

OCULUS

on current new york architecture

The New York Chapter of the American Institute of Architects

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OCULUS

COMMENT

This is an excerpt from the Introduction to "The Design Competition Manual" of the National Endowment for the Arts, Design Arts Program. Written by the Director of the Design Arts Program, Michael John Pittas. The manual is available through Vision, The Center for Environmental Design and Education, 678 Massachusetts Avenue, Cambridge, MA 02139.

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The New York Chapter of the American Institute of Architects
 The Urban Center, 457 Madison Avenue,
 New York, New York 10022

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Competition. The word evokes the image of sprinters lined up for the 100 yard dash or figure skaters pitted against one another before a panel of judges. Athletic competitions symbolize more than the pursuit of individual achievement; they stress the special human quality of competitive spirit which inspires the commitment and self-discipline of athletes who train to perform before a cheering public.

Design competitions can also foster an exceptional spirit which inspires participants to surpass their own limits and those of their peers. As with athletic competitions, design competitions enable emerging, less experienced talent to compete with more established professionals. The innovative designs that have been developed are proof that competition promotes design excellence. We can look at the St. Louis Arch, the Eiffel Tower in Paris, Australia's Sydney Opera House and the British Houses of Parliament to find a few products of design competitions which have become symbols of entire cities and cultures.

The National Endowment for the Arts has been encouraging civic organizations and public agencies to consider sponsoring design competitions to seek alternative solutions to community problems and select designers and designs for cultural facilities, civic buildings, and parks. The Design Competition Manual of the National Endowment for the Arts Program, has been prepared to help prospective sponsors determine what kind of activities are appropriate for design competitions. The book discusses the advantages of competitions, the ways in which a design competition can be organized, and some of the major concerns inherent in this type of undertaking.

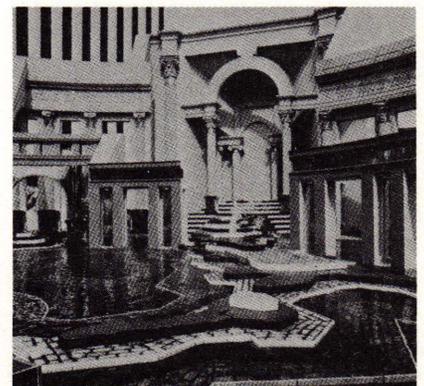
The National Endowment for the Arts has a special responsibility to artists and arts organizations in America. The Endowment has been one of the major forces in the enormous increase in the number of arts organizations. Since 1965, when the Endowment was created, ten times more dance compan-

ies, four times more resident theatre groups and twice as many opera companies have come into being across the United States.

Capital funds for the design and construction of new or renovated facilities to house the arts have become increasingly scarce. The use of design competitions to raise public awareness about this critical need is potentially one of the more productive ways of generating capital resources as well as attracting excellence in design. It is our firm belief that the design quality of that which shelters the arts should be as excellent as the art form it houses.

The Endowment's Design Arts Program has prepared this introduction to Design Competitions in the hope of stimulating the use of this tool for better places, spaces and settings for the arts and civic activities in our nation. We recognize that Design Competitions are not appropriate to all undertakings but feel that this tool has not often been used recently in cases where it might have greatly improved the design quality of our built environment.

Piazza d'Italia. The idea for the development of the site of the present Piazza d'Italia came from New Orleans's Italian community. The Mayor's office organized a limited invitational competition in two phases by contracting 60-70 national firms and then choosing 6 firms to submit final proposals. A creative and memorable joint venture was established with the winning firm, August Perez & Associates of New Orleans and the runner-up, Urban Innovations Group of Los Angeles with principal, Charles Moore.



CORRECTION

The caption under the photograph of the Grand Hyatt Hotel on the cover of the December issue most certainly should have credited *Gruzen & Partners as the architects, with Der Scutt as consulting architect.*

NYC/AIA

George Lewis

Westway

The Executive Committee on December 4 by 8-4 vote reaffirmed the Chapter's 1976 position supporting Westway, and First Vice President Wasserman has written Mayor Koch strongly recommending that he reaffirm his support.

