

A decorative border in a reddish-brown ink, featuring a repeating leaf and scroll pattern that frames the central text.

LATE
ENTRIES

VOLUME II

Academy Editions

First published in Great Britain
in 1980 by Academy Editions,
7/8 Holland Street London W8

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This book documents the Exhibition of the Same
Name organized by Stanley Tigerman,
Stuart E. Cohen and Rhona Hoffman.

Printed in the U.S.A.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	4
INTRODUCTION	7
STUART E. COHEN	
LATE ENTRIES TO THE CHICAGO TRIBUNE TOWER COMPETITION	10
STANLEY TIGERMAN	
DESIGN ENTRIES	18
1922-CHICAGO TRIBUNE-1980	88
GEORGE BAIRD	
A PROPOS THE TRIBUNE PROJECTS, 1922 & 1980	90
JUAN PABLO BONTA	
POST-MODERN CLASSICISM AND THE EMERGENCE OF ARCHITECTURAL HUMOR	100
CHARLES JENCKS	
THE TRIBUNE COMPETITION 1922/1980	104
VINCENT SCULLY	
CRISIS IN JERUSALEM	106
NORRIS KELLY SMITH	
INDEX	112

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We would like to thank Ben Weese, who originated the idea of this exhibition, and the Chicago Seven (architects), who allowed what was to have originally been an exhibit of their designs to be expanded into this format. Our thanks to John Hallmark Neff, director of the Museum of Contemporary Art, for his early receptivity and support.

The greatest single help, however, both moral and financial came from the Graham Foundation for Advanced Studies in the Fine Arts, whose director Carter Manny, Jr. has continuously supported the ideas and the projects of the Chicago Seven. That Foundation's initiating grant made possible this exhibition and its accompanying two-volume catalogue.

Among the early museum directors to recognize the value of the show, and with that recognition to commit their respective institutions to exhibition schedules, were Sebastian Adler of the La Jolla Museum of Contemporary Art, California, and Mildred Friedman of the Walker Art Center in Minneapolis, Minnesota. Our sincere thanks goes to them as well as to the several other museums exhibiting the drawings contained in Volume Two of this document.

Our gratitude goes also to the architects whose drawings are included in both volumes of this publication: first, to those competitors in the original competition of 1922, who provided us the hindsight to understand the importance of their work; second, to the contemporary architects whose work comprises Volume Two insofar as they labored over these projects with the knowledge that they would not be built.

We also wish to make the following acknowledgements: Jim Blake of Congress Printing for his suggestions about printing and production; Karen Justl and Marilyn Van Cleave for the book design and layout; David Peirce for editorial assistance; and Deborah Doyle of Stanley Tigerman's office, for her coordination of the many operations necessary for the success of this project without whose sustained efforts this exhibition could never have been done.

We also wish to thank Gianfranco Monacelli, William Dworkin, and John Brancati—all of Rizzoli International Publications, Inc., for their enthusiasm towards the distribution of this document; and we are indebted to George Baird, Juan Pablo Bonta, Charles Jencks, Vincent Scully, and Norris Kelly Smith for writing the critical essays that appear in this book.

We would like to thank Barbara Marcus, Judith Benjamin, and Brenda Shapiro, who helped to edit this catalogue, and Jennifer Stebbing our typist whose time was generously supplied by the firm of Booth and Hansen.

STANLEY TIGERMAN

STUART E. COHEN

RHONA HOFFMAN

CHICAGO,

1980

I want to thank Bill Lacey and John D'Arms, the recently retired President and Director respectively of the American Academy in Rome, for making it possible for me to be architect in-residence at that institution, thereby providing the necessary quietude and supportive atmosphere in which I could write my essay. I would like to thank Professor James S. Ackerman for his generosity in making suggestions that have significantly improved this essay. I wish to thank my wife Margaret McCurry, Rhona Hoffman, and Deborah Doyle who patiently edited the essay.

STANLEY TIGERMAN

AMERICAN ACADEMY IN ROME

1980

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*Dedicated to John Dymock Entenza
whose lifetime was spent supporting
excellence in architecture*

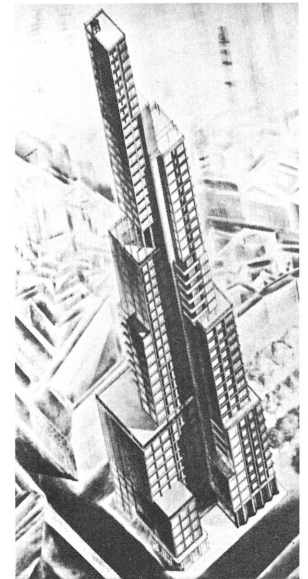
INTRODUCTION

For three years now Chicago's architectural culture has been enlivened, or trivialized, depending upon your point of view, by yearly exhibitions of the work of the "Chicago Seven". The original seven (since expanded in number) are architects who, like their political namesakes, have been cast in the role of radicals by Chicago's architectural Establishment. This exhibit is an outgrowth of their activities. Specifically, it comes from Ben Weese's suggestion for an exhibit which was to have been held at the Young Hoffman Gallery in Chicago. At Rhona Hoffman's urging, the scope of the exhibit was expanded to include architects outside the city, and it seemed logical that the enlarged exhibit approximate in its diversity the original Tribune Tower competition. The list of participants to be invited was compiled using recent American and European publications as reference. Because we hoped each architect's work would represent a point of view or theoretical position, some well-known practitioners were not invited. Also, talented younger architects were no doubt omitted through oversight or an ignorance of their work.

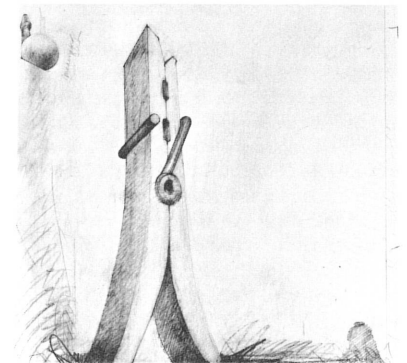
Ben Weese's idea—"Hey guys, let's redo the Tribune Tower competition and give Helmut [Jahn] a chance"—seemed ideally suited for an architectural exhibit in Chicago. Chicago's place in architectural history has long been linked to the development of the skyscraper. And architects and historians are beginning to acknowledge that there were other significant entries in the competition besides those of Walter Gropius and Adolph Loos; these entries taken together identified a range of formal solutions to the skyscraper that were prophetic of almost fifty years of practice. Missing only are the progeny of Mies's glass tower of 1919, Lopatin's Sears Tower lookalike of 1923 designed for Moscow, and buildings like the First National Bank of Chicago that seem to have been influenced by Oldenburg's 'late entry to the 1922 Tribune Tower competition'—a clothespin. Because the competition was held at the beginning of a period of architectural transition, it catalogued a range of architectural thought at an interesting time. Because it was an open competition, many of the projects submitted were by young architects who had never designed big buildings before. Many of these young architects were relatively unknown. Most of them remained so; some did not. The total number of entries and the number of prominent architects who entered was astounding, but then the Tribune was offering a \$100,000 first prize and the commission to do their building.

Our exhibit is more modest—only one fifth as many drawings and an even greater percentage of young architects. The work is not as substantial architecturally as we had hoped;

*Office Building for Moscow,
Lopatin, 1923*



*Late Submission to the
Chicago Tribune Architectural
Competition of 1922
Clothespin (Version Two)
Claes Oldenburg, 1967*



but then there is no competition, no prize, and no real building to be built. It would seem that many of the participants did not take the project seriously enough and that others, including some who declined, may have taken it too

8 seriously. Certainly no one has taken on the rethinking of the skyscraper as a building type in our society. Whether this is due to a paucity of ideas among this particular sampling of architects or to a prejudice against the tower as a viable building type is impossible to determine. (Rob Krier who did not make a drawing wrote, "I must tell you that I have no great sympathies in high-rise building, and I would neither design nor build a skyscraper.") Still, much that architects now believe architecture can be, or communicate, is represented. From Walter Netsch's sinuous glass tower to Mark Ueland and C. Anthony Junker's decorated glass tower, from Robert A. M. Stern's classical column to Thomas Gordon Smith's exaggerated classicism (which would have been right at home in the 1922 competition), architecture as commentary abounds. To the extent that architecture has been reinstated as the subject matter of architecture, most of these Tribune Tower designs may be read as commentaries on the current state of architecture, the original Tribune competition, or the existing Tribune Tower building.

Alfred Koetter's drawings of Gropius's project (unrecognized as an example of eclecticism when it was done) is shown in a state of decline, a self-explanatory note on Modern Architecture. Livesy/Rothstein's drawing represents contemporary architecture as infantile (although similarities to "The Bridegroom Packed Innocent by His Spinsters, Even" should not be missed). James Nagle characterizes Chicago's historical place in architecture by a Sullivanesque façade masking rows of grain silos—Sullivan as ornament maker making architecture of Le Corbusier's "Cathedrals of the Prairie". Hans Tupker's view from abroad (Amsterdam) concretizes American stereotypes. His skyscraper, titled "Tommygun Tower", transforms the John Hancock building, visually alluding to Chicago's violent past and to America's recent past as "libertymonger" and warmonger. Thomas Beeby's flag-shrouded tower is reminiscent not only of Christo's wrapped buildings but of Claes Oldenburg's 1968 proposal for a skyscraper on North Michigan Avenue in the form of Lorado Taft's sculpture, "Death". Beeby's tower, topped by a flaming funereal urn, like Tupker's project, makes a pronouncement about the skyscraper as an architectural symbol of our society. On the other hand, Helmut Jahn has produced an incredibly positive, visually stunning, phoenix symbol in which his air-rights addition to the existing building rises above the original in a crystalline homage to the Tribune's Gothic forms.

One message of these drawings is that architecture is no longer mute—if indeed it ever was. The changes in

architecture that these drawings suggest show not just an interest in history, symbolism, and ornament. One must understand what Modern Architecture is thought to have been to understand what the contemporary architecture presented in these drawings has rejected; it is what contemporary architecture has decided it is not and cannot be that characterizes the real changes in our architectural sensibilities.

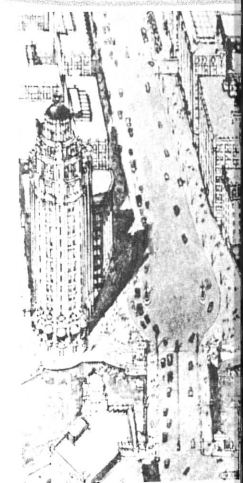
The essential components of Modernism in architecture were the expression of technology as a force for change symbolizing the future and a rejection of history. Abstraction as a style represented a break with the visual arts of the past. No longer narrative or primarily representational, art made form, color, composition, and space its primary content. Abstraction offered architecture the formal vocabulary to represent the future as a visual rejection of the existing world, and to represent symbolically a rupture in historical continuity between the old and the new. Where architecture had previously dealt with the symbolic elements of building, the International Style of Modern Architecture opted not only for abstract geometry but for the symbolic use of machine imagery to signify its new process, the "scientific method". This faith in technology, progress, and the future made the past irrelevant. History could offer no insights, so architects believed, because the forces shaping the future were totally new.

Cut loose from the history of architecture and proclaimed as "machines for living", modern buildings were conceived as self-contained entities, independent of the rest of the world. By physically and visually articulating their independence of other buildings, Modern Architecture could stand as a literal fragment of the new world that it was to create. But the future that Modern Architecture envisioned has not come about. It has become all but impossible for architects to believe in an architecture of idealized forms that will improve our lives, or to believe in symbolically technological forms that promise the perfection of architecture and society, or to continue to reject history rather than learn from it (even abstraction is now part of our visual history).

The new Tribune drawings suggest an architecture that has come full circle in sixty years. No longer the savior of civilization, architecture's salvation has become the objective of people such as Robert Venturi and Charles Moore, who have argued for architecture as communication and, more recently, people such as Colin Rowe and the Krier brothers who have argued for a return to the space-making of traditional urbanism. It is only the former—architecture as communication—that this exhibit addresses,

and, surely, this is a major step beyond an obvious conclusion to consider the Tribune Tower as a predictable outcome of the specifics of the information is also a disappointment. of the individual building fabric is an important relationship between the ideals of Modern sensibilities.

The Tribune Tower stands to the urbanism of North Tower and the Wrigley Building, as do the Stone Column Michigan Avenue Building, Avenue Bridge. The angular visual axis that runs from the Building, an office slab to look like a tower term Building, with its curved Wrigley Building across large twentieth century Mead, and White's Mun Building (designed by William Krier) the skyscraper to function the Tribune Tower could the gatepost to North Michigan Avenue.



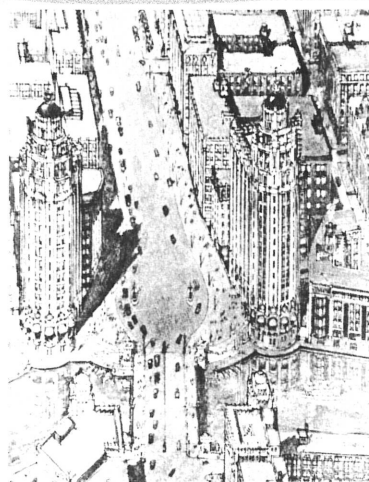
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and, surely, this is a major criticism. Not one entrant went beyond an obvious concern for the tower as object and symbol to consider the Tribune Tower as urbanism. While this was a predictable outcome of the rules of the game and the specifics of the information supplied (site dimensions only), it is also a disappointment. One assumes that the reinstatement of the individual buildings as integral extension of the urban fabric is an important rediscovery, a point of distinction between the ideals of Modern Architecture and contemporary sensibilities.

The Tribune Tower site as it presently exists is important to the urbanism of North Michigan Avenue. The Tribune Tower and the Wrigley Building start to define a space, as do the Stone Container Building and the 333 North Michigan Avenue Building to the south of the Michigan Avenue Bridge. The angled shift of Michigan Avenue sets up a visual axis that runs from the old Water Tower to the 333 Building, an office slab the north façade of which was designed to look like a tower terminating this view. The Stone Container Building, with its curved front, and the angled face of the Wrigley Building across the river from it, are fine examples of large twentieth century buildings as urbanism. Like McKim, Mead, and White's Municipal Building in New York City (designed by William Kendall), they illustrate the potential of the skyscraper to function as a definer of urban space. While the Tribune Tower could not, because of its site, be literally the gatepost to North Michigan Avenue that Andrew Rebori



*Gateway Building,
Chicago River and
Michigan Avenue
Andrew Rebori, 1914*

*Michigan Avenue Bridge
Looking North
Chicago, Illinois*



had proposed years earlier, the question remains how the new Tribune towers might have better spatially solved this difficult urban juncture.

Finally, the original requirements of the 1922 competition also indicate the degree to which architecture has changed. Ten years ago architects believed the design of their buildings was determined by the application of problem-solving methodology to a client's detailed description of his needs. Clearly the Tribune's program would not have contained sufficient information for the design of a building. It gave site dimensions, height and area limitations, and a description of intent rather than need. "It cannot be reiterated too emphatically that the primary objective of the *Chicago Tribune* in instituting this Competition is to secure the design for a structure distinctive and imposing—the most beautiful office building in the world." This charge, to make an architecture of images, is one that previous generations of architects were educated to reject. While it cannot in reality be either the beginning or the end of architecture, these drawings suggest that the "making of images" is once again considered of major importance.

STUART E. COHEN
Chicago, Illinois
1980

Architectural communication is on everyone's mind these days as a new form of historical revivalism is taking shape. Conceptual shows at galleries, drawing exhibitions at museums, architectural symposia, and scholarly treatises reach out to a public larger than just the architectural cognoscenti. Arguments rage over particularized versus generalized design, idiosyncratic versus dogmatic thought, hermetic versus open communication. It is a revisionist moment in history in which the international community of architects seems impelled to wage battle over a future that, while unclear, is also open and optimistic. The "Heroic Phase of Modern Architecture" is over, its leaders are gone, and yet there already exists a sycophantic orthodoxy preparing for their deification ceremonies.

Many of the architectural theories being debated focus on a particular decade in the twentieth century—the crucial one immediately following World War I. Architecturally, one of the seminal events of that time—the Chicago Tribune Competition of 1922–23—occurred just as the historical acceptance of eclecticism was being challenged by the anti-historical prejudice of Modernism.

Therefore, a re-examination of the Tribune Competition fifty-eight years later is timely. Our own generation has gained new vitality through its desire to find formal meaning in our cultural origins now that the barrenness of Modernism is behind us. This exhibition re-examines the same problems that were posed over a half century ago, problems that remain as valid now as they were then. Like the 1975–1976 Beaux Arts Exhibition at the Museum of Modern Art and the 1980 Venice Biennale, "The Presence of the Past", this particular "reflection" of the 1920s is a logical extension of the current interest in history.

On the basis of the work in this exhibition, I challenge the Neo-Rationalists and Neo-Platonists to defend their line that historical referentiality is evil. This show allows architects, after decades of pragmatism, to pursue an inclination to fantasize. It is Eros versus Anti-Eros; it is liberalization of the 1960s versus utopian dogma; and it is pluralistic design versus one single, right, legitimate way of making architecture.

One goal of this exhibition is the re-enlivening of interest in the specific designs of the first competition. The exhibition is particularly pertinent at this moment in cultural and architectural history, because we are beginning to revise our views—not only about modern art and modern architecture, but about modern life itself. Modern Architecture lost touch with society by refusing to deal with realities of human life.

We have passed from an age of innocence with its

unbridled, naïve optimism to a "fall from grace" where healthy skepticism has replaced optimism and where comprehensive historical research has replaced manifestoes. Architectural history once again fascinates architects.

Of all of the past architectural events, the Chicago Tribune Competition of 1922–23 ranks second in the minds of many historians to the Columbian Exposition of 1893 as setting back the course of Modern Architecture; Louis Sullivan's doomsday predictions about the Columbian Exposition were again reiterated in his embittered criticism of the Tribune Competition.¹ Ironically, Sullivan wrote the optimistic dedication, published as a frontispiece in the Tribune Tower book, that celebrated the eclectic architecture.

In order to best discuss the work in this exhibition, it is important to briefly re-examine the history of the Columbian Exposition and the reasons for Sullivan's disdain for that event.

What has been written about the Columbian Exposition of 1893 by the polemicists of Modern Architecture has been so pejorative that it is difficult to understand why certain architectural forms took precedence over other forms and why those forms that ultimately "won out" so angered architectural historians dedicated to promoting the avant-garde.

The Columbian Exposition occurred during the early development of the language of Modern Architecture and thereby interrupted a sequence that had barely begun. The urgency to rebuild after the Chicago Fire of 1871 created a demand for expedient building techniques: the development of the cast iron frame and the invention of the elevator. With these techniques came a new aesthetic which attempted to legitimize their architectural use. The architects of the Fair rejected this aesthetic in favor of Beaux Arts interests in history, from antiquity through the Baroque. Historians, ever eager to justify modern architecture, misrepresented the Fair as a "Counter Revolution".

What many people forget is that the emerging formal language connected with the "First Chicago School of Architecture" was only codified years after the turn of the century. At the time the structural cast iron skeleton frame, the elevator, and the "Chicago Window", as elements which symbolized the new technology, were simply seen as expediencies in swiftly rebuilding a city. The most elegant part of this "emerging formal language" was Sullivan's ornament, which in itself was quite divorced from technology.

The United States Congress in 1890 declared that a World's Fair was to occur in Chicago in 1893. The

contruction of the Fair with his partner John architect.² Even before during the opening plan for the kinds of formal architecture that represent contend that even had I perceive it through history stylistically very different the establishment of a national regional planning, to call buildings at the Fair. This generally unanimous ab form, since so many of education.

The architecture employed ceremonial and celebratory Fair. The "Chicago School" language appropriate to but was confined to the simplistic, often mindless connect the Chicago School aspirations of Modernism central, historically correct the 1893 Fair.

Louis Sullivan published "the damage wrought" a century from its date the publication of the Sullivan was revolted by Building, because it could Columbian Exposition based upon values from resurrection of civilization the rejection by the Tribune fascinating, but by no winning scheme of Eliot him a betrayal of the introduction to the column article in the *Architectural* selection of the Howells Saarensen predates his n Columbian Exposition long since become emblem architecture.

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contruction of the Fair was presented to Daniel H. Burnham, with his partner John Welborn Root as consulting architect.² Even before Root's untimely death in January, 1891, during the opening planning session, the die was cast for the kinds of formal language to be expressed in an architecture that represented the "American Dream". I contend that even had Root not died, the Fair, as we now perceive it through historical hindsight, would not have been stylistically very different. Burnham was far too interested in the establishment of a national power base, utilizing city and regional planning, to care about the specific architecture of the buildings at the Fair. The architects of the Fair were generally unanimous about the way in which they understood form, since so many of them were products of a Beaux Arts education.

The architecture employed at the 1893 event reflected a ceremonial and celebrative tradition appropriate to a World's Fair. The "Chicago School" of that time had not developed a language appropriate to communicate those aspirations, but was confined to the expediciencies of commercialism. The simplistic, often mindless ways, in which some historians connect the Chicago School of Architecture with the aims and aspirations of Modernism, sidesteps the development of central, historically continuous architecture springing from the 1893 Fair.

Louis Sullivan published his now famous prediction that "the damage wrought by this World's Fair will last for half a century from its date, if not longer," in 1924, the year after the publication of the results of the Tribune Competition.³ Sullivan was revolted by the winning design for the Tribune Building, because it continued the design policy of the Columbian Exposition. As he saw it, that policy was a pastiche based upon values from an unwanted aristocratic past—a resurrection of civilizations long since dead. His feelings about the rejection by the Tribune jury of the admittedly fascinating, but by no means revolutionary second-prize-winning scheme of Eliel Saarinen must have seemed to him a betrayal of the "High Romance" he wrote about in his introduction to the competition itself. In actual fact, his 1923 article in the *Architectural Record* which condemned the selection of the Howells and Hood scheme over that of Saarinen predates his now famous comments about the Columbian Exposition. At the very end of his life,⁴ he had long since become embittered about the general state of architecture.

It is important to re-examine some of the original 1922 schemes, in light of the turmoil surrounding the architecture

of that time and the particular aspirations for the building held by the Tribune Company.

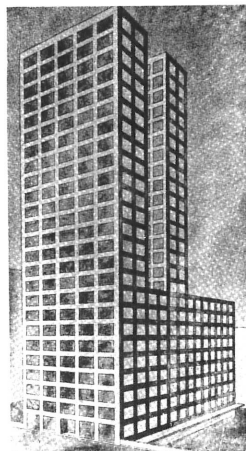
When the original competition was organized in 1922, the Chicago Tribune and its powerful owner and publisher, Colonel Robert R. McCormick, made it very clear in their instructions to the competitors that they wished to erect a building that "... had for its prime motive the enhancement of Civic beauty". The rules of the competition described functional and siting parameters, but the primary thrust "... was to secure for Chicago the most beautiful office building in the world". It was precisely language such as this which motivated Louis Sullivan to write: "The craving for beauty, thus set forth by the Tribune, is imbued with romance; with that high Romance which is the essence, the vital impulse, that inheres in all the great works of man in all places and all times, that vibrates in his loftiest thoughts, his heroic deeds, his otherwise inexplicable sacrifices, and which forms the halo of his great compassions, and of the tragedy within the depths of his sorrows. So deeply seated, so persistent, so perennial in the heart of humanity in this ineffable presence, that, suppressed in us, we decay and die. For man is not born to trouble, as the sparks fly upward; he is born to hope and to achieve."

When those three sentences were republished by the Tribune Company from an earlier article by Sullivan in the *Architectural Record*,⁵ the primary motivations underlying the competition were clear. How curious that the results, particularly the winning effort of Raymond Hood, should so infuriate Sullivan and the manifesto-writing historians of the modern movement who were to take up Sullivan's denunciation as the authentic plea of the avant-garde.⁶ It is more curious that in the recent book, *The American City* by Ciucci, Dal Co, Manieri-Elia and Tafuri, Sullivan is described as representing the not-to-be heeded cry of the avant-garde. In Manfredo Tafuri's earlier book *Architecture and Utopia*, he describes Sullivan's primary descendant, Frank Lloyd Wright, as being among the "rear-garde".⁷ Did critics of the Chicago Tribune Competition really think that the "Chicago Frame" and its fascination for the European avant-garde as a symbol of the new egalitarianism would satisfy the Tribune's need to represent its conservative values through traditional architecture? Avant-garde Modernism was the furthest thing from Colonel McCormick's mind when he asked for "The world's most beautiful office building".

By the 1920s the Beaux Arts had established the kind of architecture the Tribune jury would value. When Chicago

12 architect Thomas E. Tallmadge wrote in *Western Architect* in 1923 of "... the great superiority (with one notable exception) of the American over the European designs ...", it is worth establishing, once and for all, that American values were based on European experiments in technological formalism. Of course, Tallmadge was also aware that the United States had quite a rich experience in multi-story building design while Europe had none. Even though the Bauhaus had been organized fully four years earlier, even though De Stijl had been operational for seven years, and even though Le Corbusier's *Vers un Architecture* was first published in *L'Esprit Nouveau* in 1920, not one single American architect produced a scheme that represented those values! In fact, only one admission of the 145 entrants from the United States even sidestepped partially the classical tripartite approach to the design of the tall building; and that one by John Irving Door had a cartoon-like quality. Even the three Chicago Tribune cartoonists presented schemes that were tripartite! Of all the 110 foreign submissions only seventeen were derived from the newly emerging architecture of Modernism. Twelve came from Germany, while three came from the Netherlands, the homes of Bauhaus and De Stijl. The young architects of both countries had been influenced twelve years earlier by the Berlin exhibition and the Wasmuth portfolio of Frank Lloyd Wright's architecture.⁸ America was still young enough to look to Europe for cultural credibility. While it is true that ninety-five percent of the submissions to the Tribune Competition were in the European Beaux Arts tradition, I do not wish to lose sight of the distinction between the Beaux Arts and Gothic Revivalism.⁹ Frank Lloyd Wright's work, as transformed by young European architects, was to have a greater influence on America than did the Beaux Arts or Gothic Revivalism of the Tribune Competition. It is a curious anomaly that Frank Lloyd Wright was deified in Europe, considering that (as Colin Rowe observed) European architects fused their styles with the leftist socialist ideals, while American architecture never was politically involved (Wright was a romantic bourgeois agrarian).

In Manfredo Tafuri's article "The Disenchanted Mountain", in *The American City*, he contends that the Tribune Competition jury was "... scarcely representative of the current trends in American architecture. ..."¹⁰ Implicit in that argument is the concept that American architectural trends of the 1920s were anything but neo-Classically derived. Nothing could be further from the truth. While it is true that the only architect on the jury was Alfred Granger, whose firm Frost



Tribune Tower Competition
(not submitted)
Ludwig Hilberseimer, 1922

and Granger were Beaux Arts practitioners, the actual work being juried *clearly* represented the trends in American architecture. These were stylistic and not technological in origin. While Tafuri sees the American entries as representing a crisis in the development of the tall building and says that "... the competition [is] pervaded by the most absolute cynicism ..."¹¹ my view is quite the opposite. Even Tafuri, later in his same article, writes: "In the Chicago competition, in comparison to the projects of Gropius and [Max] Taut, that of Ludwig Hilberseimer annuls the communicative capacity of architecture. Hilberseimer's designs, not included in the official publication of the competition, is actually the logical conclusion of a process begun with Gropius's project and further pursued in Taut's. His skyscraper is totally free of any desire to communicate; like the contemporary works of Mies van der Rohe, it is reduced to a pure sign, the deathly silence of which it thoroughly accepts."¹² It is quite impossible for 145 American architects in 1922 (many of whom were the architectural leaders of their day) to have entered a competition that is "pervaded by the most absolute cynicism". It seems curiously naive to suggest that the broad stylistic eclecticism of those 145 American architects was cynical. What is at work here is simplistic Marxist criterion.

Perhaps the key lies in Tafuri's assessment of Hilberseimer's project as being "... totally free of any desire to communicate. ..." The anthropomorphism or classicism implicit in those entries that have tops, middles,

and bottoms is connected to the use of types. This is opposed to Tafuri's attachment to the avowed Modernism.

That 1922 event represented a composition of "good guys" and fifty-eight years now the "good guys" are the logical descendants of the First International Architecture (Gropius, the Bauhaus, and the De Stijl) or the descendants of the Second International (Duiker) or the descendants of the Third International (Le Corbusier) inevitably to Eliel Saarinen. The American architectural tradition has always been the 145 American architects who have successfully communicated their ideas to a larger public than just the architectural community.

The "good guys" had to identify themselves. In the 1920s and 1930s, building tall structures all over the world, "good guys", were in Europe and (with the exception of) only indigenous America "good guys" were in America. To make a practice out of importing European Beaux Arts stylistic elements, realizing that fact, took advantage of the insecurity and its penchant for the fallacy of the fall swoop, they destroyed the European Modernist tradition, bringing European Modernism to America, years to challenge the superiority established by those emigres.

Meanwhile, it is interesting to note that the Tribune Competition, celebrating America's coming of age, was a celebration of America's public architecture: railroad stations, libraries, and the Tribune Competition revival.

This time it took the form of the service of an emerging modern post-agrarian and post-industrial society connected with classical forms. The post-industrial capitalist society throughout the 1920s until the 1930s and necessity were *not* central to the 1893 Chicago had to focus on the 1871 fire. This rebuilding necessitated structural developments, thus a program that given half a chance might never have occurred in

Chicago Tower Competition
(submitted)
Lewis Hilberseimer, 1922

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That 1922 event represented a watershed in architecture composed of "good guys" and "bad guys". For some fifty-eight years now the "good guys" were either seen as the logical descendants of the First Chicago School of Architecture (Gropius, the brothers Taut, Hilberseimer and Duiker) or the descendants of another architectural family tree that spreads from Richardson to Sullivan to Wright and inevitably to Eliel Saarinen. Of course, the "bad guys" have *always* been the 145 American architects whose designs *successfully* communicated history as something of value to a larger public than just the architectural cognoscenti.¹³

The "good guys" had to identify the "bad guys" for what they were. In the 1920s and 1930s the "bad guys" were building tall structures all over America while the "good guys", were in Europe and (with the exception of FLW, the only indigenous America "good guys") just about all of the "bad guys" were in America. While the "bad guys" continued to make a practice out of importing good taste in the form of European Beaux Arts styling to America, the "good guys", realizing that fact, took advantage of America's cultural insecurity and its penchant for importing culture. Thus, in one fell swoop, they destroyed the interest in the Beaux Arts by bringing European Modernism to America. It took thirty years to challenge the superiority of the new architecture established by those emigres.

Meanwhile, it is interesting to ponder the condition created by the Tribune Competition. In 1893 classical forms, celebrating America's coming of age, spawned much of America's public architecture in the form of state capitols, railroad stations, libraries, and the like.¹⁴ Similarly the Tribune Competition revitalized that interest in classicism. This time it took the form of the commercial skyscraper in the service of an emerging middle class that was both post-agrarian and post-industrial. Clearly the legitimacy connected with classical forms was something the emerging post-industrial capitalist society coveted. Both in 1893 and throughout the 1920s until the Great Depression, immediacy and necessity were *not* central to building development. Before 1893 Chicago had to focus on rebuilding as a result of the 1871 fire. This rebuilding neatly coincided with industrial and structural developments, thus permitting a swift reconstruction program that given half a chance (and somewhat more time) might never have occurred in just the way that it did. New

York never suffered a calamity of the magnitude of the Fire and, therefore, had time for a more natural evolution. It produced stylistic architectural developments far more complex than Chicago's single-minded approach to building. The bulk of pre-1893 Chicago central area buildings were formally astylistic, reflecting the virtues of a necessary pragmatism which the city's no-nonsense image mirrored.

Fortunately, as a result of the 1893 Fair, connections were once again made with history, and a formal language began more naturally to evolve. In the quarter century preceding the Tribune Competition, national stylistic developments reflected an America awakening to the drumbeat of its self-perceived international image, an image conveyed by architecture that drew its influences from other powerful cultures that preceded it.

My own sense of Louis Sullivan's feelings of betrayal is that having had the American architectural community turn away from him after the Columbian Exposition, he realized that this was happening again. Could he really think otherwise, when the same architectural forces at work in 1893 may be seen in the work of literally all of the architects who submitted to the Tribune Competition? Of course, his problem was not *just* psychological; he really was dropped. What frustrated Sullivan was his belief that architecture dealt with the creation of "new" forms, and that, in both 1893 and 1923, the use of "old" forms was being advocated. I am sure that he felt that "new" was "good" and that "old" was "bad". In fact, in his criticism of Hood's winning scheme, in *The Architectural Record* in 1923, he connects "good" with "new" by misinterpretation. He wrote: "In its preliminary advertising, the Tribune broadcasted the inspiring idea of a new and great adventure, in which pride, magnanimity, and its honor were to be inseparably unified and voiced in the most beautiful office building in the world. . . ." What it did say was that "It cannot be reiterated too emphatically that the primary object of the Chicago Tribune in instituting this Competition is to secure the design for a structure distinctive and imposing, the most beautiful office building in the world."

In Sullivan's misinterpretation may be seen what became the new morality of Modern Architecture. That morality simultaneously decried the use of history as *retarditaire* and *derriere-garde*, while it advocated newness and equated it with architectural credibility. The concept that new equals good has been the root of avant-garde ideology in all the arts.

The perceived climate surrounding the buildings of the twenties had a great deal to do with later interpretations by polemicist-historians who advocated modern architecture. In

the 1920s many things were new. Telescoped into a short period of time, they had critical impact on our lives: 1) the First World War with all of its trauma had just ended; 2) an old, rigidified, class-ridden society was being dissolved, and art seemed to be a leader in promoting new freedoms; 3) the art world seemed to teeter between the reordering of life through the work of Constructivists and Suprematists and the general shock value techniques of the Dadaists; 4) the Bauhaus and De Stijl movements were beginning to have an international impact; and 5) the Russian Revolution was still fresh, and some of its revolutionary architecture was being published in Europe. A new fresh exhilarating spirit was in the air. When Sullivan equated newness and goodness he was echoing sentiment of the time, a viewpoint which architectural scholarship would repeat for many years to come.¹⁵

The new egalitarianism rejected the architectural signs and symbols of an earlier elite. Symmetry, anthropomorphism, materiality, and the historic references connected with traditional architectural elements were associated with the unwanted aristocracy. Even though it took a decade and a half after the Tribune Competition for polemic historians to convince architects of the virtues of newness, it was the Second World War and its resulting building needs that irrevocably sealed the fate of eclectic architecture.¹⁶ If one looks at architecture from the Renaissance through Mannerism to the Age of the Baroque, one finds that most of what was in evidence in one movement also is present in the others. The differences lie in where the emphasis was placed. Evolution is, by its nature, a series of interconnections that are simply weighted differently based upon the times. Not so with Modernism. It automatically rejected everything that preceded it.

This was a new concept in the development of culture. In the French and the American Revolutions the formal methods of expressing both the old autocracies and the new republics were not very different. There were no significant stylistic or technical changes that occurred at the time of those revolutions. The Tribune Competition, however, took place at a particularly significant time in the world of politics and ideology, as well as in the world of art and architecture. As a new set of Utopian ideals began to be propagated, the Competition entries, particularly the American ones, were viewed as reactionary and decadent.

Why, nearly sixty years later, is there such a deep interest in this competition that architects from all over the world are willing to devote their energies to the design of projects which will never get built? The original competition occurred at a time that was near the end of one era and the beginning

of another. This exhibition takes place during a time of revisionism in which Modernism is being safely relegated to its place in history. A horrible ending, I am sure, to those who felt that the revolution would always be young and vital, but one that was inevitable. There is nothing worse than an aging *l'enfant terrible*, and Modern Architecture inevitably had to become history, relinquishing its "newness" while committing its "goodness" to historical scrutiny.

Mies van der Rohe once said: "Architecture is the will of an epoch translated into space." Often quoted by historians in support of the legitimacy of modern architecture, it is only one part of Mies' statement. The part that fascinates me reads: "There should be an end to aesthetic speculation." Thus, the *complete* quotation's meaning is altered when read in its entirety: "There should be an end to aesthetic speculation. Architecture is the will of an epoch translated into space." This exhibition is about aesthetic speculation, the will of epoch translated into architectural drawings.

Considering the stylistic similarities in the original competition and that this current work divides into eight stylistic categories, it seems as if aesthetic speculation is the preoccupation of architects in visionary times. In the original catalogue, American entries seemed to be divided into numerous minor stylistic categories. Skyscrapers as cathedrals, office block topped with domes, high-rises capped with global spheres, and tall buildings as metaphorical columns are only four of the categories. These stylistic categories provide a formal power such that a collective cohesiveness exists that would not have been felt had those same projects been seen in isolation.

