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BLINKY PALERMO
ABSTRACTION OF AN ERA

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OBJECTS, 1964–1974
PAINTING AWAY THE
GERMAN WAY OF PAINTING

partner, Franz Dahlem, had opened their gallery three years earlier and had quickly turned it into a leading venue for contemporary art by Americans and young Germans. The gallery's stable of artists during the 1960s included Dan Flavin, Walter De Maria, Fred Sandback, and Gerhard Richter, and landmark installations such as De Maria's *Earth Room* and Mel Bochner's *Measurement Room* were first made for its rooms. Dahlem left the gallery a year after Palermo's first exhibition there, and Friedrich subsequently ran it with his wife, Six Friedrich, under the name Galerie Heiner Friedrich, with additional help later on from Fred Jahn and Sabine Knust. In 1970 a branch was opened in Cologne under the directorship of Thordis Moeller. Palermo developed close ties with all the dealers, Friedrich and Moeller in particular, and he exhibited at their galleries throughout his lifetime, even following Friedrich to New York, where the dealer established a New York branch and eventually founded the Dia Art Foundation with his new wife, Philippa de Menil.[14]

If Beuys facilitated Palermo's entry into the German art world, that world in turn began to see Palermo solely in terms of Beuys. Palermo reportedly believed that his role as Beuys's Meisterschüler distorted the perception of his paintings, yet exhibition catalogues from the 1970s on consistently repeated this information in their biographies.[15] Usually an artistic kinship between teacher and student was forged more subtly though, for example through the inclusion in the 1973 exhibition and catalogue surveying Palermo's objects of a passage from James Joyce's *Ulysses*, which had been suggested by "a gallerist" to intimate, it seems, a relation with Beuys's 1961 proposal to extend the novel.[16] The first retrospective catalogue from the Galerie-Verein also included a reprint of the *Ulysses* passage. Beuys looms large over the publication—in a sequence of photographs of the two artists, including the "activist" image (see fig. 9); in the texts, which have several references to Beuys; in reproductions of numerous drawings that bear a strong resemblance to Beuys's work on paper; and in the decision to illustrate a large number of objects at the expense of Palermo's other work groups, which are represented by only a handful of examples.

One photograph of objects waiting to be hung is of particular interest here (fig. 13).[20] Four wooden framing members, each stemming from a different object by Palermo, lean vertically against the wall in fairly even intervals. The allusion to Beuys's installations of long, angled staffs wrapped in felt leaning against a wall, well known from exhibitions such as Documenta 4 (fig. 14), is blatant. Unlike the *Ulysses* reference, though, the staff was on Palermo's mind too.

PAINTED STAFFS, FOR J. BEUYS

Surely the most important lesson Palermo learned from Beuys was to ask, as Beuys did, "why forms look a certain way": what types of materials are used and why, what they provoke, what they bring about.[21] This lesson bore fruit only later, though, in groups of works that are related not in stylistic terms but through their historically meaningful use of abstract

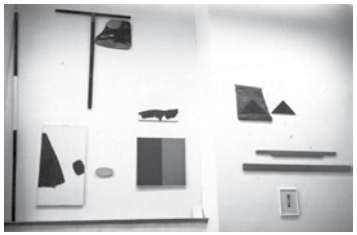

Fig. 12 *Akademierundgang* exhibition, Kunstakademie Düsseldorf, c. 1966–67

Fig. 13 *Widemayerstrasse*, 1980, from *Blinky Palermo*, 1964–1976, p. 48

Fig. 14 Joseph Beuys, room at Documenta 4, 27 June–6 October 1968, with works drawn largely from performances, including *Eurasienstäbe* (Eurasian Staffs) and *Filzanklekel* (Felt Angles) dating from 1964–67. Part of *Block Beuys*, Hessisches Landesmuseum, Darmstadt.

ible supports that stick out from an open expanse of white wall, making them appear to be hovering there.[22] With its irregular outline, slightly asymmetrical shape, and installation high on the wall, *Graue Scheibe*, like three similarly shaped objects from 1970, seems reminiscent of a cloud; indeed, Palermo and his friends apparently referred to it jokingly as a *graue Wolke*, "gray cloud."In fact, a high school friend, Herbert Nolte, described a joke played on Palermo by his friends, including Richter and Tadeusz, while the artist was installing *Graue Scheibe* for an important visit by the collector Karl Ströher. "When he [Palermo] happened to be away, they took down the cloud. And they had these hydraulic elevators to arrange their paintings, and they hung it up three meters high on the wall. And then [when he returned] they drove him all the way up to the ceiling of the hall with this hydraulic thing and let him wriggle there."[23] With the spiritual aspect pushed toward a literal, childlike representation of the sky, we join Palermo and his friends in having a good laugh at the absorption of abstract artists in the spiritual realm.

THE GERMAN WAY OF PAINTING

Some of Palermo's objects interweave the full spectrum of the cultural references we have been exploring in this chapter—the art of Beuys, German Romanticism, expressionism, and the spiritual—through a combination of features, such as irregular outlines or the color blue. The most important of these is an untitled object now in the collection of the Dia Art Foundation (fig. 26).[24] Palermo revisited it at least once three years after he first made it: notes and a sketch on the verso reveal that he corrected the original date of 1964 to 1967 and abandoned his original idea of juxtaposing it with a square-shaped object.[25] Palermo cared about this unusual work: an orange vertical staff just over two meters in length that supports five slightly irregular white rectangles of different sizes, each painted with the fragment of an upward-facing blue triangle. The Beuysian staff, the Romantic fragment, and the signature triangle meet to form a manifesto-like work in which Palermo appropriates and joins the major components of his objects. The artist here too challenged his beginnings by familiar means: the staff as the ground for painting (now for attaching a set of mini-paintings), conspicuous color, chopped-off triangles, irregularities of manual making, seriality, and the like.

Why did Palermo take on Beuys, Romanticism, expressionism, and the spiritual all together here, and again and again over the ten years he was making objects? For Palermo, what was at stake was nothing less than the status of German art—its definition, legacy, and prospect—for these traditions, mediated by Beuys and other contemporary artists, formed the pillars of modern art in Germany. In his series of essays entitled "German Art: A New Generation" dating from the late 1960s and early 1970s, the critic Rolf-Gunter Dienst lamented that expressionism had come to define the international image of German art.[26] In a political and cultural climate eager to reconnect with the country's prefascist past, expressionists dominated the first Documenta exhibition in 1955, a landmark in the formation of the post–National Socialist German art world. At the same time, expressionist painting experienced a revival among young abstract painters. The four artists of the Quadriga group—K. O. Götz, Otto Greis, Heinz Kreutz, and Bernhard Schultze—made their debut on the German art scene in 1952 with the exhibition *Neo-Expressionism* at the Zimmergalerie Franke in Frankfurt, showing large-scale abstract paintings filled with demonstrative brushwork and theatrical gestures.[27] Later, Informel or Tachist painting, originally developed in Paris by German expatriates Wols and Hans Hartung among others, became popular in Germany; it was exhibited, for example, at Documenta 2 in 1959, and it was quickly institutionalized: marketed by important dealers like Jean-Pierre Wilhelm, collected by major museums, and taught at the leading academy (Götz and the Informel-inspired sculptor Gerhard Hoehme accepted teaching positions at the Düsseldorf

Fig. 26 *Untitled* (Wvz 50), 1964–67. Casein on Nessel over wood, 218.8 x 27.1 x 5.2 cm. Dia Art Foundation, New York.

Blinky Palermo Abstraction of an Era Yale University Press (8" x 10", 298 pages)

Fig. 40 *Triptychon* (Wvz 159), 1972. Cotton, each part 210 x 210 cm. Pinakothek der Moderne, Munich.

Fig. 41 Palermo exhibition, Galerie Konrad Fischer, Düsseldorf, 6 February–1 March 1968

color fields, because there were ink spots on it; others may have been destroyed or damaged because they did not include the protective canvas interfacing, which was the case, for example, with a lost pink and orange cloth picture.[47] By the same token, we have to consider that many of the cloth pictures extant today may have faded to varying degrees.[48]

If some of the earlier works are less colorful, Palermo nonetheless found a place for them in his exhibitions. The cloth pictures initially appeared as individual pieces alongside other early work in Palermo's semester exhibitions at the Kunstakademie Düsseldorf in 1966 and 1967, in his second one-man show at the Galerie Heiner Friedrich in 1967, and in his first small museum exhibition at the Von der Heydt-Museum in Wuppertal in 1968. But gradually the artist began showing his work groups separately, and according to his wishes Storck's posthumous 1977 exhibition at Krefeld and the February 1968 exhibition at the Galerie Konrad Fischer in Düsseldorf were dedicated to cloth pictures alone.[49]

In his typically carefully orchestrated hanging of seven cloth pictures at Galerie Konrad Fischer, Palermo alternated cloth pictures that had intense, bright colors with others that had more restrained colors. In a photograph from the Fischer archives (fig. 41), we can identify a lost brown work, followed by the 1968 red and blue cloth picture (fig. 42), a lost middle blue, light blue, and middle blue piece that is clearly made of similar materials as the surviving middle blue and light blue cloth picture, and a lost pink and orange work. The three works on the facing wall were the 1967 red and pink-red cloth picture including a satin material (fig. 43), the 1968 black and brown cloth picture, and the green and dark green cloth picture of the same year (fig. 44).[17] While changing the color schemes, Palermo connected the cloth pictures visually by coordinating the types of color-field divisions. On one wall he alternated a small top band with a small bottom band, on the other wall he hung only works that had small top bands. The narrow, elongated gallery space (it was a little over two and a half meters wide but more than ten meters long) may have inspired and facilitated this serial hanging and, along with the tight spacing of about thirty centimeters between cloth pictures, it would constantly have forced viewers to look at several works at once.

The exhibition was a celebration of colors. Reviewers remarked upon their variety and strong saturation and referred to Palermo's "color radicalism."[18] The variety increased as more cloth pictures were hung together, and the "pure color masses" became overwhelming and "almost unbearable" for the reviewer of a later arrangement.[19] A visitor to Storck's memorial exhibition at Museum Haus Lange reported, "Not only the multiplicity and differences of color combinations—garish, ranging from brilliant to saturated—frustrate our desire to describe [them], but also their changing effects according to the viewer's position and the light conditions."[20]

Few contemporary reviewers failed to note that Palermo's colors were "predefined": he used only "found"—and fashionable—colors. Peter Bode from the *Süddeutsche Zeitung*, who wrote the only reviews of the first two one-man exhibitions, at Galerie Friedrich + Dahlem and Galerie Heiner Friedrich, dismissed Palermo's work as decorative. Referring to some no longer extant precedents of the cloth pictures, he mocked in 1966, "Palermo's silliest joke is to stretch canvas over wood only to decorate it with mignonette green [*Reseda*grün] and shrill purple [*lila-grell*]." A year later, regarding an exhibition that definitely included cloth pictures, he quipped, "Palermo is not sure yet whether he wants to be a painter, an interior decorator, or a cold man of minimal art." One of Palermo's friends remarked to me, with respect to the earliest surviving cloth picture, "Pink and red was chic and in" (fig. 45).[21] Palermo shopped in the department store, not the artists' supply store, selecting his colors from what was available in the fabric departments around Düsseldorf and Mönchengladbach.

Following the preference for soft pastel colors in the 1950s, German stores in the 1960s—like their counterparts throughout Western Europe and the

Fig. 46 Fashion shoot at Galerie Friedrich + Dahlem, Munich, with the first cloth pictures (later destroyed) in the background, c. 1966–67. Photograph by Thurid Möller.

United States—began stocking articles in precisely the bright shades that Palermo's cloth pictures capture. "Buntt" was all the rage for home decoration, clothing, and advertising alike (figs. 46, 47). A contemporary interior design manual notes, "The popularity of intense and bright colors, which are hardly toned down at all and stand out clearly as color accents, derives from the style of our time."[22] The 1968 trade fair for furniture was described by one contemporary as "a great LSD color trip. . . . The whole furniture fair resembled an inferno of hellish red, orange-yellow, sugar-pink, blinding green, and midnight blue."[23] Interior design and architecture magazines like *Schöner Wohnen* (similar to *Better Homes and Gardens*), *Bauen + Wohnen*, and *Der Bau* ran advertisements for carpet manufacturers competing to offer the widest range of color choices. And a German furniture maker developed a self-adhesive foil that allowed customers to change the colors of their cabinets and tables periodically—in fact Palermo used this foil, known as Decorfix, for a 1971 variation on his cloth pictures (see fig. 109).[24] Colored illustrations were still expensive and therefore somewhat rare in German magazines, but the advertising industry exploited eye-catching colors wherever possible, for Volkswagen Beetles and painkillers alike—and, of course, on the new color television, broadcast into German living rooms starting in August 1967.

Six Friedrich, at that time the wife of Palermo's dealer Heiner Friedrich, recalls, "We made photographs in front of [Palermo's] pictures and probably also [had] a party."[25] These photographs were in fact fashion shoots. Six Friedrich, Thordis Moeller, and another woman remembered by Moeller only as Evi were captured by the camera of Thurid Möller, sister of Thordis and a professional fashion photographer, probably sometime in 1966. The three young women model mini-dresses designed by Evi in front of a series of no longer extant cloth pictures by Palermo: except for the flowery knee ornaments, clothes and pictures made a perfect match of hi-fi colors and crisp color fields (see fig. 46).[26] Party or not, the women were having a good time.

Fig. 47 Hoesch advertisement, *Der Spiegel*, 3 October 1966, inside back cover

3

WALL PAINTINGS, 1968–1973
ABSTRACTION AND DECORATION

Fig. 76 Documentation for Tuchverspannung (Cloth Bracing) (Wvz 583), Galerie Ernst, Hanover, 6–29 June 1969. Pencil and felt pen on paper with three photographs, all on cardboard, 90 x 66 cm. Kunstmuseum Bonn.

opposite
Fig. 78 *2 Räume*, Tuchverspannung und Wandzeichnung (2 Rooms: Cloth Bracing and Wall Drawing), Galerie Ernst, Hanover, 6–29 June 1969. Front room: oil crayon on wall, 450 x 600 cm; back room: cotton over wooden slat construction, 450 x 750 cm.

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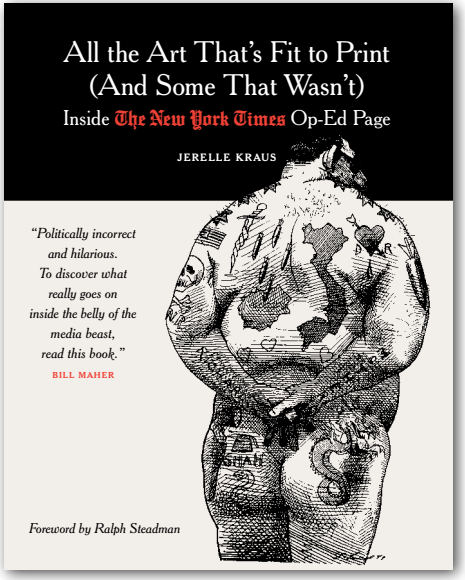
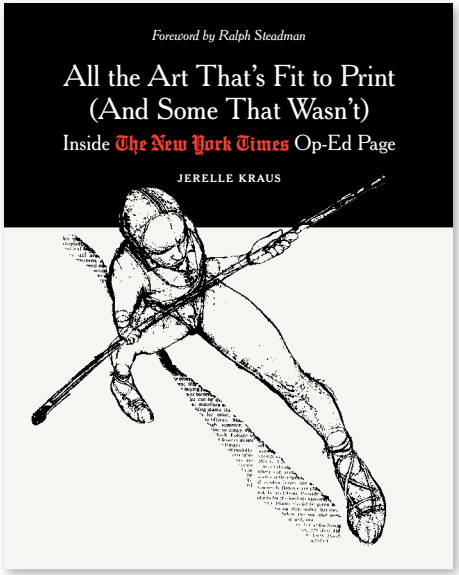
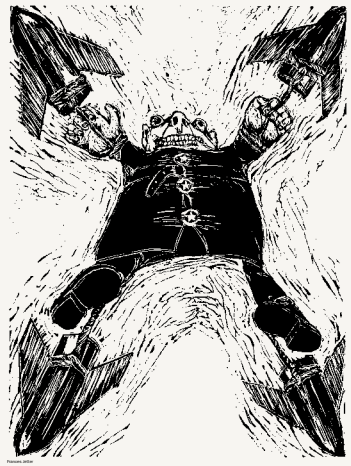






Illustrations

Kiss-Off

Art is dangerous. It is one of the attractions.
When it ceases to be dangerous, you don't want it.
ANTHONY BURGESS

I'd scarcely embarked on the task of Op-Ed art direction when I set off an unseemly spectacle. The year was 1979, and Sunday's lead piece was to be an essay accusing Henry Kissinger of catastrophic war crimes. Written by influential foreign policy author William Pfaff, its authoritative tone called for bold art. Although new to New York and the *Times*, I was sufficiently conversant with the superb oeuvre of shrewd *New York Review of Books* caricaturist Daniel Levine to think he'd be ideal to illustrate Pfaff's stinging prose. Eager to ensure that he'd take the job, I gave the artist carte blanche. After all, I reasoned, no illustration could skewer the controversial statesman as harshly as our text's blistering attack.

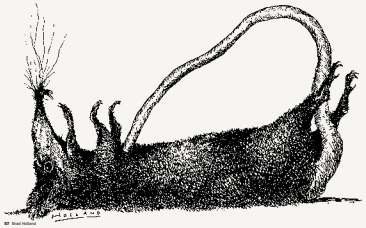
Levine jumped at the chance and delivered a satiric tour de force [figure 1]. Tattooed on the diplomat's back are hallmarks of his career. Shoulder hairs become Arabic script, bombs fall on Cambodia, and Vietnam darkens; "Richard" shares forearms lolling with "Mother"; and the shah of Iran and a Chinese dragon adorn the cheeks. Glowing with pride, I showed the sublime spoof to Op-Ed editor Charlotte Curtis. She turned up her nose.

"That's awful!" she sneered. "It's kinder to Kissinger than the Pfaff text," I ventured. Curtis fixed me in an arctic stare, her normally fluttering eyelids immobile. Then she squeezed her lids tight as I struggled to salvage the drawing: "I'll try to negotiate a middragon crop." "That's not it," she snapped before pronouncing, bafflingly: "It's the excessive malnutrition flesh." "But publishing this drawing will be a real coup," I argued. "It's a cheap shot," she decreed with withering finality. Curtis then spun around in her chair. Her turned back closed the matter. Still clutching the condemned picture, I felt like it and I were insects caught in flight, only to be pinned to a wall of slain specimens.

Levine's satire was so clever that even the man portrayed might have been amused. "The only thing worse than being in it," Kissinger once said of Garry Trudeau's syndicated comic

1 David Levine

1 David Levine



Thumbs Down

Art made tongue-tied by authority.
WILLIAM SHAKESPEARE

Humans have long been wary of visual imagery. The totemic clout of figurative art is capable, in fact, of subverting logic; aboriginal tribespeople are said to fear that a camera's image could steal their souls. Even the rationalist ancient Greeks chained statues to the ground to prevent them from fleeing. And the Second Commandment cautions: "Thou shalt not make . . . any graven image, or any likeness of any thing." Pictures seem more dangerous than words because our right brains fall more easily under their sway.

In 2006, European cartoons portraying Mohammed that were reprinted from the Danish newspaper *Jyllands-Posten* were declared blasphemous by many Muslim leaders, who issued death threats against the artists. The resulting protests across the Muslim world escalated into violence that led to more than one hundred deaths. In 2008, people are still being charged with plotting to kill the Danish cartoonists.

Here's a sampling of pictures that didn't make the cut in Op-Ed's first decade. A rather mild portrait of Idi Amin Dada by Peruvian artist Carlos Llerena Aguirre was deemed too severe an indictment of the Ugandan tyrant's mass murders of his own people [figure 56]. Brad Holland's image for an article on low-cost housing in Manhattan was rejected for, an editor said, "going too far" [figure 57]. Hans-Georg Rauch's drawing illuminating the Persian Gulf conflict was quashed for its portrayal of the Jewish man [figure 58]. The artist insisted that he'd used the prevalent convention for picturing Jews, but the editor felt that his characterization recalled those of *Der Stürmer*, a Nazi Party newspaper.

During the Italian election in 1976, Communist leader Enrico Berlinguer resented the suffocating domination of the Christian Democrats. Holland's metaphor for that political power struggle failed—with good reason—the *Times*'s taste test [figure 59]. Dr. Mark Podwal's image of American attitudes toward abortion also met with rejection [figure 60]. And Ardeshir Mohasses illustrated a text on fascist tactics, but a (spurious) claim that the spur depicted male genitalia killed it [figure 61]. Another rejected image by Holland was intended for an article about women's intuition [figure 62]. And one of Douglas Florian's images was "too murky," in the opinion of an editor [figure 63]. "That's a fit description for the drawing's subject," says the artist, "which was gun control in America."

57 Brad Holland

All the Art That's Fit to Print (And Some That Wasn't) Inside the *New York Times* Op-Ed Page Columbia University Press (9" x 11", 260 pages)

The decapitated figure was a resounding favorite of this decade's artists. French quarrels over the legacy of the guillotine occasioned a drawing by Topor [figure 42]. Ardeshir Mohasess interpreted the premise that Islam is a science rather than a religion [figure 43], and Murray Tinkelman's otherwise normal, headless men visualized a text on the sources of presidential power in the United States [figure 44].

Op-Ed artists avoided verbal and temporal devices—captions, labels, speech balloons, and sequential panels—and eschewed such symbolic clichés as skulls and crossbones or donkeys and elephants. Although these restrictions limited the range of illustrators' options, they also liberated artists to devise their own metaphors. In concocting symbols, they turned the intangibles in which Op-Ed texts traffic—directions, trends, patterns, and policies—into familiar, concrete structures.

Stairs, ladders, and cliffs became visual prepositions. The theory that apes descended from man's early ancestors, rather than the other way around, elicited another of Topor's images [figure 45]. Ladders helped Mohasess convey the pomposity of media wizards who applied the criteria used for toothpaste and women's bras to the selling of politicians [figure 46]. And in 1974, Philippe Weisbecker used prepositional hilltops to synopsize the Middle East conflict [figure 47]. This unpretentious, poignant drawing, which reduces a lone figure to an allegorical stance, makes ingenious use of negative space. It is the fruit of the artist's astonishing ability to condense.

42 Roland Topor

43 Ardeshir Mohasessi

44 Murray Tinkelman

Unseen, Unsung, Thrilling

When an art director hires an artist, too vague
a briefing and a short deadline can be disastrous.
But a concise summary, handed out with a pair
of wings, can do wonders for flights of imagination.
RONALD SEARLE

Op-Ed art direction is invisible yet indispensable. The art director first reads the manuscript to be illustrated (or discusses the piece-in-process with its author). The next steps are to extract the argument's essence, decide on a visual direction that matches the material, and hire an appropriate illustrator. Artists may read the manuscripts, but the strongest ones know that the prose's particulars can distract from its gist and prefer an art director's detail-sparing summary.

"Even the best artists get too literal when asked to illustrate a specific text," says Lou Silverstein. "We did better giving assignments on general subjects and letting the artist make his own statement." Op-Ed's initial editor, Harrison Salisbury, codified this approach: "Art is not employed on Op-Ed to 'illustrate,' to give the reader a picture of the scene the writer is trying to describe. The task of Op-Ed's images is to create an environment which extends and deepens the impact of the word."[8] To achieve this end, the art director gives the artist an accurate sense of the writer's intent and the freedom to find his own interpretation.

The art director next serves as a sounding board for the artist's concepts, reviewing them until the best idea is clarified in a viable sketch, which then must be sold to the editor. I usually composed these sales pitches while walking—text and fresh sketch in hand—across the fast-paced art department and up spiral stairs to the senior editorial floor.

What text specifics can be related to tangibles in the sketch for an airtight case? Tunneling through a labyrinthine storage area, I avoided the public corridors for a bit of privacy before the moment of truth. Artists appreciate the heart, soul, and spin that an art director puts into a winning pitch. "The toughest part is selling images to the editor," says illustrator Brian Cronin. And while the art director pleads their cases, artists shuffle to the tune of what illustrator Henrik Drescher calls the "sketch-approval limbo dance."

Once, while showing a drawing by Douglas Florian, an editor said, "That's ugly." "In this case," I replied, "ugly is beautiful," and continued to defend the image. Florian was outside the door and heard our argument. "I'm shocked," he said. "I had no idea you had to fight so hard for my work."

Designing the page goes quickly if the art director positions all typography, gives a rectangular shape to the remaining space, and tells the illustrator to work to those dimensions. In a more aesthetic approach, however, the art director waits for the sketch and designs the page around the art. This guarantees that the image dictates the page's rhythms. It also encourages more intriguing, irregularly shaped art, around which text is more interestingly configured. Yet this method can cause problems that can be summed up in one word: deadline. Given Op-Ed's tight timing, if the layout is delayed until after sketch approval, the atmosphere at "the good Gray Lady" may deteriorate into a bad scene from a vintage newspaper movie, in which the copy editor, sweat soaking his shirt, loosens his tie and pleads for the layout while union printers threaten to walk out.

When the final art is approved, the art director polishes the layout and oversees production. Yet this benign summary of an art director's day assumes the best of times, when the "setted" text is available a day or two before publication. That much lead time, though, is a vanishing luxury.

The worst of times? Just before publishing an essay on Middle East negotiations, a terrorist attack in Lebanon adds two paragraphs to the story, forcing a three-column horizontal picture into a two-column vertical. Or our lead piece on capital punishment is published in the *Washington Post* (an unethical multiple submission). Pulled from the page, it's replaced by a text on genetic engineering, for which a new image must be instantly created. These moments are less tense if there's an art bank whose generic, unpublished pictures suffice to plug every hole. Such a resource is impossible to create, but archived images can resolve crises.

Brad Holland prefers to work ahead of the curve. "My most productive Op-Ed period was the 1980s," says Holland, "when the art director persuaded the editors that a considerable number of my banked images fit the texts." In 1981, a pair of Holland's archived felines represented the warring English and Irish [figure 18]. (Another of his illustrations, published in 1983 and discussed in regard to the long-given convention, was also archived [see "The Seventies," figure 41].) Ronald Searle already had sent us the perfect portrayal when an Op-Ed poem lamented our planet's thirst for petroleum products [figure 19].

18 Brad Holland

19 Ronald Searle

15 David Suter

broke the nerves in my wrist, and I had to abandon it." I told Suter about Ken Harcian, an Op-Ed artist who taught himself to draw with his left hand after his right arm was amputated. "In art school they do that," says Suter, "because the left hand is wired to the right brain."

Suter devised a fictitious artistic persona, "Fibonacci" (after the mathematician who identified the Fibonacci sequence, the unending series of integers in which each number after the first is the sum of its two predecessors: 1, 1, 2, 3, 5, 8, 13, 21, . . .). It was Fibonacci who marked John Paul II's first year as pope [figure 15]. We were certain that the pseudonym's first syllable would give away the ruse, yet Fibonacci published seven drawings before being caught.

For asking the artist to create an alternative style and identity, I was soundly reprimanded. Suter, however, was relieved to be outed. He found the altogether-different style difficult to sustain and feels that artistic success requires a distinct identity. "It's a crowded room," he says. "I'm standing somewhere near Escher, while Brad Holland is in Rembrandt's corner."

In recent decades, Suter notes, "the computer has replaced a lot of hand-drawn work like mine." Although his drawings often appear in publications, his work is broadening into serious painting, "oppositional" sculpture, and an interminable project of animating *Hamlet*.

15 David Suter [Fibonacci]

16 Frances Jetter

17 Frances Jetter

Delicate Daring

I did the Op-Ed work knowing the
art director would fight for it if the editor didn't
think the face was pretty enough.
FRANCES JETTER

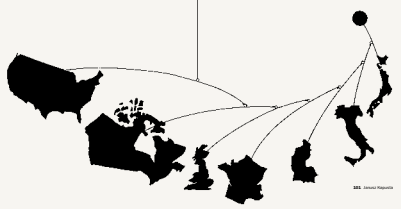
Frances Jetter, like Suter, began illustrating Op-Ed manuscripts in the early 1980s. These two artists share a further characteristic: much of their personal work is sculpture. While Suter's wood sculptures incorporate mirrors that summon—in three dimensions—his trademark mind tricks, Jetter casts born in bronze and burnishes them with multiple layers of subtle patinas—including gold leaf—to fashion witty, humanoid masterworks. Her illustration credo is the antithesis of Suter's. "A picture," she says, "should cement a point of view, not give both sides." Her principles allow her to accept commissions only for theses she personally supports, which qualifies Jetter's illustrations—in David Smith's definition, cited by Marshall Arenman on page 29 of this book—as fine art.

In contrast to the unflinching boldness of her work, Jetter's ivory skin, ebony hair, oceanic eyes, and petite, elegant figure make the artist herself appear to be a fragile artwork. Appearances deceive; Jetter is fierce. Her trenchant emblems include a virtuosic image from 1980 that addressed the dangers of the arms trade. "The crazed arms salesman is being drawn and quartered," she says, "by the destruction his own products bring" [figure 16]. Jetter has been a visiting artist at Nassar Design Culture in Seoul, and institutions such as the New York Public Library and the Harvard Art Museum collect her work.

The linoleum cut is Jetter's illustration medium. She carves the image on the block in reverse, and then inks and prints it. "I use a water-based ink," she notes, "so it dries quickly." Because she does her Op-Ed pieces for next-day deadlines, she works through the night. "I've done woodcuts," says Jetter, "but linocuts are easier because you don't run into knots. And linoleum has a definite texture. I use several tools to print—from ordinary wooden spoons to fancy printing tools I bought in Japan." Op-Ed ran so many articles on missiles in the 1980s that we constantly sought new ways to portray them. Jetter's bed of nails was a superb invention [figure 17].

99 Andrzej Dudzinski [Jan Kowalski]

100 Andrzej Dudzinski [Jan Kowalski]



101 Janusz Kapusta

was declared. Just as 36 million Poles were locked inside their land, Kapusta and Olbinski were locked out.

Like Suter, Kapusta has the dizzying ability to render numerous excellent concepts in minutes. He can sketch a dozen apt ideas while standing between the paper cutter and the printer. Despite continual passersby, his powers of concentration enable him to turn out finished art there, as well. He created a bold mobile for an economic summit conference in 1984 [figure 101]. Kapusta invented an eleven-faced polyhedron that is patented as a "K-dron." He also designs theater and opera sets and has published three books.

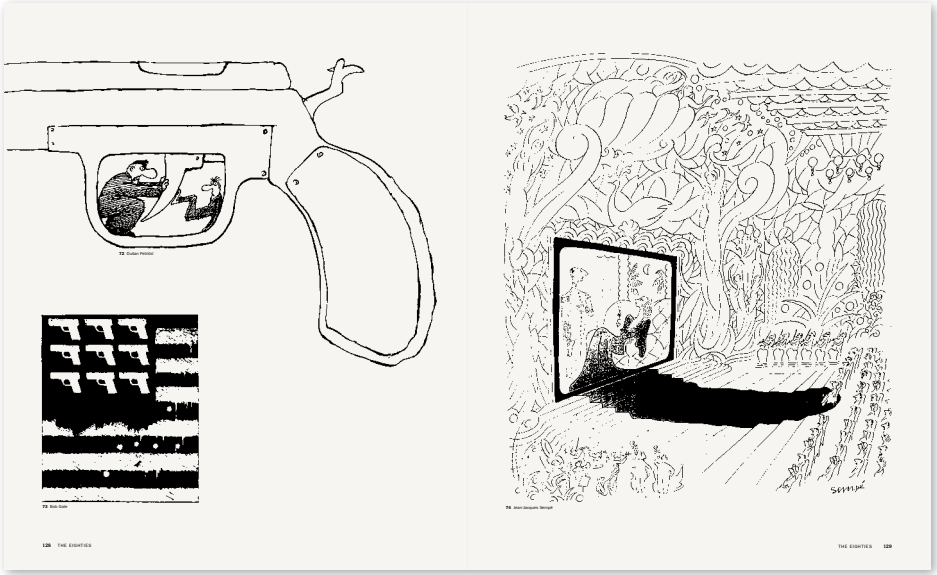
Olbinski is a virtuoso at conceiving and beautifully rendering surreal imagery. "Thanks to our Polish classical training," says Olbinski, "I've always thought an artist is above everyone else. Before my generation, Starowiejski drew posters with his beautiful Baroque imagination. Who can draw like him now? Nobody."

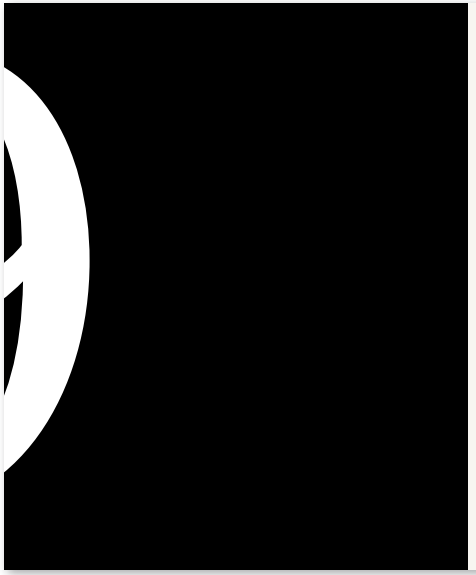
In Poland, artists used "surreal language as subterfuge," Olbinski says. "Mythology is the wellspring of Surrealism. That Dali toyed with the multiple sets of breasts? Dali was quoting Greek mythology."[9] Olbinski describes Poland as a great school of visual thinking: "We artists would ask ourselves, how else could we present *Macbeth*? What unexpected image could we use for *Romeo and Juliet*?" Warsaw became a huge art gallery, and a local newspaper ran a juried "Best Poster of the Month" contest. "The winner's name on the front page," says Olbinski, "was bigger than the politician's name in the next article."

"When I was suddenly forced to stay in the U.S.," Olbinski has stated, "I showed my portfolio at the *New York Times*, and my adventure as a so-called illustrator started. The art director would telephone to explain the story, and one hour later I was to call her with ideas. Of course I didn't understand what she said, only very vaguely, and she didn't understand me at all. That's how I learned to come up with indirect ideas on the subject."[10] One of his ideas embodied the environmental consequences of "nuclear winter" and the peace process that might prevent it [figure 102].

"I put Venus from the Botticelli painting on a poster," says Olbinski. "But I forgot about these ridiculous problems with nipples. They're taboo. The biggest business in America is pornography, but you cannot show Botticelli." Now Olbinski shuttles to his one-man painting shows on four continents. Among his many awards is the Grand Prix Saurgnac for the World's Most Memorable Poster, putting him in the company of Milton Glaser, Stasys Eidrigevičius, and an impressive Bulgarian artist you'll soon meet.

All the Art That's Fit to Print (And Some That Wasn't) Inside the *New York Times* Op-Ed Page Columbia University Press (9" x 11", 260 pages)





A Boost from Bosnia

It was not real Communism. It was Communism Lite.

MIRKO ILIĆ

Artist Mirko Ilić was describing the former Yugoslavia, whence he moved to New York in 1986. Forty years earlier, Marshal Tito had declared the diverse Balkan states to be the Federal People's Republic of Yugoslavia, a realm whose semblance of harmony Tito maintained by sending dissidents to work camps. Yugoslavia's artists, however, like their Polish contemporaries, knew what to expect of the regime.

"In Yugoslavia we didn't have all three levels of approval," says Ilić. "Everybody was afraid of system. In the U.S. everybody is afraid of everything. Is this politically correct? Am I going to get caught? Will I lose my little house in Hamptons? Doesn't mean I was more free in Yugoslavia. But challenge was different. Enemy was more visible." In his homeland, Ilić had "published thousands of illustrations, album covers, posters, and comics," he relates, "without doing a single sketch. In the States, they made me do sketches. That was beginning of my work in land of free."

