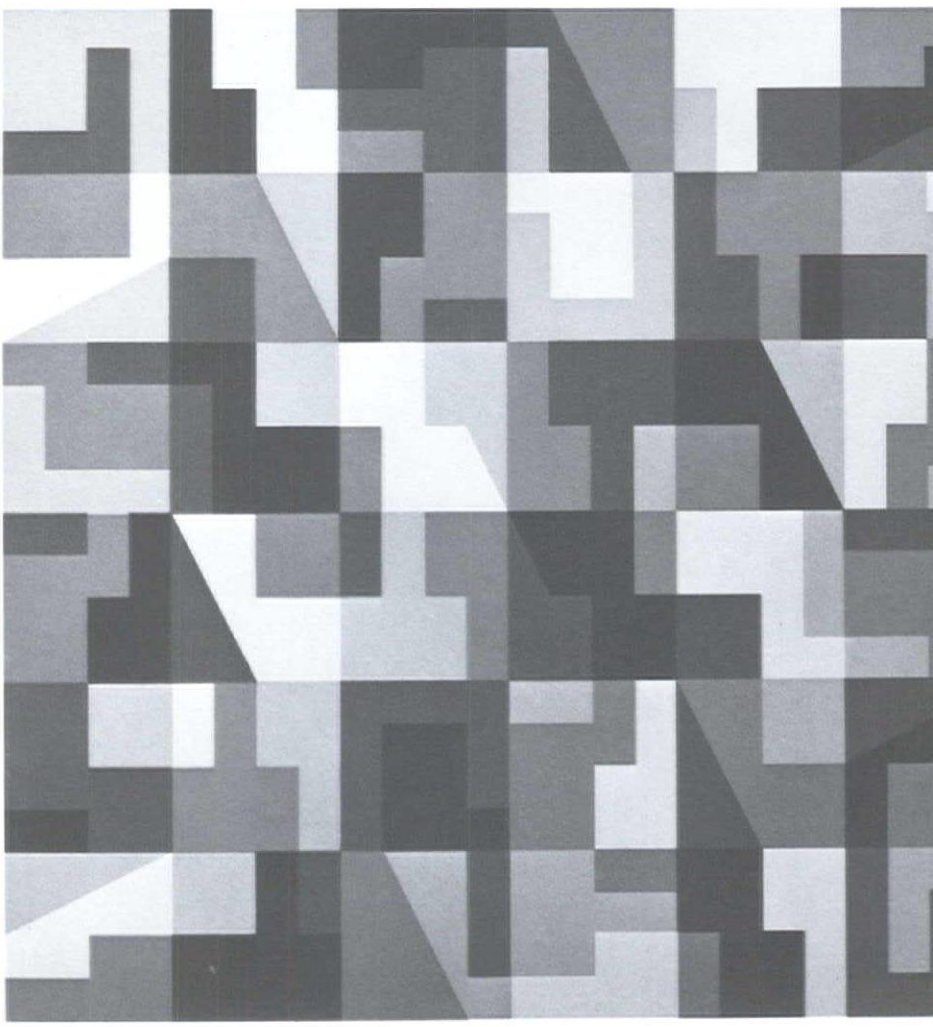
Perspecta 16 **The Yale Architectural Journal**

Contents

Norman Ives
Reversed Grounds
1974



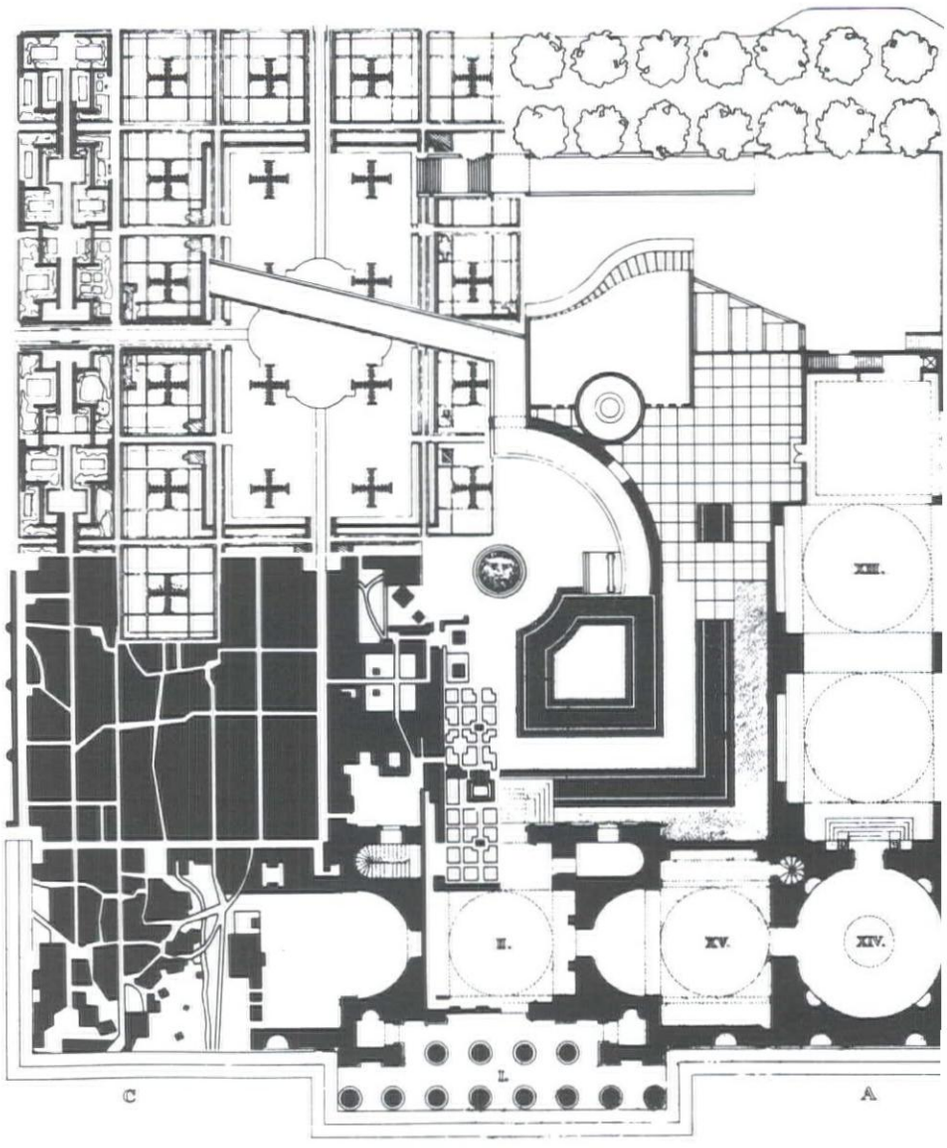
Dedication

Perspecta owes a great and lasting debt to the late Norman Ives.
As the designer of the inaugural issue
he set *Perspecta* on a course of design excellence and innovation
which has become its trademark.
As an advisor to subsequent issues
he helped to insure the continuation of that excellence.

It is the editors' wish that *Perspecta 16*
be dedicated to the memory of Norman Ives.

Art is a fairly large field
where no one need jostle his neighbour,
and no one need shut himself up in a corner.

Henry Adams

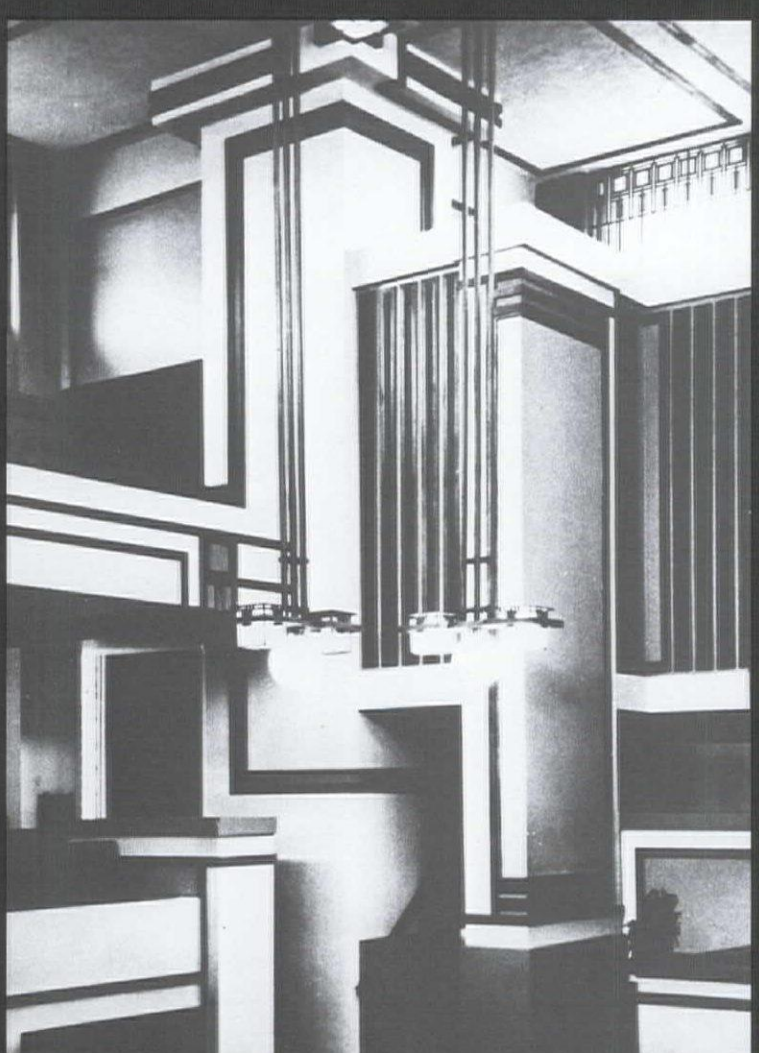


Introduction

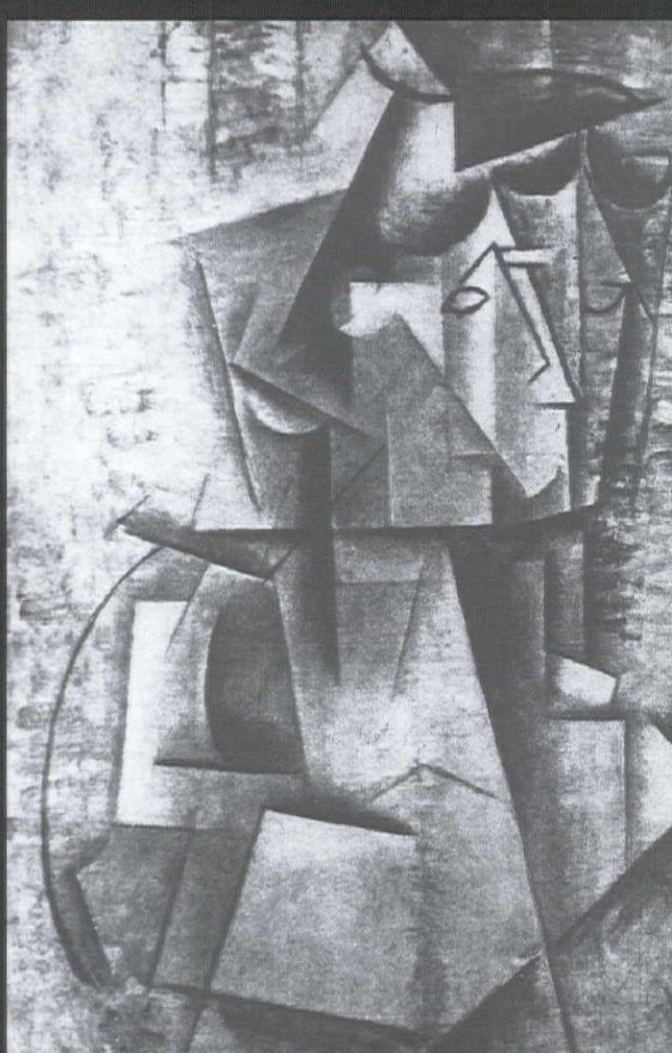
Modern architecture can be characterized by its break with history. Since the Renaissance, history has been a source of convention, a yardstick against which architectural projects could be measured. It provided a mediation between the initial speculation and the final result.

The radical change in sensibility which took place at the beginning of the twentieth century created a complete change in outlook. The proliferation of style that marked the nineteenth century was seen as oppressive and outdated—convention and precedent gave way to invention and experimentation. Certain consequences of the revolution of modern architecture are now apparent. While one can invent form, one cannot totally invent meaning. Meaning accumulates through time.

The validity of the architecture of the past and a renewed interest in public architecture were concerns that shaped this issue of *Perspecta*. The resurgence of the museum as a significant architectural image is an important manifestation of these concerns.



Frank Lloyd Wright
Unity Temple, 1904–06



Pablo Picasso
L'Arlésienne, 1911–12

Frank Lloyd Wright and the Stuff of Dreams

ncent Scully

It should be said at the outset that this article is about Wright and Freud. The fact that it backs into that topic and at intervals backs away from it is due in part to its original conception, which was as a general talk about Wright's early work to be given in Oak Park, and for which the central theme emerged only during its preparation.[1] For this reason some extraneous material still adheres to it, and what now seems to me to be the most important point of all—the monumental fact of abstraction—comes through almost parenthetically, almost unconsciously, itself. Yet abstraction, created separately by Wright and Cubism in strikingly similar ways, should now, I think, be seen as quintessentially, indeed "unconsciously," Freudian in its method—infinitely more so than the overtly "Freudian" symbolism employed by the Surrealists later.

Wright came first. It is therefore about his work that the fundamental questions must be asked. What does it mean? How do we experience it? What was in Wright's mind when he made it, and by what alchemy did he bring his intentions to physical form? These questions lie at the heart of the mystery of all art—and they seem especially urgent when we have to deal with forms like those of Unity Temple, for example: so unique and complete, rich and confident, sheltering and bold, stripped and symphonic, worthy of Wright's beloved music of Bach and Beethoven, which he called "an edifice of sound." They are forms, most of all, which are so releasing to the human spirit that when we enter them we are at once brought close to our fellow human beings and, together with them, turned into giants. How can we approach those forms and the deep question behind them—the question of how they were imagined and brought into being?

Interesting recent studies like those of Wright's life and social philosophy by Smith and Twombly and about the character of his clients by Eaton help us to know Wright and his environment, but that essential question of the complex process of the mind's making is never asked by them, so that their analysis of Wright's method of design tends to remain in the realm of program and intention, which is not that, or not yet that, of art.

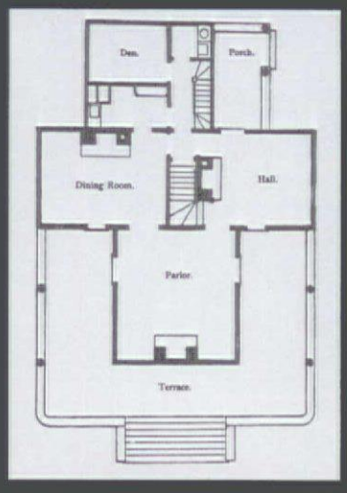
One assumption which is made in all these studies, as in Manson's informative book before them, is that Wright's work has to be regarded as absolutely original, "creative" in a kind of "ur" sense, as if it owed nothing to what had gone before it during the nineteenth century. This is, of course, the view that Wright himself sedulously fostered—and which he even bolstered by his pious invocations of his Lieber Meister, Louis Sullivan—but it is not a true one, and it represents a concealment on Wright's part of one of the foundations of his work. He is not alone in such concealment: all artists are engaged in covering up their tracks—for reasons which are perhaps profound ones and which I think this study will show were indeed essential to Wright. But the fact is that if we are to get somewhere near the truth about Wright we must find out where he stood when he began to design buildings. What was there for him to see? How did he use it?

1. A talk given in Oak Park, Illinois on 7 September 1977 under the auspices of the Frank Lloyd Wright Foundation and the Yale Club of Chicago.

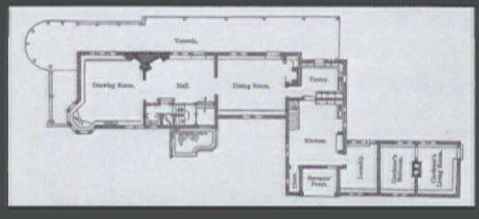
Bruce Price
W. Chandler House, 1885–86
Tower Hill, Tuxedo Park, New York

Bruce Price
William Kent House, 1885–86
Tower Hill, Tuxedo Park, New York

Frank Lloyd Wright
Frank Lloyd Wright House, 1889
Oak Park, Illinois



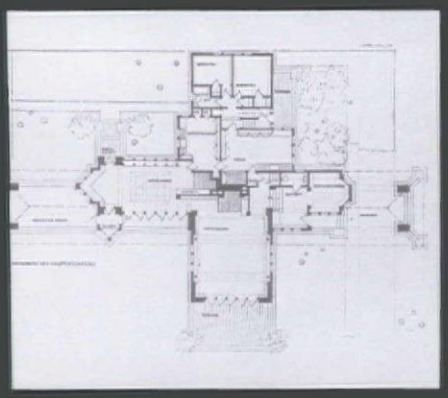
Bruce Price
William Kent House
Plan



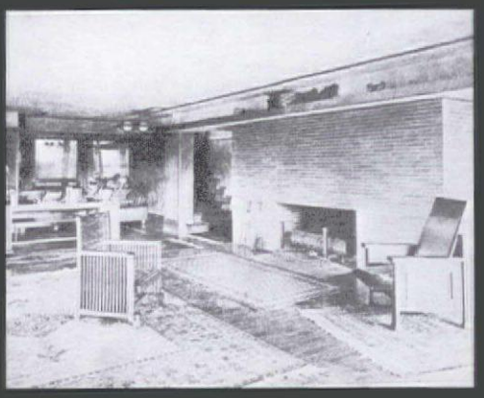
Wilson Eyre
Richard L. Ashhurst House, c.1885
Overbrook, Pennsylvania
Plan

In 1889, when, at the age of twenty-two o so (if we accept Hines' conclusions about Wright's birthdate, as I think we must), he designed his own house in Oak Park. Wrig had the whole rich tradition of the Americ Shingle Style of the 1880s available to him. late Shingle Style house at Tuxedo Park. N by Bruce Price, the Chandler House, was published in 1886; it slips two bay window under an impressive gable with an arched window at attic level. Another house by Price at Tuxedo, the Kent House of 1885–i was published in *Building* in the latter year The Kent House presents its gable frontal and has, like the other, a little semi-Palladi arched window at the top. Wright adopts this design almost *in toto* but changes it in following significant way: he condenses it, combines the arched window with the windows of the second floor, and makes t gable sharper and more dramatic. He also condenses two designs into one by sliding twin bays from the side elevation of Price other design under his frontal gable.

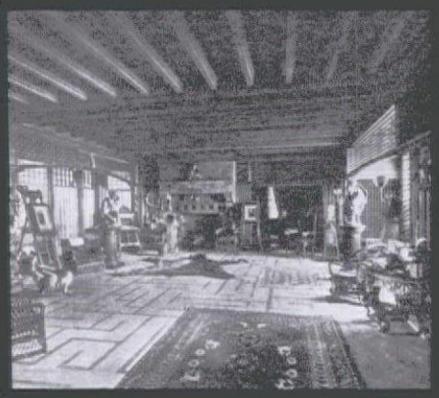
He does the same kind of thing as he beg to work out his revolutionary plans. Price Kent House had used a cross-axial plan, recurrent in American houses since Jefferson's time. It breaks out of the old English box by projecting rooms into spac and by drawing exterior space into the op volume, as the porch does here. Other pl of the Shingle Style of the eighties, like th Richard L. Ashurst House by Wilson Eyre stretch out in long horizontals, each room widely open to the next, lighted on two sides, and extended by porches. Wright, b about 1900, as in the Ward Willitts House had condensed the two types, clarified th openness of the space, and stressed its un he displaces the entrance so that it is discovered at the side, and the interior sp then unfolds mysteriously in a new perspective beyond it. The fireplace is se firmly in the middle, so making the whole highly dramatic representation of the ide house: focused on fire, unity, oneness. Its clarity derives from its formal abstraction through which, so Wright tells us, its pov as symbol is firmly embodied and can be physically grasped. Conventional household emblems, such as mantelpieces, for exam are to be eliminated, so that worn-out associations will be revitalized by an inten empathetic experience of what Wright called plastic form. Here Wright combine the pervasive nineteenth-century concep physical empathy with the new concept abstraction (as do Roger Fry and Wilhelm Worringer at about the same time), thro which traditional images can now be represented indirectly by visual equivalen or surrogates. This is one of the essential conceptual bases for modern abstract art The artist's "creation" becomes a new u in which the meaning is built into the for based upon a condensation, displacement, abstraction of pre-existent materials now thoroughly reworked in terms of basic meanings physically conveyed.



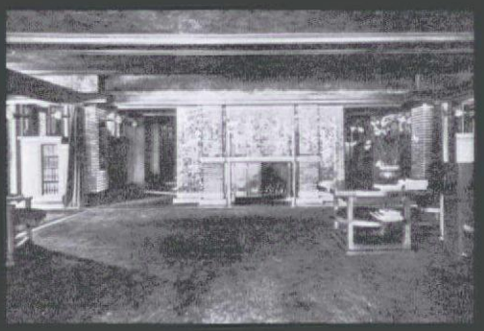
‹ Lloyd Wright
d W. Willitts House, 1902
land Park, Illinois
floor plan



Frank Lloyd Wright
Robert W. Evans House, 1908
Chicago, Illinois
Fireplace in livingroom

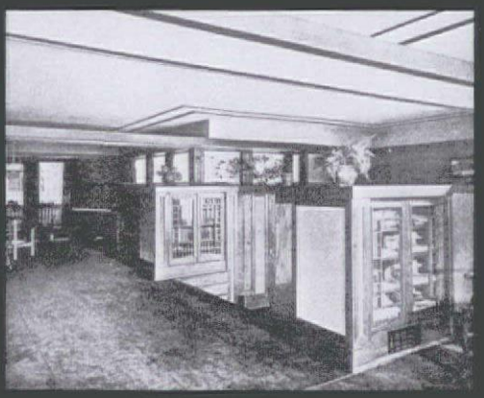


n, Mead, & White
· Newcomb House, 1880
ɔn, New Jersey
hall



Frank Lloyd Wright
Darwin D. Martin House, 1904
Buffalo, New York
Fireplace in living room

Capen House
ld, Massachusetts, 1683



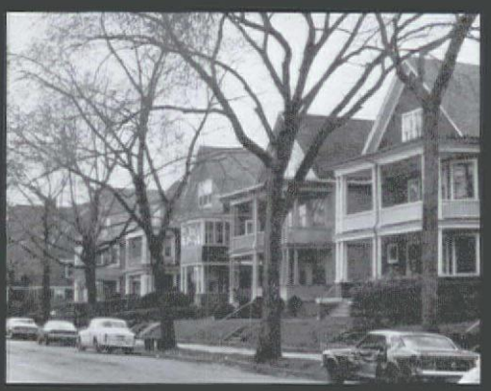
Frank Lloyd Wright
L.K. Horner House, 1908
Chicago, Illinois
Interior opposite entrance

The same holds true for the three-dimensional organization of the space. In a Shingle Style interior of 1880–81, by McKim, Mead and White, the space is open and horizontally extensive. The kamoi and ramma of Japanese practice, with which American architects had become familiar at the Philadelphia Centennial of 1876, lead the eye along the horizontal and weave the solids together in a continuous spatial movement. The fireplace moves asymmetrically into the fabric as a whole. The same words apply: he condenses, displaces, dramatizes, abstracts, and intensifies the plastic form so that it presents its basic symbol of fire with fresh intelligibility and new unity. And that will for unity controls the entire environment. The axes are crossed with great power; the spaces interpenetrate and are thus seen simultaneously and as a composite unity. The older Japanese details have become strong, beam-scaled elements carrying our vision deeply into space; the furniture is built-in or scaled to the whole. The environmental order is total. But the height of the scale-making beam, though always quite low and generally judged by Wright according to his moderate height of 5 feet 8½ inches, is appreciably varied in each case, apparently according to the height of the client.

Hence the new environment in non-classic; it is Realist and individual, exactly as Wright claimed it to be. The family has been brought into a specific but expansive place of total protection, permanence, and peace. That peace is also a condensation and dramatization, though Wright doesn't tell us so, of deep old cultural memories, especially of the colonial house, its furniture stern and sculptural and scaled to it, its ceiling low and defined by beams. A revival of that folk memory had been important, along with the influences from Japan, in the Shingle Style itself. Wright inherits that memory but opens it out to new spatial release. The ceiling is lowered, so that the protective, stable environment also rushes continuously out and away. Wright tells us that he both brought the house down and broadened it out into spaciousness, saying too that continuity of space was the major principle he had in mind. But he also condensed and displaced in that process. In the Horner House the stairs fall down toward the entrance, causing the plane of the living room floor, lifted well above ground level, to detach itself and to float forward with the ceiling just barely overhead; our eyes are carried, as Wright said they would be, by the continuous velocity of the stripping, to the ribbon of light of the continuous window voids with the raised terrace beyond them.

Wilson Eyre
Richard L. Ashurst House

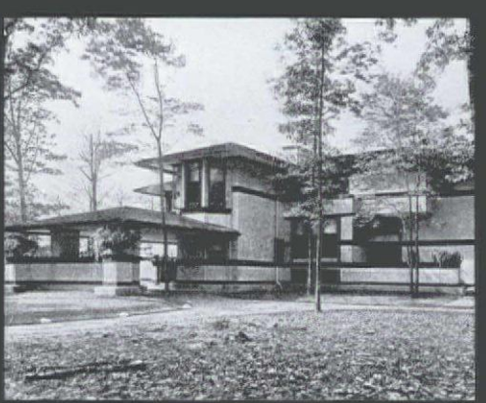
Frank Lloyd Wright
Ward W. Willitts House



Orange Street
New Haven, Connecticut

313–315 Mansfield Street
New Haven, Connecticut

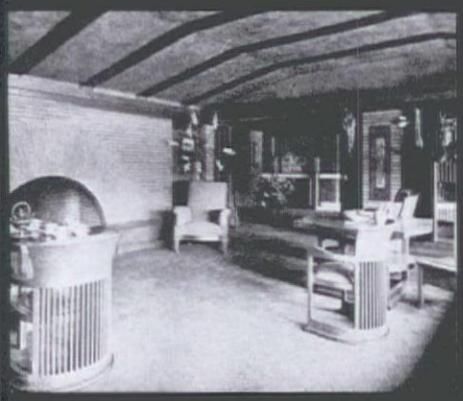
Frank Lloyd Wright
Ward W. Willitts House
Entrance Wing



Frank Lloyd Wright
Ward W. Willitts House
Exterior detail

At last the problem of the exterior is pos
last because Wright is careful to tell us th
his design develops from within to withou
A Shingle Style house by Wilson Eyre, of
which we have already considered the pla
stretches out in a long horizontal, overha
the second floor with a decided shadow l
is extended by a porch, uses ribbon windo
going around the corner, but employs
gambrel and gable roofs which are expres
of contained volumes of interior space. O
more, as in the Ward Willitts House, Wri
condenses, displaces, and focuses with
abstract power. The gambrel goes; the ro
are the lowest hips he can get away with
that while they are still expressive of she
they can also seem to interpenetrate like
horizontal planes expressive of those lon
low, interior spaces and extending them
in porches and porte-cochères to control
broad, squarish, middle-western suburba
lot as a whole. On the exterior, as within
Wright needs little or no secondary revis
of his design. It derives logically, so he tell
from his analytical process: here from his
and his space. There is essentially no faca
and the associational elements of the
Shingle Style, whether colonial details or
half-timbering, have all been eliminated,
abstracted out, while the Japanese
associations are muted and more remote

How different this all is from, for examp
the average nineteenth and early
twentieth-century house on its narrow c
lot, exemplified by any number of two-fa
houses in New Haven, Connecticut. Her
tough verticality (which the nineteenth
century called masculine), with a strong
end. The gable gathers and points, a phy
symbol of the family unit, proud and rath
defiant, but it is also very good for defin
the streets, with their complementary e
and it thus functions as an effective urba
facade. Each unit is semiologically aggres
but each works in the larger architectur
order. The frontal gables were part of a
tradition in America, one which ran thro
the Stick and Shingle Styles alike. It was
a condensed version of such a gable (see
Frank Lloyd Wright House) that Wright
started, and from which he made his gre
swerve, throwing out the arrowhead wi
sharp-pointed frontal gesture, and with
concept of the street facade, in order t
express and extend the continuity of th
interior space across a broad building lo
the lot is narrower, as are some of thos
Oak Park, Wright will often employ the
alternate tactic of turning the house side
to the street to control it all.) So the m
the house fragments and recombines in
planes, sliding out and away and seemin



nk Lloyd Wright
win D. Martin House
place in Reception room

this view of the Willitts House as it was published in Germany, as if it had in fact no urbanistic context at all, had indeed broken free from its whole middle class environment and spun out into a new, abstract, revolutionary situation.

That was in fact the situation which the International Style of the teens to the sixties desired and fostered, and which illustrations of Wright's work, like the Ward Willitts house, did so much to bring into being. This is not our concern here, but it should be noted that one of the major challenges to the International Style, that mounted by Robert Venturi, came in America toward 1960 and started right back where Wright had started, with a single-family house, a frontal gable, and an arched Palladian motif. Venturi's house is also very much a facade, but it moves in the opposite direction from Wright: it pulls apart horizontally along one frontal plane and opens vertically up the middle, the space rising up through that aperture like smoke up a flue. Finally, on Nantucket, where so much of the old Shingle Style had found its inspiration, Venturi's building stands up like the nineteenth-century houses and fills out its gable with the arched window, so containing the expanding volume in the pointing arrow under the Atlantic sky and keeping itself above all a taut facade and a flat sign, much like those of the nineteenth-century house.

But that is not at all what Wright was after out in the Midwest in 1900. It is interior space, flowing out, floating out, but firmly defined, which he intends to have dominate the whole expression of the house, which will therefore present no "masculine" signal to the street but will instead embody a deep, expansive, pervading calm, which, deep back in shadows suggestive of sleep, will come home at last to the maternal hearth, Hestia's fire.

If we can trace Wright to this point by suggesting his relationship to his artistic past, is there any method by which we can penetrate more deeply into the meaning of his forms and the way they may have come into being? The words *condensation*, *displacement*, *dramatization*, *indirect representation involving simultaneity and composite figures*, and *a new unity* which I have already used to describe Wright's method of design were indeed chosen with this question in mind. They are the words which were employed by Sigmund Freud in 1900 in his major work, *The Interpretation of Dreams*, as he attempted to describe for the first time the mysterious process whereby what he called the dreamwork brought dream thoughts into dream content, or, we might say, into dream form. Freud called that process the *Vorstellung*, the setting forth. One of the phases which he sometimes included in it but later excluded from it, however, that of "secondary revision," played little part in Wright's way of working, as we have already had occasion to observe.[2] But that fact, too, seems especially interesting, because "secondary revision" was the only phase for which Freud proposed an architectural analogy; he suggested that it might sometimes have constructed, at the very end of the process, an acceptable "facade" for the dream. And it was precisely the concept of facade that Wright specifically discarded.

But are these words so important? Others could well have been used, and I have no intention of "reducing" the complexity of Wright's work by pretending that these words wholly or solely describe it. Yet, beyond that, can a consideration of an historical parallel between Wright and Freud help us to understand Wright's work better? Perhaps it can. Freud and Wright were contemporaries who, despite their geographical distance and cultural differences, still shared certain pervasive aspects of nineteenth-century culture and dealt with problems involving in many ways similar kinds of people: people formed by late nineteenth-century middle class family units, consisting of mothers and fathers and suffering children. It is therefore no wonder that the family was the basic concern of both men, Freud unravelling its secrets to heal its members, Wright moving from the opposite direction to construct what seemed to him the ideal, sane environment for it, and especially for its young.[3]

I am not competent to pass judgment on the merits of Freud's reading of those problems, but I believe that I do not have to do so here. I wish only to point out that Freud, in the major literary and scientific work of the beginning of the century—as Wright's houses of these Oak Park years were the major architectural works—used sequences of words to describe that most central of creative processes: how the mind makes those forms which embody the meanings that are most essential to it, which can be applied (and I think we can agree without strain of any kind) to the process whereby Wright made his houses. And I prefer those words, in their curious physicality so appropriate to architecture and so finally incomplete, to the infinitely more articulated combination of psychoanalytical and rhetorical terms which Harold Bloom, for example, employs as he

ut Wright was always ready to remodel, as his own e and studio amply show. So he both came to sions rapidly and as rapidly produced new forms. His idence and energy were dauntless.

hey were both Nietzschean: Wright openly (why it was another art), Freud protesting innocence (it he same art). Many artists, philosophers, and critics clearly involved with these ideas around 1900. y Olsen, in her as yet unpublished essay on the use ords in Cubist paintings, "Cubism, Freud, and the e of Wit," points out, for example, that Freud's of 1905 on jokes, though proposing the same s in their (for him) largely unconscious production, owes something to Bergson's book of 1900 on the topic. But, we must now go further, I think, to gnize that the very act of abstraction itself was dian, in terms of Freud's analysis of form-making, though abstraction in modern art was not ciated by Freud himself.

explores the problem of the making and reading of poetry. So Wright with the Shingle Style: he condensed, displaced, and so on—not on unconscious material at first, but on pre-existing architectural forms which he singled out for his attention. Literary critics like Bloom would insist that conscious repression, "willed falsification," is involved in the artist's "misreading" of such predecessors. We may accept that phenomenon as obvious enough and go on to say that in Wright's case at least he worked down beyond them until he brought forth the depths and powers of his own mind—until, we might say, he at once trained his instincts and gained confidence in them—and could then work upon them by this same process. The artist, therefore, "learns" how to construct out his so-called "unconscious" by first developing that process on conscious material, i.e., on existing works of art.

Freud, as scientist and artist, did the same. In any event, he proves to have been an excellent critic; his terms, along with others, can be valuably used to analyze the way in which many of the most critically important monuments in the history of art came to be made.[4] Yet I do not have to claim that this is the way that all works of art are made. I think that in large measure they are made somewhat differently in different historical periods, just as Freud's book would have been different if it had been written at a different time. Still, Freud, and all psychoanalysis after him, had a deep conviction that his discoveries were universal ones, and attempts by his followers, especially those of Carl Jung, disavowed by Freud, to simplify the problem into large collective patterns of symbolism, which Jung called archetypes, have often been regarded as useful for the criticism of works of art and will be referred to later here.

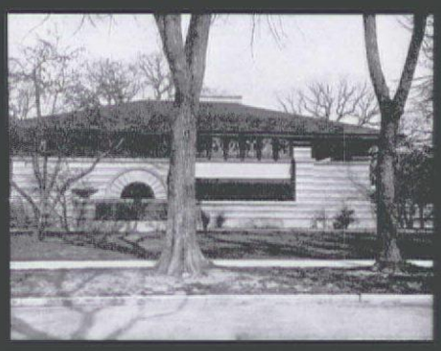
Yet the most important issue seems to me to be that of the structure of form which, beyond Freud's own aesthetic limitations, the structure of *The Interpretation of Dreams* itself inevitably suggests and heroically approaches. Because all such questions must in the end come down to the problem of how form is made, since without form, as Freud shows, no symbol can be embodied. Form *is* content; content *is* form. Jacques Laçan has, of course, been concerned with exactly this in his linguistic analysis of Freud's dream-structure, *The Language of the Self*, which, however, in its characteristic psychoanalytical focus upon the verbal discourse, upon the Word as the carrier of meaning (which Freud shares), does not deal with visual problems. And later semiologists from Eco to Jencks who have dealt with architecture invariably leap as fast as possible past the physical form to the associated verbal sign, while modern iconographers in the history of art itself, with the notable exception of Panofsky at his best,

4. "Condensation" and "displacement," for example, are the major critical facts that link the Parthenon and Chartres and most distinguish them among the other temples and cathedrals of their series.

have generally been more concerned wit the simple identification of symbols than v the way they are embodied in form. But precisely in this, as we have seen, that th *Vorstellung* is of major artistic interest—c greater potential relevance, we art histor might now boldly claim, to the visual arts to literature—and the parallels between Freud and Wright are close and rich in meaning. Each brings inexhaustible intellectual energy to the problem posed Freud to the infinitely individual complex of the analytical narrative, Wright to the multiple possibilities suggested by every detail of his design, perhaps most obvious varied in the absolute particularity of the spatial stripping in every one of his house Hence, the forms made by Wright and th developed by Freud, no less than those identified by him, suggest each other, and since both are dealing with the family, th contents tend to merge.

What motivated the building of Wright's houses, after all, but what Freud said motivated the production of dreams: "wish-fulfillment." Surely that is exactly w Wright's houses were for the people wh built them, and that is what Wright gave clients far beyond their identification of not simple associative references as, say, Romanesque halls and Colonial kitchens, something deeper in, the very stuff of th dreams. And how American it was at tha period to day-dream of "better things." that one major reason why there was not like these spaces by Wright produced in Europe? The "dream house" is an Ameri concept after all. In any event, we recog the national phenomenon, which is why are so moved when Dreiser, who later k Freud's work well, wrote of (and to) Sis Carrie in 1900: "Know, then, that for yo neither surfeit nor content. In your rock chair, by your window dreaming, shall yo dream such happiness as you may never f Wright's clients were not poor Carrie, b they clearly had their dream-wishes, per not easily discernible in their waking live But that was no problem for Wright; he simply let them share his own, which we this artistic process, accessible to him—especially as he was creating in his house what was so much a comforting child's w Oak Park itself shares that character; jus sight of the towers of Chicago along the magical elevated railroad line, but wholl silent, flat, and somnolent, an utter drea world, too.

Richardson
lessner House, 1885–57
ago, Illinois



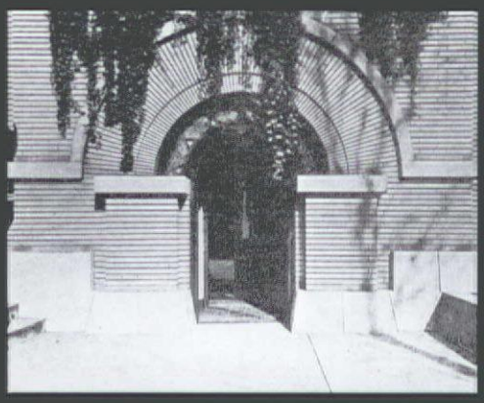
Lloyd Wright
r Heurtley House, 1902
ark, Illinois

What is the function of dreams? asked Freud, and he replied "The dream is the guardian of sleep." It censors out, he claimed, the upsetting material that is clamoring for recognition in the mind, and when that censor fails, anxiety and nightmare will ensue. Hence for Freud the "disguised fulfillments of repressed wishes," and "one of the detours by which repression can be evaded." Are Wright's forms this? Perhaps all the forms of art in some measure are; they disguise so that our minds can deal with whatever lies in there, can begin to handle it somehow on these terms, which are those of the "new unity" of art's "setting forth." Like dreams, they at once probe our hopes and anxieties and protect us from them. Again, in previous ages there were more or less fixed iconographical systems which, as it were, ticketed and screened such problems through a battery of symbols; but the new modern man of the late nineteenth century began to be obliged to disentangle them for himself. So, in art, Wright eventually made his own—by, I think Freud would have said, his especially strong capacity to "regress" to the unconscious material of dreams. In doing so, he, the modern man, cut adrift from the past, found a new past within himself, which, as Thomas Mann later wrote, was the greatest gift of Freud's work to the modern world.

This is where the study of Freud can most help us to appreciate the greatness of Wright because it points out that, in an age when the old classic traditions and institutions were breaking down and the first glow of romanticism had long gone out, the individual was forced to construct all his works out of his childhood memories, out of whatever direct personal experiences had made him whatever he was. If they had made him ill, Freud set out "to unravel what the dream work has woven" in order to make him well. But Wright was strong (as he often tells us), and an artist, and he set out to put whatever he was, whatever he could "remember," to use. Freud discovered that the experiences of childhood were of supreme importance to the individual, were never really forgotten, and produced dream shapes in later years. Wright made art out of these experiences and constantly evoked the dream that might recall them. At the end of a night conversation with himself he cries, "Yes, it seems to me, that is what it means to be an artist . . . to seize this essence brooding just behind aspect." So he brings dream thoughts to consciousness at once intensified and concealed by his beloved abstraction (Freud's "pictorial arrangement"), so that his work of art is a waking dream. Indeed, Wright's interior spaces, with the fire glowing in the dark under the low ceiling with its hypnotic stripping leading us to other mysterious spaces beyond, go far toward dream states themselves. This can hardly be said of Brunelleschi, Ictinos, or the International Style, for example. They do other things. So, while the process of form-making which Freud distinguished may be widespread in time, the dream content, for which we alternatively read dream form, is not necessarily so. And here, as I have indicated, Freud and Wright are close, and the point can be made stronger.

For example, Freud came increasingly, and reluctantly, to the view that the major symbols of the dream content dealt with problems of human sexuality (arising, one might say from the structure of the modern family but tending to universality for Freud), and he invented the great concept of the Oedipus complex to describe what he felt lay at the heart of most of those problems, which was the boy's wish to kill the father in order to possess the mother. Again you will realize that I am not competent to comment upon the validity of Freud's views, and I am certainly no more anxious than Freud was to be accused of sexual sensationalism. Nor do I wish to fall or be accused of falling into the reductiveness of the "Freudian symbol," as employed by some would-be Freudians, assassins of the multiplicity of art. Nevertheless, I will claim that Wright's houses are deeply familial in quality and that their symbolism seems to be a rich interweaving of the male and female with the male strong but the female, the wife and mother, enclosing all. So the houses are caverns which engulf us and give us peace as we submit to their laws. They pull us in, and they do so according to the same principles of condensation, displacement, and abstraction which we have noted all along; but now that process is acting not only upon previous architecture but also upon fundamental symbols deep underneath it as well. That is why, one supposes, Wright had to have confidence in his "originality" and so insisted upon it throughout his life. Most of all, his principle of abstraction is fundamental here, since it permits Freud's "indirect representation" of physical images which would have been unacceptable otherwise to Wright or his clients.

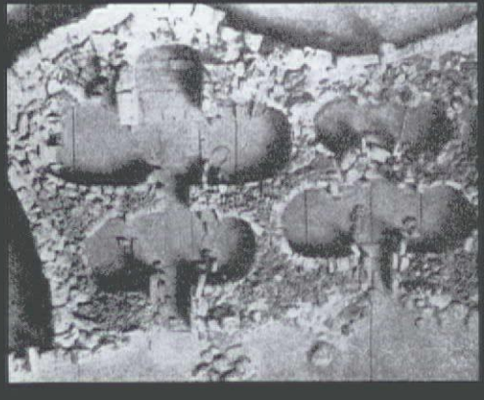
Behind the intense brooding little fireplace in the Martin House, of 1904, stand the deep Romanesque arches of Henry Hobson Richardson, images of physical engulfment into the hollow within. But Wright goes far beyond Richardson in pulling us into that hollow. Richardson's Glessner House in Chicago, of 1885–86, is what Wright called a "box" of space with an arched opening pushed up to the frontal plane. It is a closed box; we must push our way in. Wright's Heurtley House, of 1902, has opened up the box (Wright's proudest accomplishment) so that it draws us into it. It is at once secret, dark, and concealing, profoundly primitive and brooding in aspect but also inviting, leading us by tortuous ways into its enfolding body: cavern, pavilion, and castle all at once.



Frank Lloyd Wright
Susan L. Dana House, 1903
Springfield, Illinois
Entrance

Terra Cotta Figure, "The Flower in the Crannied Wall"
Entrance, Susan L. Dana House
Frank Lloyd Wright, designer; Richard Bock, sculptor

Megalithic Temples, Malta
View of model



Maltese Temples
Detail

5. Here I use the definition of the unconscious as "repressed" which Freud used when he wrote *The Interpretation of Dreams*. Later he added another type of unconscious which he called the "original," claiming as Jung did, that it contained old folk memories.

6. As I tried to show some years ago in my book on his work, Wright turns to a quite open use of Pre-Columbian, especially Mayan, forms after 1915 and condenses and displaces them into something very much his own by the early twenties. From the late thirties on Wright seems to quote from ancient non-Hellenic Mediterranean sources directly and with minimal revision of the model. Does this signal at once a renewed and increasingly more conscious interest in religious symbolism and a slackening of creative energy in the last decade or so of his life? It may be relevant to note that while Wright never seems to have shown any special interest in Freud or Jung he came in his later years increasingly under the spell, woven mainly by Ogilvanna Wright, of the mystical and pedagogically-oriented system of Gurdjieff, ultimately related to the Anthroposophy of Rudolf Steiner. It is possible here to think of a mind, once Freudian in its rigor, turned somewhat less realistic and self-critical by its increasingly exotic surroundings.

There can be no doubt that Wright is dealing, through the necessary order and concealment of abstraction, with deep symbols of life and fertility in his houses a that their major image is of the female wh encloses all. They are indeed temples to t idea. The arch of the Dana House is abstracted into a vibrant entrance; deep i the shadows within it stands a white colu it is a piece of sculpture designed by Wri and executed by his friend Richard Bock, shaped like a phallus and reminiscent, as a matter of fact, of contemporary, highly se work in Vienna, such as the paintings of Kl It was called "The Flower in the Crannie Wall," and I think that Freud would sugge that both those words represented perfe symbolic displacements. The point is important. It reminds us to ask once mor whether Wright no less than Bock was not now working with unconscious, i.e. "repressed,"[5] material; he was surely not u the words "womb" or "phallus" to descr to himself the forms he employed and w in all likelihood have indignantly rejected them if they had been suggested to him. point is underlined: "abstraction" was essential. Of course, each one of the for involved can take on any number of syml meanings. But the column standing in the female body to make a composite image fertility, birth, and indeed, resurrection, very old and quite specific motif.

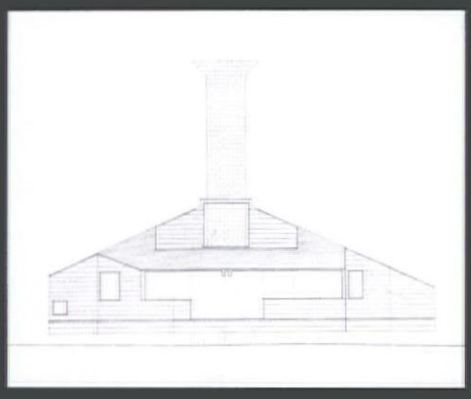
In his late work Wright was overtly to a rounded shapes like those of the Neolith temples on Malta (as in the Martin Spen Project, the Guggenheim Museum, and s which were built like hollow goddesses the column standing in the center of fan which is the head.[6] The entrance to tho temples suggested at once a labyrinth ar that of a body itself. But even closer in r form and familial meaning to Wright's combination of shapes in the Dana Hous Giotto's meeting of Joachim and Anna, c pure united cone, before Jerusalem's Gc Gate. In all these instances the column i the service of the female principle and i framed by it.

But Freud claimed that such symbols, lik the products of the mind's condensatio experience, usually had multiple meanin The fireplace and the chimney are a cas point. We have already noted Wright's female hearths with the Colonial memo behind them. But what of the chimney? tall chimneys of Colonial houses ran as massive solids up through the hollow of house and protruded boldly above the r Herman Melville recognized this quality when he wrote his strange and witty st "I and My Chimney." In it the owner of a Colonial house is forced to defend its (l him) beloved chimney from the attacks wife and daughters who insist that it tak

o
ing of Joachim and Anna
a Chapel, Padua

Parson Capen House

Lloyd Wright
Coonley House, 1908
ide, Illinois
n front with added pergola

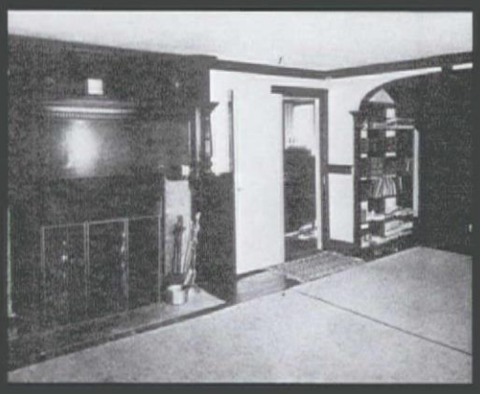


Robert Venturi
Beach House project, 1959

too much room in the center of the house and is, besides, faulty in structure and might fall down at any moment. ("I and my chimney, we will never surrender," says Melville.) With Wright there is no contest. The chimney has plenty of space around it and protrudes above the roof only enough to satisfy whatever fire laws existed at the time. The principle remains that of enclosure. In that sense one might say that Venturi's madly aggressive chimney in his important project of 1959 is the first free chimney in American houses since before Wright's time, an expression of male liberation, one supposes—but in reality a purposeful exaggeration of the active sign. When Wright, for example, builds vertical piers other than chimneys he not only has them stand very free and strong but also—with only one significant exception which we will consider later—caps them off and encloses them in the overhanging roof. The family is kept together as one unity—one might say, calmly, stably, maturely—making, above all, a dignified spatial environment for the child. In this way what Smith correctly identifies as Wright's compelling interest in a strong, conservative family structure finds its formal embodiment, its symbolic vocabulary, and becomes art. Wright *builds* the family. It was what had formed him, what he knew, and what his architectural programs were. Later, when he himself breaks away from its suburban mode and conservative structure, his forms change in considerable degree but not, I think, in kind. And our experience of them always remains empathetic, physical. If we permit them to do so they comfort us by their close physical presence: they the family, we the child. This is one major reason, I think, why so many people have obdurately resisted the appeal of Wright's work and so many others given way to it wholly.

If, then, a consideration of Freud's proposed dream structure and its symbolic content helps in some measure to value Wright's artistic achievement, what of Jung's symbolic archetypes in that regard? It seems that they can be at least superficially applied, and it is what Maud Bodkin, in her book *Archetypal Patterns in Poetry*, was later to describe as the archetype of the Image of Woman which first suggests itself for transposition into architectural terms to describe Wright's work. That image may be regarded as dominant over the male images in Wright's houses, but it clearly poses no threat to his view of male sexuality. Instead, it completes it. He, who so much in his own personality embodied (like his father) another Jungian archetype—that of Devil, Hero, God—was somehow able to achieve complete artistic expression by weaving that image into the maternal body. He condenses the archetypes; he "marries" them.

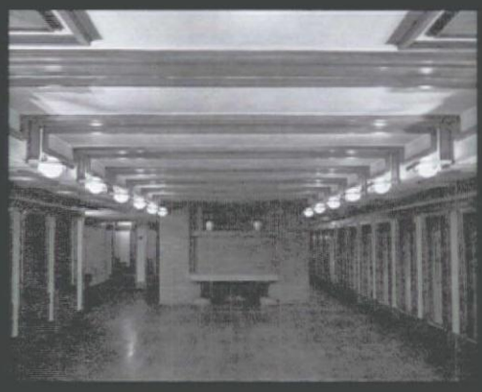
Frank Lloyd Wright
Darwin D. Martin House
Detail of West Side



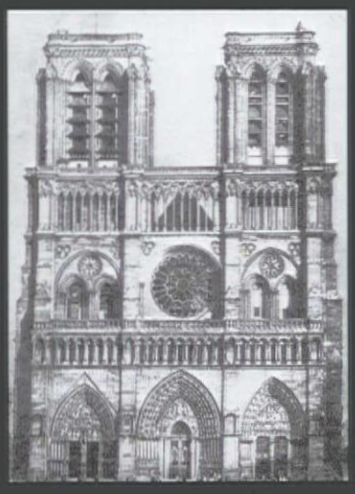
Charles Follen McKim
Dennis House, 1876
Newport, Rhode Island
Living hall

Frank Lloyd Wright
Avery Coonley House
Living room

Frank Lloyd Wright
Frederick C. Robie House, 1909
Chicago, Illinois



Frank Lloyd Wright
Frederick C. Robie House
Interior

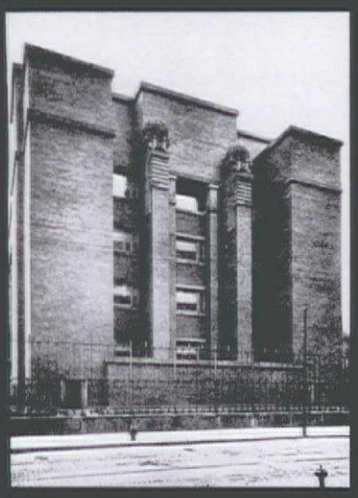


Notre Dame, Paris
Facade before restoration by Viollet-le-Duc

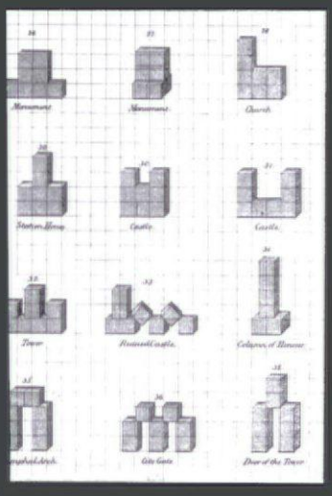
It is, as so often with Wright, a matter o scale, of our empathetic response to the of things in relation to ourselves. For example, in a Colonial Revival room witl fireplace of 1876 by Charles Follen McKi the ceiling is low and the mantel high so the occupant feels himself dominated by He is small in a small space. In Wright's Coonley House, the ceiling is low, so that occupant towers over it, dominates the space, and is also led out by it to enorm physical release and triumph. It is like an illustration of one of Freud's most beaut dreams, in which he is sitting on a terrace chair firmly fixed in place but also rushir forward at enormous velocity. Stability movement, protection and release, fulfil several sets of wishes all together. The condensation is of multiple and contradic symbols. The Robie House is at once an airplane and another of Jung's archetype a sacred mountain: heavy, hollowed, massive, and rising on wings.
Death-and-Resurrection, Hell-to-Heave these other archetypes are also embodi here. One must go on an ancient labyrint journey, seeking the secret entrance, fir it finally concealed in a low, dark, restric place through which one moves up and around the fireplace mass toward the li until the long horizontal release of the u floor takes wing. The pilgrim has grown stature. His head almost reaches the sof the fireplace is pushed down very low. Looming over it, he is a giant, a child bec Oedipal hero, most specifically a Titan c earth, strong so long as he remains in tc with the mother, as he does here. The se everything.

This constant and wearisome use of the pronoun "he" is essential for the materi in relation to the nineteenth-century psychology and education out of which grew. Wright himself was a triumphant product of that psychology and that education, and we should now consider relevance of those nineteenth-century phenomena to an understanding of his g We are told, first of all, that when his m who was a teacher, became pregnant, s determined (a) that it would be a boy ar that he would be an architect, and to tha she hung engravings of the great Gothi cathedrals in her room. So the process b for Wright while he was still in the wor When he finally appeared the engraving were placed in his room. So he was from very first the builder, the victor, and du his adolescence, just before he left hom go to work in Chicago, his father was th out of the house and conveniently disappeared, so that Wright could sally as an Oedipus unrivalled, conqueror of city, singing his song of work and manh cited by Smith: "I'll live as I work as I a work for fashion or sham/ . . . My work befitteth a man" etc. How entranced p Freud, with his neurotic Viennese, migh been with it all.[7]

7. Wright's father clearly deserves more credit for Wright's character than he has normally received. He gave Wright his love of music and his essential "temperament," and when he left home he took up his lonely life in what can only be described as a manly way, without complaint or recrimination of any kind.



k Lloyd Wright
in Building, 1904
lo, New York



el System
gift

right claims that he played with the Froebel gifts
ne was brought to his father's pastorate near
n "at the age of three." But since the move to
n took place in 1874 such was clearly impossible.
urse, Wright's mother may well have introduced
Froebel long before 1876. Wright's association of
ucation with the Centennial may well represent
f his significant "displacements" of the type Hines
ered.

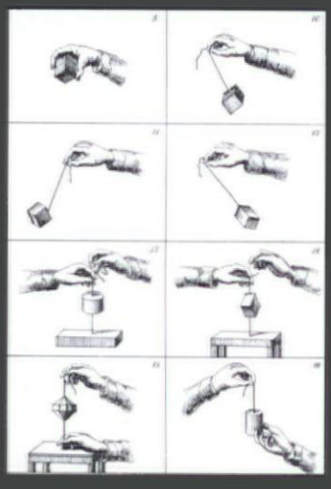
Therefore, it is probably no accident that the Larkin Building—where, almost uniquely in Wright's early work, the piers rise up uncapped by roofs and overhangs—is strongly reminiscent of Gothic cathedrals in its twin towers and its spatial interweaving of vertical and horizontal, solid and void. But its hard-edged, abstract shapes also have another very cogent source in the Froebel kindergarten blocks with which Wright was encouraged to play as a child. And who encouraged him? His mother, of course, whose "intense interest in the Froebel system was," he tells us, "awakened at the Philadelphia Centennial of 1876." Indeed, the mother and what he most usually called "the boy" were the two basic human units in Froebel's educational system. Friedrich Froebel was the inventor of the kindergarten, and he wrote his greatest book, *The Education of Man*, in 1826. Interest in his work and his pedagogical methods grew throughout the century and continued at a peak rate of republication, translation, and critique from the 1850s until about 1914. And I might add that women rather heroically broke a way for themselves into his system in various publications of the eighties and nineties. Froebel's theories were especially popular in America, perhaps because in them the child was to be trained through the practical use of his hands toward a way of grasping reality that would transcend previous human limitations and so connect him with the fundamental rhythm of the universe as a whole.

Wright passionately believed in all this throughout his life and repeatedly stressed the fact that the abstraction which evolved out of the Froebel system was the fundamental tool of his design, and it was emphatically essential, as we have noted, to the indirect representation of its symbolic content. Speaking about his play as a child with the Froebel elements, Wright wrote: "The virtue of all this lay in the awakening of the child mind to rhythmic structure in Nature—giving the child a sense of innate cause-and-effect otherwise far beyond child comprehension. I soon became susceptible to constructive pattern evolving in everything I saw. I learned to 'see' this way and when I did, I did not care to draw casual incidentals of Nature. I wanted to design." It all sounds very god-like, but what is especially interesting, I think, is that Wright later had to work his way back to Froebel too. Though there may be a kind of preconditioned Froebelism in early buildings like the Charnley House, there are apparently no overtly Froebelian details until they appear in Wright's remodelling of his own house and his building of its vaulted playroom for his children in 1895. His sympathetic association with their dreams and play, to which they all were later to attest, clearly helped him find his way back to his own childhood as well, and to a structural perception of that child's dream world which his mature houses were to embody.

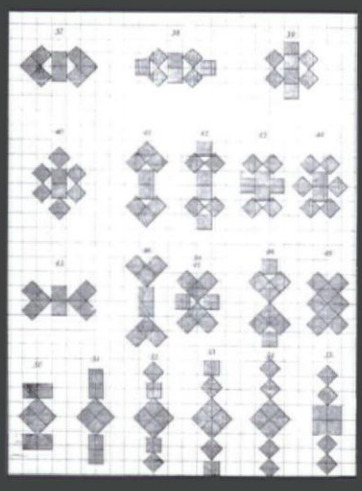
Froebel's system is also based upon a symbolic imagery which is sexual in part. As he refined his ideas from 1826 onward, Froebel planned that the mother would give the child (usually, as I said, read as "boy") a series of what Froebel called "gifts," starting from his first year and running through his seventh. Various other of what Froebel called "occupations" were also involved and were to follow. Wright was already nine—again, if we accept Hines' date of 1867 for his birth—when his mother discovered this system, but that hardly seems to have blunted its effect.[8] The first gift was a soft ball of yarn—in later refinements six balls. For Froebel the sphere of the ball was specifically intended to acquaint the child with the link between the mother's breast and the unity of the world. A psychologist, Denton J. Snider, of the Chicago Kindergarten College, writing on *The Psychology of Froebel's Play-Gifts* in 1900, described (presumably) his own sensation of playing with the ball in profoundly sexual terms, although he does not identify them as such. "You cannot blame your hand," he burbles, "if it soon closes more passionately upon that Ball, with an eager embrace, to which the latter replies by a stronger and warmer osculation imparted to your palm and fingers . . . You nestle it, you coddle it, you rock it and swing it with both hands, you toss it up into the air like a baby and catch it coming down with a smile. It has all sorts of domestic suggestions—that of a nest with its birdling; you can house it between your palms in a cosy little home." This is all heady stuff, especially so because in the end the boy puts the ball back in the box and says, in this English version of 1871, "He sinks deep. Look for him." And there you are.

Wright—claiming, perhaps falsely, to have started all this later—discusses only the subsequent, tougher, hard-edged gifts: the wooden cylinder and cube which join the ball in the second, the hard-edged patterns that can be made with the cubes of the third. Finally, as here with the fourth gift, the child builds structures labelled "Triumphal Arch," recalling Leo von Klenze's Neoclassic Propylaea in Munich whose name figured in one of Freud's most famous dreams. The shapes are classicizing ones, as befits Froebel's publication date of 1826: strictly geometric, symmetrical, and hard. Finally, and this is the sixth gift, the boy builds the box and is presumably on his way. Perhaps most of all, he also builds a good clear European urbane facade for himself, a public face to carry off to school—like the facade of the Berggasse in Vienna behind which Freud and his family, like the other members of the Viennese middle class, lived their private lives.

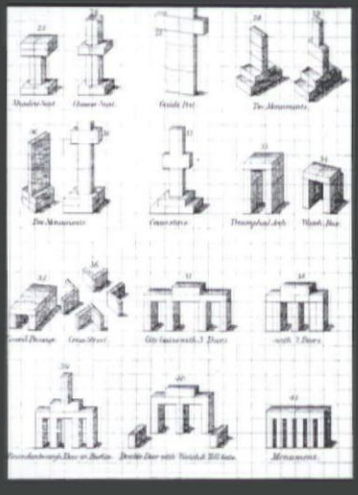
Froebel System
First gift



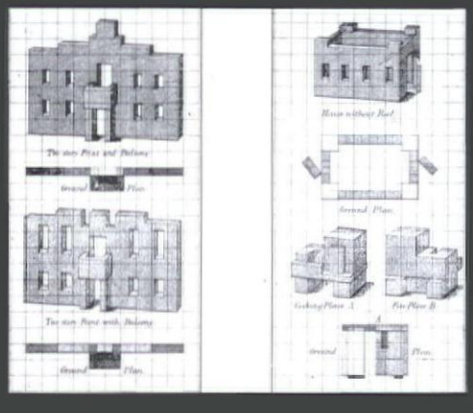
Froebel System
Second gift



Froebel System
Third gift



Froebel System
Fourth gift

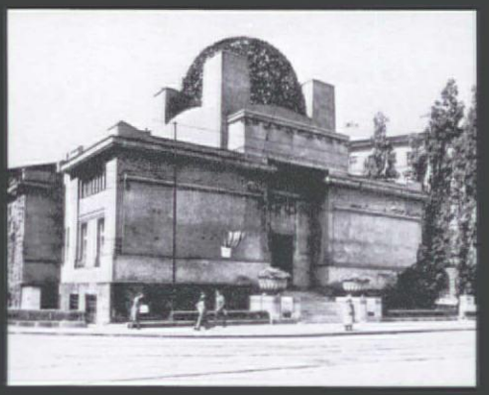


Froebel System
Sixth gift

In the context of this discussion, we obviously have to divert for a moment to a ourselves whether Freud was interested i Froebel. We know that Froebel's system v well known in Vienna by the latter decade the century, but I can safely state that his name does not occur in any of the literatu by or about Freud. We know, however, t Freud too suppressed some early biographical data about himself and that information about his earliest education is especially scanty right up to the moment when at the age of seven, he began to re Philippson's Jewish Bible and to be taught his father. Many years later his father sent a copy of that book and recalled the ever Thus Freud's education, so far as we know was wholly verbal, exactly the opposite o Wright's. Yet, might not Freud have had contact with some variation of a Froebel system (gifts of the mother) in his earlies years? The Oedipal guilts which he descr in himself especially make us wonder if th might not have been so, but there is no evidence whatever for it. And it seems in end that the mature Freud was truly not interested in Froebel, who had followed lines of investigation different from his o They were Protestant and pedagogical, cultural worlds apart from Freud's Patriar Word and the gifts of the father. So even concept of empathy is not valued by Fre though known to him as *Einfühlung* thro the writings of Lipps. Yet in later years h sometimes referred to the mother's bre as the primal form, which his follower, R associated with the "maternal vessel."

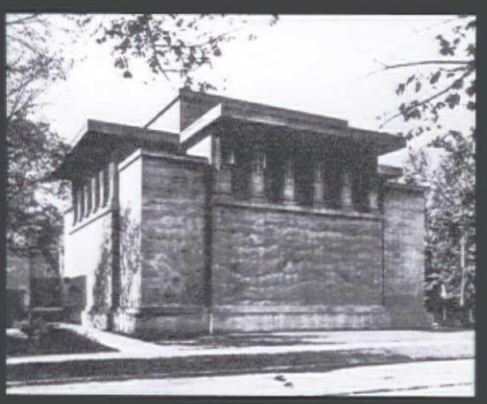
The speculations to which all this gives r cannot be pursued here, but one can har be blamed for being unable to resist suggesting them, especially in this conte because what is in some ways the most Froebel-like building of all is not by Wri but by Josef Maria Olbrich, and it is in Vie It is called the Secession Building and wa 1896–99, not far from the Ring, as a headquarters, exhibition, and work cent for a new anti-establishment art. It is stil flanked by a charmingly subversive bron group of a Roman emperor in a chariot coil springs drawn by lions (Vienna's ow Marcus Aurelius but looking more like Nero). The building itself looks like Fro blocks piled up. Was Olbrich, like Wrigh trained in the Froebel system? That que remains to be answered, but I think we safely bet that he was, because there it i finally, the ball in the box—primal symb the beginning of a new, individualistic art—the sphere of open metalwork construction but, in contrast to the harc blocks that contain it, looking soft and compressible like Froebel's yarn. And th piers and that ball, no less than the avoid of the usual deep roof slab, suggest that Wright was influenced by Olbrich when designed the Larkin Building in 1904. Th

Berggasse
na, Austria

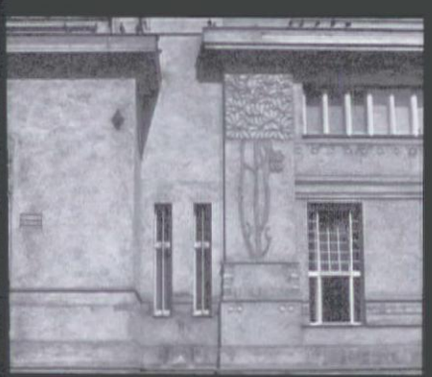


Josef Olbrich
Secession Building, 1899
Vienna, Austria

Lloyd Wright
Building



Frank Lloyd Wright
Unity Temple



lbrich
on Building
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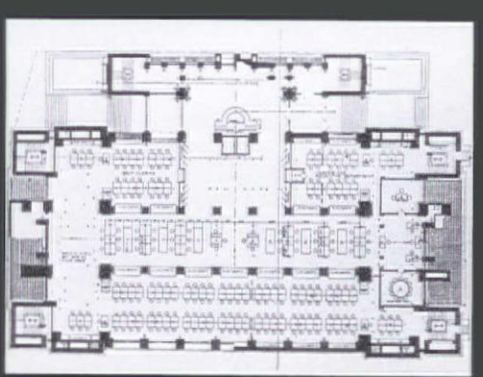


Frank Lloyd Wright
Larkin Building
First floor plan

world globes (which are, one should point out, lifted by the piers and buttressed by babies), represent one of the very few times that Wright permitted himself quite this kind of what he normally characterized as rather overly literary representational form.

But if we go back to the Secession Building and look again at its closed blocky shape enclosing one major room we cannot help but realize that Unity Temple of 1904–06 is even closer to it than the Larkin Building was. Again, there are condensations and major displacements; the entrance is brought around to the side in order to leave the meeting room closed and inviolate on the street where, so Wright tells us, the noisy trolley tracks were laid. But there are many similarities. The advanced and recessed planes which, as Wright handles them, are clearly expressive of the spaces they contain, are at least suggested in the Secession Building, as is the detail of the cornice in both, striated in fine horizontal lines. But while Olbrich breaks out of a Froebel system by permitting Art-Nouveau figural ornament to grow like lovely vines along his surfaces, Wright characteristically disciplines it all out into pure Froebel abstractions.

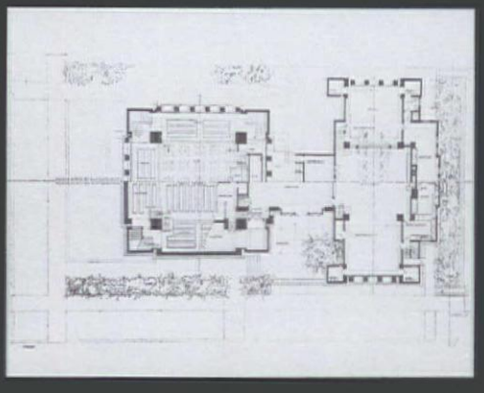
Yet can it be that Wright was drawn to Olbrich precisely because of his Froebel-like qualities? Contemporary Europeans recognized the fraternal relationship between the two architects, and Wright tells us that when he visited Germany in 1909 he was called "the American Olbrich," and so went to visit that architect in Darmstadt, where he had then been working. But when Wright arrived Olbrich was already dead. (This episode recalls Dürer's famous story of himself and Schongauer, who died before Dürer could reach him.) It is especially touching because some of the buildings which Olbrich built for the Art School at Darmstadt during the first decade of the twentieth century strongly suggest not only earlier American forms but also a few designs made by Wright while he was still in Europe and shortly after his return. Wright of course says nothing about all this, but there was clearly some deep affinity at work between the two men.

On the other hand, Wright's buildings are more complex, more integrated, and I think we must say more multiple in meaning than Olbrich's are. They are in that sense much more Freudian in structure. But we should perhaps try to read them at first in the driest and most straightforward of functional and structural ways, as expressions of a typically American passion, strong in the late nineteenth century, for practical organization and rationalized order. They can sustain even this supremely well. The Larkin Building can be read—indeed was read by the Dutch

Frank Lloyd Wright
Larkin Building
Interior Court

Frank Lloyd Wright
Larkin Building
Office Interior

Frank Lloyd Wright
Unity Temple, Unity House



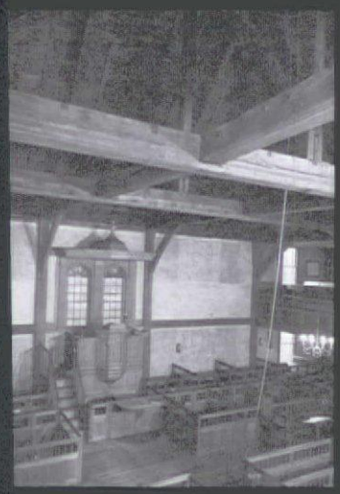
Frank Lloyd Wright
Unity Temple, Unity House
Plan

Frank Lloyd Wright
Unity Temple
Interior of auditorium

architect Berlage—as a great machine, perfectly organized to carry out machine-: tasks. And Reyner Banham, claiming rathe inaccurately that no one had done so befc him, later praised it as a perfectly integrat environment. It is certainly all that and mu be seen as it fulfills its primary function as agreeable place to work. The desks of th office workers are set (were set) on spaci balconies around a central open space ligh from above. The employees had ample restroom and locker facilities and safe fir stairs enclosed in the corner towers. The was a roof garden. The noise and distracti of the neighborhood outside, near the railroad tracks, were filtered out by keep the windows high so that the whole lift in was to the sky, beautifully carried by the vertical piers of the structure, through wl the horizontal floor slabs rode and in wh depth the filing cabinets were fitted. The like all the furniture, were designed by the architect and adjusted to the entire structure. It was a great accomplishment uplifting place to work in, and Wright sh us on the outside that this is what the bui is for, with its stairs, balcony levels, high windows, and noble central space reachir at last to light and ornament and the symi sphere.

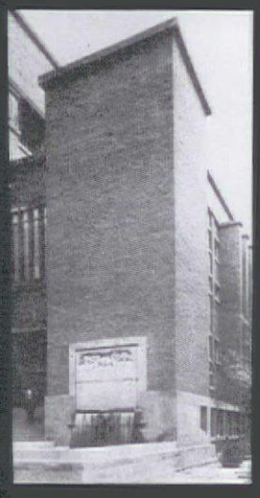
In his own extremely lucid descriptions how he designed Unity Temple, Wright t a similarly rational, clear, and hardheaded Now he will have no symbol at all, he say which he means no steeple. Instead it mu one great meeting room with a subsidia space for parish activities on the other s Entrance will be between the two with pastor's headquarters bridging between them. These functions will be housed by concrete walls, laid up in wooden forms with the pebble aggregate brought forv to the surface so that no painting or plastering will be required on the outsi For economy the construction forms sh be reusable; hence walls of the same siz suggested by them—so forming a Froe cube, "a noble form," Wright says. Wit that figured out beforehand, the archite then draws the scheme up through one night, so that the plan, abstract as it see grows directly in a "new unity" out of logic of the functional requirements an structural facts, with little "secondary revision" involved. One will enter the room from below, primarily from cloist the sides, so as not to disturb the rest congregation, and the crowds will flow and out again past the minister in the p who will thus be able, so Wright tells u greet them all as they leave. Otherwis everyone has a fine view of the speake indeed intimately connected with him, hears him well, protected from outsid distractions and lighted no less peacefu than inspiringly from above. Though or inside a solid mass, no mass is felt. The stripping conceals the piers and carries eye upward and around them so that

9. The tapping of the dream structure involved in the modern release of the self seems a much likelier source than the totally unrelated theories of Einstein (as cited by Giedion, for example) for the appearance of such elements in Wright and Cubism. Clearly, abstract art can be the most personal of all arts, since it is the most purely self-referential and, as we have already shown, can be the closest to "unconscious" motivations.