The letter looks forward. "We are deeply interested in and concerned with many aspects of Westway, and we intend to set up a highly qualified committee of the Chapter to monitor progress on its detailed planning and design," it says. "We want very much to be involved," . . . "and we hereby offer the services of the Chapter . . . to review and comment on all aspects of the project." Attention is called to the bulkhead configuration and treatment, recommending development of activities such as marinas, restaurants etc. to permit "a great variety of life-enhancing activity, thereby gaining diversity — which is, in fact, New York."

The letter also recommends that West Street "be made modest in size so that it will be easy to cross and not act as a barrier to the landfill area beyond." Concerning the very important matter of planning strategies for development of new housing and industrial areas in the landfill, "The opportunity presents itself to foster development at modest intensity and scale similar in context to the most satisfactory older areas of the City."

At this writing the Mayor is due to announce his decision pro or con Westway in a few days.

Miscellany

Josep Lluis Sert, FAIA will receive the Institute's Gold Medal in 1981 which is cause for great satisfaction at our Chapter which campaigned actively for him.

A letter regarding the *Board of Standards and Appeals* has been sent to Mayor Koch: it recommends maintain-

ing the present size of the Board — 6 commissioners — and reappointing those whose terms are up.

The NBC Today Show on December 3 had a segment on *Tim Prentice* (Chapter President 1973) and some of his sculptures — remarkably videogenic, rippling and shimmering in an orchard outside his West Cornwall, Conn., studio.

Dan Perry is a member of the Institute's Long Range Planning Committee. *Reginald Hough* continues as the Chapter's representative on the Concrete Industry Board.

Frank Eliseo has been appointed a director of the New York State Association of Architects/NYSAA; the terms of Richard Roth, Jr., and Jan Kalas continue. The Chapter has three representatives; other chapters one each.

Voorsanger & Mills, represented by Bartholomew Voorsanger, has been commissioned by the Executive Committee to make preliminary studies for refurbishing and furnishing Chapter headquarters.

The *Codes Committee* is studying Intro 862, a proposal to revise the standards for qualifying inspectors in the Buildings Department. A meeting with Commissioner Fruchtman will be requested.

George Lewis attended the annual *State Regents Conference* December 4, at which access of minorities to the professionals and issues of continuing education as a means of insuring professional competence were on the agenda.

NEW MEMBERS

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List of Consultant Architects and Consultant Engineers NYC Department of General Services Consultants

Department of General Services
Division of Public Structures

The Department of General Services maintains a list of qualified Consultant Architects and Consultant Engineers that are interested in performing professional services for the Department. The services include studies, design and construction management for a wide range of municipal-type buildings. All Consultants are invited to submit Federal Form 254 or an equivalent brochure that describes their general professional experience. This information is kept on file and referred to in the selection of Consultants for projects to be designed in the coming year. Forms submitted within the past year will be kept in the files and resubmission is not required unless updating is desired.

Correspondence should be addressed to:

Department of General Services
Division of Public Structures
Bureau of Building Design
Room 1416
Municipal Building
New York, New York 10007

JANUARY 1981

OCULUS

Oculus welcomes information for the calendar pertaining to public events about architecture. It is due by the 7th of the month for the following month's issue. Because of the time lag between information received and printed, the final details of the events are likely to change. It is recommended, therefore, that events be checked with the sponsoring institution before attending.

CONTINUING EVENTS

TWENTIETH CENTURY AMERICAN DESIGN

50 objects from the permanent collection dating from 1900 to the 1960's. Including designers such as Gustav Stickley, Isamu Noguchi, Eero Saarinen, Charles Eames, Hammond Kroll, Walter Dorwin Teague, and Russell Wright.
The Brooklyn Museum, Eastern Parkway, Brooklyn. 638-5000. Through Feb. 8

AD REINHARDT

Reinhardt's paintings, as well as his cartoon/collages — parodies of the New York art-world.

The Whitney Museum, Madison Ave. at 75th St., 570-3600. Through Feb. 8

NEXT TO NATURE

Landscape paintings from the National Academy of Design. 80 artists are represented, most from the late 19th-century, including Durand, Bierstadt, Church.

National Academy of Design, 1083 Fifth Ave., 369-4880. Through Feb. 22

ROME SWEET ROME

An architectural portrayal in 17th century to 20th century prints.
Spaced Gallery of Architecture, 165 West 72nd St., 787-6350. Through Feb. 28

NEW YORK NOW: PHOTOGRAPHS BY PHILIP TRAGER

Fifty black and white photographs of Manhattan architecture. Very calculated and deliberate compositions.