Ilić says he understands his success in the United States: "We Eastern Europeans get hired because we know how to beat system. You don't know yet. We've come to teach you. Karl Rove learned everything from Communist propaganda. That's biggest victory of Eastern bloc. Double-talk." Within few years, Ilić added the title of U.S. art director to his résumé. "I survived as art director of *Time* magazine's international version for six months of 1991," he says. "Then I wanted to do Op-Ed because I really believe in that page. I started art directing it at end of 1991. The readers were my clients. My bosses were just counting money."

Six years before Ilić left Yugoslavia, Tito's death in 1980 started a period of turbulence that would reveal the country's ancient political and ethnic divisions. The brotherhood Tito had cobbled together dissolved as his "vote" violently vied for the position of Father. Like Polish artists during the 1980s, Ilić in the 1990s had the Op-Ed platform to visually evoke the personally agonizing events that began when "war started in my little country of Bosnia."

In 1991, an Op-Ed manuscript stated that the borders between Croatia and Serbia were invalid. Ilić addressed the hostile tribal hatred that resulted from this newfound nationalism [figure 1]. Another image, from 1992, is Ilić's interpretation of an article on the rape of Muslim and Croatian women by Serbs [figure 2]. "My first wife in Zagreb wrote that piece," says Ilić solemnly. "Nobody knew that. And the lady in the photograph is my wife today. I just added the map of Bosnia in Photoshop, since I didn't feel I could draw this subject."

In addition to illustrating some articles on the Yugoslav wars of secession, Ilić hired artists already associated with the page. In 1992,

1. Mirko Ilić

79. Lubo Lukova

Ardeshir Mohassess illustrated a Harvard professor's Op-Ed assault on Salman Rushdie's *Satanic Verses*, the controversial novel that Muslim clerics believed to be blasphemous [figure 79]. The "acuteness of your blow," wrote the professor, has "elicited the rage of entire nations. Mr. Rushdie, you have cut them, and they are bleeding."[10] The failure of the United States to assist the recently disbanded Soviet republics was denounced in an article by Richard Nixon in 1992. Without immediate action, Nixon predicted, freedom's tide would yield to despotism—a possibility that Mirko Ilić masterfully conveyed [figure 80]. Op-Ed has published still more versions of this graphic idea, but only Lukova offered a David-and-Goliath twist: the stomped-on captive would soon become the captor.

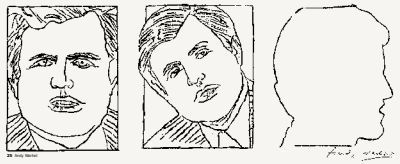
"If you say something strong," says Lukova, "there will always be someone against you. But you have to speak out. The U.S. won't send me to a gulag. But in America we're drowning in materialism. That's as dangerous as the gloomiest ideology." In 1999, Lukova created a soaring complement to an argument that NATO had to win in Kosovo [figure 81]. She later rendered it as an image that won the 2001 Grand Prix Surrogue for the World's Most Memorable Poster, and now there's a history student in Baltimore with Lukova's dove tattooed on his back.

"Op-Ed is the only page I like to illustrate," says Lukova, "because that's where the strong opinions are. These pictures *should* be black and white. And I like that they're always due the same day." Lukova has had solo shows in Paris, New York, and Osaka. The Bibliothèque Nationale, Library of Congress, and Museum of Modern Art collect her work, and she's published *Social Justice* 2008, a poster portfolio, and a book on her art, *Speaking with Images*.

Nicholas Blechman encountered issues similar to those I experienced with Howell Raines, but he handled them better. "It was hard to get anything on the page that made a political statement," says Blechman. "Op-Ed was my first job, and it was the only section of the paper I wanted to art direct, but after three years I ran out of tricks." Blechman left the *Times* in 2000 but returned in 2004 to art direct the Week in Review. Two years later, he switched to the *Book Review*, where he continues skillfully today.

79. Ardeshir Mohassess.

80. Mirko Ilić



26. Andy Warhol

On the fifth anniversary of Richard Nixon's resignation, Brad Holland's image stood, wordless, as the first of four remembrances [figure 24]. "Five years later," says Holland, "they were still excavating the poor guy. Chunks of Nixon were falling off and being carted away by a little Borax mule team." The bottom article was Ben Stein's description of final, futile stabs at rescuing Nixon. A detail of Holland's departing cart would suit Stein's reflections perfectly. But there was no space for an art spot. Why not use a flopped art detail as the headline for Stein's article? That editor Curtis agreed to this anomaly in a paper where headlines are very serious stuff indeed was revolutionary.

Early in my tenure, one illustration's very restraint presented a problem. Ted Kennedy, a candidate in the 1980 Democratic presidential primary, was, contended pollster Daniel Yankelovich, a nebulous figure. Summoning my nerve, I called Andy Warhol: "Our article says the voters' picture of Ted Kennedy is amorphous. Would you make a shadowy, ambiguous portrait of him?"

"Um, okay."

"Do you want to read the manuscript?"

"No, just get me some good scrap." I messengered the "scrap"—two full-face photos and one profile—to Warhol's Factory. The next day brought three huge portraits (thirty-six by forty-eight inches) on high-grade stock [figure 25]. They were elegant outlines traced from projections of the photos, but Warhol had made no attempt to capture the subject's slipperiness. Curtis felt that those meaning-free drawings wouldn't enhance the article.

"But look at that signature," I said. She wasn't impressed: "Those aren't for Op-Ed. They say nothing." Loath to lose three commissioned Warhols, I fought to save one. Then Curtis called our five-person staff to an unprecedented vote. Deputy editor Steven Crist

26. Jenelle Kraus [Jenelle Rorschach]

joined me on the losing side. Although disappointed, I appreciated that Curtis upheld Op-Ed art's statement-making mandate.

We needed fresh art fast. Focusing on Yankelovich's hypothesis that voters were projecting onto Kennedy their own deepest yearnings, I started thinking ink blot and credited my drawing to "Jenelle Rorschach" [figure 26]. Making the picture was a lot easier than making the phone call.

"Just send me my drawings," Warhol monotoned.

The next day brought repercussions. Two publications called to hint Jenelle Rorschach, and art boss Silverstein growled, "We do not use pseudonyms in the *New York Times*!" I'd learned another lesson: be careful with well-known artists. Dazzled by Warhol's fame and easy-going, I hadn't asked him for sketches.

That said, I felt that the eminent fine artist Romare Bearden could be trusted to visualize a plea, in 1981, for the United States to help (then prosperous?) Zimbabwe help itself. He depicted the nation that proudly exported food to its neighbors with the commanding figure of a single Zimbabwean farmer [figure 27].

Larry Rivers, although an acclaimed fine artist whose work commands high prices at Marlborough Gallery, fulfilled nine Op-Ed commissions on deadline in the 1980s for $250 each. His "Reagan Crossing the Caribbean" ran freestanding in 1983 [figure 28]. A parody of the invasion of Grenada by the United States, it riffed on Rivers's painting *Washington Crossing the Delaware* (itself a send-up of Emanuel Leutze's canvas of the same name from 1851). Having studied with legendary abstract painter and teacher Hans Hofmann, Rivers was—in his words—"frantic to draw the figure" and reclaimed the unfashionable genres of history painting and portraiture with panache.

He relished the Op-Ed work. When changes to his originals were needed, he'd say, "Take a Pink Pearl eraser and kind of scratch it out, then draw in whatever you need with a number two pencil." Painter, sculptor, Juilliard-trained jazz saxophonist, bandleader, writer, actor, and provocateur, Rivers was notoriously flamboyant. He described one of his electrified mixed-media pieces, *America's No. 1 Problem*, as "black cock, white cock, and rules."

Rivers was also a loyal and generous friend who loved discussing politics, literature, and history. He wrote two self-revelatory books, and died in 2002 while his full-scale museum retrospective dominated Washington's Corcoran Gallery.

In 1983, salt-art director Lisa Powers hired another celebrated art-world figure, Keith Haring, to embellish a manuscript contending that "the more people know about science and engineering, the more they favor nuclear power" [figure 29]. [9]

Although I had stellar rapport with Curtis, who inherited Salisbury's respect for the art, she and I couldn't have been less alike. Her manners were better. "Let me get you a plastic cup, dearie," the impeccably coiled editor said in her surprising gravel voice when I drank Perrier from its little green bottle.

27. Romare Bearden

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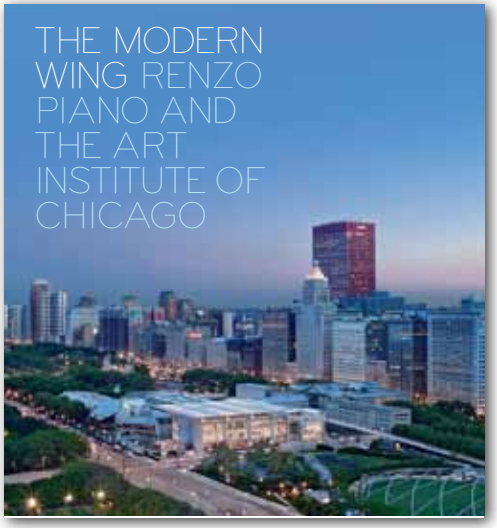

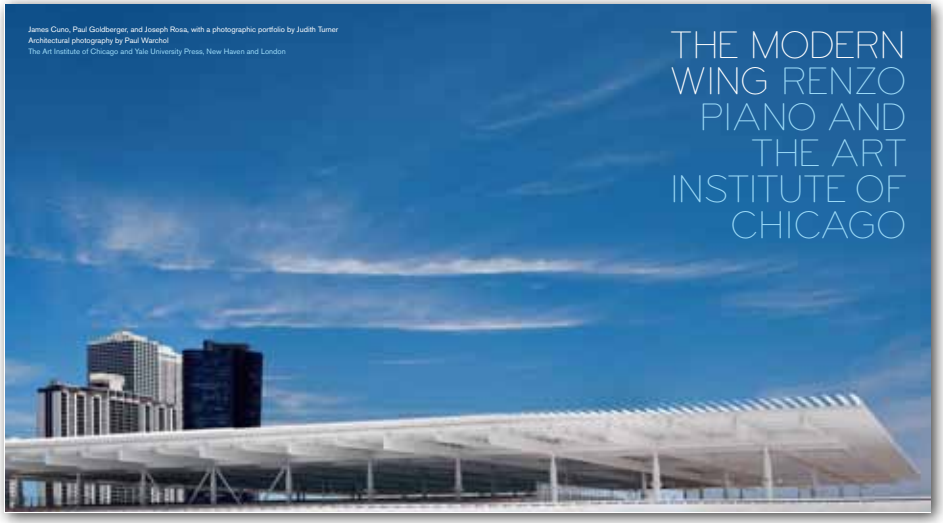

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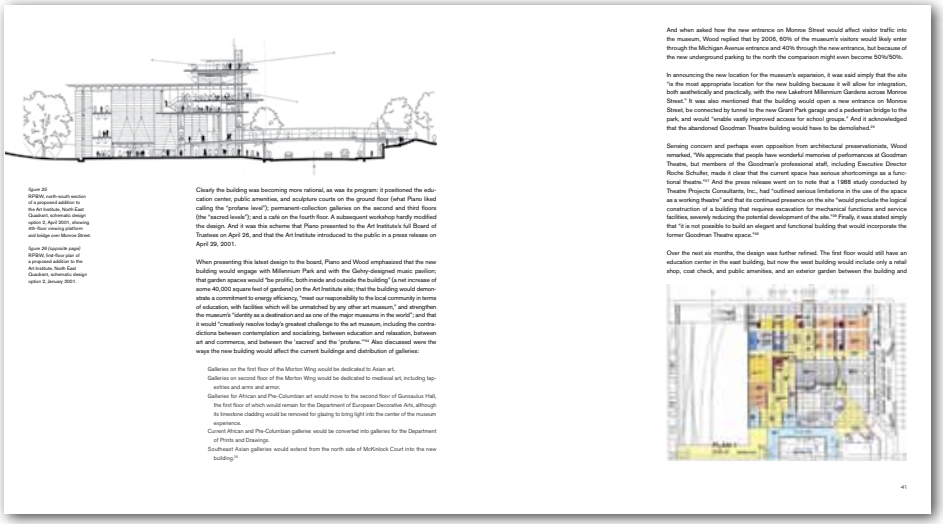


figure 25
RPBW, north-south section of proposed addition to the Art Institute, North East Quadrant, schematic design option 2, April 2001, showing 4th-floor viewing platform and bridge over Monroe Street.

figure 26 (opposite page)
RPBW, first-floor plan of a proposed addition to the Art Institute, North East Quadrant, schematic design option 2, January 2001.

Clearly the building was becoming more rational, as was its program: it positioned the education center, public amenities, and sculpture courts on the ground floor (what Piano liked calling the "profane level"); permanent-collection galleries on the second and third floors (the "sacred levels"); and a café on the fourth floor. A subsequent workshop hardly modified the design. And it was this scheme that Piano presented to the Art Institute's full Board of Trustees on April 26, and that the Art Institute introduced to the public in a press release on April 29, 2001.

When presenting this latest design to the board, Piano and Wood emphasized that the new building would engage with Millennium Park and with the Gehry-designed music pavilion; that garden spaces would "be prolific, both inside and outside the building" (a net increase of some 40,000 square feet of gardens) on the Art Institute site; that the building would demonstrate a commitment to energy efficiency, "meet our responsibility to the local community in terms of education, with facilities which will be unmatched by any other art museum," and strengthen the museum's "identity as a destination and as one of the major museums in the world"; and that it would "creatively resolve today's greatest challenge to the art museum, including the contradictions between contemplation and socializing, between education and relaxation, between art and commerce, and between the 'sacred' and the 'profane.'"[24] Also discussed were the ways the new building would affect the current buildings and distribution of galleries:

- Galleries on the first floor of the Morton Wing would be dedicated to Asian art.
- Galleries on second floor of the Morton Wing would be dedicated to medieval art, including tapestries and arms and armor.
- Galleries for African and Pre-Columbian art would move to the second floor of Gunsaulus Hall, the first floor of which would remain for the Department of European Decorative Arts, although its limestone cladding would be removed for glazing to bring light into the center of the museum experience.
- Current African and Pre-Columbian galleries would be converted into galleries for the Department of Prints and Drawings.
- Southeast Asian galleries would extend from the north side of McKinlock Court into the new building.[25]

And when asked how the new entrance on Monroe Street would affect visitor traffic into the museum, Wood replied that by 2008, 60% of the museum's visitors would likely enter through the Michigan Avenue entrance and 40% through the new entrance, but because of the new underground parking to the north the comparison might even become 50%/50%.

In announcing the new location for the museum's expansion, it was said simply that the site "is the most appropriate location for the new building because it will allow for integration, both aesthetically and practically, with the new Lakefront Millennium Gardens across Monroe Street." It was also mentioned that the building would open a new entrance on Monroe Street, be connected by tunnel to the new Grant Park garage and a pedestrian bridge to the park, and would "enable vastly improved access for school groups." And it acknowledged that the abandoned Goodman Theatre building would have to be demolished.[26]

Sensing concern and perhaps even opposition from architectural preservationists, Wood remarked, "We appreciate that people have wonderful memories of performances at Goodman Theatre, but members of the Goodman's professional staff, including Executive Director Roche Schulfer, made it clear that the current space has serious shortcomings as a functional theatre."[27] And the press release went on to note that a 1988 study conducted by Theatre Projects Consultants, Inc., had "outlined serious limitations in the use of the space as a working theatre" and that its continued presence on the site "would preclude the logical construction of a building that requires excavation for mechanical functions and service facilities, severely reducing the potential development of the site."[28] Finally, it was stated simply that "it is not possible to build an elegant and functional building that would incorporate the former Goodman Theatre space."[29]

Over the next six months, the design was further refined. The first floor would still have an education center in the east building, but now the west building would include only a retail shop, coat check, and public amenities, and an exterior garden between the building and

41

The Modern Wing Renzo Piano and The Art Institute of Chicago The Art Institute of Chicago (10" x 11", 172 pages)

RENZO PIANO MODERNISM, MUSEUMS, AND THE TRADITIONS OF CHICAGO PAUL GOLDBERGER

Figure 10
Detail view of the glass curtain wall of the Monroe Street façade of the Modern Wing of the Art Institute, February 2009.

term "curtain wall"—it is set between vertical steel mullions, and at several key points it extends up or down beyond the building portion it is enclosing, as if to make clear that it is not a structural wall, but a covering applied later. Every curtain wall is that, of course, but Piano here takes this classic element of Chicago postwar architecture, and exaggerates it with wit and compositional skill, at once paying his respects to the modern curtain wall and giving it a new twist (fig. 10).

The overall effect, as with almost all of Piano's buildings, is one of considerable lightness, but—and this, too, is always characteristic of Piano—never does the feeling of lightness spill over into flimsiness. This is no building that will look as if it might fly away in Chicago's lake-side winds, or as if it would be unable to hold its own beside the stone-clad wings that preceded it. Once again, Piano's extraordinary sense of balance comes into play. The vertical ribs of the glass curtain wall give a light, almost delicate texture that breaks down the larger scale of the building. The stone, smooth and solid though still light in color, serves as a counterpoint to the metal and glass. There is a huge, overhanging canopy of extruded aluminum, which Piano has called the "flying carpet," extending out beyond the eastern part of the structure on all four sides and supported by thin steel columns (fig. 11). From afar, it really does appear almost to float. ("I am simple enough to believe that making a roof is great art, but it is also the simple dream of shelter," Piano has said. "The idea of putting that roof up there, flying above the building—it is a shelter for art, a parasol, but also a shelter for life.")

The canopy, as Piano suggests, is both poem and prose. In effect a gigantic sunscreen, it is a descendant of the roof Piano used in the Agnelli rooftop gallery in Turin, as well as that of the Beyeler and, to a lesser extent, the Menil. In each case the roof contains fins, or blades, which capture north light and reflect it down into the galleries while blocking light from the south, east, or west (fig. 12). In Chicago, as in these earlier Piano museums, the canopy is both a key part of the process of controlling natural light in the galleries and a powerful visual composition in itself. Its broad overhang, which actually seems not so much to be flying as to be comfortably at rest, gives the structure a self-assured, rooted presence.

Since the late 1970s the northeast corner of the site had been defined largely by the use of the entry arch from Louis Sullivan's great Stock Exchange Building, here standing free as if it were a piece of monumental outdoor sculpture. With the angled entry to the Rubloff wing as its backdrop, the Art Institute provided a well-intentioned but somewhat graceless setting for the arch, which seemed to cry out for a door beneath it and a building above it. Obviously, Piano could not restore Sullivan's building, the demolition of which in 1972 remains one of the city's architectural tragedies, but he was able to give the arch a somewhat more dignified presence by aligning it to his façade and offering it, once again, at least some connection to an architectural context, however tenuous. (Piano himself could be said to deepen the tie between Sullivan and the Art Institute, at least conceptually, since there is something slightly Sullivan-like about the way in which Piano's work seems simultaneously delicate and robust.)

The three-story structure under Piano's flying roof, which contains new quarters for the museum's education program on the ground floor and the galleries for modern and contemporary art on the two floors above, forms the main mass of the new wing as it will be seen from Millennium Park. It is roughly symmetrical, and can almost seem, from a distance, to have some of the characteristics of an Edward Durell Stone building from the 1960s—light, modern, determinedly not sleek in the manner of a Mesian building, and its symmetrical façade set underneath an oversized, overhanging roof supported by thin columns. When you get

Figure 11
View, looking west, of the Modern Wing of the Art Institute, showing the "flying carpet" over the east pavilion and the Tom and Margot Pritzker Garden, June 2009.

closer, of course, you see that it is something else altogether: not warmed-over, slightly distorted classicism, but an inventive Modernism that does not hesitate to embrace symmetry when it seems appropriate—in this case, as a means of responding to Millennium Park but also as a way of providing some counterpoint to the disorder of the Skidmore, Owings & Merrill sections, which will now be largely hidden behind it.

Piano's aesthetic is in large part a story of inventive, elegant, and often subtle juxtapositions of materials, textures, and solids and voids as a means of achieving compositional balance. He likes complexity, and he likes ambiguity, and the notion that buildings reveal themselves in stages as you move toward them and through them. In the case of the façade of the Modern Wing, Piano's first surprise is that it is not nearly so reliant on symmetry as it first appears, since it turns out that the large, high symmetrical box that dominates the façade and sits below the flying roof structure is part of a larger composition. The high box, which contains the main galleries for contemporary and modern art, forms the eastern portion of Piano's new wing; beside it to the right is a smaller pavilion, the western portion of the wing, slightly lower and not covered by the flying roof structure. This western pavilion has additional galleries, including those for design and architecture, and small special exhibitions; meeting rooms for the Art Institute's Board of Trustees; dining facilities, with an adjacent outdoor terrace for sculpture; a museum shop; and a new entrance to the museum, replacing the present east entrance into the Rubloff wing from Columbus Drive.

This entry will lead directly into Piano's most important public space, a 300-foot-long, 30-foot-high, 30-foot-wide axis that extends southward to join the existing building. It is more than the main circulation spine for the Modern Wing; it is an interior public street for the entire museum, a place that, however great its collections and however pleasing some of its galleries, has never been clear in its layout, or had a corridor that functioned as a kind of "main street," a spine from which all other parts of the museum could be logically accessed (fig. 13). (The neatly ordered Rice Building is an exception to the general complexity, but to experience its clarity you have to get to it, which is not always easy or logical.)

Figure 12
View, looking west, of the blades of the "flying carpet" over the Modern Wing, under construction, March 2008.

Figure 13
Interior view, looking south, of the Modern Wing's Arthur Gallic Court, the principal north-south axis of the Modern Wing of the Art Institute, June 2009.

Left
The graceful profile of the Nichols Bridgeway has been compared to that of a racing shell.

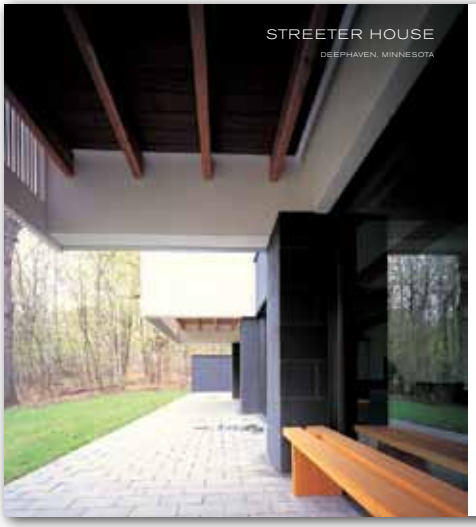
Far left
Exterior view, looking north, showing the windows of the Terzo Piano restaurant at far left, and directly ahead, inside the building, the Gretchen and John Jordan II Rooms, which is adjacent to the third-floor galleries of modern European art.

The Modern Wing Renzo Piano and The Art Institute of Chicago The Art Institute of Chicago (10" x 11", 172 pages)

THE INVISIBLE
ELEMENT OF PLACE THE ARCHITECTURE
OF DAVID SALMELA

THOMAS FISHER
PHOTOGRAPHS BY PETER BASTIANELLI-KERZE

BOXES



STREETER HOUSE
DEEPHAVEN, MINNESOTA

FATHER AND SON

The average American household does not match the myth. According to the U.S. Census Bureau, only 52 percent of households consist of married couples with children, a number that is only slightly ahead of the households of married couples without children (28 percent) and single people living alone (26 percent). Meanwhile the number of households headed by a male grew 44 percent in just an eight-year period between 1995 and 2003 and now constitutes 2 percent of all families. The home-building industry has adjusted to these demographic changes slowly, at best. Most of the mass-market homes available in many locations assume larger families, able to do more maintenance and needing more room than these statistics suggest.

Recent demographic shifts have in turn created a great need for more adaptable, compact, and diverse housing types than currently exist. Although many buyers think they cannot afford a custom-designed home, they typically end up buying more house than they need and one that doesn't necessarily fit their family's lifestyle. This decision can be less cost effective than hiring an architect and a custom builder to design and construct a house that meets their requirements without wasted space or expense.

The house and surrounding site that architect David Salmela and landscape architect Shane Coen designed for Kevin Streeter and his son demonstrate the advisability of the custom-built route. They show how the dramatic increase in the number of male-headed households has begun to affect the size and nature of housing, and indicates the extent to which creative new models can arise when offering people real choices in the home market. A builder of custom homes himself, Streeter admits that "there are a lot of terrible houses being built these days."

3 Streeter House

above: Almost elemental in its simplicity, the screened porch has a projecting roof that hovers above the terrace, while reaching out to what lies beyond the wall.

right: A wood bench beside the front door provides a sheltered place to look out on the landscape and to take off boots before entering the house.

10 Streeter House

An identical wood bench in the entry vestibule offers a place to sit or unload packages before moving into the adjacent living and dining areas.

11 Streeter House

The Invisible Element of Place The Architecture of David Salmela University of Minnesota Press (9.5" x 10.5", 256 pages)

AS GREEN AS IT GETS

We hear a lot about the "green economy" without always knowing what it means. For some, it implies an economy that uses environmentally friendly methods of making and delivering the products and services we have today, while for others it suggests something more dramatic: a complete change in the relationship between humans and the natural environment, resulting in new kinds of products and services and in the cessation of the most damaging things we do right now. These two views—one more evolutionary, the other more revolutionary—do not necessarily exclude each other. We can evolve more slowly in areas that do not have much effect on the environment as long as we move quickly in those that do. What matters is how fast we expand what we mean by the bottom line, determining profit not only in financial terms but also in consideration of the benefits our actions have on others—other people, other species, other generations.

That may not sound like a formula for economic success, but green companies have begun to prove skeptics wrong. Businesses that value people and the planet as much as conventional ideas about profit have done very well, as exemplified in two companies, Loll and Epicurean, whose owners commissioned David Salmela to design their offices and production facility in a renovated industrial building in Duluth. "They are young, progressive companies," says Salmela, "with innovative, sustainability-minded products," and their success shows that business owners can care about their employees, attend to the natural environment, and produce eco-friendly products while also building economic value.

The companies started as a design-build firm, making TrueRide skateboard parks. The surface they used consisted of a paper-based, fiber-composite material—Skatelite—that resisted the

above: The new office of the Hawks Boots Factory perches on top of the existing masonry-clad industrial building, affording a view of Duluth's harbor.

opposite: From the parking area, visitors enter between two gable berms to a projecting slat enclosure that leads to the glass-walled rooftop offices.

wear and tear of skateboarders to a remarkable degree. The firm also used postconsumer high-density polyethylene derived from recycled plastic containers to make the substructure supporting the skateboard surface. Eventually, brothers Dave Benson and Greg Benson, along with Tony Ciardelli, began using the scrap from making skateboard parks to manufacture Loll Designs outdoor furniture and Epicurean cutting boards, all made from recycled materials. "We're a little different from other companies," admits Greg Benson, and when it came to expanding their facilities, "we didn't want something traditional."

In industry, "traditional" usually means building a new structure from scratch, often using high-energy materials in locations that require a lot of fossil-fueled transportation. Instead, Benson and his two co-owners bought an eighty-year-old factory in the city of Duluth, next to a train line, with the goal of recycling it, in the spirit of their products. The factory, called Hawks Boots, had had several additions over the years, with a manufacturer of concrete burial vaults having occupied it last, leaving behind contaminated soil, cement waste, and concrete debris, which the new owners cleaned up with the oversight of the Minnesota Pollution Control Agency. And yet, despite the expense of this cleanup, the building offered great value, with high-ceilinged production spaces and a spectacular view from its easily accessible roof, of the St. Louis River and Duluth's harbor in the distance.

The building lacked adequate office space, however, and so Benson and his co-owners approached David Salmela. "We knew about David's buildings, such as his Gooseberry Falls State Park Visitors Center," says Benson, "and we knew he could give us something comfortable to work in." That Salmela had worked on an industrial building earlier in his career was also a plus. What cemented the relationship was Salmela's seeing the potential of the fiber-composite board that the company uses in its cutting boards as a possible cladding material for the building. "We realized in the first fifteen minutes that they had an amazing product," says Salmela. Skatelite can withstand severe weather and it has an integral color that needs no painting and little maintenance. Its use in the company's offices would serve as an ideal advertisement for the durability of the company's sustainable products. "David liked the slate-black color the best, which also has the best performance for the exterior of buildings," adds Benson, "because it fades the least."

Salmela and Benson realized that the factory's roof provided the best place for the five-thousand-square-foot addition. That location not only offered "an amazing view," says Salmela, it also separated the offices from the manufacturing below and provided an easy entry point on the uphill side of the site. Using the concrete debris on the property, Salmela created two grass-covered earth berms that flank the entrance to the offices and guide visitors to the wood-slat enclosure that covers the stairs to the front door of the addition. They also provide some visual separation between the offices and parking area. "The berms are like the mounds that Martha Schwartz uses in her landscapes," jokes Salmela, "but here they serve an environmental purpose, keeping waste material out of the landfill."

The project's modest budget—sixty-three dollars per square foot, including site work and demolition—demanded that the addition be, as Salmela says, "a simple, bold, modern space made of inexpensive materials." The rooftop addition consists of one large, sixteen-foot-high room, with full-height glass walls on either end and exposed glulam columns and beams running the length of the space. Structural-insulated panels make up the walls and roof, with the company's slate-black material cladding both the interior and exterior walls, contrasting beautifully with the exposed wood structure and the plywood floor stained a red-and-white checkerboard pattern. Salmela's office also designed the cubicle system for the client, using the same recycled polyethylene material they use in their outdoor furniture. "It showed off what their products can do," says Salmela, "and let them avoid having to order new furniture."

to the height of the built-in table in the study above. That shared pair of windows has two very different effects. On the first floor, it draws your attention up into the trees, emphasizing their height and age, "bearded with moss" as Longfellow put it. And on the second level, the windows along the floor focus your view down to the forest floor, "indistinct in the twilight" of deep shade.

Modern design is often associated with machine production and mechanical forms, but the Scandinavian version of modernism has often sought, instead, to reconnect us to nature by opening up buildings to their surroundings and by using natural materials. You see that sentiment in Salmela's use of wood, left in its natural state, on both the inside and outside of houses such as the Chrismers'. And you also see it in what Salmela's clients often select as furnishings. In the Chrismers' case, long before they commissioned Salmela to design their house, they had purchased a number of vintage Danish modern chairs by the well-known designer Berge Mogensen. Made of undyed leather strapping slung over clear-finished wood

above: From the road, the Chrismer cabin lies low to the ground. Only the white line of the roof, the white chimney, and the wood-clad box are clearly visible.

opposite, top: At dusk, the cabin glows from within as light bounces off the wood cladding, the white walls, the wood windows, and warm gray concrete floors.

opposite, bottom: The entry hall leads along the window wall, past the living room fireplace, to end in the dining area and kitchen, which is open to the floor above.

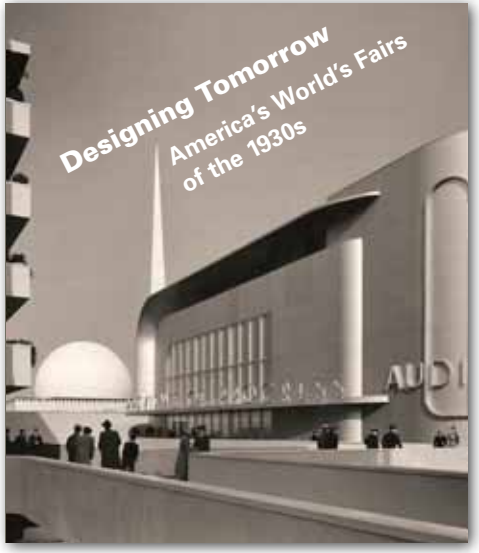
The white masonry fireplace is a focal point in the living room, with views past it to the woods or to the wood-slat balcony over the kitchen.

frames, the Mogensen furniture provides the seating in the dining and living areas, and "it goes perfectly with David's design," observed Bob Chrismer. Having first bought the chairs, adds Alice Chrismer, with a smile, "we had to have David design a home for them."

Sometimes, of course, we don't recognize the inevitability of things. "The one thing we fought David on were the four-foot-wide white overhangs on the roof," admits Bob Chrismer. "We thought they would look out-of-place with the dark color of the house and would block our view of the trees, but David insisted on them, and he was right. They're wonderful." As in Longfellow's poem, where it seems unavoidable that Evangeline will one day reunite with Gabriel, so too does the simplicity of the Chrismers' cabin seem effortless, as natural as the murmuring pines that surround it.

below: Stairs lead to a guest bedroom and study, with the kitchen island serving as a gathering point between the living and dining areas.

The Invisible Element of Place The Architecture of David Salmela University of Minnesota Press (9.5" x 10.5", 256 pages)



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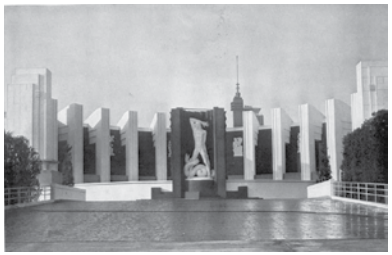

Fig. 2 Paul Cret's Hall of Science at the Century of Progress Exposition, with John Storrs's sculpture *Knowledge Combating Ignorance*. Kaufmann and Fabry Co. *Official Pictures of A Century of Progress Exposition* (Chicago: Reuben H. Donnelley, 1933). National Building Museum.

The bigger problem confronting exposition organizers was the look of the fair. No doubt it had to be modern. But what exactly did this mean? Hadn't the earlier generation of fairs with their grand neoclassical designs seemed modern to the people who had visited them? Complicating any answer to these questions was another exposition, the 1925 Paris Exposition internationale des arts décoratifs et industriels moderne. The Paris exposition, which reframed design syntax across architecture and the arts on both sides of the Atlantic, had been without an official U.S. government exhibit. Secretary of Commerce Herbert Hoover had declined an invitation from the French government to participate.[22]

Hoover obviously bore no hostility to the exposition medium. His objection to U.S. participation in the Paris event stemmed from the French requirement that "reproductions, imitations and counterfeits of ancient styles will be prohibited," and from his conviction that modernism did not really exist in the United States, and that, if it did, it certainly did not reflect American culture.[23] The reaction from American artists, architects, and designers came swiftly. What about the architects Frank Lloyd Wright and Richard Neutra? What about the artists Man Ray and Joseph Stella? In response to his critics, Hoover agreed to appoint an official U.S. commission to visit the Paris fair and report back on its content. This *Report of Commission Appointed by the Secretary of Commerce to Visit and Report upon the International Exposition of Modern Decorative and Industrial Art in Paris* did not impress anyone with its catchy title. But it was written less as a report than a manifesto, and its far-reaching conclusions set the stage for much of the thinking that fed the modernist designs of America's Depression-era world's fairs.

Led by the industrial art specialist Charles R. Richards, Arts-in-Industry medal winner Henry Creange, and the Lenox Ceramics designer Frank Graham Holmes, the commission defended the secretary's reasons for not participating in the Paris exposition. "As a nation we now live artistically largely on warmed-over dishes," they declared in the introduction to the report. Put simply, the problem with American design was that it was too historicist in nature. This was unfortunate for two reasons. First, it posed a problem for the standing of American art in Europe. Second, and more important, it posed a problem for American industry. What the Paris exposition taught above all, the commissioners observed, was that the application of

Fig. 3 Fountain of Science, Hall of Science courtyard. Louise Lentz Woodruff, sculptor. Century of Progress Exposition, Chicago, 1933–1934. Special Collections Research Center, University of Chicago Library.

could lead or follow. For American industrial designers, the choice was clear.

