. Ruscha's recent drawings of the world seen from outer space recall docu-

mentary illustrations of a grade school science book. They also allude to the significant change in our perception of the earth's landscape since the advent of space exploration. Media reproductions of photos from space have permanently altered our sense of scale.

Ruscha's use of clichéd subject matter is even more severe than that of Smith or Fisher. Every Ruscha painting refers to landscape, even those which only show floating phrases. His space is the sky, in particular, the "horizonless murk of L.A. space," as Dave Hickey called it in *The Works of Edward Ruscha*.

In 1974 Terry Allen made a print called *Texas Goes to Europe* which matches Ruscha's humor and perception in transferring sculptural concepts to landscape imagery. Allen's map of Europe was covered with labels identifying cities across the continent—only the names on the map refer to every little Texas town, rather than any of the exotic cultural centers which should have appeared. This map and subsequent works by Allen—which have taken the form of theatrical installations—show Allen's attempts to articulate his vision of the artist as voyeur and stranger, consistently perceiving landscape and the world as fresh and unfamiliar territory.

Finally, one more artist should be mentioned as a prime example of the post-modern realist because his landscape paintings are so inextricably tied to an understanding of today's culture. Neil Jenney's paintings use the language of art and of common culture to describe ideas and situations derived from perception of contemporary life. His early paintings, from 1969, exhibit rough brushwork and a simple juxtaposition of opposites. Works such as *Forest and Lumber* and *Here and There* are both allegories, and the art historical references are implicit in the rough brushwork and the flat illusionless landscape characteristic of modernist painting. Yet the works are different from the landscapes of other traditionalists because they depict scenarios which, like Ruscha's suspended phrases, are extracts from daily life.

Jenney's more recent paintings, dating from 1972, portray landscape in a nineteenth century luminist style, employing the pure, clear light of painters like Bierstadt and Church. The titles of the works are inscribed directly onto oversized frames, transferring the work from pure painting to the realm of sculptural object. Jenney emphasizes the objectness of the picture in order to recall the Renaissance dictum that a painting is a window on the world.

Jenney's paintings, however, differ

from the literal depictions of Sylvia Man gold's windowscapes as they are concerned with subjective interpretation of the world, and not with what is literally seen outside a studio window. His works, nevertheless, are painted in a style as sharply focused as the best of the literalists' paintings. *Meltdown Morning* (1975) depicts a section of tree trunk in front of diminutive image of a mushroom cloud. The intense specificity of the image reinforces the fact that Jenney is clearly referring to the threat nuclear energy poses to our natural resources. Though the painting was completed before the frightening events of Three Mile Island, it uses the creative medium of art to take a political stand.

Jenney's experiments with interpretive meaning, with illusory painting and innovative art historicism is classically meshed in *North America Abstracted* (1980), one of a series of works whose bare elements Jenney describes as "abstracted lines with accurate color." The title's specific reference to North America immediately makes us read the work as an icy snowscape, even while the figuration is absolutely generic and non-explicit. The lines, color, modeling, title, and window frame all suggest landscape to such a degree that we easily interpret reality from a thoroughly abstracted image.

None of these artists paint landscapes without some form of self-conscious rationalization. All of them have a preconceived system through which they define their role in painting nature. Their use of natural forms in landscape is always subject to a conceptual approach. Thus, it is not surprising that so many artists can paint nature from within the urban environment—and those that move outside to observe nature still seem no less inclined to subordinate nature to their own purposes. Through conceptual landscape the artist defines his role as an art historian as a documentator, or as an interpreter of the world.

SUSAN FREUDENHEIM is a freelance writer living in Texas.



New Fields

B. Jackson

is from the air that we are beginning to understand the American landscape from a new perspective.

● The best place to find new landscapes is in the West. Pictures painted on canvas are not what I mean, nor glimpses of pleasant rural scenery, but landscapes as we are now learning to see them: large scale organizations of man-made spaces, usually in the open country.

Spaces of this sort are common everywhere, but it is in the West that they have been given unusual forms and dimensions. Compositions of fields are hard to interpret when seen at eye level as we pass through them, but they are clear and sharply defined when seen from the air; and it is from the air that we are beginning to understand the American landscape from a new perspective.

I am thinking in particular of the mosaics of irrigated land we so often fly over when traveling from East to West. They are of two kinds: those we see in Nevada and Utah and Arizona stand out in vivid contrast to their pale and empty background of desert; whereas those we see when we are above parts of eastern Washington or west Texas or Colorado or Nebraska have a far less dramatic setting, gradually emerging out of the rolling prairie. Yet to me these latter irrigated landscapes are the ones especially worth our attention.

Irrigation is of course no novelty in the West. Many irrigated landscapes have flourished here for more than a century, and some, like those in the San Joaquin and Imperial Valleys, are rich and immense. But it is only within the last generation that we have been able to see them at a glance from several

thousand feet in the air and to perceive them as units; for the first time we are aware of the brilliant variety in their colors and textures and shapes. We soon, however, fell into the lazy habit of comparing these older landscapes to some familiar pattern: to a tapestry or a floor covering, or to the work of some painter such as Mondrian, Fernand Leger, or Diebenkorn. We did not think about what lay beneath the surface, for that was not part of the composition as we saw it, and if we speculated about the origin of these landscapes and their ultimate meaning, it was only to note the obvious: the miracle of water diverted from a lake or impounded river radically transforming the desert. We saw the enormous dams, the network of ditches, and pondered the organization of men and machines that had produced this miracle. By then we had left the landscape far behind.

We traveled too fast, and still travel too fast for fresh thinking about much of what we see below. But flying over that newer kind of irrigated landscape is proving to be a different kind of experience. It is so vast and yet so simple in spatial composition that we can study it as we look down. We can perceive it in other than painterly terms. We no longer see the surface as concealing what is beneath it, but as explaining it.

● It was only about three decades ago that this new kind of irrigated landscape began to evolve, not in the desert but in the rangeland of the High Plains—a region somewhat removed from the main routes of transcontinental air travel—which is perhaps why it has long remained unnoticed. Its most conspicuous feature is the perfectly circular green field. Almost completely devoid of familiar human installations—houses and roads and towns and groves of trees—this landscape is hard for the eye to measure, but each of these round fields contains 130 acres and is enclosed in a square, each of whose sides is a quarter mile long. There are parts of the High Plains where these round fields seem to stretch without interruption in uniform rows almost to the horizon. Interspersed among them are many large fields that are severely rectangular; some of them long and narrow, others square. No natural or man-made details interrupt the expanse of simple geometric forms. The few roads and highways conform to the overall grid pattern. To borrow a phrase from J. J. Winckelmann, the landscape is one of “noble simplicity and quiet grandeur,” but its impressive monotony is best experienced briefly and from the air.

The High Plains where this kind of landscape is becoming common is an open, undulating region east of the Rockies, extending from the Canadian border down into west Texas. It is sparsely inhabited with few towns and an inconspicuous scattering of farms and ranches. Once it was largely devoted to the raising of wheat and cattle, and it is still a sunlit countryside of cloudless skies and of waving wheat and prairie grass. Rainfall is barely sufficient for farming, and there are few streams for irrigation. But beneath the surface there is a vast supply of water, and thanks to new engineering and agricultural techniques and the availability of cheap energy this water has been tapped and brought to the surface for irrigation. Round fields are the result. There are more than ten thousand of them in western Nebraska, and in west Texas and parts of Colorado and Kansas there are even more.

What distinguishes this new irrigated landscape from the older ones, as well as what gives it circular form, is the fact that the fields are watered not by a ditch or system of dams and ditches leading from some lake or reservoir. Each field has its own central well. A motor, located at the wellhead, drives a perforated quarter-mile long aluminum pipe on wheels around the field. Water is dispensed in a uniform spray as the pipe moves at any speed between one revolution a week to one revolution an hour. Mixed with the water thus distributed is often a scientifically determined amount of chemical fertilizer, herbicide or insecticide. Airborne infrared scanners can tell the ground temperature at any given time, as well as the rate of evaporation, so an appropriate irrigation schedule can be established. For these procedures to be effective and profitable, the precise composition of the soil and the water has to be known, and the vagaries of the climate must be studied and taken into account. As for the crops themselves—corn or alfalfa, cotton, sorghum or wheat—genetic engineer-

ing is seeking to develop plants which will capture sunlight with greater efficiency, use less water and at the same time produce more abundantly. Once the schedule of irrigation is programmed, a single experienced center pivot operator can take care of at least ten fields.

All this computerization of irrigation farming is not only exciting to read about, it widens and deepens our perception of the new landscape, taking us below the surface, as it were. But the technological and financial infrastructure is precisely what should give us concern. The enormous investment in engineering, in equipment, in servicing and maintaining each operation means that this kind of irrigation is at present well beyond the reach of the average land-owning farmer. In his book on American agriculture, Walter Ebeling quotes a Nebraska farm manager as saying that he had made a New Jersey investor in center pivot systems a millionaire.* And while this kind of sprinkler irrigation actually uses less water per acre than the traditional ditch irrigation, it has become so general in certain sections of the High Plains that it is only a matter of time before some wells run dry. When that happens we will see round fields not of green but of desolate gray.

Still, as air travelers, as amateur viewers of the landscape, our role is simply to look at the visible results of these projects and problems and to postpone the passing of ecological or social judgment until all the evidence is in. Americans are quite capable of seeing the dangers ahead and of trying to circumvent them. We can learn to breed and grow plants which use less water, we can devise smaller and less expensive central pivot systems and other types of sprinklers. When tractors were first introduced into American agriculture they were huge and costly, and seemed to spell the doom of the small American farmer. Instead, they became small and inexpensive and versatile. An intelligent interest in this landscape will inevitably lead us to look for signs of change in the panorama below us; already we can observe by looking closely that the pure circular field of 130 acres of greenery has in many places begun to reach out and occupy some of the hitherto neglected corners which the rotating pipe could not reach. Eventually we will see square fields, and that, I think, will be a loss from the spectator's point of view.

*Walter Ebeling, *The Fruited Plain*, Berkeley, 1979, page 253.



● In the meantime we would do well to recall that newer definition of a landscape—as an organization of man-made spaces—and with an artist's eye try to interpret what we see. It is obvious that we are looking down on what must be the most artificial, the most minutely planned and controlled agricultural landscape in America. But artificiality to a greater or lesser extent is part of every landscape, and what we should note, I think, is that this kind of irrigation requires little or no modification of the topography. That is why sprinkler irrigation is popular in the High Plains: the countryside is sufficiently rolling and uneven to make the digging of ditches and the watering of the surface a difficult if not an impossible undertaking. The water, therefore, comes in the form of artificial rain and this rain, if moderate enough, sinks into the ground, no matter how uneven the surface. So these defiantly artificial fields—artificial in form, artificial in context—merely lie on the surface, and represent no permanent topographical change. Unlike the irrigated fields in the older landscape, bulldozed, leveled, sliced and scarred by ditches, these round fields can be abandoned without leaving a permanent trace, just as our old traditional fields eventually revert to second growth and wilderness. Perhaps in time we will see this happen again.

To me the most significant feature of this High Plains landscape is the extraordinary self-sufficiency, the autonomy and functional isolation of each of these innumerable green circles. Like billiard balls they barely touch their neighbors, and nothing except propinquity seems to relate them to one another. Each grows its own crop according to its own individual schedule, each depends for its survival not on a common or communal supply of water, or on a common tradition of farming, or even on a common weather pattern, but solely on its own individual supply coming from its own well. We are suddenly confronted with the realization that these are not fields in the accepted sense of the word. These are areas or spaces rigidly defined by the influence or power emanating from a central source. Such is the scientific use of the word "field," but here we must use it in discussing a farm landscape. The central agent of course is the pump, or the flow of water it produces, and these are fields of energy, for once given visible form.

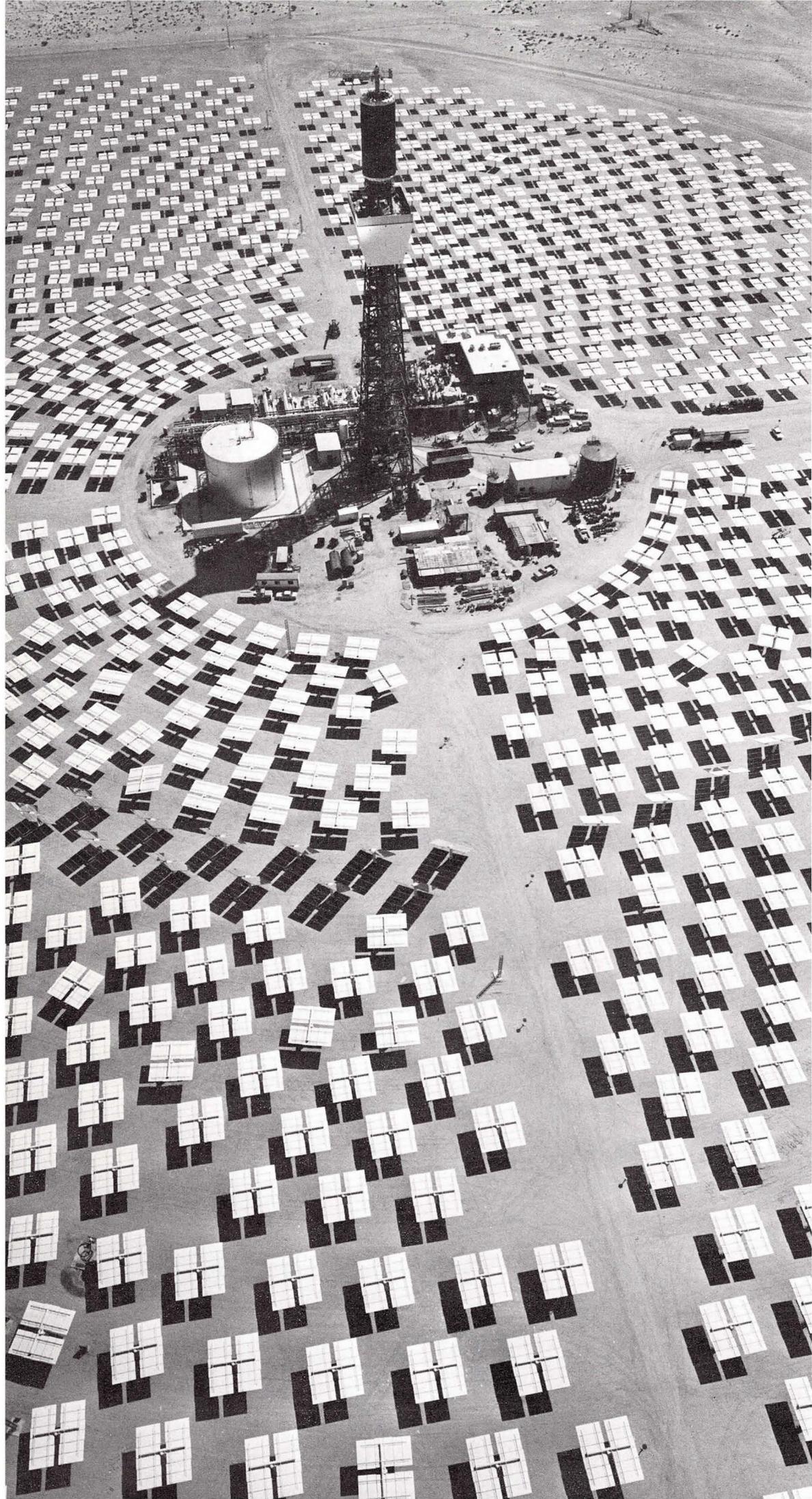
I think it is a development of some significance when an ancient and familiar word begins to shift in definition. I think it suggests that many other commonly accepted features of the landscape are likewise undergoing transformation. It would be foolish to attach too much importance to the development of a new and perhaps short-lived type of irrigation landscape. At the same time, it would be more than foolish to discount the many changes which have taken place over the last generations. These changes are not merely a matter of shape and scale in the landscape, evident in the mile after mile of identical discs of green, slipping by beneath us like items on an assembly line, nor even a matter of the invisible power of computers to change the microclimate and the growth of plants. The real change is in ourselves and how we see the world. Flight has given us new eyes, and we are using them to see a new order of spaces, new landscapes wherever we look, and ultimately to discover a new relationship between the landscape and ourselves.

A self-proclaimed "student of landscape," J. B. Jackson was for many years the Editor of *Landscape* magazine.

It is a development of some significance when an ancient and familiar word begins to shift in definition.



Courtesy Valmont Industries

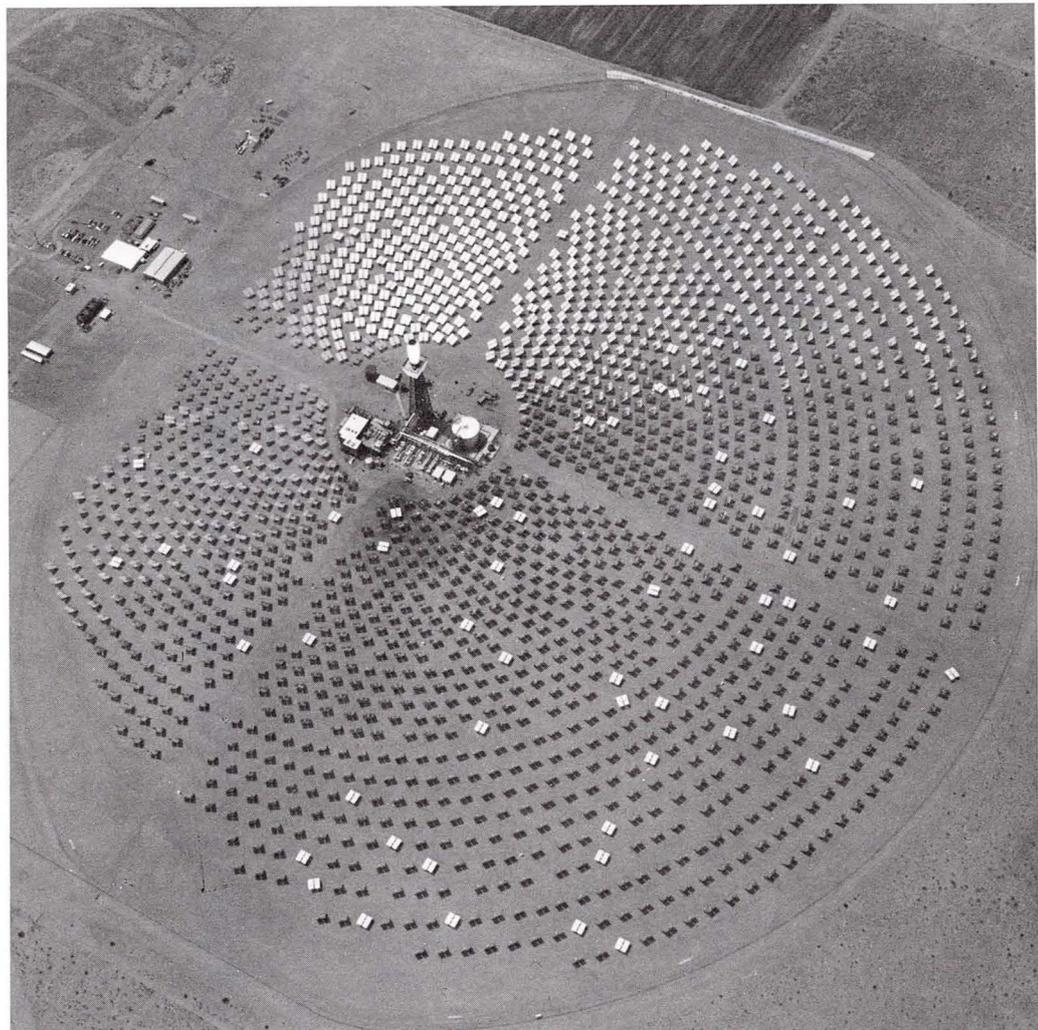


Courtesy of McDermell Douglas Corporation

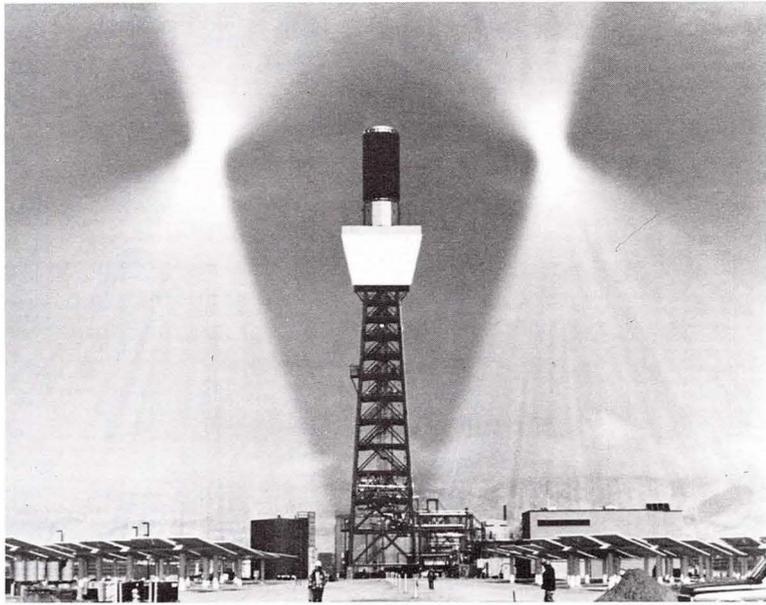
Solar One

by
John Pastier

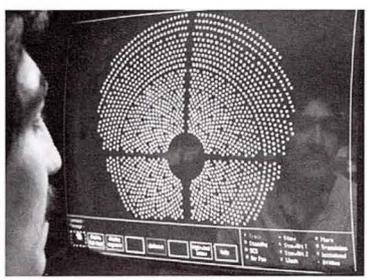
Solar One is the world's largest electrical generating station powered by the sun. Built in the Mojave Desert of California 12 miles south of Barstow, this pilot project was completed in April 1982, and can generate 10 million watts of power. The installation uses 1,818 computer-controlled mirrors to focus sunlight on a boiler filled with molten salt and mounted atop a 300 foot receiving tower. At full intensity, collected solar energy causes the steel boiler to glow at temperatures of roughly 1,000 degrees Fahrenheit. Solar One's \$141 million cost was borne by three entities: the U.S. Department of Energy (85%), Southern California Edison (12%), and the Los Angeles Department of Water and Power (3%). Since the Reagan Administration's plan to dismantle the DOE is underway, future federal support of solar energy projects will be greatly diminished.



The ubiquitous green discs of irrigated soil that J. B. Jackson has identified as such important and characteristic elements of the western landscape now have a one-of-a-kind complement in Solar One. Taken together, these two landscape phenomena seem the conception of an ancient philosopher-scientist, since each uses a pair of the classic elements and the ideal form of a circle to create an essential duct. The controlled mingling of earth and water to produce food fiber is one of the oldest acts of civilization, while capturing the sun's fire radiated through air to make electricity is one of the newest. Nevertheless, Solar One takes a form that appears ancient and ritualistic. Its rows of mirrors, for all the scientific precision of their placement and motion, resemble salaaming sun worshippers who can make the crown of the receiving tower incandescent with the intensity of their belief. Its ground plan seems more that of a holy city than of a mere object of utility. Although its monumental scale and cost remind us of Edison's concerns about technology growing beyond the means of a mortal person, and raise the question whether solar power is better decentralized than concentrated, this blazing jewel of the desert is both a symbolic advance in our attitudes toward energy and an impressive physical artifact in its own right.



Before beginning each day's generating cycle, Solar One's mirrors are first focused in stand-by positions at either side of the tower.



Computers both control and record the position and function of the solar plant's nearly two thousand mirrors.



Grand Hotels in National Parks

by
Regula Campbell

Most of the gardens of the United States are based on historical models from other parts of the world, but in the mid-nineteenth century a uniquely American garden form was created. By the simple act of literally drawing a boundary on a map around a particular natural phenomenon, whole tracts of wilderness became *objet-trouve* gardens. The national romantic passion for pristine wilderness began even before the Revolutionary War. For throughout the colonization of the East and subsequent western migration, there was a poignant realization that concurrent with the development of the land came the destruction of the virgin landscape. Writings by Thomas Jefferson, William Cullen Bryant, James Fenimore Cooper, and Henry Thoreau and art works by John James Audubon, Albert Bierstadt, Thomas Cole, Frederick Church, and George Catlin strengthened the growing sentiment that America's most profound mythical asset, the frontier, was slipping away and that saving it was a moral not sacred, duty. Thus, in 1866 Congress initiated a program of preserving landscapes of special significance. Yosemite became the first national park, and Yellowstone the second, with many more to follow.

Until the turn of the century, park visitors traveled by stagecoach, horseback or foot and accommodations were usually limited to tents or crude cabins. By 1900, the railroads, realizing that resorts in romantic settings were extremely popular, began constructing hotels adjacent to the natural attractions along their existing routes. In 1904 El Tovar was built on the South Rim of the Grand Canyon by the Atchison, Topeka and the Santa Fe Railroad. Old Faithful Inn was built by Northern Pacific Railroad in Yellowstone in 1905; and the Glacier Park Hotel, the Lake MacDonald Hotel and the Many Glaciers Hotel were constructed by the Great Northern Railroad at Glacier Park in 1911.

All of these hotels were Craftsman in style. They were informally planned, spatially varied wood frame structures resting on masonry foundations, clad in natural materials, and closely connected to their specific sites. In response to their spectacular wild surrounds, these buildings revel in the imagery of the hand-hewn pioneer cabin, a safe haven within the swirling mysteries of the deep, dark woods.

Although these park structures were sensitive to their sites, other national park developments were not. Since there was no specific government body to oversee parklands, control was haphazard. After much political debate, the National Park Service was commissioned by Congress in 1916 to ensure their preservation. Director Stephen Mather issued their first "Statement of Policy" on May 13, 1918: "In the construction of roads, trails, buildings and other improvements, particular attention must be devoted always to the harmonizing of these improvements with the landscape. This is a most important item in our programs of development and requires the employment of trained engineers who either possess a knowledge of landscape architecture or have a proper appreciation of the esthetic value of park lands."

Thus the National Park Service initiated its own style of architecture; one that was consistently supported for the next 30 years. It came to be known as NPS Rustic. At the heart of the style was the notion that all park buildings, from hotels, restaurants and museums, to ranger stations and rest rooms, were accessories to the landscape. In short, they were to be unobtrusive pavilions which would enhance and provide a framework for visitors' enjoyment and understanding of these national gardens.

A closer look at three magnificent rustic hotels sited in America's most famous parks points out just how the designs respond to their respective landscapes.



Old Faithful Inn.



Faithful Inn and Geyser.

Collection of John Paslier



Situated in a forest clearing atop a gentle rise overlooking the steaming caldera of the Firehole River, the Old Faithful Inn designed by Robert Reamer in 1905 is unequivocally connected to its surrounds. Located a few hundred yards from Old Faithful, the design harkens back, whenever possible, to the natural landscape. The prodigious scale and informal stance of its mass, and the great pitched roof volume of the central public spaces flanked by the two asymmetrically splayed wings of guest rooms architecturally echo the shapes of the rugged mountain peaks. "The Old House," oldest and central portion of the hotel, is skewed back slightly in relationship to the entry drive to allow visitors a view of Old Faithful. Most of the materials of the structure, and hence its colors and textures, were culled from its environs. The irregularly hewn stones of the foundation walls are of shimmering, grey-green rhyolite, the igneous benchmark of Yellowstone's volcanic past.