Gothic forms dominated the original Tribune Competition. Projects by David Morgan, James Gamble Rogers, Guy Lowell, and Edward Hewitt, to be found in the literal "Houses of Parliament" section of the catalogue, represented a cross section of the peculiarly American use of Gothic architecture. The "skyscraper", however, that amazing object of modernity and capitalistic ambition that sought the sky as if to touch it, was best depicted in Hugh Ferriss's marvelous drawings made ten years after the original competition.

Not nearly as pervasive as the Gothic, were the Roman and Italian Renaissance submissions, particularly those topped by an aedicule. Some of the most convincing submissions that embraced this style were projects by Alfred Githens, J. L. Baker, C. A. Eckstrom, Harry Cunningham, Thomas George, and R. H. Zook.

Next followed the "global" category. Those towers that supported globes, spheres, and other celestially related

metaphors were designed by authors connected with the cartoon-like and eccentric Olmstead, Adolph Suck, R. Hauber, and Albert Wood.

One must not forget the of "building-as-column". These schemes—the Tuscan but there were others as well: E. J. Patelski, Matti one of whose three submitted idea. It is Loos's proposal recently, particularly in the hyperbole about the design been much speculation with Competition submission pointed out that current about contemporary intere

The current crop of Tribune their stylistic antecedents benefit not only from a knowledge also from the advantage of half century of Modern Architecture in this show, while fascinate were trained as Modern Architecture overlays their submission twenty-six to fifty-three, While a great proportion of entries represented established Americans), a very large anything but the Establishment younger generation that Architecture may be found to participate in the original winner Hood was from among the entering architects of that time, very few drawings.

The original competition These were *Historicist* (predominated the submissions Europeans) in the exposition exception of a Dutch entry and *Ironical*, a predictable include the few metaphors.

I see eight categories: *Historicist* "Ducks"; 2) *Metaphorical Monuments*

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metaphors were designed to represent the power that their authors connected with the Chicago Tribune. They were often cartoon-like and eccentric. T. P. Barnett, Murphy and Olmstead, Adolph Suck, E. J. Patelski, Ronneberg, Pierce and Hauber, and Albert Wood were all tidily sectioned off together.

One must not forget the fascinating conceptual submissions of "building-as-column". Much has been written about one of these schemes—the Tuscan column proposal of Adolf Loos; but there were others as well who submitted work in the same vein: E. J. Patelski, Matthew Freeman, and Paul Gerhardt one of whose three submissions featured the same metaphorical idea. It is Loos's proposal that has drawn the most attention recently, particularly in light of his well known inflammatory hyperbole about the disgrace of ornamentation. There has been much speculation whether or not his Tribune Competition submission was ironic (in fairness, it should be pointed out that current interest in Loos's column revolves about contemporary interest in the use of metaphor).

The current crop of Tribune Towers are far broader in their stylistic antecedents than the originals. These submissions benefit not only from a knowledge of the earlier projects but also from the advantage of commenting about more than a half century of Modern Architecture. Many of the participants in this show, while fascinated by Post-Modernist tendencies, were trained as Modern Architects. An unexpected complexity overlays their submissions. The ages of the entrants vary from twenty-six to fifty-three, over a full quarter-century difference. While a great proportion of the first Tribune Competition entries represented established practitioners (certainly the Americans), a very large percentage of the current group is anything but the Establishment. It is from among this younger generation that the strongest reactions to Modern Architecture may be found. Only ten architects were invited to participate in the original Tribune Competition (the winner Hood was from among that group), while the rest of the entering architects represented open submissions. This time, very few drawings were submitted without invitation.

The original competition had only a few stylistic categories. These were *Historicist* (1/3 Greco-Roman, 2/3 Gothic) which predominated the submissions; *Modernist* (seventeen Europeans) in the exposed structural frame category, with the exception of a Dutch entry by Duiker which was "*Wrightian*"; and *Ironic*, a predictably small minority, in which I would include the few metaphorical submissions.

I see eight categories in the new show: 1) *Straight Historicist "Ducks"*; 2) *Tripartite Modernism*; 3) *Metaphorical Monuments*; 4) *Collaged Cities*; 5) *Alienating*

Grids; 6) *Visionaries and Futurists*; 7) *Original Competition Commentaries*; and 8) *Unbuildable Art Pieces*. Each of these categories is more complicated than the title indicates, and in some cases characteristics overlap.

STRAIGHT HISTORICIST "DUCKS" (pp. 27, 52, 68, 81, 82)

This category is an oversimplification: none of the submissions are actually by-the-book history. Modern Architects will be pleased to see that there are *no* orthodox Gothic towers or precisely Baroque high-rise office blocks in this group. There is a tendency to relate a particular submission to the history of various epochs. Applied decoration is employed along with formal and stylistic influences from the past. The projects in this category are, for the most part, tripartite. Historical eclecticism, which plays an important role in contemporary architectural theory and practice when superimposed on the pragmatism that Modern Architecture simplistically applied to the "tall building", presents a unique challenge to architects seeking "meaning" from such relationships. Eclecticism is used to create images which remind us of the earlier American capitalist's desire to instill a sense of "legitimacy" in their architecture. The projects in this category bring to the surface one of the underlying reasons for this exhibition.

TRIPARTITE MODERNISM (pp. 40, 65, 84)

Embracing all forms of modern architecture from Russian Constructivism through horizontally banded, Mendelsohn influenced, depression-modern to 1960s mega-structural muscle flexing, tripartiteness plays a large part in all these schemes. The results vary from nineteenth century humanistic interests about "how to get into a building" to ironic statements on the use of the alienating gridded glass curtain wall of Modernism. This category emphasizes the neutral shaft of modern architecture, but with more energy devoted to the tops and bottoms of these projects than Modernism has ever allowed.

METAPHORICAL MONUMENTS (pp. 25, 30, 76)

These buildings look like: a) the Washington Monument, b) the American Flag, c) the Belgian cartoon figure "Tan-Tan", d) a baby bottle, e) a tommygun, and so on. They also make comments about: a) America, b) Colonel McCormick,

- 16 c) childishness, d) infantilism, e) Chicago, and so on. They represent contemporary architectural interest in the use of metaphor. The projects in this category are far less euphemistic than most metaphorical architecture. Many of the subjects of these metaphors deal in areas not usually commented on in the real world.

COLLAGED CITIES
(pp. 28, 51, 58, 62, 77)

One of the first areas to interest architects when there seemed nowhere to go after the "Heroic Phase of Modern Architecture" was collaged cities—a category belonging more to the world of art than to the realities of architecture. Because the work is not to be built, the concept of collage can, and was, taken quite literally: with the exception of one project in the current exhibition, none of the designs is intended for serious consideration as a buildable project. They all take bits and pieces of either social or architectural history and paste them together, using collage as a valid method of design. They range from proposals that superimpose information systems on architectural forms to usual stylistic and historical superimpositions to an extraordinary "do-it-yourself high-rise".

ALIENATING GRIDS
(pp. 46, 54, 86)

This is a category that is purely architectural not only in its antecedents but in the content of the work presented here. Certain kinds of Late-Modern styling have clearly influenced these architects. Their work conforms to the Late-Modernist goal to extend the course of Modern Architecture while only varying it in minor ways. The architects here inextricably link themselves to the Last Great Days of Modernism. Charles Jencks might call these proposals "Late-Modernists", but all of the work is, in its own way, alienating as well. Included are ideas about: a) "Neo-Rationalist" influenced "Super Grids"; b) "field theory"; c) neutral, anonymous surfaces; and d) by-the-book structurally dominated Chicago-style pragmatism.

VISIONARIES AND FUTURISTS
(pp. 33, 49, 50, 51, 60, 79)

With Orwell and Buck Rogers on their side, visionaries and futurists are made more believable by the space age. This category, which I thought had been put to rest with the rise

and fall of the architectural megastructures of the 1960s, appears to be with us after all and claims a place in the minds of architects who are dissatisfied with their own time.

ORIGINAL COMPETITION COMMENTARIES
(pp. 41, 87)

The category of Original Competition Commentaries exists only because of the occurrence of the first competition. As a stylistic section it offers comments and quotations about the first event. By inference it also presents attitudes presumably central to the interests of the authors who are operating within conceptual hindights as a method of suggesting what may occur in the future. This work includes: a) a quotation about Modern Architecture, b) an ironic original submission presented more ironically, c) a re-examination of the Loosian building-as-column scheme, and d) a new tower rising from the winning scheme itself. None of the projects in this category are based upon the pragmatics of architecture; yet all of them make devastating comments not only about the original competition, but about contemporary architecture as well.

UNBUILDABLE ART PIECES
(pp. 20, 24, 35, 46, 69)

Claes Oldenberg's Clothespin, his "Late Entry to the Tribune Competition of 1922" can be cited as precedent for this last stylistic category which is in some ways the most powerful of all. It differs from the earlier categories (many of those projects were not meant to be built either), because it is influenced by the work of artists rather than architects. Since in the last several years so much energy has been channeled into architectural exhibitions of conceptual concerns, it is only natural that there be at least a few of these projects in this show as well.

In looking back through all these "Late Entries", I am amazed by the range of interests of all the participants. But that was the point of this exhibition in the first place. I am convinced that, in the absence of clear stylistic direction, and given that some have romantic inclinations when not pressed by the demands of necessity, architects tend to ruminate about the state of their art. They seek new techniques—formal, culturally stylistic, and even technical—to probe potential new ways of evoking "feelings" about buildings. I realize that this is a subject not often discussed among scholars. More often than

not, architecture (and for intrinsic structure. Clearly ideations, the probing by often mundane demands the pragmatic world of the new ways to explore emotion architecture. Architects as modifying their attitudes which in the past has so subjects of idealization, n are under attack in other James S. Ackerman, in his January, 1979, entitled "C discusses both the "intrinsic narrative) in revisionist to judgment, as opposed to usually identified with h

My point in all of this rational presentation bas to have been detached f of feeling. It is as if mod concerned with what was development of narrative what was really happeni

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¹Louis H. Sullivan, "Architectural Record, LIII
²Louis Henry Sullivan, Press of the American Insti
³*Ibid.*, p. 325.
⁴Sullivan died April 14,
⁵Sullivan, "The Chicago

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COMMENTARIES

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not, architecture (and for that matter, art) is classified by its
intrinsic structure. Clearly in this exhibition of architectural
ideations, the probing by so many designers, freed from the
often mundane demands made upon them by the exigencies of
the pragmatic world of the built object, suggests yearnings for
new ways to explore emotional content connected with
architecture. Architects as particular artists are not alone in
modifying their attitudes about intrinsic concerns, an activity
which in the past has so often led to universal ideals. The
subjects of idealization, neo-Platonism and neo-Rationalism
are under attack in other disciplines as well as in architecture.
James S. Ackerman, in his brilliant essay in *Critical Inquiry*,
January, 1979, entitled "On Judging Art Without Absolutes",
discusses both the "intrinsic" and the "extrinsic" (form and
narrative) in revisionist terms. He seems quite prepared to pass
judgment, as opposed to taking a more detached attitude
usually identified with historical observation.

My point in all of this is that Modern Architecture, in its
rational presentation based upon necessity, seems (in hindsight)
to have been detached from any commitment to the evocation
of feeling. It is as if modern architects were observers more
concerned with what was basic to their craft than with the
development of narratives to communicate with the reality of
what was really happening in their own time.

Marvelously, the work in this exhibition (not all of it, but
an overwhelming majority of it) has struck out away from that
kind of detachment. Without becoming zealots these young
architects, by exploring a vastly broader range of concerns than
the generation preceding them, have given the Tribune
Competition a far greater legitimacy than I had ever thought
possible. These categories reflect not only my interpretation of
the new Tribune Tower projects, but what I believe to be the
nature of today's architectural interests and formal concerns.

⁶Willard Connely writes: "As if still in anger at the rejection by the
Tribune of Saarinen's skyscraper, he cried out, 'Our people have
stopped thinking! It would be harder now to do radical work, and
more difficult to get radical work accepted, than it ever was,'" Willard
Connely, *Louis Sullivan: The Shaping of American Architecture* (New
York: Horizon Press, 1960), p. 299.

⁷Manfredo Tafuri, *Architecture and Utopia: Design and Capitalist
Development*, transl., Barbara Luigia La Penta (Cambridge, Massachu-
setts and London: The MIT Press, 1976), p. 27; originally, published
as *Progetto e Utopia* (Bari: Laterza, 1973).

⁸Frank Lloyd Wright, *Ausgeführte Bauten und Entwürfe von Frank
Lloyd Wright* (Berlin: Ernst Wasmuth, 1910).

⁹The true Beaux Arts believers hated Gothic. Architecture and
expunged Viollet le Duc from their ranks.

¹⁰Giorgio Ciucci, Francesca Dal Co, Mario Manieri-Elia, and Man-
fredo Tafuri, *The American City: From the Civil War to the New
Deal*, transl. Barbara Luigia La Penta (Cambridge, Massachusetts: The
MIT Press, 1979), p. 396; originally published as *La città americana
della guerra civile al New Deal* (Bari: Laterza, 1973).

¹¹*Ibid.*, p. 397.

¹²*Ibid.*, p. 409.

¹³Albert Kahn was the only American who straddled the eclectic/
modern fence by making progressive factories while designing Beaux
Arts houses and banks. He really believed in the latter, since he
thought factories did not have to be art.

¹⁴Besides Beaux Arts influenced design, Cram, Goodhue, Rogers
were promoting Gothic architecture; e.g., Yale, Princeton, St. John the
Divine, the Nebraska State Capitol, etc.

¹⁵Historians committed to modernity theorized that while modern art
may not have made new freedoms, it symbolized them; whereas Beaux
Arts influenced design symbolized old tyrannies.

¹⁶Before World War II Modernism was not competitive with tradi-
tional design in the single family residential market, whereas post-
World War II trends reversed that condition.

STANLEY TIGERMAN
American Academy in Rome
1980

NOTES

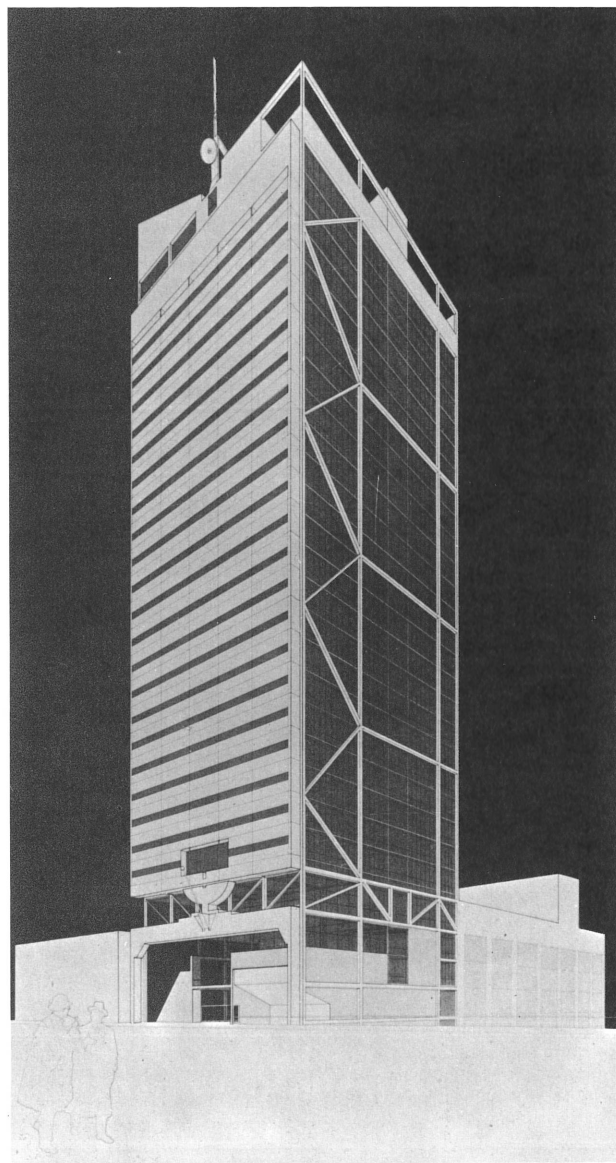
¹Louis H. Sullivan, "The Chicago Tribune Competition", *The
Architectural Record*, LIII (February), 151-157.

²Louis Henry Sullivan, *The Autobiography of an Idea* (New York:
Press of the American Institute of Architects, 1924), p. 319.

³*Ibid.*, p. 325.

⁴Sullivan died April 14, 1924.

⁵Sullivan, "The Chicago Tribune Competition", p. 153.



Bruce Abbey graduated from Cornell (1966) and Princeton (1971) and is presently an associate Professor of Architecture at the University of Virginia.

On Michigan Avenue in 1922 what might have our heroes talked about . . . representational abstraction vs. non-iconic abstraction, Eclecticism or Modernism, "langue" or "parole" . . . OR, was it a simpler riddle?

"What is black and white and read all over?"

"The *Chicago Tribune*, of course!"

Bruce Abbey, architect, assisted by Peter Grina and James Woods.

Born 1941 in Osaka, Japan who has traveled extensive and Africa. In 1970, he est Ando Architect & Associat

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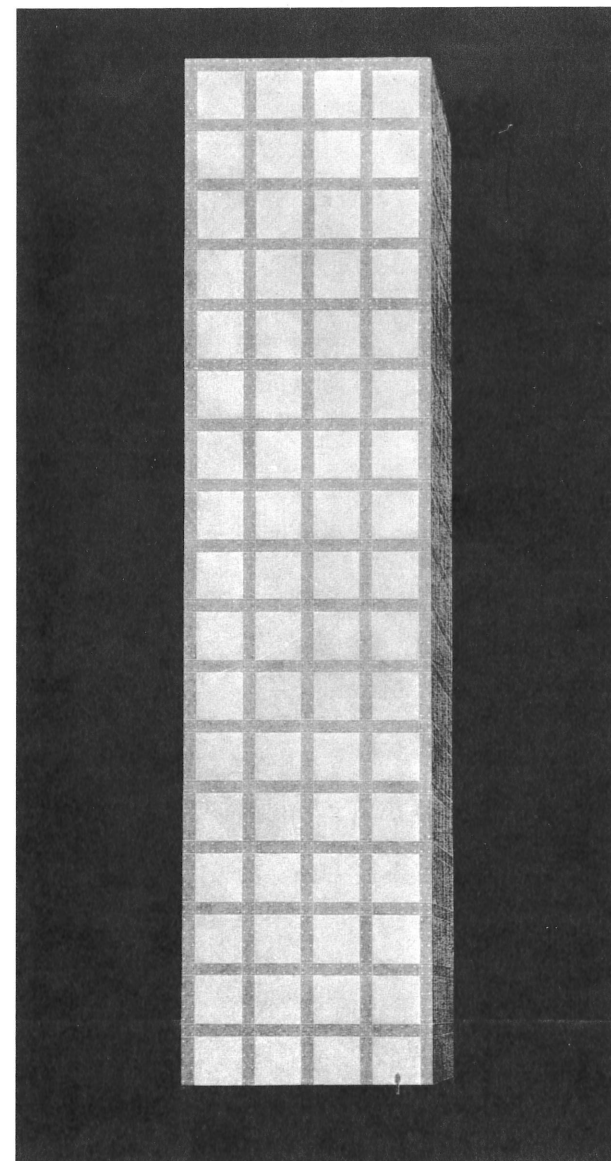
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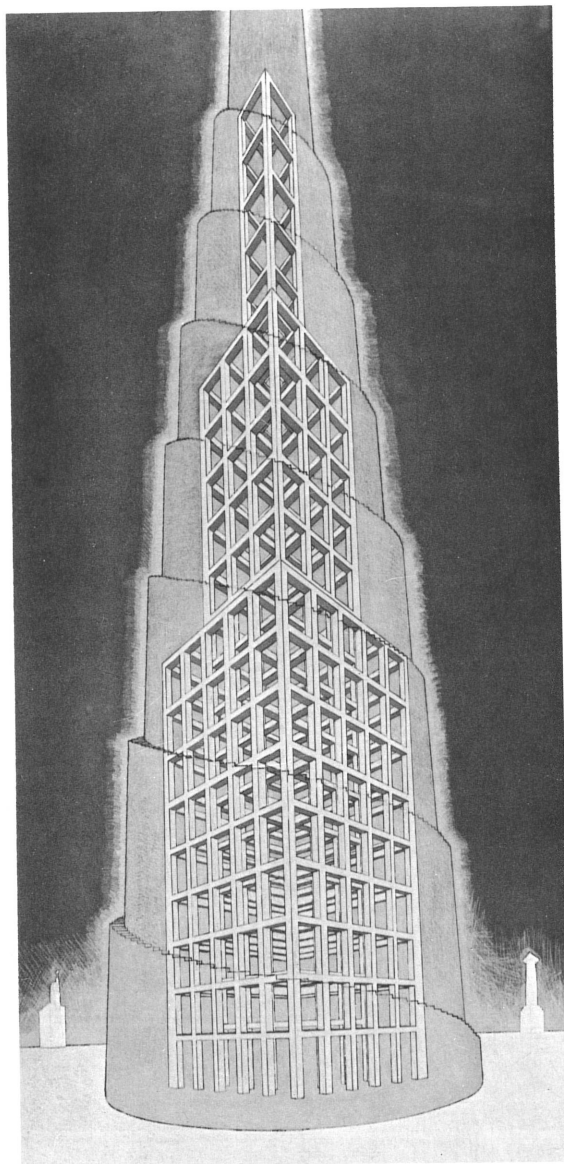
ead all over?"

el!"

Born 1941 in Osaka, Japan, he is a self-instructed architect
who has traveled extensively in the United States, Europe,
and Africa. In 1970, he established his own firm: Tadao
Ando Architect & Associates.

by Peter Grina and





Claude Armstrong and Ann Kalla are architecture students at Columbia University. Leonardo Fodera is an architect practicing in Italy. Richard Plunz and Laurretta Vinciarelli are architects teaching at Columbia University.

"DESIRE AS ARCHETYPE"

Certain critics, and very thoughtful ones, have advanced the theory that the true prototype of the tall office building is the classical column, consisting of base, shaft and capital. . . . Other theorizers, assuming a mystical symbolism as a guide, quote the many trinities in nature and art, and the beauty and conclusiveness of such trinity in unity. . . . Others, of purely intellectual temperament, hold that such a design should be in the nature of a logical statement; it should have a beginning, a middle, and an ending. . . . Others, seeking their examples and justification in the vegetable kingdom, urge that such a design shall above all things be organic. They quote the suitable flower with its bunch of leaves at the earth, its long graceful stem, carrying the gorgeous single flower. . . . Others still, more susceptible to the power of a unit than to the grace of a trinity, say that such a design should be struck out at a blow, as though by a blacksmith or by mighty love, or should be thought-born, as was Minerva, full grown. . . . All things in nature have a shape, that is to say, a form, an outward semblance, that tells us what they are, that distinguishes them from ourselves and from each other. . . . Yet the moment we peer beneath this surface of things, the moment we look through the tranquil reflection of ourselves and the clouds above us, down into the clear, fluent, unfathomable depth of nature, how startling is the silence of it, how amazing the flow of life, how absorbing the mystery.

LOUIS A. SULLIVAN
"The Tall Office Building Artificially Considered", 1895.

Born 1951 in Lima, Peru, F. . . . architectural degrees from . . . co-founder and principal of . . . Coral Gables, Florida, he, i . . . Spear and Hervin Romney, . . . Architectural awards. He w . . . University of Miami and hi . . . Cooper-Hewitt Museum and

Born in 1950 in Rochester, . . . Bachelor of Fine Arts (1972 . . . of Architecture (1975) from . . . master city planning candi . . . of Technology. A member . . . conjunction with Bernardo . . . has received several Progre . . . teaches at the University of

1. The paper-thin skyscraper . . . corridor along the west wall . . . cubicles facing the *Tribune* . . . a window, a speech giving b . . . doorway interrupt the other

2. The giant laundry pole . . . to the exhibit and press cor . . . connects the pole to the edi . . . enormous copy of the front . . . hung from one of the cables

3. The pole and the wall . . . Through the glass floor the . . . the press machinery. Access . . . located asymmetrically on t . . . clothes pin serves the functi

4. This entry is conceived . . . owners of the *Tribune* wou . . . construction today.

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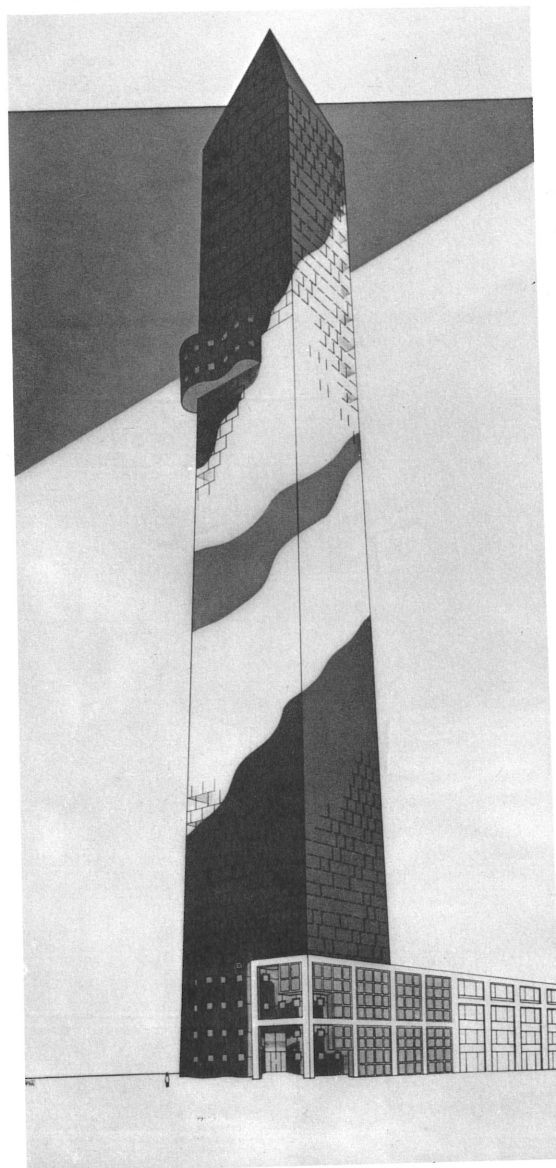
ifically Considered", 1895.

Born 1951 in Lima, Peru, Fort-Brescia received his architectural degrees from Princeton University (1975). A co-founder and principal of the firm Arquitectonica in Coral Gables, Florida, he, in conjunction with Laurinda Spear and Hervin Romney, has received several Progressive Architectural awards. He was a visiting professor at the University of Miami and his work has been exhibited at the Cooper-Hewitt Museum and Yale University.

Born in 1950 in Rochester, Minnesota, Spear received her Bachelor of Fine Arts (1972) from Brown University, Master of Architecture (1975) from Columbia University, and was a master city planning candidate at Massachusetts Institute of Technology. A member of the firm Arquitectonica, she, in conjunction with Bernardo Fort-Brescia and Rem Koolhaas, has received several Progressive Architecture awards. She also teaches at the University of Miami.

1. The paper-thin skyscraper contains a single loaded corridor along the west wall which serves the small editorial cubicles facing the *Tribune* plant and the lake. Occasionally a window, a speech giving balcony, a helipad, or a huge doorway interrupt the otherwise solid wall to the glass plaza.
2. The giant laundry pole contains a public elevator leading to the exhibit and press conference room. A telepherique connects the pole to the editorial wall. On special occasions an enormous copy of the front page of the *Chicago Tribune* is hung from one of the cables.
3. The pole and the wall are placed on a transparent plaza. Through the glass floor there is a sunken garden containing the press machinery. Access to this area is by curving ramp located asymmetrically on the plaza surface. The Oldenburg clothes pin serves the function of Public Art.
4. This entry is conceived as a buildable project which the owners of the *Tribune* would hopefully select for actual construction today.





Born in 1949, he attended Cooper Union and received his Bachelor of Architecture (1973) from Catholic University and his Master of Environmental Design (1975) from Yale University. He was a Cintas Fellow (1974-75) and won first prize in the European International Housing Competition in 1970. He has worked for the firms of Harrison and Abramovitz in New York and Adrault-Parat in Paris. Since 1977, he has been a principal of the firm Arquitectonica and was awarded a Progressive Architecture Citation in 1980. His work has been exhibited at the Cooper Hewitt Museum (1979) and at Yale University.

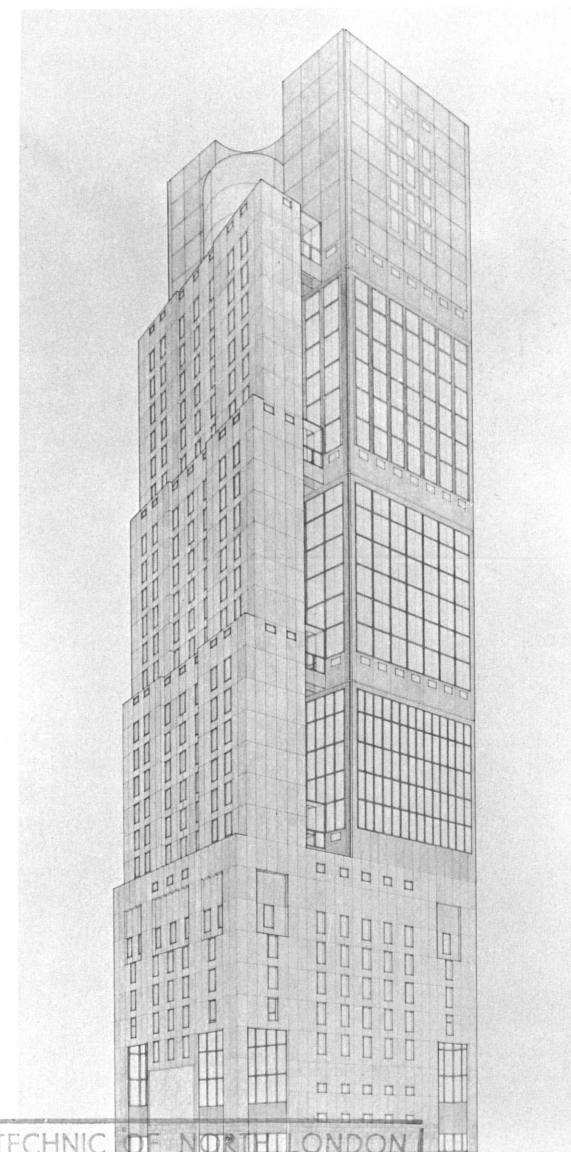
The building is an obelisk clad in ashlar glass. It rises out of a base provided by an infilled frame attached to the adjoining lower structures. The entrance lobby is screened by a curtain of masonry, a wilfully distorted version of urban vernacular forms. A fragment of the curtain is hoisted up the obelisk to form a tribune surveying the city.

Ashkar and Thanhausen
York City.

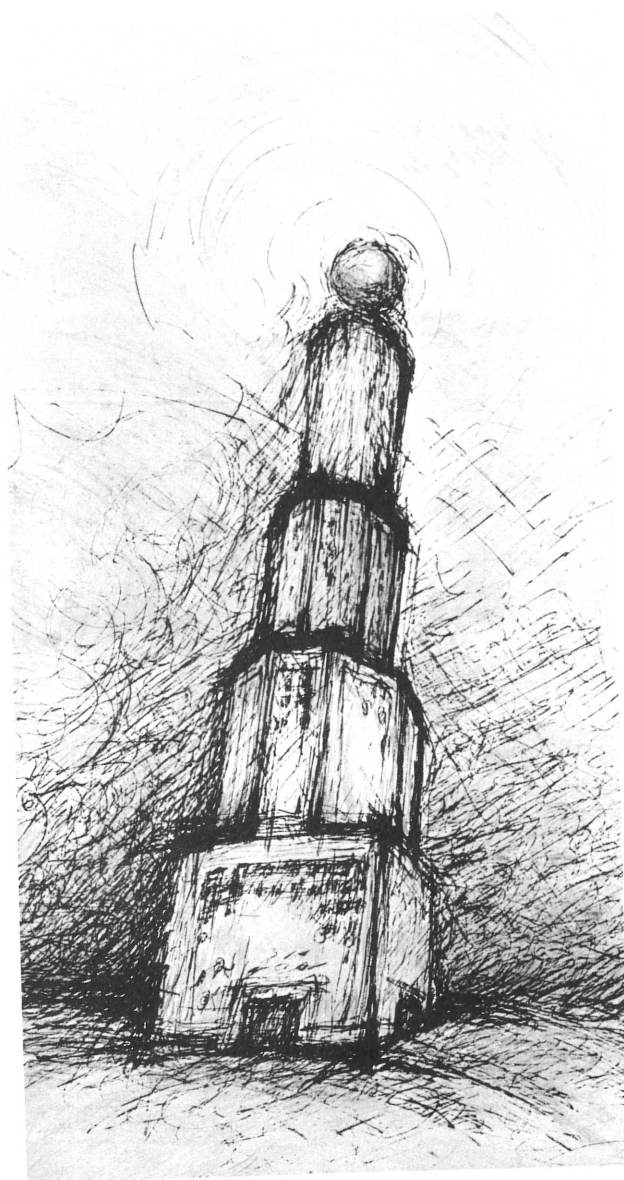
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Ashkar and Thanhauser are architects practicing in New
York City.



POLYTECHNIC OF NORTH LONDON
LIBRARY & INFORMATION SERVICE



Born in 1950 in New York City, she received her Bachelor of Arts from Barnard College (1972) and her Master of Architecture from Harvard University (1977). She currently works in Boston.

Monument to a Skyscraper.

Born in 1941 in Oak Park, Illinois, he received his architectural degrees from the University of Illinois (1965). He has worked for the firm of Beeby and Babka since 1968.

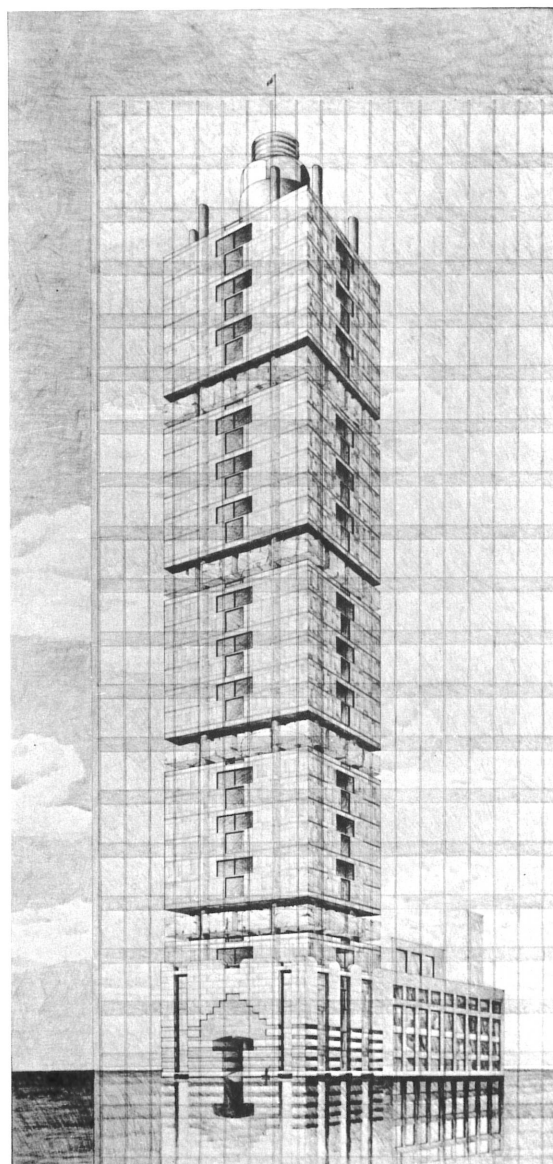
Buildings are constructed in a world of the desired public power. In a rapidly evolving world, edifices are often lost as time passes. What was sacred to one generation is irrational to me but I must live in this city and this country. The powerful to them must remain, for I live in another country on ground on which I form my way if a city is to become a living memory surrounding the Tribune itself form an architecture resident of this city, who has been a resident of this city since childhood, the Tribune and patriotism which late dogmatic. The Tower, so beloved over the years. The eclecticism which seeks purity, borrowing fragments to infuse an authenticity. A poignant symbol of the city, a new Tribune Tower is to respond to the private architecture of this city and one architect which has had a profound

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Born in 1941 in Oak Park, Illinois, he received his architectural degrees from Cornell University (1964) and Yale University (1965). He has been a partner in Hammond Beeby and Babka since 1971 and an associate professor at Illinois Institute of Technology since 1978.

Buildings are constructed to provide an image to the world of the desired public stance of its institutions by those in power. In a rapidly evolving culture, the intentions of an edifice are often lost as the symbols of society are transformed by time. What was sacred to my grandfathers may seem irrational to me but I must respect the passion they held for this city and this country. Images which were clear and powerful to them must remain obscure and contradictory to me, for I live in another era. Their dreams become the ground on which I form my figures; there can be no other way if a city is to become representative of a culture. The memories surrounding the Tribune Tower and the *Chicago Tribune* itself form an ambiguous vision of America for a resident of this city, who also happens to be an architect. From childhood, the *Tribune* represented a position of pride and patriotism which later in life seemed patronizing and dogmatic. The Tower, so despised by an architectural student, has become beloved over a period of many years of observation. The eclecticism which searched for an image of spiritual purity, borrowing fragments from the monuments of all ages to infuse an authenticity into its very fabric has become a poignant symbol of the city. It is against this background that a new Tribune Tower is conceived. The imagery is intended to respond to the private and shared symbols held by the people of this city and one architect reflecting on an institution which has had a profound effect on the shaping of Chicago.