Industrial design came of age with the fairs of the 1930s. As the historian Richard Guy Wilson has observed, the term *industrial design* has roots back at least in the 1910s, but began to coalesce only in the late 1920s and early 1930s, when several talented artists and theater set designers, many of whom had backgrounds in advertising, began applying their talents to altering—modernizing—the appearance of machine-age products and machine-age fashions. Some even went so far as to propose engineering women's bodies to make them more efficient. By the close of the 1930s, due largely to their work at world's fairs, Norman Bel Geddes, Walter Dorwin Teague, Henry Dreyfuss, Donald Deskey, and Raymond Loewy had become household names, and their designs had become synonymous with modern American life.[25]

Bel Geddes sounded the clarion call for industrial design in his book *Horizons*, which he wrote just before the opening of the 1933 Chicago exposition. Intended as a manifesto on behalf of the power of design to reinvent America as one vast "industrial organism," Bel Geddes proclaimed: "We are entering an era which, notably, shall be characterized by *design* in four specific phases: Design in social structure to insure the organization of people, work, wealth, leisure. Design in machines that shall improve working conditions by eliminating drudgery. Design in all objects of daily use that shall make them economical, durable, convenient, congenial to every one. Design in the arts, painting, sculpture, music, literature, architecture, that shall inspire the new era." What would drive this vision toward the future? Bel Geddes had a ready answer: "Tomorrow," he declared, "we will recognize that in many respects progress and combination are synonymous." Corporate consolidation wedded to modern design—here was a vision of a marriage that would be made not in heaven but at the Chicago Century of Progress Exposition and celebrated at each of America's succeeding Depression-era fairs.[24]

In many respects, the auto industry led the way. Some of the most memorable buildings from the fairs of the 1930s were Albert Kahn's gearlike Ford Building at the Chicago exposition (designed with Walter Dorwin Teague) and his General Motors Futurama complex (designed with Norman Bel Geddes) for the 1939 New York World's Fair. But the interesting thing about these fairs is that multiple industries marched to the new music of modernism. And they were joined by the U.S. government, which deployed architects and designers to make the machinery of the federal government seem as relevant to people's lives as the machine age itself. There is good reason to concentrate on the works of important corporate pavilions, but to do so exclusively is to miss the forest for trees, in an almost literal sense. Manufacturers represented at the fairs produced a forest of paper products in the form of advertising pamphlets that tried to convince fairgoers that, through the consumption of newly stylized goods, they could be become as modern as their toasters and roadsters, or, for that matter, their countertops and commodes.[26] And the designers did not rest there. For some, the goal of modern design was nothing less than redesigning the human body. If a fair could be an "industrial organism," so could a body. If a building or pen could be streamlined, so could a human being. American modernism, in short, was not just about style or a way of living; it was not just about surfaces. It was about the substance and meaning of modern life itself.

If this sounds like an exaggeration, it is important to understand that the designers of the fairs never thought in small terms. Indeed, they pumped steroids into the aphorism attributed to Daniel H. Burnham, director of works of the 1893 fair: "Make no little plans, for they have not the power to stir men's minds." As Bel Geddes informed Burnham's sons before the 1933 Chicago fair opened: "I want you to know that there is a second office which bears the visionary statement of your great father over its fireplace."[27]

Industrial designers and architects did not stop with stylizing buildings. Exposition designers understood that to make America more modern, Americans would have to change their habits from the way they prepared food and dressed to way they thought about transportation, work, and leisure.[27] This emphasis is developed by Lisa Schrenk in her contribution to this volume, where she underscores how designers from major industries joined exposition teams and did so with a fervor and commitment to saturation advertising that is astounding to behold.

In 1939 several industrial designers who crafted showpiece pavilions at the New York fair responded to an invitation from *Vogue* magazine to put their imaginations to work on creating fashions for "the woman of the Future." Their modern designs for—and on—women bear close scrutiny, especially for the influence of eugenics, the popular "science" of race betterment. Donald Deskey, the renowned designer of New York's Radio City Music Hall and several New York World's Fair exhibits, made this prediction: "Medical Science will have made [the woman of the future's] body Perfect. She'll never know obesity, emaciation, colds in the head, superfluous hair, or a bad complexion—thanks to controlled diet, controlled basal metabolism. Her height will be increased, her eyelashes lengthened—with some X-hormone." Consequently, women would only need to have "a system of clothes units," machinelike interchangeable parts that could, of course, be mass produced (fig. 4).[28]

Raymond Loewy, who had established his reputation for railroad car and airplane interiors before being selected to design the Focal Exhibit of the Transportation Zone at the 1939 fair, made the explicit link with eugenics when he extended the theme of transportation to women's travel wear and his design for a garment that could be converted from casual to formal dinner dress. The larger problem for designers, he implied, wasn't coming up with the designs for the dress. Rather, the problem lay with the unsatisfactory physique of women. "But," he told readers, there was no reason to worry, because "eugenic selection may bring generations so aesthetically correct that such clothes will be in order." Little wonder that this same issue of *Vogue* included a piece entitled "To-Morrow's Daughter," which peered into the future and concluded: "To-morrow's American Woman may be the result of formulae—the tilt of her eyes, the curve of her chin, the shade of her hair ordered like crackers from the grocer. She may be gentle, sympathetic, understanding—because of a determinable combination of genes. She may be part of America, the world-power; or of America, the absorbed state. A little wistfully, we play with possibilities."[29] Streamlining, in other words, had as much to do with ideology—in this case, the ideology of creating a race of near-perfect human beings—as with style.[30] Or, to put it a bit differently, the version of modernism that Hitchcock and Johnson spun for MoMA-goers as being primarily about aesthetics, and not about ideology, stood at some remove

Fig. 4 "Radically New Dress System for Future Women, Prophesies Donald Deskey." Anton Bruehl, photographer. *Vogue*, February 1, 1939. Anton Bruehl/*Vogue* © Condé Nast Publications.

Designing Tomorrow America's World's Fairs of the 1930s Yale University Press (8.5" x 10", 210 pages)

Modern Design Goes Public
A Photo Essay

Laura Burd Schiavo

On the eve of Chicago's 1933 Century of Progress Exposition, Alfred Granger, president of the local American Institute of Architects chapter, reflected on the undertaking of the architectural commissioners chosen to design the fair. They had, he wrote, "come home from [the 1931 Paris Exposition Coloniale Internationale] inspired by the effects achieved through the use of new materials, new form and the possibilities of electric lighting and wished the forthcoming exposition in '33 to be wholly 'modern' in every respect."[1] As Granger predicted, the design for that fair, and that of the five that followed over the next seven years, deviated substantially from the historically inspired, heavily ornamented designs of previous American expositions.

In 1937, anticipating the world's fairs being planned for New York and San Francisco two years later, the industrial designer Walter Dorwin Teague described the benefit of the multiplicity of fairs during the 1930s. A member of the New York World's Fair Board of Design, Teague explained: "Heretofore world's fairs have been spaced so far apart that each has been planned out of a vacuum. . . . But we have had a series of fairs in the past five years; we have been able to observe the reactions of the public, the effect of exhibits on the spectators and the degree of interest they aroused."[2]

These two quotations, one from an architect, the other from an industrial designer, suggest the fruitfulness of the moment for their respective professions. Emboldened by developments abroad and at home to create "modern" fairs, they engaged in a prolific and productive exchange about the nature of contemporary expositions during an energetic decade of world's fair activity. After all, expositions dating back to 1851 and the first such endeavor, London's Great Exhibition of the World of Industry of All Nations, had featured architectural innovation and showcased invention. How, the architects and designers debated, would these look different? The designed elements of the expositions—the fairgrounds, the pavilions, and the exhibits—can be viewed as their reply, expressions of modernism in the hands of (largely) American practitioners. Although there was no coordination from fair to fair, the architects and designers collaborated on multiple projects for multiple fairs in various combinations. Beyond their roles for the expositions, they were each other's teachers, students, and partners.

Plate 3
This issue of *Popular Mechanics* magazine (1933) included an illustrated, sixteen-page spread focused on new building materials and new applications of old materials at the Century of Progress Exposition. The cover featured the Sky Ride. National Building Museum.

"If it does nothing else, [the Century of Progress Exposition] is likely to demonstrate the practical value of exterior and interior illumination for decorative purposes, and to show the practicality of simplified construction as applied not only to large buildings, but to small homes as well."

Popular Mechanics magazine, May 1933

Fairgrounds

The architects who selected the plans for the exposition fairgrounds—especially those created specifically for the 1930s world's fairs in Chicago, New York, and San Francisco—held different opinions about how to create intelligible landscapes. While all agreed that the plans had to facilitate visitors' sense of orientation in plots ranging from four hundred to twelve hundred acres, some were wedded to their Beaux-Arts training and the persistent neoclassical attitude that associated geometry with logic and clarity of design. They preferred axial plans and broad boulevards. Others, more willing to break from custom, argued that less symmetrical plans would open the possibilities for transporting visitors to places like no other.

The Century of Progress Exposition veered the farthest from tradition in plan, an innovation due largely to the architect Raymond Hood. Eight architects, including Hood, made up the commission that determined the elements to be included in proposals for the grounds and ultimately selected the plan for the Chicago fair (plate 4). The required elements included a dominant building in the center celebrating scientific achievement, an airport projecting into Lake Michigan, and major water features "comparable with the . . . Columbian Exposition of 1893." Hood argued that symmetrical plans were "monotonous" and proposed a design that broke from axial symmetry (plate 5). An informal layout, he believed, allowed more creative expression by the architects of individual pavilions, best assisted the flow of people, and most easily accommodated inevitable changes in the number and design of structures. The eventual serpentine plan bore closest resemblance to Hood's proposal. It wound along two main areas, the long, narrow man-made Northerly Island and a mainland site across a lagoon (plate 6).

Despite a variety of earlier proposals for New York and San Francisco, the design committees for both fairs settled on plans dominated by axial hubs (plate 7). At the Golden Gate International Exposition unequal axes broke to some degree with the symmetry of a traditional approach, but the plan's basis in a series of courts reflected the legacy of the classically trained architects (plate 8). Ironically, the New York World's Fair, deemed the most modern by later critics, was the most traditional in plan. The largely conservative board of design rejected a plan for a serpentine path presented by a member of the more progressive "Fair of the Future Committee."[3] The fair's "Theme Center" (the Trylon tower and spherical Perisphere) formed the core, with thematic zones radiating in familiar segments around it (plate 9). In neither San Francisco nor New York did the organizing scheme extend to the entertainment zone, and the failure of the plans to take into account multiple entrance points prevented uniformity in the vistas encountered by fairgoers. Critics of the New York fair maintained that the absolute order was at odds with an avowed spirit of change and that insufficient elevations prevented views of the most important vistas.

A number of design inspirations set the grounds apart from previous expositions. The planners shared an enthusiasm for air travel and attended to the question of how the grounds would appear from above. The inclusion of Chicago's Sky Ride and the offering of blimp rides over the grounds of many of the fairs attest to this awareness. In addition to their interest in how the grounds would look from the air, planners in Chicago, New York, and San Francisco devised innovative color schemes that coordinated the buildings and flora to help orient visitors on the ground. Although eventually deemed ineffective for navigation, the ideas expressed a modern engagement with the innovative use of color.

Plate 17
The three sections of William Lescaze and J. Gordon Carr's Aviation Building, which fit together to provide a look of frictionless efficiency, were also functional units. The entrance lobby and restaurant, most visible in this photograph, were backed by hangar-shaped and half-dome sections which housed exhibition halls. Digital file © Eric K. Longa/Collection of Eric K. Longa.

Plate 18
The automobile companies commissioned some of the largest and boldest pavilions at the fairs, preeminent among them the architect Albert Kahn and the designer Norman Bel Geddes's General Motors Building, with its mammoth, sweeping walls and curving ramp. Photo provided courtesy of Albert Kahn Family of Companies.

Plate 57
Intersection of the Future installation, General Motors Building. Harry Ransom Humanities Research Center, University of Texas, Austin, courtesy the Estate of Edith Lutyens Bel Geddes.

Notes

This essay, and the National Building Museum exhibition on which it is based, would have been impossible without Lisa Schrenk's seminal work on the architecture of the Century of Progress Exposition. I wish to thank Robert Rydell, Chrysanthe Broikos, Sarah Leavitt, and Martin Moeller for reviewing early drafts of this essay. Thanks also to the curatorial team for *Designing Tomorrow*: Deborah Sorensen, Brigid Laurie, Stephanie Anderson, Amy Barr, Andrew Costanzo, and Diane Riley.

1. Alfred Granger, *Chicago Welcomes You* (Chicago: A. Kroch, 1933), 235, quoted in Lisa D. Schrenk, *Building a Century of Progress: The Architecture of Chicago's 1933–34 World's Fair* (Minneapolis: University of Minnesota Press), 58.
2. Walter Dorwin Teague, "Exhibition Techniques," *American Architect and Architecture*, September 1937, p. 33.
3. Eugene A. Santomasso, "The Design of Reason: Architecture and Planning at the 1939/40 New York World's Fair," in *Dawn of a New Day: The New York World's Fair, 1939/40* (New York: New York University Press, Queens Museum, 1995), 32.
4. Schrenk, *Building a Century of Progress*, esp. chapter 2.
5. Frederick A. Gutheim, "Buildings at the Fair," *Magazine of Art* 32 (1939): 286.
6. Richard S. Requa, *Inside Lights on the Building of San Diego's Exposition, 1935* (San Diego: Parker H. Jackson, 1977), 58. This is a reissue of a title originally published in 1937.
7. *Official Guide Book: Golden Gate International Exposition on San Francisco Bay* (San Francisco Bay Exposition, 1939), 108.
8. Frederick A. Gutheim, "The Buildings and the Plan," *Magazine of Art* 32 (1939): 136.
9. Alfred Frankenstein, "Pageant of the Pacific," *Magazine of Art* 32 (1939): 134.
10. Quoted in "Dream of Fair Colors," *Movie Makers*, June 1939, p. 276. See Helen A. Harrison, "The Fair Perceived: Color and Light as Elements in Design and Planning," in *Dawn of a New Day*, 45–46.
11. Roland Marchand, *Creating the Corporate Soul: The Rise of Public Relations and Corporate Imagery in American Big Business* (Berkeley: University of California Press, 1998), 264.
12. Douglas Haskell, "Tomorrow at the World's Fair," *Architectural Record*, August 1940, p. 66; Teague, "Exhibition Techniques," 31. See also Marchand, *Creating the Corporate Soul*, 281.
13. For a discussion of this movement in museums see Steven Conn, *Museums and American Intellectual Life, 1876–1926* (Chicago: University of Chicago Press, 1998), chapter 7.

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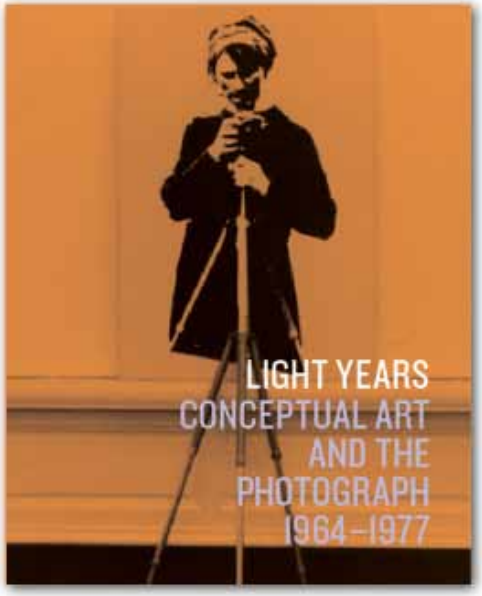


FOREWORD

Conceptual Art has long been at home in the Art Institute. In 1974 Anne Rorimer, Curator of Twentieth-Century Painting and Sculpture, brought together a number of the artists included in the present exhibition for a pioneering show titled *Idea and Image in Recent Art*, the first of several monographic and thematic Conceptual Art exhibitions that Rorimer curated over the subsequent decade. Since his arrival in 1999, James Rondeau, Chair and Frances and Thomas Dittmer Curator of Contemporary Art, has regularly revived that precedent; as one important manifestation, the permanent collection galleries in the Modern Wing include a room devoted to Conceptual Art.

Much of the art shown in those early exhibitions or in our permanent collection galleries today is photographic—the key work *Carving: A Traditional Sculpture* (1972), by Eleanor Antin, comes to mind—and the departments of Photography and Contemporary Art have in recent years drawn together to address the singular importance of photography to contemporary expression that began, precisely, in the Conceptual Art era. The purchase by the Department of Photography in 1991 of *Sixteen Isomorphs: Negative* (1967), an important early piece by Mel Bochner, and the subsequent gift one year later of more than 150 mostly contemporary art photographs by Boardroom, Inc., set the stage for further common activity. Only recently, however, has fuller coverage been given to "photoconceptualism" and its legacy, as, for example, in the 2006 exhibition *So the Story Goes*, which was organized by Katherine Bussard of the Department of Photography. That show included work by Philip Lorca-DiCorcia and Nan Goldin, whose masterpiece, *The Ballad of Sexual Dependency* (1979–2001), was acquired jointly by the departments of Photography and Contemporary Art. A recent exhibition of photographs by Ed Ruscha (2008) presaged the comprehensive treatment of photography and avant-garde art in the 1960s and 1970s that has now been undertaken by Matthew S. Witkovsky in the exhibition *Light Years: Conceptual Art and the Photograph, 1964–1977*.

Photography is everywhere at the Art Institute today: from the Dada photomontage of Max Ernst that hangs with the prewar modern paintings, to photographic interpretations of the Modern Wing commissioned by the Department of Architecture and Design, to nineteenth-century examples featured in a recent American Art exhibition on the Arts and Crafts movement, or an exhibition that is planned by the Department of Asian Art on the treasures of Jaipur, India. Photography is especially prevalent as a form of contemporary art. This expansive institutional presence is best understood as a manifestation of the pluralism that makes the Art Institute a great encyclopedic museum. Photographs take many forms and can be put to many uses, and it is both a challenge and a pleasure to recognize that diversity in our collections and exhibitions. The slides, canvases, books, postcards, sculptures, films, installations, and, not least, framed prints that are on view in *Light Years* and examined in this catalogue offer fresh insight, not just into a chapter in history but into the future understanding of art within the museum institution. That signal accomplishment must be credited first and foremost to the artists of the Conceptual era, who took up photography the better to break down museum hierarchy and allow art to range freely across disciplines.

I wish to express my thanks to Matthew S. Witkovsky for the initiative and imagination to undertake this ambitious exhibition, and I wish to congratulate him on being named the Richard and Ellen Sandor Curator of Photography. I also want to thank the benefactors who have made possible this challenging exhibition, beginning with the Terra Foundation for American Art, which provided lead foundation support. Additional financial support was received from the Andy Warhol Foundation for the Visual Arts, the Robert Mapplethorpe Foundation, the Mondriaan Foundation, and the Glenstone Foundation. Major support for the catalogue was generously provided by the Lannan Foundation, with additional support coming from Sotheby's, Inc.

Douglas Druick
President and Eloise W. Martin Director of the Art Institute of Chicago

Plate 1 Alighiero Boetti (Italian, 1940–1994). *AVIAR = LMD (Andy Warhol Alighiero Boetti = Leonardo Marcel Duchamp)*, 1967. Silk screen print with graphite on paper, from an unnumbered edition; 38.8 × 58.8 cm (15 ¼ × 23 ⅛ in.). Colombo Collection, Milan.

ACROSS THE UNIVERSE

Mark Godfrey

among a number of photographs made at randomly selected sights in Jerusalem, enlargements have been examined to determine if any signs of the eternal presence of our Biblical ancestors could be found within the natural environment of the Holy Land. The enlargements do, in fact, reveal the appearance of many faces. For this work, the artist has made conventional renderings of some of the faces to assist the perception of those who may not perceive in the same manner."

Huebler initially explained this project in terms of his general concerns of the time. As in other works, the photographs were taken at random, without his subjective input, and placed in an uneasy relationship with language. In this particular instance, he was thinking of "the well-known cultural mythology that 'the gods are everywhere.'"[1] On face value, the enlarged images and sketches appear to affirm the myth, but *Variable Piece #199, Israel* as a whole does the opposite of what its text claims. Rather than proving "the eternal presence of the biblical ancestors," Huebler's absurd drawings of faces detected in enlarged details of walls and trees ridicule the myths mentioned in the text. His critique of language, cliché, and myth was a strand running through many of his mid-1970s works ("I'm speaking against the irresponsibility of language. I'm speaking against the lameness, the sloppiness of mythologies," he told Michael Auping in 1977[2]), but these specific works were certainly prompted by the Israeli trip, and Huebler's decision to mock particular language constructions ("the gods are everywhere") was also a precise response to the frequently preposterous literature on the "Holy Land," where guidebooks would often proclaim "the eternal presence of our Biblical ancestors." If these phrases and myths served to market the country to Jewish and Christian tourists, so too did the images of sites such as the Wailing Wall and the Sea of Galilee that Huebler would have seen in brochures and postcards. His souvenir images of Israel—randomly enlarged images of shadows near the Damascus Gate—were amusing stand-ins for such standard tourist images and all they tried to promote. (Lest it seem that Huebler was unusually hostile to Israel, note that he made similar works two years later in London, where he joked at the kind of promotional material supplied by the British heritage industry by taking photographs of the stones of the Tower of London and claiming to detect in their enlargements the faces of its prisoners.)

SEE MY FRIENDS

As Huebler's travels began to dominate that part of his professional life not spent teaching, another strand opened up in his work: "I found I was giving myself permission to photograph people. I began recognizing myself as a social being, recognizing the camera as a social instrument, in that I could use it as a form of social mediation." He found out about "the power that the camera has and the social reactions people have to it, how they duck, how they cringe, and so forth."[3] The experience of travel for artists such as Huebler led from works involving photographs of places to works with people—people connected to the artist's reasons for being abroad, people he passed by without ever knowing, people from different cultures and with different relationships to photography. We tend to think about the portrait images in conceptual photography involving the artist's own image (Bas Jan Ader's *Broken Fall*; Nauman's *Making Faces*; Giuseppe Penone's *Progetto per lenti a contatto* [*Project for Contact Lenses*] [plates 45, 46, 52, 102]), but taking Huebler's lead we can ask a different question: how did Conceptual artists using photography represent other people during their travels?

Huebler's most ambitious portrait project was undoubtedly *Variable Piece #70 (In Process), Global*, November 1971. "Throughout the remainder of the artist's lifetime," Huebler wrote, "he will photographically document, to the extent of his capacity, the existence of everyone alive in order to produce the most authentic and inclusive representation of the human species that may be assembled in that manner." Crucial to the project was his experience traveling through Europe the two previous winters; these journeys gave him the opportunity to see more people" as well as to gain a greater understanding of the history of European photography (August Sander in particular). At the same time, these trips put Huebler in mind of all the places he was not visiting, and so of the necessary impossibility, not to say futility and undesirability, of actually photographing everyone alive. He clearly acknowledged this from the start with his brief disclaimer "to the extent of his capacity," a phrase often overlooked in discussions of the work that wrongly accuse Huebler of grandiose ambitions.[4] *Variable Piece #70* would take a vast number of forms over the following years, but usually Huebler juxtaposed a subtitle including a cliché with a contact sheet and/or a single photograph, tempting the viewer to decide whether to associate the cliché with any particular person in the images.[5]

Insofar as this discussion of travel is concerned, a few instantiations of the work warrant mention. The work *31/Variable Piece #70, 1971, Basel, March 1972* includes the text, "At least one person not really worried about his immediate fate," and a single photograph showing Sperone and Fischer next to a cast of Rodin's *Burghers of Calais* outside the Kunstmuseum. Sperone holds the arm of a statue; Fischer adopts the wailing pose of another figure: this is a playful depiction of the men whose initiatives as gallerist-curators had facilitated Huebler's journeys—and whose commercial success gave them little to worry about (in contrast to Rodin's subjects, who were expecting to be executed). Within *Variable Piece #70* are three works made in 1976 when Huebler was on a trip to Munich for an exhibition at Rüdiger Schöttle. Huebler visited Dachau during this trip and made a number of photographs. Some were taken in Munich, some in the Dachau train station showing people beside the town's sign (one of which he used for the postcard announcement for his show), and others were rephotographed from 1930s and 1940s photographs that Huebler found in the concentration camp museum. These various images were used for *DMV-Variable Piece #70, 1971*, whose textual component reads, "At least one person who would leave no stone unturned"—a cliché that takes on rather chilling connotations when read next to the 1940s picture of starving prisoners and the 1970s shot of a rotund elderly German man walking toward the camera (fig. 5). Huebler's works are rare examples of conceptual photography engaging history directly. They show that Huebler was thinking about the problematic abuses of photography in the past and the ways it had been used to classify and subjugate people believed to be from other cultures.

These two examples from *Variable Piece #70* connect to other projects from the time in which artists limited their pictures of people to documenting individuals connected to their travels or in which they challenged photography's tendency to objectify its subjects. An example of the former is David Lamelas's 1969 series *Antwerp–Brussels (People and Time)*, for which Lamelas "took pictures of the people responsible for the production, distribution, and above all, discourse on his art—dealers, collectors, curators, artists—and thus characterize[d] both his personal as well as a more general network of social and artistic contacts (fig. 4)."[6] Various individuals appear in these images—Marcel Broodthaers, Daled, Anny de Decker, and Kasper König—each shot on the street to show their connection to the wider architectural and urban context in which their art world activity was pursued.

Among projects that challenge the objectification of other cultures, one of the most complex is the little-known work *Guatemala*, made there by Alighiero Boetti in 1974 (plate 98). *Guatemala* is a grid of four photographs, each of which shows Boetti standing beside Guatemalan locals and in front of decorated backdrops. The images were taken in Guatemalan cities where professional photographers set up temporary studios. Boetti must have visited the Mayan ruins of Tikal and the colorful markets of Chichicastenango, but he refrained from picturing Guatemala as an "exotic" location or Guatemalans as a "primitive" people. Instead, he represented the ways in which Guatemalans pictured themselves. This included how Western-derived forms of self-representation had infiltrated Guatemalan photographic culture, to the extent that one girl poses in front of a picture of a beach with small yachts moored in the shallows, a sun umbrella, lounge chairs, and a palm tree at its center. The banner reads "El Lago de Mis Ensueños" (The Lake of My Dreams)—Guatemalan fantasies appear to have been determined by Western constructions of leisure and exotic locations! Boetti had two photographs taken with each local, and while he reserved one photograph for this work, he gave the participant the other. As he later stated, "Here (in Italy) the foreigner in the photograph is the Guatemalan. Over there, in the photograph posed on the wall of some house perched on the side of one of the many volcanoes, I'm the foreigner."[7] The exchange of images and the sentiments of his comment critique the hierarchical relationships that have structured so many other photographic projects where Westerners return home with images of other people without any reciprocity whatsoever; one should also note the way Boetti presented himself as "the foreigner." He appeared in all four photographs wearing the clothes of a typical Italian gentleman—smart white trousers and a dark blazer. While many contemporaneous backpackers would have done all they could to blend in, wearing market-bought woven

Figure 3 Douglas Huebler (American, 1924–1997). *DMV-Variable Piece #70*, 1971–1978. Three chromogenic prints and typewritten sheet; each 40.6 × 50.7 cm (16 × 19 ⅞ in.). Museum of Fine Arts, Houston; The Target Collection of American Photography, gift of Target Stores.

Figure 4 David Lamelas (Argentine, born 1946). *Antwerp–Brussels (People and Time)*, 1969. Folder with ten gelatin silver prints mounted on aluminum; image and mount, each 30.5 × 24.1 cm (12 × 9 ½ in.). Los Angeles County Museum of Art, gift of Judy and Stuart Spencer, M.2004.310.1.

Light Years Conceptual Art and the Photograph, 1964–1977 The Art Institute of Chicago (9.5" x 12", 264 pages)

Plate 41 Lothar Baumgarten (German, born 1944). *A Voyage or "With the MS Remscheid on the Amazon": The Account of a Voyage under the Stars of the Nightsailor (Eine Reise oder "Mit der MS Remscheid auf dem Amazonas": Der Bericht einer Reise unter den Sternen des Nachtsichtlers)*, 1988–91. exhibition copy, 2011. Slide projection, eighty-one chromogenic and gelatin silver slides; 7 min.; dimensions as projected: 30 × 61 cm (11 13/16 × 24 in.). Courtesy of the artist and Marian Goodman Gallery, New York and Paris.

Plate 42 Lothar Baumgarten (German, born 1944). *The Origin of Table Manners (Vom Ursprung der Tischsitten)*, 1971. Chromogenic print; 45 × 57.5 cm (17 11/16 × 22 5/8 in.). Collection Sanders, Amsterdam.

UNINTERESTING PICTURES
PHOTOGRAPHY AND FACT AT THE END OF THE 1960S

Joshua Shannon

The camera hidden behind the keyhole is a tell-tale eye which captures what it can. But what about the rest? What about what happens beyond the limits of its field of vision? It's not enough. So, make ten, a hundred, two hundred holes, install as many cameras and shoot miles and miles of film.

Michelangelo Antonioni, 1965

On Saturday morning, November 23, 1968, Douglas Huebler was on 42nd Street, taking pictures with his eyes closed.[1] Having focused his lens on the Vanderbilt Avenue crosswalk, he shot ten photographs, each time tripping the shutter, in his words, "at the instant that the sound of traffic approaching 42nd Street stopped enough to suggest that pedestrians could cross the street." The result, which Huebler called *Variable Piece #4, New York City, November, 1968*, was suitably dull (plate 52): an indifferent group of photographs of Midtown pedestrians, recalling much of the city's celebrated street photography but apparently lacking its judicious drama, its plenitude of lightly telling detail. In one of Huebler's shots, for example, we are offered only the nondescript backs of several pedestrians loosely ambling away in fall coats, together with the poorly focused and indistinct expression of a woman looking vaguely toward us while distractedly grasping her shopping bag and purse. In another image from the group, we get an only slightly more eventful and dynamic picture: a large vacant space at left sets off the somewhat awkward step of an approaching man wearing a moustache, necktie, and large glasses. Behind him we again see the backs of several coats and, at right, the blurry elbow of a man just entering the frame.

Comparisons to other New York City street photographs made in the years before reveal just how studiously unevocative Huebler's shots are. Roy DeCarava's *Women and Children at Intersection* might be a limit case, using hieratic composition and fine, high-contrast printing to produce clean metaphorics of isolation and strength. Even Garry Winogrand's *New York*, although it shares some of Huebler's happenstance and compositional disorder, aims for aptness, summarizing the city as a place where uncanny similarities (of clothing, glance, and gait) span racial and economic differences (fig. 1). How lacking in such explanatory power, by comparison, are Huebler's blandly distracted subjects.

It seems that Huebler had specifically avoided making interesting pictures. In the text for another photographic project that fall, he wrote that "no attempt [was] made for a more or less interesting or picturesque representation of the location," and he insisted to an interviewer the next summer that one of his works was made up of photographs that "don't show anything pictorially interesting." Shifting his vocabulary very slightly, he told her that he aimed in general to "suspend" anything he pictured "from having more importance, or having that visual importance, that pictorial importance, all those things it once had, you see."[2] In making such remarks, Huebler was not simply claiming an amateur or documentary anti-aesthetic for his pictures. He seems rather to have wanted his art to negate the imperative that modernist photographers grasp condensed nuggets of reality, instants that could be unfolded metonymically to reveal organizing truths.[3] This essay sketches an understanding of the motivations for such a position, endemic as it was to much of photoconceptualism.

Why, to put it one way, would an artist intentionally make boring pictures of unimportant things? Of course, further examples of Huebler's works from the period provide clues. Consider *Duration Piece #4, New York City, February, 1969* (fig. 2), a series of close-ups of New York facades, made just weeks after *Variable Piece #4*. For this work, too, Huebler made ten photographs, again devising a system to dictate when he would trip the shutter. Beginning at an "arbitrary location" at 8:45 a.m. and apparently walking around the city, he says he doubled the intervals between each shot, making pictures at 8:46, 8:48, 8:52, and so on, ending at 4:16 that afternoon.[4] In each case, he claims that he photographed "whatever 'appearance' existed closest to the camera (immediately to the left of the artist) at the exact instant that each such interval had elapsed." The resulting photographs look like an essay on the varied texture of New York's street wall, recalling works of Walker Evans or Aaron Siskind (fig. 3). But whereas those earlier photographs hung on shadow and exaggerated contrast to make even the most mundane places visually and metaphorically compelling, Huebler's images appear indifferently lit and printed, mostly inhabiting drab middle grays. The dullest of them are all but totally without incident—mute fields of homogenous concrete.

In another work he made that February (fig. 4), Huebler aimed directly at the center of American modernist photography, making pictures of clouds to evoke Alfred Stieglitz's iconically expressive *Equivalents* (see fig. 7, p. 139). Although one is unlikely to mistake his pictures for Stieglitz's, Huebler is much closer to his sources here than before, indulging, however accidentally, in a lush variety of form and tone. In the text (to be shown, as in all these works, with the photographs) Huebler explains, however, that the thirteen photographs were shot from his passenger seat on a flight from New York to Los Angeles, with each one "made as the camera was pointed more or less straight out the airplane window (with no 'interesting' view intended)." This apparent indifference to what is captured already constitutes an attack on Stieglitz's essentialism, his "faith," as one critic put it, "in the existence of a reality behind and beyond that offered by the world of appearances."[5] But in this work, Huebler doubles his negation of traditional picturing, explaining that each photograph was made to represent (or, rather more passively, to "mark") one of the "thirteen states flown over during that particular flight." Refusing to indicate which photograph pertains to which state

Figure 1 Garry Winogrand (American, 1928–1984). *New York*, 1968, printed 1978. Gelatin silver print; 23.9 × 35.6 cm (9 × 14 in.).

Figure 2 Douglas Huebler (American, 1924–1997). *Duration Piece #4, New York City, February, 1969*, 1969. Reproduced from Douglas Huebler, © December 1970 (n.d. [winter 1971]. Westfälischer Kunstverein Münster (Westfälischer Kunstverein, 1970), n.pag.

Plate 43 Bernd and Hilla Becher (Bernd Becher, German, 1931–2007; Hilla Becher, German, born 1934). *Gas Container Empty/Full (Gasbehälter Leer/Voll)*, 1970. Two gelatin silver prints; each 39.7 × 30.1 cm (15 5/8 × 11 7/8 in.). Collection of Melinda and Eakan Nyngate.

Plate 44 Giovanni Anselmo (Italian, born 1934). *Invisibile (Invisible)*, 1971. exhibition copy, 2011. Slide projection, one gelatin silver slide, dimensions dependent on viewer. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C., Hodenia Purchase Fund, in memory of Joseph H. Hirshhorn, 2003.