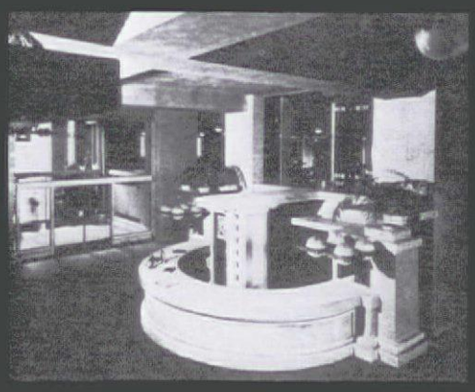


hip Meeting House, 1681
am, Massachusetts

Frank Lloyd Wright
Larkin Building



.loyd Wright
Building
:e



Frank Lloyd Wright
Larkin Building
Information desk in entrance hall

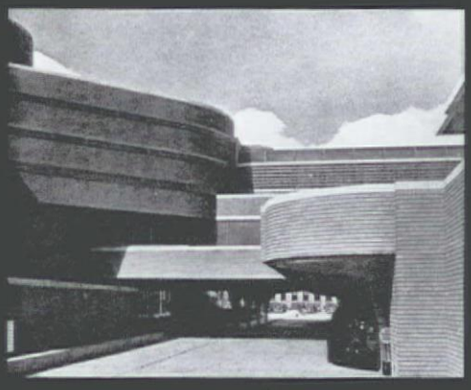
weightless space-defining character is felt in the surrounding planes. (Something of the sort was worked out at much greater scale in Hagia Sophia.) But here the space is small enough so that it is all one's own and the transparent simultaneities and interwoven compositions enlarge it around the self.[9] One tends to climb to the top and look down into the center, protected and enclosed but also liberated and irradiated by the light coming down from above. Here is another of Wright's greatest displacements and intensifications of a model source, which is the traditional meeting house of New England, whose spire, we remember he had eschewed. Now the walls at once solidify and dissolve; the roof parts around its beams, and the heavenly light of Froebel's system shines through.

It is therefore obvious that Unity Temple and the Larkin Building, the two major buildings where Wright brings his family-formed individuals into the community environment of work and worship, fulfill their functions supremely well and are integrated in structure, space, and massing in ways undreamed of since the days of those Gothic cathedrals from which Wright had received his primary training. But there is surely much more to say about them than this, and it has to do with the symbols which are built into their forms. Let us begin by using, for simplicity if not for the whole truth, the Jungian Death-and-Resurrection and Hell-and-Heaven archetypes I mentioned earlier. On the outside of the Larkin Building we are shown what the interior is like, but we cannot enter it at the front. An arched entrance was originally proposed here but was discarded; so once more we have to look for an entrance at the side. There it is, tucked away. But it is guarded by some rather threatening objects. Down comes the fountain slab with a crack and cuts something off: water, a metal sheet. Anyway, watch out, especially as the monster is spouting formidably paternalistic slogans at the same time. Beyond it, if we make it, a dark narrow pathway between high threatening masses leads up into the building through doors of clear glass. Not really inviting, it is a heroic passage, but it pulls us in, where we find ourselves in a low, dark place, compressed by weighty structural masses, but if we follow forward: Hallelujah! Death and Resurrection, Hell to Heaven, mounting in "the heavenly ascent" like Dante guided by Beatrice toward the "supersensuous light."

The plan itself, read this way, sings through all its abstraction of such tension and release, of what Jung called "frustration and transcendence." It embodies, if we return to Freud's more sober and clinical terms, the fact that "any given process originates in an unpleasant state of tension and thereupon determines for itself such a path that its ultimate issue coincides with a relaxation of this tension." And we can also recall Freud's

Frank Lloyd Wright
Larkin Building
Partial view of upper gallery

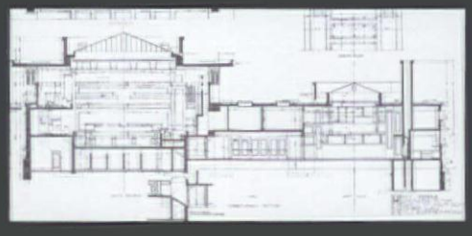
Frank Lloyd Wright
Larkin Building
View toward interior court



Frank Lloyd Wright
Johnson's Wax Administration Building, 1936–39
Racine, Wisconsin

Frank Lloyd Wright
Johnson's Wax Administration Building
Interior

Frank Lloyd Wright
Larkin Building



Frank Lloyd Wright
Unity Temple, Unity House
Section

own touching description of the course c
successful analysis, passing, so he says,
through a wood, into a defile, and out int
the open at last. The Jungian concept of t
archetype is useful here, too, I think, in t
Heaven to which we are at last introduc
So religious was the atmosphere that the
management, as we know, introduced an
organ for the appropriate "edifice of sou
It was their recognition of what can only
called, with Wallace Stevens, an America
Sublime. And that environment created
the typists takes on further dimension w
we remember Melville's sadistic story ca
"The Tartarus of Maids," about starved
women working in a freezing cold horrc
factory somewhere in the North. Melvil
contrasted their state, in a fine perverte
nineteenth-century polarity, with that of
young men reading law in warm lodging
London, in what he called "A Paradise o
Bachelors." There was clearly plenty of
sadism and guilt bound up in men's treatr
of women throughout the earlier indust
period. Now, beset by paternalistic slog
the typists can be regarded as saved,
transported to Paradise themselves. In t
Larkin Soap Company's house publicatic
Wright called it all "a family gathering."

Wright did all this once again in the Joh
Wax Building of 1936, there in even mc
oceanic, and female, terms. We are pull
into the current, drowned, resurrected
floated up to a watery heaven with the
supersensuous light flooding down. A
philosopher in a horrid interdepartmen
seminar many years ago once remarkec
this, "Isn't it rather excessive for typist
Fortunately one could recall that other
modern prophet, Marx, and ask, I think
correctly, "If not for workers, for whor
The natural corollary to the tapping of
individual unconscious has to be the
disappearance of a hierarchy of prograr
Wallace Stevens said, "The sublime cor
down to the spirit and space." The mo
human being must take it where he car
it, and if everyone can get it, so much t
better. Certainly Wright was extremel
proud of his achievement in the Larkin
Building, which may be another reason
he for once gave his vertical piers free
Such a shout of triumph it is—the fath
victorious in the place of work—while
Temple, a concrete monolith, can be s
the sacred mountain of the goddess wi
cavern deep within it, her precious hea
with its secret room inside. So we follo
labyrinth around the side, under the lo
entrance into the gentle shadows, ther
forward again toward the light, all ope
before us until we come up into the
transcendent meeting space where the
shapes sing together in their chorus. T
indeed transcend their archetype and
fact Unitarian and Universalist, united
free, a brand-new structure of moder

chael de Klerk
olic Utility Housing, 1918–21
nsterdam, Holland

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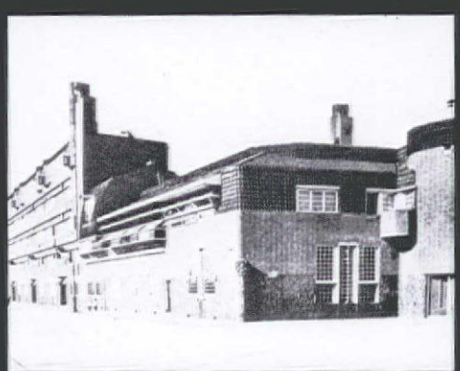
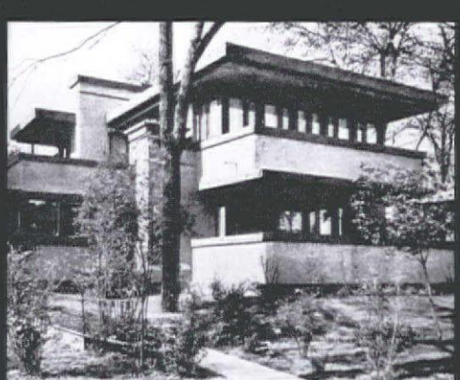
lic Utility Housing, 1918–21
sterdam, Holland



Michael de Klerk
Public Utility Housing, 1918–21
Amsterdam, Holland



Frank Lloyd Wright
Mrs Thomas Gale House, 1909
Oak Park, Illinois

symbolic form. Here, as in the Larkin Building, Wright's own Utopianism, his evangelically American democratic optimism give his work a special flavor which cannot be easily or wholly subsumed under Jung's religious visions or Freud's deeply sorrowful analytical stance. Yet we can hardly help but feel, in this ultimate edifice of new unity, that Freud's analysis of dreams and any deep experience of Unity Temple must in some sense coincide, since each has a kind of final result: the illumination of the individual human spirit and its release into the ultimate family, the community of mankind. Above all, what seemed closed, like the human mind or this building on the outside, is opened—what seemed dark, is light.

• • •

About that community of light in the twentieth century I cannot forebear to say one quick word as epilogue. Wright's buildings have sometimes been deprecated because they seem to serve primarily a restricted middle class. Freud has been criticized on similar grounds. Yet some of the finest Social-Democratic public housing built in Europe during this century owed a good deal to Wright's earlier work. One thinks first of the housing in Amsterdam during and just after World War I, where the most important architect was Michael de Klerk. De Klerk achieved his own condensation of symbols out of a Dutch past, like the spire in his Public Utility Housing of 1918–21, but the strong horizontal continuities that bring the heavy brick work into motion would have been unthinkable without the influence of Wright. They swing the building out from its old symbols to a new horizontal velocity along the railroad tracks. So in this community housing destined largely for railroad workers—who, in the European way, were proudly bound up both in their trade and their working-class solidarity—de Klerk indeed designed the whole group like a train of cars in motion, pulled along smartly by a powerfully chugging locomotive at the other end. Wright never allowed himself such overt representation of recognizable images in building form, but the feel of the whole as of much of Amsterdam is like that of his expansive, heavy, horizontally dynamic Midway Gardens of 1914 (now gone). Or take Wright's projection of flat-planed volumetric balconies, as on the Gale House. These had a profound effect in Holland. It is not too much to say that de Klerk quotes them at one remove in another of his housing projects, of 1921. Then that motif is expanded enormously in scale and lifted on great arches reminiscent of those of Richardson and Wright, and it becomes the monumental embodiment of Social-Democratic solidarity and defiance in the unmatched low-cost public housing that was built in Vienna between 1919 and 1934.

Michael de Klerk
Public Housing, 1921
Amsterdam, Holland

Karl Ehn
Karl Marx Hof
Vienna, Austria, 1927

The Heiligenstadt Houses of 1927, called, loyally and provocatively, the Karl Marx H culminated that development. There the great images were drawn up in battle line face the main street on one side and the urban railroad station on the other. They were the symbols of left-wing Vienna set o for all their friends and enemies to see. Beyond them north and south along the Heiligenstadt Strasse stretched spacious enclosed courtyards, long and wide, protected by narrow iron-grated entranc from the hostile forces outside. In those courtyards the aura of Wright is very strong—long balconies, interwoven plane But the great flag-bearing insignia have got be, I think, among the most moving of twentieth-century shapes, certainly amon the most empathetically powerful. Firepla chimneys, and balconies, not to mention Egyptian temples, Roman triumphal arche and Gothic cathedral facades, are conden into one body with outstretched arms to make the mother of all forms. It is remark like an enormous image of the great Ston Age Mother herself, as we can still see he today warding off anxiety from her own breast-shaped houses, the trulli of Apulia.

Can Karl Ehn and his associated architect who built the Karl Marx Hof have conscio had such images in mind? Probably not. C supposes that Jung would have liked to think that, at the least, some unconscious folk-memory guided their hands in their n for a magical sign to ward off the danger t already threatened these houses from th political right wing. Can Freud, who was explicitly no Marxist, have paid any atten to what went on here, and can he have recognized this most majestic of symbols what it was? One guesses not, in this insta as well—and there is no expression whatsoever of interest in these houses t found in Freud's biography—though Fre own apartment on the Berggasse, as we mentioned earlier, was packed with archaeological objects embodying relate themes.

Karl Ehn
Karl Marx Hof

rx Hof

Can Ehn, in the larger sense, have been affected by Freud's work, or do we come at the end to another historical parallel, this time a poignant and rather ironic one? Ironic because the community houses of Vienna, the homes of that working class with which psychoanalysis from that day to this has failed to establish contact, were in sober fact Freud's protection and that of his house; they were the fortresses of that left wing which was, by the mid-thirties, the only serious bulwark that remained between Austria and the aggression of the National Socialists in Germany. And when those houses were stormed by Dolfuss and the Heimwehr in 1934, that bulwark was swept away, and the Nazis entered Vienna in the Anschluss of 1937. Freud, "the Jewish witch doctor," was forced to flee. He died in exile in London in 1939. Four of his sisters were not able to get out and were exterminated in the Final Solution.

Now, of course, we can see the Karl Marx Hof and the other community houses at peace under Austria's present Social-Democratic government, and occupied once more as they were intended to be. The Secession Building is also still there, rather playfully fulfilling its function in a typically Viennese way. Closer to home, Unity Temple, unlike the Larkin Building and so many other lost and irreplaceable masterpieces of American architecture, is still with us. But the process whereby it, like all great works of art, came to form will always remain one of the sacramental mysteries of our humanity. Freud above all recognized the inexhaustible ambiguity of art and even resented it a little, I think, and clearly held its link with the mind's secrets in the greatest reverence and awe. Wright tells us something about that as he draws up Unity Temple in his study. He writes:

, Italy

Freud's Apartment on the Berggasse
Vienna, Austria

Frank Lloyd Wright
Frank Lloyd Wright Studio, 1889
Oak Park, Illinois
Entry

In all artists it is the same.

Now comes to brood—to suffer doubt and burn with eagerness. To test bearings—and prove assumed ground by putting all together in definite scale on paper. . . .

Yet what a poor creature, after all, creation comes singing through. . . .

Night labor at the drafting board is best for intense creation. It may continue uninterrupted.

Meanwhile, reflections are passing in the mind . . . the "fine thing" is reality. (Freud would have said the same.)

Reality is spirit . . . essence brooding just behind aspect!

Seize it! And . . . after all, reality is supergeometric; casting a spell or a "charm" over every geometry. . . .

Yes, it seems to me, that is what it means to be an artist . . . to seize this essence brooding just behind aspect. These questions arising each with its train of thought by the way, as at work.

It is morning.

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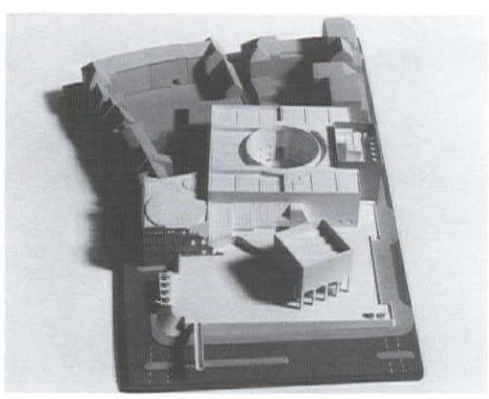
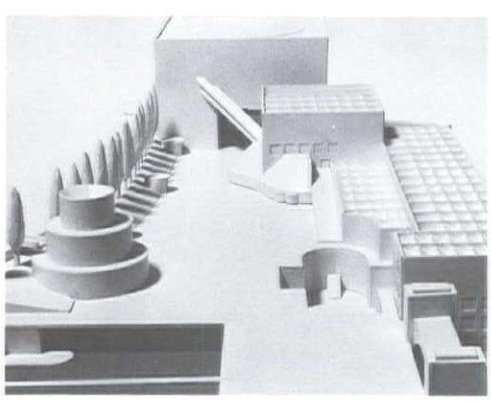
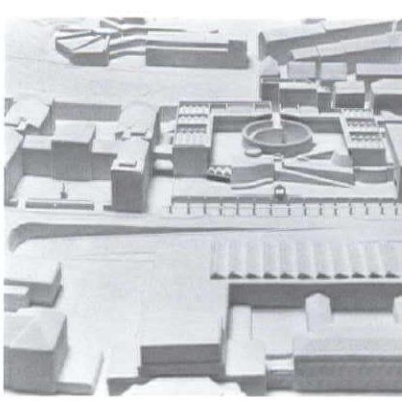


Northrhine-Westphalia Art Museum
Düsseldorf



Wallraf-Richartz Museum
Cologne



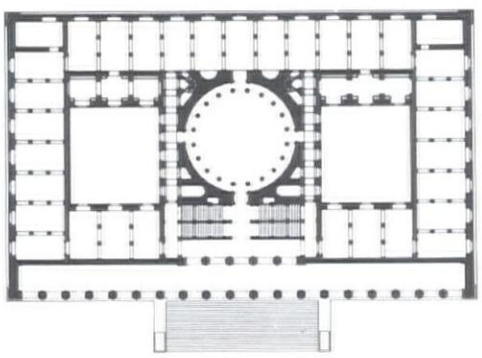
Staatsgalerie Extension and New Chamber The
Stuttgart

The Monumental Tradition

Stirling

Over the past several years, James Stirling has been invited to take part in three competitions for the design of modern art museums in the German cities of Düsseldorf, Cologne, and Stuttgart. These projects attempted to insert new or additional gallery space and supporting services into existing urban fabrics. In each case a specific situation was exploited in order to reinforce or redefine particular attributes of the areas involved. The sites are in the cities' most important historical districts, and although they differ in character, the density of their settings and their urban qualities are similar. Large buildings, generally either Neoclassical, Gothic, industrial or modern are surrounded by smaller structures, major avenues, and parks or rivers. At Düsseldorf and Stuttgart connections to existing buildings were called for, while at Cologne the museum had to establish a common ground for the Cathedral and the railroad station.

In the program statements, Stirling sets forth certain characteristics of the sites to which he responds and lists the conditions of the new designs in terms of these characteristics. What does not appear, however, is any discussion of monumentality or contextualism, principles sharply demonstrated by the museum schemes. The search for a monumentality not recently seen in civic architecture is evident in the use of simple masonry covered blocks and the direct Neoclassic references to Ledoux, Schinkel, and Asplund's Stockholm City Library. A constant here is the quality of presence or what we would call visual authority. Along with Louis Kahn's art galleries in New Haven (discussed in a later article), Stirling's museums strive for this aspect of authority



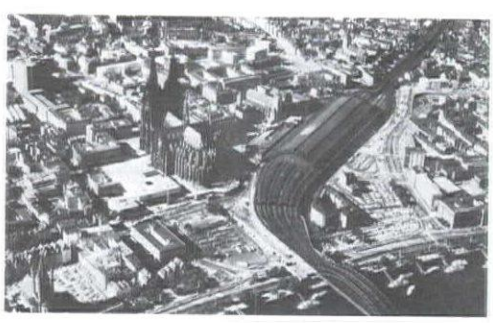
Altes Museum
Berlin, Germany, 1826–30
Karl F. Schinkel
Main floor plan

that could be defined as a constituent part of or a phase in the development of monumentality. This monumental expression competes in the museums with functional expression as a fundamental intention.[1] At Düsseldorf, for example, the function required the main block to be almost submerged within the older buildings, but Stirling detached the entrance and gave it its own place on the plaza. The entry is transformed into a monument for the museum and for the town.

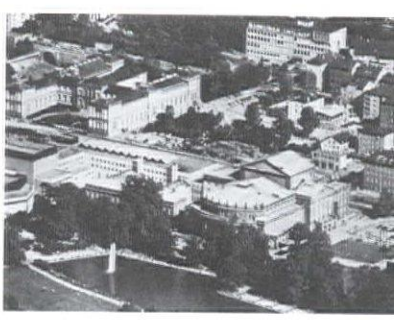
1. See "'The Functional Tradition' and Expression" James Stirling, *Perspecta* 6, 1960

Note the figure-ground relationship; each scheme has a solid to void proportion appropriate to its site. The new museums are in scale with the existing textures.

Düsseldorf

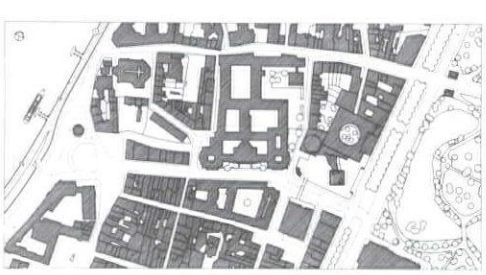


Cologne

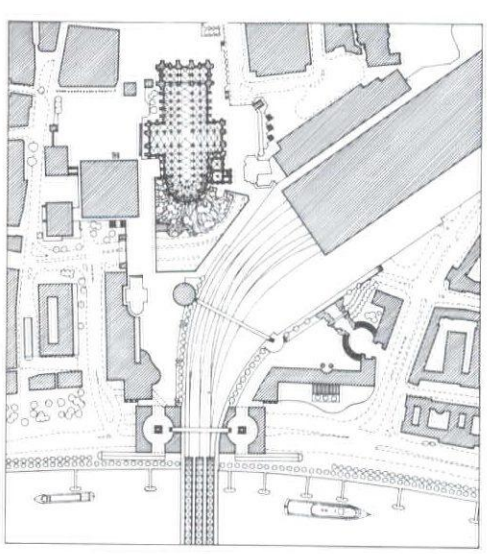


Stuttgart

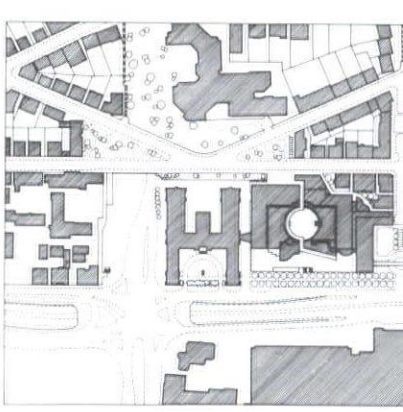
Düsseldorf
Figure-ground

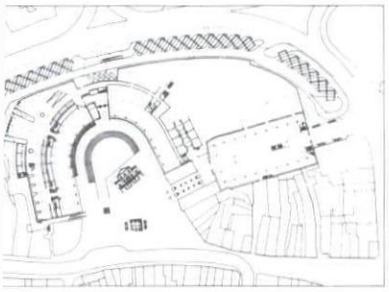


Cologne
Figure-ground



Stuttgart
Figure-ground



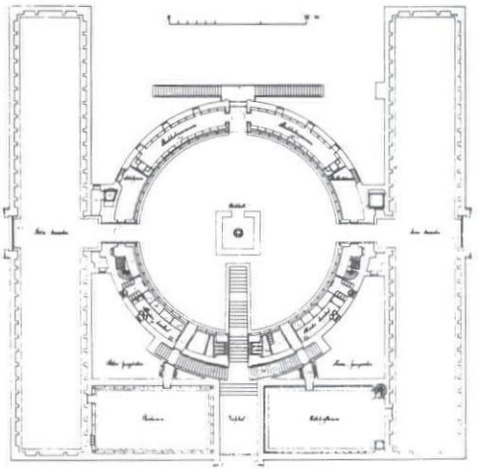


ic Center Competition
gland, 1970
ing
plan
ed the programmed space as infill (ground) and
g structures and facades as porticos and
ts (figure).

erman projects regular masses
ed of large scale walls enclose most
allery functions. Gone are the
ed volumes of primary function at
r and the differentiated front and
vations of Oxford and Runcorn.
the basic block becomes static and
ific. Thus the volume can be read as
on the exterior and urban in
er. The elements of Stirling's earlier
s—stairs, ramps, shed glazing,
entries, etc.—which were assembled
the total expression now become
rban models or embellishments
asic masses. These "extra-
ctural" elements (pavilions, gateways,
pe forms) allow Stirling to continue to
dern forms as well as employ older,
s richer, images. The implied critique
ernism is effective because of Stirling's
stration of how modern language can
erly inserted into a given context.

ertion of the museums in the existing
produces startling adjacencies, the
rms contrasting with the old in such a
to maintain their discreteness while
ting one to the existing situations. In
e, Stirling uses the new buildings to
a plaza from which to view the
ral and at the same time mark the
g of the river as a major urban event.

It is significant that the general nature of these projects (only Stuttgart will be built) may make them more open to interpretation than Stirling's earlier work. Previously, Stirling orchestrated a group of images that were fresh and compelling, but also very much his own—so much so, in fact, that they were virtually impossible to emulate or adapt (although enough architects have tried). These works were compositional, balanced, and consisted of one language. Function implied the chosen forms. The museums, on the other hand, are more generic. They can be described as collages rather than compositions with axes and symmetries controlling the various parts and with many languages being used. Detached historical references provide much of the imagery.



Stockholm City Library
Stockholm, Sweden, 1922
Gunnar Asplund
Ground plan
The first clear use of thick wall (poché) based on functional requirements. An extraordinarily focused plan.

At Düsseldorf, Stirling precisely knitted the gallery block into the surrounding structures, removing just enough of the existing texture to allow a clear reading of the new museum, and then added a masonry entrance (pavilion), a glazed lobby (greenhouse) and a circular garden (square) to create an urban sequence of movement. In Cologne, Stirling used the notion of the traditional town wall with gateways to enclose and clarify the public realm. References include ziggurats, peristyle halls, and the ubiquitous greenhouse. Stuttgart could be seen as an exploded Altes Museum, the grand stairway becoming ramps and elevators and the colonnade turned into a double row of trees. The process could now be described as one of aggregation, based on recognizable typologies and Stirling's own reservoir of elements.

It would appear that Stirling has, since Leicester, been engaged in a conscious reworking of several of the major trends of the modern movement. Leicester can be seen as a constructivist piece, Cambridge and Oxford as bent or distorted Unités, Runcorn as an early example of contextualism (Venice Hospital), Olivetti and Siemans as plug-in worlds (Archigram, Centre Pompidou) and the museums can be viewed as contemporary. That is, they look to history. The past continues to be a most important inspiration.

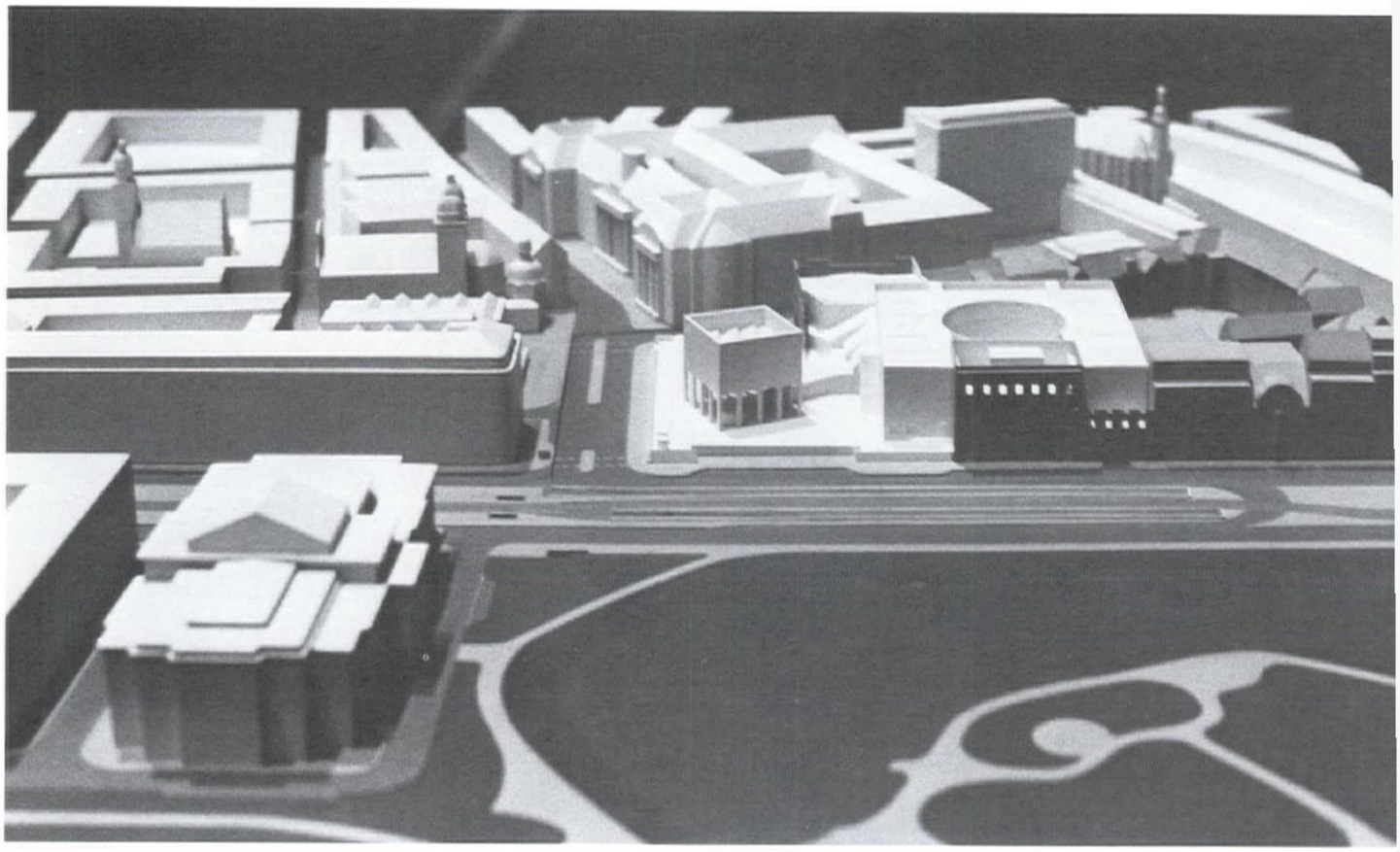
Düsseldorf and Cologne were undertaken in 1975. They were competitions open to all German architects and to three invited foreign architects. Stuttgart, designed in 1977, was a competition limited to eleven German and three foreign firms, in which Stirling won first prize. Construction on Stuttgart began in April, 1979. DS

Stirling Project Staffs

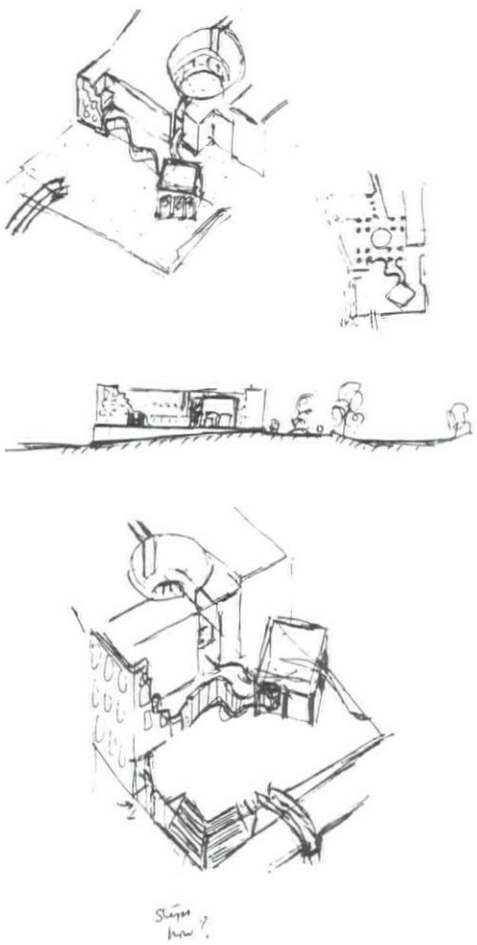
Düsseldorf
James Stirling and Partner (Michael Wilford)
Assistants: Crispin Osborne, Robert Livesey, Russell Bevington

Cologne
James Stirling and Partner (Michael Wilford)
Assistants: Werner Kreiss, Robert Livesey, Russell Bevington

Stuttgart
James Stirling and Partner (Michael Wilford)
Assistants: Ueli Schaad, Russell Bevington, Alexis Pontvik



Site model



Development of the Grabbeplatz
Sketches

Düsseldorf Competition Statement

Excerpts from the program to the architects are in italic.

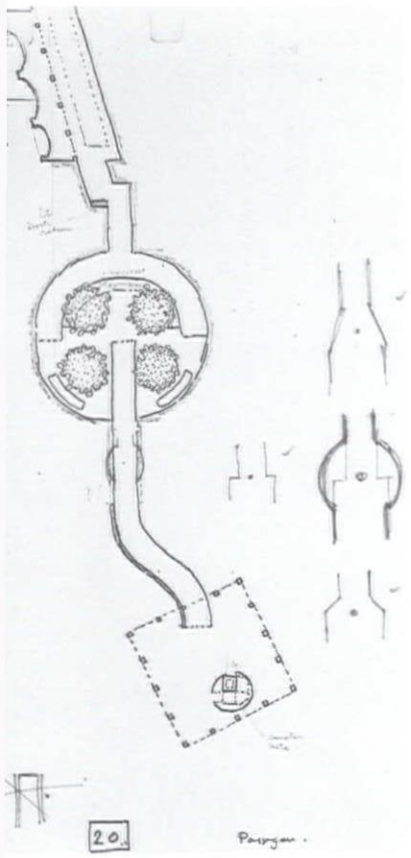
It is intended that an urban square be created on Grabbeplatz in connection with the existing buildings. The design of this square should on the one hand take into account the possibility of connection to the Old Town and on the other hand integrate the important existing buildings of the surrounding environment.

The new museum (modern art) is intended to be both a twentieth-century container for contemporary works of art and an integral element in historic Düsseldorf. The design of the new building is meant to harmonize the diverging forms of the St. Andreas Church silhouette, the monumental Land-Court building, the domestic scale houses along Neubrück Strasse, and the civic buildings on Heinrich Heine Allee. In addition to this (perhaps impossible) task it is hoped to achieve an architectural appearance that is as individual as the older buildings in contrast to the oversimplified appearance and overblown scale associated with modern architecture (i.e. the box, the slab).

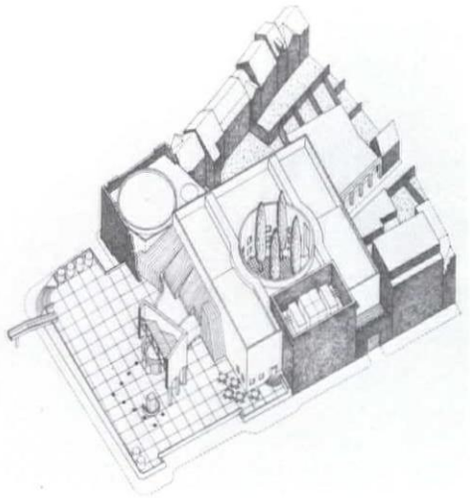
The Grabbeplatz design shall be one of the criteria for the plan. The existing buildings taken as the basis for the northern boundar square. Regarding this it is suggested that t the facade of the former town library on the of which the new Gallery is going to be ere be integrated into the new building or move other location.

Only the southwest corner facades of library are retained where the appea Neubrück Strasse is important for th street. Nevertheless our attitude to surrounding urban context is to infill preserve—all facades in Neubrück St and Heinrich Heine Allee are retaine without compromising the functional working of the new building.

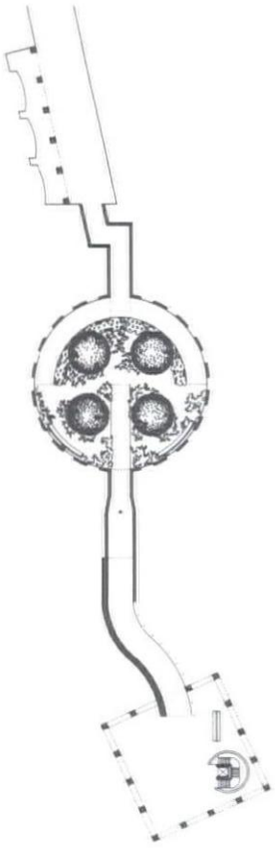
The Grabbeplatz will continue to be surrounded on three sides by existing consequently we have raised the plaz protect its environment from motor (increasing its potential for outdoor exhibitions, etc.). This raised platform for an increased pedestrian scale (i.e. to the height of the Land-Court buildi a less costly carpark (reduced excavat and its height allows connection to th municipal art gallery across the road footbridge.



ian sequence



Entry pavilion cutaway
Axonometric
Stirling establishes the axis of the gallery block towards the park; the front of one house is cut in half to create a central "facade" out of its neighbor.



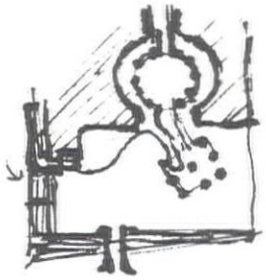
Pedestrian sequence: entry, old town wall, circular garden, restaurant, and shops
Plan

ıd square should be formed in the internal
'the city block and face the north side of the
and be accessible via a public passage
ı the building from the Grabbeplatz.
intended to revive an historic connection for
ians from the Ratinger Mauer to the
:platz along the routing of the Old Town wall
s at present interrupted by the building site

ɜ north the Grabbeplatz is extended
ı pedestrian walkthrough to Ratinger
', and this walk is enhanced by a series
hitectural events which include a
:nce to the Old Town wall and a circular
n with enclosing curved wall and
lated paved surface that contrasts with
'egular edges and regular paving of the
)eplatz.

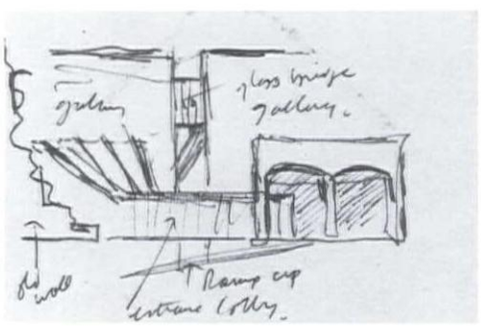
avilion on the plaza is sited on the axis
:n Strasse, and it marks the entrance to
ew Art Gallery, the start of the
ger Mauer walkthrough, and the way
to the underground carpark. It is also a
red area for those waiting for buses and
es, provides a place for people to
egate, and is, perhaps, a much smaller
ılternative to the entrance steps of the
)politan Museum (New York) or the
o of the British Museum (London).
object the pavilion has a similar
)nship in the Grabbeplatz as the
ısturm has in the Burgplatz. It makes
:nce to the small free-standing building
'riginal art gallery) which in previous times was sited in the Grabbeplatz and has a relationship to the pavilion corners of the adjacent Land-Court building. There is also an association with the Neoclassical gate houses which mark the entrance to the park from Heinrich Heine Allee. The pavilion would have a glass roof—using diffusing glass and the covered area beneath would be flooded in shadowless light.

Construction of the whole project is intended to be reinforced concrete—floors, walls, and columns. The external walls (including the walls to the circular garden) and the four internal services cores are structural; reinforced concrete columns are positioned as required. The planning of all floors is related to the vertical cores sited in each quarter of the plan; in addition to carrying main services and air conditioning, they also contain the escape stairs (30 meters from an escape stair), service rooms, cleaners' rooms, stores, lavatories, etc.



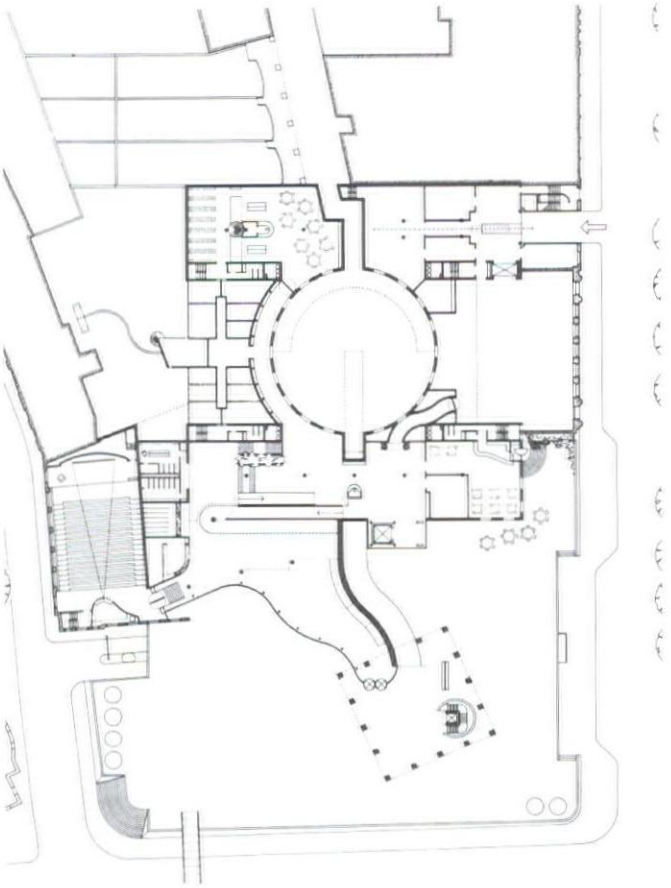
Entry sequence and garden
Sketch

As relief from the greyness of many modern buildings in Düsseldorf, the exterior of the new building would be veneered with buff/ochre slabs of natural or reconstructed stone. Internal finishes would be neutral (e.g. paint or plaster) as there may be redecoration for exhibitions and because hanging arrangements are likely to change.

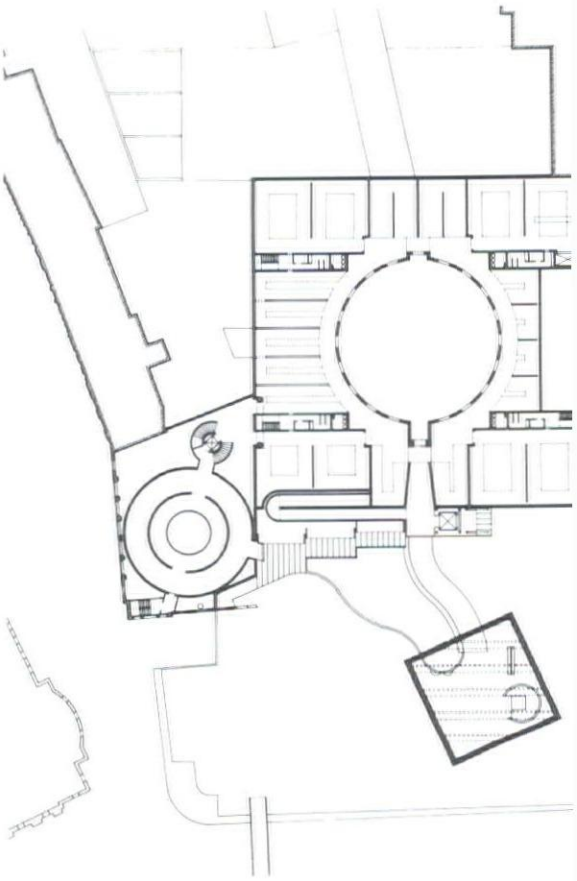


Entry "facade"
Sketch

The circular garden through which the new public footway passes is surfaced with stone sets, and the general impression is of hard surface without grass. However, many holes could be left for planting and eventually almost the entire surface could have a covering of shrubs, ivies, etc.



Entry hall, lecture theater, administration, library, temporary gallery (Kunsthalle), garden court
Main floor plan



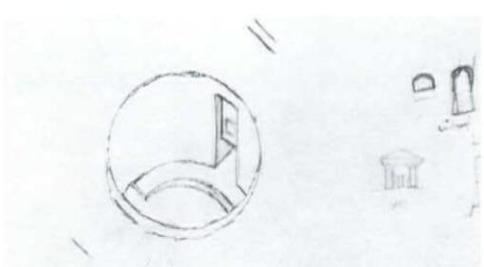
Gallery floor plan

Entrance Level

The entrance hall is to be generously arranged since here the visitors are offered a variety of information. This area should be arranged as attractively, lively, and openly as possible. It should be possible to set up stalls outside the security area. Seating facilities could be provided.

The protruding vestibule to the outer entrance hall has a slightly ramped floor rising a half meter from the plaza—there are five steps for those who prefer. This vestibule is paralleled by the pedestrian walkthrough to Ratinger Mauer and is defined by a continuous wall on the site of the Old Town wall. The raised entrance area is approached by ramp or stairs (rising one meter), and beyond the control desk (box office) is the security zone and inner entrance area from which there is direct entry to the Kunsthalle or access by ramp and lift to the gallery floor above.

The lean-to glazing of the entrance hall (with no penetration of sunlight into the galleries) produces an irregular three-dimensional space which contrasts with the regularity of the main galleries. Two layers of diffusing glass are supported by inclined trusses which give a shadowless and glare-free light within the entrance hall.



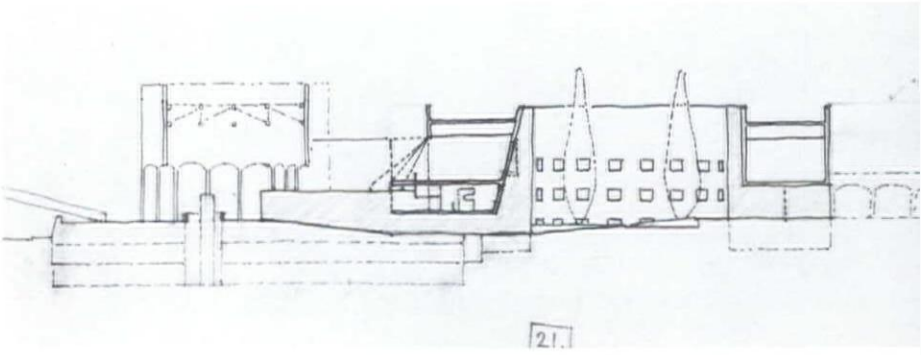
Garden court
Sketch

The lecture theater can accommodate over 400 persons and, being outside the security zone, is available for after-hours use. Public access to the administration and library is via a curved gallery lined with showcases for information and/or display, and this gallery overlooks the circular garden.

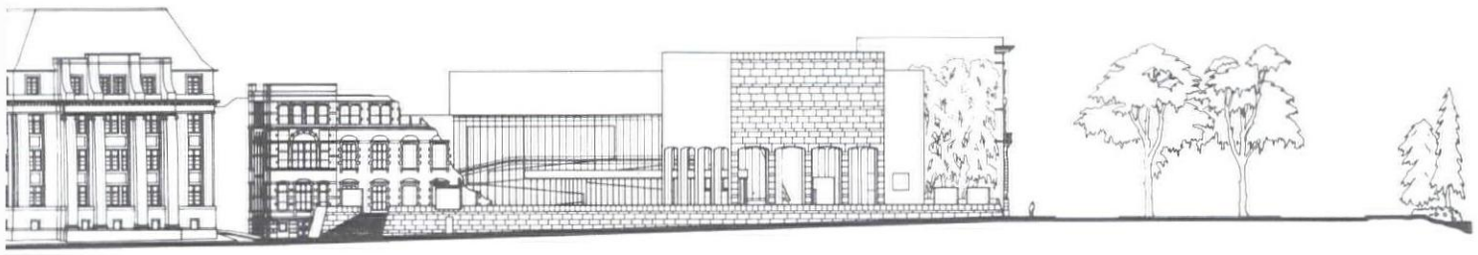
The Director's room which projects
the west side of the building has a larg
facing window overlooking the garde
for inspecting paintings. There is a sp
staircase to this garden and a footpat
private entrance from Neubrück Str

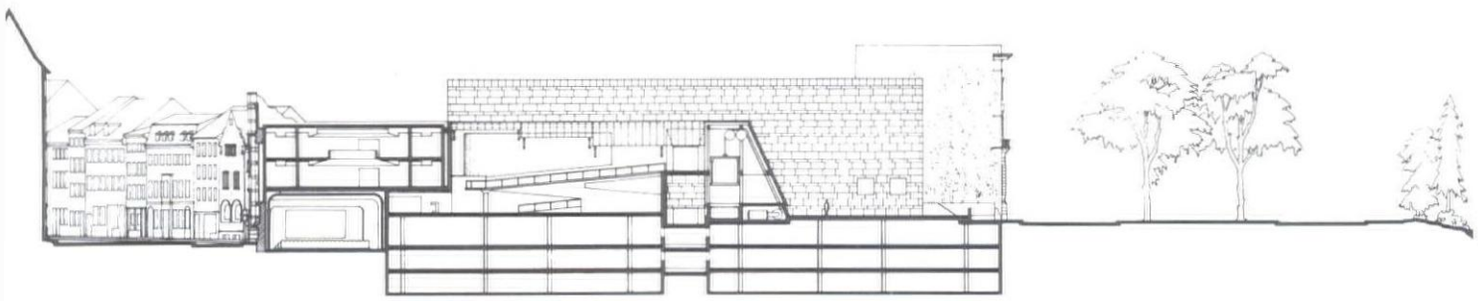
Entry to the Kunsthalle is signaled by
portico (Tuscan) and is through a
two-meter-wide tunnel, the surface c
could be redecorated to introduce e
exhibition.

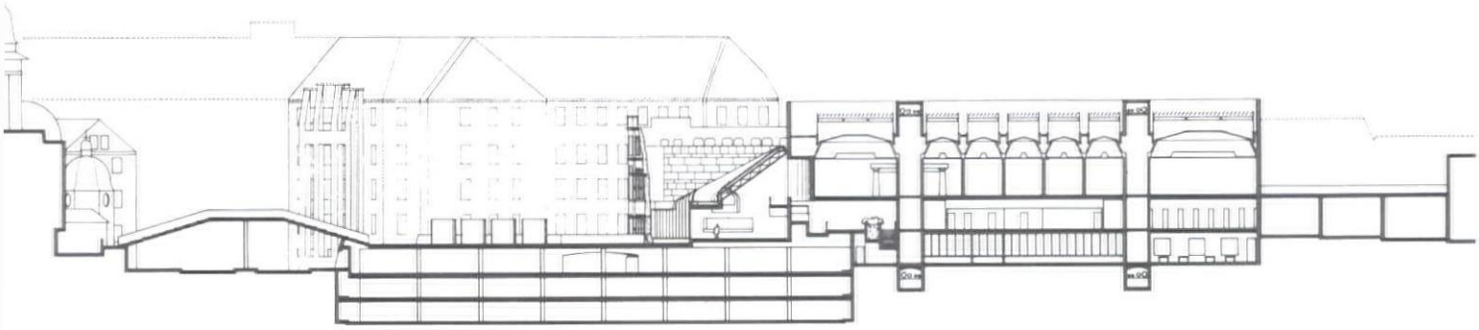
The refreshment room is located in t
security zone adjacent to the Kunsth
has views over the plaza. An externa
(control) door could be incorporated
allow waiters to attend cafe tables in
plaza as it is intended that the plaza be
vital element in the life of the city.



Section through pedestrian sequence
Sketch





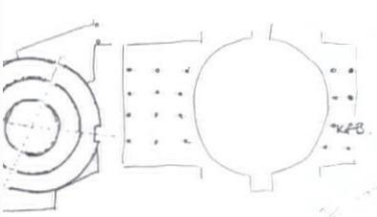


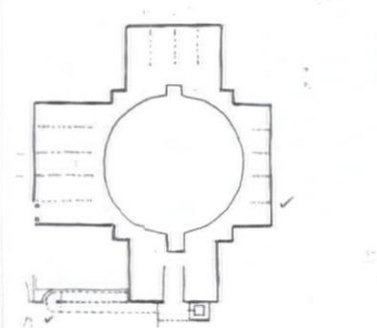
ery Level

collection consists of 80 medium-sized
s done prior to 1945, 40 large works
after 1945, 91 small-sized works by Paul
and 101 small works by Julius Bissier.

llection rooms are if possible to be
modated in not more than two stories. The
for the special collection of Klee and Bissier
e separated from the remaining collection

y concepts





Eroded library wall and entry "facade"
Elevation

Lecture theater and entry hall
Section

Entry hall and galleries
Section

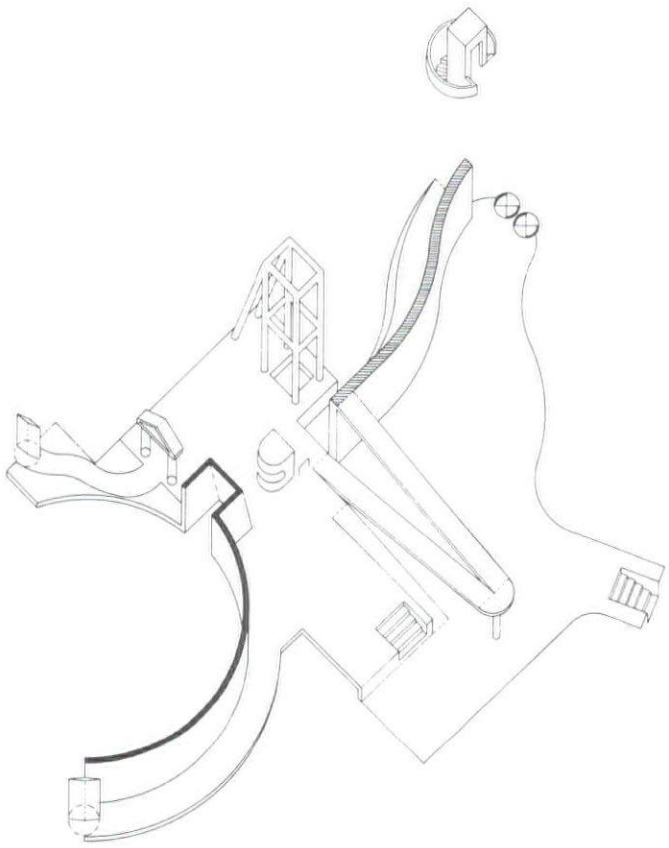
The circulation areas should, as far as possible, be integrated into the collection and exhibition areas. Rooms with galleries and balconies or open rooms permitting views of collection areas at higher or lower levels, or rooms cut through by ramps or bridges are not desired in the collection areas. All collection and exhibition rooms with the exception of those for which the special light protection measures are required (Klee and Bissier) shall be adequately lighted by daylight. Rooflight is required for the large rooms.

Public circulation would be clockwise around the circular garden if following a pre-to-post sequence. The reserve area has been divided into four with a room in each quarter of the plan allowing for phased expansion of the galleries. Entrance to the Klee and Bissier section is indicated by a portico (Doric) and could be through a reserve room and/or from the gallery. The two recessions in the wall surrounding the circular garden coincide with the change from pre-to-post collections (with differing ceiling heights). It is not intended that paintings should be hung on this curved wall, as the gallery walls provide the required linear surface.

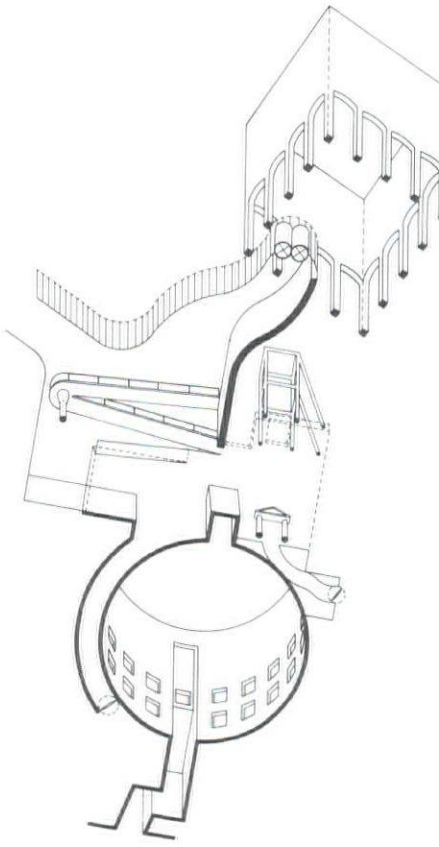
The windows overlooking the circular garden provide relief and orientation for the public (e.g. The Uffizi). They are positioned low down near the floor to minimize light penetration and could be completely blacked out if necessary. Seats/stools would be positioned with a view through these windows.

The design of the Klee and Bissier galleries provides a quite different viewing experience to that of the main gallery. The circular form with artificial lighting should make for a different incident in the pre-to-post sequence. The two collections are on separate floors (half levels up and down) and provide an intimacy of display in contrast with the more open galleries of the main collection. A bay window (Gothic) allows the public to step off route and view the coming and going activity in the entrance hall.

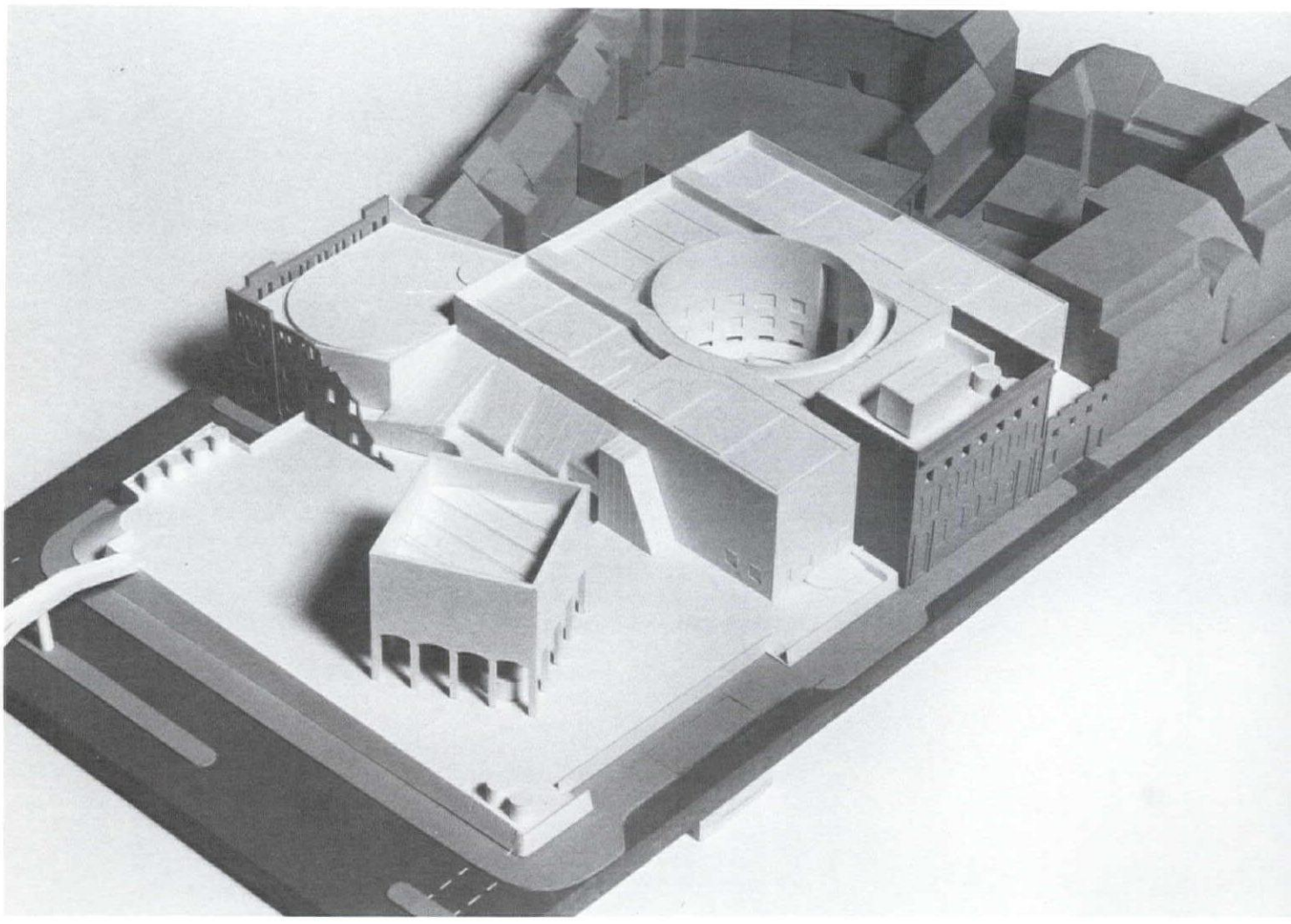
At the end of Ratinger Mauer and adjacent to the museum there is a new colonnade which would house the restaurant and two shops. The concrete roof slab over these facilities is level with the floor of the main gallery, and structure would be designed to allow the gallery to extend over the shops and restaurant at a later date.

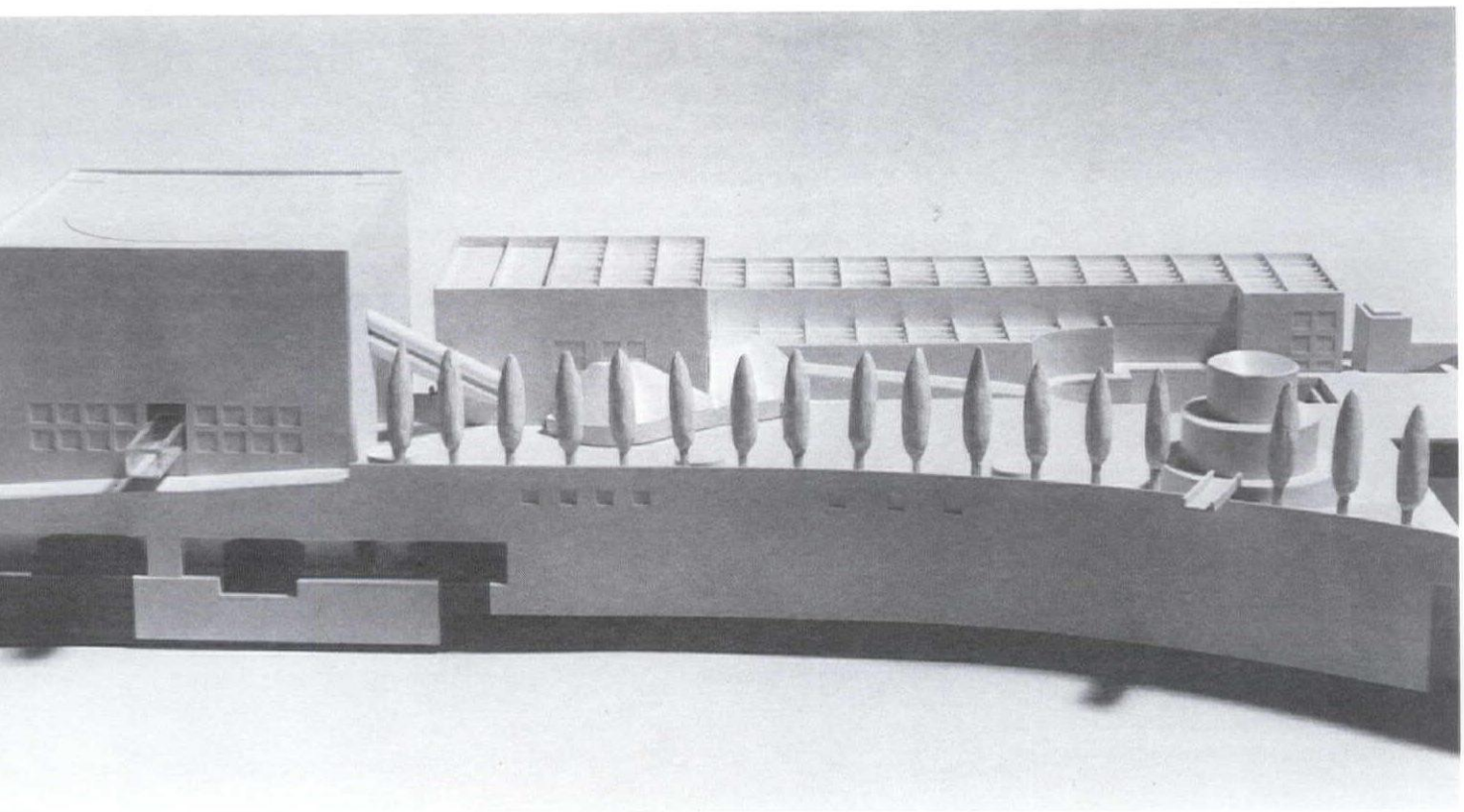


Entrance hall elements
The space is formed by compressed internal landscaping.
Axonometric



Circulation elements: walls (solid and glass), obj
(ramps, elevators, and porticoes), and volume
(geometric and amorphous)
Axonometric





ogne Competition Statement

rpts from the program to the architects
italic.

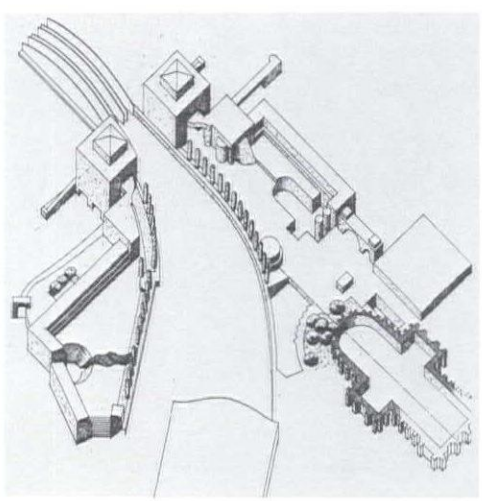
Hohenzollern Bridge and lway Tracks

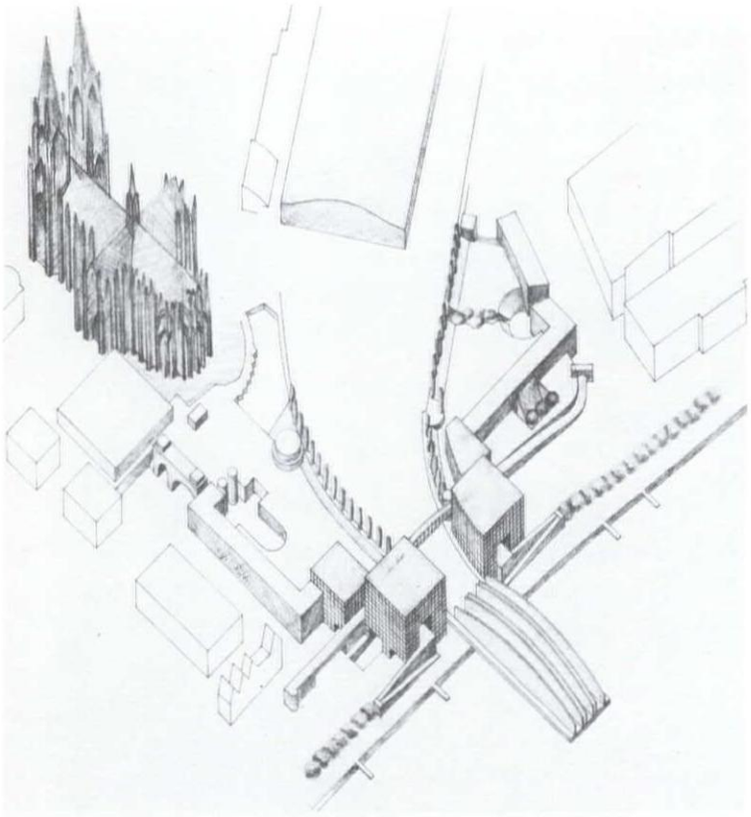
orthern part of the city of Cologne is cut in two large barrier of the railway installation. In the diate vicinity of the Cathedral this barrier es its largest dimensions with a width of 110 s. In this area the Federal Railways, the bus n as well as the roads and parking areas in ction with the central railway station, occupy t all the available space. Relocation of the y station, which had been considered at the ning of the reconstruction period, was loned on cost grounds . . . . Despite the many tages of the station in its present position, it is a nat the resulting division has led to grave ge and interrupted development. Apart from ying valuable central areas, a loss of substance astating effect has occurred, in particular the etween the Cathedral and the Rhine still nts, despite obvious preference of location, an vacuum a quarter of a century after the end of ar . . . . The aim of the urban project is to fill-in acuum with functions which use the prestigious on to "bridge" the barrier of the railway ation and to integrate the northern town center he city.

proposal for the sites north and south of Hohenzollern Bridge is to develop them yay that will frame and unify the separate uments of the Cathedral, the railway station, and the Hohenzollern Bridge, to seek integration and find an urban resolution for the railway area—"an urban vacuum a quarter of a century after the war." The new buildings designed for both sites (Breslauer Plaza to the north of the railway tracks and museum plaza to the south) are grouped and massed in deference to the Cathedral and in response to the gateway aspect (drawbridge) of the Hohenzollern Bridge crossing the Rhine on the axis of the Cathedral. The form of the new buildings and plazas will, we hope, diminish the "separating effect of the railway station" and the "no man's land" created by the concentration of railway tracks.

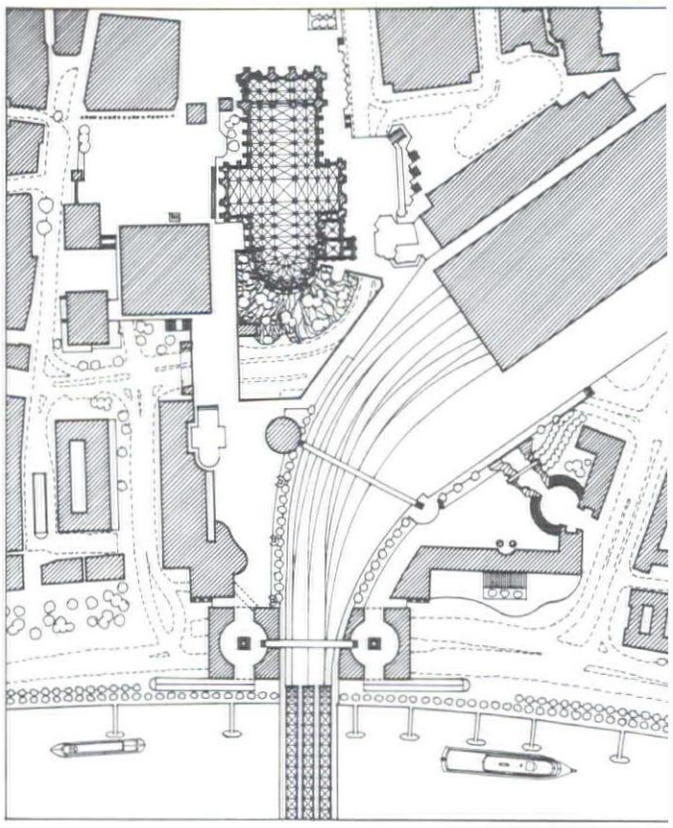
The postwar construction of pedestrian plazas throughout the city is at one level attractive, though in some places it has created a serious loss of geographical and historical identity between the new buildings and the memory of the old town site as it was. Even the Cathedral in its three-plaza setting appears somewhat disassociated owing to repetition of paved plazas and lack of contact with real ground. Therefore, at the east end of the Cathedral we suggest that removal of the terraced footpath structures should be considered in order to try to re-establish the appearance of the Cathedral rising freely from its natural hillside. This re-emerged "old-style" appearance of the Cathedral would dominate the east view from the new museum plaza, and the buildings designed for the Wallraf-Richartz Museum and those for the Breslauer Plaza are orientated towards the Cathedral. The program suggests that the museum site and the Breslauer site "should be developed in several layers" and, accepting the fashion for raised plazas as being a visual characteristic of postwar Cologne, the new buildings are grouped around plazas that are at the same level as those around the Cathedral, thus allowing walking promenade from Dom Platz and the railway station to the Rhine edge without change of level or the crossing of high-speed roads which, together with service roads, cover much of the ground surface of the building site.

Early phase
Axonometric





Early phase
Axonometric

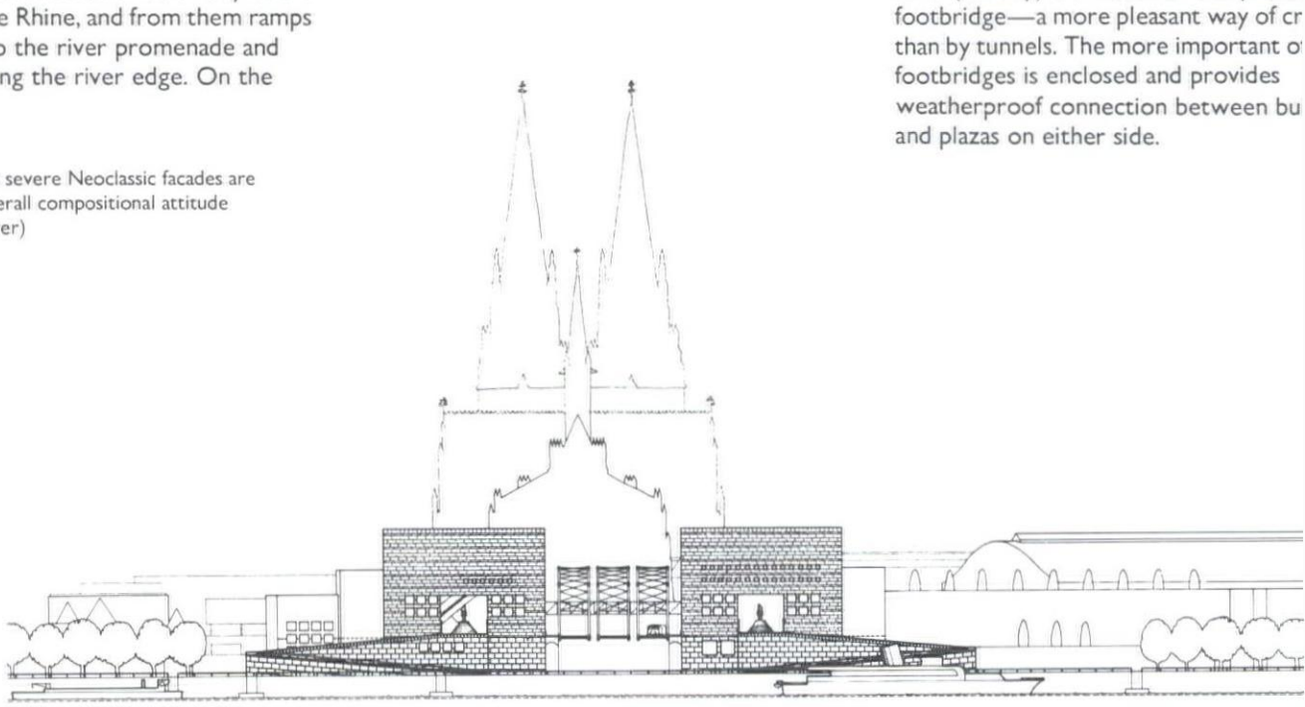


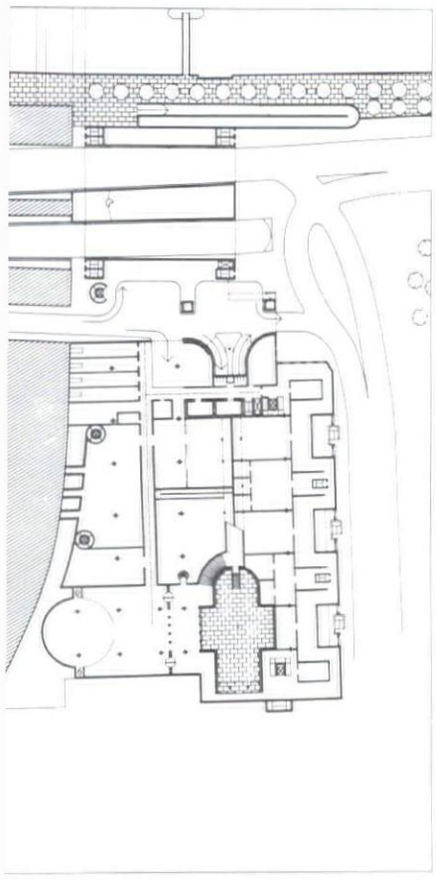
Site plan

Gateway buildings (monumental) are positioned either side of the bridge, and, semienclosed within these buildings are circular plazas overlooked by museum/river-edge related shops. The equestrian statues of Wilhelm II and Friedrich, which have for many years stood in the open at the approaches to the Hohenzollern Bridge, are repositioned in these plazas. The gateway buildings are like civic balconies or city doors overlooking the Rhine, and from them ramps incline down to the river promenade and green zone along the river edge. On the museum site the top four-floor volume of the gateway building accommodates the multipurpose auditorium with seating for 2,000 persons. Enclosed escalators directly connect this auditorium with the entrance hall in the new Wallraf-Richartz Museum.