Born in 1951 in South Bend, Indiana, Bodnar received his architectural degree from the Catholic University of America and Yale University, and studied at the Ecole des Beaux Arts in France. A recipient of the Steadman Fellowship, he has worked for both S.O.M. and I.M. Pei & Partners. He is presently a fellow in architecture at the American Academy in Rome.

The structure is primarily to be seen as a reflection. The reflection, as a symmetry or diptych, is to key the viewer to a general or specific reference outside itself. It is from this referential relationship that the structure and its elements derive their meaning:

The base is to be seen as an extension of the old—a columnar extension of a wall forming a façade and containing the tower.

The tower is developed as a series of blocks, constructed of a translucent glass wall with central transparent openings, and bonded by gardens and terraces between.

The core is the traditional thread tying each part together centrally, and terminating the tri-parti organization at the top.

Booth received his A.B.A. Bachelor of Architecture (of Technology. From 1966 with James Nagle and is c Hanson. He has received n published internationally architecture. He has been universities and until 1972

NEW GOTHIC CHICAGO

The Gothic tradition ha with the *Chicago Tribune* dedication to truth that is relating to Gutenberg and architecture of open walls. Gothic for this reason is a new building for the fre society.

A solid limestone pier, s cells and wind generators self-sufficient (appropriate

The editorial offices are facing north, open to a vic terraces cascade down to a memorials to *Tribune* per columns of Jefferson, Ada Franklin supported by scu The building becomes an society, open to view, inde of our founders and our c supported by the people. spiritual content to give t and purpose. Most office h implements that nourish necessary ideals. Building our ideals, and inspire us

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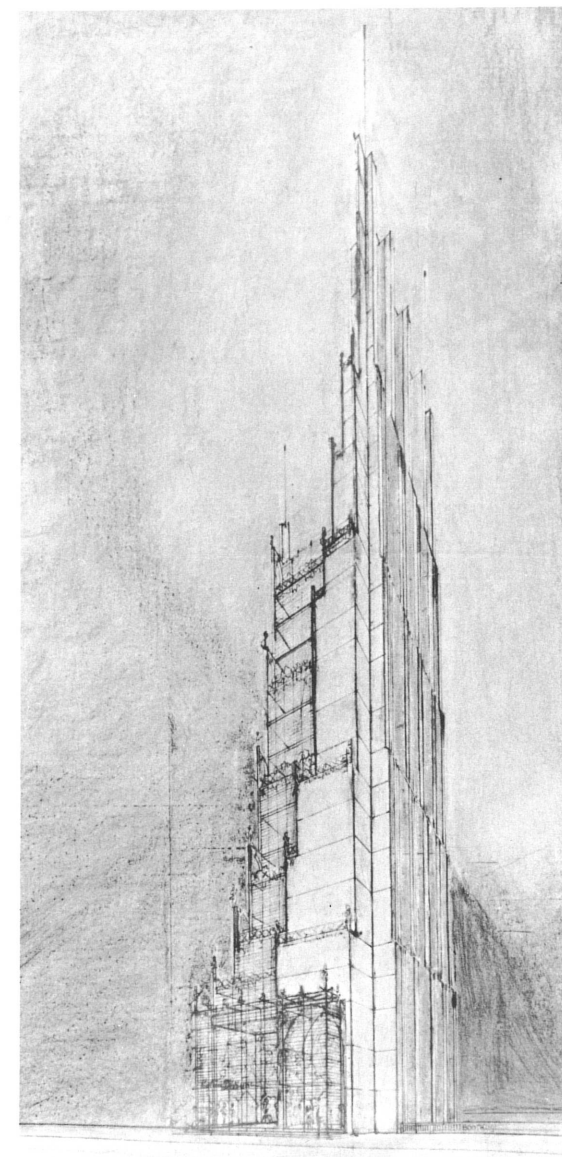
Booth received his A.B.A. from Stanford University and his Bachelor of Architecture (1960) from Massachusetts Institute of Technology. From 1966-80, he practiced in partnership with James Nagle and is currently in partnership with Paul Hanson. He has received numerous awards and has been published internationally in books and journals on art and architecture. He has been a visiting lecturer at many universities and until 1972 taught at the University of Illinois.

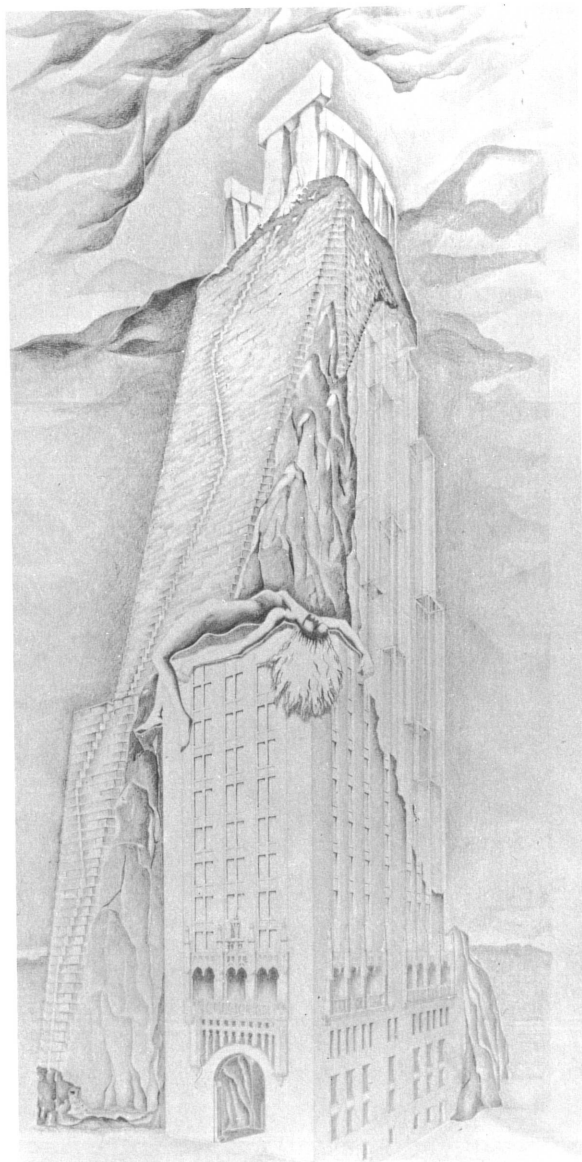
NEW GOTHIC CHICAGO TRIBUNE

The Gothic tradition has for a long time been associated with the *Chicago Tribune*. Gothic reminds one of the dedication to truth that is the scholastic tradition as well as relating to Gutenberg and his press. Gothic is essentially an architecture of open walls, letting in light, "illuminating." Gothic for this reason is an appropriate tradition to inspire a new building for the free press of our Western democratic society.

A solid limestone pier, south facing, contains photovoltaic cells and wind generators which make the building energy self-sufficient (appropriate for a newspaper).

The editorial offices are enclosed by a glass membrane, facing north, open to a view from Michigan Avenue. Open terraces cascade down to an enclosed cloister containing memorials to *Tribune* personnel. The street façade contains columns of Jefferson, Adams, Monroe, Washington, and Franklin supported by sculptured bases of various citizens. The building becomes an allegory of a free, democratic society, open to view, independent, a monument to the wisdom of our founders and our constitution, while continuously being supported by the people. Modern office buildings provide little spiritual content to give their worker-inhabitants enthusiasm and purpose. Most office buildings are blank, empty implements that nourish no human aspirations, nor provide necessary ideals. Buildings must embody our highest values, our ideals, and inspire us if they are truly to provide shelter.





Born 1953, she received her undergraduate degree from Bryn Mawr and Master of Architecture from the University of Virginia. Currently, a Rome Prize winner, studying at the American Academy in Rome, she has previously worked for several firms including Mitchell/Giurgola Architects'.

A MONUMENT TO AN END AND THE BEGINNING

The invisible Kong offers His lamb/Nature/Faye Ray atop the deceased Tribune to summon sacrificial courage.

The earth divides, a rush of water streams forth and falls filling a cleansing font in which to wash one's feet in homage to the tomb of the Tribune.

The arduous ascension . . . discovery imminent.

A feeling of Rootedness.

The strength of Nature, the archetypal, the Prehistoric; a celebration of the rough hewn cut into the chrySTALLINE clean, their visible bond, integral evolution.

Genesis

The tall building is not a question of style.

Peter de Bretteville practices and teaches at the USC School of Architecture. He is the author of his Master of Architecture thesis.

The design combines two building. The three part, by "Renaissance", Sullivan, and and frame which are surface double floor height opening harmonious with Michigan. pyramidal order of Hugh F governs the upper extension and the inner wall of aluminum delicate scale of the inner void and the interior. The cylindrical circular voids which form the north and in some parts comes out to the plane of the circle within the square void volumetrically, and is vertical levels.

The form of the tower also orientation of the site. The north west façades address the dual south is the gateway or entrance while the west is the actual

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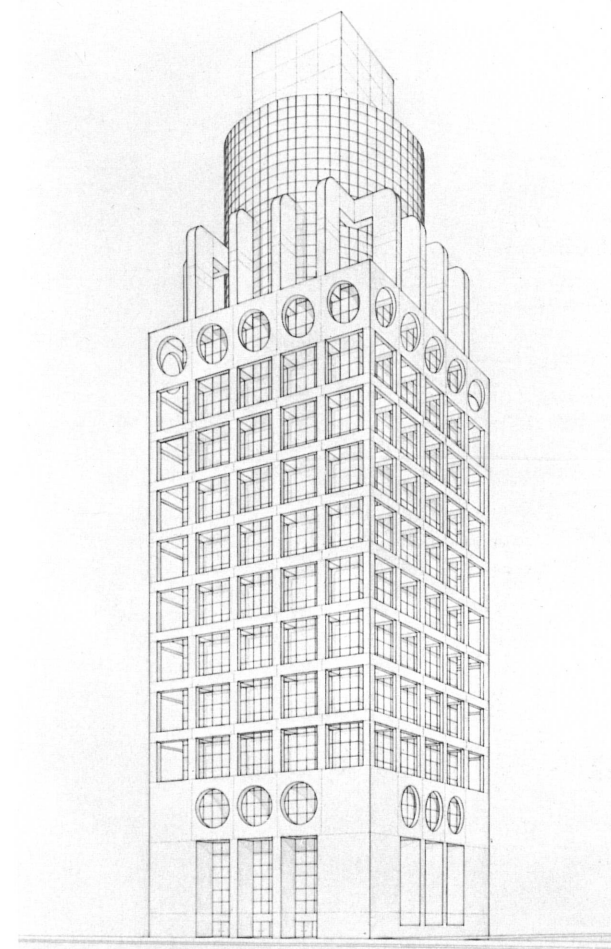
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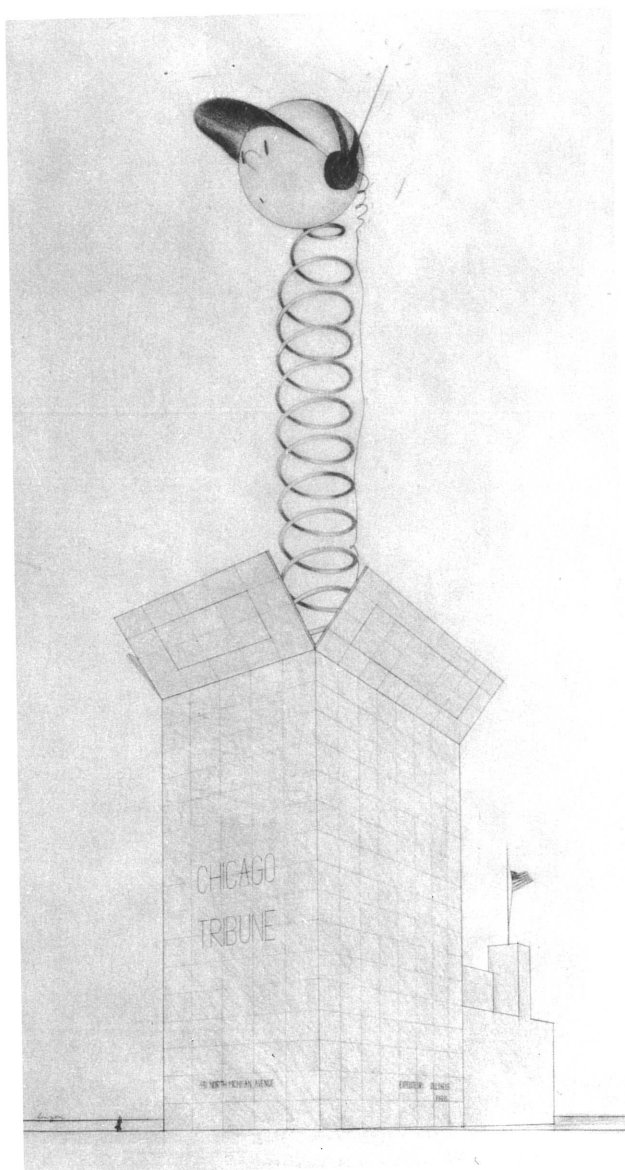
uestion of style.

Peter de Bretteville practices architecture in Los Angeles and teaches at the USC School of Architecture. He received his Master of Architecture from Yale University in 1968.

The design combines two common conceptions of a tall building. The three part, base-shaft-capital, order of New York "Renaissance", Sullivan, and Mies governs the perimeter plane and frame which are surfaced with salmon colored marble. The double floor height openings of this wall establish a scale harmonious with Michigan Avenue and the river cut. The pyramidal order of Hugh Ferriss' and of Hood's quote "Gothic" governs the upper extensions of the frame, the elevator core, and the inner wall of aluminum and green glass. The more delicate scale of the inner volume is related to the close view and the interior. The cylinder at the top mirrors the interior circular voids which form mezzanines at intermittent levels. On the north and in some parts of the ground floor, the glass wall comes out to the plane of the screen wall. The plan diagram of the circle within the square is explored as both a solid and a void volumetrically, and is variously interpreted at different levels.

The form of the tower also responds to the particular orientation of the site. The more or less identical south and west façades address the duality of this corner condition. The south is the gateway or entrance to north Michigan Avenue while the west is the actual building front and entrance.





Born in 1950, Delsalle studied architecture at St. Luc Tournai and at the Beaux—Arts in Paris where he received his degree in 1977. He participated in the following competitions: Cergy—Pontoise Park (1978), Romilly/Seine Square (1978), and Le Mans Town Hall (1979 in collaboration with Stephane Lagasse).

Born 1950 in Providence, Rhode Island, she graduated from Bennington, College of Arts and Sciences, University (Bachelor of Arts), and from the University of Rhode Island (Master of Architecture). She won both the Rome Prize in Architecture and the Hayes Fellowship to Rome for the firms of both Harry Seitz and James B. Hunt Jr., and exhibited her work at the Rome Interrotta Exhibition.

Up Against the Wall: the Tower

The Tribune is here seen as a wall, a garden, and ultimately as a thickness of the wall. But the wall is really a facade: it alludes to a vertical surface, it is a screen off of which the Superwall as wall is a thick screen of information which the news gradually enters.

The Superwall incorporates the composition of the tower. It is a landscape of collected objects, a mass of the tower. These are part of the tower. They are part of the tower.

The Superwall is the arc of the garden, and of the accumulated garden landscape. The Superwall is a 'cyclorama' of information.

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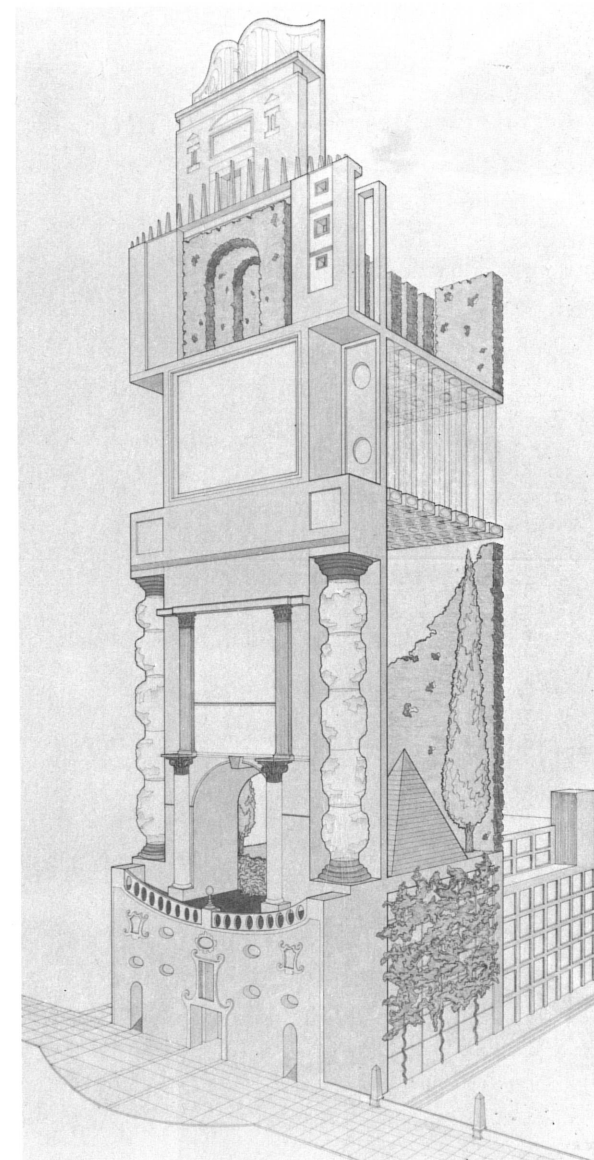
Born 1950 in Providence, Rhode Island. Received degrees from Bennington, College (Bachelor of Art, 1972), Cornell University (Bachelor of Architecture 1975), and Harvard University (Master of Architecture, 1976). A recipient of both the Rome Prize in Architecture and the Fulbright Hayes Fellowship to Rome, she has also taught, worked for the firms of both Harry Weese and Robertson Ward, Jr., and exhibited her work in several shows including the Rome Interrotta Exhibition.

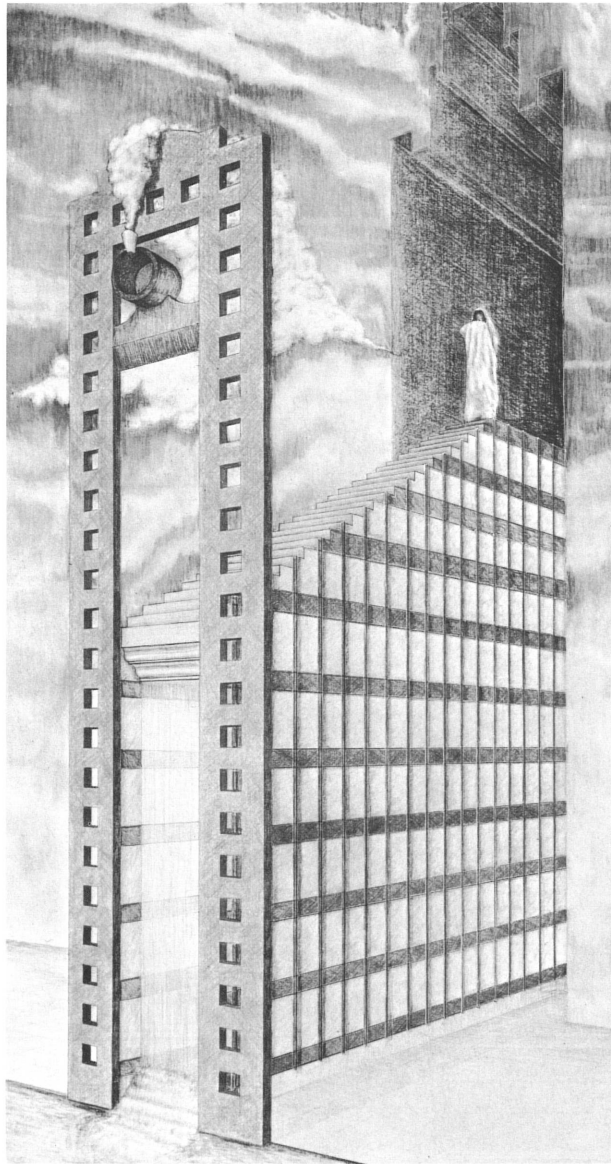
Up Against the Wall: the Tower, the Superwall, and the Garden

The Tribune is here seen as a landscape. The landscape is a wall, a garden, and ultimately the tower. The tower is the thickness of the wall. But the wall is more complex because it is really a facade: it alludes to flatness, it alludes to depth, it is a vertical surface, it is a picture plane. It presents an interplay between the flat and the concave. The Superwall as facade is a screen off of which information can be read. The Superwall as wall is a thickness of habitable poche out of which the news gradually emerges.

The Superwall incorporates other elements that belong to the composition of the tower. It is a garden wall which supports a landscape of collected objects which inhabit the implied mass of the tower. These items act to structure the fabric of the tower. They are part of the furniture of the world.

The Superwall is the architecture of facade, of poche, of the garden, and of the accumulated objects which populate the garden landscape. The SUPERWALL reads as a screen; the 'cyclorama' of information.





Born in 1952, she received her degrees in architecture from Illinois Institute of Technology and the Architectural Association of London. She works for Stanley Tigerman, teaches at the University of Illinois, and writes for *Skyline*. Her work, including her winning entry in the 1978 Graham Foundation "Townhouse Competition", has appeared in several exhibits.

An invitation to design a Tribune Tower when no intention exists to erect it, is in fact a request to create the "unbuildable". It is an opportunity to hypothesize, to fantasize, and to dream. While the product of this freedom may seem only illusory, it may at the same time serve a tangible purpose: visionary concepts in the built form are the marriage of reality and dreams. They tend to germinate from an initial premise where one addresses the question "what if?"

What if, one day, a person crossing the Michigan Avenue bridge saw a Miesian volume slid out from a Tribune-Tower-configured cavern in the sky? . . . The rest is perhaps a rational occurrence based on this hypothesis.

Deborah Doyle, architect, assisted by Patrick J. Burke

Born in 1949, Duany received her degree from Princeton (1971) and Yale (1976-8). She is a partner in the firm Arquitectonica and a professor at the University of Miami (1980-).

Born in 1950, Plater-Zyberk received her degree from Princeton (1972) and is a partner in the firm Arquitectonica and a professor at the University of Miami (1976-).

This design proposes the architecture of the future, which the architecture of the past has not yet seen.

Credits:
Jose Bon
Armando Montero

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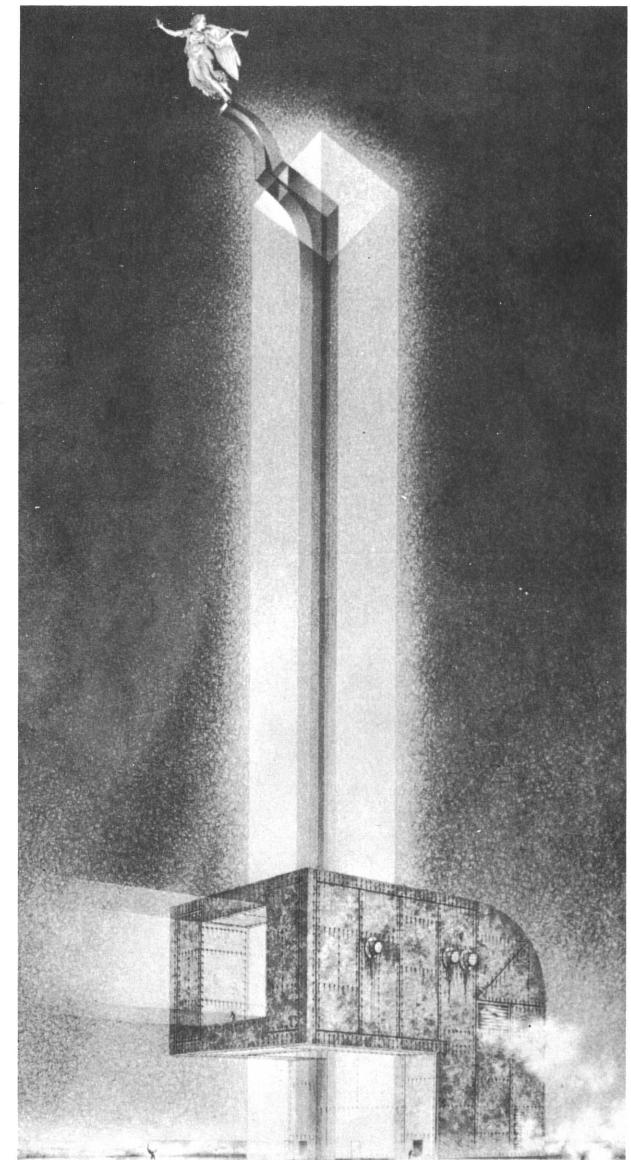
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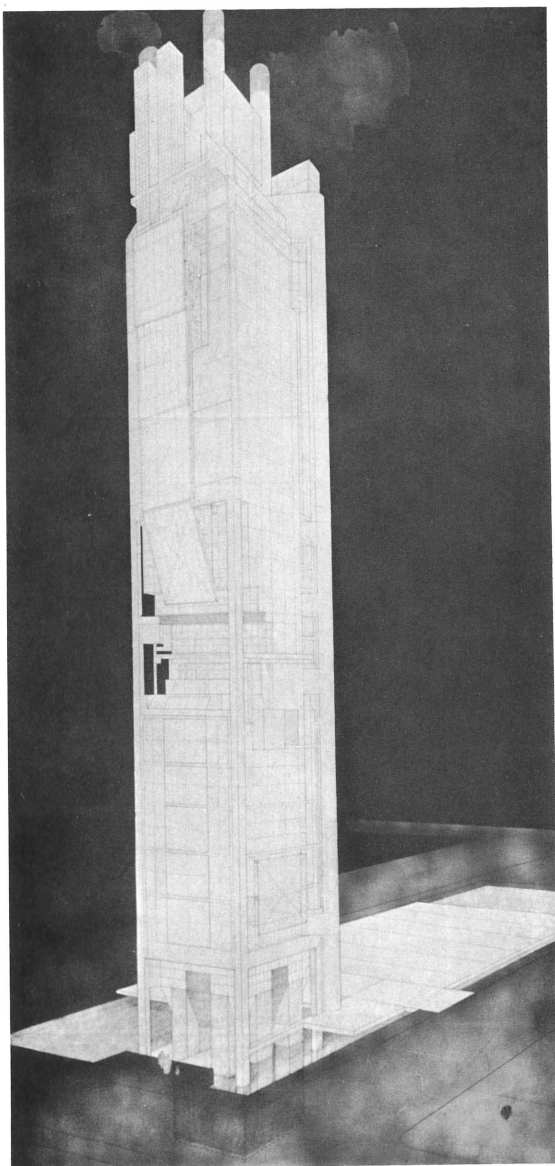
Born in 1949, Duany received his architectural degree from Princeton (1971) and Yale (1974). He is a partner in the firm Arquitectonica (1976-80) and an Assistant Professor at the University of Miami (1974-79).

Born in 1950, Plater-Zyberk received her architectural degree from Princeton (1972) and Yale (1974). She is a partner in the firm Arquitectonica and an Assistant Professor at the University of Miami (1979- present).

This design proposes the extremes of beauty and of violence which the architecture of our time alone can attain.

Credits:
Jose Bon
Armando Montero





The newspaper is an instrument of communication; architecture, a system which communicates; and the street, a place where communication occurs. A skyscraper which turns all these forms of communication—the written word, street jargon, and architectural language—into a vertical episode, thus becomes a landmark of urban communication.

Traditionally the skyscraper has tended to cut off communication after the street level by vacuuming up street activity and sealing it into an enclosed climatized envelope. If the skyscraper is to become the symbolic structure of an instrument of the people and a vehicle of local, national, and international communication, it must be revised. The proposed building is, by virtue of its language, both an extension of street activity and a projection of the newspaper's urgency to communicate.

Born in 1929 in Toronto, Canada, he received a B.S. in Architecture (1954) from the University of California and studied city planning at Harvard. The recipient of numerous awards, he has been in private practice in Los Angeles since 1957. He is a member of the University of California, Los Angeles; and the University of

The building is made of steel and concrete. The top. Inside the eagle there is a restaurant. Attached to the sides are two hoist-type ride for people. A parking lot, an office building, are tents that will be set up. The ride would set up.

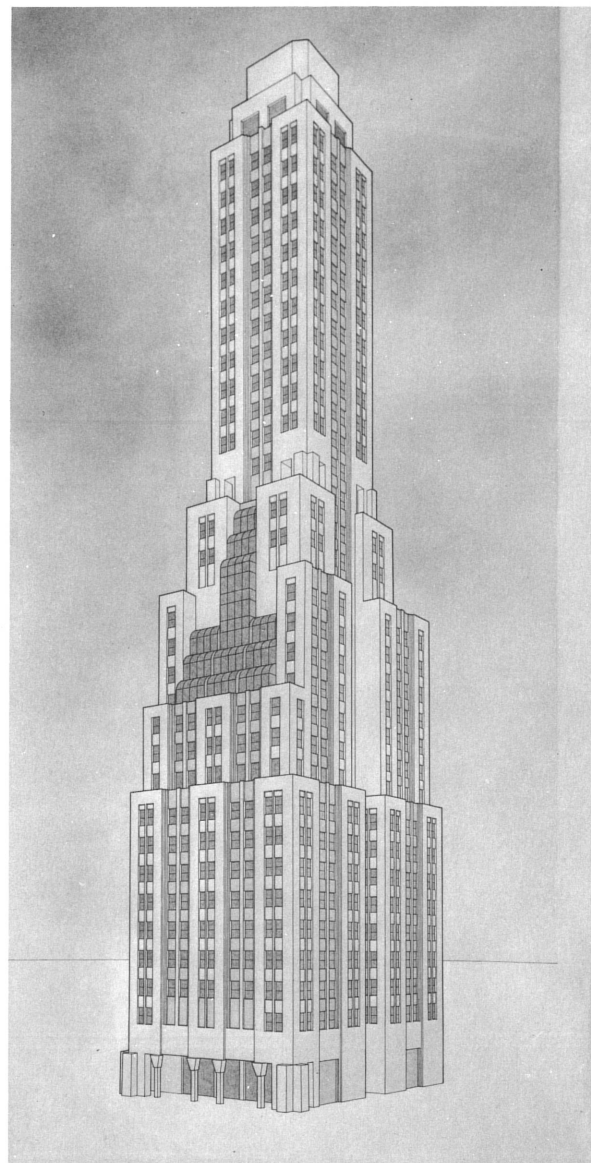
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The building is made of solid concrete and has an eagle on top. Inside the eagle there is a computer that sends out the news. Attached to the sides of the building are wings and a hoist-type ride for people. At the bottom, surrounding the office building, are tents that the people who come to use the ride would set up.





Born in 1952 in Chicago, he received his Bachelor of Architecture (1974) from the University of Illinois and spent one year at their Versailles campus. He did his graduate work (1976-77) at Yale University and was a winner in the Graham Foundation "Townhouse Competition" (1978). He is currently an associate architect with Nagle, Hartray & Associates in Chicago.

Based essentially on the 1930s style office building prototype, several issues are addressed concerning a "modern skyscraper".

First, a sense of scale and proportion is expressed to perceivers on the ground plane via the numerous setbacks that occur as the structure rises. Furthermore, as a result of the building's form, more light is let down to the street below.

Secondly, the differing spaces and functions within the building are expressed in a hierarchal order (i.e. from clerical to common spaces to management). As a result of these diminishing in size as the building rises, the form also becomes efficient with respect to the distribution of people via transportation networks.

Current energy concerns account for the extensive use of double-hung windows which can be used to ventilate the spaces, thereby cutting down on the need for air conditioning.

Finally, and perhaps most importantly, an edifice should be presented expressing the strength, integrity, and permanence of the institution for which it serves, the *Chicago Tribune*.

Born in 1946 in Sacramento, he received his architectural degrees from the University of California (1969) and the University of Illinois (1971). A Rome Prize winner in 1972, he is currently a member of the American Academy of Architecture in New York. He is currently an associate architect with Nagle, Hartray & Associates in Chicago.

The Tribune is thought of as a negative or opposite in mass to the existing building today. This void alludes to subtraction, with which the building is created with purpose. Their tomb became the object.

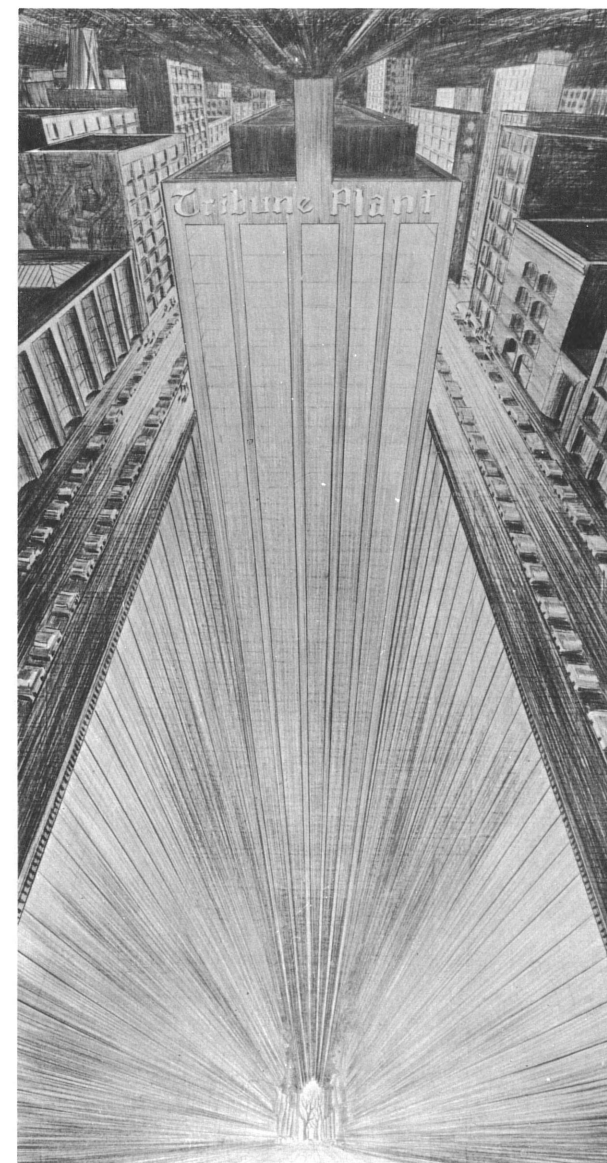
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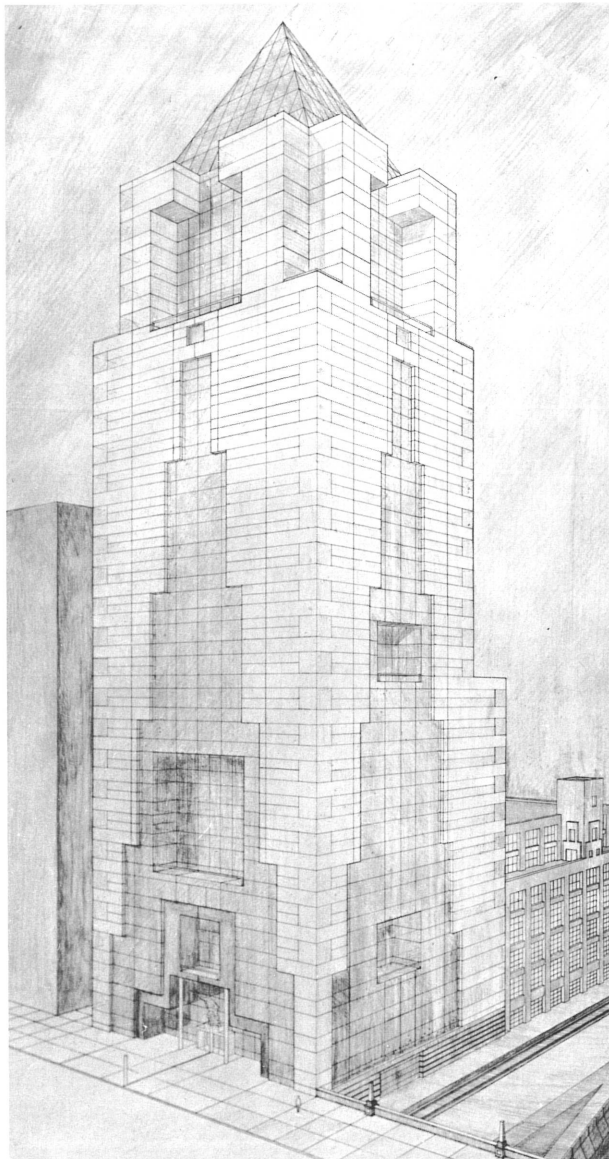
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The Tribune is thought of here as the void or, as the negative or opposite in mass of a tower as so often explored today. This void alludes to the opposite of addition: subtraction, with which the Egyptians evolved so carefully with purpose. Their tombs derived power from space which became the object.