The raw rock base gives way to first floor walls of log cabin-layered tree trunks. The second and third floors are clad in rough textured shingles, grandly oversized to reduce the visual mass of the walls, while the roofs are covered in standard cedar shingles which clearly express the enormity of their pitched planes.

In homage to the capriciousness of the natural world, the design is riddled with quirky details and unpredictable gestures. Across the steep slope of the main roof, three floors of dormers outlined by crisscrossed pine logs are scattered like sharp outcroppings upon a mountain face. A wild flock of windows of tremendous variety—diamond, square, rectangular or circular paned; square or rectangular in shape; double hung, casement or fixed—appears to have alighted upon the roof. Along the front porch, giant boulders support tree trunk columns which rise to distorted lodgepole pine capitals.

Pine trunks and limbs, sometimes bark covered, sometimes golden stripped wood, are used throughout the building. Most often they are gnarled and twisted into impossible shapes due to the viral and bacterial infections of the living trees. This distressed wood was carefully collected to be used as brackets for roof overhangs, as column capitals to support roofs, porches and floors, and as railings and balustrades for balconies, walkways and stairs.

But the building's strongest recollection of the Yellowstone landscape is not material; it is choreographic. One moves through an exhilarating sequence of events which mirror the continuous permeations of the park's spectacular thermal features: sizzling hot springs, simmering mud pots, screaming steam vents and startling geysers.

The visitor arrives at the hotel beneath the gracious hospitality of a wide porte cochere which sweeps out from the first floor of the Old House. Straight ahead, if the timing is propitious, is a view of the Old Faithful geyser. The roof of the porte cochere, a spacious second story porch, is supported by neatly stacked log columns set atop heavy stone piers.

In the deep shadow of this overhang is a step up to a broad porch and to the huge split log front door with heavy wrought iron hardware. Just inside is a cozy, low-ceilinged foyer with comfortable reading chairs and carved wood writing desks. Ahead on the left and right are the reception desk and gift shop and straight ahead the great fireplaces of the main lobby, with the dining room beyond.

The visitor is drawn to the center only to emerge into a soaring cavern. Here, the rough obelisk of the gigantic chimney leads one's gaze up past tier after tier of lodgepole columns, convoluted capitals, and balustrades to the shadowy, uncertain



Lobby, Old Faithful Inn.

Collection of John Paslier



Old Faithful Inn.

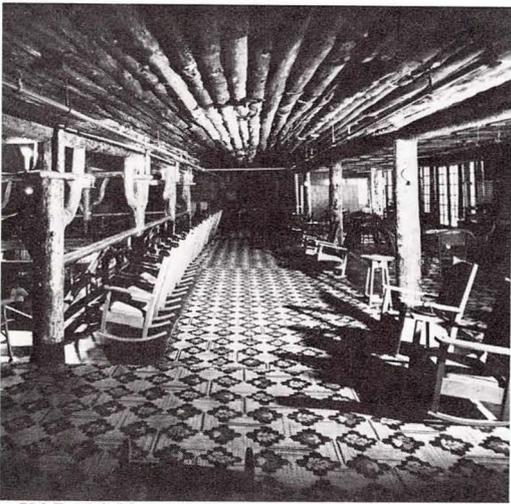
National Park Service

reaches of the 80 foot pitched ceiling. By day, clerestory windows send patches of sunlight skittering through this room. After dark, sparkling rings of wrought iron chandeliers encircling the columns with wreaths of light subtly define the atrium. In this subdued light, the natural finishes of the room's interior assume the rich variations of wilderness settings.

As the chimney is tucked into a corner of the atrium, the L-shaped seating area wrapping around two of its eight fireplaces is anchored by a single free-standing light stanchion. Lines of wooden chairs and the two lines of the overhangs define the edges.

But the best seats in the house are up on one of the two balconies. Here an assortment of easy chairs encircles the balustrades. One can witness the delighted surprise of newcomers, who, as they stroll out into this space, crane their necks upward as watching the ascent of a geyser's plume, to take in the magic on high.

The rest of the design is as simple and utilitarian as a mountain cabin. The dining room is a plain, large rectangular space, the two wings of guest rooms house three levels of double loaded corridors. Instead of artificially formal landscape design, native trees grow where they will in the crunchy surface of the decomposed rhyolite that surrounds the hotel.

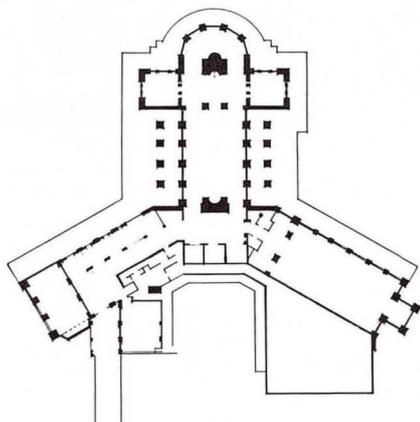


Old Faithful Inn.

National Park Service

As a vista, Yosemite Valley, surrounded by its immense granite monuments and plunging waterfalls, embodies the primeval, mystical splendor of the romantic vision of wilderness. Within its depths, the closeness of the sheer, megalithic walls focuses the power of the place, making tangible the sensation of being *inside* a landscape. It is not surprising, then, that Yosemite became the first national park and that the Ahwahnee Hotel, designed by G. Stanley Underwood in 1927, became the first NPS Rustic resort.

The Ahwahnee is nestled into the northern edge of a sprawling, grassy meadow far from the rest of the development in the Valley. Plantings of Douglas fir and black oak ease the building into a forest, while from the meadow, the cliffs of Royal Arches cast manmade and natural scales into sharp contrast. To further blend with the surrounds, the building's modern steel and concrete structural system is sheathed in indigenous granite boulders and rough-cut redwood, or painted as *faux* timber.

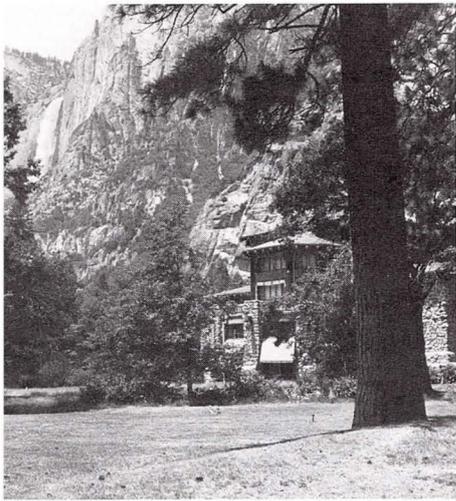


Drawing courtesy Campbell Associates



Ahwahnee Hotel.

In plan, the three primary hotel wings are pinned at the center with a six story tower, ensuring landscape views from every window. The lobby, Great Lounge and dining room occupy the ground floor. The guest rooms are lined up on double loaded corridors on the floors above. The horizontal sweep of these long wings is emphasized by their low-hipped, wood shingled roofs and the bands of windows and redwood siding. Cyclopean piers and chimneys of salt and pepper flecked granite are in vertical counterpoint. At their bases, the piers swell to enormous proportions, casting the expanses of the first floor glazing into deep shadow.



Regula Campbell

Ahwahnee Hotel.

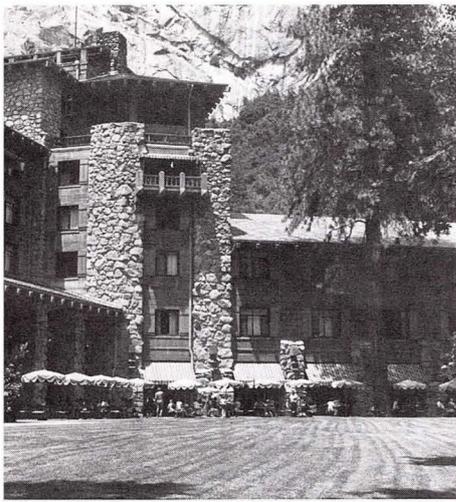
A peaked roof porte cochere facing onto a gleaming reflecting pond surrounded by native waterplants and wildflowers makes a tranquil point of entry. A covered wooden walkway leads to the front door.

The lobby is a formidable two story space delineated by stately plastered concrete columns. All along the northern wall, bands of French doors open out to the landscape. Earth toned rubber tiles are set into the polished concrete floor in spinning geometric patterns. The ornamentation throughout the building is taken from the motifs of the Indians who traveled the Yosemite Valley. Lighting is provided by wrought iron chandeliers and wall sconces in combinations of Indian and Medieval motifs designed especially for each room.

The elevator lobby located at the base of the tower is the pivot point of the scheme. It opens onto the Great Lounge to the south, the dining room to the west, and the lobby to the east. A natural rendezvous, it contains a cozy seating area set before a huge stone fireplace. Above the mantle is a swirling art deco mural of multi-colored Indian patterns.

The Great Lounge is a stately room striped with floor-to-ceiling windows and weathered plaster covered concrete walls. Each of the uppermost window panels contains a different abstract Indian design formed of tiny, sparkling bits of stained glass. Above, the concrete ceiling beams and joists are painted to resemble timbers and decorated with bands of angular Indian patterns. Easy chairs, soft couches and low wooden tables with bulbous ceramic lamps arranged into intimate seating areas make the space inviting. Persian and Indian rugs strewn about the polished oak floor and patterned drapes add warmth. Two walk-in fireplaces with heavy wood mantles face each other across the room. Above one hangs a prized Kilim rug, a De Stijl-Indian pattern mural decorates the other.

Certainly the most magical space is the huge dining room whose high pitched ceiling is supported by row after row of peeled log trusses. These are carried by stout log columns. Triangular wrought iron chandeliers hung from long chains cause the blond wood to glow after dark. There are over-scaled Indian patterns on the uppermost wall sections, intricate Indian patterns woven into the linen curtains, even tiny Indian motifs ornamenting the china. Light pours in from the tall, south-facing windows and from the alcove at the west end of the room. Formidable stone piers guard the alcove to frame the view of Yosemite Falls beyond.



Regula Campbell

Ahwahnee Hotel.



Regula Campbell

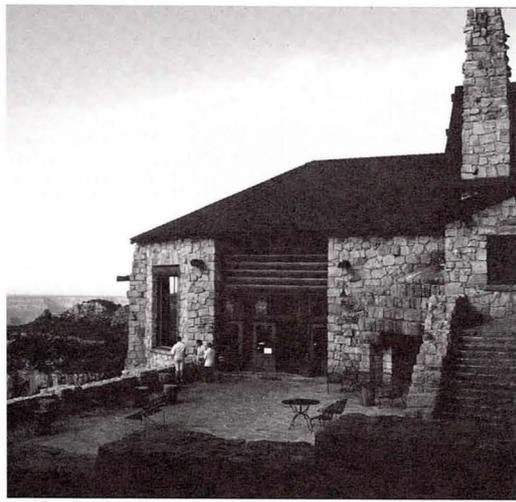
North Rim, Grand Canyon Lodge.



Collection of John Positer

Grand Canyon Lodge.

The Grand Canyon is a startling landscape. To visit the North Rim the visitor must first travel a great distance of narrow highway, then exit to traverse 40 miles of winding roads passing through dense aspen and pine forests. When the road ends one is still in the forest. Here the visitor follows a dirt path only to burst through the trees and confront the Canyon below. What had been solid land drops away so rapidly, stepping down and down into the distance, that one can fully appreciate the expression of *edge*.



North Rim, Grand Canyon.

Regula Campbell

The Grand Canyon Lodge, G. Stanley Underwood's second NPS commission, replaces an earlier hotel that burned down in 1932. Its battered and buttressed limestone walls rise up as if it were a natural extension of the canyon, and its low pitched, wood shingled roofs are stained the same dark green as the rim's pinyon forest. The proportions of the mass are close to the shapes and sizes of the canyon's outcroppings and mesas, so the whole structure seems to have grown right up out of the landscape.

The building is u-shaped, with the entry on the inside base of the u, forming the forecourt of the hotel. A wide outdoor corridor wraps around this courtyard. Its shingled roof is supported by heavy stone columns which tumble out at their bases to form low benches. Two side wings house a post office, gift shop, and service rooms, while straight ahead two staggered A-framed roofs announce the lodge.

A tall narrow lobby is the center of the scheme. On the east it opens onto a reading room on the same level while on the west and south it spills down into the spacious dining room and luminous solarium. Expanses of plate glass windows open out to the canyon.



Grand Canyon Lodge.

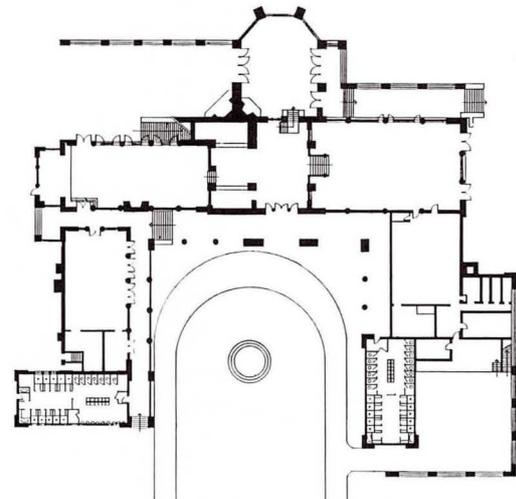
Collection of John Pastier

Since the buff limestone walls of both rooms radiate with sunlight from their wealth of windows, the volumes are airy and bright, reducing the contrast between inside and outdoors. The stones of the walls are irregularly shaped and rough in texture as if they weren't walls at all but extensions of the canyon itself. Wrought iron and parchment light fixtures provide a warm aura at night. In the dining room, dark log rafters carry the pitched roof and define the uppermost band of windows.

The stair descending into the solarium seems to step down into the canyon. The room is octagonal, the outer sides containing plate glass windows which reveal the canyon wandering off in the distance. Each window frames a particular view of this panorama, so by choosing from various comfortable reading chairs, one can study individual points in the landscape.

Just outside to the east, the solarium opens on to an expansive terrace for outdoor observation. A massive fireplace of cut stone rises at the intersection of the solarium and lounge wings. The chimney becomes increasingly jagged and uneven as it climbs, as if weathered more sharply by the elements at its extremities.

The guest rooms are one and two unit log cabins scattered throughout the forested grounds of the resort.



Drawing courtesy Campbell Associates

For three decades NPS Rustic was the style of architecture of the National Parks. No other Federal agency has been so consistent in upholding its architectural guidelines. While the hotels are the most sumptuous structures in the style, there are hundreds of smaller examples to be discovered throughout the park system.

By the end of World War II, pressure from in- and outside the Service finally succeeded in bringing modern architecture to the wilderness. A letter from landscape architect George Nason summed up the growing sentiment to abandon the rustic style: "Rude buildings are an affectation. They can only be produced by an effort so deliberate and self-conscious that they lay the designer open to the charge of sophistication. They are not a protest against over-elaboration but an elaborate protest against progress in architecture."

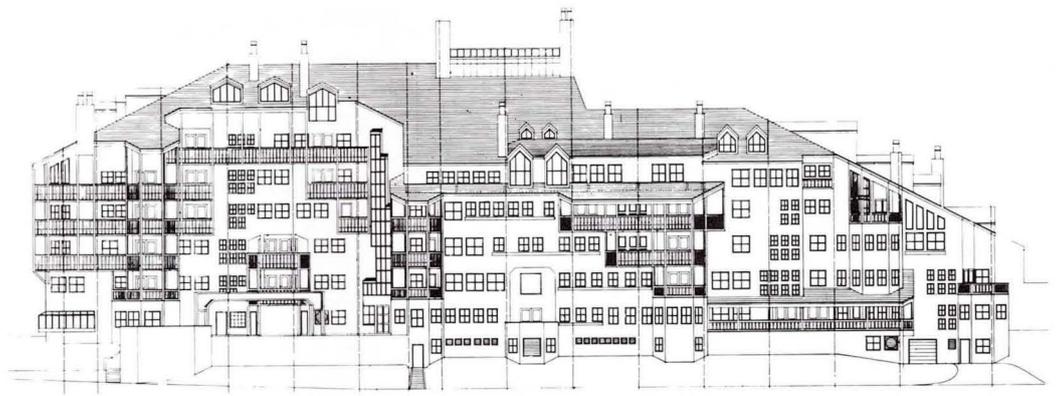
This rigorous lobbying, combined with the high labor and construction costs required by rustic designs, marked the end to the style as a national policy.

Fortunately, although some of the buildings have suffered from severe neglect or insensitive remodeling, few have been completely destroyed. They remain to be enjoyed and stand as models for a particular type of architecture.

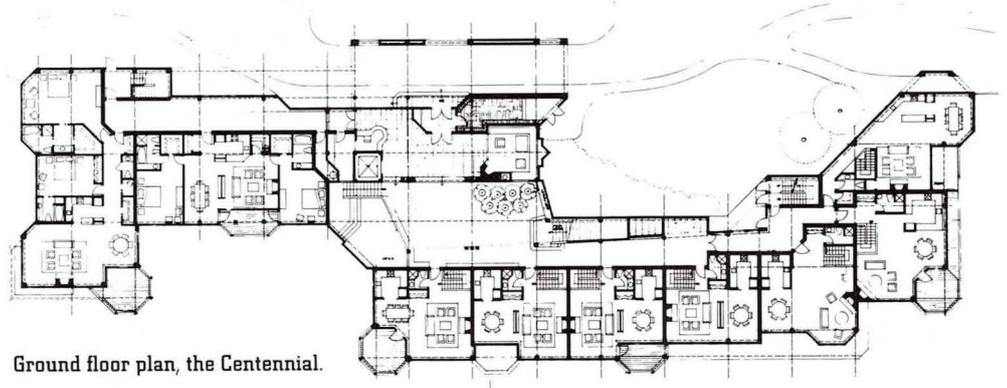
These buildings are removed from the mainstream of modern architecture and this is the source of their power. Rather than taking their inspiration from other contemporary structures, the architects looked to the sites for the basis of their designs. By so doing, they produced works of landscape architecture which manage to capture that elusive quality which has been so often defined as place. Within tremendously compelling natural landscapes, they managed to make a man-made place, powerful and bold yet integral with its surroundings.

REGULA CAMPBELL is a landscape architect and writer currently working on a book on the history of landscape design in Southern California.

n the Grand Manner

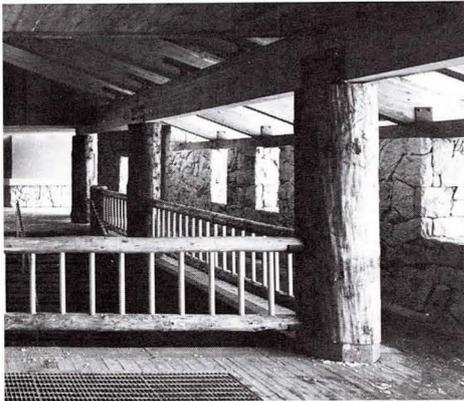


Barbara Goldstein



Ground floor plan, the Centennial.

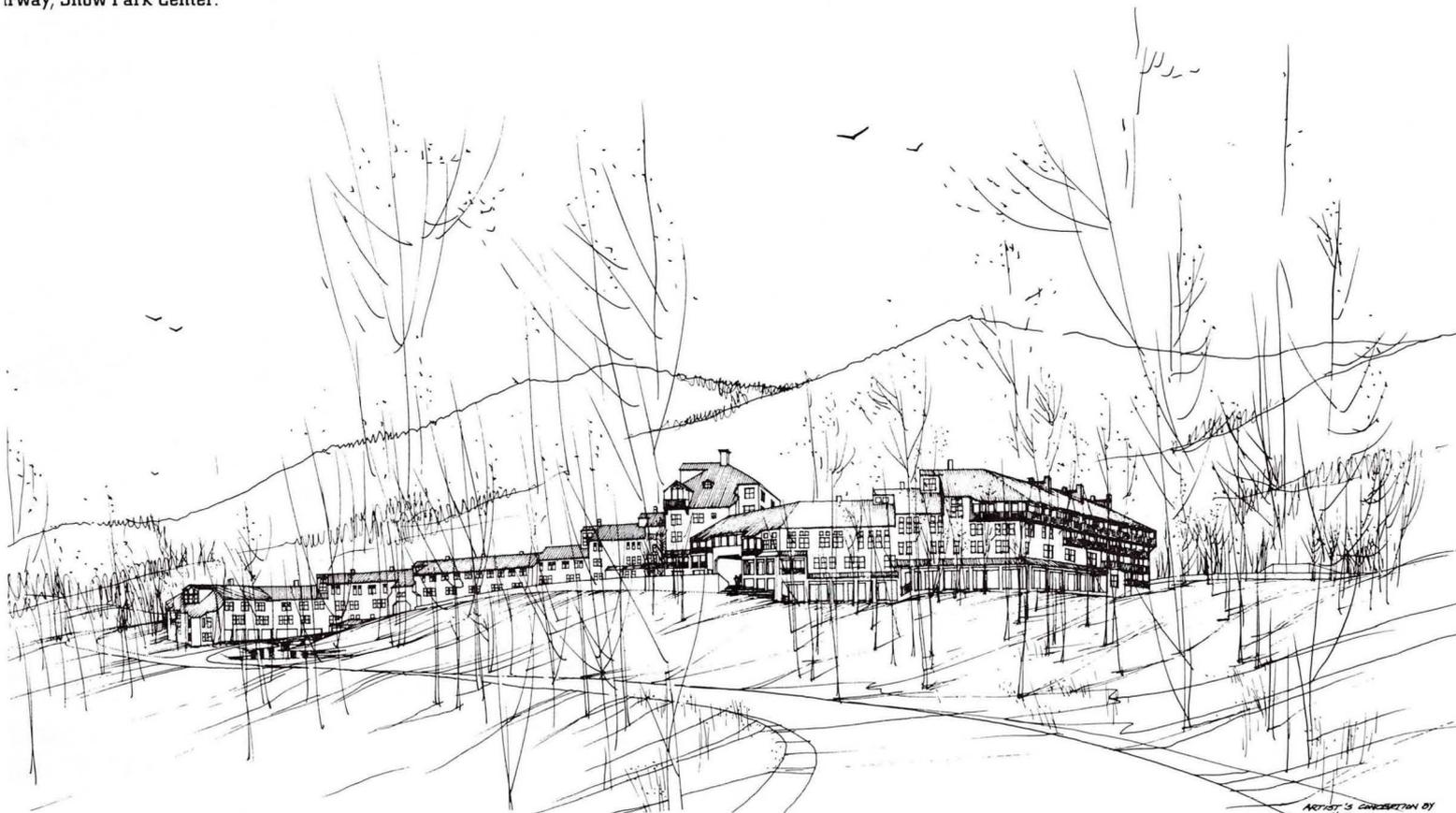
1982, Peter Aaron ESTO



Snow Park Center.

Two projects designed by San Francisco architects continue the rustic tradition of the national park hotels in a stripped down contemporary style. Designed for privately-owned ski areas, the Centennial condominiums in Vail, Colorado and the buildings of the Deer Valley Resort in Park City, Utah were conceived in the eclectic manner of their park service predecessors.

The Centennial condominiums are most like a grand hotel in their picturesque massing. Rather than creating a village of separate ski chalets or a single monolithic building, MLTW/Turnbull Associates designed a condominium complex which is an informally organized lodge that also has overtones of grandeur. Situated on a narrow slice of land at the base of a mountain, the building contains 29 condominiums slung off a single loaded meandering corridor. A variety of gables, chimneys and window sizes fragment its massiveness while the steeply pitched roof reduces the actual height of this seven story structure.



ARTIST'S CONCEPTION BY
HERSEY

Silver Lake and Snow Park Centers in Deer Valley are the first phase of a year-round resort designed by Esherick Homsey Dodge and Davis. They are part of a master plan which includes facilities for both day-skiers and long-term visitors.

The resort is divided into two distinct areas, downhill and mid-mountain. The former, served by Snow Park Center, caters primarily to day trippers. It is a rambling building which faces the bottom of the mountain. Designed to accommodate easy movement from car to ski lift, it is entered by tunnel from the parking area. The bottom level includes changing rooms, rental shop and lockers. Above, the ground floor serves as a staging area for skiers and a place to eat and socialize. There are extensive gathering and dining rooms on the second floor, and offices on the third floor. A large south facing bay window and open decks provide mountain views.

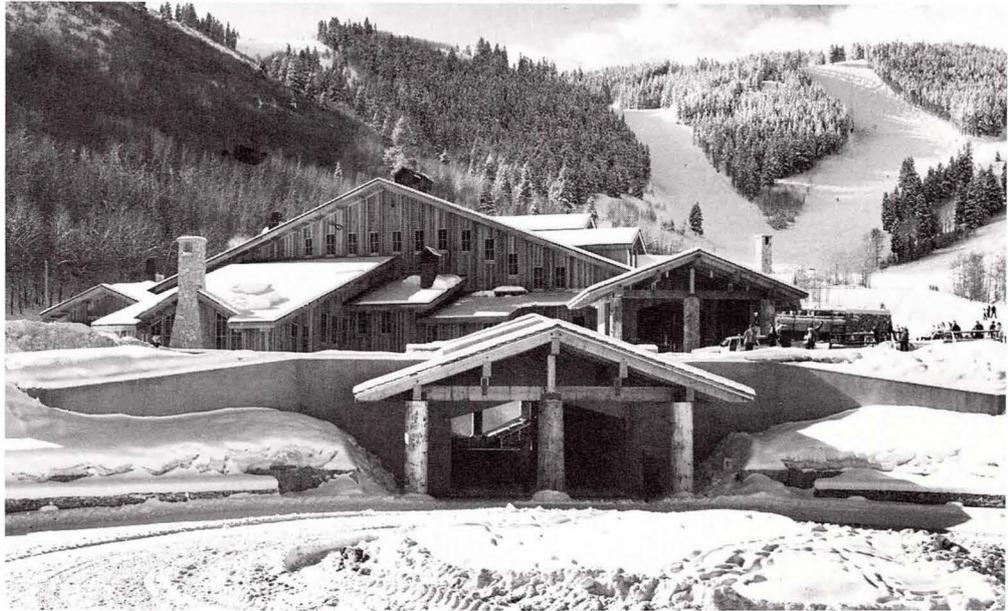
Silver Lake Center is more centralized and compact. Its protruding gabled roofs give it the appearance of a chalet from certain vantage points. Designed as the centerpiece of a ski village, its inward looking plan accommodates a variety of discreet dining and meeting rooms.

Both buildings use the same structural vocabulary: a 20 foot column grid, concrete shear walls, and timber frame joined by steel connectors. Their bases and chimneys are finished in rough cut stone veneer; and board and batten siding envelops most of the upper stories. Pitched roofs overhang the walls to shed snow from the building and protect the skiers. Inside, boarded walls, roughly finished round Douglas fir columns, and stone fireplaces are the major elements of an uncluttered rustic interior.



Snow Park Center.

© 1982, Peter Aaron ESTO



Snow Park Center.



Dining room, Silver Lake Center.

© 1982, Peter Aaron ESTO



Silver Lake Center.

Bisbee, Arizona

by John Pastier

Like so many other mining towns, Bisbee is a place where the forces and peculiarities of a rugged landscape are in daily evidence. From 1877 to 1975, copper deposits were virtually the sole reason for the existence of this isolated town in Arizona's southeast corner. It was sited at the intersection of two steep canyons to be near the first rich copper strike, but what facilitated mining also made difficulties for city-building. Streets twist and turn in a not always successful attempt to stay relatively level, while house lots are always oddly shaped and often have vertical dimensions that exceed their length or width. Bisbee's civic topography is so daunting that the Postal Service declines to deliver mail to any of its addresses; instead, everyone has a box at the downtown post office. Convenience may suffer, but public life gains, since the post office becomes as natural a gathering place as the well in a Greek hill town.