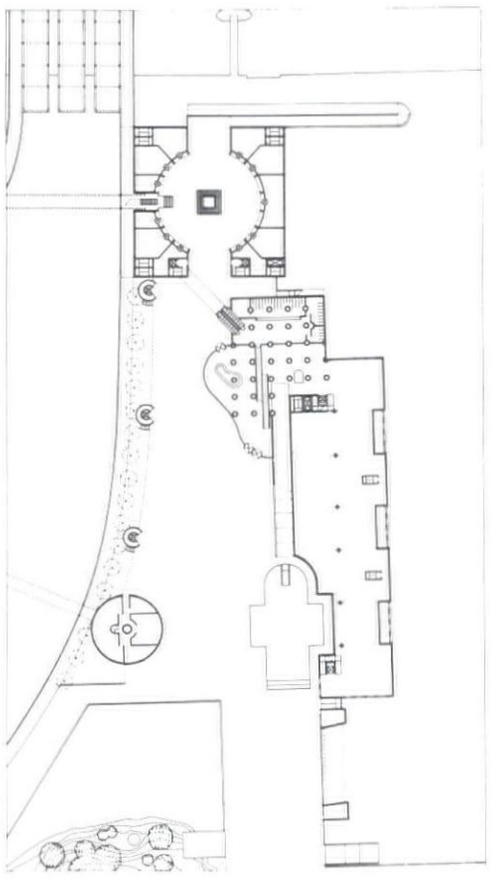
The "no man's land" of railway tracks l
been screened visually and acoustically
both museum plaza and Breslauer Plaz
retaining walls which support elevated
footpaths. These footpaths connect wi
those on Hohenzollern Bridge, allowin
pedestrian crossing to Deutz. We have
treated the edge of the railway zone li
tree-lined canal bank or river edge, an
river (railway) is crossed at two places
footbridge—a more pleasant way of cr
than by tunnels. The more important o
footbridges is enclosed and provides
weatherproof connection between bu
and plazas on either side.

Gateway buildings: severe Neoclassic facades are relieved by the overall compositional attitude
Elevation (from river)

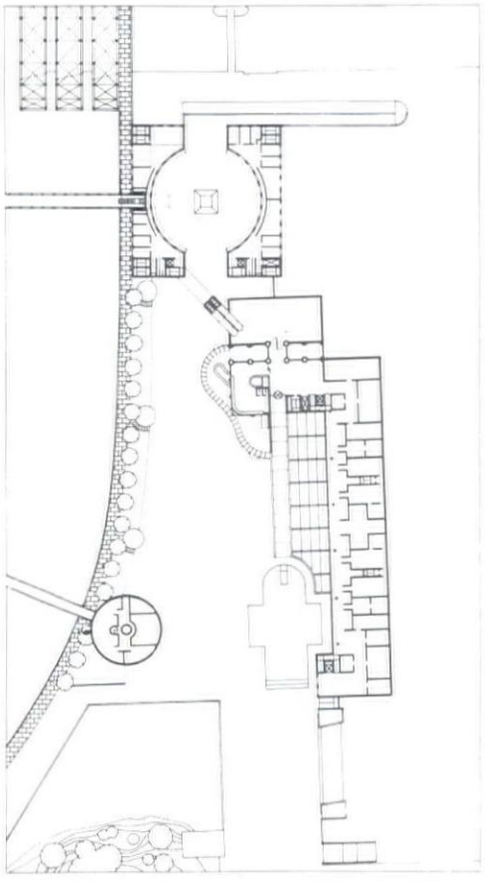




r gallery level, service entries



Plaza level, entry hall, shops
Plan

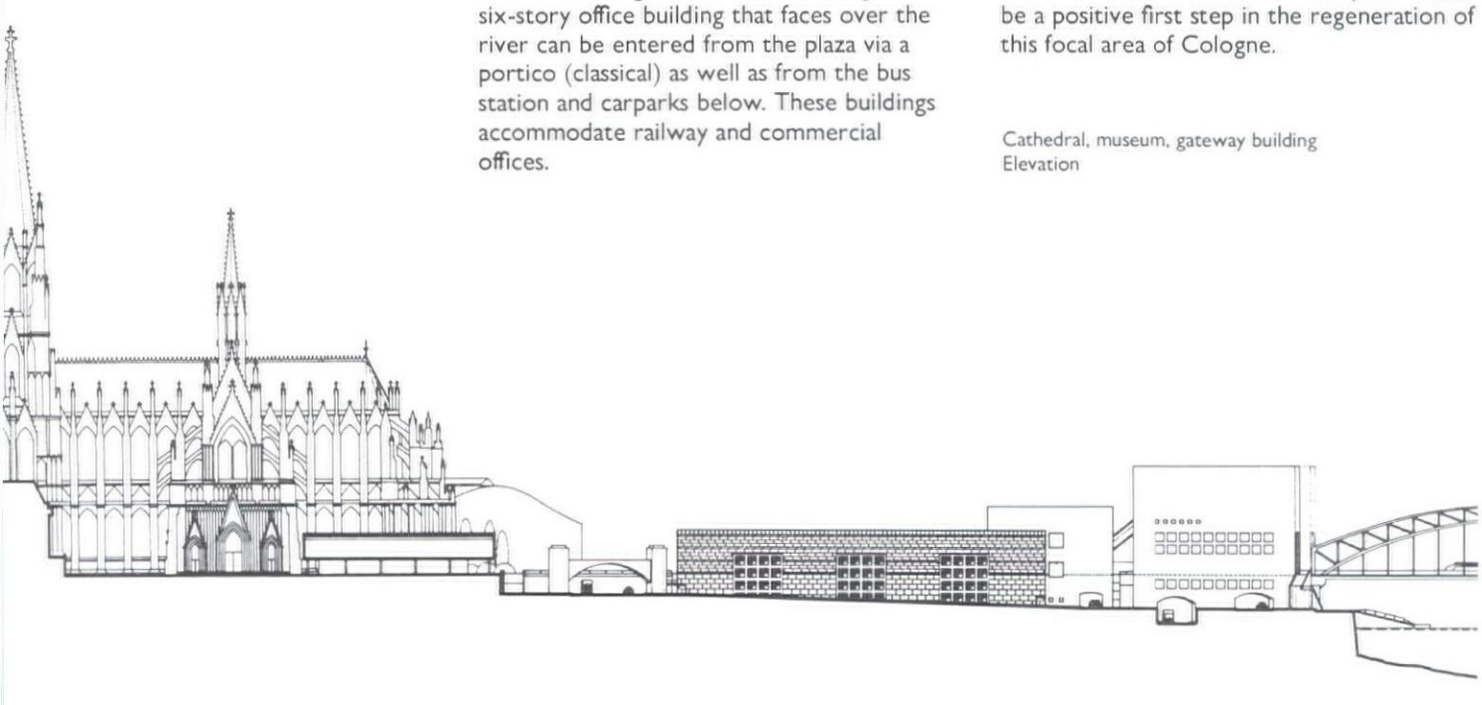


Upper galleries, upper entry hall
Plan

lauer Plaza is planned in a way similar to nuseum site with a raised plaza beneath :h is the bus station and car parking for cars. The gateway building here mmodates a sports center including the ıming pool in its upper levels. In the lle levels are the bedrooms of a new ımerz Hotel, most with views over the e, and at the level below the circular plaza is the entrance foyer of this hotel, also with views over the river. The north end of Breslauer Plaza coincides with natural ground which is landscaped with trees, rocks, grass, etc., reintroducing terra firma into the artificial levels occurring elsewhere. The plaza and garden are separated by a ravine (picturesque) leading to an amphitheater that could be used for public events. The six-story office building sited in this garden also accommodates the day nurseries and senior citizen club at ground level. The long six-story office building that faces over the river can be entered from the plaza via a portico (classical) as well as from the bus station and carparks below. These buildings accommodate railway and commercial offices.

On both sites the new buildings make walls that contain and define the plazas, and the height of new buildings is similar to those of existing buildings adjoining, i.e. the Hotel Mondial to the south and the Bundesbahndirektion to the north. Towards the river edge the height of new buildings increases to be more in scale with that of the bridge; however this is farthest removed from the Cathedral, and the whole complex is subordinate to the Cathedral. The construction of the museum complex would be a positive first step in the regeneration of this focal area of Cologne.

Cathedral, museum, gateway building
Elevation



New Building for Wallraf-Richartz Museum

The modern museum should be located at the junction of a multitude of routes used by the town population. It needs the best possible location in relation to most transportation systems and should be easily recognizable from the outside and through an adequate forecourt, easy to find.

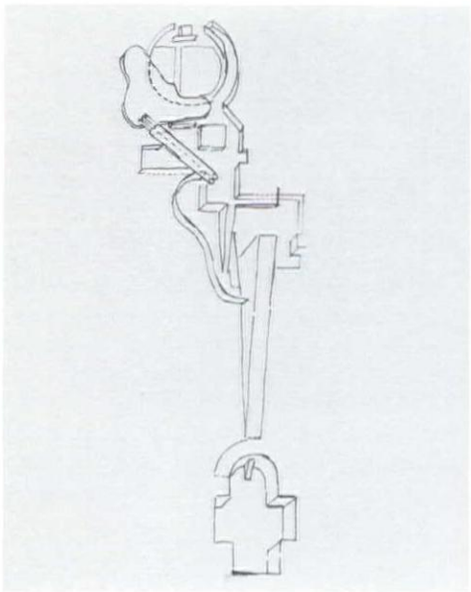
The entrance zone and surroundings of the museum are to have a special importance. This area shall evoke the curiosity of the visitor and also other museum-related shopping activities together with information facilities which ask for a concept providing for intensive public use including the choice of a staircase or a lift for access.

The plan disposition should make it possible for the visitor to find particular works of art of his choice without being forced to walk through the whole museum.

The new museum can be approached on foot from the Dom Platz and railway station on a continuous plaza. There is connection by lifts and stairs down to two levels of basement carparks. Taxi and coach drop-off points are on Am Frankenturm and Bechergasse. The museum can also be approached from the Rhine promenade and river edge green zone by a large ramp which arrives in the circular plaza.

The building is in three parts: a long gallery wing, an intermediary entrance building, and the Gateway/auditorium building. The physical appearance of the plaza is determined by a series of architectural elements including a "lean-to" entrance hall, (the shop on the corner) the sloping roof/ramp over the entrance gallery descending on the axis of a sunken sculpture court, the inclined tubes of free-spanning escalators and a ziggurat (electric substation) marking a footbridge crossing from Breslauer Platz, etc.

In the outer entrance hall (peristyle) there is a large sales counter with museum information, advance booking, etc. Two ramps, a down-ramp and an up-ramp, lead to separate foyers each with cloakrooms, lavatories, etc.



Circulation elements
Sketch axonometric

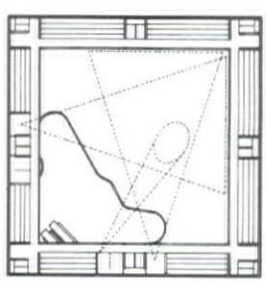
From the upper foyer escalators rise to the multipurpose auditorium, and the arrival platform serves as a balcony from which visitors proceed to three levels of viewing that are interconnected by stairs at the midpoint of each side. This auditorium hall can take exhibitions, concerts, pop music, theater, conferences, etc.

From the lower foyer there is entrance to the museum galleries, the planning of which is such as to lead visitors along a "preferred" route or, alternatively, to provide direct access (lift and stairs) for those who know what to look for. The "preferred" route which goes via all galleries is commenced past the ticket control box and leads down a ramped entrance gallery (from which there is entry to the outdoor sculpture court) and by a shallow flight of steps around one side of the court into an interior sculpture space, off which is the changing exhibition area. This area has movable walls that can retract and open into the artists' action space allowing mutual flexibility of use. The action studio is accentuated by a periscope light shaft, and the outdoor sculpture court can be looked into by the public on the plaza.

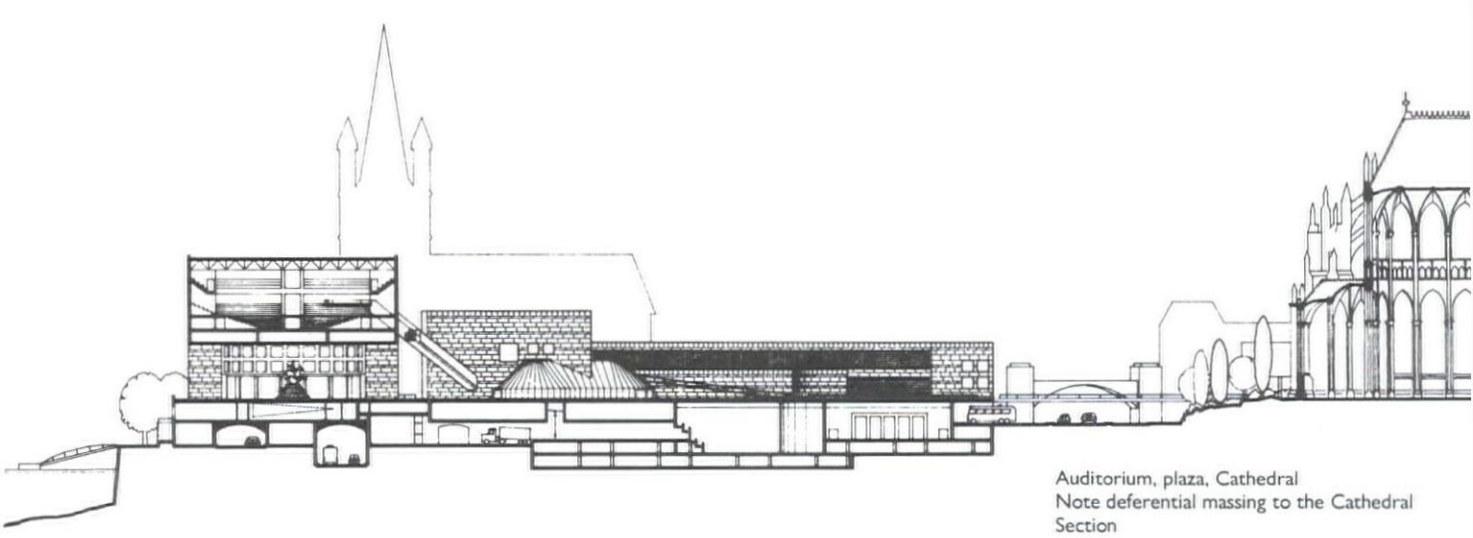
The long gallery wing is approached vi internal passage along the west front c sculpture court and is planned on thre levels, each with a linear arrangement partition walls linking vertical circulatic cores at either end. The partition layo galleries varies but all relate to the pri that on each floor access is down a sid gallery off which the visitor proceeds i larger and more flexible, top-lit or arti lit spaces. The side-lit galleries along th south facade are planned around court which have diffusing glassbrick walls—t galleries are further protected by brise type windows. This double layering en that penetration of direct sunlight is controlled while providing good side lig

From the upper gallery (adjacent to th restaurant which has views towards th Cathedral) there is a mechanically cont exit door that allows departure only. Le the building by way of the ramp into the could be an appropriate finale to the vis tour of the museum; it also recalls the lead-off down the ramped entrance gallery—the entry/exit procedures are similar.

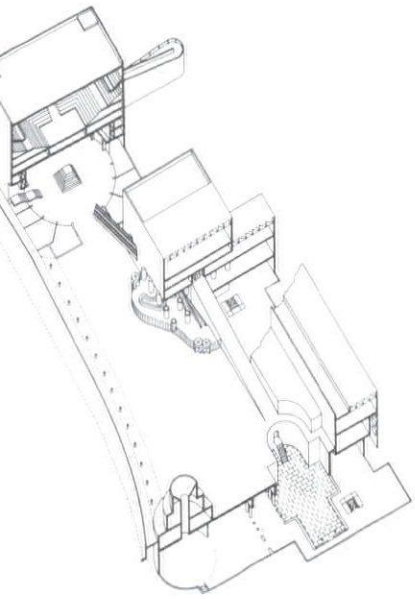
The structure of the new building, plaz platform, and underground carpark wo of reinforced concrete. External wall su are veneered in reconstructed stone b plaza level and with natural stone abov paving of the plaza and the sculpture c would be of natural or reconstructed s



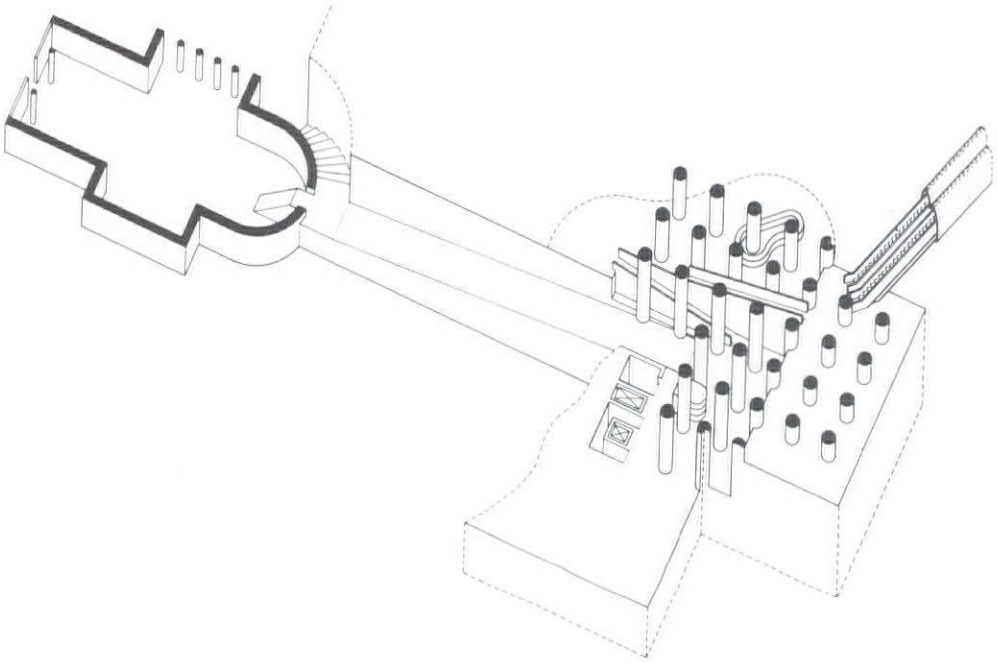
Upper auditorium level
Plan



Auditorium, plaza, Cathedral
Note deferential massing to the Cathedral
Section

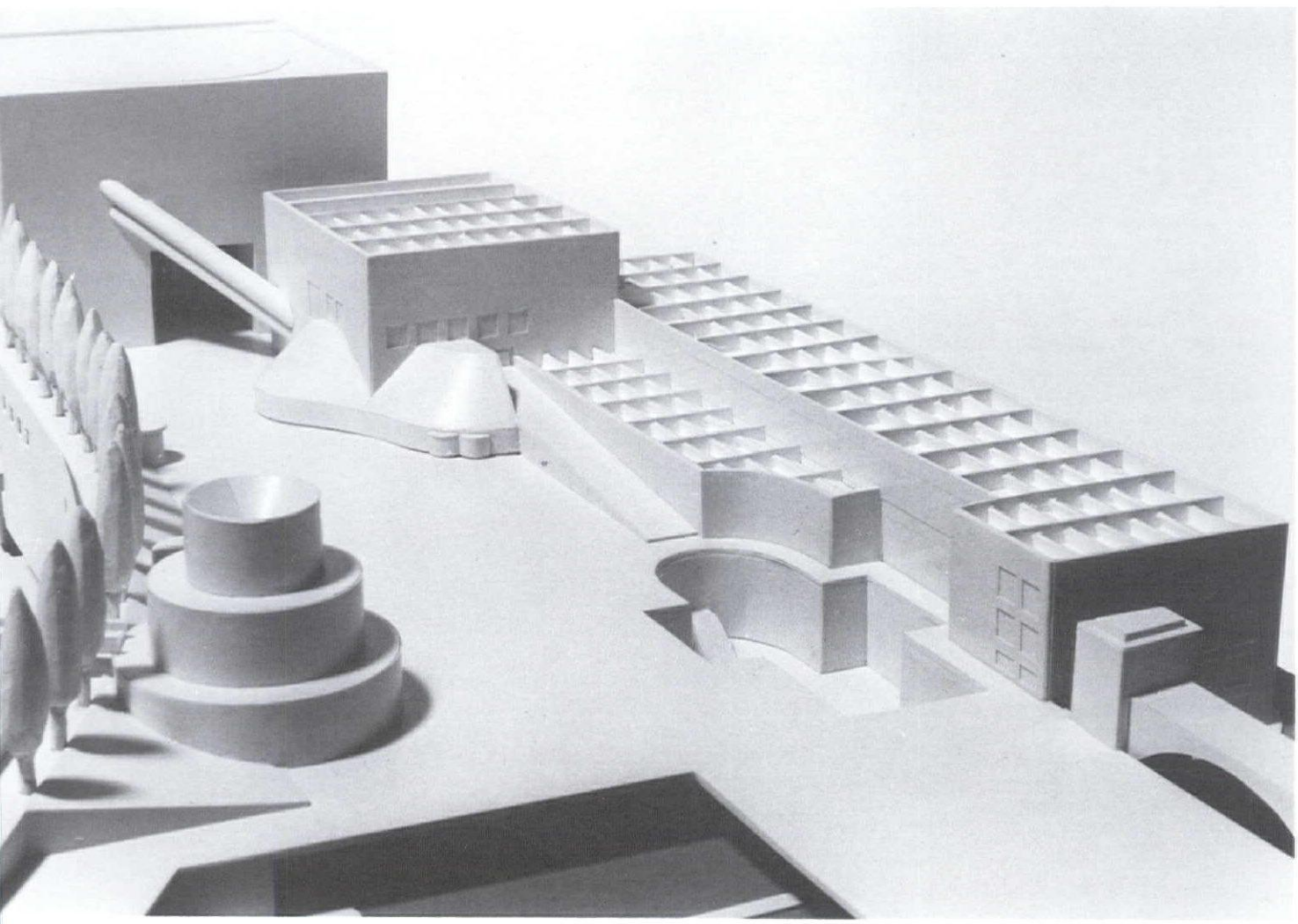


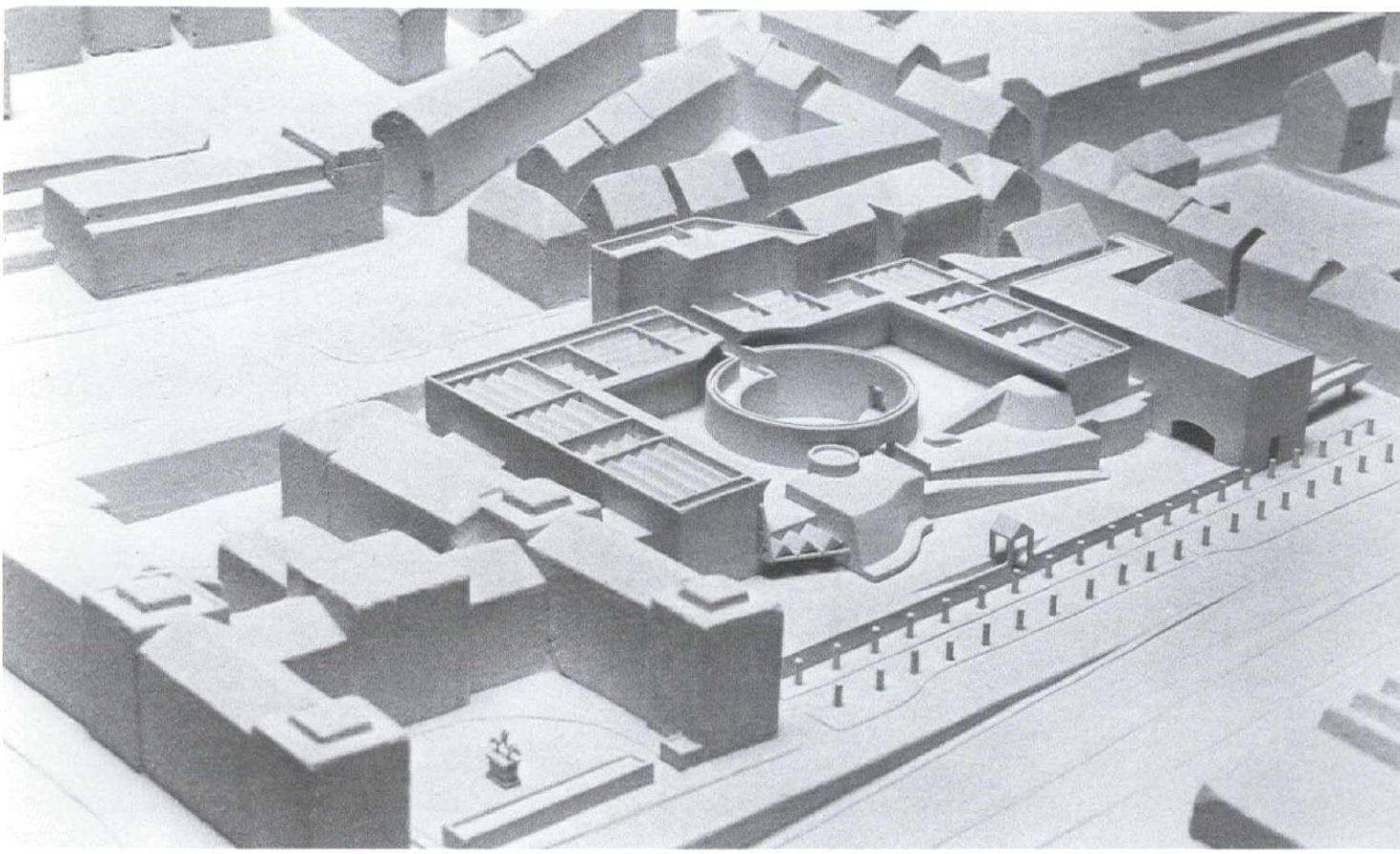
ure court and entry hall
ometric



Axonometric (cutaway)

ation as landscape, utility as object





Site model
Existing museum on left

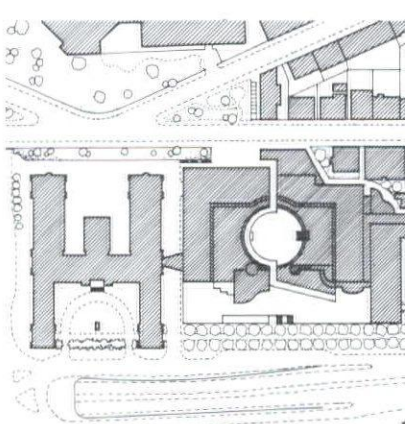
Stuttgart Competition Statement

Site Layout and Town Planning Objectives

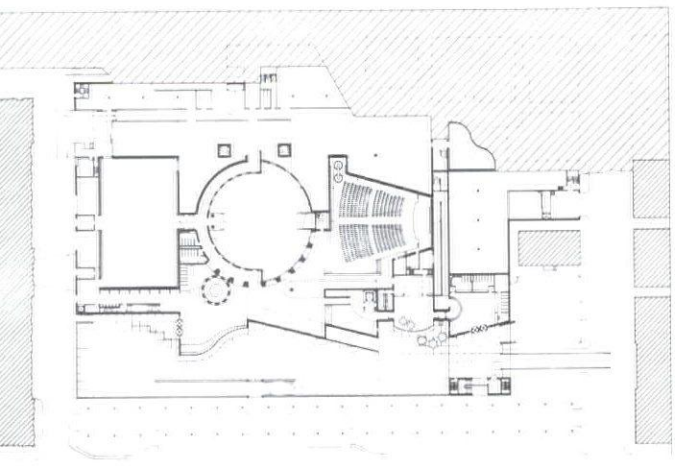
To bring the public moving diagonally across the site into meaningful contact with the new building; neither subdividing the site with the required new public footpath nor committing people to pass along the back of a building. This "urban type" route therefore passes at high level (outside of security) around the sculpture yard and down to the entrance terrace then through the theater arch to the corner of Eugenstrasse. It is hoped that this routing will stimulate people to visit the gallery.

To continue a three-meter-high landscaped terrace (town planning suggestion) along Konrad Adenauerstrasse and allow the possibility for a footbridge across Eugenstrasse, thus providing uninterrupted pedestrian flow. Directly off this terrace (carpark under) are the public entrances to the gallery and theater. This arrangement respects the historic relationship of public buildings facing a mall (Konrad Adenauerstrasse).

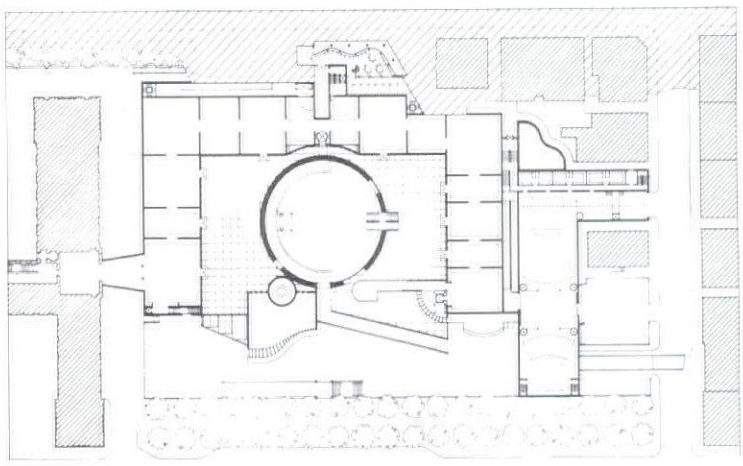
To respect the frontalizing characteristic of the Staatsgalerie and Staatstheater, and by the siting of the theater wing allow for the possibility of a new urban square on Eugenstrasse. This square faces the portal of the Staatstheater, and its south side could be formed by the proposed office building. The frontalizing aspect suggests cross axes over Konrad Adenauerstrasse and (if this road goes underground) could be a basis for the design of landscape and planting. This axiality supports the intention of developing stronger linkages between the Palace gardens and the hillside.



To reinforce the traditional relationshi
buildings to street by retaining all exist
buildings on Urbanstrasse and Eugenstr
so maintaining the street character of
area, and by alignment and height of th
administration/library block, to better
establish the square on Urbanplatz wh
could be further improved by extendir
diagonal route of existing roads and by
pushing into the square the informal
landscape which is descending the hill.



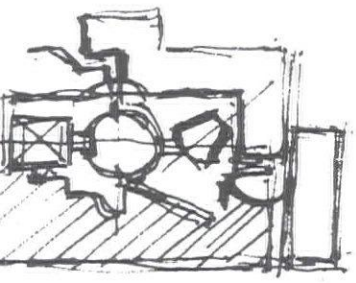
all, temporary exhibit, auditorium
evel plan



Galleries, sculpture court, chamber theater
Gallery level plan

New Gallery Extension
ctives

eate a sequence of well-defined and
roportioned gallery "rooms," avoiding
s flexible space" or gymnastic roof
ns. The ceilings of these rooms would
at surface of diffusing glass, allowing
e of shadowless natural light—similar
existing Staatsgaleries but more
alized. The gallery rooms have several
ilities for varied layout of partition



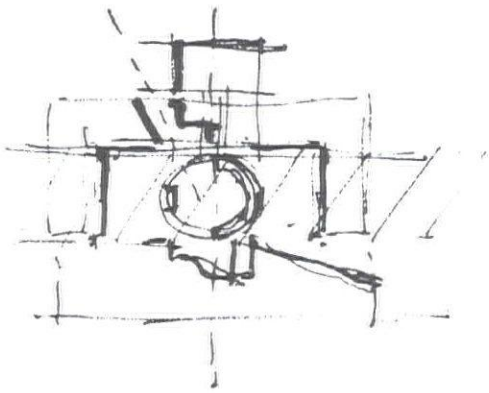
ase

ieve a chronological "journey" through
story of painting and sculpture, either
journey from "present to past"
ing in the new building, or a journey
past to present" beginning in the old
g.

w the public to flow without physical
chological break between the new
g and the old building—hence no
e in floor level or awareness of crossing
ge.

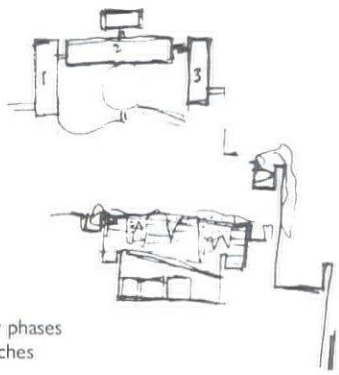
The sculpture yard ("encircled inner court") is also the way up to additional sculpture terraces at gallery floor level; the exhibiting of sculpture was regarded as "a special design feature." As these terraces are within security, the public could in good weather pass through glazed doors (occurring in several gallery rooms) allowing an informal strolling in-and-out use. A centrally positioned revolving door would allow the public to inspect sculpture in all weather conditions.

The cafeteria is related to and links entrance areas of both the gallery and theater. It seemed more relevant to relate the cafeteria to the public/entrance terrace than to an internal sculpture yard, in particular to support and activate events on the terrace, such as happenings, temporary exhibitions, etc. Service to cafe tables on the terrace would be possible.



Critical conceptual elements
Sketch

The administration is located in the upper levels of the building facing Urbanstrasse from which there is a separate nonpublic staff entrance. At the lower levels of this block is the library, which is accessible to the public from the gallery entrance hall via a ramped corridor that overlooks the sculpture yard.

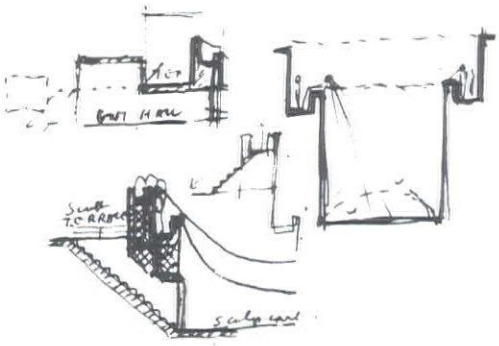


Early phases
Sketches

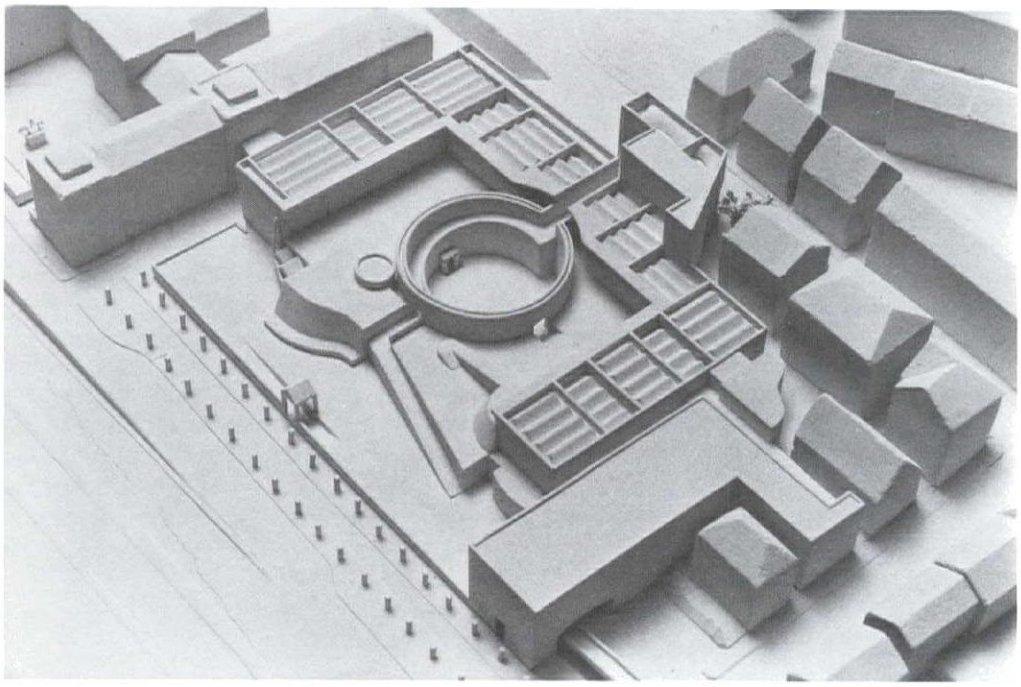
Chamber Theater Objectives

To site the new Chamber Theater close to the Staatstheater.

To achieve the "dream configuration" (suggested in the program requirements) of all theater spaces, in line without detrimental effect to town planning considerations and green zone requirements. The end of this block incorporates a wide arch over the pedestrian route. This arch would identify the theater, in place of the traditional entrance canopy or portico and provide an element of sequence in the linear walkway along the green zone. The arch also acts to introduce the new gallery, similar to the passage opening under the south wing of the existing gallery. A public box (ticket) office is located under the theater arch; it could function when the theater is not in use.



Sculpture court development
Sketches



Site model

Music School Objectives

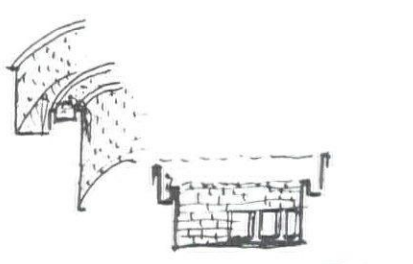
To be located near the Music Academ
Urbanplatz and have a separate entra
Also to be sited away from traffic noi
be planned to avoid acoustic disturba
the gallery or theater, while remainin
accessible to the gallery (by opening
built-in pass doors) and to the theate
later use.

Structure, Services, and Materials

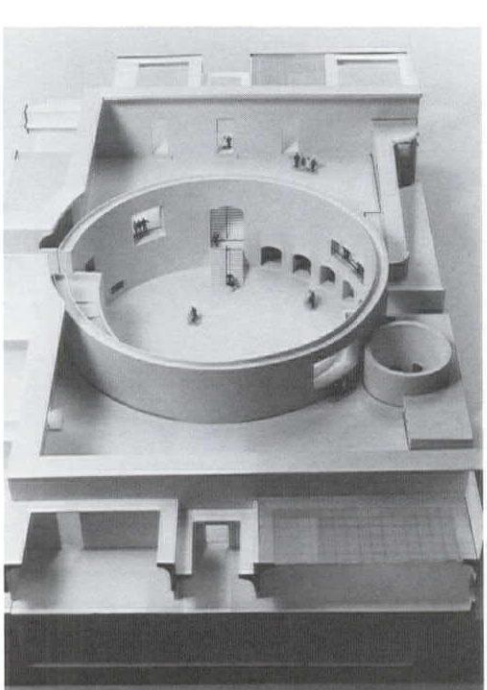
The structure for the whole complex
be of reinforced concrete with struct
walls and columns. At first floor a dee
coffered slab allows for the spanning
ground floor areas such as the lecture
and temporary exhibition gallery with
intermediary columns. The roofs over
gallery rooms and the theater are spa
with steel trusses.

The horizontal run of services (includi
conditioning) are accommodated with
deep coffered slab and the roof space
afforded by the trusses. The cornice th
around the courtyard side of the galler
acts as a horizontal duct.

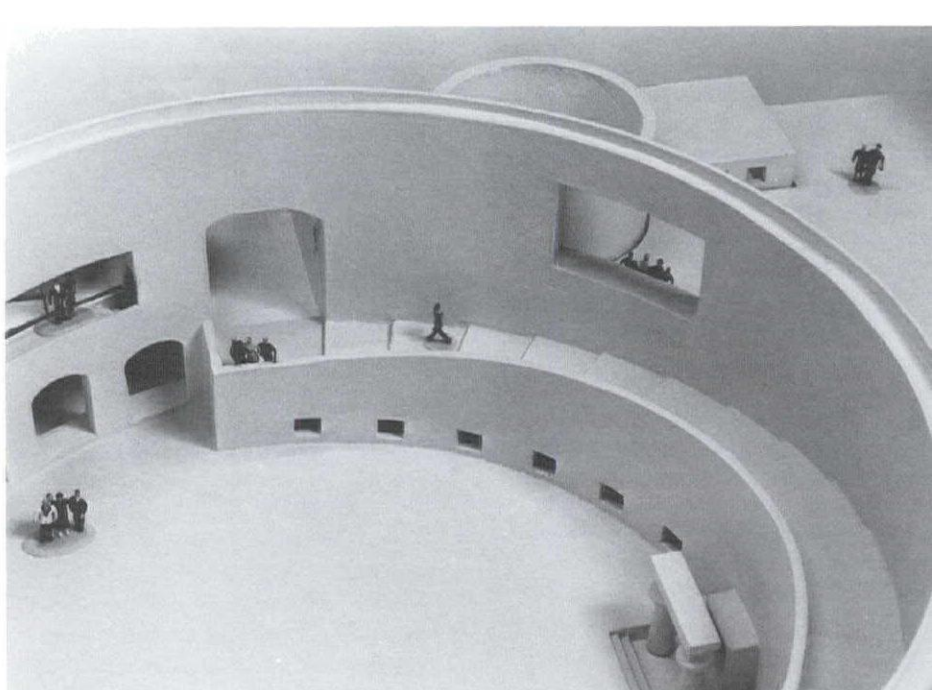
External walls would be veneered wit
natural or reconstructed stone, with
paving to terraces. In general, internal
would be white painted on plaster. Th
exterior finish of the administration b
would be of rendering. With further
development, an intention would be t
confine the stonework to the gallery
with the adjoining pavilions of the Ch
Theater, Music School, and administra
block having a rendered external finis



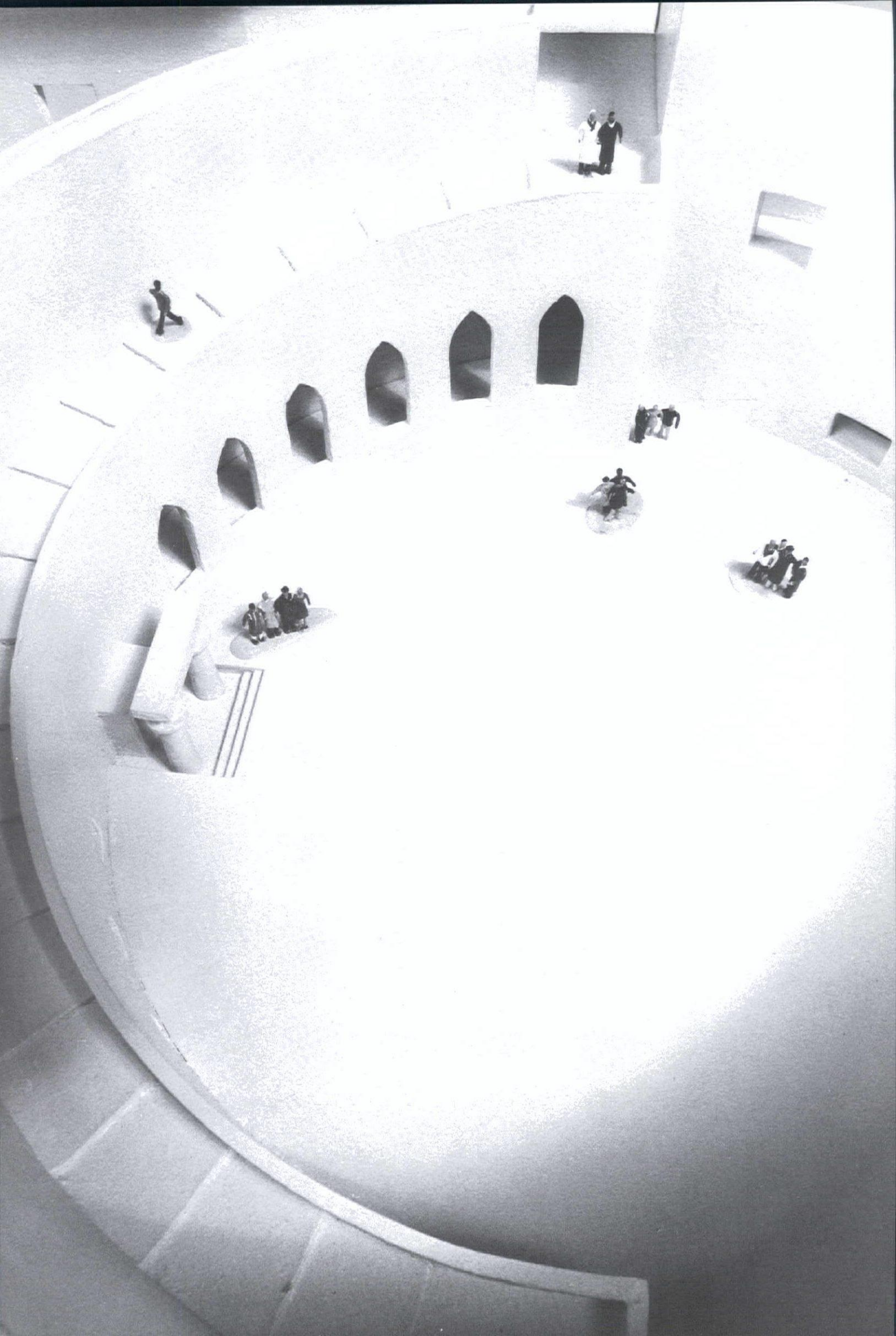
Sections through sculpture court
Sketch



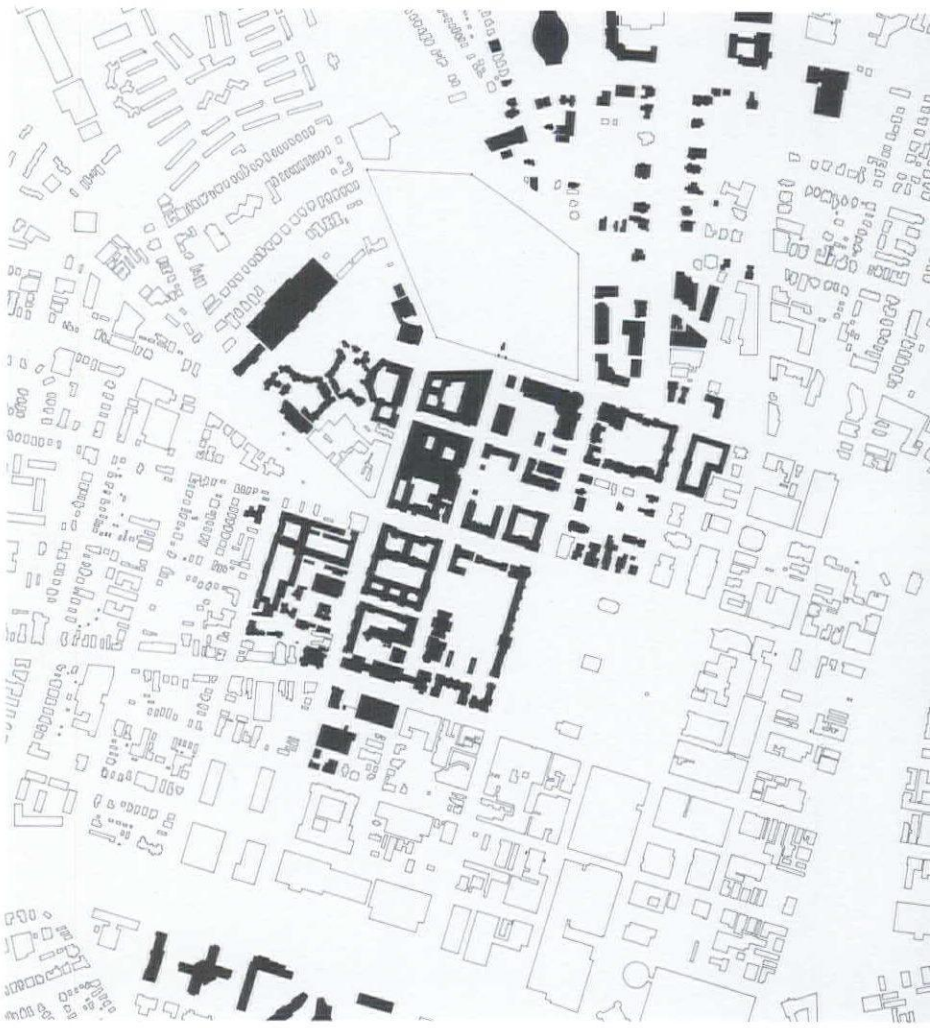
Overall upper level
Model



Sculpture court and ramp
Model



Yale University, New Haven, Connecticut
Figure-ground



The Yale Center for British Art

Spiker and Kirk Train

The Yale Center for British Art, designed by Louis I. Kahn, completes a collection of buildings[1] unique in place and time. Unlike so much recent "urban" architecture this collection demonstrates a successful formulation of architectural language in an urban context. The interrelationships established among these buildings positively set forth characteristics of mass, street wall, facade, and public space—concerns that are heightened by Kahn and that did not evolve from the "program" for his building.

This article examines how the collection fits into the New Haven urban fabric and how the Yale Center for British Art reinforces and clarifies the effects of these characteristics in support of the public realm.

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1. Yale School of Fine Arts (Street Hall)
1864
Peter B. Wight

Yale Repertory Theatre (formerly Calvary Baptist Church)
1871
Rufus G. Russell

Gallery of Fine Arts (Old Art Gallery)
1927
Egerton Swartwout

Yale University Art Gallery
1953
Louis I. Kahn and Office of Douglas Orr

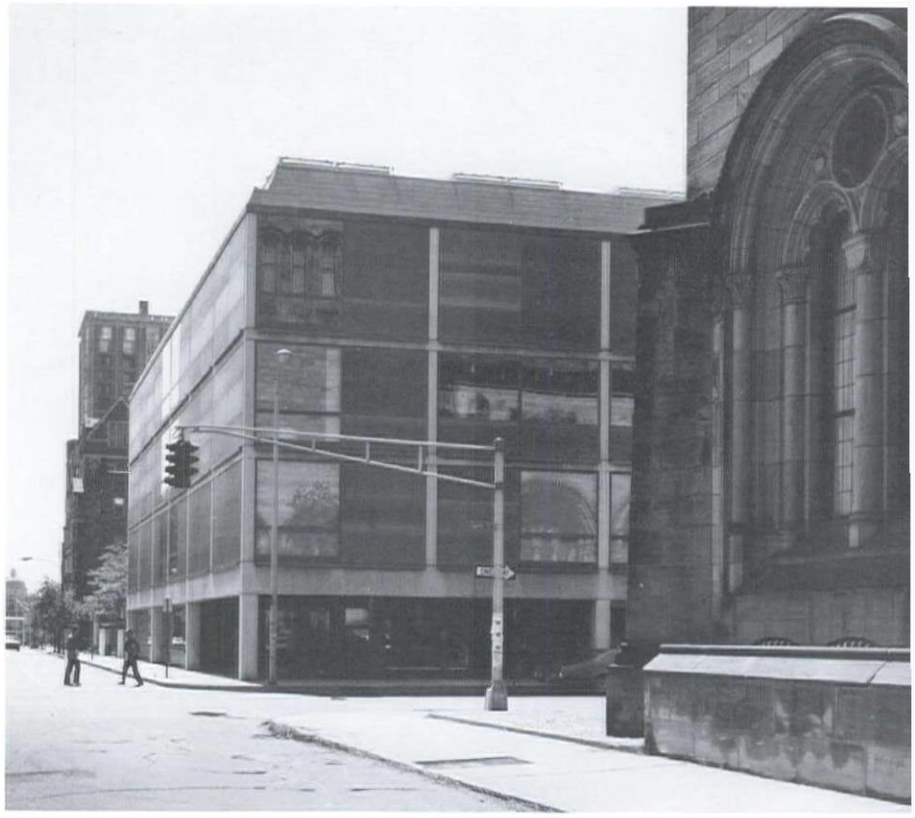
Art and Architecture Building
1961
Paul Rudolph

Yale Center for British Art
1977
Louis I. Kahn
(completed after his death by Pellecchia & Meyers)

Massing

The massing of the Yale Center in the town grid is straightforward and simple. An orthogonal block is set at the street line with the entry and commercial shops on the ground floor and the museum proper above. The building maintains the street wall, the typical building height, and the bay proportion of the surrounding structures. The Center has been described elsewhere as Miesian, "perfect in its closed form . . . self-sufficient and self-contained,"[2] unrelated to a particular location. Kahn's intentions, however, seem quite different. A Mies building is generalized and universal: the same form and language are used for an office building in New York as for an apartment complex in Chicago. The set-piece character was essential, for Mies always intended his work to be apart from the temporal concerns of style. Kahn on the other hand always considered the particular program important; the work was perhaps seen as generic or archetypal. The Center could be said to connote museum, whereas a Mies museum (or office) connotes building.

The Yale Center has a preclassic character qualified by a completely modern construction technique. For Mies the image, the content, was of construction; the I-beams and inset glass panes maintain a trabeated aspect, never allowing the building to become dense or massive. Kahn's building is composed of elements as thin as those used by Mies, but its volume is compressed against the outside surface. The resulting density of mass is achieved within the structural cage by inverting the "modern" formula.[3] The effect is different from the Miesian building: it is form not construction.



View from High Street (entrance)

View down Chapel Street

ɛt Wall

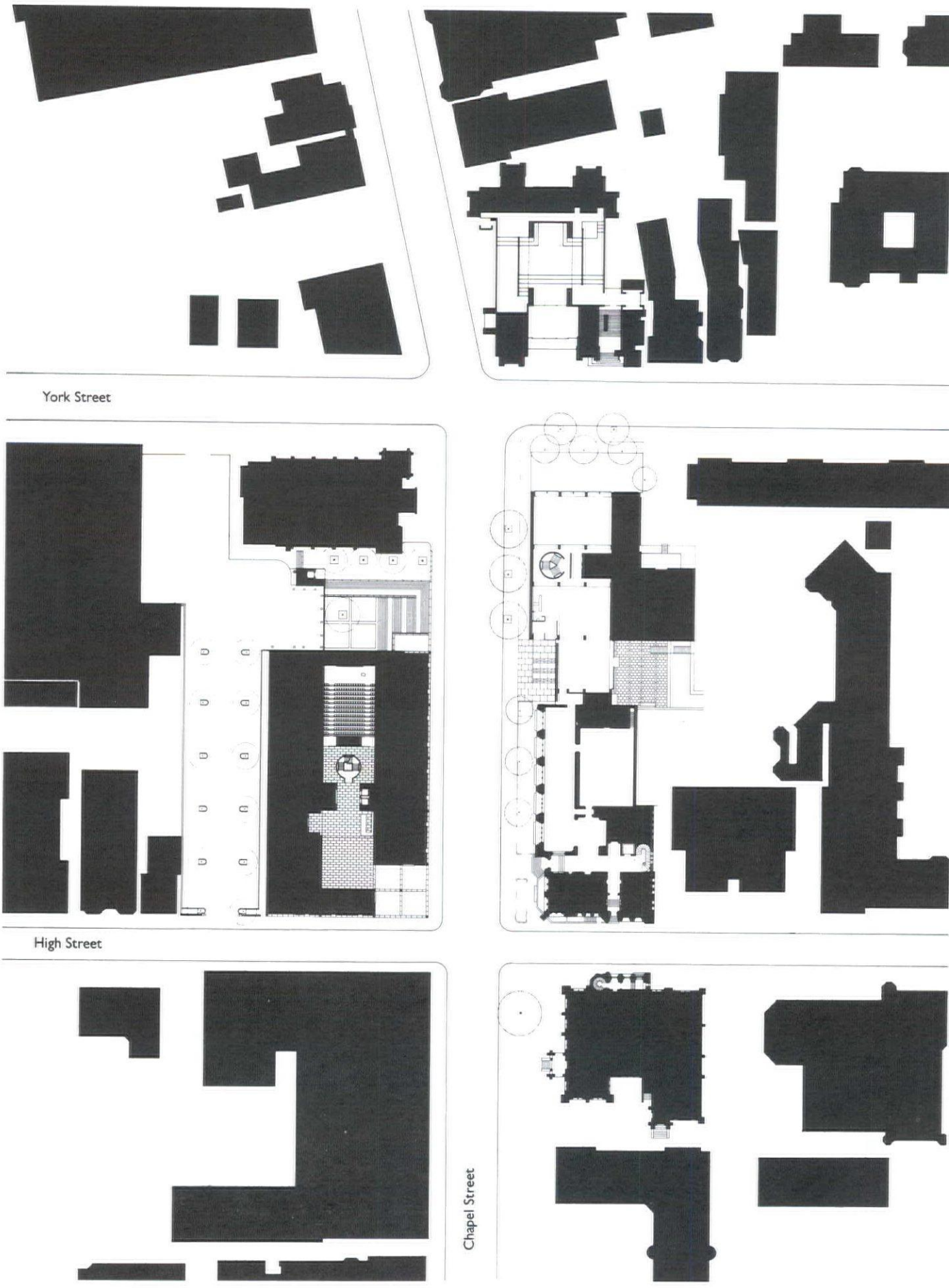
Yale Art Gallery addition of 1953 Kahn
ded the mass of the Old Art Gallery
ne wall of the street) to York Street.
ntrance deferred to the older
ure, and the floor-line stringcourses
:he only modulation of a severe wall on
l Street. With the Yale Center, Kahn
mpleted and reinforced the plane of
·eet wall. The flat surface of the Center
lternates with the Art Gallery addition
k and frame the Old Art Gallery, the
epertory Theatre, and the Art and
:ecture Building. These surfaces deflect
e's movement along Chapel Street and
for accommodation of the shift that
s at the edge of New Haven's original
quare grid. The wall of the Center,
/er, is not simply an unarticulated plane
e Art Gallery addition, but has become,
ie Old Art Gallery, both a wall and a

ent Scully
enter for British Art"
tural Record
77 p. 95

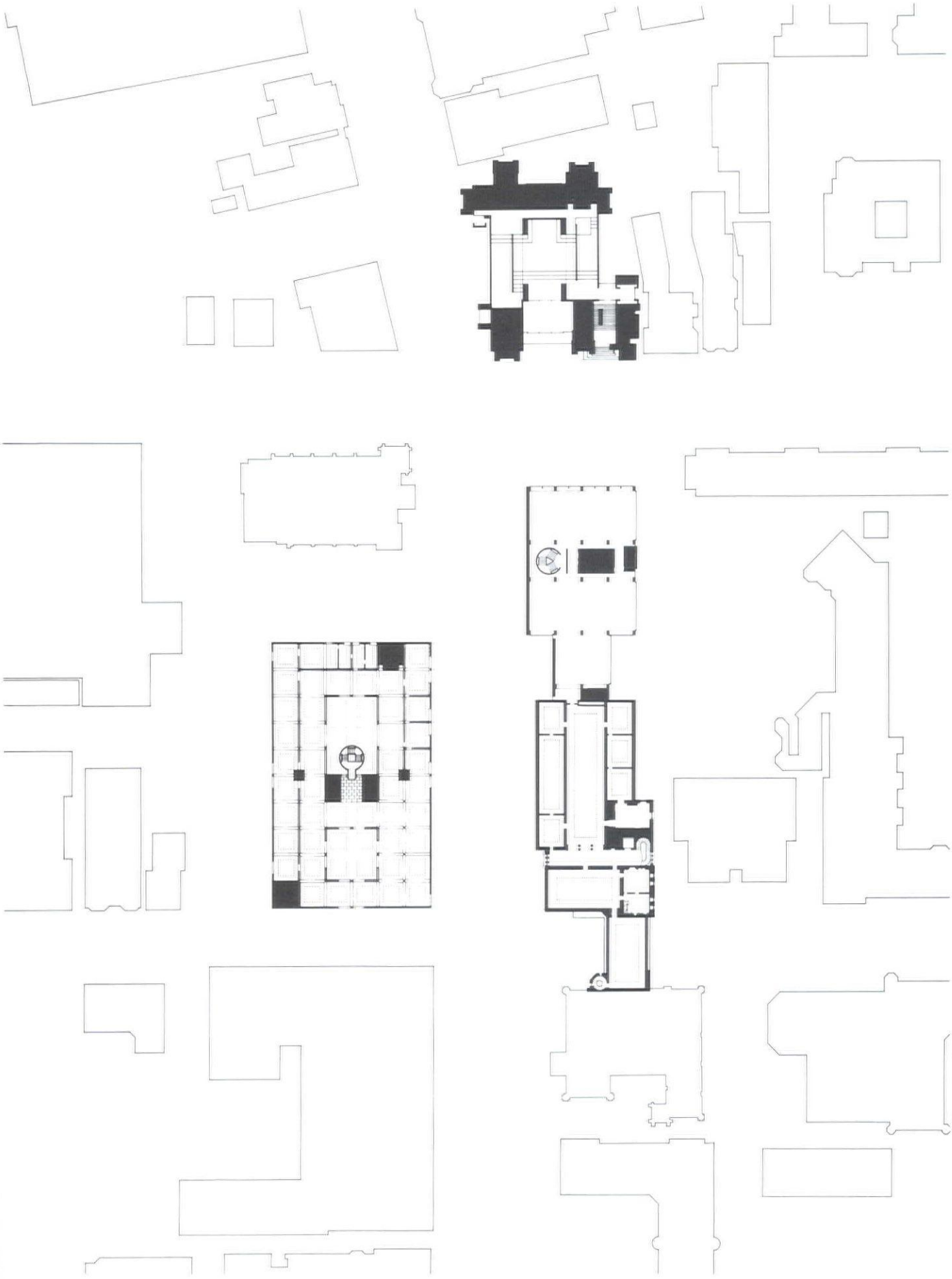
ie *International Style* Hitchcock and Johnson
'olume rather than mass as one of the principles
iew architecture. In the Yale Center Kahn uses
i technique and modern image to produce static
ot volume—a subtle subversion of modern

View up Chapel Street

View down Chapel Street



Public spaces at entry level
Plan



Main gallery levels
Plan

The street is a room by agreement: a community room, the walls of which belong to the donors, dedicated to the city for common use. Its ceiling is the sky. From the street must have come the meeting house, also a place by agreement.

If you think of the street as a meeting place, if you think of a street as being really a community inn that just doesn't have a roof. And if you think of a meeting hall, it is just a street with a roof on it. If you think of it in terms of meeting. And the walls of this meeting place called the community room, the Street, are just the fronts of the houses, and the streets were dedicated by the houses to the city for their use.

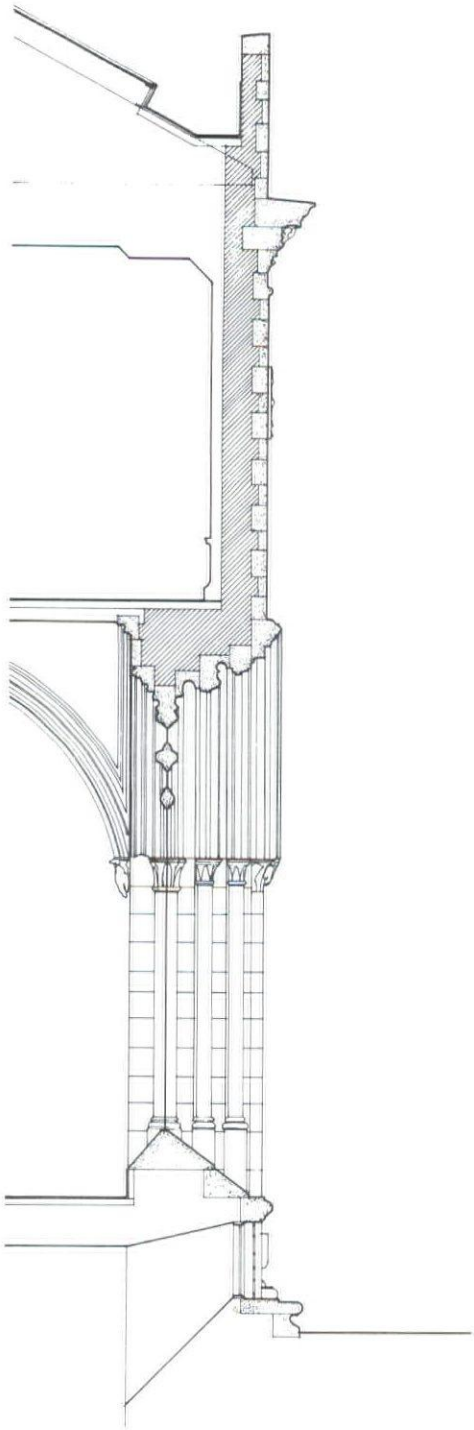
Louis I. Kahn

le

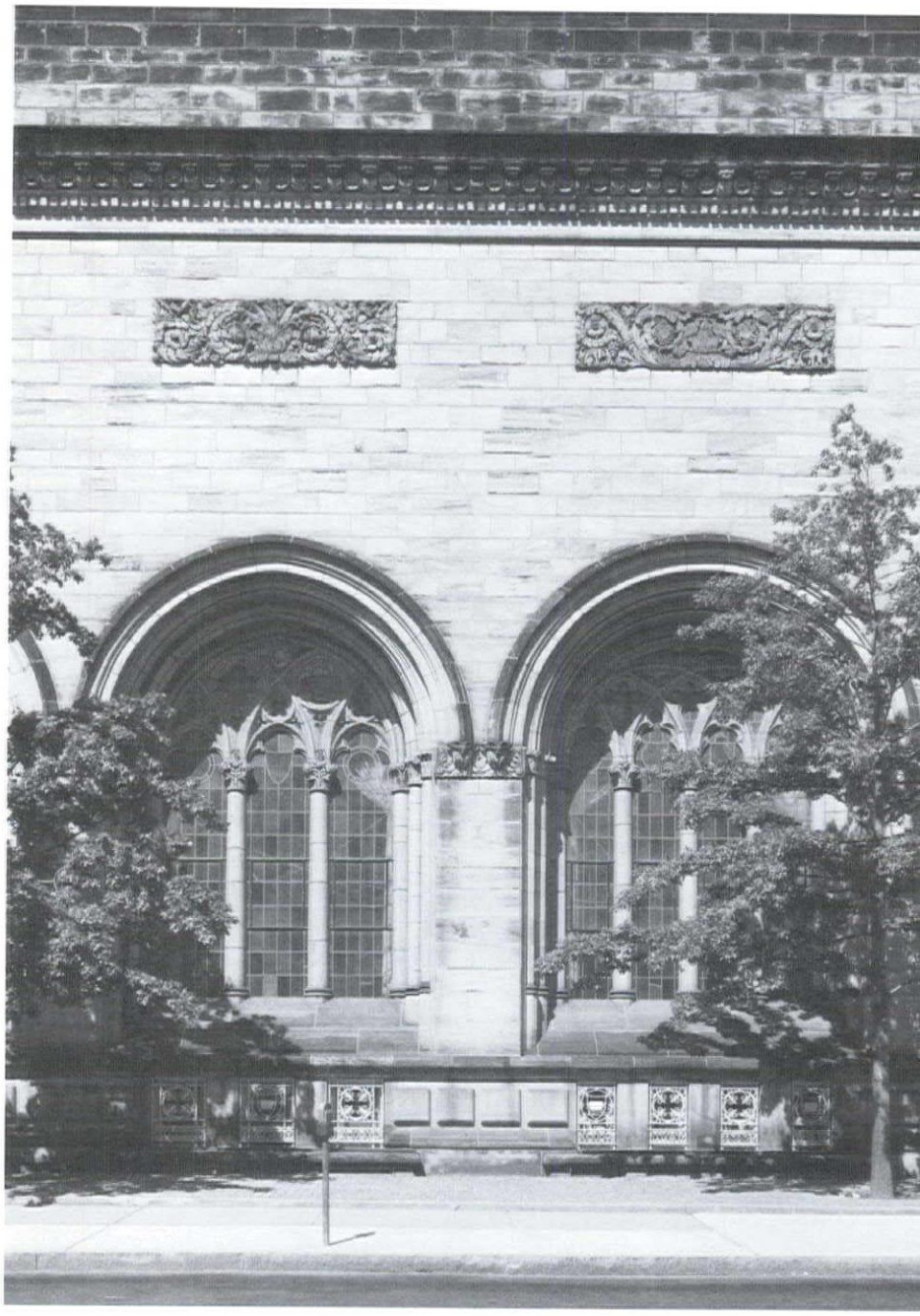
enter's wall on Chapel Street has been
ped as an articulated plane—a true
Kahn's manipulation of the surface, in
ails, proportions, and rhythms allows
continuation of the essential character
street. Its fundamentally urban nature
e manifest by these properties. The
oldings, complex stainless steel
g, and varied fenestration are set into
e emphatic wall. The concrete frame
etal infill are real material, not the
t white surface or undifferentiated
"modern architecture." It is
nce, and this substance allows for the
f window placement not generally
ted with twentieth-century
cture. The overall image is studied,
bored, but it is a facade—a face—not
ract plane.

cade is broken at the ground where
try and shops are located. The public
ter of these areas is expressed by the
a transfer beam and "storefront" inset
ng. The glazing here is transparent in
st to the flush opaque panels of the
es above. The commercial spaces
ne part of the street, inside-out as it
and thus reinforce the private
ter of the museum proper.

