

METROPOLITAN REVIEW

VOL. I N. 1

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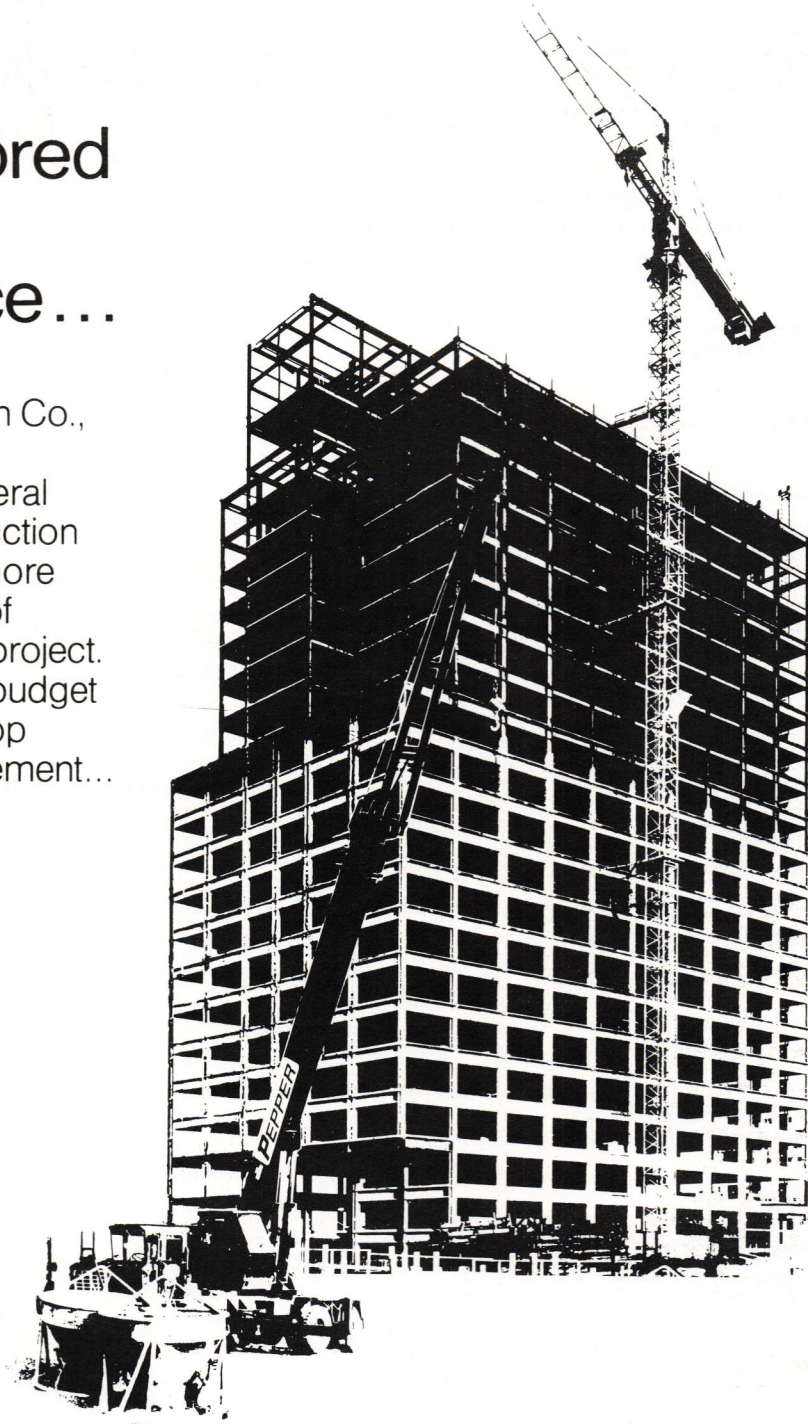
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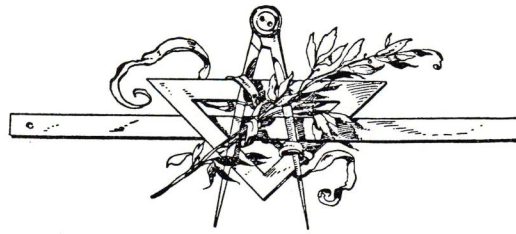
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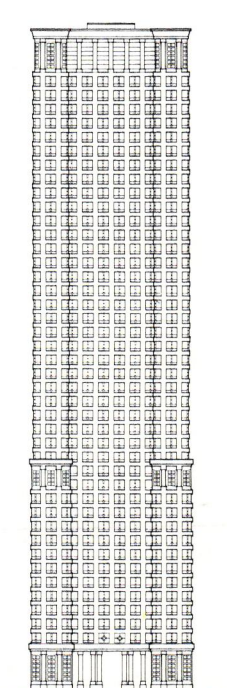


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METROPOLITAN REVIEW – THE FIRST ISSUE

Issue number one of any new magazine is an important event for it defines the philosophical goals of the publication as well as expresses the shape and dimension of subsequent formats. *Metropolitan Review* is instituted as a publication dedicated to today's new architecture, design, art, and urban planning and ultimately devoted to the Idea of the City. Hence, the name, Metropolitan.

When reflecting on the definition of "metropolitan" it is curious to note the word's ancient Greek origin: *metro* meaning measure and *polis* meaning city or "the measure of the city." In other words, what is metropolitan has to do with the value or characteristic of what constitutes a city. From ancient times onward, the city has always been the focus of some kind of enormous cultural activity. In ancient Greece, Athens was the center of art, religion, and politics, giving the world such major monuments as the Acropolis and the Parthenon. Likewise, Rome followed with the same kind of cultural vitality. Later cities such as Paris and London, too, bore the same significance and civilized *rigueur*. The city, as tradition and civilization has determined and formed it, has been the *non plus ultra* of cultural expressionism, generating the most elevated in art, architecture, literature, and cosmopolitan enterprise. The city, as Paul Valery wrote, "is all of art and civilization."

Unfortunately, in this century, all that has characterized today's metropolis is not of the highest order or consequence. Unlike the traditional city, today's urban centers seem to be on the fringe of culture or an expression of a culture in decline. Likewise, today's cities are physically characterized by an incongruent chaos, infectious disorder, rampant destruction, and an intolerable ugliness and decay. What little of the Beauty of Civilization or a High Art is lost in the banality of the true and indignant realities of our contemporary urban environments.

A lot, not all, of the great downturn in the history of the traditional city is a direct result of our modern times and the modernist ideas concerning architecture and art—those forces that

have shaped and defined our presentday urban centers. Modern architecture and urban planning have damaged the city with their anti-historical and abstract forms, sterile environments, and care-less destruction of the older city. "A heavy boredom," as Jean-Paul Sartre observed, "hangs over the modern city."

There is, however, a renaissance occurring in the city with a new architecture and a new approach to urban planning that is intrinsically linked to tradition and to the resurrection of certain ideals that have had a profound effect on our past. A new generation of architects and planners have stepped forward with a renewed desire and passion for the city—both past, present, and future forms. Their idea is to realign the city as a high note in the definition of culture and to recover architecture as a wondrous expression of a High Art and an urban planning that renews the effort toward a "City Beautiful."

Likewise, *Metropolitan Review* quests for the same aspirations for the city. Its pages are devoted to everything concerning urban culture: art, architecture, urban planning, landscape architecture, history, and interiors; the city as a whole, the house as a part. Its pages are dedicated to a new and open dialogue between the various branches of the arts and their practice, hoping for a more positive and more refined consequence on behalf of all the disciplines.

Most important, too, this dialogue encompasses the languages and vernaculars of not just Chicago or the American Midwest, but the East and West Coasts of America and Europe. Today, our world is truly international and influenced greatly by advanced communications that spread those influences in the most swift and condensed manner. Chicago, however, will have a most dominant voice since it is a global city of great magnitude and the home that has given the world many of the most inspired architects, artists, poets, and literary figures of this century.

So, it is with this idea that we venture forward with subsequent numbers and volumes of *Metropolitan Review*. —The Editors



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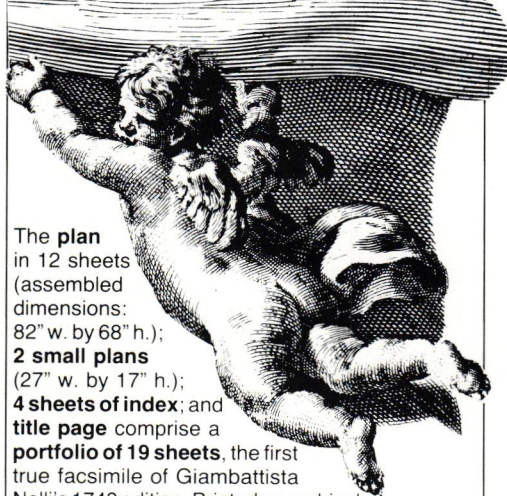


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Robert Bruegmann, Associate Professor at the University of Illinois at Chicago, has readied his long-awaited publication on "Holabird & Roche and Holabird & Root: A Catalogue of Works, 1880-1940," to be published by Garland Publishing, Inc., in New York. The book considers the landmark work of one of Chicago's leading architectural firms during the last quarter of the 19th-Century and the first quarter of the 20th-Century, documenting over one thousand five hundred commissions. The paramount study comes from the Holabird & Root archives at the **Chicago Historical Society**. The three-volume work with approximately 1,800 pages and 1,400 illustrations is set for publication next year.

David Meeker, Jr., FAIA, architect, urban planner, consultant and past Executive Vice President of The American Institute of Architects (April 1978-December 1983), died November 23, 1987. Prior to his term on AIA staff, Mr. Meeker was the Albert A. Levin Professor of Urban Studies and Public Service at Cleveland State University (1976-1978); previous Assistant Secretary for Community Planning of the U.S. Department of Housing and Urban Development, where he was the highest ranking architect in federal government (1973-1976); Deputy Mayor of Indianapolis (1971-1973); and practicing architect for more than fifteen years. At the time of his death, Mr. Meeker was a principal in the Indianapolis-based firm of Plus 4 Architects.



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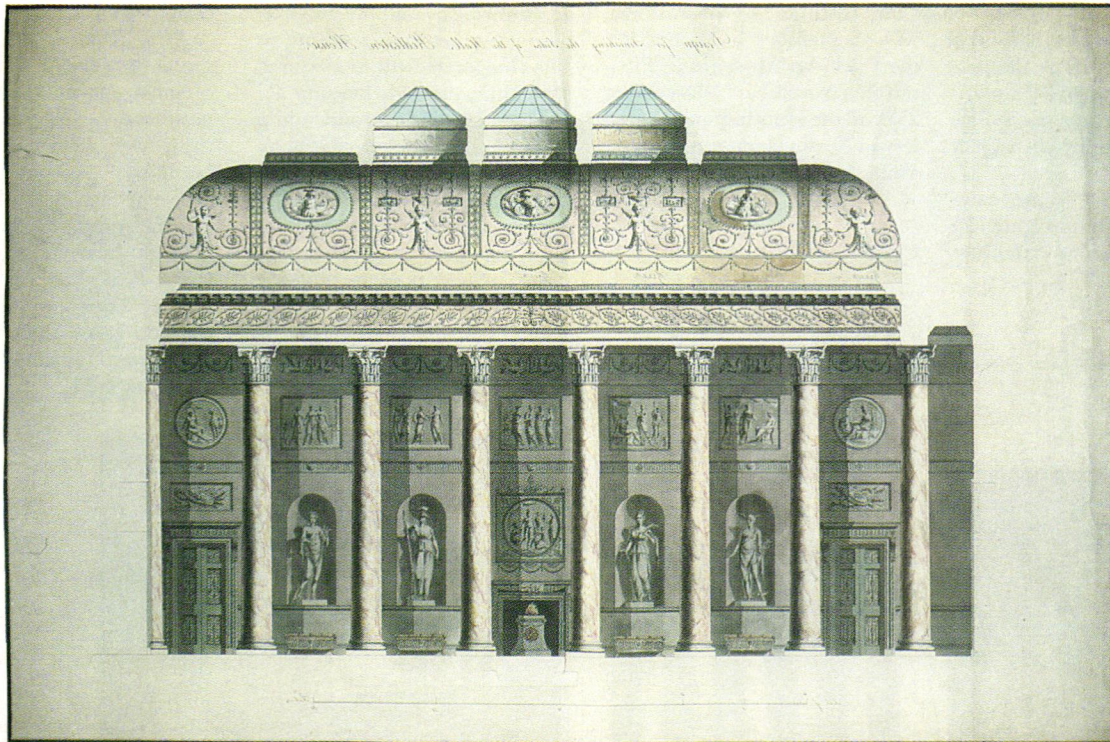
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Robert Adam's Kedleston Hall at the AIA Octagon, The Graham Foundation, and The St. Louis Museum of Art

An exhibition of more than 80 drawings by British architect Robert Adam (1728-1792) will be on view in "Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece" at the AIA Octagon, November 13, 1987-January 5, 1988, The Graham Foundation in Chicago, January 13-26, 1988, and The St. Louis Museum of Art, February 9-March 13, 1988.

Completed in 1770 by Adam, Kedleston Hall in Derbyshire is considered the world's finest surviving example of the Adam style of architecture and design. This celebrated treasure house is one

of England's most unified 18th-century estates, with 90 percent of its original paintings, furniture, and furnishings intact. With its arches, columns, and Pantheon-like rotunda, Kedleston reveals the freshness of Adam's discovery of the classical world during his trip to Italy, and was his first major commission after these travels.

The works on view date from 1759 to 1778 and are drawn from the Kedleston Hall archives. The archives comprise the most comprehensive body of Adam's work outside the Soane Museum in London and contain one of the finest collections of architectural drawings of any country house, writes curator Gervase Jackson-Stops in the illustrated exhibition catalog.

The drawings, many of which are designs for ceilings, wall ele-

ments, and garden buildings in full watercolor, show the architect at the height of his powers and form the central core of the exhibition. Highlighted in the exhibition is a unique collection of Adam's drawings for the park landscaping, which range from a fishing temple still in existence to a thatched cottage to a five-story view tower. The exhibition also includes drawings by the Danish sculptor Michael Henry Spang; plasterers William Collins and William Hamilton; and George Richardson, Adam's chief draftsman and assistant, as well as by James Paine, Mathew Brettingham, and Samuel Wyatt.

According to Jackson-Stops, the Adam exhibition will be a thorough exploration of a single country house, in contrast to the "Treasure Houses of Britain,"

which he also curated, which provided a panorama of the contributions that the treasure houses made to British civilization.

Built as a Tory "power house" to compete with its Whig neighbor, Chatsworth (1887-96), Kedleston has been continually accessible to visitors. According to Jackson-Stops, "successive generations of the Curzon family have treated it not as a strictly private preserve, but as a true 'Temple of the Arts,' dedicated to the enjoyment and edification of others."

Organized by the British National Trust in cooperation with its American affiliate, the Royal Oak Foundation, the exhibition's appearance in the United States coincides with their effort to raise the final \$3 million necessary to

Continued from page 9

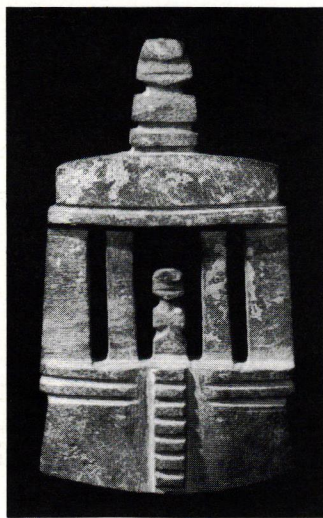
save both Kedleston Hall and its contents.

The drawings not only represent crucial elements of the collection, but also serve as precious documentary evidence for the restoration work that the National Trust would like to carry out.

The exhibition is made possible with the generous support of the Henry J. Heinz and Drue Heinz Foundation. Its appearance at the Octagon has been made possible through the corporate sponsorship of BP American, Inc. Additional assistance has been provided by Glen-Gery Brick.

An illustrated 96-page catalogue of the exhibition edited by Leslie Harris, honorary archivist

Funerary Temple



The exhibition, "Houses for the Hereafter," through January 17, 1988, is installed in The Michael C. Rockefeller Wing of the Metropolitan Museum and is composed of 94 small stone sculptures in the shape of temples or houses, made in the west Mexican state of Guerrero during the Precolumbian period. The temples, personal in scale and elegantly simple in detail, are made of hard compact stones in many shades of green, white, and gray. They range from one inch to about eight inches in height. The temples are thought to have been funerary offerings and may have

at Kedleston Hall, with a foreword by Jackson-Stops, is available. All profits from the sale of the catalogue go to the National Trust's Kedleston Hall Appeal.

The American Architecture Foundation (AAF), which administers the Octagon, was selected by the Trust to circulate the exhibition, which travels after the St. Louis Museum of Art to the Boston Athenaeum (April 11-June 10), the Sterling and Francine Clark Institute in Williamstown, MA (September 1-October 16), the Frick Art Museum in Pittsburgh (November 1-December 25) and the Huntington Art Gallery in Austin (January-February 1989).



been an individual's assurance of a place in the afterlife. The sculptures vary from those of recognizable house forms — including raised platforms with stairs, upright walls, center doorways, and roofs — to those of abstract shape.

The objects are in the Mezcala Style, named after the Rio Mezcala, the local name for the Balsas River. Their age is uncertain, but recent archaeological investigation indicates their dates to be in the late centuries of the Precolumbian era, perhaps 10th to the 15th-Century.

An illustrated catalogue accompanies the exhibition.

**Arches for Galveston
Exhibition at The Cooper-Hewitt Museum**

In an effort toward urban renewal and renovation, the City of Galveston, Texas initiated a civic-image building project by commissioning seven architects to design arches for the 1986 Mardi Gras celebration, the first held in the city since 1946. The results, shown in photographs, models, and drawings, compose the exhibition, "Arches for Galveston," at The Cooper-Hewitt Museum in New York, through January 31.

The show is also an addendum to the museum's larger exhibition, "Honor and Glory: Monumental Arches," a show of nearly eighty drawings, prints, book illustrations, and photographs that trace the entire history of the building form — from the Roman period with handsome etchings by Giovanni Battista Piranesi to Renaissance examples made from

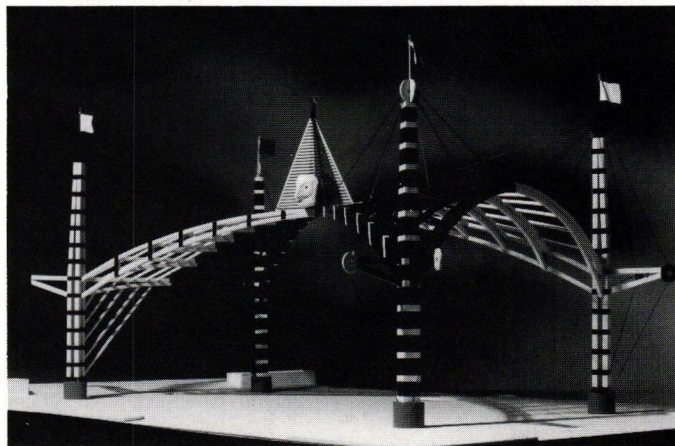
temporary materials as wood, plaster, and cloth. Also, the larger exhibition details the inventiveness of the architectural form with an arch made of sausages for 17th-Century Naples, arches covered in fireworks at the Hague, an arch built for Louis XIV of France to look like palm trees supporting a bush-covered hill, and an arch from 1691 for William III of Netherlands that features a pyramidal shape congruent to nearby windmills.

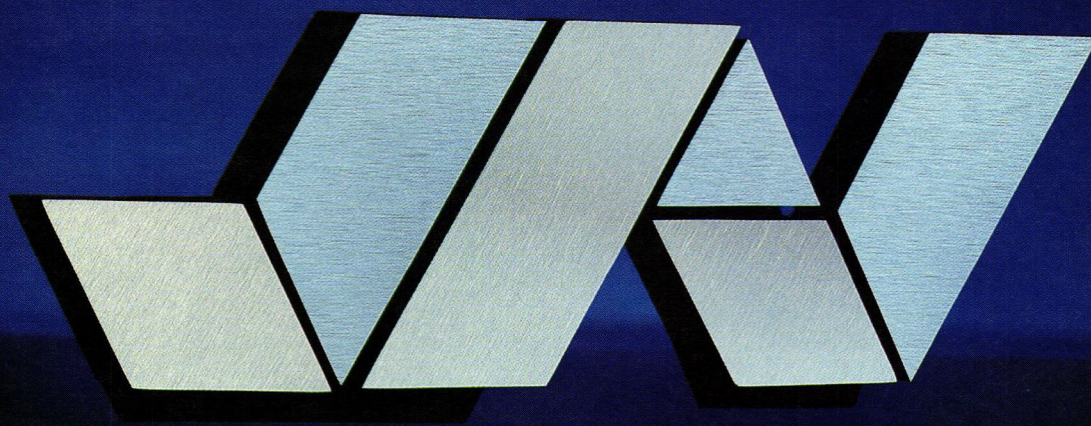
At Galveston, more fun and visual imagery speak no less eloquently of the culture that produces the celebratory arch: they are ephemeral, self-indulgent, and amusing. The arches on display are the works of Eugene Aubry, Michael Graves, Helmut Jahn, Charles Moore, Cesar Pelli, Boone Powell, and Stanley Tigerman. A later arch by Aldo Rossi, intended for the 1988 Mardi Gras, is also included in the show.



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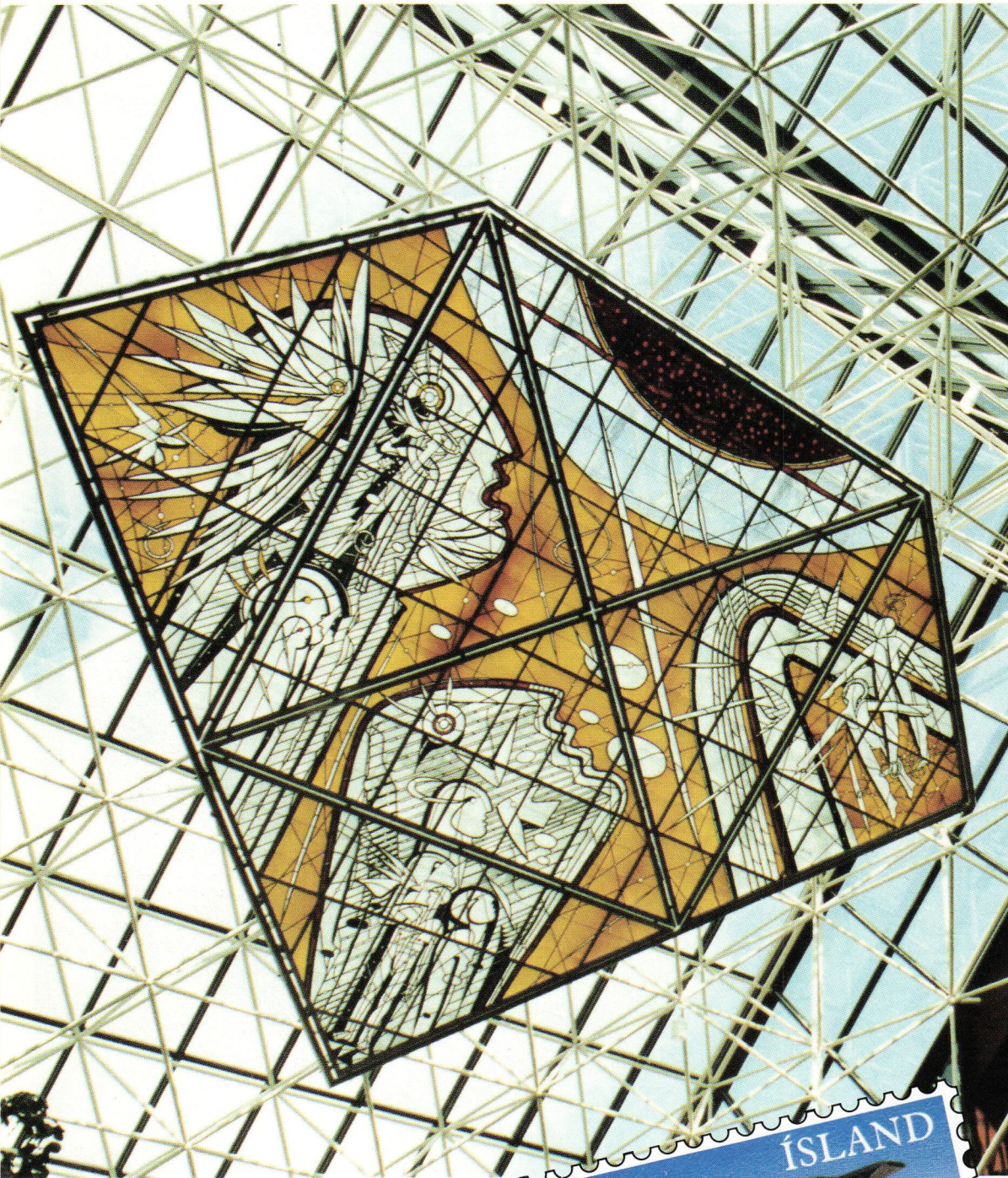
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The Graham Foundation's Collection of Architectural Fragments

The Graham Foundation at 4 West Burton Street in Chicago is the site of a new, permanent architectural fragments collection, which began in the early 1960's at the suggestion of architect Daniel Brenner who was commissioned to remodel the Madlener House for the Foundation's new headquarters. At the time, Brenner was also the architect who brought Louis Sullivan's Stock Exchange Building into conformance with the Chicago Building Code. When the Stock Exchange's open elevator shafts had to be closed in, Brenner adapted a few of the removed grilles for installation in the library of the Madlener House. At the time, Ira Bach also made available a terracotta column from the demolished Schiller Building. Brenner installed it in the courtyard of the Madlener House and suggested a permanent exhibition of Chicago architectural fragments.



Graham Anderson Probst and White.



Louis Sullivan

The idea was unfulfilled for many years, but was revived in 1986 after discussions with Tim Samuelson and John Vinci. Mr. Samuelson made available important items from his own collection and others also generously responded. Those items include: an impost block from the Walker Warehouse by Adler and Sullivan of 1888-89 (demolished 1953); a Meyer Building medallion by Adler and Sullivan of 1892 (demolished in 1968); a spandrel from the Chicago Stock Exchange Building by Adler and Sullivan of 1893-94 (demolished 1971-72); a pilaster capital from the Marshall Field Wholesale Store by H. H. Richardson of 1885-87 (demolished in 1930); a baluster from the Schlesinger and Mayer Store, currently Carson Pirie Scott & Company, by Louis H. Sullivan of 1898-99; an acroterion from the Field Museum by Graham, Anderson Probst & White of 1917-22; and a limestone cornice block from the Chicago Tribune Building by Howells and Hood of 1922-25.

Although there was no initial intention to focus the collection on the work of Louis Sullivan, it is interesting to see how well it encapsulates his brilliant, but tragic career. Virtually every piece by Mr. Sullivan reflects some aspect of his work or the works of his mentor, John Edelmans, and his two most gifted disciples, Frank Lloyd Wright and George Grant Elmslie.

It would be better by far, of course, that the remainder of these buildings in the collection be preserved as a part of the living tradition of Chicago's architecture, but the collection of fragments hopefully maintains the memory of these important works with the ambition that no more of the city's famous buildings are razed or seriously altered.

The collection, which is installed in the courtyard of The Graham Foundation, can be viewed by professionals and public, Mondays through Thursdays, 9:00 a.m. through 4:00 p.m. The installation was designed by John Vinci and Philip Hamp. Construction was by Pepper Construction Company.

Italian Master Drawings from the British Royal Collection at The Art Institute of Chicago

Sixty-one of the finest master drawings from the Royal Library, Windsor Castle, collection of Her Majesty Queen Elizabeth II, are on view at The Art Institute of Chicago through January 26.

The exhibition, "Italian Master Drawings," represents the first time a survey exhibition from the Royal Collection has ever traveled from England. The Royal Library includes superlative works of art in numerous areas, but is most widely known for its extraordinary old master drawings, particularly of the Italian School.

The exhibition brings together works by the foremost Italian masters of the 15th through the 18th-centuries, including Leonardo, Michelangelo and Raphael, as well as Giovanni Bel-



The Campanile by Canaletto.

lini and Domenico Ghirlandaio. The selection was made by Jane Roberts, Curator of the Print Room at the Royal Library, and Andrew Robinson, Senior Curator at the National Gallery of Art. A Catalogue also accompanies the exhibition.



Leonardo da Vinci, circa 1475-1490.

What Could Have Been at The Chicago ArchiCenter

Why did plans by some of the most prominent international architects remain only unbuilt images and dreams in the minds of their creators? This is the question which exhibition curator Peter Jay Zweig hopes people will ask after viewing "What Could Have Been: Unbuilt Architecture of the 1980's," an exhibition of architectural drawings and models at the ArchiCenter through March 5, 1988.

Architects, including Philip Johnson and Helmut Jahn, were asked by the exhibition's organizers, Lorry Parks and Roberta Mathews of Grace Designs in Dallas, to select favorite

projects — projects designed for a U.S. site and dating from after 1980. A third limiting factor is the most important — *these favorite structures must never have been built.*

Twenty-seven architects and two environmental artists submitted work to the exhibition. Their contributions range from Michael Graves's detailed drawings for a new Phoenix Municipal Center, to a model and drawings for housing blocks and retail arcades to be built over abandoned elevated train tracks in lower Manhattan by Stephen Holl Architects. Other architects represented include Cesar Pelli, Ettore Sottsass, Paul Rudolph, Robert Venturi, and Skidmore, Owings and Merrill. For more information call 312/782-1776.

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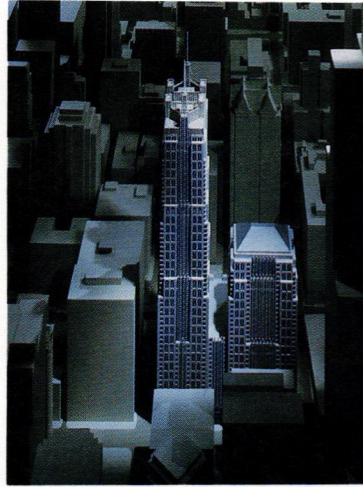
CHICAGO ■ SEATTLE ■ TAMPA ■ NEW YORK

Paschen Contractors, Inc., for over 85 years one of Chicago's finest builders, has contributed many buildings and structures to Chicago's skyline, with proven performance, on time and within budget.

TEN SUPER PROJECTS

New Design and Development Philosophies
Build a Bold New Skyline for Chicago in the 1990's.

By Christian K. Laine



While a current set of development strategies are being implemented to catapult the City of Chicago into the next decade of economic prosperity, an equally impressive set of urban dynamics is reshaping the Chicago skyline and enriching the city at ground level, transforming the Loop and its environs into more sensitive urban environments for citizens of the 1990's.

Gone are the get-rich megadevelopments of the past two decades, which imperiled real urban development and gave "redevelopment" a bad name. Quick-fix, Band-aid developments as Illinois Center, with its awkward and poorly planned environments and architectures, has given way to more thoughtful notions on how a city truly redevelopes — and works. A new generation of architects and developers have learned from the mistakes of the past and have retreated to the beginning of the century to rethink how and what makes cities liveable, interesting, and vital. Their observations are now taking shape on drafting boards and boardrooms across the city as major new developments for the next decade are well underway.

The singular project that best personifies this new urban and architectural attitude is the NBC Corporate Headquarters at Cityfront Center. There, the building is part of a grand scheme that not only considers the one, new structure, but also *plans* for future developments in and around the new building, *vis-a-vis* how the singular building is enveloped into a totality of other buildings and then incorporated into the total city. For more than any other reason, Cityfront Center is important because the architects and developers have a *plan*. In the past, the City of Chicago, has suffered because there have been no *plans* as helter-skelter spot development created independent chaos in the Central Business District.

Architecturally, such new developments as NBC, AT&T, and 900 North Michigan Avenue signal a new and forceful trend in design and aesthetic. Their graceful profiles — slim, trim, and

beautiful and accompanied by crowns, stepbacks, and solid materials appropriate to the city — set a new standard for architectural design; one that understands the tradition of the city, most particularly the 1920's, and one that is deeply committed to a real vision of the future. These powerful and romantic images demonstrate how architectural form can enhance, rather than detract, from the city and how the power of the architectural image can provide meaning in the otherwise routine lives of a city's citizenry.

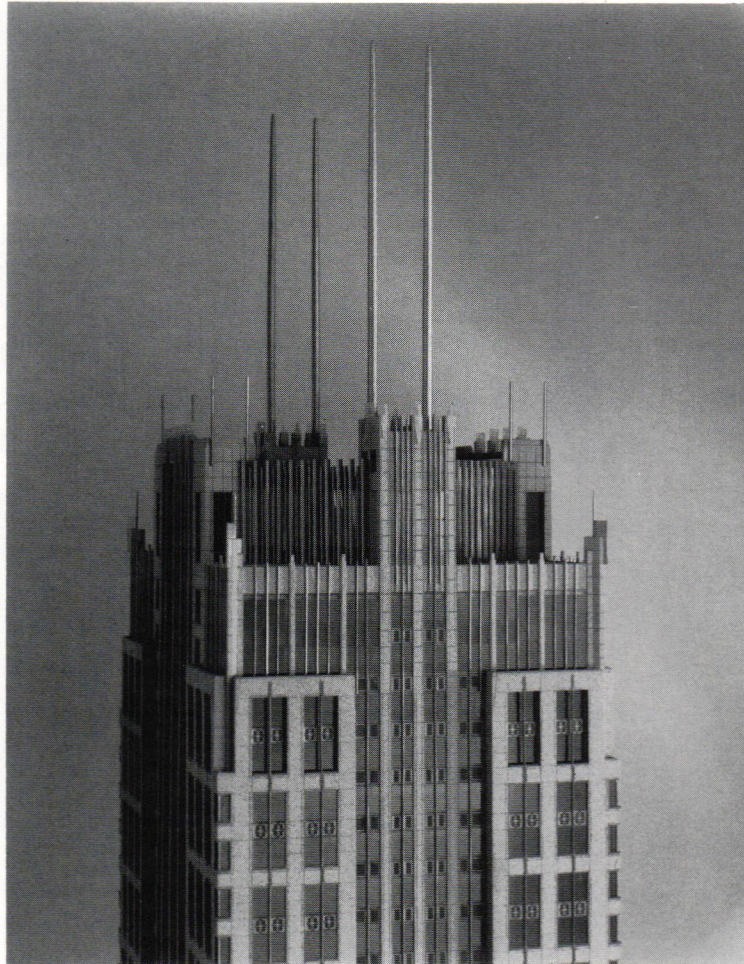
Equally persuasive are the public amenities that accompany these new developments: beautiful lobbies and handsomely landscaped plazas. The Loop Transportation Building and 311 South Wacker Drive are indicative of the growing trend. In the case of Block 37, the arcade, with its memory of Milan's Galleria Emanuele, and 311 South Wacker Drive's winter garden, demonstrate how a city can be beautiful, enlivened, and entertaining. A new street energy, bounded by excitement and visual stimulation, results from these amenities. Equally consequential is the restoration of the older skytowers, giving them a profound rebirth and revitalization in the city. An excellent example is 222 North LaSalle at Wacker Drive, a former Graham, Anderson, Probst and White building of 1927. The building is a sensitive renovation and modern addition, from its extremely handsome lobbies and public spaces to its sensitive cleaning of the older structure and detailing of the newer one. An excellent standard on how to revive the life of many aging cosmopolitans.

With this current crop of new super projects for Chicago, it seems that the 1990's will be a continuation of the best of the 1980's — the further appearance of what has been labeled, "the signature building." Be it civic dedication or personal ego, Chicago only stands to benefit from this kind of design activity, financial skill, and erudition toward superior design and architecture building an even superior city.



AT&T CORPORATE CENTER

A New 1920's Inspired Skytower and Architectural Tour-de-Force for the Central Business District by Skidmore, Owings & Merrill.



Bounded by Monroe and Franklin streets and by alleys to the south and the west, AT&T Corporate Center is positioned in this new geographic center of the Loop's Central Business District — an area that will expand over the coming years. The project, which consists of a sixty-story tower of approximately 1.7 million square feet, will have a second, one million-square-foot tower in the planned expansion of Phase II.

The tower is configured to accentuate the building's height with a crisply detailed granite and glass window wall. Both flamed and polished granite are used. Windows are dual-glazed tinted units in

fluoropolymer coated frames. The north and south facades of the tower are articulated with continuous alternating bands of granite and glass located in the center of each elevation. The windows accentuate the verticality of the structure, and, on the north facade, are anchored at their base by the major building entrances. To reinforce the expression of the base, the shaft, and the top of the tower, the mass of the building steps back and is further articulated with cornice lines that respond to significant existing structures adjacent to the site.

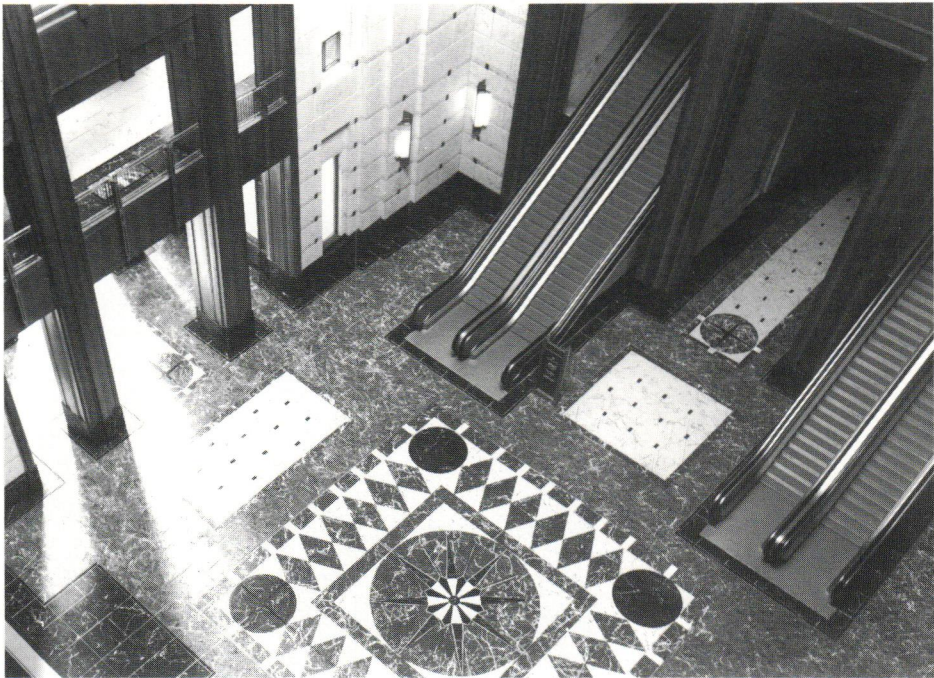
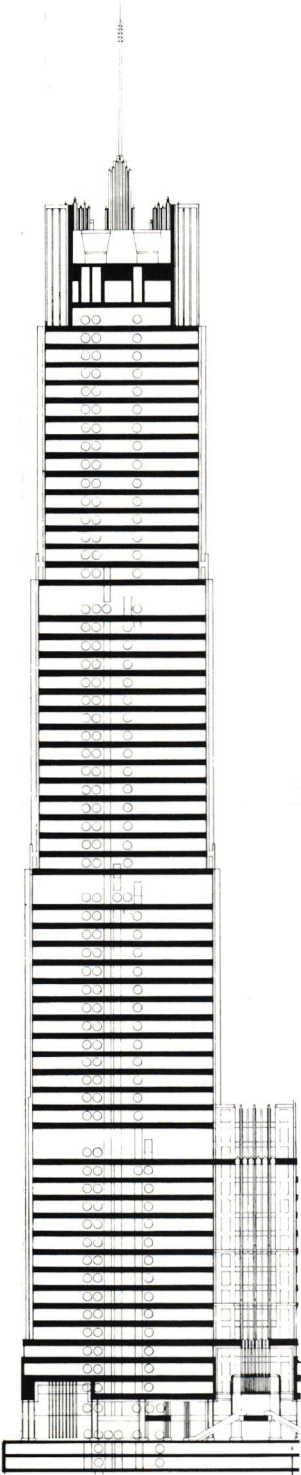
Building entrances, elevator doors and frames, and other interior accents are

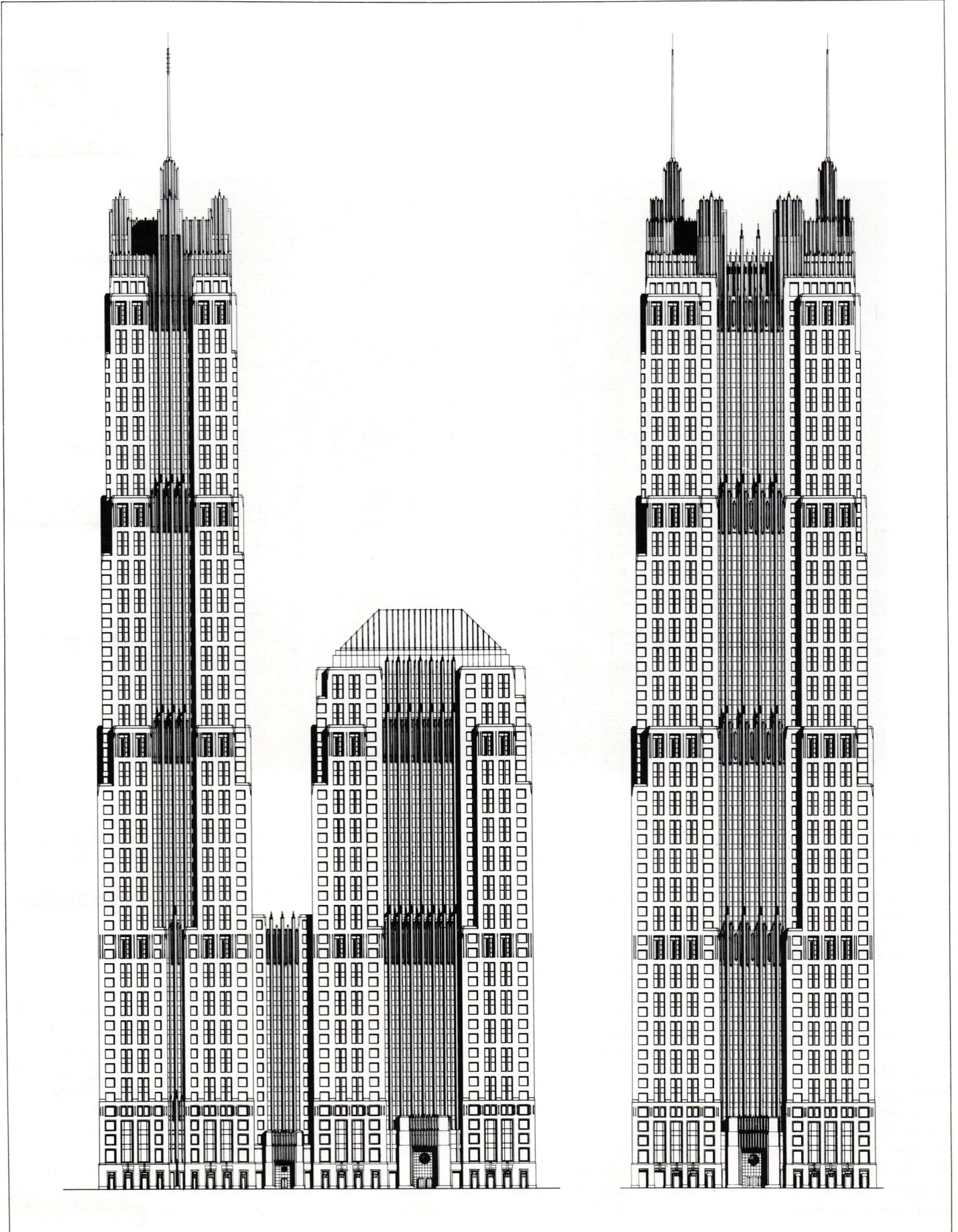
polished bright bronze or stainless steel. Lobby walls are finished in a combination of granite and marble. Lobby floors are finished with granite feature strips and honed granite or marble field infill.

AT&T CORPORATE CENTER

Chicago, Illinois
Skidmore, Owings & Merrill, Architects
Stein & Company, Clients
Mayfair/Blount, AJV, General Contractors
Skidmore, Owings & Merrill, Engineers
Mike Oppenheim Associates, Inc., Construction Consultants
Patrick Lopez, Illustrator
Orlando Cabanban, Photographer

AT&T CORPORATE CENTER





900 NORTH MICHIGAN AVENUE

A Dynamic Skytower for North Michigan Avenue's
Affluent Gold Coast by
Kohn Pedersen Fox Associates PC.



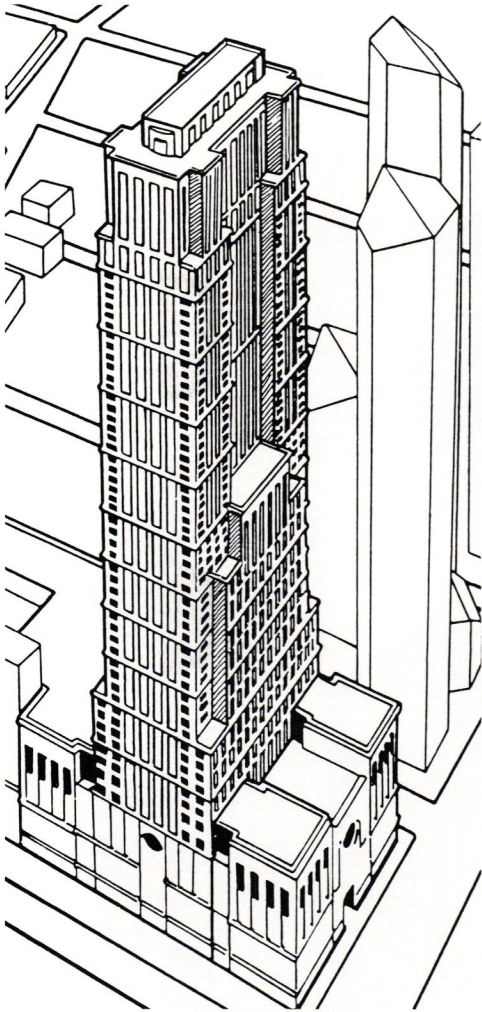
Built as a sixty-six story, mixed-use complex situated on Michigan Avenue on the east, Walton Street on the north, Delaware Place on the north, and Rush Street on the west, 900 North Michigan Avenue rises majestically as a study of beautiful architectural form and formal architectural strength. The skytower, which replaced Jarvis Hunt's 900 North Michigan Avenue building constructed in the 1920's, is contextual in the way it understands and enhances the site's northern keystone position on North Michigan Avenue.