Hoppner is an architect practicing in New York City and teaching at the University of Kentucky.

A Lighthouse to the City and the Lake

The silhouette and mass of the new tower are similar to the existing tower. At the top the pyramid contains restaurants, meeting rooms, a pool, and other social and physical activity spaces for all those working in the building. It becomes a beacon to both city and lake. Directly below this level are five floors of executive space, with offices projected out from the inner glass prism of general office space. The large prismatic areas between the projected offices also act as lights or beacons to the city. Cuts back to the inner glass layer occur elsewhere in the building and are adjacent to multistory spaces that link groups of floors. The building is totally glass as a free press building ought to be; the outermost layer is grey glass. The next layer is inscribed "skyline" is mirrored glass to reflect the reality and solidity of the city. The innermost layer at the entrance, the cuts, the prism, and the pyramid is clear glass. Entrance to the building is beneath a statue of Truth.

Born in 1941 in Washington, D.C.
Bachelor of Architecture (1965) from Princeton University
Master of Architecture (1967) from Princeton University
professor of architecture at Princeton University

Born in 1953 in Niagara Falls, New York
Bachelor of Architecture (1975) from Princeton University
He is an associate at Hoppner Associates and is currently practicing in New York City

This project is dedicated to the memory of J. P. Kouwenhoven. In looking at the meaning in the parallel form of the gridiron imposed on American skyscraper and, jazz. Each improvisation through the whole, a system which in itself is and free parts. The American process which is never complete

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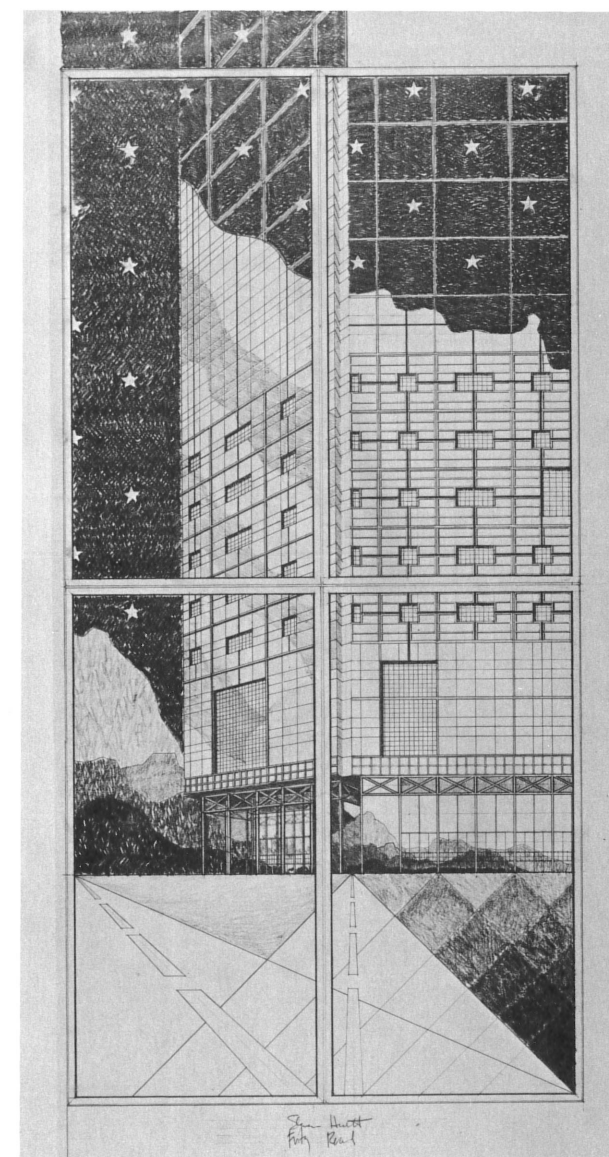
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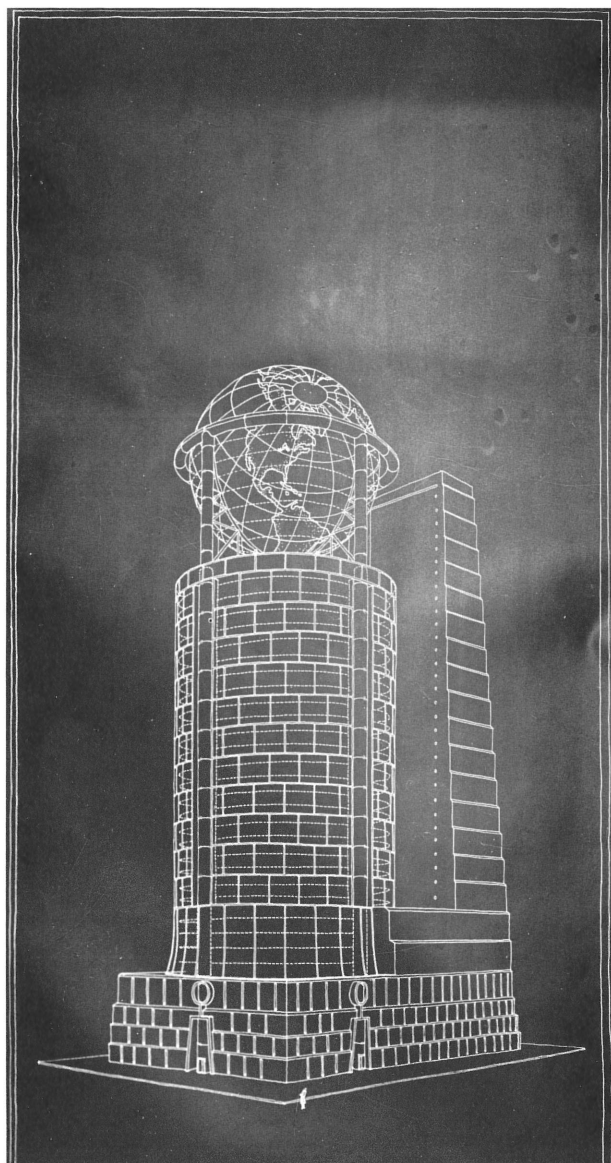
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Born in 1941 in Washington D.C., Hurtt received his Bachelor of Architecture (1963) and Master of Fine Arts (1965) from Princeton University and his Master of Architecture (1967) from Cornell University. He is an associate professor of architecture at the University of Notre Dame.

Born in 1953 in Niagara Falls, New York, Read received his Bachelor of Architecture (1976) from the University of Notre Dame. He is an associate architect at Booth, Hanson & Associates and is currently teaching at Notre Dame.

This project is dedicated to the observations of John A. Kouwenhoven. In looking at America, Kouwenhoven found meaning in the parallel forms of the U. S. Constitution, the gridiron imposed on America by the Ordinance of 1875, the skyscraper and, jazz. Each provides for individual action and improvisation through emphasis on the past rather than the whole, a system which in its ideal form is made up of parallel and free parts. The American grid emphasizes the democratic process which is never complete. . . .





Israel attended Yale University and received his architectural degrees from the University of Pennsylvania (1967) and Cooper Union (1971), and was a Rome Prize recipient (1973-75). He has worked in New York, Philadelphia, Rome, Teheran, London, and Los Angeles, and teaches at the University of California at Los Angeles.

Ellis received his Master of Architecture (1970) from Cambridge University and has worked in London, Cambridge, Philadelphia, San Francisco, and La Jolla, California. He has taught at Cambridge University, the University of California at Berkeley and the University College in London. In 1979 he received an Owings Corning award.

Simply composed the Chicago Tribune Tower sits on a softly hewn sandstone base which steps down to the horizon in graduated beige tones. Giant keyhole (sic) portals mark the entry points. From the base extends a green tinted glass cylinder of open work areas. Its mullions are staggered vertically to echo the rhythm of the deep slot windows in the base.

Elevators glide up through green marble columns which terminate in the circumferential ring of a global village of press rooms and observation points. This world is aqua glazed, the continents are drawn in tracery and mirrored in gold. The star of Chicago is an eternal light.

The global column is sitting in front of a stepped sandstone slab of smaller offices and service spaces. It is a rear end extension of the global base.

Born 1940 in Nuremberg,
C. F. Murphy Associates
their Principal and Director
Design since 1973.

The image of this skyscraper
recomposition of classic
building arts. Through it
suggests how we can build
while above all expressing
condition.

Helmut Jahn architect, a

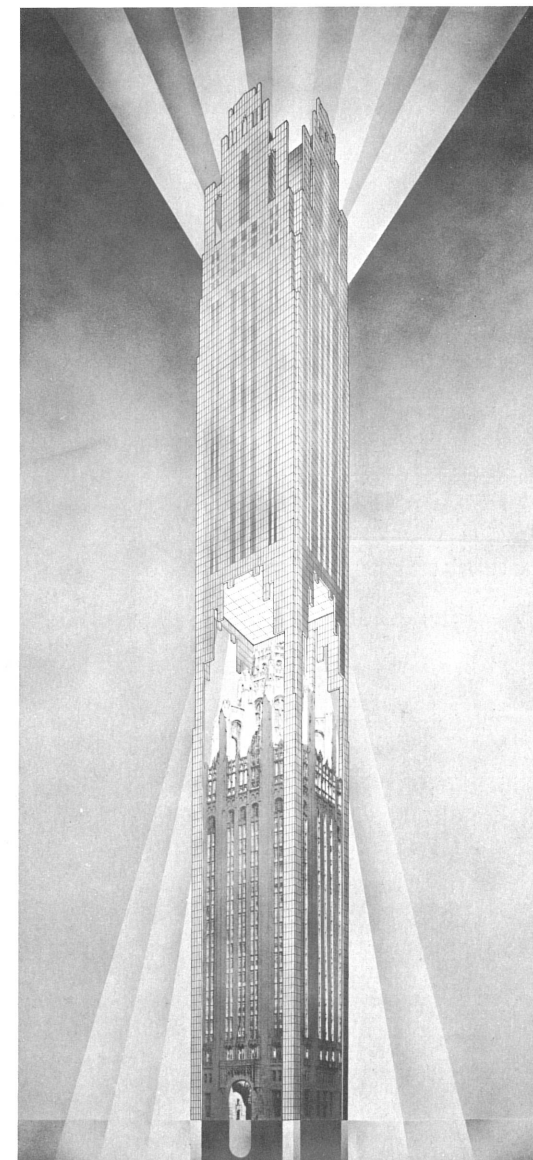
and received his architectural education in Pennsylvania (1967) and Rome Prize recipient New York, Philadelphia, Rome, and teaches at the University of California, Los Angeles.

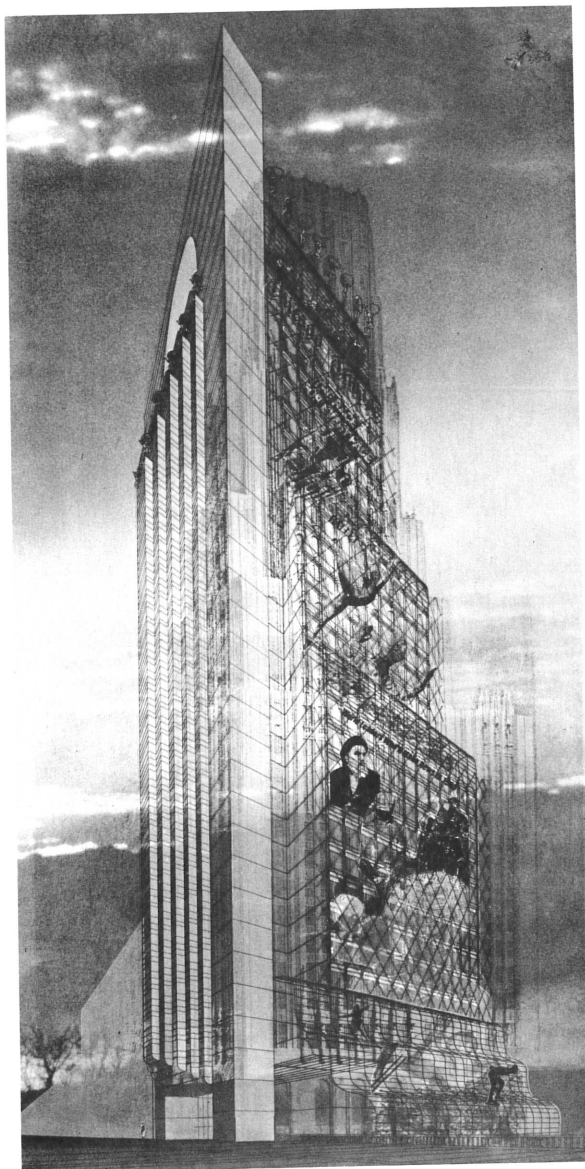
Architecture (1970) from Harvard University, worked in London, Cambridge, Massachusetts, La Jolla, California. He has been a professor at the University of California, Los Angeles. In 1979 he received the Pritzker Prize.

The Tribune Tower sits on a softly sloping hill down to the horizon in the distance. The whole (sic) portals mark the building as a green tinted glass cylinder staggered vertically to the ground. The windows in the base are framed by marble columns which suggest a global village of the future. This world is aqua glazed, and mirrored in gold. The building is a front of a stepped sandstone facade. It is a rear end

Born 1940 in Nuremberg, Germany, he has been with C. F. Murphy Associates in Chicago since 1967, and has been their Principal and Director in charge of Planning and Design since 1973.

The image of this skyscraper pursues an appropriate recomposition of classic and modern principles of the building arts. Through its new typology the building suggests how we can build for a future that honors its past, while above all expressing the truth of our contemporary condition.





Kennon, the president of Caudill, Rowlett, Scott Architects (CRS), received his Master of Architecture (1957) from Cranbrook Academy of Art and was a senior designer (1957-64) with Eero Saarinen & Associates.

As Louis Sullivan said of Eliel Saarinen's 1922 second-prize-winning entry: "in its single solidarity of concentrated intention there is revealed a logic of a new order, the logic of living things. . . ." He recognized that the Saarinen concept for the Tribune Tower, with its graceful embrace of the Chicago sky was clearly ahead of its time soaring quality, human scale, boldness of concept, and gentle and yet also provided a continuity with history . . . Saarinen's project should have been realized.

We carry forward the Saarinen lineage. Where Saarinen expressed a singular concentration intention we deliberately state a duality of intentions in our concept. The continuity of the principle of a skyscraper with a base, shaft, and a sky connection is expressed in the Michigan Avenue façade—in contrast to the processing and communicating of events and issues which is the essence of a great newspaper. Our building is the communicating agent of constantly changing events. The allusionary façade is a metaphor of a great printing press with its continuously rolling paper.

As if in dialogue with a communications satellite sending and receiving impulses; information cascades instantly down the façade expressing the indeterminacies and realities in our lives as we individually share events with our global neighbors.

Paul Kennon with Jay Bauer, Mark Ernst, Tom Koechlin, Doss Mabe, Mike Shirley, Youngjo Sul, and Mike Ytterberg.

Koetter received his a of Oregon (1962) and partner (1965-75 of W York, he now heads F has taught at Cornell and Yale University, a University.

The American Eagle

This moderately ta memorable addition

A large glazed lobb streetscape for the pa building at these low city's bustling street l are many floors of gen by a series of multi-le

This office portion glazed winter garden atmospheric cloud ch and cloud chamber o miniature world of v capable of supporting animal life.

Further up, the str restaurant/observatio which forms a small peak—making availa as exhilarating rendi

Fred Koetter archite James Beyer, Donald

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Koetter received his architectural degrees from the University of Oregon (1962) and Cornell University (1967). Formerly a partner (1965-75 of Wells/Koetter/Dennis in Ithica, New York, he now heads Fred Koetter & Associates in Boston. He has taught at Cornell University, the University of Kentucky, and Yale University, and is currently teaching at Harvard University.

The American Eagle

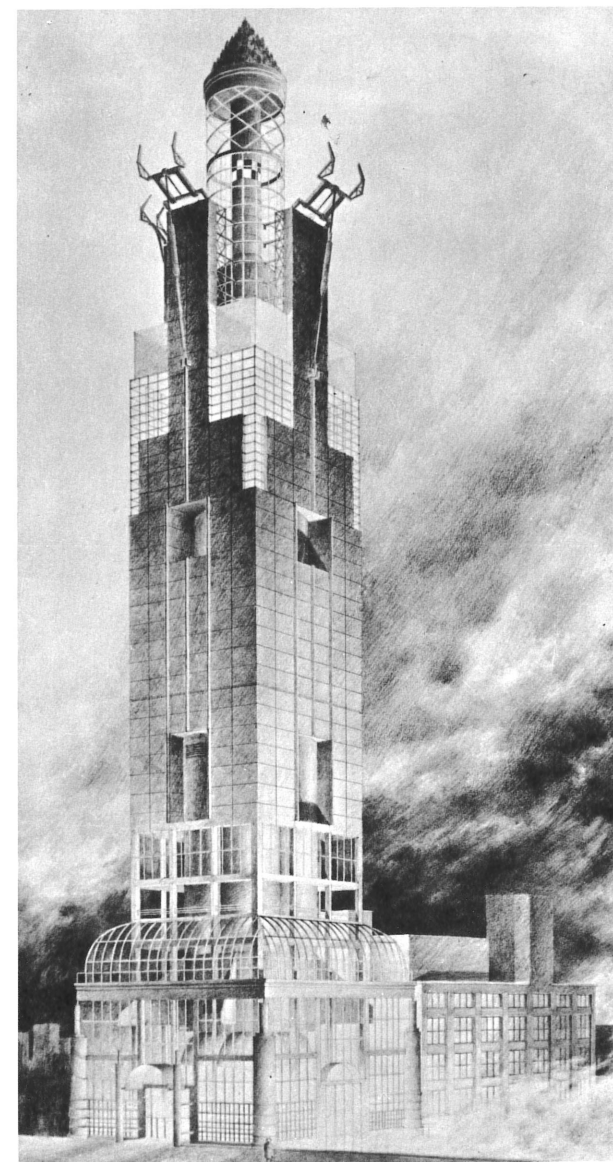
This moderately tall building offers to Chicago a hopefully memorable addition to its famous skyline.

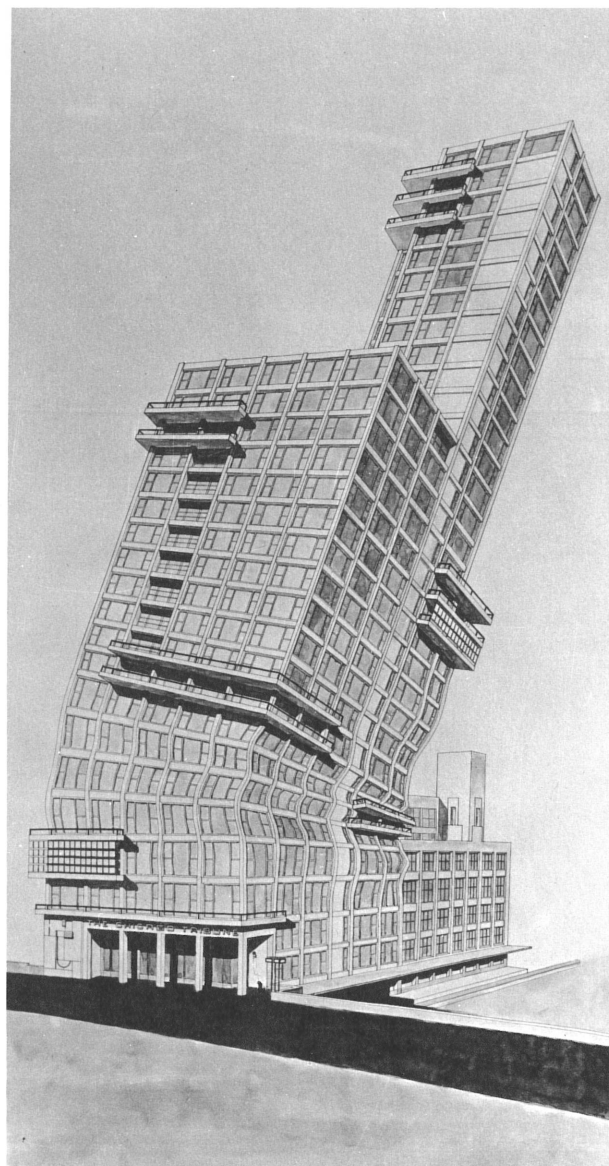
A large glazed lobby creates an inviting element of streetscape for the passerby and allows persons within the building at these lower levels to feel themselves a part of the city's bustling street life. Rising above these public-use areas are many floors of general office accommodation punctuated by a series of multi-level conference/meeting rooms.

This office portion of the building is then topped by a tall glazed winter garden which is, in turn, topped by an atmospheric cloud chamber. Together, the enclosed garden and cloud chamber offer to sometimes chilly Chicagoans a miniature world of variable and semi-tropical climates, capable of supporting a rich and exotic range of plant and animal life.

Further up, the structure is crowned by a stationary restaurant/observation level, the conical superstructure of which forms a small but accessible pine-covered mountain peak—making available to the prairie dwellers of the region as exhilarating rendition of Rocky Mountain ambiance.

Fred Koetter architect, assisted by Thomas Kelly Wilson, James Beyer, Donald Flagg, and Cheryl Keown





Variation on a Theme #WG-23

During these times of chaos and uncertainty in the architectural world, we believe it important to recognize and support the underlying continuity of architectural thought across time. If many of the early moderns tended to devalue and openly disregard the interests of this continuum, then we today must not, in our revisionist frenzies, duplicate such unfortunate errors of judgment.

#WG-23 is an effort to illustrate how the past and present might fruitfully co-exist in a single building how advances in technology, for instance, need not obliterate the memory and value of past accomplishments. This experimental structure, the best of its kind (to our knowledge) attempted at this scale, makes use of the Volker/Santini pneumatic frame and sidewall system. Although the V/S system, with its inherently high strength-to-weight ratio and its spectacular cost-saving potential, promises to render conventional high-rise construction methods obsolete in the very near future, such breakthroughs do not, in our view, necessarily threaten the interests of enlightened eclecticism.

Fred Koetter architect, assisted by Jonathan Halper (in charge of drawings), Waldo Maffei, and John Meder

Livesey/Rosenstein was for
New York City.

Our project is meant to recall architectural heritage. For example, Loos's entry to the original competition was meant to recall the more traditional Oldenburg's late entry to the competition might be indicative of something that has been emanating from the past.

The building has been designed as a Playskool block, constructed of concrete, is intended to recall some of the most important buildings, and would house the middle is an Evenflo building, granite with punched windows, for administrators and journalists. The cap houses a restaurant, such buildings, and the New York City houses the mechanical rooms.

The building might also recall some other recent projects.

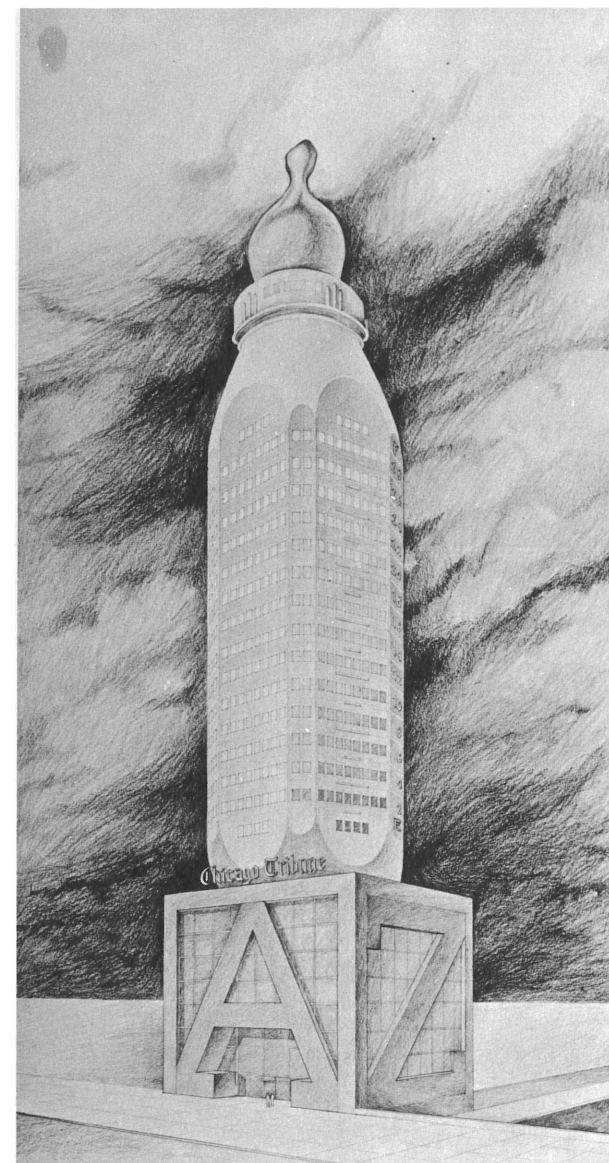
Livesy and Rosenstein, architect

Livesey/Rosenstein was formed in 1978 and is based in New York City.

Our project is meant to recall parts of Chicago's architectural heritage. First, it makes reference to Adolf Loos's entry to the original 1922 competition. Second, it is meant to recall the more popular imagery of Claes Oldenburg's late entry to the same competition. Finally, it might be indicative of some of the infantile architecture that has been emanating from Chicago recently.

The building has been divided into three parts: the base a Playskool block, constructed of plate-steel sections and glass, is intended to recall some of the area's older industrial buildings, and would house the production part of the paper. The middle is an Evenflo bottle and is constructed of pink granite with punched windows. This area would house the administrators and journalists. The top is actually in two parts. The cap houses a revolving restaurant as is *de rigueur* in such buildings, and the Nuk nipple is made of copper and houses the mechanical room.

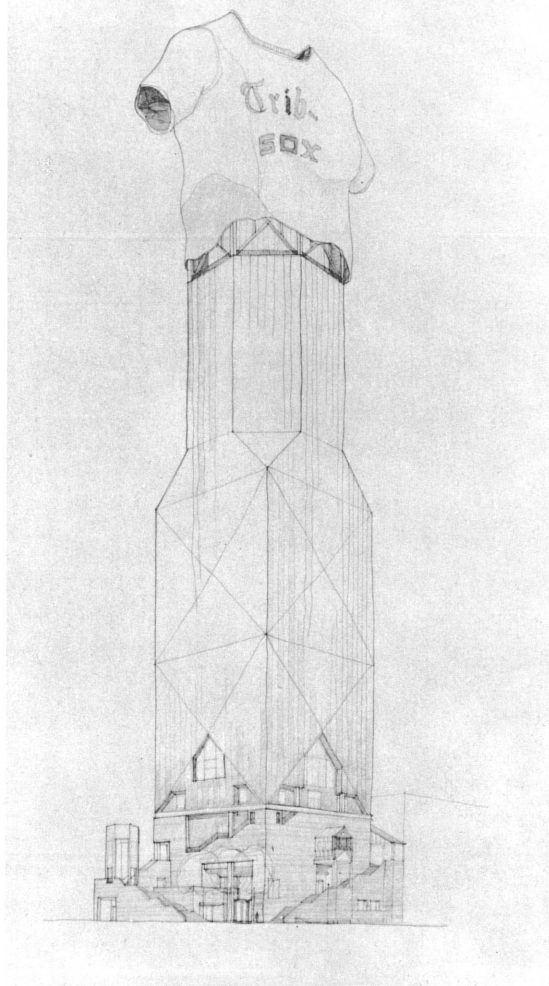
The building might also be thought to make reference to some other recent projects and current trends in architecture.



Livesey and Rosenstein, architects, assisted by Turan Duda

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Born in 1936 in Detroit, Michigan, he received his MFA (1959) from Princeton University and pursued a Fulbright study (1959-60) in India. From 1962-65, he was with the firm MLTW and headed the Department of Architecture at the University of Oregon from 1964-67 and at Massachusetts Institute of Technology from 1967-75. He is also the co-author of "The Place of Houses".

Classic torso in the skyline of the city, a proud presence among boxes of absence: the Stature of the Libertarian Press embodied in a vast stainless steel T-shirt, scaled to the prairie and the lake and bearing the marks of Sport, the latest weapon in the arsenal of democracy.

At the base it's all connection, with streetscape extended into stairs (the emblem of bodily movement) that ascend in stages around and through the building to an intermediate media center and on to the top of the adjoining building where gymnasias and roof-top terraces offer opportunity to the jogging multitudes. Between the monumental T-shirt capital where the figure comes out of its columnar closet to announce itself, and the step-filled base with its overtones of ritual, there is a glittering shaft of glass. This middle is one among many routine office enclosures; too far removed from the street to have human consequence and too much a part of the urban proliferation to signify the Tribune's pretensions, which demand to be seen from afar and at the top. T-shirts and glass curtain walls, the two most ubiquitous clothings of our time, are here merged with the column, the traditional measure of architecture and of the press; Loos's prophecy for the future.

Word-processing machines beat out the pulse of the news within the torso, while at its top an enormous unroofed rotunda encompassed by the neck of the shirt provides (on those days when the Windy City will allow) a view of the sky which is simply unprecedented.

Two great competitive features of this design are that its message could be worn even among those who never venture downtown and that miniature plastic and bronze replicas would be so readily recognizable that they could be sold to tourists without even bothering to build the building, and certainly without making it the tallest anything.

The winner of two Pro Machado heads the De Rhode Island School of partnership with Jorge

It is, among other th about a confrontation, one of their possible fu and America. It is, of c

The characters at pl The types are Panthec elements are Wall, Pil of the same story Pyra performs the role of K of three with dismemb some typological novel the object/tissue and t type with which to do piers and streets and s series of pilasters, etc.

Rodolfo Machado, arc

Michigan, he received his MFA from the University of Michigan and pursued a Fulbright Fellowship in 1962-65, he was with the firm of Architecture at the University of Massachusetts in 1964-67 and at Massachusetts Institute of Technology in 1967-75. He is also the co-author

of the city, a proud presence of the Stature of the Libertarian Press in a steel T-shirt, scaled to the scale of the marks of Sport, the marks of democracy. The building, with streetscape extended (daily movement) that ascend in the building to an intermediate level of the adjoining building. The terraces offer opportunity to the monumental T-shirt capital of its columnar closet to the filled base with its overtones of a raft of glass. This middle is one of enclosures; too far removed from the sequence and too much a part of the signify the Tribune's pretensions, in afar and at the top. T-shirts are the most ubiquitous clothings of the column, the traditional of the press; Loos's prophecy for

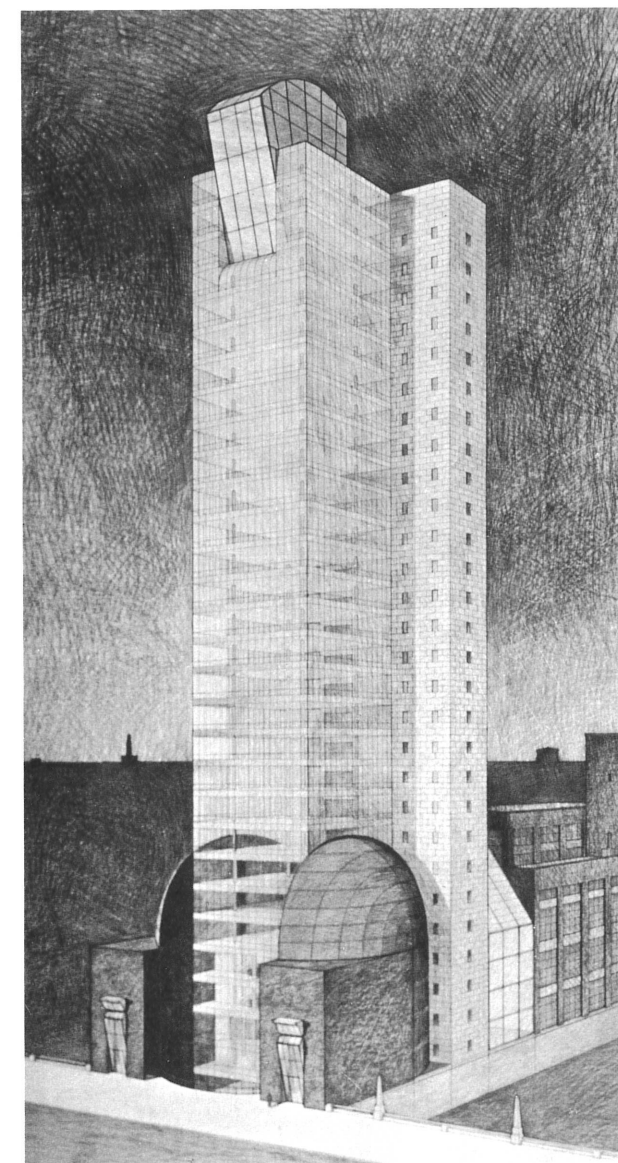
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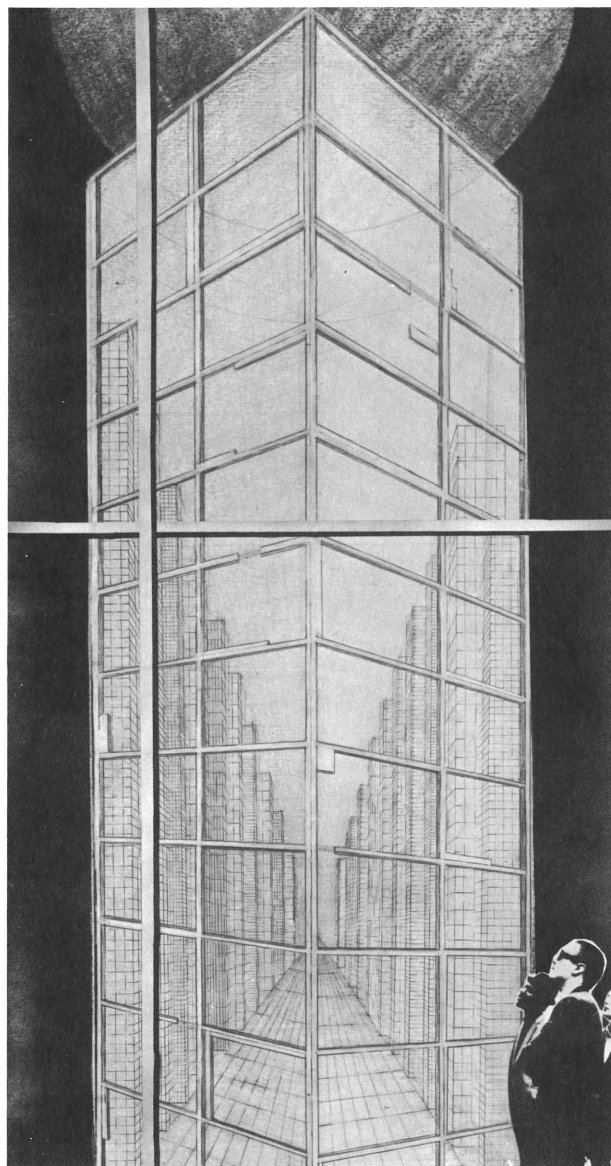
Features of this design are that its among those who never venture the plastic and bronze replicas of the building, and the tallest anything.

The winner of two Progressive Architecture Design Awards, Machado heads the Department of Architecture at the Rhode Island School of Design. He practices in Boston in partnership with Jorge Silvetti.

It is, among other things, about the old struggle of types, about a confrontation, about Classicism and Modernity and one of their possible futures, and even perhaps about Europe and America. It is, of course, only about architecture.

The characters at play are of two kinds: types and elements. The types are Pantheon, Skyscraper and Arcade. The elements are Wall, Pilaster and Keystone (in another version of the same story Pyramid replaces Pantheon and Cornice performs the role of Keystone). It is a violent relationship of three with dismemberings and penetrations from where some typological novelty might result. A type born beyond the object/tissue and the urban/non-urban oppositions, a type with which to do gates and conform edges, and to make piers and streets and squares and to form urban walls and series of pilasters, etc.





A Fellow at the Institute for Urban Studies, MacNair is director of the National Architectural Exchange and editor of Skyline. He is an associate professor at Parsons School of Design.

"Buildings and Grounds"

A new society is being formed by myriad unions of men in gray uniforms who maintain. Either they work inside during the dark of night scrubbing, sweeping, dusting, mopping; or they work outside during the day raking, clipping, pruning, mowing, planting, and watering. Usually they work alone. They are not the janitors of society, nor the gardeners of architecture, nor can they really be called builders of dreams, for they pivot between anabolism and catabolism, between flow and ebb, between pick and talk. They are there to maintain, to keep, and to always remove our dirt not so that white walls can be forever clean, but so that they can be clean tonight to become dirty again tomorrow. The men in gray uniforms stand for the work of our status quo.