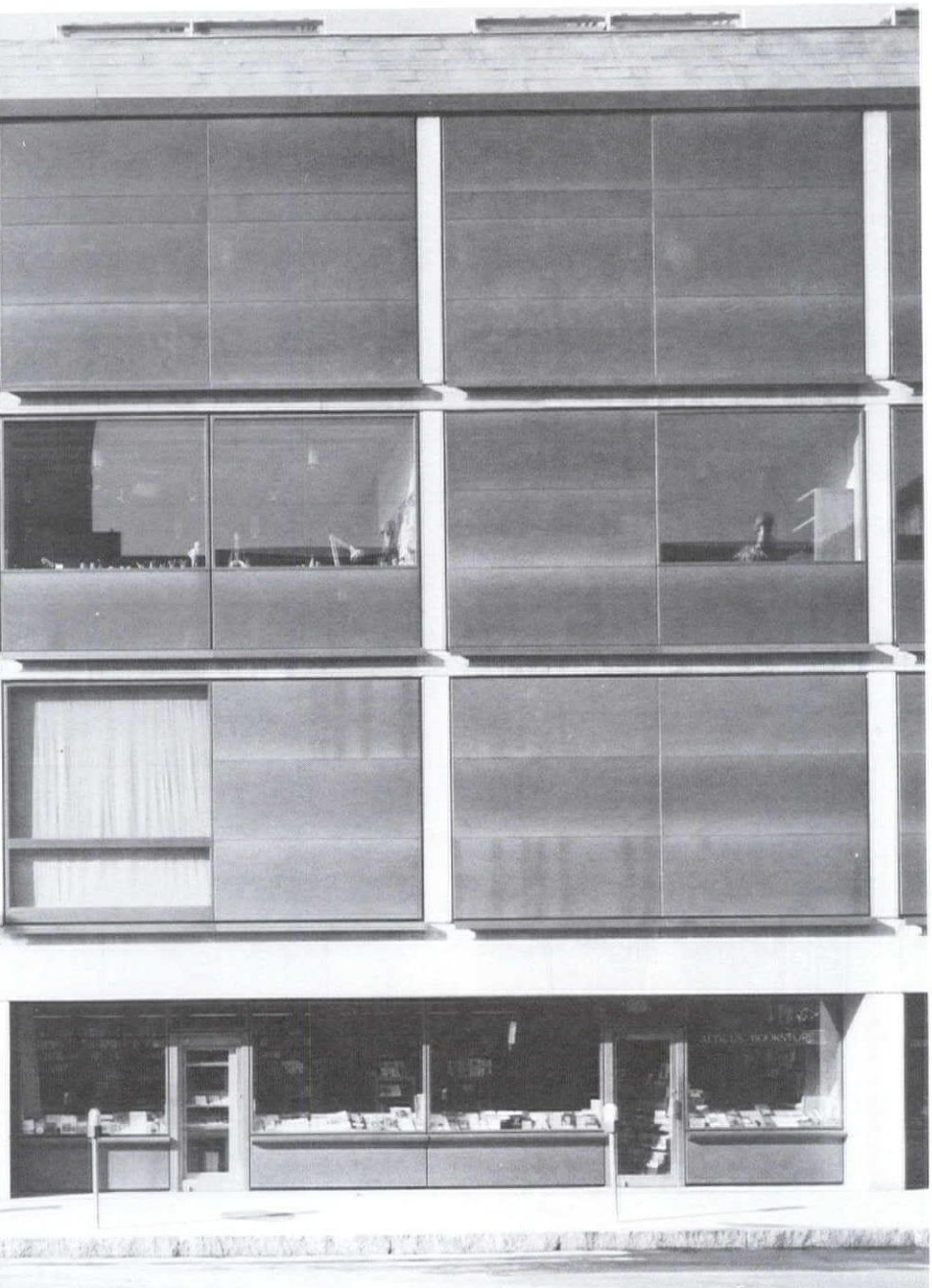
View down Chapel Street
(from roof of Art and Architecture Building)



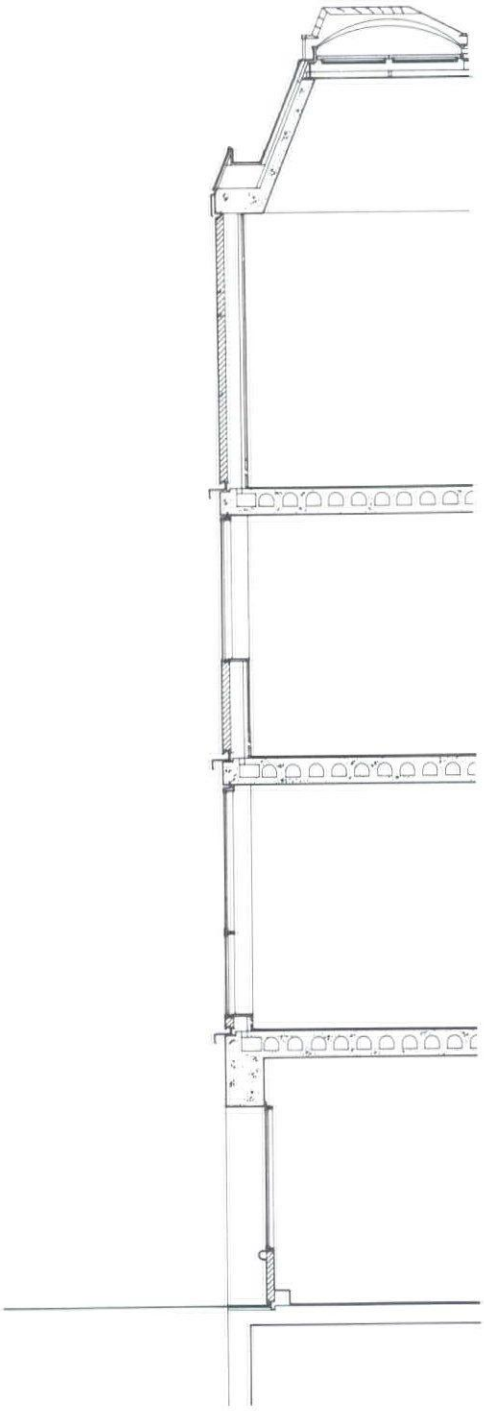
Old Art Gallery
Wall section



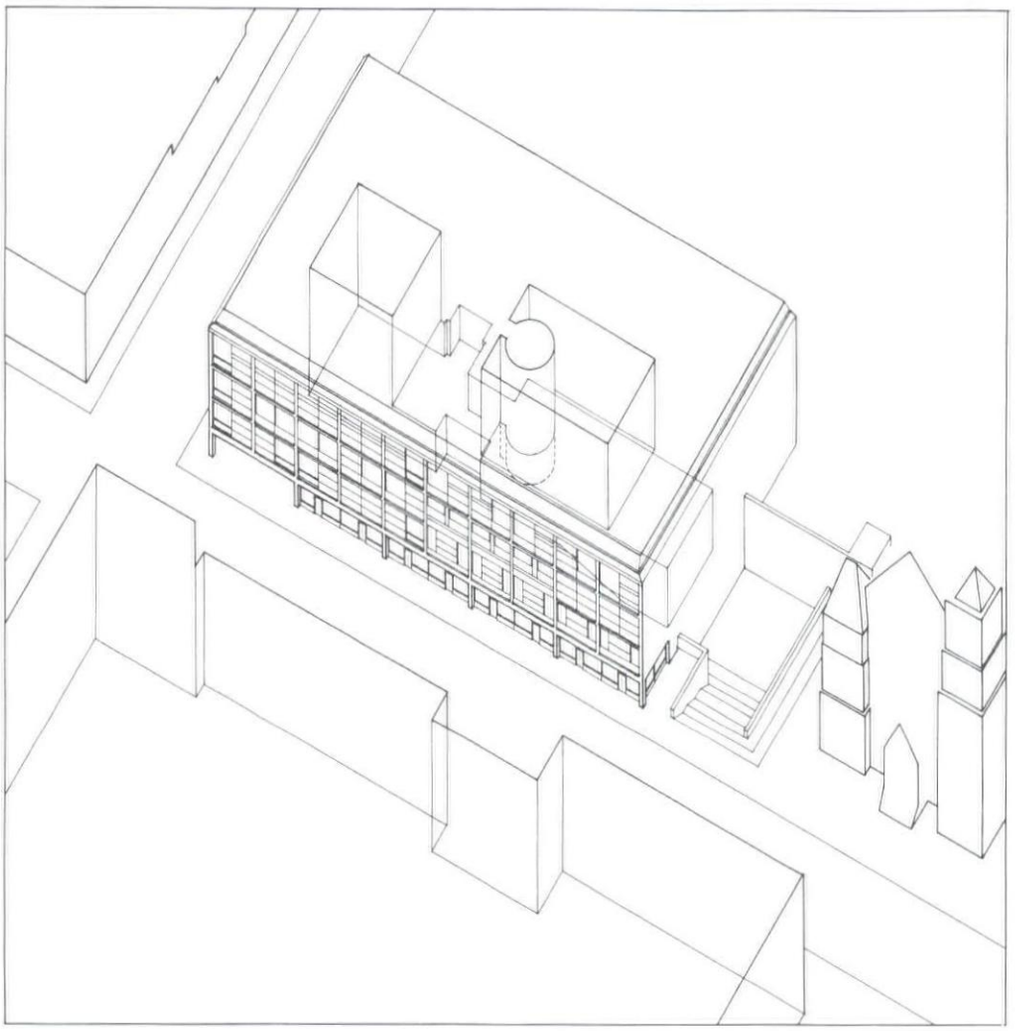
Old Art Gallery
Elevation



Yale Center for British Art
Elevation



Yale Center for British Art
Wall section

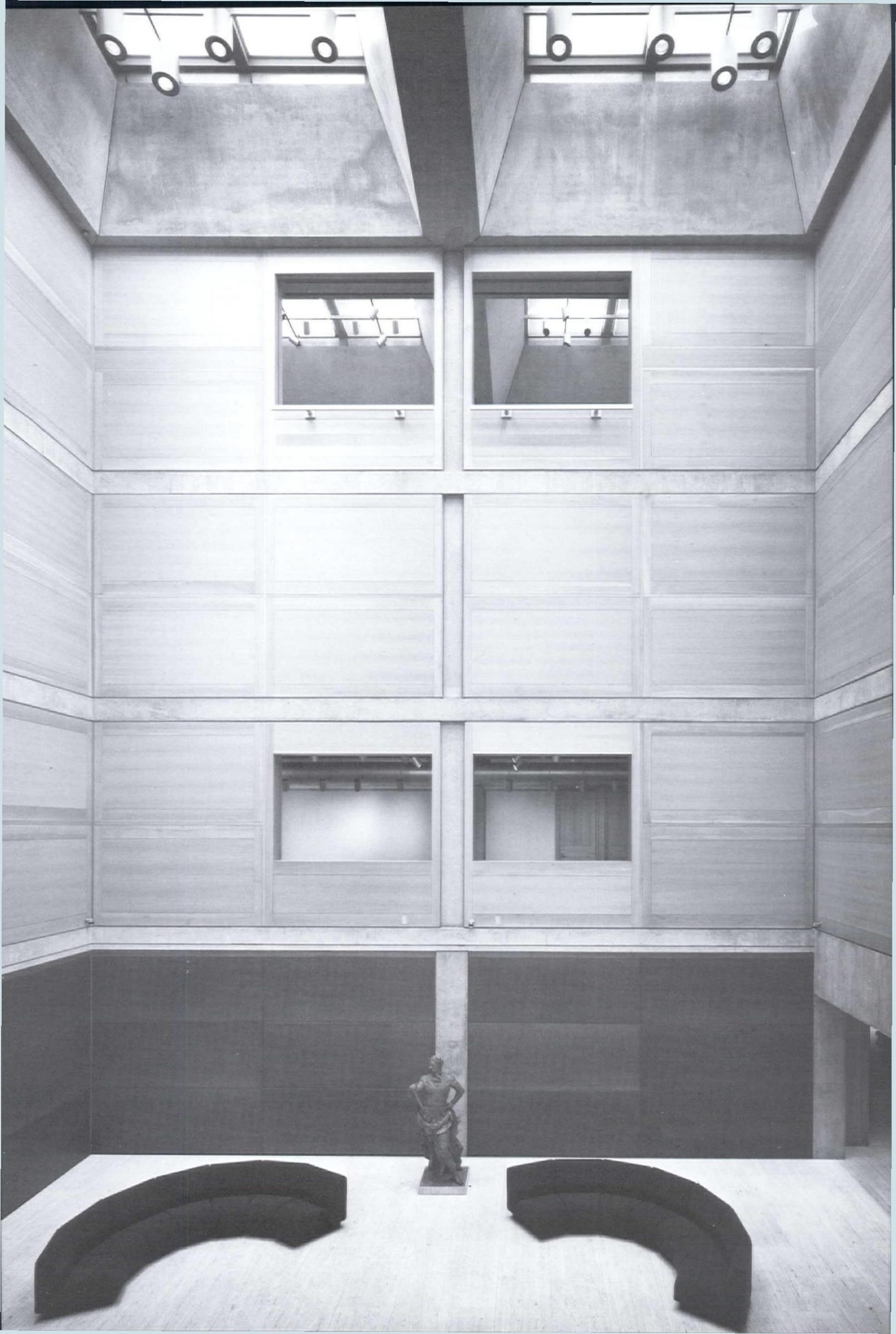


Public spaces
Axonometric

Public Space

The entry is simply the corner shop left void. Its semantic content as entrance is minimal, but its actual experiential nature is quite different. The vacuum created by the void pulls one under the corner into a dim space where the active luminosity of the entry court beckons. The diagonal movement into this court turns one onto the main axis of the building and introduces one to a series of public, outdoor-type spaces indoors. The Green (the great outdoor place of New Haven) and the Yale courts of James Gamble Rogers are reproduced here in miniature, as major interior rooms. The entry court, main first-floor court, and lecture hall are treated as exterior in that they are outside of the museum interior, but are actually interior to the outside world. In this way they maintain a public aspect while being active spaces for the museum itself. The lecture hall was in fact built to connect with the restaurant court so after-hours use could occur. This would allow a circulation route through the building at the ground and basement floors uninvolved with the museum's security needs. The public nature is further emphasized by the stainless steel paneling in the entry court and by "storefront" glazing at the library entrances. This contradictory (interior/exterior) attitude intensifies the value of the rooms, both functionally and experientially.

Kahn frequently talked about an archit
that participated in the city; an architec
that grew out of an understanding of t
institution under study, and how it coul
its place as a member of the communit
attempt to make such an architecture
clearly apparent here. In its relationshi
the university and to New Haven, the
Center for British Art is a direct and c
mediator between the internal selectiv
museum and the undiscriminating exte
world. Its character is formal, essential,
concerned with what remains after
exigencies of style have been suppresse
a *public* institution, serving not only the
function of displaying art, but also the
functions of defining the street, animati
street with commercial activity, and
providing the generosity of public
space—functions that are vital compon
of the human condition.



Palazzo Vecchio to Palazzo Pitti sequence
General plan

The Uffizi: Museum as Urban Design

ael Dennis

The complex of urban elements in Florence which includes the Uffizi and the Pitti Palace (and therefore some of the world's most important art) offers a remarkable counterpoint, in almost every aspect, to modern architecture and modern museums. The museum, more than other building types, has an inherent conflict or tension between the "internal" requirements of the program (e.g. security, display, light control, etc.) and the "external" requirements of the urban context. Since modern architecture has been primarily concerned with the former it is not surprising to find most modern museums to be isolated, introverted, and de-nuded versions of the *museum as a mechanism for storing and displaying art*, with little regard for the public realm.

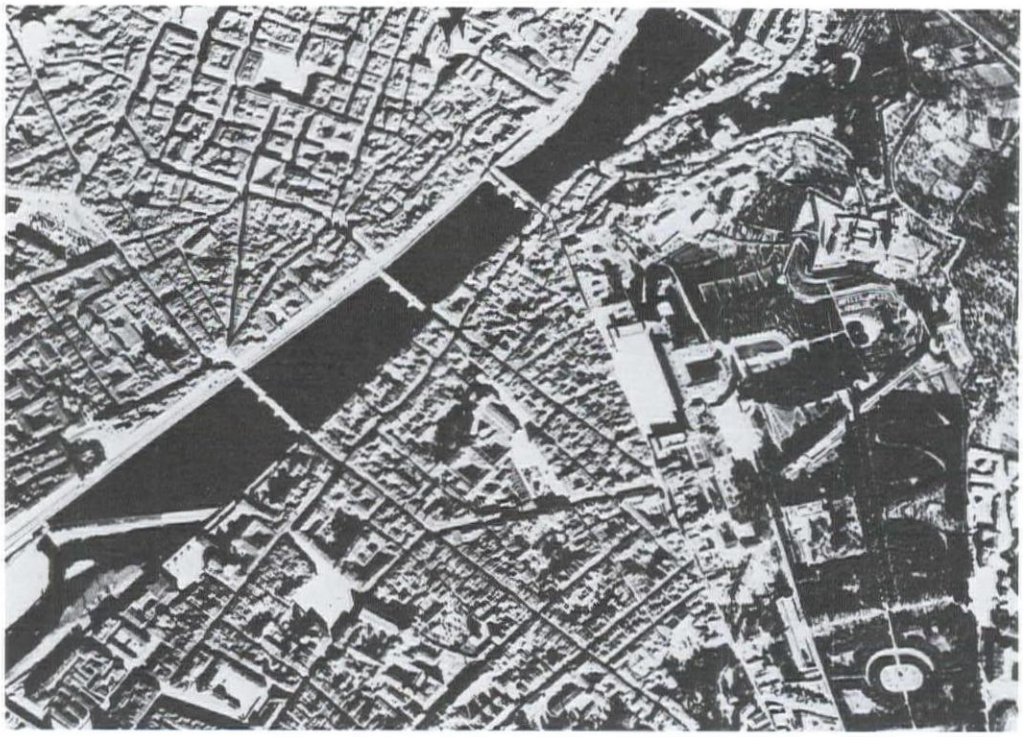
The bias towards the program, and the predilection for free-standing Platonic solids are both part of a tradition with roots extending back as far as the beginning of Neoclassicism in mid-eighteenth-century France. It was this period that marked the beginning of modern scientific archeology, art history, and the concept of the *public museum* as we know it today. Unfortunately once the stylistic overlay of Neoclassicism was stripped away by modern architecture there was nothing left to mediate between the program of the museum and the larger urban context.

The urbanistic and programmatic success of the buildings in Florence may be partially attributable to their organizational type, but it is probably also of some significance that none of these elements was originally designed as a museum per se. Rather, over a period of approximately four hundred years various architects were asked to design, renovate, or make additions to a continuous building fabric that extends over three thousand feet and connects the two parts of the city separated by the Arno River.

The elements of this fabric include:

A town square (The Piazza della Signoria)
A city hall (The Palazzo Vecchio)
An office building (The Uffizi)
A bridge (The Ponte Vecchio)
A covered walkway (Vasari's Corridor)
A church (Santa Felicità)
A residence (The Pitti Palace)
A garden (The Boboli Garden)

This "megabuilding" comprises a series of discrete buildings connected by Vasari's Corridor. Each building has its own identity and internal logic but is also simultaneously a fragment of a larger urban organization; thus each is both complete and incomplete. And though a given building may be a type, it is always deformed, never a pure type. Neither pure object nor pure texture, it has characteristics of both—*an ambiguous building* that was, and still is, multifunctional. All of this contributes to a rich and magical world where spaces are like buildings, buildings become bridges, and distant objects form an integral part of the composition.



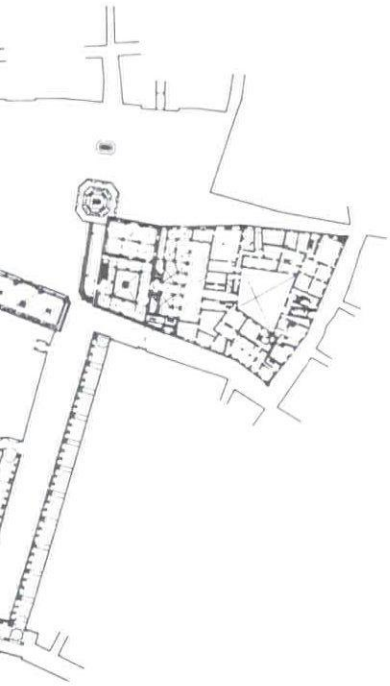
Palazzo Vecchio to Palazzo Pitti
Aerial view

Duomo to Palazzo Pitti sequence
Axonometric view

The beginning of the museum seque
Piazza della Signoria, can be seen as
anteroom to the Arno River and as
outdoor theater with the Palazzo V
its proscenium. The characteristics c
piazza are essentially medieval in tha
space derives its energy primarily fr
dominance of the Palazzo Vecchio a
certain extent from the Loggia dei L
rather than the quality and regularity
defining surfaces. The irregularity of
space is contrasted, however, by the
precision of the line of sculpture in f
the Palazzo Vecchio. Functioning eit
collectively, in sets, or individually, t
figures perform multiple perceptual
beyond their own intrinsic value as a
serve to activate, clarify, or deceive
reading of the space.

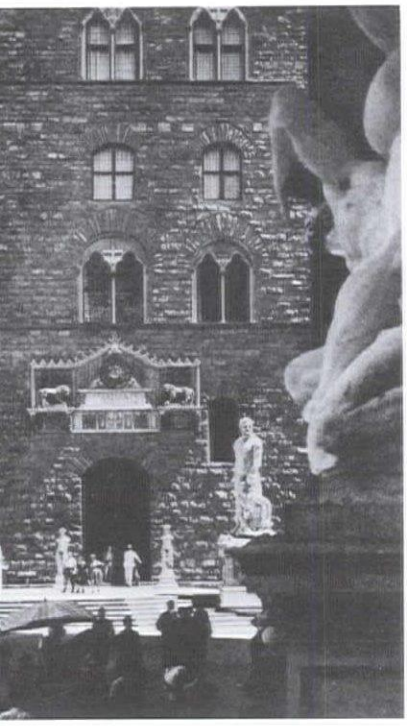
Perhaps the most important sculptur
is that which defines the entrance to
Palazzo Vecchio. Here the four figure
to form a deep perspective funnel o
leading to the entrance—the front f
operating on the large scale with the
emblem, and the rear figures operat
the scale of the doorway. It is this
phenomenal portico (the actual dept
a few feet) which defines and contin
axis of the street into the building ar
through the courtyard to its conclusi
Salone dei Cinquecento.

The essence of both the building and
space is therefore the contrast betw
precise central sequence and the loo
accommodating perimeter. Simply, t
outside and the inside do not corres
And because the major interior spac
function of the urban scale they mak
abrupt contrast to the small rooms t
the rest of the plan. Thus the buildin
seen as *urban poché* to the exterior s
and the small rooms serve as *poché* t
figure of the primary sequence. The
deformation of the building around it
perimeter allows for contextual adap
and produces an *ambiguous building* t
be interpreted as either figure or gr
Only the front, or oldest, part of the
rises above its surroundings to appea
articulate and possibly free-standing
To the rear it simply aligns with the
pattern to become part of the *textur*

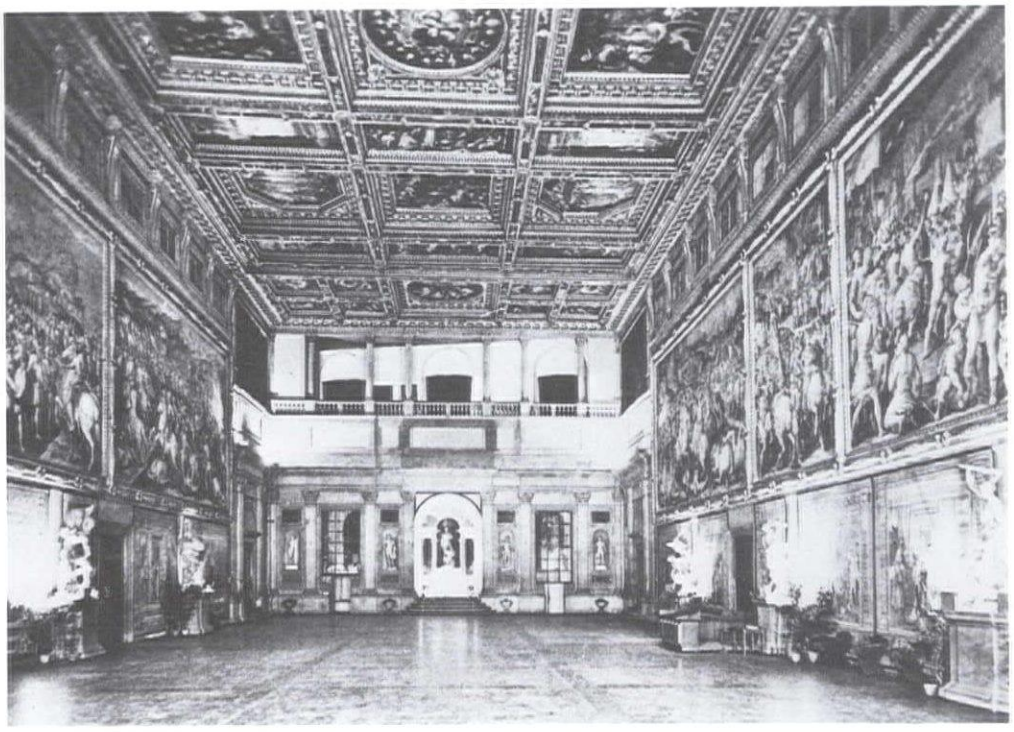


ecchio, Piazza della Signoria

Palazzo Vecchio
View from Piazza della Signoria

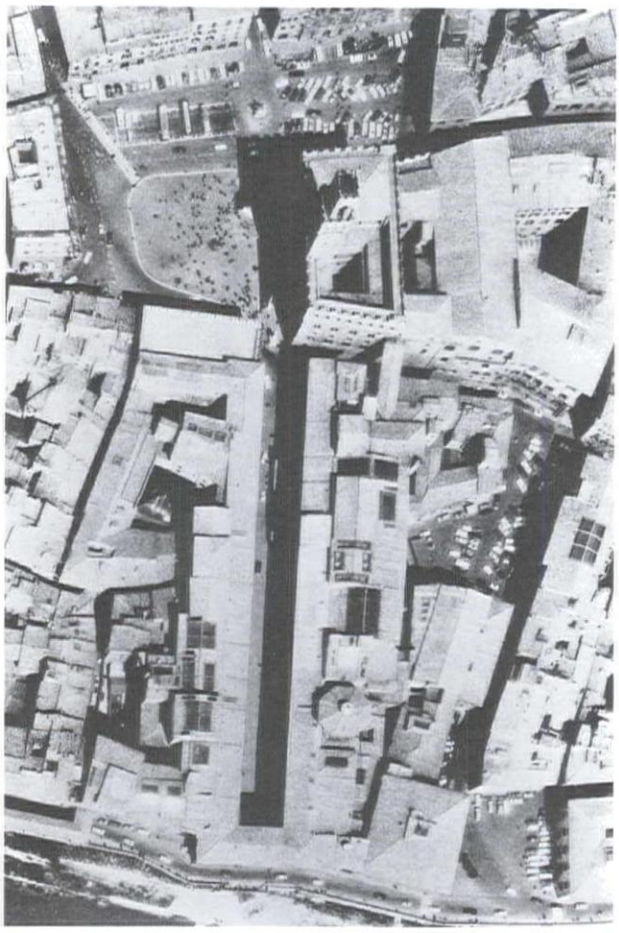


Vecchio
quence



Palazzo Vecchio
Salone dei Cinquecento

Galleria degli Uffizi
View from Piazza della Signoria to the Arno River



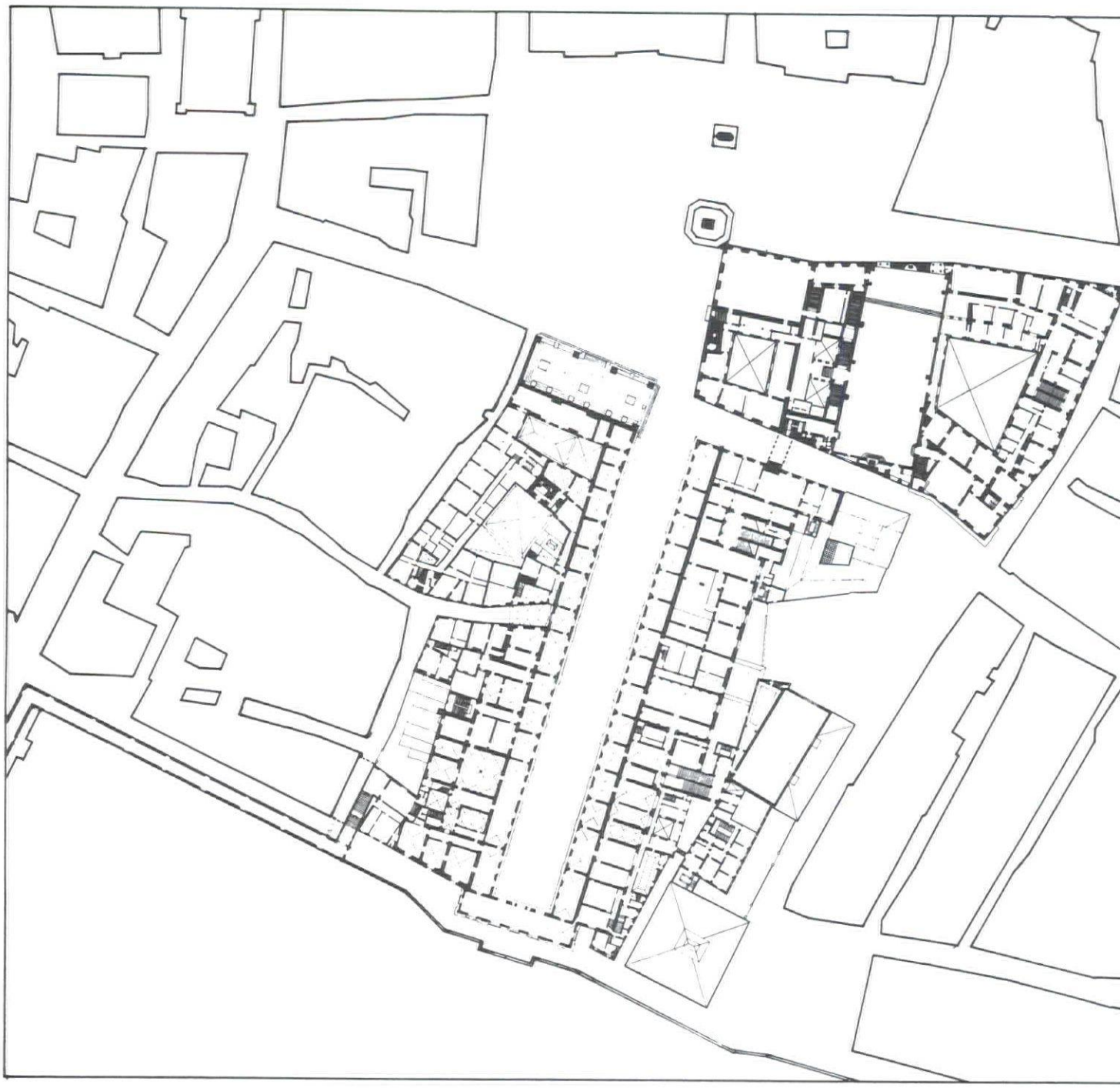
Galleria degli Uffizi
Aerial view

The Uffizi, unlike the adjacent Palazzo Vecchio, does not rise above the surrounding texture, nor does it have clearly identifiable limits. As the antithesis of the free-standing building the Uffizi is like a Neoclassical French hôtel turned inside out, the deep facade of loggias defining a Platonic void and concealing the separate system, or *promenade architectural*, of highly particularized and varied rooms behind. This schism between inside and outside, between the regular space formed by Vasari's loggias and the irregular texture behind, allows the building to function more or less independently at both the urban and private scales. It also tends to accommodate continual change and adaptation of the private periphery while the public center remains fixed and unchanging.

The Uffizi was originally designed as an office complex to unite, under the central control of Cosimo I, all the public offices, guilds, archives, and court artists, and when Vasari began in 1559, work had already been progressing for four years on the construction of a street connecting the Piazza della Signoria with the Arno. Vasari then proposed the double loggia to line the space of the street and incorporate the foundations and remains of demolished houses where possible. The Church of S. Piero Scheraggio, near the Palazzo Vecchio, and the Mint, behind the Loggia dei Lanzi, were also absorbed into the new fabric. Thus from the very beginning the building had an urban and social role that controlled—even sponsored—the specifics of the functional program; and the incorporation of remnants of the past charged the organization with a prehistory or memory, as well as the characteristics for future change and development.

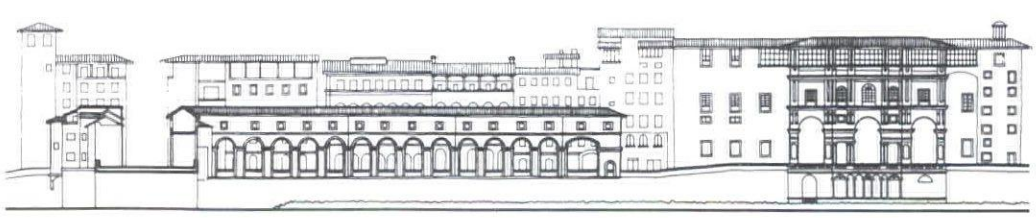
In fact, the Uffizi has remained multifi after four hundred years, and is still undergoing change and adaptation. T building is generally zoned horizonta the state archives on the ground flo superintendency of the galleries on t floor, and the art gallery on the upp This arrangement seems destined to however, with the museum and rela functions eventually taking over the building and therefore completing th functional transformation that began before the initial building was compl One fortuitous by-product of this pr change would be that the ground-flo rooms would again be opened to the public functions, after having been cl in 1852 when the State Archives too this area—thereby robbing the piazz role as a social and spatial vestibule.

Palazzo Vecchio, Galleria degli Uffizi
Ground plan



Palazzo Vechio, Galleria degli Uffizi
Piano nobile

Palazzo Vecchio, Galleria degli Uffizi
Upper floor



Ponte Vecchio, Vasari's Corridor, Galleria degli Uffizi
Elevation/section

Galleria degli Uffizi
View toward Palazzo Vecchio

Galleria degli Uffizi
View toward Arno River

Vasari's street, or piazzale, is a typically mannerist space, existing in a delicate state of equilibrium between the finite closure of the Renaissance and the continuous spatial extension of the Baroque. The space of the piazzale is clearly defined by the two flanking palazzi, but the attenuated longitudinal axis tends to emphasize the ends rather than the center. Consequently, the space becomes dynamic rather than static, an urban connector instead of a closed urban room. Perceptually the space functions as an architectonic perspective which compresses distance and pictorially relates the Arno to the Signoria and even the Duomo beyond. (The visual relationship to the Duomo would not be possible were it not for the Uffizi and its curious angle to the river and the Roman grid.) The Uffizi is thus the most completely ambiguous building in this series. It exists literally and phenomenally in the in between, but with an important inversion. Conceptually the space is the figure and the rooms behind are the ground. Perceptually, however, the space becomes the ground, and the rooms of the building, and the rooms of the city, become figural.

The Loggia dei Lanzi, although technically not part of the Uffizi, serves as a theatrical loggia for the Piazza della Signoria and as the beginning and end of the Uffizi sequence. Physically joined to the Uffizi, it juts out, transparently revealing the piazzale, and capturing the space of the via della Ninna between the Palazzo Vecchio and the Uffizi. From the Loggia the street penetrates the city fabric, framed by the arched bridge of Vasari's Corrdior connecting to the Palazzo Vecchio. The roof terrace of the Loggia becomes, in turn, the culmination of the gallery sequence above and offers spectacular views of the city and the piazza below.

From the river end a similar condition occurs where the portico joining the two palazzi bursts out of the surrounding buildings, its facade reflecting the loggias and the space behind. The reverberations of this pressure are then extended to the river wall below, which is treated as a dislocated piece of the facade. The facade of the portico maintains the surface continuity of the buildings to the east, articulated by a tall slot, but protrudes into the street on the west side by the depth of the loggia. The outer surface of the portico is picked up by the free-standing portion of the Corridor, and the inner surface continues the line of buildings to the west. Thus the portico reinforces the reading of the Uffizi as a discrete element while implying continuity by its inflection towards the Ponte Vecchio.

By 1565 the construction of the Uffiz
well advanced, when Cosimo I move
Pitti Palace and turned the Palazzo V
over to his son and daughter-in-law.
order to link the Medici households, r
control over the government, and pr
safe passage into the city, Vasari was
commissioned to build an elevated pe
corridor which would link the Pitti, th
and the Palazzo Vecchio. The Corrido
completed in five months with the op
gallery of the Uffizi serving as part of
route.

Vasari's Corridor, bridge above via della Ninna
View from Loggia dei Lanzi

Palazzo Vecchio to Palazzo Pitti sequence
Plan

Vasari's Corridor, Ponte Vecchio
View from west

Ponte Vecchio
View from east

Vasari's Corridor (sometimes referred to as the "Crosstown Expressway") is an extreme case of Renaissance intervention into the fundamentally medieval fabric of central Florence, but it is successful as an urban element for two reasons. Namely, it preserves and adapts to the existing context (apparently only one house was destroyed for its construction), and it operates simultaneously on several different scales, from that of the individual, using the Corridor (originally decorated with portraits of famous artists), to the larger scale of the fabric through which it passes. The resultant ambiguities allow for multiple interpretation of the Corridor's various sections.

After descending from the west gallery of the Uffizi to one level above the street, the Corridor emerges from the building mass, spans the street, and continues along the river edge to the Ponte Vecchio. This section of the Corridor is supported by an open arcade, and the outside surface is flush with the river wall below, thereby unifying the three components and creating a larger reading that transcends the small scale of the Corridor itself. The larger reading is reinforced by the tall arches of the arcade and the square windows above each arch. (On the street side and to the interior of the Ponte Vecchio the windows are small and round, except for the ones at the corners.)

The piers of the large arches are pierced by smaller arches forming an intimately scaled pedestrian sequence at street level, which is then visually completed by the portico of the Uffizi. Even the large-scale reading of the Corridor arcade becomes a detail, or mediator, in the overall urban composition. Its overall height corresponds to the ground-floor portion of the Uffizi facade, transparently relating the two structures. This same height then continues through the piazzale of the Uffizi and emerges into the Piazza della Signoria as the *piano nobile* of the Palazzo Vecchio, thus subtly relating the three scales of the river to the three scales of the Piazza della Signoria.

The Ponte Vecchio—at once bridge, street, corridor, and viewing platform—was transformed into one of the world's truly memorable images by the superimposition of Vasari's Corridor. Without it the bridge would have been merely a picturesque jumble of medieval shops and houses, incapable of contributing to the urban scale. With it, the bridge and the Corridor combine to form a regular primary structure which controls and gives new meaning to the ad hoc array of small-scale, secondary elements protruding from the sides of the bridge. It is like a free-standing version of the Uffizi—regular on the inside, particularized on the outside—that dams the space of the river and connects the two halves of the city.

As a continuation of the street, which links the Porta Romana and the Palazzo Pitti with the city center, the bridge is still the most important pedestrian route across the river. The interior space formed by the shops and the Corridor is closed to the river, however, except at the midpoint where the space opens to form a small square and give spectacular views up and down the river.

Here the Corridor is supported by t
arches and light columns, and on the
side the small round windows are rep
three large ones above the arches, th
affording the Corridor the same artic
as the bridge below. The enclosed po
the street are activated by the tiny sh
the axis of the bridge is terminated a
north end by a view of the Duomo ir
distance.

At the south end of the Ponte Vecch
Corridor passes around a medieval tc
house and disappears into the buildin
on the other side of the street befor
reappearing in front of the small chur
Santa Felicità. Here again the Corrido
performs multiple roles. As a loggia i
increases the definition and closure c
piazza which would otherwise be rat
ill-defined. At the same time the larg
over the side street, and the granite
to the front of the piazza, articulate a
define the subspaces of the side stree
the church itself. The three small arch
serve as a portico to the church, whi
Corridor above opens directly to the
of Santa Felicità.

Florence
View from Palazzo Pitti

the Corridor passes between the
er of Santa Felicità and the adjacent
of buildings, and snakes its way through
es of courtyards to the Palazzo Pitti.
this point on, it functions as an
sing wall to the various gardens and is
reted differently in each case.
times the residual space under the
dor has been taken over by the adjacent
ngs, sometimes it is developed as a
at the end of a garden, and sometimes
mply enclosed and screened by ivy and
The final section of the Corridor
ses one side of the entry garden to the
nd the Boboli before entering the Pitti
northeastern corner.

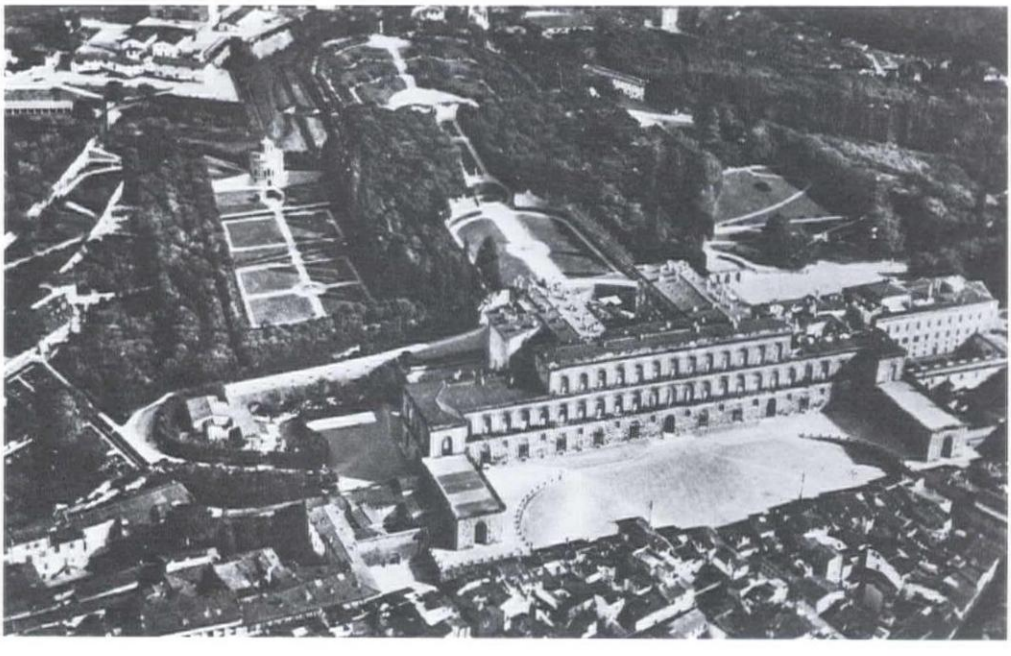
ed below the Belvedere hill at the edge
rence, the Palazzo Pitti was gradually
ormed from a free-standing suburban
in the early Renaissance to the
e-sided urban wall that it is today.
nally a residence with a private garden,
v contains five separate museums, and
oboli is a public garden.

ront of the building defines three sides
Piazza Pitti and is flat, austere, and
. In contrast, the garden side
esquely builds up to the central block
ining Ammannati's romantically robust
yard. These two spaces, piazza and
yard, align with the main axis of the
li, thereby connecting city and
n—with the Palazzo Pitti as a mediator
n, section, and stylistic references.

On a still larger scale the garden itself can be seen as a mediator between the urban world of the city and the natural landscape outside the walls. As a metaphor of the city the Boboli is a dense green texture, analogous to the medieval fabric of Florence, out of which are carved streets, squares, and theaters. These urban references are then embellished with arcades, statuary, and fountains, as well as grottoes, mazes, and demonic suggestions of a darker world.

The primary connection to the Pitti, however, is made along the main axis of the garden by an amphitheater in the form of a Roman Circus. Thus, the Palazzo Pitti might be interpreted as a gigantic double proscenium serving the *natural theater* on one side and the *urban theater* on the other. Or, alternatively, is the building the theater with the city and garden as its stages?

In any case, the Pitti and the Boboli, like the other elements in this sequence, offer a multiplicity of readings or interpretations in which they transcend their basic functions and invite speculation about buildings as urban fragments—about museums as cities, and about cities as museums.



Pitti, Boboli Gardens
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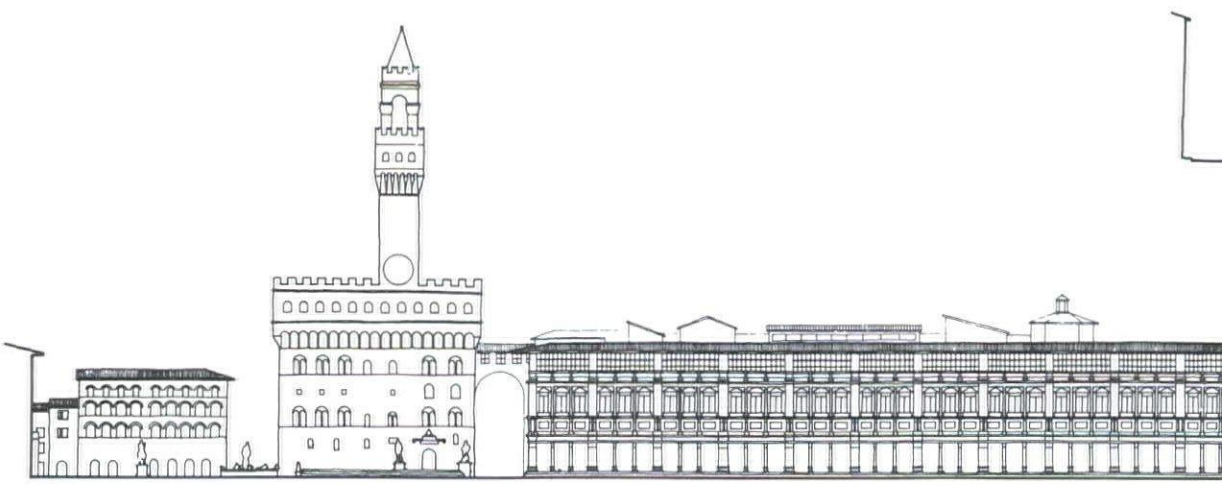
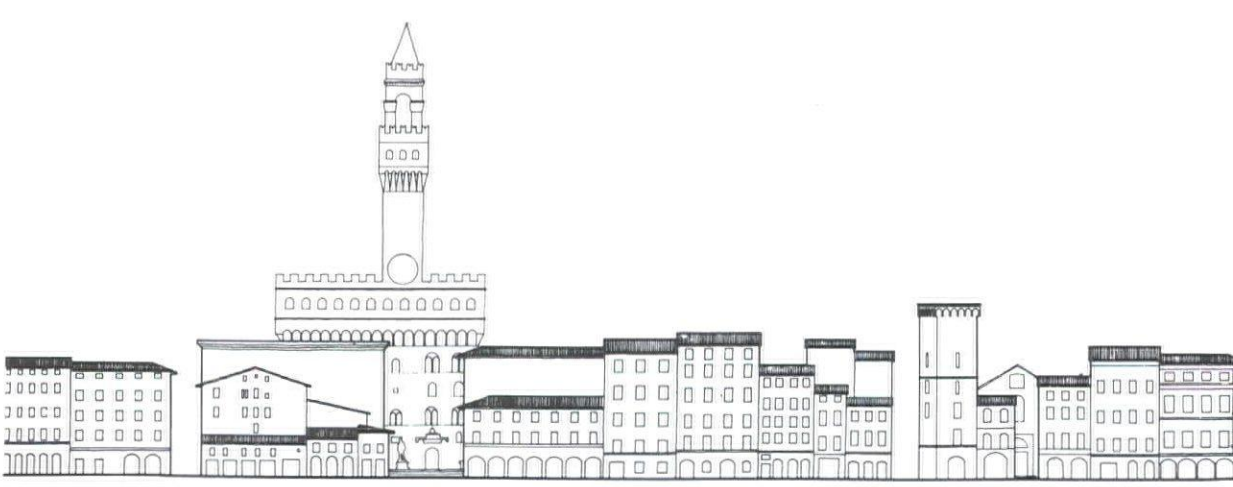
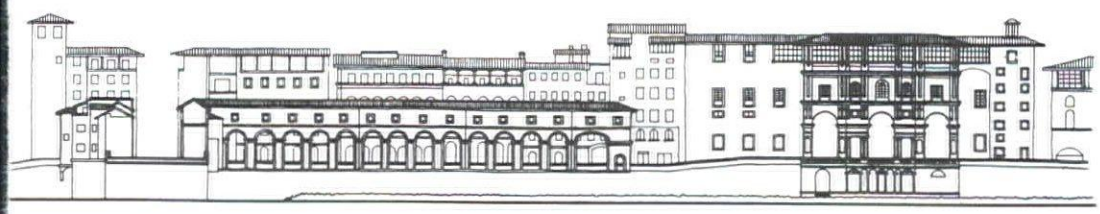
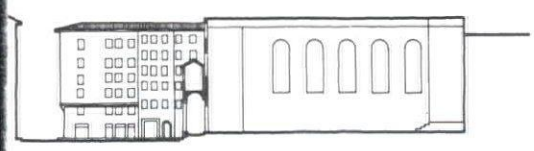
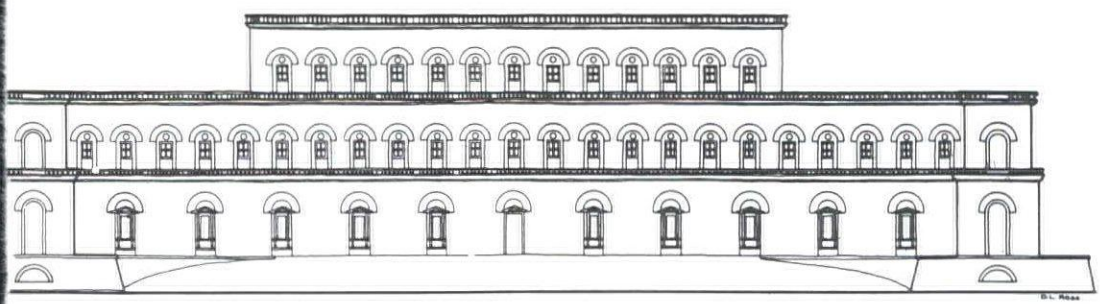


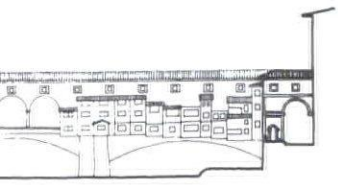


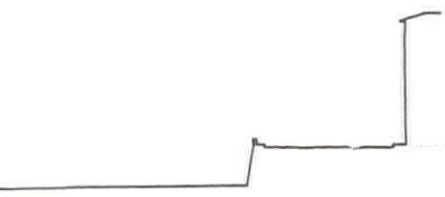
Palazzo Vecchio to Palazzo Pitti sequence
Continuous elevation

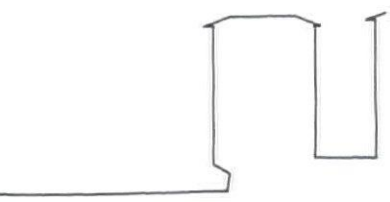


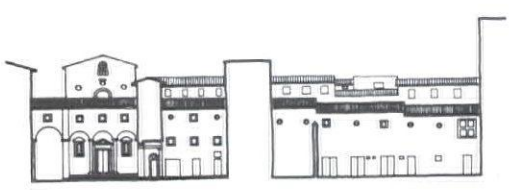


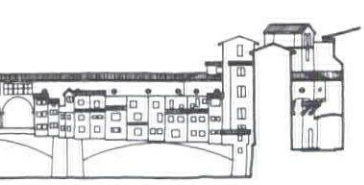


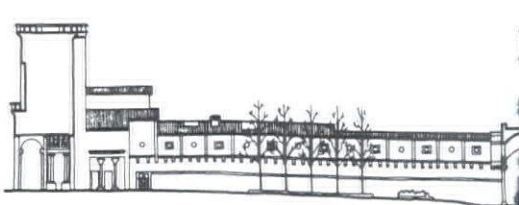












Harlem, New York City
Aerial View

Recycling New York

xander Garvin

Over the past half century, New York City has relocated tens of thousands of families and built hundreds of thousands of apartments. The City has tried every conceivable strategy for renovating and renewing its neighborhoods. Isolated fragments of this effort have been discussed in such books as Jane Jacobs's *Death and Life of Great American Cities* and Robert Caro's *The Power Broker*, a biography of Robert Moses.[1] This article traces the changing philosophies of community renewal over the entire fifty years.

Viewing New York City housing strategies against a time line showing key national legislation and significant local projects illustrates the strong influence of New York's housing policies on every city in the United States and allows the examination of five major approaches to community renewal:

1. Slum Clearance
2. The Moses Method
3. West Side Urban Renewal
4. The Lindsay Era
5. Neighborhood Preservation

And finally, it affords an historical perspective on the most recent developments in New York housing policy and their implications for the rest of the nation.

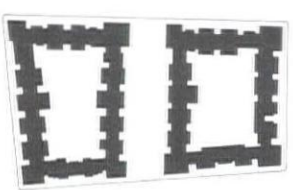
1. This article presents Robert Moses in a context very different from that of Robert Caro's *The Power Broker*. Where Caro presents a bold innovator, I present a technocrat implementing contemporary concepts of slum clearance; where Caro presents an imperialist with powerful tentacles dominating every crevice of the city, I show that substantial opposition developed from the start and that Moses lost many projects before he could bring them to the Board of Estimate; and where Caro sees all renewal projects as disasters, I try to present them, on their own terms, as an attempt to recycle the city and allow it to compete with the suburbs.

1924–28
Sunnyside Gardens

Location: Skillman Avenue and 47th Street, Queens
Developer: City Housing Corporation
Architects: Clarence Stein, Henry Wright, and Frederick L. Ackerman
Size: 1,202 apartments
Relocation: none

1929–34
Knickerbocker Village

Location: Catherine to Market Street, Monroe to Cherry Street, Manhattan
Developers: Fred F. French
Architects: Van Wart and Ackerman
Size: 1,593 apartments
Relocation: 1,085 apartments



1934
Housing Authority

NYC establishes first municipal housing authority in the United States

Slum Clearance

When Fiorello LaGuardia moved into City Hall in 1934 he had a public commitment to eliminate slums and provide decent housing for all New Yorkers. Like most reformers, he believed slums were a breeding ground for many kinds of physical and social disorders. Within seven weeks of his inauguration he had initiated and signed legislation creating the first municipal housing authority in America. The reformers and housing experts LaGuardia appointed to the new Authority lost no time in preparing studies of twelve slum areas and launching three projects. "Experiment Number One" resulted in the rehabilitation of 123 apartments on East Third Street on the Lower East Side. These "First Houses" were the only rehabilitation the City tried until the 1960s. However, the other two experiments, Williamsburg and Harlem River Houses, began a program which, to date, has led to the construction of 170,000 units of public housing.

The idea of replacing slums with large housing projects was common in the twenties. In New York City this idea was adopted by Fred F. French, the pioneering realtor who built Tudor City in 1928. He believed that a giant self-contained enclave could be the basis for community rebirth. To prove it, he invested in slum properties in the East 40s where he created Tudor City, a housing project separated from traffic. Tudor City turned its windows away from its surroundings (the slaughter houses which later became the site of the United Nations) and onto private parks. French refined this approach on the Lower East Side, where he demolished over 1,000 "slum" dwellings to create Knickerbocker Village, a superblock with 1,600 apartments. This project was seen as a paradigm for future slum clearance. What its admirers failed to appreciate was that previous site tenants moved to old-law tenements,[2] to apartments without bathrooms: to cold water flats similar to the ones they had left.[3]

The Housing Authority may have accep French's concept of a self-contained en protected from its slum surroundings, did not accept the size of his buildings. preferred instead the lower-density lo projects designed by Clarence Stein fo Sunnyside Gardens, Queens, and Radbu New Jersey. So when the Authority commissioned its first projects, they w low-rise buildings grouped around lands courtyards.

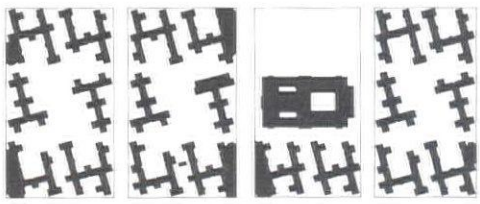
The Williamsburg Houses, the second Authority's new construction projects, classic slum-clearance effort. Twelve bl and 1,300 families were cleared to creat model community. Sixty-five percent o site became open space, actively used b tenants. It included a school, a nursery, first-floor storefronts. Displaced tenan unlike those in later slum clearance pro could afford apartments in the William Houses because of a federal subsidy.[4]

ic Housing

Housing Act of 1937
ished "to provide financial assistance to States and cal subdivisions thereof for the elimination of unsafe nsanitary housing conditions, for the eradication of for the provision of decent, safe, and sanitary ngs for families of low income." It reduced rents by ding subsidies to local housing authorities which d and managed public housing. Profit was ated. The locality had to accept 10% of shelter n lieu of real estate taxes. Debt service on the y (bonds) borrowed to build these projects was y the federal government.

1935–38
Williamsburg Houses

Location: Leonard Street to Bushwick Avenue, Scholes to Maujer Street, Brooklyn
Developer: NYC Housing Authority
Architects: Richmond Shreve, William Lescaze, Arthur Holden, et al.
Size: 1,622 apartments
Relocation: 1,272 apartments



1949
Title I—Redevelopment

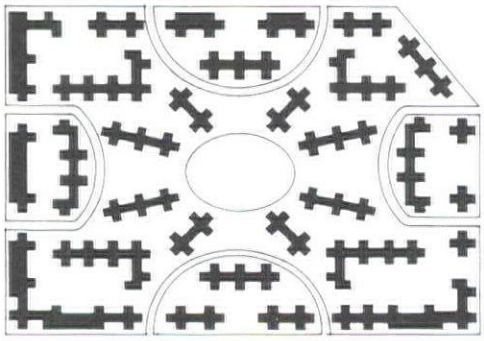
U.S. Housing Act of 1949
Established to provide "the realization as soon as feasible of the goal of a decent home and suitable living environment for every American family." It provided federal subsidies to pay for two-thirds of the difference between the cost to the municipality of acquiring the land, relocating the tenants and demolishing the buildings, and reselling the cleared land to private developers. The local one-third could be met by noncash contributions (e.g. roads, sewers, schools, street lights, etc.). In New York, the State contributed half the local cost. Thus, the City only provided one-sixth the actual cost of the project. Private construction was financed separately, often with FHA insurance.

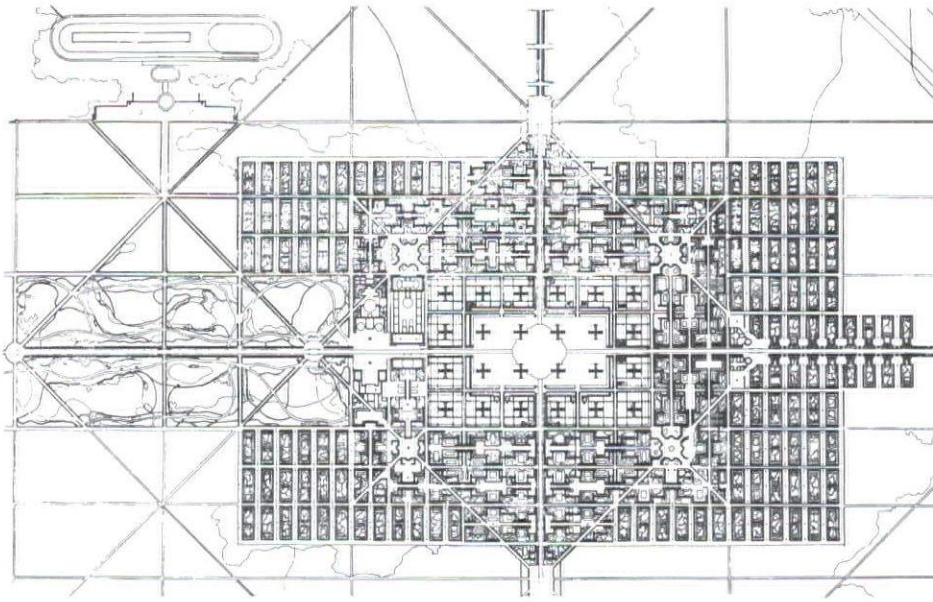
e early experiments set the pattern for 3,000 low-rent apartments built by the York Housing Authority before the ram was interrupted by World War II.[5] r the war, when the Authority resumed truction, they shifted to the familiar brick towers set apart from their oundings. This image of the tower in the came from Le Corbusier's projects of wenties. Concern for reducing land cost, ever, kept the towers too close to one her to be like the "Plan Voisin" which orbusier dreamed would replace lete" Paris in one revolutionary act. It supplanted with the more pragmatic ram of clearing New York City slums a blocks at a time. Nevertheless, orbusier created the model for the wal efforts during the next five decades, nly by the New York City Housing ority, but also by private developers on cleared by Robert Moses.

2. Old-law tenements are multiple dwellings built to meet the minimum requirements of the New York State Tenement House Act of 1867 as amended until passage, in 1901, of a New Tenement House Act (New Law). The 1867 law required one toilet for every 20 apartments, one water source in the house or yard, and a window in every room which opened onto another room with access to a 28-inch air shaft.
3. Fred L. Lavenburg Foundation and Hamilton House. *What Happened to 386 Families Who Were Compelled to Vacate a Slum to Make Way for a Housing Project*, New York 1933.
4. Federal Emergency Administration of Public Works. *Williamsburg Houses*, 1938.
5. New York City Housing Authority. *Project Data*, 31 December 1975.

1943–49
Stuyvesant Town

Location: 14th to 20th Street, Avenue C to First Avenue, Manhattan
Developer: Metropolitan Life Insurance Co.
Architects: Irwin Clavan and Gilmore Clarke
Size: 8,755 apartments
Relocation: 5,212 apartments





The Moses Method

In December 1948, Mayor William O'Dwyer, in anticipation of approval of a new housing act the following year, appointed a Committee on Slum Clearance to be chaired by then City Construction Coordinator Robert Moses. The Committee surveyed the City and found 9,000 slum acres requiring redevelopment. To achieve this goal they looked to private investment. The importance of this principle, wrote Robert Moses, "can hardly be exaggerated since, if it fails, we must accept the conclusion that large-scale slum clearance must depend entirely on public housing and public funds;"[6] and such funds would never be sufficient to do the job. The idea was to have a public-private partnership. The City would propose the sites, sell the land to a private developer at a "write down" cost, and the developers would undertake construction that would fulfill the City policy (of eliminating the slums) while making a profit. Redevelopment was intended to increase real estate assessments and tax revenue by creating privately financed housing that produced higher tax returns and *also* higher rents. It was also intended to complement city-built, city-managed public housing for families of low income—usually considered a relocation resource for those displaced by redevelopment. Since the prospective developments were to be in slum areas, they had to be large enough to market and survive as middle-income projects. This consideration, plus the desire for economies of scale, undoubtedly contributed to the twelve-acre minimum size established by the Committee.

Robert Moses was known as a man who could "get things done"—he built bridges, tunnels, and highways, created vast expanses of public beach, and doubled the City's park acreage. His approach to urban renewal was production oriented and shaped by the realities of the political process. The first problem confronting Moses was the reluctance of most private developers and financial institutions to get involved in an untried program, and especially to assume the burden of relocation. But Moses felt that the job of relocation and clearance would never be politically feasible or operationally efficient if it remained in the direct control of the City. He therefore resorted to unconventional methods to ensure a private sponsorship for his projects. Negotiations with builders proceeded in private. When both parties arrived at an acceptable plan, Moses would print a brochure presenting the proposal and usually arousing local opposition. The project was then submitted to the City Planning Commission (of which Moses was a voting member), which held public hearings, approved it, and passed it on to the Board of Estimate for another public hearing prior to final approval. The City then condemned the site and immediately sold it to the developer for the appraised value of the land minus the estimated cost to the developers of clearing the land and relocating residential and business tenants. The early Title I developers did not get the land at "bargain" prices. However, there were other financial incentives. As soon as the City transferred title to the property, the sponsor was entitled to collect rent from the "slum" tenants. Ten percent of the difference between the rent roll and operating expenses—a so-called "risk fee"— went to the sponsor, who applied it toward the equity he needed to finance the future project. Moreover, since full real estate taxes had to be paid until the property was cleared, the sponsor should have had adequate inducement to clear the land and proceed rapidly to construction.

The process did not always work smoo substantial number of projects never proceeded beyond the brochure stage were altered significantly because of opposition either from site tenants or political representatives, or because of problematic financing. Nevertheless, M initiated at least twenty-three renewal projects which resulted in the construc of over 37,000 new apartments.

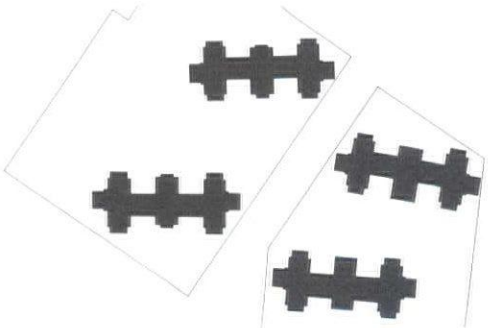
Moses adopted Stuyvesant Town as his model. The city street grid within this seventy-five-acre project area was elim and replaced by curvilinear service roa Trees, flowers and grass, playgrounds, parking for 3,400 cars replaced city sid The project was carefully isolated fron surrounding slum by a tree-lined servi road. Stores were set back from the s along the landscaped semiprivate sidew Creating Stuyvesant Town required legislation[7] to allow for the relocation over 16,000 residents on behalf of the developer, the Metropolitan Life Insur Company. There was little outcry ove massive relocation, but opposition did develop over Metropolitan Life's inten to rent to whites only. At least ten organizations filed suit to halt the proj but were unsuccessful. Meanwhile, the developer, in an attempt to comply w then current civil rights doctrine of "se but equal," announced construction of Riverton, a complex for blacks in Harl Both projects were built as planned.

With the experience of Stuyvesant Tow Riverton to refer to, Moses proposed racially balanced program of five proje Only two, the Harlem Lenox Terrace Corlears Hook projects were built as conceived.

busier
ontemporaine, 1922

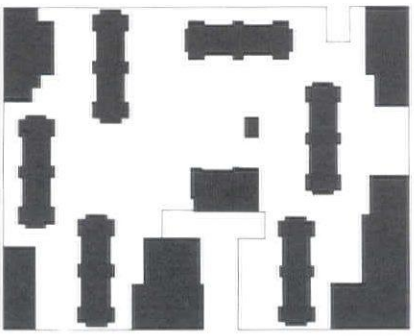
1950–58
Corlears Hook

Location: Williamsburg Bridge, Franklin Roosevelt Drive, Jackson Street, Lewis Street, Manhattan
Developer: East River Housing Corp. (later, United Housing Foundation)
Architect: George Springsteen and Herman Jessor
Size: 1,668 apartments; 14.6 acres
Relocation: 878 apartments



1950–59
Lenox Terrace/Harlem Urban Renewal Area

Location: 132nd to 135th Street, Fifth to Lenox Avenue, Manhattan
Developer: Lenox Terrace Development Co.
Architect: S.J. Kessler
Size: 1,716 apartments
Relocation: 1,683 apartments



ore, Owings and Merrill were the inating architects for these early cts, and they produced handsomely ated brochures analyzing each borhood, proposing a site plan, ment layouts, financing, and indicating zeable number of site tenants would be e for projected new public housing. enox Terrace site would relocate 1,700 es. When completed it contained about ny apartments as had been demolished, is doubtful that any of the former ts could afford the rents (which had sed fourfold). Lenox Terrace is now f a complex successful slum clearance including six other projects. Although projects are all black, only one was for es of low income. The 6,800 new ments are certainly an improvement the slums they replaced, but they have tle impact on Harlem. The adjoining s are still run down—only more so.

rlears Hook, instead of displacing poor , the project displaced poor whites. , the adjacent blocks of tenements, ched by renewal, are in even more rable condition than they were in 1949. ver, the 2:1 ratio of new units to old at ars Hook does point out an important of the Moses strategy: if enough new were built, the middle-income families g in would free up better apartments er down to poorer families, allowing ity to tear down more slums.

had vocal opponents from the ning. The Morningside-Manhattanville ct was proposed by Moses in 1950 as a e-income cooperative sponsored by mbia University, the Cathedral Church of St. John the Divine, Jewish Theological Seminary, and other institutions of the area. It was meant to be built together with a new public housing project for relocatees. A "Committee to Save Our Homes" was formed which argued that the development plan failed to meet the housing needs of the lower-income residents. Their opposition received negligible press coverage and was even characterized as "a Communist-backed pressure campaign."[8] Nevertheless, the opposition did delay approval of the plan for two years.

Although communities may have complained bitterly at public hearings there was little serious criticism until a congressional investigation of the Manhattantown scandals.[9] The six-block Manhattantown renewal area contained 12,000 residents, mostly poor blacks and Puerto Ricans. In 1951 the city approved Moses's plan for clearance and construction of 2,500 new apartments. The area was transferred to a developer, Manhattantown Inc., who used a variety of underhanded tactics to collect substantial profits but made little progress clearing the site. Six years later Moses transferred the project to Webb and Knapp (Zeckendorf) who completed Park West Village, now on the site. By the late 1950s, such free-wheeling procedures were increasingly criticized. Up to that point Moses had little serious trouble because New York City had the most active and successful housing program in the country. Other cities relocated tenants and cleared sites *before* selecting a sponsor and then had difficulty interesting developers in their projects. Federal officials could point to New York City where Moses was "getting things done." But once urban renewal started to achieve results nationally, federal officials began to pull in the reins on Moses.

The renewal program drew opposition from low-income families and marginal businesses which could not afford to move back into the projects built on the sites from which they had been moved, from reform groups which resented the high-handed Moses method, from architects who decried the insensitive design and cheap construction, from urbanists who were outraged by the radical incompatibility of new projects with the surrounding neighborhood fabric, and from local politicians who objected to being screamed at by all these groups. They all claimed the Moses method merely shifted slums from one place to another while failing to revitalize the City.

In response to the mounting criticism, Mayor Wagner in 1959 commissioned a study of the City's housing, relocation, and renewal program. Robert Moses retired from the Committee on Slum Clearance to build the new World's Fair.

Moses was far more complex than his critics admit. His renewal projects were neither simplistic slum clearance nor merely a spur to the filtering out of slum tenements from the City's housing stock. He conceived of these new garden cities to counter the middle-class exodus to the suburbs, and to help institutions in the area expand and develop in ways compatible with their surroundings and protect them from the deteriorating slums on their doorstep.

6. Robert Moses quoted by George A. Hammer, then of Charles F. Noyes, Co., Inc., in a letter of 3 May 1951.
7. New York State Redevelopment Companies Law of 1943.
8. *New York World Telegram and The Sun*, "Resettlement Pledged DP's of Manhattanville," 21 March 1952.
9. See Jeanne Lowe, *Cities in a Race with Time*, NY: Random House, 1967.

1954
Urban Renewal

U.S. Housing Act of 1954
Redirected the focus of redevelopment away from pure slum clearance by allowing rehabilitation where it was consistent with the future plan for any Title I project.

1956—unfinished
West Side Urban Renewal Area

Location: 87th to 97th Street,
Central Park West to Amsterdam Avenue, Manhattan
Developers: multiple (including NYC Housing Authority)
Architects: multiple
Size: As approved in 1962, the plan called for 400 low-income apartments (public housing), 4,900 middle-income apartments (publicly assisted), and 2,000 high-income apartments (private). Under community pressure the number of low-income units has gradually increased beyond 2,000.
Relocation: 5,837 apartments

1959
Community Renewal Program

U.S. Housing Act of 1959
Required that renewal be part of a "workable p for community improvement" that conforms to comprehensive city master plan, building codes zoning regulations. In order to get federal aid, ci had to provide administrative and financial mech to execute the renewal program, a relocation s and citizen participation in the planning process

West Side Urban Renewal

By 1954 the federal government had made some important changes in Title I of the 1949 Housing Act. The original law permitted funding only for slum clearance; the amendments expanded the urban renewal program to cover rehabilitation. Moses had taken little advantage of the new provisions, but other City agencies, particularly the Housing Authority and the City Planning Commission, began to consider the possibilities of the 1954 act.

Activity almost immediately centered on the West Side, an area that was deteriorating in spite of its desirable location and buildings. Middle-class residents were moving from its fine large apartments to the suburbs, and lower classes were moving in. The new mayor, Robert Wagner, sought desperately to preserve the City's tax base and retain the area's middle-class residents who paid the taxes.

The Wagner administration planned for a renewal process quite different from Moses's approach. It proposed to revitalize Manhattan's entire West Side. This project, revised several times (it is still not completed), had many characteristics that presaged the future for both the City and the nation. They can be summarized as follows:

1. Rehabilitation
The plan called for a large proportion of rehabilitated brownstones along the side streets, with site clearance restricted to tenements along the avenues.

2. Staging
Relocation and development were to be carried out in four stages over ten years. The stated purpose was to keep the community viable throughout the renewal process. Previous renewal projects had some informal staging, but the planning was not as careful.

3. Income Mix
The objective of maintaining a balanced community was new to the Title I program in New York City. The preferred housing for the typical slum clearance project was privately financed and fully taxable. Sometimes, especially in the later projects, slum clearance sites were redeveloped as publicly assisted projects with tax abatement. However, prior to this proposal, urban renewal never included housing for families below the middle-income range; the aim had been to assure marketability and a sound investment.

4. Citizen Participation
The rationale was that the renewal project aimed not only to replace the community but to strengthen it, and therefore citizen input was essential. For the first time such participation was to include residents of the project area before renewal. This was the antithesis of the deals Moses had negotiated and announced without any local input.

Nevertheless in focusing on the physi project area rather than the communi West Side urban renewal project was to earlier projects. The goal was still t rejuvenate a residential area. Some low-income housing was built to prod "balanced" community but, as in earlier clearance projects, not enough for the households requiring relocation.

rehensive Community Renewal

tion of resources to areas of the City most in

pocket" approach to redevelopment
ed-site" low-income housing
tive renewal" for transitional neighborhoods
design for all new construction

1966
Model Cities

Demonstration Cities and Metropolitan Development Act
Established to provide "the most effective and economical concentration and coordination of federal, state, and local public and private efforts."

1968
Neighborhood Development Program
(NDP)

U.S. Housing Act of 1968
Redirected the focus of urban renewal from an end state plan by shifting to a planning process to be "carried out on the basis of annual increments."

Lindsay Era

e mid-1960s civil rights and poverty had ne the issues of the day. Title I projects, merely shifted the poor geographically, ne politically unacceptable. The nunity Renewal Program, created by ress in the Housing Act of 1959, ded funds for comprehensive planning. emerged after several years of ally supported planning studies by the er administration was a five-part ng strategy for New York which was ted by the City's new mayor, John V. ay, and vigorously advocated by Donald iott, the man he appointed chairman of ity Planning Commission.

rst component of this strategy directed action "to aid underprivileged ents of the population, particularly living in the poorest residential area." was a shift in policy which "represented damental recognition by City nment that those in greatest need have laim on the City's resources." [10]

The major action strategy recognized that people in slum neighborhoods desperately need education, job training, social services, health care, and police and fire protection in addition to housing. Congress followed New York City's example and discarded single-minded slum clearance in the Demonstration Cities and Metropolitan Development Act of 1966. Accordingly, in 1966, New York City applied for and received Model Cities funding for three of its major action areas: Harlem-East Harlem, Central Brooklyn, and the South Bronx. The second component of the new strategy rejected the giant economy-sized enclave. Instead it combined a traditional large-area focus with a staged sequence of vest-pocket new construction in major action areas. The vest-pocket approach depended on small partially vacant sites with minimal relocation and careful staging of site acquisition and construction to permit orderly relocation and reconstruction. It implicitly acknowledged the futility of devising at one time an all-encompassing five- or ten-year plan for an area in constant flux. Moses's large renewal projects had never taken less than eight years to complete. Smaller vest-pocket sites could be developed incrementally, as financing became available. Relocation could thus be timed to coincide with completed new construction. Neighborhoods would be spared the agonies of living with acres of devastation while development proposals awaited realization.