To honor the traditional architecture style and scale of North Michigan Avenue, the base of the building, which fronts directly on Michigan Avenue, is limited to eight stories in height. The base is composed of granite, marble, and limestone,

providing texture and richness. Cornice lines and moldings give human scale to the building's surface, integrating the storefronts of elegant shops into the assemblage while relating to similar features in surrounding buildings. The great portal of the building's facade on Michigan Avenue opens into the interior shopping mall, a series of linked spaces shaped by surfaces decorated in a manner consistent with the inherent Art Deco nature of the building's design. Other prominent architectural features within the atrium include large sculptured fountains with adjacent seating, custom lighting fixtures, stainless steel and bronze accents throughout, and a two-story, twenty-one-foot circular window, which provides a dramatic view of Michigan Avenue from the fifth and sixth levels. Above the base, entry, and

atrium, a fifty-eight-story limestone and glass-clad tower rises and is set back eighty feet from Michigan Avenue.

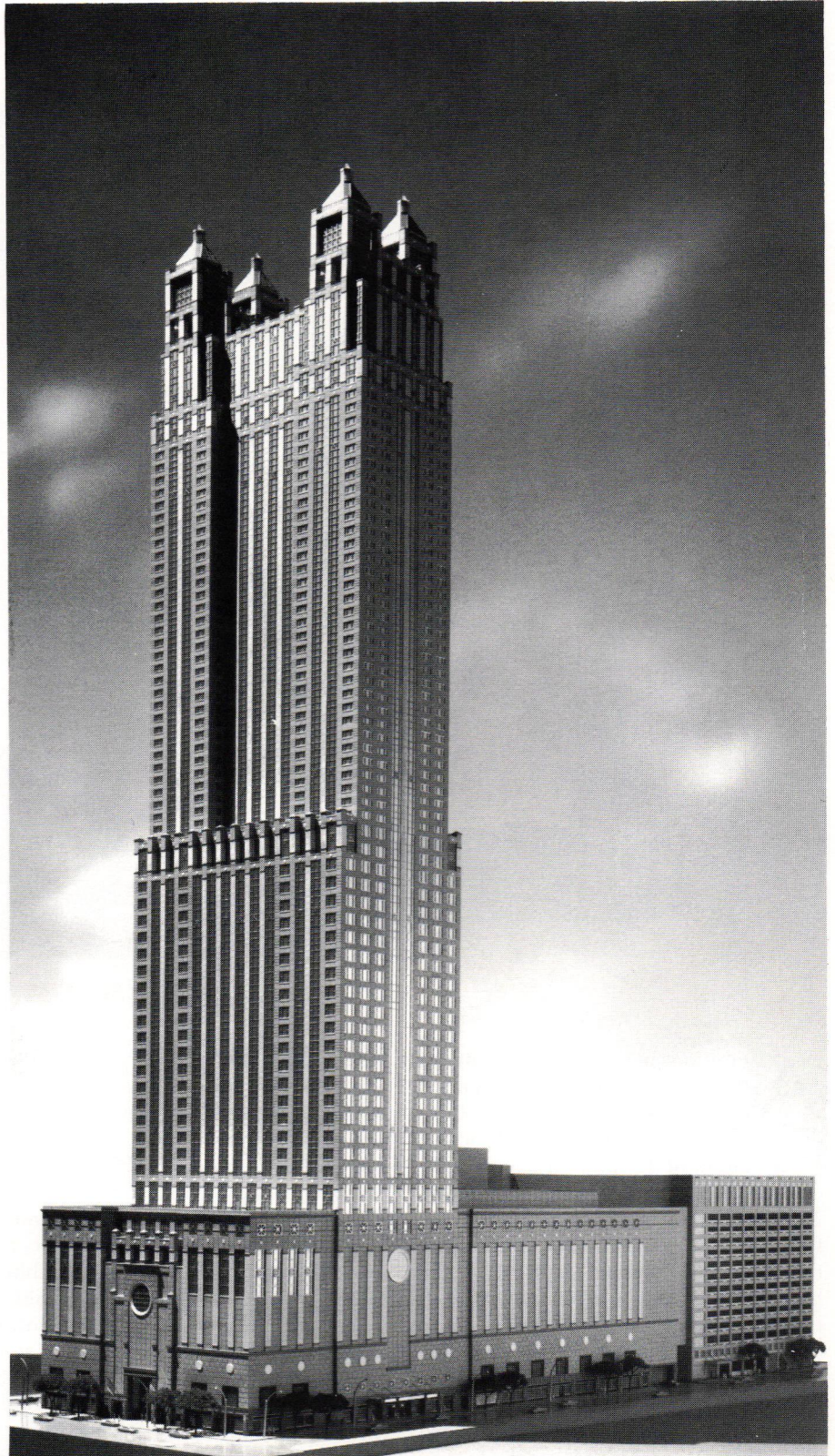
The design of 900 North Michigan Avenue also carries forward two major themes attributed to Chicago's vernacular architectural tradition: the Chicago frame and the Chicago window. At the corners, the building's frame is dense to give greater visual strength, while the termination of the various steps in the building's mass creates a unique slenderness in the tower's design. At the center, the tower opens in taller proportions for vertical emphasis. Within the frame, glazing serves as a formal variation on the Chicago window, combining a wide center bay with narrow side bays. The tripartite composition reflects the attitudes of Louis Sullivan. In formal terms, the mass is shaped as a com-



combination of street-defining mass on the lower levels, and the tower rises as an object from this mass. The tower then terminates with a triumphant *fioritura* in the sky. The building top of 900 North Michigan Avenue terminates with four corner pavilions with lanterns that can be distinguished in the Chicago skyline from a great distance.

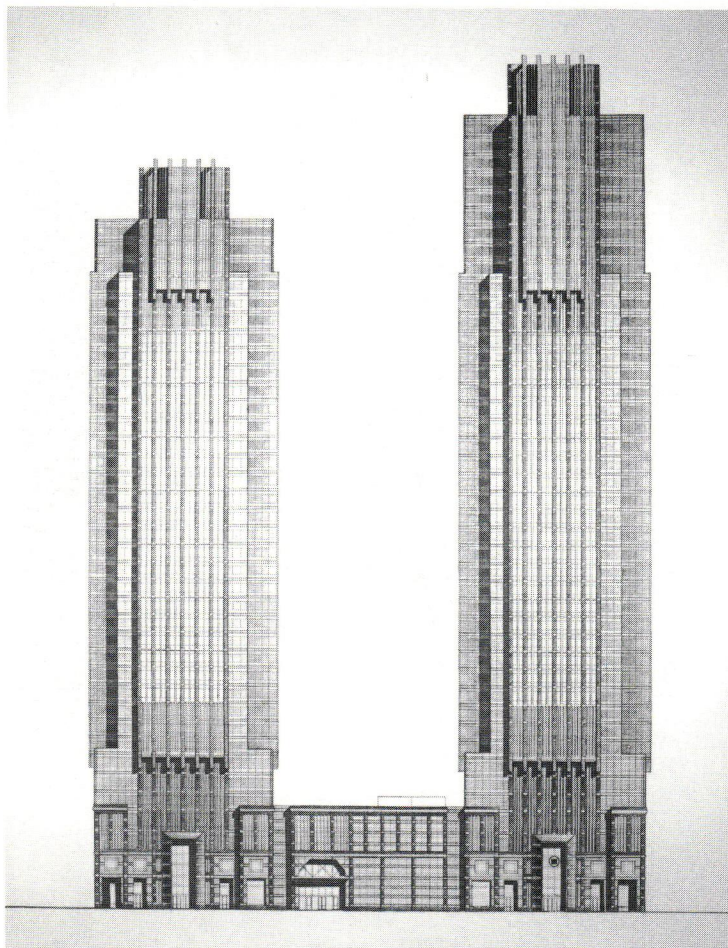
900 NORTH MICHIGAN AVENUE

Chicago, Illinois
 Kohn Pedersen Fox Associates PC, Architects
 The Perkins & Will Group, Associate Architects
 John Macsai & Associates, Residential Architects
 Urban Investment & Development Company, Clients
 J. A. Jones Construction Company, General Contractors
 Inland Construction Company, Construction Management
 Alfred Benesch & Company, Structural Engineers
 Environmental Systems Design, Inc., Mechanical Engineers
 Walsh Construction Co., Contractor/Parking



NORTH LOOP BLOCK 37

A Bold New Design for an Office Tower and a Major Addition of a Loop Retail Galleria by Murphy/Jahn.



Ambitious in scale as well as intent, this project, conceived of as a full block development of three hundred thousand square feet of retail and two office towers of 1.9 million square feet, confirms the potential vitality of Chicago's North Loop by providing a vision of the future for this part of the city. As a design, the project examines urban form from the base treatment of the development's rectilinear crowns.

The backbone of the project is the three hundred twenty-foot, four-story arcade, which offers a protected urban space accessible only to pedestrians and intended as a key aspect in Chicago's urban life. The

arcade also connects Daley Center Plaza with Marshall Field & Company and the retail tradition on State Street, such as Galleria Vittorio Emanuele in Milan provides a link between the Piazza Duomo and La Scala Opera House.

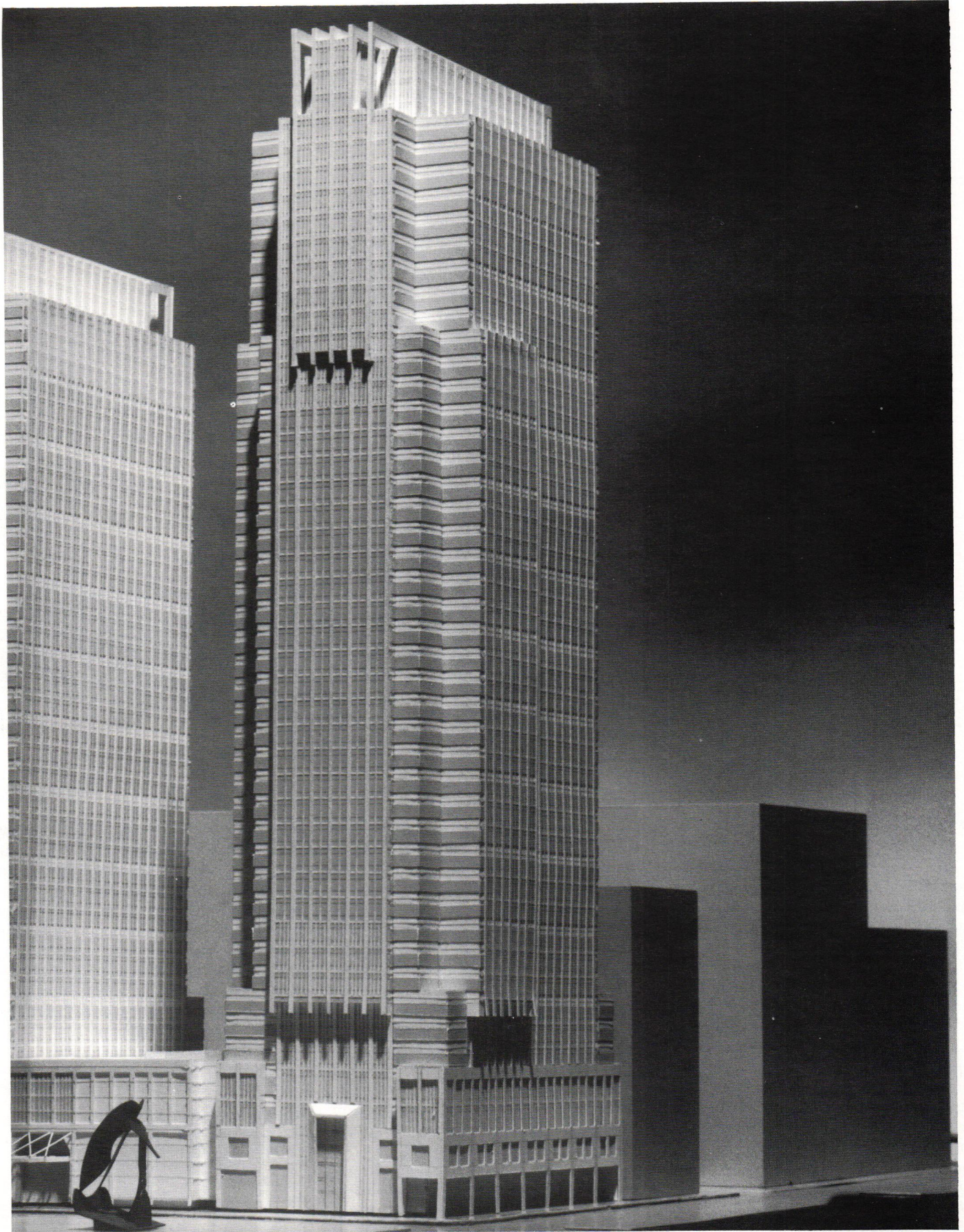
In the plan, two separate office towers, located north and south of the arcade, rise above the retail activities and the architecturally prominent galleria. Each building is destined to have separate corner entries along Dearborn Street. The second story lobbies, in turn, are linked directly to the arcade. The basic foot print of the towers is twenty-six thousand square feet. These typical floors are designed to maximize

tenant flexibility by utilizing the latest state-of-the-art achievements in high-rise office design and construction.

Each building is designed with six tower floors ranging between six thousand and eleven thousand square feet with Gothic *cum* Art Deco tops reminiscent of the 1920's and 1930's skytowers.

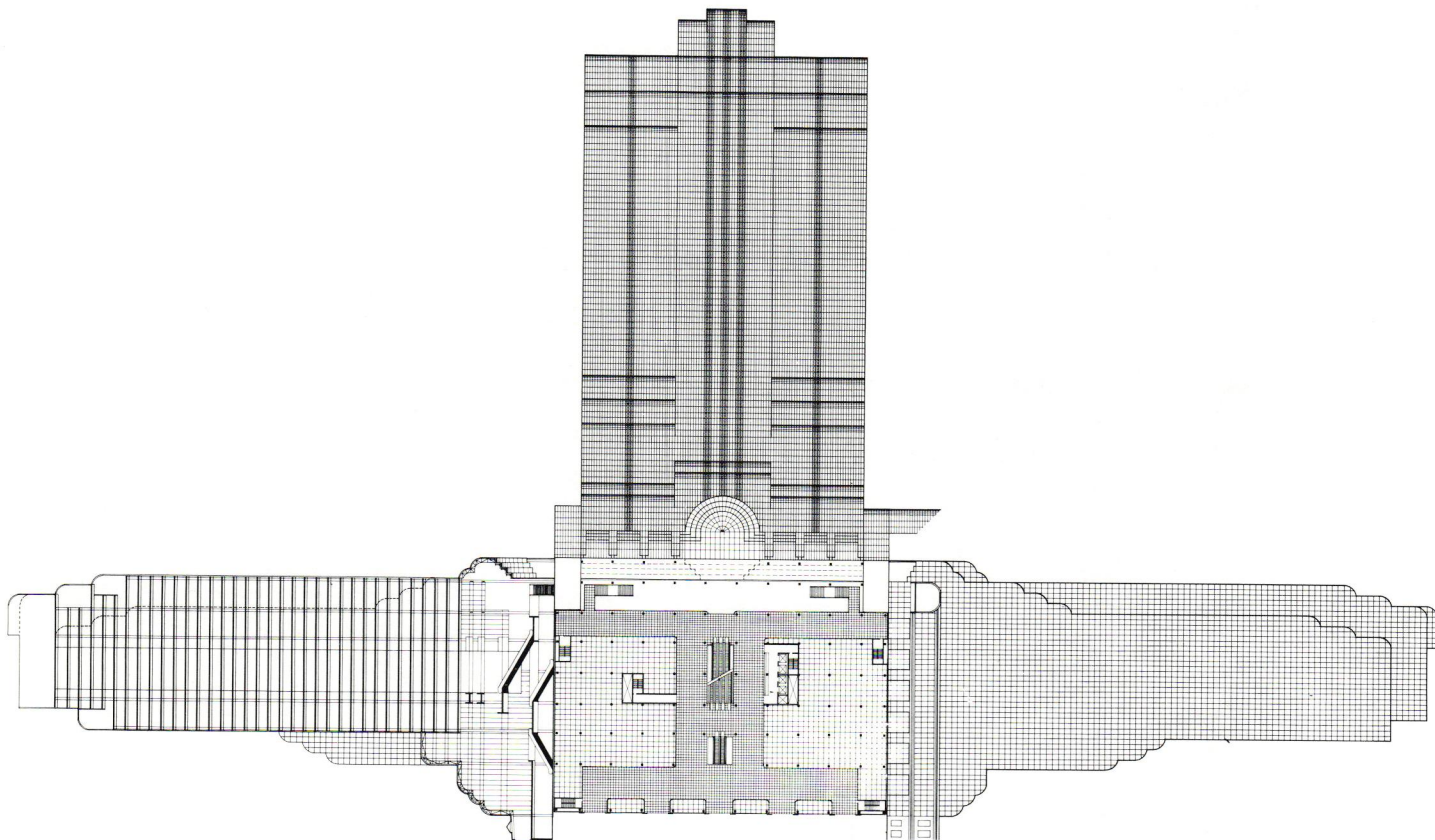
NORTH LOOP BLOCK 37

Chicago, Illinois
The Levy Organization, Clients
JMB Realty Corporation, Clients
Metropolitan Structures Inc., Clients



NORTH WESTERN ATRIUM CENTER

An Art Deco-Inspired Skytower Combines a Commuter Terminal with an Office Building by Murphy/Jahn.



The 1.6 million square-foot, Art Deco inspired and all-glass North Western Terminal Project is a combined commuter terminal and office building complex that replaced the Chicago and North Western Train Station by Frost and Granger of 1911.

The building responds to important urban design criteria. It forms a major "gateway" of the station to Madison Street, which acts as a major connector to the Loop to the east and the urban renewal area to the west. It thus removes the imposing "Chinese Wall" effect the former station had toward the growth of the Central Business District to the west. This generation of new development promises much needed injection of urban life to the area, creating an active thoroughfare beyond serving the trains, which is now absent from the terminal.

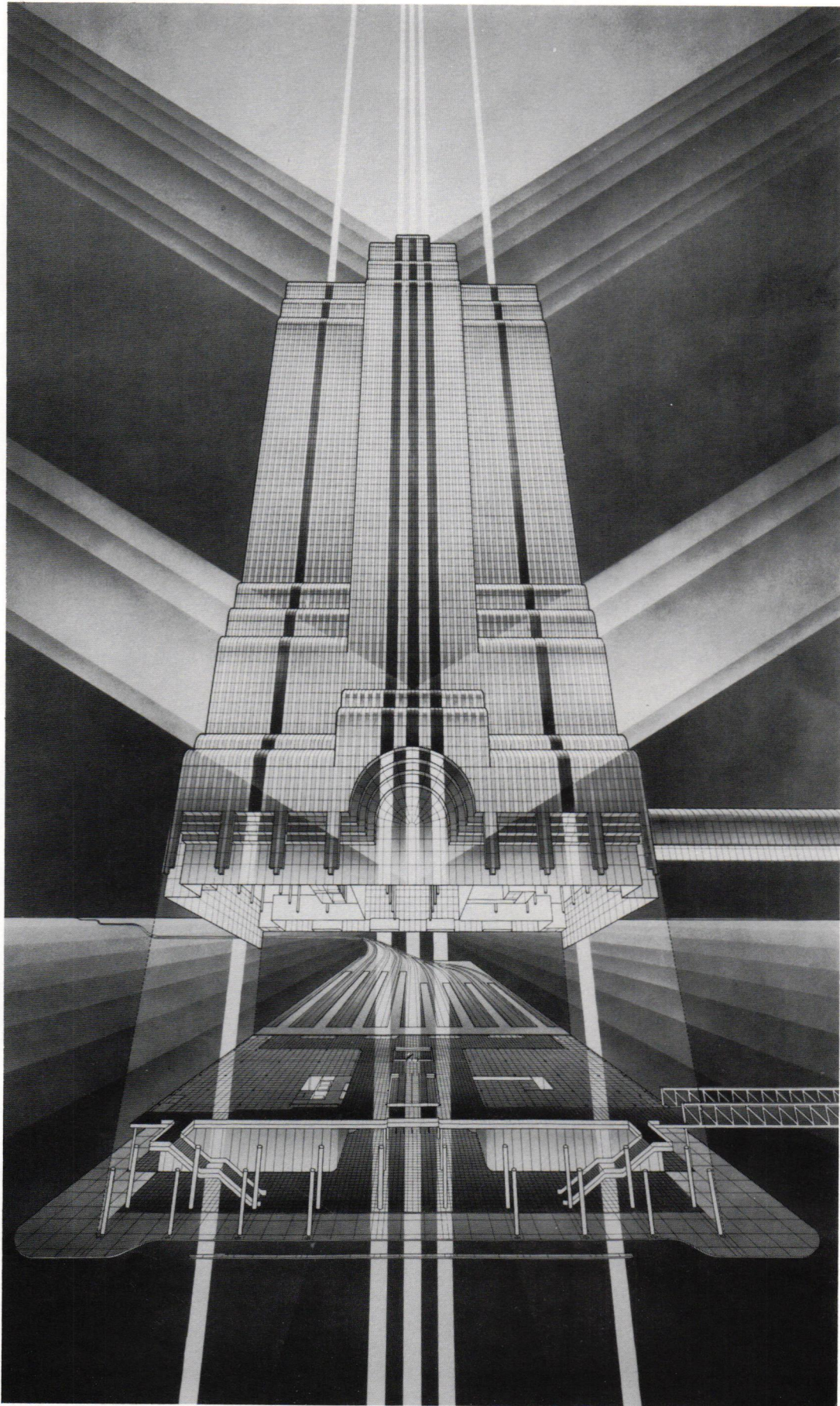
A continuous arcade along Madison Street reinforces the urban connection. It leads to a sequence of multi-story atriums that enhance the commuter traffic flow to the train platforms, creating a public amenity of thirty thousand square feet of open space up to eighty feet high, full of light and spatial excitement, in which the office floors also share. On street and track levels, eighty-five thousand square feet of terminal facilities serve the requirements of a modern-day commuter terminal facility. The office tower is served from a skylobby, one floor above the track level. Floor sizes vary from fifty thousand square feet in the lower levels to thirty thousand square feet at the top.

The architectural design concept embraces high energy efficiency using passive strategies. The atrium spaces bring light toward the inside without the penalty of

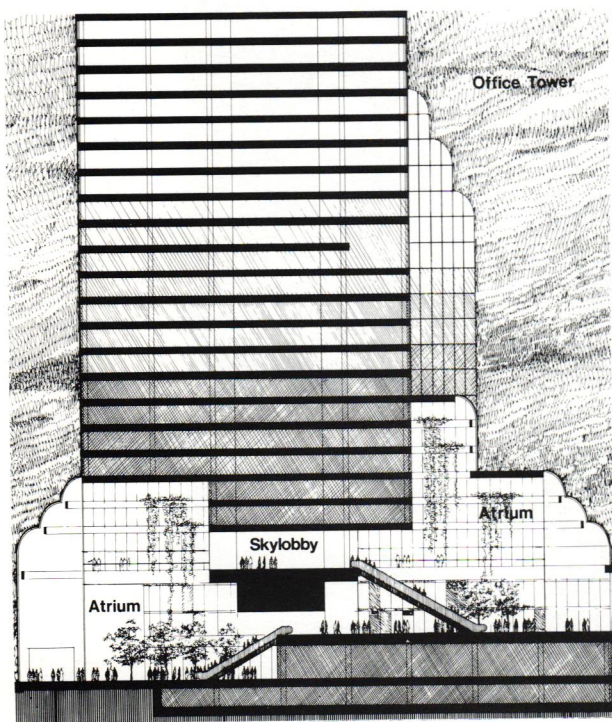
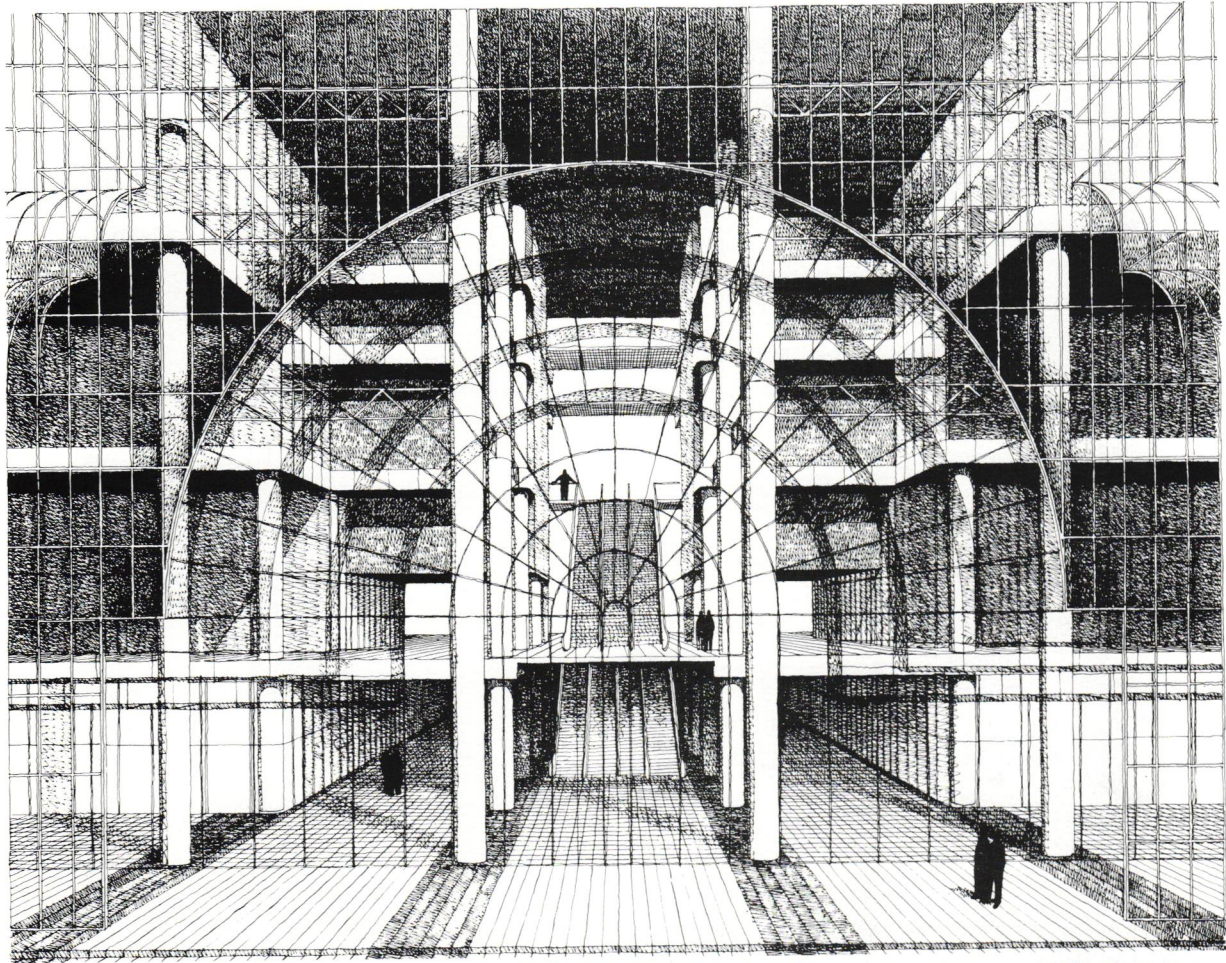
added exterior heat loss or heat gain by reducing exterior exposure. The form of the Tower reflects the symmetry of the scheme and the varying floor sizes. This device is shifting three "extruded" shapes against each other, which come together at the base and separate at the top. The smooth, "streamlined" curves create a shape that appropriately symbolizes the image of trains and evoke associations with machine-made objects.

NORTH WESTERN ATRIUM CENTER

Chicago, Illinois
Tishman Corp. Midwest Management, Clients
Newberg/Paschen Joint Venture, General
Contractors
Mike Oppenheim Associates, Inc., Construction
Consultants
Lev Zetline Associates, Inc., Engineer



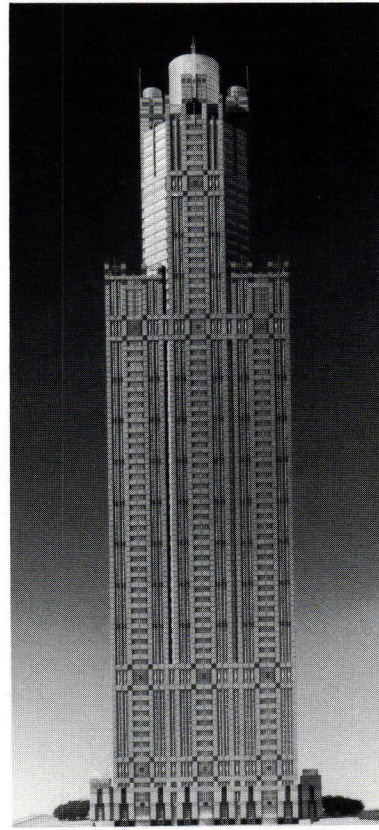
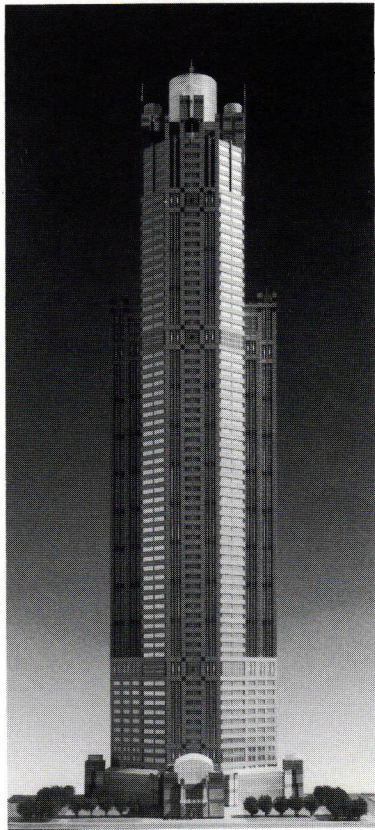
NORTH WESTERN ATRIUM CENTER





311 SOUTH WACKER DRIVE

The Strength of Impression Merging Futurism
with the Contemporary and the Classic Tradition by
Kohn Pedersen Fox Associates PC.



Located adjacent to the Sears Tower on South Wacker Drive and bounded by Wacker, Jackson, Franklin, and Van Buren streets in the southern-most edge of the Loop, this 1.3 million-square-foot, sixty-five-story skyscraper is designed as the first in a three-tower development. While the tower's main entrance is positioned on Wacker Drive, the building is also accessible through large open plazas at street level and through underground pedway tunnel systems. The elegant plaza is paved in patterns executed in granite and is enlivened by extensive seasonal landscaping.

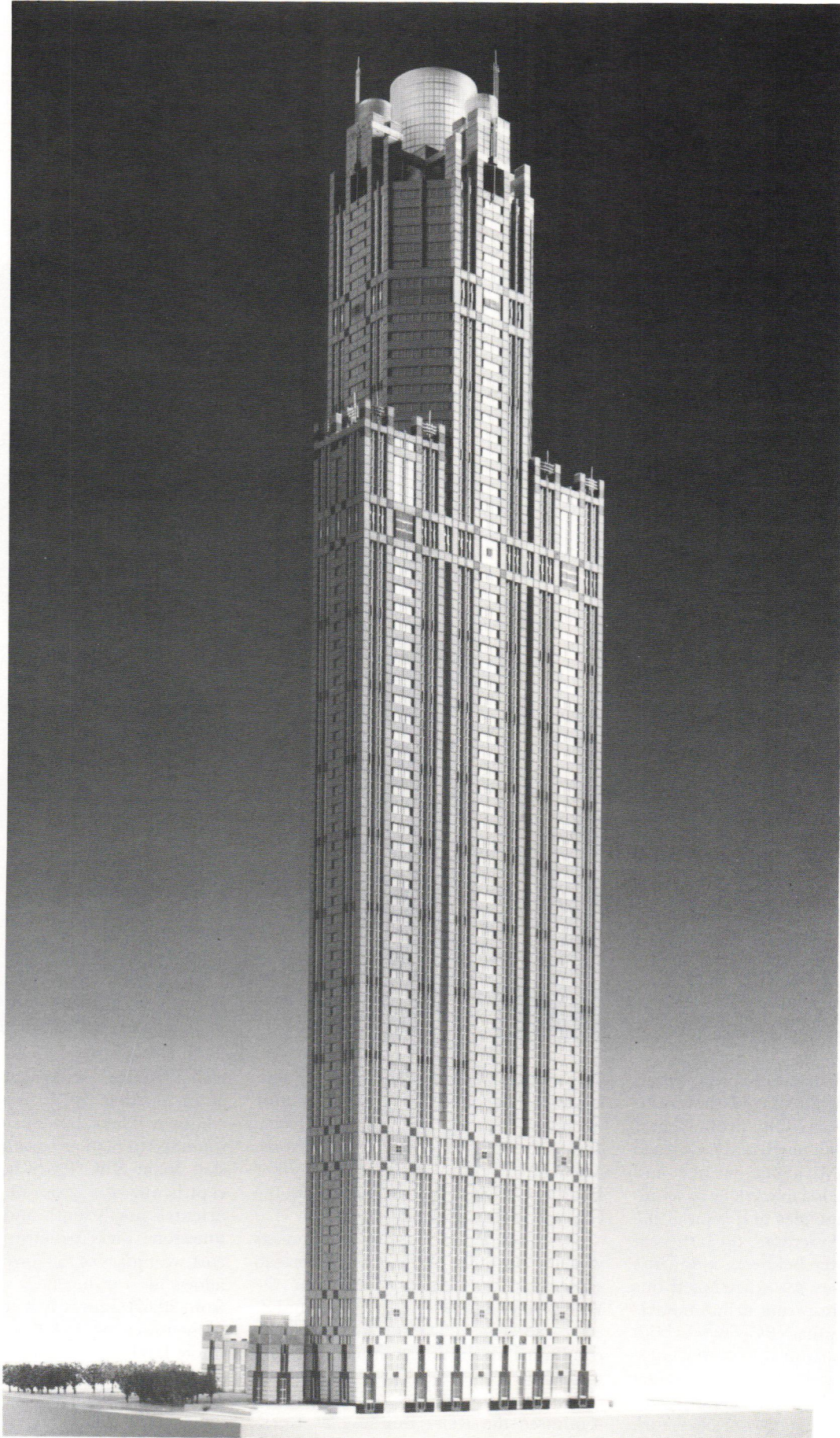
In form and *parti*, the building is at once wondrously modern and futuristic while

it dramatically synthesizes softer, inherent qualities of the architectural past. Timeless materials, arranged in creative combinations, include flame-finished rose granite that covers the entire facade with polished horizontal banding that weaves through strong vertical planes, adding visual cohesion as the tower soars its full sixty-five-story height. Distinctive by day through its geometrically pure octagonal tower, the building commands an equally impressive stature at night when its translucent glass cylinders that top the building are lit to glow against the Chicago skyline. This assemblage, a Gothic framework of columns and beams, forms a remarkable architectural *tour-de-force* for

the building's architectural crown.

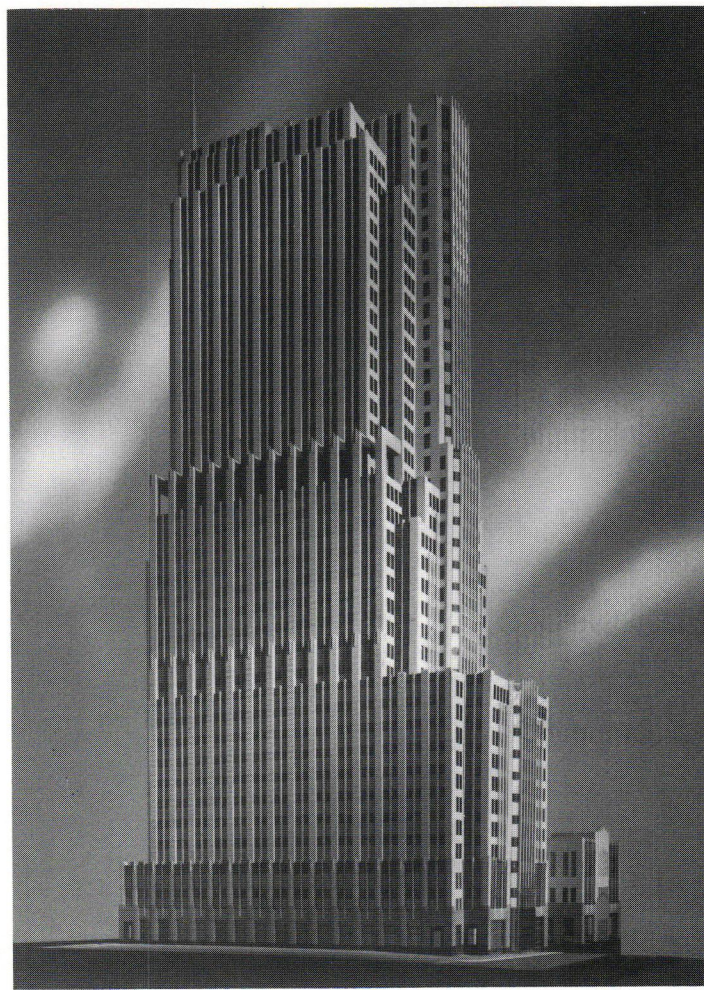
Inside, the building contains a stunning public amenity — a Wintergarden. Architecturally, the Wintergarden takes its cue from Chicago's Iron Age. Reminiscent of a turn-of-the-century grand pavilion with decorative trusses and exposed gothic iron structure, the glass-roofed structure is flooded with natural light. Extensive interior greenery introduces delicacy to this exciting people-oriented space, while steel, brass, marble, and granite articulate its classical style. The Wintergarden becomes the hub of the building as it links with pedestrian walkway systems and with the city's commuter facilities.





NBC TOWER AT CITYFRONT CENTER

A Stunning Skyscraper in the Tradition of
Rockefeller Center and the Wrigley Building by
Skidmore, Owings & Merrill.



This new forty-story tower, developed as a linchpin of the multi-phase, 50-acre City Front Center redevelopment plan north of the Chicago River between Michigan Avenue and Lake Shore Drive, is a marvelous reexamination in the principles of design of the 1920 and 1930's skyscraper, the last great era of the skytower before modernism's clean-edge and box *parti* disrupted this truly grand and inspiring urban model.

Architecturally, the NBC Tower is both an outgrowth from and a test of the City-mandated design guidelines. The goal set forth by the guidelines is to create a singular environment like that of New York

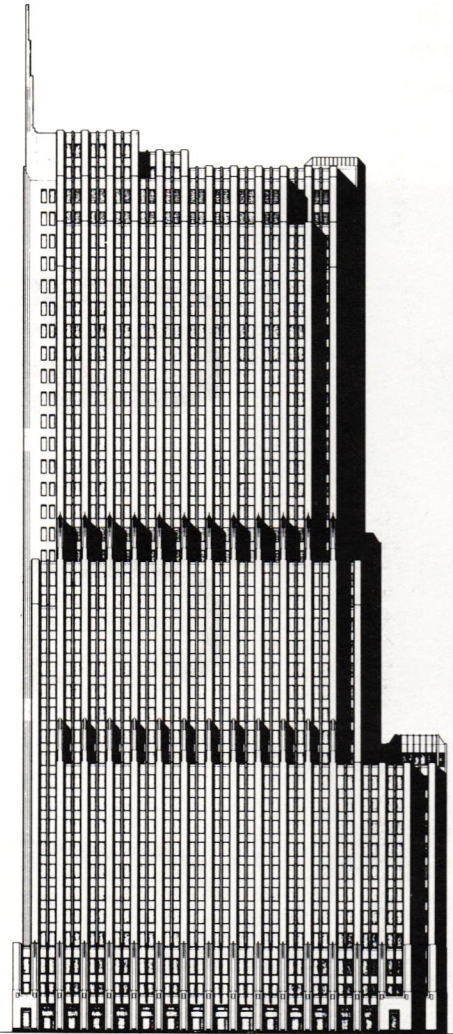
City's Rockefeller Center while responding to and becoming part of the urbanistic assemblage made up of the Tribune Tower, the Wrigley Building, 333 North Michigan Avenue, the Stone Container Building, 35 East Wacker Drive, and the Carbide and Carbon Building.

The NBC Tower, therefore, reconnects with the tradition of the great American skyscraper that emerged between the World Wars and restates, with an updated vocabulary reflecting contemporary conditions, the optimism intrinsic to that tradition.

The new building's formal gestures reminisce the RCA Building at Rock-

efeller Center — a particularly apt association in that RCA is NBC's parent company. There, however, the setbacks are intended to read as parallel to the central slab. In the NBC Tower, however, the concept is one of a series of parallel planes oriented north-south and articulated by limestone piers penetrating the central east-west mass of the tower. The massing allows for varying floor areas — ranging from 29,670 square feet at the widest part of the tower to a 14,920-square foot penthouse level — to meet the needs of a wide range of tenants as well as a flexible, column-free plan.

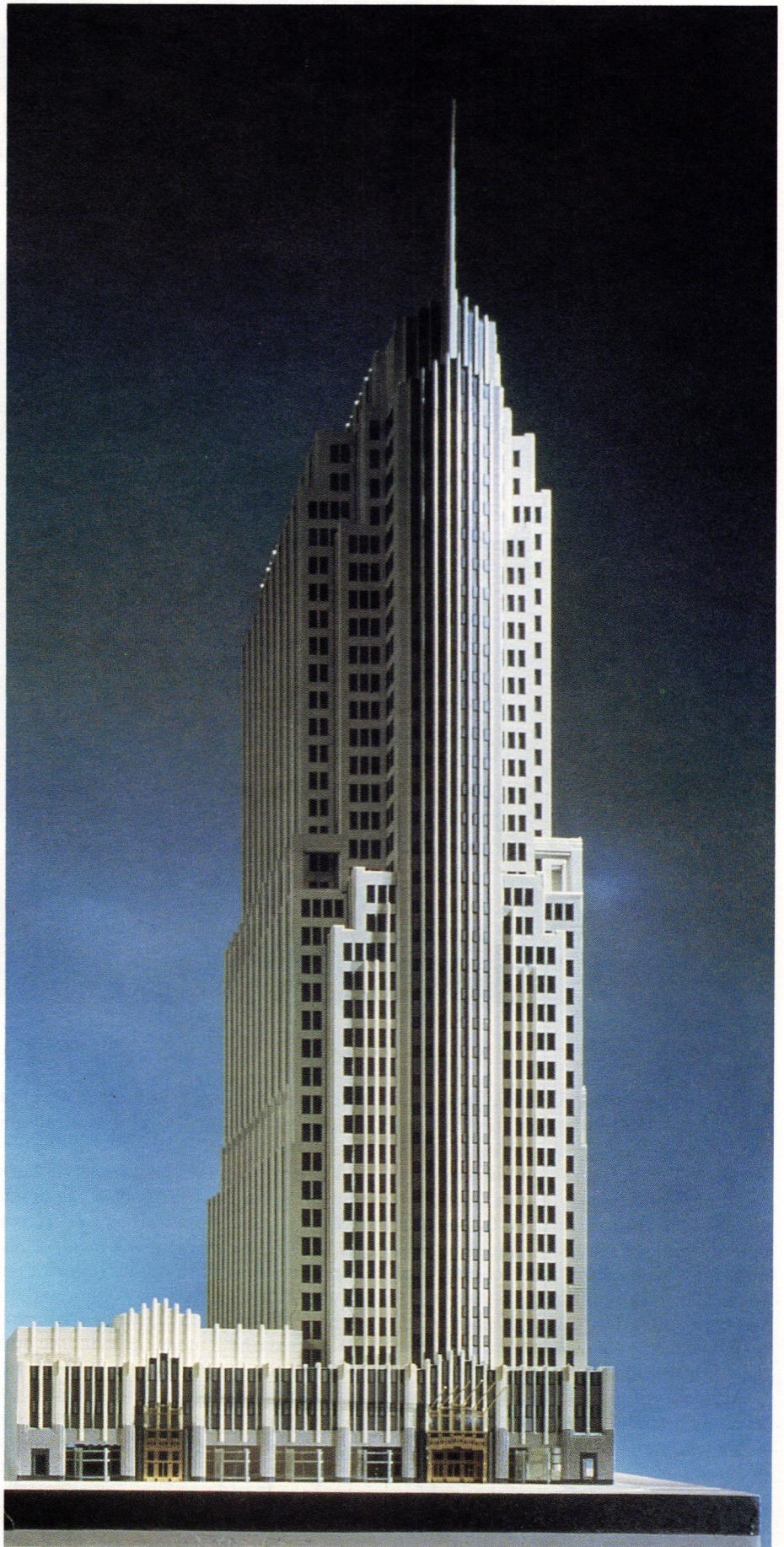
The limestone piers, richly articulated



precast spandrels (finished to resemble terra-cotta), bronze screens layered over granite to accentuate the building's entrance, and the distinctive crown and spire at the building's top are all elements that respond to the surrounding urban assemblage. Through the use of such materials and design motifs, the NBC Tower becomes a part of the preexisting environment and sets a standard for future development in Cityfront Center.

NBC TOWER AT CITYFRONT CENTER

Chicago, Illinois
 Skidmore, Owings & Merrill, Architects
 Equitable Real Estate Investment and Management, Inc., Clients
 Tishman Speyer Properties, Clients
 Morse/Diesel, Inc., Construction Management
 Orlando Cabanban, Photographers
 Nick Merrick/Hedrich-Blessing, Photographers



LEO BURNETT COMPANY HEADQUARTERS

An Elegant and Refined Urban Statement in the Best of Chicago's Architectural Heritage by Kevin Roche John Dinkeloo and Associates.



On the northside of the Loop, immediately south of the Chicago River on Wacker Drive, this new skytower is divided to contain an office building, retail space, and a hotel: the northwest portion is occupied by an office building and the south by a sloping arcade and adjoining retail and commercial space. The office building is forty-six stories high and is destined as the new headquarters for the Leo Burnett Company, a large, successful advertising agency.