Born in 1928 in Tokyo, he is also a Professor at the University of Tokyo.

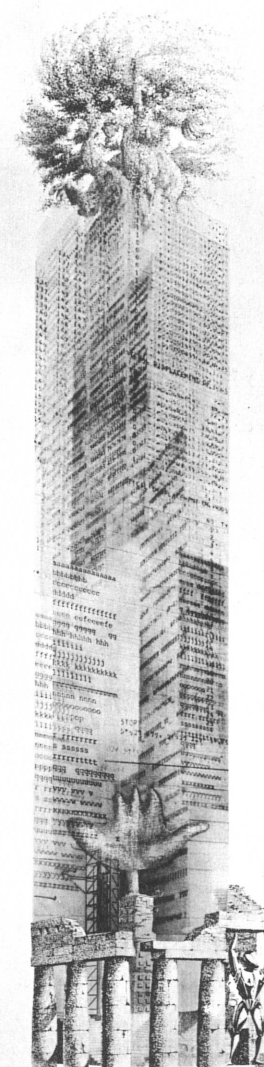
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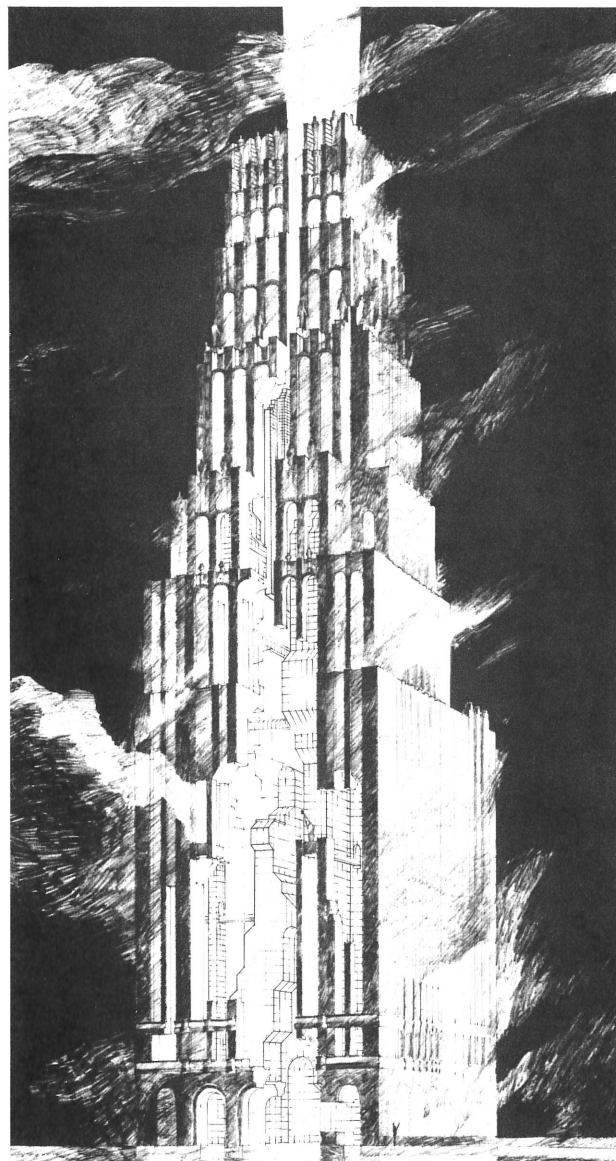
Urban Studies, MacNair is
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Born in 1928 in Tokyo, he graduated from the University of
 Tokyo and from Harvard University. Presently practicing in
 Tokyo, he is also a Professor of Architecture at the
 University of Tokyo.

A METROPOLITAN LIFE MACHINE transmits myriad
 conflicting information. yesterday's dreams and histories of
 the future, an eternity of confusion and a moment of insight,
 the work of Shakespeare in a mountain of rubbish, the cream
 of decadence and the bread of innocence, gossip, trivia,
 wisdom and rhyme, bears, bulls, wars and friendly
 interventions. Rooted in artifacts, the past, and death yet leafy
 bough pulled to future and stirring with every faint breeze.
 Female and male, it waits passively, an object of contemplation,
 and tugs at sleeve, an aggressive mariner.





Charles Moore, John Ruble, and Buzz Yudell began their joint practice in Los Angeles in 1977. Their professional involvements also include teaching and writing.

It is a voice, resonant and rich, ringing amidst the wealth and joy of life. In utterance sublime and melodious, it prophesies a time to come, and not so far away, when the wretched and the yearning, the sordid, and the fierce, shall escape the bondage and the mania of fixed ideas. Qualifying as it does in every technical regard, and conforming to the mandatory items of the official program of instructions, it goes freely in advance, and, with the steel frame as a thesis, displays a high science of design such as the world up to this day had neither known or surmised. In its single solidarity of concentrated intention, there is revealed a logic of a new order, the logic of living things; and this inexorable logic of life is most graciously accepted and set forth in fluency of form. Rising from the earth in suspiration as of the earth and as of the universal genius or person, it ascends in beauty lofty and serene . . . until its lovely crest seems at one day with the sky. (Louis Sullivan as paraphrased by Charles Moore)

Moss received a Master of "University of California at University (1972). He has

The Chicago Tribune T folded newspaper with a m skin, wrapped with a steel hourglass. If Albert Camus caricatured modern man's and reading the newspaper here a symbol with which familiar (the newspaper, t is readily accessible elsewh

The Doonesbury skin is changeable sign. It epitom capable of offering is a mi wit, perhaps, as opposed t is a moment for an archite and James Joyce, a time f architectural language, sin formal means no longer se

The newspaper (buildin center with a "string" cum of the newspaper image, a (straightfaced) technology

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by Charles Moore)

Moss received a Master of Architecture from both the
University of California at Berkeley (1968) and Harvard
University (1972). He has had his own practice since 1976.

The Chicago Tribune Tower, 1980, is here conceived as a
folded newspaper with a metal, "Doonesbury" comic-strip
skin, wrapped with a steel lattice configuration as an
hourglass. If Albert Camus touched a current essence when he
caricatured modern man's life as consisting of "fornication
and reading the newspaper," then modern man should find
here a symbol with which he is both comfortable and
familiar (the newspaper, that is, not the fornication, which
is readily accessible elsewhere).

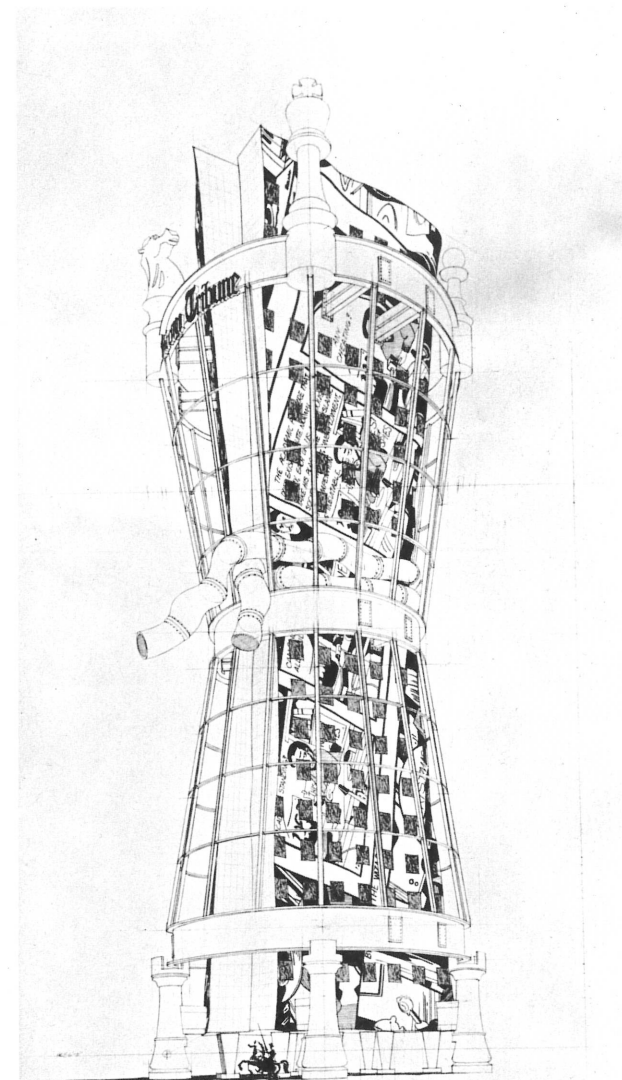
The Doonesbury skin is to be a permanent condition, not a
changeable sign. It epitomizes a time when the best we seem
capable of offering is a mixture of satire, caprice, and levity—
wit, perhaps, as opposed to sustained, rigorous intellect. This
is a moment for an architectural combine of Jonathan Swift
and James Joyce, a time for radically, personally restructuring
architectural language, since both old and relatively new
formal means no longer seem to convince.

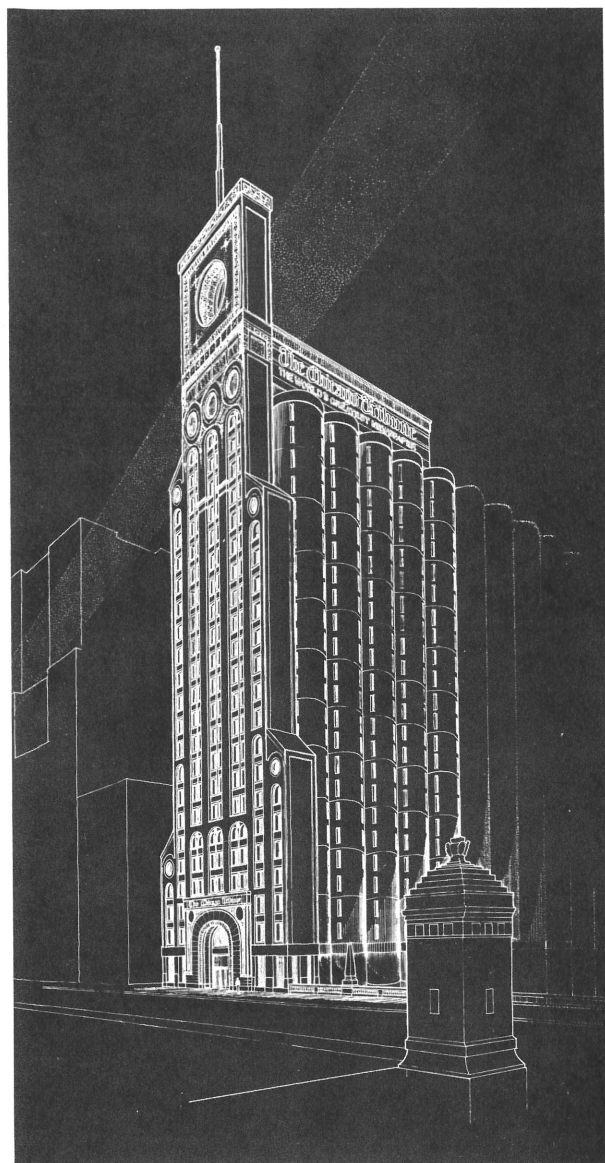
The newspaper (building shell) is tied appropriately at its
center with a "string" cum HVAC duct, a literal reinforcement
of the newspaper image, and a comment on the end of
(straightfaced) technology as both visual means and ends.

The symbolic role of the hourglass is multiple. First, it
suggests nostalgically another time—Tatlin, constructivism,
and what seems in retrospect an almost adolescent enthusiasm
for both the architectural and social purposefulness of a
new technology, "cleanly", "naturally", "honestly" expressed.

The hourglass, an ancient, readily recognizable
configuration, posits quite literally the issue of time as it
relates to the inevitable comings and goings of design
viewpoints (and everything else as well). Hence it prescribes a
kind of relativism rather than an absolutism of architectural
vision. At a moment in 1980, on Michigan Avenue in Chicago,
the hourglass captures the folded newspaper.

The chess pieces complete this series of colliding images.
They are to be read on several levels. They suggest an intense
level of intellectual manipulation and simultaneously, a game.
Is that not an appropriate comment on the content and
ultimate meaning of a newspaper (and this exhibition)?





James L. Nagle, FAIA, a native of Iowa, studied architecture at Stanford, MIT, and Harvard, and has practised architecture as a principal since 1966.

The Tribune Tower parallels the Chicago River with a west front façade to Michigan Avenue. The back of the structure is pragmatic, recalling midwest silos. The sign above calls out the product. The structure is additive. The entry façade is flat, decorated, and contains special spaces. The asymmetrical stepping accommodates "modern" planning and is picturesque. The façade is "Chicago School", the arch and detail "Sullivan-esque", perhaps recycled. The penthouse mechanical emphasizes the thin façade, a timeless clock tower with the WGN antenna. Midwest romanticism.

Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.

James Nagle architect, assisted by M. Dilet

Anders Jarl Nereim was
The University of Chicago
currently practices and

Tall office buildings a
height was masked by co
the scale of a walk-up ci
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A city's very civility can
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This tower reintroduc
city, appearing first as a
by narrow streets. From
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the temple and its flank
the cornice of the prosa
presenting to the entire
sacred mountain.

Library and
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of Iowa, studied
and Harvard, and has
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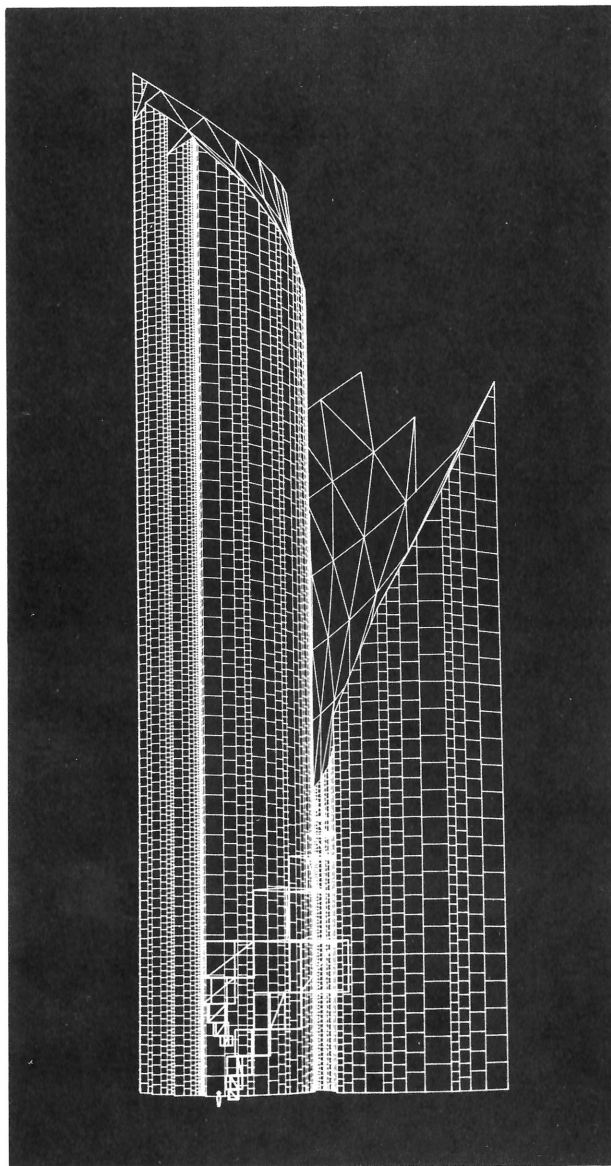
Anders Jarl Nereim was born in 1947. He graduated from
The University of Chicago and Chicago Circle, and
currently practices and teaches architecture in Chicago.

Tall office buildings are almost all right. Originally their
height was masked by cornice lines or massing that referred to
the scale of a walk-up city. When ornament was eliminated
without regard for its function, and setbacks were introduced
to allow more light to reach the street, the awesome scale of
these buildings was revealed on the curb as well as the skyline.
A city's very civility can be jeopardized by such enforced
confrontation with sublime scale.

This tower reintroduces at its base the image of a traditional
city, appearing first as a collection of small buildings separated
by narrow streets. From farther away, the overscaled frame and
"chicago windows" render homage to Chicago's disappearing
vernacular commercial structures. The executive offices are in
the temple and its flanking topiary. These are detached from
the cornice of the prosaic building on their own ground plane,
presenting to the entire city an image of the tower as a
sacred mountain.

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Holloway Road
London N7 8DB





Netsch received his Bachelor of Architecture (1943) from Massachusetts Institute of Technology. He joined Skidmore, Owings and Merrill in 1947 and has been a partner there since 1955. Among the many projects he has had responsibility for designing are: the U.S. Air Force Academy and Chapel in Colorado Springs, the Chicago Circle Campus of the University of Illinois, and the Columbus Drive additions to the Art Institute of Chicago. He has also taught at numerous architectural schools throughout the world.

TTTTWO, a field theory butterfly tower in the chrysanthemum field: a soft/hard edged base developed from alternate series of equal and square root of 2 units, alternating, ascending with a 15° rotation latticed.

The façade contains 7 variations of transparency of silver reflective glass plus silver opaque.

The individual floors and roof are self-contained environmentally; including energy system trombe wall sections forming thermos type elevations on the south wall.

The classic problem of the high-rise extruded form here is developed into a field-topological environment.

Form, pattern, volume and site configuration are contained in variations of eight. The chrysanthemum field, the window progression, the structure and the tower declinations all follow this principle.

The drawing is programed to the PDP 1170 using plotter xylenics 1101, 3073F transparent blue and 3073F transparent violet on silver mylar.

The design is dedicated to the Bartok piano sonata (1926).

TTTTWO Roof Field

TTTTWO: Walter A. Netsch, architect, assisted by Wayne Tjaden and Ed Woodbury with special appreciation for the SOM computer staff: Nick Weingarten, Harvey Allison, Kim Pesyna-Newman, and Ed Woodbury, using SOM Computer PDP 1170

Currently the dean of principal of Cesar Pelli major projects including Los Angeles, the Commons Museum of Modern Art

This is the design of this design responds to building type: the modular, flexible modular responding to present and energy requirements

The aesthetic intent urban icon. An archetypal

This is an American the same time part of Michigan Avenue, it is

The square base is octagonal shaft is vertical implies and unending warped skin of glass and into one object. The architecture expresses and responds space of office building

In an office building building requires a clear nature has always been problem. My design and architecture of it.

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Bartok piano sonata (1926).

itect, assisted by Wayne
special appreciation for the
garten, Harvey Allison, Kim
bury, using SOM Computer

Currently the dean of the Yale School of Architecture and the principal of Cesar Pelli & Associates, he has designed many major projects including the Pacific Design Center in Los Angeles, the Commons in Columbus, Indiana, and the Museum of Modern Art extension in New York City.

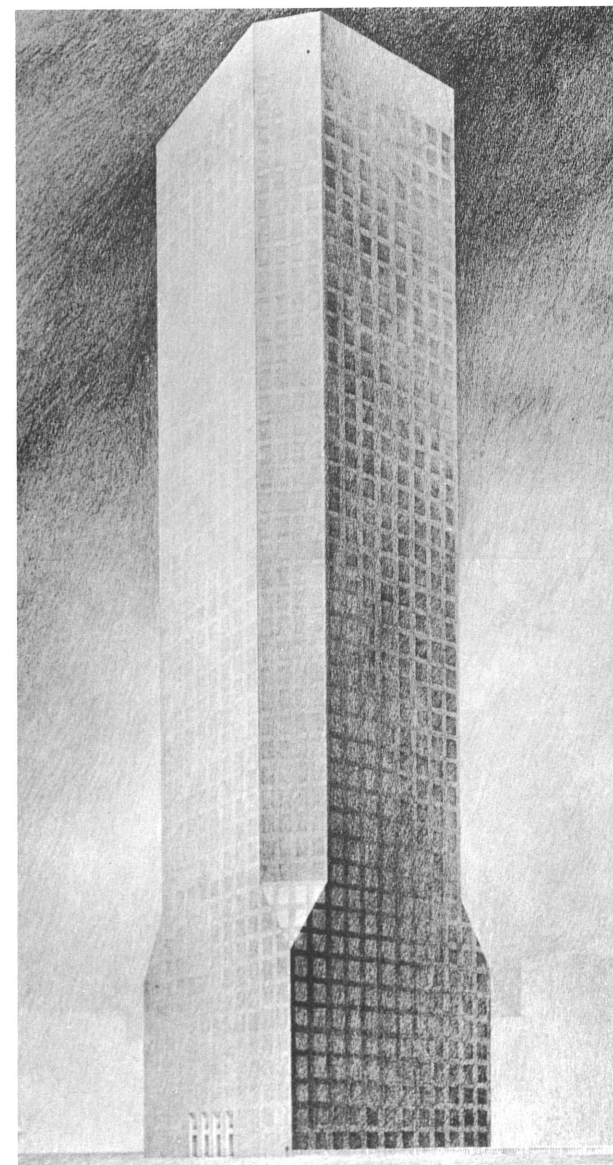
This is the design of a real building. By this I mean that this design responds to all of the specifics of a well-understood building type: the modern office building (minimal central core, flexible modular office space free of columns and responding to present construction systems, building codes, and energy requirements).

The aesthetic intentions are to develop a recognizable urban icon. An archtypal office building.

This is an American building, an isolated object that is at the same time part of an urban context. On its site on Michigan Avenue, it is also an obelisk or a pylon.

The square base is static, fixed to the ground. The octagonal shaft is vertical and ascending. The sheared top implies and unending form of infinite height. One single warped skin of glass and granite panels resolves the two forms into one object. The abstract, repetitive pattern of the skin expresses and responds to the needs of the unspecific flexible space of office buildings.

In an office building the space is anonymous but the total building requires a clear identity. The resolution of this dual nature has always been the fundamental architectural problem. My design answers this problem and makes architecture of it.





Born in 1939, he studied architecture in Venice. Since 1975, he has been a visiting professor and lecturer at several universities and is presently working in Strasbourg. He has participated in numerous exhibits including: "Italy: The New Domestic Landscape" (1972), Museum of Modern Art, New York City; "Le Futur Est Peut-etre Passé" (1975), Centre Pompidou, Paris; "Alternative Arkitektur" (1977), Louisiana Museum of Humlebaer, Copenhagen; and "Project for a Skyscraper in Manhattan" (1979), MOMA, New York City.

The project for the Chicago Tribune Tower is in particular an examination of what is today a newspaper, of its content, its design, its method of production, its diffusion, the way it reflects reality, the progressive and reactionary faces of information, both present at same time.

We can see elements concerning rotary presses, the compositor's case, the writing, the power of the word, the violence of what is heard, liberty, politics, technology, etc.

In every sense a newspaper is a cross-section of reality. An uncentralized office.

Born in 1952 in Chicago, Architecture (1976) from both an associate and pre His projects with the firm assignments.

The tower is proposed a Chicago architectural con The building relies distir its story, because like the dialogue is inward and re unbridled past is someho which speaks hygiene and however, the façade has d tower is determined to a broad-shouldered presenc meaningful.

The procession of time

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 cross-section of reality. An

Born in 1952 in Chicago, he received his Master of
 Architecture (1976) from the University of Illinois, and is
 both an associate and project designer for Perkins & Will.
 His projects with the firm include several major international
 assignments.

The tower is proposed as a monument to the ghosts of the
 Chicago architectural community, both deceased and living.
 The building relies distinctly on Chicago-based allusions to tell
 its story, because like the newspaper for which it is named, its
 dialogue is inward and regional in character. A rich and varied,
 unbridled past is somehow overshadowed by a supersurface
 which speaks hygiene and honesty. Like the local government,
 however, the façade has developed a few wrinkles. While the
 tower is determined to attain a monumental and
 broad-shouldered presence, the minor axis is perhaps more
 meaningful.

The procession of time can change the rhyme, more or less.



degrees from Cornell
as a design tutor and fellow
and Urban Studies. Since
Stephen Potters Architects,

play' as well as the 1922
with the *idea* of the tower
the formal and visual over

ti of the literal metaphor
and, with apologies to Mies,
'frame' column seems
ctural element is raised to a
ame element is transformed

e of the existing (winning)
contrast before (1922) and
back plaza, and to hold the

steel sections containing
section 'portico' comment
ecoration, while the 'I-beam'
he tower that has typically

Born 1935, Pran received his architectural degrees from Oslo University, Norway and Illinois Institute of Technology. He worked for Mies van der Rohe and is currently the Design Director of Schmidt, garden, and Erikson. He also teaches at the University of Illinois, has authored books and articles, and received several service and design awards.

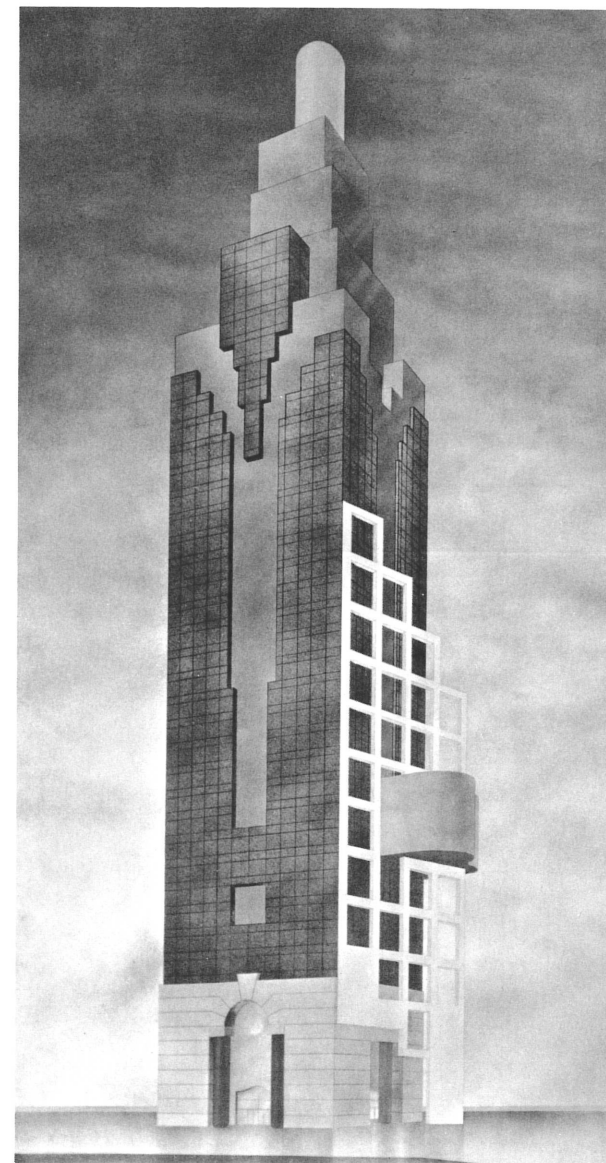
This vertically layered and stepped building-with its tripartite division-, is a hybrid, alluding to classical stone buildings and contemporary, high tech glass buildings.

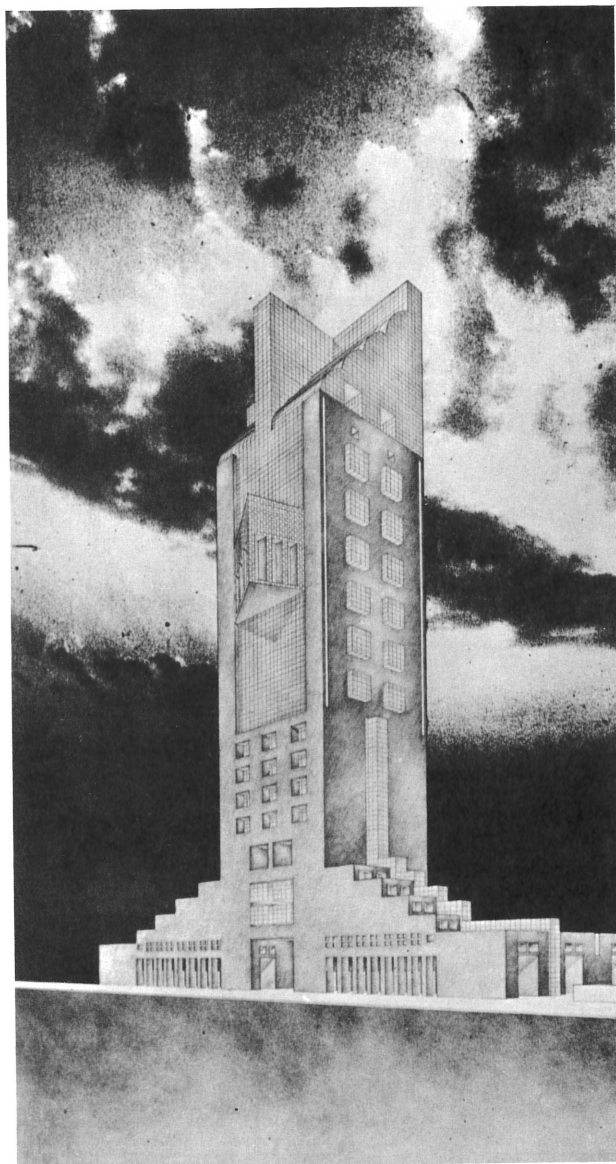
The arch-a fragment from the existing building-and its supportive columns, emphasize the centrality the entry and dignify the act of entry. This major entry, which is concordant to the scale of the full height of the tower, also contains a secondary undulating arch scaled appropriately to human size.

In the contextual composition, the building and Michigan Avenue are formally interdependent, with punched screen wall winged out from the tower perpendicular to the Michigan Avenue Bridge. The screen wall further echoes the Chicago street grid, with the cantilevered, undulating wall/mass (which ties the screen to the main building) mirroring the Chicago River.

The building goes beyond the austere modernist notion of the highrise, by giving it a new symbolic and poetic content.

(Assisted by Warren Hendrickson, George Kase, Greg Surufka, Dennis Mika)





George Ranalli was born in New York City in 1946. He received architectural degrees from the Pratt Institute School of Architecture and from Harvard University's Graduate School of Design. He has taught at Harvard University, The Rhode Island School of Design, Pratt Institute, The Boston Architectural Center and since 1976 he has been the Assistant Professor of Architectural Design at Yale University. His work has been published internationally in such journals as "L'Architettura", *Cree*, *Domus*, *A & U*, *Baumister*, *Architectural Design* and *L'Architecture D'Aujourd'Hui*. His work has been exhibited in such exhibits as: "Young Architects", *Architecture for Children* and "Urban Open Spaces". He is a participant in the 1980 Venice Biennale.

An architect in Venezia eyes and silver gray hair. Century. For those who who in architecture."

A skyscraper in Chicago fifty times the lot. Repro of every skyscraper till entomb thousands of p nights, burial stones, bl day. Some floors lighted tombs. In the liveliest c and clubs try to put a r In 1980 for us the prob longer a pipe container renaissance: it goes from the theatre, the church, internal route, the even testimonial of all our in elevations, but the att

If this competition h critique and aesthetics, the concept of architect Through one perspecti winner was chosen and less fortunate: What co object open to life. (Ho understanding this new possibility of a passage

Leonardo Ricci, archite painter, and Maria Gra

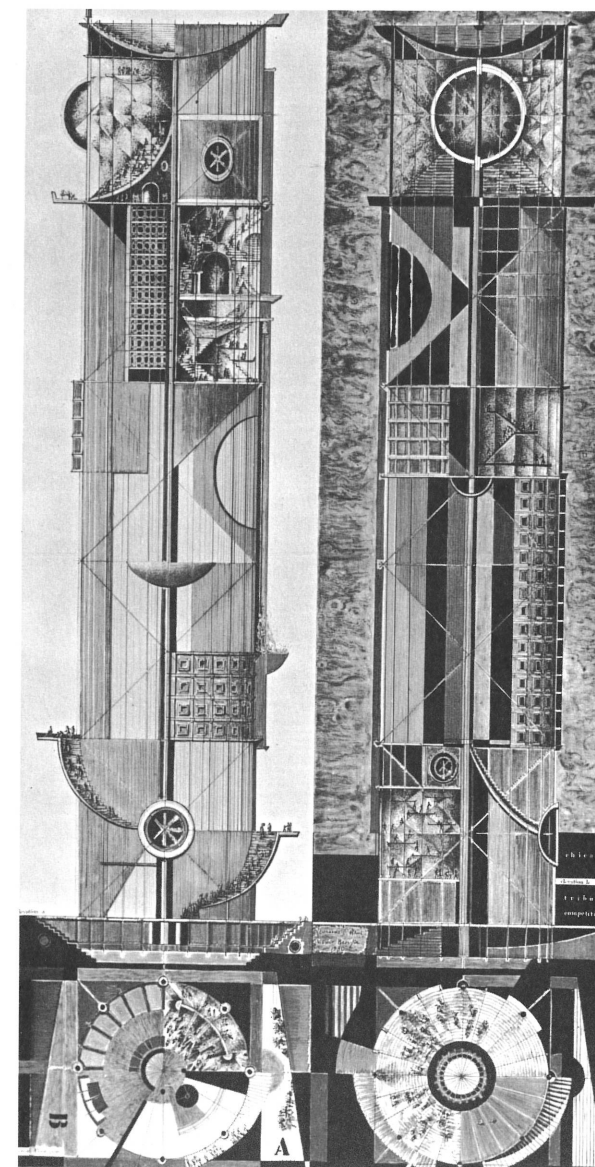
York City in 1946. He
 m the Pratt Institute School
 d University's Graduate
 at Harvard University, The
 Pratt Institute, The Boston
 1976 he has been the
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 and L'Architecture
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 a participant in the 1980

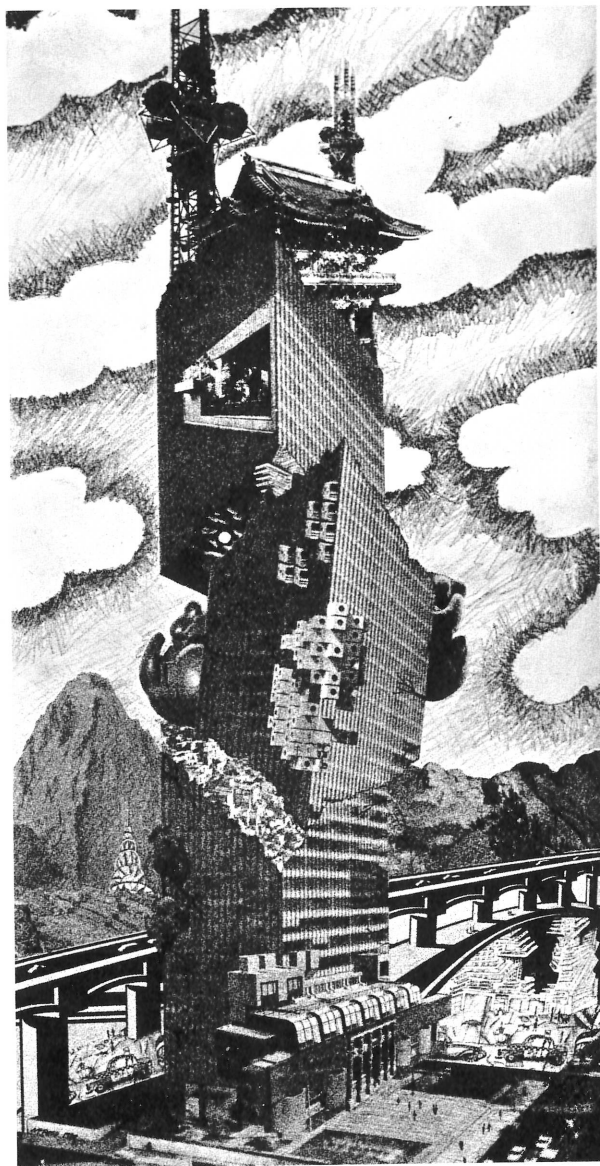
An architect in Venezia, Italia, he is "1.72 meters with brown eyes and silver gray hair and known as: anonymous XX Century. For those who do not remember him, see who is who in architecture."

A skyscraper in Chicago in 1922. A symbol of potency plus fifty times the lot. Representation and real estate, the springs of every skyscraper till now. Skyscrapers are pipes which entomb thousands of people from eight to five. Evenings and nights, burial stones, black of cemetery for the dead of the day. Some floors lighted for no one, like votive lamps of the tombs. In the liveliest circumstances some restaurants, bars, and clubs try to put a mask of gaiety in this desert of men. In 1980 for us the problem is reversed. The skyscraper is no longer a pipe container of death, but a city street in the renaissance: it goes from the gate to the houses, the shops, the theatre, the church, the square. On this vertical external/internal route, the events develop. It is impossible to give testimonial of all our intentions through two plans and two elevations, but the attentive observer will be able to read.

If this competition has a meaning, it is in the order of critique and aesthetics, and in terms of comparison between the concept of architecture 50 years ago and that of today. Through one perspective in 1922 a competition was called, a winner was chosen and the project was built. Today we are less fortunate: What concerns us is the task of imagining the object open to life. (Hoping perhaps that someone, understanding this new significance, would offer us the possibility of a passage from imagination to reality.)