We rarely recognize it, but America also has its hill towns. They are usually places of glamor and privilege: Telegraph, Russian, and Nob Hill in San Francisco, the residential foothill enclaves of Los Angeles, or the jet set ski towns of Aspen and Vail. Bisbee shares Aspen's mining origins but not its prices, celebrities, Swiss Alps condominiums, or opulence. Even though it has poetry festivals, art galleries, local handicrafts and international bicycle races, this mile-high city remains basically down to earth. Where it outdoes Aspen is in its old architecture and in its immense earthwork, the combined Sacramento and Lavender open pit mines.

Excavation of this mountain in reverse involved 33 years of daily blasting; the work went on from 1917 to 1929, and then from 1951 to 1975. Millions of tons of copper and billions of tons of rock were removed to leave a terraced hole more than a mile long. Nearly all the material involved was waste that has further altered the landscape: huge piles of tailings dominate several satellite communities to Bisbee's south and east where flatter land has allowed accumulation of those artificial rains of hills. In a cycle that seems standard in copper towns, mining first gave impetus to an impressive dialectic of urban and natural landscape, and then eroded both as its magnitude grew to overshadow buildings and land alike.

Although parts of its sister town of Lowell have been consumed by the pit, and though many of its structures have been lost to fire, ash floods, and time, Bisbee is still fortunate as mining towns go. The original and most substantial settlement lies just beyond the diffuse ore deposits that led to surface mining, and thus the city has been spared from the forces that have swallowed up such copper camps as Morenci, Santa Rita, Ray, Tyrone, and parts of Butte. Fires have ravaged Bisbee more than once, but they also led to an architecture of brick and stone that is far more impressive than the false-fronted wooden sheds it replaced.

During the early years of this century, Bisbee was Arizona's third largest city and quite likely its wealthiest. Its prosperity, rapid growth, and fire-caused building opportunities were sufficient to support a resident architect, Frederick C. Hurst, as well as to provide several commissions for Henry Trost, a talented eclectic who was well on the way to becoming the premier architect of the southwest. Trost had worked in Chicago and Tucson for several years, then moved to El Paso a few years before his Bisbee jobs began. Fluent in such diverse styles as Mission Revival, Sullivanian, Spanish Colonial Revival, Pueblo, Catalan, Moorish, and Beaux-Arts Classicism, and also a pioneer in the application of reinforced concrete technology to tall building construction, he dominated architectural practice in west Texas, New Mexico, and Arizona for three decades.

Trost's work was published both nationally and abroad, and while his finest designs were built elsewhere than Bisbee, he still left a vivid stamp on the city. First, he brought solid competence and stylistic sophistication to his half-dozen known Bisbee commissions. Second, he seems to have inspired a transformation, either by example or by direct contact, in the work of Fred Hurst. Prior to Trost's Bisbee projects, Hurst's designs showed a rustic vigor and solidity but little

refinement or awareness of distinct styles. After Trost's five buildings of 1907-08, however, Hurst's work became more urbane; it was better composed, more varied in form and texture, more elaborately decorated, and more stylistically coherent.

In retrospect, the fifteen years before World War I seem to have been Bisbee's urbanistic high point. Not only did its architecture come of age, but its urban form, public transportation, and quality of life also took great steps forward. The city was incorporated in 1902, and began paving its main streets. A year later its smelter was moved 25 miles east to the new city of Douglas, and in the absence of its corrosive sulphurous fumes, grass and trees were able to grow in town once again. Electric lights and gas service were installed in 1904, when the city population had passed 10,000. Major downtown fires in 1907 and 1908 accelerated the structural improvement of the business district as well as the already noted advances in architectural style. 1908 also marked an adventurous era of urban expansion embodied in the founding of the upper class suburb of Warren and the inauguration of Arizona's only electric interurban rail line.

The 8-mile long Warren-Bisbee Railway was a cross between a commuter railroad and streetcar line, and was essential to the concept of a new community so far from the original urban center in a time before automobiles. In contrast to Bisbee's steep hillsides, serpentine streets, and densely jumbled development pattern, Warren embodied the suburban ethic within an orderly City Beautiful pattern. House lots were large and level, businesses carefully separated from homes, and the streets formally laid out in a fan shape that recognized the gentle slope of the land. Vista Park, a wide linear greensward several blocks long, formed the central axis of the plan, and was aligned with a distant view of three clustered mountain peaks. At its uphill end, commanding that view, was the 41-room mansion of the head of Phelps-Dodge Copper. None of the other homes were quite that lavish, but Warren's improved living conditions were meant for the district's upper and middle classes, and were well out of reach of the miners and their families.

Although Bisbee, Warren, Lowell and other smaller communities continued to flourish over the next few years, the class tensions inherent in large-scale mining and the changing technology of the industry were soon to disrupt the momentum of urban progress. In 1917, the war had boosted copper profits spectacularly, and when wages did not follow suit most of the miners went out on strike. Seeing their windfall endangered, the copper companies secretly organized and financed an armed vigilante action that used the county sheriff and hastily deputized company loyalists to deport thousands of miners to a remote spot in the New Mexico desert. This illegal and unpunished action created a national scandal and polarized the community for at least a generation. In the same year, Phelps-Dodge began blasting away the side of Sacramento Hill to create Arizona's first open-pit mine, a shrewd economic move that would have major impact on the landscape and on urban life quality. Symbolically as well as tangibly, these two events of 1917 marked the end of Bisbee's best years. A postwar drop in copper prices, the depression, and diminishing ore bodies contributed to a six-decade period of ups and downs that finally ended with the cessation of mining in 1975.

Today, with its copper gone, Bisbee's main resource lies in its unique urban character. Gravity-defying houses perched on steep hillsides, long public stairs that take the place of streets, and streets whose courses are as idiosyncratic as their names—O.K., Subway, Brewery Gulch, Opera Drive, and Tombstone Canyon—all contribute to its special sense of place. For a town that has lost its major industry, Bisbee has carried on remarkably well. Its economy has narrowed, but people accept that limitation in order to stay in or move into a square mile packed with urban soul. Still, for such a remarkable town, Bisbee is surprisingly unknown in the outside world. It should be better appreciated, and some day it will be.

John Pastier is Urban Design Commentator for KUSC.

Bisbee, Arizona

This is one of a series of guidemaps to significant districts in western American cities, showing their overall physical frameworks and individual elements of urbanistic and cultural interest. Each element is numbered and has one or more letter prefixes designating its nature. The key is arranged according to those letter categories, each of which is in numerical order. Entries with more than one prefix (such as **ACU14**) are listed under each category (**A14, C14, U14**). The entry numbers provide a rough guide to location, with the lower numbers closest to the center of town and the higher numbers at the periphery. Numbers **1** through **54** are shown on the detail map of the Bisbee Historic District, and **55** through **69** appear on the main map, with the last six referring to sites lying beyond the map boundaries.



SACRAMENTO PIT, CA. 1925

G Groundscape Elements: Designed Open Space and Natural Landmarks

- G3 Vest Pocket Park**
Between 15 and 21 Main St.
- G17 Grounds of Mining and Historical Museum**
Adjoining 5 Queen Ave.
Planted open space and outdoor display of early mining machinery
- G31 City Park and Band Shell**
Brewery Gulch at Taylor Ave.
1916
One of Bisbee's many topographical curiosities; a flat plaza that is at once raised and sunken. Below Taylor Ave. but above Brewery Gulch, it occupies the former site of the Bisbee Cemetery and was for many years the only park space in a tightly built city
- G41 Castle Rock**
Above Main St. between downtown and the courthouse
This fancifully named granite outcrop looming high over Tombstone Canyon is the city's premier natural landmark
- G51 Grounds of Cochise County Courthouse**
Oak Avenue near Main St.
1931
Formal stairs and terraces tame a sloping site
- G62 Sacramento Pit**
South side of Highway 80
1917–1929
Arizona's first open-pit mine, and Bisbee's first great earthwork
- G63 Lavender Pit**
South side of Highway 80
1951–1975
A considerably larger successor to the Sacramento Pit, and an awesome sculpting of land and space on a scale beyond the wildest hopes of any artist

- G69 Vista Park**
Between East and West Vista Sts. in Warren (off map)
A grand axial park strip in the City Beautiful tradition and the backbone of Warren's fan-shaped formal street plan

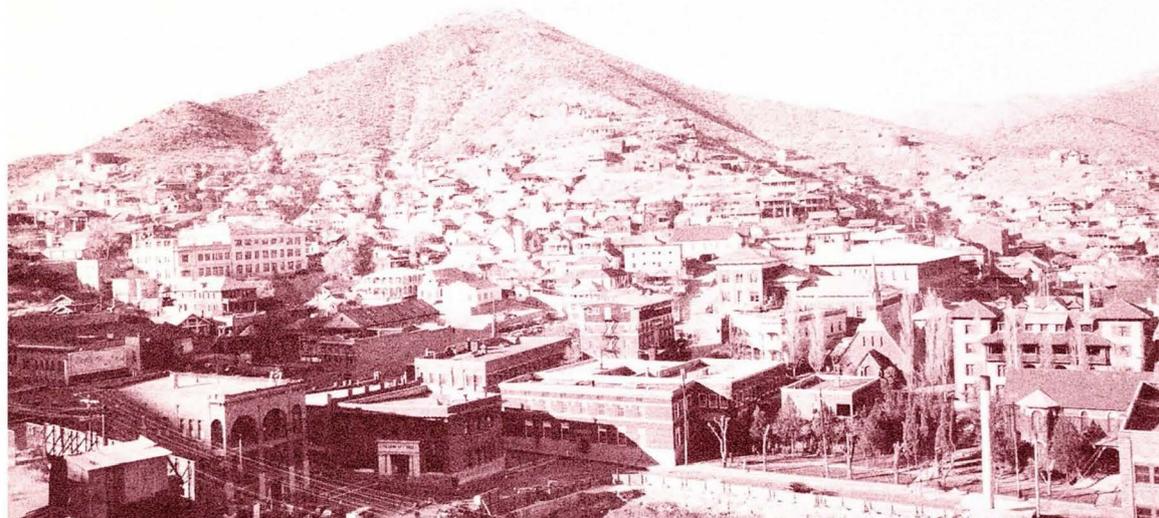
O Observation Points

- O57 School Hill Overlook**
End of Grand View Ave.
A spectacular panorama of the city is the reward at the end of a tortuous drive
- O60 Highway 80 View Point**
Westbound side of road
A scenic turnout giving a good elevated view of downtown
- O65 Lavender Pit View Point**
South side of Highway 80 between Bisbee and Lowell
Provides a close view of the monumental excavation that sustained Bisbee for quarter of a century

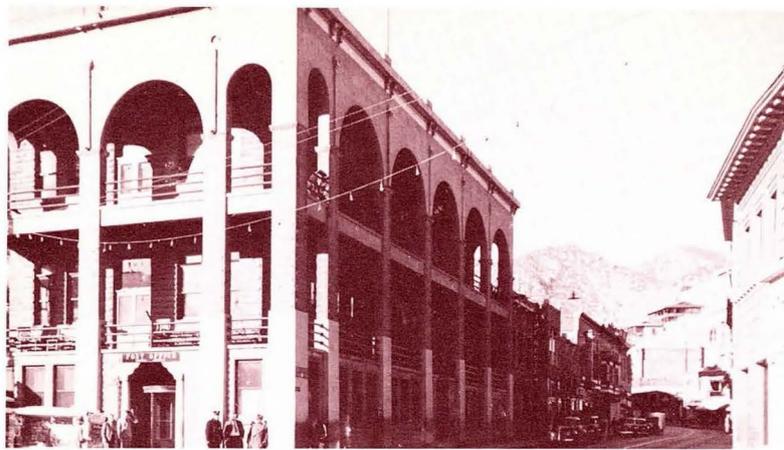
A Architecture and Historic Buildings: Public and Semi-Public Structures

- A1 Arizona Bank**
(originally Bank of Bisbee)
1 Main St.
1904; 1906
- A2 First Interstate Bank**
(originally Miners' & Merchants' Bank)
7–11 Main St.
1904
- A4 Former Citizens' Bank & Trust**
21 Main St.
Trost & Trost (El Paso), 1910
An arched Sullivanesque surprise
- A7 Costello Building I**
31–33 Main St.
Trost & Trost (El Paso), 1907
- A8 Henninger-Johnson Building**
35 Main St.
Trost & Trost (El Paso), 1907
- A9 Former Fair Store**
37–39 Main St.
Trost & Trost (El Paso), 1907; F. C. Hurst, 1909
- A11 Letson Block**
20–26 Main St.
1902; 1904
- A12 Former First National Bank & Office Bar**
14–18 Main St.
F. C. Hurst, 1905
- A13 Bisbee Review**
12 Main St.
1907
- A14 Copper Queen Library & U.S. Post Office**
2–8 Main St.
F. C. Hurst, 1906
- A15 Convention Center**
(originally Phelps-Dodge Mercantile)
8 Queen Ave.
Del Webb (contractor), 1939
Bisbee's youngest major building, the first substantial work of its builder, and a streamlined moderne mass wonderfully alien to its surroundings
- A16 Former Phelps-Dodge General Office Building**
5 Queen Ave.
1894
Listed in the National Register of Historic Places
- A18 Office Building**
(originally the third Copper Queen Hospital)
23 Queen Ave.
1914
- A21 I.O.O.F. Building**
33–35 Subway Alley
1918

- A22 Y.W.C.A.**
26 Howell Ave.
1915; 1918
- A23 Former Central School**
47 Opera Dr.
F. C. Hurst, 1905
- A24 Bisbee Recreation Center**
(Former Y.M.C.A.)
39 Opera Dr.
1905
Originally built by Phelps-Dodge as an employee gymnasium
- A25 Covenant Presbyterian Church**
19 Howell Ave.
Parrish & Schroeder, 1904
Roof flows into steeple in a striking Dutch-derived form
- A26 Copper Queen Hotel**
7–13 Howell Ave.
1898; 1905
- A27 Medigovich Building II**
2–6 Brewery Gulch
1906
- A28 Medigovich Building I**
8–18 Brewery Gulch
1902
- A29 Muheim Block**
13–17 Brewery Gulch
1905
Once home of the Bisbee Stock Exchange and the office of architect F. C. Hurst
- A33 Brooks Apartments**
55 O.K. St.
1914
- A34 Pythian Castle**
29–33 O.K. St.
F. C. Hurst, 1904
Its prominent clock tower is a major Bisbee landmark
- A35 Lyric Theater**
6–10 Naco Rd.
Between 1912 and 1914
This structure has been immortalized in mass-produced building kits for model railroaders (Heljan 609 & 909, N and HO scales). Recent runs of these products have been repackaged as Chicago's Biograph Theater, but Bisbee's picture palace is still inside the boxes
- A36 Former City Jail**
9 O.K. St.
1904
- A39 Old City Hall**
110–112 Naco Rd.
F. C. Hurst, 1906
A good example of Hurst's earlier rough-hewn style
- A40 Jovanovich Building**
120–122 Naco Rd.
ca. 1903
- A42 Castle Rock Hotel**
112 Upper Main St.
1895
- A43 Masonic Temple**
87–91 Main St.
F. C. Hurst, 1910



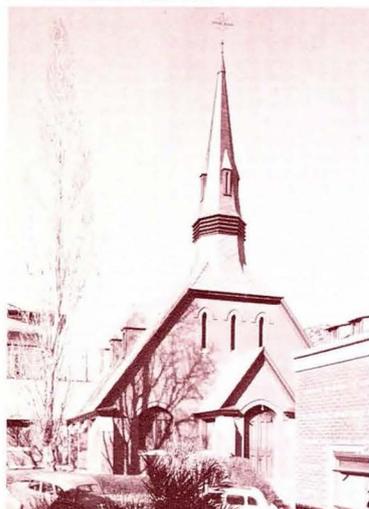
DOWNTOWN BISBEE. 1938



U.S. POST OFFICE

- A44 Elks Building**
61 Main St.
F. C. Hurst, 1910
A vigorous, sophisticated design bearing the influence of Henry Trost
- A45 St. John's Episcopal Church**
19 Sowle Ave.
1904
- A46 Former Bisbee High School**
104 Clawson Ave.
1914; 1920
Published in Ripley's "Believe It Or Not" because each of its four floors has a ground-level entrance
- A52 Cochise County Courthouse**
Oak Ave. at Quality Hill Rd.
Roy Place (Tucson), 1931
By winning an election to move the county seat from Tombstone, Bisbee gained this Art Deco monument
- A53 St. Patrick's Catholic Church**
217 Oak Ave.
Albert C. Martin (Los Angeles), 1916
A polished mini-cathedral designed by a firm that still flourishes today
- A54 St. Patrick's School**
(Former Loretto Academy)
225 Oak Ave.
Trost & Trost (El Paso), 1907
A spartan example of the Mission Revival style
- A59 Former Muheim Residence**
207B Youngblood Hill Ave.
ca. 1902; 1908; 1915
Like the Muheim family, this house was built by steady expansion; now restored as a museum and listed in the National Register of Historic Places

PRESBYTERIAN CHURCH



R Residential Architecture:

Private Structures—no access

- R32 Residence**
83B O.K. St.
1890
This adobe and stone abode is one of the oldest surviving in Bisbee
- R37 Former Caretto Residence**
11B O.K. St.
Baptisto Caretto (contractor), 1905
- R38 Residential Ruins**
7E, 7F, and 7G O.K. St.
1920s
Standing well above the highest nearby street, these concrete hulks (along with other foundations several levels farther uphill) give an idea of the town's vertical extent in its prime
- R47 Former Brophy Residence**
115 Clawson Ave.
Pre-1898
- R48 Former Clawson Residence**
116 Clawson Ave.
ca. 1895; additions ca. 1925
- R49 Former Cunningham Residence**
123 Clawson Ave.
Pre-1906
- R55 Former Mason Residence**
306 Oak Ave.
ca. 1895
- R56 Former Black Residence**
240 Quarry Canyon Rd.
ca. 1905
- R66 Former Douglas Residence**
201 Cole Ave. in Warren (off map)
Presumed to be by F. C. Hurst, 1908
Built for the general manager of Phelps-Dodge and sited at the upper axis of Vista Park, this 41-room mansion shows the clear influence of Henry Trost
- R67 Former Curry Residence**
608 Powell St. in Warren (off map)
Trost & Trost (El Paso), 1908
Mission Revival, spicy yet in the best of taste
- R68 Former McGregor Residence**
200 E. Vista St. in Warren (off map)
1910
Another structure bearing several of Henry Trost's stylistic traits

U Urban Institutions:

Landmarks and Curiosities;
Luxuries and Necessities

- U5 Prospector's Book & Printing Shop**
25 Main St.; 432-4486
Old books and magazines
- U6 Old Friends**
27 Main St.; 432-4751
Its classic drugstore soda fountain still operates
- U10 Atalanta Records and Books**
32 Main St.; 432-9976
New and used books and records; good selection of regional material
- U14 U.S. Post Office**
2 Main St.
Still the only mail delivery for old Bisbee. When opened in 1906, it was claimed to be the largest in the country staffed entirely by women, the largest not offering home delivery, and the one with the greatest number of mail boxes
- U28 Bisbee Bookstall**
8 Brewery Gulch; 432-4249
Out of print and rare books
- U58 Former Red Light District**
Upper reaches of Brewery Gulch
In its day, the Gulch was Arizona's Las Vegas. Saloons and gambling dens lined its lower end, dance halls were further uphill, and prostitution flourished in its remote upper end, away from respectable folk. Today some of the bars remain, but the cribs and bordellos have crumbled into dust, leaving the ghosts of Red Jean, Anita Romero, and Irish Mag out in the cold
- U64 Bisbee Chamber of Commerce**
Lavender Pit View Point, south side of Highway 80; 432-2141
An indispensable source of up to date local information and guide materials

V Visual Arts:

Galleries and Exhibit Space

- V19 Johnson's Gallery of Fine Art**
25 Subway Alley; 432-5462
- V20 Cochise Fine Arts**
31 Subway St.; 432-2692
- V28 Latent Image Gallery**
8 Brewery Gulch; 432-4249
- V44 Psyche's Eye**
67 Main St.; 432-5872
Public Art Works
- V50 Sculpture by Philip Sanders**
The Iron Man, 1935
Main St. at Oak Ave.
- V51 Ornamental doors and exteriors**
1931
Cochise County Courthouse
Oak Ave. at Quality Hill Rd.

M Movie Theaters

- M35 Lyric Theater**
6-10 Naco Rd.; 432-9943
Bisbee's last picture show, still carries on in its seventh decade

C Cultural and Educational Institutions

- C9 Bisbee Restoration Museum**
37-39 Main St.; no telephone
An extensive and evocative collection of local memorabilia
- C14 Cochise County Library**
6 Main St., 2nd floor; 432-5711
- C14 Copper Queen Library**
6 Main St., 3rd floor; 432-4211
- C16 Bisbee Mining & Historical Museum**
5 Queen Ave.; 432-7071
A museum gift shop, photography collection, and archive of local history
- C59 Muheim Heritage House**
207 Youngblood Hill Ave.; 432-4461
A house museum and a registered national landmark
- C61 Queen Mine Tour**
South of Highway 80 at foot of Bucky O'Neill Hill; 432-2071
City-operated tours of the underground mine that was Bisbee's first and rich source of copper

Concept and compilation: *John Pastier*
Cartography: *Brian Honda, John Pastier*
Special assistance: *Jean Redmond, Richard Francaviglia, B. S. Malinsky*

Copies of this map are available for \$1.50 from:

Arts and Architecture Magazine
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835 N. Kings Road
Los Angeles, CA 90069

Garrett Eckbo: The Early Years

by
Esther McCoy

Esther McCoy has excerpted passages from Garrett Eckbo's autobiography in progress, which he has carried into the 1950s. She prefaces the excerpts with glimpses of his formative years and schooling.

He went into landscape architecture by chance. In 1931 it was a field so small that there were barely 2000 landscape architects the whole of the country; the half dozen in the Bay Area did their major work in parks, campuses, estates and subdivisions.

He had grown up a deprived and socially isolated boy in the affluent dormitory suburb of Alameda. Living in dismal apartments with his mother and stepfather (a driver for a bottled water company), working summers as a stock clerk in small stores, he hardly comprehended his mother's story of former years as a student at Vassar, and her marriage to Axel Eckbo from a prominent Oslo family. Garrett was born in 1910 in Cooperstown, New York, his improvident parents moved farther west with each downturn of their fortunes. By 1915, when his mother's inheritance was dissipated, she continued west to Reno to get a divorce, and finally a job as a waitress. The westward trek ended in Alameda.

He grew up without ambition or expectations. Then the pattern of his life changed abruptly. The year after he finished high school he was invited to pay his uncle and Eckbo a visit in Oslo. He was stunned by the number of servants in his uncle's house on the hills above the city, the horses in the stables, the 1916 Rolls Royce in the drive. What affected him most deeply was the respect and affection the Eckbos lavished on him. He left after six months with a new self-confidence.

The Depression years had started. His mother, then divorced, was living on welfare. He was fired with an ambition to work and earn money to attend college, and although there were few jobs in 1930 the one he found was a step up the ladder—floor messenger at a temple of finance, the American Trust Company in San Francisco.

When he had saved enough for a year's school he enrolled in Marin Junior College, bringing up his high school grade average, when the following fall he was accepted at the University of California his money was gone. He faced another year at a dead end—and he was already older than those in his class. He appealed to his uncle, who agreed to send him \$50 a month while he was at the university. With that and weekend work he supported himself and his mother the following three years in Berkeley.

He had puzzled long over a course of study, finally writing down landscape archi-

ture for no reason except that he liked drawing and as a child had transplanted and arranged weeds in a design in the back yard.

It was a fortunate choice. The department was then part of the School of Agriculture, which set it apart from the Humanities; with a total of 20 students in the department, and only three in his class of 1935, he lost his shyness. One of the students, Francis Violik, had been a fellow stock clerk one summer at The Emporium. In this small safe world he experienced the same sense of belonging that he had felt with the Eckbos in Oslo. Many of the 20 classmates were lifelong friends; one was his later partner, whose sister, Arline Williams, he married. He would return to Berkeley after distinguishing himself in planning and design to head the landscape department, which by then had become part of the School of Environmental Design.

Eckbo's generation stood at the crossroads when the Beaux Arts system was beginning to fail. All his projects at Berkeley followed the immutable principles embalmed in Hubbard and Kimball's "Introduction to the Study of Landscape Design." His best project was "A Country Estate in the Manner of Louis XIV," which he called "an excellent Beaux Arts design." But the class of 1935 was restive; it began to question the precedents and interject fresh ideas which reflected changes in the structure of society since the Renaissance. However, the 19th century English romantic revolt against the formal geometric Renaissance garden yielded as few examples applicable to California's micro-climates and 20th century land uses.

Eckbo came up against the inevitable conflict between theory and practice at a grass roots level in his first job after graduation. He was a garden planner for a large nursery in the dry sparkling air of the Pomona Valley in Southern California. Here he found a wholly different set of micro-climates, from beach to desert to mountains. As he had to recommend plant materials for gardens he often knew only from snapshots he was soon frustrated. "I was competent, but that wasn't enough. I didn't know what I wanted to do so I entered a competition for a scholarship at Harvard's Graduate School of Design, and won."

He and Francis Violik, then a student of planning at Harvard, drove to Cambridge together. The increasing greenness of the earth as they sped eastward became a symbol to

Eckbo of the different atmospheres of the wild west and the eastern establishment. He was pleased to find that revolt existed at Harvard under the cloak of observance of the Beaux Arts system.

He identified the three stages of revolt at Harvard as: first, new ideas were ignored; second, when they refused to go away they were repressed; third, they were absorbed. Harvard had reached the second stage when he arrived in 1936. While modernization had already taken place in architecture, city planning and landscape architecture lagged behind.

When his projects at Harvard were criticized he was patiently advised to do it the Beaux Arts way, and Eckbo asked as patiently, "Why?" His question met with silence. But there was no lack of veiled hints that one who persisted in revolt would find little work after graduation . . . if he graduated. Eckbo was a hard and consistent worker, doing everything required but in his own way. When he received a low mark on a project he asked for and received a chance to defend it, and the grade was usually raised. So he received his MLA in 1938.

It was after his departure that revolt reached the point of stage three. That was the co-opting of fresh ideas and assimilating them into the Beaux Arts system. Much as the English revolt was brought into the system as "le jardin anglais," the modern revolt was swallowed and digested. What emerged, said Eckbo, was "a new broader, more sophisticated Harvard Beaux Arts system combining new and old." At present that system, he feels, has "jelled into preconceptions which exclude the unique and the special, which lie hidden in every specific situation."

One course at Harvard brought about a change in his direction. In 1937 a new dean brought in Walter Gropius, and when he offered a course dealing with a Cambridge slum area Eckbo enrolled. This opened his eyes to social problems which growing up as a poor boy had not. This gift from Gropius of a social conscience colored all his work, determining in many ways the type of work he took. Gropius' principle of team work also became a habit in his practice.

There was one disappointment in Gropius. He hadn't the faintest interest in the landscape or what the landscape architect did. Nor was he alone among architects who reacted the same way. "None of the Big Four—

North vs. South



Gropius, Mies, Le Corbusier, Wright—understood the role of the landscape architect. As designers, they felt themselves capable of fulfilling all phases of design.”