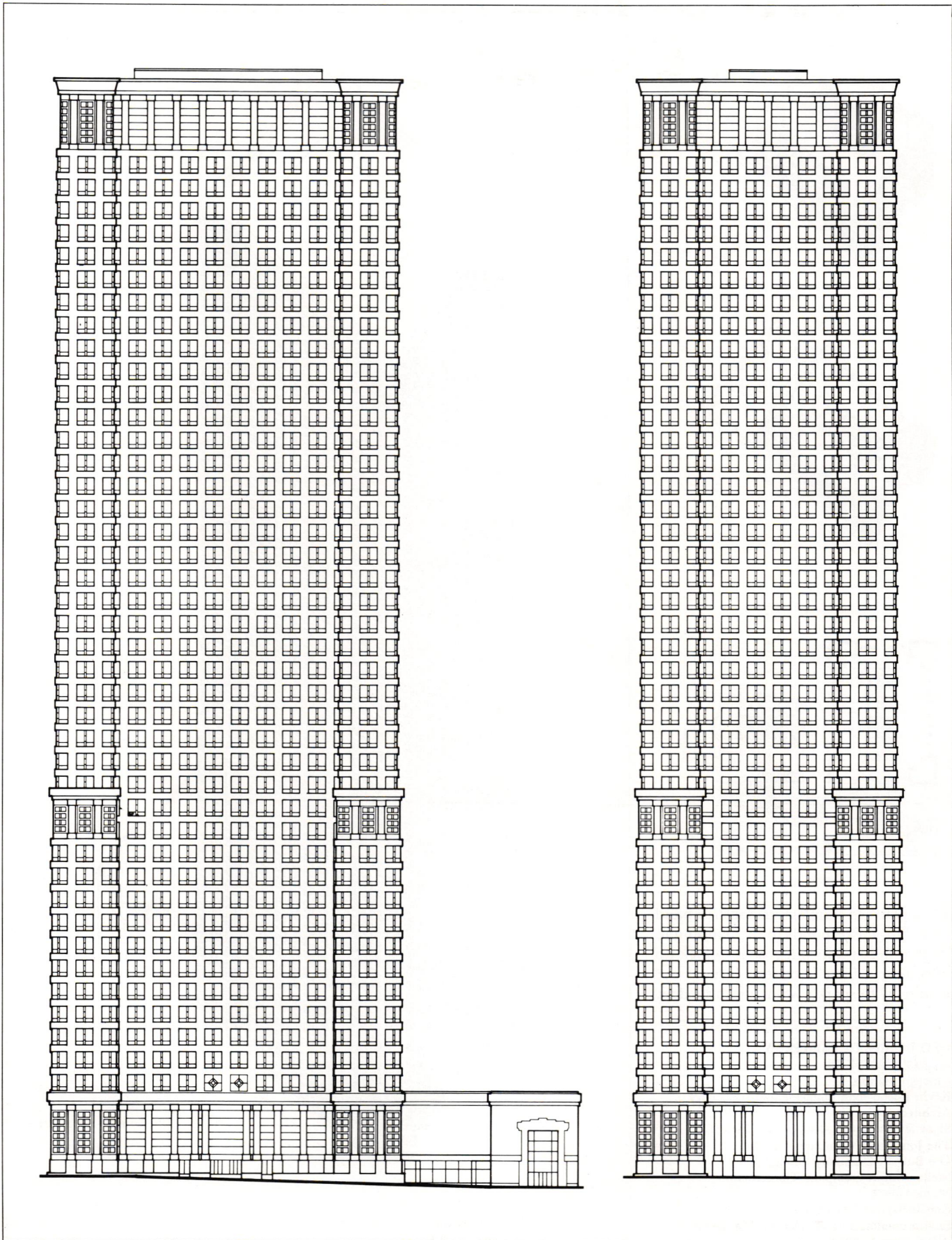
As the building emerges above ground level, its design assumes the characteristic structure and aesthetic of many Chicago buildings. The building is clad in green granite with deep recesses for the windows in the traditional manner. The thinness of the stone cladding, however, is dramatized

by the use of polished stainless steel that reflects surface for the jamb and sill and head of the window.

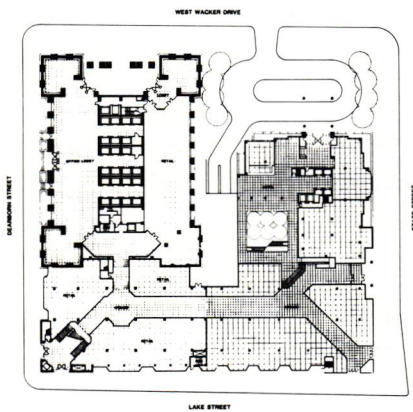
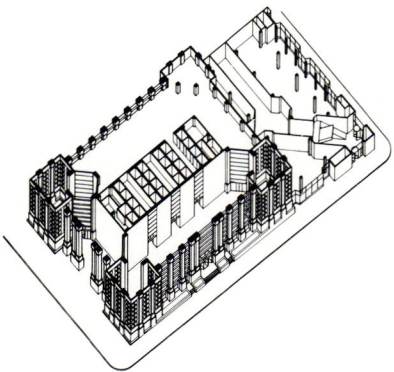
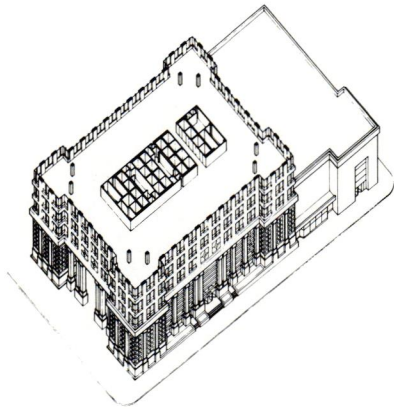
The street wall on Wacker Drive has a number of cornice levels, one at about fifty feet, one at two hundred feet or so, and then the cornice line at the head. These lines are observed in the elevations. The fifty foot line establishes a colonnade of eight foot square, large-scaled columns that have a rough base and head; the middle level mechanical rooms have corner pavilions suggested by a version of the base column; and a double-scale colonnade at the cornice encloses mechanical equipment on the roof. At the intermediate cornice line, the blocks that strengthen the corners are set back two and one-half feet, from a seven and one-half foot projection

to a five foot projection, so that while the actual shaft is vertical and the lease span dimensions remain the same for the bulk of the floor, there is a sense of tapering in the buildings as it rises, and like entasis, it improves the building's sense of height and elegance.

The stone is green granite which is treated in three ways: thermal stipple, honed, and polished. The polished stone is used for corners and for the edges of columns and the base of the building as it meets the street, while the thermal stippled and the honed stone are used to create a balancing horizontal and vertical pattern over the entire facade. In the windows, which are ten feet square and have dark reflective glass, there is a rounded central mullion painted in a dark green



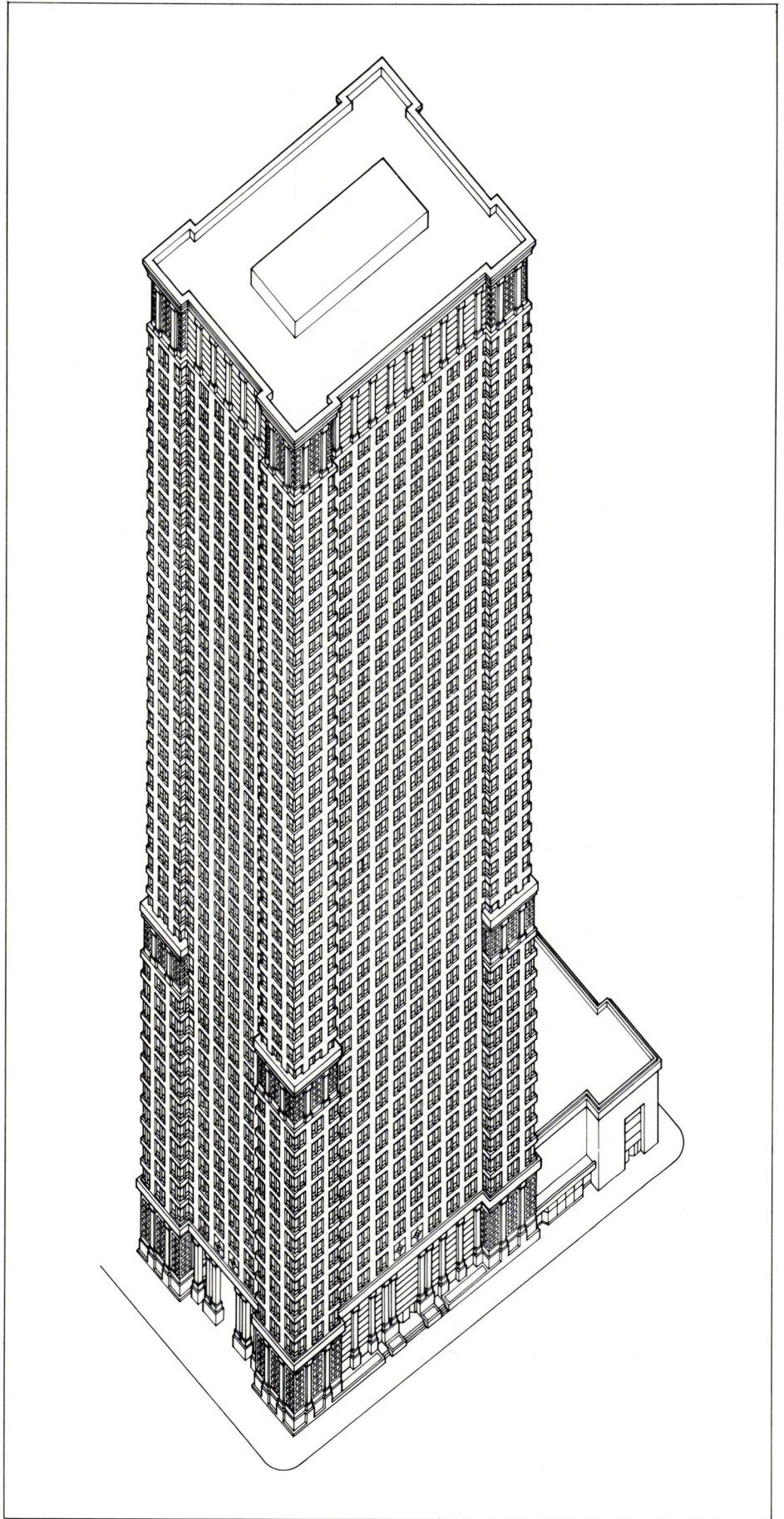
LEO BURNETT COMPANY HEADQUARTERS

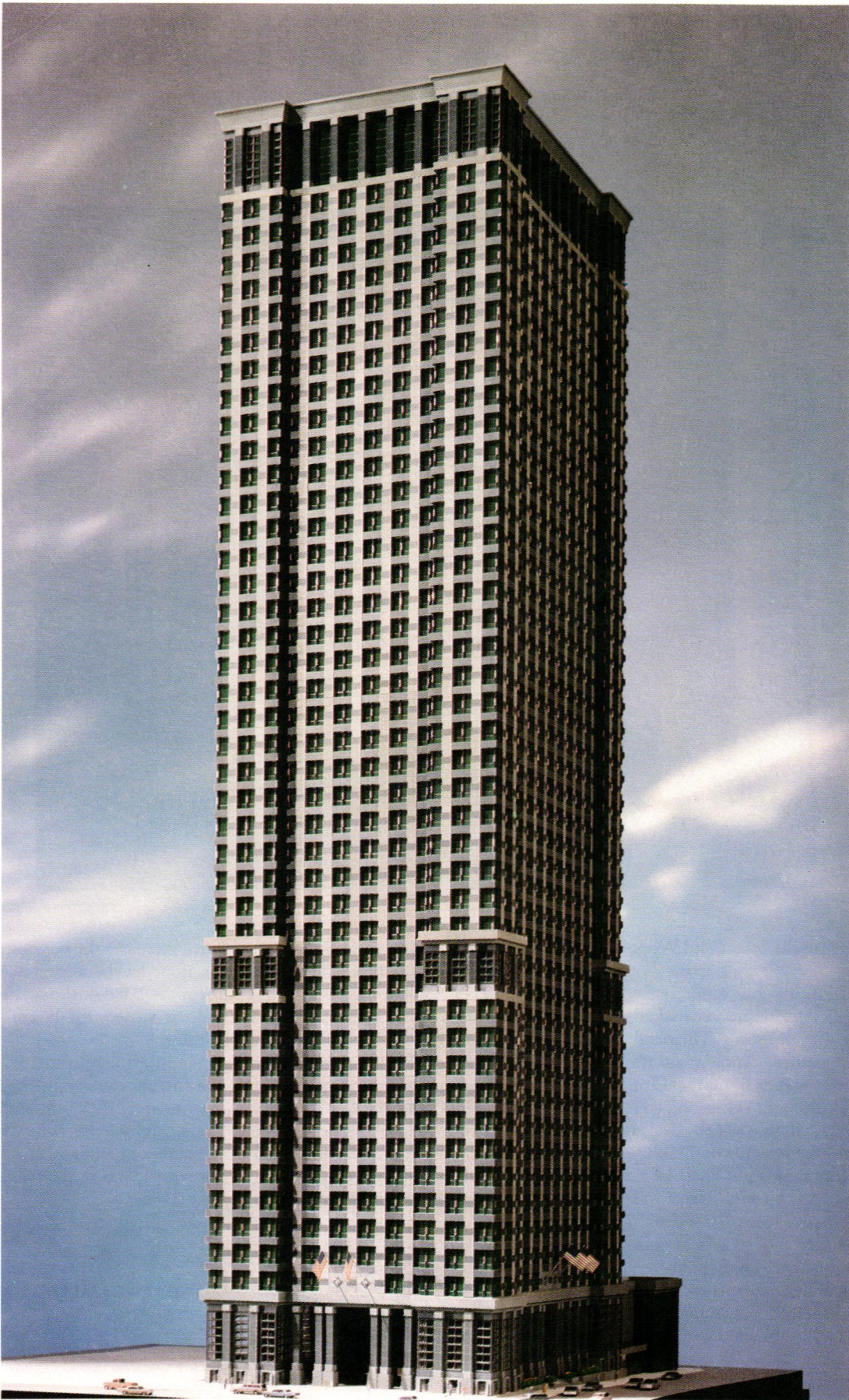


with a polished stainless steel sash or band on it. This corresponds to the banding in the granite, and its purpose is to pick up reflections which liven the face of the building with sparkle when it is in shadow.

LEO BURNETT COMPANY HEADQUARTERS

Chicago, Illinois
Kevin Roche John Dinkeloo and Associates, Architects
Shaw & Associates, Associate Architects
The John Buck Company, Clients
Leo Burnett Company, Clients
Mellon Stuart Company, Construction Management
Cohen-Barreto-Marchertas, Engineers
Environmental Systems Design, Engineers
ISD Incorporated, Interiors





222 NORTH LASALLE AT WACKER BUILDING

A Physical and Symbolic Link of Tradition
with the Present by
Skidmore, Owings & Merrill.



Located at LaSalle Street and Wacker Drive, 222 North LaSalle is a combination of building reuse, renovation, and a lateral and vertical addition to an existing building. The original 23-story structure, known as the Builders Building, was designed by Graham Anderson Probst and White and constructed in 1927. The overall design concept upgrades the systems in the existing building while making full use of an adjacent land parcel too small for a self-contained structure.

The new addition is designed to complement the original building's highly textured and articulated facades of white glazed brick, limestone, granite, and terra-cotta. The addition, clad with granite compatible with those older surfaces, offers ground floor columns sheathed in a polished dark granite that extend to the

existing building to create a plinth effect. The upper floors have a light, flame-cut granite with polished bands.

To physically and symbolically link the two buildings, four new penthouse floors span the top of the entire complex and are enclosed in a sloped glass curtain wall. The rooftop's slope and the light quality of the glass curtain wall construction additionally restore a sense of containment to the old building that has been missing since the original cornice was removed in the 1950's.

An existing light court in the original building has been transformed into a series of three atria with a skylight positioned at the top of the light well. The new atrium spaces eliminate the exterior exposure of the light well and permit its brick exterior wall to be stripped away and replaced with drywall and glass. This, in

turn, increases the bearing capacity so that six floor levels, added across the well to form the base of the atrium spaces, provide a variety of larger floor configurations.

An interior rotunda, which was part of the entrance lobby and hidden from view during an earlier remodeling, is restored to its original character. An arcade links entrances at LaSalle and Wells streets to provide access to the new elevator lobby.

222 NORTH LASALLE AT WACKER

Chicago, Illinois
Skidmore, Owings & Merrill, Architects
Tishman Speyer Properties, Inc., Clients
Turner Construction Company, Construction Management
Nick Merrick/Hedrich-Blessing, Photographers



123 WACKER DRIVE

A Typological Model Based on the Civic Opera House
Defines a New Urban Statement for Wacker Drive by
Perkins & Will.



Wacker Drive is currently composed of two contradictory architectural languages: the solid stone buildings from the first half of this century, usually having sides of stone with punched windows and a more vertical mid-section, and the curtainwall architecture of the modern movement typified by Sears Tower and other nearby structures. This speculative, five hundred and eighty thousand-square foot office tower is the result of creating a collage of these two languages into a new whole. The building is an outgrowth of the pluralistic nature of the surrounding environment. Wall segments of stone with punched windows enclose and frame areas of the curtainwall. The building produces a dialogue with its surroundings through a repetition of similar materials assembled in a new way.

The building is also based on the formal characteristics of tall buildings. Its tripartite organization of rectangular base, vertical shaft, and stepped pyramidal top can be found in many early examples of this building type in the city. The Civic Opera House, directly south of the site, served as a typological model for the development of this structure. The base and arcade mark the public aspect of the structure and build upon a precedent for arcades found on the Opera House and on other buildings along Wacker Drive. The top is also modeled after the slope top of the Civic Opera House and establishes its symbolic role on the skyline, as well as providing for three floors of executive offices surrounding a three-story space overlooking the city.

Major materials are two types of glass

curtainwall and three types of granite. The top portion of the building is flame finished gray granite, while the base is polished red and dark gray granite. Each floor is provided with its own fan system in a mechanical column on the east side of the building, giving flexibility in space usage and off-hour operation.

123 WACKER DRIVE

Chicago, Illinois

Perkins & Will, Architects

Rubloff Inc., Clients

Schal Associates, Construction Management

Perkins & Will, Structural Engineers

Jaros, Baum & Bolles, Mechanical/Electrical Engineers

Hedrich-Blessing, Photographers



190 SOUTH LASALLE STREET

Burnham and Root's Masonic Temple of 1892
Heroically Recreated for a New LaSalle Street Tower by
John Burgee Architects with Philip Johnson.



Quixotically, the forty-story office tower in the heart of Chicago's financial district, diagonally across from Burnham & Root's Rookery Building, takes its visual imagery from the early Chicago skyscrapers of the late nineteenth century. Most specific, the gables pay homage to one of Burnham & Root's lost buildings, the Masonic Temple of 1892. The rusticated base, skeletal frame, and arch motifs are common to many buildings of that era in Chicago.

The exterior, however, is enlivened by competing patterns, as if two discrete buildings are interlocked. On the five-story base, the distinction is expressed only in receding and projecting planes.

The entire base is polished red granite around immense arched entryways and flanking windows. The fifty-five-foot height of the base corresponds to cornice and coursing lines of nearby buildings.

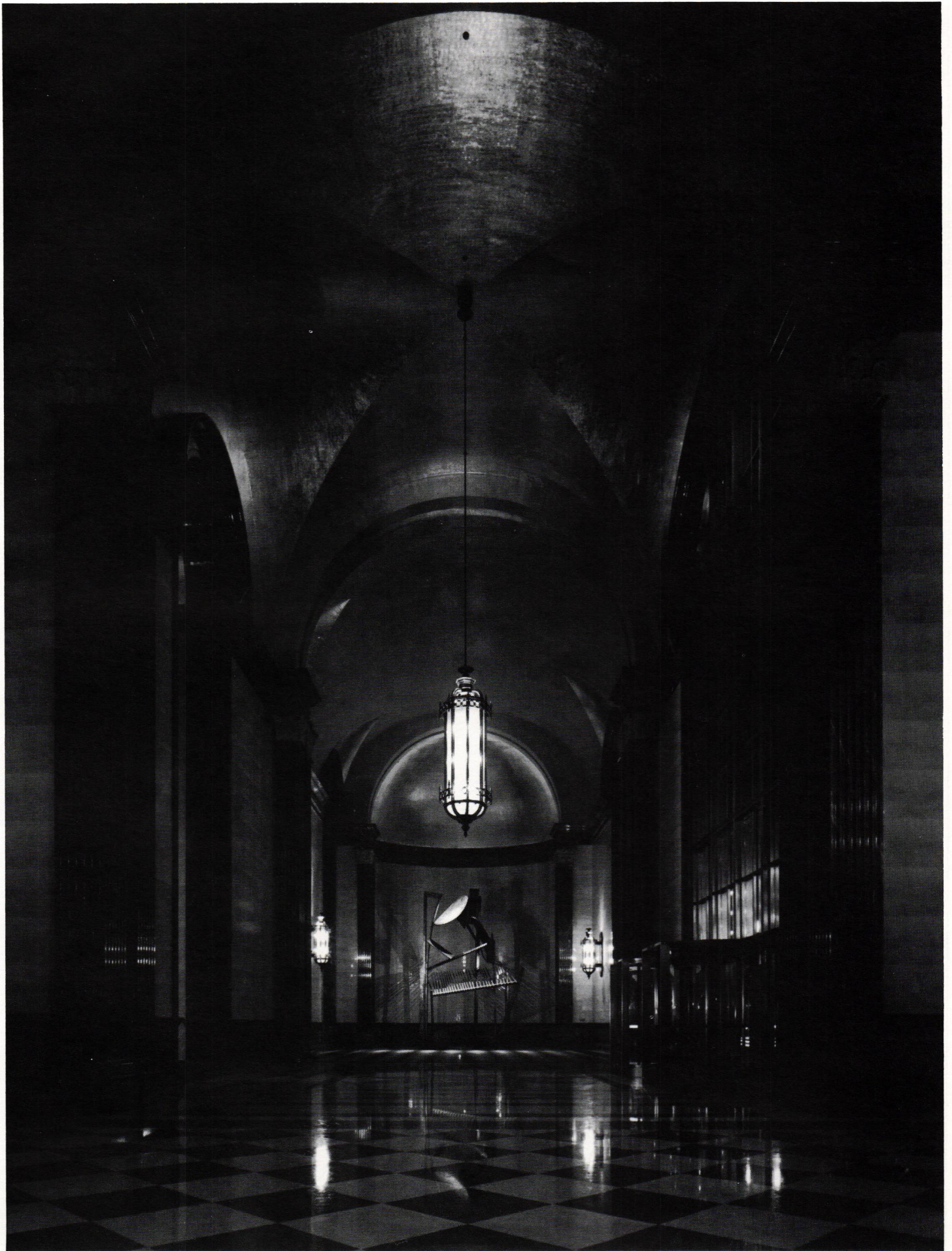
Above the base, the tower is sheathed in flame-cut Spanish pink granite and gray-tinted glass. But the two planes are emphasized with contrasting fenestration patterns: regular-scaled punched windows in the background and double-scaled glass curtain walls in the skeletal frame in the foreground. The background building drops off at the roof, which is totally dominated by its six, two-story copper-clad gables with cast-aluminum cresting, creating, inside the gable house, the law library

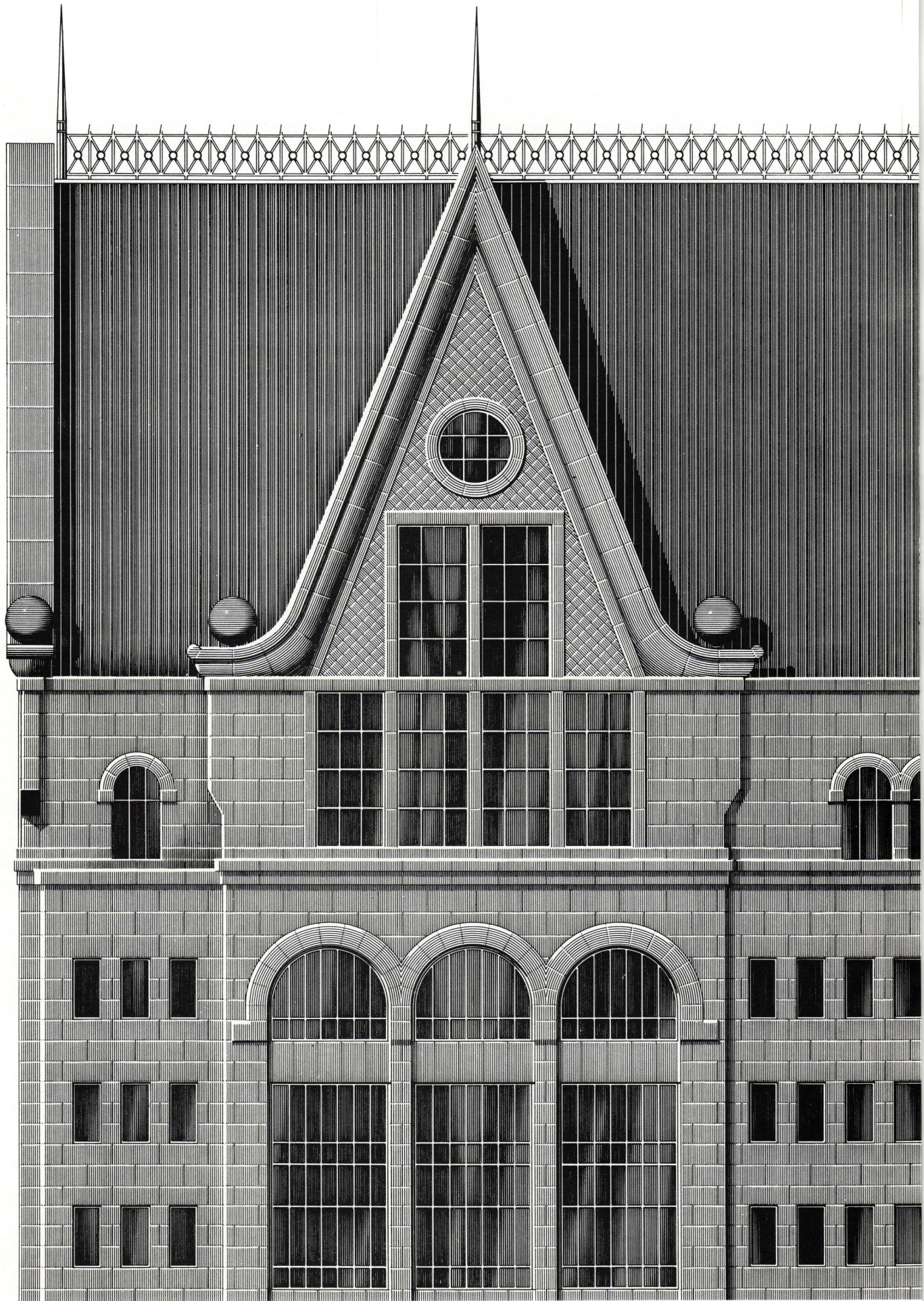
and reading room of the primary tenant.

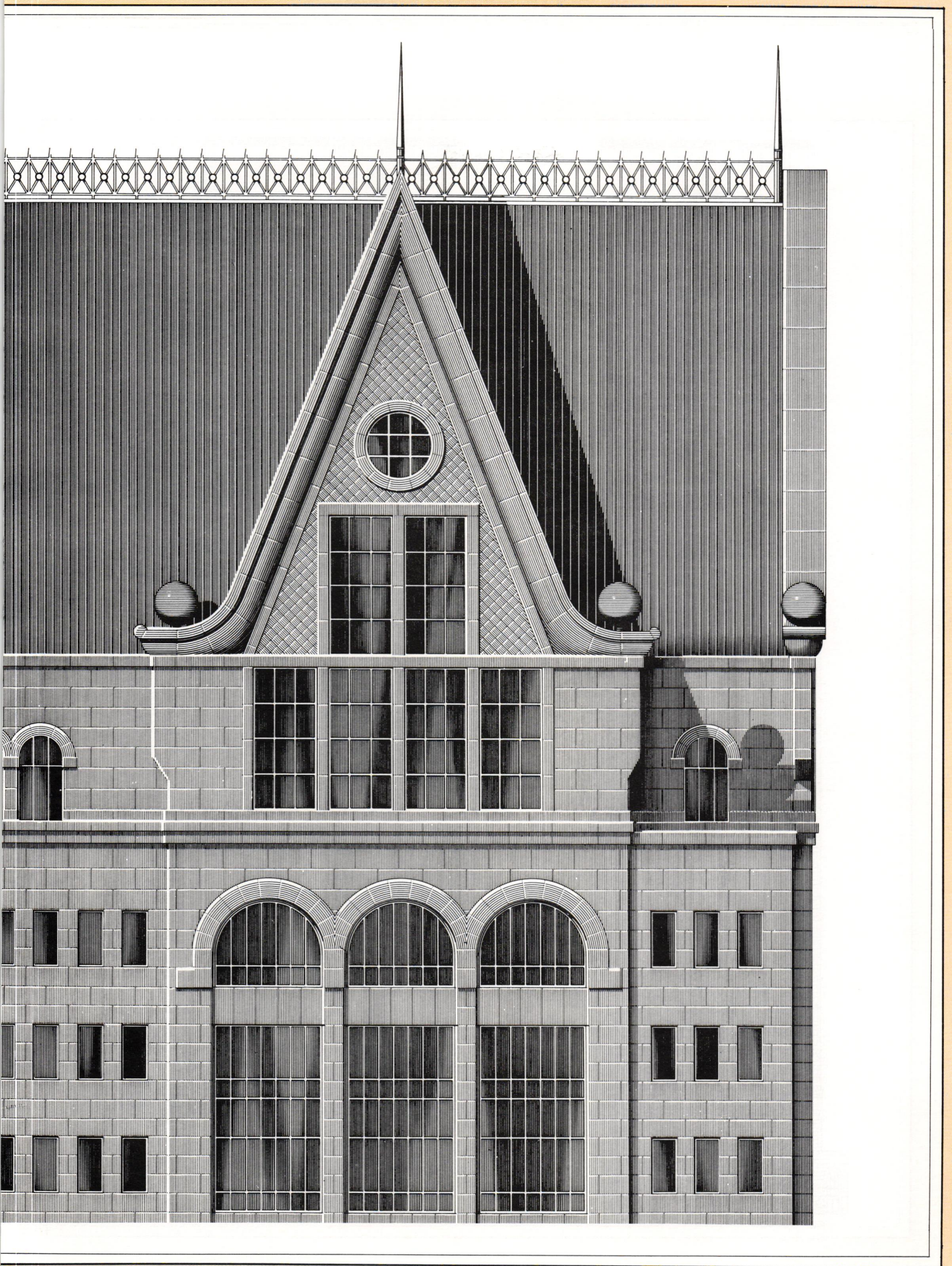
At the entrance, a soaring forty-five foot high and twenty foot wide arched entryway opens to a fifty-foot high main lobby with a patterned floor of Negro Marquina and Botticino marbles.

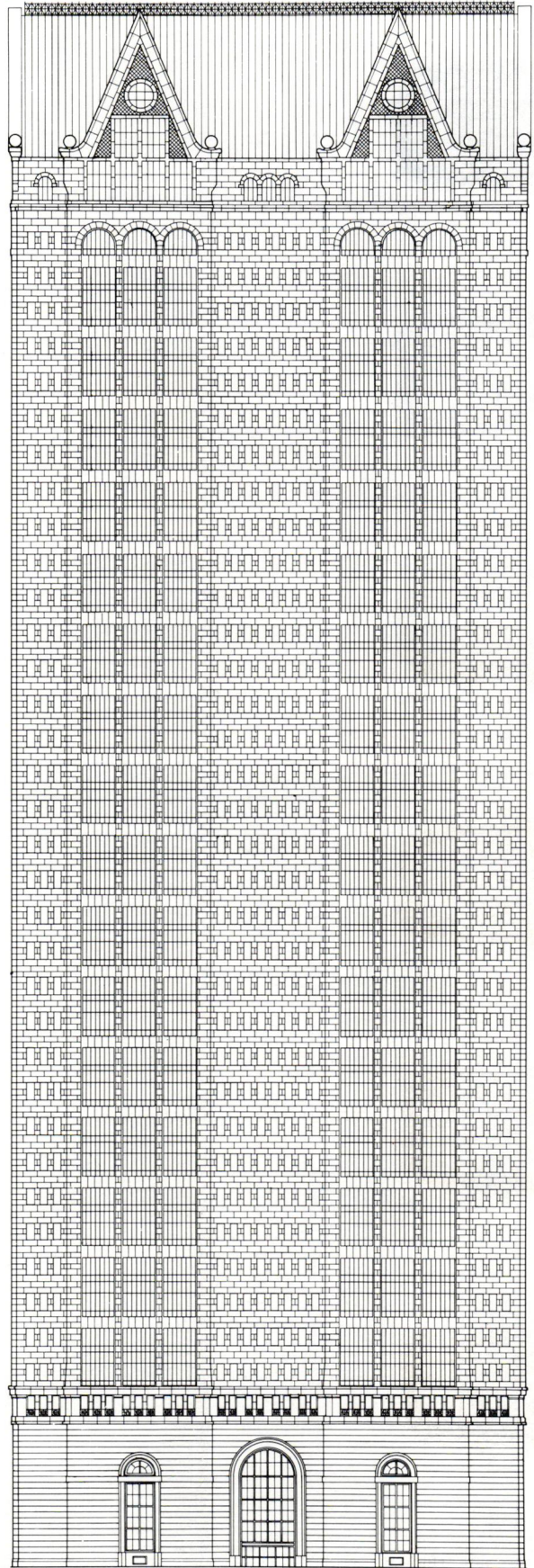
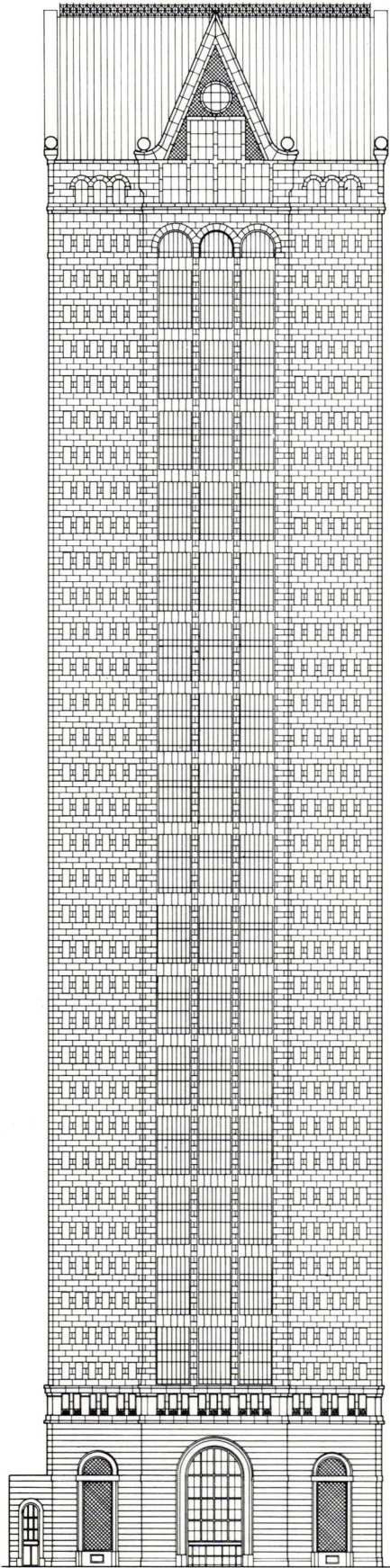
190 South LaSalle

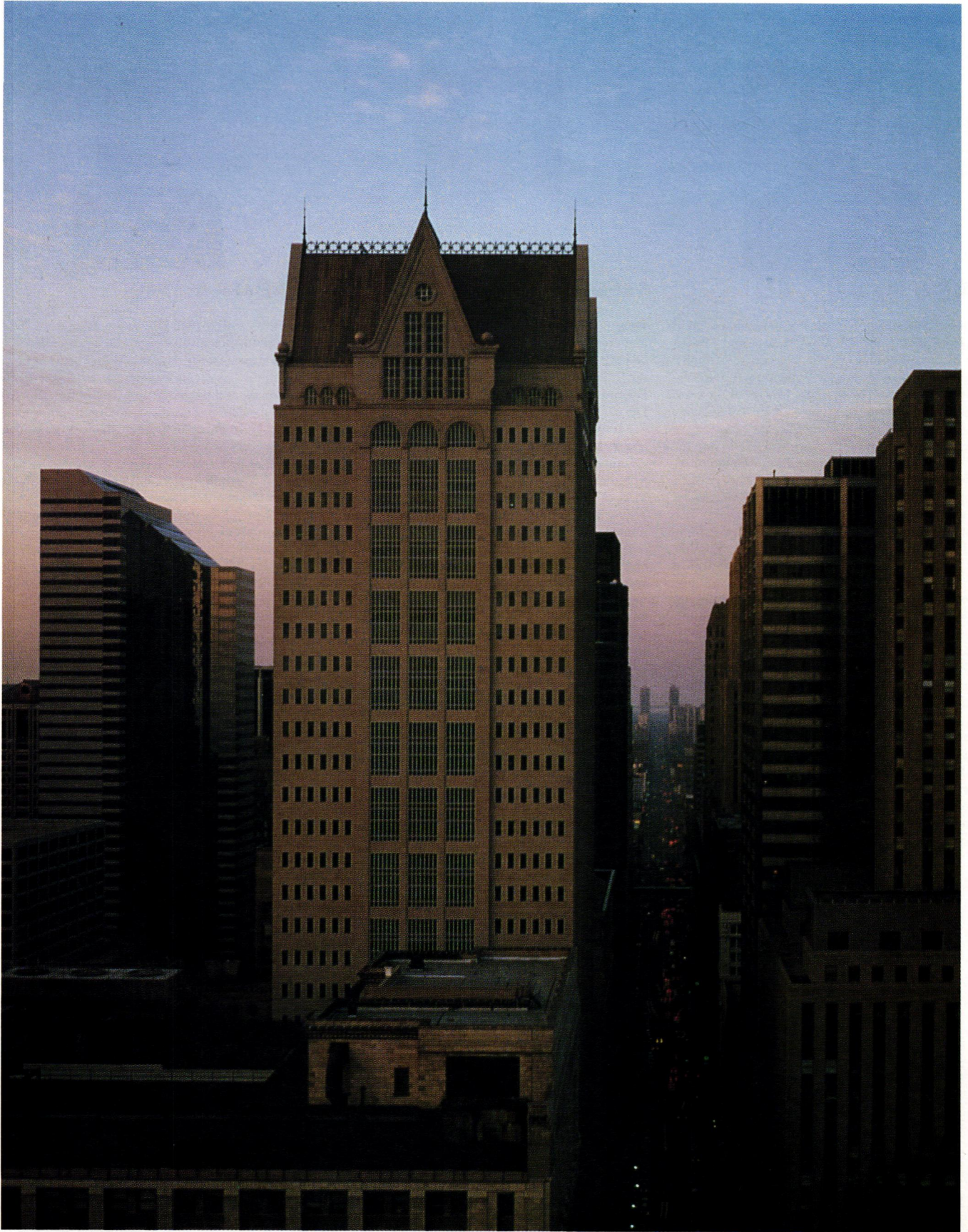
Chicago, Illinois
John Burgee Architects with
Philip Johnson, Architects
The John Buck Company, Client
Shaw and Associates, Inc., Associate Architects
Turner Construction Company, General Contractor
Schal Associates, Pre-Construction Consultants
Cohen-Barreto-Marchertas, Structural Engineers
Cosentini Associates, Mechanical Engineers
Hedrich-Blessing, Photographers





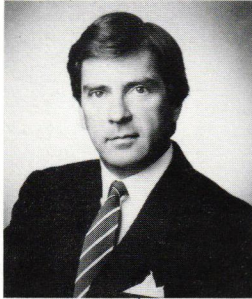






THE SUPER DEVELOPERS

Profiles of Chicago's New Mavericks Who Are Profoundly Impacting the Future Face of the City.



JOHN A. BUCK II

Born in Kansas City, Missouri in 1944 and raised in Hereford, Texas, John A. Buck II, received a Bachelor of Arts degree from the University of Notre Dame, and a Juris Doctorate degree from the University of Texas Law School, and a Master of Business Administration from the Wharton School of Business and Finance.

An active member of Chicago's real estate community with an extensive background in development, leasing, and consulting, Mr. Buck established his own company, The John Buck Company, in 1981. One of the company's first development projects was 1111 West 22nd Street in Oak Brook, Illinois, a two hundred and twenty-five thousand-square-foot, \$32 million joint venture with the New York Life Insurance Company.

For Mr. Buck's most recent projects, he has selected the world's leading architects for design. 190 South LaSalle, a forty-two-story, nine hundred thousand-square-foot office tower at LaSalle and Adams streets in Chicago, is the first Chicago design by the internationally famed architectural partnership of Philip Johnson and John Burgee.

Currently, Mr. Buck is developing a 1.1 million-square-foot office building for the Leo Burnett Company by Kevin Roche of Kevin Roche, John Dinkeloo and Associates, which will be completed in Chicago in 1989. Also plans are underway for a new headquarters building for the American Medical Association in Chicago by the Japanese architect, Kenzo Tange.



STUART C. NATHAN

Born in 1941 and raised in Chicago, Stuart C. Nathan is currently Executive Vice President and a director of JMB Realty Corporation since 1972. He is also the President of JMB Development Corporation and Executive Vice President of Urban Investment and Development Co., a subsidiary of JMB.

Mr. Nathan attended the University of Michigan and graduated in 1962 with a Bachelor of Business Administration and earned a Juris Doctorate degree from the University of Chicago Law School in 1965. Prior to joining JMB in 1972, Mr. Nathan was a partner in the Chicago law office of Arvey, Hodes, Costello and Burman.

At JMB, Mr. Nathan directs and manages, together with other senior JMB executives, a real estate investment and development portfolio in excess of twenty billion dollars, which includes major properties of all types throughout the United States and Canada. Over the past three years, JMB has acquired some of the most prominent and quality-oriented development organizations in the real estate industry: Urban Investment and Development Co., Cadillac Fairview, Arvida Corporation, and Federated Realty Stores, Inc.

Current projects that Mr. Nathan is directing for JMB are: 900 North Michigan Avenue, a sixty-six story, 2.7 million square-foot mixed-use complex; 10 South Wacker Drive, a nine hundred sixty-five thousand-square-foot office building which is the final phase of the Chicago Merchantile Exchange Center; and Block 37 North Loop Redevelopment, a planned mixed-use complex that contains 1.8 million square feet of office space and three hundred thousand square feet of retail space — all in Chicago. In New York, he is directing 17 State Street, a five hundred thousand-square-foot office building in lower Manhattan, now under construction.



RICHARD A. STEIN

A graduate of Cornell University, Richard A. Stein, born in Chicago in 1939, has had a career in real estate that spans more than twenty-five years in the development and management of commercial, residential, and industrial properties, primarily in the Chicago area and on the East Coast.

As Chairman and Chief Executive Officer of Stein & Company, which was formed in 1971, Mr. Stein has developed projects with a combined value in excess of two billion dollars, including five million square feet of office space, one thousand six hundred apartment units, five thousand units converted to condominium or cooperative ownership, and one thousand two hundred government-subsidized housing units. Mr. Stein's personal demand for quality in materials and excellence in craftsmanship is characteristic of every Stein & Company project.

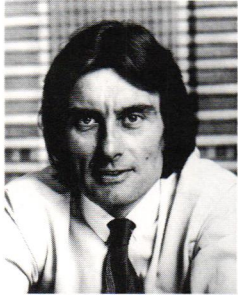
Most notable, Stein & Company's recent developments in Chicago are the two-phase, 2.7 million-square-foot AT&T Corporate Center, 203 North LaSalle Street, which was voted as "Development of the Year" by the *Chicago Sun-Times* and forms a cornerstone in the North Redevelopment Project, a proposed multi-use complex also located in the North Loop at 77 West Wacker Drive, and Theatre District Self-Park also in the North Loop.

In addition, with two projects comprising more than one million square feet, Stein & Company set the pace and standard for development in the popular north suburban "Edens Corridor." Lake Cook Office Centre, four, four-story structures, has attracted such premier tenants as Travenol Laboratories, Allstate Insurance Company, and A.S. Hansen. Stein & Company's second corporate campus is in the area of Arbor Lake Centre, a three-phase, six hundred thousand-square-foot complex that also includes a two hundred forty-two-suite Embassy Suites Hotel.

Mr. Stein is a member of the Board of Directors of the Exchange National Bank of Chicago, a member of the Board of Trustees of St. Joseph's College in Rensselaer, Indiana; and a member of the Chicago Real Estate Board, the Illinois Real Estate Board, and the National Association of Realtors. He serves on the Advisory Committee for the Civic Federation of Chicago, is an advisor to Northwestern University, and has been appointed by its president to the Board of Directors of the Evanston/Northwestern University Research Park. Mr. Stein is a member of Lambda Alpha International fraternity, founded to foster the study of land economics and a member of the Urban Land Institute.

THE SUPER ARCHITECTS

Profiles of the Restless Designers Who Are Changing the Shape of Chicago's Skyline.



HELMUT JAHN

A native of Germany, Helmut Jahn was born in Nuremberg in 1940. He graduated from the Technische Hochschule in Munich in 1965 and worked in the Munich office of P.C. von Seidlein 1965 through 1966. In 1966, he came to Chicago and studied at the Illinois Institute of Technology under Myron Goldsmith and Fazlur Kahn. He graduated in 1967 and joined C. F. Murphy Associates that same year and worked with Gene Summers in the design of such projects as McCormick Place in Chicago.

In 1973, he was promoted to Executive Vice President and Director of Planning and Design at C. F. Murphy, designing such important projects as the R. Crosby Kemper, Sr. Memorial Arena of 1974 in Kansas City, Missouri, the Michigan City Public Library of 1977 in Michigan City, Indiana. These projects became the basis for future exploration of space, materials, and imagery.

Mr. Jahn became a Principal of Murphy/Jahn in 1981. In 1982, he became the President; and in 1983, the President and Chief Executive Officer. The period from the transition of C. F. Murphy Associates until the present is marked by Mr. Jahn's most important and chief works: Xerox Centre of 1980; Argonne National Laboratories of 1981; Area Two Police Building of 1981; The Board of Trade Addition of 1982; One South Wacker Drive of 1982; The State of Illinois Center of 1985; The North Western Terminal of 1987; the United Airlines Terminal of 1987; and more recent works in progress, the San Diego Convention Center in San Diego and North Loop Block 37 in Chicago. Most current, too, are a series of New York skyscrapers under construction or consideration: Park Avenue Tower, 425 Lexington Avenue, City Center Tower, and 750 Lexington Avenue.