In 1968, Congress followed the City's lead by amending urban renewal legislation to include Neighborhood Development Programs which were "planned and carried out on the basis of annual increments," thereby providing the federal funds that would allow the City to extend its vest-pocket approach.

The third component of the new housing strategy was scattered-site low-rent public housing to be located on vacant parcels in middle-income areas that already had the community facilities and municipal services to provide for the families relocated from poverty areas. Once again New York City was adopting an approach that would later be recommended in Washington. The National Advisory Commission on Civil Disorders (The Kerner Commission) concluded in 1968 that "ghetto enrichment" should be combined with policies to encourage black movement out of the ghetto areas.[11] Of the thirteen scatter-sites first proposed and unanimously approved by the Board of Estimate, eight were built, and only one, Forest Hills, created any furor. Opposition to public housing in Forest Hills was so virulent that further scatter-sites were not proposed after 1970.

10. New York City Planning Commission. *Between Promise and Performance*, 1968.

11. All these strategies had been developing throughout the Wagner administration but were advocated with panache by the new administration of John V. Lindsay. Where Wagner quietly announced a scatter-site public housing program in 1956, and proceeded to build in outlying middle-income areas, Lindsay made it a major issue.

1969
New York State Urban Development Corporation (UDC)

Established to float bonds (exempt from federal income taxes) to finance development, act as developer, create its own construction standards (without reference to local codes or zoning); thus becoming both mortgager and mortgagee.

1963–74
East Midtown Plaza

Location: 23rd to 25th Street,
First to Second Avenue, Manhattan
Developer: Housing Operations Inc. (Coop)
Architects: Davis and Brody
Size: 747 apartments
Relocation: The renewal area stretches from 23rd to 30th street between First and Second Avenues. Original relocation was estimated to be 967 of 2,224 apartments in the area. The plan (of which East Midtown Plaza is only a part) has resulted in construction of 2,582 apartments (225 of which are public housing).

1967–74
Twin Parks Northwest (Site 5–11)

Location: Webster Avenue, 184th Street, Mario
Avenue, Bronx
Developer: New York State Urban Developme
Architects: Prentice & Chan, Ohlhausen
Size: 211 apartments
Relocation: N.A.

The fourth component was a vigorous program of preventive renewal for transitional neighborhoods. This was recognized by the City Planning Commission as essential to the success of all the other parts. They wrote that:

Neighborhoods could go downhill very fast. If the rate of change accelerates, the old network of neighborhood relationships and institutions will be undermined. Today's worst slums were once just such transitional areas and the same cycle of decline could be at hand. A block gets "busted," incidents mount, imaginary and real; building maintenance slackens; old associations disintegrate and before new ones can take root the area becomes the slum newcomers sought to escape.[12]

Accordingly, they proposed to earmark part of the City's housing and renewal funds for rehabilitation and preservation efforts in preventative renewal areas.

Although Mayor Lindsay and the Planning Commission wanted a major rehabilitation and preservation program, these funds were neither appropriated nor spent because the Housing and Development Administration felt that more and better housing could be produced by less staff and with less trouble if it focused its energies on new construction.

The fifth and final component of the new strategy was a concern for excellence of design. The mayor's Task Force on Urban Design had reported in 1967 that:

The largest single design sin of New York's subsidized and urban renewal housing is that, although immense in scale, covering block after block, it does not produce neighborhoods. It instead abstracts them. The buildings begin bland in design, but end brutal in effect.[13]

In an attempt to reverse this result of urban renewal, Donald Elliott established an Urban Design Group within the Department of City Planning and urged the newly created Housing and Development Administration (HDA) to establish an Office of Planning, Research and Design. These two offices rejected the prevalent brick box-punched-full-of-holes and aimed for innovation.

One of the most successful products of the concern for design was East Midtown Plaza.[14] The real influence (perhaps unconscious) on East Midtown Plaza was Jane Jacobs, who in 1961 published *The Death and Life of Great American Cities*. She advocated short blocks with active pedestrian life, mixed land use, and integration of new projects with older existing structures. East Midtown Plaza had the mixed land use to provide the "eyes on the street" from the ground-floor stores to insure greater safety. It was integrated with other structures by building around a church in the midblock (which was unfortunately later sold to a developer who built a conventional six-story apartment house), making a "short block" with a pedestrian path cutting through it. East Midtown Plaza was a clear departure in philosophy and style from Stuyvesant Town, the giant enclave of red brick towers located only a few blocks away.

Twin Parks, proposed in 1967, is anoth outstanding example of this new conc quality design. The newly established U Design Group worked with local resid develop a vest-pocket renewal plan, an with HDA prepared a list of architects believed capable of making Twin Parks showcase of good urban design. The architects designed a series of building whose individual excellence is comple by their high degree of visual integratio the surrounding neighborhood.

The vest-pocket sites selected for Twi became a showcase of good urban des part because of the architects selected part because of administration policy, a part because of its builder-developer: New York State Urban Development Corporation (UDC). The UDC was cr in the aftermath of the riots of the lat sixties at the behest of Governor Nels Rockefeller. The legislation creating th UDC, virtually written by its first chai Edward Logue, endowed the corporat with unique and awesome powers.

ıston Post Road

-site Public Housing)
Boston Post Road, Wallace Avenue,
venue, Mare Avenue, Bronx
: NYC Housing Authority
: Davis and Brody
ıpartments
: none

1967–75
108th Street and 62nd Drive (Forest Hills)

(Scattered-site Public Housing)
Location: 108th Street, 62nd Drive, Colonial Avenue, Horace Harding Expressway, Queens
Developer: NYC Housing Authority
Architects: Paul and Jarmull
Size: 430 apartments (originally 840)
Relocation: none

ork City wanted Logue to build in
l areas like Twin Parks in exchange for
w-towns-in-town: Roosevelt Island
er Park Towers. Spared the problems
ation and spared local opposition,
eceived cleared land and built to suit
ts. Had it not been for very optimistic
l projections UDC's bonds would not
d to be salvaged by the New York
egislature and the UDC would still
ling on a grand scale.

n entirely new set of strategies, and
o depend on new institutions like
he Lindsay administration had
usly set out to revitalize the renewal
. By 1971, after spending over $150
in city funds, there were cleared sites
re than 100,000 new housing units.
t came to actual construction of these
ıe City was caught in a squeeze.
uction costs started to rise at the rate
percent a month, interest rates
and the cost of new housing
ed.

New York City did not have the money to build new housing on these sites, or the option of turning the sites over to private developers who could build higher-income housing. People either could not or would not pay high rents to live in Major Action Areas. Instead, the City had to depend on the federal public housing, public housing leasing, and below-market interest-rate programs; and these programs were never funded at the ambitious level announced for them by President Johnson in 1966. Faced with an excess supply of housing sites, a deficit of relocation resources, an ever-low vacancy rate and a rash of housing abandonment, the City substantially reduced the flow of City money for *additional* acquisition of renewal sites.

Then, in early 1973, the Nixon administration terminated the entire renewal program and declared a moratorium on all housing programs pending development of more effective means of achieving the nation's housing goals. A particular irony of the federal moratorium is that staged construction as an effective renewal tool, formalized in the Neighborhood Development Program, *was* the last substantial federal renewal breakthrough. Renewal projects around New York City were begun with the expectation that the first round of new construction would be just the beginning of redevelopment.

12. New York City Planning Commission. "Plan for NYC: Critical Issues," 1969.
13. Mayor's Task Force on the Design of New York, "The Threatened City."
14. It is important to note that although the emphasis on design was pervasive during the early Lindsay years, the architects for the project had already been selected during the Wagner administration, which had also shifted to a greater emphasis on design.

1973
Neighborhood Preservation Program

To encourage private maintenance of older properties
To assure refinancing of older properties
To provide new financing for rehabilitation
To concentrate government support on a neighborhood basis

1974
Community Redevelopment Block Grants

Section 8 Rent Subsidies
U.S. Housing Act of 1974
Section 8 rent subsidies pay the difference between "fairmarket rents" and 15 to 25% of the annual income of low and moderate income families. The Community Development Block Grant is a guaranteed annual allocation for redevelopment, rehabilitation, and concentrated public facilities and services. In 1978, NYC will receive a block grant of $225 million.

1975
J-51 Tax Exemption and Abateme Rehabilitation

Provides exemption from any increase in rea assessment due to rehabilitation for a period and abatement of 90% of the fair value of the (as determined by the City government) tak deduction from real estate taxes at the annu 8⅓% of value. The program, begun in 1955, v in 1975 to include conversion from nonreside use, hotel conversion, and rehabilitation of nonrent-controlled apartments.

Neighborhood Preservation

With the Nixon moratorium, New York City's efforts at community renewal turned from redevelopment and new construction to neighborhood preservation and housing rehabilitation. Rising construction costs and the withdrawal of federal subsidies forced the City to adopt strategies for which critical urbanists and angry demonstrating community groups had unsuccessfully fought.

The City's goals still included promoting private investment in housing, concentrating government resources on a neighborhood basis, and insuring that decent housing was available to everyone. However, without the federal programs that had been the cornerstone of all previous efforts and with a growing budget crisis, the City required entirely different programs. In 1973 the Lindsay administration had established an experimental Neighborhood Preservation Program in five neighborhoods. It was the "Preventive Renewal" effort that had been advocated for years but had never been implemented. Prior to the current financial difficulties, the City had intended to use substantial capital budget funds for rehabilitation mortgages. These mortgages were not for gut rehabilitation of vacant buldings (which would require substantial rent increases) but for moderate renovation with tenants in residence and moderate rent increases. Sadly, by the time the City had built up a pipeline of suitable projects, it could no longer provide the financing.

Just as New York encountered budg problems, Richard Nixon left Washi Within a week of his resignation, Co passed a new housing act which repl old renewal programs. Instead of cat grants for redevelopment, historic preservation, or neighborhood facilit locality received a block grant based population and extent of overcrowd poverty and had to prepare a three- housing assistance plan identifying ne objectives to be carried out comprehensively.

7
e Bay Towers (J-51 conversion)

n: 45th to 46th Street,
n First and Second Avenues, Manhattan
ers: Rockrose Associates
ct: Bernard Rothzeid & Partners
l apartments
on: none (previously a 24-story loft,
lue to a severe gas explosion in 1974.)

1977–78
1274 Fifth Avenue (Participation Loan)

Location: Fifth Avenue and 109th Street
Developer: Settlement Housing Corp. (nonprofit)
Architect: Vito and Robinson
Size: 54 apartments
Relocation: none (tenants remained in place during rehabilitation)

the enormous backlog of old projects, eame administration chose to direct new moneys to commitments made e the Nixon moratorium. It also looked mmunity development funds to pay for enovation of city-owned buildings, to r continuation of Model Cities activities o cover anything eligible for transfer the City's very tight budget. The City ad to replace its Municipal Loan am and, in doing so, inadvertently oped workable techniques that are now ning to bring the private sector back ransitional neighborhoods.

York's techniques merit national ion. The first is a tax incentive for g rehabilitation entitled J-51. The d is an entirely new approach to g maintenance. Rehabilitation lists, assigned to Neighborhood rvation Offices, determine a schedule of d repairs which form the basis of iated agreements with the owner prior code enforcements. These negotiated agreements are targeted to areas e bank refinancing is provided for rate renovation and where Section 8 ies are provided to rehabilitate isolated properties on otherwise good blocks.

Third, the City has set aside federal community development funds to create a Participation Loan Program, through which the City will join banks and other financing institutions as a colender in mortgages for rehabilitation. Finally, the City is experimenting with direct management of abandoned properties by community groups.

The Future

New York City has come full circle. Having started with rehabilitation and tried both large-scale slum clearance and more selective renewal, the City has returned to rehabilitation. The City has come to the end of community renewal via the federal bulldozer; the end of creating (often attractive) self-contained enclaves by moving the poor, by moving the slum, by moving the problem; the end of community renewal by government as the developer. Instead the City is preserving existing housing through the efforts of existing property owners using existing financing mechanisms. After years of rejection, the strengths of the City, its older neighborhoods and its own residents, New York has finally understood that it has to assert its own identity and reject the "modern" architects' vision of a brave new world.

It is easy to understand why. Preserving a neighborhood, unlike slum clearance, avoids both the opposition of relocatees and of the neighborhoods to which they move. The residents of both areas are an instant constitutency for rehabilitation.

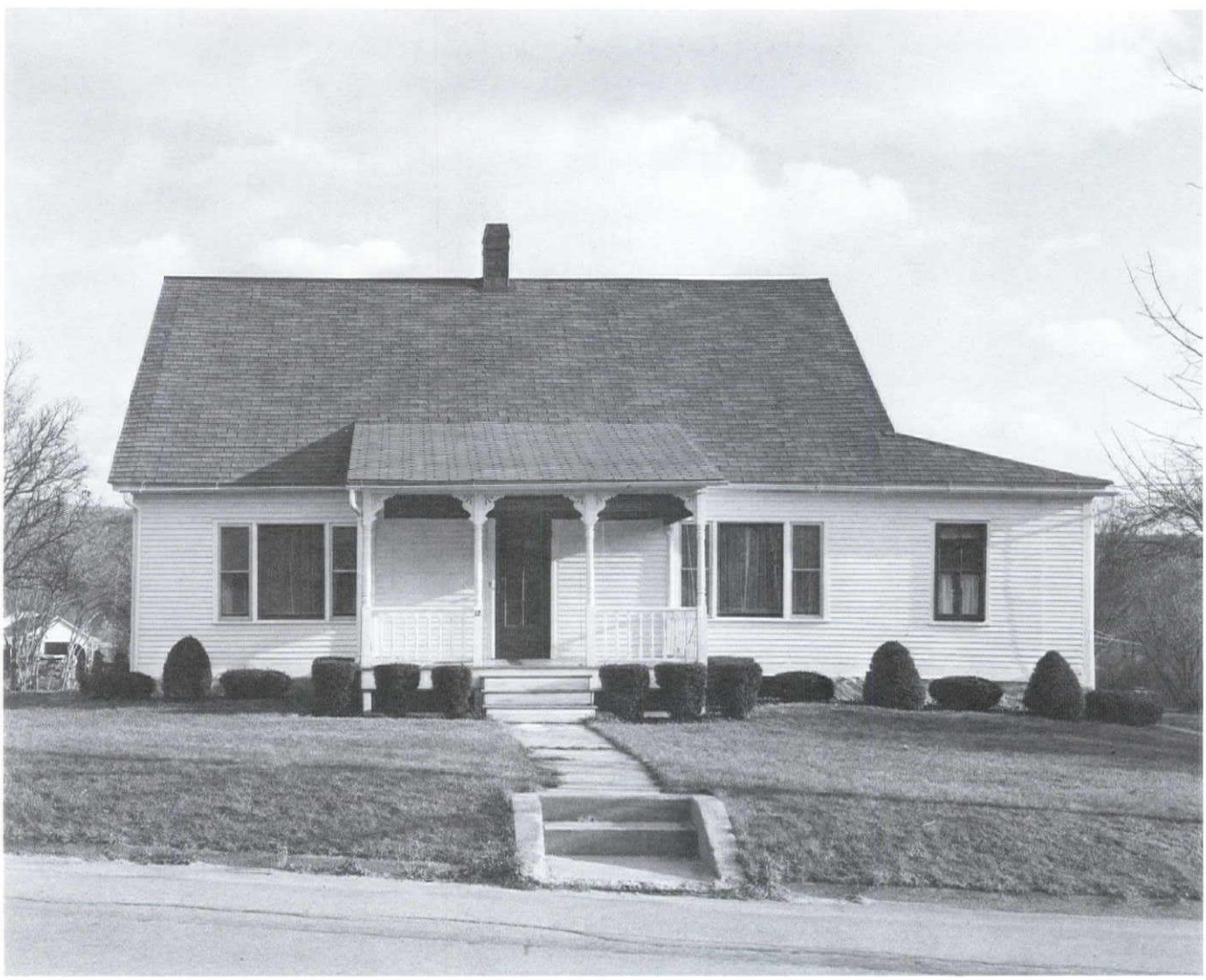
Preservation is also more effective than redevelopment. It is faster and cheaper because there is no need for the staff, time, and money needed for condemnation, relocation, demolition, planning, and reconstruction. But not all neighborhoods are fit for preservation. There must be a housing stock requiring few changes in apartment layout and buildings which have not deteriorated to the point that everything needs to be replaced. There must also be people who are willing to live there. Abandoned areas have usually been vandalized to the point that rehabilitation is almost as costly as new construction, and by then require so much investment to attract residents who have fled that the rest of the city will oppose the unreasonably high proportion of local funds that must be concentrated in one area.

If we are to preserve deteriorating neighborhoods that are still attractive to their residents, there must be regular expenditures for maintenance, there must be funds available to finance major capital improvements, and rents must be sufficient to pay for both. This means that gut rehabilitation is out of the question except where a few vacant structures in an otherwise decent area can be given massive subsidies or where luxury renovation can be marketable. Moderate renovation with tenants in occupancy becomes the basis for neighborhood preservation because, in most areas, tenants can afford the modest rent increases that come with the improvements. The rent increases are modest because investment is modest ($2,500 to $10,000 to cover adequate wiring, plumbing, heating, waterproofing, roofing, fixtures, and appliances) and because tenants continue to pay rent during repairs.

The beauty of New York City's recen approach is that it minimizes governm action. Renovation is carried out by e owners or tenants and is financed by There is no army of bureaucrats, no glamorous redevelopment program— incentives. Instead of being punished increased real estate tax assessment, property owners receive a tax abate which helps to pay for the improveme

Just as public housing was pioneered i York City and became the basis for the Housing Act of 1937, and just as redevelopment was pioneered by Robe Moses and became the basis for the H Act of 1949, New York City's current experiments with neighborhood preservation should become the basis entirely new federal housing legislatio time for a rehabilitation mortgage insu program for cities that is as widespre effective as FHA has been for suburbs time for tax incentive programs patter New York City's J-51 program. It is ti for legislation funding neighborhood preservation efforts in every urban ar America.

If New York City's experiments with neighborhood preservation do become the basis for a new federal housing strategy that is adequately funded, free of bureaucratic entanglements, and maintained for a time sufficient to have real impact, then I believe we will have saved many of our older cities. We will have built on our considerable assets: fine existing buildings and an extensive physical infrastructure of streets, sewers, and schools that is too expensive to replace; an existing network of community associations; and financing mechanisms that already exist. We will have obtained the support of our older city neighborhoods, of our newer suburban communities, of our financial institutions, and of their elected representatives. For the first time we will have a workable program of community renewal supported by a broad national constituency. We will have begun the process of recycling New York and cities throughout the country.



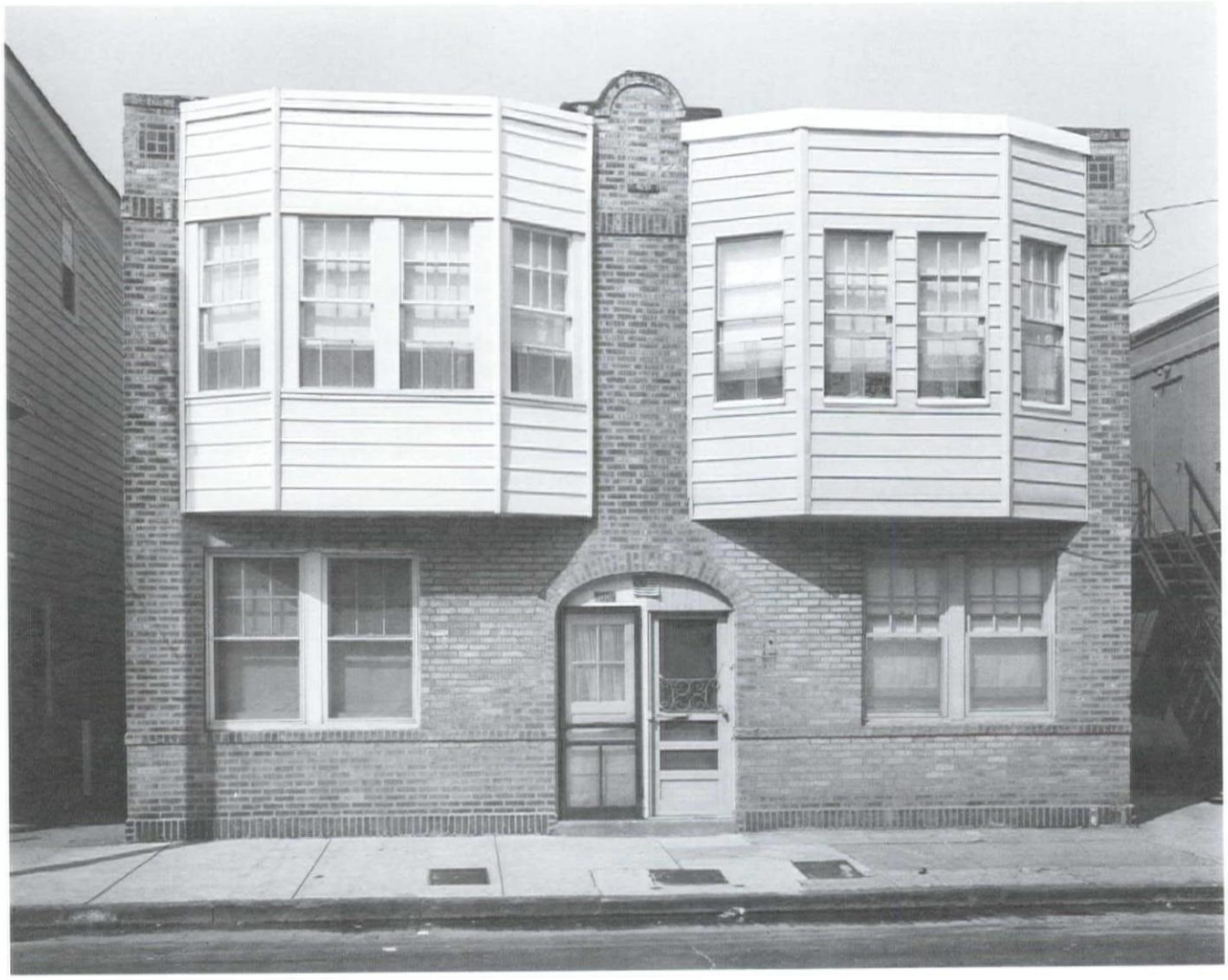
Frame house
Adams, Massachusetts

American Houses: Eight Photographs

y Thompson

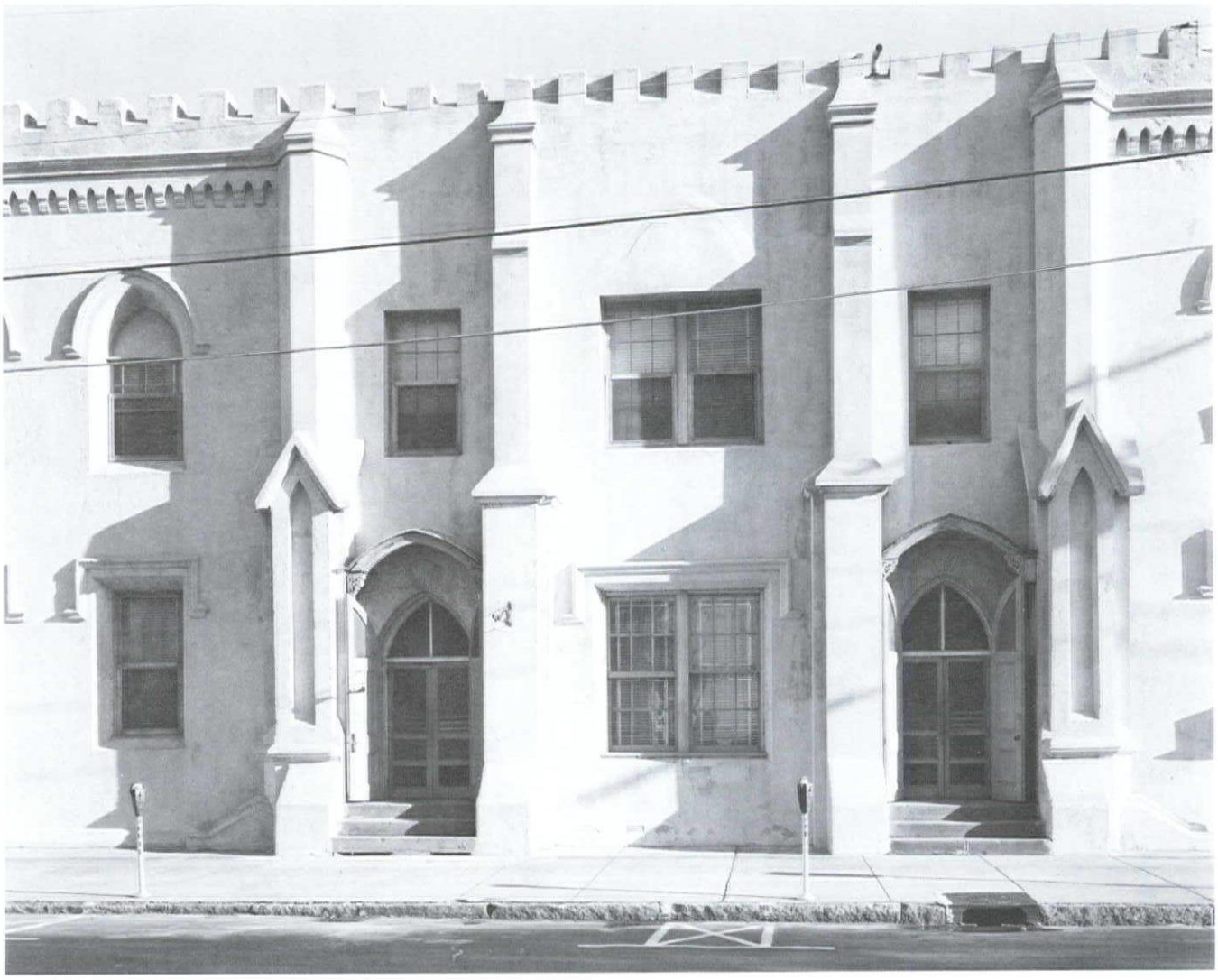
Most houses have more than one master. The builder will have one vision of domestic space—that a man's home is his castle perhaps—which his building celebrates, at least in part. The first resident may come to have another vision entirely—one of tidy efficiency, say—and he may decide to try to bring his house into line with his ideas. Later owners complicate things further, and then perhaps progress (or a developer) changes the neighborhood so that the house is put to completely different uses by a new succession of owners.

All these events leave their marks. The house, if built well enough, survives; its facade, like an aging face, becomes a kind of record of experience. A close examination of it may reward the careful (and imaginative) observer with a rich (maybe speculative) tale—one of old values lost, perhaps, or of pragmatic adaptation, or of cherished ideals carefully preserved. JT

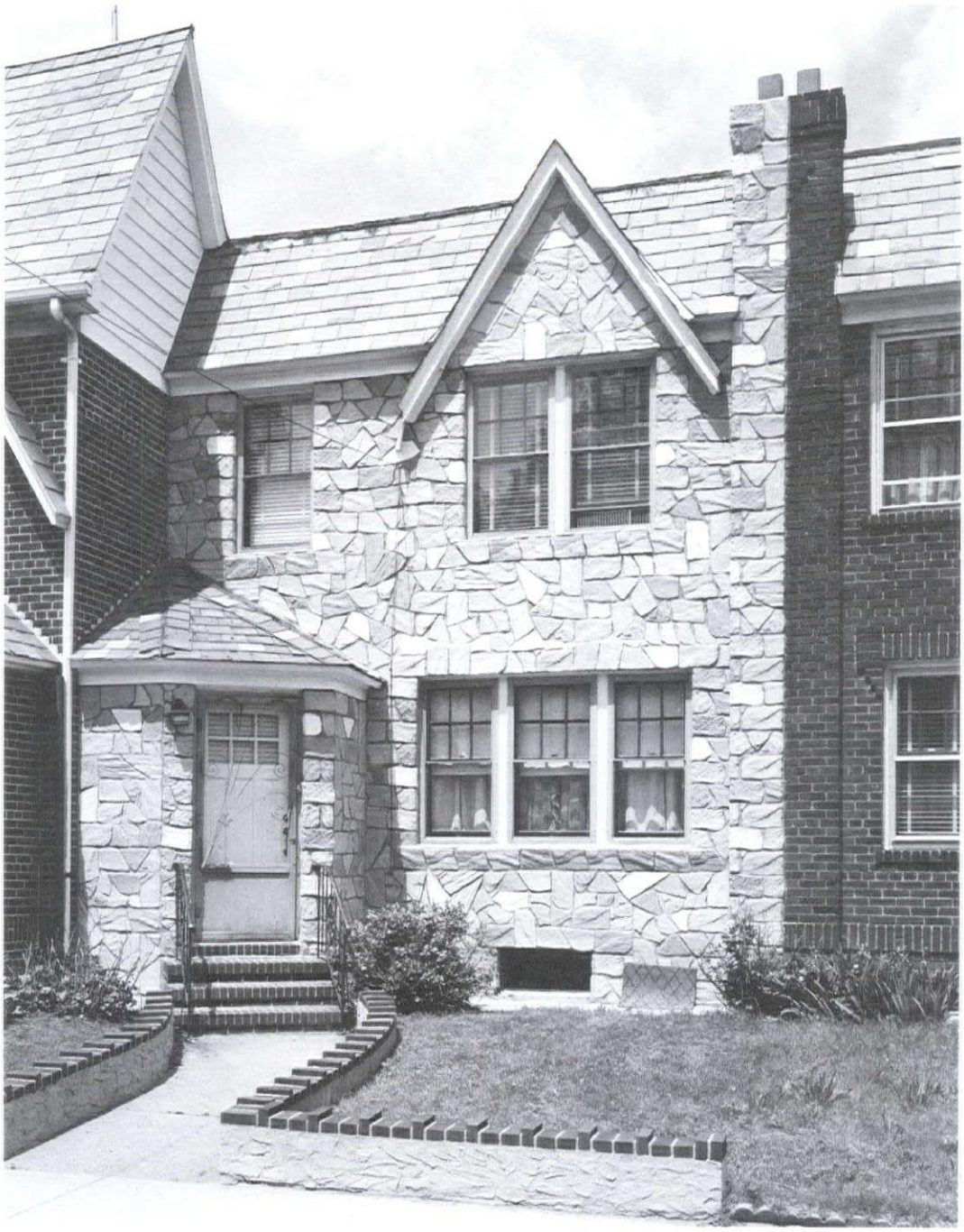


Duplex with bay windows
Atlantic City, New Jersey

Apartment building with ground-floor stores
Lynn, Massachusetts

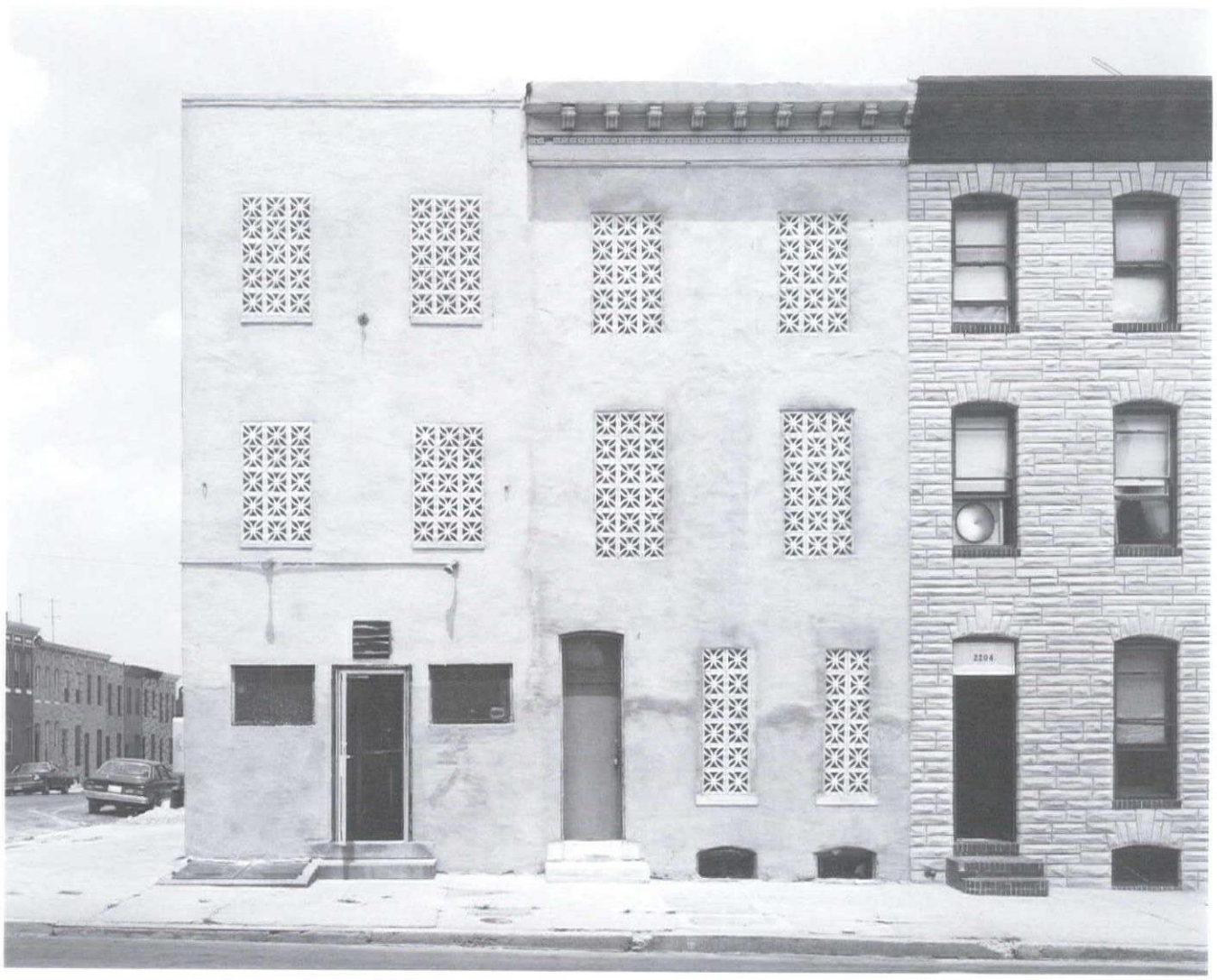


Apartment building with military facade
Charleston, South Carolina

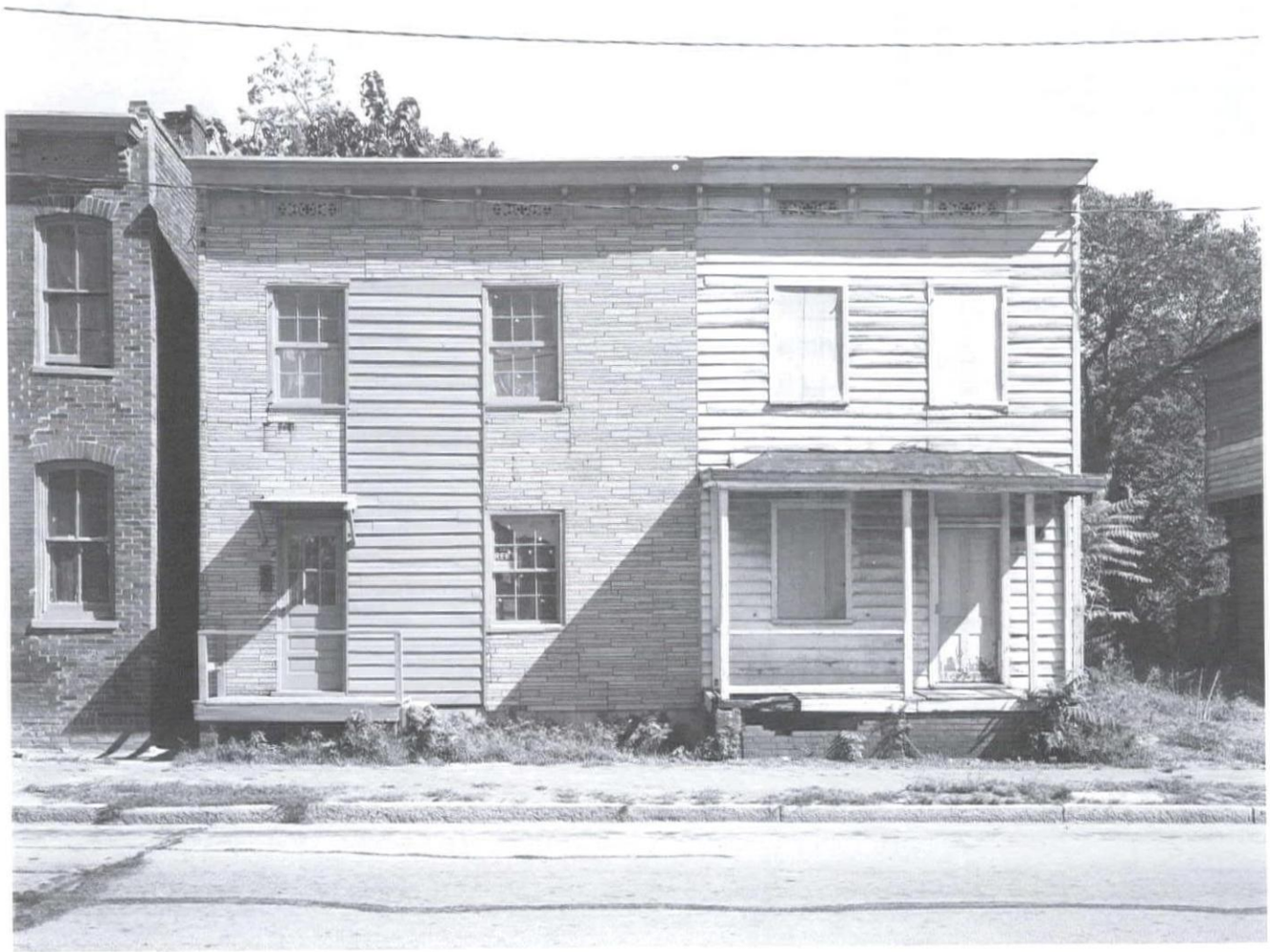


Single unit in a block of connected row houses
Rego Park, Queens

Resurfaced brick row houses
Baltimore, Maryland

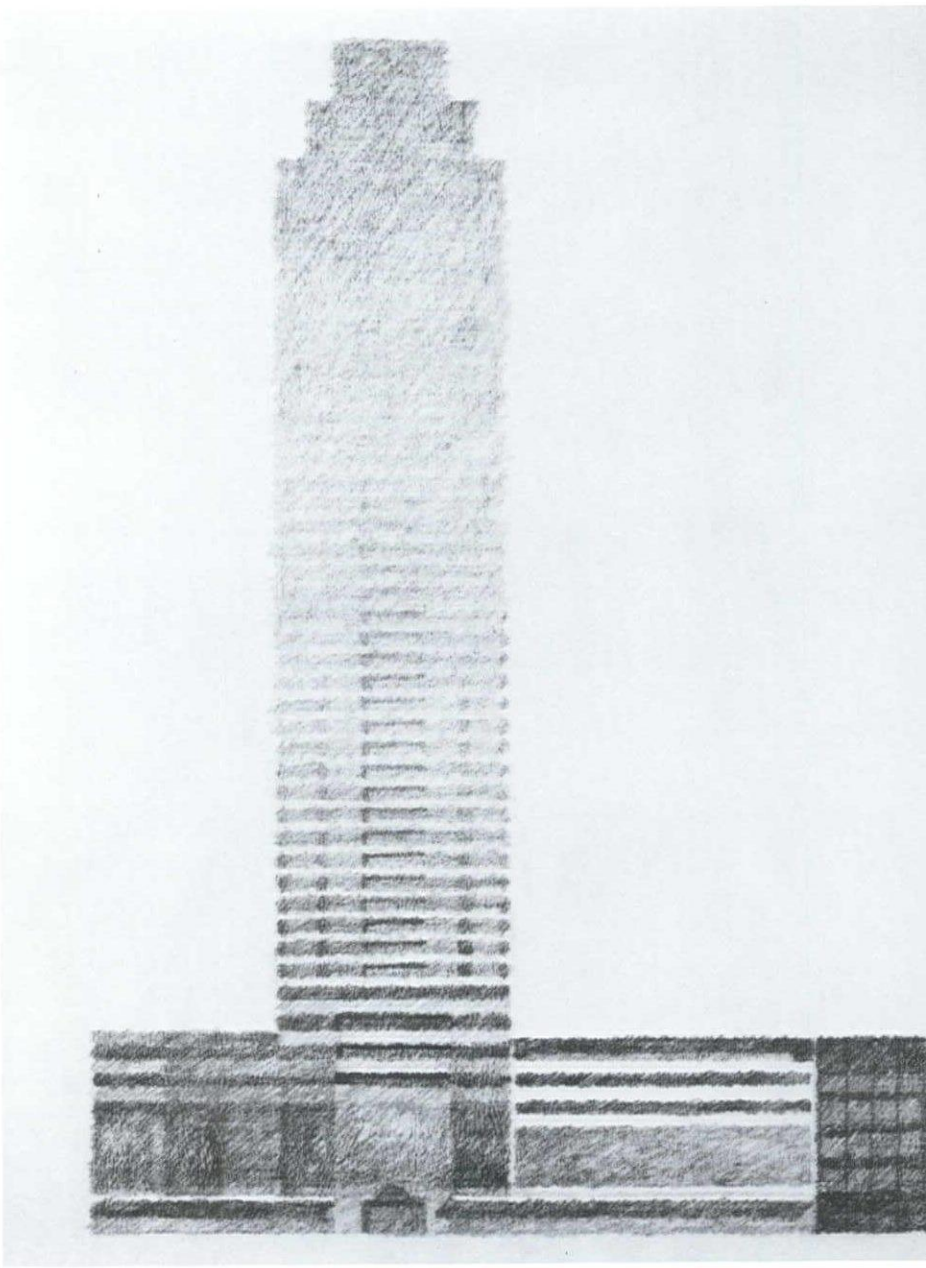


Altered row houses
Baltimore, Maryland



Frame houses
Richmond, Virginia

Facade study
53rd Street



The Museum of Modern Art Project

:erview with Cesar Pelli

In 1976, the Museum of Modern Art in New York City entered into an unprecedented joint venture with a private developer in which the sale of air rights over part of the museum's property and the construction of an apartment tower thereon would finance a major gallery expansion and provide additional income for the operation of the museum.

The issues in the project are complex, touching on financial, political, and social concerns. These, however, are ideological problems, and once the idea of the project is accepted—that this is the best way for the Museum of Modern Art to expand and to continue to exist—the issue becomes architectural: *how* should the museum expand. The problem has many classic components: organizational complexity, integration into a highly defined urban context, entrance and image, preservation of the old, and juncture of old and new.

With this building complex, the museum seeks to double its gallery space, expand and reorganize restaurant and meeting room facilities, add a new 250-seat theater/lecture hall, centrally locate its bookstore, and increase the size and improve the organization of its six curatorial departments.

The building project also gives the museum, and its architect, the opportunity to improve the vertical circulation (this is accomplished by an in-line series of escalators enclosed in a glass hall) and to make public spaces larger and more clearly organized.

In this interview *Perspecta* talks with Cesar Pelli and his associates, Fred Clarke and Diana Balmori, about the architectural issues they encountered in developing the final scheme.

Perspecta
How did the notion of a polychrome facade originally develop?

Cesar Pelli
One of our initial intentions was to do a building with windows, not an undifferentiated glass facade. We were given the objectives very early by the developer, who also wanted windows instead of glass walls. Jaque Robertson, as architect for the developer, worked very closely with us from the beginning on the design of this facade. He shared our intentions, and we collaborated very well.

Diana Balmori
We talked about using different densities of windows, of changing the relationships of solid surface to window surface, from the base to the top, so it would not look like an office building.

Cesar Pelli
We were interested in expressing the residential quality of the tower and also the difference between condominiums and rental apartments. And, we have been working with color for quite a while, as you know. Our first idea was to do a facade that would be more syncopated—like a Mondrian; like *Broadway Boogie-Woogie*. We did some designs with colors and punch-hole windows that were fairly literal variations on that theme.

I think we agreed very quickly on the concept of a polychrome facade, although we didn't call it polychrome—we talked about Mondrian and a syncopated facade and about fish skin.

Diana Balmori
Fish scales or the effect of fish scales—we even thought of mixing silver mirror glass and color glass panels.

Fred Clarke
The interesting thing is that the strategy grew out of almost purely aesthetic intentions, without any knowledge of what was going behind it.

Cesar Pelli
We knew that there were condominiums on top of apartments, that the condominiums had split levels, and that the developers wanted individual windows. So we knew two or three critical things, but we had no specific knowledge. Besides the syncopated facades, we drew some facades in which the colors changed in two or three larger areas . . .

Diana Balmori
Vertically and horizontally.

Cesar Pelli
. . . in larger compositions, but without windows.

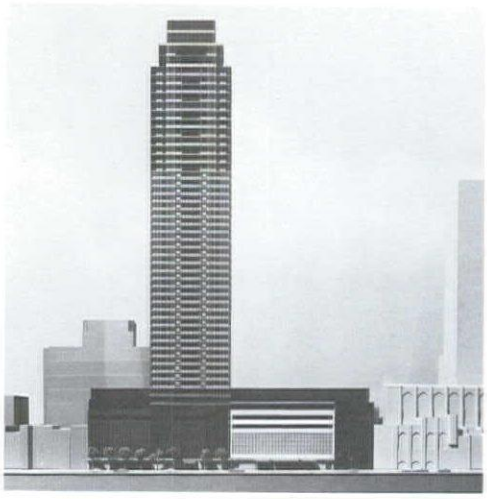
Diana Balmori
Yes, just colors.

Cesar Pelli
Then we started composing with color and with windows and with solid panels, using them instead of traditional elements to break down the surface. Moldings and cornices, reveals and shadows, and even changes of material are the devices that architects have traditionally used to alter the proportions of the solid surface and to relate the solids to the voids. We started doing the same thing, but with color on the panels and within a grid. One of the reasons we can change the surface quality by changing colors within a grid is that the scale of the building is large enough that the unit of the panel is relatively small and can give us subtle changes.

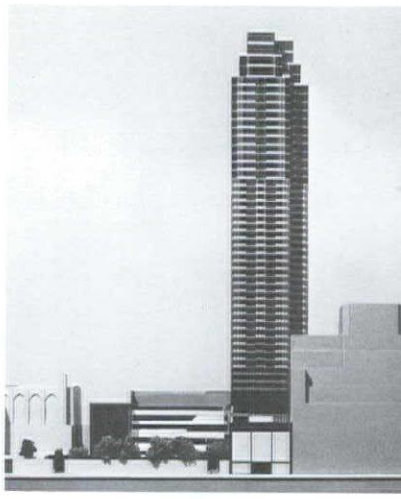
This is an extension of concerns we h
for a number of years. We have been
working, as you know, with opaque c
glass—using it as an active material, r
as background or infill. I have never c
a polychrome building such as this is
be. I have done color buildings, and I
done painted polychrome buildings; b
have never designed a glass polychro
building. I believe nobody has. When
designed the San Bernardino City Ha
very interested in the idea of color ir
and we actually built a model of a rec
brown building. It was gorgeous. I fel
tempted to propose it to the city. I r
its potential and put the idea in the b
my mind. When we were designing t
Pacific Design Center an appropriate
opportunity arose to sheath a buildin
bright color.

At the same time were working on a
building in Vancouver, designed in a
monochromatic dark brown glass, an
client asked us to try to lighten the co
still had to keep the brown windows
started our experiments in using diffe
colors within a single composition. Sir
I have been very interested in the ide
polychrome glass buildings. I have use
or three colors of glass in one plane a
know what happens with them. The m
design will carry that idea, that know
step further. I have used one dominar
as in the Pacific Design Center, and als
glass and brown glass all in the same
is really quite marvelous what happer
Sometimes you are able to read the
differences and sometimes you are no
fact that those differences can disappe
quite beautiful. This is what we are d
the MoMA design, but to a greater de
we will have about sixteen different c
or shades of glass.

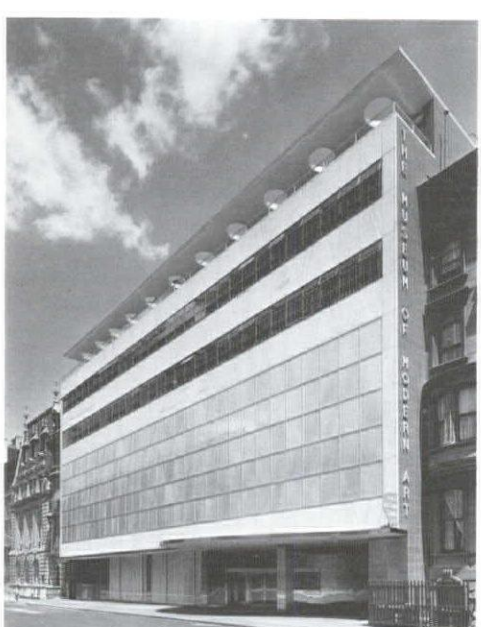
Conceptual tower study
Syncopated facade



Museum of Modern Art Project
53rd Street facade
Model



Museum of Modern Art Project
54th Street
Model



The Museum of Modern Art
Goodwin-Stone Building
53rd Street facade
1939

Perspecta
Do you consider your facade more abstract and less indicative of the interior function than the Goodwin-Stone facade where the expression of the plan is more or less clear on the outside?

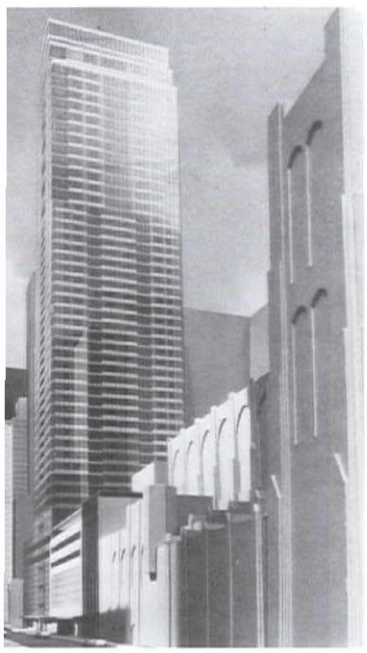
Cesar Pelli
Our facade is at the same level of expression as the Goodwin-Stone facade. The Goodwin-Stone facade is not entirely indicative of the interior functions—only partially so; two windows on top represent office windows, but then you have what looks like a single window, which in reality has two separate windowless floors inside. And there is a stairway at one end with a large window which has been absorbed in the facade. So their facade is in part a direct explanation of what is going on inside, but it has been corrected for compositional reasons. We are taking the same approach. Two office floors will get an identical treatment as the two office floors of the Goodwin-Stone building with horizontal bands of dark glass. Then, where they have two gallery floors behind a blank curtain wall of opaque glass, we are doing exactly the same thing—there will be gallery floors behind a wall of opaque glass. We also have three levels of recesses in the skin that could look like windows or balconies. These will help bring down the scale and will tie this facade with that of the tower. In addition, our grid recognizes the structural grid behind it. Of the three facades, ours will be perhaps the most transparent, revealing more in terms of both function and structure. So, without getting involved in issues of "honesty," there will be a comfortable relationship between the facade and what is behind it.

Fred Clarke
Actually there is a major difference, w
that the new elevation includes vertic
the Goodwin-Stone is entirely horizo
the Goodwin-Stone there is no towe
top, there is no sense of other things
to be brought to the ground. The nev
building is responding to a different se
pressures—an interweaving of horizo
and vertical.

Diana Balmori
Yes, we were trying to make the towe
what was essentially a horizontal elem
which is this new gallery space. We ha
see if there was some way of interwe
both, and the colors do just that.

Perspecta
How do you think the restrictive site
narrow side street in Manhattan) will
your intentions? How will one percei
gradation of color and the other subtl
the facade?

Cesar Pelli
We were very aware of that: it is one
most important factors in the design
building and a major consideration in
you will see it. Our facade will appear
reflective because it will be seen at a
angle most of the time. The other—th
Avenue facade—will be seen more fr
and, therefore, its patterns will be rea
clearly, as in our color diagrams.



m of Modern Art Tower
from Fifth Avenue)

Perspecta
On the 53rd Street facade you had large bays of color that were also graduated from light to dark. Is that still in the scheme?

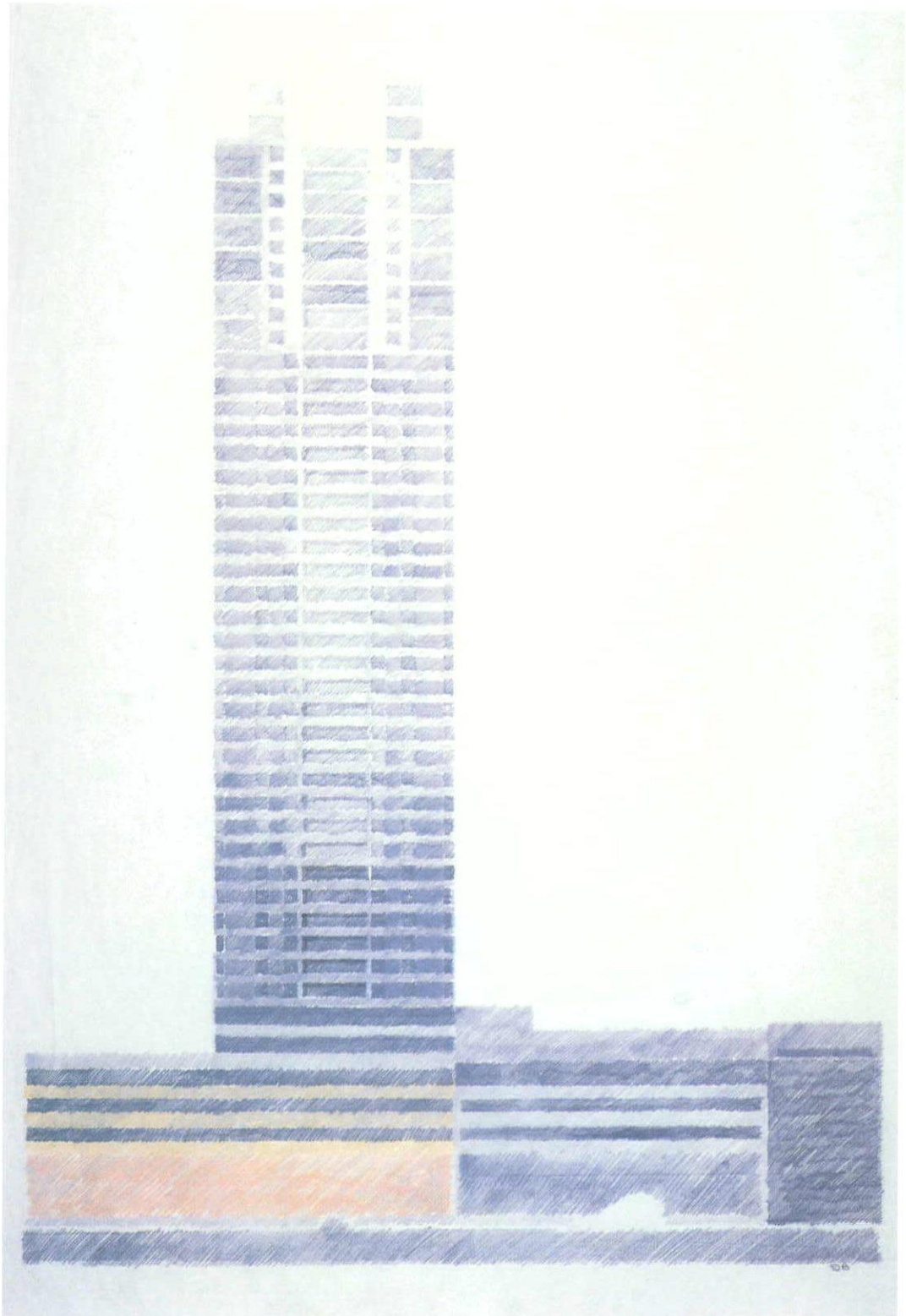
Cesar Pelli
The scheme has changed some. The color has become less saturated, and the rhythm is simpler. The design of this facade tries to respond to a number of pressures and very specific circumstances and to gain life from them. First, the space requirements for the galleries do not allow any major play—the facade has to be a tight wall on the property line. We believe this is also best for the street: to strengthen its form. Second, the new facade has to reconcile itself with the Goodwin-Stone and the Philip Johnson facades and try to achieve some unity while preserving them. Third, it has to resolve the visual weight of the tower sitting on it while maintaining the separate identity of the museum. Fourth, it has to relate to the other buildings on the street. Clearly, some of these objectives conflict with each other. The weight of the tower is visually brought down through the museum floors by extending its axis downward with balcony forms and by bringing down the edges of the tower with changes in color. The museum continues horizontally because it is one tight surface, because the scale of the color panels is of a different magnitude than in the tower, and because of the horizontal windows. The primary reading of the new west wing will be a shiny dark wall, in the same relation to and contrast with the Goodwin-Stone facade as Johnson's east wing. The Goodwin-Stone building will continue being the symbol and entrance of the Museum of Modern Art and will maintain its now-historical relationship with the rest of the block as a white medallion on a dark background. The different stages of expansion of the museum will be clearly identifiable.

Perspecta
Do the gradations of the tower facade (from light to dark) signify specific architectural notions, or are they purely abstractions?

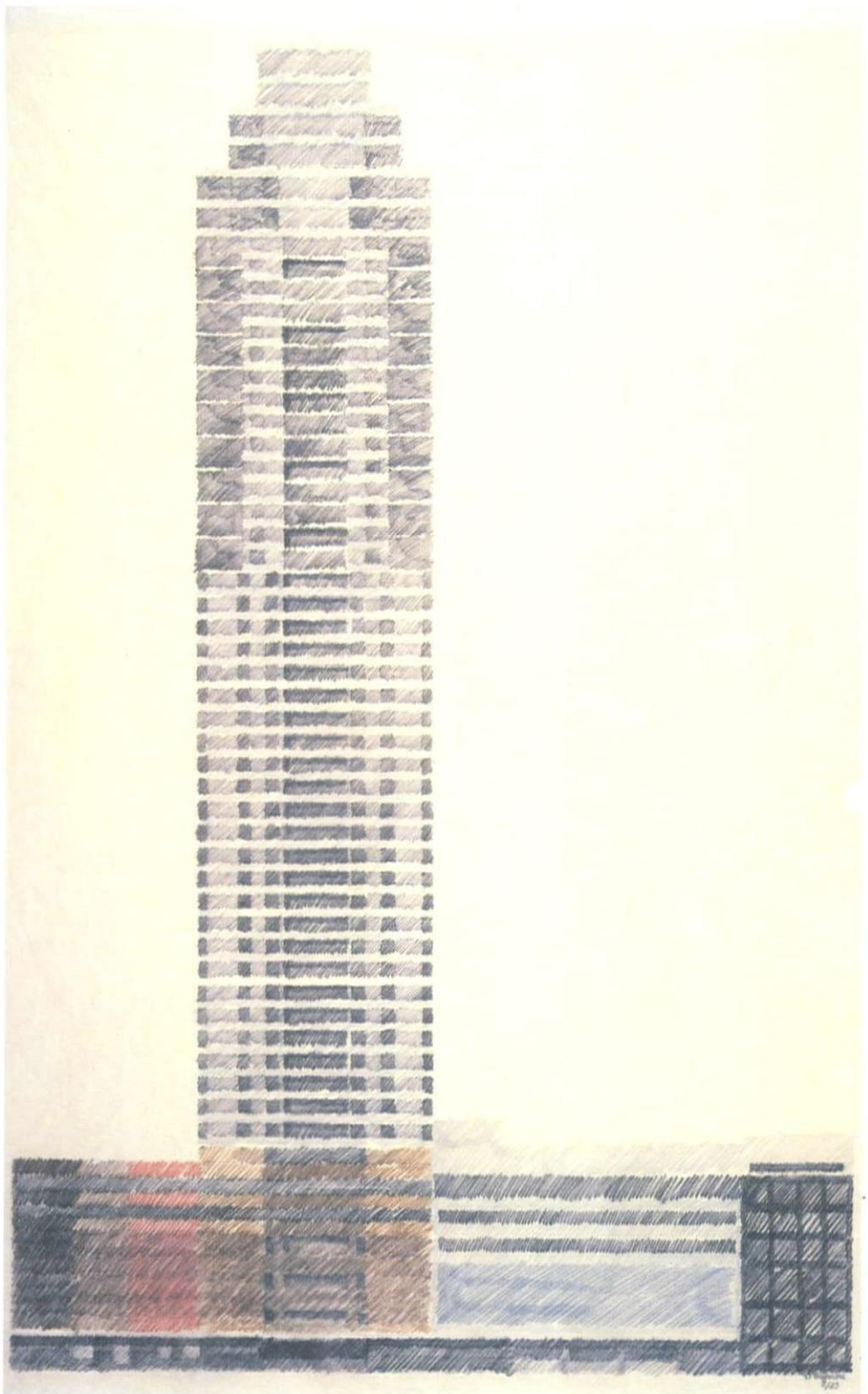
Cesar Pelli
They are both. They are aesthetical abstractions, and they signify architectural notions because they change from light to dark as a way of representing and emphasizing the changes in the tower from apartments to condominiums, and because they contribute to the composition of the tower with a bottom, middle, and top. The middle part is a shaft with a change in scale and character on its upper third, very much like in the apartment towers of the twenties and thirties. The facades are symmetrical, with balconies and a stepped top, and they are broken down into elements the size of an apartment or a room. This will be a differentiated building with many of the traditional elements of an apartment tower, but reinterpreted and contained in a tight skin.

I believe the facade will be quite beautiful and will allow a multiplicity of readings that will keep it alive and interesting. Besides the qualities I have already described, it represents an interweaving of color panels similar to those of the tower but at a much larger scale related to the functional scale change from apartment to museum gallery. This wall will be seen sometimes as a surface painted on a large-scale composition, sometimes as a rippled surface of distortions.

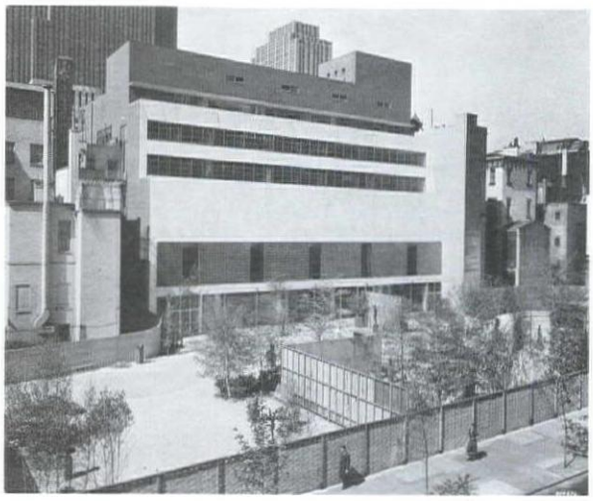
We have been discussing only what happens from the second floor up. At the ground floor—that is, the sidewalk facade—the character will be completely different. It will be primarily a facade of stone with large openings for windows and doors and topped by what can be described either as a shallow canopy or a deep molding. It should feel very comfortable, very urbane.



Facade study
53rd Street



Facade study
53rd Street



The Museum of Modern Art
Sculpture Garden
1939

Perspecta
Could you discuss your design intentions for the winter garden (or glass hall) and the kind of character you feel it will have.

Cesar Pelli
The glass hall, like many of the design decisions that were made in this project, was not considered as an object—not as a thing in itself—but as an element of architecture responding to a great number of other architectural realities that are there and will remain there. So we see this piece not as an imposition of our artistic will but as a careful response to what is already there. Half of our architecture has already been designed by other people. Therefore we see the winter garden as closely responding to those elements but trying to gain energy out of the new condition. The major new function is a vertical system of movement based on escalators—vertical movement but also diagonal, which suggested the diagonal form of the glass hall. The glass hall is also being designed so that it will be seen or read as single pyramidal form or as horizontal layers, as one-story-high little greenhouses. It will be possible to see its scale as either large or small. The forms coincide with and extend the floors of the Goodwin-Stone building. It will be pulling things together while adding a new element. We think these forms, their transparency, and their crystalline nature will be exciting there. The inclined planes are going to reflect the sky, and because the winter garden slopes back, it will be receding, moving away from the garden. We hope it will add a whole new dimension to the garden, extending its views into the museum and superimposing on them the reflections of clouds, and buildings, and trees.

But what is really important about this element is the space that it will create: a vertical space that will open all floors of the museum to views of the garden.

Perspecta
The glass appears to be used differently on the winter garden than on the front of the building.

Cesar Pelli
Yes, because in the front the glass is a very tight facade, primarily in response to the street. And the glass is an opaque cladding. In the back it is an extension of the garden. The building has a front and a back which are very different.

Perspecta
What will the new restaurant be like, and how will it relate to the end of the building?

Cesar Pelli
The restaurant has been a difficult problem because it is an attachment, both in terms of volume and function, and it is being designed with much of the character of a garden pavilion.

Perspecta
What is the predominant material? Is it going to be masonry or . . .

Cesar Pelli
Yes.

Perspecta
Not glass?

Cesar Pelli
No, that is an area that is in the process of being determined, but the garden wing restaurant will be a solid masonry form ending the garden.

Perspecta
The winter garden will offer views in out of the museum. Does the restaura a different point of view—a face, in fa rather than a wall that is transparent?

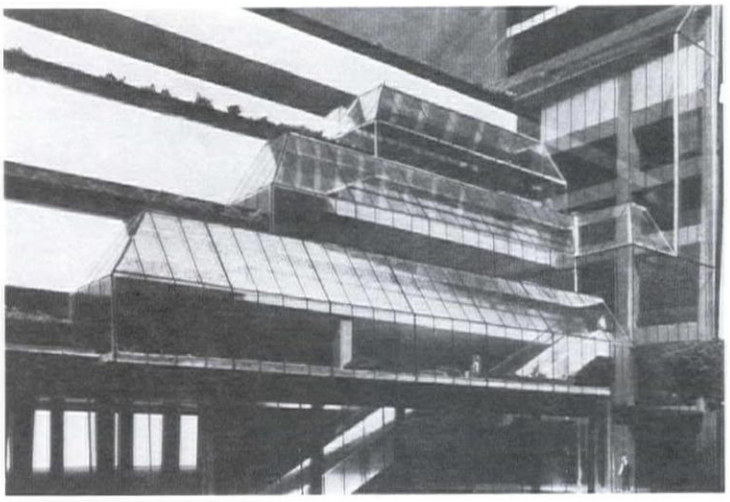
Cesar Pelli
That is correct. It definitely offers a fa think it is necessary to have an interm plane between the garden and Canad House. As long as we have to have it, the function it should fulfill.

Perspecta
How will the 54th Street facade relate existing wall?

Cesar Pelli
54th Street has also been a difficult de problem because we want it to be ma things at the same time. We want it to to the existing wall, to the scale of 54 Street, and in general to the scale of t townhouses on the street. We want it simple and unobtrusive plane and still an entrance, still be seen as the museu

Perspecta
The garden itself will be . . .

Cesar Pelli
The garden itself will remain as uncha possible. It will require some restitchi the edges and adjustment to circulatic changes. But it will remain very much now.



Museum of Modern Art Project
Winter Garden
(View from sculpture garden)
Model

Perspecta
What are your intentions in the new galleries? Will they become extensions of the existing galleries? Will they be of the same type or not?

Cesar Pelli
Yes, in this case our primary effort went into understanding clearly what the museum wanted, trying to give them a building which fulfilled, as closely as possible, their hopes and aspirations. What they wanted was basically an extension of gallery space on the same levels and of the same type they have today. And this is what we have done. The excitement in the new building is not being created by forcing the museum functions but by attached elements—like the glass hall, which will provide a vertical space with sculpture galleries open to the light and with views. Moving up and down the escalators should be a delight.

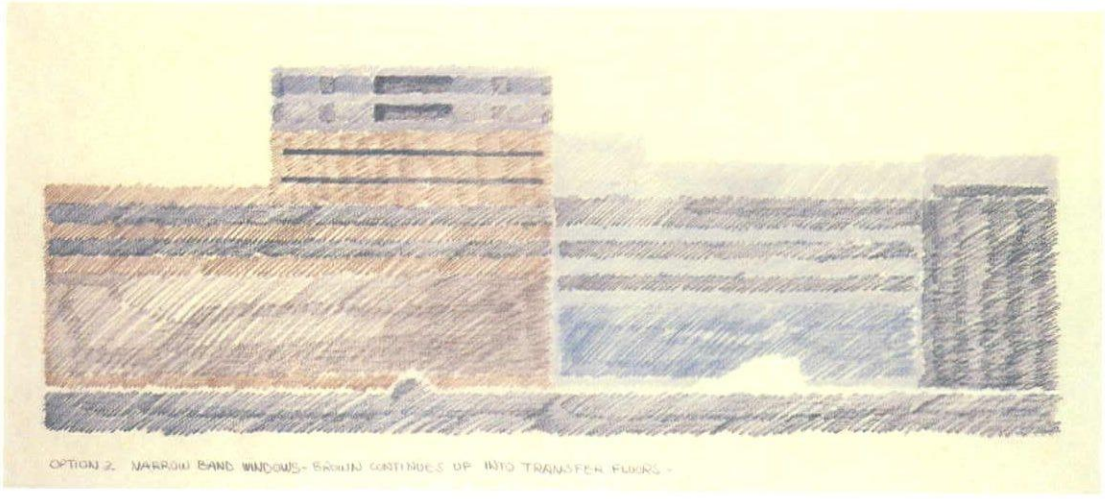
Perspecta
What about the office space and other functions?

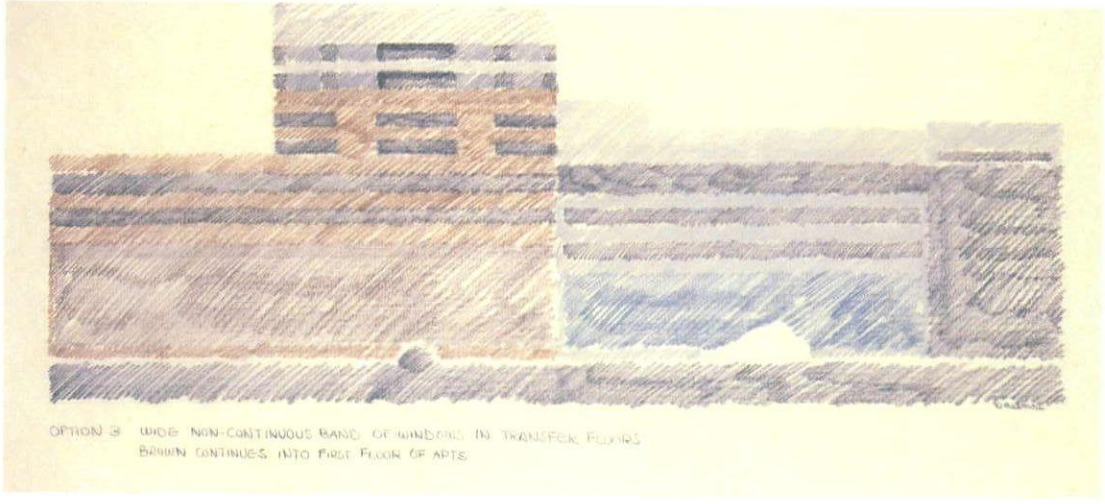
Cesar Pelli
Once again, we were working very closely with the museum, and they are very simple, straightforward extensions.

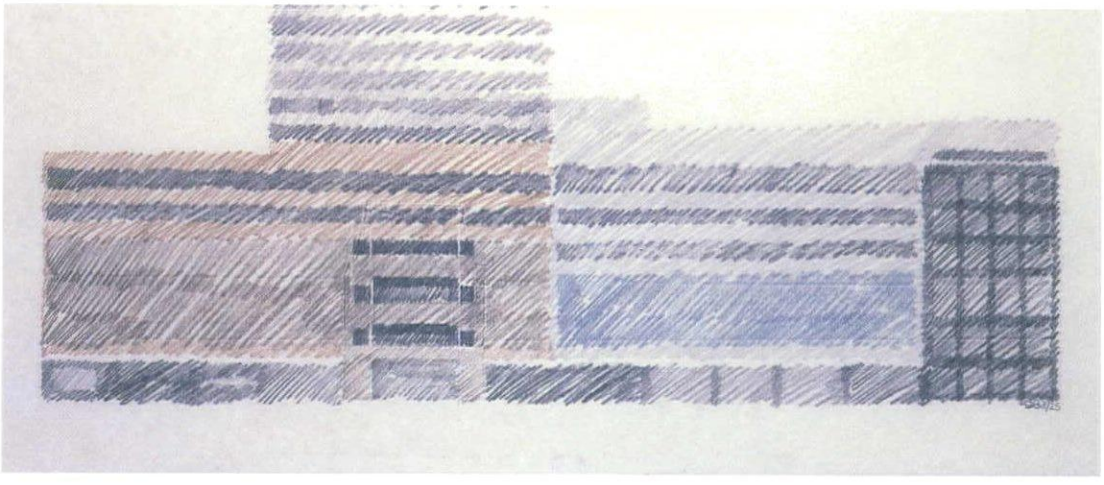
Fred Clarke
In terms of proportions it is interesting to note that the addition is primarily a gallery extension. The gallery space is almost doubled, and the office space is increased very little.

luseum of Modern Art
ure Garden

Museum of Modern Art Project
Winter Garden
Model







Gallery facade studies
53rd Street

pecta

roject differs from most of your nown buildings in that it is not a :anding object in space. Could you talk the pressures exerted by this unique on.

r Pelli

I find most interesting and most :teristic about this project is that so of it is being designed in response to ‹t, and by this I mean not only physical ‹t. We are dealing with a building that y has several layers—like geological —of design. And those layers are important and of the relatively recent past. So we cannot consider a major transformation, as when remodeling an older, pre-modern building. In such cases one deals with issues of transformation or respect and preservation, and you have a rather simple choice. But when you are working on a building designed by Goodwin and Stone, that has already been changed and added to by Philip Johnson, the issue is very different; the functions, the ideas, the beliefs that shaped those buildings are still present today. Transformation is not possible. There has been some change: the function has altered because of the growth of the permanent collection, and during the past few years architectural beliefs have also changed, but neither has been transformed. And because the existing building is not large enough to work within, or small enough to be absorbed in the new, we are designing parts—integrating, composing, reusing, and ending up with a new total. This is not a composition but an aggregation, a new entity, respectful of its own past, with all the intermediate stages remaining apparent.