Museum of the City of New York, Fifth Ave. at 103rd St., 534-1672. Through Mar. 1

THE ARCHITECTONIC IN GRAPHIC DESIGN

The Concert Poster Series of Joseph Muller-Brockman.
Reinhold-Brown Gallery, 26 East 78th St., 734-7999. Through March 15

PROFILES OF THE PAST: GEOLOGY OF THREE SOUTHWESTERN CANYONS

American Museum of Natural History, 79th and Central Park West, 873-1300. Through May 1

MONDAY 5

MONDAY 12

EZRA STOLLER: PHOTOGRAPHS OF ARCHITECTURE 1939-1980

Including Mr. Stoller's early assignments to photograph Alvar Aalto's Finnish Pavilion at the 1939 World's Fair, and with photographs of projects by Le Corbusier, Marcel Breuer, and others.

Max Protetch Gallery, 37 West 57th St., 838-7436. Through Jan. 12

MONDAY 19

MONDAY 26

TUESDAY 6

RUSSIAN REVOLUTION IN ART—3 Works of the Russian Avant-garde, 1914-1931.

Rosa Esman Gallery, 29 est 57th Street, 421-9490. Through Jan. 31, opens Jan. 6.

TUESDAY 13

TUESDAY 20

TUESDAY 27

WALKING TOUR: GRAND CENTRAL STATION

Learn about the architecture, history and future of the terminal. One hour tour. Meet outside Chemical's Commuter Express Bank. Every Wed. at 12:30 pm. For more information call the Municipal Arts Society, 935-3960

THURSDAY 1**PAOLO SOLERI**

Exhibiting the new prototype city currently under construction in Central Arizona, by architect/visionary Paolo Soleri, and his original sculptures, sketches, and wind-bells.

Zona Gallery, 484 Broome Street, 925-6750. Through Jan. 31, opens Jan. 1

ART BY ARCHITECTS

Drawings, paintings and collages by 14 architects, including Louis Kahn, Aldo Rossi, Michael Graves, and others.

Rosa Esman Gallery, 29 West 57th St., 421-9490. Through Jan. 3

WEDNESDAY 7**THURSDAY 8****WEDNESDAY 14****THURSDAY 15****AMERICAN DRAWINGS IN BLACK AND WHITE: 1970-1980**

145 drawings by prominent artists in this major exhibition that examines how American artists have used black and white, and what tools they have used. Including work by Johns, Motherwell, Jime Dine, as well as artists fresh to the New York museum scene.

The Brooklyn Museum, Eastern Parkway, Brooklyn. 638-5000. Through Jan. 18

WEDNESDAY 21**THURSDAY 22****WEDNESDAY 28****THURSDAY 29****INTERIORS**

Historical works on interior design and furnishings, from the library's collection.

The New York Public Library, Fifth Ave. and 42nd St., 790-6551. Through Jan. 31

FRIDAY 2**PASTELS AND SMALL OILS**

Bill Creevy creates solidly-rendered pictures emphasising subjective feeling and visual richness. His carefully-observed landscapes of lower Manhattan reveal the essential color and mass of this urban environment.

First Street Gallery, 118 Prince St., 226-9011. Through Jan. 21. Opens Jan. 2

NEW YORK FURNITURE: 1680-1930

125 pieces of labeled and documented furniture made in New York.

The New York State Museum, Empire State Plaza, Albany, 581-474-5842. Through Jan. 4

FRIDAY 9**TYPOTEKT**

Graphic design, posters and photographs by the Dutch designer, Piet Zwart.

Exlibris Gallery, 160 East 70th St. Through Jan. 9

RICHARD FLEICHNER: DRAWINGS

Graphite works that represent schemes and ideas for sited sculpture, also documentary photographs of Mr.

Fleischer's recent Art in Architecture GSA sponsored sculpture — The Baltimore Project.

Max Protetch Gallery, 37 West 57th St., 838-7436. Through Jan. 10

FRIDAY 16**MITCHELL/GIURGOLA AND THORPE**

An exhibition on the designs for the new Australian Parliament building.