This has not changed, Eckbo adds. Famous or not, most architects like to take over their own planting, or assign someone who will follow their scheme. The scheme is usually based on how the shape and color of plants reinforce the building pictorially. There is little concern for the street itself and less for the type of soil, the drainage, the wind, the growing habits of plants and their rate of growth and life span. Water-loving and water-scorning plants are mixed together in the quest for an effect which is short-lived.

It was Eckbo's growing social concerns that took him into the Farm Security Administration, the New Deal agency setting up communities for migrant farm workers in California. The result in the short term was the housing of people where they were needed to harvest crops; in the long term, the steady supply of food during the war without interruption. From work on camp sites Eckbo turned to design of landscaping for 30 war housing projects. The problem for both types was to give a coherent, rich form to three-dimensional space, and beautiful enclosures where people could expand and grow.

In Southern California he worked with Gregory Ain on cooperative housing projects for unions and other groups which rejected real estate development housing. The efforts sometimes failed, as when Community Homes Cooperative in Reseda fell victim to Regulation X, which prohibited FHA from insuring loans for mixed housing in white neighborhoods. Lena Horne was one of six or seven blacks out of 280 subscribers to the cooperative.

“The process of searching for independent and autonomous design free from rules, regulations, binding precedents and preconceptions has guided my work,” Eckbo said. His office developed everything from parks and large estates to small gardens, each as a unique and special circumstance . . . but then no precedents existed in the Beaux Arts system for the design of planting for migrant agricultural workers or wartime housing projects.

Esther McCoy has written extensively on California architecture and her publications include “Five California Architects,” “Richard Neutra,” and “Vienna to Los Angeles: Two Journeys.”

Landscape-environmental design—working between nature and architecture-urban design—is conditioned by its natural context. I have experienced primarily two kinds of landscape regions, the cool, moist northern California coast, and the warm semi-arid to arid Central Valley—Southern California and southwestern desert regions.

Nature and culture both tend to be more open in the south, and I have enjoyed that. On the other hand environmental and cultural sensibilities tend to be more highly developed in the north. So I find myself suspended between two cultures, the old north and the new south, Fogbelt and Sunbelt.

The western landscape tradition which came to us from Europe through eastern North America is heavily transcendental and nature-oriented, and views geometry as the occasionally necessary expression of authority. I chafe at such restrictions because they are based on ethics rather than aesthetics.

The only historic landscape tradition that is relevant to California and the southwest is the Moorish-Moslem. During the '20s its Spanish offshoot was taken too literally and became tiresome. We have yet to develop a real southwestern vocabulary, unless we consider 30 years of modern work to be that.

My memories of work experience are primarily of the regional conditions, particularly weather. In the cool, breezy, foggy, humid and changeable Northern California coast no two days are exactly alike, the landscape is rugged, irregular, picturesque, and visually demanding. It is also filled with artifacts, both natural and human, which call for preservation and restoration. The scale of topography, vegetation, and development is intimate, therefore it is relatively easy to support preservation demands. This does not mean that Northern California has not been badly scarred by careless development, but not as badly as Southern California and the southwest.

Coastal weather is a product of the interaction between topography and ocean winds; cool and humid wherever the land is exposed to the winds. But within 30 miles of the Golden Gate in any direction inland one can find warm, balmy enclaves behind sheltering hills. Southern California ranges from semi-arid beaches to the extreme dry heat of the interior deserts. The natural landscape is larger, bolder, less intimate, more intimidating, and easier to destroy by the intrusion of human scale development. Los Angeles is the out-

standing example of the destruction of a magnificent site by careless mechanical development.

From a design point of view the north is so visually demanding that it is frustrating times, while the south is more open and receptive to design inspiration. The north has better defenses against superficial or incompetent design; the south is vulnerable to it. There are overlaps, of course. Santa Clara County, including San Jose, is the Orange County of Northern California, indistinguishable if one was dropped down unknowing in its center.

To a true classical designer all these fine distinctions between regions are irrelevant. His talent and inspiration, and the expression of human culture, are primary. Nature is site and raw material for these expressions. Western design for centuries has suffered from this split personality, exemplified by the Renaissance and Romantic experiences. Only the Orient, and perhaps contemporaries like Bukharin and Marx, have been able to bridge the gap. It remains to be seen whether the environmental movement will widen it or make it possible to reunite people and nature.

There is another split. It is between “is design social?” and “is it art?” The classic designer tends toward forms as art, the natural designer tends to be more social. This is oversimplified, for classical (formal) design can be socially oriented and social design may be classical. Regardless of form concepts, the basic question may be: is design for people, or are people a vehicle for design?



Vernon De Mars and Garrett Eckbo, Farm Security Administration, San Francisco, 1941.

Farm Security Administration Projects



My work with the Farm Security Administration politicized me and gave my imagination a chance to flower. It was set up to create employment and was staffed by liberal New Dealers. The bulk of the work was in the Central Valley of California, ranging from Gridley, north of Sacramento, to Weed Patch, south of Bakersfield. Most projects were in the San Joaquin sector of the Valley, which has two-thirds of the area and gets one-third of the rain. It is hot and dry, with deep alluvial soil—one of the most productive farm areas in the world. In the summer, with irrigation, the growth seems to burst out of the ground and push people aside if they are in the way.

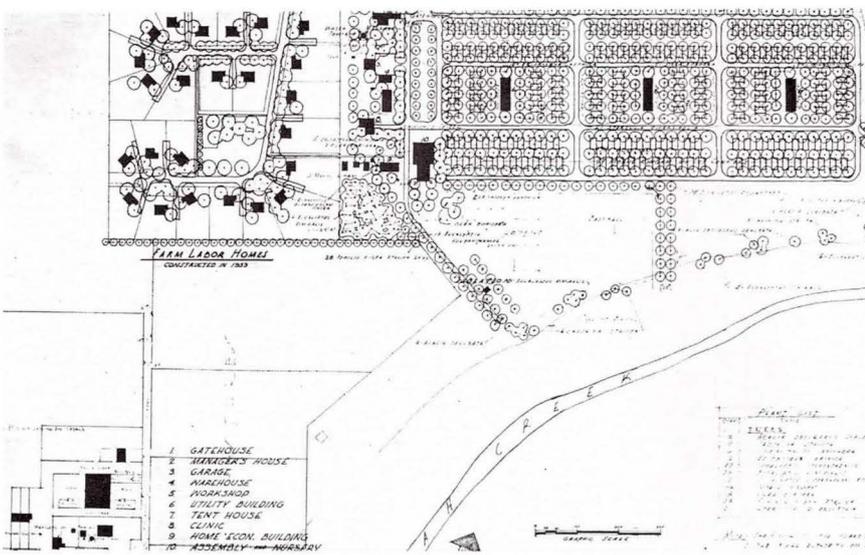
The typical project was a camp for 200-300 migrant families, plus permanent housing for 25-50 families that might try to settle down. The basic social and location planning, and site acquisition, was done by the FSA administrators. Often more land was acquired than the project needed because there were family garden operations surrounding the camp.

After a project was programmed as to size and facilities, it came into the District Engineer's Office for Development. The team inspected the slope, drainage, road access, trees (Yuba City had a fine pecan grove), existing structures, and nearest communities or neighbors. If there was an existing project nearby or en route we stopped off to see how well it served the peoples' needs.

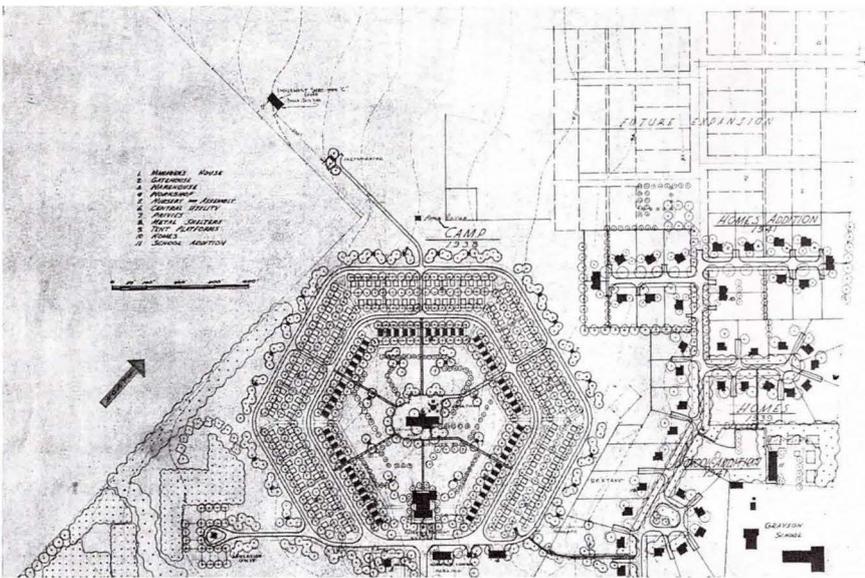
Seeing the people living in a project would bring home the nature of the problem with a bang. They were largely blue-eyed blonds from Oklahoma and Arkansas with many children, and our hearts went out to them. Without our projects they would be sleeping in their cars or occasionally in nondescript housing provided by growers, without adequate sanitary facilities. Workdays in the field for nearly all of the members of each family were long and hard and very hot.

Most of the camps were laid out in a large hexagon, with two or three parallel roads lined with shelter units. Originally these were tents on wood platforms; later, 10 x 20 foot metal huts, one to a family—more durable but hotter.

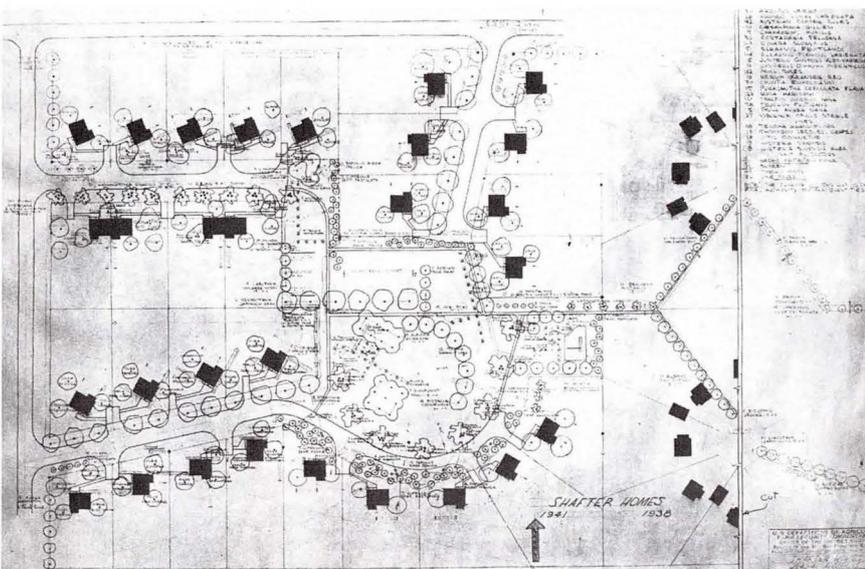
In the open center of the hexagon were the community buildings which provided space for meetings and sociability, child care, laundry, and sanitary facilities. Near the camp entrance was a manager's house and a health center.



Farm Security Administration camp site for 90 trailers in San Joaquin Valley one-acre grove, developed in 1937. Phase Two added permanent housing for 24 families, with increased community facilities in 1939. Landscape and planting scheme by Garrett Eckbo.



Farm Security Administration camp for 80 families of migratory workers, Westley, California, 1938, addition of 39 permanent homes in 1941. Camp sites around a six-sided central space with 56 permanent houses and community house at center. Garrett Eckbo, landscape and land planner.



Farm Security Administration's Migrant Workers' Housing, 1939-41, Shafter, California. Starting with a 1937 camp for migrant families and 29 permanent houses, it developed by 1941 into a site for 70 permanent families and camp space for more. All faced a two-acre park with basketball court, horseshoe pits, and child care centers. Trellises, garden structures, play yard structures and fencing, as well as large, medium and small trees and shrubs were provided for a flat fee of \$3500 as part of the landscape scheme. Landscape architect: Garrett Eckbo, Architect: Vernon De Mars.



Permanent housing was grouped along a cul de sac or loop road system. In the early projects the houses were of adobe on large lots, allowing the people to augment their income by growing their own food. After I joined the office there was a change to less costly two-story row houses of wood and plaster. The houses were grouped in free patterns around trees and open space. Each unit had fenced plots for family gardens, and larger plots were available elsewhere on the site.

The functional site plan was expressed in buildings, roads, utilities and signs. Land not stabilized by construction had to be stabilized by planting—also functional in that it provided windbreaks, shade, and heat absorption. Plant selection was somewhat flexible within the limited budget. Grass covered the ground to control dust and mud, shrubs gave visual screening and movement control as well as decoration, and trees reinforced and expanded the spatial development of buildings and roads.

Coming into this program trained in Renaissance-Romantic history and modern architecture, I developed three-dimensional, asymmetrically balanced tree patterns whose only limits were those of the project. Precedents for the tree patterns are everywhere in nature.

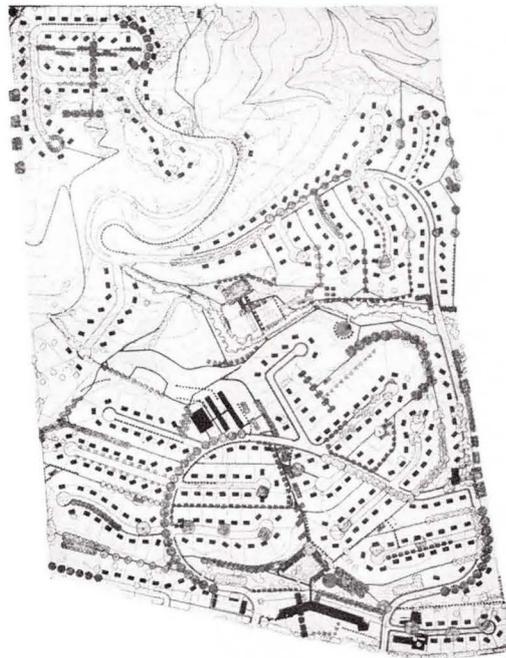
When you added to this spatial freedom the marvelous variety of size, form, structure, color and texture provided by trees and large shrubs you had a palette comparable to that in painting and sculpture, and the potential for sequences found in symphonic music. These possibilities could not be explored fully because of budget and maintenance restrictions imposed by the FSA.

Strangely, none of the projects I worked on later provided the same combination of large open site without intensive demands beyond the already existing natural character and the social function. As human density on the land increases, demands for specific functions become more intensive. Trees, to survive at all, must be placed within (and enhancing) those functional patterns, rather than exploring those freer conceptions that I dreamed of.

The FSA team regularly returned to the projects to see how they were working out, and to learn from them. We developed conceptual sophistication as we continued; refinements evolved. We designed simple agricul-

tural structures like vine supports and arbors to also serve as recreational space. There was a great satisfaction in solving grass roots problems, different from the later satisfaction with more opulent jobs.

After the war most of the projects were taken over by local agencies, and the trees, so important in hot country, were cared for. Most have survived.



Ladera Cooperative near Palo Alto, 1945-49.

Before I moved to Los Angeles in 1946 I shared office space in San Francisco with Joseph Allen Stein and John Funk, architects and we did the site planning together for the 260-acre Ladera cooperative housing near Palo Alto for 400 families. The land was split by a valley which was planned as a community recreation space. Many of the home sites were on a rolling plateau on the east side there we used a system of culs de sac feeding into one loop access road. On the west half was a steep climb through oak woods to an elevated knoll, where we developed sites for hideaway homes.

I moved to Los Angeles before the project was completed. One of my first friends there was Gregory Ain, one of the finest, most sensitive and rational of the early modern architects. Not much work done since equal his in quality. We did three housing developments: Community Homes Cooperative in Reseda for the Screen Cartoonists and other Hollywood guilds, and two others for intelligent developers—Park Planned Homes in Altadena and Mar Vista in West Los Angeles. In all the Ain projects the houses had a repetitive character with subtle variations. They challenged me to exploit variations in garden design for small spaces, and variations in street front treatment within overall unity. Community Homes was stopped because the group refused to conform to Regulation X, the FHA anti-minority ruling subsequently declared unconstitutional. Some of the families in the Community Homes project went into other cooperatives which accepted Regulation X; one was Mutual Housing in Kater Canyon in West Los Angeles, a spectacular but very tough site, with better climate than Reseda. I made elaborate overall tree plans which were never developed. The project became a collection of private designs. The architects of the project were Whitney Smith, A. Q. Jones, and engineer Edgardo Contini.

About 35 of us who were members of the Community Homes Cooperative built houses in Wonderland Park.

Wonderland Park



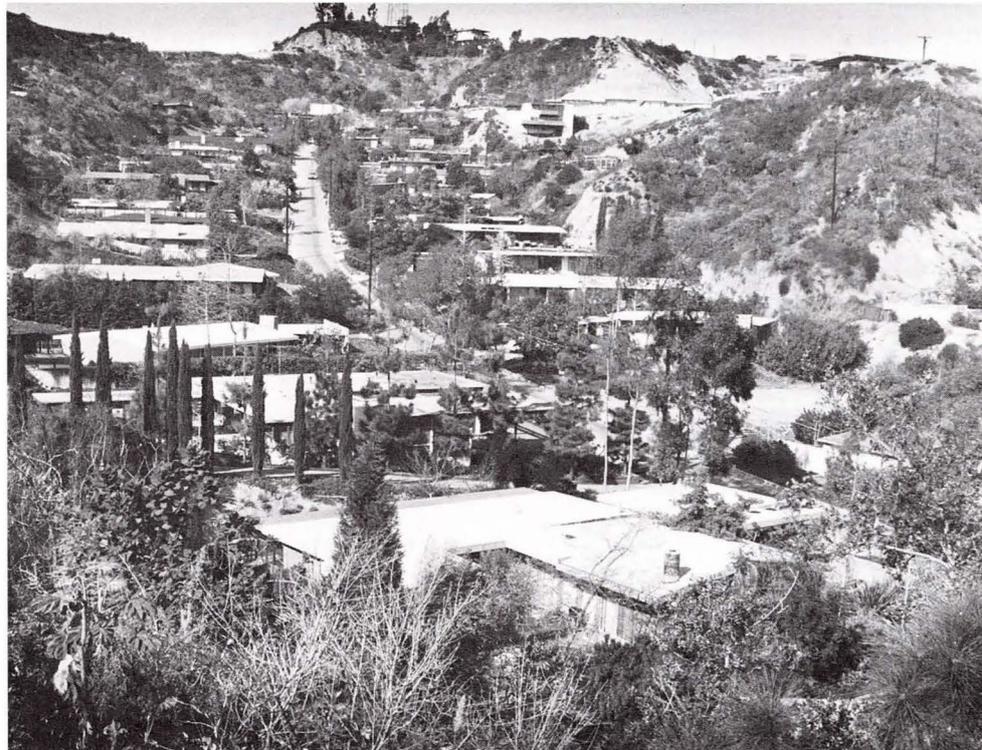
Wonderland Park is a three-block section at the upper end of Wonderland Park Avenue in Laurel Canyon. My involvement with it began when Community Homes Cooperative in Reseda was stopped and we had to break up the cooperative and sell the land. Clem Roark, the manager, found a 67-lot tract that had been subdivided but not yet developed. Wonderland Park was then a valley filled with brush, with one dirt road up its center.

A team of architects and engineers worked out development plans that involved clearing the land and reshaping it to level terraced lots by cutting and filling. This was the current and still-favored technique for developing hilly land because of the economies of construction and because it provided each owner with a level building pad with a view, an airy outlook, and privacy. Of course it destroyed nature as it existed on the site and mandated the development of a new nature once construction was completed. Some among us would have preferred to preserve the site as it existed, and fit houses, roads and drives into it with care and patience. But the pressures of economy and larger land use persuaded the majority to terrace.

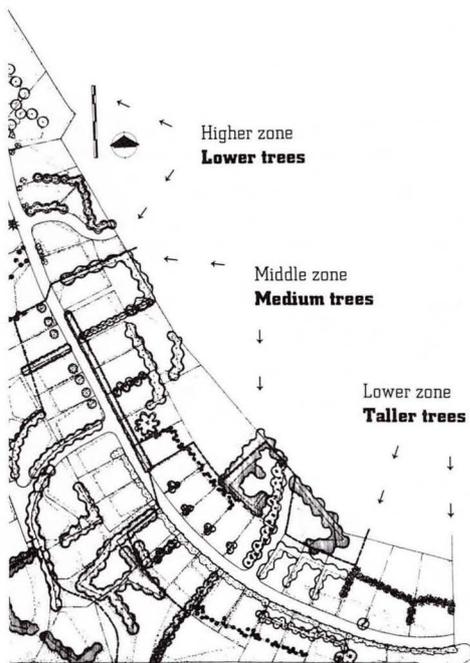
The development of the land proceeded during 1951, with heavy equipment and much moving of dirt and cutting of brush. All fill had to be compacted to support construction. This produced very hard ground for garden cultivation—a common conflict between the demands of building and those of gardening. Fortunately, we were able to bury most of the brush where it could decay and enrich the soil.

House construction was under way for most of the original families by 1953, and ownership of the rest of the lots spread quickly among their friends and relatives. Although not formally organized, and lacking community space, the group approximated the Community Homes cooperative on a smaller scale. We formed a Wonderland Park Homeowners Association, complete with architectural review committee. The work of the latter was hampered by the fact that new members could not always afford to live up to the standards. Josef van der Kar was the architect for our house, on a half-acre lot, about two-thirds of it level. It was above and set back from the street, and was reached by 150 feet of rising driveway.

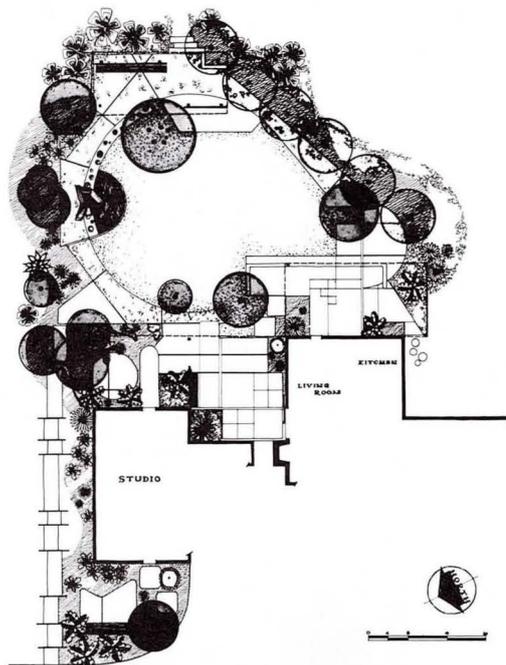
Our own house was the best in the tract. Van der Kar was a friend of Gregory Ain, and a part of that very special period in Southern California architecture which developed



Wonderland Park scheme by Garrett Eckbo for 67 families. Laurel Canyon, 1951-53.



Land plan for Wonderland Park with tree planting scheme.



Eckbo landscape plan for his own house in Wonderland Park, 1953.

around Neutra and Schindler, and also produced Ain, Soriano and Davidson. Our 1500-square foot house felt spacious because of the glass walls; the house and 800-square foot studio were under one roof of a constant slope. My office was in the studio for seven years, with as many as seven people working. I finally outgrew it. We stayed in the house until we moved to Berkeley in 1965. The current owner is (Governor) Jerry Brown.

I played a substantial role in the development of the co-op's landscape by preparing plans for half of the 67 lots, and a master tree plan for the entire valley in our tract. A variety of trees was carefully coordinated in size and form. The idea was to minimize the steepness of the valley by planting taller and more upright trees, such as lemon gum, Italian cypress and Canary Island pines in the lower third, lower and more spreading trees such as oaks, olives and camphors in the upper third, and intermediate forms in the middle third.

There were difficulties in implementing cooperative projects within the rigid framework of the standard subdivision—which we had to accept to acquire the land. In the beginning we had set aside a lot for a neighborhood swimming pool but once we were ready to build it,

the neighbors above and below opposed it as being crowded and noisy, with kids invading their gardens. We gave up that lot and tried other vacant ones, but again the neighbors objected. The idea quietly died. Another incident concerned sidewalks. No one had wanted them in the beginning, so we terraced and planted out to the curb. When a child was killed, there was a sudden campaign to build sidewalks. By the time the costs and the impact on each lot began to be understood, the effects of the tragedy were wearing off. The controversy between those who decided we didn't need sidewalks and those who wanted them was extraordinarily bitter; friends and neighbors stopped speaking. Eventually that idea died as well. The basic lessons are that American planning and development processes are for the most part grossly simplified and economically focused. Such problems can be foreseen and planned for if the process is sufficiently sensitive and extensive. The alternative is thousands or millions of square miles of similar strait jacket subdivisions, embalmed in the property consciousness of their owners, and the city or county officials who have jurisdiction over them.



Eckbo's own garden, Wonderland Park. House designed by Josef van der Kar, 1953.



Trellis and screens in Eckbo garden, Wonderland Park, 1955. Aluminum structures designed by Eckbo were AlC demonstration structures.

JULIUS SHULMAN

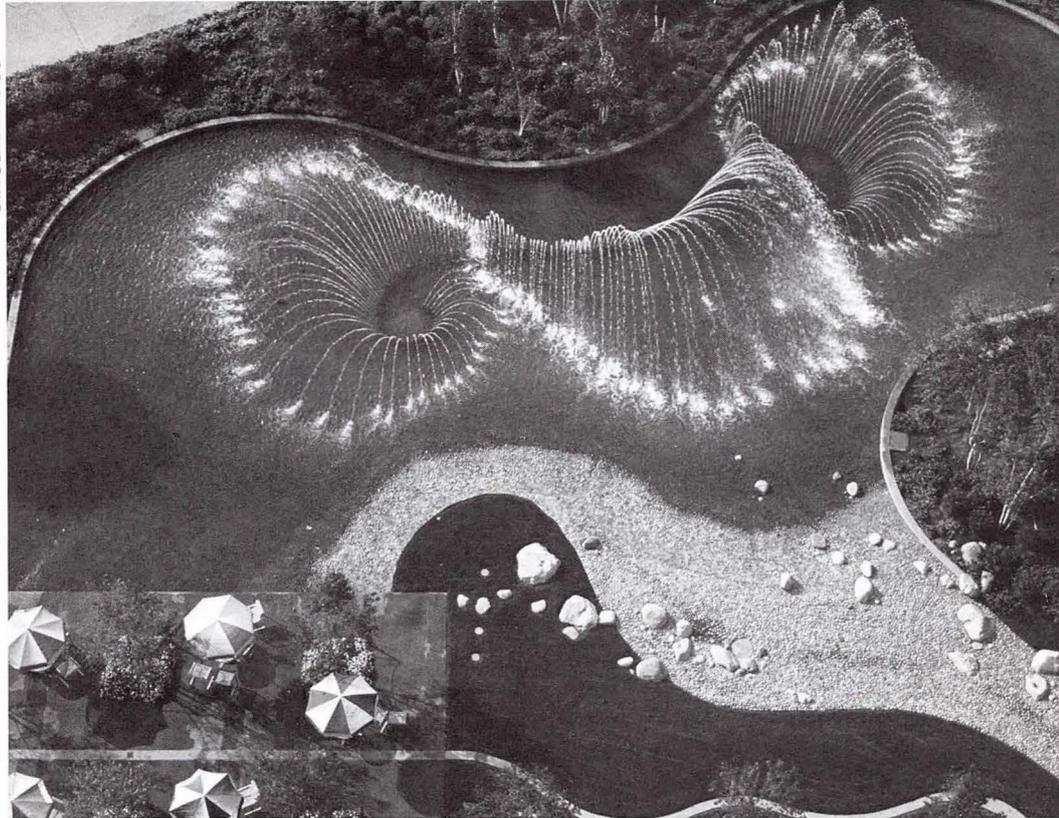
Plotting the Land

urrent landscape projects range from theoretical to practical, immense to intimate, dramatic to domestic. They have in common the designer's desire to enhance the perception of the land that they occupy.

arts and Architecture

Contributors Terry Bissell, Barbara Goldstein, and Deborah Perrin report . . .