Leonardo Ricci, architect, assisted by Vittorio Basaglia, painter, and Maria Grazia Dallerba Ricci, architect





Michael Franklin Ross is an award-winning architect, journalist, and author. He has worked with Skidmore, Owings & Merrill, Hardy Holzman Pfeiffer, and DMJM, and is currently on the faculty of SCI-ARC, Los Angeles.

Misplaced Mies: The tradition of The Chicago School is being shaken to its roots, the cornerstones of modern architecture are being eroded, mold is collecting in the corners, and moss is growing along the edges. Modernism is breaking down and vernacular architecture is growing in the cracks.

Dedicated to Claes Oldenburg, Ettore Sottsass and Saul Steinberg, this tower symbolizes the shifting forces in current architectural design.

Regionalism is dead. From Machu Picchu to Mount Rushmore, from Palladio to Isozaki and from the Palazzo Antonini to the Mausoleum at Nikko, an architecture that Robert Venturi called "Both/And" is shattering the Modernist dictum. I agree. "Less is a bore."

I am for an architect of plain geometry and organic growth, an architect of the natural as well as the machine made, an architecture that is slick and smooth, yet textured and fuzzy, an architecture that stands its ground yet shifts its grid. I am for high-tech and low-tech, East and West, North and South, open and closed, loud and soft, obvious and subtle, clear yet blurred.

I am for order with chaos, harmony with discord, and rhythm with syncopation. I propose we pull back the curtain wall, peel away the glass and metal wrapper, and get under the skin of Modern architecture.

An architect with background in psychology from the University of Illinois, Sakal is in private practice in Chicago.

Leaning Towards Las Vegas
"Leaning Towards Las Vegas" is a series of images evoked by the environment, its history, its competition; it pays homage to its heritage.

The "Fifth Estate" is a triple role of public information source. It asserts itself to portray Chicago's post-World War II glass box".

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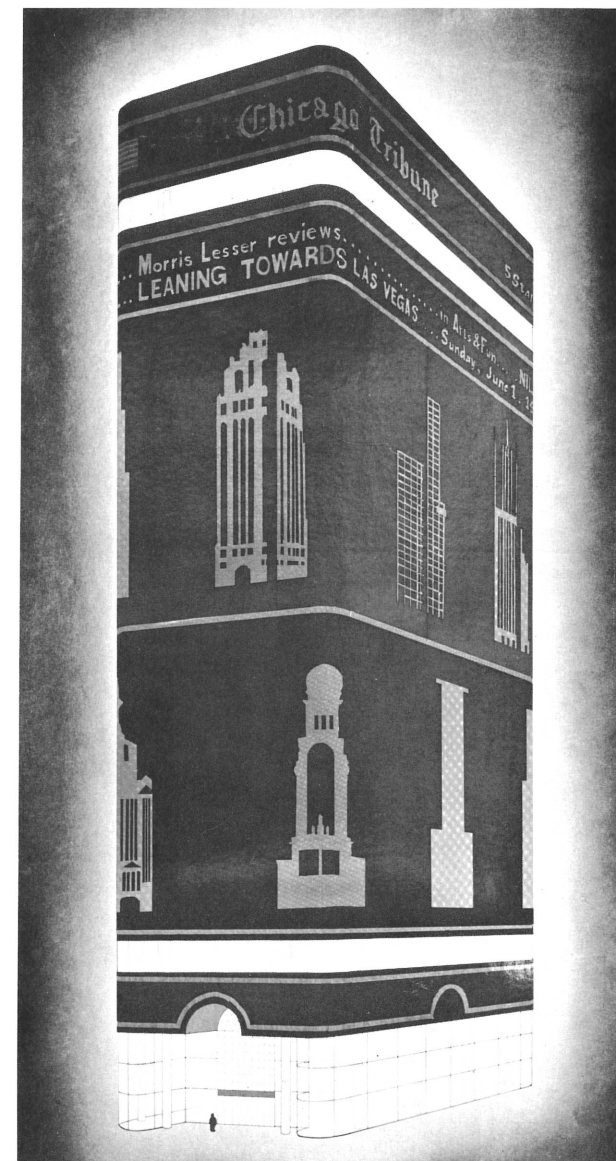
An architect with bachelor degrees in architecture and psychology from the University of Illinois at Circle Campus, Sakal is in private practice and teaches at the University of Illinois.

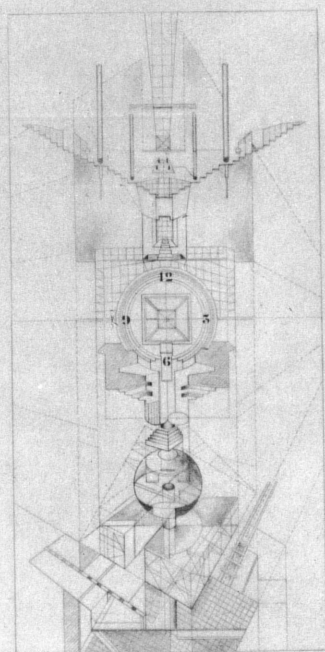
Leaning Towards Las Vegas

"Leaning Towards Las Vegas" is a compilation of those images evoked by the Tribune Tower's purpose, its environment, its history, and its previous architectural competition; it pays homage to Chicago's architectural heritage.

The "Fifth Estate" has historically positioned itself in the triple role of public conscience, voice of the people, and information source. The physical presence of the Tower asserts itself to portray this image while also fulfilling Chicago's post-World War Two inheritance of the "black and glass box".

The building is a translation of the *Tribune* as a newspaper into an architectural form: this translation starts with the structure of the tower being formed by twelve equally spaced columns being equivalent to the copy-columns of the newspaper. This structural system is then wrapped in a skin of glass and black electronic "scoreboard panels" which are also divided vertically into twelve equal columns in the middle portion of the tower. In the spirit of revivalism, the tower is layered into divisions of a base, a middle, and a top. The entrance is arched in form to recall the preponderance of arched entries in the previous Tribune competition submissions. The middle of the tower's façade contains reproductions of the more notable submissions to the original Tribune competition. They are seen revolving around the facade and passing in review. The top of the tower recreates the notion of cornice and entablature through the idiom of the Tribune's masthead as an electronic moving sign.





DESIGNED BY
PETER WALDMAN
J. MARUSZCZAK

Born 1929 in Evanston, Illinois, earned his architectural degree from the University of Illinois at Chicago. He worked for the firm Weese Seegers & Associates in Chicago, Illinois where he

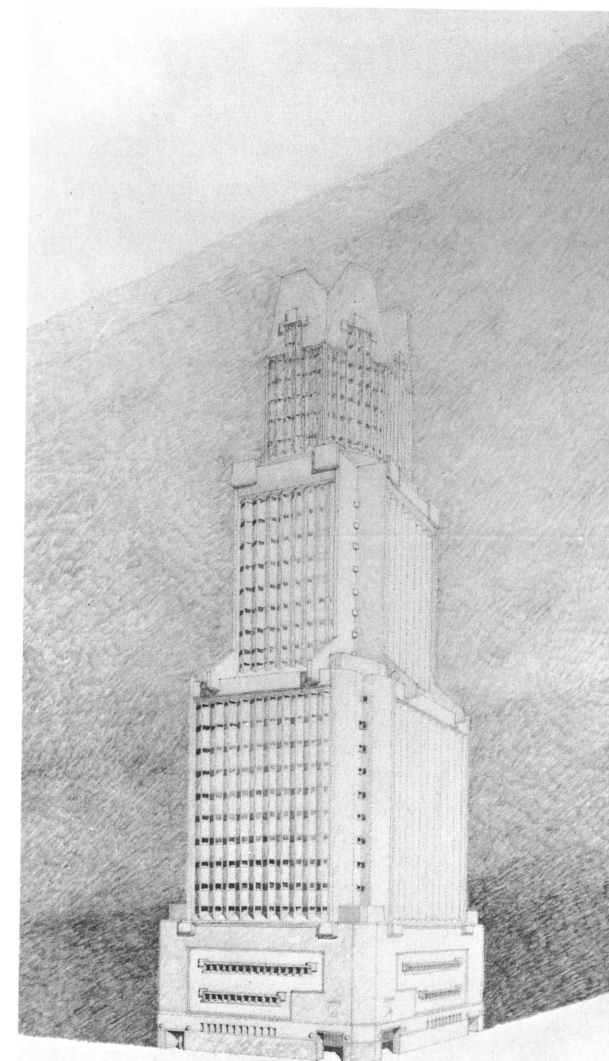
The 1980 Tribune Tower was designed to investigate the traditional verticality of the School of Architecture. It was a response to the late Prairie School movement, which was inspired by the work of Frank Lloyd Wright, Walter Dill Scott, and others. The building was designed to investigate the unifying principles of the Chicago movement, which was a response to the rising superimposition of the skyscraper against vertical containment, and finally the form, and finally the

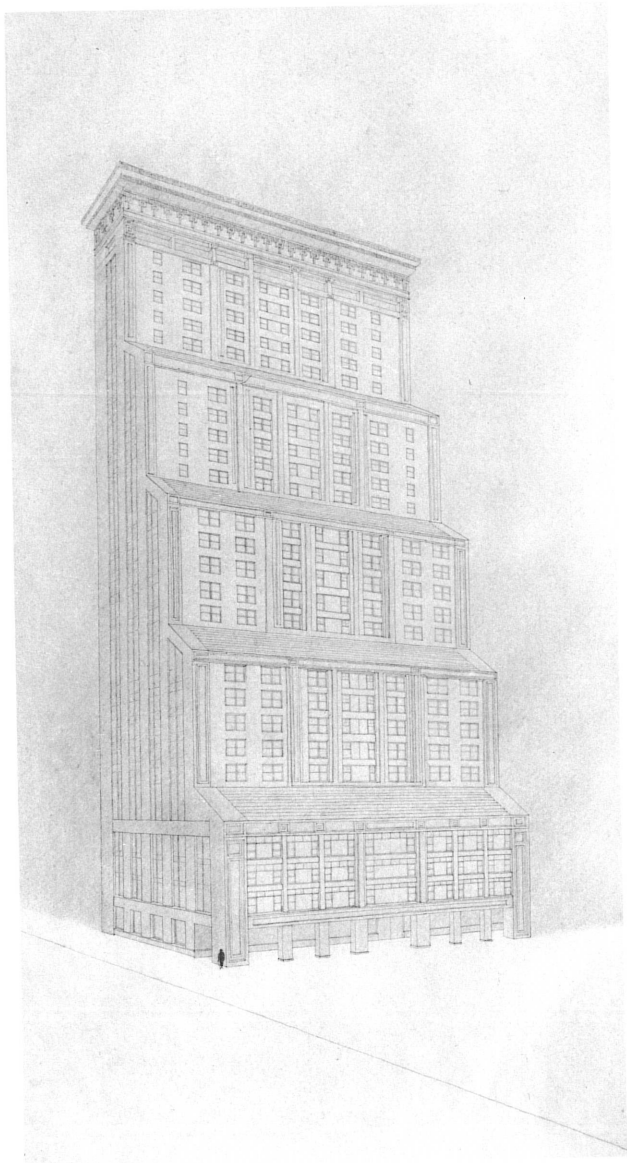
It seems appropriate that the building in the Midwest is a very accurate reflection of the mixture of forms. It is the choice as to which time and place in the

Born 1929 in Evanston, Illinois, Weese received his architectural degrees from Harvard. He is a partner in the firm Weese Seegers Hickey Weese Architects Ltd., Chicago, Illinois which was founded in 1977.

The 1980 Tribune Tower Competition gives an opportunity to investigate the tradition which emerged as the First Chicago School of Architecture and by 1922 had transformed itself into the late Prairie School Style. In the 1922 competition William Drummond, Walter Burley Griffin and George Schreiber are all that can show an affinity to the Chicago tradition by that date. Gothic and Classical styles predominate. It seems natural to investigate the unplumbed possibilities of the arrested Chicago movement, the powerful geometry, the building base, the rising superimposed masses, horizontal tensions working against vertical containment, the asymmetry within the overall form, and finally the distinctive decorative embellishment.

It seems appropriate to extend the Chicago tradition, which in the Midwest is a very direct resource and influence, or more accurately to use this resource and further permute its rich mixture of forms. Implied in this process is the question and the choice as to which historic influence penetrates in any given time and place in the expression of architecture.





Born 1940 in Des Moines, Iowa, she received her architectural degree from Washington University in St. Louis (1965). She is a partner in Weese Seegers Hickey Weese (1977-present), and was previously in private practice (1965-77).

Original Tribune Tower competitors designed their buildings with the principal façade facing Michigan Avenue. It was assumed that there would eventually be street frontage development to the south. This development has not materialized; instead in the mid-1960's a high building was set back to the east on that site creating an open plaza to the south of the Tribune Tower. This urban space marks the joint between Michigan Avenue and the Chicago River. The bend in Michigan Avenue, the slight hill at that point and the white presence of the Wrigley Building across the street make the site even more dramatic. The Tribune Tower thus becomes part of a significant urban complex.

Due to this change, the principal building façade has been shifted to the south to face the open space. The Michigan Avenue façade is a wall-eaten away by the south façade which angles back to present maximum exposure to the south. Open arcades occur at the ground and top levels. The opportunity is taken to explore façade issues—substantially different façades for different site conditions, tensions between wall plane and structural module, and horizontal versus vertical motifs.

Born 1943 in Detroit, Michigan, she received her Bachelor of Arts from Princeton University (1965) and her Master of Architecture from Princeton University (1967). She is a partner in the firm Potter Williams and Associates (1977-present) and was previously in private practice at Cooper Union.

Born 1949 in Ithaca, New York, she received her Bachelor of Arts from Princeton University (1971) and her Master of Architecture from Princeton University (1973). She is a partner in the firm Williams and Associates (1977-present) and was previously in private practice at Cooper Union.

Our attempt is to make a building which is small and simple and mysterious and introverted.

It is a model of American architecture raised to the level of a child's drawing by the use of a giant atop broken boulder.

It is a thought, a dream, a child's drawing of a building, an adult's drawing of a building.

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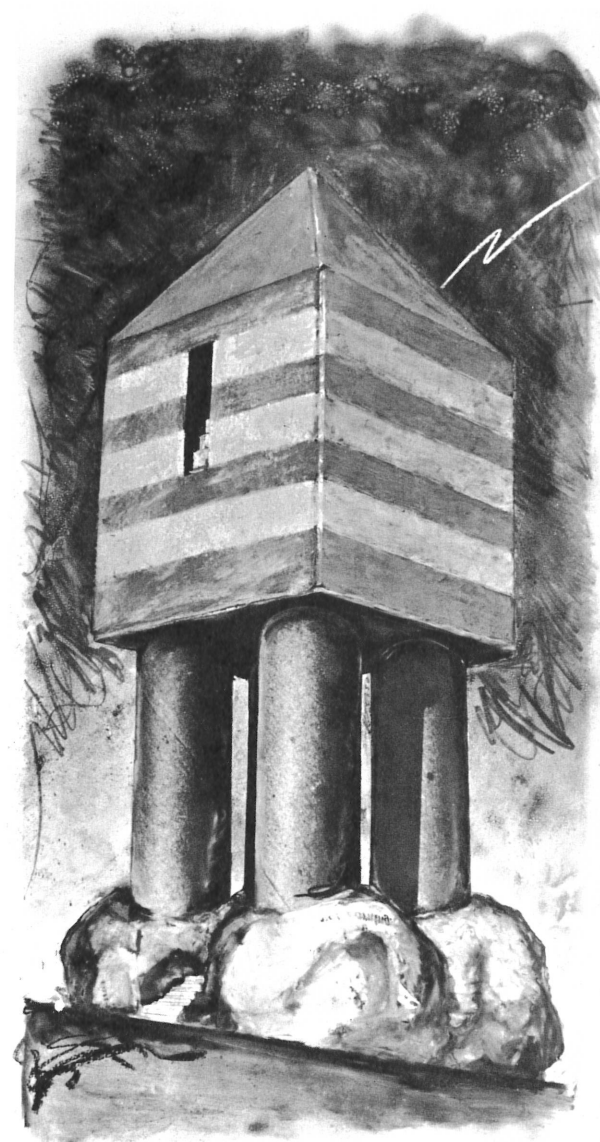
Born 1943 in Detroit, Michigan, Williams attended Cranbrook School and Cambridge University, and received both his Bachelor of Arts (1965) and Master of Fine Arts (1967) from Princeton University. He was an associate (1967-75) in the firm Potter Williams Architects before forming Tod Williams and Associates (1976-present). He is also an adjunct professor at Cooper Union.

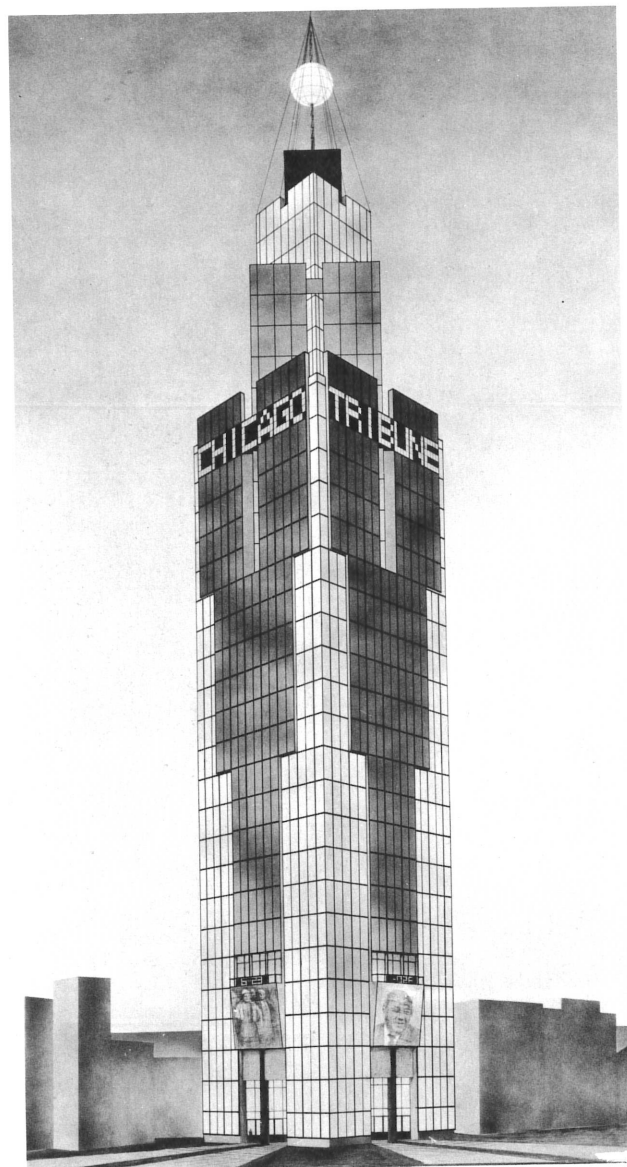
Born 1949 in Ithaca, New York, Billie Tsien received her Bachelor of Arts from Yale University in 1971 and her Master of Architecture from the University of California at Los Angeles, in 1977. Formerly with the firms of Studio Works and Coy Howard & Co., she is presently with Tod Williams and Associates.

Our attempt is to make a building
which is small and large
simple and mysterious
introverted.

It is a model of American house
raised to the level of a Temple to American Business
by the use of a giant order of columns
atop broken boulders.

It is a thought, a dream, a memory,
a child's drawing of a house
an adult's drawing of a tower.





Wolin received her Bachelor of Architecture (1969) from Cornell University and her Master of Environmental Design (1971) from Yale University. A recipient of the J. W. Root Travelling Fellowship, she has been a visiting critic at Harvard and at Yale, and since 1973 has been an assistant professor at the Rhode Island School of Design.

Description: This is a polychrome mirrored glass tower, rotated 45° to the normal Chicago street grid such that the rear-projection screens above the portals are best placed to display newsphotos and headlines to approaching motorists and pedestrians. The "Chicago Tribune" sign can be programmed to move around the building so that it is also legible from north to south. The illuminated orb drops halfway into the black cube (elevator penthouse) at the stroke of the new year.

Intention: To mirror the skyscraper.

Born in 1943, Woolin received her Bachelor of Architecture (1969) from Princeton University and her Master of Architecture (1971) from Columbia University. A recipient of the J. W. Root Travelling Fellowship, she has been a visiting critic at Harvard and at Yale, and since 1973 has been an assistant professor at the Rhode Island School of Design.

Born in 1938, Mostafaei received her Bachelor of Architecture (1960) from Rensselaer Polytechnic Institute and her Master of Architecture (1962) from Harvard University. She has been practicing architecture since 1969.

There are three architectural considerations in the design of the tower. 1. That the replacement of Notre Dame by a new building of architecture as a symbol of architecture as a endeavor all attest to the fact that architecture is media. This current trend is making a media even more visible.

2. That within the context of a paradoxical architecture imbued with power and meaning that Hugo Boss destroyed by the bourgeoisie exercise in symbols and style—their selection of the possibility of a 'readable' architecture has ceased to be necessary architectural meaning.

3. That underneath the legibility lies the lay of the land, the production of the New York's 'Big Mac' and labor that are not of the urban polis of between teachers and corporate managers, word processors bound has long vanished.

ecture (1969) from
Environmental Design
ent of the J. W. Root
visiting critic at
has been an assistant
of Design.

Born in 1943, Wood received his Bachelor of Architecture from Cornell University (1966) and his Master of Fine Arts (1969) from Princeton University. He has worked with Michael Graves (1968-69) and Gwathmey Siegal (1969-73), and, since 1962, has been in practice and teaching at Columbia.

Born in 1938, Mostoller received his architectural degrees from Rensselaer and Harvard University. He has taught at Rensselaer, Harvard, and Columbia and has been in practice since 1969.

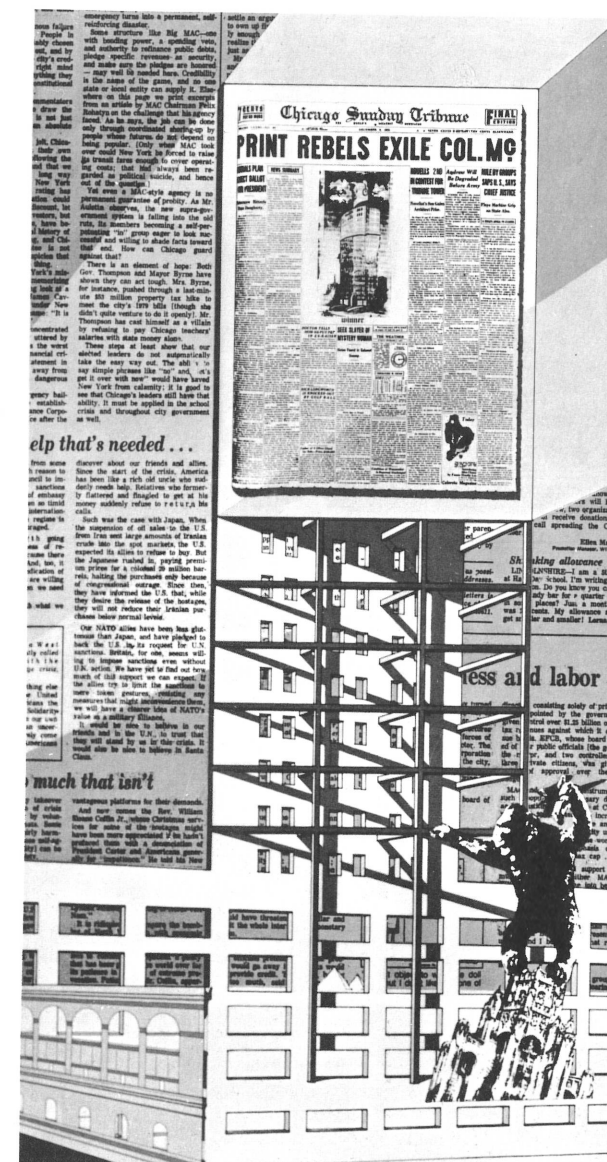
mirrored glass tower,
rect grid such that the
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penthouse) at the stroke

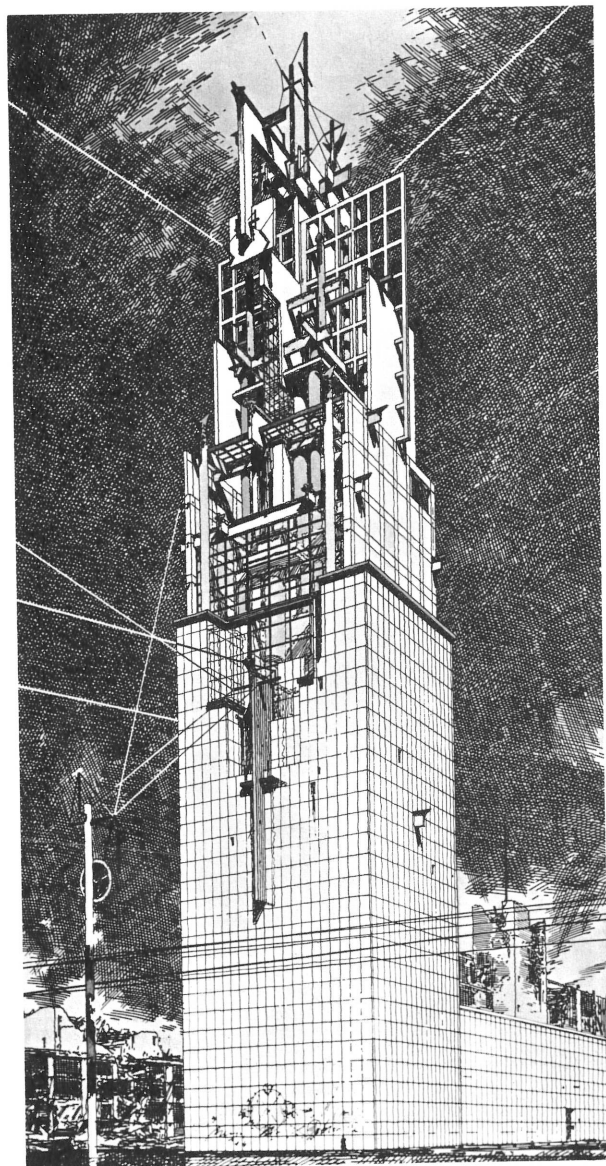
There are three aspects of the current situation in architecture considered in this project.

1. That the replacement of architecture by the printed word has finally been achieved. Victor Hugo's useless defense of Notre Dame by Quasimodo, Labrouste's re-definition of architecture as built catalogue, and Colonel McCormick's use of architecture as a built manifestation of journalistic endeavor all attest to the gradual acceptance of architecture as media. This current competition completes the circle, making a media *event* out of the work of architecture.

2. That within this media-oriented architecture, form assumes a paradoxical reversal and once again becomes imbued with powerful symbolic meaning, the symbolic meaning that Hugo (Claude Frolo) thought would be destroyed by the book. Architecture has become once again an exercise in symbols in which the languages of color, form and style—their selection and manipulation—speak to the possibility of a 'reading'. However the building as a reality has ceased to be necessary for the appreciation of architectural meaning.

3. That underneath this symbolic play of form for media legibility lies the layer of the relationships of the elements of the production of the media. In Chicago today Felix Rohatyn, New York's 'Big Mac', advises on the workings of business and labor that are necessary to insure the financial stability of the urban polis of Chicago, now revealed as a *struggle* between teachers and city administrators, factory workers and corporate managers, printers and the computer automated word processors bought by the *Tribune*. Colonel McCormick has long vanished.





Lebbeus Woods was born in 1940 and attended Purdue University and the University of Illinois. He has worked for Eero Saarinen and Associates, Kevin Roche John Dinkledo and Associates and was Director of Design for the architectural firm of IDS, Incorporated. In 1974 he received a P/A citation and special commendation for applied research in design. His essays *Architecture-Sculpture-Painting: Toward the Heroic* were published in 1979. His work has appeared in numerous exhibitions, including "The Edge of Architecture 1980" in New York, "Young Architects" at Yale University, and "New Americans" in Rome. He currently lives and works in New York.

"Monumental public architecture must affirm the highest aspirations of its time. Today this means a new unity of spirit arising from the ruins of isolated, existential being, a unity taking the form not of religious or political ideology, but rather of the most elemental and universal human myth. The outlines of this myth are emerging from our freshest knowledge of the world. Relativity, quantum mechanics, analytical psychology and contemporary philosophies concerned with the dynamics of evolution and change confirm ancient wisdom about the cyclic forms of existence and their attainment of harmony through a creative interplay of opposites. The inherited language of mythic symbols, interpreted in light of the most advanced knowledge, is the basis of a dialectical world view that will find full expression in a new mythic art.

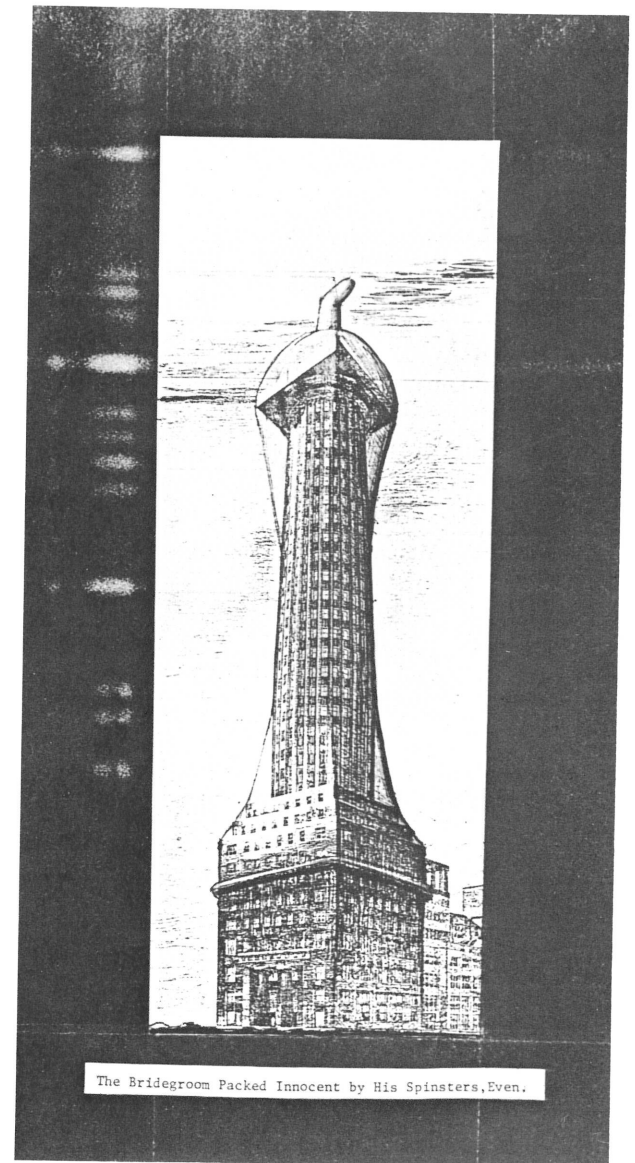
The proposed Tower consists of four stages: the lower offices and work spaces, the executive offices, the roof garden and The Observatory. It is a composite of the four phases of the epicycle whose myriad forms comprise the world: Intellect, Irony Balance, Will and Heroic or Tragic Balance."

"THE BRIDEGROOM
SPINSTERS, EVEN"

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"THE BRIDEGROOM PACKED INNOCENT BY HIS
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The Bridegroom Packed Innocent by His Spinsters, Even.

In 1922, an architectural competition was held for the design of a new office building for the Chicago Tribune. A winning scheme, that of Howells and Hood, was selected and built. In 1980, an exhibition of drawings is convened, and perspectives of imaginary submissions to the 1922 competition are solicited from some 60 architects in the United States and abroad. A winner will not be selected and no scheme will be built.

Needless to say, this constitutes a fundamental difference between 1922 and 1980, and it is the nature of this difference on which one must first comment. However visionary (Mendelsohn) or iconic (Loos), Modernist (Gropius) or Beaux-Arts (Saarinen), all the principal participants in the 1922 competition addressed themselves with confidence to the future prospects of practice represented by the competition itself, and with realism to the programme generated by the Tribune organization. We must of course concede that none of the 1980 participants could have been expected to address the matter of programme in the particular circumstances of the exhibition. Still, it is surprising how few of them address the matter of their confidence in the future of architectural activity.

A surprising number of the submissions are cartoons, the significance of which seems largely to be exhausted in the fact of their having been drawn. And another group—admittedly of greater interest than the cartoons—nevertheless limit themselves to the status of a drawing in an exhibition, with only an indirect possible implication for practice. What is more, the group of submissions taken as a whole, manifest the acutest historical self-consciousness I have seen to date—even in this heyday of such self-consciousness.

First of all, there is the set of reprises of entries to the original competition. Anonymous, from Japan, for example, takes Adolf Loos' notorious column/tower, and stretches a giant condom over it. Moore, Ruble, Yudell, on the other hand, have taken Eliel Saarinen's submission, broken open its façade, and inserted a Piranesian glass iceberg inside it. Pragmatically doubling the height and the density of the winning Raymond Hood design, Helmut Jahn offers us a reprise in the form of a sheer curtain-wall cut-out profile of the existing building. More elusively than the above group, Jorge Silvetti presents a distinctly Art Deco homage to the idea of Loos' original submission.

Other participants manifest this same self-consciousness on an even broader historical canvas. Fumihiko Maki, for instance, collages fragments of ancient and modern architecture on to a distinctly immaterial tower. The fragility of his tower and the

solidity of his ruins suggest a dubious future for the entire architectural enterprise. Thomas Vreeland offers an image of an architecture incessantly rebuilding itself. If Maki intimates an end to all architecture through the advent of complete immateriality, Vreeland seems regretful of the total triumph of the process character of building.

What can we say, then, of an exhibition in which the majority of participants not only accept the 'paper' limitations inherent in their submissions, but even indulge those limitations, rather than attempt to transcend them? What can we say of the state of our consciousness having reached the point symbolized by Maki and Vreeland, a point at which the possibilities of architecture may seem to be in principle concluded? Should we conclude—as Kenneth Frampton sometimes seems to do—that the social and political possibilities for a more ample architectural praxis simply no longer exist; that (more-or-less) unrealizable images constitute the only feasible remaining posture for the designer of intelligence and sensitivity; that architecture's own history has become a circle of gradually shrinking versions of reinterpretation or process?

Looking for a moment outside the provoking array of the exhibition itself, I think we can discern three tendencies which seriously qualify the answers we can make to these questions, and which suggest the possibility of an impending—and perhaps major—realignment of attitudes in the world of architecture. The first of these is the increasingly evident irritation of influential critics with the various manifestations of 'Post-Modernism'. Ada Louise Huxtable's labelling of it as 'tiresome' in her May 1 essay in the *New York Review of Books* is only the most significant recent instance of this irritation. Also discernible, in my experience, is a similarly growing impatience on the part of today's generation of architecture students. Ready and willing a decade ago to support the demolition of the shibboleths of orthodox Modernism, many students today are in quite a different mood. Disillusioned at the prospect of a defeated Modernism, in the wake of which exist a host of compelling alternatives, they nevertheless ponder with dismay how few of those alternatives demonstrate authoritative conviction in relation to one another. Lastly, and—at least to me—most importantly, there is also evidence amongst that profuse array of competing tendencies, of a growing bifurcation between a large series of tendencies which are basically diffuse and fragmentary, and another, more interesting set which can be seen as at least potentially *synthetic*.

I want to conclude this short essay by commenting further

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on five submissions to the 1980 Tribune exhibition which seem to me to manifest such potential. I do not mean to suggest that they do so as a group, for they themselves are, in fact, rather disparate. I do not even think any of them can individually be considered to be definitive, either in terms of their address to the current situation or, for that matter, as compared with the leading submissions to the 1922 competition. Nevertheless, they do manifest, in my opinion, various instances of synthetic potential and those indications are as follows: Tod Williams' and Billie Tsien's is the most interesting of the group of pure iconic images submitted. Sustaining rationalist and oriental overtones, it hovers ambiguously between the monumental and the Dada. Given its striking plastic quality in this regard, it is probably not surprising that it is so reminiscent of some of Claes Oldenburg's more interesting drawings for urban monuments.

Taking almost an opposite attitude to the terms of reference of the current exhibition, Frederic Schwartz has submitted a scheme which takes the original competition more or less on its own terms. One can even imagine his project having been submitted the first time around. Indeed, it is probably fair to say that his homages to Raymond Hood and his contemporaries are a little scholastic in their archaeological exactness. Still, Schwartz's meticulous retrospection does offer some support to the idea suggested in several other submissions in the exhibition, of a renaissance of pre-International style American architectural tendencies.

Thomas Beeby's flamboyant submission conjures up a third set of stimulating ghosts. Lying somewhere between the pure iconic imagery of Williams and Tsien, and the programmatic straightforwardness of Schwartz, it distinguishes itself also from its more conventionally historicist companions in the exhibition by its precocious, almost Lutyens-like deployment of traditional material and motifs, and by the sheer force of its surrealist exaggeration. One finds oneself wondering whether the putative American renaissance I spoke of above, is likelier to go Schwartz's direction or Beeby's.