The Architectural League, 457 Madison Ave., 753-1722. Through Jan. 16

CENTRAL PARK

Fifty plans and drawings of the architectural firm of Frederick Olmstead and Calvert Vaux, from a recently discovered collection of original designs.

Cooper-Hewitt Museum, Fifth Ave. at 91st St., 860-6868. Through Jan. 18

FRIDAY 23**JERRY N. UELSMANN AND CHARLES PRATT**

Surreal photographs by Mr. Uelsmann; wilderness pictures by Mr. Pratt.

Witkin Gallery, 41 East 57th St., 355-1461. Through Jan. 24

PHOTOGRAPHS OF THE THIRTIES

John Havinden

Prakapas Gallery, 19 East 71st St., 737-6066. Through Jan. 24

FRIDAY 30**JAWLENSKY AND MAJOR GERMAN EXPRESSIONISTS**

Paintings by Kandinsky, Munter, Macke, and others. Catalogue available. Leonard Hutton Gallery, 33 East 74th St., 249-9700. Through Jan 31

THE PAGE AS ALTERNATIVE SPACE: 1930-1949

The second part of a year-long exhibition. Curated by Charles Henri Ford.

Franklin Furnace, 112 Franklin Street, 925-4671. Through Jan. 31

GOLD MEDAL

Internationally influential architect and urban planner Josep Lluís Sert, FAIA, of Cambridge, Mass., has been named recipient of The American Institute of Architect's highest honor: The Gold Medal in 1981. The coveted award is bestowed by the AIA Board of Directors in recognition of "most distinguished service to the architectural profession or to the Institute." Sert will be presented with the Gold Medal at AIA's 1981 National Convention in Minneapolis, May 17-21.

The nomination statement on Sert cited *Current Biography's* description: "So influential and far-reaching is the work of Josep Lluís Sert that the social awareness and concepts of artistic collaboration that he brought to the practice of architecture have become almost commonplace. His early development coincided with the dawning of a new era in art and architecture, a time of revolutionary ferment that called upon the architect to use building techniques and designs and urban planning to help solve the problems of dehumanizing industrialization."

"Sert has been instrumental in moving architecture away from isolated attention to single buildings and toward the shaping of entire cities, and in a step further he has treated college campuses and even museums, such as the one he designed for the Foundation Maeght in France, as micro-cities."

The 78-year-old Sert is the 42nd architect to win the Gold Medal since its inception in 1907. The most recent winner was I.M. Pei, FAIA, of New York City, in 1979. Other previous recipients include Louis H. Sullivan, Frank Lloyd Wright, Louis Skidmore, Walter Gropius, Ludwig Mies van der Rohe, Le Corbusier, Eliel and Eero Saarinen, Alvar Aalto, R. Buckminster Fuller, Louis I. Kahn and Philip Johnson.

The Gold Medal is Sert's fourth major AIA award in four years. In 1979, his Cambridge firm of Sert, Jackson and Associates received two Honor Awards: one for the Joan Miro Foundation/Center for Studies of Contem-

porary Art, Barcelona, Spain; the other for Harvard University's Undergraduate Science Center, Cambridge. When the firm received the AIA Architectural Firm Award in 1977, its works were cited by the AIA Jury on Institute Honors as "a humanistic endeavor to enrich the quality of life throughout the physical environment."

Sert, Jackson and Associates also received an AIA Honor Award in 1965 for the architecturally innovative Francis Greenwood Peabody Terrace, Cambridge. The design called for linking low structures with highrise buildings via bridges covering 22-story towers into stacks of "neighborly walk-ups." Other major works include community designs for New York City's Roosevelt Island, urban development complexes in Boston, Worcester and Harbison, S.C.; and a French resort village. His firm currently is involved in two major projects in Saudi Arabia.

A native of Barcelona, Sert came to the United States in 1939—ten years after he received his Master of Architecture degree from Barcelona's Escuela Superior de Arquitectura. During that decade (1929-39), he joined an international group of experimental architects in Paris (at Le Corbusier's atelier) and helped form the International Congresses of Modern Architecture (CIAM). Stimulated by Le Corbusier, Sert advanced his avant-garde principles through CIAM. In the 1930s he was a member of GATEPAC, a group of young architects in Barcelona affiliated with CIAM.