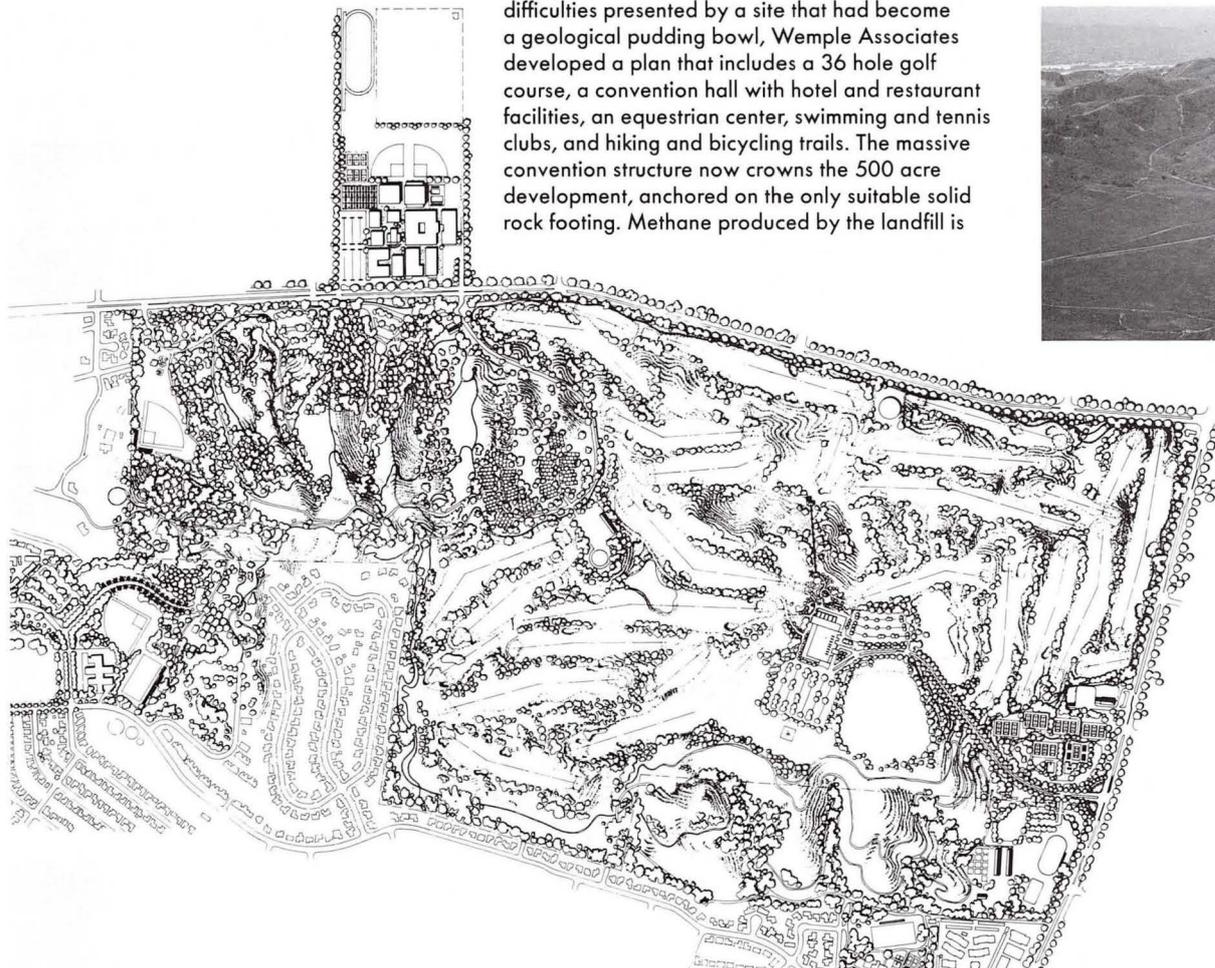
DINGEMAN KALIS



● Small hills, described in the 19th century as “an army of brown caterpillars marching toward Mexico,” interrupt the plains of Southern California. From 1951 to 1970, the ravines of the ridge now owned by the City of Industry were filled with refuse. In 1971, the city approached the team of Emmet L. Wemple & Associates, landscape architects, and Gruen Associates, architects, with a request that this landfill be converted into a community-enhancing asset. Skillfully overcoming the difficulties presented by a site that had become a geological pudding bowl, Wemple Associates developed a plan that includes a 36 hole golf course, a convention hall with hotel and restaurant facilities, an equestrian center, swimming and tennis clubs, and hiking and bicycling trails. The massive convention structure now crowns the 500 acre development, anchored on the only suitable solid rock footing. Methane produced by the landfill is

evacuated into a recovery plant on the north side of the hills. Extensive land sculpting, in consultation with William P. Bell and Son, has shaped the basin of deritus into an international tournament-quality golf course. The remaining original topographic features and plant communities have been only slightly groomed so that they still provide a strong reminder of place and climate.

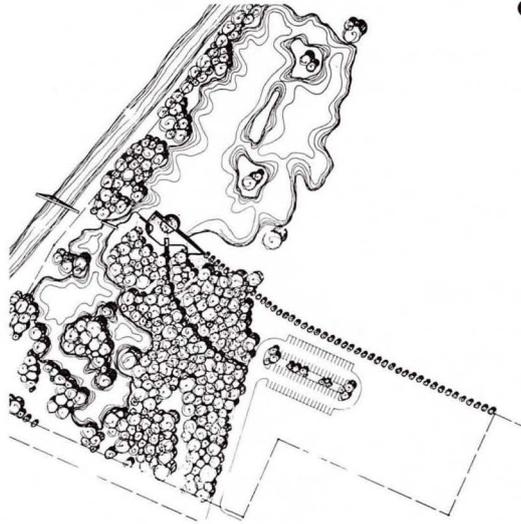
DEBORAH PERRIN



I · N · D · U · S · T · R · Y H · I · L · L · S



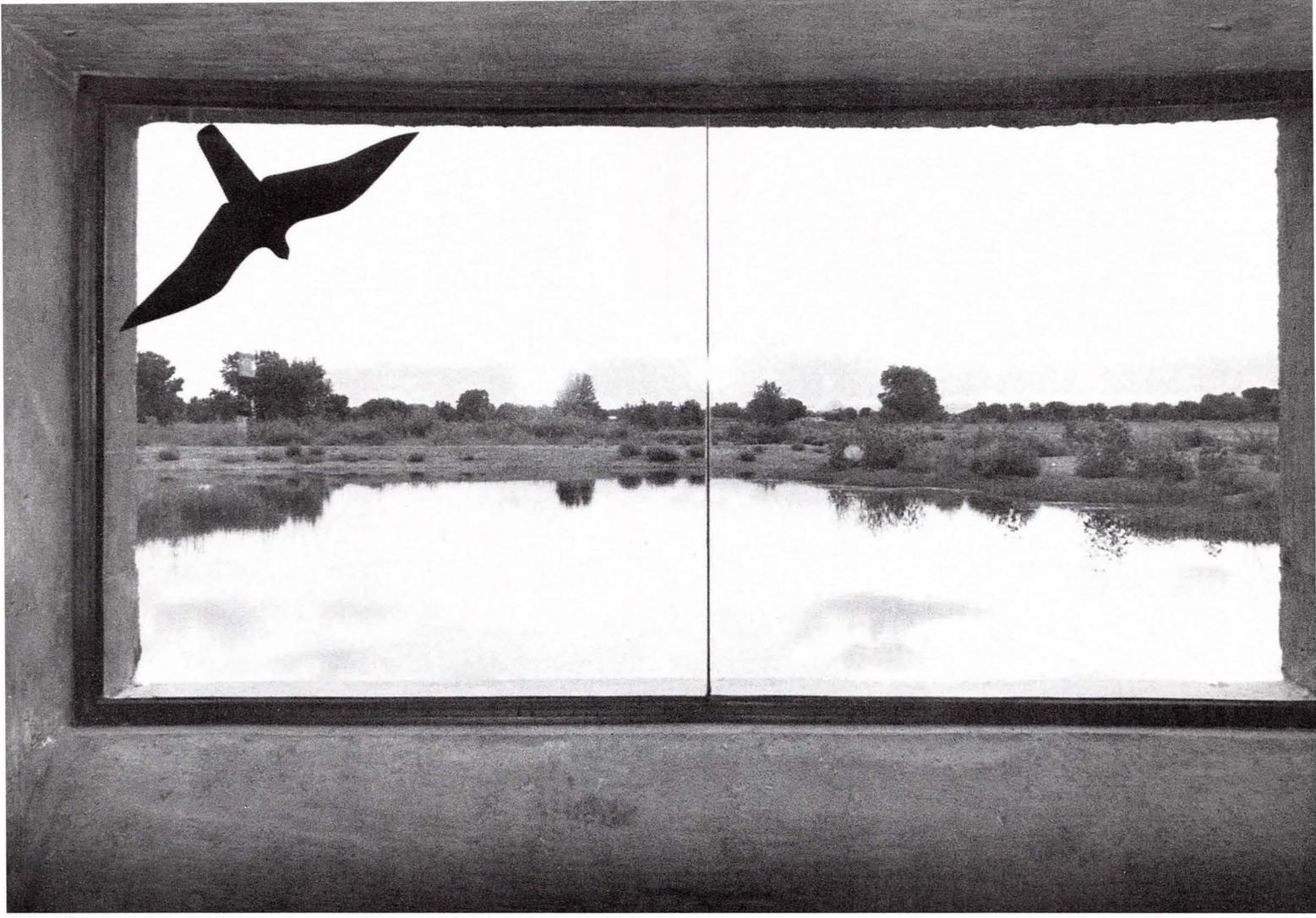
PHOTOGRAPHS BY JOHN PASTIER



● Over the past few decades, the floodplain of the Rio Grande has been steadily usurped by encroaching urbanization. The Rio Grande Nature Center Preserve, designed by architect Antoine Predock, is an attempt to recreate a part of this natural landscape near the center of the city so that people can rediscover and appreciate it.

The 170 acre Albuquerque site is one of the few remaining undeveloped pieces of land along the floodplain. Acquired by the city and state in 1977, it lies beneath flyways and is thus potentially a natural landing place for migratory birds. To encourage the proliferation of wildlife, the wetland habitat was preserved and enhanced through replanting. Over one hundred acres of forage crops, such as Japanese millet and vetch, were planted for the use of birds and local farmers. Marshes and pools were created, and hedgerows planted to provide cover for wildlife.

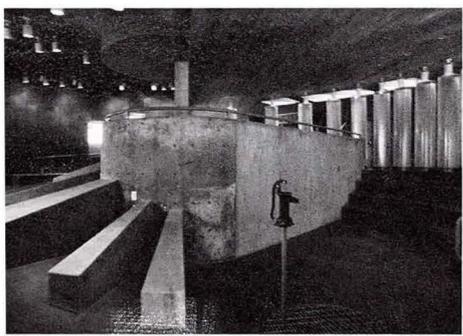
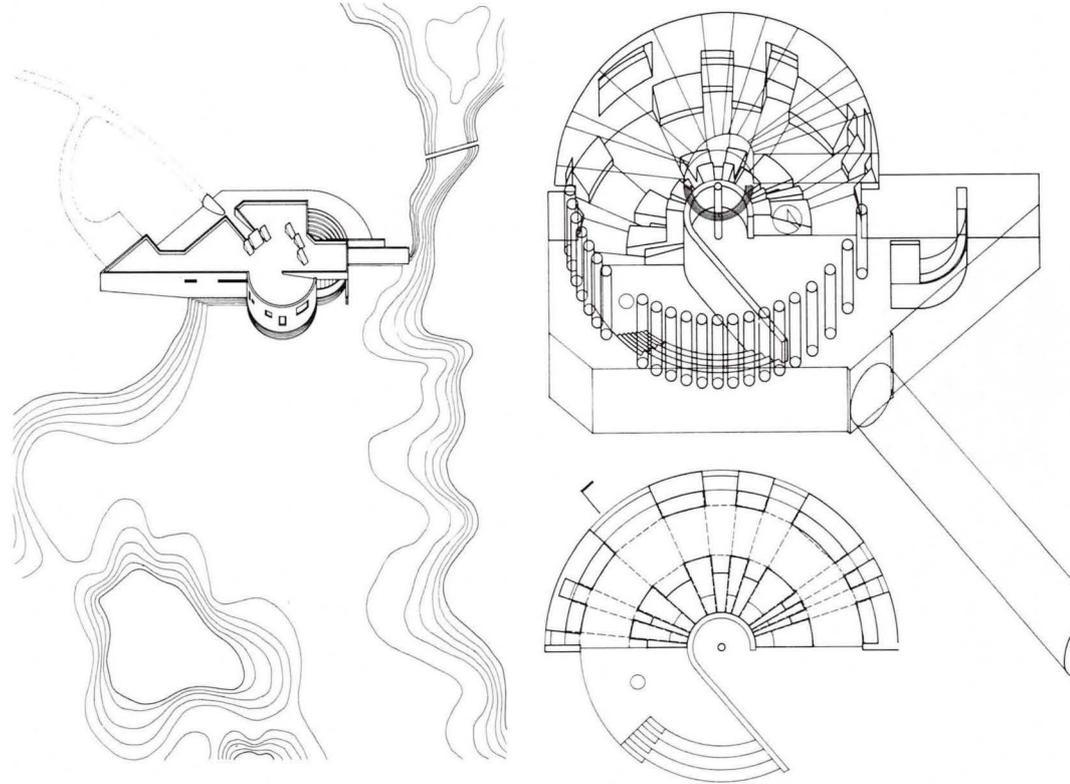
The project separates automobiles from nature, with parking along the outside edge of the site, so that visitors must follow a trail for several hundred feet through brush and trees to the nature center. Approached from the trail, the building is almost invisible, camouflaged by a grassy berm and entered through an eight-foot diameter corrugated metal tube reminiscent of a river culvert. The back of the nature center faces a manmade marsh; and water laps against its unpainted board-formed concrete walls.



er the visitor penetrates the building, it offers a
 quence of views along a spiral circulation ramp.
 ndows frame specific views of the landscape—a
 tonwood tree, marsh grasses, underwater life,
 mal burrows. The spiral terminates in a glass-
 lled library offering a panoramic vista of the
 rsh.

building is a model for living with nature. Low in
 file and energy efficient, its bermed walls provide
 lation through mass; its small windows assure
 ar control and reduce heat loss; and its ring of
 ninated water-filled thermal tubes store solar
 ation in winter while displaying the substance
 ich literally and symbolically permeates the
 ure center.

RBARA GOLDSTEIN



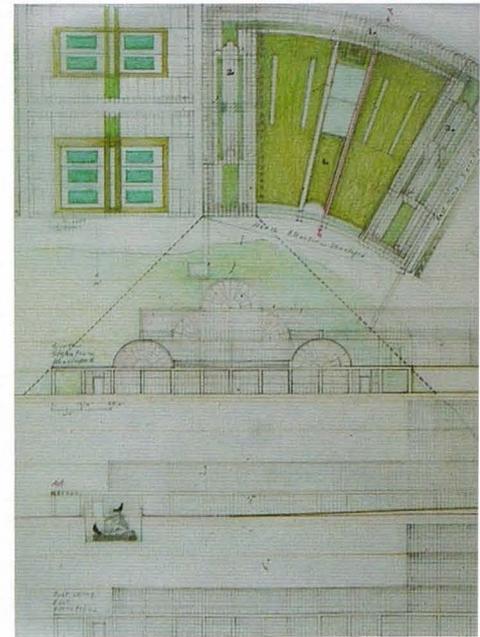
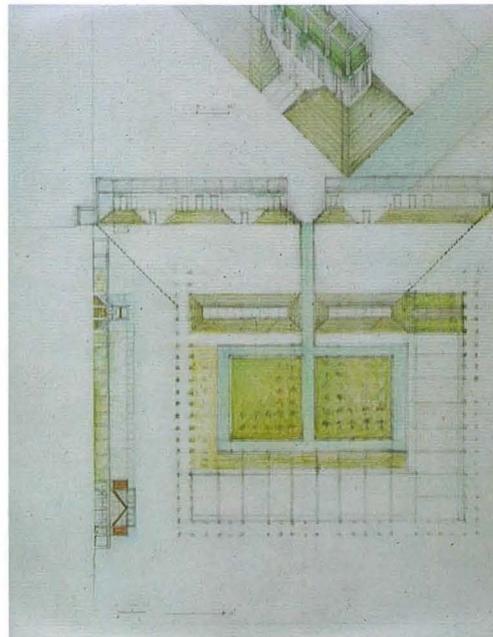
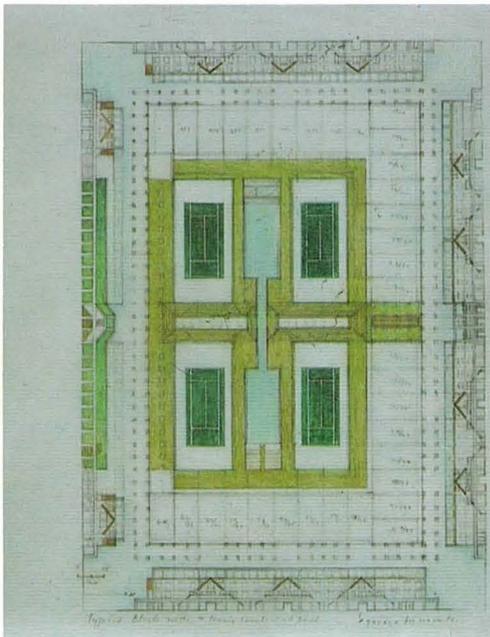
N · A · T · U · R · E · C · E · N · T · E · R

Barbara Stauffacher Solomon's plan to make Crissy Field in San Francisco a public and semi-private recreational garden is an attempt to resurrect a paradise lost. Amenities that don't fit into individual budgets or lots are realized in this collective park where traditional backyards merge into cooperative courts, pools and theatres.

A square of grass in a city is a garden. In this project, an unused Army airstrip is transformed into a sophisticated Marina Green—the verdant rectangle acts as an oasis in a water-and-hill city. The texture of the city continues to the Presidio with blocks of housing repeating the grid of the Marina District and Presidio Heights. Housing is situated on 25 by 60 foot lots. Eucalyptus hedgerows lead from the boulevard to the bay and form a wall between the buildings and the highway. Gardens and patterns of trees extend the architecture and hold the plan together. Shops service the complex and parking is located below the houses and under the bridge approach.

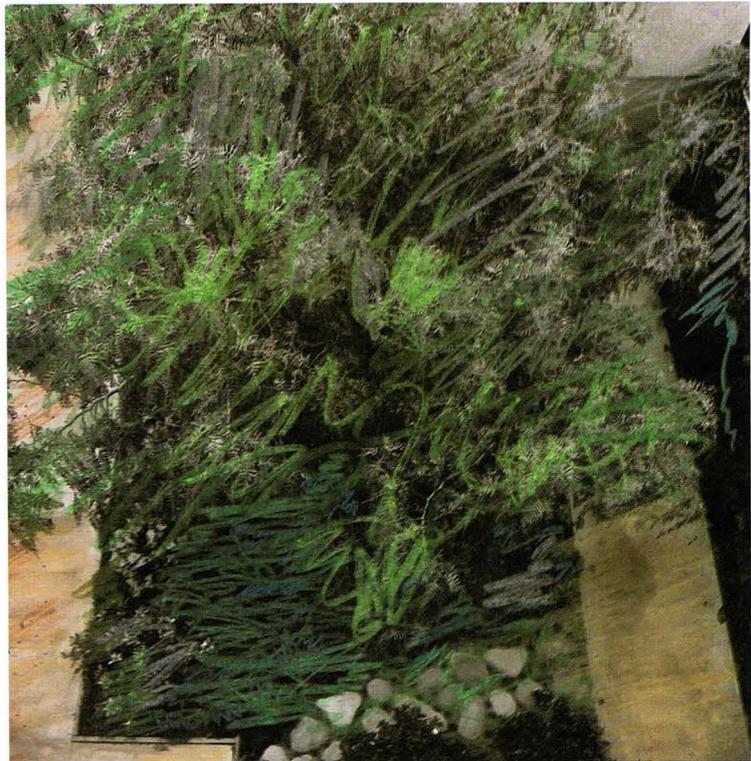
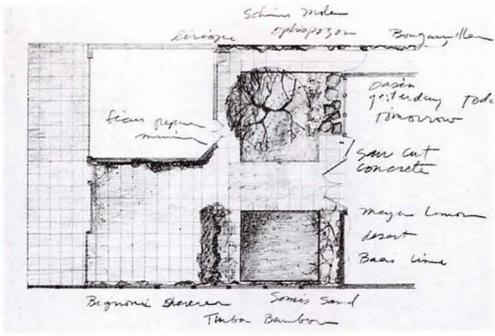
The Marina Baths, a monument to pleasure, allude to Bernard Maybeck's Palace of Fine Arts and the now-dry Sutro Baths. In the gallery, upper level doorways open onto trellised walkways and grassy terraces leading to the bay. The lower level opens to two paths on grade with the central green. The purpose is high-recreation with adult and youth activities separated into east and west wings. Stauffacher notes that Californians are obsessed with nature and paradise and, for them, nature as paradise is the recreational garden.

TERRY BISSELL



Since 1975, Pamela Burton has created landscapes meaningful in their use of metaphor and ritual. She seeks to create small sanctuaries protected from the contingencies of the outside world. In her work, dimensions are created in the geometry of the plan and they are largely perceived through the senses. Much attention is given to fragrance and blossoming schedules so that her gardens become places of special experience to which one wants to return again and again.

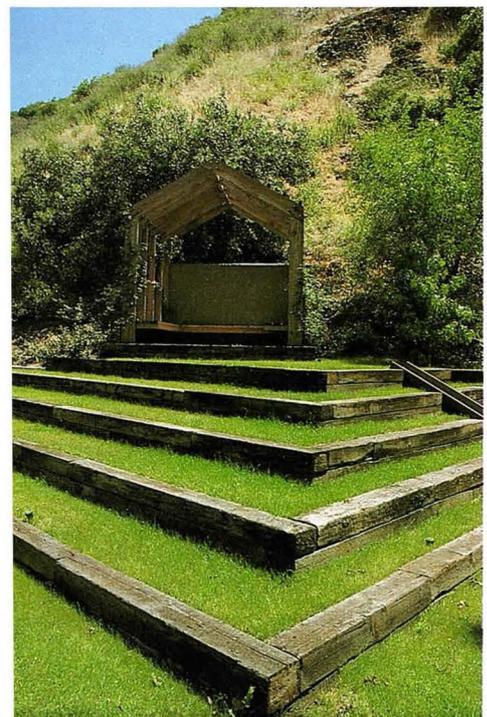
The back garden of an artist's Venice, California studio creates different climates in microcosm. Two 5 x 15 foot squares, saw cut from a concrete parking slab, serve as metaphors for the polarities of wet and dry. Oasis is represented by a California pepper tree, wild loriopie and xyosia grasses, and sweet-smelling gardenias. Desert is symbolized by oasis sand which serves as a stage for sculptures.



Oasis



desert



Burton worked with architect Ron Filson to design a pergola, gazebo and vegetable garden in Mandeville Canyon. The outdoor space was treated like a large room created by the mountain and the house, while the wisteria-covered pergola which lines the eastern face of the house mediates between the two. Liquidambar trees create an *allée* which

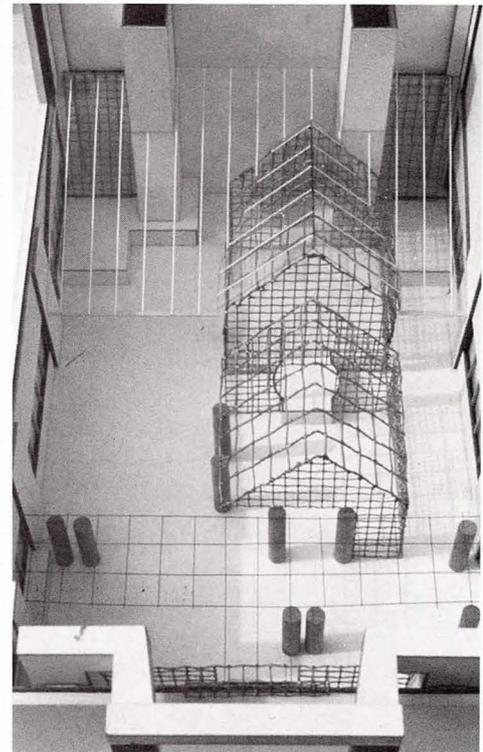
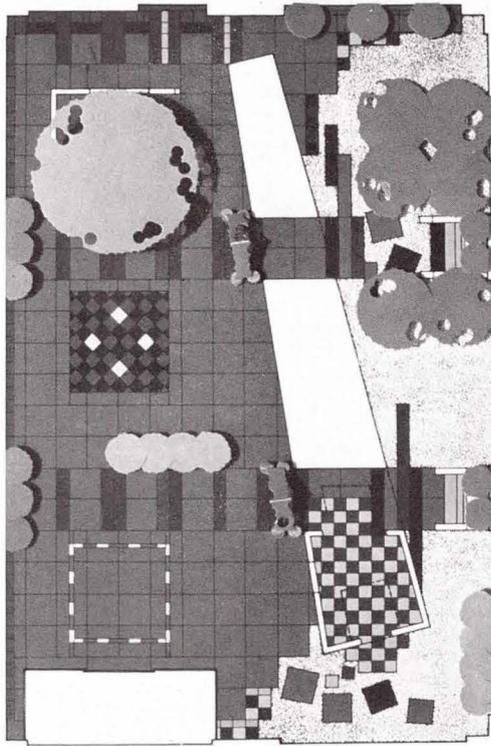
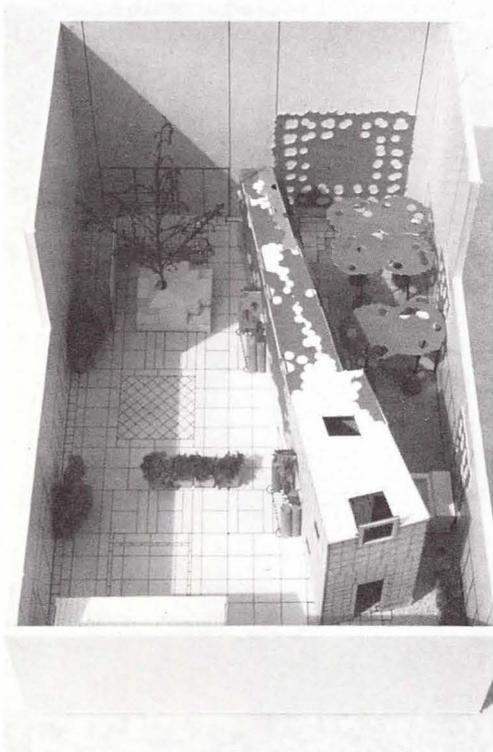
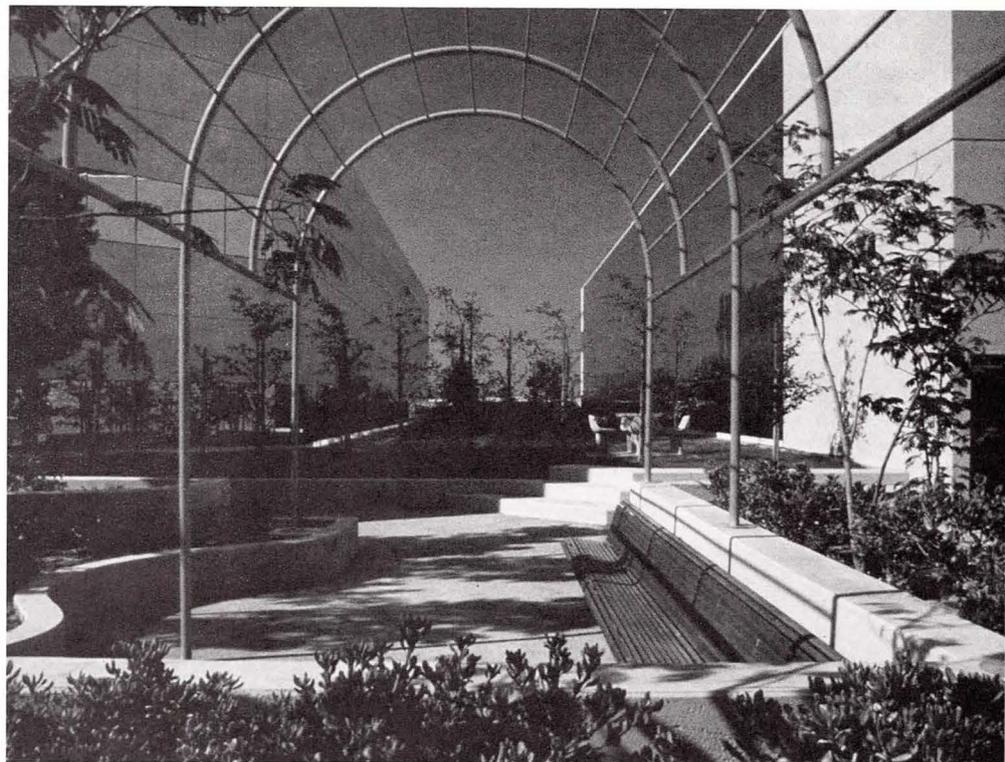


extends the limited space through forced perspective. The client's desire for a vegetable garden was incorporated into the structure and layout of the garden.