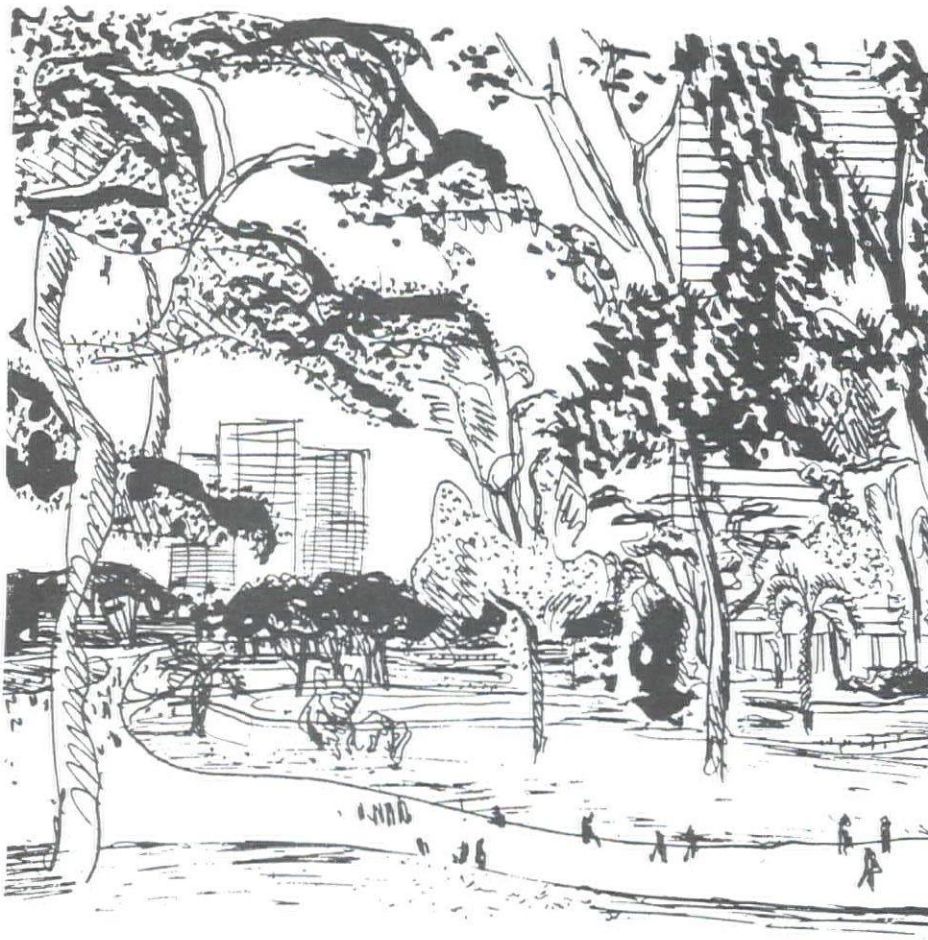
Wiesbaden, Germany
General plan, 1900

The Crisis of the Object: The Predicament of Texture

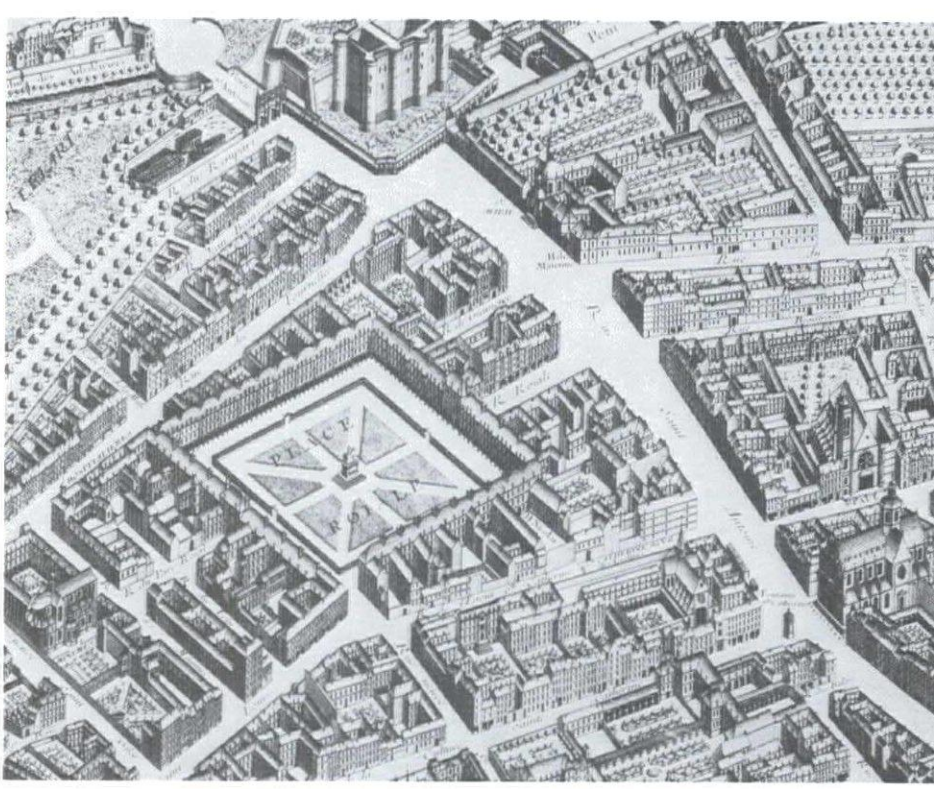
Koetter and Colin Rowe

An observation of the contemporary city discloses the presence
of two distinctly different and usually antagonistic conditions of urbanism—
the city of modern architecture
(diagrammatic, open, rightfully condemned, but still very much with us)
and the pre-twentieth-century traditional city
(vital, impacted, brutalized, recently popularized).
Together, these two conceptions of the city may be seen
as the alternative readings of a figure-ground or solid-void relationship;
the one, a city of isolated solids in a continuous void,
the other, a condition of defined voids (streets, squares, etc.)
contained within a virtually continuous built solid.
This essay, admitting to the continuing existence of both models,
suggests the possibilities of a useful mediation and equilibrium—
that the form of the city, in its details and in its larger patterns,
might be imagined as a condition in which both buildings and space
exist in an equality of sustained debate,
a type of solid-void dialectic which might allow for the joint existence
of the overtly planned *and* the genuinely unplanned,
of the "set piece" *and* the accident,
of the public *and* the private,
of the state *and* the individual.
Ultimately, the debate which is here postulated between solid and void
is a debate between two models, and succinctly,
these may be typified as acropolis and forum.

Le Corbusier
Image of Ville Radieuse, 1934



Turgot plan of Paris
Area of Place Royale



In *The Origins of Modern Town Planning*,
Leonardo Benevolo publishes a view of Chester Terrace, Regent's Park,
equipped with the following caption:

> In contrast with the sprawling chaos of the new suburbs was the absolute regularity of the monumental early nineteenth-century architectural complexes (the Nash terraces around Regent's Park in London and the facades by Percier and Fontaine along the Rue de Rivoli in Paris). But architectural regularity was only an expedient to give uniformity to a branch of building activity which, even here, escaped administrative control. Behind the uniform facades, individual contractors continued to work when and how they pleased, unconcerned with any comprehensive plan.[1]

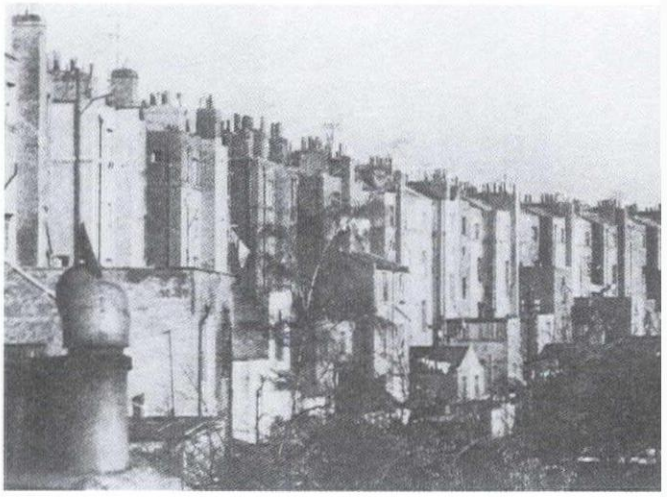
This is a reasonably contemporary statement,
and, in its ironical lack of any ironical sense, it is not simply a platitude.
For, in all its blandness and "goodness,"
it is entirely representative of the twentieth century's grotesque
and almost universal misinterpretation of the city.
Architectural regularity as an expedient, administrative control absent,
"behind the uniform facades" (devaluation of facade) all sorts of funny goings-on,
no concern with any comprehensive plan:
there is here implied a value system which makes very little sense.
"Expedient" order is dismissible, private idiosyncrasy is to be condemned,
and the "comprehensive" (is it order or is it liberty?)
is, without question, to be endorsed.

That famous "comprehensive" with which all is to be "integrated!"
One might have thought that by the 1960s,
such an impossible abstraction as this could well have been abandoned,
but that it can still so largely prevail may be attributed
to the embarrassing "success" story of modern architecture.
Could there ever have been a myth so improbable, so seductive,
and so widely received?
Society is to divest itself of all cultural prejudices,
the recognition of simple fact is everywhere to triumph,
and then, in a condition of limpid innocence and absolute knowledge,
the architect will proceed to orchestrate the human condition.
Exposure, disclosure, complete revelation will be the result;
and then in this situation, where all will be visible,
the infamous will forever be expunged.

---

1. Leonardo Benevolo
The Origins of Modern Town Planning
London, 1967 and Cambridge MA, 1971
Caption to figures 4 and 5
This book was first published as
Le Origini dell'Urbanistica Moderna
Bari, 1963

John Nash
Chester Terrace, 1812–25
London, England



Rear view of an English terrace

Such was the fantasy, and, in this context, as a precursor to Benevolo one may cite Lewis Mumford, who, in *The Culture of Cities*, provides a comparable statement:

> Rear of a handsome facade in Edinburgh: barracks architecture facing a catwalk: typical indifference to rear views characteristic of scene painting. An architecture of fronts. Beautiful silks, costly perfumes. Elegance of mind and small pox. Out of sight, out of mind. Modern functional planning distinguishes itself from this purely visual conception of the plan, by dealing honestly and competently with every side, abolishing the gross distinction between front and rear, seen and obscene, and creating structures that are harmonious in every dimension.[2]

Which, allowing for a characteristically Mumfordian rhetoric,
is all too classically representative of the bias we are here examining.
The prominent criteria are honesty and hygiene,
the city of vested interest and impacted association is to disappear,
and, in place of traditional subterfuge and imposition,
there is to be introduced a visible and rational equality of parts—
an equality which insists upon openness and is readily to be interpreted
as both cause and effect of any condition of humane well-being.

Now, of course, the equation of the backyard with moral and physical insalubrity,
which becomes the opposition of closure and openness
and their investment with negative and positive qualities
("Elegance of mind and small pox"—as though the one automatically followed the othe
could be illustrated from an abundance of other sources;
and, in terms of that distinctively nineteenth-century vision of the *danse macabre*,
the human scarecrow in the cholera-infected courtyard,
this style of argument should scarcely require reinforcement.
Visually oriented architects and planners,
preoccupied with the trophies and triumphs of culture,
with the representation of the public realm and its public facades,
had, for the most part, shamefully compromised not only the pleasurable possibilities
but also, worse than this, the essential sanitary bases
of that more intimate world within which "real" people,
people as deserving aspects of concern, actually do exist.
And, if this statement were to be augmented
to say something about pragmatically callous capitalists
then its general substance would not be radically transformed.

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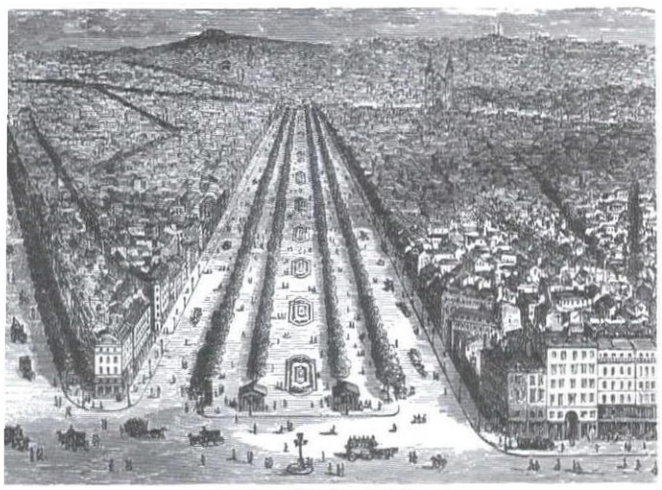
2. Lewis Mumford
The Culture of Cities
London, 1940, p. 136



ı Haussmann
ł Richard-Lenoir, 1861–63
nce

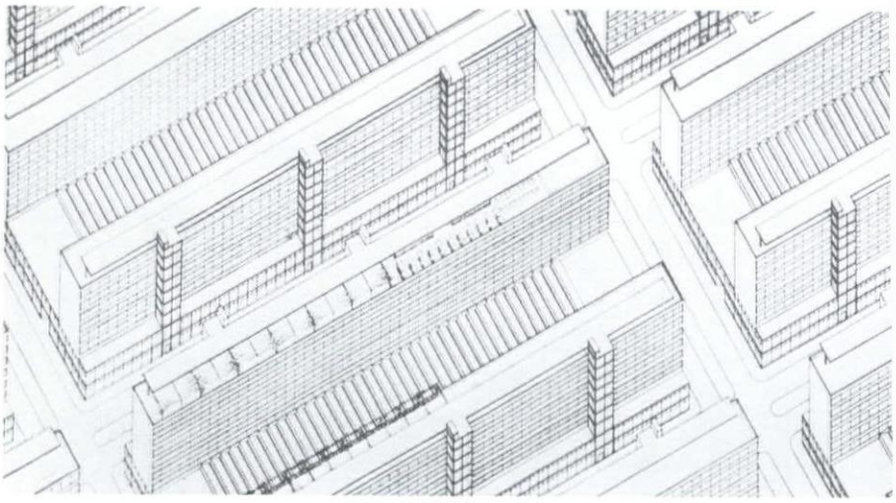
Amsterdam South
Aerial view, 1930s

But, if such was the one-time negative and necessary criticism
of traditional metropolis, then if an overview of nineteenth-century Paris
can be allowed to represent the evil,
an overview of Amsterdam South may also be introduced
to exhibit the initial conceptions of an alternative,
and both illustrations derive from the accessible pages of Sigfried Giedion.[3]

The Haussmannesque situation, as witnessed by a bird or from a balloon,
is so sufficiently comparable to the air photo of post-Berlagian Amsterdam
as to need the minimum of comment.
Both are subservient to the aesthetic of the French seventeenth-century hunting forest
with its *rond points* and *pattes d'oie*,
and, in being so, they, both of them, by means of major arteries converging
at what one hopes to be a significant place,
describe a triangular territory as subject for development or infill.
But then it is here, with the infill, that resemblance ceases.
For, if among the grandeurs and brutalities of Second Empire Paris,
logical infill could be disregarded,
if it could be reduced to the abstract volumetric status
of trees in a garden by Le Notre,
then in conscientious early twentieth-century Holland
such a highly casual universal matrix or "texture" was, emphatically, not available.
And, because of the French prototype, the result is a Dutch embarrassment.
In Amsterdam a genuine attempt has been made
to provide a more tolerable theatre of existence.
Air, light, prospect, open space have all been made available,
but, while one senses that one is here on the threshold of the welfare state,
one is still overcome by the anomaly.
The two big avenues, for all their ambitious protestation,
are diffident and residual.
They are lacking the vulgar or the boring swagger and self-confidence
of their Parisian prototypes.
They are among the last pathetic gestures to the notion of the street,
and their carefully edited concessions to De Stijl or to Expressionism
do not conceal their predicament.
They have become no more than the conservatively insinuated props to a dying idea.
For, in the argument of solid versus void they have become redundant;
and their references to a vision of classical Paris now have nothing to say.
Simply, these avenues are disposable.
In no way do their facades designate any effective frontier between public and private.
They are evasive.

3. Sigfried Giedion
Space, Time and Architecture
Cambridge MA, 1941, p. 524

Amsterdam South
View, 1930s



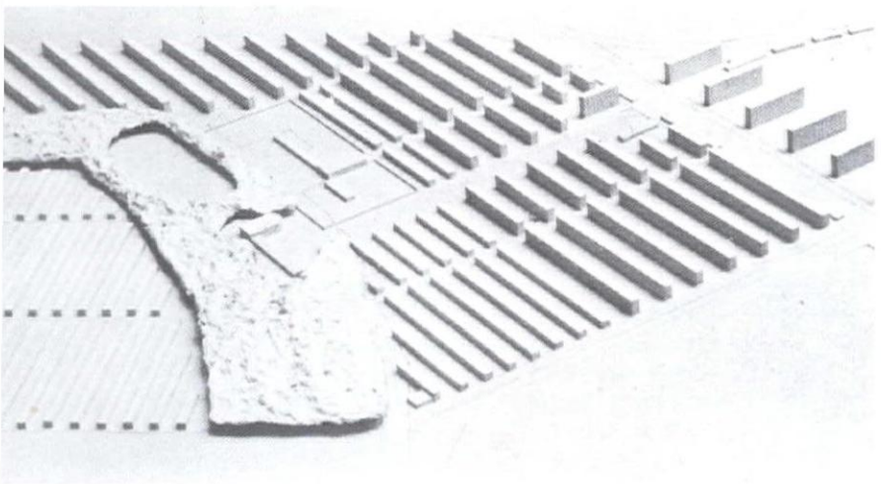
Ludwig Hilberseimer
Detail of plan for central Berlin, 1927

And much more than the facades of eighteenth-century Edinburgh,
(or nineteenth-century Regent's Park) they ineffectively conceal.
For the important reality has now become what lies behind.
The matrix of the city has become transformed
from continuous solid to continuous void.

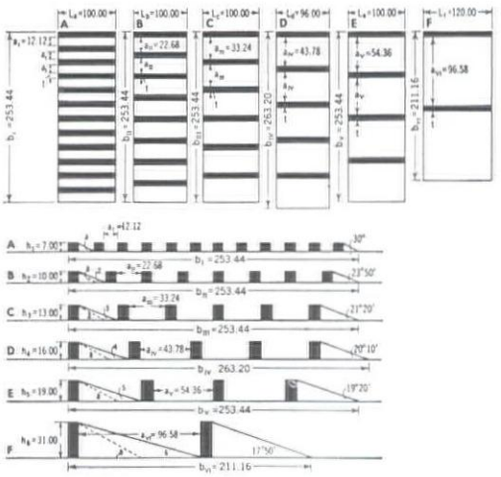
It goes without saying that both the failure and success of Amsterdam South,
or of many comparable projects, could only activate the conscience;
but, whatever may have been the doubts
(the conscience is always more activated by failure than success),
it probably remains true to say that logical scepticism
was not able to digest the issue for at least some ten years.
Which is to say that, until the late 1920s, the culturally obligatory street
still dominated the scene and that, as a result,
certain conclusions remained unapproachable.

In this sequence, the questions of who did what
and precisely when and where are, for present purposes, irrelevant.
The City of Three Million Inhabitants, miscellaneous Russian projects,
Karlsruhe-Dammarstock, etc. all have their dates,
and the assignment of priority or praise or blame is not here an issue.
Simply, the issue is that by 1930, the disintegration of the street
and of all highly organized public space seemed to have become inevitable,
and for two major reasons:
the new and rationalized form of housing and the new dictates of vehicular activity.
For, if the configuration of housing now evolved from the inside out,
from the logical needs of the individual residential unit,
then it could no longer be subservient to external pressures,
and, if external public space had become so functionally chaotic
as to be without effective significance, then—in any case—
there were no valid pressures which it could any longer exert.
Such were the apparently unfaultable deductions
which underlay the establishment of the city of modern architecture;
but, around these primary arguments, there was evidently the opportunity
for a whole miscellany of secondary rationalizations to proliferate.
And thus the new city could achieve further justification
in terms of sport or of science, in terms of democracy or equality,
in terms of history and absence of traditional *parti pris*,
in terms of private automobiles and public transport,
in terms of technology and socio-political crisis,
and, like the idea of the city of modern architecture itself,
almost all of these arguments, in some form or another, are still with us.

And, of course, they are reinforced—
though whether reinforcement is the correct word may be doubted—by others.



Gropius
e Dammerstock, 1920s



Walter Gropius
Diagrams, 1920s

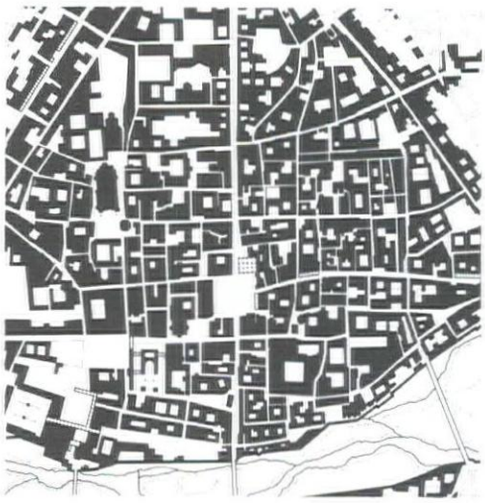
"A building is like a soap bubble.
The bubble is perfect and harmonious
if the breath has been evenly distributed from the inside.
The exterior is the result of an interior."[4]

This debilitating half-truth has proved to be
one of Le Corbusier's more persuasive observations.
That it never had very much to do with his own practice should be obvious,
but, if it is an impeccable statement of academic theory
relating to domed and vaulted structures,
it is also a dictum which would only lend support to the notion of the building
as preferably a free-standing object in the round.
Lewis Mumford intimates as much, but, if for Theo van Doesburg and many others
it was axiomatic that "*the new architecture will develop in an all sided plastic way*,"[5]
this placing of immensely high premia upon the building
as "interesting" and detached object (which still continues)
must now be brought into conjunction with the simultaneously entertained proposition
that the building (object?) must be made to go away:

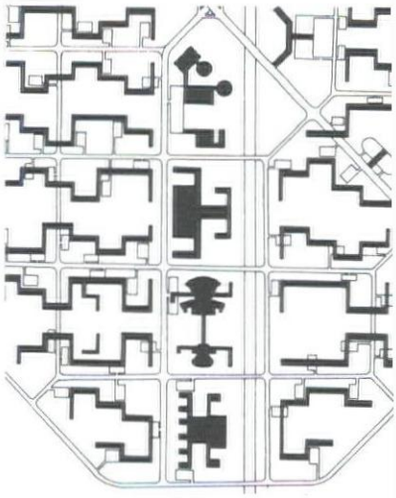
Sun, space, verdure: essential joys, through the
four seasons stand the trees, friend of man. Great
blocks of dwellings run through the town. What
does it matter? They are behind the screen of
trees. Nature enters into the lease![6]

The projected modern city, in this way, may be seen as a transitional piece,
a proposal which eventually, it was hoped,
would lead to the re-establishment of an unadulterated natural setting.
And if we have here presented this situation
in terms of a typically Corbusian self-contradiction,
this is no reason why one should not recognize that one is confronted
with this same contradiction any, and every, day.
Indeed, in modern architecture, the pride in objects
and the wish to dissimulate pride in this pride, which is everywhere revealed,
is something so extraordinary as to defeat all possibility of compassionate comment.

4. Le Corbusier
Towards a New Architecture
London, 1927, p. 167
5. Point XIV of van Doesburg's Madrid Lecture of 1930; but this statement was incipient in 1924: "In contrast to frontality sanctified by a rigid static concept of life, the new architecture offers a plastic wealth of multifaceted temporal and spatial effects."
De Stijl, Vol. VI, No. 6–7, p. 80
6. Le Corbusier
The Home of Man
London, 1948, pp. 91,96



Parma, Italy
Detail, 19th century



Le Corbusier
Plan for Antwerp, 1933
Detail

But modern architecture's object fixation (the object which is not an object)
is our present concern only in so far as it involves the city,
the city which was to become evaporated.
For, in its present and unevaporated form, the city of modern architecture
as a congeries of conspicuously disparate objects
has become quite as problematic as the traditional city
which it has sought to replace.

Let us, first of all, consider the theoretical desideratum
that the rational building is obliged to be an object
and, then, let us attempt to place this proposition in conjunction
with the evident suspicion that objects, as man-made artifacts,
enjoy a meretricious status, in some way, detrimental to an ultimate spiritual release.
Let us further attempt to place this demand for the rational materialization
of the object and this parallel need for its disintegration
alongside the very obvious feeling that space is, in some way,
more sublime than matter, that, while the affirmation of matter is inevitably gross,
the affirmation of a spatial continuity can only facilitate
the demands of freedom, nature, and spirit.
And now let us qualify what became a widespread tendency to space worship
with yet another prevalent supposition: that if space is sublime,
then limitless naturalistic space must be far more sublime
than any abstracted and structured space;
and finally, let us upstage this whole implicit argument
by introducing the still so widely received notion
that, in any case, space is far less important than time
and that too much insistence—particularly upon delimited space—
is likely to inhibit the unrolling of the *Zeitgeist*
and the "natural" becoming of the "universal society."

These are some of the more fantastic propositions—explicit or implicit—
which further relate to the "program" of the city of modern architecture,
and it is not, in any way, the intention here to submit all of them to derision.
They contain positive prescriptions—but as to their all too well known negative result
the relevance of the questions which they propound might best be examined
by once more directing attention to the typical format of the traditional city,
in every way so much the inverse of the city of modern architecture
that the two of them together might, sometimes, almost present themselves
as the alternative readings of some Gestalt diagram
illustrating the fluctuations of the figure-ground phenomenon.
Thus, the one is almost all white, the other almost all black;
the one an accumulation of solids in largely unmanipulated void,
the other an accumulation of voids in largely unmanipulated solid;
and, in both cases, the fundamental ground promotes
an entirely different category of figure—in the one object, in the other space.

We will not comment upon this somewhat ironical condition,
except to notice very briefly, in spite of its obvious defects,
the apparent virtues of the traditional city:
the solid and continuous matrix of texture
giving energy to its reciprocal condition, the specific space;
the ensuing square and street acting as some kind of public relief valve
and providing some condition of legible structure;
and just as important, the great versatility of the supporting texture or ground.
For, as a condition of virtually continuous building
of incidental make-up and assignment, this was not under any great pressure
for self-completion or overt expression of function,
and, given the stabilizing effects of public facade, it remained relatively free
to act according to local impulse or the requirements of immediate necessity.

Perhaps these are virtues which scarcely require to be proclaimed;
but if they are everyday more loudly asserted,
the situation so described is still not quite tolerable to us.
If it does offer a debate between solid and void,
public stability and private unpredictability,
public figure and private ground, which has not failed to stimulate;
and if the object building, the soap bubble of sincere internal expression,
when taken as a universal proposition,
represents nothing short of a demolition of public life and decorum,
and, if the city of modern architecture reduces the public realm,
the traditional world of visible civics to an amorphic remainder,
we are still largely impelled to say: so what?
And it is the logical, defensible presuppositions of modern architecture—
light, air, hygiene, aspect, prospect, recreation, movement, openness—
which inspire this response.

For, if the sparse, anticipatory city of isolated objects and continuous voids,
the alleged city of freedom and "universal" society will not be made to go away;
if, perhaps, in its essentials, it is more valuable than its discreditors can allow;
and if, while it is felt to be "good," nobody seems to like it,
the problem remains: what to try to do with it?

There are various possibilities.
To adopt an ironical posture or to propound social revolution are two of them;
but, since the possibilities of irony are almost totally pre-empted
and since revolution tends to turn into its opposite,
then, in spite of the persistent devotees of absolute freedom,
it is to be doubted whether either of these are very useful strategies.
To propose that more of the same, or more of approximately the same,
will—like old fashioned *laissez faire*—provide self-correction?
This is just as much to be doubted as is the myth of unimpaired capacities
of self-regulating capitalism.
All of these possibilities apart, it would seem, first of all,
to be reasonable and plausible to examine the threatened or promised city
of object fixation from the point of view of the possibility of its perception.

It is a matter of how much the mind and eye can absorb or comprehend;
and it is a problem which has been around, without any successful solution,
since the later years of the eighteenth century.

The issue is that of quantification.
Pancras is like Marylebone, Marylebone is like
Paddington; all the streets resemble each
other, . . . your Gloucester Places, and Baker
Streets, and Harley Streets, and Wimpole
Streets . . . all of those flat, dull, spiritless streets,
resembling each other like a large family of plain
children, with Portland Place and Portman Square
for their respectable parents.[7]

7. Benjamin Disraeli
Tancred
London, 1847

The time is 1845, and the judgment, which is Disraeli's,
may be taken as a not-so-early reaction to the disorientations produced by repetition.
But, if the multiplication of spaces long ago began to elicit such disgust,
then what is there now to be said about the proliferation of objects?
In other words, whatever may be said about the traditional city,
is it possible that the city of modern architecture
can sustain anything like so adequate a perceptual base?
And the obvious answer would seem to be no.
For it is surely apparent that,
while limited structured spaces may facilitate identification and understanding,
an interminable naturalistic void without any recognizable boundaries
will at least be likely to defeat all comprehension.

Certainly, in considering the modern city from the point of view
of perceptual performance, by Gestalt criteria it can only be condemned.
For, if the appreciation of perception of object or figure
is assumed to require the presence of ground or field,
if the recognition of some sort of closed field
is a prerequisite of all perceptual experience,
and if consciousness of field precedes consciousness of figure,
then, when figure is unsupported by any recognizable frame of reference,
it can only become enfeebled and self-destructive.
For, while it is possible to imagine—and to imagine being delighted by—
a field of objects which are legible
in terms of proximity, identity, common structure, density, etc.,
there are still questions as to how such objects can be agglomerated
and of how plausible, in reality, it is to assume the possibility
of their exact multiplication.
Alternatively, these are questions relative to optical mechanics,
of how much can be supported before the trade breaks down
and the introduction of closure, screening, segregation of information,
becomes an experiential imperative.

Presumably this point has not, as yet, quite been reached.
The modern city in its cut-price versions
(the city in the park become the city in the parking lot)
still exists—for the most part—within the closed fields
which the traditional city supplies.
But if, in this way—not only perceptually but also sociologically parasitic—
it continues to feed off the organism which it proposes to supplant,
then the time is now not very far remote when this sustaining background
may finally disappear.

Such is the incipient crisis of more than perception.
The traditional city goes away;
but even the parody of the city of modern architecture refuses to become established.
The public realm has shrunk to an apologetic ghost,
but the private realm has not been significantly enriched;
there are no references—either historical or ideal;
and, in this atomized society,
except for what is electronically supplied or is reluctantly sought in print,
communication has either collapsed or reduced itself to impoverished interchange
of ever more banal verbal formulae.

Evidently, it is not necessary that the dictionary, whether Webster or O.E.D.,
retain its present volume.
It is redundant, its bulk inflated;
the indiscriminate use of its contents lends itself to specious rhetoric;
its sophistications have very little to do with the values of "jus' plain folks."
But if the appeal, in the name of innocence, seriously to abbreviate the dictionary
might find only a minimum of support,
even though built forms are not quite the same as words,
we have sketched a program strictly analogous
to that launched by modern architecture.

Let us eliminate the gratuitous;
let us concern ourselves with needs rather than wants;
let us not be too preoccupied with framing the distinctions—
instead let us build from fundamentals.
Something very much like this was the message which lead to the present impasse;
and if contemporary happenings are believed (like modern architecture itself)
to be inevitable, of course they will become so.
On the other hand, if we do not suppose ourselves
to be in the Hegelian grip of irreversible fate,
it is just possible that there are alternatives to be found.

In any case the question at this point is not so much whether the traditional city,
in absolute terms, is good or bad, relevant or irrelevant,
in tune with the *Zeitgeist* or otherwise.
Nor is it a question of modern architecture's obvious defects.
Rather it is a question of common sense and common interest.
We have two models of the city.
Ultimately hoping to surrender neither, we wish to qualify both,
for in an age, allegedly, of optional latitude and pluralist intention,
it should be possible to plot at least some kind of strategy
of accommodation and coexistence.

But if in this way, we now ask for deliverance from the city of deliverance,
then, in order to secure any approximation to this condition of freedom,
there are certain cherished fantasies, not without final value,
which the architect must be called upon to imagine as modified and redirected.
The notion of himself as messiah is one of these;
and while the notion of himself as eternal proponent of *avant-gardismo* is another,[8]
even more important is the strangely desperate idea
of architecture as oppressive and coercive.[9]
Indeed, this curious relic of neo-Hegelianism will require to be temporarily suppressed;
and this in the interests of a recognition that "oppression" is always with us
as the insuperable condition of existence—"oppression" of birth and death,
of place and time, of language and education, of memory and numbers,
all of them components of a condition which, as yet, is not to be superseded.

And so to proceed from diagnosis—usually perfunctory—
to prognosis—generally even more casual.
First there might be suggested the overthrow
of one of modern architecture's least avowed but most visible tenets.
This is the proposition that all outdoor space must be in public ownership
and accessible to everybody; and if there is not doubt that this was
a central working idea long since become a bureaucratic cliché,
there is still the obligation to notice that, among the repertory of possible ideas,
the inordinate importance of this one is very odd indeed.

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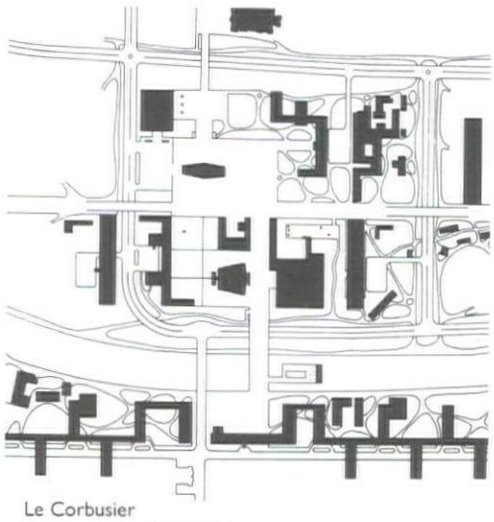
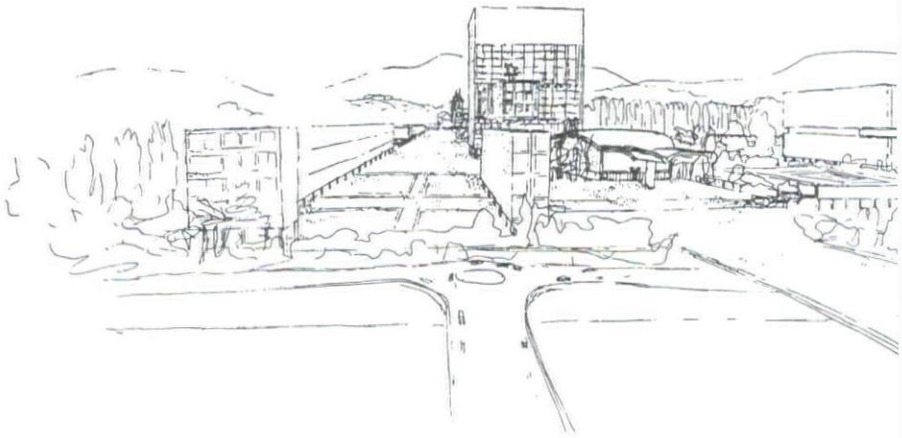
8. Renato Poggioli
The Theory of the Avant-Garde
Cambridge MA, 1968
Poggioli analyzes what he apparently conceives to be a dying tradition of romantic origin; and, with reference to the future of the city, one can only be inclined to hope that his prognosis is correct. Avant-gardismo is, or was, an important phenomenon of urban origin; but its major effects upon the physical city are likely always to be the reverse of successful. This is not to deny the pleasure of avant-garde postures which may well stimulate the production of catalogues, pamphlets, and small *objets-de-luxe*; but the volatility of the city can rarely be so self-consciously contrived. While any avant-garde will propose to operate upon a largely private cutting edge of the future, the city at large must maintain a broader sense of communication.
Or, to borrow from another context, the interest of the avant-garde can only . . . "cease to startle from their extreme ambition of novelty." (William Hazlitt, Essay on Lord Byron, *The Spirit of the Age*, 1825.)
9. Alexander Tzonis
Towards a Non-Oppressive Environment
Boston, 1972



Le Corbusier
Project for St. Die, 1945
Plan for city center

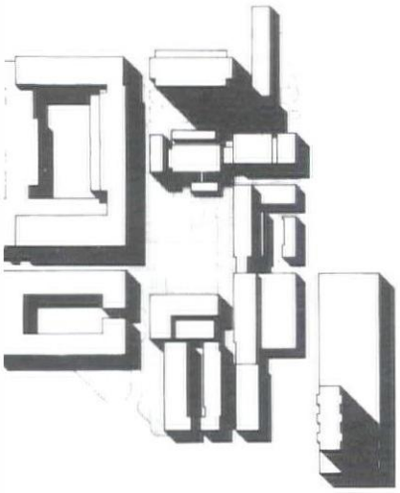


Le Corbusier
Project for St. Die, 1945
View of city center

And thus, while one recognizes its iconographic substance—
it meant a collectivized and emancipated society which knew no artificial barriers—
one may still marvel that such an offbeat proposition
could ever have become so established.
One walks through the city—whether New York, Rome, London, or Paris no matter;
one sees lights upstairs, a ceiling, shadows, some objects,
but, as one mentally fills in the rest and imagines a society
of unexampled brilliance from which one is fatally excluded,
one does not feel exactly deprived.
For, in this curious commerce between the visible and the undisclosed,
we are well aware that we too can erect our own private proscenium
and, by turning on our own lights, augment the general hallucination
which, however absurd it may be, is never other than stimulating.

This is to specify, in a particularly extreme form,
a way in which exclusion may gratify the imagination.
One is called upon to complete apparently mysterious but really normal situations
of which one is made only partially aware;
and if, literally to penetrate all these situations would be destructive
of speculative pleasure, one might now apply the analogy
of the illuminated room to the fabric of the city as a whole.
Which is quite simply to say that the absolute spatial freedoms of the *Ville Radieuse*
and its more recent derivatives are without interest;
that rather than being empowered to walk everywhere—everywhere being always the
almost certainly it would be more satisfying
to be presented with the exclusions—walls, railings, fences, gates, barriers—
of a reasonably constructed ground plane.

However, if to say so much is only to articulate
what is already a dimly perceived tendency[10]
and if it has recently been provided with sociological justification
(identity, collective "turf," etc.) then already, some thirty years ago,
partial doubts along these lines began to be entertained;
and such doubts also began to elicit partial responses.
For, if in the Athens Charter of 1933[11] CIAM had spelled out the ground rules
for the new city, then by the mid 1940s there could be no dogmatic certainty.
Neither the state nor the object had vanished away,
and in CIAM's *Core of the City*[12] Bridgewater conference of 1947,
lurking reservations as to their continuing validity began, indecisively, to surface.
Indeed, a consideration of the "city core," in itself
already indicates a certain hedging of bets
and, possibly, the beginnings of a recognition
that the ideal of indiscriminate neutrality or inconspicuous equality
was hardly attainable or even desirable.



w
f Market Square

Harlow
View of Market Square

But, if a renewed interest in the possibilities of focus and hence of confluence
seems, by this time, to have been developing,
while the interest was there, the equipment to service it was lacking;
and the problem presented by the revisionism of the late 1940s
might best be typified and illustrated by Le Corbusier's plan for St. Die,
where modified standard elements of Athens Charter specifications
are loosely arranged so as to insinuate some notions of centrality and hierarchy,
to stimulate some version of "town center" or structured receptacle.
And might it be said that, in spite of the name of its author,
a built St. Die would, probably, have been the reverse of successful;
that St. Die illustrates, as clearly as possible,
the dilemma of the free-standing building,
the space-occupier attempting to act as space-definer?
For if it is to be doubted whether this "center" would facilitate confluence,
then regardless of the desirability of this effect,
it seems that what we are here provided with is a kind of unfulfilling schizophrenia—
an acropolis of sorts which is attempting to perform as some version of an agora(?).

However, in spite of the anomaly of the undertaking, even against heavy odds,
the reaffirmation of centralizing themes was not readily to be relinquished;
and if the "core of the city" argument might easily be interpreted
as a seepage of townscape themes into the CIAM city diagram,
a point may now be made by bringing the St. Die city center into comparison
with that of the approximately contemporary Harlow new town,
which, though evidently "impure," may not be quite so implausible
as sometimes has appeared to be the case.

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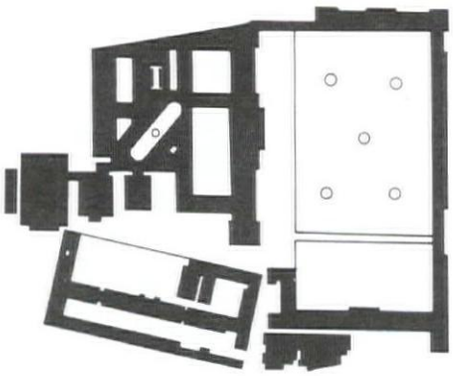
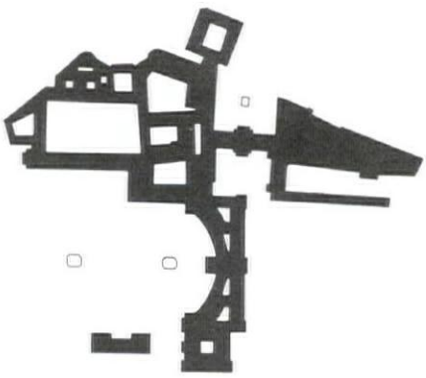
10. Oscar Newman
Defensible Space
New York and London, 1972
Architectural Design for Crime Prevention
Washington, 1973
Newman offers pragmatic justification for what, in any case, ought to be normative procedure; but his inference (surely correct) that spatial dispositions may operate to prevent crime is an argument distressingly far removed from the more classical supposition that the purposes of architecture are intimately related with the idea of the good society.
11. Le Corbusier
La Charte d'Athenes
Paris, 1943
English translation, Anthony Eardley
The Athens Charter
New York, 1973
12. J. Tyrwhitt, J. L. Sert, and E. N. Rogers, eds.
The Heart of the City: Towards the Humanisation of Urban Life
New York, 1951, London 1952



Leo von Klenze
Munich Residenz, 19th century
Munich, Germany
Plan

Munich, Germany
General plan, 19th century



Filiberto Lucchese
The Hofburg, c.1914
Vienna, Austria
Plan

Vienna, Austria
General plan, c.1914

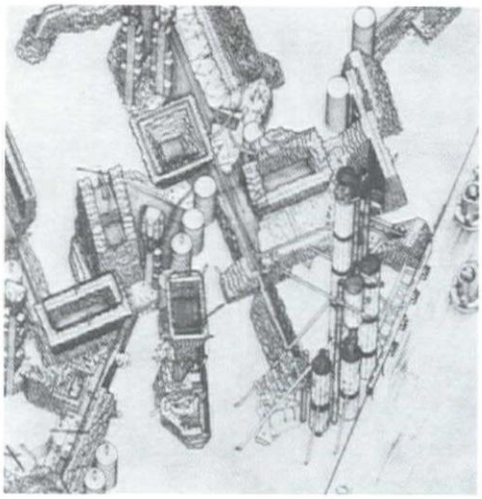
At Harlow, where there is absolutely no byplay with metaphors of acropolis,
there can be no doubt that we are being offered a "real" and literal market place;
accordingly, the discrete aspects of the individual buildings are played down,
the buildings themselves amalgamated,
to appear as little more than a casually haphazard defining wrapper.
But if the Harlow town square—supposedly the authentic thing itself,
a product of the vicissitudes of time and all the rest—
may be a little over-ingratiating in its illusory appeal,
if one might be just a little fatigued with quite so enticing a combination
of instant "history" and overt "modernity,"
if its simulation of mediaeval space may still appear believable,
then, as we stand inside it, as curiosity becomes aroused,
even this illusion quickly disappears.

For an overview or quick dash behind the immediately visible set piece
rapidly discloses the information
that what one has been subjected to is little more than a stage set.
That is, the space of the square, professing to be an alleviation of density,
the relief of an impacted context,
quickly lends itself to be read as nothing of the kind.
It exists without essential backup or support, without pressure,
in built or human form, to give credibility or vitality to its existence;
with the space thus fundamentally "unexplained," it becomes apparent
that, far from being any outcropping of an historical or spatial context
(which it would seem to be), the Harlow town square is, in effect,
a foreign body interjected into a garden suburb without benefit of quotation marks.

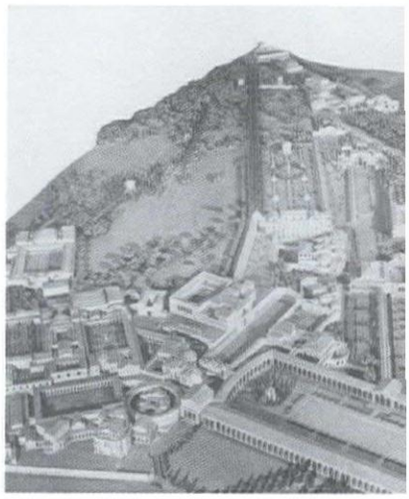
But in the issue of Harlow versus St. Die,
we are still obliged to recognize a coincidence of intention.
In both cases the object is the production of a significant urban foyer;
and, given this aim, it seems perfectly fair to say
that, whatever its merits as architecture, the Harlow town square provides
a closer approximation to the imagined condition than ever St. Die might have done.
Which is neither to endorse Harlow nor to condemn St. Die,
but rather to allow them both, as attempts to simulate the qualities
of a "solid" and traditional city with the elements of a "void" and modern one,
to emerge as comparable gestures of interrogation.
At Harlow there is a simulation of historical context
but of spatial context there is none;
at St. Die there is a great exhibition of quasi-ideal types,
but these same types remain largely unmanipulated, diagrammatic,
and unresponsive to context of any sort.
However, with the introduction of the word *context*, we may be enabled to proceed.

Context—the spatial or psycho-cultural *field* which gives meaning
to a specific gesture or demonstration.
The distinction made between spatial and psycho-cultural field may be of importance.
For instance, in examining such a construct as the Munich Residenz
and the various experiential fields in which it is located,
the observer places himself in the presence of something like contextualism
in the full sense of the word—there is nothing private, or strictly hermetic, here.
Both iconically and spatially the building explains itself.
Iconically, and for better or worse, it presents a message related to
a protracted and sometimes unduly intimate Wittelsbach rule of Bavaria;
and spatially, in all its aggregation, it both responds to and animates
the pattern of an older Munich of which it comprised approximately one quarter.
But at the same time, it may be abstracted from both of these contexts
and seen as an independent statement,
as a vital and suggestive configuration in its own right.
And surely comparable observations could be made with regard to the Hofburg in Vienna.

However, if one confronts two further "megastructures"—
Peter Cook's Plug-In City of 1962–64 and Hadrian's Villa at Tivoli—
then what may be said about these?
That in both cases, and in different ways, spatial context is problematic?
That Hadrian's Villa is scarcely located on a site which yields overt spatial clues?
That Plug-In City is, so far, situated on an otherwise blank sheet of paper?
That the message of Hadrian's Villa is largely eclectic and retrospective?
That the iconic content of Plug-In City is anticipatory?
These would seem to be among the obvious distinctions.
But could it further be suggested that Hadrian,
by endorsing (and playing games with) the established and the familiar,
places himself in a context of cultural continuity?
That then, this allows him to violate such a continuity
while still retaining the meaning of the various images he choose to recall?
That, by operating within something like the density of traditional agglomeration,
he creates a species of context
which simultaneously supports both retrospective and prophetic interpretation?



Archigram
Plug-in City, 1964



Hadrian's Villa
Model view

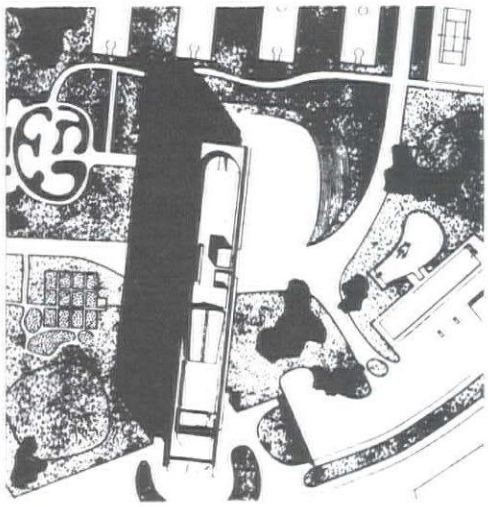
These are hypothetical questions;
but, with regard to Plug-In City, such conjectural interrogations can scarcely arise,
and the suggestion of a more versatile
temporal and psychological contextualism on the part of Hadrian's Villa
may also now be carried over into the area of spatial concern.
For while the assembled patterns of Tivoli allow for coexistence
of object buildings and defined space, Plug-In City is apparently "contented"
in its one-way exhibition of prime solids and largely residual voids.

The apparent virtuosity, in these respects, of Hadrian's Villa
is not a condemnation of Plug-In City
(surely one of the most properly acclaimed images of the 1960s)
but merely an indication of its limitations;
and to throw these two examples still further into relief,
it may now be useful to initiate a more specific consideration of the Vienna Hofburg.

Like Plug-In City and Hadrian's Villa,
the Hofburg is a conglomerate of exceptionally agitated outline,
but unlike these two, it is an outline directly predicated
by specific relationships to physical surroundings.
For in its brilliant attachment to adjacencies
and in its simultaneous provocation of further levels of order,
the Hofburg acts as one of the most complex instruments
of both accommodation and proclamation.

If this is to carry a contextual argument almost to the brink,
before proceeding, a further maneuver will be necessary;
and the reference, directly suggested by the spatial richness of the previous examples,
is to a strategy of simple solid-void inversion
and the consideration of the object not so much as figure but as ground.
This strategy could not be more immediately and succinctly illustrated
than by the comparison of a solid and void of almost identical proportions.

To illustrate such a solid, nothing will serve better than Le Corbusier's Unité.
And as an instance of the opposite and reciprocal condition,
Vasari's Uffizi could scarcely be more adequate.
The parallel is, of course, transcultural,
but if a sixteenth-century office building become a museum
may, with certain reservations, be brought into critical proximity
with a twentieth-century apartment house, then an obvious point can be made.
For, if the Uffizi is Marseilles turned outside in,
or if it is a jelly mould for the Unité,
it is also void become figurative, active and positively charged;
and while the effect of Marseilles is to endorse a private and atomized society,
the Uffizi is much more completely a "collective" structure.



Le Corbusier
Unité Marseilles, 1947–49
Marseilles, France
Site plan

Giorgio Vasari
Uffizi, 1560
Florence, Italy
Ground plan

And to further bias the comparison:
while Le Corbusier presents a private and insulated building
which, unambiguously, caters to a limited clientele,
Vasari's model is sufficiently two-faced to be able to accommodate a good deal more.
Urbanistically it is far more active—
a central void-figure, stable and obviously planned, with, by way of entourage,
an irregular back-up which may be loose and responsive to close context.
A stipulation of an ideal world and an engagement of empirical circumstance,
the Uffizi may be seen as reconciling themes of self-conscious order
and spontaneous randomness; and while it accepts the existing,
by also proclaiming the new, the Uffizi confers value upon both new and old.

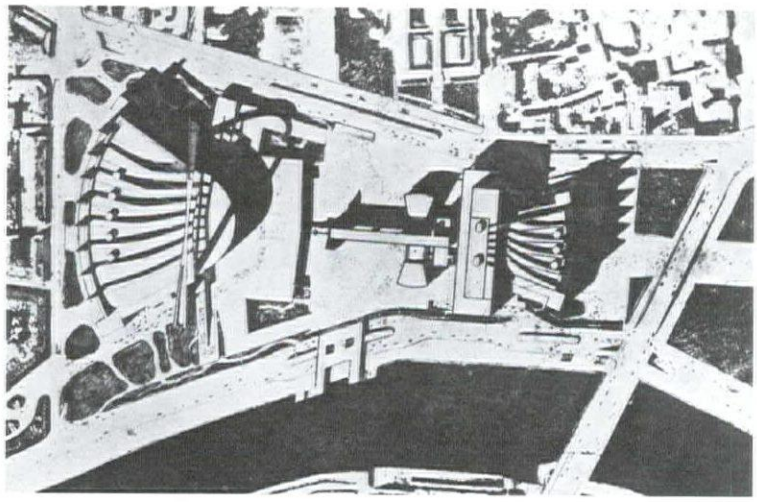
Again, a comparison of a Le Corbusier product, this time with one by Auguste Perret,
may be used to expand or to reinforce the preceding;
and since the comparison involves two interpretations of the same program,
it may, to that extent, be considered the more legitimate.
Le Corbusier's and Perret's projects for the Palace of the Soviets of 1932
(which, the two together, might have been designed to confound the proposition
that form follows function) may almost be allowed to speak for themselves.
Perret gestures to immediate context and Le Corbusier scarcely so.
With their explicit spatial connections with the Kremlin
and the inflection of their courtyard towards the river, Perret's buildings
enter into an idea of Moscow which they are evidently intended to elaborate;
but Le Corbusier's buildings,
which are apt to proclaim their derivation from internal necessity,
are certainly not so much responsive to site as they are symbolic constructs
supposedly responsive to an assumed newly liberated cultural milieu.

Marseilles

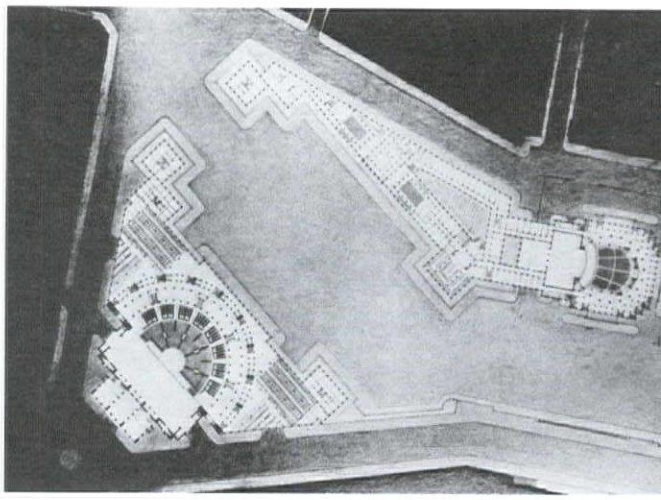
Uffizi

Uffizi-Unité collage

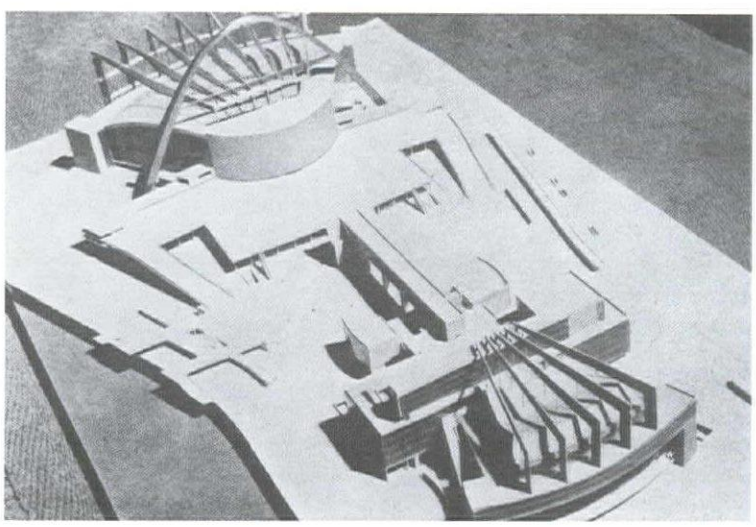
Unité-Uffizi collage



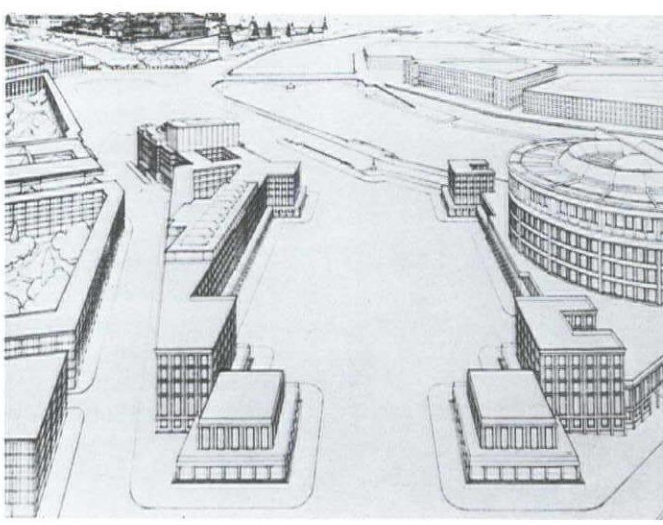
Le Corbusier
Project for the Palace of the Soviets, 1932
Moscow, USSR
Plan



Auguste Perret
Project for the Palace of the Soviets, 1932
Moscow, USSR
Plan



Model view



View

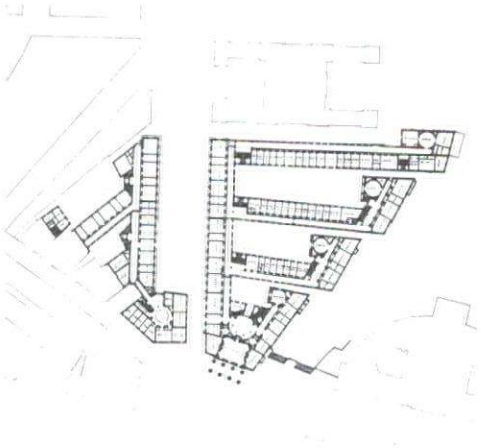
And, if in each case, the use of site is iconographically representative
of an attitude to tradition, then, in these two evaluations of tradition,
it may be entirely fair to read the effects of a twenty-year generation gap.

In one further parallel along these lines there is no such gap that can be interposed.
Gunnar Asplund, nowadays one of the most neglected and rewarding
of twentieth-century architects, and Le Corbusier, surely the greatest
and most deserving of criticism, were entirely of the same generation;
and if one is here not dealing with comparable programs
or proposals of equivalent size,
the dates of Asplund's Royal Chancellery project (1922)—too long unobserved—
and Le Corbusier's Plan Voisin (1925)—too long accepted as a paradigm—
may still facilitate their joint examination.
The Plan Voisin is an outgrowth of Le Corbusier's Ville Contemporaine of 1922.
It is the Ville Contemporaine injected into a specific Parisian site;
and however unvisionary it was professed to be—indeed however "real" it has become
it evidently proposes a completely different working model of reality
from that employed by Asplund.
The one is a statement of historical destiny, the other of historical continuity;
the one is a celebration of generalities, the other of specifics; and in both cases,
the site functions as icon representative of these different evaluations.

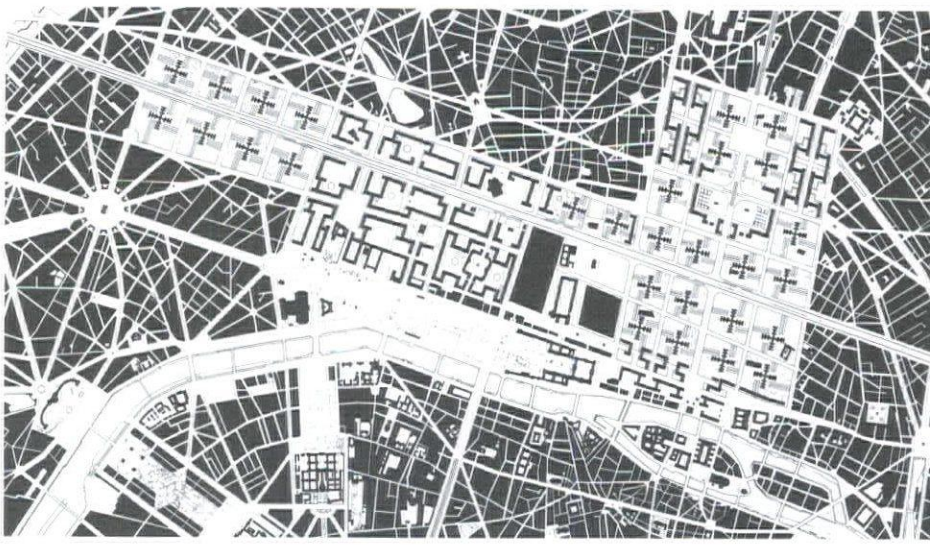
Thus, as in almost all his urbanistic proposals,
Le Corbusier largely responds to the idea of a reconstructed society
and is largely unconcerned with local spatial minutiae.
If the Portes Saint Denis and Saint Martin may be incorporated in the city center
so much the better; if the Marais is to be destroyed, no matter.
The principal aim is manifesto.
Le Corbusier is primarily involved with the building of a phoenix symbol;
and in his concern to illustrate a new world rising above the ashes of the old,
one may detect a reason for his highly perfunctory approach to major monuments—
only to be inspected after cultural inoculation.
By way of contrast, one might suppose that for Asplund,
ideas of social continuity became represented in his attempt
to make of his buildings, as much as possible, a part of the urban continuum.

If Le Corbusier simulates a future and Asplund a past,
if one is almost all prophecy and the other almost all memory,
and if it is the present contention that both of these ways of looking at the city—
spatially as well as sentimentally—are valuable,
the immediate concern remains with their spatial implications.
We have identified two models;
we have suggested that it would be less than sane to abandon either
and we are, consequently, concerned with their reconciliation,
with, at one level, a recognition of the specific
and, at another, the possibilities of general statement.
But there is also the problem of one model which is active and predominant
and another which is highly recessive;
and it is in order to correct this lack of equilibrium that we have been obliged
to introduce Vasari, Perret, and Asplund as purveyors of useful information.
If there is no doubt that, of the three, Perret is the most banal
and, maybe, Vasari the most suggestive, then, probably Asplund may well be felt
to illustrate the most elaborate use of multiple design strategies.
Simultaneously the empiricist reacting to site
and the idealist concerned with normative condition,
in one work he responds, adjusts, translates, asserts to be—and all at once—
passive recipient and active reverberator.

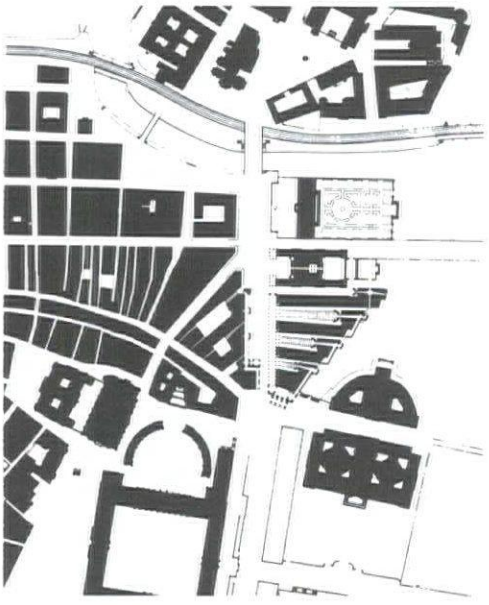
However, Asplund's play with assumed contingencies and assumed absolutes,
brilliant though it may be, does seem to involve mostly strategies of response;
and in considering problems of the object,
it may be useful to consider the admittedly ancient technique
of deliberately distorting what is also presented as the ideal type.
To take a Renaissance-Baroque example, if Santa Maria della Consolazione at Todi
may, in spite of certain provincial details,
be allowed to represent the "perfect" building in all its pristine integrity,
then how is this building to be "compromised" for use in a less than "perfect" site?
This is a problem which a functionalist theory could neither envisage nor admit.
For though, in practice, functionalism could often become compounded
with a theory of types, intrinsically it was scarcely able
to comprehend the notion of already synthesized and pre-existent models
being shifted around from place to place.
But, if functionalism proposed an end to typologies in favor of a logical induction
from concrete facts, it is precisely because it was unwilling
to consider iconic significance as a concrete fact in itself,
unwilling to imagine particular physical configurations as instruments of communication,
that functionalism can have very little to say
with reference to the deformation of ideal models.
So Todi we know to be a sign and an advertisement;
and as we concede the freedom to use the advertisement
wherever conditions may require it, we also infer the possibilities
of sustaining or salvaging the meaning while manipulating the form
according to the exigencies of circumstance.
And, in such terms, it may be possible to see Sant' Agnese in Piazza Navona
as a Todi which is simultaneously "compromised" and intact.
The constricted site propounds its pressures;
the piazza and the dome are the irreducible protagonists in a debate;
the piazza has something to say about Rome, the dome about cosmic fantasy;
and, finally, via a process of response and challenge,
both of them make their point.



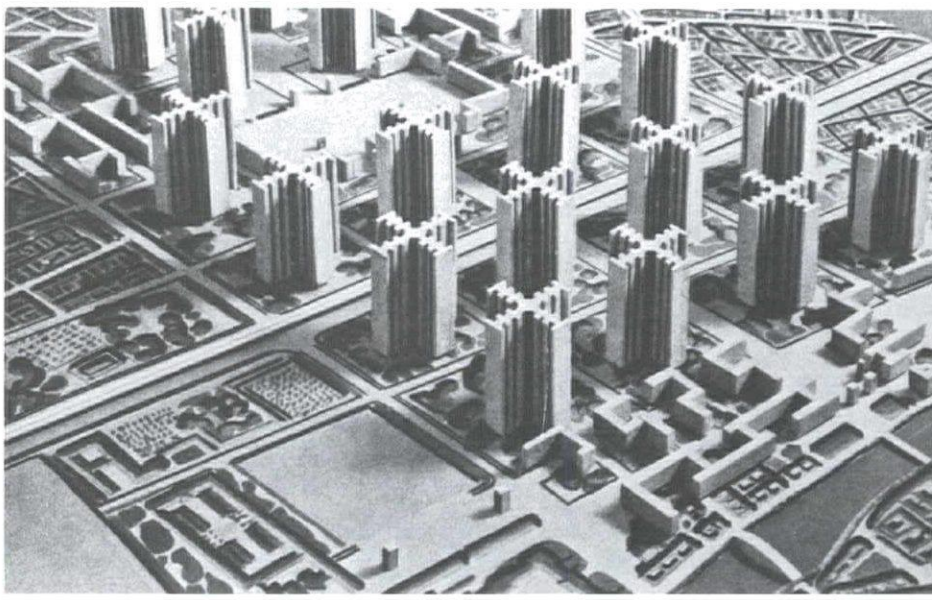
Gunnar Asplund
Project for the Royal Chancellery, 1922
Stockholm, Sweden
Building plan



Le Corbusier
Plan Voisin, 1925
Paris, France
General plan



General plan



Model view

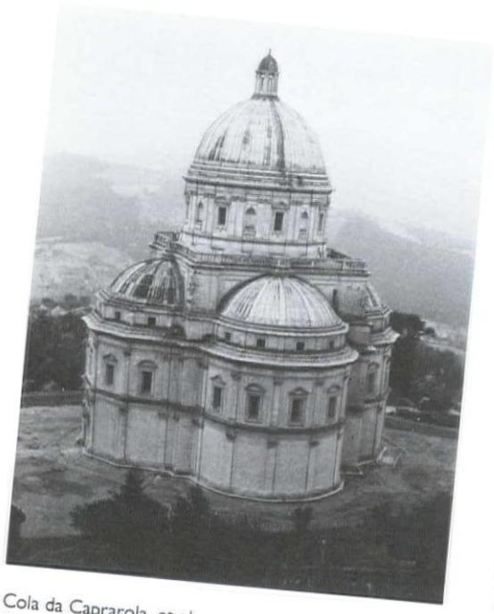
Gunnar Asplund
Project for the Royal Chancellery
Elevations

So a reading of Sant' Agnese continuously fluctuates
between an interpretation of the building as object and its reinterpretation as texture,
but if the church may be sometimes an ideal object
and sometimes a function of the piazza wall,
yet another Roman instance of such figure-ground alternation—
of both meanings and forms—might still be cited.
Obviously not so elaborate a construct as Sant' Agnese, the Palazzo Borghese,
located upon its highly idiosyncratic site, contrives both to respond to this site
and to behave as a representative palace of the Farnese type.
The Palazzo Farnese provides its reference and meaning.
It contributes certain factors of central stability, both of facade and plan;
but with the "perfect" *cortile*
now embedded in a volume of highly "imperfect" and elastic perimeter,
with the building predicated on a recognition of both archetype and accident,
there follows from this duplicity of evaluation
an internal situation of great richness and freedom.

Now this type of strategy which combines local concessions
with a declaration of independence from anything local and specific
could be indefinitely illustrated, but perhaps one more instance of it will suffice:
Le Pautre's Hôtel de Beauvais, with its ground floor of shops,
externally is something of a minor Roman *palazzo* brought to Paris,
as an even more elaborate version of a category of free plan than Palazzo Borghese,
might possibly prompt comparison with the great master
and advocate of the free plan himself.
But Le Corbusier's technique is, of course, the logical opposite to that of Le Pautre
if the "freedoms" of the Villa Savoye
depend on the stability of its indestructible perimeter,
the "freedoms" of the Hôtel de Beauvais
are derived from the equivalent stability of its central *cour d'honneur*.

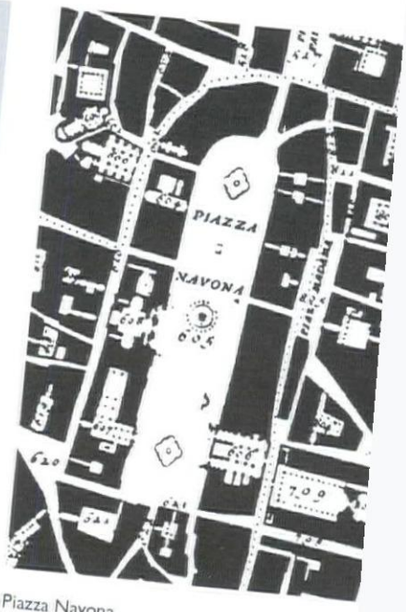
In other words, one might almost write an equation,
Uffizi: Unité = Hôtel de Beauvais: Villa Savoye.
As a simple convenience, this equation is of completely crucial importance.
On the one hand, at the Villa Savoye, as at the Unité,
there is an absolute insistence upon the virtues of primary solid,
upon the building as object,
and, on the other, at the Uffizi and in the Hôtel de Beauvais (as at Palazzo Borghese),
the built solid is allowed to assume comparatively minor insignificance.
Indeed, in these cases, the built solid scarcely divulges itself;
and while unbuilt space (courtyard) assumes the directive role,
becomes the predominant idea, the building's perimeter
is enabled to act as little more than a "free" response to adjacencies.
On the one side of the equation, the building becomes prime and insulated,
on the other, the isolation of identifiable void
reduces (or elevates) the building to infill.

But building as infill!
The idea *can* seem to be deplorably passive and empirical—
though such need not be the case.
For in spite of their spatial preoccupations,
neither the Hôtel de Beauvais nor the Palazzo Borghese are, finally, flaccid.
Both assert themselves by way of representational facade,
by way of progression from facade—figure (solid)—to courtyard—figure (void);
and, in this context, although the Villa Savoye is by no means
the simplistic construct which we have made it appear,
for present purposes its arguments are not central.
Far more clearly than at Savoye, at the Hôtel de Beauvais and the Palazzo Borghese,
the Gestalt condition of ambivalence—double value and double meaning—
results in interest and provocation.
However, though speculation may thus be incited by the fluctuations
of the figure-ground phenomenon (which may be volatile or sluggish),
the possibilities of any such activity—especially at an urban scale—
would seem very largely to depend upon the presence of what used to be called *poché*.