Making a brave and assured, if minority case in defense of European Modernism is Guiliano Fiorenzoli, whose constructivist proposition has a freshness about it which is almost enough to make one forget the watered-down versions of the Pravda and *Isvestia* designs we have seen in recent years. Still, given its minority status in the exhibition, it seems unlikely Fiorenzoli's scheme will have the influence of those previously discussed. More likely to do so is the last of the five which I propose to discuss, that of Hervin Romney, which, with its sunny confidence, manages to transcend the

American-European polarity. Nonchalant too, about the whole historical predicament of the tower and the column, it even attaches itself cheerfully to the industrial building behind, with characteristically American pragmatism.

Most European observers will be disapproving, I imagine, of these ruminations—though no more so, I think, than they will of the entire exhibition. American commentators, on the other hand, may well be too close to the situation to sense the full implications of the challenge the Europeans are making to their assumptions. It will be interesting, during the transition period I see upon us, to note how both address such mysterious hybrids as that of Romney.

GEORGE BAIRD
University of Toronto
1980

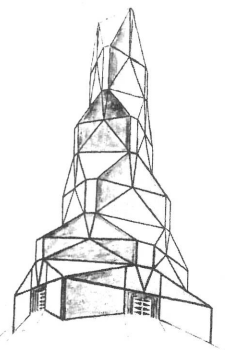
I

A comparison of the Tribune projects of 1922 and 1980 may lead to easy generalizations. The projects of the '20s were seemingly serious; they still convey the heat of battle. The young masters of Modern architecture, vastly outnumbered and outvoted, were launching their initial attack on the Establishment. The recent Tribune projects, by contrast, seem joking gestures or whimsical flirtations, and it is tempting to conclude with an apocalyptic view of architecture today.

Tempting, but wrong.

Sir Arthur Eddington used to explain the subtleties of epistemology by telling a simple story: he referred to fishermen who were anxious to explore the fauna of the seas. After studying samples of their catch, they concluded that all beasts and fishes of the oceans measured at least two inches. This was, of course, the size of the holes in their net; not realizing that their results were determined by their tools, the fishermen mistakenly assumed to have learned something about external reality.

An invitation by Stanley Tigerman and Stuart Cohen to participate in an exhibit is a poor net to catch serious submissions, and a comparison of the results with the entries of 1922 could be misleading. A more useful historical comparison would be to the Expressionist fantasies of Finsterlin, Taut, or Hablik. Conversely, for a contemporary



Cycle of Exhibition Buildings
Wenzel August Hablik, 1921

equivalent to the Tribune entries of 1922, one should look for a competition called by a conservative institution, with a jury composed of four representatives of the client (two military officers and two businessmen) and only

one architect (for such was the composition of the jury in 1922). In addition, there should be \$760,000 in prizes—the equivalent in 1980 dollars of the \$100,000 given out in 1922. It would be interesting to see how much irony and humor would remain in the entries. As circumstances permit, architects have been serious or humorous, and one must look elsewhere to find the changes that have occurred between the first and second Tribune competitions.

II

The passage of time can be seen in the semantic universe of architects and critics—namely, in their reading of the profession, and in their value systems.

In 1922, the first prize went to Howells & Hood's Gothic Tower, and the second prize was given to Saarinen's not-so-Gothic design. In the years to follow, the debate centered on the relative merit of the two projects.

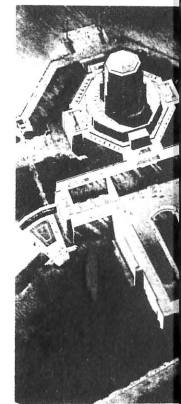
Alfred Granger, chairman of the jury, recalled in his report their amazement upon receiving Saarinen's shipment from Finland that had been stalled in customs. They were so impressed with the "unusual beauty" and "astonishing merit" of the design that they changed their previously agreed upon list of awards to make room for Saarinen.

Sullivan, in 1923, passionately disputed their decision: "One glance of the trained eye, and instant judgment comes. . . . The verdict of the Jury of Award is at once reversed, and the second prize is placed first, where it belongs." Sullivan was questioning not only the jury's ranking, but the very basis upon which judgment was being passed. Rather than arguing that the second prize was more beautiful than the first—for such were the terms of reference of the jury—Sullivan was taking the argument into another semantic dimension: "The first prize is demoted to the level of those works evolved of dying ideas," whereas the Finnish entry "goes freely in advance and, with the steel frame as a thesis, displays a high science of design such as the world up to this day had neither known or surmised. . . . There is revealed a logic of a new order." With his inflated oratory, the aging master succeeded in establishing the confrontation between the first and second prizes not in terms of beauty, but as traditionalism versus progress.

This view remained unchallenged for about two decades. Pond, in 1923, whose writing was contemporary to Sullivan's and equally influential, shared it, as did Kent (1923), Knowlton (1923), Tallmadge (1927, 1936), Edgell (1928), Cheney (1930) and Mujica (1930). Kouwenhoven echoed it as late as 1948, and so did Christ-Janer. Even the enemies of Modernism accepted it: in his pamphlet of 1923, Swartwout lumped Saarinen and Sullivan in a single category with Wright.

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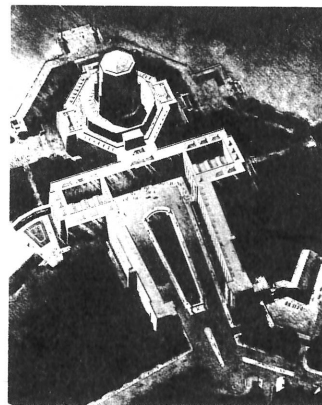
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Five years later there was another international architectural competition even larger and more consequential than the Tribune's. Two hundred fifty-eight submissions had been received in Chicago; three hundred seventy-seven architects entered the competition for the Palace of the League of Nations in Geneva in 1927. During the years between the two competitions, the advocates of the Modern movement had grown in number, strength, and experience. Some of their best men were among the participants, and they controlled four out of the nine votes of the jury. Had it not been for Victor Horta's desertion at the eleventh hour, they would have had the crucial fifth vote. The fight between Modernists and Traditionalists was fierce, and it sent a tremor throughout the international architectural community.

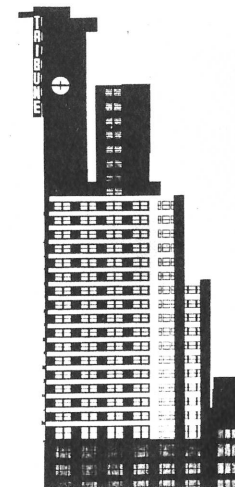
The Modern movement lost the battle, but it emerged from Geneva with new stamina and with the determination to win the war. Adherents learned the importance of closing ranks behind a single banner, and in the years to come they abided by that lesson with a discipline and precision that would have pleased a Prussian general. Architects, critics, historians, and teachers who were committed to the cause, tacitly agreed to cover for each other. The world became divided into friends and foes; total loyalty was demanded, and no ambiguities were tolerated.



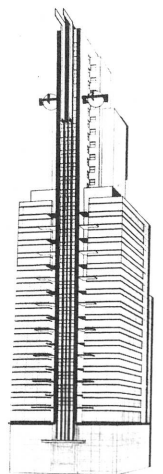
*Design for the
Palace of the League
of Nations Competition
Eliel Saarinen, 1927*

Saarinen settled at Cranbrook Academy outside Detroit, Michigan. Somewhat distant from the European scene, he was too romantic to feel comfortable with the new trend. Besides, his submission to the League of Nations competition, with

its axially and symmetry, was hardly sympathetic to the new idiom. The reaction to this defection was swift and unmistakable. The story of the Tribune competition was rewritten by the ideologues and historians of the movement. Saarinen was stripped of his role as a symbol of progress and replaced by architects still faithful to the cause. Gropius and Meyer, leaders of the Bauhaus, were the obvious choices; positions of lesser prominence were accorded to Max Taut and Bijvoet & Duiker—none of whom received honorable mentions or attention from the press in 1922. In 1922, the Modern submissions had not been many. There were, however, a few Modern projects that for one reason or another were never submitted, such as those by Hilberseimer and Lonberg-Holm. There was even a sketch by Scharoun. As might be expected, these projects also attracted the attention of revisionist historians.

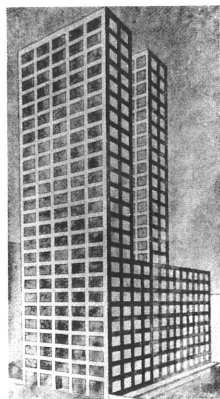


*Tribune Tower Competition
(not submitted)
Knut Lonberg-Holm, 1922*

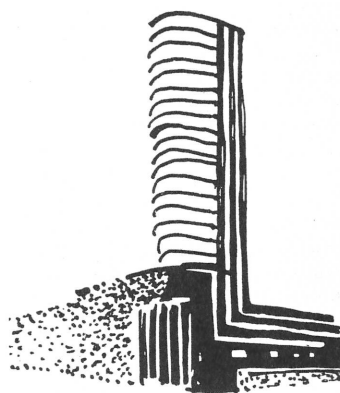


*Tribune Tower Competition
(not submitted)
Knut Lonberg-Holm, 1922*

Rewriting history from the vantage point of the victors is not an unprecedented occurrence, but in this case, it had somewhat somnambulistic consequences. Oud, in a study written in 1922-23 and published later by the Bauhaus, included a



Tribune Tower Competition
(not submitted)
Ludwig Hilberseimer, 1922



Tribune Tower Competition
(not submitted)
Hans Scharoun, 1922

photograph of the Lonberg-Holm project—one of those not submitted. In *American Architecture and Urbanism* (1969), Scully discussed the Lonberg-Holm project and reproduced an elevation drawing among some of the other entries to the competition—implying, although not stating, that the project had been submitted. Then came *100 Years of Architecture in Chicago*, by Grube, Pran and Schulze (1976), where the Lonberg-Holm project was listed as having been submitted. The final act of this comedy of errors took place in 1979, when Roth, in *A Concise History of American Architecture*, reproduced again the elevation drawing, called it the most characteristic entry of the European Modern movement, praised it generously, and regretted that the judges had ignored it for being so far from what Americans considered beautiful at the time!

Sigfried Giedion inflated the stature of the Gropius-Meyer project beyond all proportion in his influential *Space, Time and Architecture* (1941). He presented it as the logical evolution of Sullivan's Carson, Pirie & Scott department store. In doing so, he ignored Sullivan's own loudly voiced preferences. In his 1923 article, Sullivan had dismissed all European entries other than Saarinen's with a single, lapidary statement. Moreover, Giedion overlooked the fact that the Carson, Pirie & Scott building was an accomplished and mature masterpiece, while the Gropius-Meyer project, with its capriciously placed corner balconies, was only an exploratory

exercise with Neoplasticism and Constructivism.

Granger's report constituted the first interpretation of the Tribune competition, and Sullivan presented the second. The third interpretation—Giedion's—came to dominate architectural historiography by mid-century. Condit endorsed it in his book of 1952. Hitchcock, in *Architecture: Nineteenth and Twentieth Centuries* (1958), went as far as saying that in retrospect, Saarinen's design appeared almost as medievalizing as Howell & Hood's. Finally, in *Theory and Design in the First Machine Age* (1960), Banham dismissed the second prize of 1922 as "deservedly forgotten."

But the life of this interpretation is now coming to a close, along with the architectural ideals of Modernism that Giedion, Hitchcock, Banham and their colleagues not only chronicled but fervently believed. Cohen, in 1976, exposed the shortcomings of the Giedion-Condit approach to Chicago's architectural history. The exhibit he organized with Booth, Tigerman, and Weese showed the number of things that had been excluded from the accepted history.

As a new architectural ideology emerges, one more reinterpretation of the past is taking place. It is always exhilarating to write off old clichés; unfortunately, this is possible only at the expense of acquiring new ones.

An architectural ideology is like a looking glass that magnifies certain aspects of reality and obscures others. Through one looking glass all seems neat and well outlined, but through another, things appear pitifully distorted. That is why we call our own looking glass a value system, and somebody else's an assemblage of prejudices and biases.

The view of the Gropius-Meyer project presented by Alfred Koetter is twisted because he is looking at the symbol of the third interpretation of the architecture of the Tribune competition through the looking glass of the fourth and most recent interpretation. This beautifully dramatizes the change in our way of seeing between 1922 and 1980.

Why can we not use a transparent (value free) glass to look at the world? Because our humanity lies in our propensity to discriminate. He who catches a glimpse through a transparent glass will see everything alike, and will flounder.

III

In 1922, Adolf Loos, generally recognized as one of the forerunners of Modernism, submitted a strange Doric column-shaped building. Loos had written that "cultural evolution is equivalent to the removal of ornament from articles in daily use" (1908). The Doric column was the embodiment of architectural ornament and of the very

tradition the Modernists have chosen a column. Loos argued for his idea in 1923. Munz and Kallmann (1923). Munz and Kallmann the column project had been entirely outlawed. Loos also used columns and was decisively (see, for example, and Patelsky). Because the mainstream of modernism writers regarded the Burchard and Bush project as the safer avenue of modernism this was the only option than 50 years.

Because his figure was looking glass of Modernism interest in Loos in relation to Post-Modernism. Loos's Tribune project ('newspaper column') his text. One thing, the column as a joke under the carpet.

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Among the 1980 project who added to, rather than Hood Tower. Jahn's existing building, its Tower's chamfered corner to the upper structure implications of the very unimportant. What the image. The open pouring from above, the Gothic structure

tradition the Modern movement was fighting. How could Loos have chosen a column for the shape of this building? Loos argued for his idea in three pages of well-articulated text (1923). Munz and Kunstler, in their monograph of 1964, took the column project quite seriously. The idea must not have been entirely outlandish because other contestants of 1922 had also used columns as buildings, although less elegantly and decisively (see, for example, the entries by Gerhardt, Freeman, and Patelsky). Because it was difficult to reconcile with the mainstream of modern ideology and historiography, a few writers regarded the Loos project as a joke (Mujica, Jackson, Burchard and Bush-Brown, and Scully), while others followed the safer avenue of ignoring it altogether. Ridicule or silence: this was the only option in the critique of the column for more than 50 years.

Because his figure had been difficult to focus through the looking glass of Modernism, there has been an increasing interest in Loos in recent years. In his widely circulated book on Post-Modernism (1977), Jencks devoted a full-page picture to Loos's Tribune project. Beyond explaining the double pun ('newspaper column' and 'tribune') Jencks did not say much in his text. One thing, however, was clear. Jencks did not regard the column as a joke or as a disgrace that had to be brushed under the carpet.

This was an important shift on the semantic level, parallel to the one from Giedion's to Koetter's interpretation of the Gropius project. With sophomoric candor, "The Bridegroom Packed Innocent by His Spinster. Even" speaks of the unspeakable. It says that Loos' column, and what it represents, might be delightful, but not seminal. Had the Loos project not been placed under the limelight of history, it would not have been the subject of such an entry. It does not matter how the anonymous Japanese designer came to know about the Loos project; but for the project to be understood, it must address an informed audience.

IV

Among the 1980 participants, Helmut Jahn was the only one who added to, rather than replaced, the original Howells & Hood Tower. Jahn's glowing structure soars above the existing building, its supporting piers embracing the Tribune Tower's chamfered corners. It is not quite clear how one gets to the upper structure, nor is it clear what would be the urban implications of the wider application of this idea—but this is unimportant. What matters is only the breathtaking beauty of the image. The open space between the two towers, with light pouring from above, provides a magic frame for the crown of the Gothic structure and becomes the highlight of the

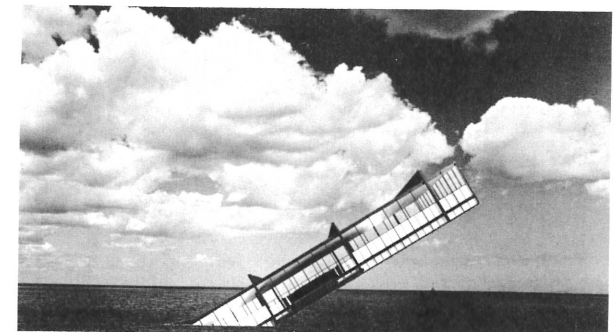
composition. The mystery of this space is underscored by the rendering, with its Art Deco overtones. The new building echoes in contemporary language the size and proportion of the old one, and yet it asserts its own place in time by occupying a location in space that was foreclosed to Howells & Hood.

V

It would be appropriate to see the Koetter and Japanese entries hung side by side, not only because they assail the same world, but because their resonances can be strengthened by cross-fertilization. The flaccidity of the Gropius tower acquires a new meaning in view of the erection of Loos' column. Between the two, they offer a choice between impotence and infertility.

Such connotations may well have been beyond Koetter's intention—but interpretation resides in the viewer. Interpretations are influenced by other forms the viewer is familiar with, and it is necessary that they be in physical proximity.

In the context of these readings, Jahn's radiant image becomes a symbol of consummation. Following the natural order of things, germination comes thereafter. Moore, Rubel & Yudell capture the magic moment when the shell of the old world begins to crack, allowing the brave new world to emerge. Supernatural winds sweep away the fumes while the scene is appropriately bathed in spooky lights. Proper musical accompaniment might be the opening bars of 2001: *A Space Odyssey*.



The Titanic
Stanley Tigerman, 1979

VI

Some of the 1980 entries are related to designs of 1922. The types of relationship vary a great deal, and it is worthwhile looking into them.

The submissions by Koetter, the Japanese, Jahn, and Moore-Ruble-Yudell each specifically refer to one of the original projects (by Gropius, Loos, Hood, or Saarinen), and make use of them in the manner of Tigerman's 1978 photomontage of Crown Hall sinking like the Titanic. Failure to recognize the projects referred to would make the new drawings impossible to understand.

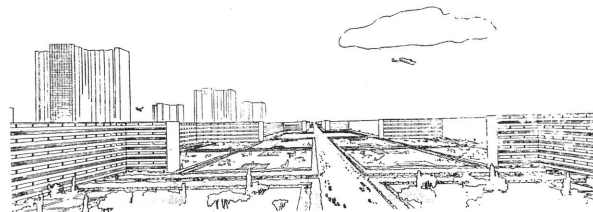
There is another group of projects that are reminiscent of some of the early projects. In this case, however, noticing the relationship is not essential, nor can it be taken for granted that it was intentional. Several are variations on pyramids, such as those by Arquitectonica/Hervin Romney, Thomas Beeby, and Williams & Tsien. There were pyramidal entries in 1922, such as the one by Gerhardt. Is there any relationship? Perhaps. But then, Romney's drawing could also refer to the Washington monument—an interpretation that would be strengthened by Beeby's "Stars and Stripes," but weakened because of its proportions. The Williams-Tsien design, in turn, reminds me of George Melies's spaceship to the moon.



Scene from *Airship to the Moon*
George Melies, 1902

There is still a third case, more interesting than the others. Tadao Ando's drawing of 1980 is disconcertingly reminiscent of Hilberseimer's project of 1922. The German project, with its deathly regularity and lack of differentiation, reflects the most inhuman forces of the Modern tradition—the same ones that appear in Le Corbusier's *Ville Radieuse* or in Hilberseimer's planning schemes. The Japanese vision is even more abstract and brutal. If there were reasons to assume that Ando was alluding to the German precedent intentionally, the drawing could be interpreted to mean that, in the designer's opinion, these negative forces of Modernism

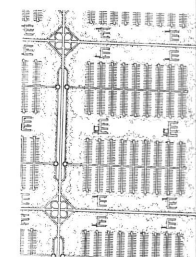
are still with us. Since Hilberseimer's entry is not known well enough to become a symbol, it is unlikely that the similarity was intentional. Ando could have simply used the same window proportions. The stronger the assumption of unintentional resemblance, the more alarming the inference about the actual, as opposed to declared, persistence of dehumanizing tendencies in late 20th-century architecture. If the similarity were intentional, Ando was simply *saying* something about inhumanity. We can share his view or reject it. But if the similarity were unintentional, it strikes us as reflecting a *matter of fact*, not a subjective statement. The first situation can be compared to someone announcing disaster; the second, to disaster itself.



La Ville Radieuse
Le Corbusier, 1932



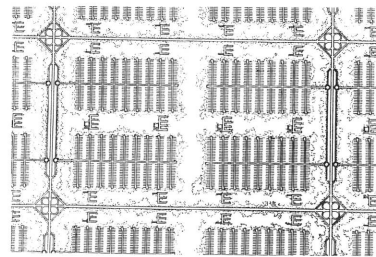
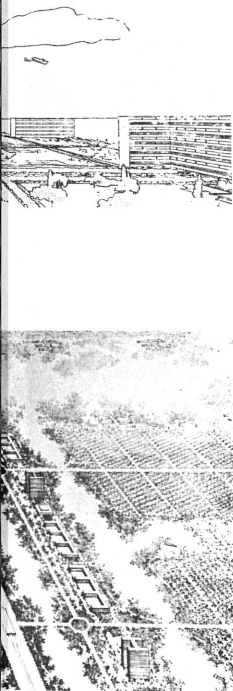
View of a Commercial Area
Ludwig Hilberseimer, 1944



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Super Block,
Residential Area
Ludwig Hilberseimer, 1944

VII

The question also arises regarding links between exhibit entries and other possible precedents. Frederic Schwartz's design, for example, is reminiscent of Hood's McGraw-Hill Building of 1929-30. If the similarity is accidental, it could be construed to indicate common grounds between Schwartz and Hood or, perhaps, between the '80s and the '30s.



McGraw-Hill Building
New York, New York
Raymond Hood, 1929-1930

The relationship, in this case, would appear to reflect a *matter of fact*. If, on the other hand, the relationship is intentional, Schwartz would appear to be *alluding* to Hood, even *stating* that some connection exists. Perhaps Schwartz is showing us what Hood's Tribune Tower would have looked like, had it been designed ten years later. At any rate, the content of the interpretation would appear to be Mr. Schwartz's *opinion*.

If the link between Schwartz and Hood were intentional, it would fall under the same category as the ones between Koetter and Gropius, Moore and Saarinen, Tigerman and Mies—or, of course, Jahn and Hood. This shows that the issue of interpretation is not restricted to this group of rather bizarre drawings, as it might have seemed earlier, but it is also applicable to buildable, and built, architecture. In fact, analysis of intentionality is far more penetrating than the mere search for similarities or influences that occupies current architectural and art-historical scholarship. (For a truly extreme example of a study devoted to the search for influence, see Creese's study of the Saarinen Tribune project, 1947.)

The point becomes particularly significant when the temporal and cultural distance between similar buildings is very short. Cesar Pelli's Tribune Tower resembles other buildings by Pelli, or those by the Los Angeles Silvers. What are we to make of this relationship?

Traditional architectural theory would have us believe that such similarities are always to be accounted for in terms of common physical, social, or cultural influences. A building may look like other buildings by the same architect or his colleagues because these buildings are the product of the same context. Stylistic unity is generally seen as a matter of determinism rather than choice.

Nothing could be further from the truth. Just as Ando could allude to Hilberseimer if he chose to (or to Aldo Rossi), and Graves can allude to Le Corbusier—Pelli can allude to Pelli, and he does.

VIII

Some of the participants in the exhibit faced their task from the vantage point of 1980, as shown in the choice of techniques, materials, and, more significantly, forms. This is true in the case of Pelli, Schwartz and Silver, and Wollen. Some, rather than using the modern idiom, only allude to Modernism: for example, the technological paraphernalia of Giuliano Fiorenzoli's façade (inverted solar collectors?). This use of Modernism as image is no different from the use of older images alluding to the original competition. For example, the famous Indian with a tomahawk, the Mossdorf-Hahn-Busch

96 1922 submission, appears on a number of the 1980 drawings. It may be seen peeping out of the upper window of Schroeder's project.

Other projects intermingle formal elements of the '80s and the '20s, such as those of Peter Hoppner and Robert Stern. Stern's approach is particularly interesting because he uses modern technology and materials to embody an old idea—the building as a column.

Still a third group tried to produce a 1922 solution. The most persuasive image is the one by Thomas Gordon Smith—a true *ersatz* that would be difficult to distinguish from the original entries, as would be the submission of Frank Israel.

The most exciting approach to the problem is by Cynthia Weese. She chose to transport herself to 1922, but rather than producing one more building of the same sort, as did Smith, she explored a novel, unprecedented solution to the problem of setbacks in tall buildings. Saarinen's telescoping pattern provided the blueprint for innumerable skyscrapers of the '30s, even influencing the writing of city ordinances. Weese's step back on only one façade, compatible with the Chicago City Ordinance of 1922, could have established a viable alternative to this telescoping scheme. At a disadvantage in terms of windbracing, the scheme would have allowed for maximization of solar exposure when oriented south as it is on the Tribune site. More significantly, it would have opened new aesthetic possibilities. Of all the 1980 projects, Cynthia Weese's is the one that might have changed the course of skyscraper design, had it been submitted in 1922.

IX

According to orthodox architectural thinking, only contemporary designs are legitimate today; attempts to reuse formal vocabularies of the past are regarded as aberrant violations of the "spirit of the age." This view would stand if architectural forms were fully determined by their physical and historical environment, but if that were the case, stating it as a rule would be unnecessary. Since the rule must be spelled out and enforced, this suggests that it is a social, not a natural law. In architecture, much of what is passed off as straightforward responses to circumstance results from intentional manipulation.

The dividing line between using forms of the past and those of the present is no longer sharp. Designing in the manner of Palladio can be as legitimate as designing in the manner of Pelli.

X

Relinquishing our accepted architectural ideologies opens up truly perplexing perspectives. If the shape of the building is no longer determined by function, structure, climate, or the spirit of the age, then any shape is possible, and the only criterion remaining would be symbolism. This idea is caustically endorsed in the drawings of Hans Tupker and Livesy/Rosenstein. They are more radical than Taft Architects, whose scheme is still affixed to the old notion of buildings composed of base, shaft, and capital.

It is unimportant whether the submachine gun is a more appropriate form than the bottle—although I must acknowledge that I like it better. That is not the point. The point is that even supposedly "normal" buildings, such as Miesian curtain-walled towers, have often been built in a context where technical, economical, and environmental considerations made them as arbitrary as the Tommygun Tower. Architecture often fulfills deeper needs.

XI

Unbuilt and often unbuildable architecture has received considerable attention in recent years. First there was a series of books (such as *Fantastic Architecture* by Vostell and Huggins or *Unbuilt America* by Sky and Stone), then a series of exhibits of architectural drawings (such as *Visionary Drawings of Architecture and Planning in Manhattan*). Endeavors designed to generate still more unbuildable architecture followed, such as *Roma Interrota* (in which twelve noted contemporary architects fantasized about what they could have done had they lived and worked in Rome in 1748), and now, the Tribune exhibit.

This trend has not gone unchallenged. In 1979, Fitch wrote a pungent attack on pictorial, unbuildable architecture and on the critical acclaim with which it is being met. His article is worth rereading in connection with this exhibit.

Fantasy architecture, however, has been with us for centuries and is here to stay. In 1977, Goldberger defined the contemporary architectural scene not in terms of a specific set of images, but by the predominance of image—the tendency to let image determine form rather than vice versa. In this context, the relationship between architecture, image, and drawing deserves careful attention.

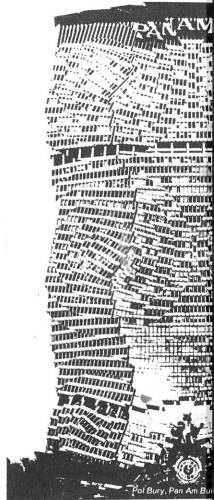
It is pointless to argue about built versus unbuilt architecture in an architectural competition. It does not even seem appropriate to discriminate between what is buildable and what is unbuildable, since the submissions were not intended for construction. The one distinction that is germane, however, is that between images that are basically graphic and

those that are primarily

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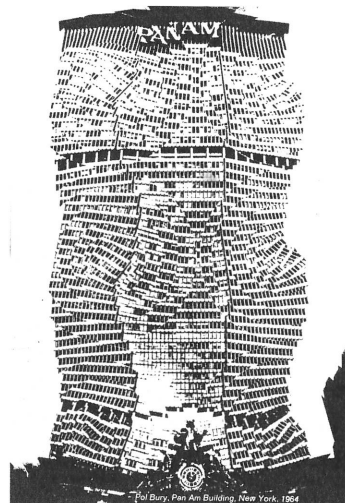
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Fumihiko Maki's delicate composition and Michael Ross's powerful assemblage both contain references to recognizable architectural elements; yet they can only exist pictorially. It is impossible to visualize them in architectural space.

Among the drawings submitted there are many that are too bizarre to build. Others have qualities that would be difficult or impossible to realize. (How can one achieve the glowing radiance of the tower by Andres Duany & Elizabeth Plater-Zyberk). Alfred Koetter's twisted view of the Gropius project, of course, was not intended for construction. Yet these are architectural, not pictorial fantasies; while they need the drawings to exist, they are conceivable in three-dimensional space.

The quality of graphics is paramount in the case of pictorial images; architectural ones can withstand a less skillful rendering. Koetter's drawing is quite primitive: compare it, for example, with Pol Bury's distortion of the Pan Am Building. In Bury's drawing, all the slabs of the tower remain miraculously rectilinear. The shadows cast by the balconies after tilting are the same as they were before—and so on. But this is all relatively unimportant. What is at stake is not a drawing, but a statement about a building and what it represents.



Pan Am Building
Pol Bury,

There is one submission that defies my classification. Walter Netsch's hauntingly beautiful drawing contains not a single recognizable architectural element; it is complex geometry unfolded in a space. Even though it lacks architectural reference, I find it so powerful and moving that I can foresee it playing a role in the 1980s as seminal as Mendelsohn's fantasies did during the '20s. I had a similar reaction to Peter and Alison Smithson's design.

According to a traditionally accepted order of things, artists and designers are expected to execute their work. Next, galleries or museums may consider them for exhibition. If exhibited, critics may choose to review the works. Publishers come into the picture further on to decide whether the review deserves publication. With time, some of the things that get published might be anthologized in a book. This step by step evaluation and decision process ensures a series of checks that protect the credibility of the results—to the extent that such things can be protected.

Occasionally, some checks can be bypassed. A museum or a publisher can commission a work or enlist the services of a scholar. But with the Tribune exhibit the entire sequence was collapsed into a single step. In their letter of invitation to the architects, mailed before the first line was drawn, the organizers announced with remarkable foresight that the exhibition will be an important document of contemporary architecture. The writers of the essays were enticed with the names of the participating architects and the promise of photographs of the entries—a promise that could not be fully honored because of the late submission of many of the projects. The publishers accepted the proposal without the benefit of seeing either the projects or the essays, and so did the museums. It was like one of those gigantic financial operations in which every signature is sought on the basis of every other signature that has been pledged.

The accomplishment of the promoters speaks to their ability, but it hints at a state of affairs that makes such arrangements possible. In fact, a similar scheme was followed for *Roma Interrota*.

The projects on display, the display itself, the in-house critique, and the publication, were all conceived as an integrated package. This arrangement may prove to be questionable, since it entangles parties traditionally independent, creating possible conflicts of interest and relaxing controls (see Fitch's article of 1976). And yet, in spite of all the shortcomings, the arrangement works. It may even be the only arrangement possible in certain circumstances.

If this were a real competition, if I were a member of the jury, and if I could have it my way, I would award the first prize to Helmut Jahn, the second to Walter Netsch, and the third to Cynthia Weese. I would write in the jury report, paraphrasing Alfred Granger's boast of 1922, that one gratifying result of this world competition has been to establish the superiority of Chicago design.

The reasons for my choices have been stated earlier. Other lines of reasoning would lead to other awards, and the proper matter of contention is not who gets the prizes, but why.

My endorsements are personal. As such, they are unlikely to have earth-shattering consequences, unless and until such time as they are shared by a significant number of people. An interpretation that receives collective endorsement (as the ones by Sullivan and Giedion discussed earlier) becomes a *canon* that may regulate the opinions of critics and the work of designers for a number of years. Participants in the next competition presumably will wish to be met by success. Short of asking each potential juror what his selection criteria will be, they can only rely on commonly accepted canons. Architectural criticism has a stabilizing, conservative effect, whether critics like it or not. If critics decide that a period or a group of architects have specific characteristics such as being humorous or concentrating on draftsmanship, some architects will exaggerate these characteristics in their work to reinforce their public identity. This may happen even if the critics' characterizations were meant to be negative.

The semantic universes of architects and critics, and the canonical interpretations of conspicuous buildings, have changed a number of times since the first Tribune competition. However, the patterns of change themselves—the ways in which novel interpretations are proposed, established and abandoned and the mutual influences between designers and critics—are still the same. In fact, some of the constancies are rather perplexing.

To conclude, I would like to quote a respected colleague on the Tribune drawings.

"There are square yards of beautiful draftsmanship displayed in the contributions to this *Tribune* competition. There are extremely few designs which give any indication that their authors have any deep feeling for structure or know in the least how their designs would look in execution. Some designs which look free and even airy in drawings would be hard as nails in materialization; like vaporous spooks at a seance they would prove gross material if poked with the finger of flesh. And some are humorous—humorous to a degree—not

intentionally so, perhaps, as those contributed by the *Tribune* cartoonist, from which they can with difficulty be distinguished. In fact viewing the results as a whole, it does not seem that this competition can be taken seriously. It seems to have been regarded as an opportunity to do stunts of design, but more particularly of draftsmanship, expecting—if there were any expectations at all—that a non-technical jury would fall for something flashy”.

The writer is Irving K. Pond. The year was 1923.

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It is characteristic of our age that we have a competition in which there is to be no winner and the result of which is to produce not a building but, as a substitute for both, a media event. Comparing the original intentions of the 1922 competition, stated some ten times in the text, to produce "*the ultimate in civic expression—the world's most beautiful office building*" (their italics) with that of 1980, to produce a look at the state of the art, is to see the distance traveled, backwards or forwards, as we may judge. Nevertheless, as drawings and polemic have recently replaced buildings as significant events, and now as cooked-up competitions replace them in turn (notably the BEST¹ and the Tribune competition), we may stop to count at least one minor blessing that hereby results. The cooked competition may become an architectural thermometer (most competitions are not) that registers the creative heat of the moment, to mash metaphors. To the credit of the organizers of this and the BEST contests—and one must stress that the positive results stem from the organizers' personal suasion—the architectural situation of today is clarified. Creative results are achieved, the dialectic is engaged, and architectural culture moves forward dealing with two pressing problems: the commercial shed in the former case and the tall building here.

1922: THE SCHISM IN TASTE CULTURES

The most evident fact that emerges, if one looks back at the 1922 competition, is the institutionalized disparity between different views of what is considered good architecture: roughly the view of Europe versus that of America, between those who believe that good architecture results from representing the facts of construction (the Chicago Frame) and reality (the newspaper "column" or other realistic features) versus those who believe that it results from representing an abstraction such as beauty. Clearly with the stated goal of the competition being—to repeat—"to secure for Chicago the most beautiful office building in the world" (consonant with the modest imperial production called "WGN", the "World's Greatest Newspaper"), many of the entries from Europe were subtly self-disqualified, while a certain type of American entry (the winning ones and the honorably mentioned) were favored. The chairman of the jury, Alfred Granger, states as much when he says, with that mixture of provincialism and pride common to Establishment taste:

One gratifying results of this world competition has been to establish the superiority of American design. Only one foreign design stands out as possessing surpassing merit . . .

Of course Europeans who were to write and influence the perception of history disagreed totally with this judgment, but one can see what it is based on: the code of beauty which entails that a skyscraper should have a *unified plan* and *volume*, that is, a unified aesthetic statement with an emphasis on *centralization* of volume and *verticality*, and the *romance* and *aura* of an historical style (first, Gothic skycathedrals and, second, Classical skypalaces). Hence the first and second prizes and the honorable mentions (plates numbered in the old edition 25, 27-29, 33, 35, 37, 39, 40, 43-45, 94-98, 100, the extraordinary 159, 183, 189, 195, 234, 243, 245, 247, 255-258, 262, and 263). The only honorable mentions to break out of this "correct" centralized morphology and style (Gothic, Free Classical, Romantic) were numbers 172, 178, 182, and the amazingly ugly but characterful 206 (perhaps it got an award because it resembled the New York Tribune Building of 1873!).