TERRY BISSELL

M · E · T · A · P · H · O · R & R · I · T · U · A · L

- The arch/trellis designed by POD, Inc. for the Executive Office Park in Irvine, California is sculpture, bridge and shelter. Constructed of tubular galvanized steel, the trellis has wisteria vines climbing the posts and intertwining with the framework. As the vines mature, another dimension will be added; seasonal change. Flowers and leaves will either proliferate or be contrasted by the juxtaposition of vine and arch.

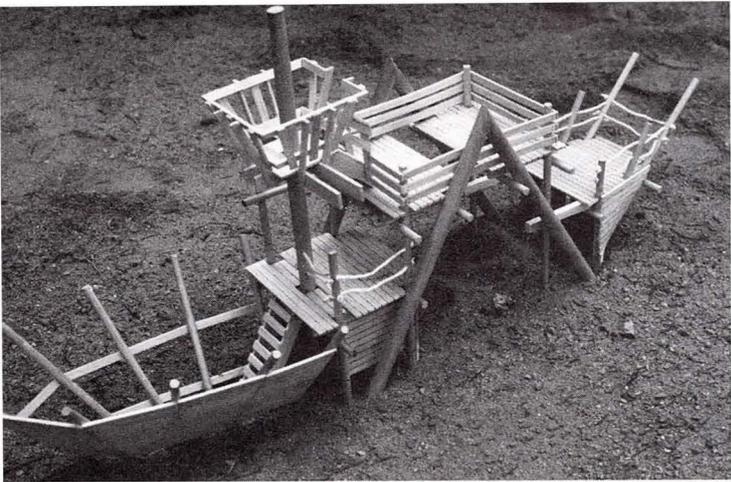


- A 1930s industrial building located in a predominantly commercial section in the San Francisco Bay Area provided an opportunity to experiment with a new landscape by Carducci/Herman Associates. Designer Marc Treib updated the traditional garden/ pergola/trellis structures for two fifth-story courtyards, strongly ordering them to contrast with the growth and layout of the rest of the building.

The courtyards are multi-purpose and serve as extensions of the interior spaces. Environmental considerations focused on the strong sun/shade contrasts with heavy emphasis placed on green walls and planes as modulators.

For the executive court, there had to be space to accommodate large social events as well as contemplative brainstorming—the client is Cetus Corporation, a bio-engineering firm in Emeryville. The resolution is based on a series of concepts commonly used in Japanese architecture and gardens. One is the transition from formal to semi-formal to informal both in layout and feeling (*shin-gyo-so*). A second concept is the division of the court by a strong diagonal in the form of a green lattice wall, which forces perspective and gives the space an illusion of greater depth. As one walks through or around the wall, formal paving breaks down into an informal gravel surface: bright to shady, hard to soft. In keeping with the client's request for "elegance," all vertical surfaces are strongly defined textures of sheared green.

The employee court, in opposition to the rather simple space of the executive court, contains a number of large ventilation ducts. A lath house was planned to lower scale and articulate the spaces around it. This house, a variation on the traditional gazebo/trellis structure, intersects the covered roof to maximize the idea of transitions, being partly covered and partly open. Most of the elements lower eye level and force views up through green foliage.



Landplan Design Group will transform an abstract nautical motif to the arid foothills of Colorado in their design for a playground structure in Heritage Dells Park. The innovative play gym has various deck heights ranging from five to fifteen feet and will be constructed on a sand base.

● A pergola by Burnett-Baldwin for the Hockaday School in north Dallas was built as a small amphitheatre for graduation ceremonies. Wire was installed between major wood beams to aid the growth of blooming trumpet vines, which will eventually cover the entire surface. The specially milled cedar beams are supported by columns from a 16th century Spanish castle, creating an unexpected contrast of styles and images.



rather than develop a number of individual, isolated play structures, designer Diane Caughey created separate "buildings" with bridge and ramp connections for the Wildwood school in Santa Monica, California. The resulting composition provides an area for different types of play, and suggests forms which the children can interpret imaginatively. Relative scale ranges: huge things (mountains) come small, tiny things (birdhouse) come large—all part of a design strategy to stimulate perception as part of play.



● "Archaeology," is how Sussman/Prejza, Inc. describes the design philosophy behind their garden office gazebo in Bunker Hill. Adverse to installing just another piece of formal sculpture, research dictated a nod to the historical. Working with David Modell of San Francisco Victoriana, they played with color and replicated a building type that downtown Los Angeles had long since lost to bulldozers.



WRITTEN BY TERRY BISSELL

T · R · E · L · L · I · S · E · S & G · A · Z · E · B · O · S



Sometimes landscape architects are presented with so many constraints that a solution seems to suggest itself. Such was the case with the SWA Group's Harlequin Plaza in the Southeast Denver Corridor's Greenwood Village. Architects Gensler Associates conceived of these two angled mirror glass buildings surrounding a diamond shaped plaza as a "jewel box." The buildings were three and four stories high, situated in a large swale, with a two-story parking structure in between them. There was a two foot deep, forty foot wide gap in the middle of the slab, and this was the only area which could accommodate the weight requirements for planting or fountains. Mechanical systems, located inside the parking garage, manifest themselves outside with two chillers poking out of the slab.

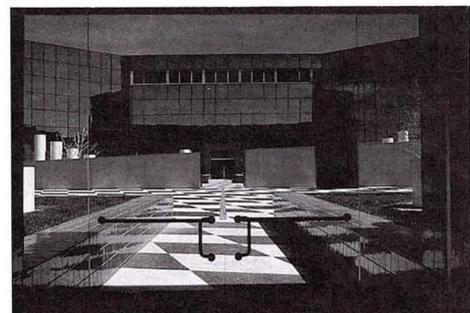
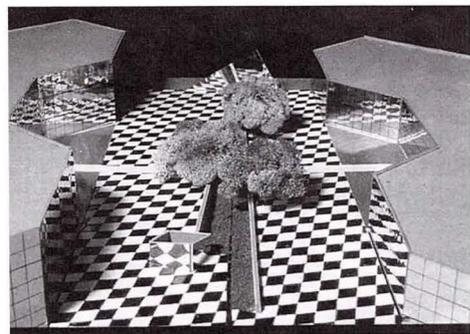
When the landscape architects were commissioned, what was left for them was a magnificent gap with a long axis pointed to the Rocky Mountains. Thinking that soft landscaping would probably disappear in such overwhelming surroundings, the designers decided upon a bolder solution—a black and white diamond pattern plaza animated by dramatic shapes and colors.

Borrowing elements from sculpture, they clothed the ducts in canted mirror glass, and created a series of brightly colored aluminum clad walls along the central slot. Banks of flowers, benches and fountains were also placed here, creating a linear oasis.

The designers describe the procession of forms as a dance. The effect is somewhat like an early De Chirico painting crossed with a landscape by Luis Barragan—there are endless reflections, long shadows and spatial ambiguities. One can imagine a solitary child running through the plaza with a toy hoop. The chillers seem to whirl across the space, pointing to the distant mountains. The diamond pattern reflects in the mirror glass walls making the buildings dissolve into the space between.

BARBARA GOLDSTEIN





H · A · R · L · E · Q · U · I · N · P · L · A · Z · A

Handmade Tile

by
Deborah Perrin
Photographs
by
Lisa Powers

PRODUCT REVIEW

The ingredients are elementary: earth and water, fire and air. The process of manufacture is equally simple: mixing and forming, glazing and firing. The human hand combines these timeless components with skill and sensitivity. Thus, Western potteries produce handmade tile.

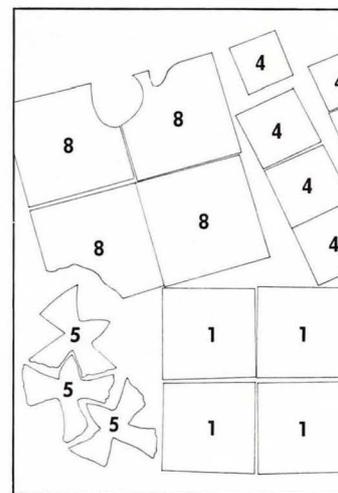
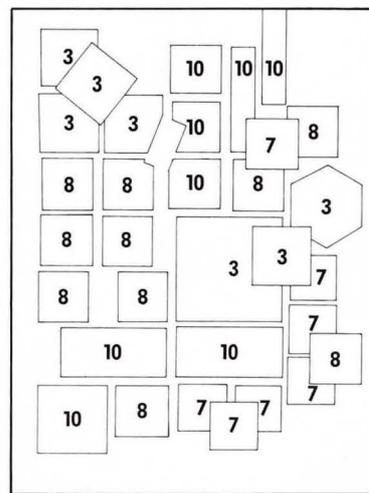
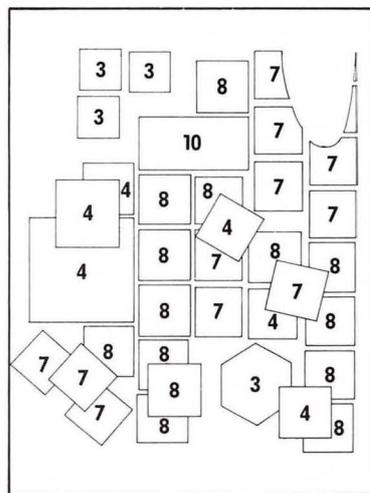
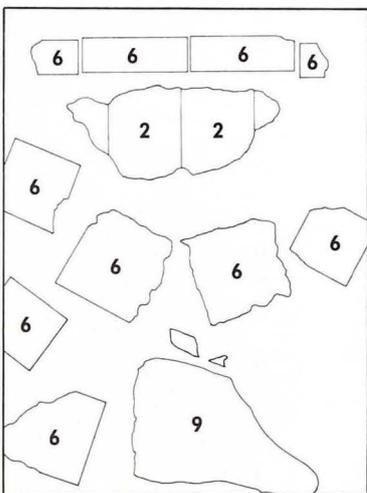
Decorative glazed tile has a clear line of descent in the West extending back to the Arts and Crafts movement of the late 19th century. During the 1920s especially, such renowned potteries as Malibu and Batchelder manufactured great quantities of handmade tile to embellish the Mediterranean-style architecture of the era. Dormant but not dead in the following years, the industry was reactivated by the craft revival of the 1950s and '60s.

In spite of its apparent simplicity, tile making is demanding. Warp and shrinkage are omnipresent problems for the producer, as is the necessity for a degree of color uniformity that is at odds with the caprice of the kiln god.

Yet, it is this very caprice that gives unique beauty to handmade tile. The play of light over slight irregularities enhances a tiled surface with a sense of movement that is appealing at least, and at best, hypnotic. Subtle variations in glaze application combine with the high temperatures of firing to give a depth to color that cannot be achieved any other way.

Inspiration flows easily when confronted by the remarkable tactility of these tiles. Floors, baths, counters—of course. But consider also stair risers, table tops, garden benches, niches, shelves—intimate locations where their jewel-like surface can be closely appreciated.

Designs compounded from handmade tiles have a particular integrity. The grid formed by the grout lines is part of the over-all composition; the repetition of separate but equal modules imparts a sense of solidity. The assembly is as fascinating in its component parts as in its totality.



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PRODUCT REVIEW

PRODUCT REVIEW





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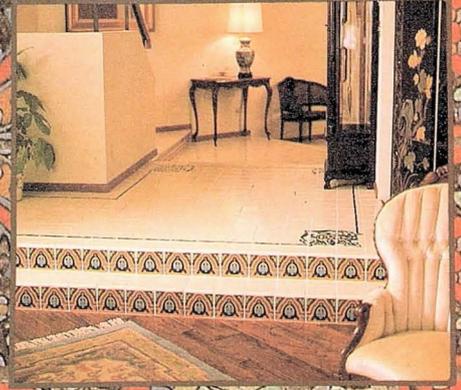


the City of Industry, California; Industry Hills Development;
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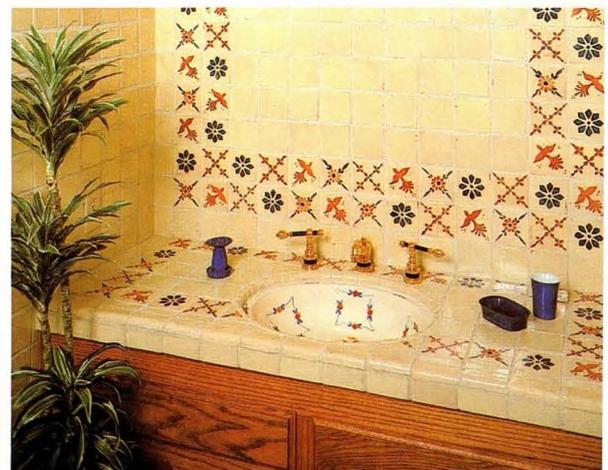
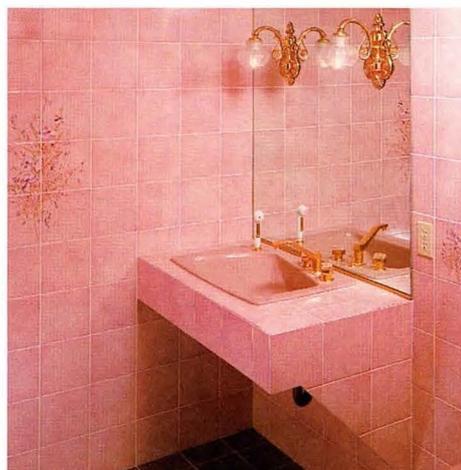
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PARK SHOWPLACE

"A DESIGNER'S PARADISE"



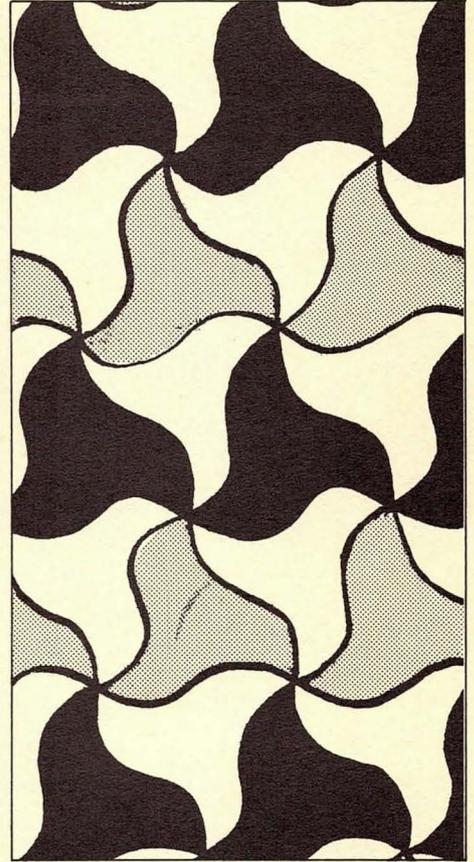
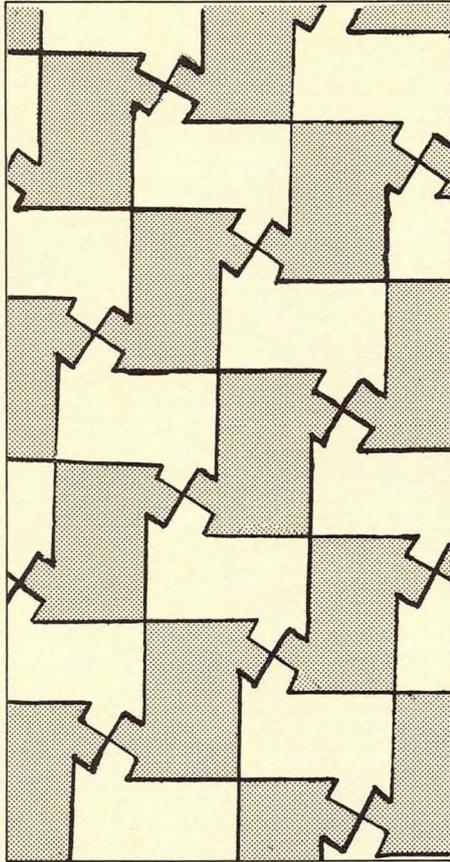
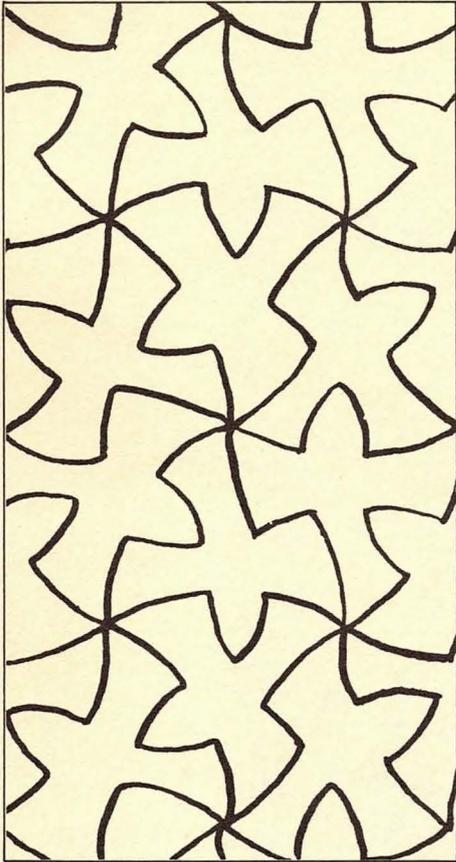
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PROJECTS ARCHITECTURE

SPRINGVIEW



For sale: Springview had attracted the attention of the international architectural community even before its completion. Designed by *Projects*, this luxury residence is now complete, detailed to perfection and scheduled for publication in some of the world's most prestigious architectural journals.

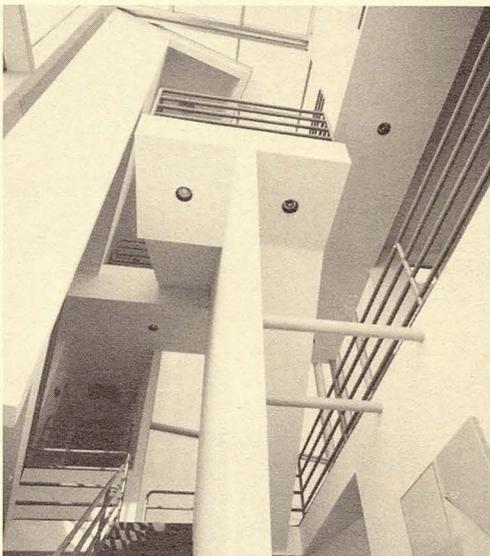
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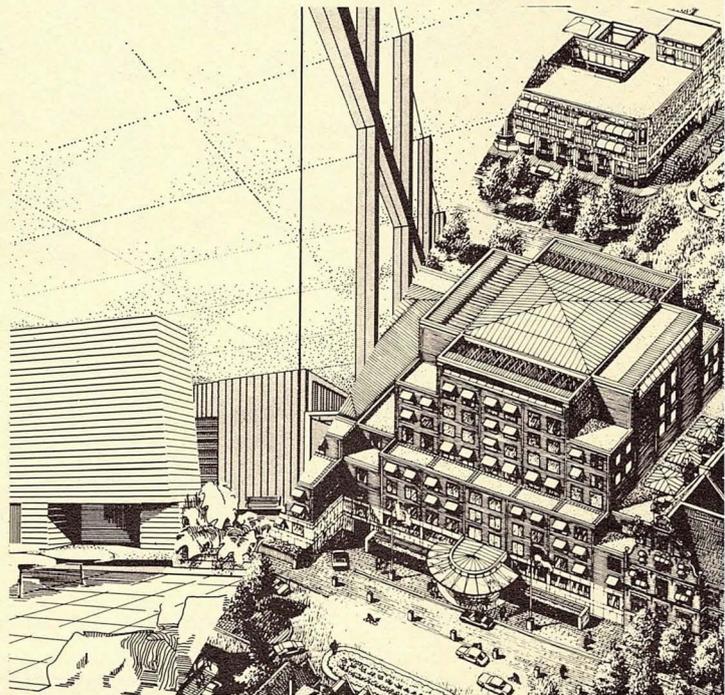
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nal Biennale

his will set American architecture back 50 years."

DUIS SULLIVAN, commenting on the Columbian Exposition of 1892.

at visitors to San Francisco's Mason might have wondered what sort of show they had blended into. The Presence of the Past: Who conceived it, and why? Was it in San Francisco, and whose benefit?

The Presence of the Past was originally mounted as the architectural section of the 1980 Venice Biennale, a major European avant-garde exposition of art, furniture, and industrial design. According to Paolo Portoghesi, director of this section, architecture was incorporated into the Biennale "to strengthen the link between the exhibition (the Biennale), the city of Venice, and its territory (Italy), to confirm the Biennale as a forum for . . . architectural debate and research." The advisory committee, led by Philip Johnson, selected work which emphasized a relationship with history." Hence the Presence of the Past.

Bringing together the work of architects from Europe, the United States, and Japan, the exhibit's principal component was a Strada Novissima lined with facades created by 21 architects: seven European, seven American, and one Japanese.

After Venice and a stopover in San Francisco, this peripatetic exhibit returned to San Francisco, distanced further from its intended context. Its appearance at Fort Mason was due largely to the efforts of a pair of San Franciscans, John Weiner and Virginia West. The two enlisted the sponsorship of a variety of groups, many based in Bay Area real estate development. With certain parallels to the logic originally employed by Portoghesi, the curators desired to "educate the public" concerning recent architectural trends. They also wished to move the epicenter of architectural debate from the East Coast to the West. But why, if these were the goals of the exhibit, didn't the curators/sponsors create their own exhibit, instead of importing something from Europe?

Beneath the superficial similarities of purpose lie significant differences between the European curators and the American sponsors. The Southern Pacific and other beau corporations do not share ties with Paolo Portoghesi or the members of his advisory committee. One manifestation of dissonance was the use of the Presence of the Past to transform

Pier 2 into a Roman basilica. The Strada Novissima, originally laid out as a linear street, became a nave, with each facade serving as an entry to a chapel for a minor saint of the new architecture. A sponsor's pavilion was created as a new element and formalized into a reliquary for the display of recent San Francisco commercial developments. San Francisco's architectural contributions, four new facades by local firms,¹ formed the sanctum sanctorum and, true to American consumerism, food was placed at the high altar. From avant-garde to antipasto.

Did the advisory committee from Venice care that their radical eclectic exhibit was co-opted? Charles Jencks' recent statements about the exhibit aggressively adopt a commercialized viewpoint in an attempt to validate this shift. One suspects that the developer/sponsors were more concerned with favorable publicity at City Hall than with consciousness-raising in the rest of the city. But was the work, chosen to emphasize a "relationship with history" on the Adriatic, really suitable to be marketed in that other seaside city on the Pacific?

The "relationship with history" featured by the Presence of the Past was largely a response to a void born out of modern architecture, a void filled with buildings empty of emotional associations. Traditional architecture incorporated emotional content through spatial organization and the use of light, texture, and color, and through design ideas such as symbolism, symmetry, proportion and plan organization. Emotional content helped users to understand the building, its internal organization, its approach to climate and place, and communicated societal attitudes about the functions or organizations housed within.

Modernism's rational rhetoric created the void by allowing the proliferation of characterless, scaleless, and craftless boxes. The Seagrams' Building was duplicated many times on the Avenue of the Americas. Technology and efficiency became architecture's sole content, and emotional associations were disregarded.

The first place we have begun to search for a means to reintroduce emotional content in architecture has been our past. More specifically, there has been a predisposition toward European architectural traditions. Post-modernism, the movement highlighted by the Presence of the Past, gathers under its banner architects exploring regionalism, stylistic revivalism, or

¹ Batey and Mack, MLTW/Turnbull, Skidmore, Owings and Merrill, and Daniel Solomon and Associates.



the peculiar combinations of eclectic distortion. The Strada Novissima provided examples of each: Leon Krier's rustic Italianate facade blended regional and revival influences, while Alan Greenberg's was more purely revival. Ricardo Bofill's work mixed neo-classicism with distorted manipulation of mannered elements at a variety of scales, while Thomas Gordon Smith created eclectic combinations of elements from various European sources.

Did the work exhibited along the Strada succeed in bringing emotional content back into architecture? To the contrary; the eclectic distortion employed by many facades reduced their emotional accessibility. But a more fundamental question arises for American architects: was this search for images appropriately directed?

The Strada's facades failed to point out differences in the societal backgrounds of today's European and American architects. The traditional architecture of Europe is moribund because the culture that generated its forms could not survive two world wars, revolutionary social convulsions, and the devaluation of both church and state. The Europeans look backward nonetheless, presenting austere and foreboding images while clinging to the romantic notion that the distorted use of historical elements will provide the emotional content that has lain hidden behind curtain walls for so long. Death is the theme of studio G.R.A.U.'s facade; and the absence of life is shown by both Massimo Scolari's facade and OMA's project involving a large monolith dropped onto a major city.

The American architects, from a freer, more optimistic, and enthusiastically consumer society, responded to the challenge with more humor. Robert Stern's facade from Best Products depicted a crown (European royalty?), and Stanley Tigerman, who rarely uses European forms in his work, presented not a facade but a stage set.