Light Years Conceptual Art and the Photograph, 1964–1977 The Art Institute of Chicago (9.5" x 12", 264 pages)

Envision

A history of the GE healthcare business

The Early Years

The Middle Years

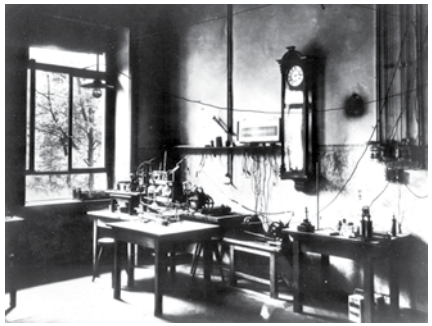
The Nelson Era

Leon Janssen and Gene Medford

Contents

The Early Years

1893–1930



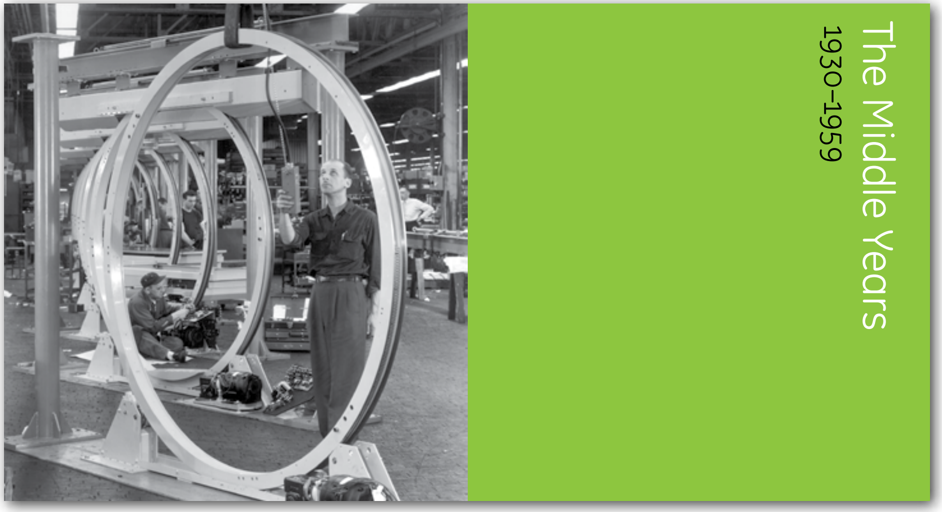
The discovery of x-rays in 1895 was as important a contribution to modern medicine as anesthesia and antibiotics. It is impossible to imagine health care today without the x-ray image, the fluoro screen, the mammography scanner, even those contemporary technologies that took their imaging cues from the loyal Radiographic &Fluoroscopic machine—such as ultrasound, nuclear medicine, computed tomography, magnetic resonance, positron emission tomography, and so on. However the x-ray didn't earn its key role without effort . . .and some controversy.

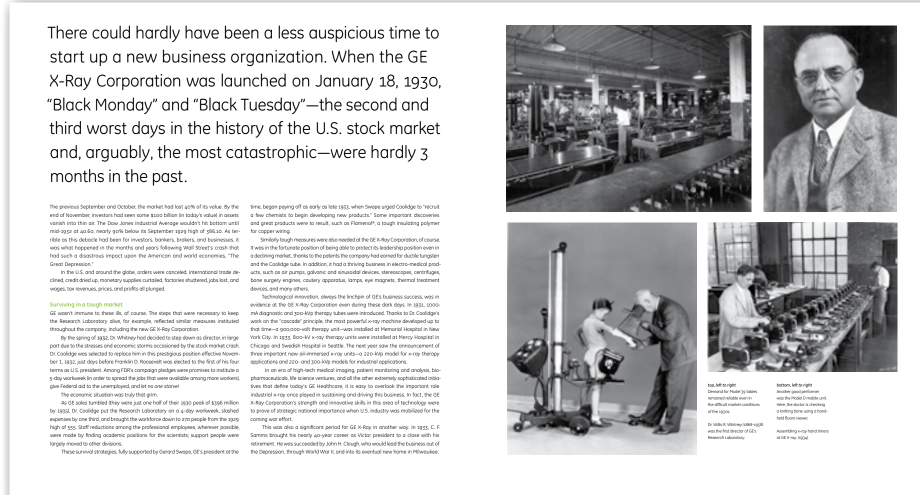
Footsteps of Pioneers

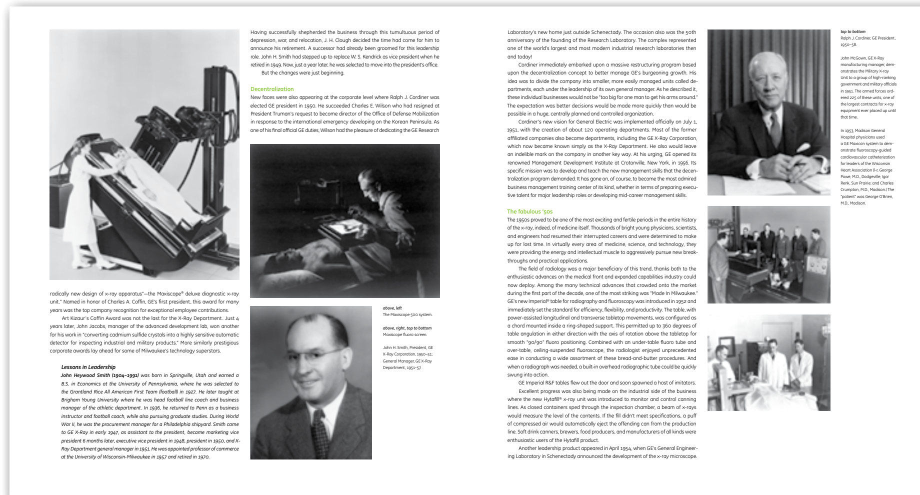
Wilhelm Conrad Roentgen *was born in Lennep, Germany, on March 27, 1845 and died in Munich, Bavaria, on February 10, 1923. Surprisingly, he did not enjoy an auspicious educational career; having been expelled from high school in Holland, then failing his college entrance exams. Nonetheless, he was permitted to audit classes at the University of Utrecht for 2 years without credit, then won admission to the University of Zürich (Switzerland). Though he was never recognized as an outstanding scholar, he graduated in engineering and received his Ph.D. in physics at age 24 in 1869. He worked his way up the academic ladder at a series of minor posts at smaller German universities until being invited in 1888, at age 43, to head the University of Würzburg's new Physics Institute. In 1901, he won the Nobel Prize in physics.*

In 1895, President Grover Cleveland had one of those "newfangled contraptions"—the telephone—installed for the first time in the White House. Electric illumination had replaced gaslights on the streets of New York City, Chicago, Boston, and several European cities. A thriving young company called General Electric (GE) had just completed the first major conversion of a steam railroad to electricity on the Baltimore & Ohio's New York City–Washington line. The GE-equipped Niagara Falls Power Station No. 1 had just opened as a low cost, reliable source of electricity.

Envision A history of the GE healthcare business Meadow Brook Farm Publishing (10.25" x 11", 210 pages)







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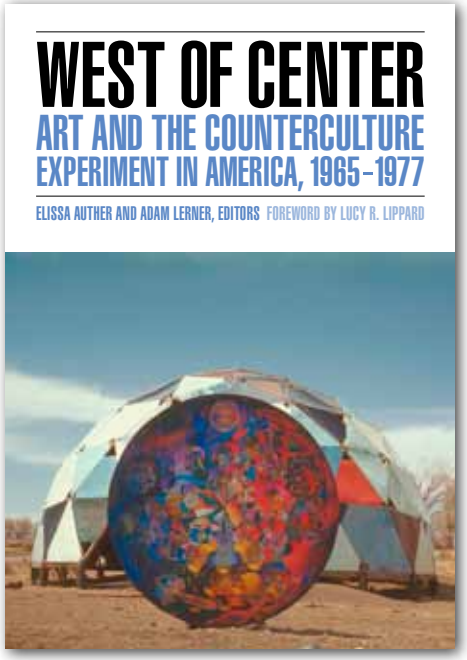

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PART III
CULTURAL POLITICS

CHAPTER 13
GODDESS: FEMINIST ART AND SPIRITUALITY IN THE 1970S

Jennie Klein

In 1977, Mary Beth Edelson, an artist and feminist activist, set out with her traveling companion, Anne Healy, to visit the Neolithic Goddess Cave on Grapceva in Hvar Island, part of the former Yugoslavia. Edelson was armed with the archeological maps in Marija Gimbutas's *The Gods and Goddesses of Old Europe, 7000–3500 BC: Myths, Legends, and Cult Images* as a reference source. Edelson managed to find an elderly tourist guide in the nearby town of Jelsa, who arranged for his son to take them up the mountain to the Neolithic site. The following day, carrying two Yugoslav flashlights and a number of candles, Edelson returned to the cave, where she engaged in a ritual designed to connect her to the power and female energy of the Neolithic Goddess worshippers. In an article about the experience that she later published in the Great Goddess issue of the journal *Heresies*, Edelson documented both her journey and the indescribable feelings that she encountered while practicing her rituals in such an ancient and sacred setting: "I felt one long hand extending across time, sending a jolt of energy into my body. I began my rituals—the energy from the rituals seemed to pulsate from the vaulted ceiling to me and back again."[1] The photo documentation of Edelson's ritual, enacted with no artificial light other than the candles that Edelson had brought with them, show a nude figure that seems to glow from a spiritual fire that burns from within, seated in the midst of a fire circle (Figure 13.1). At the uppermost edge of the photograph the ceiling of the cave is just visible, as though the ritual took place in a womb-like structure.

Edelson's journey to Grapceva cave was taken long before Goddess tourism had turned into a thriving capitalist enterprise complete with tour guides, cruise ships, and well-marked, easy-to-locate archaeological sites.[2] In order to journey to Grapceva, Edelson had unsuccessfully applied for a number of grants. She finally sold her car in order to finance her pilgrimage/performance/artwork. When she went to the Balkans, Edelson had been doing ritualistic performances such as *See for Yourself* at various sites in the United States, particularly in Los Angeles and New York, where cultural feminism was strongest. Deeply committed to feminist spirituality and radical leftist politics, Edelson viewed her embrace of feminist spirituality—albeit a feminist spirituality that was grounded in an overarching, universal worldview—as a catalyst for her political activism.

Unlike other gender radical movements such as gay rights or even radical feminism, feminist spirituality has always remained on the margins of mainstream culture and academic acceptability. To this day, the nature Goddess/witch figure is depicted as monstrous, abject, and horrific. In this paper, I return to feminist artwork that references the Goddess in order to answer the following questions. First, what is feminist spirituality? Second, why was feminist spirituality so appealing to artists, particularly artists based on the West Coast? Third, what is the relationship between feminist spirituality and the counterculture movements such as consciousness raising? Fourth, why has feminist art that references spirituality

West of Center Art and the Counterculture Experiment, 1965–1977 University of Minnesota Press (7" x 10", 432 pages)

Figure 13.1
Mary Beth Edelson, *Grapcevo Neolithic Cove Series: See for Yourself*, 1977. Image used to illustrate the poster for the AIR gallery exhibition *Memorials to the 9,000,000 Women Burned as Witches in the Christian Era*. Image courtesy of Mary Beth Edelson and the Woman's Building Archive, Otis College.

and/or the Goddess continued to be marginalized in discussions of that art, even by scholars who are very sympathetic to the artwork?

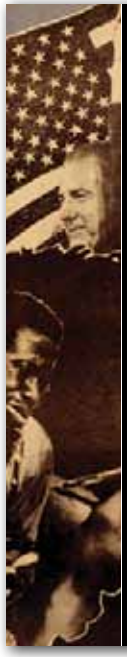
When I first began researching this topic, it struck me that a lacuna existed in this particular area of feminist art scholarship. Much of the feminist artwork made in the mid-1970s to late 1980s was informed by cultural feminism, which emphasized feminist separatism, the value of female connections, and feminist spirituality/embrace of the Goddess. Sympathetic art critics such as Lucy R. Lippard, Gloria Orenstein, and Arlene Raven readily acknowledged this influence on feminist art, documenting it in their published criticism.[2] Even though there was a renewed critical interest in the mid- to late '90s in this artwork, documented in important exhibitions such as *Sexual Politics* curated by Amelia Jones in 1996, there has been very little mention of the role played by feminist spirituality and belief in the Goddess for these artists. Nor has feminist spirituality been addressed in any systematic manner today, in spite of a recently published biography on Judy Chicago, a number of panels

and events celebrating the thirtieth anniversary of the founding of the Woman's Building, and two major exhibitions of feminist art in 2007, *Wack! Art of the Feminist Revolution (Los Angeles) and Global Feminisms: New Directions in Feminist Art* (New York).[3] Feminist art historians and critics have shied away from mentioning the invocation of feminist spirituality and the Goddess in this art, preferring instead to engage it in terms of contemporary theory, such as the use and meaning of the body, the performative articulation of identities, and its relationship to contemporary feminist activist art. For feminist critics writing sympathetically about '70s feminist art in the postmodern '90s the Goddess—and the counterculture's liberation of the self and body in the name of alternative politic—was the unacknowledged white elephant in the room of the feminist body of art. I propose to revisit feminist theology as it was constructed and articulated at the time, in order to understand what it meant to feminist artists in the '70s and what it might mean to artists and critics working today.

ARTISTS AND CULTURAL FEMINISM

In the early to late '70s, cultural feminism, with its emphasis on feminist spiritualities including Goddess worship, was in its ascendancy. In 1973, Mary Daly published Beyond God the Father, which called for the complete disavowal of all patriarchal systems, including religious systems, and the creation of a cosmic covenant of sisterhood through the raising of female consciousness.[3] *Beyond God the Father* was quickly joined by a number of nonacademic publications on feminist spirituality, ecofeminism, and the Goddess such as Merlin Stone, *When God Was a Woman*, Adrienne Rich, *Of Woman Born*, Susan Griffin, *Woman and Nature: The Roaring Inside Her*, and Daly's follow-up to *Beyond God, Gyn/Ecology: The Metaethics of Radical Feminism*.[4] It did not take long for feminist artists on both the East and West Coasts to embrace the philosophical and cultural approach of the writers listed above and to in turn engage in a practice that engendered more debate.

Women's spirituality was very appealing to visual artists for several reasons. First, "proof" of the existence of ancient matrifocal cultures existed in the form of small, anthropomorphic sculptures, ephemeral cave paintings, and monumental stone structures from the prehistoric era that appeared to be female and that cultural feminists assumed were priestesses and Goddess figures, giving many artists an already existing bank of nonpatriarchal images to tap into. Betsy Damon's *The 7,000 Year Old Woman* (1977) referenced the many-breasted Diana of Ephesus, associated with a Neolithic Goddess site in Turkey where she had lived as a child. Covered in small bags of colored flour that she ritualistically punctured in a public ceremony on Wall Street, Damon eventually formed a spiral/labyrinthine pattern on the ground (Figure 13.2). Damon based *The 7,000 Year Old Woman* on a dream that she had had years before. She resolved to realize the images in her dream. Cheri Gaulke employed a video image



CHAPTER 14
THE REVOLUTION WILL BE VISUALIZED: BLACK PANTHER ARTIST EMORY DOUGLAS

Colette Gaiter

The revolution will not be right back
after a message about a white tornado, white lightning, or
white people.
You will not have to worry about a dove in your
bedroom, a tiger in your tank, or the giant in your toilet
bowl.
The revolution will not go better with Coke.
The revolution will not fight the germs that may cause bad
breath.
The revolution will put you in the driver's seat.

The revolution will not be televised, will not be televised,
will not be televised, will not be televised.
The revolution will be no re-run brothers;
The revolution will be live.

—Gil Scott-Heron, "The Revolution Will Not Be Televised"

The revolution to which Gil Scott-Heron's lyrics refer was the mid-to-late-twentieth-century worldwide fight against Western imperialism, racism, and capitalist economic domination.[1] Most people in the United States thought the Western powers were fighting against Communism, in a continuation of the cold war on new fronts. In 1966, following the acquittal by an all-white jury of the men accused of killing Samuel Younge, a black student at Tuskegee Institute, for using a whites-only restroom in an Alabama filling station, the Student Nonviolent Coordinating Committee (SNCC) issued a statement. Among other points, SNCC declared: "We maintain that our country's cry of 'preserve freedom in the world' is a hypocritical mask behind which it squashes the liberation movements which . . . refuse to be bound by the expediencies of the United States cold war policies."[2]

On the West Coast the same year, the Black Panther Party for Self Defense formed in Oakland, California, allying itself with revolutionary activity in Vietnam, Cuba, Angola, Nicaragua, and other countries around the globe. Even though there were riots and armed skirmishes associated with the struggle for black liberation in the United States, the resistance battles never escalated into all-out war as they did elsewhere. The Panthers were also distinguished from other Third World liberation movements by virtue of their belief that the most important battle in the fight against racist oppression was for the minds of the people. The revolutionaries in the Black Panther Party believed that if they could change "the people's" thinking, developing the tools to actively change their lives would naturally follow. The slogan "All power to the people" constantly reinforced the idea of ending complicity in racist oppression through self-actualization.

The Black Panther Party formed in direct response to rampant police brutality in San Francisco Bay Area black neighborhoods—the same activity against black people that sparked urban riots in other regions of the United States. The newspaper they published, the *Black Panther*, had appeared once, in 1967, when a young man barely in his twenties, the artist Emory Douglas, met Panther Party leaders Bobby Seale and Huey Newton at a meeting in San Francisco. That same year Douglas was named Minister of Culture for the Panther Party, a post he held until the early 1980s. Douglas's visual skills, combined with the Panther leaders' sharp verbal rhetoric, resulted in the graphically explosive *Black Panther* newspaper that embodied the group's concept of revolution through self-empowerment. That fortuitous meeting also started a visual movement that would help transform black consciousness, extending far beyond California. Over the course of his tenure as Minister of Culture, Douglas used revolutionary art to empower African Americans in a post–Civil Rights Act, everyday-in-the-streets struggle.[3] These years were among the most volatile of the late twentieth century, as the established American political, social, and economic ideologies were challenged on several fronts.

Figure 14.1
Emory Douglas, *We Shall Survive without a Doubt*, from *Black Panther* newspaper, August 21, 1971. Offset lithograph. Copyright 2009 Emory Douglas/Artists Rights Society (ARS), New York.

In a 1969 editorial, managing editor Frank Jones stated that Douglas had "thrown himself with full force into the world liberation movement, and had done so with consummate skill and highly developed revolutionary concepts. His combination of ability and ideology makes him a complete revolutionary man." Jones went on to say that "if not for the directness of Emory's work, many of the ideas of the revolutionary movement would have escaped the attention and awareness of a large number of active revolutionary advocates."[4] In concert with the goals of the Panther Party, Douglas's body of work played a major role in two formations that continue to grow—black cultural liberation and the increasing dominance of images over words in cultural production. His work used a graphically bold visual style to inspire, instruct, and confront.

REVOLUTIONARY ART AS AN ESSENTIAL PART OF LIBERATION

Douglas visualized working and poor black people as they had never been seen before in American mass media. His was a revolution of representation, giving visual expression to the conditions and feelings of oppression in black communities. As he explained, "Before a correct visual interpretation of the struggle can be given, we must recognize that Revolutionary Art is an art that flows from the people. It must be a whole and living part of the people's lives and their daily struggle to survive."[5] Many of his images were also hopeful, illustrating the perseverance and integrity of black people in the face of adversity. Children were among his favorite subjects, and their presence in his compositions was meant to suggest a changed future.

The use of the child in the poster titled "We Shall Survive without a Doubt" is typical of Douglas's inspirational work (Figure 14.1). The smiling boy wears glasses that metaphorically see a brighter future. One of Douglas's favorite devices was to embed images within images, like those in the boy's glasses and in the button on his hat. A woman instructs a child in one lens, and the other shows the Panthers' breakfast program, one of their most notable achievements. Other formal devices used in the image are bold, black lines that signify strength, confidence, and purpose. The textures in the boy's hat are created out of peel-off, rubdown vinyl sheets, one of the graphic tools of the time that helped artists fill in large areas quickly. These two methods and processes were used throughout Douglas's body of work and represent a central element of his signature style.

The red rays emanating from the boy's head are typical of Douglas's "beatification" of some subjects. Like the gold halos around the heads of saints in early Renaissance paintings, these rays came to be part of revolutionary iconography in 1960s poster art. In other images by a range of artists, the heads of Fidel Castro, murdered Black Panthers, and international high-profile figures were surrounded by these rays, indicating that the subjects deserved special respect. In the pages of the *Black Panther*

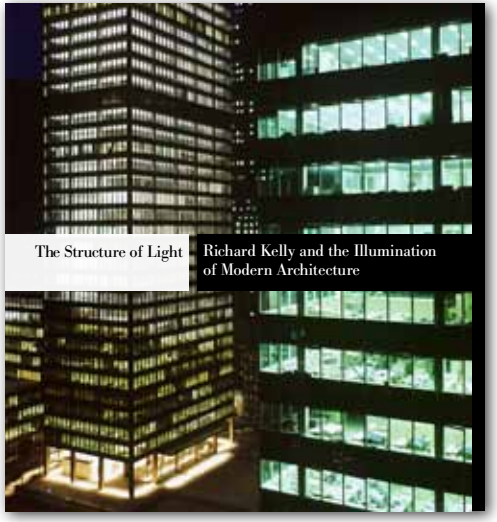
Figure 14.4
Emory Douglas, *Shoot to Kill*, from *Black Panther* newspaper, January 30, 1971. Offset lithograph. Copyright 2009 Emory Douglas/Artists Rights Society (ARS), New York.

These are the weapons created by Douglas, who explained: "We try to create an atmosphere for the vast majority of black people—who aren't readers but activists. . . . through their observation of our work, they feel they have the right to destroy the enemy."[6] Douglas's images metaphorically fought back, through cartoons of eviscerated police as pigs or drawings of armed black revolutionaries. In his cartoons and illustrations, he created images that did not exist but that allowed people to reimagine what they had known as reality. Douglas's skillful deployment of semiotics helped him use art as a weapon and a tool.

The people in Douglas's drawings controlled their lives and destinies in their own homes and communities. His work showed armed women protecting their families from police, and children studying black history in all-black schools. Douglas's art helped black people imagine an alternate reality that was partially realized by Panther Party programs. For instance, in *Shoot to Kill* Douglas used his signature style of bold outlines and flat areas of color and texture to illustrate an incident of self-defense (Figure 14.4). This poster is representative of those by Douglas meant to be instructional—in this case, illustrating defense against unlawful entry by police or other authorities. Using exaggeration, Douglas made the intruder a storm trooper, wearing a suit of body armor that functions like an insect skin. The uniform/costume resembles (and predates) the *Star Wars* movies' storm troopers, who were dressed in similar suits. In this drawing, the room's isometric perspective makes it easier to read the story behind objects strewn on the floor. The indexical crumbling plaster indicates disrepair and poverty. Spent ammunition and the barrel of a shotgun illustrate how the storm trooper came to be lying on the floor with blood pouring from his center. He was heavily armed, with a shotgun still clenched in his hand and a pistol falling out of its holster around his hip. A broken door hinge shows that the "fascist" (so named in Douglas's text at the top of the poster) forced his way in. Indicated by just her bare legs and feet under a dress, a black woman, educated in self-defense by the Panthers, has successfully defended her impoverished home against the white storm trooper, who represents all abusive authority figures in uniform. As the image's title reads, "Every door that the fascists attempt to kick down will put them deeper into the pit of death." Hyperbole, melodrama, and sensationalism in the form of strong imagery are essential to Douglas's messages of self-empowerment. Like this example, the anger in his images seems directly relational to the perceived damage of oppression through a history of white supremacy in the United States. "Shoot to Kill," the text at the bottom of the poster, needs to be framed in this context.

Douglas's cartoons are the most controversial of his work for the *Black Panther*. They are disturbing or inspiring, depending on the audience's perception. While back- page posters in the newspaper often featured empathic portraits of the black people Douglas knew in the San Francisco Bay Area, other pages of the paper contained startling cartoons of aggressive

West of Center Art and the Counterculture Experiment, 1965–1977 University of Minnesota Press (7" x 10", 432 pages)



Theater, Lights, and Architecture
The Career of Richard Kelly

Dietrich Neumann

"Thousands of years went by with their changes of style," the prominent architecture critic Douglas Haskell wrote in 1933, "but not until this century was there electric light, which, far, far more than the familiar triad of steel, glass, and concrete, has changed the basis of all architecture." Inspired by Hugh Ferriss's visionary drawings of the "Metropolis of Tomorrow," Haskell had identified a specifically American nocturnal modernism. "We get the night, the Europeans get the day. . . . [T]his is us . . . here is modernism indeed!" While Haskell had, for the sake of his argument, simplified the rather complex field of national identities and stylistic characteristics, he was correct in recognizing the rising importance of illumination in architecture. His essay came on the heels of a nationwide celebration of the fiftieth anniversary of Thomas Edison's invention of the light bulb and a general awareness of the epochal changes that it had already brought and promised for the future.[1]

For Richard Kelly, who arrived in New York City from Ohio in 1928, already fascinated with theater and lighting design, those changes were visible everywhere, and in particular on Broadway. The drama of a new generation of sophisticated stage lights in most theaters was matched by powerful new approaches to architectural illumination outside (fig. 4). Nowhere else in the world could one find a similar concentration of lighting designers, engineering firms, and manufacturers specializing in the development of new equipment. New York was the ideal environment for the emergence of the new craft of lighting design and became the fertile ground for Richard Kelly's remarkable career. He was neither the first nor the only lighting designer applying ideas and techniques to architectural illumination whose roots could be traced back to the theater, but his extremely active professional life, his ability to write with great clarity about his work, and his illumination concepts for buildings of major importance and visibility made him the most prominent member of his profession at midcentury. His own ideas as well as those he adopted and modified helped to shape and firmly define a particular vocabulary for the application of artificial light in modern architecture.

Lights in the City

In 1927 the theater critic Arthur Edwin Krows claimed in the *New York Times* that America's greatest gifts to the theater were the advances in "stage lighting." Krows's statement was more prescient than accurate at that point, as the major technical and creative developments in stage illumination were only just beginning. In the 1920s much-improved footlights, spotlights, dimmers, and lighting control panels appeared along with colored light, reflectors, and lighting effects to guide the audience's emotions. Convinced that "the story of a play may be told in light," Krows was one of the first to systematically discuss this newly emerging art.[2]

It is probably no coincidence that stagecraft innovation increased in the 1920s when the rising competition from movies threatened the survival of live drama. The new medium of film had obvious disadvantages —being black and white, silent, and two dimensional—but it could give an audience the illusion of movement, convincingly take it to faraway locations, and change scenes in an instant. The new theater lights increased flexibility, as the mood of a scene or the time of day could quickly change, the action could be focused on different parts of the stage, and glorious moving color effects became possible. Initially, set designers considered lighting part of their work and would engage the theater electrician to select and sometimes modify the lamps. Beginning in the early 1920s, however, more and more lighting designers for the theater were given individual credit in playbills and developed recognizable signature styles.[3]

Norman Bel Geddes, for example, a theater man, architect, and industrial designer, attracted considerable attention in 1921 when he published drawings for an imagined staging of Dante's *Divine Comedy*, in which the "lighting varies every moment of the performance."[4] The German director Max Reinhardt hired Geddes for his production of *The Miracle* in 1924, for which the Century Theatre in New York was transformed into a Gothic cathedral, illuminated differently for each scene with hidden floodlights and backlit stained-glass windows.[5] Throughout the 1920s Geddes taught courses on scene design and lighting privately in New York City.[6]

Robert Edmond Jones was another pioneer of the field in the early 1920s, as both a stage-set and lighting designer. According to his colleague Jo Mielziner, "Jones never developed a design without constant consideration of what light would do to form and to color. Shadow was no longer for him just the absence of light, but in itself something to be mastered and controlled and made expressive. . . . [T]he brilliance, the imaginative scope of Jones's designs, were enormously heightened by his sensitive control of the power and beauty of dramatic lighting."[7] The newly available lighting technologies brought greater control of the medium and greater freedom to apply it. This led for the first time to serious discussions about the artistic approach to stage lighting. The Illuminating Engineering Society hosted lectures by theatrical lighting designers, including Louis Hartmann, who had worked for several decades with David Belasco, and architect and lighting designer Claude Bragdon.[8] Soon a number of books appeared on the subject, such as *Stage Lighting* by Theodore Fuchs in 1923, *Theatre Lighting* by Louis Hartmann in 1930, and *A Method of Lighting the Stage* by Stanley McCandless in 1932.

McCandless held the first chair for theater lighting design in the country at Yale University, from whose Department of Drama much innovation in the field originated (fig. 2). It was the school's youngest department, founded in 1924 by Edward S. Harkness, who also helped underwrite the building of the University Theater, designed by James Gamble Rogers. Its first chairman, George Pierce Baker, had been a faculty member at Harvard's English Department for thirty-six years and was

Fig. 1. Times Square, New York, view at night, ca. 1930

left
Fig. 2. Stanley McCandless, portrait

above
Fig. 3. Theatrical productions at Yale: *The Merchant* by Plautus (above), setting by Donald Oenslager, lighting by Stanley R. McCandless; *Prometheus Bound* by Aeschylus (left), setting by Donald Oenslager, lighting by Stanley R. McCandless. From *Bulletin of Yale University, School of the Fine Arts, for the Academic Year 1940–1941*, p. 87.

widely considered the foremost teacher of playwriting in the country. But he also had a keen eye for contemporary trends, and he turned the Yale theater into a leading center for innovative stage techniques. Baker had spotted the talents of two of his recent students at Harvard, Stanley McCandless and Donald Oenslager, and in 1925 he hired them. Both had participated in the Harvard Dramatic Club and graduated in 1923. Oenslager with an English degree and McCandless from the architecture school. After a year of traveling on a fellowship, McCandless worked for McKim, Mead, and White; he was twenty-eight when Baker asked him to join Yale's Drama Department as lighting consultant and technical instructor. Oenslager had traveled to Europe after graduation to study the stage designs of Edward Gordon Craig and Adolphe Appia, whose atmospheric and minimalist stage sets from beams of light influenced him deeply. After working as an actor in New York and landing his very first job as a set designer, he joined the Yale faculty in 1927. George Charles Izenour came to Yale's Drama Department in 1930, at twenty-seven, as head of the theater design workshop, where he worked on technically sophisticated stage lighting systems.

Stanley McCandless, who became an associate professor at Yale in 1933, is mostly remembered today for his publications on theater lighting, such as *A Syllabus of Stage Lighting* (1932) and *A Method of Lighting the Stage*, as well as for the "McCandless method" of leading intensity and definition to an actor's features with the help of additional colored spotlights from two directions. McCandless was an important educator for several generations of lighting designers at Yale, such as Jean Rosenthal, Claude Engle, Joe Rubin, and Thomas Skelton, and he produced the lighting for a number of plays at Yale, often collaborating with Oenslager, who became one of the most prominent set and lighting designers on Broadway (fig. 3). The archives at Yale hold hundreds of lantern slides from McCandless's lectures and careful drawings explaining the flow of light from different types of lamps and the reflective qualities of the projectors. McCandless was also the head of research and development at Century Lighting in New York, since 1929 one of the major developers of theater and architectural lighting equipment.

As a trained architect, McCandless early on suggested a transfer of ideas from theater lighting to the home, at a time when the electrification of middle-class houses had reached a saturation point. In 1930, he observed: "Light can influence our feelings in regard to a certain place, in other words, . . . as designers we can control the individual mood to some degree by means of light. . . . It involves the understanding of how light affects the individual and then providing the means for producing that light. The designer's job is the former, and he depends upon the engineer to supply the latter." In 1937 he wrote: "If we turn to the theatre to see how effectively light is used to produce mood, it gives us some hope that perhaps before long we can achieve the proper atmosphere in our

Fig. 4. Eero Saarinen, Kresge Chapel at Massachusetts Institute of Technology, Cambridge, Massachusetts, 1955, interior view. Lighting designer: Stanley McCandless. Photograph: Ezra Stoller © Esto.

The Structure of Light Richard Kelly and the Illumination of Modern Architecture Yale University Press (9.5" x 10.5", 224 pages)

opposite
Fig. 22. New York World's Fair, 1939. Lagoon of Nations fountains, contemporary postcard. Lighting designers: Bassett Jones, J. S. Hamel, Richard C. Engelken.

above
Fig. 23. New York World's Fair, 1939, spectacle over the Lagoon of Nations, contemporary postcard. Lighting designers: Bassett Jones, J. S. Hamel, Richard C. Engelken. Courtesy of Lake County Discovery Museum/Curt Teich Postcard Archives.

stage lighting in the early twentieth century. A multitalented painter and lamp and fabric designer, he developed and patented a method of indirect illumination intended to faithfully render natural light. He would project light not directly onto the stage but onto colored silk fabric, which would in turn redirect the light on the stage. Fortuny later concentrated mostly on the production of fabrics, developing his own dyeing and printing techniques at his manufacturing plant in Venice. Their superb quality and success resulted from his understanding of how their surface reflected light. The effects were much discussed in Europe.[21] It was hardly coincidental that Richard Kelly and Philip Johnson selected Fortuny fabrics for the interior walls of the bedroom of Johnson's Brick House in New Canaan, Connecticut, as they were meant to reflect the artificial light grazing them from above with increasing or decreasing strength several times a day.

Fortuny also developed the cyclorama still in use in many theaters today. Flooded with colored light, it gave the impression of infinite space. A small European model of such a cyclorama had been shown in New York City in 1914, and it suggested to the young stage designer Robert Edmond Jones that a story could be "told by means of light alone."[22]

Just as new approaches to theater lighting in the United States had been inspired by earlier European developments, the foreign debates on architectural illumination and nocturnal images of modern buildings also had a palpable influence. Such images and ideas might have reached the young Richard Kelly directly, as they were widely published in lighting magazines and probably discussed with him by some of his clients, such as Philip Johnson and Ludwig Mies van der Rohe, or indirectly as they were adopted by others.[23] In the Weimar Republic, for example, numerous modern architects took part in widespread debates about artificial light in the architecture journals and—occasionally—in the mainstream press (among them Ernst May, Ludwig Hilberseimer, Hugo Häring, Marcel Breuer, Martin Wagner, and Arthur Korn), in addition to journalists and representatives of the lighting industry.

The lighting engineer Joachim Teichmüller, the chairman of Germany's first institute for lighting technology, at the University of Karlsruhe, presented "light as a new building material" at a large exposition in Düsseldorf in 1926.[24] He coined the term *Lichtarchitektur*, which he defined as "particular architectural effects . . . achieved exclusively with the help of

that became of key importance for modern lighting in the 1930s and in particular for Richard Kelly's work.

Mies van der Rohe's ideas about the use of artificial light are particularly telling, given that his collaboration with Kelly in the 1950s produced some of the most significant results. In 1928, he had designed two visionary buildings—a department store and a bank—for Berlin and Stuttgart, entirely clad in translucent glass and lit from inside at night, imagining a "fairy-tale effect."[25] Luminous facades became so popular in the following years that Berlin's "display lighting [of] glass brick and opal glass" made it "the best-lighted city in Europe," according to the *New York Times*.[26]

While his traditional buildings before 1927 showed a conventional approach to domestic lighting, Mies had struggled to find a convincing lighting solution for the radical modern interiors of uninterrupted planes and polished marble of his Tugendhat House and the Barcelona Pavilion. The Tugendhat House had a few Poul Henningsen ceiling lamps, whose placement seemed unconvincing and halfhearted (fig. 13). The Barcelona Pavilion was notoriously dark at dusk and night, its only source of artificial light a luminous wall of opal glass, with the result, according to several reports, of numerous visitors tumbling into the water basins. Mies probably came closest to his ideal solution in the "Glasraum" (a product display space for the German glass industry) at the Stuttgart Werkbund Exhibition of 1927. He covered its cool modernist spaces divided by translucent and transparent glass walls with a white canvas ceiling, providing a diffuse, even light, thanks to suspended lamps above (fig. 16). Mies was probably inspired by solutions for the theater, like Heinrich Tessenow's reform stage in Hellerau near Dresden, where Adolphe Appia had clad the entire stage and auditorium in canvas with electric multicolored backlighting. Photo and film studios employed similar arrangements, and the occasional luminous ceiling with electric light had begun to appear at utilitarian buildings, such as gas stations, in Germany in 1929 (fig. 17). It took almost twenty years before similar luminous ceilings started being promoted in the United States by Lightolier and other firms in the late 1940s.