Published widely both nationally and internationally, Mr. Jahn has won numerous awards and competitions for his designs including national AIA Awards, Chicago Chapter AIA Awards, and *Progressive Architecture* Design Citations. In 1977, he won the Minnesota II Competition for the design of the Minnesota Government and History Center. He was awarded the Arnold W. Brunner Memorial Prize in Architecture in 1982, and has taught at the University of Illinois at Chicago, Yale University, and Harvard University.

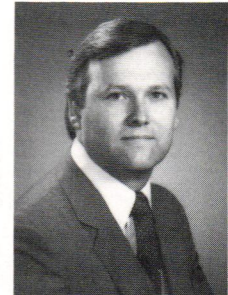


WILLIAM PEDERSEN

Born in St. Paul, Minnesota in 1938, William Pedersen attended the University of Minnesota where he received a Bachelor of Architecture degree, along with the Gargoyle Prize for the best architectural thesis in 1961. He received his Master of Architecture degree from the Massachusetts Institute of Technology in 1963, where he was awarded a Whitney Fellowship. He was Vice-President at John Carl Warnecke & Associates and Senior Designer at I. M. Pei & Partners and at Pietro Belluschi. In 1976, he joined in the formation of Kohn Pedersen Fox Associates, a New York-based office, where he is presently Partner-in-Charge of Design.

During Mr. Pedersen's twenty-five-years of design experience, he has won numerous awards including an AIA National Honor Award in 1987 for his Procter & Gamble General Office Complex in Cincinnati, Ohio and an AIA National Honor Award in 1984 for his 333 Wacker Drive Building in Chicago. His other Chicago projects include 900 North Michigan Avenue, 311 South Wacker Drive, and 225 West Wacker Drive.

Mr. Pedersen has taught architecture at many universities including Rhode Island School of Design, Harvard University, Columbia University, and as the Eero Saarinen Professor of Architecture at Yale University. In 1985, he was awarded the Arnold M. Brunner Memorial Prize in Architecture by the American Academy in Rome and the National Institute of Arts and Letters. He is a fellow of the American Academy in Rome, a recipient of the Rome Prize in Architecture in 1965. He has frequently served on design award juries and university award juries. In addition to lecturing nationwide, Mr. Pedersen has published two articles on architectural theory: "Architecture and Praxis: A Self-Analysis of the Essential Criteria for the Urban Skyscraper," edited by Christian K. Laine for *The New Art Examiner* in 1982 and "Considerations for Urban Architecture and the Tall Building," edited by Peter Arnell and Ted Bickford in *Southwest Center: The Houston Competition* for Rizzoli International.



ADRIAN SMITH

A native Chicagoan and born in 1944, Adrian Smith received his Bachelor of Architecture degree in 1968 from the University of Illinois, Chicago Campus. He joined the Chicago firm of Skidmore, Owings & Merrill in 1967, and is currently a General Partner, specializing in the design of large commercial structures.

In addition to his work in the U.S., Mr. Smith has designed several foreign projects including the Monterey Cultural Center of 1978 in Mexico; the Banco de Occidente Headquarters in Guatemala City, Guatemala of 1978; and the United Gulf Bank and the Arab African Bank in Bahrain. His U.S. projects include the Capital Square in Des Moines, Iowa; the renovation of the 919 North Michigan Avenue (Palm Olive Building) facade of 1980; Three First National Plaza (with Bruce Graham) of 1980; the North Loop Transportation Center of 1982; the Neiman Marcus Store and Olympia Centre on Michigan Avenue of 1982; the addition to the Builders Building at 228 North LaSalle Street of 1985; and Allerton Hall Galleries of The Art Institute of Chicago of 1987 — all in Chicago. Other more current projects include: Rows Wharf in Boston, a mixed-use residential, office, commercial, hotel, and marina facility; the planning of the Chicago Dock and Canal Master Plan, Chicago Area Plan; the new Regional Headquarters of AT&T in Chicago; and the Chicago Headquarters Building for NBC.

He has won juried competitions for the Arab Banking Corporation Headquarters building in Bahrain and The Rows and Fosters project in Boston, Massachusetts. His work has received one national AIA Honor Award, four Chicago Chapter AIA Distinguished Building Awards, the 1982 Interior Business Design Honor Award; and two *Progressive Architecture* Awards. His projects have been published in *Abitare, Architecture, Progressive Architecture, The Chicago Architecture Annual* (1985, 1986, and 1987), *The Chicago Architecture Journal* (I, II, III, IV), *Interiors, The 1980 AIA Annual of American Architecture*, and *Threshold III*. His work has been exhibited in the "Chicago Architects Designs" exhibition at The Art Institute of Chicago in 1982; "Beyond the International Style" exhibition in 1982; "150 Years of Chicago Architecture" exhibition at the Museum of Science and Industry in 1985; "New Chicago Skyscrapers," exhibition The Gallery of Design of The Merchandise Mart in 1986; "New Chicago Skyscrapers," a 1987 traveling exhibition sponsored by Metropolitan Press Publications and opened at the Galleria Antonia Jannone in Milan; the Betsy Rosenfield Gallery in Chicago, and at twenty schools of architecture throughout the United States.

DUANY ON AALTO

The Principles in the Architecture
of Finland's Master Architect, Alvar Aalto.

By Andres Duany



Alvar Aalto

It is remarkable that the architectural vocabulary of Alvar Aalto has not been conceptualized with the degree of precision applied to other, even minor, masters of the Modern Movement. The absence is emphasized by the nonappearance of an Aalto *maniera* corresponding to the Corbusian of the recent past or the Miesian of a decade earlier.

This situation may be attributed to Aalto's formal kinship with the German wing of modern expressionism and the consequent presumption of a personal and therefore incommunicable architectural syntax. Sigfried Gideon supported this attitude by postulating "irrational organic" motivations. Henry Russell-Hitchcock, otherwise so sen-

sitive to nonfunctionalist values, resorted to the terms "whimsical," "arbitrary," and "willful" to describe Aalto's forms. Even recent investigations, like that of Paul David Pearson, maintain that "Aalto's Romantic Modernism... was such a personal style that it could not be readily followed by others and was perhaps too subtle and intricate to be formularized...."

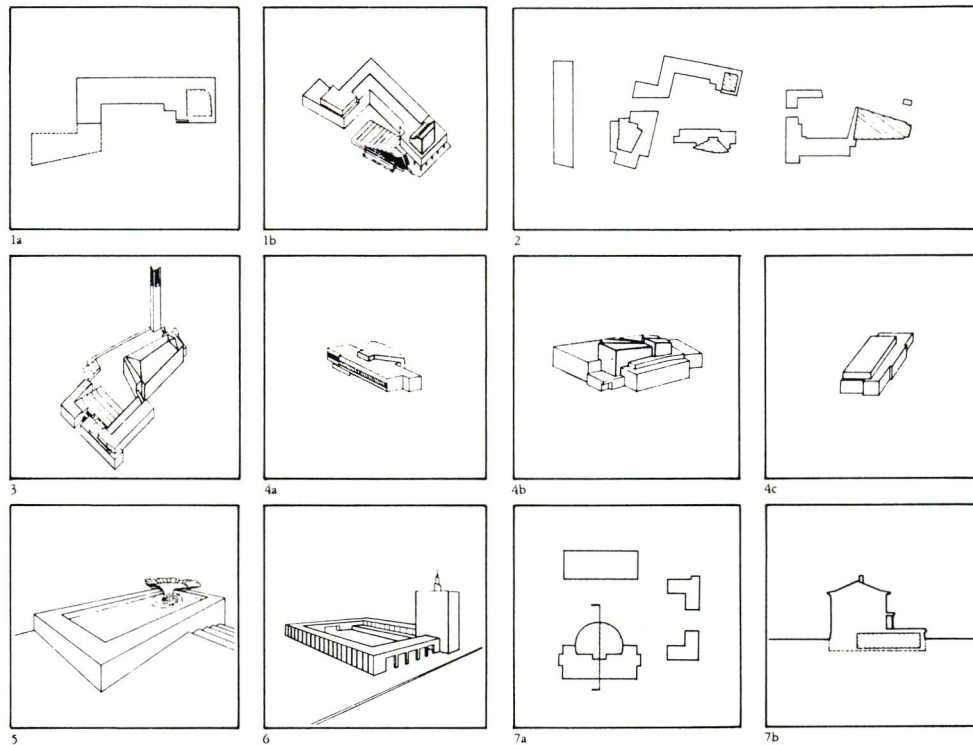
This essay counters such interpretations by demonstrating the existence of a highly systematic architectural syntax. The documentation is direct: canonical buildings are shown to have consistently rational principles underlying their apparently idiosyncratic formal and organizational structures.

While a good measure of consistency must be assumed at the source of any identifiable architectural language, that of Aalto is elusive. His designs show little evidence of the homogeneous geometric systems which are fundamental to Mies and Wright for example, not did Aalto ever state an explicit formal agenda on the order of purism or De Stijl.

In fact, the keys to understanding Aalto's architecture as systematic are three: the first of these identifies a pervasive dualistic sensibility which precludes homogeneous solutions. Aalto's designs seem to involve a

Right Above: Office Building, Lounais-Suomen Maalaisten Talo, Turku, 1927.





dialectical process which integrates mutually contradictory concepts into comprehensive syntheses. The resulting buildings are complex and virtually free of the failures common to the application of single-minded concepts to social and urban situations.

The second of these acknowledges the primacy of perception and the human vantage point as a formal determinant. Certain important compositional techniques that Aalto employs reveal themselves only when they are understood as ways of controlling the building's impact on the perception of the observer. The ultimate goal of these manipulations is to enhance the visual character of a place and thereby inscribe it in the memory.

The third of these notes that throughout the Aalto *oeuvre* there are instances of quotation from the architecture of classical Greece. These direct allusions are interesting, but they are most useful when taken only as evidence of familiarity, the actual effect taking place at the level of principle. In fact, Hellenistic paradigms may be used to clarify the three principal components of Aalto syntax: those which organize program, those which articulate form, and those which define space.

Still, another generalization could be made about the virtual Grail; that is the Spirit of the Age. The *zeitgeist* worship that emerged from the invention of art history in the 18th-Century has clouded our view

of the past as much as any other factor. It has produced the tiresome cliché of the great artist as one opposed to his contemporaries and society at large, and has interpreted their work, not in terms they would condone, but relative to the supposed inevitability of modernism. In fact, Michelangelo was more of a classicist than most people would like to believe. And, whatever their merits as painters might be, the Pre-Raphaelites were as representative of their age as were the artists of the Barbizon; so too the Pompier and the Impressionists. We have simply fallen for the historical determinism of the proponents of "modernism" who view "progress" in the arts in terms of the influence of the machine, psychoanalysis, and post-Newtonian physics.

What becomes obvious is that *zeitgeist* in a work of art is inevitable, and the its self-conscious invention trivializes or negates what is truly important, namely beauty and poetic truth.

But, supported by foundations of two grand artistic traditions, the first of purpose and the other of subject, while we may feel dismayed at the artistic poverty of this century, we may also view it as an aberration in the larger context of Western tradition, and feel optimistic about a revival of Art. Ultimately, it is the continuities of history that are of much more consequence for the artist than its vagaries, and it is the stuff of a classical ideal that binds artists from

Donatello to Bernini to Daniel Chester French, and allows comparisons and understanding across the centuries. It is the ability of art to enrich the public realm as an integral part of architecture, through narrative continuity, illusion, allusion, elaboration and decoration, with the human figure as the grammatic basis of sculpture and painting's poetic language, that permits art to speak with compelling beauty and truth.

I. ORGANIZING THE PROGRAM

A fundamental duality usually catalyzes Aalto's organization of a given program. The process involves a schematic device which will be called the head/tail principle.

The town hall at Seinajoki exemplifies the principle clearly (fig. 1). The head element houses the special function, in this case a council chamber. It is mass-positive and formally elaborate, and it is finite in the sense of accommodating a program of fixed scope. The tail is the opposite in every way.

Fig. 1: Town Hall, Seinajoki, 1963-1965.

Fig. 2: Civic Center, Seinajoki, 1958-1966.

Fig. 3: Church, Seinajoki, 1958-1960.

Fig. 4: Library, Seinajoki, 1963-1965.

Fig. 5: Baptismal Font, Seinajoki.

Fig. 6: Diploma Project, 1921.

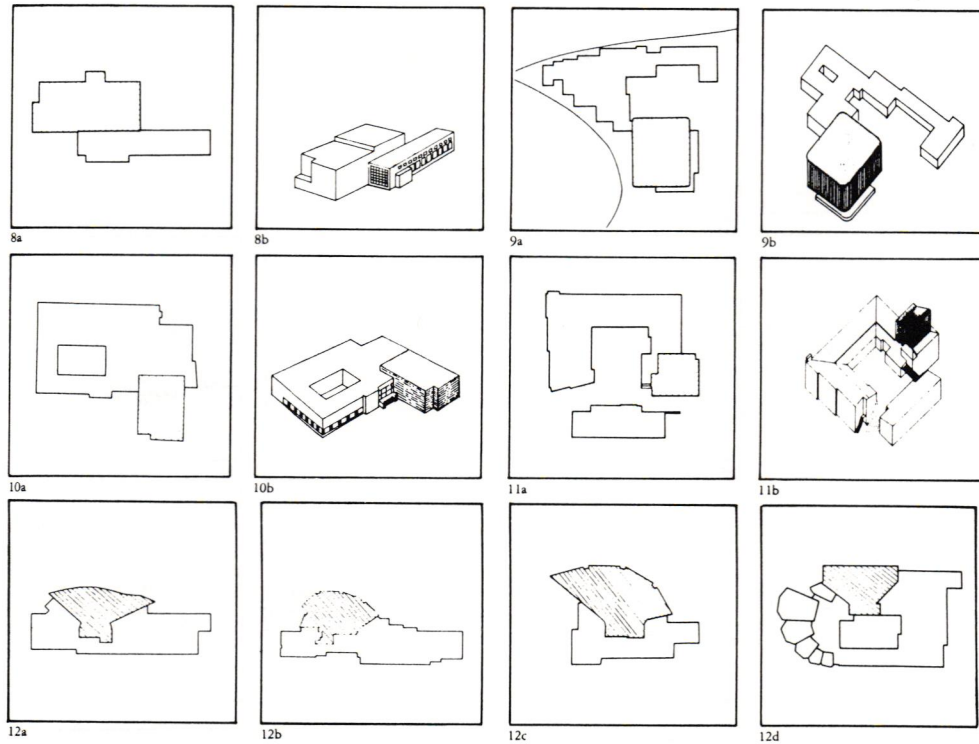
Fig. 7: Guards' House, Seinajoki, 1925.

Fig. 8: Library, Viipuri, 1930-1935.

Fig. 9: Finnish Pavilion, Paris, 1937.

Fig. 10: Museum, Reval, 1934.

Fig. 11: Town Hall, Saynatsalo, 1950-1952.



It accommodates a mundane program of bureaucratic activity within a neutral orthogonal geometry. It is space positive, and it has the intrinsic potential for expansion.

The duality of head and tail is complementary, the one providing a ground from which the figure of the other may be seen to best advantage. The composition thus resolves into a distinct public space and a memorable public object, both being typological components of civic building since the Hellenistic layouts of *tremenos* and temple. A similar coexistence of memorable mass and defined exterior space is rarely to be found in buildings of the Modern Movement, which are usually subject to the predilection for *object-gestalt*. The constant recourse to this hybrid *parti* alone would be sufficient to identify Aalto's contribution.

In addition to the town hall, four buildings comprise the Seinajoki Civic Center: a church, a library, a theater and a municipal office building (fig. 2). These constitute a beautifully expounded series of variations on the head/tail principle.

The head of the church group is the nave (fig. 3). It is unusual (within the type) for an extreme formal reticence, probably attributable to a bulk that is sufficient to establish the necessary priority. This self-effacement allows the other buildings, which are smaller but more elaborate, to assert their respective positions in the hierarchy.

The town hall overcomes the limits of its size by deploying one of the most elaborate and powerful silhouettes in the *oeuvre*. The heads of the library (the stacks) and the theater (the auditorium) are in turn less distinct, with the municipal office building completely lacking a head portion and being dependent on the other buildings for its image (fig. 4). This gradual typological degeneration presumably coincides with the relative importance of each building.

There is a parallel gradation of the tails. The courtyard of the church defines a complete four-sided enclosure; that of the town hall is three-sided and only able to cradle a partial realm; and the other three buildings have no integral courtyards and must cooperate towards a mutual spatial definition. Unlike the square of the forum, Aalto's assemblage of discontinuous individual structures is permeable, and able to perform seamlessly with the adjacent suburban fabric of Seinajoki. This type of coherent civic place which remains open and integrated to the surrounding city first appeared at the Hellenistic agoras, where stoas define a loose precinct containing the monumental council house.

The head/tail organization at Seinajoki extends even to the design of the baptismal font where an extreme diagrammatic clarity provides a clue to the design of the surrounding buildings (fig. 5).

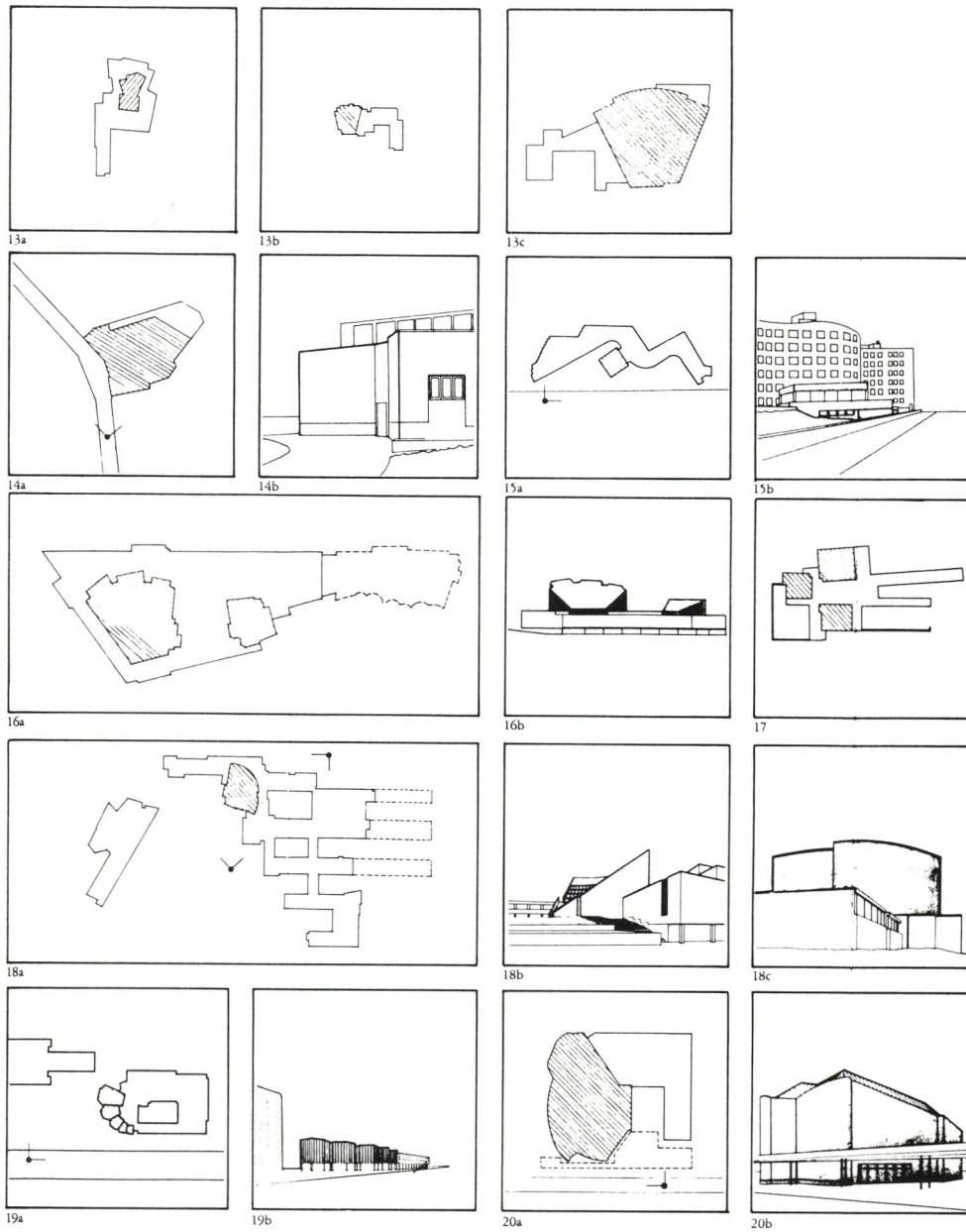
The buildings at Seinajoki represent a High Classic instance of an organizational

system that had been evolving over the forty years since Aalto's Diploma Project of 1921. There it appeared in the form a tower and courtyard — an unselfconscious residue of National Romantic convention (fig. 6).

Even Aalto's earliest commissions, such as the Guard's House of 1926, reveal the inchoate existence of a dual organization (fig. 7). This building seems to contain the elements in a clear form: a tail of out-buildings forming a space and a circular meeting hall serving as head. The hall, however, remains underground and invisible, not yet having emerged as a consciously developed head/tail organization.

During the protracted design of the Viipuri Library of 1927-1930 there occurs a remarkable evolution from a first scheme which is still involved with the compositional issues of classicism, to one where an emergent concern with the articulation of function leads to an expressed distinction between stacks and ancillary rooms (fig. 8). But this head/tail organization is not yet formally decisive because the two elements remain rectangles of similar size. Both therefore read equally as positive masses and neither dominates in the definition of exterior space.

At the Finnish Pavilion for the 1937 World's Fair the dual organization reappears with apparent clarity. A striated, round-edged head provides a palpable image, and a tail, broken by the outline of the site, performs decisively to create an exteri-



or space (fig. 9).

The concurrent design for a Museum at Reval achieves a similar level of development with an area of stone cladding expressing a head and a rectangular courtyard formed by a tail of galleries (fig. 10). If there is a weakness in these two buildings, it is that the programmatic segregation is not sufficiently precise to establish a dualistic tension in function as effectively as it does in form.

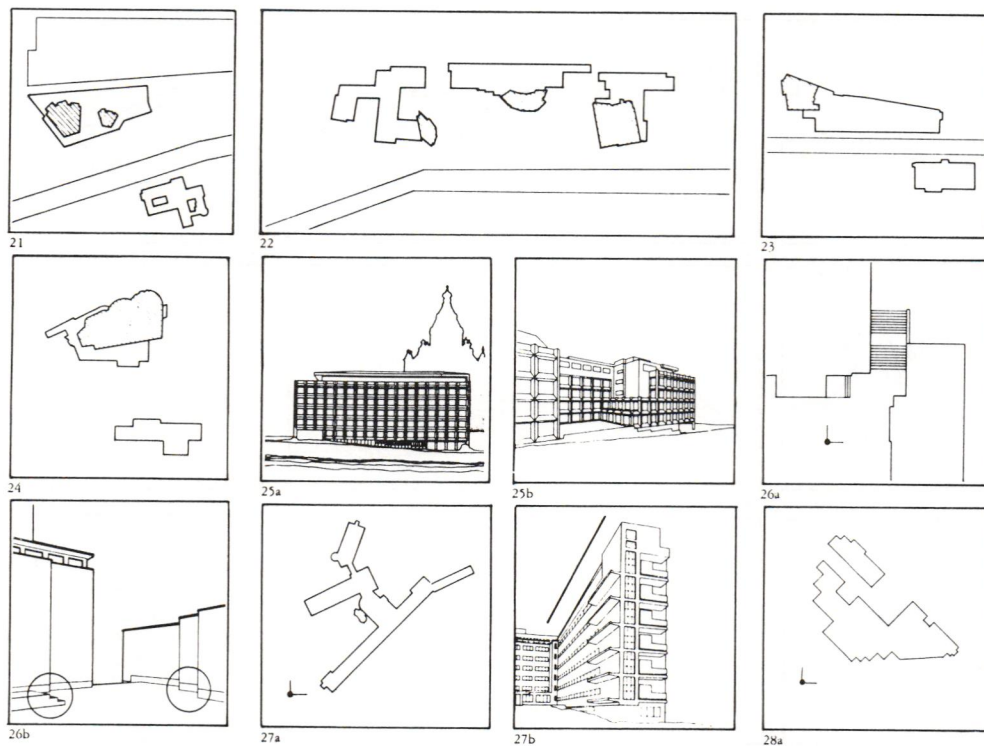
With the Saynatsalo Town Hall of 1949, which is comparable to the later town hall at Seinajoki in all its particulars, the disposition of forms and the allocation of functions conform thoroughly to the mature dualistic type (fig. 11). Saynatsalo may be considered the first masterpiece of the Aalto syntax.

Having established the classic use of the

head/tail principle it is possible to note the ways in which it may be adapted to accommodate different circumstances. The most straightforward of the variations are the libraries. The library at Seinajoki described above was followed by very similar ones at Rovaniemi and Mount Angel, and a related version within the Wolfsburg Cultural Center (fig. 12). These buildings share an extreme typological consistency equaled in the Modern Movement only by the Unites of Le Corbusier and the Miesian office blocks. A consistent organization may also be traced within the variety of assembly buildings. The theater for Wolfsburg, the small parish center at Detmerode, and the enormous convention center for Vienna are among the many examples of the type (fig. 13).

The second museum of Jyväskylä, on the

- Fig. 12a: Library, Seinajoki, 1963-1965.
- Fig. 12b: Library, Rovaniemi, 1963-1968.
- Fig. 12c: Library, Mt. Angel, 1965-1970.
- Fig. 12d: Library, Wolfsburg, 1958.
- Fig. 13a: Theater, Wolfsburg, 1966.
- Fig. 13b: Parish Center, Detmerode, 1965-1968.
- Fig. 13c: Convention Center, Vienna, 1953.
- Fig. 14: Second Museum, Jyväskylä, 1971.
- Fig. 15: Baker House, Cambridge, 1948.
- Fig. 16: Finlandia Hall, Helsinki, 1962.
- Fig. 17: Crematorium, Malm, 1950.
- Fig. 18a: Institute of Technology, Otaniemi, 1964-1969.
- Fig. 18b: Auditorium, Otaniemi.
- Fig. 18c: Auditorium, Otaniemi.
- Fig. 19: Cultural Center, Wolfsburg, 1958-1963.
- Fig. 20: House of Culture, Helsinki, 1955.
- Fig. 21: Finlandia Hall, Helsinki, 1962.
- Fig. 22: Civic Center, Rovaniemi, 1965.
- Fig. 23: Civic Center, Alajarvi, 1966.
- Fig. 24: Church, Imatra, 1956-1958.
- Fig. 25: Enzo-Gutzeit Offices, Helsinki, 1959-1962.
- Fig. 26: Town Hall, Saynatsalo, 1950-1952.
- Fig. 27: Tuberculosis Sanatorium, Paimio, 1929-1933.



other hand, is an example of a disproportionate program compromising the classically balanced solution (fig. 14). In this building a preponderance of gallery space is allocated to the head with only a minimal inflexion at the entrance facade effectively contributing toward the spatial definition normally associated with the tail.

Another disproportionate program controls the organization of Baker House — but in reverse to the Jyvaskyla Museum (fig. 15). Here an overwhelming quantity of student rooms is to be accommodated by the tail while only one communal room is available for the head. Aalto reverses this physical imbalance with a conception of the dormitory as an enormous backdrop curtain and the communal room as the figurative set piece. The smaller element thus reads as the more important of the two parts, and the correct typological priority is recovered.

A variation presenting multiple heads appears at Finlandia Hall, where two auditoria protrude above a tail of lobbies (fig. 16). At Malm Crematorium there are three heads, each a separate chapel accompanied by its own courtyard, an arrangement which may be understood as the clustering of three complete head/tail sets (fig. 17).

The classroom building at the Otaniemi Institute, having many tails and only one head, is the converse of Finlandia Hall (fig. 18). The auditorium is an exemplary head type, due to its emblematic power as seen

from the main approach and its radical metamorphosis from other aspects. The rest of the building consists of three tails, each housing an academic department around an individual small courtyard and, with the curious exception of the architectural school, independently capable of expansion. Another much greater space is defined by the aggregate of the academic departments on one side and the library on another. This space provides the temenos for the auditorium and operates at the scale of the campus as a whole.

Beyond granting a broad versatility in the meaningful disposition of a variety of programs, the head/tail organization has important urbanistic applications.

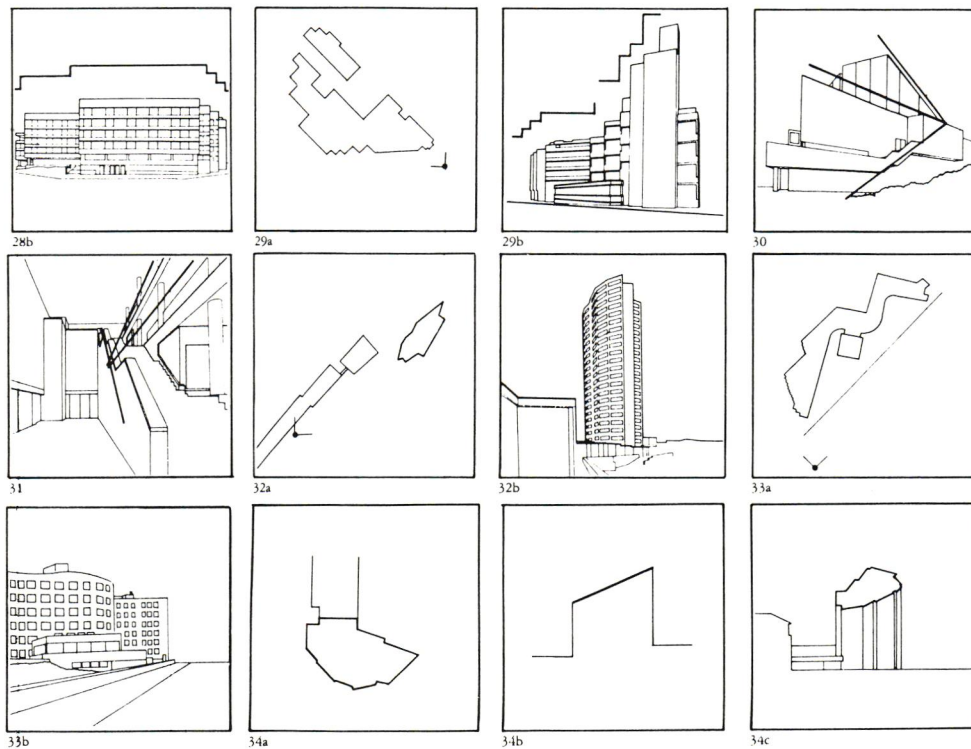
To integrate a building into an urban context, both head and tail assume specific binding or mediating roles. A rectilinear tail section may service to anchor the complex geometries of the head to an urban order. At the Wolfsburg Cultural Center the tail firmly defines the street edge and leaves the head free to inflect toward the existing city hall (fig. 19).

An earlier building, the House of Culture neglects the mediating function of the tail and abuts a head of overwhelming geometry directly to the street (fig. 20). Because the result would be disruptive to the urban fabric, a syntactically extraneous arcade is applied as a remedial buffer.

At Finlandia Hall the trapezoidal tail mediates oblique urban grids, allowing the

heads to develop according to their internal logic (fig. 21). The two auditoria can thus achieve a delicate aesthetic configuration independent of the rudimentary external conditions at this formally unresolved part of Helsinki.

In the absence of built context, the tail is not necessary to resolve existing external conditions and is available to establish compelling internal relationships. Designed for a vast empty site, the three buildings of the Rovaniemi Civic Center contribute their respective tails to define a single agora which contains the three heads (fig. 22). This layout assures a coherent setting for the emblematic portion of the buildings despite the urban deficiencies of the surrounding town. To a similar end, program permitting, the tail may undergo *mitosis* and define a space between separate parts. This is the formal role of the free-standing clinic at Alajarvi and of the parish house of the Imatra Church (figs. 23, 24). Finally, the hierarchy implicit in the head/tail organization is available to establish bonds with pre-existing monumental structures. At the Enzo-Gutzeit Offices, the routine commercial geometry of the facade is conceived as the tail portion, to be completed by the elaborate silhouette of the Byzantine church beyond (fig. 25). The study drawings leave no doubt that this was Aalto's intention.



II. FORM

Buildings of the modern Movement have tended to be reticent at the skyline. The mastery of controlled picturesque composition attained in the 19th-Century was an early casualty of functionalism. With the discrediting of the romantic sensibility that provided its authority, formal strategies for the picturesque were effectively reduced to the rhetorical manipulation of structural elements and to the emulation of vernacular groupings.

In this regard Aalto is exceptional. An elaborate manner in meeting the sky is a distinct component of his syntax and one often misattributed to an expressionist sensibility. In fact, the generation of such forms is systematic and their utility quite tangible, even by functionalist standards.

Aalto's compositional method is based on the premise that a decisive clue to the perception of three-dimensional form is provided by the silhouette. Neither plan nor section can be perceived by the observer as such. Only by designing the silhouette, which is the perceptual hybrid generated by the human vantage point, does the architect have precise formal control of what is to be seen.

A simple demonstration of this mechanism is found at the Saynatsalo Town Hall, where an unsemantic eye may see the sectional event of a stair riser and that of a corner turned in plan as identical visual phenomena (fig. 26).

This coexistence of formal determinants permits Aalto to exercise his dualistic predilection rather than submit to the domination by the plan which is normative in functionalism. Because his architectural intentions lie in a synthesis of both plan and section that is entirely within the perceptual realm, the examination of Aalto's work from two-dimensional drawings yields so much that seems arbitrary.

Aalto's formal syntax resolves into five distinct formulations of the plan/section duality.

1. Where the dominant silhouette of a building is an actual horizontal set parallel to the visual axis of the observer, it will be perceived as a downward diagonal. The dormitory wing of the Paimio Sanatorium as seen from the approach is an example of this perspectival transformation (fig. 27).

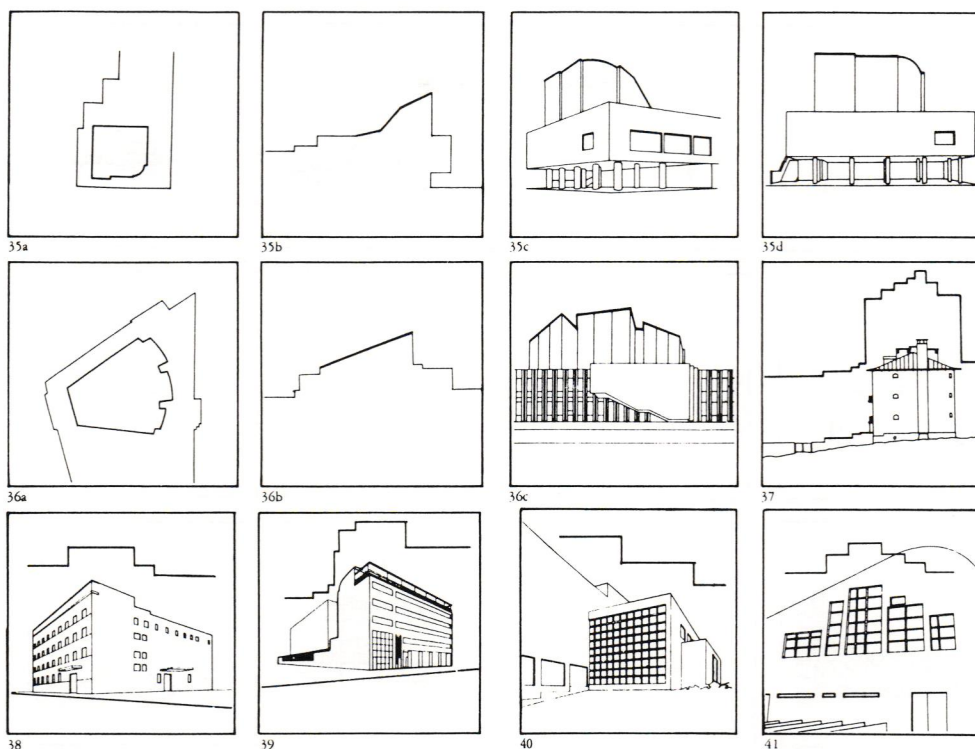
2. Where the dominant silhouette is an actual horizontal, but set perpendicular to the visual axis, each corner turned in plan will be perceived as a vertical step in the silhouette. This phenomenon occurs repeatedly at the east front of the Pension Institute with an echelon as the visual result (fig. 28).

3. Perceptually induced silhouettes (such as the two discussed above) are visually compatible with actual silhouettes and may be designed in conjunction. Thus at the north approach of the Pensions Institute, the first four steps of the silhouette decline in actual height while the next six are formed by perspectival diminution from

what is actually a continuous horizontal parapet (fig. 29). At the side of Finlandia Hall the lobby roof is a horizontal which is perceived as a diagonal, formally cooperating with the actual diagonal rise of the stair and of the auditorium (fig. 30). A similar effect occurs indoors at the main lobby of the college at Jyväskylä, where both the actual diagonal of the stair and the perceptual diagonal of the balconies act in visual unison (fig. 31).

4. Where the building is tall or the vantage point sufficiently low, the configuration or the plan will appear projected powerfully into silhouette. Aalto may distort a plan to this end, often against utilitarian dictates. This is the case with the apartment house at Bremen which decisively shows the formal aspects of the plan only at the highest point (fig. 32). At Baker House, the sedate

- Fig. 28: Pensions Institute, Helsinki 1952-1956.
- Fig. 29: Pensions Institute, Helsinki, 1952-1956.
- Fig. 30: Finlandia Hall, Helsinki, 1962.
- Fig. 31: College, Jyväskylä, 1965.
- Fig. 32: Apartment House, Bremen 1958.
- Fig. 33: Baker House, Cambridge, 1948.
- Fig. 34: Council Chamber, Jyväskylä.
- Fig. 35: Council Chamber, Seinäjoki.
- Fig. 36: Finlandia Hall, Helsinki, 1962.
- Fig. 37: Railworkers' Housing, 1924.
- Fig. 38: Guards' House, Jyväskylä, 1927.
- Fig. 39: Turun Sanomar, Turko, 1927-1929.
- Fig. 40: Library, Viipuri, 1930-1955.
- Fig. 41: Church, Imatra, 1956-1958.



character established by the facade at eye level is unexpectedly transformed as the radical form of the plan becomes visible against the sky (fig. 32).

5. Where the requisite building height as described above is not available, the vertical extrusion of the plan may be sliced by a diagonal section, thereby becoming periscopically accessible to the observer on the ground. The council chamber at Jyvaskyla City Hall is a simple instance of this (fig. 34). The more elaborate silhouette of Seinajoki City Hall is the plastic resolution of the arc of the speaker's niche with the diagonal section (fig. 35). The extravagant silhouette of Finlandia Hall is the result of a simple diagonal intersecting the jagged entrances at the rear of the auditorium (fig. 36).

These characteristic formal devices first appeared tentatively, in the elaboration of secondary architectural elements. At the Railworkers Housing of 1924, for example, the stepped footing generated by the natural slope of the site is amplified beyond its utilitarian requirements and then echoed by an echelon of chimneys (fig. 37).

Two subsequent buildings, the Guard's House at Jyvaskyla of 1926 and the Turin Sanomat of 1928 develop outlines, but these remain confined to secondary usage at party walls (figs. 38, 39). With the Viipuri Library of 1930 the manipulated silhouette is fully deployed and becomes the primary compositional device (fig. 40).

Beyond contributing generally to the formal versatility of the architectural syntax, the control of the building silhouette may be applied to specific tasks. One is to bind disparate architectural elements. Another is to infuse even onto small buildings monumental presence.

The binding occurs when each architectural element is a uniquely formed and precisely located interval of an overall formal intention. Each thereby becomes necessary for the composition to be complete. This is the most common of Aalto's formal devices, affecting design at every scale throughout the *oeuvre*.

An example at the smaller scale occurs within the Imatra Church where several individually uninflected rectangular windows assemble to become a vitrail (fig. 41). In the studio at Munkkiniemi, two walls lacking a perceptual corner joint are associated by the shared stepping of the fenestration (fig. 42). At a domestic scale, the villas Mairea, Aalto, and Rovaniemi all demonstrate a rigorous assignment of silhouette as the principal discipline to unify the casual disposition of the plan elements (fig. 43). A larger example is the classroom building at Otaniemi which presents, from one of its principal approaches a relentless echelon integrating everything in sight, from the retaining wall at the foreground to the distant skyline of the auditorium (fig. 44).

But buildings like those at Otaniemi are syntactically homogeneous and relatively

undemanding of the unifying powers of the silhouette. A more forceful demonstration occurs at the Paimio Sanatorium, where the four elements that surround the entrance court overcome an extremely sachlich disparity of fenestration by participating in a common purpose at the skyline (fig. 45). Without this discipline Paimio would remain a collection of independent, albeit adjacent buildings. A most radical instance appears at the Wolfsburg Cultural Center, where three articulated elements collide with an aggressive syntactic incoherence that is reconciled only by a shared purpose at the skyline (fig. 46). This corner at Wolfsburg seems to be exploring the effective limits of the binding power of the silhouette.

This same technique is applied to the assemblage of multiple buildings, especially in the absence of axial relationships. The four apartment houses at Munkkiniemi are subject to the arbitrary shape of the site but become a unified composition from the main approach where all the elements can be perceived as rising to a singular point at the boiler stack (Fig. 47). At Alajarvi the town hall is an exceedingly lengthly echelon that performs an extraordinary visual leap across an open field to bring Engel's distant church into the composition (fig. 48). The separate structures that make up the Sunila Factory repeatedly transcend their utilitarian layout and assemble as coherent echelons (fig. 49).

This technique controls Aalto's master

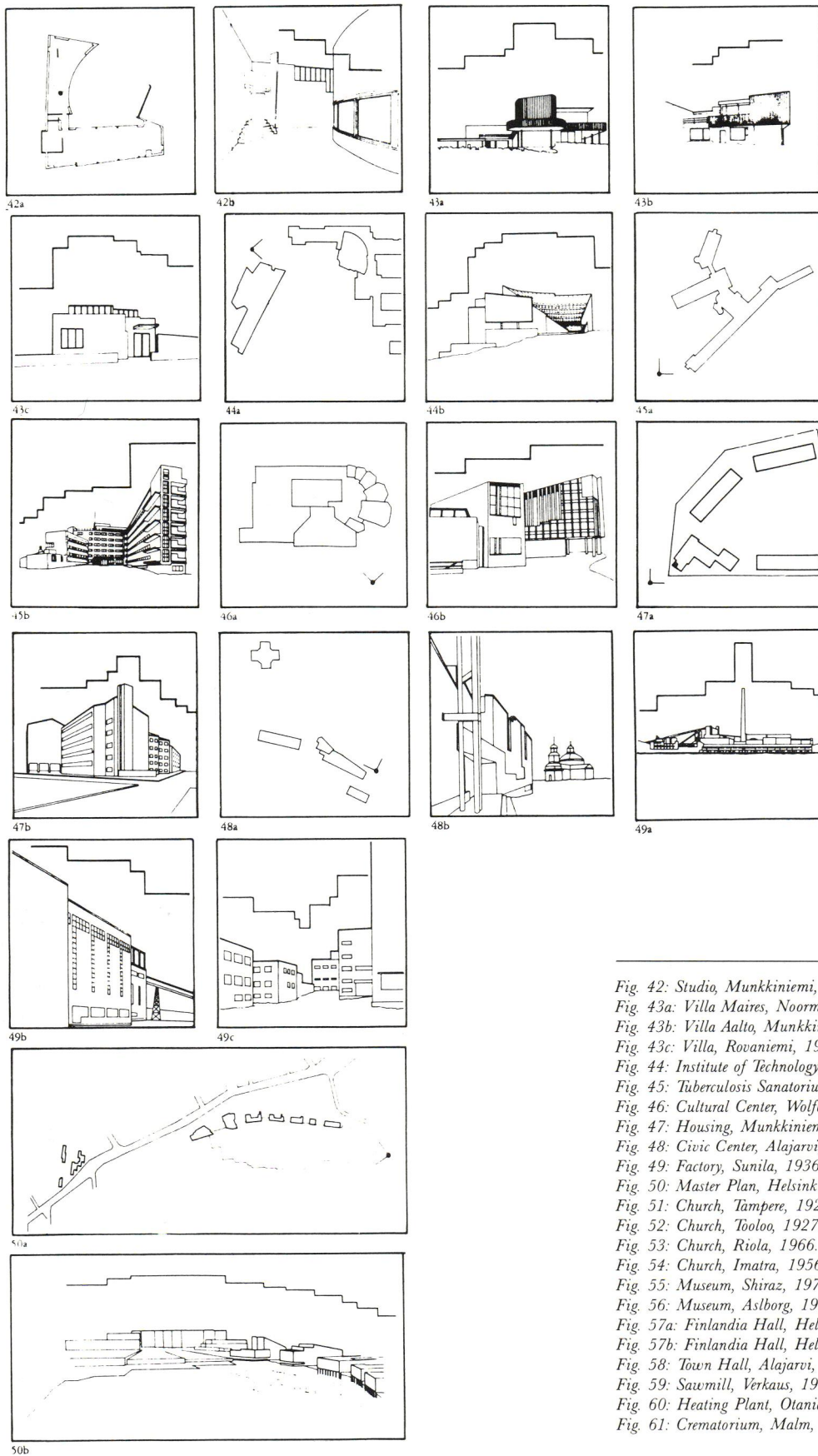
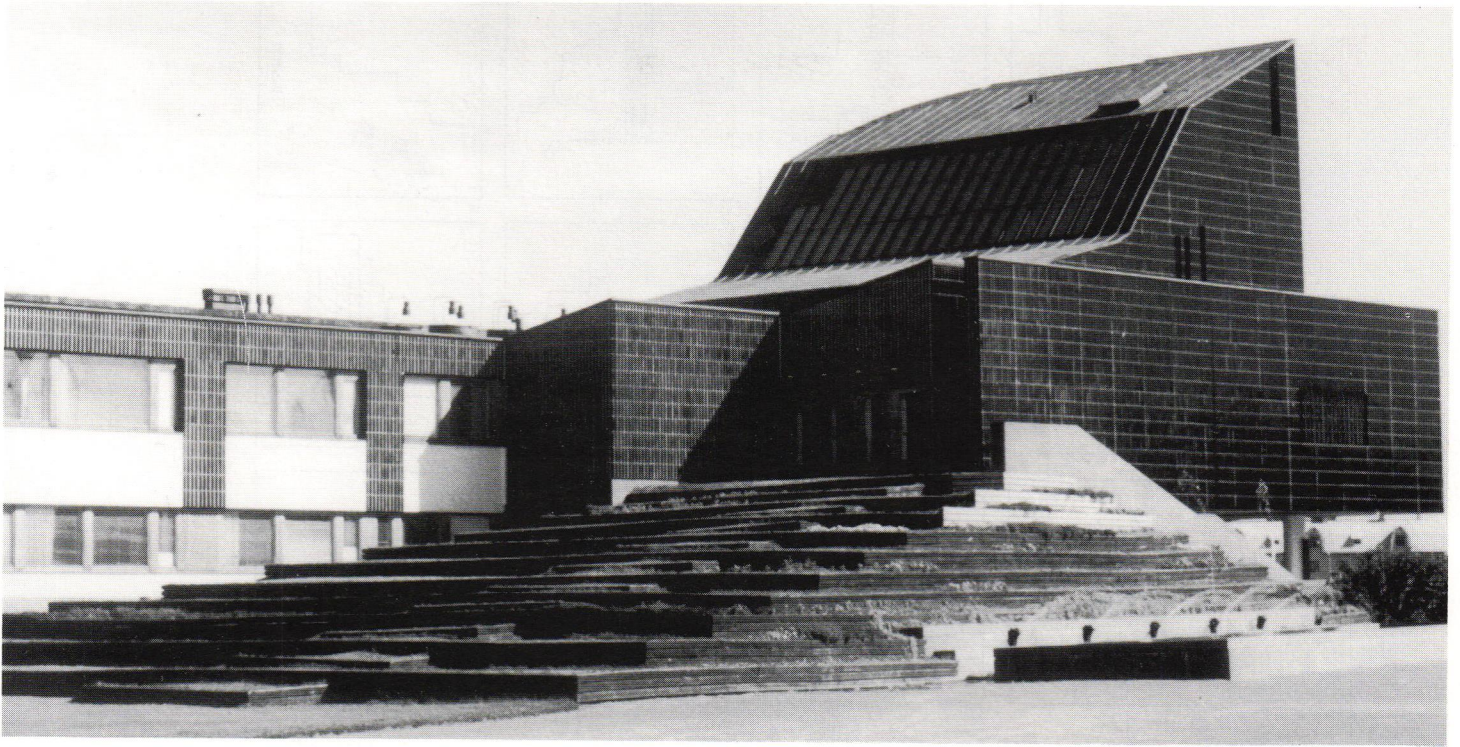


Fig. 42: Studio, Munkkiniemi, 1935.
 Fig. 43a: Villa Maires, Noormarkku, 1939.
 Fig. 43b: Villa Aalto, Munkkiniemi, 1934.
 Fig. 43c: Villa, Rovaniemi, 1965.
 Fig. 44: Institute of Technology, Otaniemi, 1955-1964.
 Fig. 45: Tuberculosis Sanatorium, Paimio, 1929-1933.
 Fig. 46: Cultural Center, Wolfsburg, 1958-1963.
 Fig. 47: Housing, Munkkiniemi, 1951.
 Fig. 48: Civic Center, Alajarvi, 1966.
 Fig. 49: Factory, Sunila, 1936-1939, 1951-1954.
 Fig. 50: Master Plan, Helsinki Center, 1959-1964.
 Fig. 51: Church, Tampere, 1927.
 Fig. 52: Church, Tooolo, 1927.
 Fig. 53: Church, Riola, 1966.
 Fig. 54: Church, Imatra, 1956-1958,
 Fig. 55: Museum, Shiraz, 1970.
 Fig. 56: Museum, Aslborg, 1958.
 Fig. 57a: Finlandia Hall, Helsinki, 1962.
 Fig. 57b: Finlandia Hall, Helsinki, 1973.
 Fig. 58: Town Hall, Alajarvi, 1969.
 Fig. 59: Sawmill, Verkaus, 1945-1946.
 Fig. 60: Heating Plant, Otaniemi, 1962-1963.
 Fig. 61: Crematorium, Malm, 1950.