When Sert (with Luis Lacasa) designed the Spanish Pavilion for the 1937 Paris Exposition, his nation was embroiled in civil war. Two years later, with the collapse of Spain's republican government, the already prominent architect moved to this nation and established (with Paul Lester Wiener and Paul Schultz) the New York firm of Town Planning Associates. He continued his involvement in CIAM, serving as its president from 1947 to its last congress in 1956.

In 1944-45, Sert was professor of city planning at Yale University. From 1953-69 he was professor of architecture and dean of Harvard Graduate School of Design. In 1955, he opened his own office in Cambridge, but continued his partnership with Town Planning Associates until the New York firm's termination in 1958. Shortly afterwards, he formed the partnership of Sert, Jackson and Gourley, which in 1963 became Sert, Jackson & Associates.

After leaving his academic post at Harvard in 1969, Sert lectured as the Thomas Jefferson Memorial Foundation Professor of Architecture at the University of Virginia.

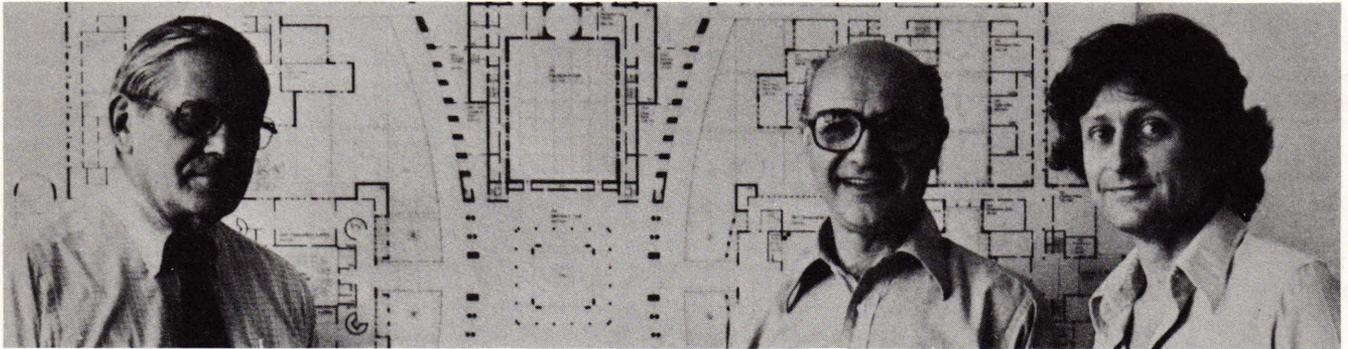
He authored *Can Our Cities Survive?* (1942) based on the principle of CIAM's charter, and coauthored (with James Johnson Sweeney) *Antoni Gaudi* (1960). He also coauthored (with Ernest Rogers and Jacqueline Tyrwhitt) *The Heart of the City* (1952).

The new Gold Medalist is a Fellow of the AIA and a member of the American Academy of Arts and Sciences, and the National Institute of Arts and Letters. He is an honorary member of the Royal Institute of British Architects, the Royal Architectural Institute of Canada, the Sociedad Colombiana de Arquitectos, the Mexican Institute of Architects, the Royal Academy in Belgium, the Royal Academy of Arts in Great Britain, the French Academy of Architecture and the Peruvian Institute of Urbansim. He has been awarded several honorary doctorates and Gold Medals of the Architectural League, the French Academy of Architecture and the University of Virginia.

CANBERRA

Architects selected to design Australian seat of government—Ehrman B. Mitchell Jr., Romaldo Giurgola and Richard Thorp, l. to r., are grouped around the site plan of Parliament House, the new Australian seat of government, situated on a hill overlooking the capital city of Canberra. Mitchell/Giurgola and Thorp were awarded the project in an international competition which was entered by architectural firms from 28 nations. When completed, the 1,500,000 square foot complex will overlook the Australian capital city of Canberra from a hill.

Jaquelin T. Robertson



It is probably appropriate, given Australia's mythical future as the world's last real Eden, that her two most famous architectural settings have been shaped by foreigners—as the result of international competitions. Canberra and the Opera House are already stamped in the Australian psyche. And now Mitchell/Giurgola & Thorpe's winning design for the country's "new" Parliament House carries on this ironic yet somehow proper tradition.