New lighting ideas were developed all over Europe. In Paris, Pierre Chareau worked with the brilliant lighting designer André Salomon on the illumination of his "Maison de Verre" in 1929. Glass tiles form the main facade of the building, allowing for its carefully planned diurnal and nocturnal effects. During the day, diffuse white light flooded in from outside, whereas at night the entire facade turned into a screen, as the lights inside and the shadowy movements of the inhabitants became visible to visitors or neighbors in the courtyard in front. Salomon provided

Fig. 15. Ludwig Mies van der Rohe, Tugendhat House, Brno, Czechoslovakia, 1928–1930, interior view, contemporary photograph.

Fig. 16. Ludwig Mies van der Rohe, Glasraum, Stuttgart Building Exhibition, 1927.

a third lighting alternative: five strong floodlight projectors, suspended from a metal scaffolding on the outside, would bathe the interior in diffuse artificial light at night. "The effect in the interior is quite curious for an artificial illumination, as it provided the impression of summer sunshine outside," Salomon observed.[27]

In the Netherlands, the Philips electronics corporation in 1932 had hired a young designer, Louis C. Kalff, fresh from art school, who soon steered the company toward better product design and the creation of a corporate identity. Kalff established Philips's first advertising studio in 1930 and, in the same year, an office for lighting advice (Lichtadviesbureau). He was responsible for the illumination of the Dutch pavilion at the Barcelona World's Fair (1929) and created light installations at the Colonial Exhibitions in Antwerp (1930) and Paris (1931). This work culminated in his close cooperation with Iannis Xenakis and Le Corbusier for the Philips Pavilion at the Brussels World's Fair in 1958. He was also a prolific lamp designer and published several articles and a book on architectural illumination.[28]

On the eve of the Great Depression, a distinct vision of architecture's future direction emerged from a debate that on occasion seemed to care little about earlier determining factors, such as space, structure, and function. The German design journal *Form* recognized the importance of this development for modernist architectural discourse: "Light provides us with a new formal element devoid of material firmness, stability, and organic definition. It seemingly stands in great contrast to the formal elements of our time. We have to ask if our traditional understanding of form, based as it is on material and measurable values, might not have to be replaced with a new, more comprehensive notion."[29]

Kelly at Columbia and Yale

Richard Kelly arrived in New York City from Zanesville, Ohio, in the summer of 1928 as a freshman at Columbia College. He chose English literature as his major and physics and mathematics as minor subjects. His greatest interest in those days, however, was the theater. "I didn't care whether the shows were good or bad," he recalled: "I wanted to see them all." The young Kelly was "dazzled by the brightness of the lights on Broadway," and he would recklessly buy theater tickets despite being hardly able to afford them—occasionally even slipping into a performance at the end of the first intermission among the guests returning from having a smoke at the curb outside.[30] In his second year he joined the Columbia Players Theater Club.[31] A number of sketches among his papers from those years suggest that he was in charge of set and lighting design. Drawings for a scene in a "sandwich shop" are particularly interesting, as they clearly emphasize the interior lighting, particularly downlighting from the outside, which would become one of Kelly's signature applications (fig. 18).

While still in college Kelly worked for a number of interior designers and lamp manufacturers. In the hard times of the Depression, a lucrative job with designer Ruth Collins Allen and the prospect of a purchasing trip to Europe in 1931 lured him away from Columbia, which he left without a degree in August of that year.[32] For a while he seems to have taken his education into his own hands. Inspired by the Modern Architecture exhibition at the Museum of Modern Art in 1932, he undertook an investigation of his own, writing an eighty-page manuscript that he titled "A Concentrated Study of European Architectural Design, known as the International Style." The report paired his analysis of functionalism in architecture (containing an astonishing richness of detail about the latest European designs) with a manifesto about the qualities required of the modern home. Besides protection from heat and cold, dampness and dryness, Kelly's next priority was the "provision of a choice of any amount of light from darkness to maximum without glare at any spot in the home both day and night." Dimmers, lenses, and floor outlets would serve as the tools to solve this problem, he explained.[33]

By 1933 Kelly's letterhead identified him as a "Designer and Typographer," and in the summer of 1935 he started an independent lighting design company.[34] One of his earliest commissions was at General Electric's Future House exhibition, which opened at Rockefeller Center

Fig. 17. Unknown architect, gas station on Tiergarten Strasse, Berlin, ca. 1926–1929, night view, contemporary photograph

Ambient luminescence could be both a "fog light at sea in a small boat" and an art gallery's strip-lighted walls, a translucent ceiling and white floor. He saw the play of brilliants in the sunlight reflected off a brook.

No one before him had defined lighting with such abundant love for metaphor. The pairing of natural phenomena and the results of his work with artificial light rather ingeniously elevated the lighting designers' craft and revealed once again his affinity for the theater, where natural lighting conditions were imitated through spot and floodlights and changes in color. Kelly's three categories simplified the field's possibilities considerably, and his own best work certainly transcends such categorization. One might wonder if, for example, the illuminated trees outside Johnson's Glass House provide a play of brilliants, focal glow, or a luminous ambience. Similarly, the Seagram's luminous ceiling presents both ambient luminescence inside and a play of brilliants outside to the passersby on Park Avenue. If the secretaries working directly under it were indeed reminded of "a snowy morning in the open country" when they arrived at their desks, as Kelly suggested, is hard to tell.[88]

Technology

Lighting technology made enormous progress during Kelly's career from the mid-1930s to the 1970s (fig. 23). Following its introduction at the World's Fair of 1939, the fluorescent lamp surpassed the incandescent light bulb as the leading light source in the United States by the early 1950s. The light it produced was cheaper, and new starter technologies and color correction from an eerie green-yellow toward a warmer red made it more acceptable. High-intensity discharge lamps such as mercury vapor enjoyed growing success as streetlights, especially since their blue-green color could be corrected to a warmer hue.[89] In 1952 Kelly stated that "nine out of ten light sources, fixtures and equipment . . . did not exist twenty-five years ago," when he arrived in New York.[90] General Electric alone introduced more than 750 new lamps in the early 1950s. Westinghouse and Sylvania, its nearest rivals, were not far behind.

Fig. 19. Graph of light output efficiency for different types of light, published in *Architectural Forum*

For a lighting consultant like Kelly, the importance of the actual source of light was matched by that of the other parts of the light fixture, or "luminaire," consisting of the reflector for directing the light, an aperture (with or without a lens), and the outer shell or housing for lamp alignment and protection. Especially the reflector would be custom-made for a particular situation, to ensure that the light reached precisely the areas for which it was intended. The inner surface of these reflectors could range from an optimal degree of reflectivity to the opposite, a complete dulling effect, to eliminate glare. This led to countless experiments with materials, such as silverized glass and highly polished aluminum at one end of the spectrum to a black, roughened surface interrupted by baffle rings on the other. New York City became the American center of an industry producing these light fixtures that turned out to be astonishingly stable and unencumbered by recessions and political tides of the twentieth century. Most of these firms still exist today.

Kliegl Brothers, founded by two Bavarian immigrants in 1895, was the oldest firm specializing in theater lighting, and it was soon joined in New York by other companies, including Century Lighting, Gotham Lighting, Lightolier, Switzler, and Rambusch Lighting. In their competition for market share, all of these firms submitted patent applications; Edward Rambusch was probably the first to patent a "recessed light" for use in architecture in 1918 (one year after Kelly had employed it at the "Future House" exhibition in Rockefeller Center), followed by Stanley McCandless on behalf of Century Lighting in 1926, Harry Gerstel of Gotham Lighting in 1934, and Edison Price and Isaac Goodhue in 1938 (fig. 24). Their patent applications reveal a keen awareness of the aesthetics of modern architecture. Rambusch was typical in emphasizing that his fixture was "hidden above the ceiling" so "the source of light cannot be seen by an occupant of the space to be illuminated."

The precise calculation of a flow of light from a source into space was greatly helped by General Electric's "sealed beam" lamps, developed for the automobile industry in the late 1930s. Combining the glowing filament, the reflector, and the lens in one unit, these lamps produced a focused

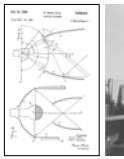


Fig. 24. Edison Price and Isaac Goodhue, patent application for lighting fixture, filed September 18, 1938

Fig. 25. Richard Kelly, 1938, with Edison Price and their model for the Barbizon Plaza chandelier, ca. 1953

oval pool of light. When aluminum plating was applied to the reflector surface in the early 1930s, the name Parabolic Aluminized Reflector (PAR) was introduced. Those focused beams simplified stage lighting significantly in the following years. McCandless, Kelly, and many others transferred this technology from the stage to the home, where PAR lamps became the favored choice for recessed can fixtures thanks to their tightly controlled beam.[91]

Kelly was particularly fortunate to work with Edison Price, a lighting designer, inventor, and mechanical engineer who was responsible for many of the fixtures Kelly used (fig. 25). Countless entries in Kelly's pocket notes document their almost daily interaction over the decades. After apprenticing in his parents' stage lighting company, Display Stage Lighting, Price became the—still widely unrecognized—genius of the profession. Called "a sensible mad inventor" (Philip Johnson) and "the dark horse in the lighting field" (*Industrial Design*), he was head of the Edison Price Lighting Company, which developed and manufactured light fixtures such as the recessed downlights in the soffits of the Seagram Building and the ceiling lights at the Four Seasons Restaurant there. He often worked with the Argentinian mathematician Isaac Goodhue, who developed highly complex formulas to determine the output of a particular lamp with the utmost precision, and early on used computers for his calculations.[92] Besides working with Kelly, Price had many independent lighting commissions from Skidmore, Owings, and Merrill, Alcar Aalto, Marcel Breuer, I. M. Pei, and others, at Yale's Beinecke Library, MIT's Baker House, and the Whitney Museum. Price often moved beyond the field of lighting—when Richard Kelly involved the artist Ellsworth Kelly in Philadelphia's Penn Center Transportation Building in 1957, it was Price who actually manufactured Ellsworth Kelly's abstract metal sculptures. For Buckminster Fuller's 1959 exhibition at the Museum of Modern Art he built a tensegrity mast, and he worked extensively with Isamu Noguchi on sculptures and stage sets for Martha Graham.[93] With Kelly he developed and built the chandelier for the Barbizon Plaza Hotel, and with Kelly and Johnson the three- and four-legged versions of a floor lamp.

The quantity of light used in the United States in 1957 was six times that of 1940. The main cause for this increase was the rapid rise of the fluorescent lamp following its introduction at the 1939 World's Fair, to the top of the list of light sources used nationwide. Kelly's colleague Bertha Schaefer, a designer of furniture and interiors, was one of the first, in 1945, to suggest using fluorescent lights in the home, an idea that Kelly employed often.[94] Both the glass and lamp industries had begun to promote the idea of a luminous ceiling in publications and sales exhibitions in order to sell newly developed materials, such as "vitrolux"—colored, translucent glass as a new application area for fluorescent lamps—from the late 1930s onward. But the general breakthrough came with the frequent publication of nocturnal images of the Manufacturers Trust Building on Fifth Avenue, designed by Skidmore, Owings, and Merrill in 1953.

"An important factor in the rise of the fluorescent is the development since 1945 of the luminous ceiling," wrote *Architectural Forum* in 1957: "banks of fluorescent fixtures screened by diffusers. No lighting idea in recent years caught on so firmly, for it offered an opportunity to integrate lighting with architectural design. The ultimate expression of this, so far visible in only a few buildings, is the ceiling integrating all four

Fig. 28. Lucalo Guess, Douglas Leigh Office, New York, 1953, Lighting designer: Richard Kelly.

elements of lighting, air conditioning, acoustical control and sprinklers into a single system. But architects soon learned that luminous ceilings had three shortcomings: too monotonous, if uncritically used; too glaring, unless shielded; too diffuse a light for sharp perception. Despite many improvements in one or another of these factors, the luminous ceiling is still a problem requiring carefully studied treatment."[97] Kelly provided a perfect example. For the office of fellow lighting designer Douglas Leigh, famous for his spectacular luminous advertisements on Times Square, Kelly had designed a particularly elegant translucent ceiling, which employed glass instead of the plastic offered by Lightolier and left the light sources above vaguely visible (fig. 26). Although Kelly managed to get the installation published, the papers in the archive tell of a dramatic failure. Kelly's "shimmering ceiling plane," developed with the architect Lucalo Gores, in charge of the remodeling of the office, ended up causing "high operating costs, . . . loss-overheating and fuse- and switch-blowing, and . . . excessive heat output." In the end, the entire installation had to be removed and Kelly and Gores lost a subsequent job as a result. Gores tried to console Kelly: "I still feel your idea was both brilliant and sound."[98]

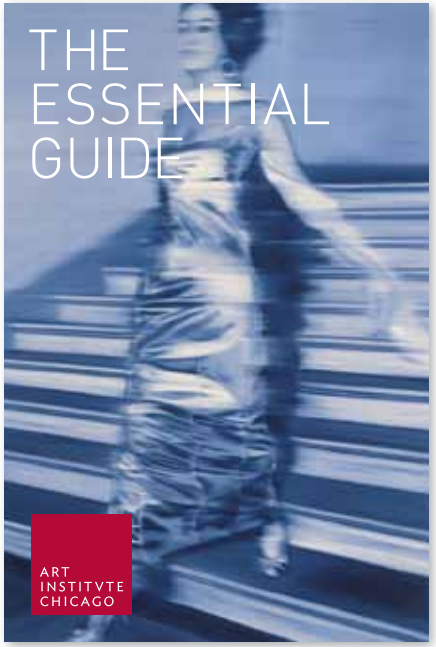
Night Photography and the Mise-en-Scène

Lighting and nighttime photography have long engaged in dialogues with architecture, sometimes pursuing parallel or identical goals, sometimes opposite approaches to the nocturnal aesthetics of architecture. In the 1920s, in the context of debates about a new "architecture of the night," architects, lighting designers, and producers of lighting equipment began requesting images of illuminated buildings, and photographers developed strategies to present them as attractively as possible in darkness. Hardly ever could a photograph be taken without substantial intervention by the photographer, and the resulting images usually had little resemblance to the often rather unheroic impression most buildings gave after dark.

Long exposures allowed photographers to make a building's lights appear brighter, and manipulation during the developing process could emphasize or downplay certain areas and effects, or achieve the appearance of even illumination, even if there was none. On the night of a photo shoot, for example, often all the rooms on every floor would be lit—an otherwise rare occurrence after hours. Making two or more exposures on the same negative allowed areas with differing luminosity to be combined in one photograph. Julius Shulman's famous image of Neutra's Kaufmann House was the result of three different exposures on the same negative (fig. 27). For each shot different light sources in the house were turned on or off, and the exposure time and aperture were adjusted accordingly.[99] The first exposure was for the overall exterior illumination and some of the house lights; the second recorded the exterior sofit lighting and other interior lights. For the third exposure, Shulman asked

Fig. 27. Richard Neutra, Edgar Kaufmann House, Palm Springs, California, 1946–1947, photograph by Julius Shulman. © J. Paul Getty Trust, used with permission. Julius Shulman Photograph Archive, Research Library at the Getty Research Institute (2004.R.10).

The Structure of Light Richard Kelly and the Illumination of Modern Architecture Yale University Press (9.5" x 10.5", 224 pages)



TOKUJIN YOSHIOKA Japanese, born 1967
Honey-Pop Armchair, 2001
Honeycomb paper construction consisting of white wove, highly calendered paper; 79.4 x 81.3 x 81.3 cm (31 x 32 x 32 in.) (unfolded)
Restricted gift of Architecture and Design Society, 2007.111

Tokujin Yoshioka's unfettered creativity was greatly nurtured by fashion designer Issey Miyake, who hired the young designer in 1988. His lack of specific fashion training left him free to experiment with unexpected materials. The designer's *Honey-Pop Armchair* defies the notion of furniture as merely functional. Both sculptural and ethereal, the chair, made entirely of paper, plays upon the intangible idea of an object and the materiality of its being. Without an underlying frame, the chair is like an oversize, intricate work of origami, supported entirely by a complex of hexagons made out of 120 layers of paper glued together. The name *Honey-Pop* refers not only to its appearance as a giant honeycomb but also to the legacy of Pop Art, which championed commonplace yet unorthodox materials. The *Honey-Pop Armchair* debuted at the 2002 Milan International Furniture Fair. In assembly-line fashion, Yoshioka laid out a thick roll of the layered paper, cutting out seat shapes, which he opened up like a book to create the chair and reveal its seemingly insubstantial honeycomb structure. To show its tensile strength, Yoshioka sat on the chair, demonstrating how the weight of his body actually fixed the paper folds into place.

HERNAN DÍAZ ALONSO American, born Argentina 1969
Sur, Long Island City, New York, 2005
Acrylic and nylon; 7.6 x 61 x 33 cm (3 x 24 x 13 in.)
Department of Architecture and Design Purchase Fund, 2006.311

Since its inception in the early 1990s, digital architecture has moved into widening frontiers, fusing with other disciplines to enable unexpected formal explorations and generate new typologies that are changing the way in which structures are aestheticized and fabricated. As the field has matured, Hernan Diaz Alonso, principal architect of the Los Angeles firm Xefirotarch, has emerged as a significant figure; his studio's grotesque, animal-like forms exemplify just how far digital practice has evolved. Shown here is the model for *Sur*, the firm's winning entry for the Museum of Modern Art/P.S.1 Young Architects Program. The piece is composed of an acrylic surface that supports three-dimensional forms printed from nylon composite. The actual pavilion was constructed of bent aluminum tubing clad with reflective fabric sheathing and fiberglass benches and platforms painted Ferrari red. The title *Sur*, taken from a popular Argentine tango, refers to the rhythmic forms of the work. While Diaz Alonso draws freely from a wide range of visual-arts disciplines—especially film and video—he combines these influences with digital manipulation and distortion to explore the limits of beauty and scale. His constructions reintroduce an experimental notion of figuration to the pedagogy and practice of digital architecture.

PETER BLUME American, born Russia (present-day Belarus), 1906–1992
The Rock, 1944–48
Oil on canvas; 146.4 x 188.9 cm (58 x 74 in.)
Gift of Edgar Kaufmann, Jr., 1956.338

When it was exhibited at the Carnegie International in Pittsburgh in 1950, *The Rock* was voted the show's most popular painting. Peter Blume's dramatic image of a shattered but enduring rock must have struck a responsive chord in many post–World War II viewers. Displaying a startling juxtaposition of images, the work evokes Surrealist dreamscapes made even more vivid by meticulous brushwork inspired by fifteenth- and sixteenth-century northern European painting. Although Blume's imagery resists easy interpretation, the work suggests a parable of destruction and reconstruction. The jagged rock looms at the center of the composition, still upright despite the removal of its base by workers below. On the right, smoke billows around the charred timbers of a house, an image that might allude to the bombing of London during World War II. On the left, a new building, encased in scaffolding, rises as laborers in the foreground cart slabs of stone toward it. The new structure recalls Frank Lloyd Wright's famous Fallingwater (1935–37), in southwestern Pennsylvania, the residence for which Liliane and Edgar Kaufmann commissioned the painting. Their son Edgar Kaufmann, Jr., donated *The Rock* to the Art Institute in 1956.

YANG PU MOVING HIS FAMILY (DETAIL)
Chinese, Yuan dynasty (1279–1368), late 13th century
Handscroll; ink and light color on paper; 52.7 x 231.1 cm (20 $^{7}/_{8}$ x 91 in.)
Kate S. Buckingham Endowment, 1952.9

With a lively combination of realism and caricature, this detail of the painting *Yang Pu Moving His Family* depicts a group of peasants transporting a rustic scholar and his family across a stream. Distinguished by his official government cap, with its long streamers, the otherwise disheveled, bare-legged scholar bids farewell to his neighbors from the shallow water. Servants valiantly attempt to carry children and the family's belongings—scrolls, furniture, and dishes—through the water. The scholar depicted here may represent Yang Pu, a character described in stories of the Southern Song dynasty (1127–1279). According to folklore, Yang Pu initially declined, and then reluctantly accepted, his appointment to a government position in the capital city. As Chinese law forbade civil officials from working in their native districts, many were required to move to distant cities. Painters and poets frequently depicted the theme of farewell or "noble parting" exemplified by the story of Yang Pu. The twigs that protrude from the official caps of the men depicted here may allude to the ancient Chinese custom of presenting departing friends with small branches from a willow tree.

LI HUAYI American, born China 1948
Landscape, 2002
Ink and color on paper; 182 x 98.3 cm (71 $^{5}/_{8}$ x 38 $^{11}/_{16}$ in.)
Comer Foundation Fund, 2004.450

Impressive in scale and refinement, this dramatic ravine evokes the monumental landscapes attributed to China's foremost painters of the tenth and eleventh centuries. Like those early masters, Li Huayi captured the continuous momentum and flux of nature. Steeply curving banks edged by windswept trees tower precariously over the water, whose receding flow is echoed by the cloudlike mist hovering above. This majestically dynamic image is rendered most remarkable by the artist's distinctively rigorous but expressive method of painting. After defining the composition with large areas of ink spilled onto the paper or worked with a broad brush, Li gradually rendered mass and solidity with denser layers and then allowed the paper to dry before adding details with a small, finely tapered brush.

Trained in Shanghai and San Francisco and now living in the United States, Li Huayi is one of the most creative and accomplished Chinese painters working today. By the artist's own account, powerfully fresh landscapes such as this do not reflect direct observation of nature but rather exist only in his mind.

The Essential Guide The Art Institute of Chicago (6" x 9", 336 pages)

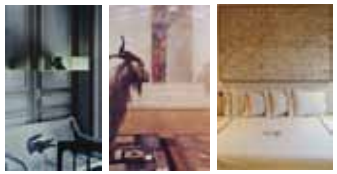
TOSA MITSUOKI Japanese, 1617–1691
Flowering Cherry and Autumn Maple with Poem Slips, 1654–81
Pair of six-panel screens; ink, color, gold leaf, and powder on silk; each 144 x 286 cm (51 ⅞ x 100 ⅞ in.)
Kate S. Buckingham Collection, 1977.156–57

Japanese aristocrats engaged in the elegant custom of recollecting classical poetry while viewing spring and autumn foliage. In these delicate screens, premier court painter Tosa Mitsuoki meditated on the inevitable passage of beauty by depicting the melancholy hours after the departure of reveling courtiers. A cherry tree bursts into bloom on the top screen, while its mate displays the brilliant red and gold foliage of a maple in autumn. Slips of poetry, called *tanzaku*, waft from the blossoming limbs, the remaining evidence of a human presence. Courtiers (whose names are recorded in a seventeenth-century document) assisted Mitsuoki by inscribing the narrow strips with legible quotations of appropriate seasonal poetry from twelfth- and thirteenth-century anthologies. The screens were either commissioned by or given to Tōfukumon'in (1607–1678), a daughter of the Tokugawa shogun who married the emperor Gomizunoo (1596–1680). In an era otherwise marked by increasing control of the feudal shogunate over imperial prerogatives, this royal couple encouraged a renaissance of courtly taste that nostalgically evoked the past glories of early-medieval aristocratic life.

IKE TAIGA Japanese, 1723–1776
Group Pilgrimage to the Jizō Nun, 1755/65
Hanging scroll; ink on paper; 54.9 x 123.2 cm (21 ⅝ x 48 ½ in.)
Kate S. Buckingham Endowment; Margaret Gentles Fund; restricted gift of Roger L. Weston, George and Roberta Mann, Harlow and Susan Higinbotham, Charles C. Haffner III, and James M. and Carol D. Trapp, 2005.168

Ike Taiga was a revolutionary known for revitalizing Japanese painting traditions in the eighteenth century. He infused the Chinese-inspired ink painting (*nanga*) that was gaining favor among intellectuals in Kyoto with a purely Japanese aesthetic and humor. *Group Pilgrimage to the Jizō Nun* is a snapshot of contemporary life in Japan presented from Taiga's unique perspective. The print depicts pilgrims making offerings to the Jizō nun, a holy woman believed to be able to communicate with the bodhisattva Jizō, who had the power to save souls in the afterlife.

Group Pilgrimage contains an inscription relating the story of the Jizō nun. Taiga was a master calligrapher, poet, and seal carver and was well versed in all forms of writing, from ancient seal script to cursive kana. Here he rendered the inscription in a cursive, informal style very much in keeping with the spontaneity of the painting itself. Taiga was also renowned for his use of finger painting and other odd techniques. Although opinions vary as to whether or not this work is a finger painting, it is clear that Taiga did not use a traditional brush. It seems likely that this could be a "paper twist painting," in which the artist worked with scraps of twisted paper charged with ink.



LOUISE LAWLER American, born 1947
Alligator, 1985; *Untitled*, 1987; *Monogram*, 1984
Silver dye-bleach prints; 98.4 x 64.8 cm (38 ¾ x 25 ½ in.); 99.7 x 70.5 cm (39 ¼ x 27 ¾ in.); 100.3 x 71.1 cm (39 ½ x 28 in.)
Through prior gift of Leo Guthman; through prior bequest of Marguerita S. Ritman, 2006.171–72, 2006.170

Since the early 1980s, Louise Lawler has photographed works of art installed in auction houses, corporate headquarters, galleries, museums, and private homes in order to demonstrate how an object's display and contextualization can shape its meaning. The resulting images transcend pure documentation. Her appropriation of works in situ addresses the broader social and economic issues that structure modes of presentation. These early photographs, often displayed as a triptych, deal with the theme of monogramming and, by extension, personal vanity. Depicting a couch with a Lacoste emblem, *Alligator* draws our attention to the Donald Judd sculpture above it and the reflection of the artist in its surface. *Untitled* shows a Jasper Johns painting, visible through the clear glass of a vitrine that exhibits Robert Rauschenberg's oddly titled *Monogram* (1955–59; Moderna Museet, Stockholm). Lastly, *Monogram* depicts Johns's *White Flag* (1955; Metropolitan Museum of Art, New York) hanging over a bed with a duvet lavishly embroidered with the owner's initials. This sequence shows that Lawler is constantly making connections between various categories of signs, curatorial concerns of private collectors and museums, and the questions raised by redisplaying these pieces as the subject matter of "original" works of art.

JEFF WALL Canadian, born 1946
The Flooded Grave, 1998–2000
Silver dye-bleach transparency, aluminum light box; 228.6 x 282 cm (89 ⅞ x 111 in.)
Gift of Pamela J. and Michael N. Alper; Claire and Gordon Prussian Fund for Contemporary Art; Harold L. Stuart Endowment; through prior acquisitions of the Mary and Leigh Block Collection, 2001.161

Jeff Wall uses state-of-the-art photographic and computer technology to create images that evoke the composition, scale, and ambitions of the grandest history paintings. His works frequently have the formal clarity of documentary photography or photojournalism; however, he often relies on staged or constructed artifices. Unrivaled in its technical complexity, this image is the result of two years of work, during which the artist fused countless photographs of both documentary and fabricated scenes into a single, surreal whole. After taking pictures in two Vancouver cemeteries over the course of several months, Wall built an aquatic system in his studio, crafting the tank from a plaster cast of an actual grave. With the aid of marine-life specialists, the artist cultivated a living, underwater ecosystem identical to one found off the coast of Vancouver. In the finished product, the two worlds are married through a technical process that presents the illusion of a water-filled grave. *The Flooded Grave* therefore challenges the notion of the photograph as the record of a single moment in time; instead, it is an elaborate fantasy on the subconscious life of the image it projects.

BALTHUS (BALTUSZ KLOSSOWSKI DE ROLA) French, 1908–2001
Solitaire, 1943
Oil on canvas; 161.3 x 163.5 cm (63 ½ x 64 ⅜ in.)
Joseph Winterbotham Collection, 1964.177

Balthus was born into an educated and artistic, but impoverished, family of Polish aristocrats who had fled political and economic turmoil to settle in Paris. As a young man, he traveled to Italy to study such Old Masters as Piero della Francesca. Aside from this direct experience, Balthus received little formal schooling; this permitted him to develop his own unique artistic vision. In 1933 Balthus began painting the erotically charged images for which he is best known—enigmatic scenes of young girls lost in reveries that often place the viewer in the position of voyeur.

Balthus spent most of World War II in Switzerland, where in 1943 he painted *Solitaire*. The striking posture of the girl, deep in thought as she considers the cards on the table, is one the artist used in a number of earlier works. The insistent verticals of the patterned wallpaper create a counterpoint to the diagonal of the girl's back; the mysterious expression of her shadowed face contrasts with the strong, raking light that defines her delicate, long fingers. These details suggest how carefully Balthus orchestrated the painting's unsettling emotional tenor.

THE PHEASANTS, FROM VERDURES DU VATICAN
1783/89
Designed by Jean-Démosthène Dugourc (French, 1749–1825)
Woven and produced by Camille Pernon et Cie
Silk, warp-float faced 7:1 satin weave with plain interlacings of secondary binding warps and supplementary brocading wefts; embroidered with silk in chain (tambour work) and satin stitches; 242.5 x 44.5 cm (95 ½ x 17 ½ in.)
Restricted gift of Mrs. Chauncey B. Borland, 1945.12

Perhaps the last great name connected with the French silk industry in the late eighteenth and early nineteenth centuries is that of Jean-Démosthène Dugourc. A designer of costumes and stage decorations for the French opera, he was also the superintendent of buildings and designer of Garde-Meuble for the Duc d'Orléans. Dugourc was the most outstanding interior decorator of his time, and from 1774 to 1790, he produced designs for the silk manufacturer Camille Pernon of Lyon. Educated in Italy for a time, Dugourc was familiar with the antique motifs that Raphael had revived in his fresco decorations for the Vatican Loggie, part of the papal palace in Rome. In fact, the French designer titled a group of textile patterns *Verdures du Vatican*. *The Pheasants*, which was designed for the Spanish royal palace in Madrid, is part of this series. The elaborate composition encompasses a lavish, symmetrical interplay of birds, baskets, strings of pearls, garlands, and ribbons—all realized with the excellence of workmanship that made French silks so desirable.

PANEL
c. 1786
Designed by Jean-Baptiste Huet (French, 1745–1811)
Design inspired by Jean-Baptiste Pillement (French, 1728–1808)
Linen, plain weave; copperplate printed; 274 x 99.1 cm (107 ⅞ x 39 in.)
Gift of Robert Allerton, 1924.499

Copperplate printing reached England via Ireland and then found its way to France, where one of the country's most important printing centers was established at Jouy-en-Josas by Christopher-Philippe Oberkampf in 1760. Jean-Baptiste Huet trained as a painter and was chief designer at the Jouy-en-Josas Manufactory for twenty-eight years. His chinoiserie scene presents a theme that fascinated Europeans, particularly during the eighteenth century. Entire rooms in palaces and hotels were decorated with furniture, porcelain, metal, lacquerwork, and fabrics, all conceived as whimsical, highly westernized versions of Far Eastern forms, designs, and motifs. Many a European garden encompassed a latticed teahouse or pagoda not unlike those pictured here. Panels such as this, with their large-scale repeats, would have been used on chairs and sofas, as well as to cover vast expanses of wall.

A PROJECT OF THE
DESIGN TRUST
FOR PUBLIC SPACE

THE TAXI 07 EXHIBIT

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TRANSFORMING AN ICON

THE LAST SIGNIFICANT EFFORT WITHIN THE DESIGN COMMUNITY TO CHANGE THE NEW YORK TAXI WAS THE MUSEUM OF MODERN ART'S AMBITIOUS EXHIBITION IN 1976, FOR WHICH SEVERAL PROTOTYPES OF NEW TAXIS WERE CREATED...BUT THE EXHIBITION HAD LITTLE EFFECT, LARGELY BECAUSE NEITHER THE TAXI INDUSTRY NOR THE MAJOR AMERICAN AUTOMOTIVE MANUFACTURERS PLAYED AN ACTIVE ROLE. FOR THE CURRENT INITIATIVE, THE DESIGN TRUST SOUGHT TO BUILD A WIDE COALITION OF PARTICIPANTS...A PREMISE FROM THE OUTSET WAS THE RECOGNITION THAT THIS EFFORT WOULD NOT SUCCEED IF IT CONSISTED ONLY OF DESIGNERS TALKING TO OTHER DESIGNERS.

PAUL GOLDBERGER
"A TAXI IS NOT A CAR"
DESIGNING THE TAXI
NOVEMBER 2005

Hailing a yellow cab—with its promise of freedom, power, and anonymity—is the quintessential New York City act. So deeply rooted is this notion that visitors count hailing a cab among top tourist attractions, like visiting the Empire State Building or Rockefeller Center. Step off the curb, stick an arm in the air, and it can take you where you want to go day or night.

But like so many legends encountered in person, the reality is disappointing. With their many makeshift adaptations, wrought over decades, current cabs whisk passengers through New York's dynamic streets under circumstances that feel provisional and look like a mess. Although taxis currently provide an essential New York experience, few would disagree that they should be more ergonomic (for passengers and drivers), more environmentally sustainable, more accessible, even more elegant—in short, more expressive of values New Yorkers care about.

THE DESIGN TRUST AND TAXIS
Recognizing the taxi's latent potential, in late 2004, Paul Herzan, Chair of the Cooper-Hewitt National Design Museum, wrote a short note to Andrea Woodner, Design Trust founder and at that time a co-executive director. In his view, as the icon of all things New York and the space of entry for millions of tourists every year, taxis should look and function much better. He wondered, would the Design Trust consider a project about taxis?

TAXIS ARE A PUBLIC SPACE
The Design Trust would not have been the right organization to undertake a car design project. But taxis are more than just a car—collectively they form a system that includes passengers, drivers, fleet owners, garages that service and own taxis, and regulatory agencies like the New York City Taxi and Limousine Commission and the Department of Transportation. That social, political, and economic system includes the streets and sidewalks that taxis and passengers rely on and that every New Yorker maintains with tax dollars.

This civic investment in taxi infrastructure, buttressed by laws that oblige taxis to service anyone who hails them, points to an important fact: taxis are an extension of New York City's public space. Just as Fifth Avenue or Grand Central Terminal have a distinct public identity, enjoyed by anyone who has ever strolled past the Plaza Hotel or stood under the starry ceiling of the main hall, so too does the taxi. Like all great public spaces, New York cabs both serve the city and stand as an important part of its identity.

Once understood as a public space issue, it became clear that no other New York City organization was better situated to take this on. The Design Trust method—to identify and engage all stakeholders at the start of a project—was ideally suited to address a complicated system like taxis. Since we will not inaugurate a project without the collaboration of the city agency or community group best able to implement any designs we develop, the first step was to engage New York's taxi regulators, the New York City Taxi & Limousine Commission (TLC).

CARS AND INFRA-STRUCTURE

...ORGANIZED BY THE DESIGN TRUST FOR PUBLIC SPACE, (THE TAXI 07 EXHIBIT) DEMONSTRATES WHAT THE FUTURE MAY HOLD FOR THE CITY'S BUMBLEBEE-COLORED TAXI FLEETS. TAXI 07 IS NOT A STATIC DISPLAY: THE VEHICLES ACTUALLY WORK, AND IN SOME CASES, MAKE RUNS THOUGH MIDTOWN.