Right Above: Seinajoki Town Hall, garden facade and landscaped steps, 1965.



plan for the center of Helsinki (fig. 50). The public buildings along the lake are unified by a crescendo of silhouettes, with a preliminary peak at Finlandia Hall and a culmination at the office towers downtown. The plan proposes a single visually controlled composition sweeping across two kilometers of Helsinki. A formal relationship over such an area is comparable to the achievement of the Acropolis at Pergamon and all the more remarkable because it is sustained without recourse to the intrinsic coherence of the classical language.

The Pergamene analogy holds for Aalto's method of generating monumental presence. Typically, a structure is first broken down into discrete elements and then recomposed, by actual size or by perspectival adjustment to participate in a grand inflection toward one point. Based on the refinement of scale, this method is antithetical to the convention of the Late Modern Movement which proposed the obliteration of scale as the attribute of monumentality.

This characteristic device was explored early in Aalto's career, while he was still designing in the classical language. His early churches for Tampere and Tooloo of 1927 are already accomplished examples of this formal pattern (figs. 51, 52). It was to recur in most of Aalto's subsequent churches, still being present at the ones for Riola and Imatra (figs. 53, 54).

This type of composition is applied to important civic buildings as well, such as the museums of Shiraz and Aalborg (figs. 55,

56). These designs are grand gestures in general outline but retain a small, and in the case of Aalborg, delicate scale of components. Even Finlandia Hall — the preeminent monument representing Finland to the world — is made of individual elements (fig. 57). But these elements have been formally coalesced to a grandeur unsurpassed even by the monolithic classicism of Siren's neighboring Parliament Building.

Indeed, the manipulation of the silhouette to these various ends is so pervasive in Aalto's work that it is rare to find a building which is not subject in some way. Its constant use may sometimes be negative, resulting in a general blurring of identity, with common buildings on the verge of being mistaken for loftier types. The town hall at Alajarvi, for example, should by rights be formally more exalted than the saw mill at Verkaus (figs. 58, 59). More disturbing is the heating plant at Otaniemi which is as glorious in massing as any of the churches (fig. 60). If not for the possibility that the latter is a humorous Nordicism, Aalto would seem to have semantically miscalculated just as thoroughly as Mies did with his chapel and power plant at the Illinois Institute of Technology.

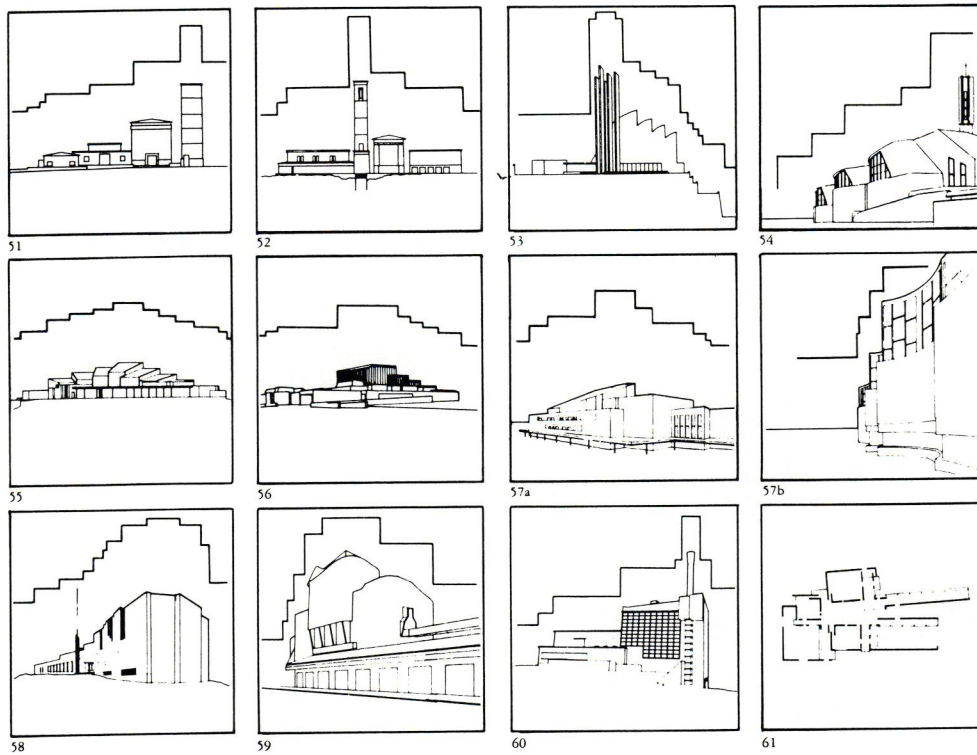
A formal vocabulary of such power and versatility presents, even to the master, a constant temptation to the indiscriminate rhetoric of expressionism.

III. SPACE

Deviations from the orthogonal appear throughout the Aalto *oeuvre*. A majority of the significant spaces are affected by some type of geometric distortion — sometimes as a result of programmatic accommodation, but most often in the interest of perceptual control.

Aalto seems to consider the right angle to be an unweighted point in the geometric continuum, possibly because the inevitable distortions of perspective deny it a primacy beyond its intrinsic utilitarian value. As if to assert this, some plans are allowed to deviate from the orthogonal by a casual few degrees, increments too slight to be perceived. This may be the explanation of laconic angles such as those at the Malm Crematorium (fig. 61).

While these deviations are interesting as statements of principle, more important to the architectural syntax is the positive manipulation of geometry for a determined visual result. To this end, the crucial reference is the conal form of the human field of vision. Aalto exploits this phenomenon with characteristic duality by designing spaces that are determined by one of two opposite types of visual progression. One spatial type opens out in support of the cone of vision, thereby making more space available to the eye. Its intention is to dematerialize the boundaries and create an ethereal space free of focus. The other type closes inward, exposing more of the bounding surface and imposing focus, closure, and syntactic den-



sity as the primary experience.

The simplest examples, and the earliest to appear, are those which open out in section while the plan remains essentially rectangular. The Viipuri Library of 1930 already contains a major space of this configuration (fig. 62). A similar one appears at the 1937 World's Fair Pavilion. The large indoor spaces of the later urban buildings are consistently of this type: The Rautatalo Offices and the Academic Bookstore both have central halls that become wider as they rise and terminate in ceilings that are effectively dematerialized by skylights (figs. 64, 65). This expansive combination substantially enhances the out-of-doors ambiance of these winter agoras.

The pavilion for the 1939 World's Fair demonstrates an opposite condition, with space closing as it rises: Here the ornamental wooden walls lean inward, displaying themselves to the observer below (fig. 66).

The sectional manipulation of space occurs in Aalto's work at every scale. At the Paimio Sanatorium a slight upward distortion at the window removes the joint of glass and ceiling, eliminating the perception of complete enclosure (fig. 67).

Distortions in section may also appear in combination with corresponding effects in plan. The typologically consistent libraries of Seinajoki, Rauvaniemi, and Mount Angel have reading rooms that open out strongly in plan and both upwards and downwards in section, an expansive spatial intention supported by the dematerializa-

tion of the radial bounding wall with entering light (figs. 68, 69, 70). The shaping of these spaces suggests a greater concern with perceptual impact than with the dictates of radial supervision proposed by functionalist analysis.

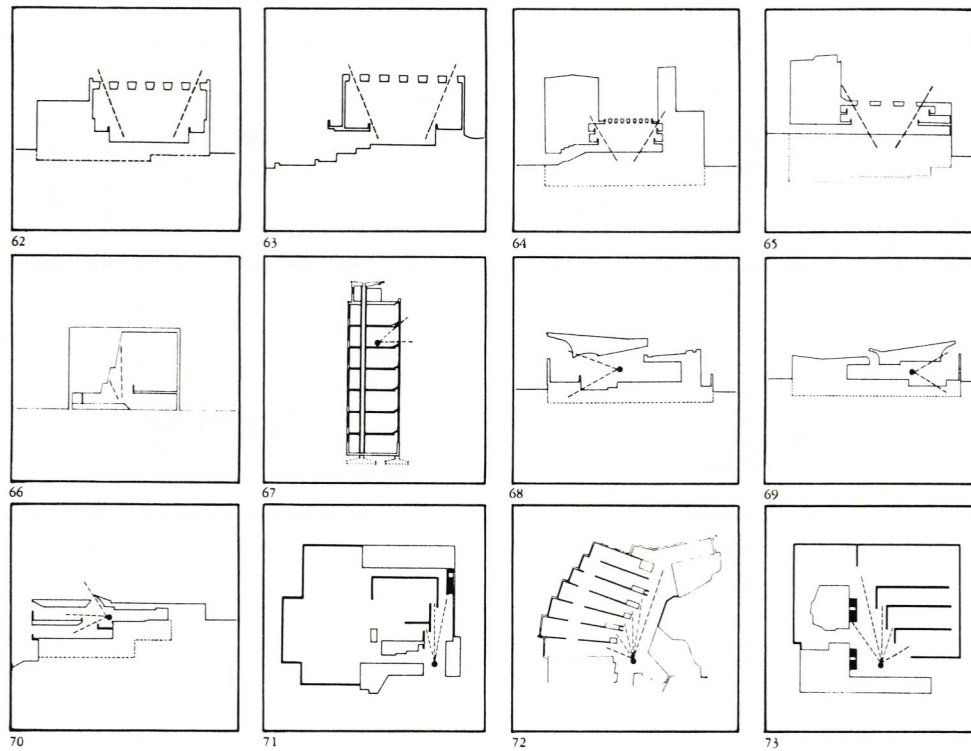
Alternatively, the field of vision may be impinged by a series of entrances coming forward to offer divergent paths. Aalto employs this spatial type in buildings of public access as a device that allows the immediate presentation to the visitor of all subsequent itineraries. This is the arrangement presented at the entrances of most museums: Aalborg, Shiraz, Bagdad, and the second Jyvaskyla all have lobbies that close down in plan (figs. 71, 72, 73, 74). The museum for Reval of 1939, which is the earliest and most accomplished of the group, closes in section as well (fig. 75). A similar arrangement is found in the lobbies of public assembly buildings like Finlandia Hall, the House of Culture and the Parish Center at Wolfsburg (figs. 76, 77, 78).

The control of the spatial effects described here is crucially dependent upon a fixed vantage point, and the progression through Aalto's buildings may be understood as sequences of such specific locations. These usually occur at places of entrance, propylaea in the strictest sense, because an entrance is the only recurring architectural element where an otherwise freely peripatetic observer may be assumed to face a determined direction.

Control of the vantage point is so power-

ful a device in fact, that Aalto may use it to alter the perceptual layout of a space while the actual geometry remains orthogonal. This is a usage exactly analogous to the relationship between the Propylea and the Parthenon which achieves a diagonal reading within an orthogonal setting. For example, the council chamber of Seinajoki Town Hall is rectangular, but the point of entry from the corner establishes a diagonal axis that reorganizes the space into one of per-

- Fig. 62: Library, Viipuri, 1930-1935.
 Fig. 63: Finnish Pavilion, Paris, 1937.
 Fig. 64: Rautatalo Offices, Helsinki, 1953-1955.
 Fig. 65: Academic Bookshop, Helsinki, 1966-1969.
 Fig. 66: Finnish Pavilion, New York, 1939.
 Fig. 67: Tuberculosis Sanatorium, Paimio, 1929-1933.
 Fig. 68: Library, Seinajoki, 1963-1965.
 Fig. 69: Library, Rovaniemi, 1965-1968.
 Fig. 70: Library, Mt. Angel, 1965-1970.
 Fig. 71: Museum, Aalborg, 1958.
 Fig. 72: Museum, Shiraz, 1970.
 Fig. 73: Museum, Baghdad, 1958.
 Fig. 74: Museum, Reval, 1934.
 Fig. 74: Second Museum, Jyvaskyla, 1971.
 Fig. 75: Museum, Reval, 1934.
 Fig. 76: Finlandia Hall, Helsinki, 1962.
 Fig. 77: House of Culture, Helsinki, 1955.
 Fig. 78: Parish Center, Wolfsburg 1959-1962. fig. 79: Town Hall, Seinajoki, 1963-1965.
 Fig. 80: Town Hall, Saynatsalo, 1950-1952.
 Fig. 81: Town Center, Saynatsalo, 1949.
 Fig. 82: Housing, Sunila, 1939.



ceptual closure and focus at the podium (fig. 79). The same may occur in outdoor spaces such as the courtyard of the Saynatsalo Town Hall where a chimney receives the perceptual axis emanating from the entrance (fig. 80).

On a larger scale, at the town center of Saynatsalo a series of implied orthogonal spaces are approached from their corners, establishing a continuous diagonal axis that is finally received by the council chamber of the town hall (fig. 81). Spatial closure is provided by the buildings along the way, which sequentially impinge to close down the field of vision. The resulting progression is very similar to that which was to be experienced while traversing the Athenian Agora of the late Hellenistic period.

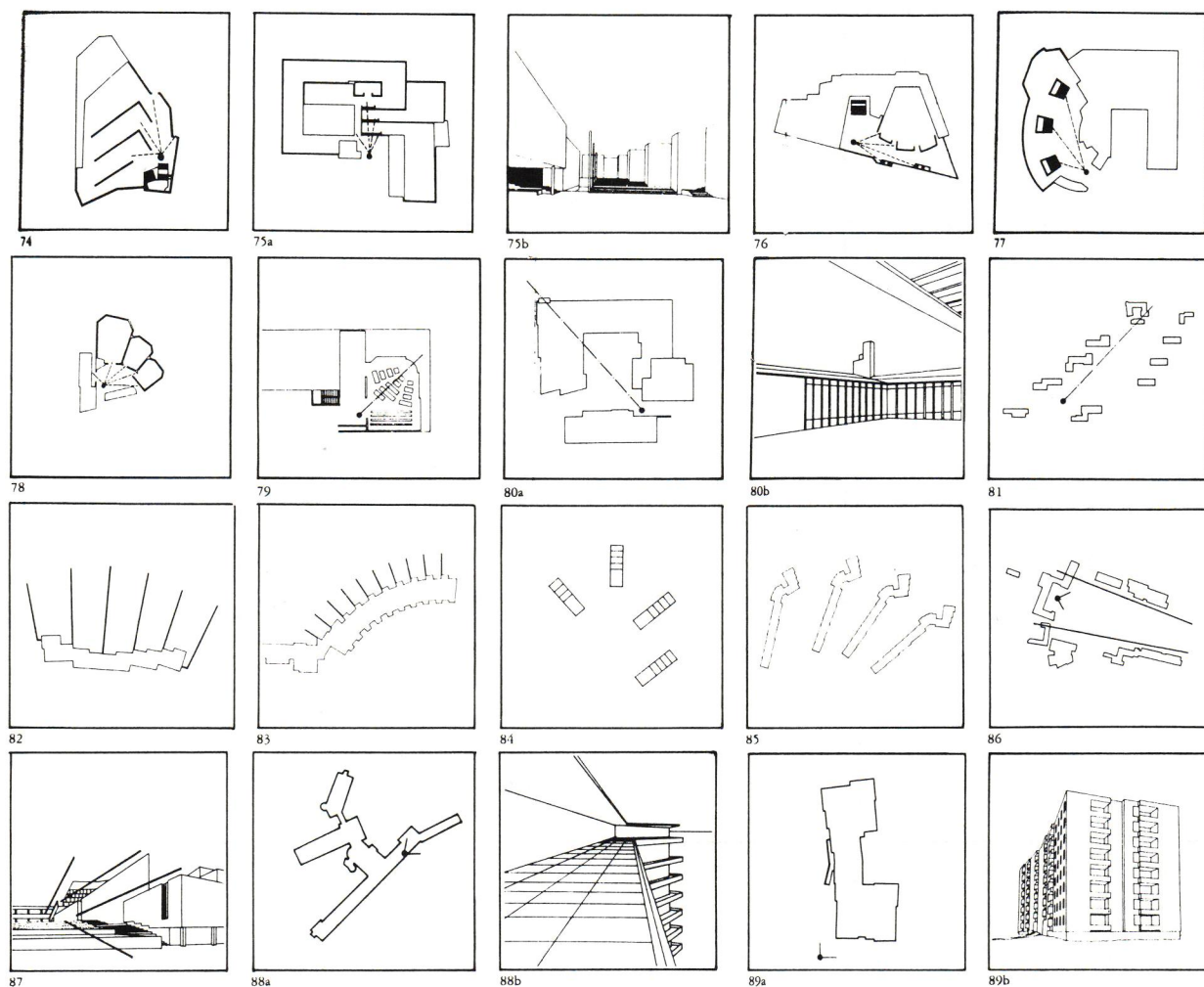
In these last three examples the imposition of a diagonal axis by the location of the vantage point causes the perceptual rotation of a rectangular space and its transformation into one that narrows the cone of vision. This is the minimum syntactic operation towards the creation of a characteristic Aalto space.

Other site layouts show buildings that open out radially, minimizing their mutual impingement on vistas. This is the dominant planning strategy of the housing layouts: Those at Sunila, Lucerne, Kauttua, and Porvoo range from subtle to radical in degrees of geometric distortion (figs. 82, 83, 84, 85).

Conversely, the space being defined on a site may close down, binding together a col-

lection of separate buildings by intensifying the experience of a shared vanishing point. The campus plan for the college at Jyvaskyla is an example of this (fig. 86). A more extreme one is provided by the main approach to the auditorium at Otaniemi, where the space not only narrows in plan but the upward slope of the ground is conscripted, and actual silhouettes join with perspectival ones to impose an illusory vanishing point on a location within the space itself. The spatial intensity unleashed by this composition is unsurpassed in the Modern Movement, even with buildings much greater in size.

It is a measure of Aalto's abilities that the architect of a conception as powerful as Otaniemi is equally capable of the most subtle adjustments towards spatial definition. The oeuvre is replete with instances like the slightly rotated solarium at Paimio and the delicate slipping of the plan at Hansaviertel which are deflected only to correct perspectives that would otherwise be disturbingly oblique (figs. 88, 89).



CONCLUSION

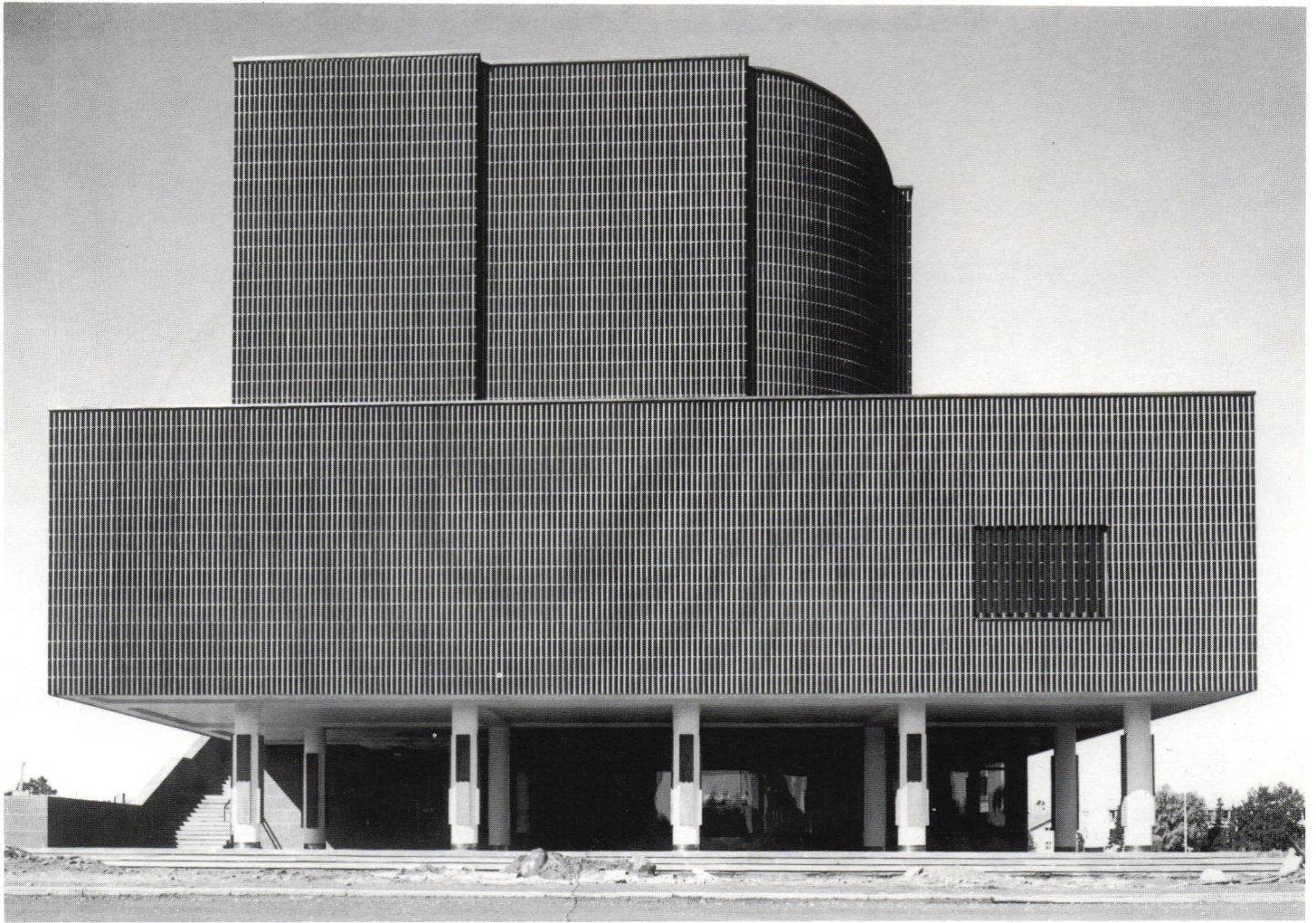
These are only a few of the instances that demonstrate Aalto to be among the most rational and consistent of Modern architects. There are also other components of the Aalto syntax: The ornamental use of materials, for instance, is subject to dualistic interpretation; the use of daylighting and of technical devices are also characteristic. In fact, these are the elements that identify the Aalto "style" in much of the existing literature. But such devices, being subject to environmental circumstance or simple personal preference, are not the stuff of a syntactic system that constitutes a transmissible architectural language. In Aalto's case, this must rest on the irreducible elements of organization, form and space, and his inclusive way of resolving the opposing themes of each.

How then is this architectural language to be applied? An immediate contribution can be made to the problem of the new cit-

ies, for Aalto is one of the few great suburban architects. Whether by cultural conditioning, or in response to the broken topography of Finland, his buildings usually stand free. They thus present themselves as prototypes to those architects working in irrevocable suburban places, for whom the formal conventions of the European city are too precise and those of the Anglo-American suburb too weak. To these Aalto can show the way.

There is another, more transcendental contribution, that involves the continued integrity of architectural culture. Aalto, alone in bringing perceptual determinants to bear on the abstract idiom of the 20th-Century, maintains the ancient principles born of Hellas which, being sensual, recede before the technical imperatives of our age. Without Aalto, the architectural language of the Modern Movement would be not only less satisfying but substantially incomplete.

Fig. 83: Housing, Lucerne, 1969.
 Fig. 84: Housing, Kattua, 1938-1940.
 Fig. 85: Housing, Poorvoo, 1966.
 Fig. 86: College, Jyväskylä, 1950.
 Fig. 87: Institute of Technology, Otaniemi, 1955-1964.
 Fig. 88: Tuberculosis Sanatorium, Paimio, 1929-1933.
 Fig. 89: Apartment House, Hansaviiertel, 1955-1957.



NOTES

1. "Alvar Aalto," *The Architectural Review*, February, 1950.
 2. "Aalto-vs-Aalto: The Other Finland," *Perspecta*, 9-10. Hitchcock here praises other Finnish architects at the expense of Aalto.
 3. Paul David Pearson, *Alvar Aalto and the International Style*, New York: Whitney Library of Design, 1978. It must be noted that this is not a major point within the book's argument, and it does not weaken an otherwise excellent work.
 4. Expansion has already taken place at Otaniemi, at Finlandia Hall, and at the town hall of Seinajoki.
 5. Enzo-Gutzeit offers an alternative reading: the regular program (office space) is zoned along three sides of the building and is expressed as a regular grid on the facade. The supporting program (circulation machine rooms, etc.) is grouped on the fourth side and expressed with every possible irregularity (fig. 25b). This gain, while not a conventional head/tail situation, manifests a dual attitude toward organization.

6. This is best illustrated with the work of Eero Saarinen: Dulles Airport is an example of the structural basis and the Yale Colleges an example of the vernacular.

7. This is especially true in Scandinavia where the dark winters preclude the use of light as a dependable modulating device for the clarification of form. Form is here understood as distinct from issues of surface and facade, which play recurring but secondary roles in Aalto's syntax.

8. This is documented by Demetri Porphyrios in "Heterotopia: A Study in the Ordering Sensibility of the Work of Alvar Aalto," *Architectural Monographs 4*, Rizzoli, 1978.

9. Subtle angles were a matter of principle for Scandinavian architects of the previous generation for whom they represented an allusion to folk building tradition.

10. The vantage point is also operational in the manipulation of form, as discussed in the previous section. The photographs in the three-volume monograph (Alvar Aalto, Karl Fleig, Ed.) are invariably taken from the cor-

rect vantage point, indicating either the sensitivity of the editor or selection of Aalto himself. Other publications usually contain photographs taken from irrelevant vantage points.

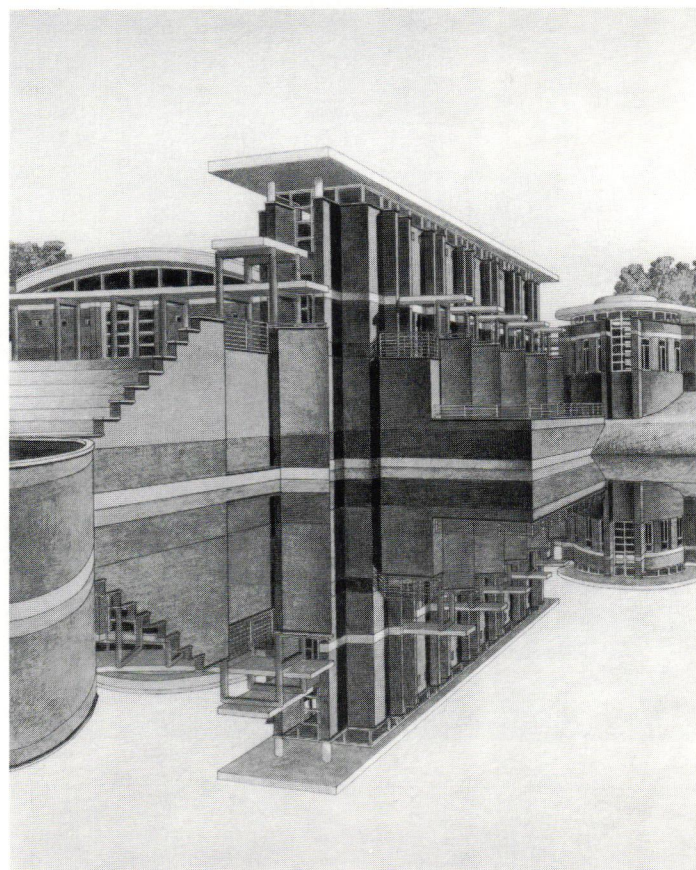
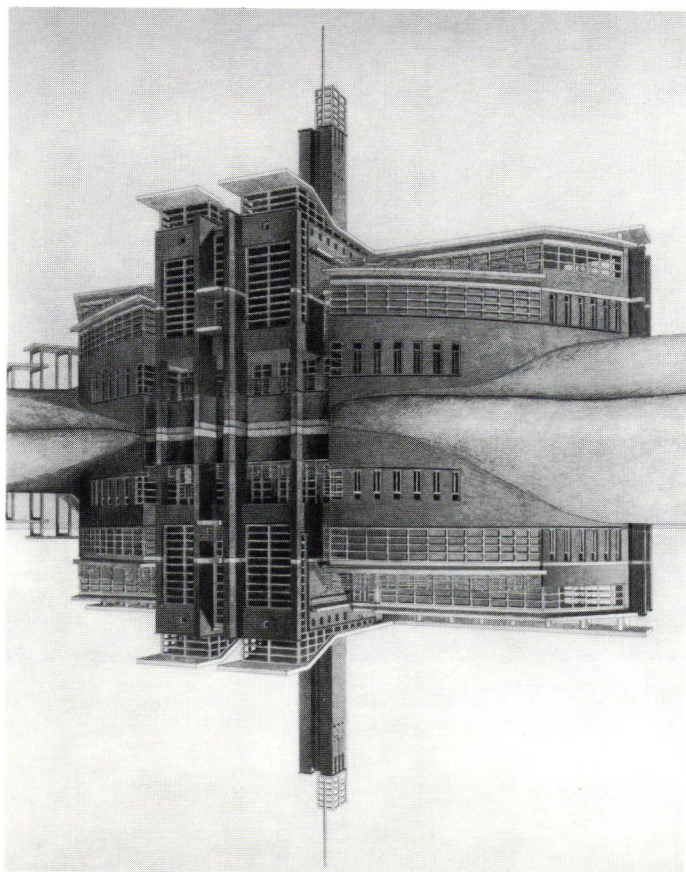
11. For example, see S. Groak, "Notes on Responding to Aalto's Buildings," *Architectural Monographs 4*, Rizzoli 1978., L. Masso, "La Luce nell'Architettura di Alvar Aalto," *Zodiac 7*, 1960., W. C. Miller, "A Thematic Analysis of Alvar Aalto's Architecture," *A+U*, October 1979.

Above: Seinajoki, Townhall, 1965

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VILLAGE CENTER

A Civic Complex for the
Village of Orland Park, Illinois by
Ralph Johnson of Perkins & Will.



Designed to include a village government facility, a recreation center, an exhibition hall, and a second phase performing arts facility, this new Civic Complex for the Village of Orland Park takes a site in suburban Chicago that accommodates a water retention lake for this and for future developments. The site also contains an existing police station and a large commercial strip to the east, which is presently perceived as the center of the town.

The main goal of the project is to re-focus the symbolic center of the town from the shopping center into a new civic complex. This complex is composed of a series of smaller scaled structures and landscaped elements that provide a sense of place while ordering the landscape in such a way as to provide a series of formal and

informal spaces. The space making intentions of the project are intended as a direct contrast to the disorder and lack of spatial clarity of the commercial strip to the east.

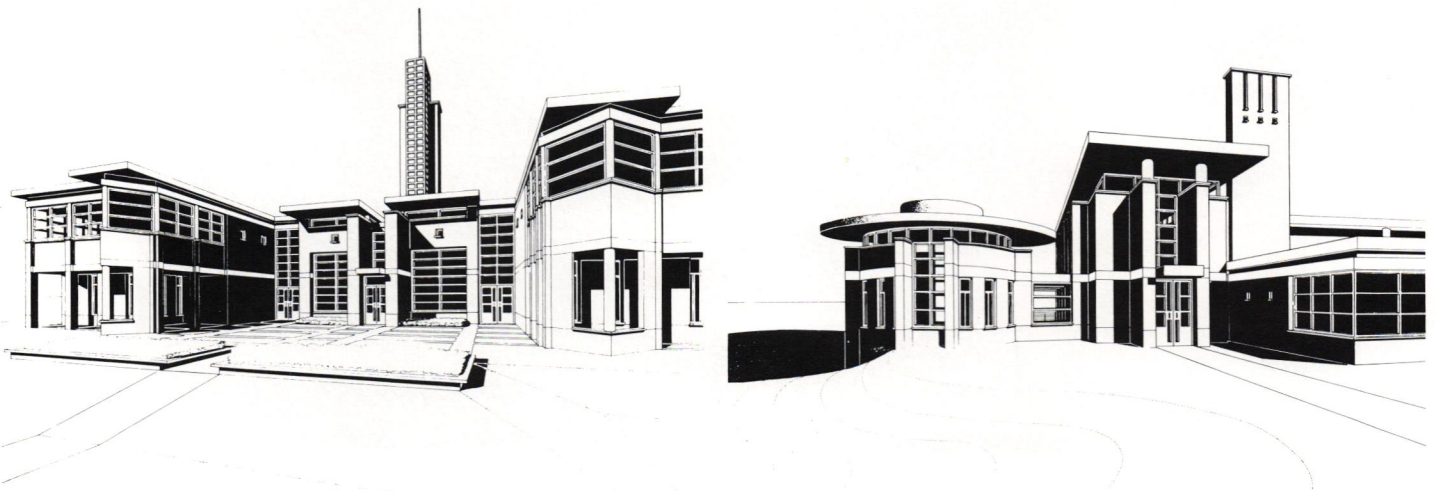
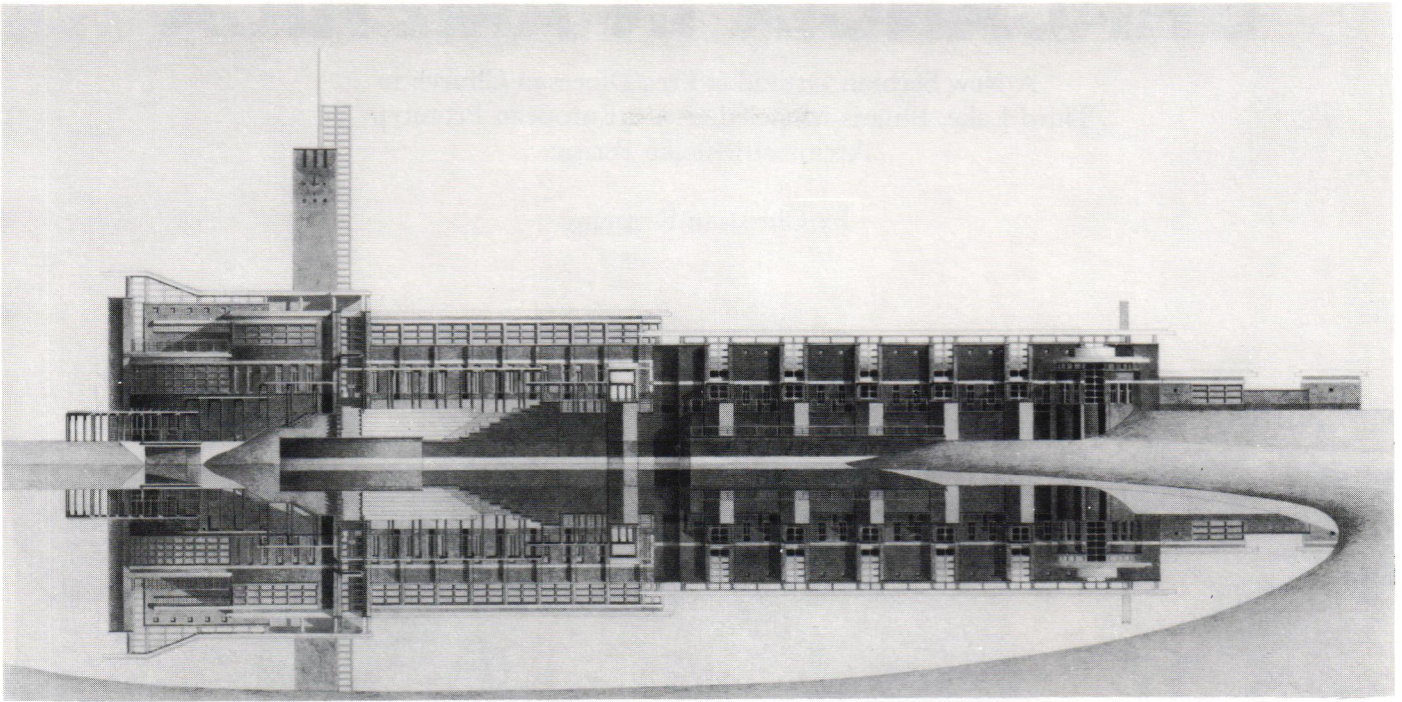
The site is composed of two major spaces: a formal rectilinear Village Green and an informal space that contains the retention lake. The Village Green is surrounded by the Village Hall, the exhibition center, and the future theater. Parking occurs at the periphery of this urban space.

The Village Hall orients toward the formal and the informal aspects of the site and is the symbolic center of the complex. Its massing and placement recognize the axis of the entry boulevard from the east, as well as the axis of the Village Green. It is the only symmetrically composed build-

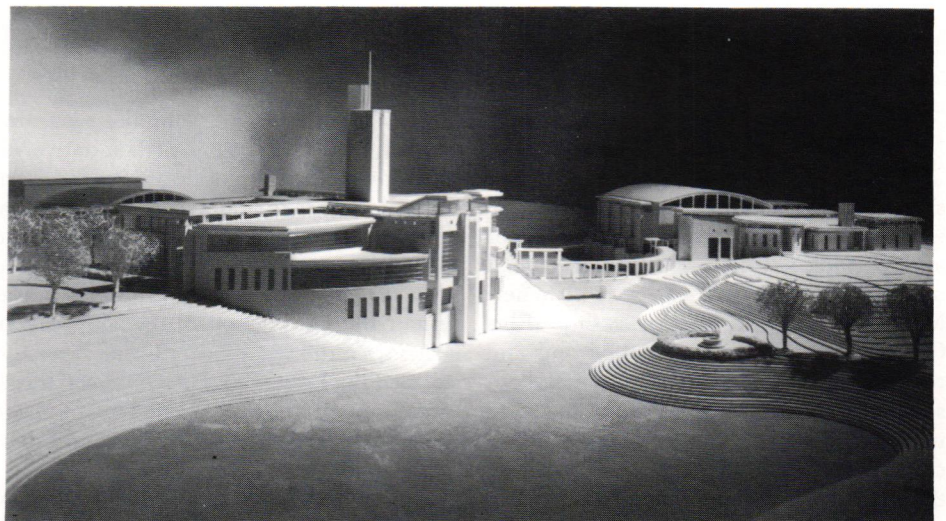
ing that emphasizes its importance. The exhibition center is to house formal events as well as informal activities, and therefore is sited to have both a formal and an informal edge. The future theater is designed to have an internal connection with the lobbies of the Exhibition Center.

The Recreation Center is informal in nature and thus has been located across the lake adjacent to a large stand of mature trees, which will contain a nature walk. It also has access to the existing baseball diamonds. It has been placed at an angle and in opposition to the formal Village Green.

An outdoor amphitheater and circular covered arcade link the Village Hall, the exhibition-theater building, and the recreation building. It provides a spatial transition between the formal and informal.



All of the buildings have been composed using a language of form types that relate to similar uses contained within each building. The language reinforces the order and hierarchy of the site plan, as well as expressing internal function. Each building is a combination of six basic types: arcade (covered walkways), pavilion (small gathering spaces — dining room, meeting room), linear columnar gallery (lobbies), loft (office and classrooms), clear span hall (large gathering spaces exhibit hall, gymnasium, theater), and singular symbolic form, the only non-repeatable component (the council chamber).



VILLAGE CENTER

Orland Park, Illinois
The Village of Orland Park, Clients

GRACANICA IN AMERICA

A New Serbian Orthodox Free Diocesan Church in
Third Lake, Illinois Modeled after a European Prototype by
Architect Milojko Perisic.

By Christian K. Laine



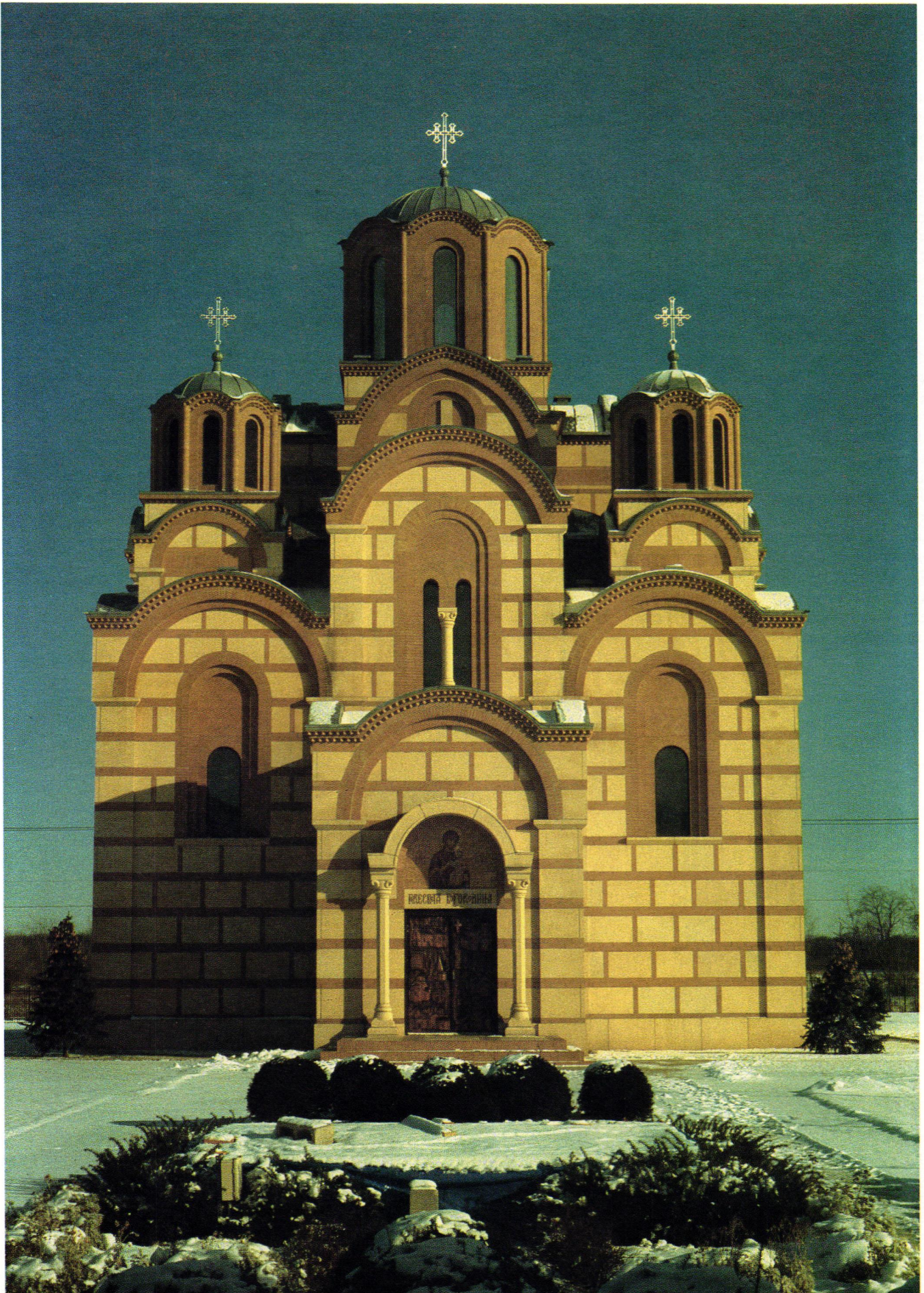
Rising heroically from its site at Third Lake, Illinois, Gracanica, a new Serbian Orthodox Free Diocesan Church, glistens and gleams in an unexpected moment of architectural splendor and triumph as one turns a country bend on Highway 45. Now the seat of a new Metropolitan under the leadership of his Grace, Bishop Iriney and symbolic link and repository of the Serbian national conscience, the church serves its Chicago community with an adjoining new children's camp, a free diocese office, cemetery, and the St. Stava Serbian Orthodox Theological Seminary — all important ingredients for Orthodox religious life. The community, which had been a part of St. Sava Mon-

astery in Libertyville, Illinois, separated during a religious dispute in their native Yugoslavia over the illegal election of the Patriarch in Belgrade and subsequent political alliances between the Yugoslav church and state. When the U.S. Supreme Court ruled that the Libertyville St. Sava Church was under the jurisdiction of the Yugoslavian Patriarch, the community broke away and formed the Free Serbian Orthodox Church and founded this new site in Third Lake to be the cornerstone of their faith and their community.