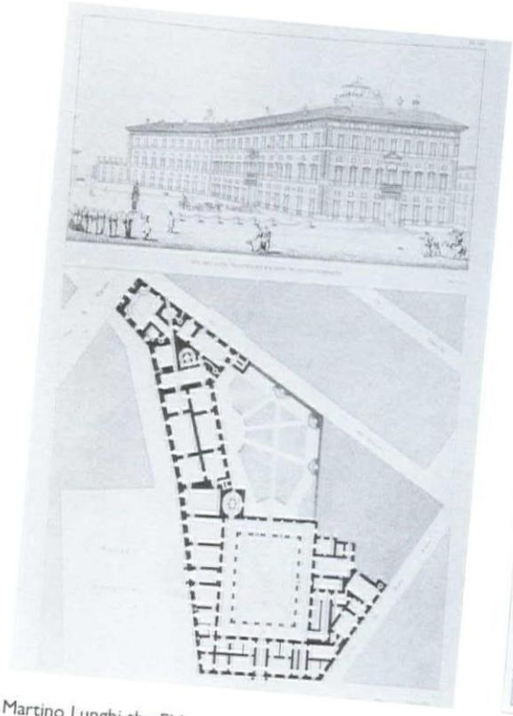


Cola da Caprarola, et al
Santa Maria della Consolazione, 1506
Todi, Italy
View

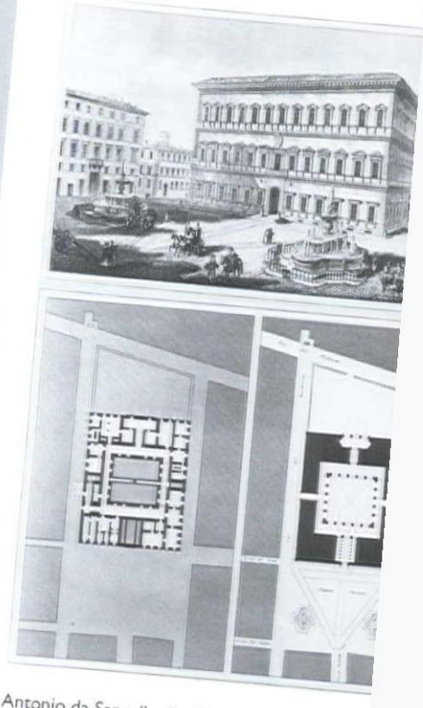
Carl and Girolamo Rainaldi, Francesco Borromini
S. Agnese in Agone, 1652
Piazza Novona, Rome, Italy
View



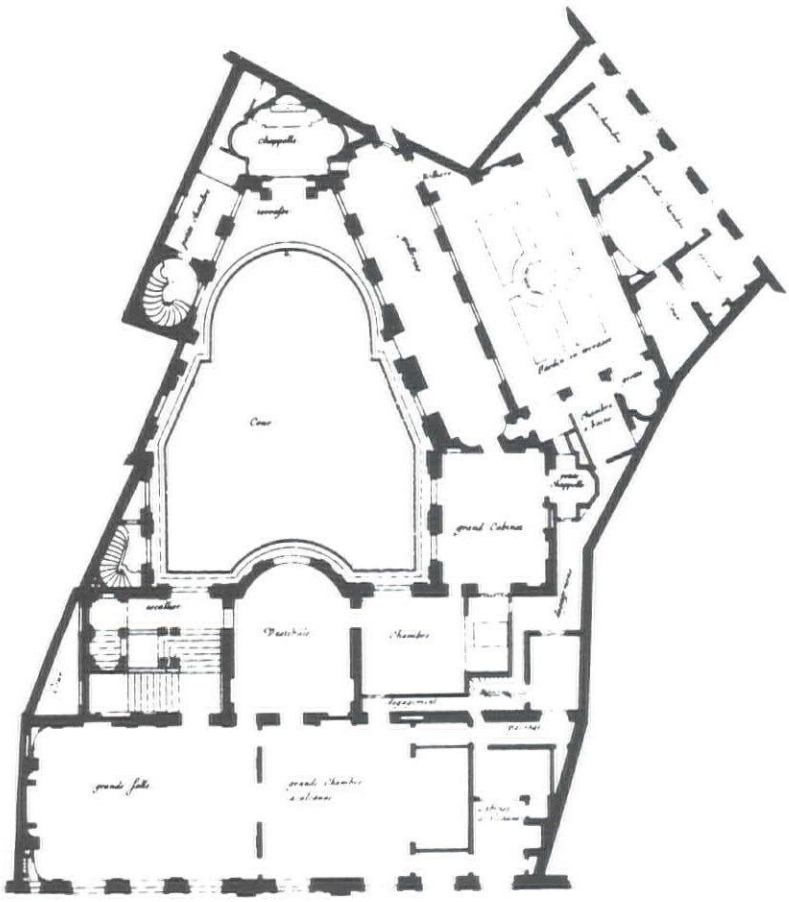
Piazza Navona
Rome, Italy, general plan, c. 1748



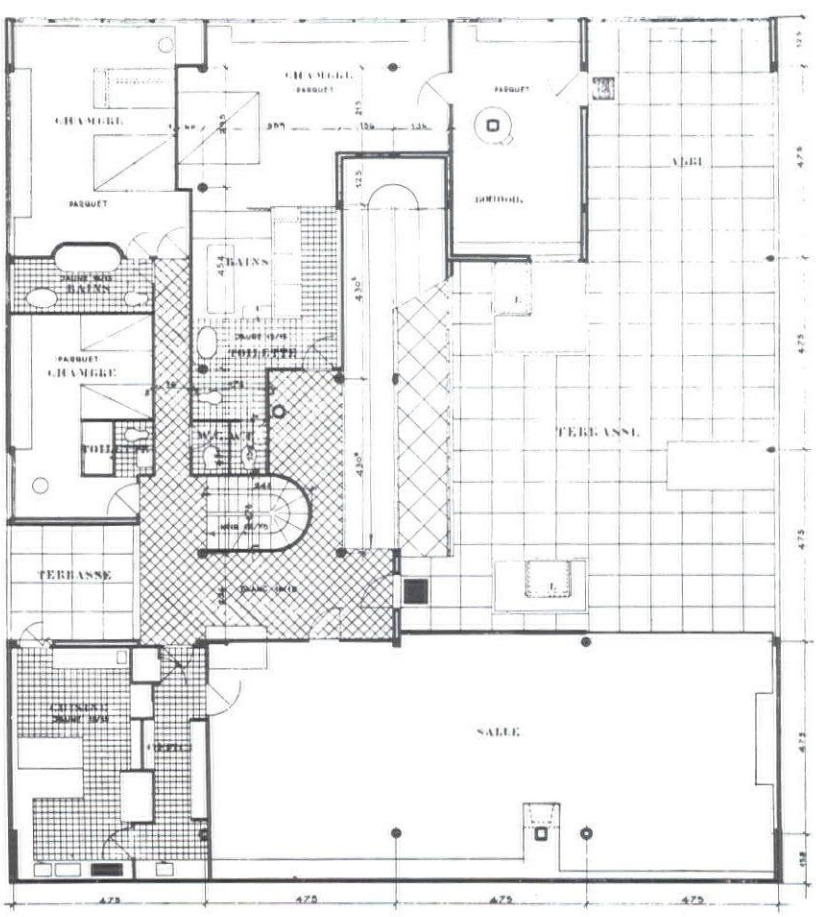
Martino Lunghi the Elder and Vasanzio
Palazzo Borghese, 1590
Rome, Italy
Plan/View



Antonio da Sangallo the Younger and Michelan
Palazzo Farnese, 1541–49
Rome Italy
Plan/view



Le Pautre
Hôtel de Beauvais, 1654–56
Paris, France
Plan



Le Corbusier
Villa Savoye, 1929–31
Poissy, France
Plan

Frankly, we had forgotten the term,
or relegated it to a catalogue of obsolete categories,
and were only recently reminded of its usefulness by Robert Venturi.[13]
But if *poché*, understood as the imprint upon the plan
of the traditional heavy structure,
acts to disengage the principal spaces of the building from each other,
if it is a solid matrix which frames a series of major spatial events,
it is not hard to acknowledge that the recognition of *poché* is also a matter of context
and that, depending on its perceptual field,
a building itself may become a type of *poché*,
for certain purposes a solid assisting the legibility of adjacent spaces.
And thus, for instance, such buildings as the Palazzo Borghese may be taken
as types of habitable *poché* which articulate the transition of external voids.

So, implicitly, thus far we have been concerned with an appeal for urban *poché*,
and the argument has been primarily buttressed by perceptual criteria;
but if the same argument might, just as well, receive sociological support
(and we would prefer to see the two findings as interrelated),
we must still face a very brief question of how to do it.

It seems that the general usefulness of *poché*, in a revived and overhauled sense,
comes by its ability, as a solid, to engage (or be engaged by) adjacent voids,
to act as both figure and ground as necessity or circumstance might require;
and with the city of modern architecture, of course,
no such reciprocity is either possible or intended.
But though the employment of such ambiguous resources
might foul the cleanliness of this city's mission,
since we are involved in this process anyway,
it will be opportune again to produce the Unité and, this time,
to bring it into confrontation with the Quirinale.

In plan configuration, in its nimble relationship with the ground
and in the equality of its two major faces,
the Unité ensures its own emphatic isolation.
A housing block which more or less satisfies desired requirements
in terms of exposure, ventilation, etc.,
its limitations with regard to collectivity and context have already been noted;
and it is in order to examine possible alleviation of these shortcomings
that the Palazzo del Quirinale is now introduced.
In its extension, the improbably attenuated Manica Lunga
(which might be several Unités put end to end),
the Quirinale carries within its general format all the possibilities
of positive twentieth-century living standards
(access, light, air, aspect, prospect, etc.);
but while the Unité continues to enforce its isolation and object quality,
the Quirinale extension acts in quite a different way.

Thus, with respect to the street on the one side and its gardens on the other,
the Manica Lunga acts as both space-*occupier* and space-*definer*,
as positive figure and passive ground,
permitting both street and garden to exert their distinct and independent personalities
To the street it projects a hard, "outside" presence which acts as a kind of datum
to service a condition of irregularity and circumstance (Sant' Andrea, etc.)
across the way; but, while in this way it establishes the public realm,
it is also able to secure for the garden side
a wholly contrary, softer, private, and, potentially, more adaptable condition.

13. Robert Venturi
Complexity and Contradiction in Architecture
The Museum of Modern Art Papers on Architecture 1
New York, 1966

Rome, Italy
General plan, c. 1748

Urban *poché*

Building *poché*

Building *poché*, detail

The elegance and economy of the operation,
all done with so little and all so obvious,
may stand as a criticism of contemporary procedures;
but, if a consideration of more than one building has here been implied,
such an expansion may be carried a little further.
Consider, for instance, the courtyard of the Palais Royal
(admired but not "used" by Le Corbusier), the Louvre, and the Tuileries—
in their eighteenth-century condition—as collectively providing
a clear differentiation between internal states of relative privacy
and an external, less comprehensible world;
consider them not only as habitable *poché* but as a number of urban rooms;
and consider then a series of towers, current specification—
smooth, bumpy, with or without entrails, whatever—to be located as urban furniture,
perhaps some inside the "rooms" and some outside.
The order of the furniture is no matter;
but the Palais Royal and its companions thus become instruments of field recognition,
identifiable stabilizers and a means of collective recognition.
The combination provides a condition of mutual reference,
complete reciprocity, and relative freedom.
In addition, being essentially foolproof,
it might almost "make the evil difficult and the good easy."[14]

That all this is of no consequence . . . ?
that between architecture and human "activity" there is no relationship . . . ?
Such one knows to be the continuing prejudice of the
Let us evaporate the object, let us interact school;
but, if existing political structure—whatever one might wish—
seems scarcely to be upon the threshold of dissolution
and if the object seems equally intractable to important physicochemical decomposition,
then by way of reply, it *might* be arguable that it *could* be justified
to make at least *some* concessions to these circumstances.

Ultimately, and in terms of figure-ground, the debate which is here postulated
between solid and void is a debate between two models
and, succinctly, these may be typified as acropolis and forum.
Question: Which of these models can be more readily quantified?
Answer: Obviously a forum strategy.
Question: Can these models be crossbred?
Answer: Perhaps far more readily than might usually be presumed.
In any case, in considering any response to these questions, it should be obvious
by this point that present arguments have little to do with "history."
"History," so far as we are aware,
relates to concatenation of events and their stylistic profile.
In the framework of this discussion, it can only interest us very little;[15]
instead, our preoccupations are largely morphological,
and, if we are interested in the usefulness of particular morphologies,
we are correspondingly unconcerned with the provenance of specific models.

Indeed, as an encapsulation of the present argument,
one might recall Theo van Doesburg, introduce Piet Mondrian,
and refer to the ultimate, implicit, argument between these two;
between van Doesburg, who emphatically separates figures from spatial matrix
(maintaining the object in "splendid isolation"), and Mondrian,
who maintains spatial matrix and figure in a constantly fluctuating relationship.
The introduction of Mondrian in this argument may now permit a final cadenza.

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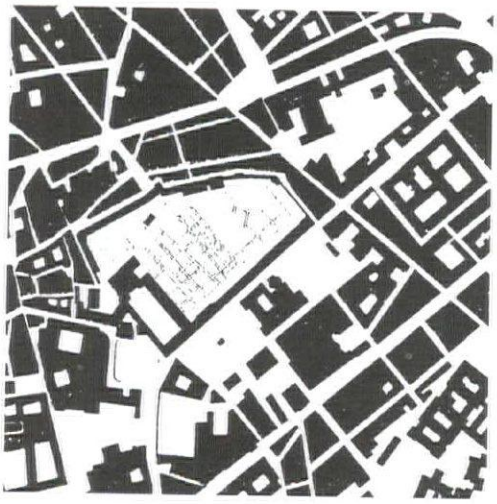
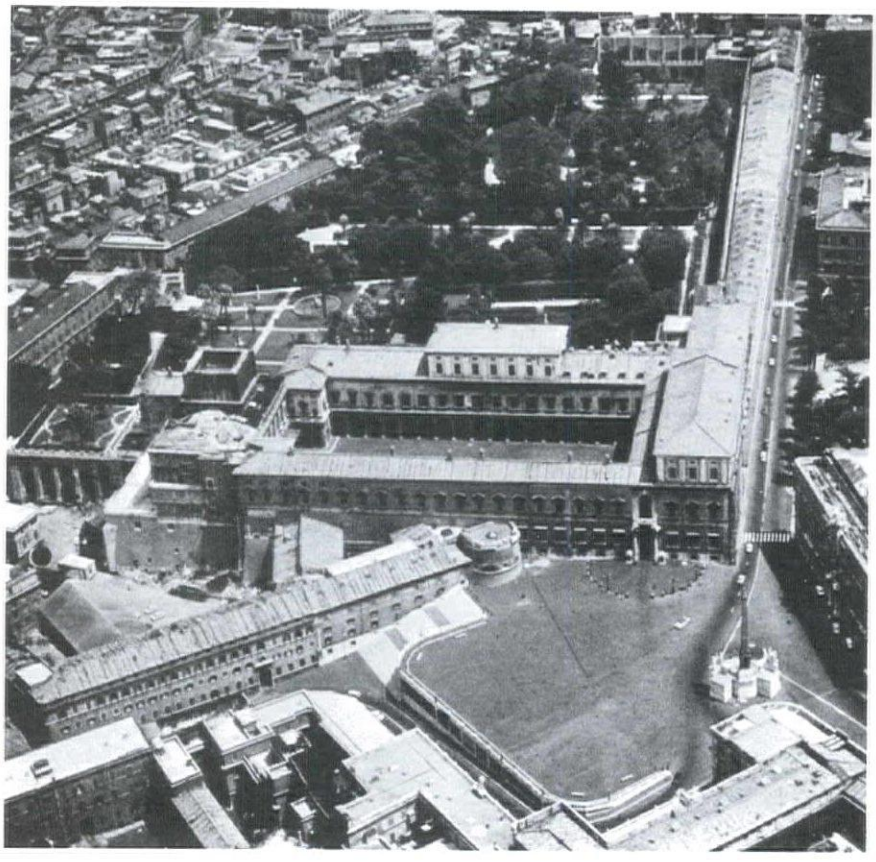
14. Le Corbusier
Oeuvre Complete 1938–46
Zurich, 1946, p. 171
The statement: "it is a language of proportions which makes evil difficult and good easy" is supposedly Albert Einstein's reaction to the Modulor.
15. It is suggested that, at the present day, inhibitions about "history" as a supposed contaminant have become impossible to sustain, that the chronological iron curtain which the modern movement threw across time has become hopelessly bizarre, and that the temporal provincialism in which modern architecture has located itself can only, more and more, come to appear a product of superstition.

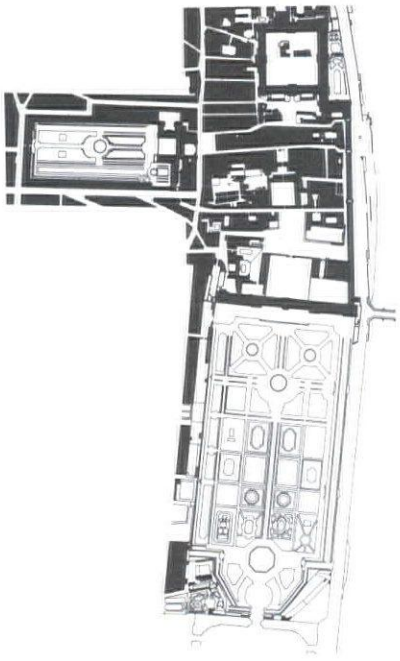


Rome, Italy
Area of the Quirinale
General plan, 20th century

The Quirinale (Manica Lunga)
Rome, Italy
Elevation

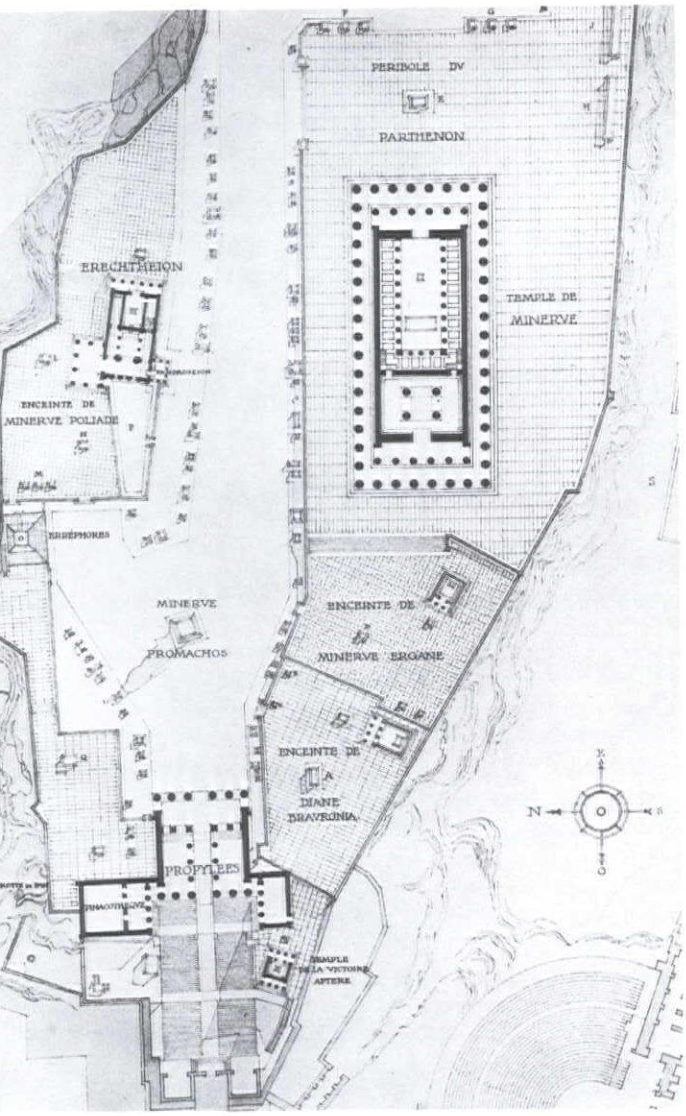


The Quirinale

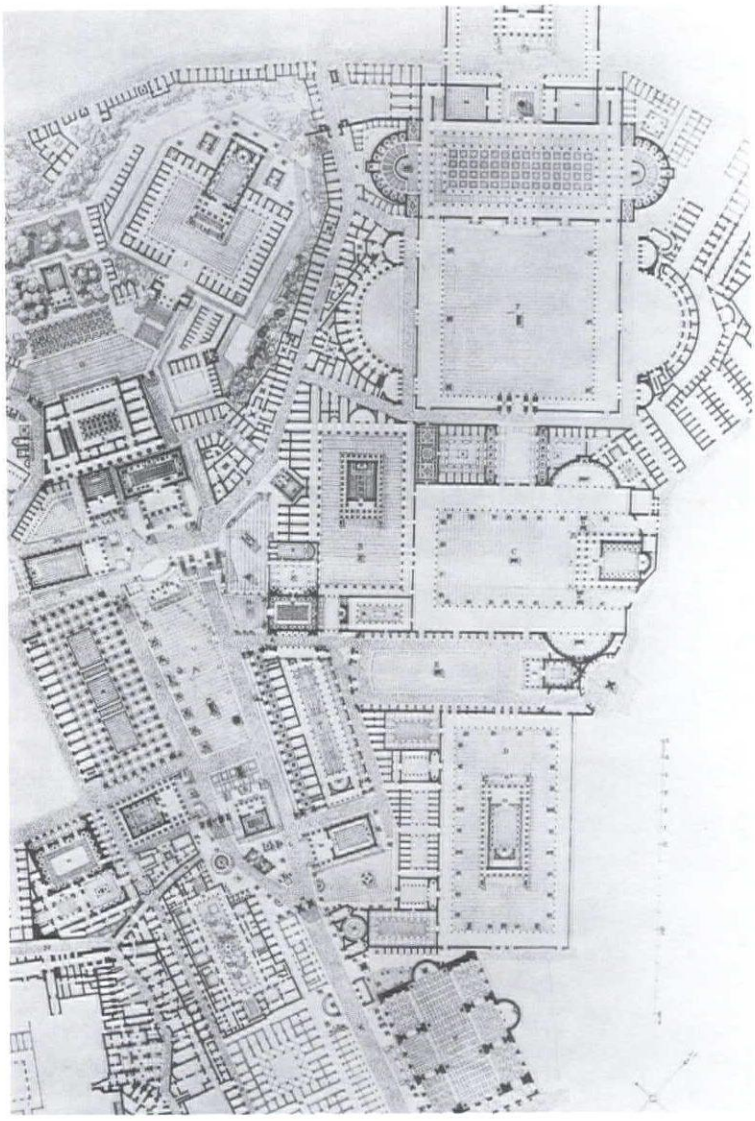


The Louvre
Paris, France
General plan, c. 1850

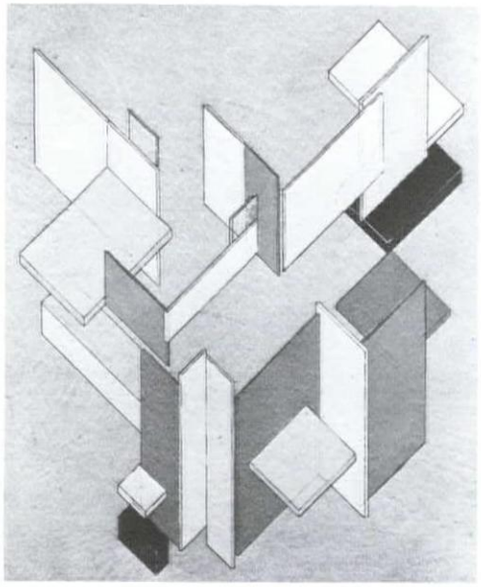
Turgot plan
View



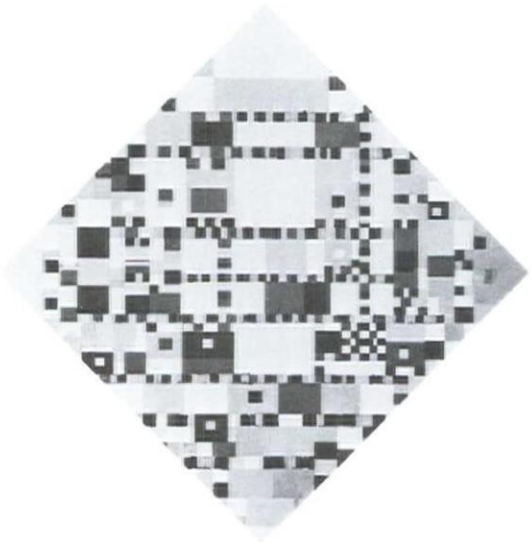
cropolis
s, Greece
th century B.C.



The Roman Forums
Rome, Italy
Plan, 2nd century A.D.

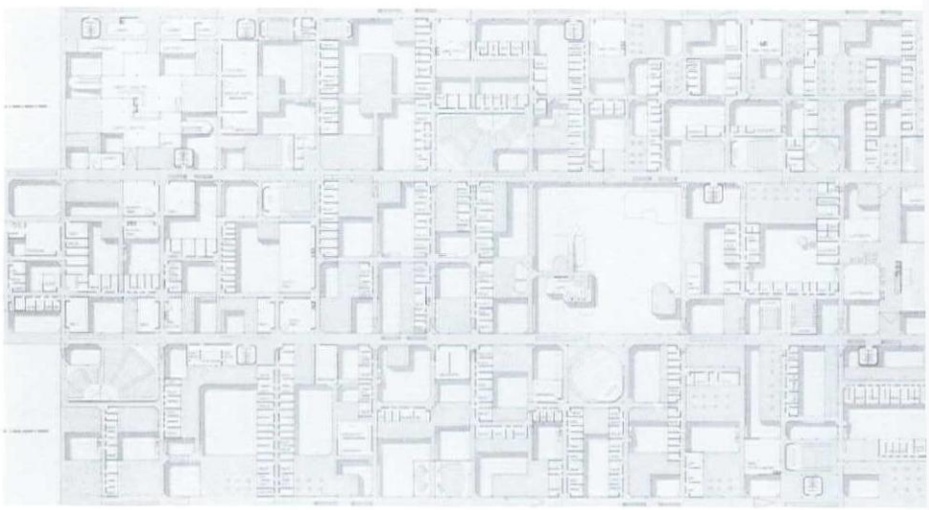


Theo van Doesburg
Steps of the Russian Dance



Piet Mondrian
Victory Boogie-Woogie, 1943–44

Giacomo Vignola
Palazzo Farnese at Caprarola, 1547–49
View facade



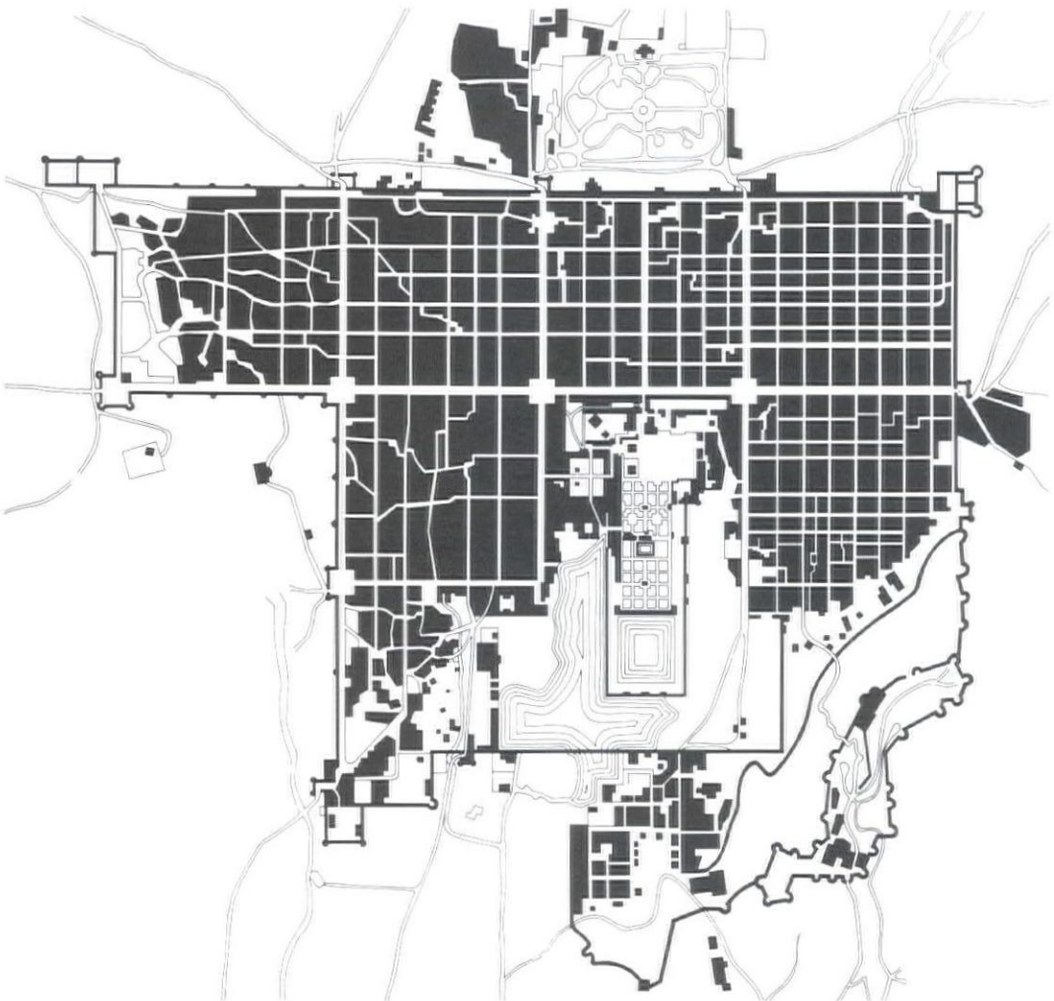
Candilis, Josic, Woods
Free University, 1963
Berlin, Germany
Plan

Matrix, field, texture as grid.
Whether, in Mondrian's terms, "accident" (object, figure) promotes grid (matrix, textur
or grid promotes "accident" will be left as an open question;
but with reference to this question, Levi-Strauss's "precarious balance
between structure and event" might possibly be considered not irrelevant.
For the equivocal nature of Mondrian's grids, part origin and part product,
is the condition to which we wish to direct attention.
It is no simple set of Cartesian coordinates to which experience
is then to become subservient.
And here an admittedly unfair comparison will now be made—
between *Victory Boogie-Woogie* and the plan of the Free University of Berlin.
While *Victory Boogie-Woogie* figures to augment and contract,
to congeal and dissolve between grid and incident,
at Berlin no such two-way commerce is possible.
In the end, the Berlin grid is all too normative, all too pragmatic,
and, intentions apart, all too unresponsive to violation.

To move from a plan to a facade, for our purposes much the same may be said
about so superlatively argued a system of gridding and webbing
as is displayed in the garden facades of Caprarola.
For, surely, the meshing and strapping of these facades,
even though facilitating a multiplicity of readings, is—for present purposes—
insufficiently generous and altogether too restrictive.

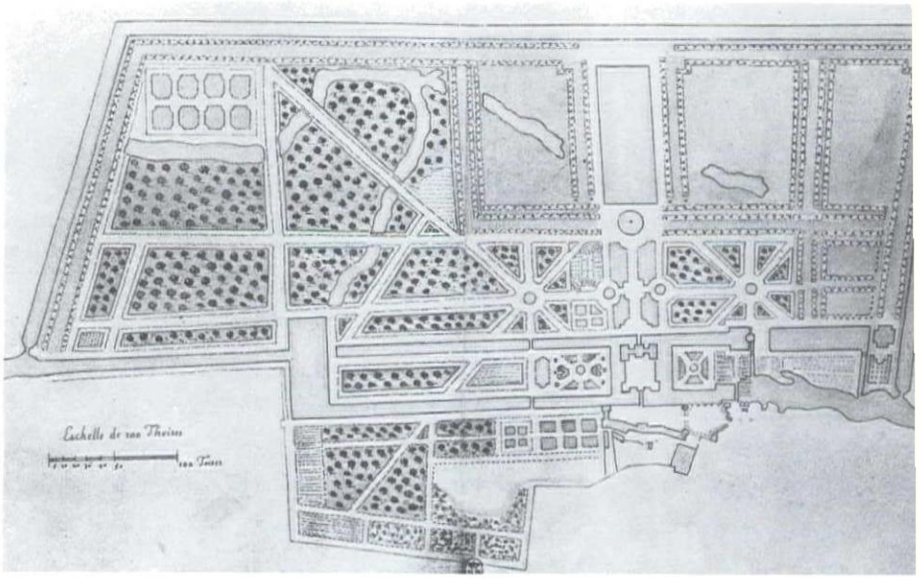
We wish a grid rather more accident prone, a structure but not exactly a straitjacket;
and, accordingly drifting from a twentieth-century plan
and a sixteenth-century elevation once more to a full-scale urbanistic statement
(eighteenth century and Indian),
we feel compelled to salute a performance so extraordinary as that of Jaipur.
Now without doubt, a plan and a picture are never to be compared;
but if this strange idea of so many critics (van Doesburg's *Steps of the Russian Dance*
as a study for Mies van der Rohe's Berlin Building Exhibition House)
may be relegated to the obscurity it deserves,
remarks applicable to *Victory Boogie-Woogie* may still be transposable to Jaipur.

At Jaipur, there is the delivery of a major precept (nine squares)
and then the subtle disintegration of the same idea.
There are notions of a consistent geometry which are abundantly present;
and then these same inferences are invariably invaded
by the incursions of casual (and perhaps topographical) detail.
In other words, at Jaipur, order acquires value by its denial;
and randomness achieves significance by its enframement.



Jaipur, India
General plan, 18th century

Chateau Colbert de Villacerf
Garden plan
The layout of the Chateau Colbert de Villacerf—a largely unknown and probably provincial French performance; and a garden such as this might also underscore the Jaipur phenomenon—the overall ordonnance of the gridded structure within which contrary events (mostly aquatic) may erupt and then subside.



To summarize: It is here proposed that,
rather than hoping and waiting for the withering away of the object
(while simultaneously manufacturing versions of it in profusion unparalleled),
it might be more judicious, in most cases, to allow and encourage
the object to become digested in a prevalent texture or matrix.
It is further suggested that neither object nor space fixation
are, in themselves, any longer representative of valuable attitudes.
The one may, indeed, characterize the "new" city and the other the old;
but if these are situations which must be transcended rather than emulated,
the situation to be hoped for should be recognized as one in which
both buildings *and* spaces exist in an equality of sustained debate.
A debate in which victory consists in each component emerging undefeated,
the imagined condition is a type of solid-void dialectic which might allow
for the joint existence of the overtly planned and the genuinely unplanned,
of the set piece and the accident,
of the public and the private, of the state and the individual.
It is a condition of altered equilibrium which is envisaged;
and it is in order to illuminate the potential of such a contest
that we have introduced a rudimentary variety of possible strategies.
Crossbreeding, assimilation, distortion, challenge, response, imposition,
superimposition, conciliation: these might be given any number of names
and, surely, neither can nor should be too closely specified.

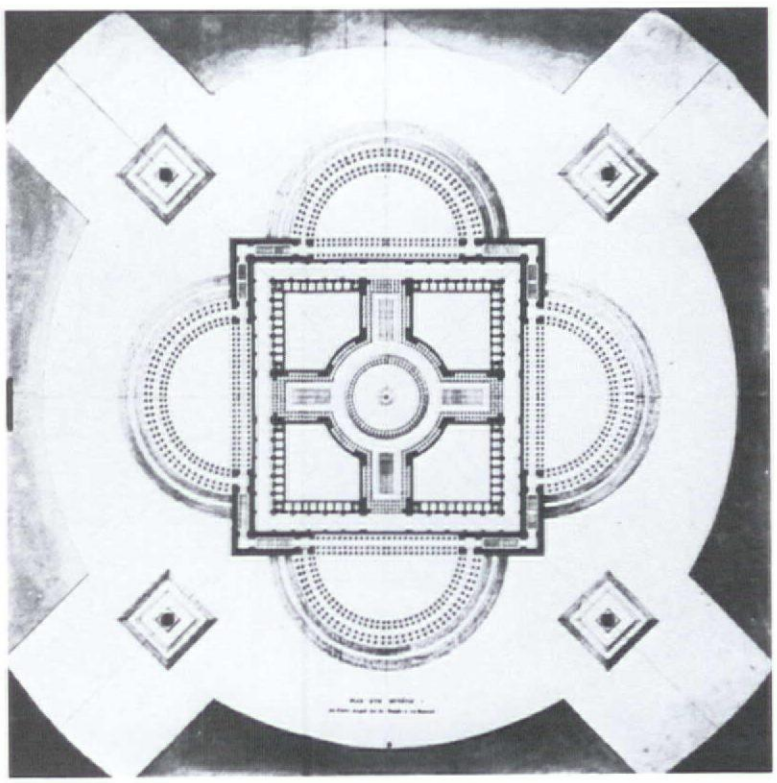
However, to terminate, a quote from José Ortega y Gasset may be apposite.

> How can man withdraw himself from the fields? Where will he go, since the earth is one huge unbounded field? Quite simple; he will mark off a portion of this field by means of walls, which set up an enclosed finite space over against amorphous, limitless space . . . For in truth the most accurate definition of the *urbs* and the *polis* is very like the comic definition of a cannon. You take a hole, wrap some steel wire tightly around it, and that's your cannon. So the *urbs* or *polis* starts by being an empty space . . . and all the rest is just a means of fixing that empty space, of limiting its outlines . . . The square, . . . this lesser rebellious field which secedes from the limitless one, and keeps to itself, is a space *sui generis* of the most novel kind in which man frees himself from the community of the plant and the animal, . . . and creates an enclosure apart which is purely human, a civil space.[16]

16. José Ortega y Gasset
The Revolt of the Masses
New York, 1932, pp. 151–52

Wiesbaden, Germany
General plan, 1900
The problems which we discuss may best be ventilated by an examination of the plan of Wiesbaden as it existed c.1900. For this plan (and before the Ville Radieuse was even conceived) surely most perfectly exhibits a mechanism of mediation between seemingly antagonistic urbanistic modes.

Project for a Museum
Etienne-Louis Boullée
1873



30 Museum Plans

Train

The museum is representative of man's emergence into the modern era. It owes its origins to basic themes of the Renaissance: the awareness of the past and the creation and collection of art, which gave rise to the development of specific spaces for the display of antiquities and new works of art. Architects have since developed and expanded the new vocabulary, derived from the concerns for displaying art, into a building type. This collection of plans charts that development from the sixteenth century to the present.

The museum is a public building. Its significance in the public realm, due to the nature of the display of art, is that it returns public space to the city, *enclosed* public space, space that aerates the density of the urban mass. This new building type, as a monument of civic pride, was generally designed as a set piece in the urban landscape, which allowed for the development of a specific plan based on internal criteria and organization (but not at the exclusion of urban concerns) to shape its architectural form.

Twentieth-century museums, in general, exhibit significant experimentation in plan and form. Pre-twentieth century museums evolved into a plan type that generated spaces that are, perhaps, more conducive to the viewing of art. The apparent weaknesses of many newer museums can be traced to the failure of the architect to recognize the validity of the architecture of the past.

Museums since the beginning of the twentieth century have explored spatial concepts which tended to produce an abstract, undefined, and generalized nature. The "modern" museum has neglected its responsibility to the city and become introverted and devoid of public character. More recently, with the decline of doctrinaire modernism, museums have exhibited a reexamination of historical precedents—both urban and spatial.

The following is a study of museum plans as the generators of space shaped for the display of art. The plans allow a cross reference of time, place, architect, and style. The museums discussed in previous articles establish the core for the drawings presented. The remaining plans were chosen to illustrate the museum as set piece, object, contexture, and re-use (e.g. office, palace, villa). The intention is to display a diverse group of plans (graphically similar and in chronological order) for study and comparison.

30 Museum Plans

Project for a Museum
Musei Vaticani
Palais du Louvre
Galeria degli Uffizi
Museo del Prado
The Dulwich College Art Gallery
Die Glyptothek
Die Altes Museum
The British Museum
Die Alte Pinakothek
Die Neue Pinakothek
Ermitage
The Smithsonian Institution
Die Kunsthistorisches Hofmuseum
The Metropolitan Museum of Art
The Museum of Modern Art
The Guggenheim Museum
The Yale University Art Gallery Addition
Museum: Cultural Center Ahmedabad
Die Neue Nationalgalerie
L'Arnheim Pavillon
The Kimbell Art Museum
Project for an Art Museum, Shiraz, Iran
The National Gallery of Art, East Building
Centre Pompidou
The Yale Center for British Art
Project for a Museum of Modern Art
Project for Northrhine-Westphalia Art Museum
Project for Wallraf-Richartz Museum
Staatsgalerie Extension and Chamber Theater

Musei Vaticani
The Vatican, Rome, Italy
Reorganization 13th-century Apostolica palazzi, gale
mid 15th century

Sistine Cappella
Giaovanni de' Dolci
1473

Palazzetto del Belvedere
Antonio del Pollaiuolo
Giac. da Pietrasanta

Corridoio delle Iscricioni (Museo Chiaramonti)
Bramante
1503–13

Cappella Paolino, Sala Regia
Antonio da Sangallo the Younger
1530s–40s

Biblioteca del Sixtus V, Apostolica Palazzo
Sistine Sala
Domenico Fontana
1585–90

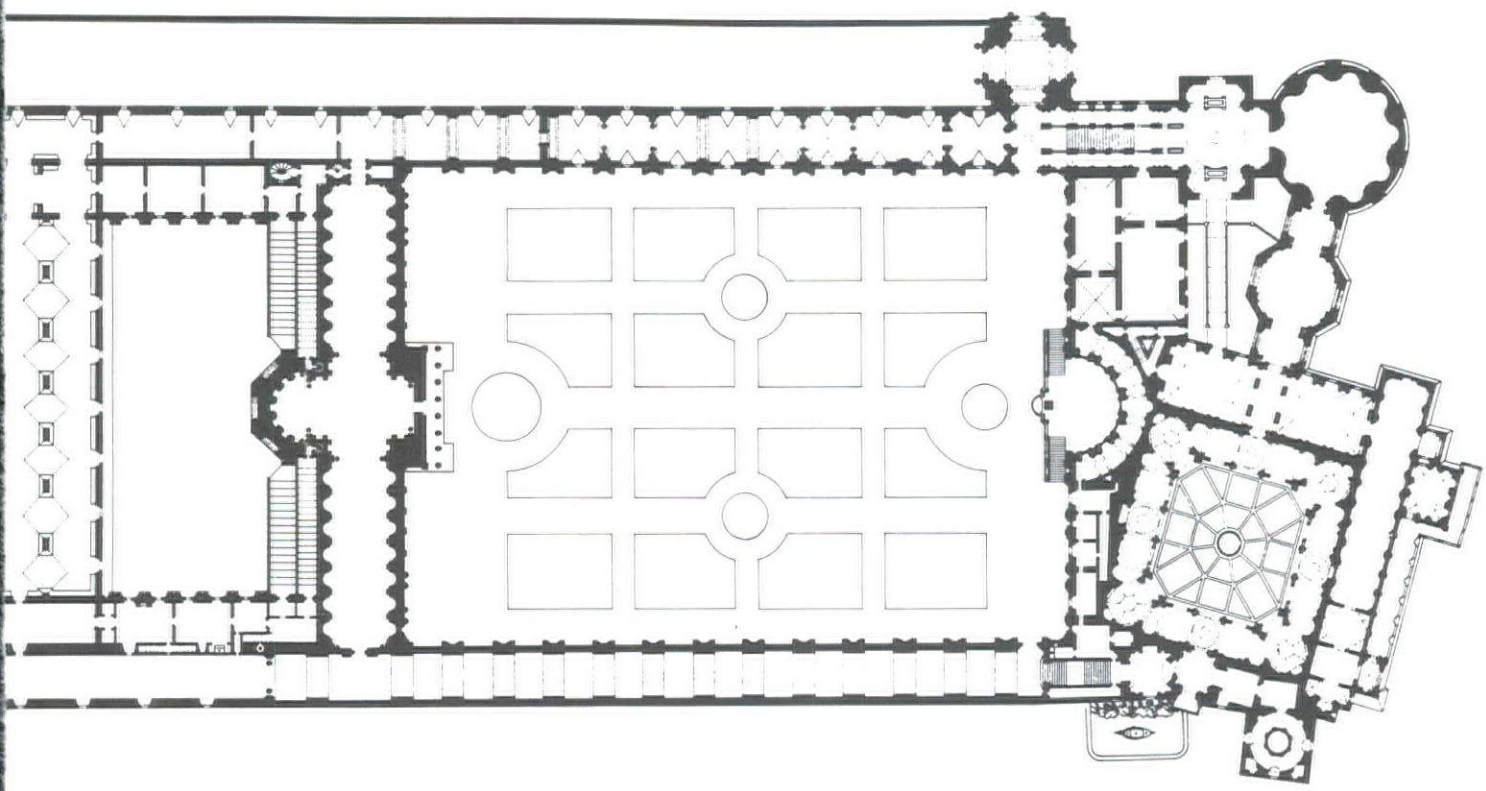
Museo Sacro
Scipione Maffei
1755–56

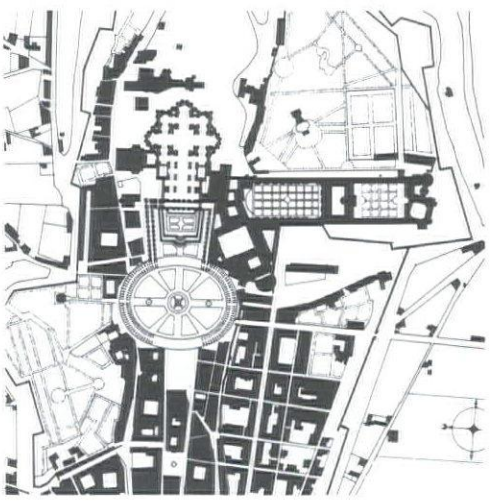
Museo Pio-Clementino
Michael Simonetti
Gaetano Merini
Giuseppi Camporesi
1773–80

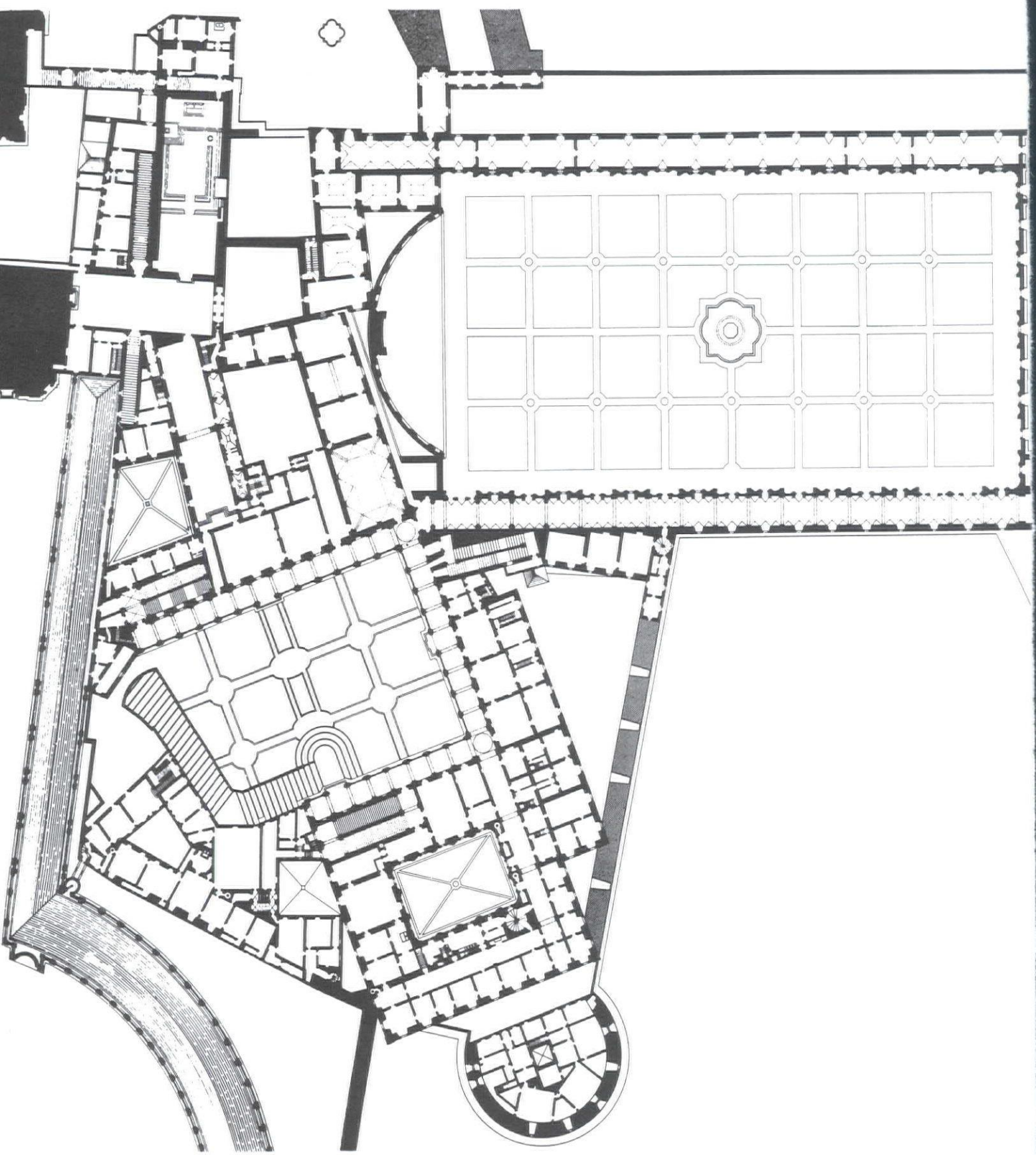
Braccio Nuovo
Rafaello Stern
1817–22

Pinacoteca Vaticana (not shown)
Luca Beltrami
1932

Museo Paolino (not shown)
Pasarelli et al
1970







ne to one hundred

Palais du Louvre
Paris, France
Pierre Lescot
1546–59, 1566–1600

P. Chambiges
1566, 1570

Metezeau
1566–99

Du Cerceau
1600–09

Lemercier
1624–54

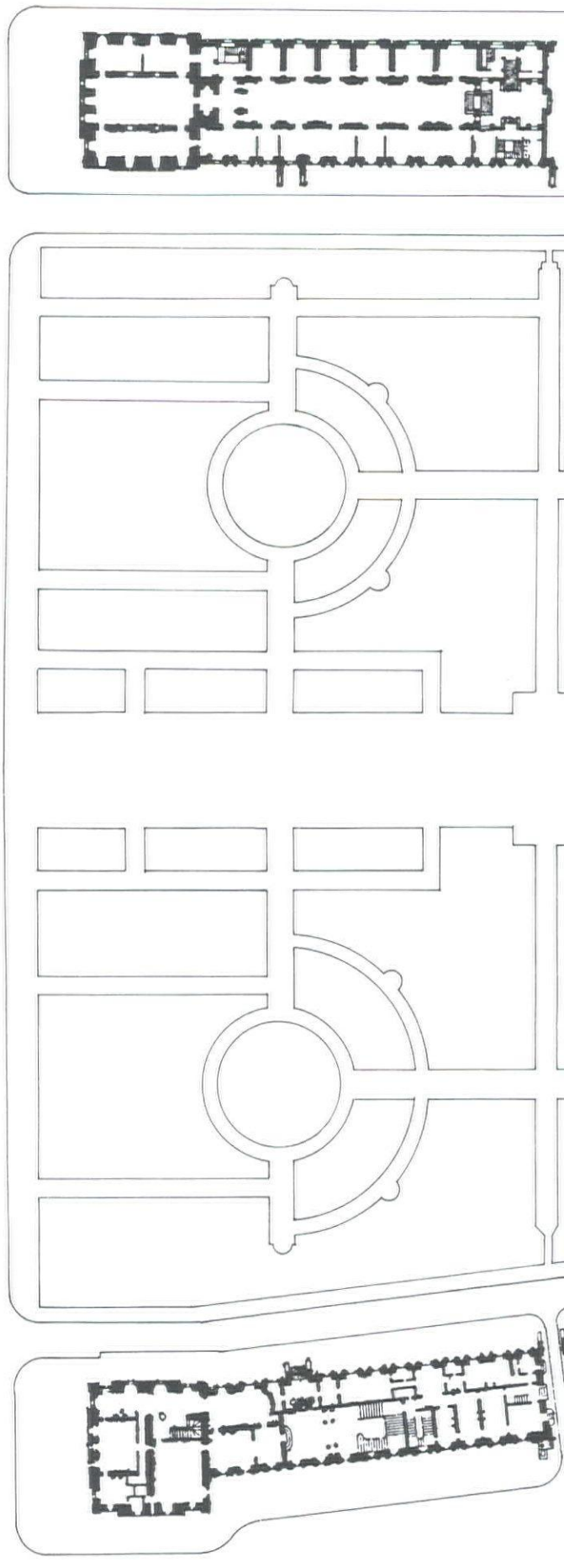
L. Le Vau
1650–67

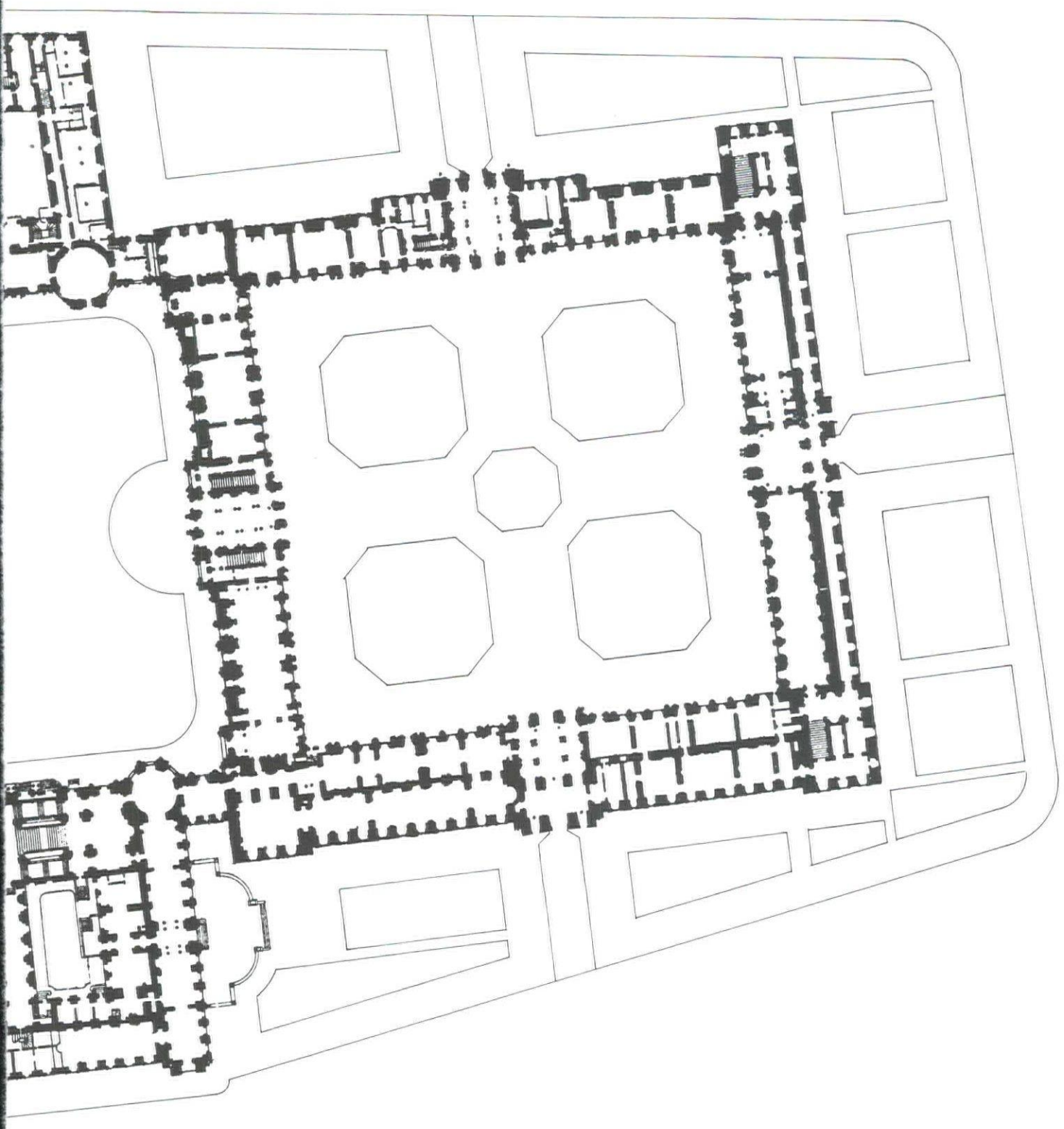
Claude Perrault
1667–74

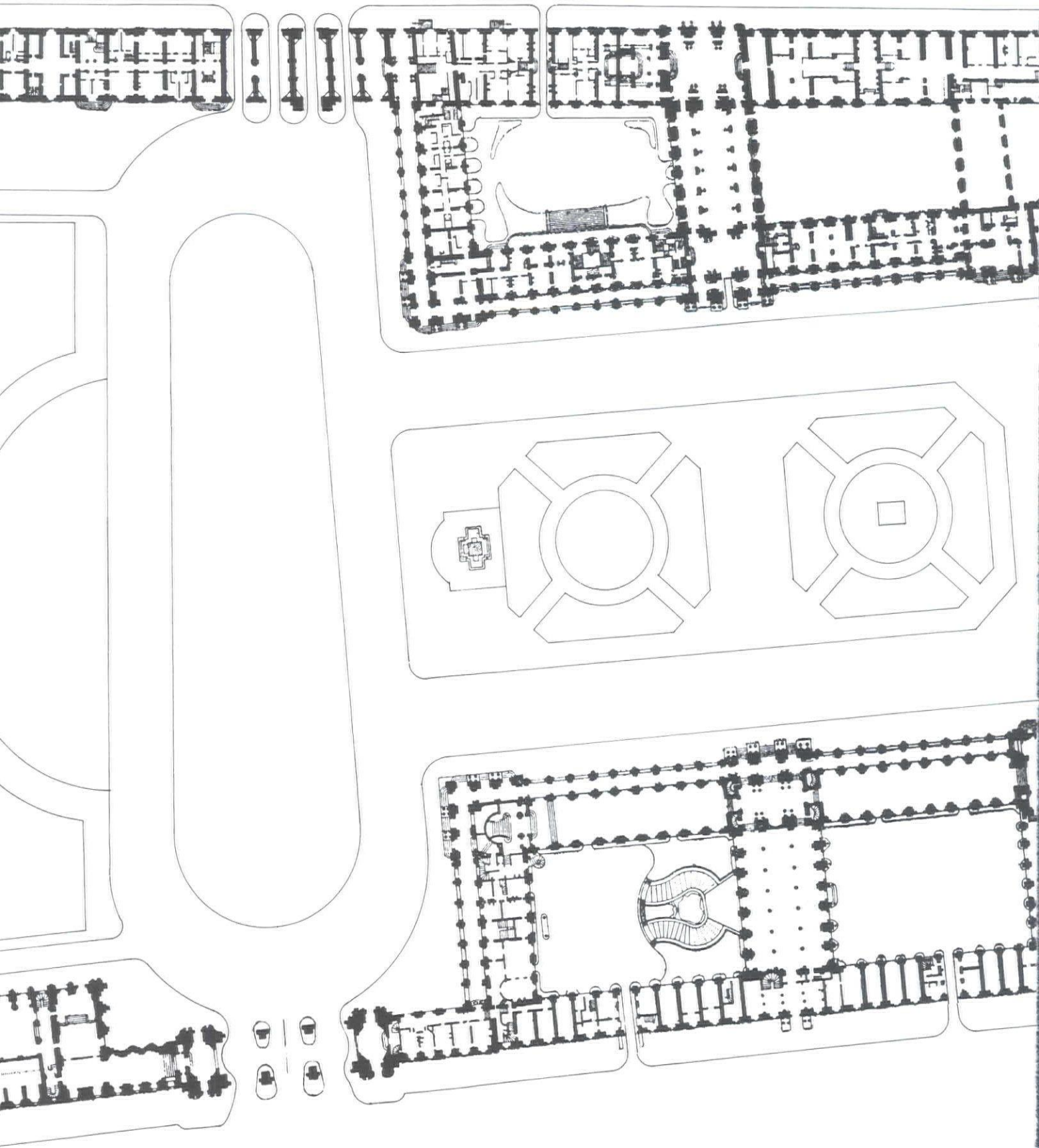
Gallery by Decree
1793

Percier, Fontaine
1806–13

H.M. Lefuel
1860–78



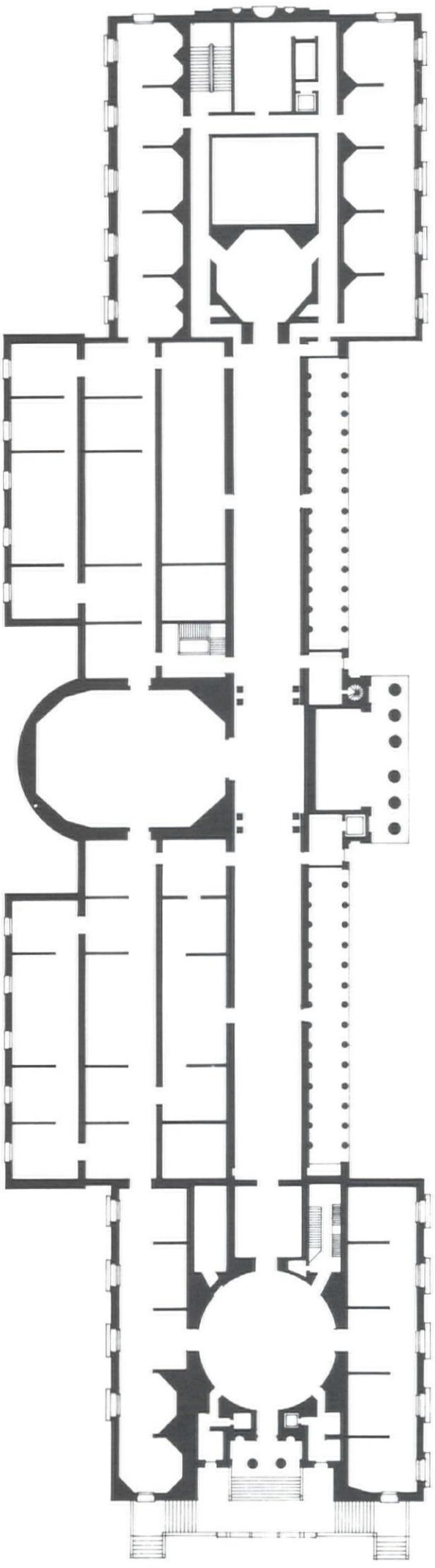




Galeria degli Uffizi
Florence, Italy
Giorgio Vasari
1560–74

Bountalenti
1574–81

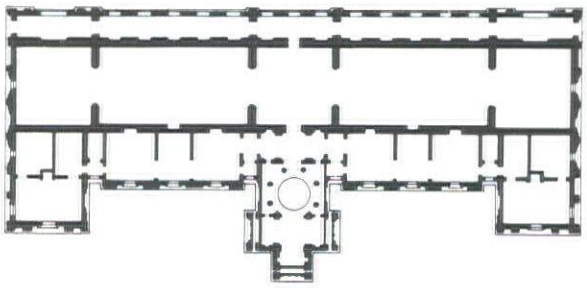
Public Gallery (gift of Anna Maria Lodovica (Medici))
1739



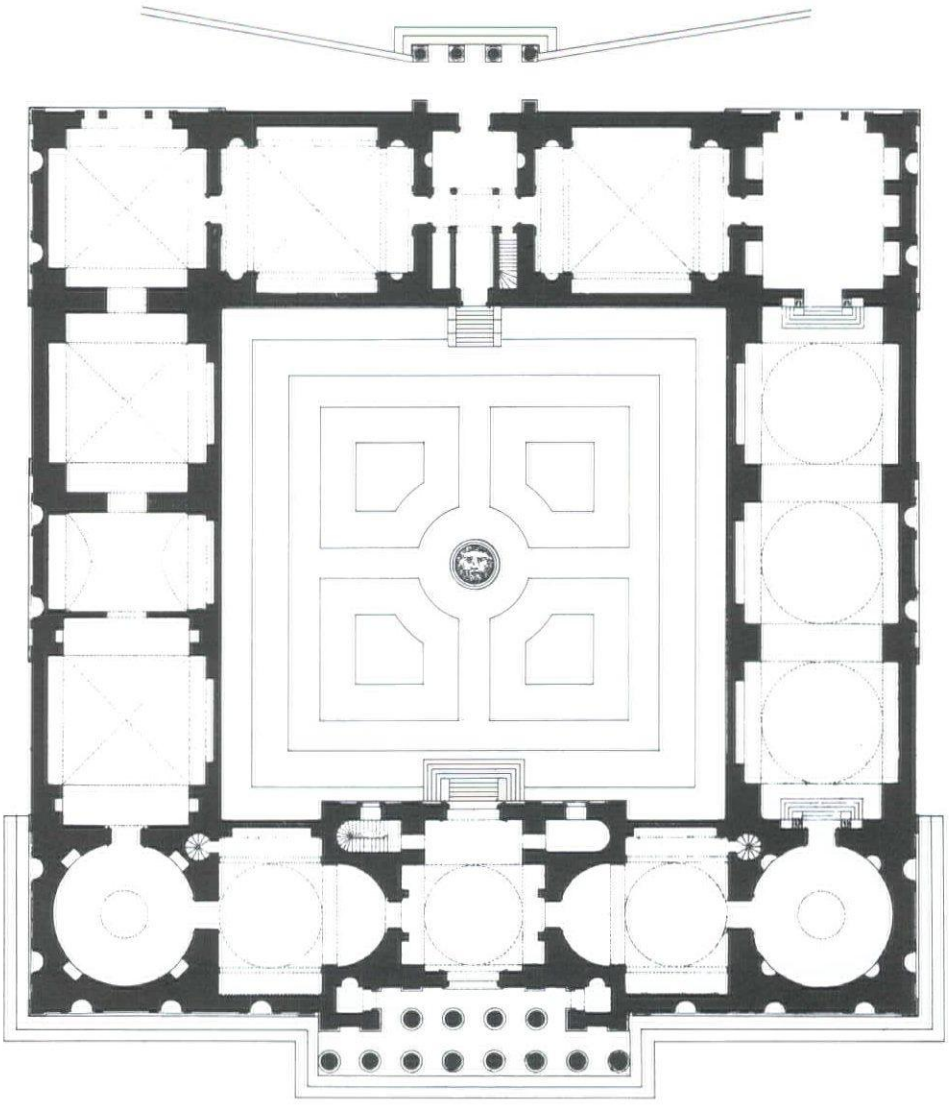
useo del Prado
idrid, Spain
in de Villanueva
34–1811

ne to fifty

The Dulwich College Art Gallery
Dulwich, England
Sir John Soane
1811–14

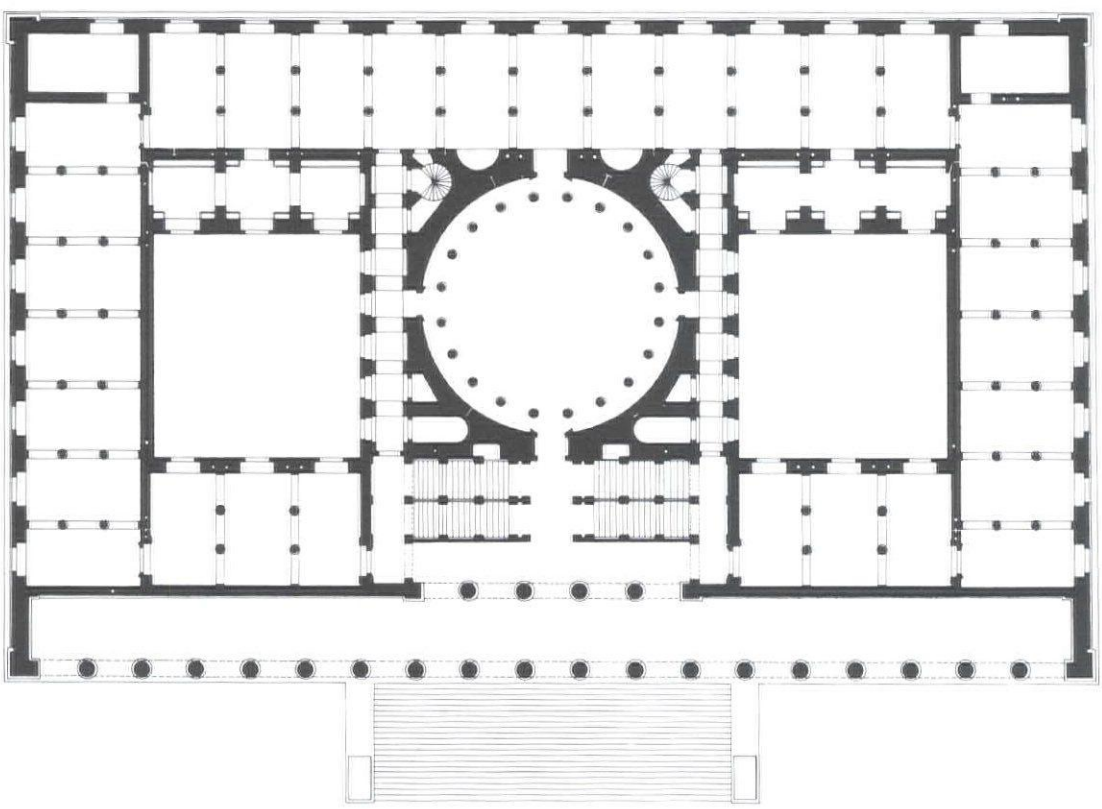


one to fifty

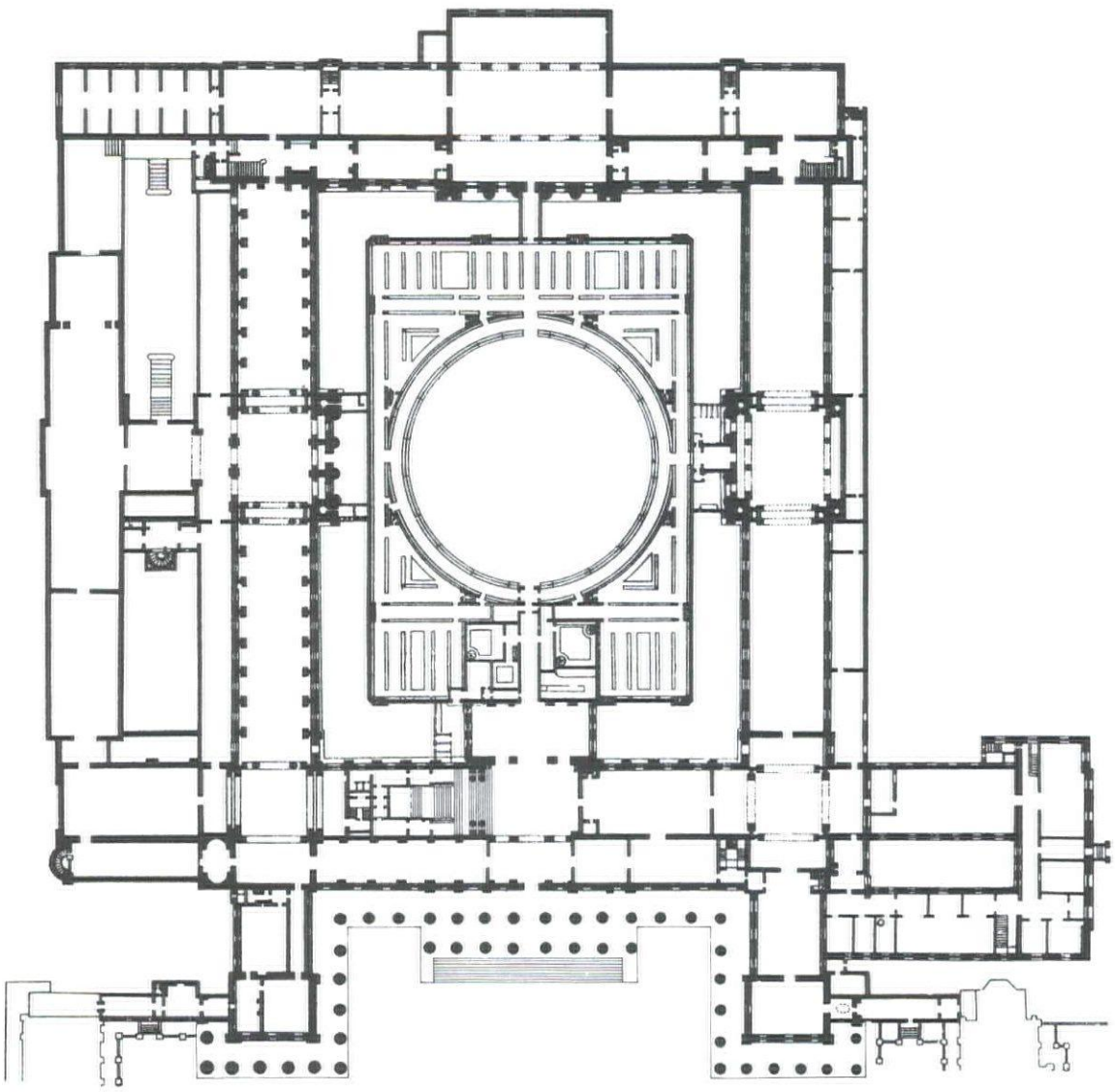


Die Glyptothek
Munich, Germany
Leo von Klenze
1815–30

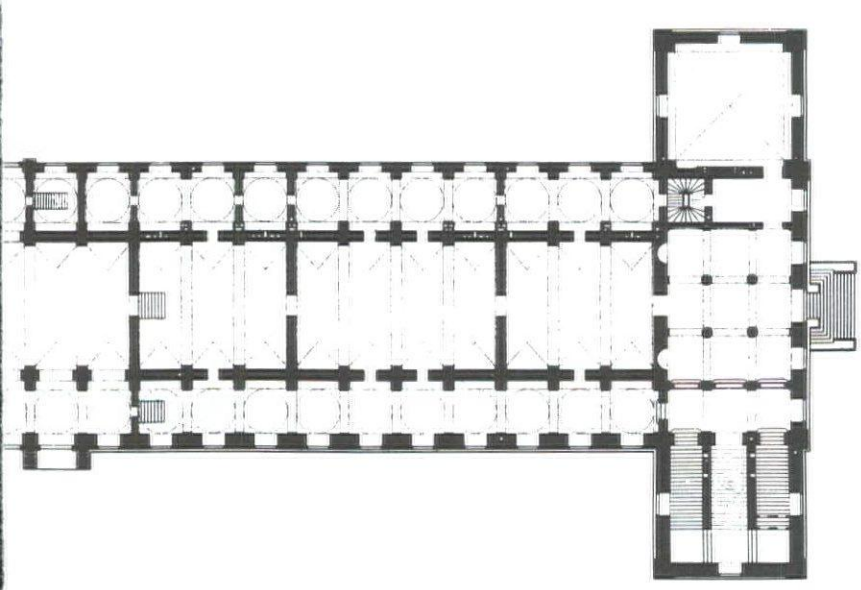
one to fifty

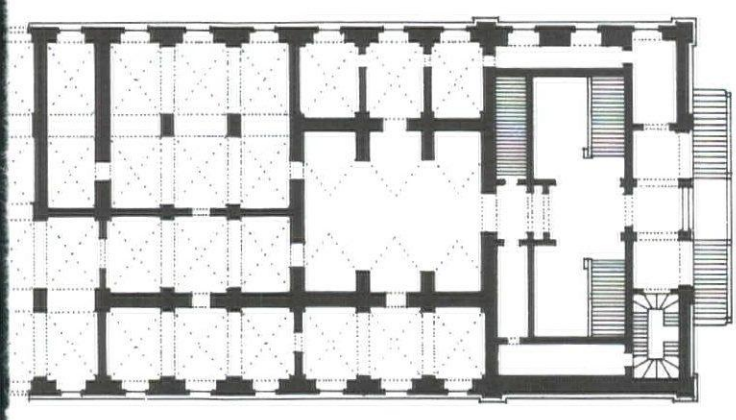


Die Altes Museum
Berlin, Germany
Karl Frederick Schinkel
1823–36

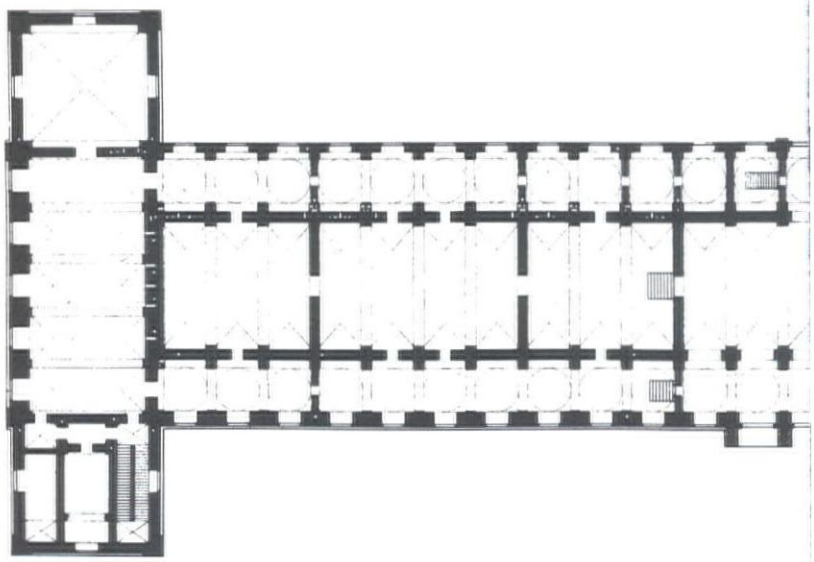


The British Museum
London, England
Sir Robert Smirke
1823–47

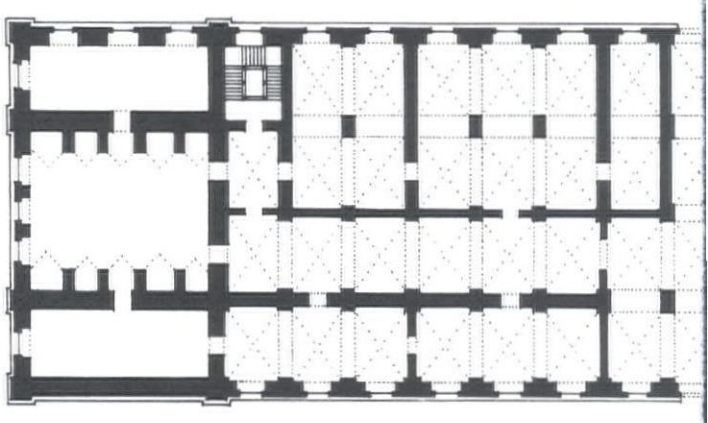




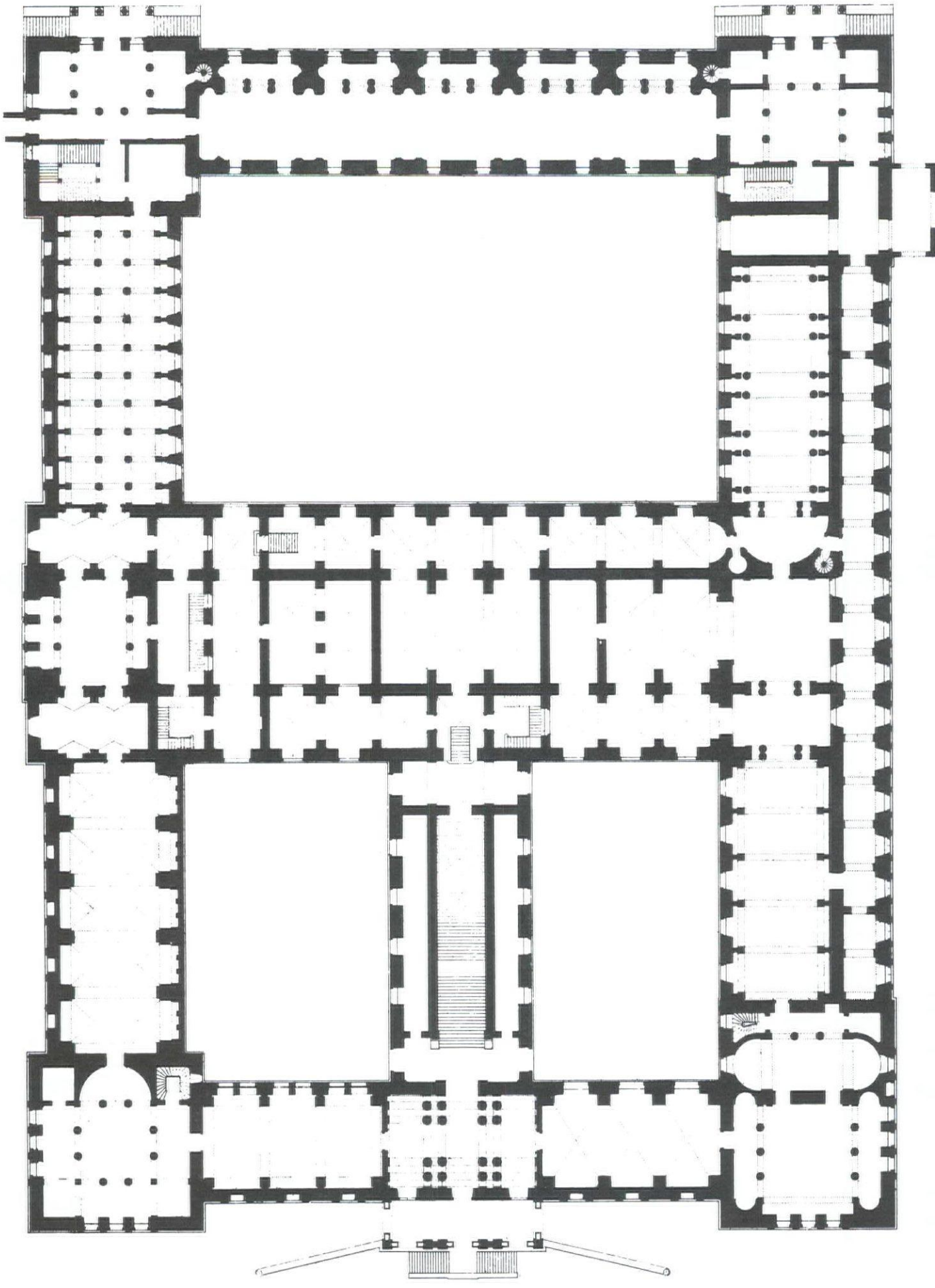
ie Alte Pinakothek
lunich, Germany
eo von Klenze
326–36