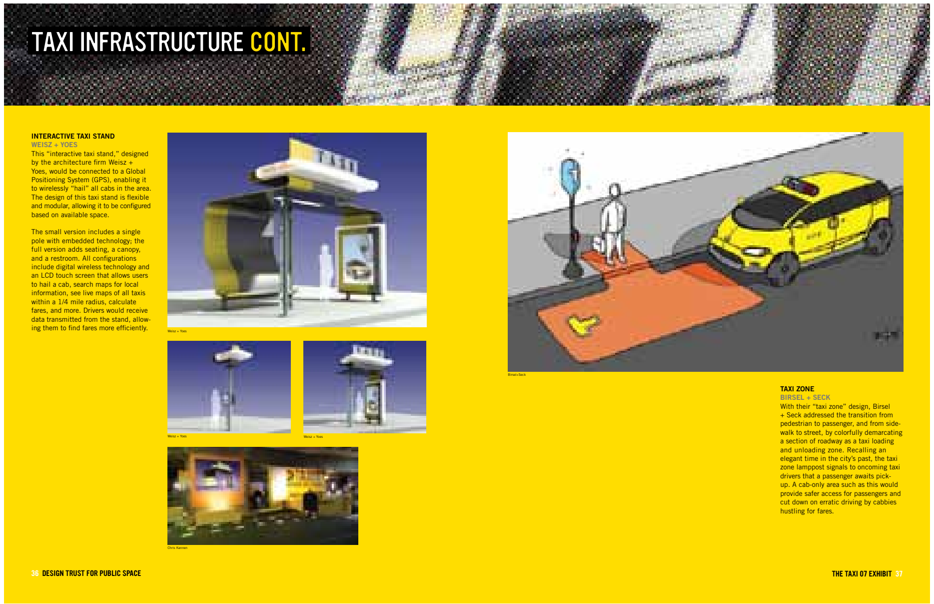
JERRY GARRETT
"A DOZEN DON'T MISS MODELS AT THE NEW YORK AUTO SHOW"
THE NEW YORK TIMES: AUTOMOBILES
APRIL 7, 2007

VEHICLES

CNG-FUELED FORD CROWN VICTORIA
NEW YORK STATE ENERGY RESEARCH AND DEVELOPMENT AUTHORITY (NYSERDA) >>
A conventional Ford Crown Victoria's fuel efficiency is comparable to a Hummer H3 (17mpg vs. 16mpg for city driving). This taxi is actually fueled by Compressed Natural Gas (CNG)—a more sustainable alternative to conventional gasoline—and is a Super Ultra Low Emission Vehicle, thanks to NYSERDA. NYSERDA runs the New York City Clean Fuel Taxi Program, and pays dealerships $8,000 for each natural gas taxi sold for use as a yellow medallion cab. Since 1998 the program has funded over 300 natural gas taxis, and has plans for 300 more in the works.

KIA RONDO TAXI
KIA MOTORS AMERICA WITH SMART DESIGN, ANTENNA DESIGN, BIRSEL + SECK >>
The industrial design firm Smart Design led a team of several NYC-based design consultancies in a unique collaboration with Kia Motors America to produce this prototype. This partnership demonstrated that combining a smaller vehicle with a series of thoughtful innovations for both drivers and passengers yields a better experience for everyone. The new 2007 Kia Rondo crossover vehicle was an ideal platform for a taxi with its spacious interior cabin, versatile seating and cargo areas, strong safety features, and fresh, modern design. The Rondo occupies a smaller footprint than the Ford Crown Victoria and delivers better gas mileage (20-21 mpg compared to 17 mpg).

The Taxi 07 Exhibit Design Trust for Public Space (8.5" x 11", 60 pages)



TAXI INFRASTRUCTURE CONT.

INTERACTIVE TAXI STAND
WEISZ + YOES
This "interactive taxi stand," designed by the architecture firm Weisz + Yoes, would be connected to a Global Positioning System (GPS), enabling it to wirelessly "hail" all cabs in the area. The design of this taxi stand is flexible and modular, allowing it to be configured based on available space.

The small version includes a single pole with embedded technology; the full version adds seating, a canopy, and a restroom. All configurations include digital wireless technology and an LCD touch screen that allows users to hail a cab, search maps for local information, see live maps of all taxis within a 1/4 mile radius, calculate fares, and more. Drivers would receive data transmitted from the stand, allowing them to find fares more efficiently.

Weisz + Yoes

TAXI ZONE
BIRSEL + SECK
With their "taxi zone" design, Birsel + Seck addressed the transition from pedestrian to passenger, and from sidewalk to street, by colorfully demarcating a section of roadway as a taxi loading and unloading zone. Recalling an elegant time in the city's past, the taxi zone lamppost signals to oncoming taxi drivers that a passenger awaits pick-up. A cab-only area such as this would provide safer access for passengers and cut down on erratic driving by cabbies hustling for fares.

WHO IS THE PASSENGER?

There are more than 170 million New York City taxi trips each year, approximately 470,000 trips each day. With an average of 1.4 passengers per trip, this represents around 240 million passengers each year, a number that has remained constant since 1995. While the current taxi system serves some passengers quite well, others have difficulty getting or using taxis. Ideally, the taxi would be a purpose-built vehicle designed only to be a taxi, instead of a mass-produced general use car repurposed for use as a cab. Currently there are only 144 wheelchair accessible taxis on the road out of over 13,000—about 1% of all vehicles.

THESE ISSUES DON'T ONLY CONCERN DESIGN GEEKS, POLITICAL ACTIVISTS, URBAN PLANNERS AND NON-SUICIDAL CYCLISTS. SINCE MOST NEW YORKERS DON'T HAVE AUTOMOBILES OF THEIR OWN, DEBORAH MARTON [EXECUTIVE DIRECTOR, DESIGN TRUST FOR PUBLIC SPACE] OBSERVED, 'THE TAXI IS BASICALLY OUR SHARED FAMILY CAR.' MAYBE IT'S TIME FOR A SERIOUS UPGRADE.

LISA DELGADO
"HAILING THE FUTURE"
THE ARCHITECT'S NEWSPAPER
APRIL 10, 2007

Andy Cross

EFFICIENCY AND TECHNOLOGY

About 40% of a driver's time on the road is spent driving around searching for a fare. New technologies and updated taxi stands could go a long way toward addressing this inefficiency, helping both passenger and driver. With the recent installation of Geographic Positioning Systems (GPS) in cabs, a cell-phone hailing system could be created to match passengers with drivers. If taxi stands were outfitted with GPS and wireless technology, waiting passengers could simply press a button to alert nearby drivers of their presence, better matching supply and demand and reducing emissions from cruising cabs.

A re-designed roof light could also improve efficiency and ease-of-use. The roof light—largely illegible in its current form—is the primary method of communication between drivers in their cars and passengers on the street. A new design could improve efficiency by addressing this communication barrier.

Stewart Simons

AFTER THE EXHIBIT

The Design Trust's Taxi 07 Exhibit was a remarkable success in every respect: the high caliber of designers and manufacturers who contributed to the exhibit, the astounding number of exhibit visitors and overwhelming public interest, and the extensive press attention from all around the world.

PUBLIC RESPONSE

THE TAXI 07 EXHIBIT ATTRACTED MORE THAN 100,000 PEOPLE OVER 12 DAYS, AT TIMES DRAWING AS MANY AS 1,400 PEOPLE IN JUST ONE HOUR. AS ONE OF THESE VISITORS TO THE EXHIBIT SAID, "IT IS FITTING THAT NYC BE THE LEADER IN THIS KIND OF CUTTING-EDGE, USER-FRIENDLY DESIGN." OF THE THOUSANDS OF VISITORS TO THE EXHIBIT...

...OVER 75% THOUGHT THAT "THE IDEAS WERE CREATIVE AND DO-ABLE"

...THE MAJORITY OF VISITORS FOUND THE EXHIBIT TO BE "INFORMATIVE" AND "INSPIRATIONAL"

...OVER 70% SAID THAT THEY "HAVE A BETTER UNDERSTANDING OF TAXI DRIVERS AND THEIR OCCUPATION AFTER SEEING THE EXHIBIT"

The Taxi 07 Exhibit catalyzed a sea change in the New York City taxi system. With the Mayor's announcement in May 2007 that all taxis must get 30 miles to the gallon by 2012, and TLC's "Taxi of Tomorrow" project working to design a New York City-specific taxi, the results of the Design Trust's Taxi 07 project will soon be seen on our streets.

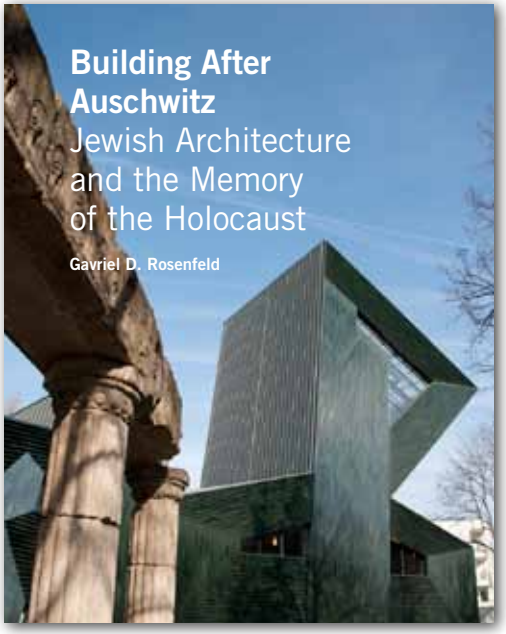
Further, new taxi logos that debuted at the Taxi 07 Exhibit can now be seen on all cabs, replacing the old stencil and sticker method of communicating important taxi information to passengers.

Michael DiVito

top: TLC Commissioner Matthew Daus unveiling the new taxi logo at the Taxi 07 Exhibit press conference.

bottom: The new taxi logo as seen on the streets of Times Square in December 2007.

The Taxi 07 Exhibit Design Trust for Public Space (8.5" x 11", 60 pages)



Part One

Jewish Architecture Before the Holocaust

Figure 4. The late thirteenth-century Altneuschul, or Old New Synagogue, in Prague is the oldest synagogue in continued use in Europe.

Chapter 1
From the Wilderness to World War II
A Brief History of Jewish Architecture

When I first visited Prague's medieval Altneuschul (Old New Synagogue) as a recent college graduate in May of 1990, the last thing on my mind was Jewish architecture. The turbulent events of the Velvet Revolution were foremost in my thoughts, and I was eager to soak up the politically charged atmosphere in the streets around Wenceslas Square. After chancing upon a massive outdoor political rally one afternoon and hearing an explanation of its significance from a local bystander, I became preoccupied with experiencing history as it was unfolding in the present and gave little thought to the city's past. Only at the end of my trip did I seek out Prague's old Jewish quarter. I was drawn there by its famous cemetery, with its thousands of tilting gravestones, not by the thirteenth-century Altneuschul, which I stumbled upon more or less by accident (fig. 4). I do not recall whether I noted the building's status as Europe's oldest functioning synagogue, but its historic atmosphere made an impression on me. Once inside the synagogue's subterranean sanctuary, I took note of its cool stone interior, wrought iron and wood bima, and flickering chandeliers dangling from the vaulted ceiling. Here was a building, I felt, that radiated an authentic sense of Jewishness.

It is hard to say what it was about the Altneuschul that epitomized its Jewish character to me. This difficulty partly reflects the fact that there is no such thing as Jewish architecture in a monolithic sense. The heterogeneity of three thousand years of Jewish history has made sure of this. Although Jews have built similar kinds of structures wherever they have lived—synagogues, schools, community centers, museums, private homes, and cemeteries—the diverse spatial and temporal circumstances of their erection have made them extraordinarily diverse in appearance. This is why when we think of the world's most famous Jewish structures—the Western Wall in Jerusalem, the Scuola Grande Tedesca in Venice, the Jewish Museum in Berlin—it is so difficult to say what makes them Jewish.

Architectural Meaning and Jewishness in Architecture

The difficulty in determining the Jewishness of Jewish architecture is partly due to the difficulty in defining architectural meaning. Architectural historians have embraced multiple strategies for assessing meaning in architecture.[1] In this study, I follow the lead of William Whyte, whose holistic method of examining all aspects of a building's conception, creation, and reception convincingly demonstrates that architectural meaning is always in flux.[2] The initial factor shaping a building's meaning is its intended function, which is typically determined by the client's program. Also playing a crucial role is the architect's creative vision, which is expressed through building technologies,

though these buildings remained wedded to a historicist mentality, they were hailed at the time as representing hopeful signs for the creation of a Jewish architectural style.[27]

World War I interrupted this progress, but with the end of hostilities, architects and critics returned to discussing how a truly Jewish form of architecture might emerge. By this point, however, the terms of architectural discourse had radically shifted. In Europe and, to a lesser extent, the United States, historicism had come under attack by the new modernist movement, which rejected the architectural styles of the past in favor of new design principles rooted in modern materials and construction methods. This development convinced many Jewish architects that a truly Jewish style would be attainable only within the modernist movement. As the German Jewish art historian Karl Schwarz wrote in 1928, a strong chance existed that an artist would emerge from the ranks of Jews "active in the realm of modern architecture . . . whose Jewish blood would . . . lend his works a Jewish note." Jews differed on how to move beyond historicism in synagogue design, however, a fact that was illustrated by the disagreement in the 1920s between the half-Jewish American architectural historian and social critic Lewis Mumford and the Austrian Jewish art historian Max Eisler. Mumford hoped to transcend the era's "haphazard eclecticism" by embracing the dome, which he believed "would give the stamp of Judaism to a synagog as plainly as the baroque gives the stamp of the Jesuit order to a church." By contrast, Eisler crusaded against the dome and instead recommended building in such a way that "the outer form of our Temples will . . . derive from the living architectural tradition of our place of residence." For him, that meant concentrating on the synagogue's interior space—which he called the "Jewish core of the matter"—and returning to the centralized plans of earlier synagogues, but from a modernist perspective.[28]

Neither Mumford's nor Eisler's strategies carried the day during the interwar period. While some of the era's major synagogues reflected the vogue for the dome, such as Charles Greco's Temple Tifereth Israel in Cleveland (1924) and A. M. Edelman's Wilshire Boulevard Temple in Los Angeles (1929), others were more in keeping with modernism, such as Dutch Jewish architect Harry Elte's De Stijl synagogue on Jacob Obrechtplein in Amsterdam-Zuid (1928), Fritz Landauer's cubic synagogue in Plauen (1930), and Felix Ascher and Robert Friedmann's Oberstrasse Temple in Hamburg (1931) (figs. 12, 13).[29] These competing approaches symbolized the diverging status of interwar American and European Jewry. For Mumford, the domed synagogues of Cleveland and San Francisco symbolized American Jews' security, prosperity, and stability—traits that stood in contrast to the Jews' situation in Europe, where "poverty and political repression . . . made the Jew keep his religious conceptions to himself and worship in buildings which were obviously secular . . . in character." Eisler, by contrast, believed that European Jewry's bleak postwar circumstances required a more modest modernist approach. In reviewing the Austrian architect Josef Hoffmann's design for a synagogue in Sillein, Slovakia, in 1926, Eisler was reminded of the biblical Tabernacle and observed: "Since we are in the midst of wandering, far from the old holy homeland, . . . the splendid [Moorish] palaces are inappropriate. For the expelled and dispersed, . . . a more appropriate form is the temporary structure like the tent [of meeting] which can be dismantled at any minute."[30]

In the end, neither Mumford's nor Eisler's positions prevailed, as the interwar period represented a missed opportunity for the emergence of modern Jewish synagogue architecture. In the United States, where the modernist movement was less developed than in Europe, few new ideas emerged

Figure 12. A. M. Edelman, Wilshire Boulevard Temple, Los Angeles, 1929. This building expressed the interwar era's embrace of domed synagogue designs.

Figure 13. Fritz Landauer, synagogue, Plauen, Germany, 1930. This building was a rare example of interwar modernist synagogue architecture influenced by the International Style.

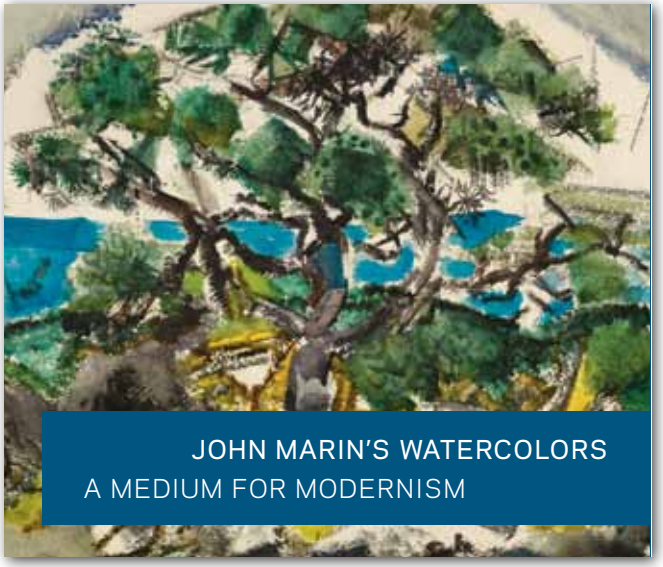
in the area of synagogue design. Aside from an adventurous proposal in 1929 to build a synagogue atop the roof of a skyscraper in the financial district of lower Manhattan, conservative historicist designs tended to hold sway.[31] By comparison, Europe was more advanced in generating progressive ideas but offered a less conducive climate for construction. Postwar economic difficulties, the inevitable fall-off in demand for new synagogues following the construction binge of the late nineteenth century, and the onset of the Great Depression after 1929 limited their number across the continent. By the time World War II erupted in 1939, the effort to create a modern synagogue style had come to a halt.

Secular Jewish Architecture and the Rise of Jewish Architects

As with Jewish religious architecture, the origins of secular Jewish architecture also date to antiquity. Although the Hebrew Bible says little about the architectural activity of the Jews apart from the construction of the Tabernacle and the Temple, there is ample archaeological evidence that numerous secular structures—including royal palaces, fortresses, and tombs—were erected during the millennium of Jewish existence in the land of Israel after the ninth century BCE. These structures mostly reveal the influence of Egyptian, Phoenician, Hellenistic, and Roman architectural traditions, however, and show few signs of a distinctive Jewish style.[32] As Peter Richardson has concluded, "The distinctiveness of Jewish architecture [in this period] lay more in its . . . mixing [of] diverse influences than in anything inherent in Judaism's own architectural traditions."[33]

The influence of foreign traditions upon ancient Jewish architecture provides the oldest evidence supporting the notion of Jewish architectural underachievement. The idea that Jews registered few major accomplishments as architects is first implied in the Hebrew Bible, which portrays the first Jewish architect in history, Bezalel, as merely taking orders from God, who is the chief architect in charge of coordinating construction work on the first Jewish structure, the Tabernacle.[34] The

Building After Auschwitz Jewish Architecture and the Memory of the Holocaust Yale University Press (7.5" x 10", 448 pages)



JOHN MARIN'S WATERCOLORS
A MEDIUM FOR MODERNISM

Martha Tedeschi

JOHN MARIN'S LOADED BRUSH
ORCHESTRATING THE MODERN AMERICAN WATERCOLOR

"Why is it one thinks almost inevitably of music before these Marins?"
Herbert J. Seligmann, 1921

John Marin was a talented amateur musician, a pianist with a flair for improvisation and a playing style all his own.[1] Many of his closest friends shared his musical tastes, and they connected the native exuberance of his work as a painter with his keen appreciation for the elements of music. Writing to the aging artist (see opposite) in December 1949, the photographer Ansel Adams explained, "You are one of the very few people I really enjoy playing for, because you hear the shapes and sounds and the messages and do not dwell on the ritualistic mannerisms of the virtuoso."[2] Marin himself seems often to have thought of art in parallel to music. In a letter to the collectors Marjorie and Duncan Phillips, for example, he ruminated, "A consummate awareness of color weights—of balance—of rhythm. Not that you have painted a violin but that you have . . . music aboard. Yes I would have it that the painter who has not music—is not for me. Who has not the rhythmic flow as had Mozart as had Bach is not for me."[3] The artist's distilled and emotive art was frequently likened to music; as one thoughtful critic mused, "Schopenhauer might have been thinking of Marin when, defining music, he wrote that the creative musician reveals the innermost essential being of the world, and expresses the highest wisdom in a language his reason does not understand."[4]

Marin's friends and contemporaries were often tempted to compare the sensations evoked by his watercolors to the experience of listening to music.[5] They perceived that his juxtapositions of strong color could evoke sound, his forceful, idiosyncratic mark making likewise conjuring the movement and weight of natural forces. In his review of the landmark exhibition of American watercolors mounted by the Brooklyn Museum in 1922, photographer Paul Strand observed, "Marin has added to . . . a medium of singing violins and wood winds, the fanfare of brasses and drums, the sharpness of flutes and the deeper tonalities of the lower strings."[6] Reviewing the same exhibition, Herbert Seligmann likened the "constant and sustained movement" of a Marin watercolor to "a fugue of Bach, a symphony of Beethoven," adding, "Marin has a polyphony no less than theirs."[7] A few years later, describing the artist as a "later Beethoven," Henry McBride wrote, "The real thing, the deep thing that makes Marin's emotion eloquent, is a thing that never can be described. It is there, however, for those with power to feel."[8] The following year, a Chicago art critic went so far as to assert, "There are two salient elements which combine to make the art of John Marin; the one is color, and the other is music."[9] Likening the potency of the artist's watercolor technique to the raw vitality of Walt Whitman's poetic style, he explained at length the connection to music: "Marin's brush is applied as a child's and yet there is 'method in his madness' . . . out of chaos he constructs form. . . . He is the Strawinsky of modern color, adding to the singing strings the metallic timbre of the wood-winds, the clangor of the drums and

Figure 25
James E. Davis, *Maine Outdoors Painting*, 1950/51. This image shows Marin's box of tube watercolors at left and his palette with depressions for holding and mixing paint from the tubes.

PREPARING TO PAINT

Watercolor papers must be dampened, stretched, and mounted to a stiff surface before painting in order to prevent them from warping when washes are applied. Evidence on Marin's sheets indicates that he followed such practices. In one early example, *Spring (Montbarbin)* (pl. 21), he mounted the paper by wrapping the edges over the back of a board and gluing them into place. To release the finished sheet, he ran a knife under the edges to separate them from the board. As a result, the sheet bears a severe crease along each edge, which collected dirt over time and now appears as a gray line.[10] Many early works have a band of adhesive along the edges of the verso, where the artist glued the damp paper directly to a rigid board; others have small dots of yellow adhesive at each corner of the verso, indicating a less cumbersome method of attachment. Marin also pinned his papers to boards directly, as evidenced by tack holes at corners and along edges; these are often surrounded by untouched circles of paper that show where the tacks protected the sheet during painting. Tack holes found in the majority of works dated after 1913 indicate that pinning became the artist's preferred mounting method once he began using the old Whatman paper: its greater thickness and heavier sizing made it less prone to distortion, and it did not require dampening or stretching.[11] At other moments, however, Marin simply used one hand to hold a loose sheet against a board while he painted with the other, as seen in a photograph of the artist working late in life (fig. 25).

WATERCOLOR AND TECHNIQUE

It is unclear what, if any, formal instruction Marin received in watercolor.[12] His deliberate choice to work primarily in the medium points to his independent nature and suggests both his preference for unrestricted experimentation and his willingness to embrace unpredictable outcomes. These liberating qualities are reflected in the way that he chose to manipulate paint on paper.

Marin's writings and his surviving art-supply catalogs indicate that he painted with Winsor and Newton watercolors, which he perhaps supplemented with other manufacturers' products.[13] Written evidence, documentary photographs, and the paintings themselves reveal that the artist used tube watercolors; it is unclear if he also employed cakes.[14] The former are moister than the latter and can therefore be diluted and mixed more quickly; they may also be used straight from the container to produce a more opaque effect. An image of Marin at work (fig. 25) shows a box filled with tube watercolors next to a hinged palette with six large rectangular depressions for mixing quantities of wash and eighteen small circular depressions (nine on each side) for squeezing watercolor out of the tube and mixing it with small amounts of water. The palette does not include an area for watercolor cakes.[15]

The artist's earliest extant watercolors date from 1888. The works are primarily landscapes, which he painted by saturating the paper with water before applying brush and color. With this method, color wicks into the wet sheet and spreads outward, leaving soft strokes with blurred, feathered edges. In his catalogue raisonné of Marin's oil and watercolor paintings, Sheldon Reich described the brushwork in these early compositions as "suggesting rather than delineating form" and emphasizing "transitory effects of light and atmosphere in nature."[16] Marin executed the earliest three pieces in the Art Institute's collection—*A Rolling Sky, Paris, After Storm* (pl. 20); *Mills and Footbridge, Meaux* (pl. 19); and *Spring (Montbarbin)* (pl. 21)—in 1908 and 1909, near the end of his five-year stay in Europe. There he displayed a range of techniques and a solid command of his materials—not surprising, given the fact that he had worked in the medium for twenty years. Nevertheless, the materials and methods he used at this time indicate that he was still primarily seeking to emulate traditional modes of watercolor painting. The works are rendered entirely in transparent washes, and the artist made his initial pencil sketches extremely faint so that the lines would not show through his translucent colors. He employed loose brushwork; dilute, merging washes; and occasional rewetting and blotting to lighten and soften brushstrokes. He also continued to wet out portions of the paper before applying watercolor. These techniques minimize hard contours and soften boundaries between forms, thus emphasizing effects of light, air, and weather rather than detailed description.

Yet these works show Marin beginning to deviate from convention in a limited way. The artist did not apply a flat wash—a broad, even passage of color traditionally emphasized as the proper method for painting skies and distant landscape.[17] Instead, he painted the sky up to and around the buildings and landscape features, possibly an indication of some degree of self-instruction. Perhaps not coincidentally, Marin painted most freely in the sky. In *Mills and Footbridge, Meaux*, he began with long, dry, blue strokes. Then he defined the clouds, working wet-into-wet by dripping in dilute washes of blues, pinks, reds, and yellows that dispersed the pigment and yielded dark, feathered lines (see fig. 26). After the washes dried, he punctuated the remaining white of the sky with yellow marks for brightness. This approach demonstrates a strong understanding of how watercolor behaves combined with a willingness to experiment with unpredictable results. Marin recollected that he found such manipulations liberating: "In the water colors I had been making, even before Stieglitz first saw my work, I had already begun to let go in complete freedom."[18]

It has been noted that Marin did not break from academic practice—that is, the use of traditional compositional design and perspective—until 1910, when he returned to New York and became closer to Stieglitz and the art exhibited at his gallery, 291.[19] The artist's shift toward a nonliteral style of representation was connected with his exploration of new ways to handle watercolor. Indeed, the works he created in and around New York from 1910 to 1912 demonstrate a tremendous range of painting methods that was clearly motivated by his search for a new visual language to communicate his emotional reactions to the intensely vibrant city. A close look at works from this period reveals how Marin's approach to painting evolved, moving toward an increasing freedom of expression—in skies, foregrounds, and finally across entire sheets.

Figure 26
Detail of *Mills and Footbridge, Meaux* (pl. 19), illustrating how Marin created clouds by dripping dilute colored washes onto blue strokes. The impact of the drops dispersed the blue pigment, producing irregular, dark, feathered lines.

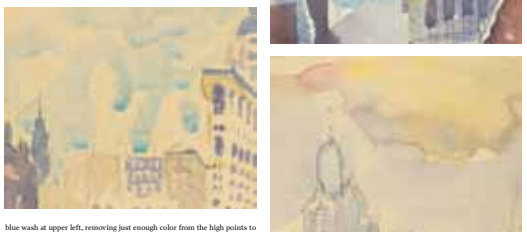
At this point, the artist introduced pencil drawing into his watercolors as a means of studying and recording an architecture and cityscape that must have appeared quite new after five years abroad. While he strove for detail in buildings, he continued to paint skies freely using varied methods, always leaving portions of white paper visible. In *New York with View of the Flatiron Building* (pl. 27), Marin pulled his brush, loaded with blue wash, around the tops of the structures. Holding the paper upright, he allowed the watercolor to pool at the end of each stroke, creating a vibrant pattern of gradating tone (see fig. 27). In several other works from 1910, including *Street Scene* (pl. 36), the artist created a granular texture by using a heavy blue pigment that settled into the low points of the paper's surface. He lightly blotted the wet

John Marin's Watercolors A Medium for Modernism The Art Institute of Chicago (11" x 9.75", 192 pages)

below: **Figure 27**
Detail of New York with View of the Flatiron Building (pl. 27) that demonstrates the way in which Marin, tilting his paper upright, dragged his wet brush around the buildings, allowing the blue wash to pool at the end of each stroke.

top right: **Figure 28**
Detail of Street Scene (pl. 26), showing the use of granulation. Marin employed a heavy blue pigment that settled into the low points of the paper's surface, he then lightly blotted away color from the high points to accentuate the grainy pattern left behind.

bottom right: **Figure 29**
Detail of Skyline with Boats in Foreground (pl. 33). Here the artist painted the sky by floating one wet color into another, allowing soft, feathered patterns to emerge as the strokes collided.



blue wash at upper left, removing just enough color from the high points to accentuate the grainy pattern left behind (see fig. 28). In other works such as *Skyline with Boats in Foreground* (pl. 33), he floated one wet hue into another, allowing soft, feathered patterns to emerge as the colored strokes collided and dispersed (see fig. 29).

While fluidity reigned in Marin's skies, he was beginning to develop short, quick brushwork to capture the activity at street level. The early New York paintings are littered with improvisational marks. In *Street Scene*, for example, he transformed two blue dabs at lower left into figures by drawing in heads and shoulders with his pencil (see fig. 30). He abstracted the bustle of the sidewalk in *Building* (pl. 28) by flicking his brush across the foreground, using strokes of blue, purple, and yellow to suggest life and traffic (see fig. 31).

In *West Street, New York* (pl. 30), meanwhile, he improvised with his fingers, touching in dots of black, blue, red, and yellow over a foreground scene rendered in sketchy graphite and purple wash. These small, expressive dots bear the ridges of his fingerprints (see fig. 32) and appear as partial, repeated marks that at some times suggest movement and at others operate more as punctuation marks or staccato musical notes, accenting the scene and contrasting with the more rigorously rendered buildings.

Soon the artist began using expressive and improvisational brushwork across all zones of his compositions; as he described it, "Buildings—streets—people—become a Solid mass of moving aliveness."[6] This approach

top left: **Figure 30**
Detail of Street Scene (pl. 26), displaying Marin's abbreviated descriptions. Using a pencil, he added heads and shoulders to blue dabs of wash, transforming them into figures.

bottom left: **Figure 31**
Detail of Building (pl. 28) that shows how the artist flicked his brush across the sheet, abstracting the activity of a New York street into a collection of short colored dashes.

top right: **Figure 32**
Detail of West Street, New York (pl. 30) illustrates Marin using his fingers to apply colored circles of red and yellow paint. Upon close examination, his fingerprint ridges can be seen in the marks.

left: **Figure 40**
Photomicrograph detail of *The Red Sun, Brooklyn Bridge* (pl. 52), showing charcoal particles clinging to the high points on the paper surface and dispersing into the surrounding fibers. Original magnification: 10X.

middle: **Figure 41**
Photomicrograph detail of *Movement No. 24—Pertaining to Deer Isle—The Road* (pl. 78), revealing black colored pencil lines drawn over watercolor. Marin used a light pressure at the top left, which deposited clumps of pigment onto the paper fibers; a binder in the pencil prevents dispersion onto the surrounding paper. At lower right, a heavier pressure yielded an even line. Original magnification: 10X.

right: **Figure 42**
Photomicrograph detail of *Valley of the Hondo, New Mexico* (pl. 5), illustrating a crayon line applied over water-color. The wax layer appears significantly thicker and shinier than colored pencil. Also visible are vertical marks—parallel striations in the wax that indicate the direction of application. Original magnification: 12X.

Figure 43 a–b
These two details from *Approaching Fog* (pl. 92) display Marin's adept and innovative use of different black media. At left he drew charcoal over a wet wash and then tamped his mark with a stump or other tool, dispersing the black particles outward in the wash and creating a soft, feathered line. At right the artist employed a brush or syringe to execute a shiny swirling ink line.

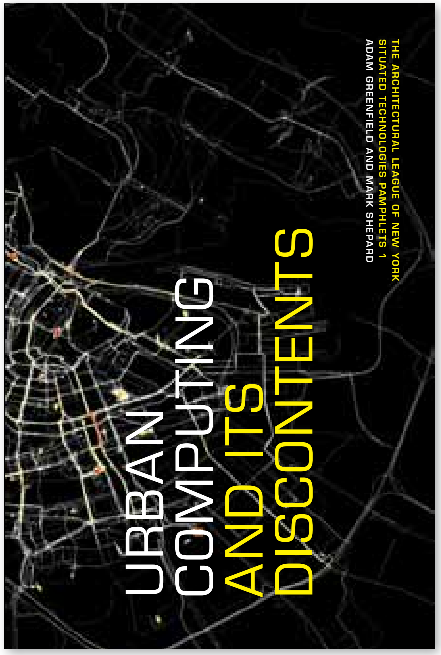
vivid blue, green, magenta, yellow, and black. Last he outlined and divided the colored shapes and zones with a black pencil whose sharp line and deep, contrasting tone were well suited to delineating the bright forms in this angular, geometric composition. Contemporary works using charcoal have a looser, rougher character.

The artist employed the medium differently in *Movement No. 23—The Sea and Pertaining Thereto* (pl. 79), where he added pigment subtly and tentatively, leaving thin, medium- to light-gray lines that he neither reinforced nor repeated. While he used underdrawing to outline solid objects, he drew over the washes in order to indicate intangible pictorial elements such as the direction of the waves; the fine lines add touches of precision to the fluid, wet-into-wet paint effects that predominate. In other works such as *No. 24—Pertaining to Deer Isle—The Road* (pl. 78) and *West Forty-Second Street from Ferryboat* (pl. 55), Marin drew even more extensively over the watercolor. These are highly detailed compositions, and black pencil adds a strong linear element that helps articulate the painted forms.

In both of these works, the artist added final touches in black crayon, which yields a wider, deeper mark. While Marin used colored crayons in drawings such as *House with Hedges and Path* (pl. 59), black crayon appears regularly in the Art Institute watercolors that he produced between 1927 and 1930. Introduced in 1903, crayons were first geared to school children, like colored pencils; it is unclear when they were marketed to artists.[7] In Marin's watercolors, black crayon appears in deep, dense, shiny lines that are generally wider than those made with a colored pencil. Line width may vary depending upon how sharp the crayon was and the amount of pressure the artist used (see fig. 42). In two works of 1930, *Valley of the Hondo, New Mexico*, and *Mountain Forms, New Mexico*, Marin used black crayon as the only drawing medium. Bound with wax, it does not smear or smudge like charcoal and is impervious to water: when a colored wash is applied over crayon, it remains unaffected. It was for this reason that the artist likely chose crayon for these particular pictures, as it allowed him to best describe the clarity and color of the southwestern landscape. In both cases, he used it to lay in the preliminary designs, pressing more heavily to achieve dense, rich black lines and using a lighter touch for broken lines that skip over the textured paper. As a final gesture, he made a few additions to emphasize the boundaries between colored passages.

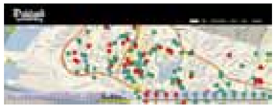
Crayon plays an even more prominent role in the 1940 *Nudes In Sea* (pl. 83). Over a light crayon sketch, Marin built the composition in successive campaigns of wash and black crayon, so that heavy lines appear both under and atop the watercolor. When painted over, these took on a muted aspect, with their surface appearing matte and more gray, almost like natural charcoal. The artist also used black crayon to define the figures in a broken contour line, underlining each seated nude with a heavy, shiny black line to segregate them from the ground. The effect is to anchor the bodies, emphasizing where they meet the rocks. While we can say with certainty that Marin continued to use black crayons (as he did colored pencils) into the 1930s and 1940s, the Art Institute's collection holds fewer works from those decades, making his pattern of media use difficult to assess more precisely.