Like other Eastern European religious communities, the Free Serbian Orthodox have a cause celebre. They consider themselves exiles from their mother country and

have fled in order to seek political and religious freedom in the United States. Yet while in America, these nationals also have a burning desire to establish and maintain their national identity and traditions. Much like when Serbia fell under Turkish Ottoman rule in the Middle Ages, the church again ignites and maintains their Serbian nationalism and inspires them to battle against the enemies of their faith and their nation. This new church, Gracanica, therefore, gives and renews this community's spiritual foundations and strength in the modern age.

Modeled after a historic prototype in Serbia, Gracanica, is the work of the Serbian architect Milojko Perisic, who unfortunate-



ly died in 1983 before the completion of the building and its consecration. Mr. Perisic, an architect based in Cleveland, was born in modern-day Yugoslavia and graduated from technical high school and college and took a position with a leading, large construction firm in his native country. He came to the United States in 1969 and specialized in church design, experimenting with the newest in building technologies and techniques, blending the new with the old, to create structures that were true to the originals while utilizing modern methods and materials. Other church designs either replicated in the tradition of early Moravian precedents or near interpretations of the style include: Oplenac in Gary, Indiana; St. Mark's Church in Sheffield Village, Ohio; and St. Stava Church in Cleveland. The latter was voted in 1983 as Building of the Year by the City of Cleveland. In addition to architecture, Mr. Perisic wrote poetry and painted.

Like these traditional designs by Mr. Perisic, Gracanica is a stunning and beautiful replica of its namesake in Serbia, thirteen kilometers south of Pristina on Kosovo Polje. The style is consistent with early Serbian architecture and is characterized by the fine and exacting Byzantine arrangement of architectural masses with their step-

like volumes ascending and narrowing as they rise in height and further accentuated by arched window openings and arches that terminate each step. These massing divisions add to the mystical quality and symbolism of the church. The red and yellow stone, set in alternating courses, add contrast and harmonious strength to the overall composition. The church is then surmounted by four small octagonal cupolas at the corners and finally by a large octagonal dome or crown.

The interior of the church is as much a magnificent jewel as the exterior. It's volumetric forms are pierced by the sanctity of Byzantine paintings much in character and in inspiration with the original and in keeping with the architecture of Byzantium. The original Gracanica church has frescos in the narrative style, characteristic of Byzantine painting during the first half of the 14th-Century and with themes that include the lives of the saints and a church calendar. Wall portraits, located at the entrance of the original structure, include King Milutin and Queen Simonida. On the Queen's portrait, the eyes were later gouged out and her mutilated appearance inspired the poet Milan Rakic to write one of the finest poems in Serbian Literature.

The interior is entered through massive

wooden doors, five inches thick and about four hundred pounds each, constructed of fifteen layers of laminated wood. On the doors, which were designed by architect Branislav Kevich, are hand-carved images of monasteries from several regions of Yugoslavia, symbols of Christianity, and texts from the New Testament. An Iconostas, designed and constructed in Greece, is positioned inside to separate public from holy spaces. During the consecration of the church, attended by Prince Andrej Karageorgevich of Yugoslavia, relics of Holy Martyrs Sts. Cyriacus and Mother Julita, which were received from the Patriarch of Jerusalem and sealed into the altar table with wax-mastic — a mixture of wax, crushed mastic, white incense, myrrh, aloe, and other fragrant ingredients.

The magnificence of Gracanica is further enhanced by the labor, devotion, and generous donations of artists, craftsmen, suppliers, and the community in order to raise and build the church. When architect Branislav Kevich designed and constructed the church doors, for example, he fasted





and prayed the essential prayers that go with the construction of a religious building according to Orthodox faith. The steel was donated by the Grempe Steel Company of Indiana and the brickwork and cement foundations were supplied by local craftsmen, while the crosses that grace the five domes were gifts of organizations and private donors. The large bell that summons the faithful was once a part of a clock in a New York skyscraper. Other donations include a fountain on the grounds, the landscaping, and the exterior mosaic-icons.

In an extremely touching finality, poet Desanka Maksimovich wrote a poem for the dedication of the church, which was translated by George and Mildred Lukic and which we print here:

*Gracancia, if only you were not built of stone,
And were able to ascend to the heavens
Like the Holy Mother in Mileseva and Sopocani,
So that no foreign hand would weak the grass
around you
And no crows would pace upon your entrance.*

*Or, even if your bells did not toll
Like the hearts of our ancestors, Gracancia,
If even the Saints on your Iconostas
Were not painted by the hands of our masters,
Or the angels did not have faces of Simonida.*

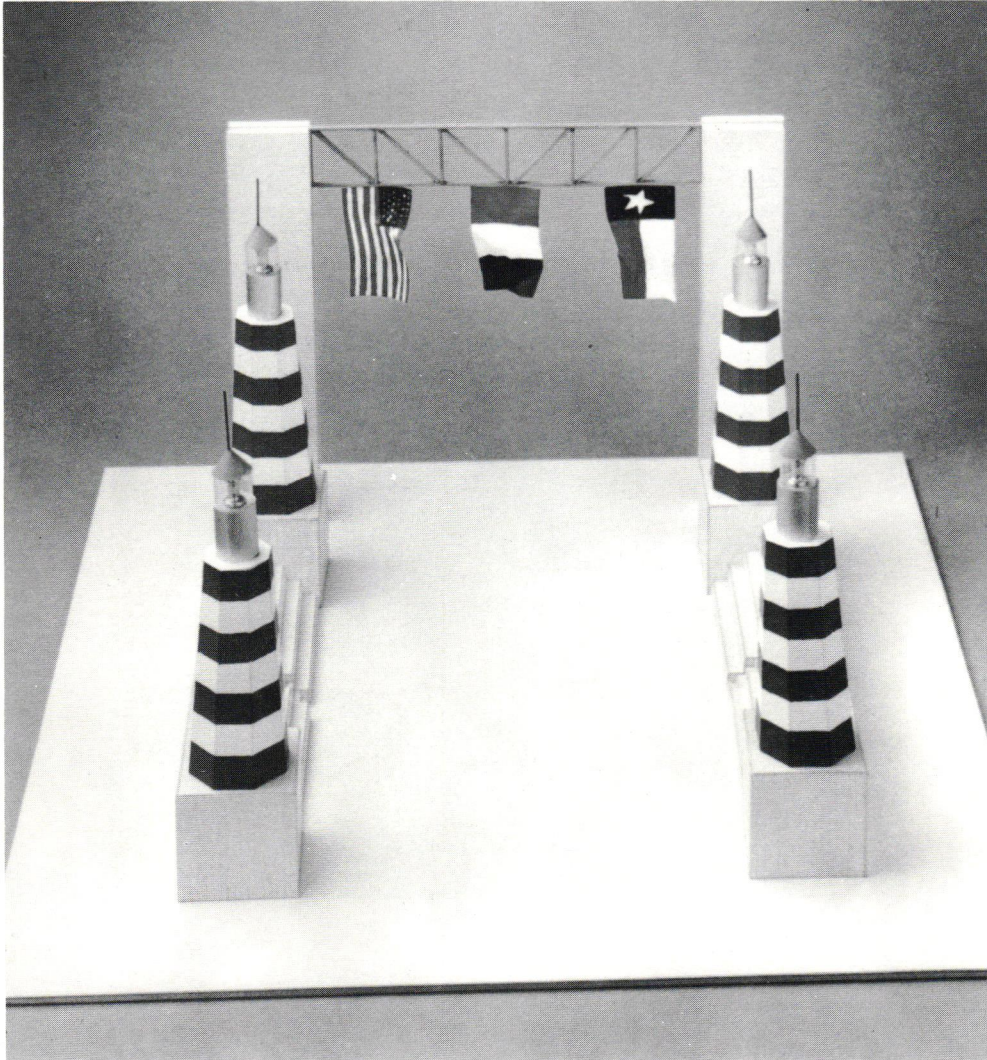
*Even if you were not so deeply
Rooted into the soil and within us,
If we were not accustomed to swear by you,
Gracancia, if only you were not built of stone
And were able to ascend to the heavens!*

*Gracancia, if you were at least an apple
So that we could place you in our bosoms
And comfort you in your cold, old age,
If the bones of our ancestors were not
Strewn on the fields around you.*

*If only we could move you to the Tara.
Or place you in the Kalenic Church yard.
And forget the images on your Altar.
Gracancia, if only you were not built of stone
And were able to ascend to the heavens.*

GALVESTON ARCH

A Gateway for Galveston, Texas by
Aldo Rossi, Studio Di Architettura.



Designed for the City of Galveston and as a later addition to a collection of arches by the likes of Helmut Jahn, Charles Moore, and Stanley Tigerman, this design by Aldo Rossi and Studio Di Architettura is executed as a souvenir of city gates and lighthouses in port cities. Accordingly, the philosophic idea behind this arch embraces the notion that from Lubeck to Venice, from Portugal to America, the best city gates have been a link between the unlimited world of the ocean and the intense life of the city.

The original model and meaning for this arch, for these city gates, is the Roman arch, which is a sign of the Roman Empire and Latin culture. Similarly, the lighthouse represents a call from the land out to the vast sea.

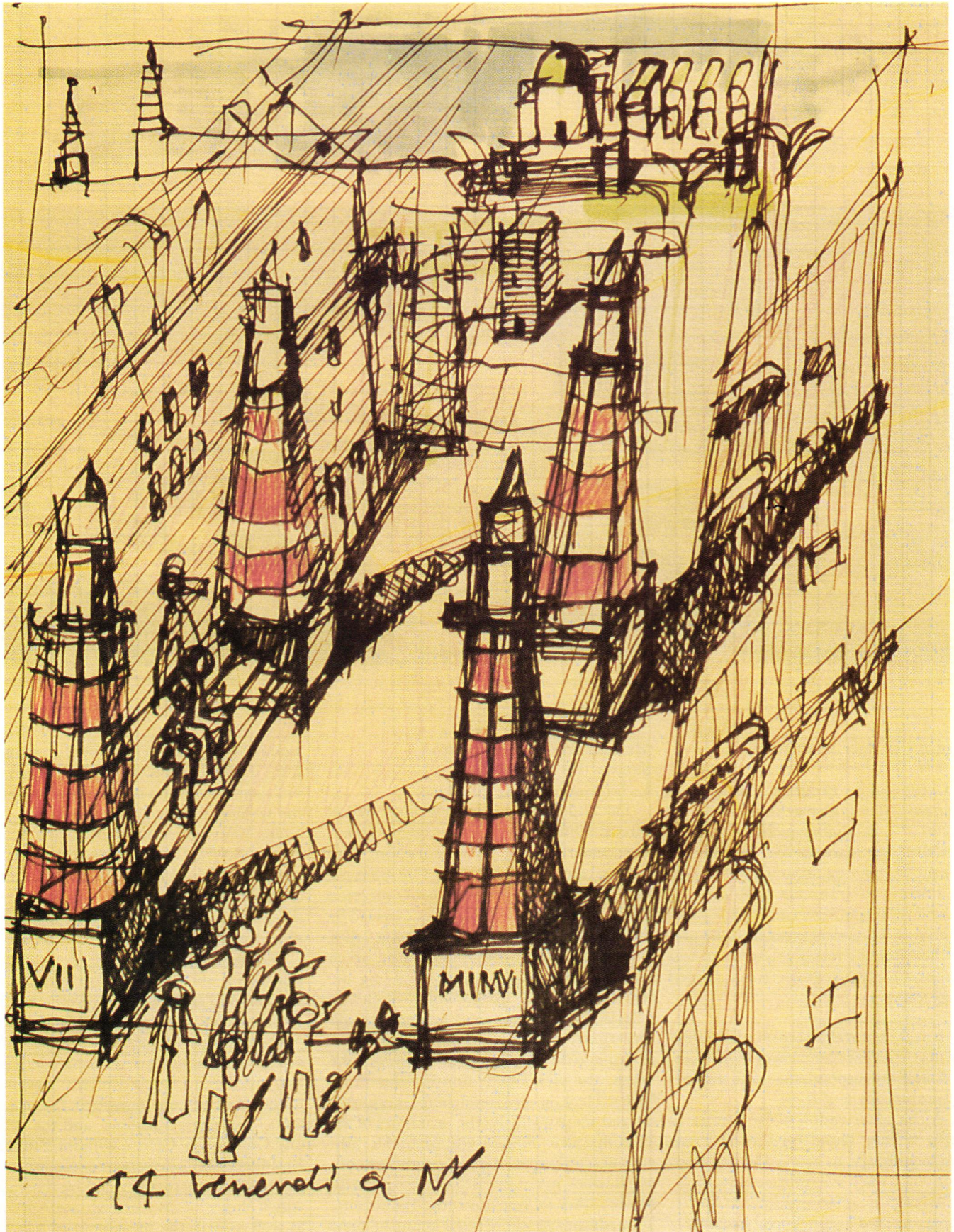
Materials for the arch are wood assembled on steel scaffolding. The lighthouses are constructed of glass and stainless steel. The arch contains the flags of the United States, the State of Texas, and the City of Galveston.

Galveston is an analogous city com-

posed of elements from the aforementioned worlds and influences. "The idea behind this arch," states Mr. Rossi, "is strictly linked with the history and City of Galveston."

ARCH FOR GALVESTON

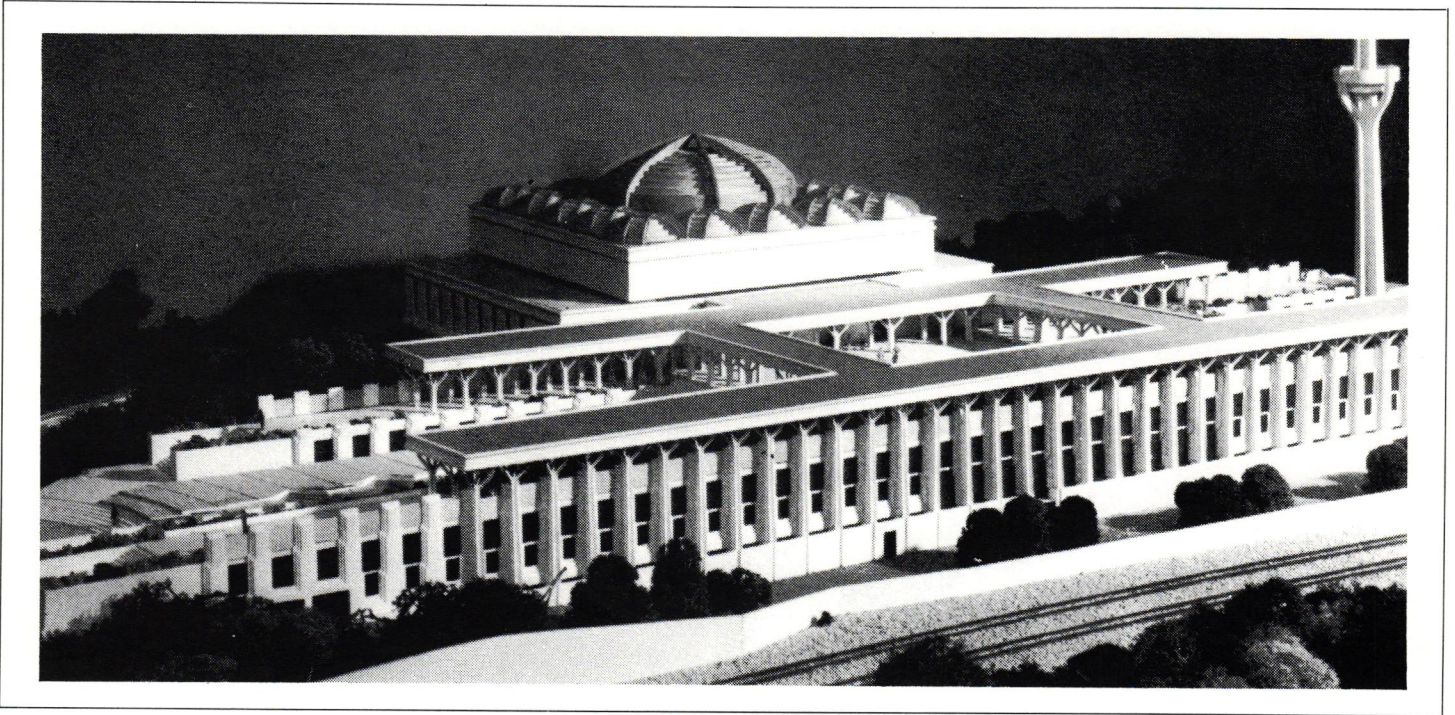
Galveston, Texas
Aldo Rossi
Studio Di Architettura, Architects
George Mitchell Interests, Clients



MOSQUE OF ROME

Islamic Culture Centre of Italy
and the Roman Mosque. A Project by
Paolo Portoghesi and Vittorio Gigliotti.

By Paolo Portoghesi



Definition of Base Intentions

The Competition Program emphasized that the new Islamic Centre should have the character of a sanctuary which is an expression of "the Islamic way of life." At the same time it should have an organic relationship to the historic environment of Rome.

Beyond representing a correct answer to functional and practical problems, the project is therefore the result of a series of best intentions. Our team of experts has defined these as follows:

I. An architectural interpretation of the *place* where the new Centre would be built.

II. A full correspondence with the architectural *traditions of Islam*.

III. A characterization of the Centre as a *modern building* based on the most advanced technology, to satisfy the demands of a contemporary religious community.

IV. An organic relationship with the urban structure and architectural *traditions of the city of Rome*.

Methodology Employed to Satisfy the Intentions

I. Interpretation of the Place:

The building site is located at the foot of Monte Antenne, a hill of modest dimensions which rises to a height of about forty metres over the Tiber Valley. The hill is covered by a beautiful vegetation of evergreen pines. The building site is characterized by the fact that it is just under a sloping valley which opens on the hillside, and from which the Via Pezzana arrives. The building site is a longitudinal space, which is clearly polarised by different views in the four main directions, which approximately correspond to the cardinal points. Towards the north, the view opens towards the Tiber Valley. Here the environment is also characterized acoustically by the proximity of the Via Olpopica. To the south we find a rather characterless residential neighborhood, which does not remind us that we are in Rome rather than in any other Italian city. Towards the east there is the beautiful view of the hill: the trunks of the pines seen

against the sky and a ground of green grass form a solemn totality which reminds one of the typical natural landscape of Rome. To the west we find the barrier of the railway Rome-Viterbo, and beyond that the Acquacetosa Sport Centre is surrounded by greens, which is seen against the hills of Monte Mario and Villa Glori. Between these hills, in the Tiber Valley, the urban milieu of Rome is visible.

The urbanistic structure of the project represents an interpretation of these environmental factors, in such a way that they are respected and emphasised. The complex is thus composed of volumetrically similar units which are connected by a portico serving as a covered "street." Two main units are clearly distinguished: the mosque with its adjacent gardens, and the Office and Conference Centre with the Students' Residence. This division corresponds with the spatial structure formed by the valley, which slopes down from Monte Antenne, as well as with the movement of Via Pez-

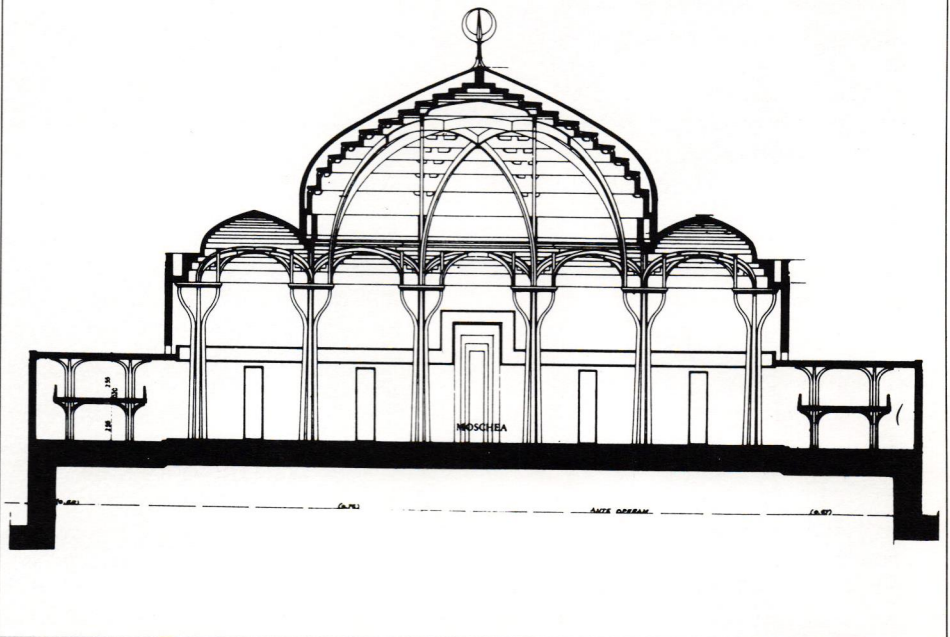
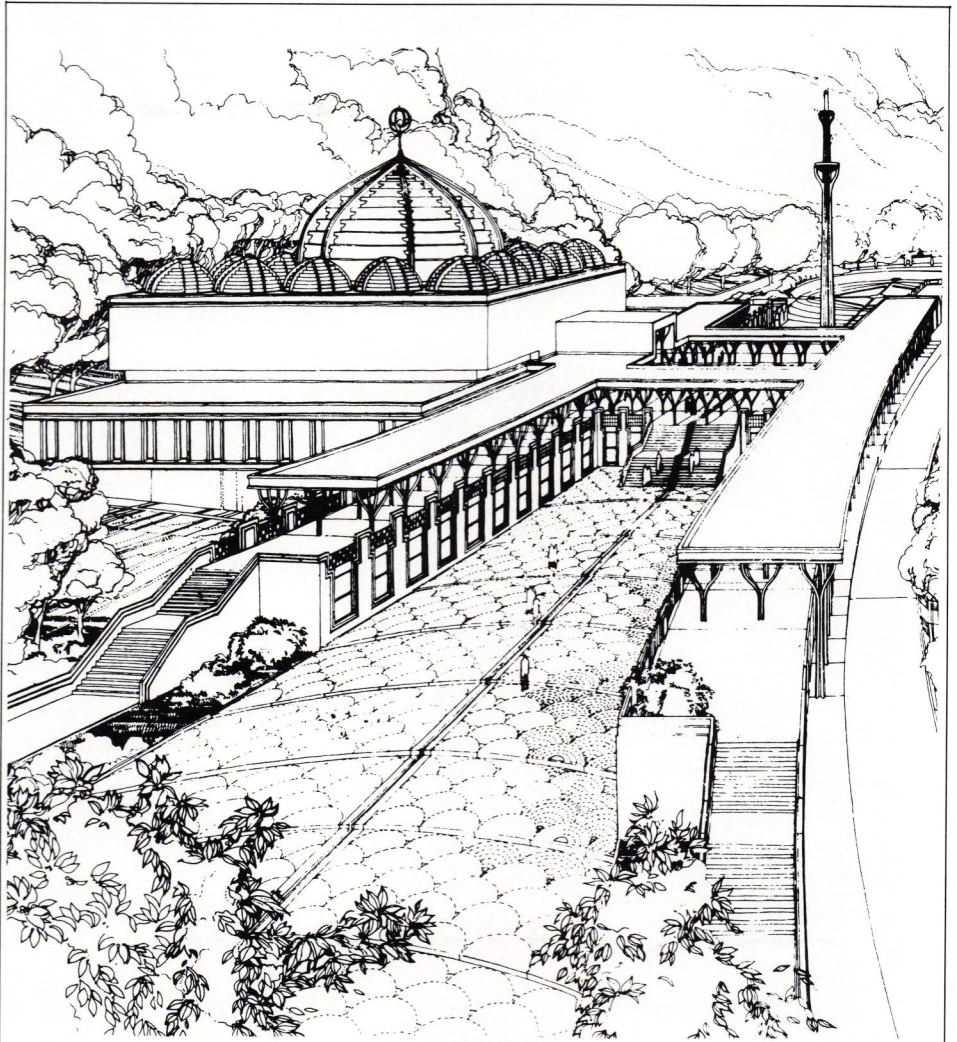
zana, which runs along the eastern side of the site, makes a 90 turn just in front of the sloping valley, and in correspondence with this point the building complex opens up. Through an interruption in the perimetral wall, the visitor perceives the three main architectural units: the Office and Conference Centre, the mosque, and between these two volumes, a space of trapezoidal shape in which the minaret is placed. As a background to the minaret appears the above-mentioned portico, which runs through the whole complex like a spine. The adaption to the "genius loci" is moreover achieved by reflecting in the grouping of the buildings the horizontal extension of the land. Together the various volumes form a comprehensible and very suggestive totality. The simple geometric structure, based on a series of squares of varying dimension connected tangentially, is easily recognized from the slope of the Via Pezzana, whereas the volume of the mosque is particularly evident for those who arrive from the Parioli hills.

II. Correspondence with Islamic tradition.

Inspiration from the Islamic tradition has determined a large number of the decisions. On the urbanistic scale it has been considered appropriate to create a unitary, albeit functionally differentiated complex. For the single volumes, the square was chosen as a generating form, together with the Islamic principle of "interiority." Islamic architecture was from the very beginning related to the desert, and the enclosure defined by a perimetral wall is therefore its basic form. The principle of a multitude of enclosures inside each other, but not necessarily concentric, has made it possible to combine the Islamic method of spatial generation with the flexibility and geometrical freedom of modern architecture. The different orientation of the mosque and the other functional units does not only represent an interpretation of the landscape, but also reflects a basic principle of Islamic urbanism where the locally determined orientation of public and private buildings is usually different from the fixed direction of the mosque.

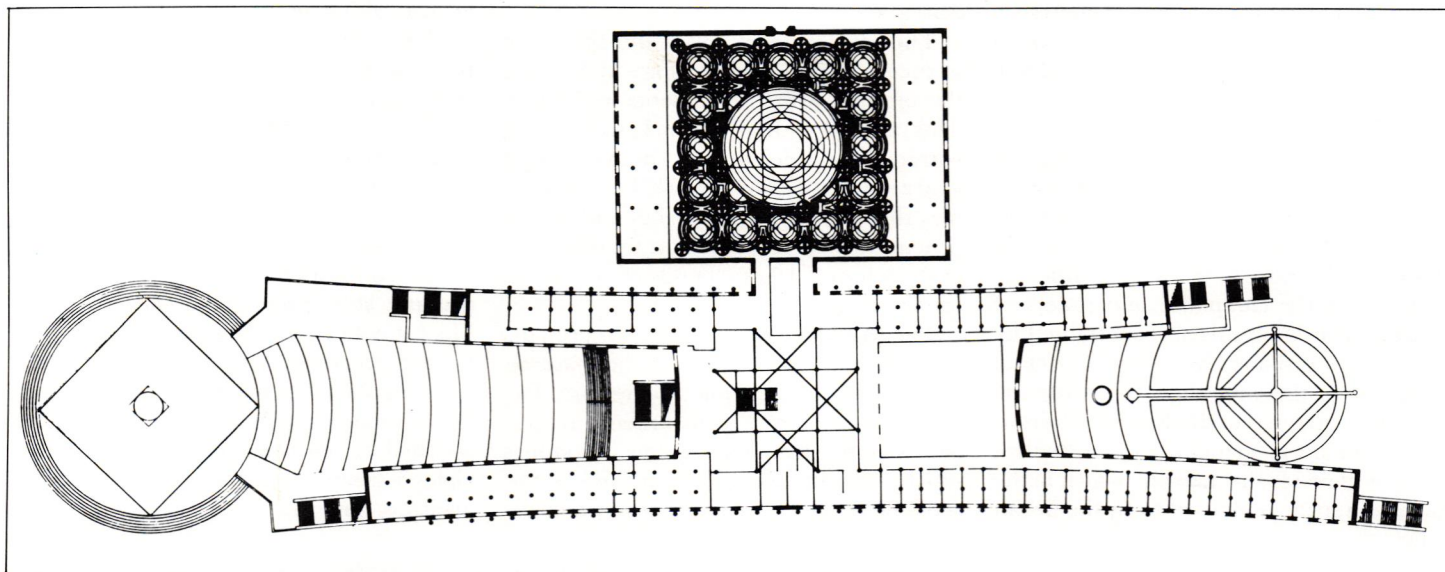
The Mosque

In Islamic religion, the mosque is not a temple, a house of God as in other religions, but a place of prayer for a community where the pastoral functions are shared by everybody. Wherever he might be, the Moslem may carry out the ritual of prayer, as if he were together with others in a mosque: it is enough that he turns in the direction of Mecca.



MOSQUE OF ROME





Nothing in the mosque serves as an embellishment; the rite merely demands a place which gives shelter to a group of believers. After the Arabs had conquered a large part of the civilized world, the mosque was everywhere conceived as a spacious enclosure partly covered by roofs or vaults resting on a "forest" of columns. The lack of a unitary, monumental space in fact expressed the "interiority" of prayer. The only symbolic element present was the orientation towards Mecca. Only later, and mainly in the Ottoman empire, did the mosque become a unitary space, under the influence of building types such as the mausoleum, and the Church of Hagia-Sophia in Constantinople. It is evident, however, that this Ottoman transformation stems from the need for representing supreme power, rather than from religious motives. The Ottoman mosques thus prefigure the building types employed by the absolute monarchies of Europe between the 16th-Century and the French Revolution.

In the present project, the solution is inspired by the mosques of the classic phase of Islamic architecture, that is, it is conceived as a square or rectangular hall preceded by a courtyard and is subdivided by a system of columns which carry the roof. A unitary, monumental space has thus been excluded. The solution chosen has, however, been given a new interpretation, relating it to the most actual possibilities of modern architecture. Within a basically homogeneous structure the parts are differentiated, according to their psychological function in relation to the Islamic cult: the concept of direction is concretised in the part oriented towards Mecca (*Qibla*), and niche (*Mihrab*) introduces an optical axis which determines the main entrance. A pri-

mary nave is thus hierarchically defined, which is slightly wider than the lateral naves. The transept along the Qibla is also widened, obtaining two main spaces which together form a large "T." The crossing in front of the Mihrab has the largest dimensions of all the spatial units.

The hierarchical system is also expressed by the roof: the "cells" of nave and transept are covered by oval domes which create an effect of spatial dilation, a principle which stems from the Roman architectural tradition. Moreover, the cell in front of the Mihrab is emphasised. It is not intended, however, as a scenographic focus, but rather as a highly symbolic place which, in accordance with Islamic tradition, reminds us of the presence of the Prophet and furthermore serves as an abstract image of the Divinity. "God is the Light of the Heavens," one reads in the Sura on Light, "and His Light resembles a Niche, in which there is a Lamp and a piece of Crystal, and the Crystal is like a shining Star and the Lamp burns oil from a sacred tree, an Olive which is neither Oriental nor Occidental...It is Light on Light, and God guides those he wants to His Light, and God tells parables to man, and God has knowledge of everything."

The sacred direction which is concretised in the *Qibla* is also mentioned in the Koran: "We see that you turn your face towards the Heavens, but now we give you a *Qible* which you will like: turn thus your face towards the sacred temple, turn all of you, wherever you might be, in that direction" (II, 144).

The constituent architectural elements are derived from advanced possibilities of modern architecture, such as inflected members in reinforced concrete. They pro-

duce the effect of lightness and dematerialization which in classical Islamic architecture was obtained by different means of varying historical and geographic derivation. The main structural members are pillars composed of four shafts of square section, which towards the tops open up like hands in the act of prayer. This solution unifies in a single form the two basic elements of the classical order, the shaft and the capital. The solution also allows for a transparent structure, which satisfies the Islamic demand for dematerialization.

For the domes, which cover all the spatial cells of the mosque, the interpenetrating arches typical of Islamic tradition have been chosen, a structural model which was of great importance for European architecture during the Gothic and Baroque periods. Interpenetrating arches are also found in Rome in certain works of Borromini. In the present project, the arches are made in reinforced concrete and have a half-moon profile to reduce the lateral thrusts. The arches are interconnected by means of stepped slabs of circular or oval shape. Over the interpenetrating arches we thus find "families" of concentric circles and ovals, which by means of adequate natural illumination get the appearance of a light, radiant texture. The perimetral wall of the mosque, as well as all other external walls of the complex, is conceived as a large slab which is inflected where it rests on the ground or meets the sky. The surface is not vertical, but slightly tilted, following the example of certain Persian buildings, such as the tomb of Ismail at Bukhara. All windows are set somewhat into the wall to conserve the continuity of the surface and are surrounded by a frame which makes the different layers of the wall visible. This is also an

intentional reference to Islamic models such as the gate of the Udaja Kasbah in Rabat and the house of Gamal al Din-a-Dhababi.

The Minaret

The minaret is intended as a synthesis of the various traditional solutions to the problem. It was considered necessary that this urbanistically important element is clearly recognizable as such, being thus differentiated from the campanili and towers of Rome. This differentiation is attained by using the ring-shaped balconies of oriental minarets. At the same time, the structural solution is adapted to the Roman environment. The basic element is the articulate pillar used inside the mosque, which in the minaret appears enlarged to fit the urban scale.

Gardens

The mosque is surrounded by a courtyard which secures privacy and silence, at the same time as it accentuates the sacred character. (cf, the Ziyada of the Ibn Tulun Mosque). Within the courtyard, in front of the main entrance of the mosque, a square portico is introduced, which is linked with the longitudinal portico that unifies the whole complex of buildings. To the southeast, the courtyard gives access to three gardens enclosed by walls; these gardens are conceived according to Islamic tradition as images of Paradise, as it is described in the Koran: "And those who have believed and done the good, shall be living in a field of flowers..." (XXX, 15). The description of the garden which has been promised those who follow God is: "There are rivers of pure water, and rivers of milk of immutable taste, and rivers of delicious wine..." (XLVII, 12-15), "but those who believe and do the good are the flowers of creation, and shall receive, next to their master, as repayment, the gardens of Eden, in whose shadow rivers are running, and where they shall remain for ever" (XCVIII, 8). The gardens, like those of Granada and Kashan, have pools, fountains and water courses. High walls protect the enclosed spaces against external noise, and thus make it possible to perceive the sound of the running water. Palms, pines, cypresses and myrtle, vegetation of Arabia Felix, filter the rays of the sun, blending the various shades of green with the geometrical pattern of the flower-beds and paths.

The Porticoes

The different buildings which make up the complex are connected by means of arcaded porticoes covered by cupolas, a typical Islamic tradition of Hellenistic-Roman

derivation.

The primary element in the system of porticoes, is the long corridor which unites the mosque with the students' residence. This corridor widens to form a square ring within the residence and another, larger ring around the conference hall: accompanies the large lobby like aisles and finally penetrates at an oblique angle the enclosure of the mosque, where it ends with another square ring.

The structure of the porticoes represents a modern interpretation of the *muqarnes* typical of classical Islamic architecture. The complex geometrical articulation is accompanied by an elementary system of volumes which generates the pillars, the arches, the pendentives and the cupolas with which vibrant lines define a path distinguished by a continuous variation of illumination and vistas.

The Entrance, the Conference Hall and the Students' Residence

In Islamic religion, the distinction between sacred and profane loses much of its meaning: every moment in life is distinguished by a sacred value. In the present project this unity is concretised in terms of an intimate interconnection of all buildings, as well as with a basic similarity in the articulation of facades and roofs.

III. Modern architecture

Although the project is inspired by the Islamic tradition, it neither represents a passive synthesis of historical motifs, nor an eclectic imitation. It wants to be a truly modern work, impregnated with the richness of human values. The Islamic way of life has, so far, been too little understood in the West, and has therefore not exercised in modern architecture the influence it merits. Later in this text, it is explained how the project makes use of the most advanced technology, not as an end in itself, but to embody that sacred character which in other epochs was obtained by different means.

We may in this context, for instance refer to the acoustical problems. To keep out undesired noises a series of enclosing walls are proposed, which offer a precise definition to the spatial units demanded by the program. The walls of the mosque proper are double and are further more enclosed within the lower walls of the courtyards, which filter and transform the external noises. Below, another wall defines the platform which acts as a unifying base to all the buildings, and keeps the cars hidden on this sunken road. A perimetral wall is finally erected along the boundary of the site, which towards the railway acts as an

acoustical barrier.

Having abolished the ideas of axial composition and gigantic domes, the present project in general interprets the lesson of modern architecture in a way which fits man of today, and which stresses collective values rather than individual richness and power.

The Islamic way of life, which does not create a barrier between the sacred and the profane, seeing the sacred aspect of daily life, cannot be served by gigantic and spectacular structures. Rather, it asks for structural regularity, geometrical harmony and an unimposing solemnity; aims which are satisfied by reference to the original principles of Islamic architecture, rather than by arbitrary "inventions."

IV. Correspondence with the Roman tradition

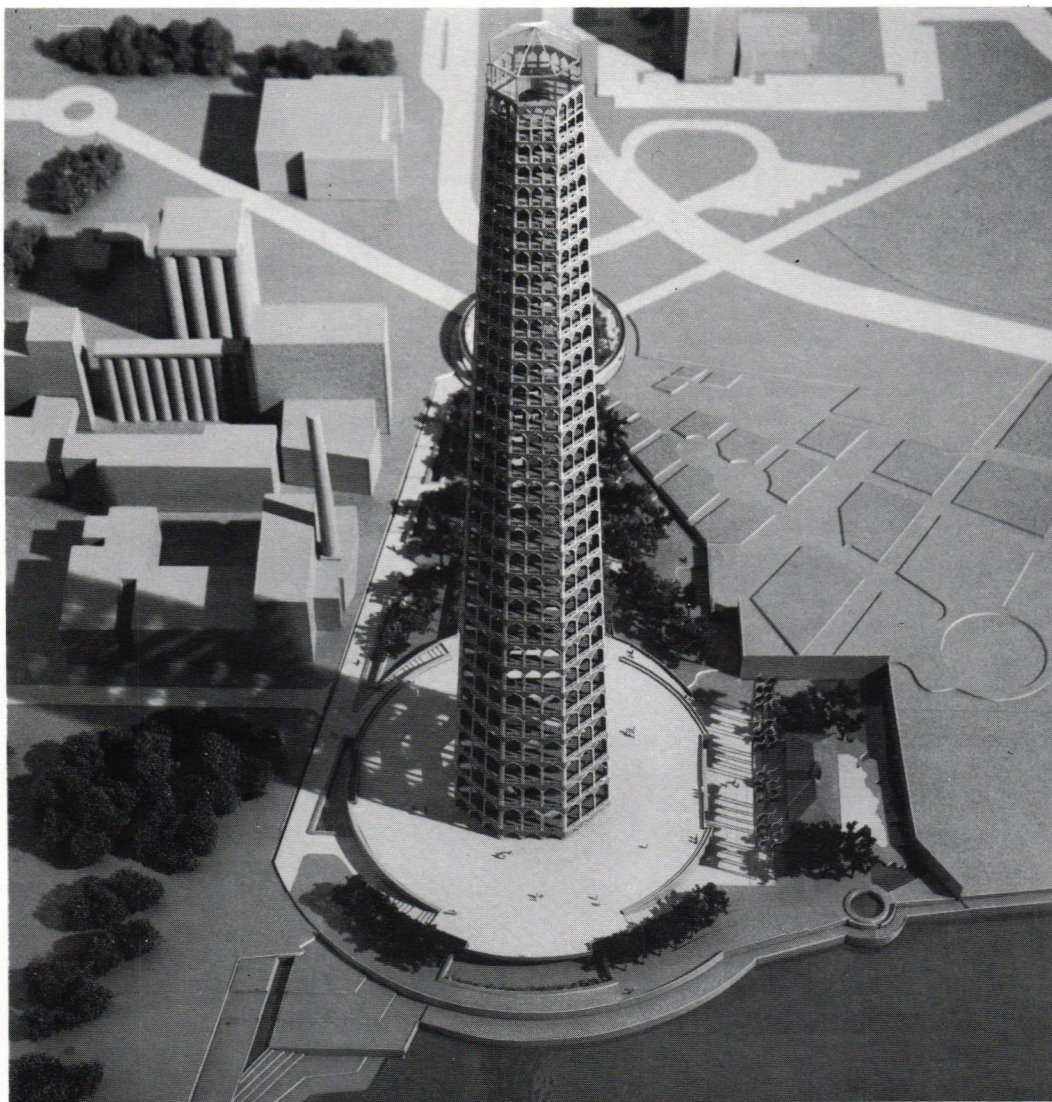
Although an organic relationship with the Islamic tradition has been the main objective of the project, it also aims at a pronounced compatibility with the architectural environment of Rome. It has not been difficult to find points where the two traditions converge. In spite of their differences, they do have, in fact, roots in common and have also influenced each other during their historical development. On the urban scale, a composition of adjacent geometrical units which do not have common axes of symmetry is a basic Islamic as well as Roman method. This type of spatial aggregation is easily recognizable in the layout of the Imperial Fora in Rome as well as in Hadrian's Villa at Tivoli.

The Roman tradition is also felt in the fluid interconnection of the internal spaces, which do not dogmatically follow the disposition of the primary volumes. The same is the case with the treatment of the outer walls, whose inflection also gives "presence" to external space. Finally we may mention the interpenetrating arches of the mosque and the lobby, which recall the Re Magi Chapel of Francesco Borromini, who in his time used the theme as an homage to the Orient. It is in the choice and treatment of the materials, however, that the most intimate connection with the Roman environment has been established: the pale red bricks chosen were already employed in the tomb of Annia Regilla, as well as in the facades of Palazzo Farnese and the Oratorio dei Filippini. On the window frames appear the traditional Roman materials travertine and peperine; the latter is also used in the perimetral wall. For the external floors slabs of marble and travertine are used, whereby the textural and colouristic juxtapositions typical of Rome become complete.

INDIANA TOWER

The Indiana State History Museum and Tower
in White River Park, Indianapolis.
A Project by Cesar Pelli

By Christian K. Laine



The White River Park Development Commission invited nationally recognized design architects and planners in a joint effort to create a world class park that would celebrate the vitality of Indiana and provide exciting spaces for people, objects, and activities. The mandate was to design a world-class park, an urban park with objects, activity, and people in the City of Indianapolis, the Capital of Indiana.

The New Haven, Connecticut firm of Cesar Pelli & Associates was selected to design a symbolic structure that would establish a place, create an image, generate

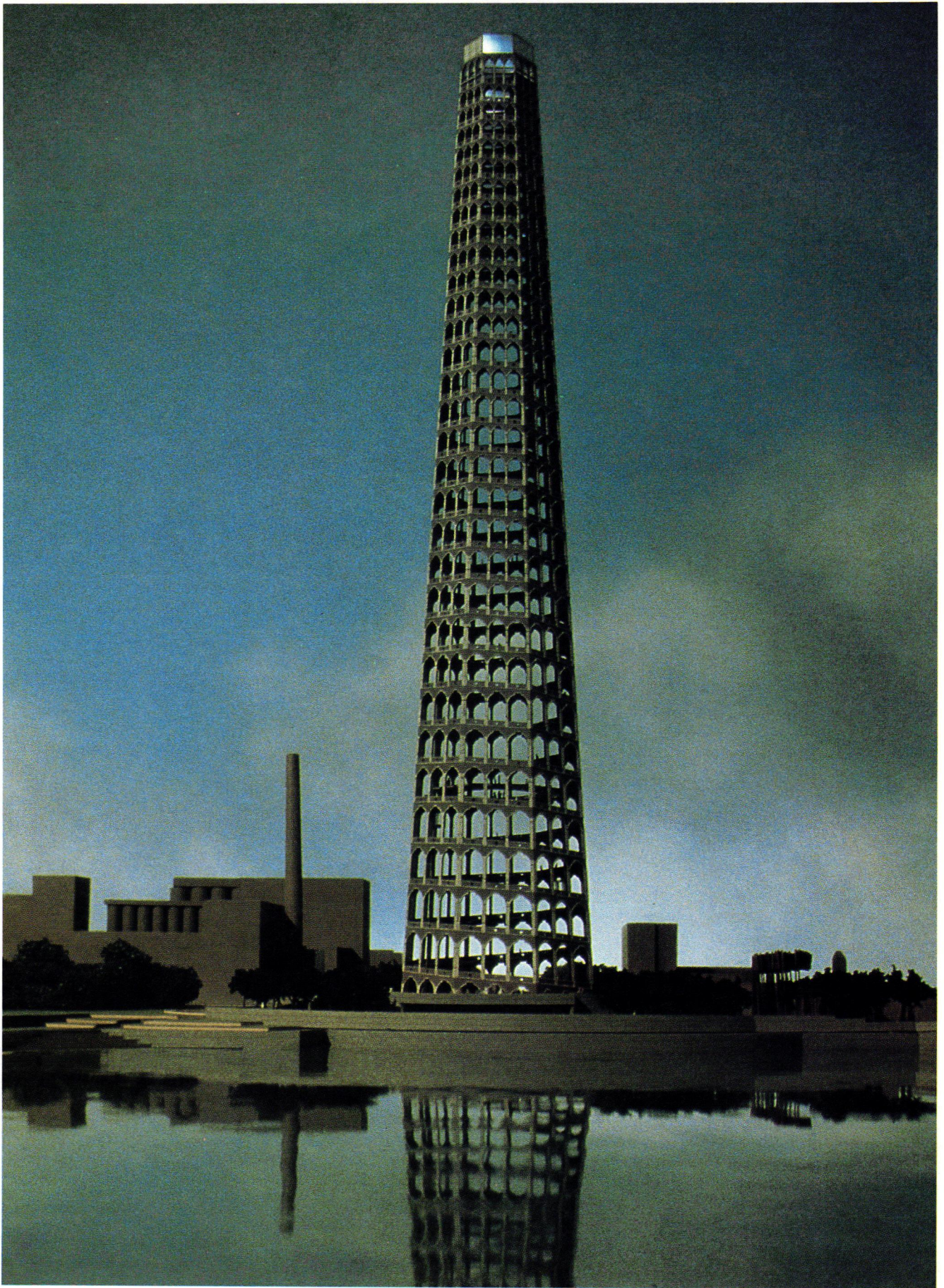
pride, and celebrate the rebirth of the White River. On the Indiana Prairie, this meant the design of an observation tower that would be recognizable everywhere as the symbol of Indiana's past and present achievements and as a symbol of the promise that the State of Indiana holds. Much like other famous urban landmarks — The Statue of Liberty in New York City or the Eiffel Tower in Paris — Mr. Pelli's design is a compelling synthesis of both civic object and memory.