Australia's image of itself—like so much of America's—has come from abroad; as if this was the West's last chance to prove what her vaunted European Enlightenment (in its post-Jefferson phase) can still produce, given another chance on fresh ground. Somehow the awesome innocence, scope and loneliness of this old continent—which we sense may also be our last refuge—seems to inspire the foreign sensitivity in a very special way, to elicit our best effort, just as it creates such a devastating enervation, the Okker (i.e., "red neck") indifference among the natives.

Make no mistake, Canberra and the Opera House and the new Parliament are major efforts in Western Architecture. Utzon's great, albeit maimed, jib-shaped hall, anchoring Sydney Harbour, is a masterpiece—internationally conceived and yet uniquely transformed by Australia, the metaphorical land—a shell from some long-extinct Sea God left "on the beach" which reverberates with echoes and instructions about other times and whispered

features. And Canberra, the ultimate bucolic Garden City, is not only the country's leading cultural artifact but the finest, most successful, and most important symbolically of all the 20th century's planned, new capital centers (e.g., New Delhi, Brasilia, Chandigarh, Islamabad, Dacca, Shahestan Pahlavi, Nigeria, etc.). Indeed, Canberra's only real failure is that achieving the plan has changed it significantly. The very act of building has begun to erode the dynamics and strengths of Walter Burley Griffin's vast three-dimensional Mandala—precisely because his urban design intentions have never been fully appreciated.

Griffin created a great triangular geometry which was both formally consistent and yet brilliantly responsive to the soft, undulating terrain of the Molonglo River Basin. Its hierarchy, and implied symbolism were "correct"; its Baroque/Wrightian order both reinforced and was bent by the land's natural features in the most subtle ways. Griffin's was a holistic vision of buildings and land forms and uses taken together, that was and still is unparalleled in recent urban history; so much so it set standards too high to be achieved in a still-becoming frontier colonial culture. Over time the plan began to be cheapened and weakened by the very buildings which were supposed to fill it out and give life to Marion Mahoney Griffin's elegant, almost mythical drawings—the images which had promised so much.

Canberra, with few exceptions, never got the buildings she deserved be-

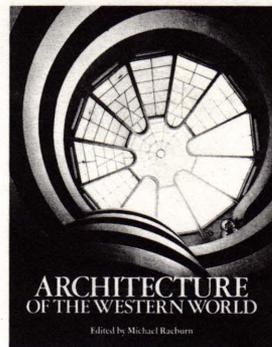
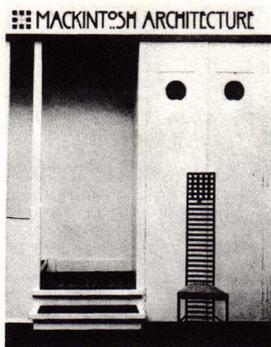
cause the native sensibility missed the point, missed Griffin almost entirely.

Now, at last, it seems the country's genius (or peculiarity) for selecting foreign architects to interpret and design the most sacred places has again paid off. Canberra will finally see a building worthy of its setting and purpose and sympathetic to its intended urban design. Mr. Griffin has found his Architect—and the architectural world given another Australian "marker".

Parliament House Competition
Canberra, Australia
The Winning Entry
Mitchell/Giurgola & Thorpe
Architects

An Exhibition Sponsored by The Architectural League of New York through January 16 at the Urban Center and then it will travel to the Harvard Graduate School of Design.

BOOK VIEW



Architecture of the Western World, edited by Michael Raeburn. A thorough, safe, and scholarly history of architecture from the Cro-Magnons through the Modernists. Handy for amateurs and beginning enthusiasts who desire a chronological summary of significant structures, styles and architects, accompanied by well designed illustrations and informative captions. 304 pp. 320 ills. Rizzoli \$37.50.

Neoclassical and Nineteenth Century Architecture, by Robin Middleton and David Watkin. Covering the years of the Age of Reason, revolution, and the dawn of industry from 1750 to 1870. This period of architecture parallels the present with its revolt against the frivolity of Rococo elitism and the gradual adoption of industrial building methods as employed in the Crystal Palace. It was an era of rapid sociological changes as the waning power of the church and royalty faced the rising secular bourgeoisie, and of sharp philosophical battles between Romanticism and rational Classicism. The architecture of this tumultuous epoch, as presented in this latest addition to the Abrams series, captures the ideas and aspirations of the forefathers of modernism. 465 pp. 644 ills. Abrams, 1980, \$45.00.