Late in his career, Marin had mastered the use of multiple drawing media and their interactions with watercolor, and was able to combine them with remarkable results. In the 1952 work *Approaching Fog* (pl. 92), he sensitively incorporated fabricated charcoal, graphite, black ink, and opaque black watercolor in order to achieve a sense of contrast and texture within one tonal range. He created his black marks in a wide variety of ways. While he used graphite for the underdrawing, he manipulated charcoal to produce the exaggerated, diffuse lines at lower left (see fig. 43a). Here he drew through very wet wash and then tamped the line with a wet stump or similar tool; the suspended particles fanned outward, settling on either side. The artist also brushed on opaque black watercolor to render the matte passages in the foreground rocks, blotting their edges and softening their forms in a way that echoed the character of the feathery charcoal marks. Finally, using a brush or possibly a syringe, Marin wove a filigree of shiny, delicate ink lines across the foreground, giving form, surface contour, and weight to the foggy sea



The whole transaction sounds banal, but that's just the point: it is banal, already, despite the fact that it would have been impossible as recently as two or three years ago. And the transaction's very banality camouflages the elaborate informational choreography involved in its success, to say nothing of the dense infrastructure of servers and routers and transmission towers that in turn supports that.

Can you have urban computing that is not ambient? Sure—but I'd argue that it's a transitional mode. Take a look, for example, at Stamen Design's Oakland Crimespotting. [1] This is a nifty hack that imports Oakland Police Department crime data into a Google Maps mash-up, and does so not willy-nilly but with a fairly high degree of aesthetic polish.



1. Oakland Crimespotting. http://oakland.crimespotting.org. Courtesy of Stamen Design

The importance of Oakland Crimespotting is that it makes transparent something that absolutely shapes both the affective experience of being in the city and the choices we make there—the actuality of street crime—plotting reported incidents on a map and returning that knowledge to you. But it must be said that its impact is somewhat limited by the fact of its output being limited to a PC, or at best a smartphone, screen.

Why? Because geographically-organized data like this cries out for a direct mapping back to the locations in question. How much more powerful and actionable will things like Crimespotting be when they're ambient—when the information about a place comes to you when you're in that place? When, instead of shaded circles on a screen, you experience the output as a rising tone in your headphones, as a tickle in your shoe or a sudden wash of yellow over the view through your glasses, as you're actually walking through the streets of Oakland?

"Read/write urbanism" is, frankly, jargon, but it's a pretty neat piece of jargon. It's Kevin's way of describing what is novel about urban life under the condition of ambient informatics, the idea that the city's users are no longer bound to experience passively the territory through which they move but have been empowered to inscribe their subjectivities in the city itself...that those subjectivities can be anchored in place and responded to by those who come after.

So your passage through, your use of, or your investment in this place leaves a tangible informational trace, which can either be gathered up and acted upon individually in the aggregate—as in Esther Polak and Jeroen Kee's early Amsterdam Realtime [2] and the wide variety of GPS mapping projects which followed it, to cite just one tendency. And again, I think this is just how we're going to experience metropolitan life moving forward.

MS Let's bookmark this idea of "read/write urbanism" and come back to it later. First, I'd like to dig a bit deeper into some of the implications of "reading" ambient informatics in cities. Many of the examples you cite have been referred to by others as "locative media"–a form of media art that deploys mobile technologies in mapping bits of media and information to a particular place or location. These projects share a common interest in altering how we locate and orient ourselves within cities, and subsequently navigate through them.

Traditionally, architecture and urban design have served to provide the cues by which this occurs. Kevin Lynch's *The Image of the City,* a common reference for many locative media theorists and practitioners, attempted to distill a syntax through which a mental map of the city is formed over time through habitual interactions with things like paths, districts, edges, landmarks, and nodes. What I find interesting about ambient informatics is that it suggests a shift from material/tangible cues (streets, squares, rivers, monuments, transportation hubs) to immaterial/ambient ones through which we form our mental maps.

Now, location-based services like Google Maps on a mobile phone may be great for finding a restaurant nearby, but they operate on the

Given these questions, what do you think architects need to know about urban computing? Conversely, what do technologists need to know about cities?

AG I think that, in one or two important senses, architects are actually further along in imagining what cities look and feel like under the condition of ambient informatics than technologists are. From where I sit, the technologist's traditional concerns frequently seem stuck at what I think of as the super-home-theater level, at the level of "well, your house is going to talk to the car through your phone, so your windshield will notify you when you've had a package delivered at home."

OK, woo-hoo, right? It's just this 360-degree-surround of digitally-enhanced lifestyle consumerism, a narrative of effortless ease and convenience and security. Whereas architecture has at least had time to develop a sideband, a critical discourse to accompany the boosterism, and there's certainly as well a time-honored tradition of rendering the imaginary out ahead of its technical deployability, whether we're talking about Sant'Elia, Mies on the Friedrichstrasse, Archigram, or the Metabolists.

So let's consider what architects have thus far made of buildings as networked objects, before ramping up to the scale of cities, because there are some relevant clues to be found there. I think of Peter Testa's Carbon Tower project [11] in this light, which I've previously called out as a great example of "the new architectural morphologies that become possible when computation is everywhere in the structure itself."

In Testa's design, the Carbon Tower is an all-composite, forty-story high-rise, knit, braided, and woven from carbon fiber, that dispenses with all internal bracing. And it's able to do so not merely because of the mechanical properties of its textile exoskeleton but because of the way that exoskeleton is managed digitally. Testa calls this "active lateral bracing": sensors and actuators embedded in the building's structural fiber cinch the outer skin in response to wind load and other dynamic forces. You can't have the building at all without the ability to receive, process, and act upon information.

11. Carbon Tower (2001–2004), Laser-sintered model. Courtesy of Testa & Weiser Inc., Los Angeles.

15. Path taken by a woman in a shopping mall whilst talking on her mobile phone. Courtesy of Horst Kiechle.

This is the drunken-seeming meander of a woman speaking on a mobile phone. I think we all recognize this behavior. I do it myself. It's a dead giveaway that the person is immersed in a condition of, at best, ambivalent adjacency. You can't tell me that the woman in this photo is responding to the spatial circumstances around her, except as boundary constraints of the crudest order. She's surely making space, but her choices in doing so are guided by other logics than those that have governed urban form throughout history, the conditions that undergird our understanding of walls, doors, thoroughfares, intersections, and such. To me, if anything can rightly be called "schizogeography," it's this.

The mobile phone is just the beginning. This goes back to your earlier question about information that inflects the larger patterns of activity in the city, when you can readily visualize basins of attraction and repulsion overlaid onto the actual—economic attractors, crime hotspots, conditions of enhanced or disrupted pedestrian flow. I think we can see that these are things which will increasingly become—be made—explicit, and they'll be the aspects that drive large-scale choice. Not just on the basis of proximity, but of preference... of propinquity.

And there's no way I can see that not coming into conflict with what architecture has always held to be its sovereign imperative, that of authoring space. I'm not going to go as depressingly far as, say, Martin Pawley, in his *Terminal Architecture*—where he rather gleefully posits a world of utterly atomized individuals humping around a blasted and unloved landscape in the networked life-support pods of their aptly-named "terminals." But I do think formal beauty, certainly, and even

Urban Computing and Its Discontents Situated Technologies Pamphlets 1 The Architectural League of New York (6" x 9", 52 pages)

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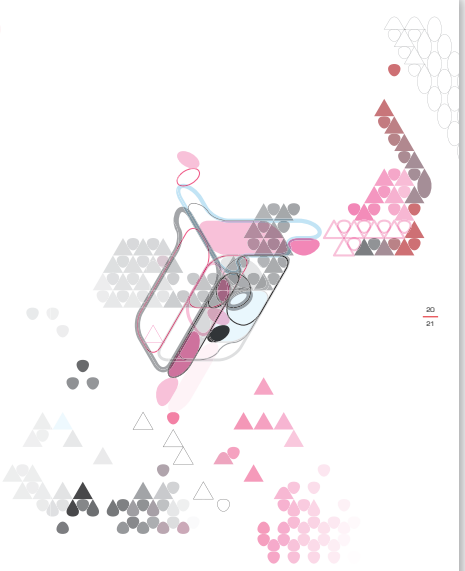
David Cuesta (Illustrator) is a London based artist and designer who has worked extensively in both corporate and creative environments. He has been exhibited widely in Vancouver, Canada and London, England. Recent projects include work for Sony Playstation, Goldsmiths University, Margaret Howell, Bamford and John Lewis Department Stores. David's work focuses on expressing concepts in varying mediums through the use of form and space. At present David sits on the Council of Tate Gallery Members. (http://www.davidcuesta.co.uk)

CONSIDERATION OF DESIGN GOALS

A pragmatic first step would be to develop infrastructures that enable supposed non-designers to participate more closely in the design and construction process. In some senses, this is already occurring, as the self-build trend shows. (This Europe-wide phenomenon running over several decades is characterized by projects which facilitate groups of occupiers building their own housing.) However, much more can be done to facilitate the transition. Architects in particular have the opportunity at this stage to participate in the conversations that take place with regard to enabling and encouraging good building design and collaborative practice. "Design-by-committee" is not an adequate solution to this: such an approach is always limited by approval of the lowest common denominator—the fact that everyone must agree on all parts of a design process, or, more realistically, on the way such legitimizing processes are spun and manipulated by various interests. More important is to concentrate on widening people's spheres of responsibility, and hence motivation, commitment and agency with regard to the design and inhabitation of the urban environment.

A second approach, conceptually the most complex, would be the formulation of frameworks for spatial design. This might involve on one hand the development of spatial "operating systems," which, as in computer terminology, would be infrastructure that provides a framework uniting hardware and software in which programs can run, and in which people can configure and reconfigure their own environments. It might also involve the development of a "concurrent versioning system" (CVS) for architecture, paralleling that found in the software industry, where a CVS is a means by which software developers collaborate.[12] A CVS enables code to be archived and held in a structure of changing parts for the purposes of use and of further work. Pieces of code and accompanying comments are held in a "tree" of updated versions. As more coders work on a project these pieces of code may also go through a checking and committing process. This allows a project to be both conservative of its quality, in a state of rapid development when necessary, and able to modularize to incorporate many participants, not unlike the way cities can grow and adapt.

It might be argued that cities are already developed analogously to the ways that a CVS aids in the construction of software. This may be so, unconsciously; however buildings, streets and neighborhoods are still regarded as static, immutable end-products rather than dynamic states

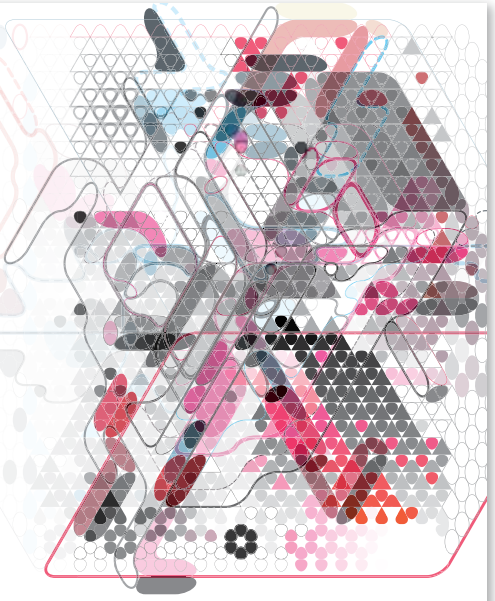


of allowing for a sustainable, let alone fully ecological, relationship between the societies it orders and the life systems of the planet. In its application to the context of digital abundance, it has failed on its own terms, let alone those of the generation of a viable and delightful digital culture. FLOSS has shown, in the domain of software, a way in which systems of property may be manipulated in order to set out a more pragmatic, useful and productive mode of operations. Forms of property govern access to, shape the use of, and define the ability to contribute to the sources and sustention of life. As their currently dominant forms fray they can only be held onto by force. Instead, they should be expanded upon. This must be done in a way that not only mitigates against the excesses of capitalism but which actively subordinates it: carefully, violently, melodically.

All UVS builds must open the category of property up to their own speculative reinvention. These are not predetermined. Only a mode of construction that is capable of losing the plot is adequate.

For updates and more information, visit the Urban Versioning System 1.0 web site at http://uvs.propositions.org.uk.

Legible Notice Requirement
In order to comply with this quasi-license, the following statement must be legible on the construction: "This build is licensed under the Urban Versioning System v.1.0"



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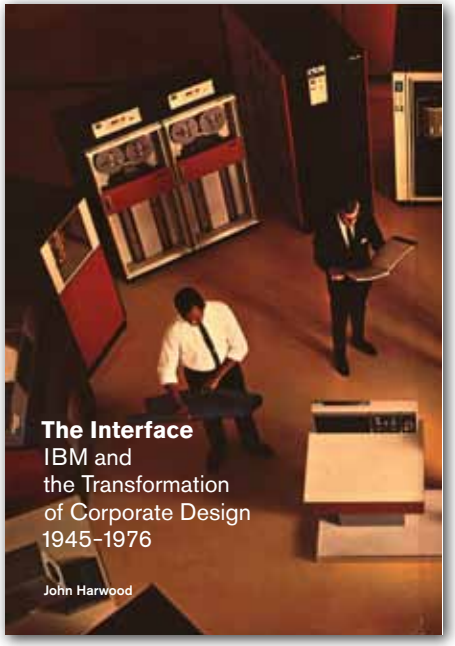


The Interface
IBM and
the Transformation
of Corporate Design
1945–1976

John Harwood

Chapter 1

Eliot Noyes, Paul Rand, and the Beginnings of the IBM Design Program

Particularly in the past fifty years the world has gradually been finding out something that architects have always known—that is—that everything is architecture.

Charles Eames

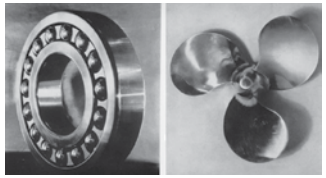


Figure 1.1 SKF Industries self-aligning ball bearing and Alcoa outboard propeller, from the Museum of Modern Art, *Machine Art*, curated by Alfred Barr Jr. and Philip Johnson, 1934. Courtesy of the Museum of Modern Art, New York.

Radiator, among others, were listed on the walls in the gallery, just as individual artists might have been for an exhibition of paintings.

Awash in this heady theory, Gropius continued to emphasize the need for a new kind of artist-technician to respond to the increasingly important role of industry in architecture and product design. In summing up the development of his views from the 1920s to the 1950s, Gropius prophesied that "the contemporary architect" would fulfill the "historical mission" of architecture: "the complete co-ordination of all efforts in building up man's physical environment."[17] In announcing his agenda for transforming the curriculum of the Harvard Graduate School of Architecture in 1937, he demanded that the architect be trained to coordinate the application of various forms of scientific and technical knowledge; no longer a specialist, the architect would be a kind of professional visionary.

Good architecture should be a projection of life itself and that implies an intimate knowledge of biological, social, technical and artistic problems. But then—even that is not enough. To make a unity out of all these different branches of human activity, a strong character is required and that is where the means of education partly come to an end. Still, it should be our highest aim to produce this type of men who are able to visualize an entity rather than let themselves get absorbed too early into the narrow channels of specialization. Our century has produced the expert type in millions; let us make way now for the men of vision.[18]

Noyes, who remained unrestricted by the "narrow channels of specialization" throughout his career, seems to have embodied Gropius's call for a new kind of architect—and, moreover, he was one who could grasp the dynamics of the modern industrial corporation with a thoroughness and familiarity that continued to elude the older European.

Eliot Noyes and "Organic Design," 1940

Noyes was the beneficiary of Gropius's newfound influence upon the American scene when he was appointed as the first curator of Industrial Design at MoMA in 1940.[19] It was in this position that Noyes made his first important efforts at articulating the design of the liminal space between human beings and machines. Just as importantly, it was also his first opportunity to collaborate with two designers, Eero Saarinen and Charles Eames, and with the design editor of *New Directions*, the architectural critic and patron Edgar Kaufmann Jr., all of whom would become life-long friends and allies in a joint effort to redefine corporations through design over the ensuing three decades. Noyes's first exhibition, the now-famous competition *Organic Design in Home Furnishings*, of the following year (Figure 1.2),[20] fittingly served as his point of entry into, and a kind of prospectus for, the remainder of his career in architecture and industrial design. On the inside cover of the intensely polemical catalog documenting the results of the exhibition, Noyes set the terms of the competition with his definition of "organic design" by drawing an explicit connection between the quality of being "organic" and the "harmonious organization" of disparate parts in space.

A design may be called organic when there is an harmonious organization of the parts within the whole, according to structure, material, and purpose. Within this definition there can be no vain ornamentation or superfluity, but the part of beauty is none the less great—in ideal choice of material, in visual refinement, and in the rational elegance of things intended for use.[21]

This last statement is telling, since the competition was as much a business deal as a museum exhibit; following Kaufmann's plan for *Organic Design* and the annual exhibitions in a similar vein that would—Kaufmann hoped—follow, each of the winning designers was awarded a production deal with a large-scale manufacturer and a distribution contract with a major American department store.[22] However, the concluding phrase—"rational elegance of things intended for use"—also carries within it an implied dynamic relationship between the industrially produced object and its subject (the user). The "purpose" of the objects exhibited in *Organic Design* was not simply to be sold, but also to integrate themselves into a productive whole, a domestic space that includes in it furniture and the human beings who use that furniture. As John Hay Whitney put it at a luncheon in June 1941 honoring the winners of the competition,

There was a time in our Puritan background when to want to be comfortable, to care about, even to know about, the beauty of one's surroundings was considered soft if not sinful; but today's sociologists, psychologists, and those engaged in the physical as well as the social sciences agree that efficiency and happiness result from an environment which is both comfortable and beautiful.[23]

Noyes, as a product of this self-same Puritan ethic, sought to redefine comfort on a scientific basis—it was not indulgence, but necessity. Thus Noyes stressed in *Organic*

100 studies of each element. At the end of the hundred studies we tried to get the solution for that element that suited the thing best, and then set that up as a standard below which we could not fall in the final scheme. Then we proceeded to break down all logical combinations of these elements, trying not to erode the quality that we had gained in the best of the hundred single elements; and then we took those elements and began to search for the logical combinations of combinations, and several of such stages before we even began to consider a plan . . .

It went on, it was sort of a brutal thing, and at the end of this period . . . we were in the second stage. Now you have to start; but what do you do? We reorganized all elements. But this time, with a little more experience, chose the elements in a different way (we still had about 26, 28, or 30) and proceeded; we made 100 studies of every element; we took every logical group of elements and studied these together . . . and we went right on down the procedure. And at the end of that time, before the 2nd competition drawings went in, we really wept, it looked so idiotically simple we thought we'd sort of blown the whole bit. And won the competition. This is the secret and you can apply it.[30]

The production of an organically designed object is thus a fundamentally systematic or methodical process of reduction and simplification. That is, it is a design "logic," in which "elements" are combined in an experimental fashion in an effort to arrive at a solution that satisfies a series of predetermined conditions (the program): comfort, appearance, ease of manufacture, etc. The process is akin to the mathematical technique of solving a problem through brute force (thus Eames's description of it as "brutal"), that is, through iterative repetition and recombination. Each successive combination of elements must be tested against the a priori conditions and rejected until the only possible outcomes remain. The apparent simplicity of the result—the ergonomically sound, or biomorphic, "Conversation" chair—is revealed through Eames's explication of his and Saarinen's "secret" logic to be in fact only one possible, though ostensibly the most correct, outcome of an exponentially more complex process. After all, as Eames wrote in 1958, furniture was really "architecture in miniature . . . a human-scale proving ground for directions in which [architects] have faith."[40] (This faith, of course, was faith in a utilitarian tautology roundly critiqued in the same year as Eames's theorization of "architecture in miniature" by the philosopher Hannah Arendt as a "chain whose very end can serve again as a means in some other context." Paraphrasing Lessing, she asked: "And what is the use of use?"[41])

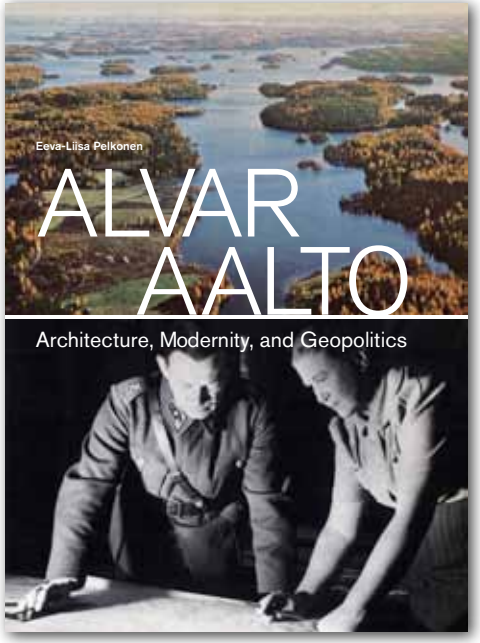
In the two years following the opening of the exhibition, Noyes worked tirelessly alongside Eames, Saarinen, and the other winning designers to arrange for the efficient mass-production of organic furniture.[42] While this labor cemented their relationship and provided them all with their most extensive training to date in the exigencies of mass-produced industrial design, their project was eventually brought to a close by the entry of the United States into World War II. Only a small fraction of the exhibited furniture ever made it to mass production. Saarinen and Eames amicably ended their formal partnership, as Saarinen left Cranbrook to take up a position as chief of the Special Exhibits

Division in the Office of Strategic Services (OSS) in Washington, D.C., and Eames and his wife Ray moved to Los Angeles and formed their own design partnership. Each, in their own way, continued to pursue the design problems formulated so lucidly by Noyes in the *Organic Design* competition.

Saarinen had been recruited by the head of the OSS, William J. Donovan, to help a massive team of designers and theorists of design—which, at one time or another, included Raymond Loewy, Walter Dorwin Teague, Henry Dreyfuss, Norman Bel Geddes, Buckminster Fuller, Louis Kahn, Bertrand Goldberg, Lewis Mumford, Lee Simonson, Walt Disney, Oliver Lundquist, Donal McLaughlin, Jo Mielziner, Edna Andrade, Dan Kiley, Benjamin Thompson, Georg Olden, and many more—work out innovative new systems of presenting complicated and overwhelming amounts of information through visual means.43 The end product of their research, the multimedia system known as the "war room," became a paradigmatic form of military-industrial representation in the post–World War II era.

Figure 1.4 Charles and Ray Eames, plywood leg splint, 1941. Copyright 2011 Eames Office, LLC (eamesoffice.com).

The Interface IBM and the Transformation of Corporate Design, 1945–1976 University of Minnesota Press (7" x 10", 288 pages)



2

New Geographies

Introduction **Geography of (Aalto's) Architecture**

In this book I explore the geographic narratives and their geopolitical subtexts generated by the Finnish architect Alvar Aalto and his mentors over a fifty-year period, from the early years of Finnish independence to the end of the Cold War. In so doing I ask broader questions: How central is Finland—its history and its politics—to understanding Aalto's architecture, and how do we make sense of geography as a dominant theme in the history of modern architecture in general?

Perhaps more than any other modern architect's, Alvar Aalto's work and persona have been linked to and explained by his country of origin, Finland. An aerial view of a Finnish lake juxtaposed with an image of Savoy vases (1937) and a plan of the Finnish Pavilion at the 1939–40 New York World's Fair, which appear in Sigfried Giedion's influential *Space, Time and Architecture*, offer a shorthand argument: they suggest that the essence of Finland flows, as if naturally, into Aalto's architectural forms (fig. 1). Although the geography of Aalto's architecture has gained new readings, the idea of Aalto being a quintessentially Finnish architect still dominates.[1]

Giedion's ambiguous statement "Finland is with Aalto wherever he goes" implies, however, that both the architect's and the author's allusions to Finnish nature developed along with Aalto's engagement with the world at large.[2] In his seminal *Sources of Modern Eclecticism: Studies on Alvar Aalto* (1982), Demetri Porphyrios points out that Aalto used formal and metaphorical tropes alluding to Finnish nature and building tradition to construct ambiguous cultural and political meanings. I agree with these authors that Aalto's work and actions had a political dimension.

I started my own inquiry with a few simple questions: What did Aalto himself say about Finland and the geographic dimension of his architecture? What did he think or say about national, or for that matter, international architecture? I discovered that while Aalto certainly was not a typical Finnish architect, he was throughout his life and career preoccupied with Finland's cultural, political, and economic future, believing that his words and works could help shape the country's destiny. Finland and Finnish culture were major themes of Aalto's writings throughout his career. His books and articles include "Finnish Homes" (1922), "Landscape in Central Finland" (1925), "Letter from Finland" (1931), "Finland" (1940), "Post-War Reconstruction: Rehousing Research in Finland" (1940), "Finland as a Model for World Development" (1949), and "Finland Wonderland" (1950). The articles "Minimum Dwelling—a Social and Economic Hurdle" (1927), "Contemporary Architecture: An Interview with Alvar Aalto" (1929), and "The Housing System in the USSR" (1932) respond in various ways to international modernism. Other articles attempt to map a relationship between international architecture and society and their Finnish counterparts. These include "Finland and Scandinavia" (1939) and "An American Town in Finland" (1940). The word "geography" appears in the title of one of the key texts dealing with the relationship between architecture and geography: "The Geography of the Housing Question" (1932). It is my hope that a close reading of these and other texts will

Nietzsche's idea of dynamically evolving transpersonal and transnational identity was in sharp contrast with the notion of insular nationalist thinking. According to Nietzsche, national identities, like individual identities, evolved with time. The world was a vast, constantly unfolding ecology rather than a static, closed system. A nation had to be open to transnational exchange, just as an individual had to be open to transpersonal exchange. Nietzsche considered nationhood something made, rather than something born or innate, and a national soul as a dynamic "social structure of the drives and affects."[7] A German soul, for example, was "manifold, of diverse origins, more put together and superimposed than actually built."[8] Transnationalism occurred as a consequence of the mutability of this fluid, dynamic spirit. In fact, there was no such thing as innate national culture to start with.

The first expression of this new type of metropolitan architecture started to appear in Finland the year Aalto entered architecture school, when Frosterus, now working on his own, won the competition for the Stockmann Department Store (1916–35). The building was reminiscent of Alfred Messel's Wertheim Department Store (1896–97) in Berlin, making the point that the new international architecture was a product of the vibrant new metropolitan lifestyle. The perspective drawing for it depicted a building with a strong vertical articulation of alternating columns and windows and a slightly curving roofline, somewhat in the style of van de Velde, which added to its dynamism (fig. 45). Although Helsinki was still a far cry from a continental metropolis, the tramlines on the street signified a new and dynamic world order, brought about through technology and commerce.[9] The building occupied a whole block at one of the busiest intersections in Helsinki, between Aleksanterinkatu, Esplanaadi, Keskuskatu, and Heikinkatu (now Mannerheimintie). The uninterrupted columns suggested what was inside: a six-story-high sky-lit atrium, surrounded by open sales floors; the effect was of a temple of capitalism. Like van de Velde's, Frosterus' approach to structural expression was more expressive than literal: the focus was on the dynamism of the lines created by structural members and other architectural elements. The overall effect was dominated by the staccato of marching pilasters and the rhythmic vertical calibration of bricks and window frames. Just a few years later, Frosterus would be dreaming of skyscrapers in downtown Helsinki (fig. 46).

Even the work of Armas Lindgren, Aalto's teacher at the Polytechnic and a former partner in Gesellius-Lindgren-Saarinen, had by the late 1910s moved from National Romanticism toward a more dynamic visual and structural expression, the trademark of metropolitan architecture. The break is evident in Helsinki's new center, if we compare the railway station, which he had designed ten years earlier with Saarinen and Gesellius, with his Kaleva Insurance Company Building (1911–14; fig. 47) and the neighboring Seurahuone Hotel and restaurant, designed some ten years later. Like the neo-Renaissance buildings of the late nineteenth century, which line Bulevardi and Esplanadi and introduced continental flair and lifestyle into Helsinki, this new architecture—marked by repetitive elements and bold continuous surfaces—brought an aura of continental *Grossstadt* into the city by capturing the dynamic tempo of the twentieth-century metropolis. One can

45. Sigurd Frosterus, *City 1920*, competition entry for the Stockmann Department Store, 1916, reproduced in *Arkkitehti* 5 (1916). Museum of Finnish Architecture, Helsinki.

46. Frosterus, skyscraper project for downtown Helsinki, 1922. Museum of Finnish Architecture, Helsinki.
47. Armas Lindgren, Kaleva Insurance Company Building, Helsinki, 1911–14

Alvar Aalto Architecture, Modernity and Geopolitics Yale University Press (7" x 10", 230 pages)

Chapter Six **Regional Plans**

When Alvar Aalto started to engage in the discussion about urban and national planning in the early 1930s, the combination of the economic recession and the rise of the extreme right had diminished the prospects for architects, particularly modern architects, in western Europe. The situation in Finland was different, however. Except for a brief downturn in the early 1930s, the interwar years there were marked by economic growth as the country developed from a supplier of raw materials to a producer of advanced industrial products.[1] During this period many single-unit factories started to develop into multiregional, export-oriented companies.

Industry has historically played a significant social and political role in Finland. During the 1940s industry joined forces with the public sector to help reconstruct the country, which was hard hit by the Second World War. Economic interest merged with nationalist sentiments, and the era gave birth to a "patriotic manager" type of leader, who understood industry's role in ensuring the economic and social well-being of the nation.[2] Artturi Ilmari Virtanen's 1945 Nobel Prize in chemistry for his work in animal nutrition contributed to making industrial and technological prowess, along with the country's natural setting and cultural achievements, integral to Finland's national identity.[3]

As Aalto's connections to Finnish industry and local governments grew closer during this period, his thinking about architecture's social and geopolitical function started to include economic, social, and even security concerns. His professional activities grew to encompass roles as a businessman (1935–), a wartime public relations figure (1939–), the head of the Finnish reconstruction office (1942–47) established by the Association of Finnish Architects (SAFA), and the chairman of SAFA (1943–58). Starting around 1940, his commissions started to include regional plans, a subject which will be elaborated in this chapter. Extended stays in the United States, with its ethnically heterogeneous population and expansive territory, led him to think differently about the development, power structures, and spatial governance of his homeland. Exchanges with leading American architects, critics, and business leaders provided him with a new framework for thinking about the relationships between individuals, communities, private entities, and the public sector.

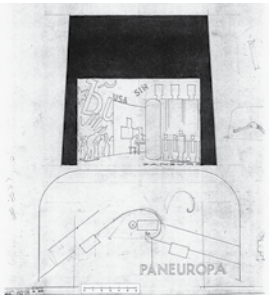
The year 1935 marks, in many ways, a turning point for Aalto, not least because in that year he moved his family and office to Helsinki. In addition to meeting Maire Gullichsen, the daughter of Finland's leading industrial families, the Ahlströms, who became a founding partner and a shareowner of Artek that year, he developed a productive professional relationship with her husband, Harry Gullichsen (1902–1954), an economist and a managing director of her family's business, A. Ahlström Company, a manufacturer of forestry products and Finland's largest industrial conglomerate at the time. Harry Gullichsen became Aalto's most important repeat client and an access point to the nation's political and economic elite. In addition to completing the family's residence, Villa Mairea, in 1938–39, they worked together on many large-scale planning and building projects for the growing company.

"economic, cultural, and economic affinities," an organic pan-European community of countries would foster emotional synergy among nations and peoples. Coudenhove-Kalergi warned that the "abstract structure" of the League of Nations failed to produce a "response in the sentimental life of mankind, which, starting from the family, passes by degrees through nations and groups of nations, and culminates in the ideal of world-embracing humanity."[20]

Scandinavian modernism sprang directly from this political climate of competing visions of cosmopolitanism and increased pan-European collaboration. Many of Aalto's Swedish friends were members of Clarté, an organization established in 1919 by the French author Henri Barbusse to promote peace and pan-European culture in the wake of World War I. (The organization was named after a novel that he had published the same year, in which he gave a firsthand account of his experiences on the Western Front.[21]) The Swedish chapter of Clarté was founded in 1921 and included all the leading intellectuals and writers in the country, as well as such prominent members of the Swedish Social Democratic Party as Alva and Gunnar Myrdal, promoters of disarmament and social welfare (and later Nobel Peace and Economic Prize laureates, respectively); Selma Lagerlöf, the Nobel Prize–winning novelist; and Aalto's friend Sven Markelius (1889–1972), a member of the Acceptera group. Clarté did not take root in Finland, mainly because the Finnish intelligentsia was skeptical of its leftist leanings. There were a few exceptions: the playwright Hagar Olsson (1893–1978), a leading figure in the Finnish chapter of Clarté, shared Aalto's interest in pan-European ideals.[22]

Aalto's Clartéan friends taught him that in the same manner that a modern nation was modern only when it opened itself to transnational influence and exchange, transcending the limitations posed by an individual psyche was a prerequisite for an individual to be modern. A truly modern subject was seen as porous and adaptable to new conditions. This, in turn, called for architecture to facilitate this feeling of being part of the world at large in all its multitude and dynamism, even chaos. Aalto's ambition was to find an appropriate architectural strategy, both organizational and semantic, to evoke and embody this new condition.

Aalto designed a stage set for Olsson's antiwar play *S.O.S.* that offered an inkling of his new architectural strategy, fitting for this new task (figs. 51, 52). The play, performed in 1929 at Aalto's Turku Theater, captured the sentiments of the generation that had come of age during the Great War. Aalto communicated the horrors of the war by using modern media and representational techniques: front pages of newspapers were projected onto the stage flats and fragmentary walls, depicting the destruction of a war based on national and social hatred. He inscribed the word PANEUROPA on the floor in a call for unity among nations. The message was clear: in order to avoid another war, a new political system and a new social paradigm—solidarity—were needed. The design makes the point that art and architecture should connect viewers with reality rather than separate them from it. Art can achieve this by providing a sensory experience in which fragments of reality—in this case newspaper clippings—break down



51. Aalto, stage set for Hagar Olsson's play *S.O.S.* at the Turku Finnish Theater, 1929
52. Aalto, stage set for *S.O.S.*

in early January 1940, demonstrates Aalto's mastery of tailoring an argument with this new geopolitical position in mind. It is worth quoting the letter at length to show how Aalto persuaded Finland to align itself with the United States and the West:

As you know, the first real, open fighting of the world war has begun in Finland. It is the Russian terror-system which now shows its will to expand all over the world. Western social thinking—constructive activity—has shown itself more of a success than the Russian collective system can stand. All of us who have worked for a real socially positive future now have the same battle to fight, the battle that has begun here.[23]

The letter also demonstrates that Aalto was particularly aware of the importance of deemphasizing national Finland's motivations, even when writing to gain support for a patriotic cause:

I hope that this will confirm to you the idea that the battle is "our common" —in a way a religious battle—not for a nation, that is an obsolete idea, nor a schematic conception of inherited Western culture, but a battle for the constructive will and the constructive knowledge, which exists in all of us and everywhere in the West. It is a fight of the balanced social progress against modes and systems, which have shown themselves incapable of constructing a development and where blind theory is combined with destructive and profoundly conservative methods.[24]

In an attachment sent to dozens of other friends across the world, Aalto focused on his critique of the Soviet system, which had in its twenty years of existence proved less successful than northern European social democracies in providing a better standard of living to the working class. He described the social model of the Nordic countries as a hybrid between capitalism and socialism, and individualism and collectivism, in Mumfordian terms:

Within the constitution of their states the Northern democratic countries have shown innumerable cases and methods whereby social progress has given permanent results. At the same time as their standard of living has shown an uninterrupted rise they have been able to gain an elastic social system where new and old methods—state socialism side by side with private initiative and co-operative activity—have formed an elastic basis for civic life.[25]

Aalto further shows his political savvy by arguing that the war Finland was fighting was not a territorial dispute but a war over values. He knew well that since the U.S. and Soviet Union were military allies at this point, Americans would support only humanitarian causes. He continues:

The Russian attack on Finland was more directed against a social development which proved superior to the practically untried doctrines of [the] Soviets than by geographical or territorial motives. Because of that the front in Finland is not a national front nor a front of socialism against bourgeoisie but the front no. 1 of the west—the front where the unsuccessful theory overpowered by tsaristic methods stands on one side and a balanced Western social development with a bright future stands on the other side.