Indiana Tower is designed within this 250-acre park as a "marker for the Crossroads of America." The positioning of this

very tall, vertical object of distinctive design and character on the alignment of Washington Street as it meets the White River makes this place particularly significant to Indianapolis and its history and geography on the American plains.

In the design of the Indiana Tower, Mr. Pelli has created a unique image with multiple associations. The image is a memorable impression to be talked about and carried to all corners of the world. The Tower is, on the other hand, a monument like an obelisk or column as well as a watchtower or a campanile. It is also, in this particular case, a mountain to be

INDIANA TOWER



climbed, that is, an element of activity, participation and experience. "Its multiple associations are meant to engage our imagination and memories," states Mr. Pelli. "It is an archetypal tower with echoes in our memory and our dreams."

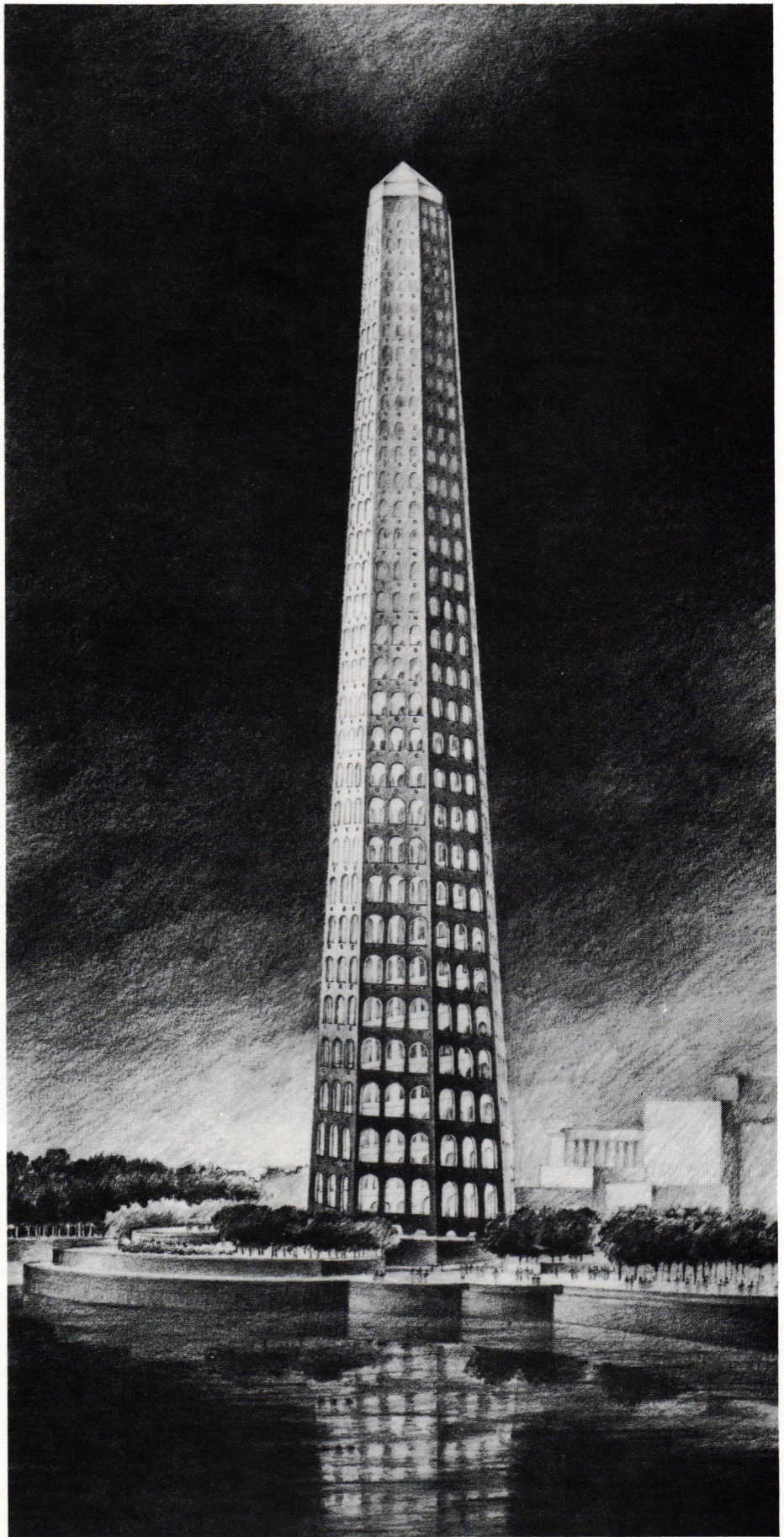
"The tower," adds Mr. Pelli, "is also meant to be an object of citizen pride, a major accomplishment of art, and an affirmation of belief in Indiana's future. Today, we know and remember the towns of Chartres, Amiens, and Rheims because of their cathedrals and the commitment and initiative of the citizens who built them."

What Mr. Pelli has accomplished for the City of Indiana is the creation of a sense of place, an image, and a celebration of the rebirth of the White River. The centerpiece is a state museum housing state treasures and permanent and traveling art exhibitions. As a historical center, it will provide an introduction to the history and development of the State of Indiana. The museum with its restaurant and gift shop will also be a major meeting and gathering place within the park.

The theme Tower stands over the museum as a symbol of Indiana's past and present achievements. Its design involves visitors at every level as they walk up the gently sloping ramp to an observation deck at the 150-foot level. Visitors will ascend to the top on its elevators and view the vastness and richness of the Indiana fields below.

The tower is a 750-foot high, truncated, octagonal pyramid, sixty feet across at the bottom and fifteen feet across the top. It is a structure of reinforced concrete, partially clad in precast concrete and limestone. The spiral ramp, with the very gentle slope of one foot in fourteen, rises to the top. The total walk will be one and three-quarters of a mile in length. There is a large, open observation platform at the height of 150 feet. This height is selected so as to be easily accessible with a short walk up or down or by elevator. At the top, there is a glazed observation room protected from the weather, accessible by the ramp and the elevators.

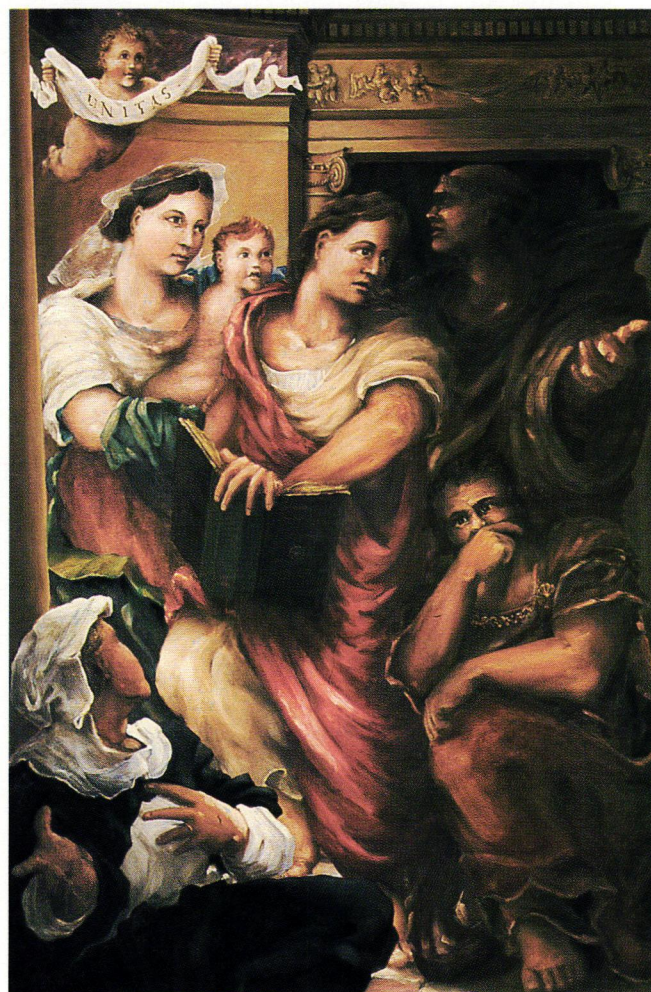
As a repository of treasures and events, the museum is meant to involve the viewers with Indiana's past. The Tower is a symbol of the future and along its walls the yearly events of the State will be engraved in blocks of limestone. As this record develops, it becomes the past. Alongside the ramp, one side of the octagon is dedicated each year to inscribing events of the preceding year with names, places, drawings, or maps.



PAINTING RENAISSANCE

New Paintings by David T. Mayernik.
The Proper Role of Painting:
Toward a Revival of Art

By David T. Mayernik



Presented with the prospect of describing my own work, I must confess a certain unease as it has been too few years since I began making count my opus. One's *oeuvre* is often better made by others, or when one is much older. But a proposal that might stir a dormant writing muse of the proper role of painting for any age is a consideration toward describing its highest calling and current socio-artistic misanthropy.

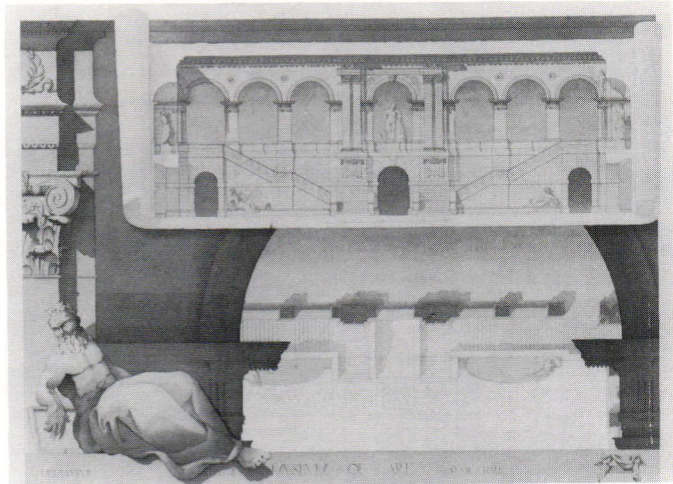
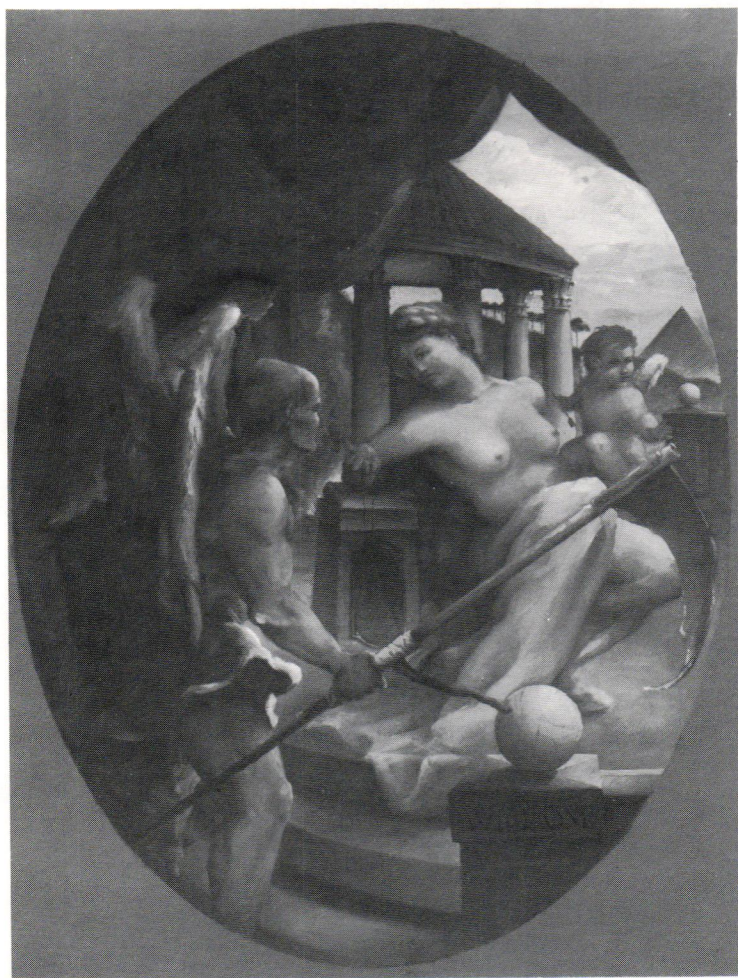
So, to follow are a few art-historical generalizations, a privilege of the artist, not the historian, which are guaranteed to offend. First, the decline of painting over the last two centuries is roughly coincident with

the triumph of easel painting over painting *in situ*, which is, over the fresco or the work on canvas as an integral part of public and "private" architecture. The equivalent could be also said of sculpture. This is not to say that Raphael or Titian did not produce portable art, but that they acknowledged the primacy of the grand mural work, and even their portable works were commissioned by someone for a specific place. The ascent of the movable work of art, to quote Pierce Rice in his "Man as Hero: The Human Figure in Western Art" "was to blow to the hitherto exclusively public and civic character of art. The picture or statue that could easily change hands, and that was

customarily displayed as an end in itself added nothing to the beauty of the community, and by the diversion of talent it represented, detracted from that beauty."

Also, Richard Franz Bach wrote in "Two Books by Practical Theorists," in *Architectural Record* of 1915 that once, "He who had business in a public building, be it church or hospital, weigh-house or city hall, found there the deeds of a great past, or the beauty of a folk story, or yet again the counsel of a high ideal." Art lost the ability to educate the public and to enoble the *res publica*.

Portable art eventually allowed for speculative art and the commercial speculative art gallery, which meant that the artist



now created solely for personal whim. Ironically, in an age of greater democratization, society was least capable of visually expressing itself publicly, as artist and patron withdrew unto themselves; and expression of personal "truths" suppressed collective ideals, as intellectual pluralism became confused with intellectual freedom. Coincidentally, as Pierce Rice wrote, "What had been the minor parts of heroic works presently became the principle subjects themselves. The still life, the landscape, the architectural study, in their independence, first acknowledged the primacy of the figure, and then reduced it to their own level. There was

a step beyond this. The paint, the pencil mark, the surface of stone, became of more consequence than what they described the appearance of [sic]."

In this end, major metropolitan museums arose like great art zoos, nobly preserving the species for public consumption in a largely artificial environment.

So it is not often noticed that America has produced epic public art. Artists like John LaFarge, Allyn and Kenyon Cox, and Edwin H. Blashfield, even Maxfield Parrish, undertook numerous works in a grand period of artistic and architectural enlightenment. Would that society valued their work more. The case of Parrish is notable, as he is principally remembered as an illustrator, while he himself in his day was celebrated for his mural work in the Curtis Building in Philadelphia. And Blashfield himself wrote in *Mural Painting in America* in 1914: "Mural painting may safely be called the most exacting, as it certainly is the most complicated form of painting in the whole range of art; its scope includes figure, landscape and portrait; its practice demands the widest education, the most varied forms of knowledge, the most assured experience.

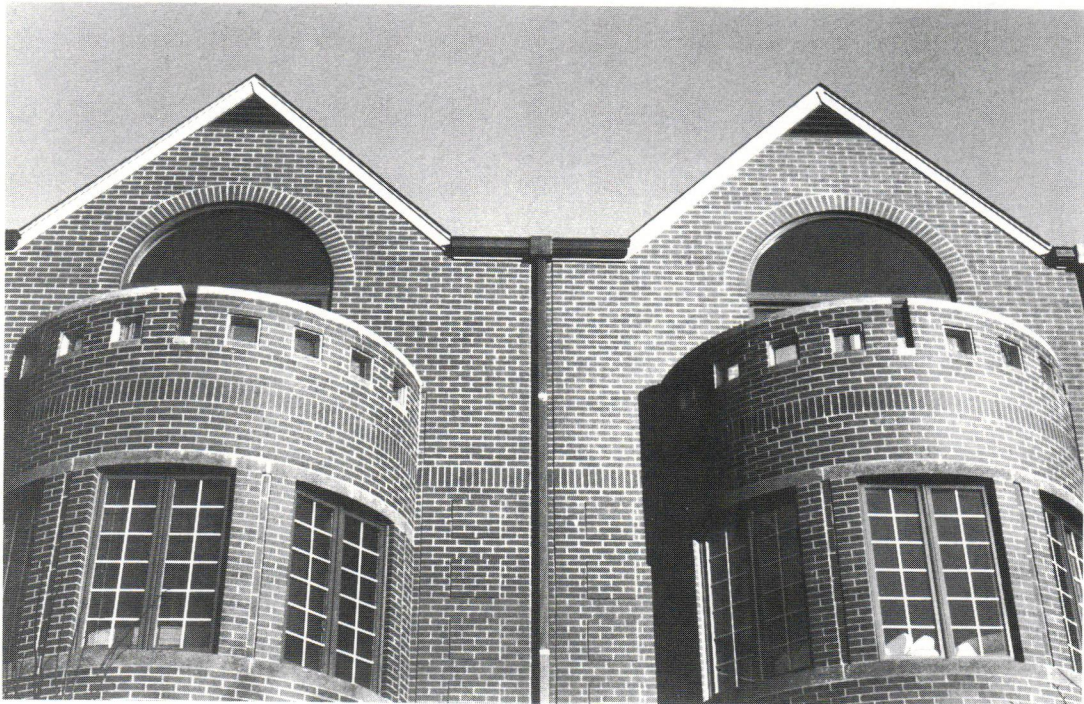
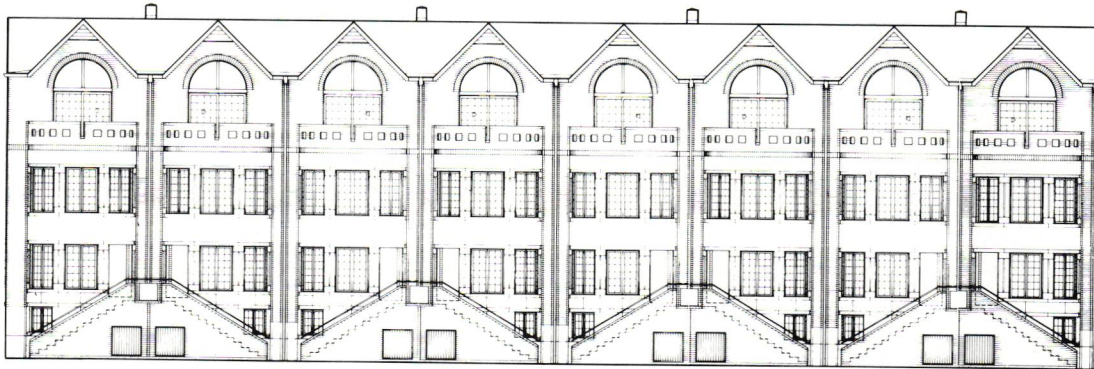
Save by the initiated it is apt to be misapprehended as a form of art at best demanding little but arrangement, fancy, lightness of hand, at worst as a commercial product calculable as to its worth by the hour and the square foot."

Some other generalizations might be these: that we are in fact Europeans, and that the fundamental subject, the principal actor in European tradition until our century had been man; more particularly, man as hero, super man, man and God, man as God, man and nature, man and woman, but especially ideal man (and woman), always essentially derivative of Hellenic archetypes. The intention was twofold: the first was, of course, aesthetic — a conception of beauty, either the result of a composite of ideal types or a kind of primary platonic human type; the second involved meaning — ideal man and woman function as symbols of Man and Woman, and are thus able to convey images and narratives with universal significance, an avenue closed to the realists. In other words, the male and female figure are *genera* to classical artistic *taxis* as the five orders are to the *taxis* of classical architecture.

Left: "Annunciation" and "Sacra Conversazione."
 Above, Left: "Truth Revealed by Time."
 Above, Right: "Entry and Stair Hall of a Museum of Art and Ceiling Paintings and Ceiling of Entry and Stair Hall."

BELGRAVIA TERRACE

New Townhouses in Chicago's Old Town.
A Project by Gelick Foran Architects.



Sited in Lincoln Park, this series of brownstones are invitingly monumental at their corner site at Hudson and Sedgwick at Wisconsin streets and exquisitely detailed and refined expressions of cosmopolitan housing from the turn-of-the-century. It is their tall monumentality — three stories on an English basement — that is most pleasing, yet set within the proper residential scale of the neighborhood.

Each unit, composed of over three thousand square feet of space, contains a master bedroom on the second floor and two bedrooms on the third floor. Each unit

opens onto a landscaped, terraced courtyard that leads to a two-car garage.

On the front elevation, a large monumental stair lifts residents to their first floor entrance. The first and second floors are expressed and enhanced by a curved bay, pierced by windows for interior illumination. The pediment at the top, too, is incised by an arched window that reduces the scale of the townhouse crown. The bay steps outward to form a handsome balcony on the third level.

The refinement of the *parti* is articulated by the use of brick laid in pleasing patterns, that, when viewed with the patterns

of fenestration, door openings, and arched windows at the crown level, sum-up a design of bravado and absolute architectural interest. The overall design expresses solidity and stateliness that is apparent in other townhomes in the city from the 19th-Century. The project is significantly aristocratic.

BELGRAVIA TERRACE

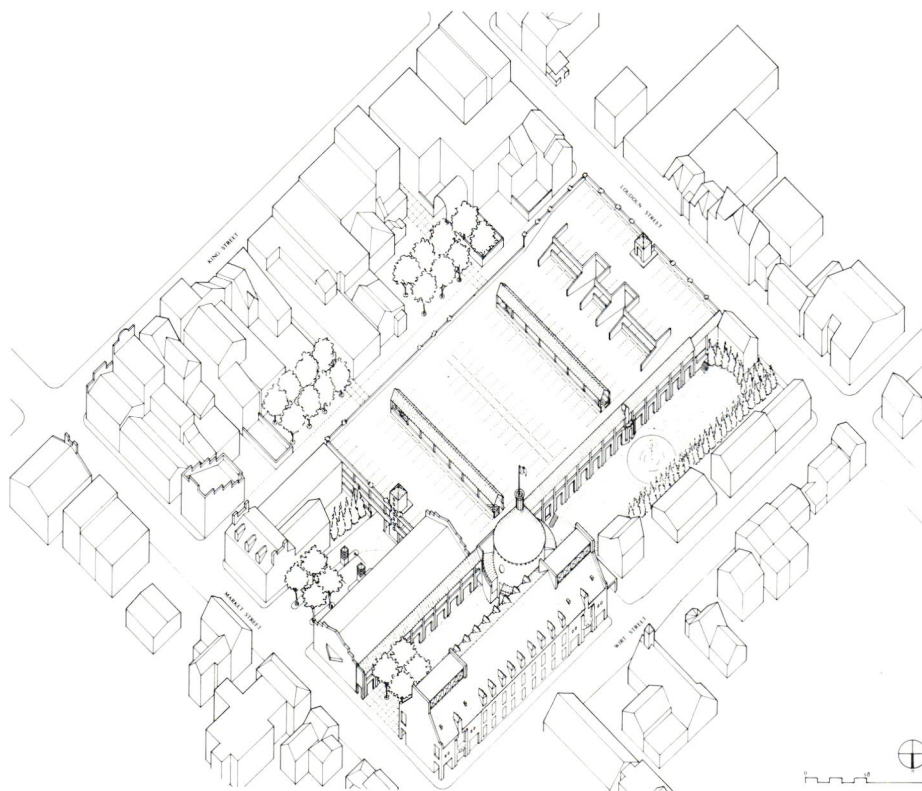
Chicago, Illinois
Gelick Foran Architects
Architects,
Creative Construction, Clients
Creative Construction, General Contractors



CITY AND SYMBOL

The Winning Competition for a Municipal Government Center in the Town of Leesburg, Virginia by the Chicago Firm of Hanno Weber & Associates.

by Hanno Weber



This winning entry for a competition to design a new Town Hall and Municipal Parking Structure for the Town of Leesburg, Virginia presents an opportunity to serve the town's commercial core while reweaving a piece of the urban fabric of the city.

Sited on a portion of a block in the old colonial grid of the city, currently a surface parking lot and fortunately a part of the city that retains many of its buildings along the main street, the project calls for a program to accommodate over 30,000 square feet of ceremonial and office space and 320 parking spaces. These programmatic requirements are not only extensive, but present large scale interventions on this existing small parcel of development. Also, the town hall is expected to convey the iconographic associations of govern-

ment and institution, which, in this case, are nearby county symbols, since Leesburg is the Loudoun County seat.

The existing 19th-Century County Court House, surrounded by a lawn and cast iron fence furnishes the first contextual reference to a design *parti*: a civic open space — a “town green” — containing an “object building” affronting the north boundary of the development and an extension of the Court House precinct across the town's main thoroughfare, King Street.

A sense that the site would be best served if its western edge along Wirt Street were established with a building, even if it limited the frontage on Market Street, endangered the long and narrow open space — reminiscent of the spirit of Thomas Jefferson's Green at the Univer-

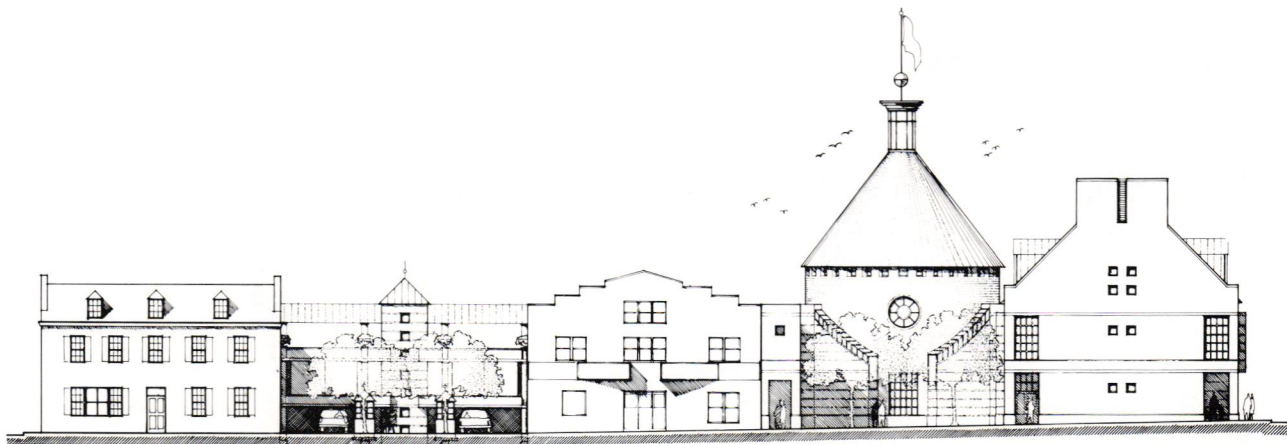
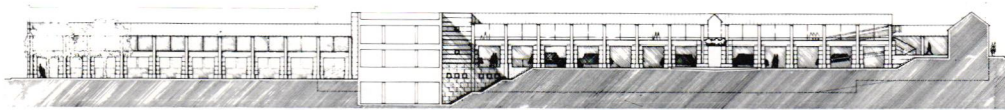
sity of Virginia.

With the Town Green running through the block and punctuated by an equivalent to the Rotunda at Charlottesville, the Council Chamber, a formal armature to restructure the block, is established using “arcades”: to the west, a single loaded concourse serving the Town Hall and, to the east, a covered path masking the parking structure. Within this framework, each component is elaborated on as a subservient contributor to the fabric of the town block, each one seeking congruence with the context and merging into the neighboring surroundings while asserting a public presence that celebrates civic life and rituals.

In the case of the parking structure, embedment behind existing and new buildings is complemented with an impe-



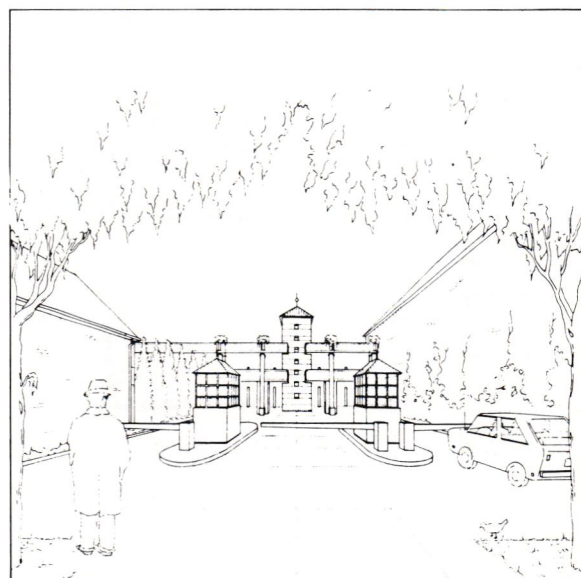
EAST ELEVATION WIRT STREET



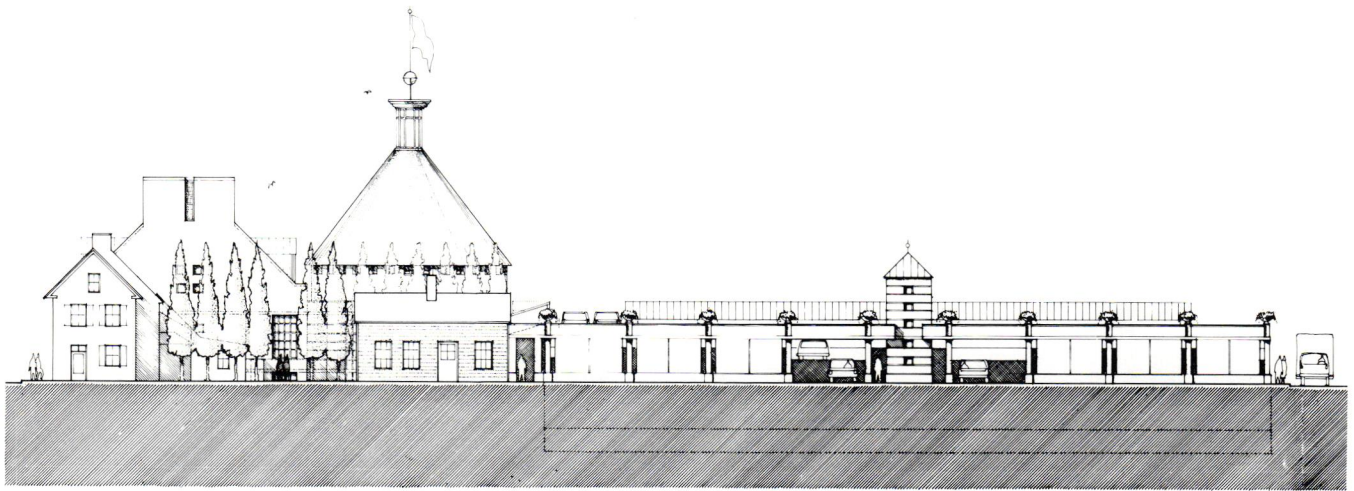
SOUTH ELEVATION MARKET STREET



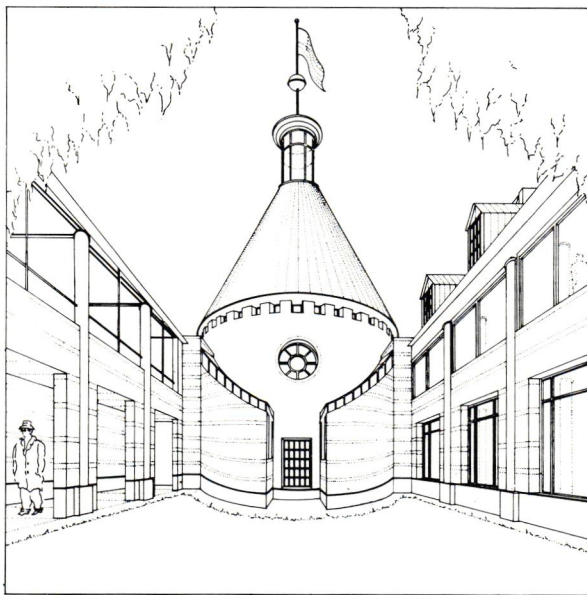
MARKET STREET APPROACH



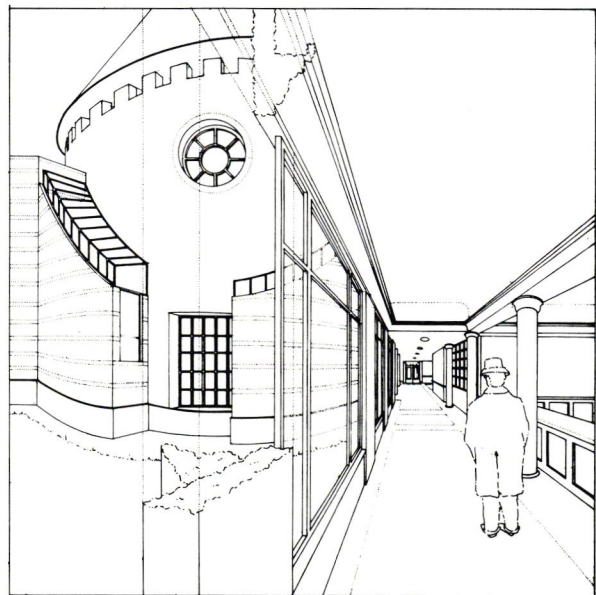
MUNICIPAL PARKING ENTRANCE



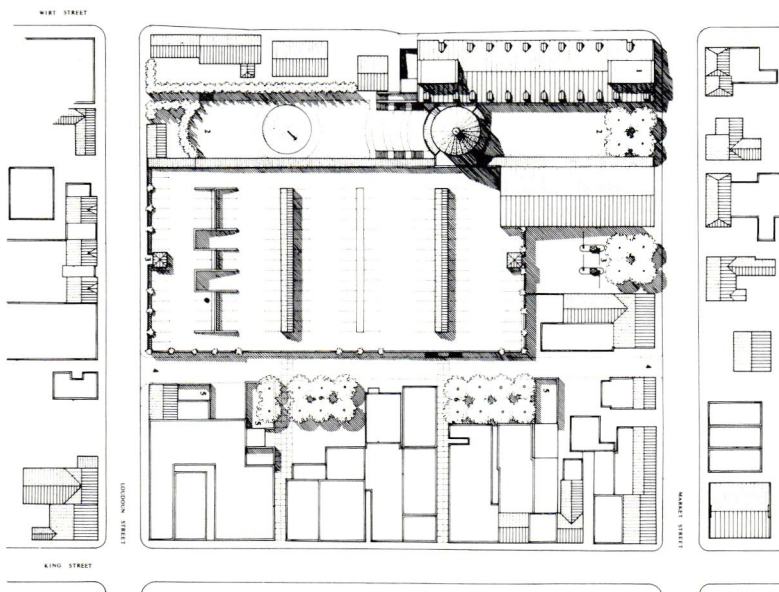
NORTH ELEVATION LOUDOUN STREET



TOWN GREEN: NORTH

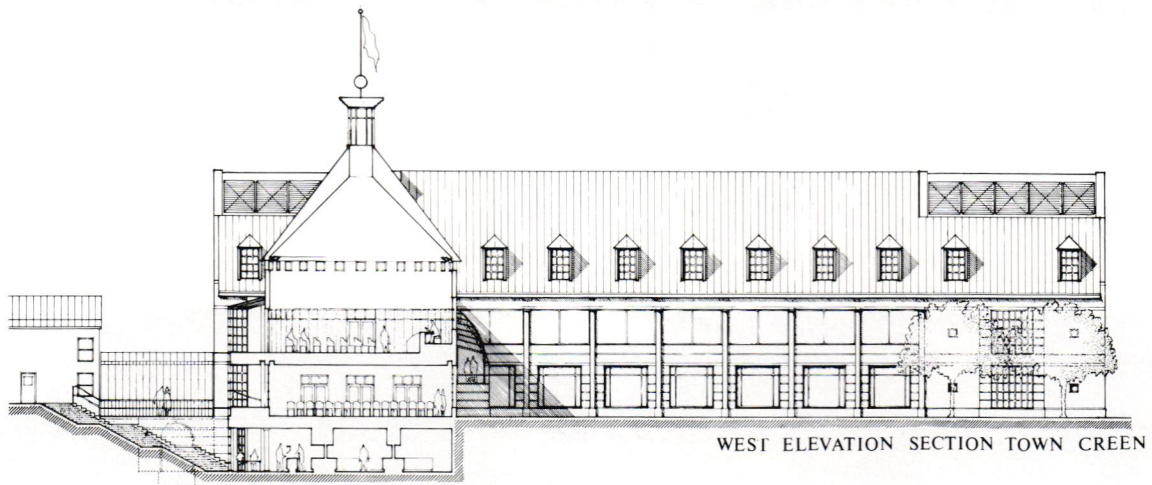


TOWN HALL PUBLIC SERVICE CONCOURSE

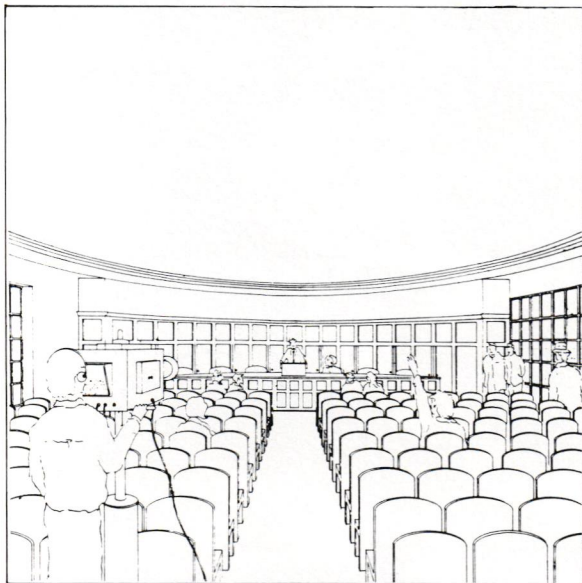


tus to make the space light and airy. This prompted puncturing it with daylighted cross paths that extend existing mid-block mews, linking the Town Green to King Street. The parking structure also capitalizes on the site topography to minimize the height and on the screening by the arcade where it abuts the Town Green.

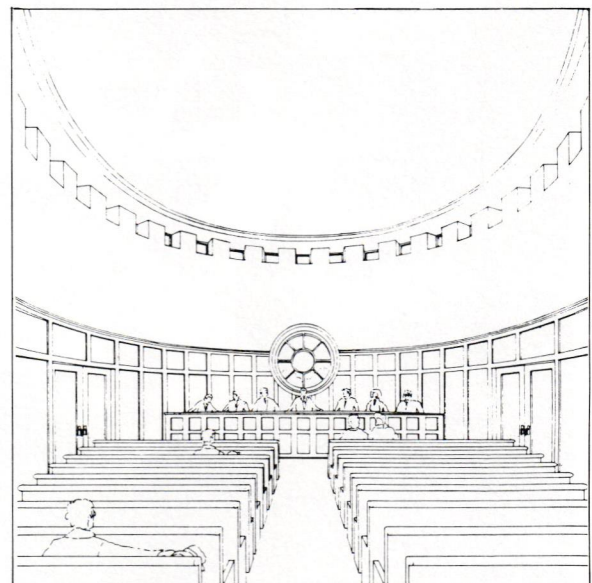
The integration of the Town Hall into the delicate residential scale of the context is accomplished by emulating existing cornice heights and by using a gable roof with dormers to reduce the scale while accommodating a third level. Similarly, the building's enclosure reflects the neighboring fabric of punctured brick walls and standing seam metal roofs. On the street elevations, the window openings retain the existing vertical proportions, while, on the Town Green facade, the arcade is mir-



WEST ELEVATION SECTION TOWN GREEN



CONFERENCE ROOM · MEDIA CENTER



COUNCIL CHAMBER

rored along the public service concourse of the building.

Lastly, the Council Chamber contains the figural ideals of the “object building” — Platonic forms, tempered by the delicate exclusion of domes that are generally associated with and reserved for federal and state institutions. The precedents, therefore, drift to other than pure classical forms — Gunnar Asplund’s Library and Woodland Chapel in Stockholm, coupled to the conical roofs at Chenonceaux and Chambord, all merging into a distinct image conveying public assembly.

Underlying much of the project are concerns about architecture and urbanism as “technics” — the discipline of building and the demands of practicality; not placing the Town Hall over the parking structure and the pragmatic issues as enabling

the construction of a new Town Hall before raising the existing one now occupying part of the parking structure site.

In addition, the design postulation of an architectural composition that seeks to merge into its context and the elaboration of that *parti* rests and depends on a catholic formal literacy that is equally sympathetic to both the classical and academic, as well as to its more recent constructivist underpinnings, neither of which can be negated. A great deal, therefore, remains unstated about the dialogue that is ever present while designing between the two traditions that permeate and guide the search for form and, hopefully, prevent falling into literal mimesis.

Merging into a context is the best tradition of architecture and urbanism, not unlike “good manners” — the public be-

havior and deportment of architects and urban designers that ought to prevent private indiscretions, thereby, insuring that, when all is said and done, the place is better off than it was before it was intervened.

MUNICIPAL TOWN CENTER

Leesburg, Virginia
 Hanno Weber & Associates, Architects
 The City of Leesburg, Clients

IMPERIAL VILLA FRESCOS

Wall Paintings from the Imperial Villa
at Boscotrecase Installed at the
Metropolitan Museum of Art.

By Charlotte Bagdonas



For the first time since 1949, the Metropolitan Museum of Art in New York has returned to public view a group of Roman wall-paintings that represent one of the treasures of the Museum's Greek and Roman collection. The seventeen panels come from a *villa rustica*, or country estate, situated at the foot of the southern slope of Mount Vesuvius in what is now the town of Boscotrecase. The Roman villa was discovered in 1902 in the course of excavations for a railway. Between 1903 and 1905, Ernesto Santini, the owner of the land, explored part of the southern and eastern portions of the villa, in the process of removing pieces of painted walls from four rooms that originally served as bedrooms. One entire room and some fragments

were acquired by the National Museum in Naples. Panels from three rooms were purchased by the Metropolitan Museum in 1920. One, room 15, is a black room with refined architectural compositions. Room 19 has mythological scenes set in landscapes, flanked by large red panels. From Room 20 come only two white panels with ornate candelabra.

The particular importance of the villa at Boscotrecase and its decoration lies in the fact that the property belonged to the immediate family of Octavian (63 B.C.-14 A.D.), later known as Augustus, a name he assumed in 27 B.C. as first Roman emperor. Inscriptions found in the villa enabled scholars to identify its owner as Agrippa (c. 63-12 B.C.), who

steadfastly assisted Augustus in his rise to power and who married Augustus' daughter Julia in 21 B.C. Their son, Agrippa Postumus, born after the death of his father in 12 B.C., owned the estate at the time the wall paintings were executed, beginning about 11 B.C.

The decoration preserved in New York and Naples documents the types of subjects and composition employed for an imperial villa at the time of the first emperor. Following the conventional classification of Roman wall painting, they are the Third Style: rather than suggesting deep, complex spaces, they emphasize the surface of the wall through large areas of monochrome color, tightly knit architectural inventions, and

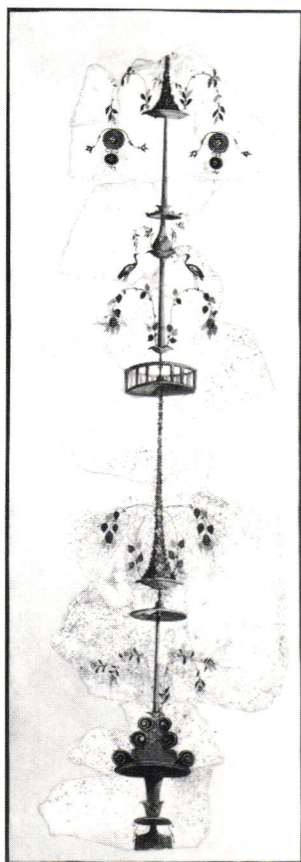
Above: Landscape with Polyphemus and Galatea.

Left: Fragment with candelabrum issuing from vase.

Bottom, Left: Landscape with Andromeda rescued by Perseus. Right, Central pavilion with landscape vignette;

Bottom, Egyptianizing scene and pair of swans.

VILLA AT BOSCOTRECASE

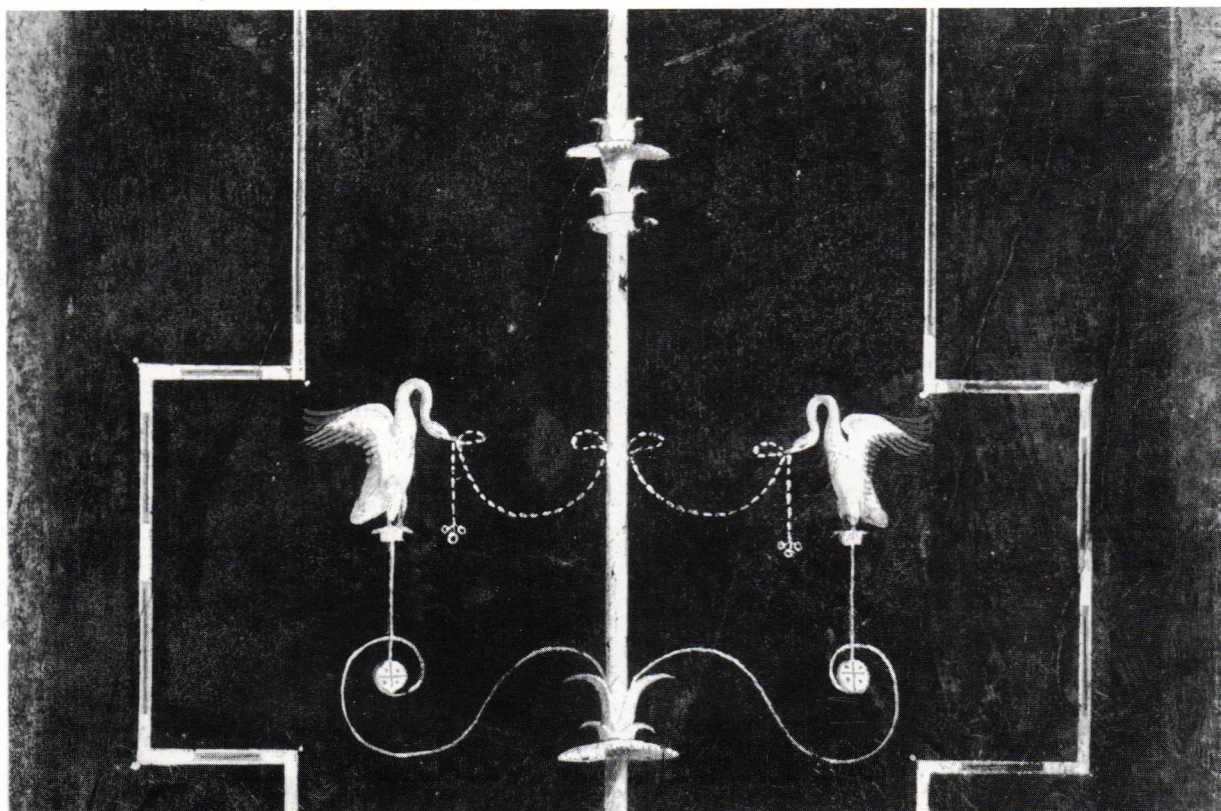
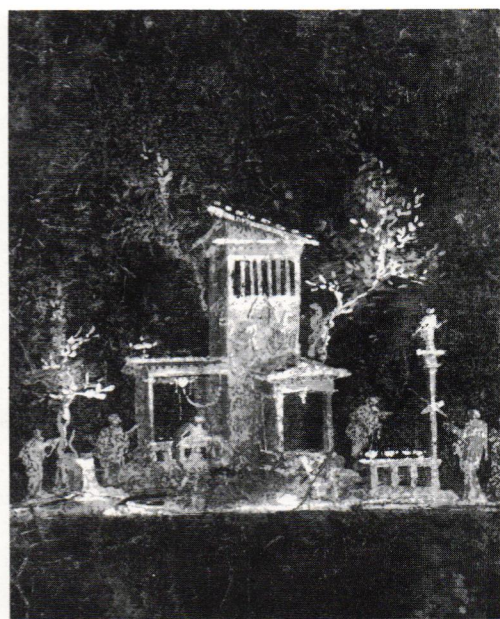


delicate detail. Landscape, moreover, serves in new artistic capacities, as mirage-like vignettes and as imposing settings for mythological stories. The Museum's two panels depicting Polyphemus and Galatea and the rescue of Andromeda by Perseus are the earliest examples known of this particular landscape genre.