Modern Architecture: A Critical History, by Kenneth Frampton. The editor of *Oppositions* presents his view of architecture from 1750 to the present. He emphasizes intentions and concepts in his polemic, which views architecture as the battleground of ideas affecting economics, political expression, and styles of living. 234 pp. 297 ills. Oxford University Press, 1980, \$17.95 (cloth), \$9.95 (paper).

Traditional Japanese Architecture, edited and photographed by Yukio Futugawa, with text by Teiji Itoh. Of all the world's publishers, *Global Architecture* produces the most visually stunning books and magazines. Futugawa is the G.A. photographer, and here he has worked on his native turf in documenting the rustic yet austere beauty of disappearing pre-

industrial Japanese architecture. One of the most sumptuous and beautiful architecture books ever published. 372 pp. 276 ills. Global Architecture, 1980, \$150.00.

Fantastic Architecture: Personal and Eccentric Visions, by Michael Schuyt and Joost Elffers; text by George Collins. Some of the world's weirdest, most imaginative architecture by such biggies as Gaudi and Boulee and such smallies as George Plumb. Much of the works is religious, all is obsessive; much whimsical and kitschy; much soaring, provocative, spiritual. 284 pp. 386 ills. (199 in color), Abrams, 1980, \$35.00.

Venetian Architecture of the Early Renaissance, by John McAndrew. A heavy (weightwise) book with a light, lucid and readable text. The first to deal with this enormous topic since 1890, this volume employs twentieth century techniques of analysis to probe the work of Venice's architecture from 1460 to 1525 and re-enhances our awareness of the world's most wondrous city. 599 pp. 450 halftones, M.I.T. Press, 1980, \$39.95 (cloth).

Monographs. Several recently released monographs deal with turn-of-the-century architects whose reputations are undergoing reappraisals. Reasons for this upsurge are numerous, including reduced publishing costs, lack of current historical digestible material, changing tastes, and the common trend among rebellious generations to look to their grand-parents for lessons in revolting against the teachings of their parents.

Olbrich, by Ian Latham. The first English language monograph of this turn-of-the-century Viennese co-founder of the Secessionist movement. Richly illustrated in color and black-and-white with original plans, drawings, and photographs. 160 pp. Rizzoli, 1980, \$40.00 (cloth).

Otto Wagner 1841-1918, by Heinz Grestegger and Max Peintner. The first English paperback edition of this monograph on another famous Seces-

sionist, who was remarkable for his public buildings, bridges, and urban schemes that combined industrial techniques with Art Nouveau and Neoclassical motifs during the golden age of the Austro-Hungarian Empire. 272 pp. 290 ills. Rizzoli, 1980, \$25.00 (paper).

Mackintosh Architecture, edited by Jackie Cooper. A good buy containing the complete buildings and selected project of this Scottish architect/designer/artist. Mackintosh's completed output is small compared to other architects, yet his influence on contemporary taste is experiencing a revival due to the holistic nature of his designs with their subdued yet powerful color, geometry, and ornament. 128 pp. 170 ills. Rizzoli, 1980, \$18.50 (paper).

L.H. De Koninck, Architect, by Robert L. DeLevoy. The complete oeuvre of this long overlooked Belgian modernist. His designs reflect aspects of several early twentieth-century styles, ranging from curvaceous Art Nouveau to the cubic geometry of early Le Corbusier. In English and French with photographs, plans, and watercolors of the architect's work. 371 pp., ills. Editions des Archives d'Architecture Moderne, 1980, \$27.00.

House X, by Peter Eisenman, introduction by Mario Gandelsonas. A complete documentation of one of Peter Eisenman's experimental houses, showing the evolution of his pure yet intricate geometry. Opposing the current Post-modernist fascination with facade, Eisenman works at encompassing and defining space through a process of decomposition and deconstruction, which is best understood through his series of models and drawings. 176 pp. 276 ills. Rizzoli, 1980, \$19.95 (paper.)

John Gittelsohn
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17 Osgood Place
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