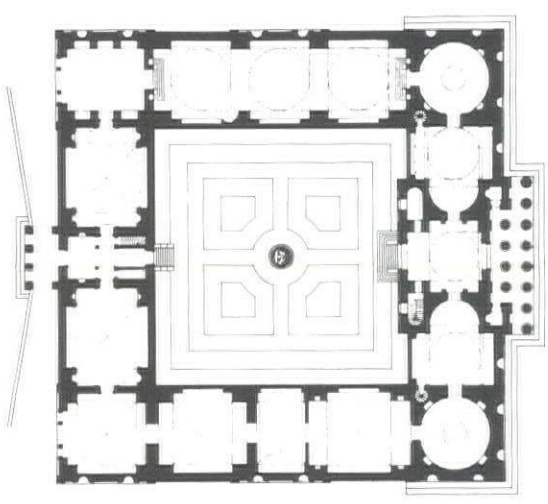
ie Neue Pinakothek
lunich, Germany
ugust Voit
146–53

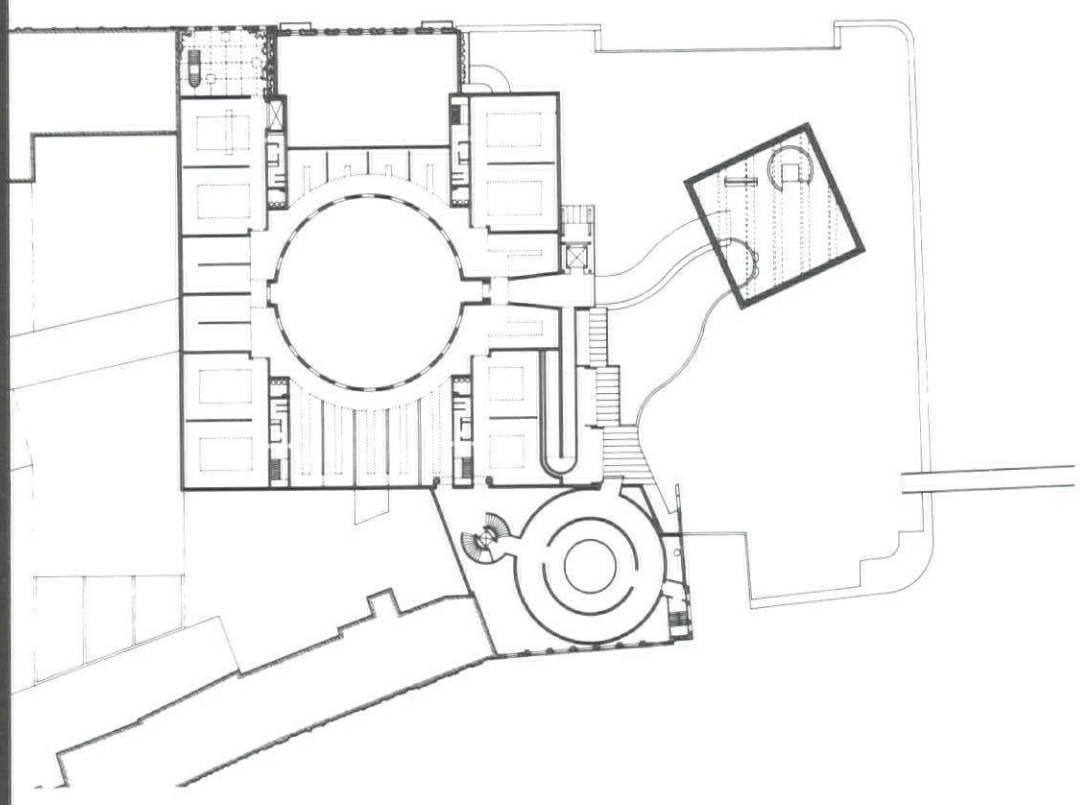


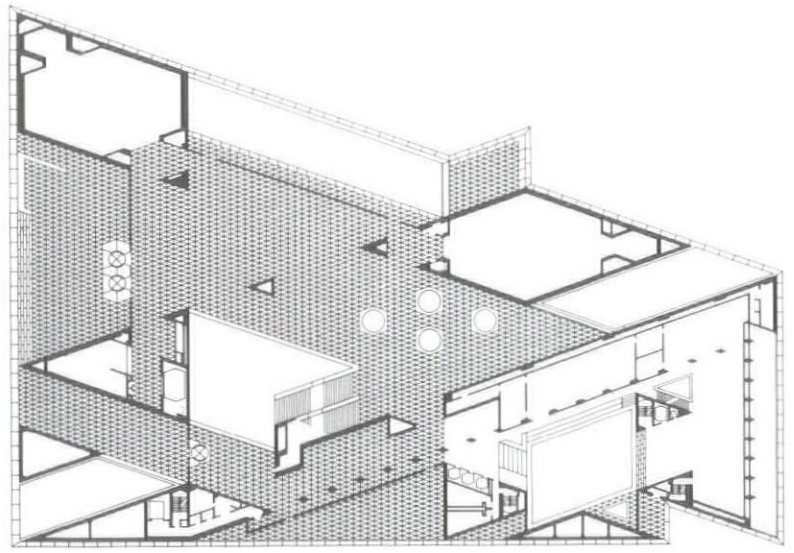
ne to fifty

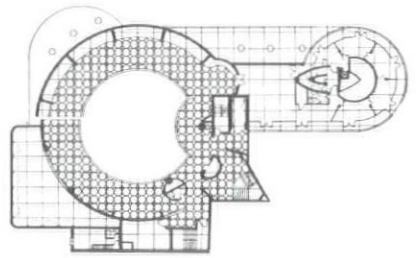


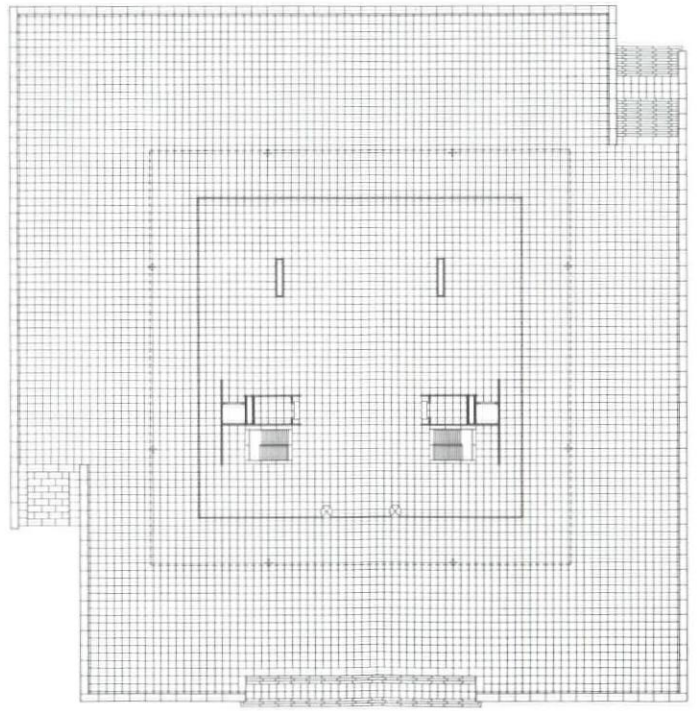
Ermitage
Leningrad, USSR
(St. Petersburg)
Leo von Klenze
1839–1851

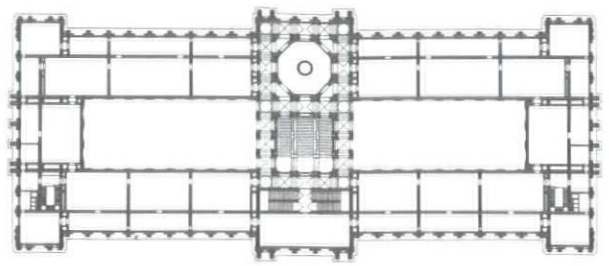


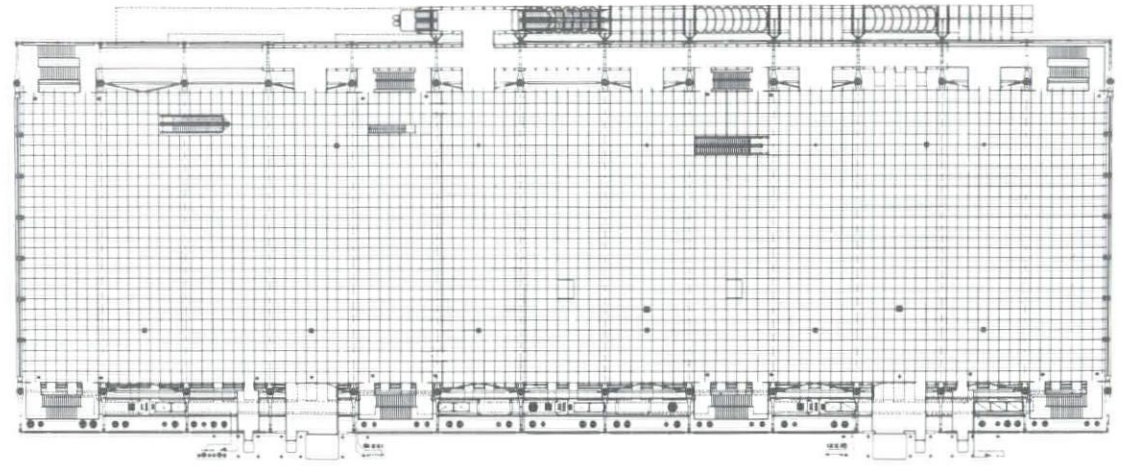


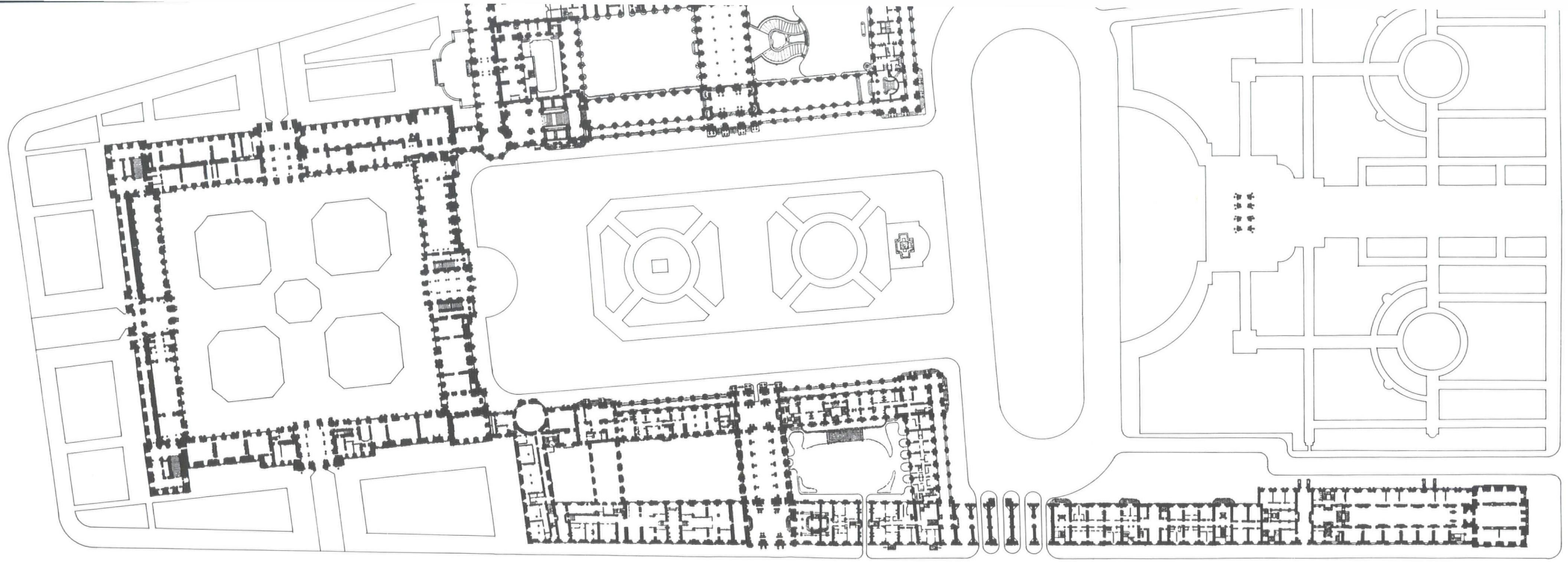












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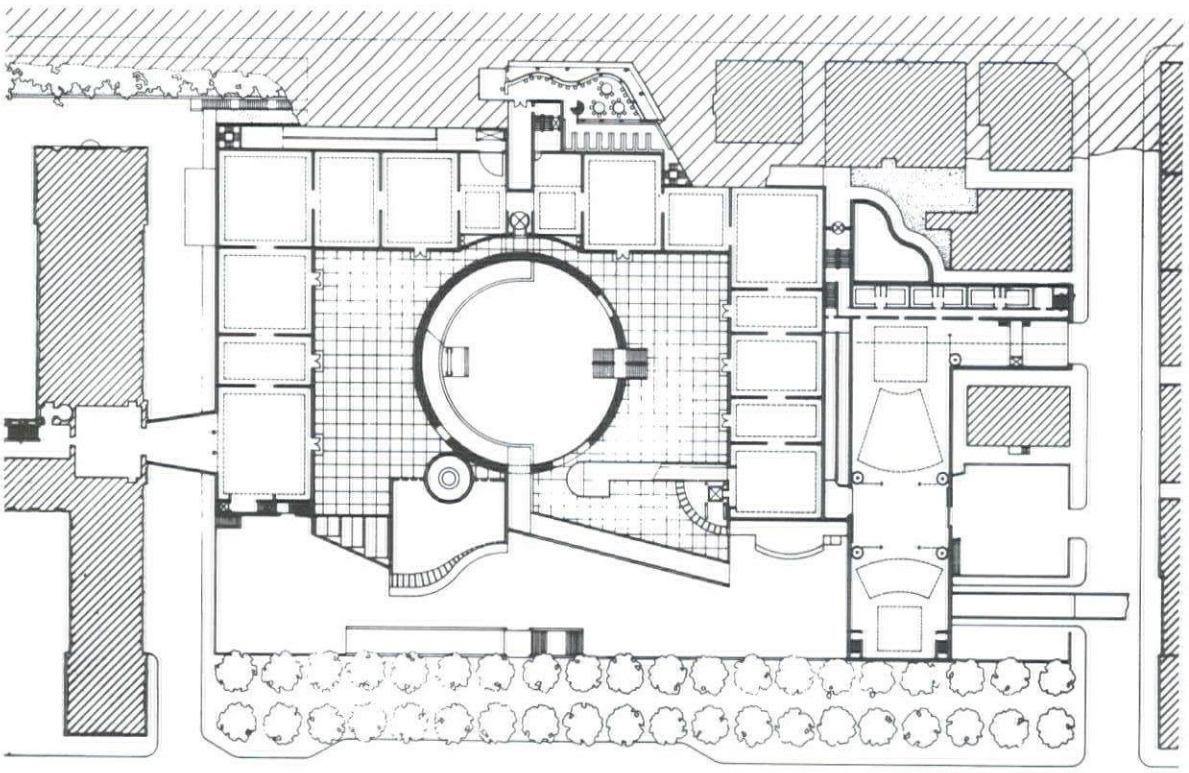
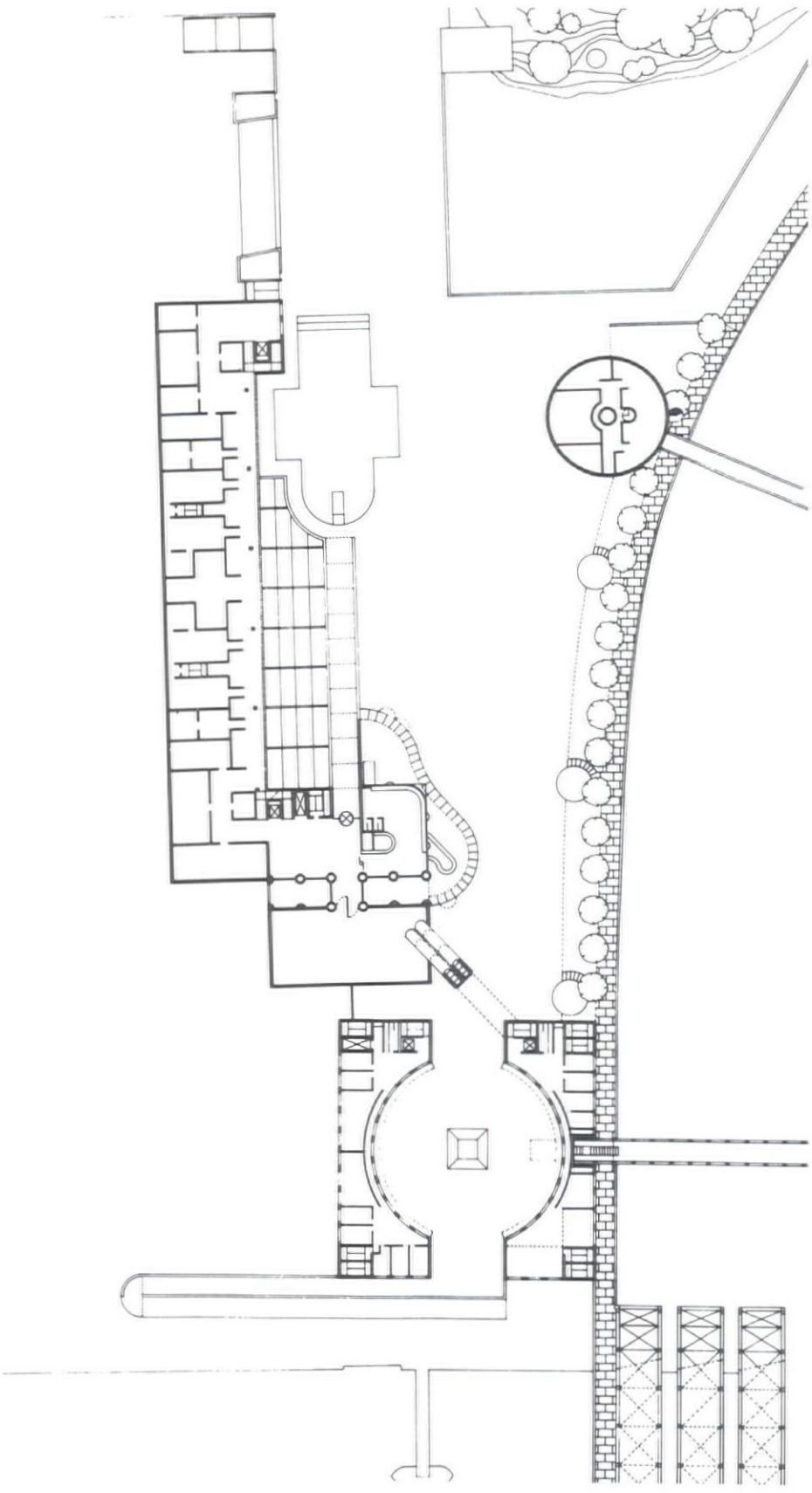
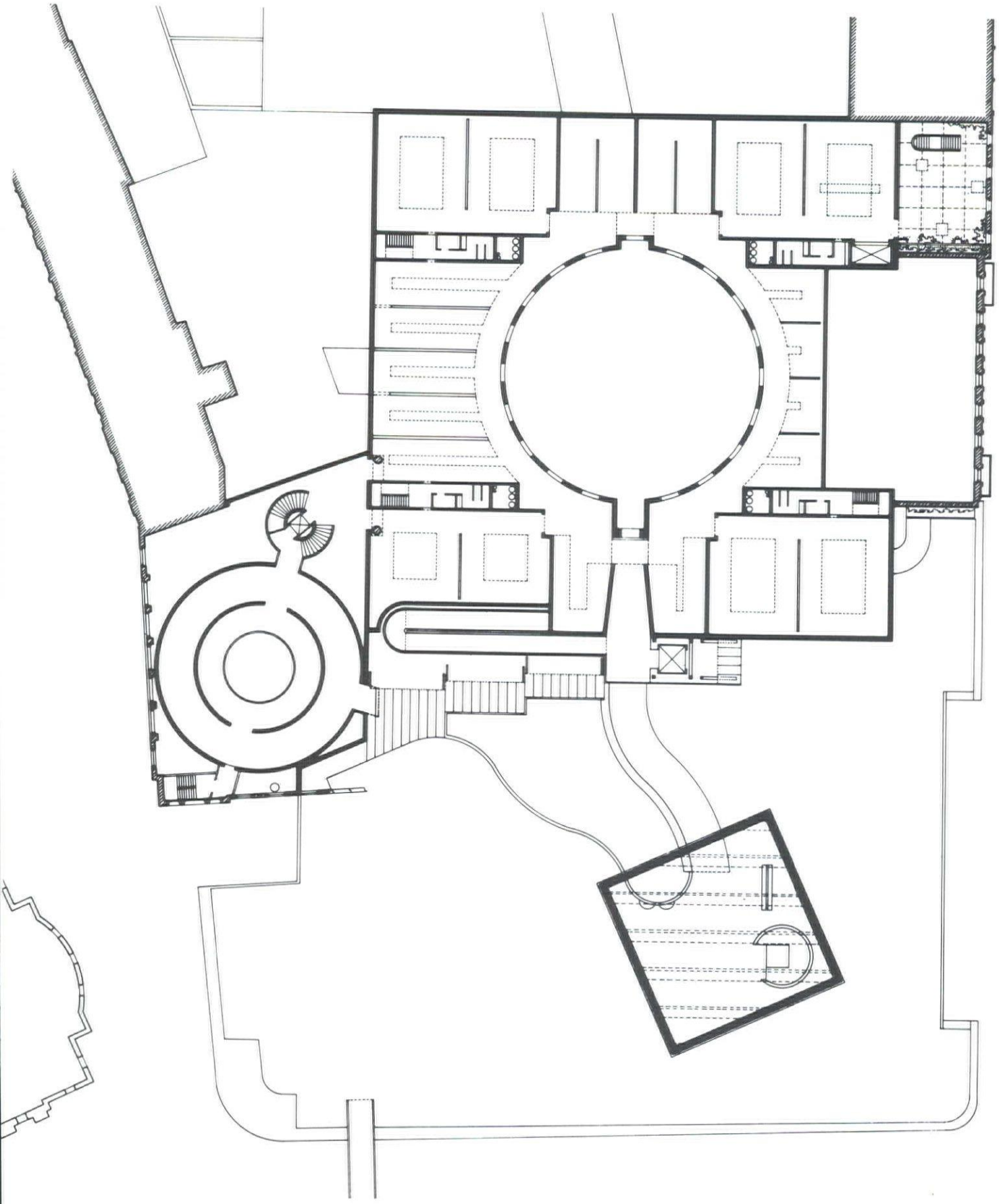


Staatsgalerie Extension and Chamber Theater
tuttgart, Germany
ames Stirling
977–

one to one hundred



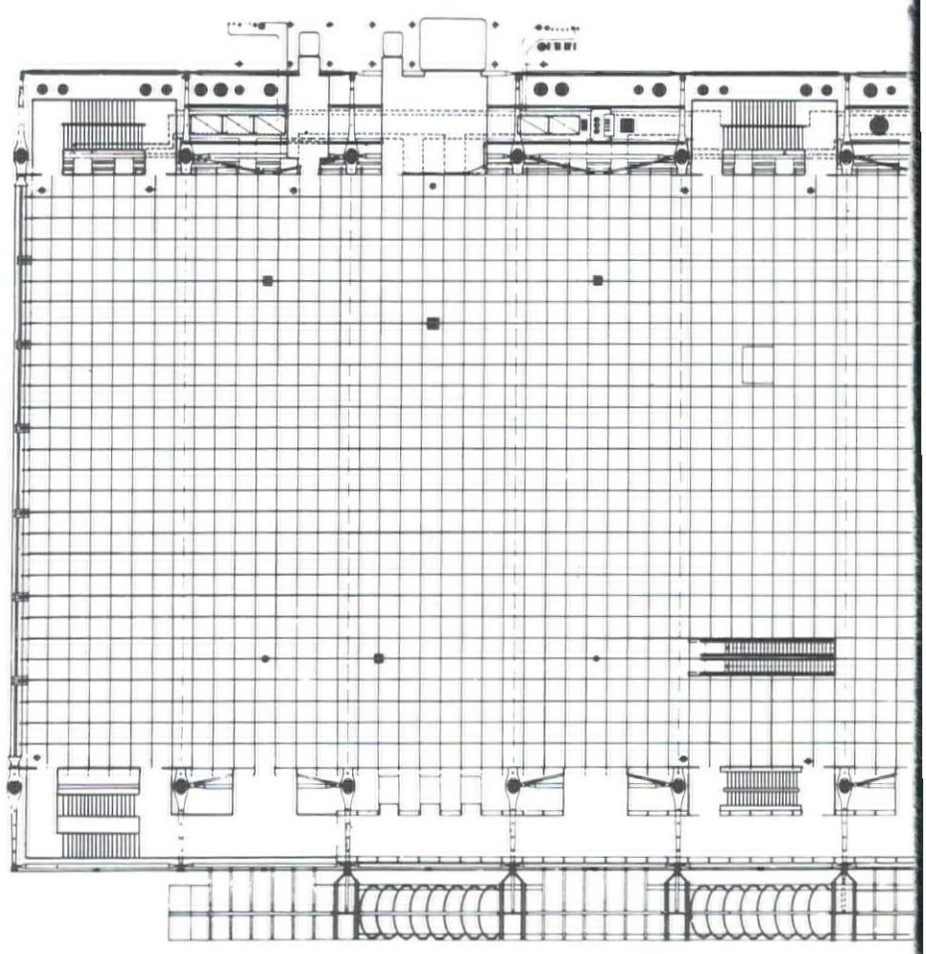
Project for Wallraf-Richartz Museum
Cologne, Germany
James Stirling
1975

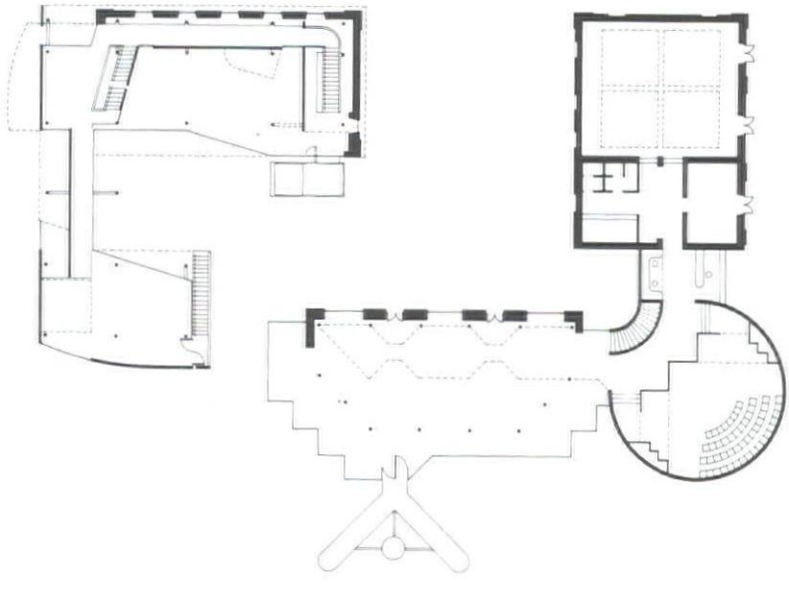


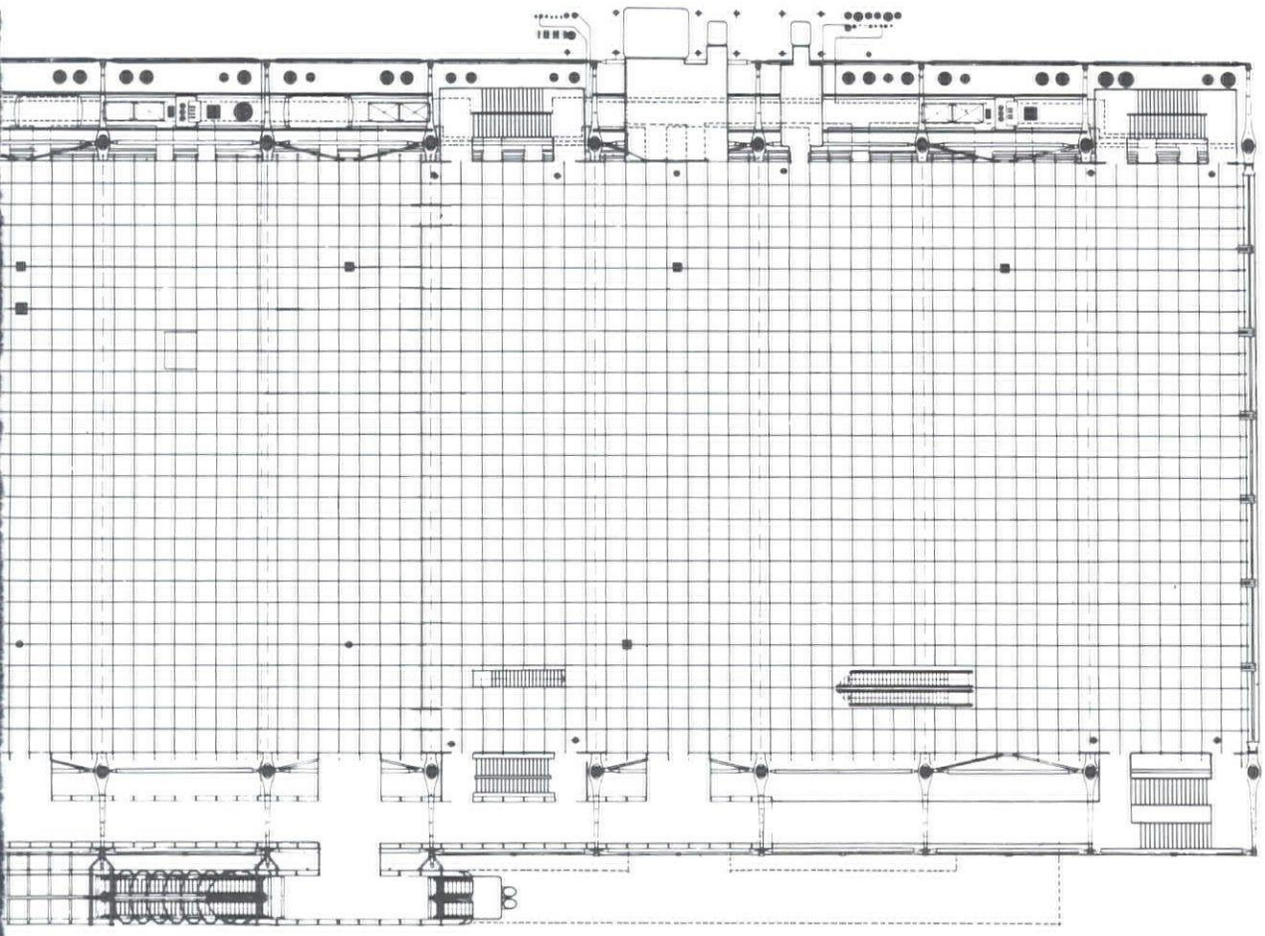
Project for Northrhine-Westphailia Art Museum
Düsseldorf, Germany
ames Stirling
975

ne to fifty

Centre Pompidou
Place Beaubourg
Paris, France
Piano + Rogers
1972–77

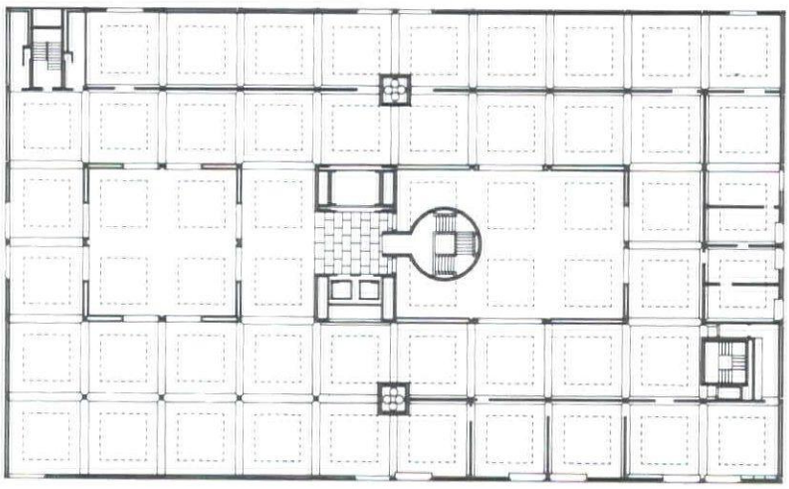






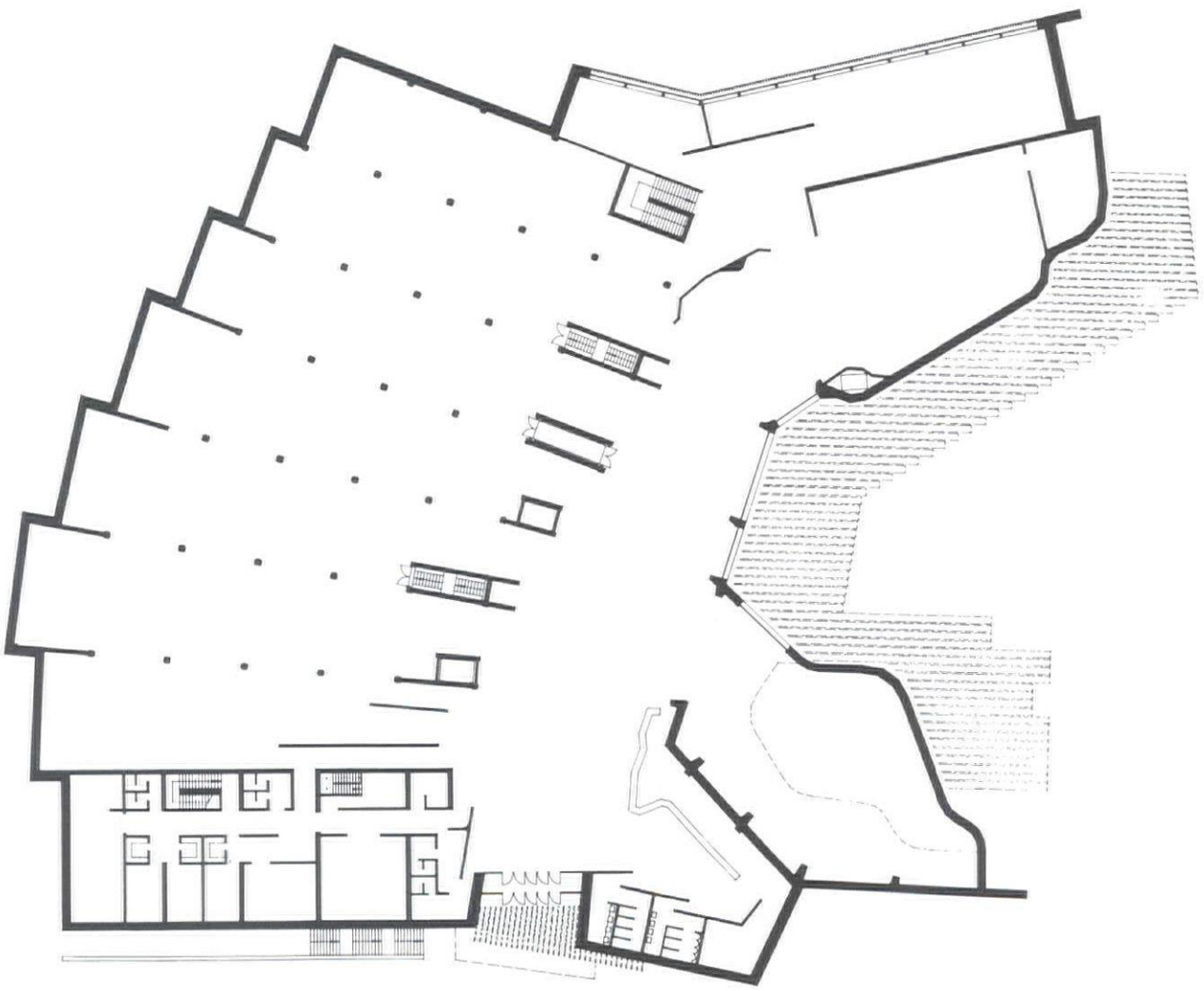
Project for a Museum of Modern Art
Villa Strozzi
Florence, Italy
Richard Meier
Hans Hollein
1973

The National Gallery of Art, East Building
Washington, DC, USA
I. M. Pei & Partners
1971–78

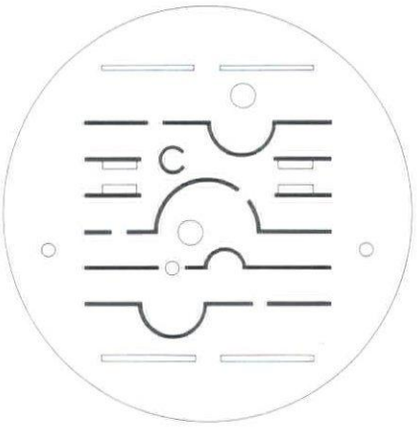


he Yale Center for British Art
ew Haven, Connecticut, USA
uis I. Kahn
72–77

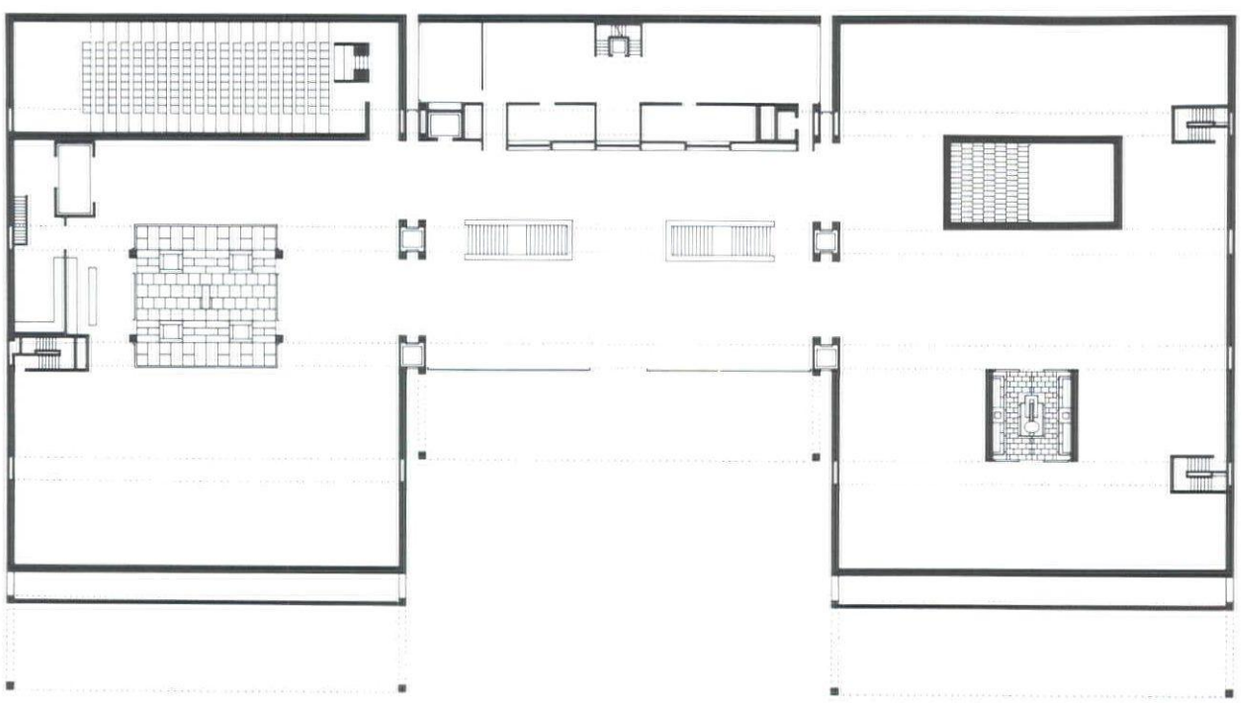
ne to fifty



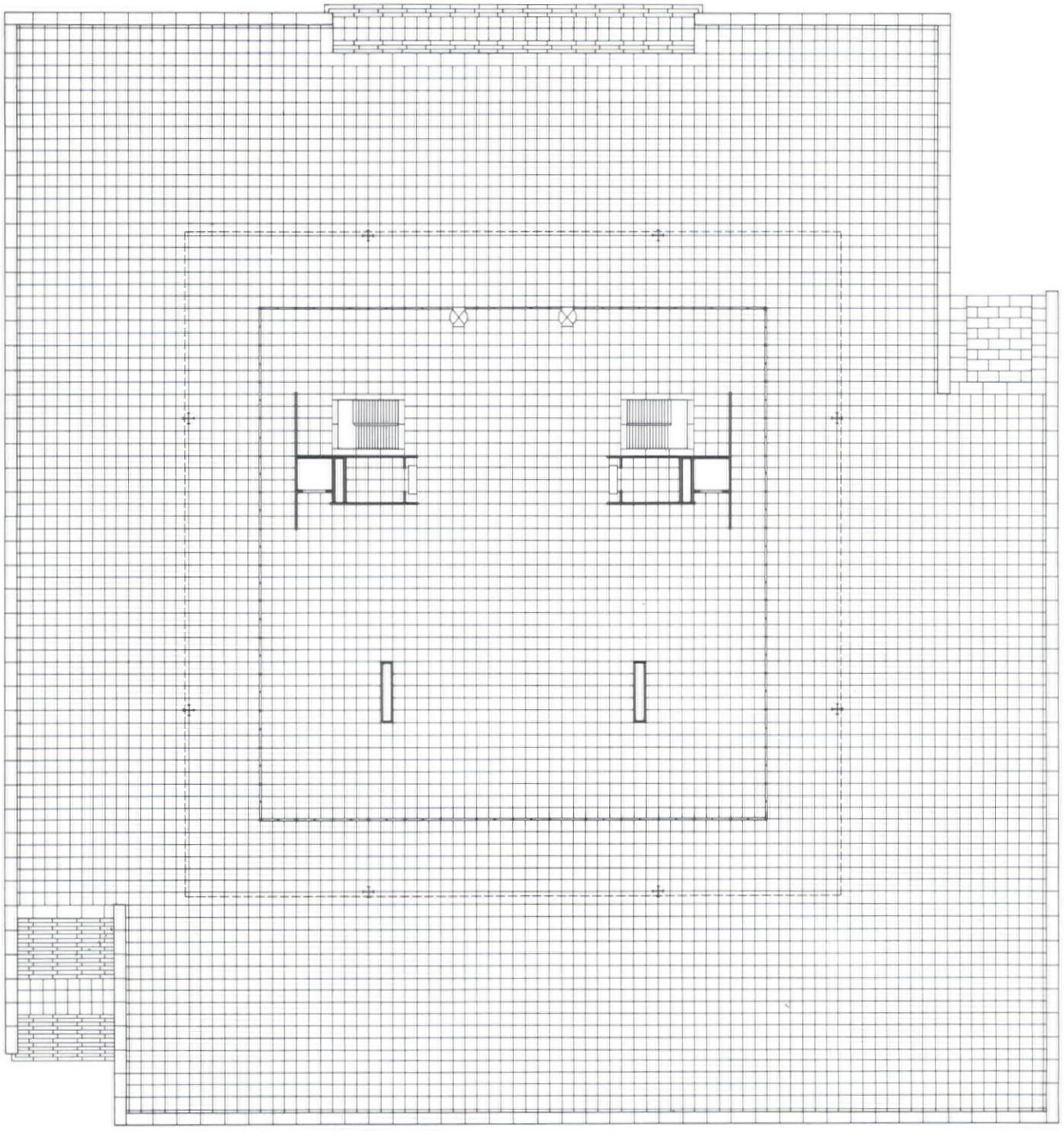
Project for an Art Museum
Shiraz, Iran
Alvar Aalto
1970



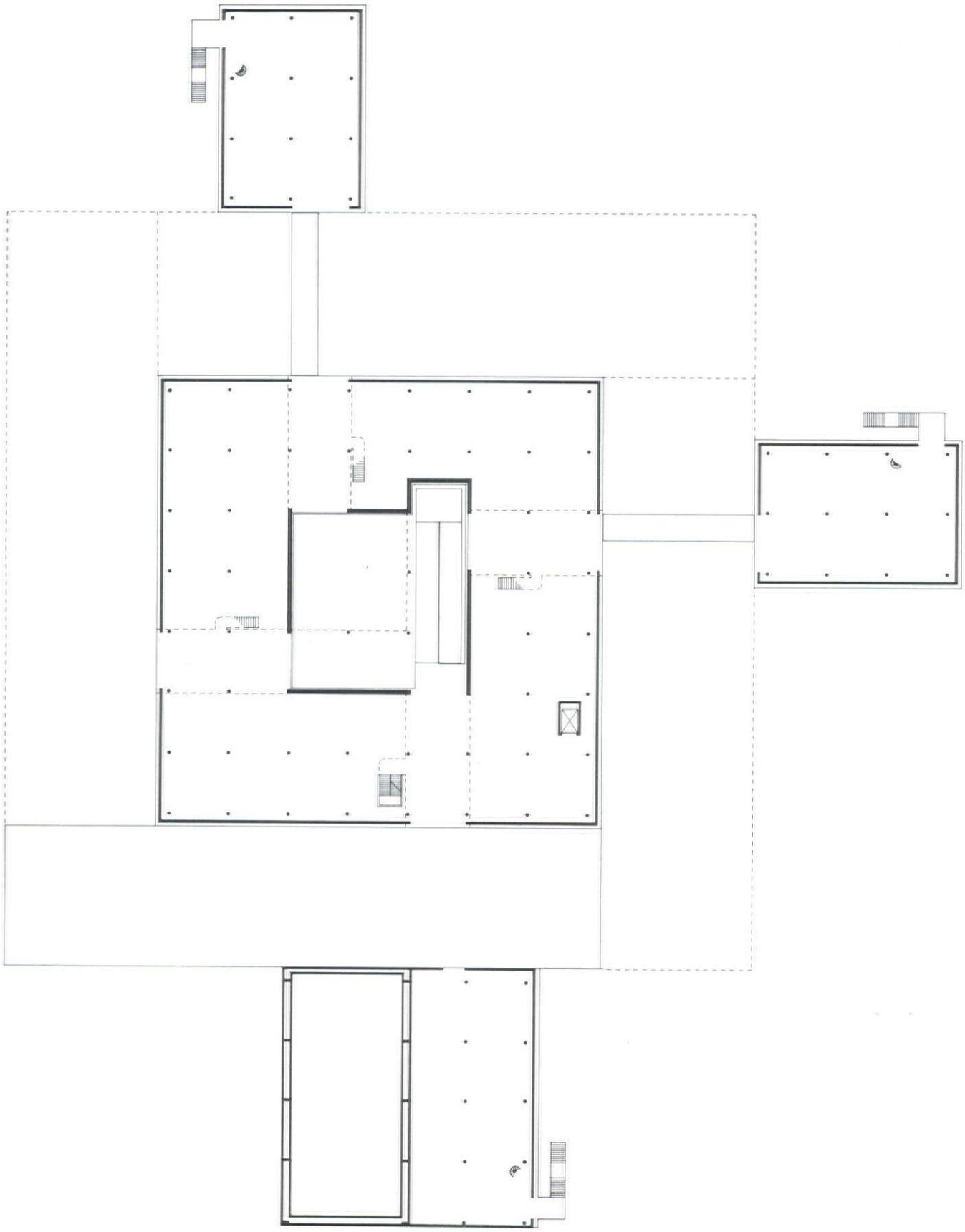
L'Arnheim Pavillon
Brussels, Belgium
Aldo van Eyck
1966



he Kimbell Art Museum
ort Worth, Texas, USA
uis I. Kahn
67–72

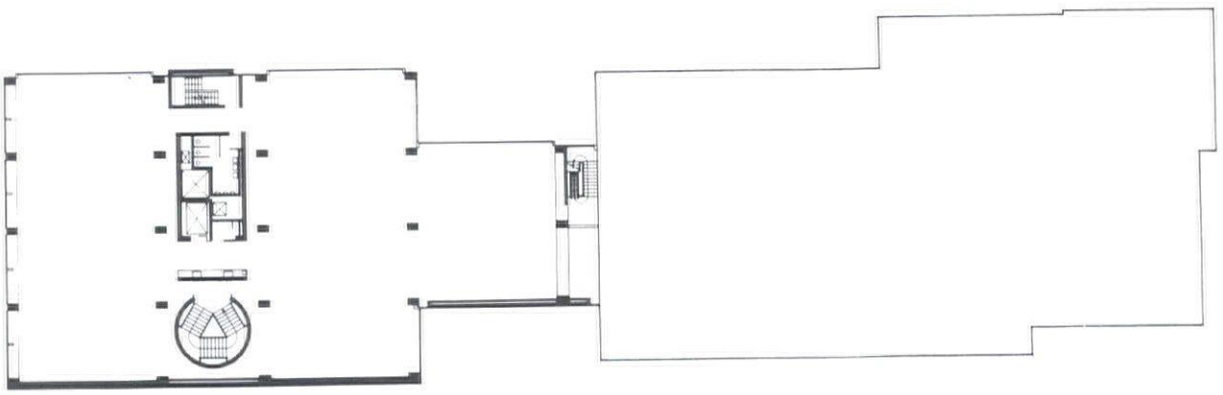


Die Neue Nationalgalerie
Berlin, Germany
Ludwig Mies van der Rohe
1962–67



luseum: Cultural Center of Ahmedabad
hmedabad, India
e Corbusier
54–57

ne to fifty

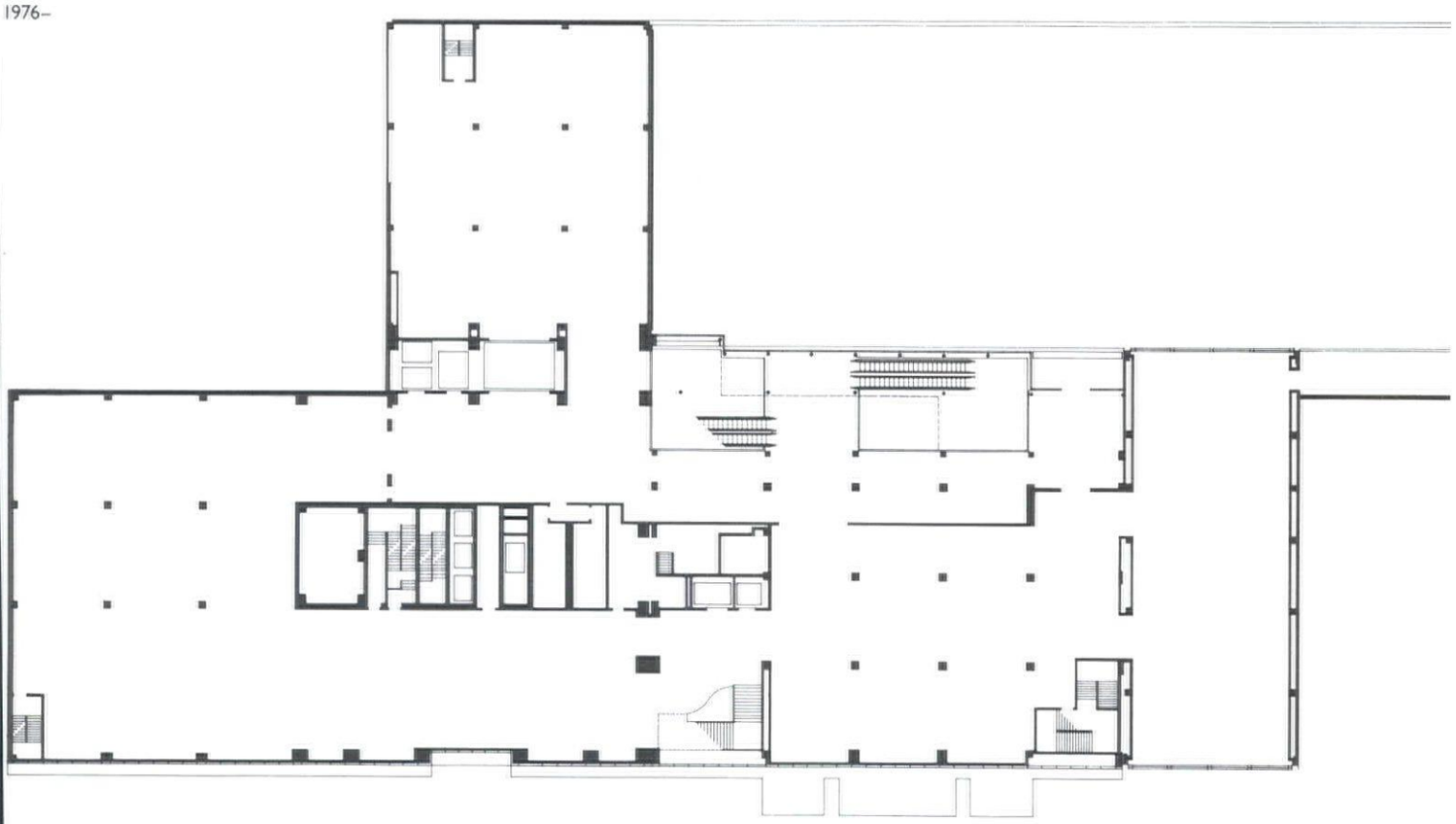


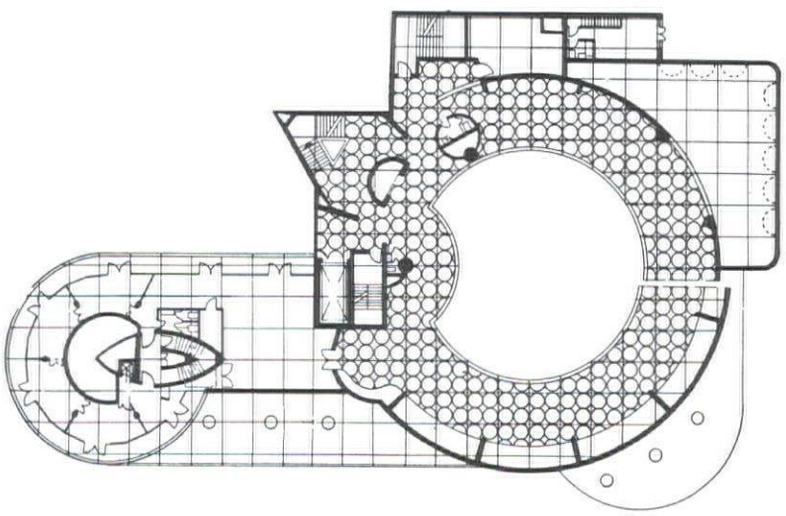
The Yale University Art Gallery Addition
New Haven, Connecticut, USA
Louis I. Kahn
1951–53

The Museum of Modern Art
New York, New York, USA
Phillip Goodwin
Edward Durrell Stone
1935–39

Philip Johnson
1951, 1962–64

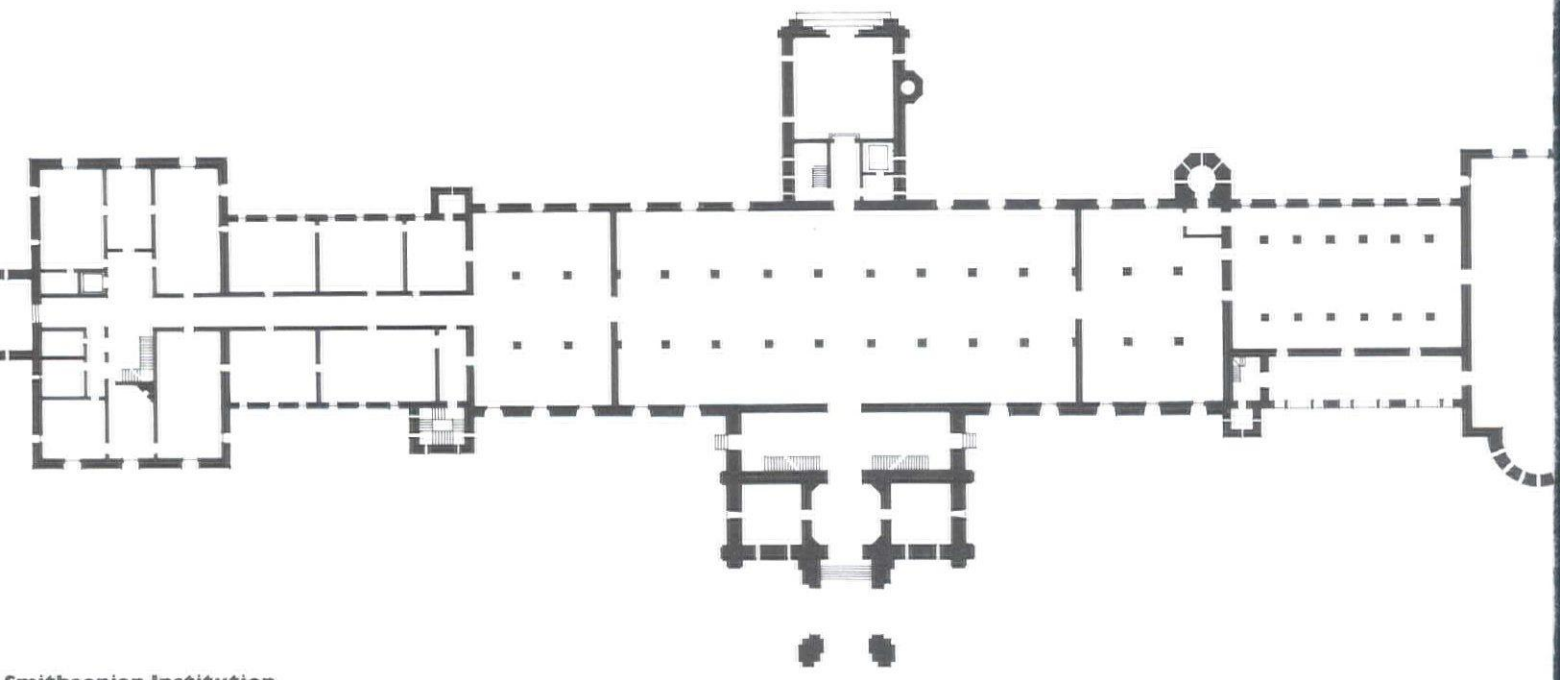
Cesar Pelli
1976–



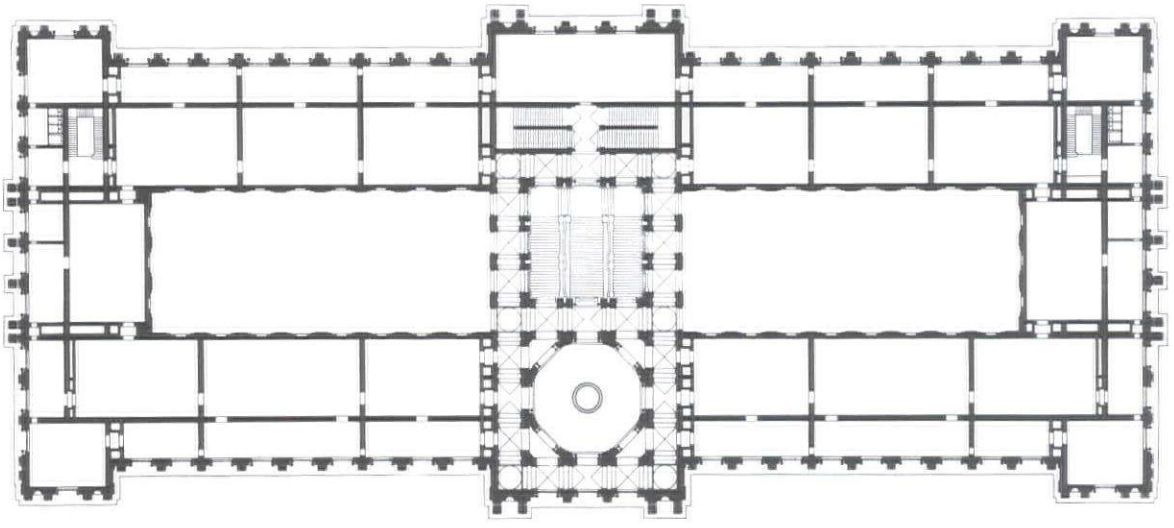


he Guggenheim Museum
ew York, New York, USA
rank Lloyd Wright
43, 1956–59

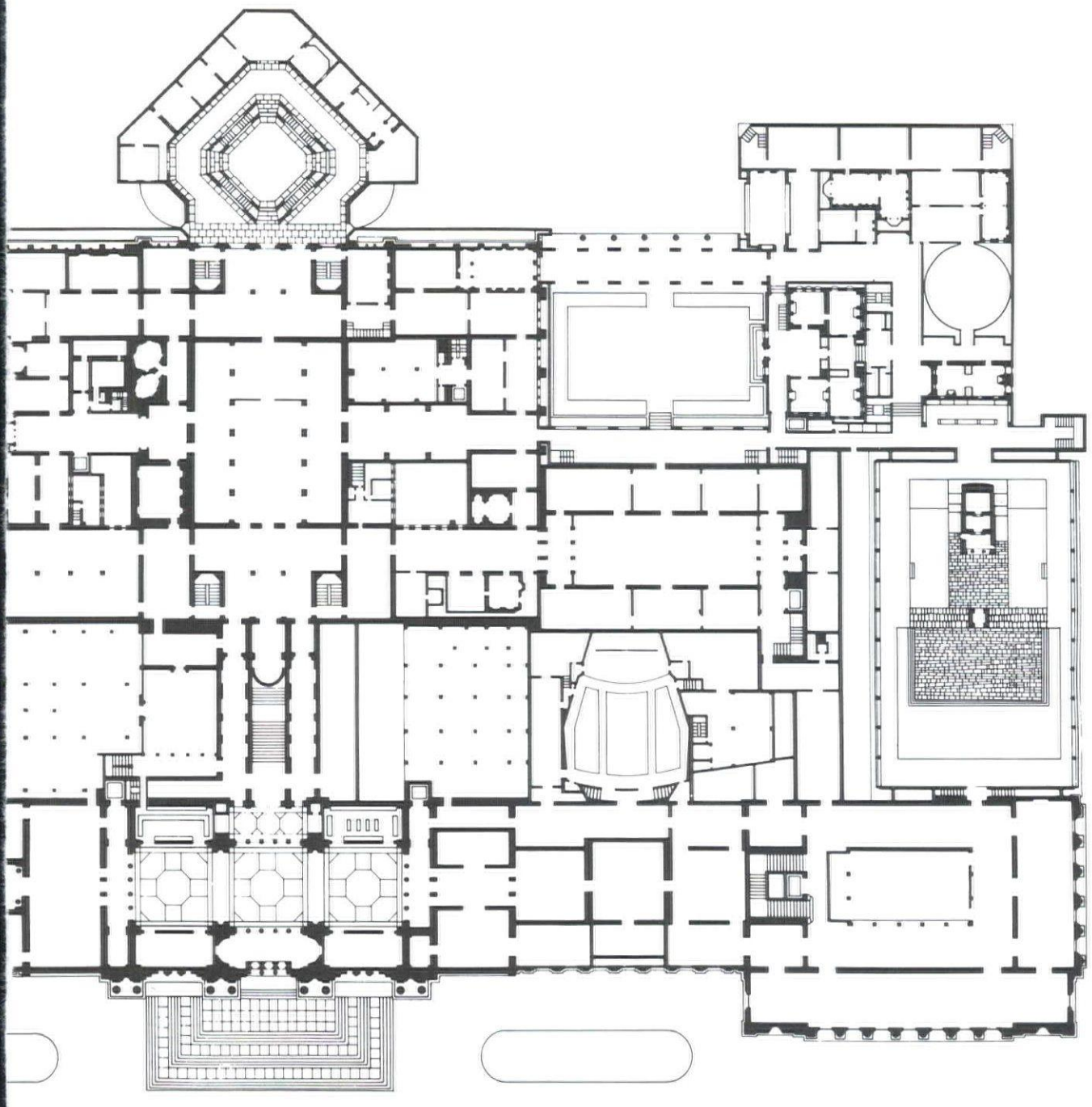
ne to fifty



Smithsonian Institution
ington, DC, USA
s Renwick, Jr
-55



Die Kunsthistorisches Hofmuseum
Vienna, Austria
Gottfried Semper
Carl von Hasenauer
1872–89



The Metropolitan Museum of Art
New York, New York, USA
Calvert Vaux
J. Wrey Mould
1880

Theodore Weston
1888

McKim, Mead & White
1904–26

Brown, Lawford & Forbes
1965

Kevin Roche, John Dinkeloo & Associates
1975–79