After successfully soliciting a check for $1 million from the personal funds of Laurance S. Rockefeller to aid the Finnish war effort (Aalto's cable to Rockefeller had read: SEND LAFAYETTE FIGHTER PLANE CORPS TO HELP US. AALTO), he convinced his superiors that the country would benefit from sending him to America as a sort of one-man propaganda unit in search of additional American sympathy and aid for his beleaguered little nation.[26]

His commission was to last six weeks, but Aalto extended it intentionally as he was certainly interested in getting himself and his family out of harm's way—his patriotism did not extend to a willingness for self-sacrifice. He spent March to October 1940 visiting his American friends, giving lectures, and writing articles to gather assistance for the Finnish war effort. Results of his further fundraising efforts were meager—the Hoover Foundation managed to contribute only $2 million—probably because the United States was still maintaining isolationist policies and hoping to avoid involvement in the European war.[27]

Although Aalto's efforts failed to yield more assistance for the Finnish government, the time spent in America helped Aalto to develop his thinking on architecture's geographic and increasingly political dimension, going beyond the simplistic dichotomy between national and international architectures that had dominated European architectural debates in the early part of twentieth century. His article "Finland" for the July 1940 issue of *Architectural Forum* outlines the alternative: regionalist principles (fig. 71). Aalto starts by situating Finnish architecture in the context of the international modern movement: "In Finland the revolution in architecture is naturally part of the whole international movement, but, at the same time it is not an isolated phenomenon in the country's internal life. As in other countries with a more or less provincial culture, modern architecture did not appear in Finland as a superficial style trend in imitation of the great European centers."[28] Aalto continues: "Even though there is today in Finland, as in all countries, a good deal of superficial modernism, the country itself, its climate, resources, topography and ways of living afford a mass of material which forms a good base for the solution of problems of contemporary architecture."[29]

While Aalto participated in the wider intellectual debates over what constitutes architecture's relationship to a particular geographic location, in the end, "Finland" was aimed at convincing his American audience that the Finns had nothing to do with the (putatively) communist-infested international modern movement. The best of Finnish modern architecture, by which he probably meant his own work,

Regionalist planning ideas were put into practice on a large scale when Aalto and Gullichsen joined forces in 1940 to conceive the Kokemäki River Valley Regional Plan for the town of Pori and its surroundings. The plan was to encompass new settlements, infrastructure, production, and recreational facilities, as well as to regulate the spatial relationships between these functions (fig. 82). The plan demonstrates how Aalto ended up applying regionalist ideas in the

82. Aalto, Kokemäki Joki Valley Plan, 1941

Finnish context: by balancing the interests of the state and the individual and by paying particular attention to local conditions and politics. It was the first instance of small municipalities becoming active subjects in the national planning discussion. Equally significantly, it was neither funded nor initiated by the Finnish state, but it did have national consequences.

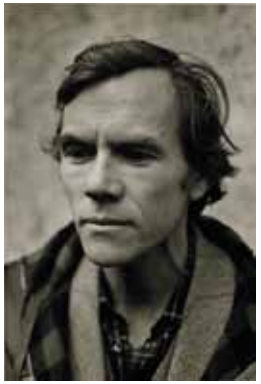
Aalto outlined his goals for the plan in his 1949 article "Stateplanning and Our Cultural Goals," first delivered as a lecture. In it he replaced the concept of regional planning with the term *stateplanning*, defining it as a tool for cultural development and making the case that it is a collaborative enterprise: "Stateplanning belongs to the realm in between art and labor. It is so far-reaching in scale that it is impossible to execute it in any conventional means solely by drawing and creating visions. Words outline the plan and only fifty to sixty percent is based on design. . . . Since [stateplanning] projects way into the future, it encompasses a lot of social and economic factors and becomes by necessity a hybrid between a legal document and a design document. Furthermore, a stateplan needs supporters who are willing to execute the plan."[43] A stateplan should have equally far-reaching impact on all aspects of human life. Stateplans, declared Aalto, "*can be considered as a tool for ethical development, which hold back centralization, steer away from the ills of blind development and foster ethics and human freedom*."[44] The plan was, in other words, conceived as a comprehensive social, economic, and territorial strategy, whose goal was to guarantee that the common (read: national) good would prevail even in a framework for individual and local development. Aalto's Kokemäki plan gained wide interest and led to further commissions for Kymijoki River Area, the main industrial river route in Finland, and the Imatra Master Plan (1947).

The Second World War offers a backdrop, even an answer, to the question of why it became desirable to regulate and coordinate these functions. The Kokemäki River Valley Plan was, for example, initiated soon after the signing of the Moscow Peace Treaty between the Soviet Union and Finland in the spring of 1940, which led to the evacuation of more than 400,000 Finns from Carelia to the western part of the country. Its goal was to meet official, regional, and national needs. The Imatra plan was commissioned by another paper giant, Enzo-Gunzeit, after changes in the country's eastern border caused its largest production facilities in Kaukopää and Enso to be ceded to Soviet Union.[45] Aalto's regional plans were based on national policies that understood that economic activity and foreign trade were crucial for national prosperity, and by extension, national security.

Since the 1950s local governments across the country have executed regional plans, or *seutukaava*, modeled after Aalto's. Even though regional planning has become a normative practice, it is important to remember the original political and territorial dimension of Aalto's regionalism: to guarantee the country's long-term economic well-being and security. The fact that Finns associate national identity with cultural and social development rather than with nationalist ideology is perhaps the most important legacy of regionalism today.

Alvar Aalto Architecture, Modernity and Geopolitics Yale University Press (7" x 10", 230 pages)

EMMET GOWIN A COLLECTIVE PORTRAIT



EMMET GOWIN A COLLECTIVE PORTRAIT

PHOTOGRAPHS BY
Emmet Gowin
Professor of Visual Arts, Princeton University, 1973–2009

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Emmet Gowin A Collective Portrait Princeton University Museum (7.5" x 9.375", 48 pages)

DESIGN TRUST FOR PUBLIC SPACE
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Contents

About the Design Trust & GAPCo

DESIGN TRUST FOR PUBLIC SPACE
The Design Trust for Public Space is a 501(c)(3) not-for-profit committed to improving the quality and understanding of New York City's public realm—from parks, plazas and streets to public buildings and modes of transportation. The Design Trust is the only New York City organization devoted to bringing private sector expertise to bear on public-space issues. Since 1995, the Design Trust has successfully completed over two-dozen projects, improving the urban experience for all New Yorkers.

Each year, the Design Trust selects research and design projects from across the five boroughs. These projects are at the earliest stage, when targeted expertise can transform critical policy and development decisions. We organize teams of top architects, planners, industrial designers, landscape architects, graphic designers—whoever may be required to tackle the project—and provide fellowships to fund their work. However, we will not inaugurate a project without the collaboration of the city agency or community group best situated to implement the designs and plans we develop.

http://designtrust.org/

GAPCO
The Grand Army Plaza Coalition (GAPCo) is an alliance of Brooklyn community groups and cultural organizations working together to improve Grand Army Plaza, despite its physical and cultural centrality to Brooklyn, misses its potential as one of the world's great urban spaces.

http://www.grandarmyplaza.org/

Coalition members include:
Brooklyn Botanic Garden
Brooklyn Greenway Initiative
Brooklyn Museum
Brooklyn Public Library
Citizens Committee for NYC
Brooklyn Community Boards 6 and 8
Eastern Parkway/Cultural Row
Neighborhood Association
Gowanus Community Stakeholder Group
Grand Army Plaza Greenmarket
Heart of Brooklyn
North Flatbush Avenue BID
The Open Planning Project
Park Slope Civic Council
Park Slope Neighbors
Project for Public Spaces
Prospect Heights Neighborhood
Development Council
Prospect Heights Parent Association
Prospect Park Alliance
Transportation Alternatives

PROJECT OVERVIEW

"GRAND ARMY PLAZA IS THE BUSIEST TRAFFIC CIRCLE IN BROOKLYN. IT IS ALSO PARKS' PROPERTY, ORIGINALLY DESIGNED BY OUR NATION'S PREEMINENT LANDSCAPE ARCHITECTS, FREDERICK LAW OLMSTED AND CALVERT VAUX. THE DESIGN TRUST'S PROJECT WILL HELP GRAND ARMY PLAZA BECOME A THRIVING GATHERING SPACE DESCRIBED BY OLMSTED AND VAUX'S ORIGINAL DESIGN. THE INNOVATIVE GOALS OF THIS PROJECT ARE FULLY IN LINE WITH THOSE OF THE PARKS DEPARTMENT, AS WELL AS THOSE OF THE MAYOR'S PLANYC INITIATIVE. WE ARE PLEASED TO BE INVOLVED."
ADRIAN BENEPE, COMMISSIONER, NYC DEPT. OF PARKS AND RECREATION

Back to the Island

JOHANNES NEUMANN
ARCHITEKTUR NEUMANN
HAGEN, GERMANY

Taking advantage of the proximity of Prospect Park's green spaces, this scheme re-imagines the Plaza as a flexible, more urban space that could be used for a range of public events including markets, festivals, art shows, etc.

Features
- berms removed
- traffic pushed to Plaza's edges, expanding center oval to form large urban plaza
- 2 bridges for pedestrians/bicyclists connect Plaza Streets East and West to center oval
- underpass for pedestrians/bicyclists connects Prospect Park to center oval
- café and lounge bring people to the Plaza at all hours of day

Brooklyn Green Continuum: A Resilient Urban Plaza

FLORA CHEN
JERSEY CITY, NJ, USA

The Plaza's location within the proposed Brooklyn-Queens greenway bike route is emphasized by a bike exchange station inside the Arch. The eastern roadway is closed to cars on weekends for use by the greenmarket.

Features
- Plaza linked to Brooklyn/Queens bike greenway route
- bike exchange installed at Arch
- new home for greenmarket on eastern roadway
- pedestrian underpass from Prospect Park
- berms leveled and opened as parkland
- center oval slopes to rainwater collection basin; water used for irrigation

Reinventing Grand Army Plaza Design Trust for Public Space (9.5" x 9.5", 72 pages)

Anchoring Grand Army Plaza to Brooklyn

EMILIE GRAHAM
NEW YORK, NY, USA

A wide pedestrian promenade stretches from the Park through the Plaza. Berms are removed, traffic is pushed to the Plaza's edges, and the center oval is expanded. A series of 'green rooms' support activities that draw visitors.

Features
- berms removed
- traffic pushed to Plaza's edges, expanding center oval
- north/south pedestrian promenade; market space and café patio
- 'green rooms' provide quiet outdoor spaces for various uses
- new crosswalks at junctions of side streets to east and west

The Aqua Plaza: An Idea for a New Urban Hydro-Scape Typology

EUGENE KWAK, PHANAT XANAMANE
NEW YORK, NY, USA

A series of connected water features—"hydro-scapes"—transform Grand Army Plaza into the central node of a neighborhood water-harvesting, filtration and irrigation system that is educational, beautiful and functional.

Features
- elevated nursery terraces and greenhouses with public garden plots bridge the eastern roadway
- water mist screen for film projection
- water retention pond for collecting/ filtering water replaces north berm
- Bailey Fountain removed; central oval becomes "Riparian Ravine" with creek surrounded by meadows

1st Place Prize Winner (tie) Please Wake Me Up!

GUILLAUME DERRIEN AND GAUTHIER LE ROMANCER
PARIS, FRANCE

Traffic is "squeezed" to the Plaza's spine, allowing the berm areas to reconnect with surrounding residential neighborhoods. Safety is increased by replacing unpredictable traffic movement with regular intersections. A generous, open, urban square bridges that gap between Park and Plaza, and offers a sense of tranquility and expansiveness. A market hall becomes the greenmarket's year-round home.

Features
- Plaza is connected to Prospect Park via large pedestrian mall
- traffic circle becomes a square with regular intersections
- flexible open space for various activities
- new building creates year-round home for greenmarket
- magnificent vistas to the park through the arch from the pedestrian mall

3rd Place Prize Winner A Center for Brooklyn

JAMES GARRISON, BRANDT GRAVES, MICHAEL KING (NELSON/NYGAARD), SIMON KRISTAK, VANESSA MOON, TIM PETERSON, SAL TRANCHINA, AARON TWEEDIE, DARSHIN VAN PARIJS, ELLIOT WHITE
GARRISON ARCHITECTS
BROOKLYN, NY

A wide center Plaza is created by pushing all traffic to a broad, tree-lined circular boulevard that replaces the berms. The expanded center becomes a platform for a range of community activities, much like Union Square or Bryant Park. An elevated pedestrian promenade circles the Plaza, provides views, and connects the Plaza's many elements.

Features
- berms removed
- traffic pushed to Plaza's edges, expanding center oval
- elevated pedestrian promenade
- traffic calmed by making Eighth Avenue and Prospect Park West 2-way
- safety increased with T-intersections and signals for both motorized traffic and pedestrians/cyclists
- system of bikeways
- cafés, greenmarket, playground
- auditorium/performance space

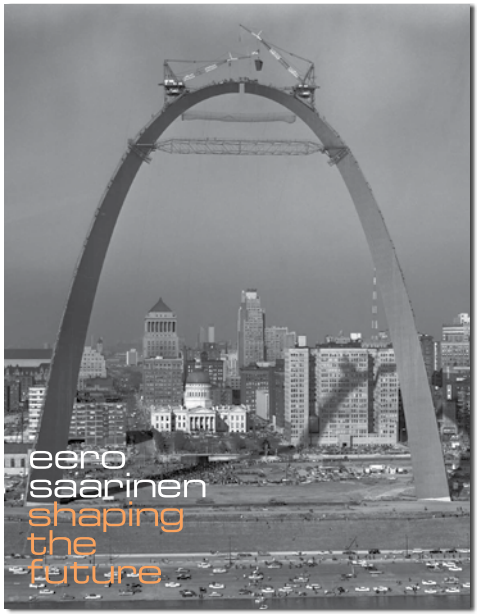
THE RE-INVENTING GRAND ARMY PLAZA EXHIBITION

Designing the Exhibit

The exhibit was designed by the world-renowned firm Pentagram, who did both the architecture and the graphics. Their design was bold, elegant and eye-catching. It successfully drew visitors into the center of the Plaza like never before.

Pentagram's renderings of the exhibit design (Pentagram)

Reinventing Grand Army Plaza Design Trust for Public Space (9.5" x 9.5", 72 pages)



Vincent Scully

rethinking saarinen

A recent earnest study of Eero Saarinen characterizes the criticism of some of his buildings that I wrote in the 1960s as "derisive" and "even hostile." I'm sorry for that, if it is so, but it is true that at that time most of us, as evangelical modernists, tended to be more categorical and exclusive in our judgments than I for one would be today, and at that time I earnestly believed that the work of Louis I. Kahn and Robert Venturi offered a much better way toward a reasonable future for architecture than Saarinen's did. I saw Kahn as developing a newly integral kind of design in contrast to what I believed then to be Saarinen's stylish packaging of forms (Manfredo Tafuri called them "corporate advertising"—which is pretty much what I thought as well). I also came to regard Venturi's contextualism as releasing architecture from the crushing weight of that Germanic zeitgeist to which Saarinen referred all too often.

I think I wasn't entirely wrong in much of that, but times have changed, as they always do, and today a good part of the architectural profession, liberated by the computer (or unleashed by it), may well regard Eero's more spectacular shapes as heroically conceived and inadequately appreciated precursers of their own: so more sympathetic and even useful to them than Kahn's massive geometries or Venturi's contextual and semiological concerns. That may or may not be true, but some sense of it has surely played a part in inspiring the exhibition and symposium associated with this book, which Eero richly deserves. He was clearly much more, at once more complex and more deeply serious, and more directly concerned with human use and meaning, than I thought he was so many years ago.

But I have asked myself what I can possibly contribute to his revival now. I can certainly neither defend nor disavow my remarks of thirty-some years ago: a fool in the first instance, a poltroon in the second. (Nor do I wish to fall, all too easily, into the trap of the American good guy who wants to make everybody happy, and to speak nothing but good of the dead.) Still, the twinge of guilt is

Fig. 1 J. Irwin Miller in a Womb chair at his house in Columbus, Indiana, ca. 1947. Also pictured are Xenia Miller and their daughter Catherine.

Fig. 2 (below) Eero Saarinen and Associates, Miller Cottage, Ontario, Canada, 1950–52, view from west

own direction, building on them, neither rejecting their major tenets nor merely repeating them.

Eero and Irwin shared an approach to their work that was grounded in a strong moral framework. In 1959 Saarinen remarked, "I would say that the common denominator of my work is the constant philosophy—the constant respect for the principles in which I believe."[1] For Miller, the necessity of a moral framework was rooted in his Christian faith, which he understood as applying to every aspect of his life and behavior. In the 1930s, when other businessmen in the United States were calling in police forces to crush unionization movements, Miller actively supported the formation of a union at his company. Miller was the first layperson to be elected president of the National Council of Churches in the United States. In this capacity, he helped organize the historic civil rights march on Washington in 1963, leading Rev. Martin Luther King, Jr., to call him "the most progressive businessman in America." In the 1970s, when the South African government under apartheid would not let his company run its factories and offices in a racially integrated manner, Miller chose to pull Cummins out altogether, abandoning a 20 percent share of the South African market for diesel engines.

For both men, seeking to do the best they could in every endeavor was an imperative. When they worked together, each viewed the design process as a search for the best solution to the particular problem involved. Every project was an opportunity to start with a clean sheet of paper and seek to create a new model that would express the modern age but could also serve to improve the efforts of others.

They were also both Yale graduates, and thus members of a community known for loyalty to its alma mater. Contrary to a story often published, Saarinen and Miller did not meet as undergraduates at Yale. Born in 1909, Miller was one year older than Saarinen. When Saarinen first came to Yale to study in the department of architecture in 1931, Miller had already graduated. They met in 1939 when Saarinen accompanied his father to Columbus for meetings with the building committee of the First Christian Church. As neither Eero nor Irwin was permitted in these meetings, Irwin was assigned the duty of playing host to Eero and Charles Eames, two young men about his age. The three of them made a habit of going to a local Victorian soda fountain where, over ice cream and long discussions of design and the political situation in Finland, they struck up a friendship.

The parallels in Eero's and Irwin's lives set the groundwork for their deep friendship. The intersection of their work gave it expression. Miller was Saarinen's most consistent client: from 1950 until Saarinen's death, his office never lacked a project for Miller.

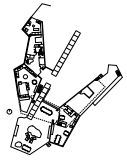


Fig. 3 Miller Cottage, as-built plan, drawn by Will Miller, 2006

Fig. 4 (above right) Miller Cottage, living room

The buildings Saarinen did for Miller are among his best, in no small part because they work beautifully in addition to being beautiful. Their functionality reflects the fact that Miller was, as Kevin Roche notes, "a good judge of what was appropriate and what was not appropriate. . . . He followed the evolution of the [architectural] profession so he knew what was going on, he knew what was being considered, he knew what was being written about and he was informed about it."[2] Miller enjoyed the entire range of expression in Saarinen's work. Of the four buildings Eero designed for Irwin, each had its own vocabulary.

THE MILLER COTTAGE (1952)

Saarinen's first commission from Miller came in 1950, the year Eliel died, for a summer cottage on property in the Muskoka District of Ontario, Canada, where Miller's family had been summering since 1886. In both the cottage and the Miller House that followed, Irwin's wife, Xenia, played as active a role in the design process as he did. Xenia Simons Miller grew up in Columbus and surrounding towns, the daughter of the owner of a furniture manufacturing business that failed in the Great Depression. After high school, she went to work as a purchasing agent at Cummins, where she became a skillful negotiator and reader of blueprints. She planned on attending college in the late 1930s, but a supervisor convinced her she would make more money pursuing her career in manufacturing. Irwin and Xenia began dating in the early 1940s. They were married in Washington, D.C., in February 1943, while he was in naval officer training.

In sharp contrast to the Miesian formal language of the General Motors Technical Center, which Saarinen was working on at the same time, the design of the Miller Cottage shows an interest in regional modernism (fig. 2). It is best understood as a physical interpretation of the family's needs, growing directly out of the site and employing a palette of indigenous materials, rearranged into a totally fresh and radical expression. This approach was consistent with Saarinen's philosophy: "I see architecture not as the building alone, but the building in relation to its surroundings, whether nature or man-made surroundings."[3] The particularities of the topography on the long rocky peninsula led him to abandon any repetition of a building module, instead arranging the rooms so that almost no wall intersects another at a right angle (fig. 3). He reinterpreted the indigenous architectural traditions of the Muskoka District "cottage country"—board-and-batten siding, fine stonework, open-air porches, and simple uninsulated construction techniques—in a manner as shocking locally as Frank Gehry's use of chain-link fence in his house in Santa Monica would be twenty-five years later.

Berkshire Music Center, Chamber Music Shed

Berkshire Music Center, Edmund Hawes Talbot Orchestra Canopy, Tanglewood Shed

Berkshire Music Center
Lenox, Massachusetts
project number 4101

Tanglewood Shed, later Koussevitzky Shed, 1938
Chamber Music Shed, 1947
Edmund Hawes Talbot Orchestra Canopy, 1959

Serge Koussevitzky, the Russian-born conductor of the Boston Symphony Orchestra, hired the Saarinen firm to prepare a master plan for an extensive music center to include a music pavilion, an open-air theater, a school, and an inn. The Saarinens' design for the pavilion, known as the Tanglewood Shed, called for a fan-shaped structure, clad in wood, with a flat roof and a clear span in the interior. Before construction began, the symphony, seeking to save money, decided to incorporate interior columns, which caused the firm to quit the job. The symphony later hired a local architect, Joseph Franz, who followed the symphony's request. In most other respects, the pavilion reflected the Saarinens' scheme. The firm also designed a building intended for chamber music and opera, which nestled at the edge of the main field. The wood structure incorporated a roof, stepped to break up and distribute sound waves, suspended from exterior laminated-wood arches. In 1959, Eero Saarinen, working with the acoustical engineering firm Bolt, Beranek, and Newman, added an internal canopy of suspended triangular panels to the Tanglewood Shed, now called the Koussevitsky Shed. [TM]

"Proposed Pavilion Designed for Summer Symphonic Festivals," Architectural Record, Jan. 1939, 44–45.
"Opera Shed," Progressive Architecture, Mar. 1947, 53–58.
"Tanglewood Opera House," Architectural Review, May 1947, 163–64.
"Théâtre Lyrique du Centre Musical de Berkshire," L'Architecture d'Aujourd'hui, May 1949, 19–21.

Exhibition of the Work of the Academy Staff, installation view

American National Theater and Academy competition, model

American National Theater and Academy competition, perspective by Ralph Rapson

1939

Exhibition of the Work of the Academy Staff installation design
Cranbrook Academy of Art
Bloomfield Hills, Michigan
December 1–31, 1939

Eero Saarinen and Charles Eames, in their first collaboration, designed this installation in the Cranbrook Pavilion on the Cranbrook campus. Photographs, drawings, and models were displayed in an environment of partitions that were either solid multicolored panels or latticelike frames. The partitions were kept upright by an overhead plane of taut y stretched wires and were placed perpendicular to one another, creating an overlapping asymmetrical series of flowing spaces. The installation also included freestanding model bases and plants. [DA]

"Exhibition of the Work of the Academy Staff," Cranbrook Academy News, 1940

American National Theater and Academy competition
College of William and Mary
Williamsburg, Virginia
1939, unbuilt

The American National Theater and Academy, chartered by Congress in 1935 to bolster the dramatic arts, sponsored this competition for a theater and fine arts building intended for a sloping lakefront site. Joseph Hudnut, dean of the Harvard Graduate School of Design, wrote the competition program, which called for a theater, exhibition space, and classrooms for the drama, music, sculpture, and architecture departments. Eero Saarinen, Ralph Rapson, and Frederic James began to work on a scheme in 1938 and early in 1939 won first prize out of a pool of 122 entries. Their proposal, for which Rapson drew the principal renderings, called for four interconnected volumes, ranging in height from two to four stories. Three of the volumes, including one spanning the lake, were to incorporate horizontal strip windows, while the fourth was to contain a wedge-shaped theater and a brick stage-house tower. Terraces were to descend from the theater, which occupied the site's highest point, to the lakefront. Other architects to enter the competition were Marcel Breuer and Philip L. Goodwin, who placed second; Richard Neutra and Hugh Stubbins, who each received an honorable mention; and the firm of Harrison and Foulhoux. The jury was composed of Lawrence B. Anderson, a professor at MIT; Leslie Cheek, a professor at the College of William and Mary who had been a friend of Saarinen's at Yale; the architect Antonin Raymond; Lee Simonson, a scenic designer; and Roland Wank of the Tennessee Valley Authority. [TM]

"Winners of National Theater Competition Are Announced," Architectural Record, Apr. 1939, 61–64

Eero Saarinen Shaping the Future Yale University Press (9.5" x 12", 384 pages)

Vincent Scully

rethinking saarinen

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Fig. 2 (below) Eero Saarinen and Associates, Miller Cottage, Ontario, Canada, 1950–52, view from west

own direction, building on them, neither rejecting their major tenets nor merely repeating them.

Eero and Irwin shared an approach to their work that was grounded in a strong moral framework. In 1959 Saarinen remarked, "I would say that the common denominator of my work is the constant philosophy—the constant respect for the principles in which I believe."[1] For Miller, the necessity of a moral framework was rooted in his Christian faith, which he understood as applying to every aspect of his life and behavior. In the 1930s, when other businessmen in the United States were calling in police forces to crush unionization movements, Miller actively supported the formation of a union at his company. Miller was the first layperson to be elected president of the National Council of Churches in the United States. In this capacity, he helped organize the historic civil rights march on Washington in 1963, leading Rev. Martin Luther King, Jr., to call him "the most progressive businessman in America." In the 1970s, when the South African government under apartheid would not let his company run its factories and offices in a racially integrated manner, Miller chose to pull Cummins out altogether, abandoning a 20 percent share of the South African market for diesel engines.

For both men, seeking to do the best they could in every endeavor was an imperative. When they worked together, each viewed the design process as a search for the best solution to the particular problem involved. Every project was an opportunity to start with a clean sheet of paper and seek to create a new model that would express the modern age but could also serve to improve the efforts of others.

They were also both Yale graduates, and thus members of a community known for loyalty to its alma mater. Contrary to a story often published, Saarinen and Miller did not meet as undergraduates at Yale. Born in 1909, Miller was one year older than Saarinen. When Saarinen first came to Yale to study in the department of architecture in 1931, Miller had already graduated. They met in 1939 when Saarinen accompanied his father to Columbus for meetings with the building committee of the First Christian Church. As neither Eero nor Irwin was permitted in these meetings, Irwin was assigned the duty of playing host to Eero and Charles Eames, two young men about his age. The three of them made a habit of going to a local Victorian soda fountain where, over ice cream and long discussions of design and the political situation in Finland, they struck up a friendship.

The parallels in Eero's and Irwin's lives set the groundwork for their deep friendship. The intersection of their work gave it expression. Miller was Saarinen's most consistent client: from 1950 until Saarinen's death, his office never lacked a project for Miller.

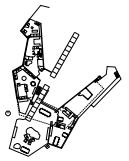


Fig. 3 Miller Cottage, as-built plan; drawn by Will Miller, 2006

Fig. 4 (above right) Miller Cottage, living room

The buildings Saarinen did for Miller are among his best, in no small part because they work beautifully in addition to being beautiful. Their functionality reflects the fact that Miller was, as Kevin Roche notes, "a good judge of what was appropriate and what was not appropriate. . . . He followed the evolution of the [architectural] profession so he knew what was going on, he knew what was being considered, he knew what was being written about and he was informed about it."[2] Miller enjoyed the entire range of expression in Saarinen's work. Of the four buildings Eero designed for Irwin, each had its own vocabulary.

THE MILLER COTTAGE (1952)

Saarinen's first commission from Miller came in 1950, the year Eliel died, for a summer cottage on property in the Muskoka District of Ontario, Canada, where Miller's family had been summering since 1886. In both the cottage and the Miller House that followed, Irwin's wife, Xenia, played as active a role in the design process as he did. Xenia Simons Miller grew up in Columbus and surrounding towns, the daughter of the owner of a furniture manufacturing business that failed in the Great Depression. After high school, she went to work as a purchasing agent at Cummins, where she became a skillful negotiator and reader of blueprints. She planned on attending college in the late 1930s, but a supervisor convinced her she would make more money pursuing her career in manufacturing. Irwin and Xenia began dating in the early 1940s. They were married in Washington, D.C., in February 1943, while he was in naval officer training.

In sharp contrast to the Miesian formal language of the General Motors Technical Center, which Saarinen was working on at the same time, the design of the Miller Cottage shows an interest in regional modernism (fig. 2). It is best understood as a physical interpretation of the family's needs, growing directly out of the site and employing a palette of indigenous materials, rearranged into a totally fresh and radical expression. This approach was consistent with Saarinen's philosophy: "I see architecture not as the building alone, but the building in relation to its surroundings, whether nature or man-made surroundings."[3] The particularities of the topography on the long rocky peninsula led him to abandon any repetition of a building module, instead arranging the rooms so that almost no wall intersects another at a right angle (fig. 3). He reinterpreted the indigenous architectural traditions of the Muskoka District "cottage country"—board-and-batten siding, fine stonework, open-air porches, and simple uninsulated construction techniques—in a manner as shocking locally as Frank Gehry's use of chain-link fence in his house in Santa Monica would be twenty-five years later.

Berkshire Music Center, Chamber Music Shed

Berkshire Music Center, Edmund Hawes Talbot Orchestra Canopy, Tanglewood Shed

Exhibition of the Work of the Academy Staff, installation view

American National Theater and Academy competition, model

American National Theater and Academy competition, perspective by Ralph Rapson

Berkshire Music Center
Lenox, Massachusetts
project number 4101

Tanglewood Shed, later Koussevitzky Shed, 1938
Chamber Music Shed, 1947
Edmund Hawes Talbot Orchestra Canopy, 1959

Serge Koussevitzky, the Russian-born conductor of the Boston Symphony Orchestra, hired the Saarinen firm to prepare a master plan for an extensive music center to include a music pavilion, an open-air theater, a school, and an inn. The Saarinens' design for the pavilion, known as the Tanglewood Shed, called for a fan-shaped structure, clad in wood, with a flat roof and a clear span in the interior. Before construction began, the symphony, seeking to save money, decided to incorporate interior columns, which caused the firm to quit the job. The symphony later hired a local architect, Joseph Franz, who followed the symphony's request. In most other respects, the pavilion reflected the Saarinens' scheme. The firm also designed a building intended for chamber music and opera, which nestled at the edge of the main field. The wood structure incorporated a roof, stepped to break up and distribute sound waves, suspended from exterior laminated-wood arches. In 1959, Eero Saarinen, working with the acoustical engineering firm Bolt, Beranek, and Newman, added an internal canopy of suspended triangular panels to the Tanglewood Shed, now called the Koussevitzky Shed. [TM]

"Proposed Pavilion Designed for Summer Symphonic Festivals," Architectural Record, Jan. 1938, 44–45
"Opera Shed," Progressive Architecture, Mar. 1947, 53–58
"Tanglewood Opera House," Architectural Review, May 1947, 163–64
"Théâtre Lyrique du Centre Musical de Berkshire," L'Architecture d'Aujourd'hui, May 1948, 19–21

1939

***Exhibition of the Work of the Academy Staff*, installation design**
Cranbrook Academy of Art
Bloomfield Hills, Michigan
December 1–31, 1939

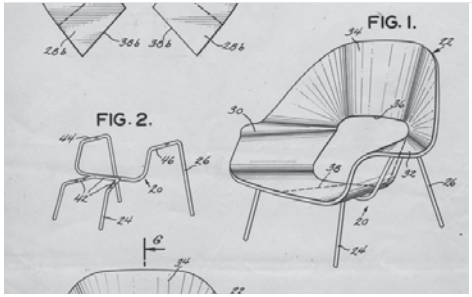
Eero Saarinen and Charles Eames, in their first collaboration, designed this installation in the Cranbrook Pavilion on the Cranbrook campus. Photographs, drawings, and models were displayed in an environment of partitions that were either solid multicolored panels or latticelike frames. The partitions were kept upright by an overhead plane of taut-ly stretched wires and were placed perpendicular to one another, creating an overlapping asymmetrical series of flowing spaces. The installation also included freestanding model bases and plants. [EA]

"Exhibition of the Work of the Academy Staff," Cranbrook Academy News, 1940

American National Theater and Academy competition
College of William and Mary
Williamsburg, Virginia
1939, unbuilt

The American National Theater and Academy, chartered by Congress in 1935 to bolster the dramatic arts, sponsored this competition for a theater and fine arts building intended for a sloping lakefront site. Joseph Hudnut, dean of the Harvard Graduate School of Design, wrote the competition program, which called for a theater, exhibition space, and classrooms for the drama, music, sculpture, and architecture departments. Eero Saarinen, Ralph Rapson, and Frederic James began to work on a scheme in 1938 and early in 1939 won first prize out of a pool of 122 entries. Their proposal, for which Rapson drew the principal renderings, called for four interconnected volumes, ranging in height from two to four stories. Three of the volumes, including one spanning the lake, were to incorporate horizontal strip windows, while the fourth was to contain a wedge-shaped theater and a brick stage-house tower. Terraces were to descend from the theater, which occupied the site's highest point, to the lakefront. Other architects to enter the competition were Marcel Breuer and Philip L. Goodwin, who placed second; Richard Neutra and Hugh Stubbins, who each received an honorable mention; and the firm of Harrison and Foulhoux. The jury was composed of Lawrence B. Anderson, a professor at MIT; Leslie Cheek, a professor at the College of William and Mary who had been a friend of Saarinen's at Yale; the architect Antonin Raymond; Lee Simonson, a scenic designer; and Roland Wank of the Tennessee Valley Authority. [TM]

"Winners of National Theater Competition Are Announced," Architectural Record, Apr. 1939, 61–64



Brian Lutz

furniture
form and innovation

Fig. 1 Eero Saarinen, Kingswood School for Girls, chairs, 1931

Organic Design in Home Furnishings competition, 1940
Grasshopper Chair, 1943–46
Womb Chair, 1946–48
Pedestal furniture series, 1954–57

In 1955, around the time he began developing his Pedestal series of chairs and tables for Knoll Associates, Eero Saarinen announced to his colleagues in his office: "We have four-legged chairs, we have three-legged chairs and we have two-legged chairs, but no one has done one-legged chairs, so we are going to do the."[1]

This is perhaps the best summary of Saarinen and his approach to furniture design. Implicit in his statement are Saarinen's understanding of existing designs as a set of solutions, his sense of challenge in the face of what he perceived as an empty category in this composite analysis, and his absolute certainty that there would be a one-legged Saarinen chair. The only thing missing from Saarinen's confident prediction was the timeless popularity his Pedestal chairs and tables would achieve.

Saarinen approached the design of his furniture in the mode of a modernist, balancing art and technology, matching his particular gift as an artist with his insatiable technical curiosity. His innovative use of compound molded plywood and his first use of plastic in a mass-produced chair qualify Saarinen as a leader in twentieth-century furniture design. The forms of Saarinen's furniture designs retain their sculptural appeal to this day.

EARLY DESIGNS

Saarinen created his first furniture designs for the master bedroom of the Saarinen home at Cranbrook, designed and built in the late 1920s when he was still a teenager, and for the Kingswood School for Girls. The

Eero Saarinen Shaping the Future Yale University Press (9.5" x 12", 384 pages)