In washing their humor with the European 'emperor's new clothes,' the Americans diluted their message. Although chosen for their attachment to the post-modern cause, these architects should not be considered the pied pipers of American architectural development. One can envision that winding road down which we would be led; a tortured and arbitrary path ending on Michael Graves' bicultural bridge at Fargo, North Dakota.

The influence of architects from previous decades that were capable of "reinterpretation and transcendence without falling into kitsch" is where the historic search should concentrate its efforts. Frank Lloyd Wright and Louis I. Kahn reinterpreted history but did not eclectically distort its forms in order to apply them to contemporary problems. America's democratic ideals were embodied in their architecture. Why wasn't their influence felt on the Strada Novissima? Perhaps our search through the past could better start with this body of work, and form the basis for an ideology out of which American architecture can grow.

Awareness of context, internal function, climate and cultural attitudes, plus the willingness to express these in our buildings, are keys to filling the void left by modern architecture. If the Presence of the Past erred, it did so not because of attempts to search, but because of the tools chosen. The Presence of the Past helped loosen modernism's religious purism, but its forms cannot be an answer to putting content and meaning back into American architecture. As American architects, can't we combine images from our past with a vision of the future without saddling ourselves with European cultural baggage as inappropriate today as it was in 1892?

MITCHELL LEWIS GREEN, ROBERT M. KARN, and JOHN FREDRICH MARX are architects with Kaplan/McLaughlin/Diaz in San Francisco.

Guide to U.S. Architecture: 1940–1980

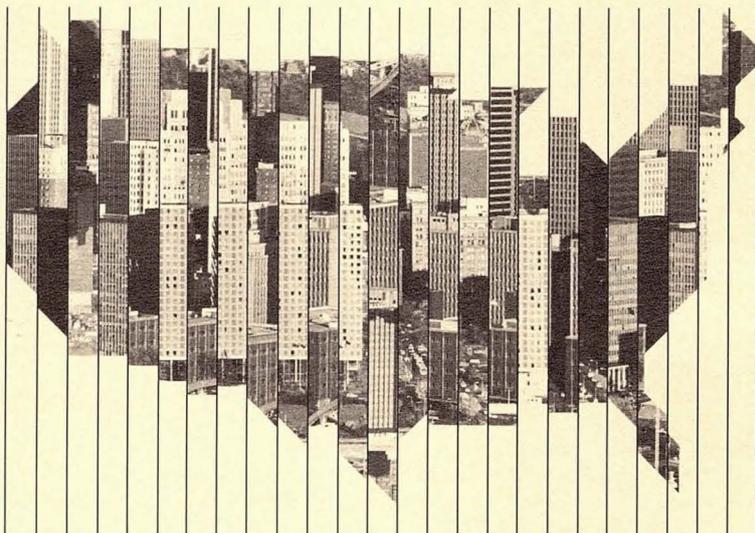
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Irwin Biography

g is Forgetting the Name of the One One Sees

Lawrence Weschler, University of California Press, Berkeley, 1982, p.

Reviewed by ALBERTO LAU

54, when he was 26 years old, Irwin spent eight months living all human contact on the roof of Ibiza off the Spanish Mediterranean coast. Without knowing precisely why, he proactively shed everything that came to the world: language, social contact, books. He did not use his sketch pad. Boredom became painful. But the other side of boredom is fascination. It was the first time, but the last, that he experienced boredom as a tool for insight. He ended at a state of having no ego, exemplifying pure ideas without worldly ambition or motives. Stayed through a long, cold winter one spring day he walked to the village, went into the small theater and saw *Singin' in the Rain* with Gene Kelly. That was the spell. He left for California the next day.

This incident, related in Lawrence Weschler's excellent biography of Robert Irwin, prefigured by 16 years the occasion in which Irwin came to a full realization as an artist. The book is called *Seeing Is Forgetting the Name of the Thing One Sees*, which is derived from a quotation by the French poet Paul Valéry. Weschler links Irwin's contemporary art through a temporary life, a remarkable achievement given that Irwin's art is autobiographical.

Irwin considers that he did not become a true artist until age 35 when he began to ask himself questions about the nature of seeing, and curiosity overtook attention as the prime motivation for his life.

He had evolved from figurative realist to abstract expressionist minimalist. In the 60s, as he moved away from abstract expressionism, he systematically shed all the elements normally considered basic to painting: image, line, space, focus, and permanence. Unlike other minimalists, he did not after the irreducible elements of painting, which art critic Clement Greenberg had defined as flatness and the delimitation of space. Irwin was seeking a direct, unmediated aesthetic experience.

He told Weschler, "I had to recognize the difference between imagery and physicality. Every constituted representation, 're-presentation,' a second

order of reality, whereas I was after a first order of presence." Seeking the marriage of figure and ground, he went from the painting of lines (1962-64) to the painting of dots (1964-67). This in turn led to the blurring of the distinction between the painting and the room in a remarkable series of discs (1967-69). Each disc, seemingly floating in air a few inches from a wall, was carefully lit by the symmetrical placement of four spotlights, two from above and two from below, making the disc apparently translucent and immaterial, and casting overlapping shadows that expanded the piece into the room. As Jane Livingston pointed out at the time, Irwin wanted the spectator to literally "enact the process of the work's conception," but ironically, the elegance and ravishing beauty of the discs prevented this.

In 1970, after two decades of a successful career as an artist, and after a decade of methodically discarding all the nonessential elements of painting, he ceased painting altogether. He had become convinced that art did not reside in the object of art. Irwin came to believe that perception precedes conception, and that an ability to resist metaphors is the precondition for clear vision. He reportedly took a Rorschach test and steadfastly refused to see anything more than an ink blot. The subject of Irwin's art is perception itself, and he believes that any experience, with proper and rigorous preparation, can be an aesthetic one.

Irwin then became involved in a project of "general peripatetic availability," in which he talked with any audience who wanted to hear about his ideas. Between 1972 and 1976 Irwin spoke at over 100 universities, museums, and art schools, and he continues this project, in a limited fashion, to this day.

Irwin's idea of the opposition between perception and conception corresponds with the current psychological theory on the function of the right and left hemispheres of the brain. The right brain, according to this view, is non-verbal, perceptual, a-temporal, and the left brain is verbal, logical, and time-conscious. Irwin would urge us to use the right brain for perception and to shut down the perceptual filter provided by the left brain. The right brain sees without naming. To see clearly is indeed to not know the name of the thing one sees.

Weschler compares Irwin's career to an hourglass. After reducing his activity to nothing, he is now expanding again. "What I've learned to do is to deal with presence without the reductive-

ness," he told Weschler. "Restriction can be a discipline to break habits, but it need not be a final state, and it's no state of grace."

Irwin has moved beyond painting to large installations, in specific response to sites. Two of his current projects are a permanent installation in a eucalyptus grove at the University of California in San Diego and a project in a Helmut Jahn-designed terminal at O'Hare Airport in Chicago. No doubt we will be able to see this phase of Irwin's career in better focus later, and then the reasons why he again started making art will be more clear, just as his early years have been given coherence by Weschler's narrative but in fact were much less fluid and less clearly conceptualized.

Ironically, Irwin's insistence on direct, unmediated perception has led to this book's only major deficiency: its meager visual documentation. In the past, Irwin has objected in principle to photographs of his art, arguing that photography could not retain the quality of presence, essential to his work. This is undoubtedly true. But neither can language. Words are, if anything, even more limited in preserving the presence of a work of visual art. Language is inherently conceptual, and one of its principle functions is to mediate between us and the world. Moreover, the number of people who can experience Irwin's art directly is severely limited. In a very real sense his works remain a private, privileged experience. In using photography to document works of art we must understand and acknowledge its limitations, just as we acknowledge the limitations of language. Photography is both a re-presentation in a familiar code and a new object in the world. Anthropologists tell us that primitive people inexperienced with photography can not recognize their own children in snapshots unless they are told, in effect, "This is a message. This stands for your son." If we recognize that photographs are coded messages, just as writing is a code, there is less danger that the work of art will be devalued by its photograph, and we would gain documentation essential for those who do not have access to direct experience.

ALBERTO LAU is an architect, writer, and photographer in San Diego, California.

Halprin's Process

Sketchbooks of Lawrence Halprin by Lawrence Halprin, Tokyo, Japan: Process Architecture Co., Ltd., 1981, 199 pp.

Lawrence Halprin: The Ecology of Form London: The Pidgeon Audio Visual Library of Tape/Slide Talks: Series 7, £42, \$84

Reviewed by DEMETRA BOWLES

Art, for Aristotle, imitates nature. The more accurate a copy, the finer is the work of art. An entire aesthetic was built on this mimetic principle, and the volumes on aesthetics which followed are only a footnote to Aristotle.

Many artists, architects and landscape-designers who have been inspired by natural forms subscribe to this theory of mimesis. If some do not embrace it, however, they inadvertently reveal its effect by reacting against it. Lawrence Halprin has redefined this relationship between nature and his art, not by seeking to copy the forms of nature, but to learn from and to abstract the biological processes which underlie them, to extract the essence of a form. Halprin, somewhat paradoxically, incorporates these processes into man-made environments, say of a cascading waterfall in the High Sierras, into a concrete pool and fountain in urban Portland. Processes of nature are abstracted and incorporated into urban landscapes. The natural is transmuted into the artificial.

Art, for Halprin, is an evolutionary process; it involves the accretion or layering of experience. The role of the artist in this scheme is as conductor of this process. Perhaps the form of Halprin's latest book, *Sketchbooks of Lawrence Halprin*, is more appropriate than some realize for its very preoccupation with this subject. Formally, a sketchbook reveals a passage over time, process; contentually, it exposes the artist's creative process, an unfolding of ideas. For a man concerned with process, albeit natural ones, a technical form which allows him to record and meditate on his own mental journals can be most revelatory. In this case the creative processes which underlie Halprin's designs, his artistry, are recorded: colorful drawings choreographed with handwritten notes, ideas, reactions to a space.

A sketchbook is a variant of the diary form, an emotional and intellectual diary in visual form, as well as a record of ideas. In his preface to the book, Jim Burns argues that diaries and sketchbooks form a "creative memory" for ideas. "Drawing in sketch-

books and notebooks provides their graphic and verbal testing ground—their *creative memory*.² Drawing, in fact, is a tool for the transmutation of nature into design.

Burns' preface is an intriguing one; being both mystical and knowing, it sets the tone of the book. Having edited Halprin's earlier notebooks of 1959-1971 for MIT Press in 1972, Burns is very familiar with this designer's work. He accurately reveals the value of Halprin's current endeavor: "They [the drawings] show how one artist's creative memory functions to produce art." Although Burns has a propensity for neologisms, such as 'creative memory' and 'one person's process-design,' and his intimacy with Halprin lends the preface a casual, folksy tone (next to his name after the preface is a sketch of his right foot in a Birkenstock sandal), it nicely introduces Halprin's rather complex ideology.

The sketchbooks chronicle five recent major projects: Sea Ranch; Portland Open Space Sequence; Franklin Delano Roosevelt Memorial; Levi Plaza; and Jerusalem (1. re-building the last destroyed portion of the ancient Jewish Quarter, the Rovah, inside the old city wall; 2. a regional preservation of land stretching from the ridge line

of the United Nations Headquarters). The book is divided into eight chapters, one for the preface, Halprin's introduction, one for each project, and a final one entitled "Notes to the Sketches" which translates Halprin's handwritten notes into Japanese. The preface is already bilingual, in English and Japanese, keeping with its Japanese audience and publisher. The book is beautifully produced with fine color reproductions of his drawings and intelligently executed with careful attention to the text. Its large scale gives the drawings space they deserve and makes for an impressive presentation.

Levi Plaza is but one example of Halprin's work, but it contains the same unique design concepts which persist throughout his projects. Care is taken first to assess the client's needs, and secondly, to meet them in an environment equally conducive for the client as for the community. Words such as "mend," "stitch," and "integrate" frequently crop up when Halprin discusses design. A strong commitment to the community and to the social fabric of its daily life prevails. In Levi Plaza he created an environment for a family-run business which integrated the complex of red brick company buildings at the foot of

Telegraph Hill with the Hill and the Embarcadero across the street. A plaza was created in which people could relax, meet friends, workers eat lunch, and pedestrians pass through, as well as provide a physical surrounding for the complex of office buildings. Halprin consciously developed the plaza in the European sense, as a room or space for people and for their active participation in an urban setting. Most American plazas are actually street fronts for skyscrapers and pay little heed to the people who pass through them. A stream runs through this plaza, unifying its different parts while also symbolizing the origins of the Levi Company in gold mine country. Rocks were brought from the company's original site and a wonderful matrix for workers, pedestrians and neighbors was created.

Perhaps Monica Pidgeon's audio-visual cassette, *Lawrence Halprin: The Ecology of Form* most concisely reveals this designer's underlying concerns. His commentary on a group of slides, many of which are projects included in the *Sketchbooks*, is illuminating. "The thing that has affected me most is the natural environment." His is not a Romantic or picturesque attitude toward nature, but an interest in the process by which certain environments we deem 'beautiful' arise. "These

compositions, these shapes, the way that things are arranged for us the origin of our understanding of what beauty is." Essentially we find things beautiful in nature not because they're inherently beautiful, but because we and derive from the same origins.

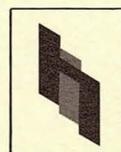
Halprin's interest passes beyond an appreciation for the natural beauty of nature; he translates its underlying formal structure into our everyday lives by incorporating it into designs for cities, suburbs, houses, gardens and architecture with which we do live. Natural process fundamentally affects how he designs. His concern is with an "ecology of form" that is the relationship between people, their environments and architectural form. In this controversial designer's schema, creating an environment to improve the fabric of daily life, to ameliorate human interaction is a primal consideration. What better reason for design?

DEMETRA BOWLES is an editor of *Archetype* magazine, and a frequent contributor to *Artweek*.

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The Victorian Garden

ir Schemes for the Flower Garden
Gertrude Jekyll, London:
The Antique Collectors' Club, 1982,
260 pp., \$29.50.

**Land and Garden: Notes and Thoughts,
Practical and Critical, of a Working
Garden**

Gertrude Jekyll, London:
The Antique Collectors' Club, 1981,
260 pp., \$29.50.

Plans for Small Country Houses
Gertrude Jekyll and Lawrence
Weaver, London: Antique Collec-
tors' Club, 1981, 260 pp., \$44.50.

Edited by DEMETRA BOWLES

Modernization and history move in tandem. New eras resurrect and redefine certain historic attitudes and practices. Their authors touch a chord in modern life. These forefathers and their tested ideas provide answers for us readers. We eagerly brush the dust off their ideas which then often enough find their way off to press, to be reprinted and spread to a growing audience. It forges the connection between present reader and the past. Do these reprinted books have a value (other than their intrinsic historic value) or serve a

practical function, or is their original function obsolete and forgotten?

The answers come easy in the case of Gertrude Jekyll. We are, no doubt, at a historic stage which favors organicism, a return to the basics, the elemental and to the vernacular, as, for instance, exemplified by the Victorian Arts and Crafts Movement in England. Sir Edwin Lutyens, a leading architectural proponent of this movement, stands as testimony to this re-emergence: many of his books have been widely reprinted and his designs have been recently exhibited. What could be more appropriate than to single out as well his collaborator, the garden-designer, Gertrude Jekyll?

A friendship began in May 1889 when he was 20 and a fledgling architect and she 56, an established garden-designer. She considered hiring him to build a house for her, which he ultimately did, called Munstead Wood, and the friendship which ensued quickly turned into a collaboration which refined English country house design and dramatically altered its gardens.

Jekyll stands as a significant figure in landscaping history. Originally trained as a painter, she practiced her art until failing eyesight forced her to turn to a grander canvas, and she directed her efforts

to gardening. Her interest in color and in the pictorial is reflected throughout her designs in which subtle masses of color are composed into a harmonious picture. As Jekyll herself avows composing a picture is her pleasure in the garden:

... my greatest pleasure, both in garden and woodland, has been in the enjoyment of beauty of a pictorial kind. Whether the picture be large as of a whole landscape, or of lesser extent as in some fine single group or effect... the intention is always the same... to try and make a beautiful garden-picture. (*Wood and Garden*, p. 266).

Along with William Robinson (1838-1935), the controversial garden journalist and founder of *The Garden* magazine, Jekyll freed English landscaping from the ornate and formal "bedding out" practices of the Victorian era. Both these figures stand as prominent 20th century landscape designers, widely influencing their country to design gardens in which plants look natural. Such disciples as Vita Sackville-West (creator with her husband Sir Harold Nicholson of the gardens at Sissinghurst) and G. S. Thomas (author and Gardens Consultant to the National Trust) continued their practices.

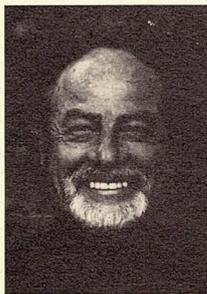
Three of Gertrude Jekyll's garden design books recently have been reprinted by the Antique Collectors' Club, attesting to the

rebirth of interest in this author and her principles: *Wood and Garden* (originally published in 1899 by Longmans, Green & Co.); *Colour Schemes for the Flower Garden* (originally published in 1908 under the title, *Colour in the Flower Garden* by Country Life Ltd.); and a collaboration with Lawrence Weaver, *Gardens for Small Country Houses* (originally published in 1912 by Country Life Ltd.).

What unites all three volumes and still preserves their value today is that they are primarily practical guides to gardening, replete with plotted charts, a survey of seasonal and monthly plantings, and select chapters devoted to particular garden problems. All very earthy concerns, and ones which do not change over time. On a more fundamental level, her unique and appealing aesthetic runs through the books, that desire for a naturalized garden by freeing plants from formal bedding practices, the stress on individual, permanent perennials to nurture over the years, rather than on a mass of plants used solely (and, at that, temporarily) for ornament and decoration.

She takes a practical approach, guiding the reader on a personal tour of her garden in *Wood and Garden*. This book chronicles the garden year, from January through December, and the remaining chapters dwell on specific garden

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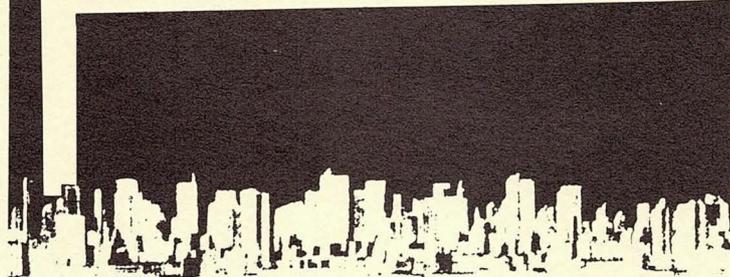
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problems. These concerns span from "Large and Small Gardens" (ch. xiv), "The Flower-Border and Pergola" (ch. xvi, a useful design and building guide; but cf. *Colour Schemes* for a detailed discussion of the herbaceous border, and *Gardens for Small Country Houses* for a detailed pergola plan), "The Primrose Garden" (ch. xvii, focusing on one of her favorite plants) to "The Bedding Fashion and Its Influence" (ch. xxiii, revealing her ideas on this rather controversial issue).

Colour Schemes for the Flower Garden is rightly considered her finest book. In it she summarily outlines her ideas for use of color in the garden, and goes so far as to include useful diagrams for plantings. Jekyll has been considered the creator or at least the refiner of the herbaceous border, a stretch of land filled with hardy perennials, as opposed to the less hardy and impermanent annuals.

Gardens for Small Country Houses surveys gardens of this particular type, and records a powerful collaboration between the architectural editor and garden editor for *Country Life*, Lawrence Weaver and Gertrude Jekyll. The expertise shared between the two of them and contained in this book make it a knowledgeable statement on the

relationship of garden to house, and on the restoration of gardens. Weaver brings to this project his experience as an architect and his fondness for detail, the craftsmanship in a house. One of his interests, for example, was lead-work. Jekyll, of course, brings her skill in painting and in gardening. As garden editor, she was *Country Life's* authority on the "order and beauty of the woodland and garden."

This book, as the preceding two books, is a practical handbook. The details of craftsmanship, planting relationships and the restoration of gardens are its chief areas of concern. Chapters dwell on "The Treatment of Small Sites," "Steps and Stairways," and "Balustrades and Walls," as well as on particular country houses and their attendant gardens. It contains all original black and white illustrations and the discussions are punctuated by useful plans and diagrams for both houses and gardens.

Naturally, it is exciting to have Jekyll's books reprinted and back in circulation after three-quarters of a century without them. Their return is a service to the design and landscaping community, as well as to the rest of us amateur gardeners; but these books do not go without their flaws.

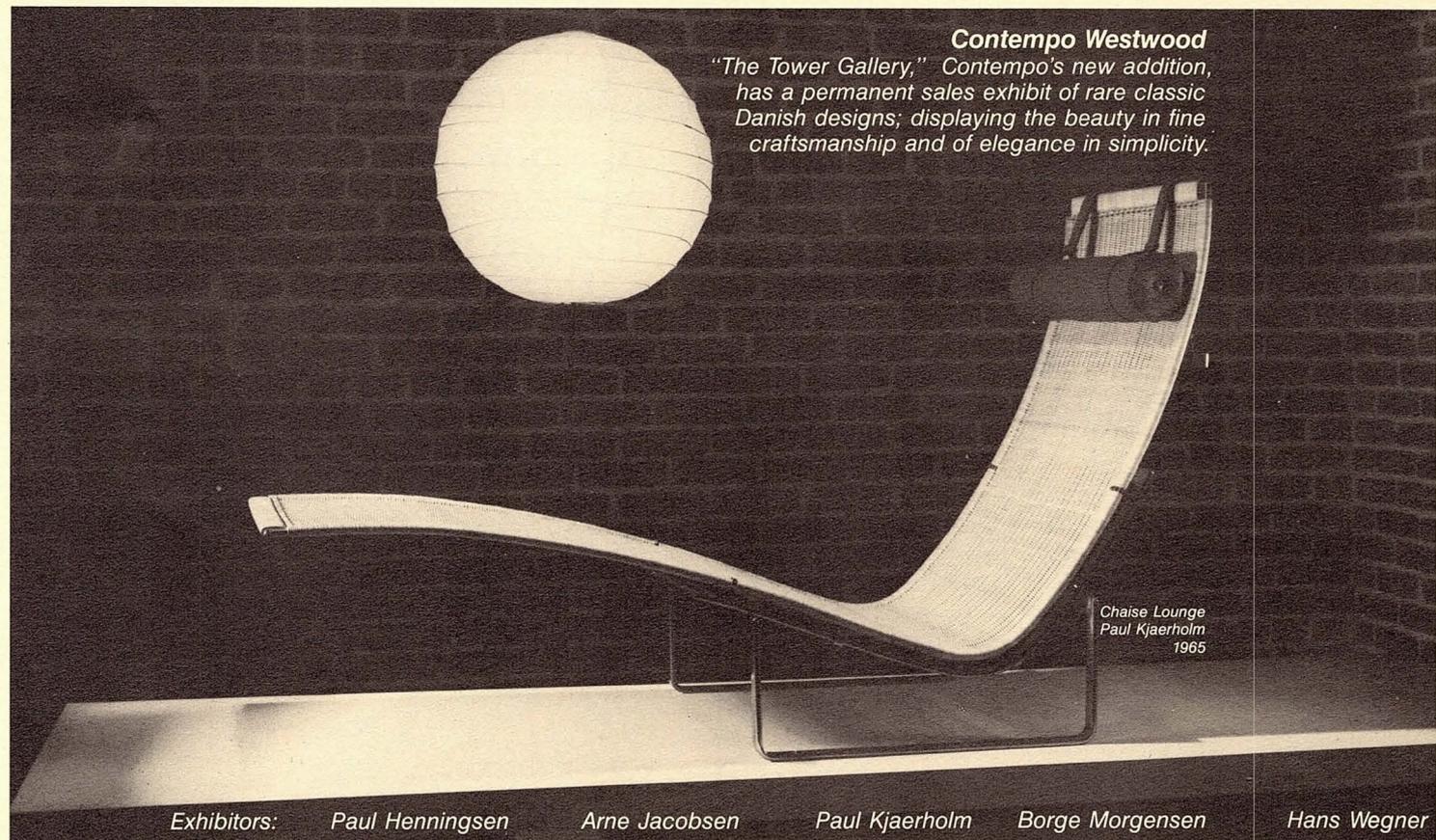
Jekyll industriously photographed her own gardens; these photographs appear in *Wood and Garden* and in *Colour Schemes*. Her photographs carefully capture the perspective of a border, the garden's relationship to the house or surrounding architecture, the layout of the flowers down to individual plants, and other details such as ornament. In the original editions, all these elements are legible in the photographs, but the reproductive quality of the reprinted books is so poor as to make it nearly impossible to distinguish plants. Also, in the original editions, all photographs are printed on separate pages, on paper that allowed for higher quality reproduction; in this way the images are distinct. The reprinted volumes, however, out of economic concerns, print text on the other side of the page. Also distressing in the reprints, particularly in *Colour Schemes* where the diagrams are essential to Jekyll's discussions, is the treatment of her planting diagrams. These books are ostensibly practical guides to good design and planting; in the reprints, however, the way they are bound prevents reading of all plants in the diagrams. Also, instead of folding out on longer sheets as in the original editions, longer diagrams are abruptly dropped off and continued at the

bottom of the page destroying the linearity of the design. Color photographs are added with quotes from the text as by-line, but it is unclear whether the pictures are of Jekyll's house, Munstead Wood or of her other designs; their source or location is never identified, whereas Jekyll was always careful to identify plants or the site. The order of black and white photographs has also been altered from the original editions in a way that is not always to the benefit of clarity. These are clearly flaws that the publisher could have avoided had they applied the same attention to detail as had Jekyll.