After their arrival in the Museum, the Boscatrecase paintings were installed in the court of the new wing (K) that opened in

1926, and that is now occupied by the Museum restaurant. They were withdrawn from exhibition when the court was closed in 1949; although study and publication continued unabated, they have not been shown as a group since that time. Preparation for the reinstallation in the so-called Cypriot Gallery began in 1984 with a major conservation effort that has included a new restoration of each panel. The installation was designed by Jeffrey L.

Daly, the Museum's Chief Designer, assisted by Johannes Knoops and in cooperation with Joan R. Mertens, Curator and Administrator, and other members of the Greek and Roman Department.



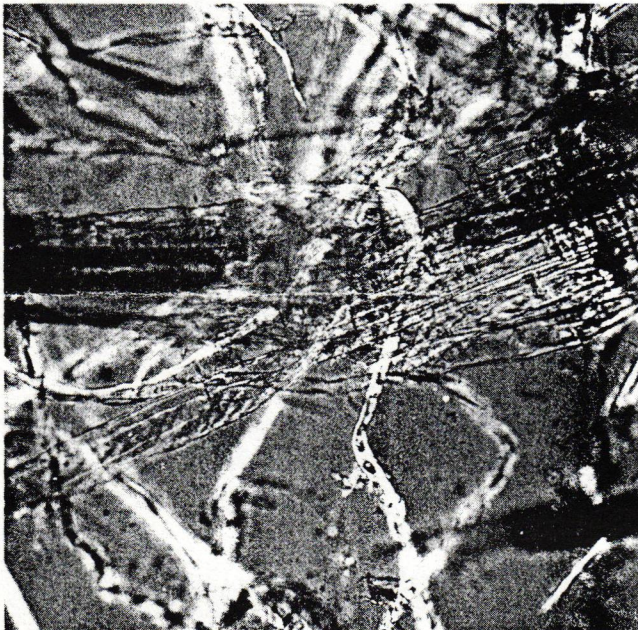
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“Chicago Architecture, 1872-1922” at Musee d’Orsay in Paris

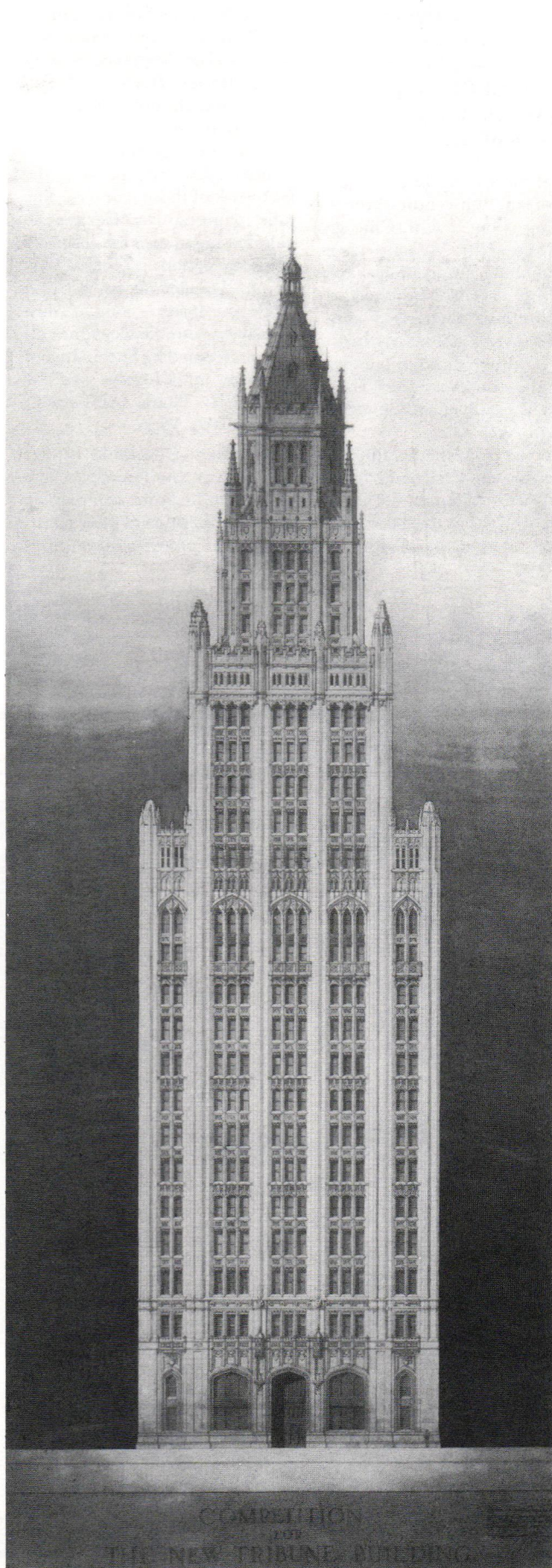
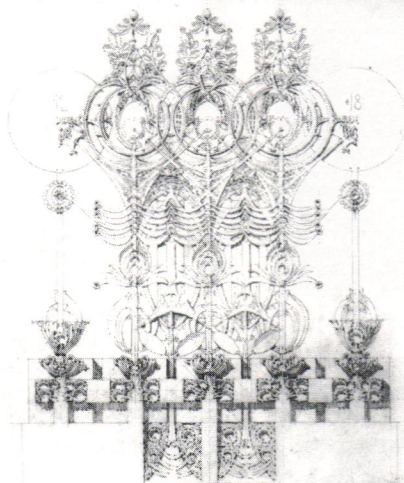
“Chicago Architecture, 1872-1922,” organized by The Art Institute of Chicago, Department of Architecture, is the first exhibition in Europe of original artifacts that survey the international influence of Northern European architects on Chicago’s architecture and design, from the rebuilding after the Great Fire of 1871 through the Chicago Tribune Tower Competition of 1922. It was during this critical period of Chicago’s history that architects flocked to the city from across America and Europe, especially Germany, to be part of the city’s rebirth.

While the German presence in Chicago was dominant early on, the French influence also became widespread in Chicago and throughout the United States, especially after architects who were trained at the *Ecole des Beaux-Arts* in Paris returned to this country to practice. Among the events that formed Chicago, the 1893 World’s Columbian Exposition and the Chicago Tribune Tower Competition were highpoints of international activity during the time period covered by the exhibition. A third major event, the publication of Daniel H. Burnham’s famous “Plan of Chicago” in 1909, is represented in the exhibition by a number of original drawings.

More than 300 works from American and European public and private collections, including the Art Institute’s own renowned buildings, are in the exhibition. Decorative art objects, models of buildings, archival photographs, and architectural drawings are included and represent works from architects as Louis Sullivan, Frank Lloyd Wright, Burnham and Root, and Holabird & Roche.

“Chicago Architecture, 1872-1922” was organized by John Zukowsky, Curator of Architecture at the Art Institute. The exhibition inaugurates a new temporary exhibition space at the Musee d’Orsay in Paris (October 2, 1987 through January 4, 1988) and then travels to the Deutsches Architekturmuseum in Frankfurt (February 5 through April 24, 1988) and then to Chicago (July 16 through September 5, 1988). The Art Institute’s showing will be distinguished by a special installation designed by Chicago architect, Stanley Tigerman.

Bottom: Untitled Ornament by Louis Sullivan, 1922.
Right: Chicago Tribune Competition Entry by Richard Yoshijiro Mine, 1922.



Famous Impressionist and Post Impressionist Collection at The Art Institute of Chicago and The Nelson Atkins Museum of Art

One of the world's finest collections of late 19th-century French painting is on view in Chicago and Kansas City, Missouri when the exhibition "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection" continues on view at The Art Institute of Chicago through January 3 and goes on view at The Nelson Atkins Museum of Art January 3 through April 13.

Selected from the holdings of the celebrated Courtauld Institute of Art in London, the forty-eight paintings in the exhibition include many acknowledged as

key works in the history of modern French painting. Manet's *A Bar at the Folies-Bergere* and Seurat's *Young Woman Powdering Herself* rank among the greatest achievements of these artists' last years. Renoir's *La Loge* and Toulouse-Lautrec's *Jane Avril* epitomize the best work of those painters. The nine paintings by Cezanne—culminating in such masterpieces of his late period as *The Card Players*, *Still Life with Plaster Cast*, and *The Lac d'Annecy*—compare impressively with the Cezanne collections formed by Shchukin and Morozov in Moscow and by Stephen C. Clark and Chester Dale in New York.

Sir Adam Courtauld Butler, grandson of the founder of the Courtauld Institute, commented that the exhibition of these paintings in the United States "fulfills

that wish of my grandfather's that as many people as possible should have the opportunity to see them. He would want them to gaze, to contemplate, to admire and, hopefully, to draw from them that same inspiration that he did himself.

The exhibition, organized and circulated by the International Exhibitions Foundation, Washington, D.C., is made possible by a grant from the IBM Corporation and an Indemnity from the Federal Council on the Arts and Humanities. Support has also been provided by British Airways and the Woodner Foundation. The catalogue is partially underwritten by a grant from the Andrew W. Mellon Foundation. Support for all exhibitions at the Art Institute is provided in part by the John D. and Catherine T.

MacArthur Foundation Special Exhibitions Grant.

Samuel Courtauld, a British textiles industrialist, began collecting paintings by French Impressionist and Post Impressionist artists in 1922, at the age of forty-six. In a field of collecting long dominated by pioneering American, Russian, French and German collectors, Courtauld soon distinguished himself by the exceptional quality and number of his acquisitions. In 1931 he gave the University of London a fifty-year lease on his Portman Square residence, endowed an art history faculty, and presented to the newly created Courtauld Institute of Art his magnificent collection. Within ten years, Courtauld had thus assembled an astonishing collection of Impressionist and Post-Impressionist paintings and had also won recognition for these schools of painting from an indifferent British public.

This exhibition coincides with the relocation of the collection from galleries on Woburn Square, its home on the campus of the University of London since 1958, to new quarters in Somerset House, an 18th-Century building on the Strand that once housed the Royal Academy. At Somerset House the collection will be united with the teaching facilities and library of the Courtauld Institute.

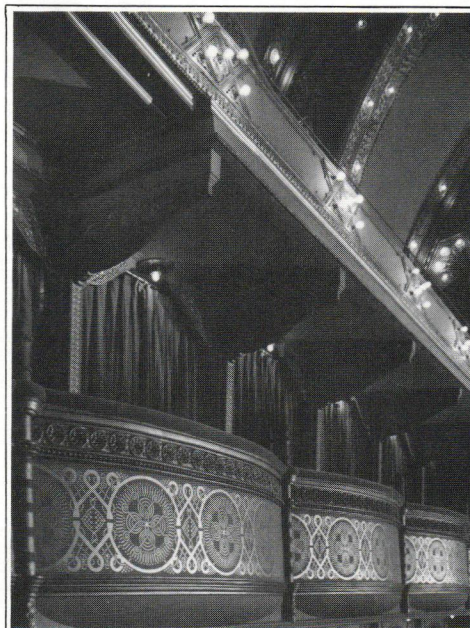
The Courtauld exhibition features works by artists whose discoveries shaped 20th-century understanding of painting and aesthetics. Works by Manet, Pissarro, Degas, Monet, Renoir, Cezanne, Van Gogh, Gauguin, Seurat, and others document, as few private collections do, a vital moment in history when artistic traditions of over four hundred years had their final flowering in France and the foundations of modernism were firmly laid. Challenging the rhetoric of grand painting mandated by the official *Salon* of late 19th-Century France, these artists rejected the notion that artistic subjects should be drawn from history or ancient mythology and painted on a vast scale. The Impressionists and, later, Post-Impressionists turned their gaze on the contemporary world: surrounding landscapes and streets, glimpses of familiar

EXQUISITE ARCHITECTURAL STENCILING

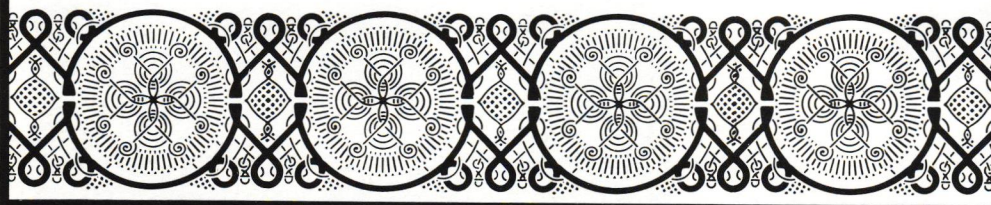
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interiors, intimate moments of everyday existence, still lifes to be found among the fruits and glasses on common dining tables and in cafes, and nature seen through squinting eyes at the height of the day. Rendered with new, looser brushstrokes and lightened palettes which permitted the artists to explore the dissolution of color by light, these avant-garde works were dismissed by many critics as politically subversive and crude.

Among the pictures included in the Courtauld exhibition, Renoir's *La Loge*—a scene of a fashionable parisienne and her escort in a box at the theater—was one of the most notable paintings in the controversial first Impressionist group show of 1874. Renoir (1841-1919) varied his technique throughout the painting, using traditional methods for the delicately modeled woman's face, looser and more "impressionist" brushstrokes for the shadowy image of the man behind her, and fluent brushwork in the garments; the very fluidity of his style helps to evoke the richness of an opulent setting. The painting, purchased by Samuel Courtauld in 1925, is considered a work of Renoir's early maturity and an example of his virtuosity in composing areas of pure color.

Like Renoir, Manet and Degas frequently chose scenes from Parisian life as their central themes. Manet (1832-1883) is represented in this exhibition by three major paintings from successive decades of his career: *Le Dejeuner sur l'Herbe* (c. 1863), *Banks of the Seine at Argenteuil* (1874), and *A Bar at the Folies-Bergere* (1881-82), his final, haunting masterpiece and the crowning glory of the Courtauld Collection. *Le Dejeuner* is a smaller version of the more famous painting now on view in the Musee d'Orsay in Paris, which the Salon of 1863 rejected because it shockingly showed a nude woman casually picnicking with men in modern dress.

For Manet the process of constructing an image began with a record of things seen, sketched or painted from life or a model, but the final image evolved on the canvas as he painted. The most remarkable example is *A Bar at the Folies-Bergere*, shown at the 1882 Salon: a maid stands impassively at its center, behind the mir-



A Bar at the Folies-Bergere, Edward Manet, 1882.

rored bar of one of the most fashionable cafe concerts in Paris; Manet radically altered the composition as he worked on it, sacrificing accurate perspective to intensify the psychological drama between the detached, anonymous serving woman and the handsome dandy whose presence is visible only through his reflection in the mirror.

Of the four works by Degas (1834-1917) in the exhibition, three illustrate the artist's lifelong interest in the theme of women in solitary moments of self-absorption: *Woman at a Window* (c. 1871-72), fluidly painted with diluted oils, captures the effect of a figure seen against a brightly lit window; *Seated Woman Adjusting Her Hair* (c. 1884), and *After the Bath, Woman Drying Herself* (c. 1889-90) were executed in pastel, the favored medium of the artist's later years. The 1874 painting, *Two Dancers on the Stage*, exemplifies his love of the theme of ballet and his nearly photographic sense of composition and caught gestures.

The nine Cezanne paintings in

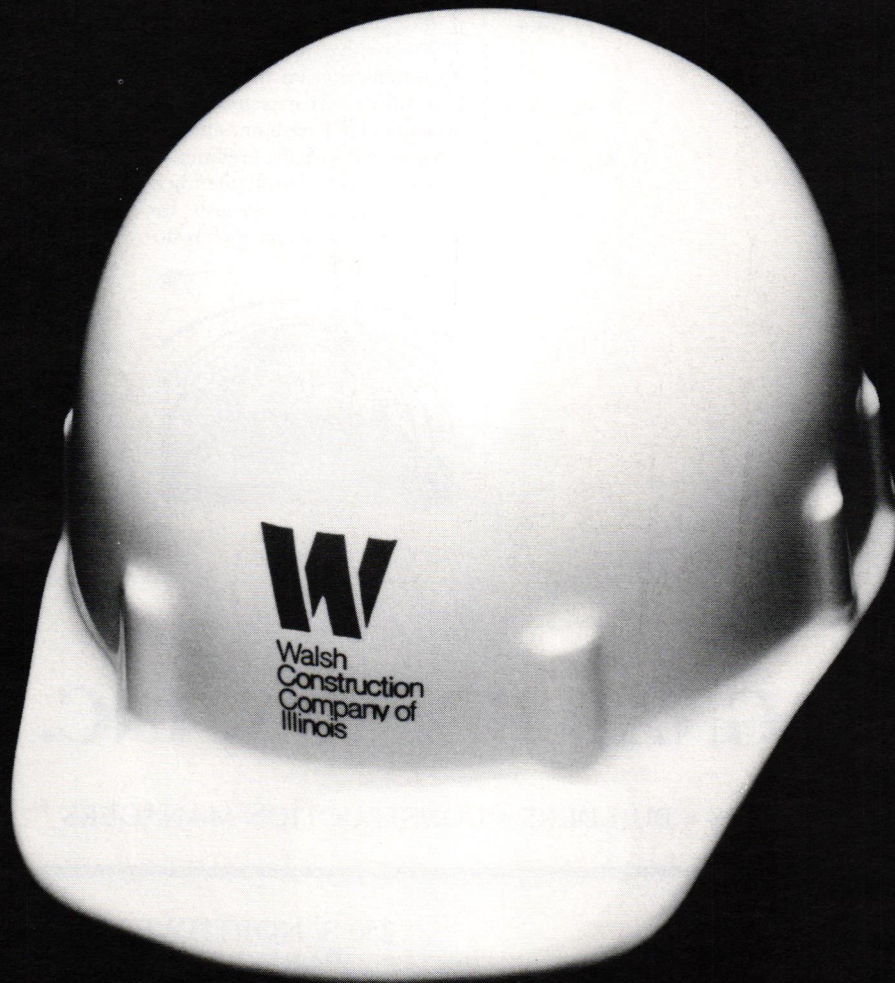
the exhibition, which range in date from 1875 to 1896, present an exceptionally vivid chronicle of the development of this precursor of 20th-century artistic experiment and vision. Cezanne (1829-1906) worked unremittingly to transform his experience of nature into pictorial form. Three major landscapes—*The Tall Trees at the Jas de Bouffan* (ca. 1885-87), *The Montagne Sainte-Victoire* (ca. 1886-88), and *The Lac d'Annecy* (c. 1896)—record Cezanne's achievements, of which his overlapping, transparent planes of pure color used to depict both form and space were among the most original and seminal. Younger artists of diverse inclinations, generally lumped together under the term "Post-Impressionists," were deeply influenced by him. Samuel Courtauld's love of Cezanne's work began in 1922, when he viewed seven of the artist's works in an exhibition at the Burlington Fine Arts Club. There, he later wrote, "I felt the magic and I have felt it in Cezanne's work ever since."

The earliest of the three major

Gauguin paintings—*Haymaking* (1889)—suggests Cezanne's influence on Gauguin, who was searching to simplify his forms and achieve a rhythmic effect of surface patterning. Gauguin (1848-1903) painted it in Brittany, where he sought an atmosphere more "primitive" than Paris. *Nevermore* and *Tè Rerioa* (both 1897) were painted within three weeks of each other in Tahiti, where Gauguin discovered a way of life even simpler, more primitive, and more directly sensual than any he could find in Europe. Each picture is a sensuous reverie on Tahitian life and his own art, as Gauguin aimed to capture what he felt, or imagined, to be the essential rhythms of a scene.

Of the Post-Impressionist works represented in the Courtauld collection, those of Seurat ((1859-1891) best evidence the vigor with which these later artists attempted to systematize Impressionist concepts and techniques.

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Illinois Indiana Masonry Council Excellence in Masonry Awards 1987

The date is set for the announcement and presentation of the 1987 Illinois Indiana Masonry Council Excellence in Masonry Awards: April 9, 1988. The prestigious awards program honors architects for excellence in masonry design and encourages future use of masonry as a building material.

All registered architects or accredited mason contractors are qualified to enter projects. For current consideration, architectural projects must have been constructed and completed during the period of January 1, 1984 and September 1, 1987 to be considered, and must have been predominately of masonry, including stone, which is exposed to view. Projects must be located in North Central Illinois or Northwest Indiana, as defined by the following counties: Boone, Carroll, Champaign, Coles, Cook, Jo Daviess, DeKalb, Douglas,

DuPage, Edgar, Ford, Grundy, Kane, Kendall, Lake, LaSalle, Lee, Livingston, McHenry, Ogle, Piatt, Stephanson, Vermillion, Whiteside, Will, and Winnebago in Illinois, and Lake, Jasper, Newton, LaPorte, Porter, and Starke in Illinois.

The presentation will be held on Saturday evening, April 9, 1988 at the Hamilton in Itasca, Illinois. For more information call 312/694-2737 or 312/297-6704.

Research Center on Frank Lloyd Wright Opens

The Research Center of the Frank Lloyd Wright Home and Studio Foundation at 951 Chicago Avenue in Oak Park, Illinois makes the Foundation's archives and collections of international significance on the early work of Wright and the Prairie School of Architecture open and accessible to the public.

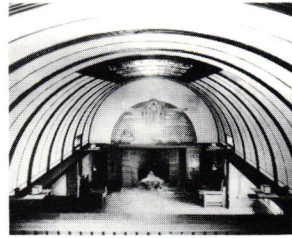
The archives include extensive documentation on the \$2.1-million, thirteen-year restoration of Wright's Oak Park home and studio. Included are the preliminary interviews with family members and scholars to establish the building's design and 1909 resto-

ration target date as well as one thousand drawings and eleven thousand slides and photographs of the restoration process.

The Center's collections contain books owned by Wright during the Oak Park years, drawing portfolios, an album of photographs taken by Wright during his 1905 trip to Japan, and three hundred and fifty historic photographs of the family and home, many taken by Wright.

Prints of the original drawings for the Home and Studio and other Prairie-related structures, building files, plaster fragments, paint color analyses, correspondence and interviews with Wright's children, newspaper clippings from 1892 and 1914, personal memorabilia donated by family members, and sound and video recordings of Wright, himself, are available for study.

The Center is open Wednesdays through Saturdays, from 1:00 p.m. to 4:00 p.m. A reference librarian is available to assist visitors. For more information, call 312/848-1976.



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“. . . because we became aware of numerous problems currently being experienced by other developers after using steel stud exterior wall systems. Also, we became aware that there was **no** cost savings using steel stud backup, as reported. In fact, both of these projects were designed and drawn for brick veneer with steel stud backup — but we ended up with brick and block because it was less expensive. As an architect, working for very cost conscience developers, we take pride in, and back up, all of our work. The problems that could occur in a steel stud exterior wall system, such as deflection, corrosion, and condensation, added to our decision to switch back to traditional brick and block wall systems. In our opinion, we not only maintained the integrity of our design by using brick and block, but reduced our construction cost as well.”

— Phillip Kupritz



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The Gardens of Provence and The French Riviera

By Michel Racine, Ernest Boursier-Mougenot, and Françoise Binet, *The MIT Press*, \$50.00

From the bastides of Provence to the affluent gardens along the Riviera, this book, by Michel Racine, Ernest Boursier-Mougenot, and Françoise Binet, unfolds an entirely new vista of garden designs, images, and experiences. The over 500 illustrations, including 375 in full color, depict a rich and fascinating area of France where gardens have been at the center of social life for centuries.

These are contrasting types of gardens — the provencal bastides dating from the sixteenth and seventeenth centuries retain the geometrical character of Renaissance gardens, while the garden culture of the coastal enclaves softens lines and forms with recollections of romantic Italy and Victorian England, and exploits the possibilities of luxuriant trees and shrubs. Yet those opposite types are united by their various responses to the challenges of a shared cluster of microclimates.

Sections of the book that discuss the social, economic, and climatic conditions of the area are followed by detailed and illustrated entries on fifty individual gardens. Each is described along with its history, and both plants and features such as fountains, statuary, and pergolas are itemized. A plan of each garden, accompanied by numerous views, makes this section of fundamental importance to the history of French gardens and — since many late nineteenth and early twentieth century gardens on the Riviera were created by international designers like Ferdinand Bac and Harold Peto — to the literature of modern garden history.

Michel Racine is an architect for the Ministry of Housing. He and his coauthors Ernest Boursier-Mougenot and Françoise Binet are founding members of the Association for the Art of Landscapes and Gardens.

Designing Paris: The Architecture of Duban, Labrouste, Duc, and Vaudoyer

By David Van Zanten, *The MIT Press*, \$35.00

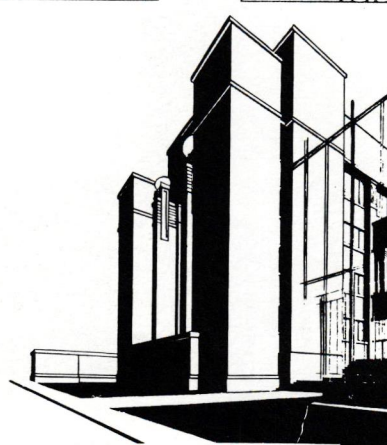
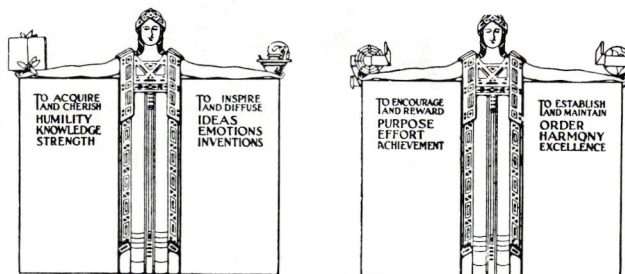
“Designing Paris,” by David Van Zanten, explores the revolution in French architecture that began around 1830 under the leadership of Felix Duban, Henri Labrouste, Louis Duc, and Leon Vaudoyer. It shows how these four architects dominated their profession during the Monarchy of July and the Second Empire of Napoleon III, producing works of elasticity and brilliance not often associated with modern notions of the French Classical tradition, works in which they sought simultaneously to trace the historical evolution of architecture and to explore rational innovations in structure.

This reconciliation of historicism and rationalism, Van Zanten observes, bore fruit in the design and construction of public monuments of great individuality, subtlety, and complexity. These became the generative elements of the City of Paris itself as it was transformed during the middle of the nineteenth century, giving rise to the “Beaux-Arts” system of training and design that spread from Paris to the world at large, and to the professional definition of the architect as a public seryant.

The buildings from the years of the Monarchy of July (1830-1848) that are discussed and illustrated in detail are Duban’s designs for the Ecole des Beaux Arts, Labrouste’s Bibliotheque Sainte-Genevieve, and Vaudoyer’s Conservatoire des Arts et Metiers.

Three of the monuments that were erected during the Second Empire of Napoleon III (who was overthrown in 1870) are the subject of the book’s final chapters: Vaudoyer’s Marseilles Cathedral, the only cathedral erected in France in the nineteenth century; Duc’s Palais de Justice on the Ile de la Cite, one of the centerpieces of Haussmann’s Paris; and Labrouste’s Bibliotheque Nationale, widely regarded as the most conceptually innovative work of this generation.

“Designing Paris” discusses the professional, political, and cultural contexts of these great public monuments and examines their relation to the works of such figures as Charles Garnier and Eugene-Emmanuel Viollet-le-Duc.



Larkin Building, Frank Lloyd Wright.

Frank Lloyd Wright’s Larkin Building: The Myths and the Facts

By Jack Quinan, *The MIT Press*, \$30.00

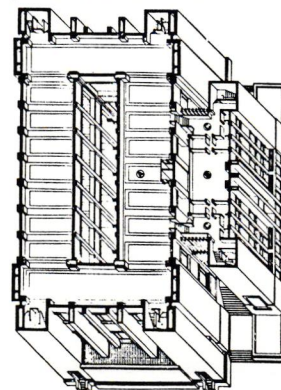
Frank Lloyd Wright’s Larkin Building of 1904 in Buffalo, New York was one of the architect’s most comprehensive and successful designs, incorporating environmental concerns that made it possibly his most influential building for European architects. Yet this iconic landmark of modern architecture has remained more admired than understood. Now, thanks to his discovery of a large cache of documents and photographs, Jack Quinan has been able to reassess the Larkin Building and to trace the intricate circumstances of its creation and utilization.

The numerous letters exchanged between Frank Lloyd Wright and Darwin D. Martin, a top executive of the Larkin mail-order company, reveal the crucial details of a remarkable architect-

client relationship. Quinan carefully reconstructs the building’s structure and its coordinated equipment, the ambitions and politics of an aggressive turn-of-the-century commercial enterprise, and equally important, the vagaries of architectural criticism and historiography.

The Larkin Building was demolished in 1949. Quinan’s book brings this American masterpiece back to life.

Jack Quinan is Associate Professor of Art History at the State University of New York, Buffalo. An Architectural History Foundation Book.



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cost-effective and accurate measurements of the energy used by each household. This innovative system therefore eliminates the building owner's responsibility for individual tenant heating and cooling operating expenses. Moreover, through this system, common area heating and cooling costs can be pro-rated to tenants on a square-footage basis.

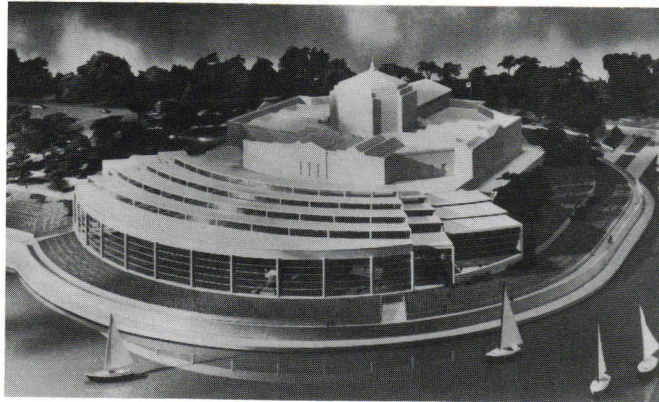
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Chicago's John G. Shedd Aquarium Adds a \$43 Million Oceanarium

The John G. Shedd Aquarium has unveiled the final design and construction details for the Oceanarium, a cold water marine mammal pavilion that will be positioned to the existing Art Deco facility by Graham Anderson Probst and White of 1929. When completed in August 1990, the Oceanarium will be the largest indoor, inland marine mammal facility of its kind in the work and will include several species of small whales, dolphins, seals, sea otters, and penguins. Inside, the Oceanarium will recreate the rocky coastlines of the Pacific Northwest and southeast Alaska with terrain indigenous to the natural habitat of cold water mammals. The three-year, \$43 million project will increase the present aquarium space from 225,000 square feet to 400,000 square feet.

According to William Braker,



director of the John G. Shedd Aquarium, the new Oceanarium has been a "dream of the Aquarium's staff and board for nearly twenty years." The Oceanarium, continues Mr. Braker, "represents another step in bringing the wonders of an island ocean to Chicago's lakeshore and to the Midwest."

The Oceanarium, designed by Lohan Associates, is a result of a five-year study in the field of observing the mammal's natural behavior and interaction with their environment. The main viewing and exhibit area of the Oceanarium includes five sea water pools surrounded by sloping rock-work and nature trails. Highlights of the addition are a two million-gallon pool to house four Pacific white-sided dolphins and three Pacific black whales; a 400,000-gallon pool for three beluga whales and six to ten sea seals in a seal cove; a 200,000-gallon holding pool; a 40,000-gallon sea otter pool; a 60,000-gallon pool for penguins; a 35,000-gallon veterinary tank; and a tidal pool. The main exhibit area provides multi-level viewing with seating for 1,200 and a 300-seat auditorium. Extensive underwater viewing galleries are also featured.

Additional facilities in the four-level pavilion include a new Aquarium library, staff offices and locker areas, a restaurant with north views of the Chicago skyline, a member's lounge, a registration and information center, and animal support and care areas and systems.

Pepper Construction is the project manager for the new Oceanarium. Other members of the development team include Enartec, Inc., life support systems engineers; Flack & Kurtz, mechanical engineers; and Rittweger and Tokay, Inc., structural engineers.



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UNITED STATES

LOS ANGELES, CALIFORNIA

Kirsten Kiser Gallery for Architecture "Richard Meier," through January.

Los Angeles Municipal Art Gallery 4804 Hollywood Boulevard "Johnson Wax Exhibition: Creating a Corporate Cathedral," January 30 through March 24.

SAN FRANCISCO, CALIFORNIA

San Francisco Museum of Modern Art "Berlinart: 1961-1987," through January 3.

STAMFORD, CONNECTICUT

Whitney Museum of American Art/Fairfield County One Champion Plaza "Contemporary Cutouts," through January 27.

CHICAGO, ILLINOIS

ArchiCenter 53 West Jackson Boulevard "What Could Have Been: Unbuilt Architecture of the '80s," through March 5.

The Art Institute of Chicago Michigan at Adams Street "Fragments of Chicago's Past," Permanent Exhibition. "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection," through January 3. "Italian Master Drawings from the British Royal Collection: Leonardo to Canaletto," through January 26. "Photographs by Birney Imes III," through January 17. "Anselm Kiefer," through January 31. "Ice and Green Clouds: The Tradition of Chinese Celadon Wares," February 4 through March 27.

The Cultural Center 78 East Washington Street "Artists' Books - Illinois," through January 23. "Two Families: Photographs by Meg Gerken," through January 16. "Brad Temkin: Photographs," through January 23. "Ellen Lanyon: A Retrospective," January 23 through March 19. "Bill Traylor Drawings," February 6 through April 16.

Graham Foundation 4 West Burton Street "Transformed Houses by Camilo Vergara," through January 7. "Robert Adam and

Kedleston: The Making of Neo-Classical Masterpiece," January 13 through January 26.

FORT WAYNE, INDIANA

Fort Wayne Museum of Art 311 East Main Street "Contemporary Native American Art," through January 10. "The Modern Dutch Poster: The First Fifty Years," January 16 through March 13. "Off the Shelf: A New Look at Book Art," January 16 through March 13. "About Color," through January 24. "Northeastern Indiana Scholastic Awards Exhibition," February 6 through 28.

IOWA CITY, IOWA

University of Iowa Museum of Art "Matisse Prints from The Museum of Modern Art," through February 27.

BLOOMFIELD HILLS, MICHIGAN

Cranbrook Academy of Art Museum "The Arts and Crafts Movement: Works from the Cranbrook Collection," through March 19.

DETROIT, MICHIGAN

Detroit Institute of Arts "The Art That is Life," through February 28.

GRAND RAPIDS, MICHIGAN

Grand Rapids Art Museum 155 North Division "New Photography 2," through January 31.

MINNEAPOLIS, MINNESOTA

Walker Art Center Vineland Place "Elizabeth Murray: Paintings and Drawings," January 31 through March 27.

KANSAS CITY, MISSOURI

The Nelson-Atkins Museum of Art 4525 Oak Street. "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection," January 30 through April 3.

ST. LOUIS, MISSOURI

The St. Louis Museum of Art Forest Park "Robert Adam and Kedleston: The Making of a Neo-Classical Masterpiece," February 9 through March 13.

NEW YORK, NEW YORK

American Museum of Natural History Central Park West at 79th Street "Carthage: A Mosaic of Ancient Tunisia," December 2 through May 1.

Bronx Museum of the Arts 1040 Grand Concourse "City Life: Paintings by Daniel Haubin," through January 28.

Cooper-Hewitt 2 East 91st Street "Honour and Glory: Monumental Arches," through January 31. "Arches for Galveston," through January 31. "Vienna/New York: The Work of Joseph Urban, 1872-1933," through March 6. "Versailles: The View from Sweden, Drawings from the National Museum and the Royal Palace, Sweden," February 23 through May 15.

Fraunces Tavern Museum "Country Churches," through January 8.

Solomon R. Guggenheim Museum 1071 Fifth Avenue "Fifty Years of Collecting: An Anniversary Selection," through March 13.

IBM Gallery of Science and Art Madison Avenue at 56th Street "Isaac Newton and the Principia: 300 Years," through January 30.

The Jewish Museum 1109 Fifth Avenue "The Holocaust by George Segal," Permanent Exhibition. "Fantasy and Form in the Hanukkah Lamp," through April. "The Dreyfus Affair: Art, Truth and Justice," through January 14.

The Metropolitan Museum of Art 82nd Street and Fifth Avenue "Wall Paintings from the Imperial Villa at Boscotrecase," permanent. "American Paradise: The World of the Hudson River School," through January 3. "Antiquities from the Collection of Christos G. Bastis," through January 10. "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky," through January 10. "Triumphs of American Silvermaking: Tiffany & Co. 1860-1900," through January 10. "Images of the Mind: Selections from the Edward L. Elliott Family and John B. Elliott Collections of Chinese Calligraphy and Painting," through January 10. "The Ameri-

can Art Poster of the 1890s: The Gift of Leonard A. Lauder," through January 10. "French Landscapes," through January 10. "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico," through January 17. "The Age of Sultan Suleyman the Magnificent," through January 17. "Fragonard," February 6 through May 8. "Art of the Dogon: Selections from the Lester Wunderman Collection," February 11 through July 10. "19th and 20th-Century Paintings: Selections from the Robert Hatfield Ellsworth Collection," February 12 through July 10. "The Emperor's Album: Images of Mughal India," through February 14. "In Style: Celebrating Fifty Years of the Costume Institute," through April 17.

The Museum of Modern Art 11 West 53 Street "Bill Viola: From Day to Night," through January 3. "Frank Stella 1970-1987," through January 5. "New Photography 3," through January 5. "Projects: Alison Wilding," through February 2. "For 25 Years: Crown Point Press," through February 9. "The Photographs of Josef Albers," January 31 through April 15. "Committed to Print," January 31 through April 19. "Donald Sultan's Black Lemons," February 11 through May 3. "Vito Acconci: Recent Work," February 11 through May 3.

The Museum of the City of New York Fifth Avenue at 103rd Street "Scents of Time: Reflections of Fragrance and Society," through February 7. "On Being Homeless: An Historical Perspective," through March 27. "MCNY Collects: Recent Acquisitions," through April 17. "The Face of Genius - Images of Eugene O'Neill," through May 8.

Pierpont Morgan Library Madison Avenue at 36th Street "Raphael and His Circle," through January 3.

South Street Seaport 207 Front Street. "Waterfront Photography," through January. "The Great Liner: Transatlantic Passage Between the Wars," through January 3. "The Port on Paper: Art Workshop," January 23 through March 26. "Wood Engraving: Art & Industry," through May 2.

Whitney Museum of American Art *Madison Avenue at 75th Street*, "Charles Demuth," through January 17. "Julian Schnabel," through January 10. "Alexander Calder: Abstract Sculpture of the 1930s," through January 17. "Richard Artschwager," January 17 through April 3. "Charles Sheeler," January 28 through April 17.

PaineWebber Art Gallery *1285 Avenue of the Americas* "Public Spaces and Private Places: The Architectural Photography of McKim, Mead & White," through February 26. "Documenting a Decade: WPA Photographs from the 1930s," through February 26.

SOUTHAMPTON, NEW YORK

Parrish Art Museum *Jobs Lane* "A Personal View: Photography in the Collection of Paul F. Walter," through January 3.

CINCINNATI, OHIO

Contemporary Arts Center "Jan Groover," January 15 through February 27.

NORMAN, OKLAHOMA

University of Oklahoma Museum of Art "Francesco Clemente: The Departure of the Argonaut," January 23 through February 28.

FORT WORTH/DALLAS, TEXAS

Kimbell Art Museum *Fort Worth* "Ice and Green Clouds: Traditions of Chinese Celadon," through January 3. "Berthe Morisot — Impressionist," through February 21. "Old Master Drawings from Chatsworth," February 13 through April 10.

WASHINGTON, D.C.

American Institute of Architects *1735 New York Avenue, N.W.* "Townscapes of Europe," through January 1.

Anacostia Museum *1901 Fort Place, S.W.* "Climbing Jacob's Ladder: The Rise of Black Churches in Eastern American Cities, 1740-1877," through March 20.

Arthur M. Sackler Gallery *1050 Independence Avenue, S.W.* "In Praise

of Ancestors: Ritual Objects from China," through February. "Monsters, Myths, and Minerals," through February. "Pavilions and Immortal Mountains: Chinese Decorative Art and Painting," through February.

Corcoran Gallery of Art *17th Street and New York Avenue, N.W.* "Hispanic Art in the United States," through January 17.

Folger Shakespeare Library *201 East Capitol Street, S.E.* "Marianne Moore: Vision into Verse," through March 26.

Hirshhorn Museum and Sculpture Garden *Independence Avenue at 8th Street, S.W.* "A Quiet Revolution: British Sculpture Since 1965," through January 10.

Lyceum Museum *201 S. Washington Street, Alexandria* "Historic Alexandria, A Personal View: Watercolor paintings by Marge Alderson," through January 17.

Meridian House International *1630 Crescent Place, N.W.* "A Russian Impressionist: Leonid Pasternak, 1880-1940," through January 18. "Child to Child: US/USSR Children's Art Exchange," February 13 through March 13.

National Building Museum *Judiciary Square on F Street between 4th and 5th streets, N.W.* "America's Mastersmith: Samuel B. Yellin, 1885-1940," through December.

National Gallery of Art, East Building *4th Street and Constitution Avenue, S.W.* "20th-Century Sculpture: Selections from the Patsy and Raymond Nasher Collection," through January 3. "An American Sampler: Folk Art from the Shelburne Museum," through April 3. "Georgia O'Keeffe: 1887-1986," through February 21.

National Gallery of Art, West Building *6th Street and Constitution Avenue, S.W.* "Rosso Fiorentino: Drawings, Prints, and Decorative Arts," through January 3.

National Museum of Africa Art *950 Independence Avenue, S.W.* "African Art in the Cycle of Life," through March 20. "Object of Use," through May 2. "Patterns of Life: West African Strip-Weaving Traditions," through February 29.

National Museum of American Art *8th and G Streets, N.W.* "American Traditions in Watercolor: The Worcester Art Museum Collection," through March 27.

National Museum of American History *14th Street and Constitution Avenue, N.W.* "Official Images: New Deal Photography, 1933-1941," through January.

EUROPE

BRUSSELS, BELGIUM

Fondation pour l'Architecture "Architectural Cut-Outs," through February 28.

GHENT, BELGIUM

Stichting Architectuurmuseum "Young Architects in Belgium (1987-1988)," through February 15.

COPENHAGEN, DENMARK

Danish Centre for Architecture "The Architecture of the World of Cartoons," through January 24.

HUMLEBAEK, DENMARK

Louisiana Museum "Irving Penn," through January 10.

HELSINKI, FINLAND

The Museum of Finnish Architecture "Architectural Competitions: Finnish Association of Architects," through January.

JYVASKYLA, FINLAND

Alvar Aalto Museum "Basic Exhibition of Alvar Aalto: Models and Original Furniture," through May.

PARIS, FRANCE

Institut Francais d'Architecture "Alessandro Anselmi, Architectural Drawings," January 5 through March 5.

Musee d'Orsay "Chicago Architecture: 1872-1922," through January 3. "1913: Le Theatre des Champs-Elysees," through January 25. "Bonnard, Photographs," through January 25. "Costumes of Emmanuel Fremiet for Jeanne d'Arc," through January 25. "Puis de Chavannes 'Le Ballon

(1870) et le Pigeon (1871):' A New Acquisition," through January 25. "Van Gogh a Paris," February 2 through May 15. "Degas," February 9 through May 16.

Musee des Beaux-Arts "Le Corbusier — Desirs et Quotidien en Charente-Maritime," through March 31.

DUBLIN, IRELAND

The Douglas Hyde Art Gallery, Trinity College "The Drawings of Lichtenstein," January 11 through February 7.

AMSTERDAM, NETHERLANDS

Stichting Wonen "Willem Van Tijen (1894-1974)," through February 27.

Beurs Van Berlage "Biennale Young Dutch Architects," through January 10.

OSLO, NORWAY

Munch Museet "Irving Penn," January 26 through March 22.

STOCKHOLM, SWEDEN

Arkitektur Museet "Architecture During the Stalinistic Time in Eastern Europe," through January 24. "L'Architecture est un Jeu Magnifique," through February.

BASEL, SWITZERLAND

Architekturfoyer Institut GTA ETH "Architectural Cut-Outs," through January 10. "Eternitpreis — Prix Vetreflex," through February 19.

BERN, SWITZERLAND


Kunstmuseum Bern "Paul Klee," through January 3.

ZURICH, SWITZERLAND

Architekturfoyer Institut GTA ETH "Das Projekt Le Corbusier Fur Den Volkerbunds — Palast, Genf 1926/27: A la Recherche d'une Unite Architecturale," through January 15.

BERLIN, WEST GERMANY

Bauhaus — Archiv Museum Fur Gestaltung "50 Jahre New Bauhaus: The Succession of Bauhaus in Chicago," through January 2.



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