Nonetheless the books are immensely valuable, if only for keeping alive the spirit of this remarkable woman. She once said "After all, what is a garden for? And answered her own question "It is for *delight, for sweet solace for the purest of all human pleasures; the greatest refreshment of spirits of men; it is to promote *jucunditate of minde*; it is to call home over-wearied spirits. So say the old writers, and we cannot amend their words, which will stand as long as there are gardeners on earth and people to love them.*"

*Quoted from Jane Brown's Introduction, *Gardens for Small Country Houses*

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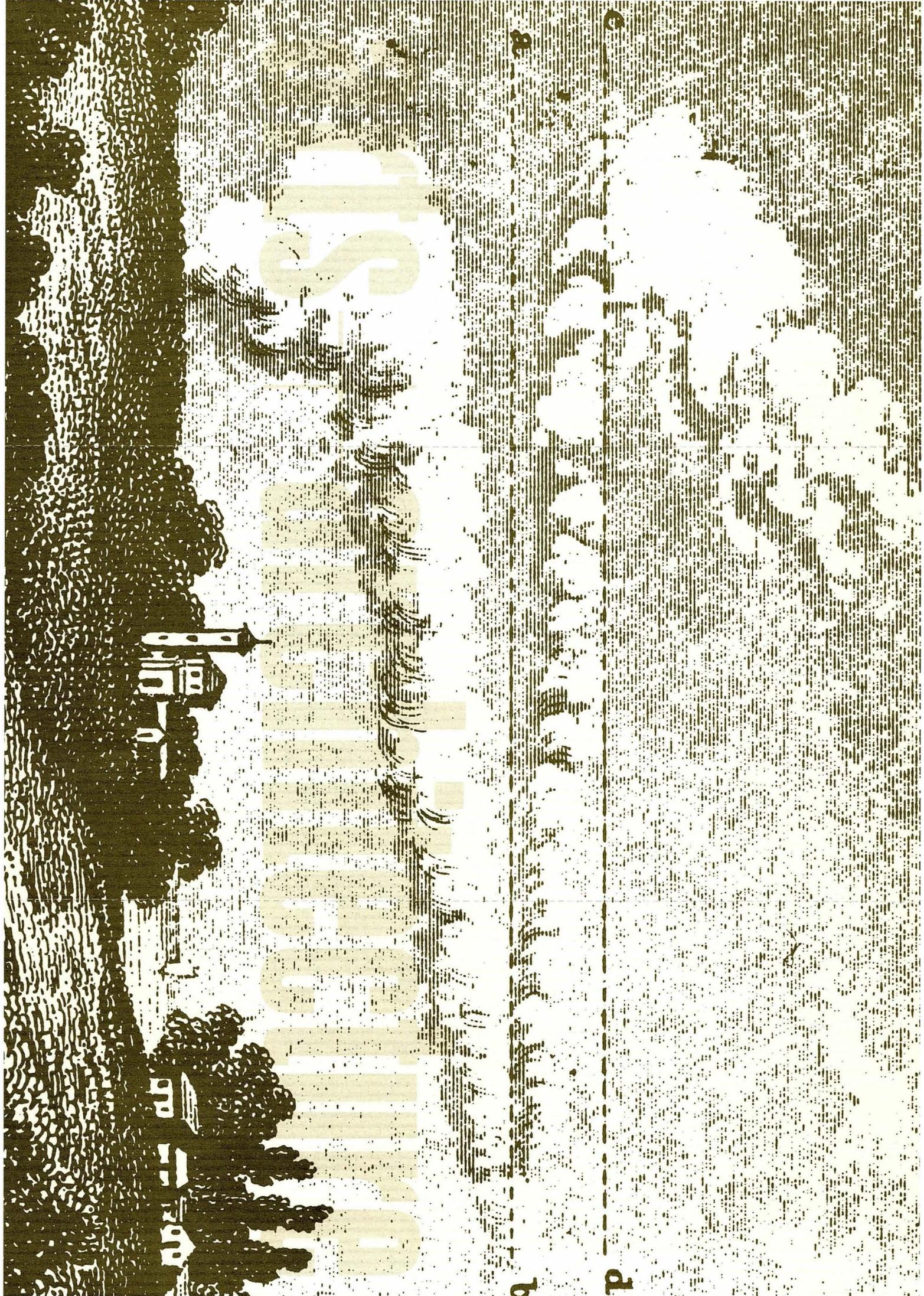
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Movie Miniatures: From Apes to UFOs

Orson Welles arrived in Hollywood to direct *Citizen Kane*, described RKO Studios as “the best train set a boy ever had.” The ultimate playground can still be found at such special effects studios as Douglas Trumbull’s Entertainment Effects Group (EEG) and George Lucas’ Industrial Light & Magic. And nowhere is the artistry of craftsmanship more evident than in the making and

shooting of miniatures.

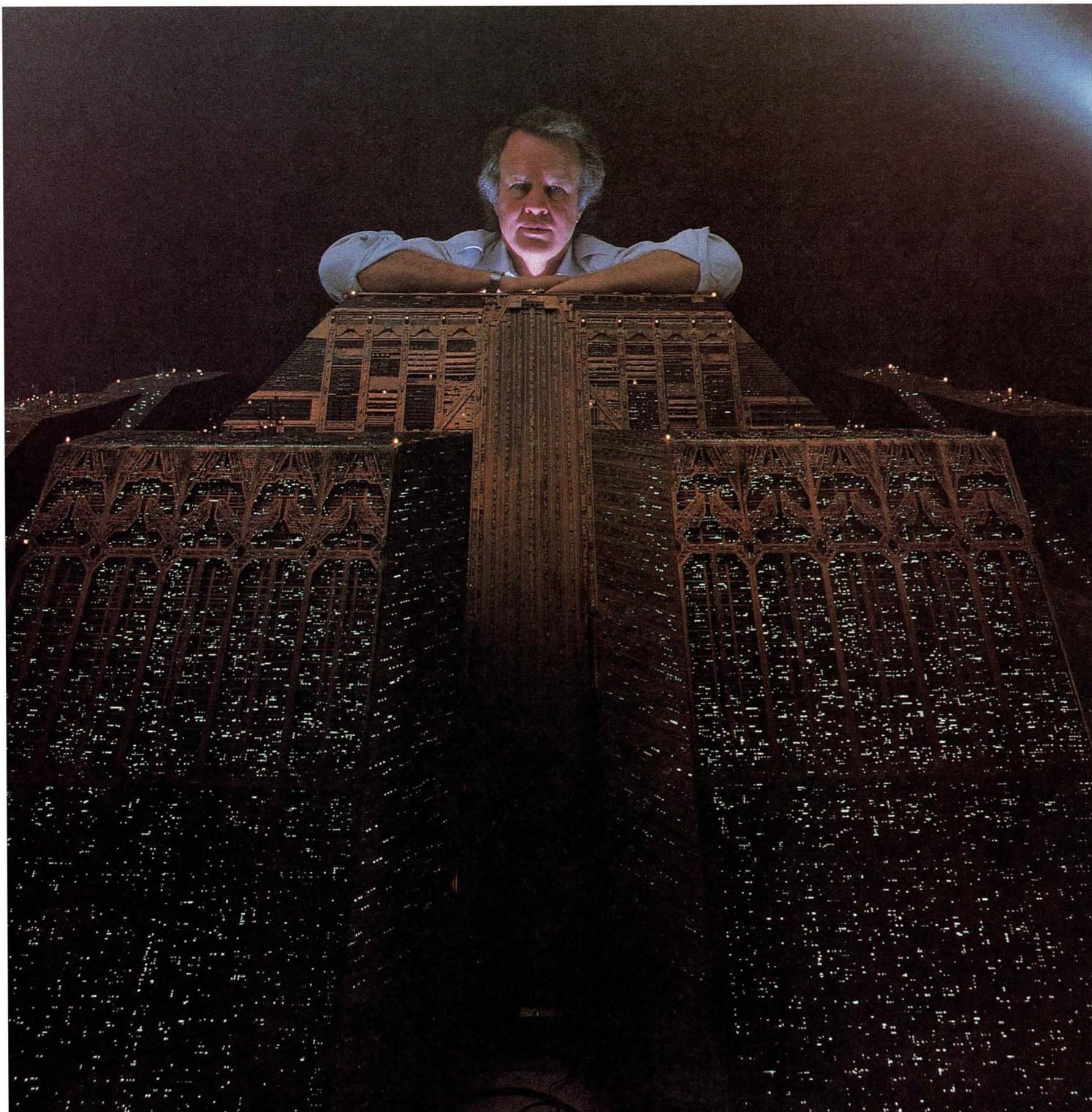
A recent exhibition at the ARCO Center for Visual Art in Los Angeles straddled the eras of hand-animated puppets and computer-controlled cameras. “The Art of the Movie Miniature” ranged from the jointed armature for the 1933 *King Kong* to a model building from the recent release *Blade Runner*. ARCO curator Fritz Frauchiger assembled fifty high-quality mod-

els from the past fifty years. This took two years of patient sleuthing, in company with designer Gregory Jein. What makes the achievement so remarkable is that miniatures are routinely junked, or cannibalized for use in other movies. In *Blade Runner*, for example, key models laboriously built to exacting specifications were broken down to fill empty spaces in later scenes. A shot of the cityscape had to be extended, and everything in the studio that could be dressed up as a building was quickly grabbed (including model spaceships from *Dark Star* and *Star Wars*).

Frauchiger’s other coup was to get John de Cuir, Jr., an expert on

miniatures, to design the show. The challenge was to give the models a context and a sense of scale. De Cuir did that by creating the illusion that the gallery was a giant movie camera, through which would wound a strip of film seven feet wide. This strip served as backdrop, mount, and protective barrier. It provided continuity for the four thematic sections of transportation, architecture, airplanes, and outer space; above all, it played tricks with our sense of scale.

All it took was a little imagination. One may remember a classic movie, *The Incredible Shrinking Man*, in which radiation causes the hero to dwindle to nothingness.



Douglas Trumbull leaning on model of pyramid megastructure from *Blade Runner*.

His wife cannot find him; he is menaced, first by the cat, then by a spider. A half-hour into this exhibition and the viewer began to get that same feeling. These models had a presence that was bound up with our memories of the movies in which they appeared. Whether it was a fifty foot ape or a mile-high building, we believed what we saw on the screen, and, years later, still want to hang on to our illusions.

The largest model on display was a fifteen foot sailing ship, the smallest a neon-lit UFO the size of a matchbox. There were models of the Alexandrian Library from *Cosmos*, an open-top bus from a Laurel and Hardy movie, and a ruined section of the Golden Gate Bridge that had been torn apart by a (miniature) giant octopus. There were enough planes and subs to fight a major battle, and an arsenal of futuristic weaponry to extend it into space. A flying saucer scooped the top off the U.S. Capitol as deftly as a spoon decapitating a soft-boiled egg. If this wasn't impressive enough, there was a giant sea snail, a dinosaur, and two big apes to trample one underfoot.

In his catalog introduction, Ronald Haver traced the art of the miniature back to the movies' earliest years. In 1898, showman

E. H. Amet offered a sensation-hungry public the first cinema verité documentary: "The Sinking of Admiral Cervera's Fleet by the U.S. Atlantic Squadron in Santiago Harbor." The battle, a major engagement in the Spanish-American War, had been fought at night. Amet claimed he had photographed it from six miles away, using a "super-sensitive moonlight film." What he had actually done was to build a scale model of Santiago harbor and use several toy boats to recreate the battle according to the press accounts. Another screen hoax is perpetrated in the 1938 comedy *Too Hot to Handle*. Clark Gable played a newsreel cameraman who had to deliver footage of the Sino-Japanese war. Nothing is happening in Shanghai that day, so he bribes a kid to fake an air raid, using a model plane and some craftily arranged ruins.

The star of the ARCO show was the mother ship from *Close Encounters of the Third Kind*. A five foot disc of black fiberglass, it bristled with antennae and clustered cylinders. So bizarre is this form (flouting all known laws of aerodynamics as well as the aesthetics of extra-terrestrial cultures) and so tightly-packed the details, that the model seems

much bigger than it really is. One has an eerie feeling that it is about to lift off, flashing lights and booming like an airborne mighty Wurlitzer. As the viewer approached for a closer encounter, it was noticed that just as a cathedral has its irreverent gargoyles, so the model makers have studded their masterpiece with private jokes. Gregory Jein and David Jones, who created the ship from a rough sketch, were given a free hand. Jones, who had just left the production of *Star Wars*, placed a tiny R2D2 on the rim, where the camera would be sure to pick it up. Later came a mail box, Volkswagens, and a realistic cemetery, plus an anthology of allusions to other Spielberg movies (a shark pursuing swimmers, and planes from 1941).

The *Blade Runner* models at ARCO were less impressive, but the film itself was a dazzling showcase of miniature (and matte) work. Director Ridley Scott conceived this blend of film noir and fantasy with the assistance of industrial designer/futurist Syd Mead, production designer Lawrence Paull, and a team of whiz kids at EEG. *Blade Runner* is a pursuit drama set in the Los Angeles of 2019. Scott's assumption is that future cities will be a degraded version of today's, overwhelmed by pollution and overpopulation, their wealth

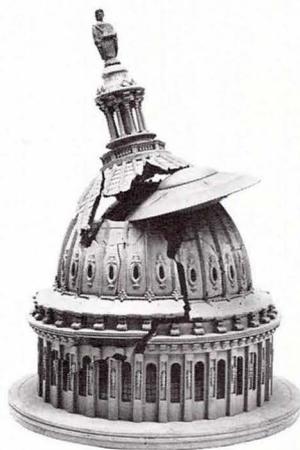
drained off into corporate fort and extra-terrestrial suburbia. What is left will be an earthly hell: strangled with smog, acid rain, armored vehicles; old buildings retrofitted to serve as the service base to vast new towers; the sky ablaze with gas flares and the likes of flying cars. Scott wanted to have the "diagonal zipper and silver space suit" look of most sci-fi fantasies.

EEG's task was to create a dazzling array of special effects that would match up with the live footage shot at the Burbank Studio; and fully realize Scott's vision. The key to success was the inventiveness of the model makers (noted Tom Cranham, Wayne Smith, Mark Stetson) and the technical sophistication of the camerawork. All the miniatures were shot in a smoke-filled room—a technique pioneered by EEG to achieve a palpable sense of space, to define outlines and light sources. It is especially appropriate to *Blade Runner*.

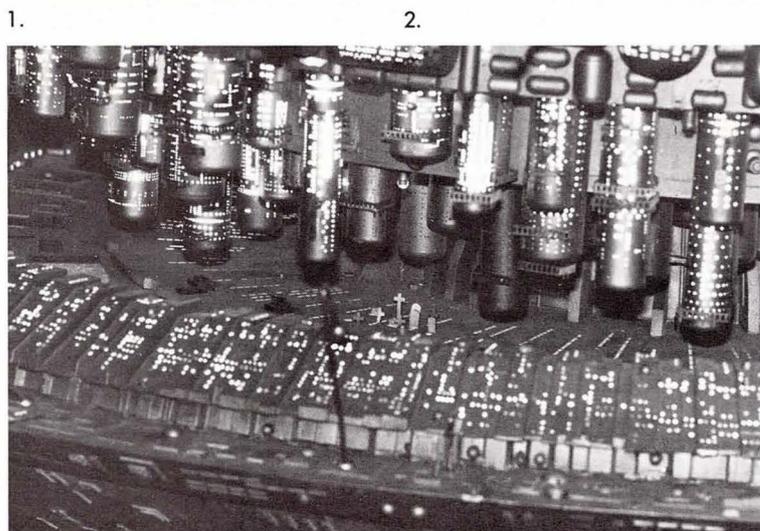
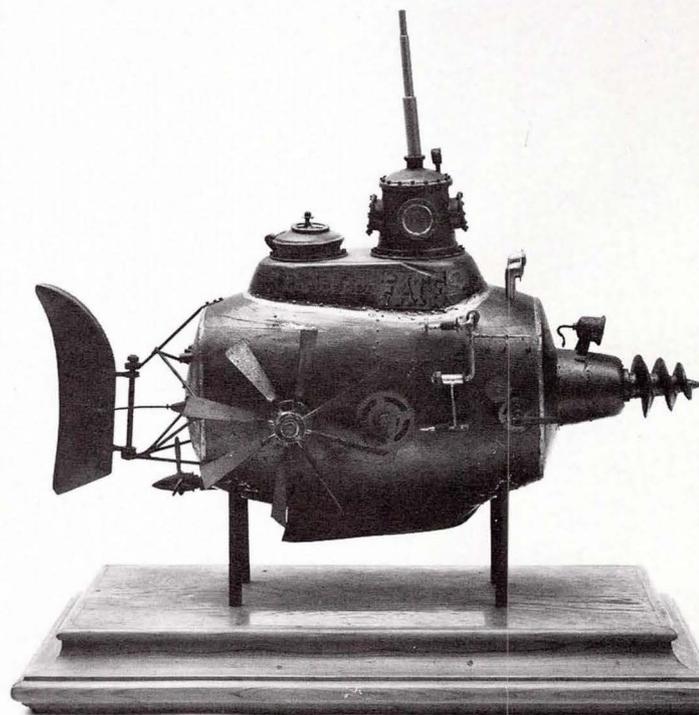
The models—a massive pyramid with detached flying buttresses, the police headquarters, the "Hades" industrial zone, the "ner" flying car, and an advertising blimp—were shot still or in motion by a moving camera, their relative trajectories guided by a computer. Each shot required long exposures and several camera passes to



Douglas M. Parker



Douglas M. Parker



ARCO Center for Visual Art

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1. Armature of the original King Kong.
2. From *Earth vs. the Flying Saucers*.
3. Detail of the Mother Ship from *Close Encounters of the Third Kind*.
4. Submarine from *The Great Race*.
5. *Blade Runner* design by EEG.
6. Installation: *The Art of the Movie Miniature*.

ieve depth of field and a balance between the different lighting sources of fiber optics, axial lights, and diffused back and front lighting. Each shot took hours, and a week was required to film the spinner landing on the roof of the police headquarters. There were eight camera passes on the building, on the spinner, each picking up a different element of light or motion, including the movements of tiny figures within the model. They were choreographed to correspond to the movements of the objects already on film. The exterior of the police headquarters was designed as a homage to the Chrysler Building; this had to be related to the interiors shot live in L.A.'s Union Station. As a relief from the static concentration such work entailed, one of the team created a gargoyle amidst the rooftop matter: a microscopic couple gazing in an unnatural act.

Many of the effects were slowaways, intended to suggest a pressure or to leave a subconscious impression. Others offer brief but spectacular revelations. A blimp, shining lights and video ads, floats over the glass atrium roof of the Bradbury Building. To achieve this on film, a cut-out of the roof was constructed from a still, and it was moved past a stationary model of the blimp. Hades was built on a black-lit plexiglass table, using flat

and three-dimensional forms derived from photographs of an oil refinery. Jets of flaming gas leap from the towers; these comprise shots of a welding torch projected onto tiny screens suspended above each tower. Near the end of the shooting, the crew began to relax. The seven foot pyramid had been lit from within by a 5000 watt lamp in the hope this would allow for shorter camera exposures. A passing crew member noticed that the smoke-filled room was murkier than usual and casually asked the cameraman if the pyramid was supposed to be on fire. It was not, and there went another potential exhibit.

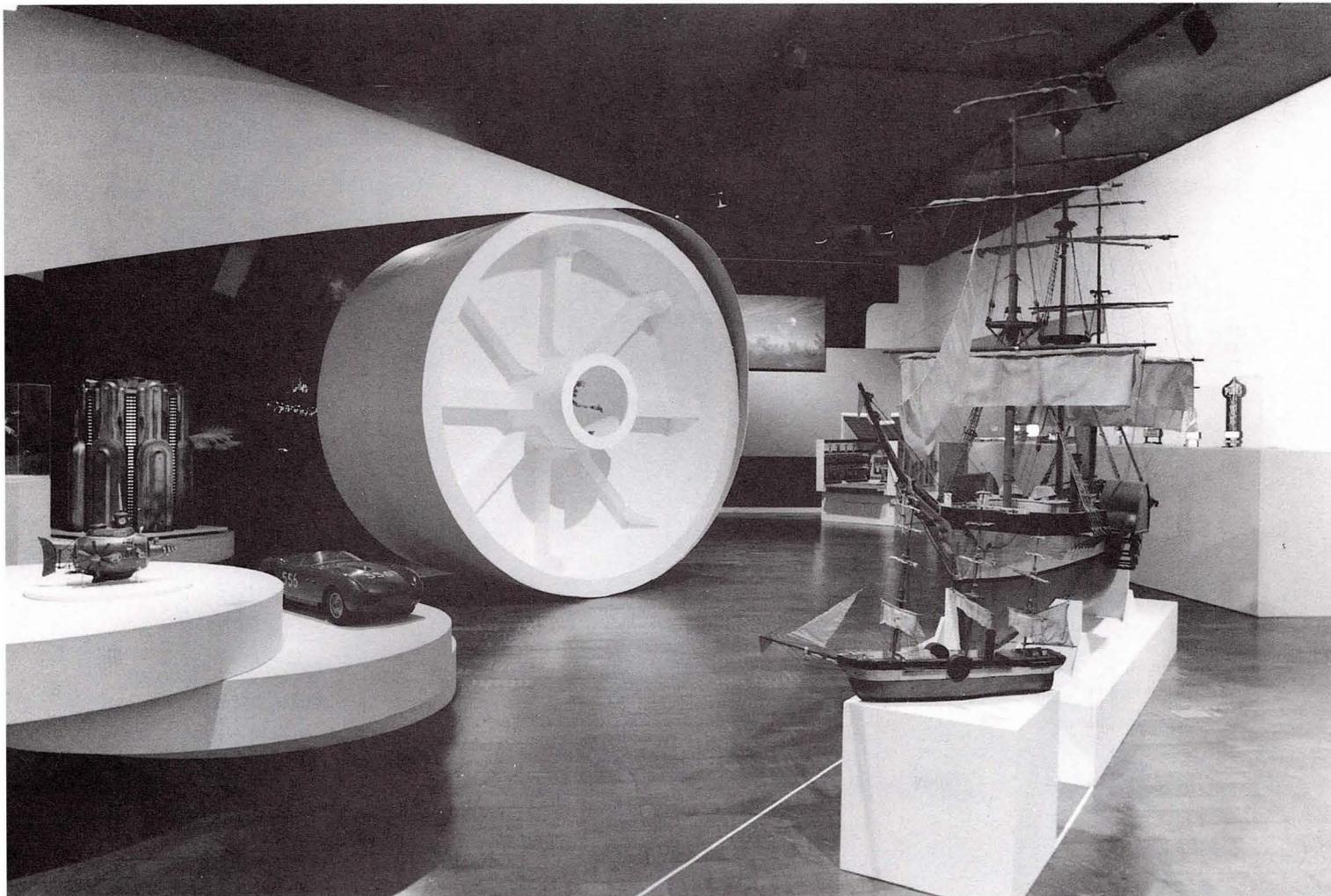
Blade Runner and the ARCO exhibition were tributes to an engaging band of mavericks, traveling magicians whose tricks become ever more extraordinary. They tap our fantasies to create a dazzling world of make-believe; at heart they remain, like Orson Welles, boys dreaming of bigger and better train sets.

MICHAEL WEBB, a Contributing Editor to *Arts and Architecture*, is a writer and photographer.



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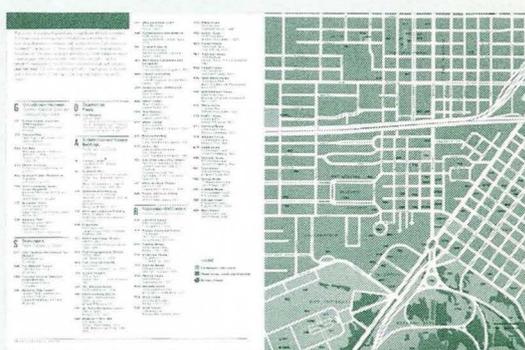
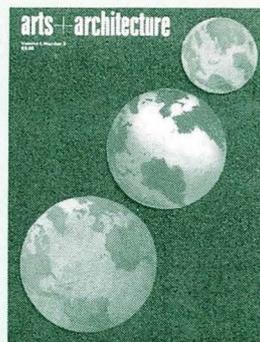
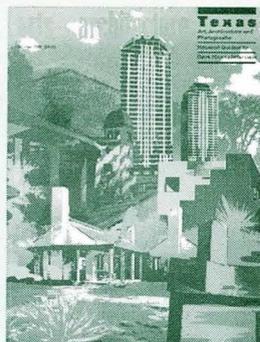
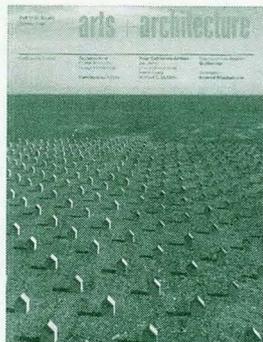
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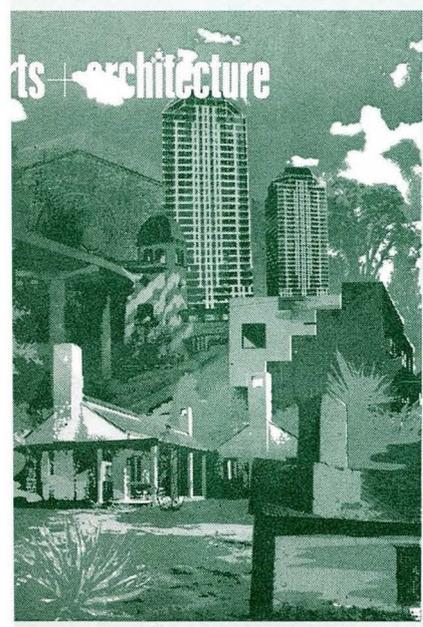
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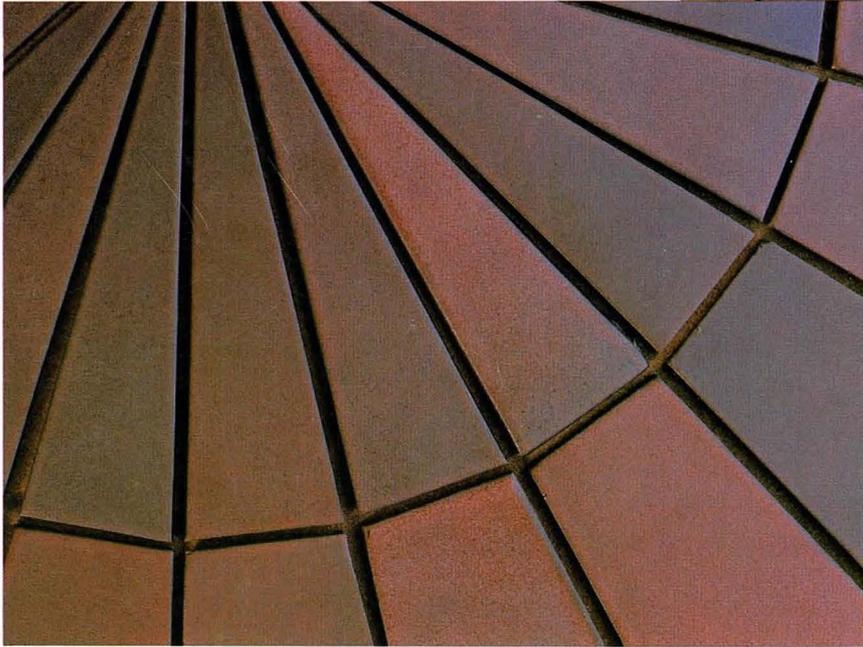
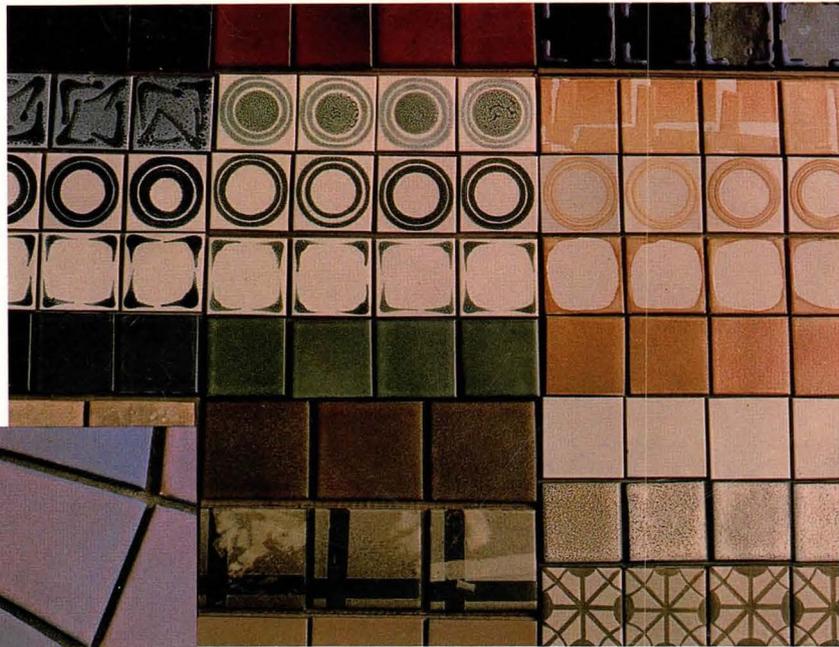
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