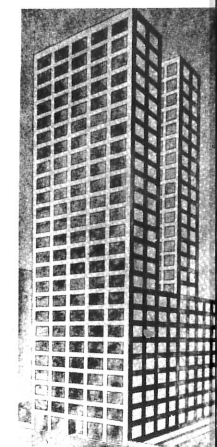
At stake here is the notion of a shared code of beauty and planning, a code that was broken by the International Style entries that were to become famous and significant: Gropius and Meyer's design, number 197, has an *asymmetrical* volume with horizontal Chicago windows and no "romance"; Max Taut's asymmetrical and neutral Chicago frame, number 229, Bruno Taut's and others' Expressionist spire, number 231; Mosssdorf's and others' asymmetrical noble savage Indian embedded in Chicago frame, number 232; and Bijvoet and Duiker's asymmetrical, zappy skycake of construction, number 238, all fall outside the canon of conventional beauty. The odd European out is, of course, Adolf Loos (number 196 and from Nice, France!) with his centralized skycolumn, an entry that is classical and romantic, expressive of structure and neutral, both a Doric column and iconic Chicago Tribune Column (a double pun on the program). He might have had an honorable mention were his symbolism a little less overt (other "columns" that were too explicit and did not make it were numbers 160, 162, 165, and 167).

One can see what the judges were looking for and understand their codes of judgment. Just as the Supreme Court judges' verdicts have been predicted by computer with 90-percent accuracy, so too can architectural judgments. We can guess why Giedion *et al* favored Gropius's entry in the twenties and why Carl Condit would later on, only to switch back in the past two years (I have heard) as Post-modernism has restructured the codes. It may seem crude, or impersonal, to speak this way: as if codes and computers were the judges and not sentient human beings who insist on and fight for their values. But there is no real conflict in these two different ways of looking at judgment. When values are shared, as they

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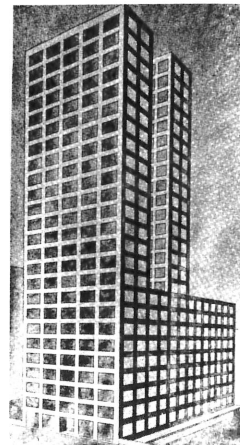
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must be for architecture the *public* art, they will be codified. And yet we will still experience this codification subjectively as it is created.

The real conflict, which I have overstated in order to dramatize, is between the Establishment taste culture (Romantic then, International Style now) and avant-garde (Modern then, Post-Modern last year and, as we will see, mixed now). Clearly there was and is a great schism between these two large groups, but clearly there are also mediating groups. Consider the few eclectic Americans who put Modernist signs, antennae, or icons on their buildings (plates 25, 131, 136, especially 141, the amazing Gothic neon 143, 157, the "World's Greatest" 161, and the newsboys of 164). They did not conform to the well-known codes of beauty, but looked, however hesitatingly, outside the Establishment for cues about language and content. Foreign designers, mostly European, were even more varied in their mixture of codes—part medievalist, Expressionist, Iconic, International Style, and historicist.

What strikes one, in our even more pluralist times, is the previous stability of Establishment culture, the American consensus of what style and type of tall building should be designed. No one to my knowledge has made a systematic classification of the 1922 entries (it should be done); but I have the impression, after glancing at them several times, that they fall roughly into the following categories: fifty percent Gothicsque; thirty percent Free-style Classical; ten percent Romantic, Eclectic, Egyptian, Romanesque, etc.; five percent Iconic; three percent International Style (Hilberseimer's ultimate Chicago Frame apparently didn't arrive in time); two



Tribune Tower Competition
(not submitted)
Ludwig Hilberseimer, 1922

percent jokes. We may envy the confidence of a pluralism that can agree on the reigning approach, and do it well while tolerating many divergences. We may (and most Post-modernists do) admire the "beautiful" winner of Howells and Hood and feel that according to certain codes it cannot be bettered. On the other hand we may feel uneasy with the conformity evident in the majority taste, the smugness and lack of creativity. We may secretly think that the Modernists were then world class and that the Establishment was provincial, that one was cutting edge, the other out of touch.

Such complex feelings do, I believe, go through our minds as we look back on those not-so-roaring twenties, to the Age of Faith in the skycathedral. With the present situation in architecture, caught between populism and elitism, creativity and consensus, we cannot avoid mixed feelings that spill over into our judgment of the recent entries.

1980: THE VIRTUES AND VICES OF PLURALISM

The most obvious things to be said, after viewing the first forty submissions (the rest didn't arrive in time, unlike the efficient year of 1922), are that now Post-Modernism is the reigning approach, Post-Modern Classicism is, perhaps, the new consensus, and tall buildings really can be funny. Again there should be a statistical classification in the future, but failing that (and I am missing a third of the entries that are published here) my impression is the following: ten percent of the entries are Modern (the invitation went to the avant-garde and the competition was *not* run by the AIA, as it was previously); thirty percent seem to be Late-Modern (either Slick-tech or Neo-rationalist); forty percent appear to be Post-Modern (either PM Classical, or Art Deco, Romanesque, Gothic, or Eclectic-eroded); and twenty percent look as if they were PM Iconic jokes.

This last statistic (it is really a "factoid") is most important, and it elicits the kind of provincial hyperbole that surrounded the publication of the original entries: "the funniest American high-risers ever designed in a single competition"; "the best two-liners ever created outside of architectural cartoons"; "the first time (get this) in world history that such a serious international competition has produced as a genre amusing buildings." News flash to go out on Reuters, UPI, and other newswires on May 30th: "Laboring under the social pressure to produce serious, sublime monuments in the great tradition of Western architecture, architects have for 5,000 years, since Imhotep, been denied humor (except in the grotto) but now . . . in Chicago . . . the WGN . . . yes, the World's

102 Greatest Newspaper, . . . brings you . . .".

It is very welcome, and probably something unique in degree. The "Tommygun Tower," by Hans Tupker, is a supremely clever and buildable example of architectural wit: the high-tech trusses map well with the body of the gun, the logo—*Chicago Tribune*—fits perfectly where the bullets spin. Al Capone, the Statue of Liberty, the Tommygun, the phallus—the existing, black, trussed John Hancock Building—what could be better as a multiline joke?

Fumihiko Maki's skycolumn is a more esoteric joke, like the other skycolumns and puns on Loos's Doric column (for example, an anonymous submission from Japan), the ones of Livesy/Rosenstein, Frank Israel, Taft Architects, Alfred Koetter, *et al*, and Robert A. M. Stern. It's clear that the ghost of Loos lurks over most of these entries, but the ghost is more general than that: the skycolumn was the major morphological metaphor for the tall building since 1880 and it is very hard *not* to have a base, shaft, and capitol. Just as the average traditional novel has a beginning, a middle, and an end, so does the average traditional tall building.

Not so Late-Modern entries. Walter Netch produces a building that looks mostly to be all shaft, and a curving, tensegrity one at that, like thin Late-Modern bridges. Warren Schwartz and Robert Silver, Frederick Schwartz, Cesar Pelli (of course), design Late-Modern buildings with hints of top and bottom, but hints that are suppressed, as they were in Mies's Seagram Building. All of these make welcome extensions to the tradition of the curtain wall. They are (is a judgement like this possible across time?) more creative than the average entries in the reigning styles of 1922. Indeed the quality of all the entries is comparatively much higher—in terms of creativity—just as it is much lower in plausibility. This is to be expected of a competition with no winners, no buildings, just avant-garde statements.

Many of the entries are nonetheless very buildable and probably, like their 1922 counterparts, will lead to later realization. An important justification for a nonbuilding competition on the high-rise is that it affords a chance for speculation where it is usually impossible. Let us glance at some of these speculations.

Tadao Ando's is, like Hilberseimer's (which is missing from the 1922 catalogue), an ultra-neutral Chicago Frame of gray with white inset squares. This and Cynthia Weese's entry are the most clearly Modernist entries and, we know, very buildable and expensive to run. Arquitectonica's is an Iconic joke—another Washington Monument Improved (we published one in *Adhocism* in 1972). But it is obviously more subtle in its humor and allusions than it appears at first: not only

Romantic-Classicism, but the Chicago Frame and *small* windows because of the energy shortage. Thomas Beeby's entry, which it reminds me of because of the suggestions of a moving, rippling fabric, is clearly the most beautiful of the lot, and the one that would make you cry on the Fourth of July. "With its smoldering ashes, the draped coffin passes down the Loop, over the river, on its final journey . . .". Were I the client I would try to build this one to see if it's possible. Knowing the Fourth Chicago School, and knowing its commitment to technology, we would like to know if it could actually build a flag out of glass, steel, and whatever.

Tod Williams and Billie Tsien's scheme continues to make me laugh: Aldo Rossi being launched into outer space where he belongs—or are they serious columns on great, billowing Chinese rocks? The Jack-in-the-Box Cub Reporter with CB earphones and a perfect surprised expression appears to me better than it looks. Like the Baby Bottle, no one is going to take it seriously; even enough to dismiss it. Yet here we have the equivalent to LA Pop architecture, the Hot-Dog-Stand-Hot-Dog, applied to the tall office as a commentary. Like the cartoonists' jokes in the 1922 entries—168, 169, and 170—they give us pause to reconsider unlikely displacements of meaning, the relation of Midwestern Pop to the central city, for example.

A category that is well represented is Post-Modern eclecticism: the fragmented whole or a collection of fragments—Judith Wolen's entry. Eric Moss's and Michael Ross's. Tim Vreeland; Alfred Koetter; Helmut Jahn; Moore, Ruble and Yudell not only collect fragments but also erode classical or modern structures.

But the direction that this competition shows to be emergent, if not yet a consensus, is Post-Modern Classicism. Here we have Thomas Gordon Smith's rather straight Revivalist submission, with a nice centralizing tendency of articulation. Beeby's American Flag is clearly PM Classicism, as are the Art Deco entries by Peter Hoppner and Steven Potters. Machado and Silvetti mix their stripped classicism with Neo-rationalism, but they nevertheless allude to a classical morphology. Finally, to my mind the most obviously PM Classical and the winner (but we don't have one in these democratic times) is Robert A. M. Stern's homage to Loos, Sullivan, Michelangelo, and the skycolumn (with Mies imprisoned). As Stern says: "this proposal is an attempt to marry Loos to Mies, to build a classical tower out of glass." The shimmer of glass pilasters overlapping, the counterpoint of black-and-white offices on the corners, the clarity of lettering, the wit of making chunky masonry shapes out of glass, the dignity of shape, the articulation of size, the newspaper "column"—some of these figures are apt and

pleasing. The basic in languages of the past, winning skyscraper sch used creatively, in a F Vitruvius.

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Portland Public Service
View from Park
Portland, Oregon
Michael Graves, 1980

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pleasing. The basic intention, to marry Modernism with richer languages of the past, is legitimate. Like Michael Graves's winning skyscraper scheme Portland 1980, the Classicism is used creatively, in a Free-style manner, and not according to Vitruvius.

Hence we come back to a consensus, but at a different stage of development than in 1922. Now Classicism is more liberated from convention and snobbery at once. It is not as rule-bound or as smug as in the past, no doubt partly because the Modern movement has intervened to break these restrictions. We arrive back at where we started, with the Western tradition of Classicism, all its orders, moldings, and plans a possibility, but

in new materials and with a possible freedom of application. Perhaps this consensus will be bought at the price of conformity, and perhaps the motives are not pure, as they are not in architecture. The positive aspects are that society will commission such public buildings with an understanding of their message and that innovation can occur again because the language is shared.

¹*Best Products Show*; The Museum of Modern Art, New York 1979.

CHARLES JENCKS
London, England
1980



*Portland Public Service Building
View from Park
Portland, Oregon
Michael Graves, 1980*

"To erect the most beautiful and distinctive office building in the world is the desire of the Tribune. . . ."

Program of the Competition of 1922

104

No program could have been written with more touching sincerity than that of the Tribune's original competition of 1922. The Tribune wanted the best building going. Expense was no object. It ran an honest competition and built the winner, by Howells and Hood. Some may have felt that Eliel Saarinen's design was even better, but it is impossible really to fault the choice. Raymond Hood went on to become the greatest skyscraper architect of all time. Almost all the other American entries in the competition would constitute welcome presences in any American city today in 1980.

Now Stanley Tigerman, Stuart Cohen, and their friends have decided to run a new, fictitious Tribune competition. The competitors were given the old program but were required to submit only one perspective drawing. They were thus asked to design not a whole building but the sign of a building. They were also under the constraint of knowing what the entries to the old competition had been like. They could hardly have been released, therefore, from the psychological need to comment upon their predecessors. For these reasons we all should have realized what the outcome would be. We did not, but we have now learned a good deal. For instance: A sign in architecture needs a building behind it. The problem lies here, and, for this reason above all, the entries of 1922 seem enormously superior to those of 1980 (of which I have, so far, been able to see only about 40 out of an expected 60; that, in itself, is a disappointing response). But there are other reasons why 1922 seems so much better. The program says "beautiful and distinctive," which realistically translated means "symbolic and communicative" in some amalgam of physical and associational ways. This meant that the forms of the entries had to be physically and associationally endowed with meaning. In 1922, architects had a greater range of such forms available to them than they have today. The classical tradition was still functioning, more or less. Numerous entries used it in various ways, most of which look very good indeed. One ruffles through the Tribune publication of the American entries and is constantly impressed by the professional competence, visual focus, and confidence in stylistic communication that their architects exhibited.

Gothic architecture, too, was still being adapted by them. A number of projects, including the winner, used it in one way or another. The New York setback law had recently gone into effect. Hugh Ferriss and others were deriving awesomely magnificent suggestions of mountainous masses from it, and so did many of the Chicago entries. Among them, Bertram Goodhue's was a distinguished essay in what was soon to become the triumphant Art Deco mode from which the

Barclay-Vesey building, the Empire State and the Chrysler buildings, and, eventually, even Rockefeller Center were to spring. There was much in this line, but floating in through the mist, like a magic mountain out of Finland, Eliel Saarinen's grand and gentle entry came, slipping back in great escarpments, feather-edged as if by pines, giving back softly into the heavens. Louis Sullivan, old and sick, who had not himself had a skyscraper to adorn for a whole generation of time, wrote of Saarinen's project, ". . . It is a voice, resonant and rich, ringing amidst the wealth and joy of life. In utterance sublime and melodious, it prophesies a time to come, and not so far away, when the wretched and the yearning, the sordid, and the fierce, shall escape the bondage and the mania of fixed ideas."

Most surprising of all, today, Walter Gropius's entry now looks not only strong and appropriate to the old hard-nosed, anti-symbolic Chicago skyscraper type, but urgently communicative as well, heading dynamically south down Michigan Avenue with its De Stijl-Constructivist hair blowing in the wind behind it. One of the present entries resubmits it buckling in the middle. Why? Perhaps because it looks so muscular. Adolf Loos's entry, which this generation's mix of semiologists and graphic designers loves so well, looks more than ever like pure genius. It was by no means the only project to present the building primarily as a column, but it was the only one to let the column shake free as an ultimate comment on the power and the limitations of classic form and on its base in primitive symbolic power. That one of the contemporary entries encases it in a condom is an appropriate comment on the general character of the present group: not exactly castrated, but not very potent either. Their ironies—busted buildings, bad jokes, weak gestures, timid associational overtures—aren't in it with the solidly articulated masses of the entries of 1922 or even with the crudely conceived fantasies of most of the Europeans of that period. But, like those Europeans and unlike the Americans of 1922, most of the present entries parody the program as if impotent to deal with it in realistic terms. The reason may in part lie in the fact that the skyscraper was still an exciting idea in itself in 1922, especially for Europeans, most of whose designs gave the impression that their authors had never actually seen one. But even the recent success of architects such as Rem Koolhaas (from whom I have seen no entry) in bringing the skyscraper forms back to symbolic life has not yet managed to create a new, or a renewed, vocabulary for it. The new semantics of skyscraper language has thus only just begun. The present group of entries distinctly shows that the advances in critical

vocabulary that have not yet been design.

Along that same line, in what the Post-Modernists, which we should, has not yet made at least not at skyscraper essays, like AT&T, importance. In the practitioners of the have been expected entries. Those that Thomas Beeby's g and most like Claes Oldenburg empathetic and as that can hold at most of the entries.

One thing stands out: are very well drawn American entries, had incomparable unmannered as well and linear. They are stylized. One is tempted more imprisoned were in theirs. Still convincing than the of which give the freehand by enthusiasm a style with those. Modern Architecture had nothing to do skyscrapers were a chairman of the jury was perfectly true. gratifying result of establish the super cannot be made of international. It is incomprehension of even the American American Entries a terms than any other the skyscraper style.

The recent domi

vocabulary that have taken place in the past 15 years or so have not yet been generally assimilated into architectural design.

Along that same line, it is obvious that the renewed interest in what the Post-Modernists coyly call cultural coding—for which we should, without prejudice, read stylistic eclecticism—has not yet made the historical styles freshly available either, at least not at skyscraper scale. This is where Philip Johnson's essays, like AT&T, though much maligned, have their true importance. In this competition some of the other practitioners of the new eclecticism, from whom more might have been expected, have produced distinctly disappointing entries. Those that seem most successful are the ones, like Thomas Beeby's gallant flag, that look least like buildings and most like Claes Oldenburg's colossal sculptural monuments. Oldenburg clearly understands how to interweave empathetic and associational elements with a wit and irony that can hold at monumental scale—as his *Batcolumn* does. Most of the entries don't.

One thing stands out, though. Most of the present offerings are very well drawn but lack the plastic solidity of the old American entries, whose professional Beaux-Arts renderings had incomparable body and scale and were totally unmannered as well. The modern examples are generally thin and linear. They are also extremely self-conscious and highly stylized. One is tempted to say that their authors are much more imprisoned in their style than their predecessors of 1922 were in theirs. Still, on the whole they are infinitely more convincing than those of the European entries of 1922, many of which give the impression of having been sketched out freehand by enthusiastic amateurs. But the new entries share a style with those Europeans (the beginning and the end of Modern Architecture, one supposes) that the earlier Americans had nothing to do with. The earlier Americans knew what skyscrapers were and how to detail and draw them. The chairman of the jury's rather arrogant comment in 1922 was perfectly true. Excepting Saarinen, he wrote: "One gratifying result of this world competition has been to establish the superiority of American design." That claim cannot be made of the present competition. The style is truly international. It is as if the original Europeans' total incomprehension of the skyscraper had now reached everyone, even the Americans, so that most, if not quite all, of the American entries are no more solidly realized in architectural terms than any others. Here, once more, is an indication that the skyscraper style has not yet found its language again.

The recent dominance of graphics over other architectural

considerations is also involved and was, of course, suggested by the limited character of the new program. It is no surprise that one of the most striking of the drawings, that submitted by Helmut Jahn, presents one of the most conceptually daring of the projects. His new Tribune seizes, frames, and leaps up, jittering above the old. It even looks reasonably buildable and worth building. So do a few others, especially Judith Wolen's, Peter Hoppner's, and Jorge Silvetti's. (Now at the last moment—the drama of it—the entry from Moore, Ruble, and Yudell has just appeared and, so far as I am concerned, it shares with Jahn's the prize for MOST MEMORABLE IMAGE SO FAR. It, too, comments on an earlier winner and is an architectural volcano in which Saarinen's mountain is riven with Promethean fires. It comes in late, too, as Saarinen's did in 1922. George Ranalli's even later arrival isn't bad either. There may be others.) Some others are really so awful as to stifle comment, like bad words dropped at dinner. Still, in the very limitation of the program to a single perspective drawing, Mr. Tigerman and Mr. Cohen clearly had a semiotic and graphic dominance firmly in mind. The building was to be pure voice. I don't know whether the response so far has been a disappointment to them, but it has to me. Nevertheless, one can learn something essential from it: The new competition, like the old, represents a kind of watershed in taste, a moment of vision and decision. The old one made everyone realize that their present was great. The present one suggests that our past was better.

VINCENT SCULLY
Yale University
1980

The new Tribune competition has compelled me to rethink the matter of architectural significance. For many years I have been defending the proposition that the purpose of the art of architecture, of architecture as a high art, has been to provide us with symbols of the nature and reality of the state—that is to say, of the established order of things that has been made to stand (*sto, stare, steti, status*)—and that, by standing and enduring, affords us the legal and ethical frame of reference within which we manage to lead more or less civilized lives. I have further contended that the unique richness of Western architecture of the past thousand years has been directly bound up with the immense importance in the West of the subsidiary institutions that have articulated and defined for us the nature of the state—institutions of a kind, and of a durability and vitality, that cannot be found in other parts of the world.

For millennia on end the buildings of our cities made manifest an institutional hierarchy: the size, cost, and complexity of an edifice were directly related to the power and public significance of the institution that it symbolized. The palace and the cathedral were large, the mayor's mansion and the parish church were of medium size, and the shopkeeper's house was small. But, with the introduction of factories after the invention of the steam engine, the hierarchy began to break down. Factory buildings were often much larger than churches and courthouses, yet their size had little metaphorical value. The rise of the "factory system" more or less coincided with the great revolution of the late eighteenth century, which undermined the hierarchical scheme of things in another way. The factory began to afford a new kind of membership for its workers, just as factory production tended in the long run to promote a new definition of what constitutes "civilization"—a definition that has been increasingly bound up with the idea of standard of living and with nonhierarchical equalitarianism.

Industrial buildings were commonly located on the outskirts of town and were low-rise in form; they did not directly challenge the central significance of the courthouse, the town square, and the church or meeting house. With the invention of the commercial skyscraper, however, the old order was shattered. Such buildings have never had institutional meaning. They serve no collective purpose: their interior spaces are small, and they are generally occupied by a shifting and anonymous tenantry; they are unrelated to notions of membership and loyalty. Yet their towering size has wiped out the kind of meaning that was once possessed by the domed and towered buildings that stood at the apex of the old hierarchy. And so for many years I have bewailed in vain the

irresponsibility of those Chicago engineers who so willingly lent their services to real-estate speculators who had no regard at all, it would seem, for the image of the city that had traditionally been shaped by the old institutions. Daniel Burnham understood. In the visionary plans that he drew up in the early 1900s for the reconstruction of a number of large cities, there were to be no skyscrapers. His image of an ideal Chicago culminated in the majestic tower of a new City Hall; he was willing to contemplate the possibility of demolishing the tall office buildings, including several that his own firm had erected.

But now comes the rethinking. Though I am still convinced that the basic forms of Western architecture have been shaped by institutional considerations having to do with modes of relatedness—with the ways in which members are grouped together into enduring communities—I am compelled to recognize that another dimension of architectural meaning does exist and has existed all along. Every spring for nearly thirty years I have had to introduce droves of undergraduates to Jan van Eyck's Ghent Altarpiece (1432), expounding as best I could on the dialogical juxtaposition of the two basic symbols of paradise, the New Eden and the New Jerusalem, both as an open and richly varied garden and as a strong and eternally enduring city. This year my encounter with Van Eyck coincided in time with the arrival of packets containing photographs of the drawings that were submitted for the new competition, and that coincidence set me to thinking anew about tall towers.

In the principal panel of the Altarpiece, "The Adoration of the Mystic Lamb", most of the picture space is given over to the garden; yet that garden is occupied mainly by dense groups of noble persons who are grouped together according to their membership in a distinct hierarchy of classes. The buildings that project above the brow of the hill in the middle distance, forming an incomparably beautiful skyline, are arranged in casual disarray. (Van Eyck evidently perceived that the goodness of the garden always tends toward anarchic and hedonistic individualization, and that of the city toward panarchic tyranny. The two ideals are here amalgamated more ingeniously than in any other work of Christian art, before or since.)

The tourist who sees the Altarpiece in Ghent probably takes it for granted that the buildings forming this heavenly skyline are churches. St. John states explicitly, however, that in his vision of the New Jerusalem he "saw no temple therein, for the Lord God Almighty and the Lamb are the temple of it" (Rev. 21:22). Though there is one structure that does resemble a church (a structure without a tower), the towers

are towers only: the blessed in paradise shelter from inclement weather in privacy and security and family possessions. Heavenly Jerusalem is nonutilitarian in character.



Ghent Altarpiece, "The Adoration of the Mystic Lamb," Jan Van Eyck, 1432

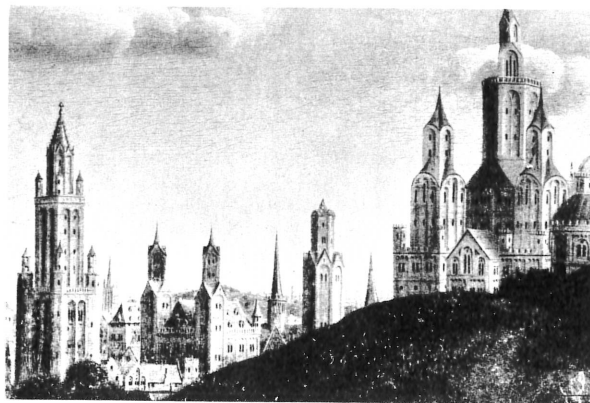


Detail of Ghent Altarpiece, Jan Van Eyck, 1432

are towers only: there are no basilican halls, for obviously the blessed in paradise will not need to go to church or seek shelter from inclement weather, nor will they require the privacy and security that a house affords us for our families and family possessions. In short, the architecture of the Heavenly Jerusalem is both noninstitutional and nonutilitarian in character.



Ghent Altarpiece, "The Adoration of the Mystic Lamb"
Jan Van Eyck, 1432



Detail of Ghent Altarpiece
Jan Van Eyck, 1432

But then what are the towers doing there? Plainly there is one order of ultimate goodness in the world that is best symbolized by the garden—a goodness that resides in personal freedom, in mobility, and in the experiencing of all the sensuous delights of Eden. But there is another ultimate goodness that has to do with membership, security, and, above all, with those products of human inventiveness, of the imaginative human spirit, that we gather together under the rubric of civilization. When Adam and Eve, who appear in the upper part of the Ghent Altarpiece, were turned out of Eden (or, if you prefer, when our prehistoric ancestors were killing the last hairy mammoth), there were no buildings or cities anywhere; in the course of the thousands of years that ensued, men forged for themselves modes of religious and philosophical thought, works of literature and of art, and patterns of peaceful and law-abiding association that were not "natural" at all but instead set the human condition forever apart from a state of nature. Whether or not those noble works were but dim reflections, as Plato would have said, of a celestial and eternal order of things that has existed from the dawn of creation, men have never been able to decide—though it seems likely that Van Eyck would have assented to such a proposition. At any rate, that is the aspect of ultimate goodness to which the towers refer—and to which builders of Greek temples above the polis, or of pagodas in Chinese gardens, or of Gothic churches in medieval towns were also paying homage. If there were one word that embodied the meanings of the Greek *paideia* and of the Latin *humanitas* and *cultus*, that word would describe what Van Eyck's towers symbolize. To that one would have to add the basic and aboriginal meaning of *uprightness* that vertical forms possess for human beings, who can hardly help identifying standing erect with all that makes it possible for them to resist downwardness, defeat, dilapidation, decay, and dismal death.

It was inevitable that all of us who have been involved with this new Tribune competition should have taken a long look at the designs that were submitted in 1922 for the first competition. I say *long* look, for when I was first made aware of the competition in a course in the history of modern architecture at Columbia in the 1930s, I was actively encouraged to belittle and to disparage all but the tiny handful of "modern" designs among the 281 illustrations in the Tribune's 1923 publication. The new architecture, so largely the creature of academia, was already being touted by our historicist professors as the only appropriate expression of our uniquely modern civilization (as if the very idea of civilization could be reinvented in the course of a single

generation!). The great majority of the submissions were denigrated because they were tainted with the heinous sin of eclecticism. *Towards a New Architecture* and *The International Style* were required reading for the course, needless to say, and all of us were easily persuaded, as I recall, that the design by Gropius and Meyer should have received the prize.

Yet that long look in the spring of 1980, my first in a good many years, has made me see that many of those old-fashioned designs were strikingly handsome and would have made splendid additions to the Chicago skyline—and that is more



Photo Montage,
N. K. Smith, 1980

than I can say for the plethora of Miesian boxes with which that skyline has since been cluttered. Moreover, it occurs to me now (though such a thought would never have entered anyone's mind in the 1930s) that many of those towers would not seem conspicuously out of place in Van Eyck's image of paradise. Individually they may be something less than true paradisiacal perfection—but then that is true of the towers in the Ghent Altarpiece as well, for Van Eyck was not one of the world's greatest architects. Like the towers in his New Jerusalem, the best inventions of 1922 were not in the least determined by vulgar considerations of utilitarian practicality or efficiency; their forms decidedly did *not* follow function (indeed the functions of a tall office building can only give rise to the form of a box). Instead they proclaim collectively something that Gropius and Mies would probably have considered absurd: to wit, that the skyline of the American

city can legitimately embody and represent in architectural symbols an image of what it is that men have accumulated over a period of some five or six thousand years that makes it possible for us to call ourselves civilized. What it meant to be civilized in ancient Athens and Rome was not essentially different from what it meant in medieval Chartres or Renaissance Florence and Ghent—or what it means in present-day Chicago. The preposterous notion that each of those times and places had "a civilization of its own" is one of the perversities of modern thought that we owe to Hegelian historicism.

In 1922 the old imagery of the New Jerusalem was not yet dead. Innumerable Americans still cherished the optimistic hope that the world really could be made safe for democracy and that all the expectations which had so long been associated with the phrase "the New World" were not in vain. From that point of view one can see how appropriate it was that the skyscraper was an American invention: Our cities were organized around commerce and burgeoning productivity, while, until well after World War Two, European cities still preserved the old hierarchical patterns. Most of the 1922 competitors, whether consciously or not, probably regarded the ideal of the New Jerusalem as a fixed constant (as had so recently been avowed in the great expositions in Chicago in 1893 and in St. Louis in 1904). They would have agreed with Sir Christopher Wren's assertion, made in the 1660s, that architecture should possess "the Attribute of eternal" and should be "the only thing incapable of new Fashions." As an architectural designer Wren was endlessly inventive, in both the classical and the Gothic modes, but he never allowed himself to step outside the great tradition that had made noble buildings the best expression we have devised of what the word "culture" (*cultus*) used to refer to, before it was debased and corrupted by historicists and anthropologists.

The great majority of the Tribune towers from 1922 can pass the acid test: As I have here tried to demonstrate, they can take their place within Van Eyck's heavenly city without seeming to be offensive intruders. Though his towers cannot be assigned to any of the standard style-periods, they are generically akin to many kinds of buildings which he could have seen in the northern European and Iberian cities that he was acquainted with. In none of those cities were there any classical buildings at that time, but, as I hope the accompanying illustration makes clear, he could have included towers in the classical manner if it had occurred to him to do so; there is no inherent incompatibility between the ancient and the medieval modes, as Wren so well understood. If there is anything of ultimate and eternal goodness in the best

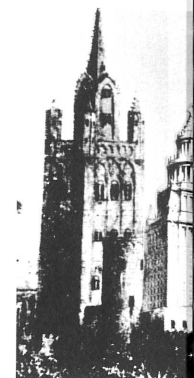


Photo Montage,
N. K. Smith, 1980

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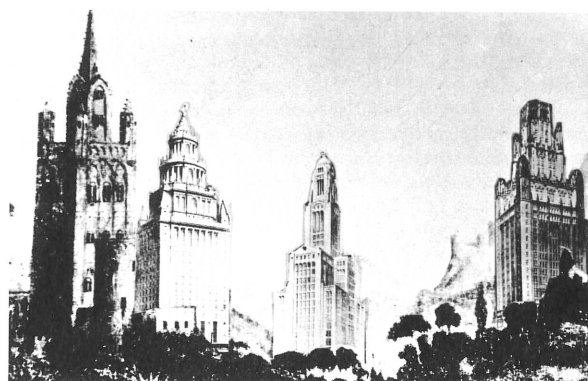


Photo Montage,
N. K. Smith, 1980

achievements of human civilization, and I believe there is, then that excellence is permanent, not to be superseded by "progressive" developments that will render it outmoded and irrelevant.

And yet, in what may well come to be remembered as one of the supreme follies of history (to be exceeded only by the prospective folly of setting off nuclear bombs), those achievements were cast aside by the apostles of the Modern movement, in the absurd belief that men could found for themselves a *technological* civilization that would render superfluous what was considered until the 1920s to be our civilizing heritage. What the products of industrial technology could possibly have to do with *paideia*, *humanitas*, and *cultus* not one of those modern apostles ever bothered to say. For some sixty years their spurious doctrine has been taught to architectural students, and it is still being taught, *faute de mieux*, even though the number of true believers has been rapidly dwindling for more than a decade.

And that brings me at last to the new Tribune competition, consisting of the works of architects who received just that kind of instruction. Thus far I have seen only about two thirds of the drawings that are scheduled to be exhibited early in the summer. Somewhat to my surprise, I find that three of the submissions are so old-fashioned that they might have come from the original competition of 1922, except for the fact that their designers' handling of the traditional elements is so inept as to reveal that they have had neither the training nor the experience in dealing with classical forms. About one fourth of the drawings have been conceived in one or another of the

recognizably modern modes—though, interestingly enough, not one of them is Miesian (for which blessing we can be duly thankful). A few of the submissions I cannot classify or interpret. Perhaps they are Post-Modern, but I do not yet know what that term refers to, if anything.

The remaining designs, constituting about forty percent of those I have at hand, fall into a category that I can only designate as "put-on." They have plainly been conceived with the intention of deriding the very idea of a new Tribune competition, or even the idea of architecture itself. The baby bottle, the machine gun, the collapsing version of Gropius's design of 1922, "The Bridegroom Packed Innocent by his Spinsters, Even"—these and a number of others seem to me to be perfect exemplifications of what it is that happens to a community when a vision of the New Jerusalem ceases to be taken seriously and all devolves into flux and fad and folly.

Nearly a hundred years ago Nietzsche prophesied that the end of the era of "rational man" was at hand and that the coming age (our own) would be dominated by nihilists and "last men". The nihilists are all about us. Some of them are bomb-throwing terrorists, many others are modern artists in all those many veins that can be traced back to Dada. But their numbers are minuscule by comparison with the last men whose principal concern in life is with entertainment and good health. "They have their little pleasure for the day and their little pleasure for the night; but they respect health. 'We have discovered happiness,' say the last men, and blink. . . . A little poison now and then: that produces pleasant dreams. And a lot of poison at last, for a pleasant death. . . . Formerly all the world was mad, say the most acute of the last men, and blink. They are clever and know everything that has ever happened: so there is no end to their mockery."

Nietzsche was fascinated by the expression of power and authority that he found in great works of architecture; it seems unlikely that he could have imagined a time when architects themselves would resort to mockery. But then all the architecture of the Modern movement has been made for last men, has it not? Has it not been devoted to putting up a false front of austere efficiency and economy in order to disguise the fact that the populace has been increasingly inclined, indeed urged, to identify goodness with profligate consumption, the good life with having fun and getting more and more for doing less and less? What could be more appropriate than an architecture that promotes the comforting thought that ancestral standards of civility and decorum are no longer relevant to modern times and modern lives, that we have been liberated once and for all from the oppressive idea that the words "ultimate" and "eternal" might

110 really mean something after all?

There can be no doubt about the fact that in the early 1920s Le Corbusier was genuinely committed to achieving a utopian urbanism that would combine the timelessness of scientific law with the timelessness of Platonism; but his *ville moderne* was doomed to stillbirth for the same reason as Plato's republic: neither could be realized since both stood outside the historical world of human beings and the political process—a world occupied not by totally malleable nonpersons but by real people who were not about to turn their cities or their personal destinies over to the tyrannizing totalitarianism of an Athenian philosopher or a Parisian architect. It is our great misfortune that Le Corbusier and his CIAM disciples fancied that he was in possession of a cure for the ills of urban man.

But then the skyscraper city as it was envisioned by Colonel McCormick and by so many of the architects who participated in the first competition was also doomed to failure, though for reasons that are perhaps a little harder to define. One could easily compose a magnificent Chicago skyline out of the 1922 Tribune towers, but it would have one thing in common with Le Corbusier's *ville moderne*: It would have no political or religious dimension; there would be no place for either a capitol or a cathedral. Let me try to make the point clear by quoting a few lines from Philip Rieff's *The Triumph of the Therapeutic*.

Modern culture is unique in having given birth to such elaborately argued anti-religions, all aimed at confirming us in our devastating illusions of individuality and freedom. . . . Every culture must establish itself as a system of moralizing demands. . . . That governor, inclined always to be censorious about novelty, we may call 'faith'. Faith is the compulsive dynamic of culture, channeling obedience to, trust in, and dependence upon authority. . . . Christian culture survived because it superintended the organization of Western personality in ways that produced the necessary corporate identities, serving a larger communal purpose institutionalized in the churches themselves. . . . [But] culture without cultus appears, in almost all historical cases, a contradiction in terms. . . . The death of a culture begins when its normative institutions fail to communicate ideals in ways that remain inwardly compelling, first of all to the cultural elites themselves.¹

One of the pseudo- or anti-religions that has enjoyed wide popularity among us descends from the utilitarian and scientific positivism that emerged in the time of Auguste Comte and John Stuart Mill. It is the faith that underlay Gropius's program and the Graduate School of Design and the

whole program of the Modern movement. But it was a faith that was wholly incapable of organizing the human personality to produce "the necessary corporate identities"; the very moment of its triumph in modern architecture was one when the phrase "identity crisis" was on everyone's lips. Instead of making moralizing demands upon us, it only facilitated our descent into narcissism and self-indulgent privacy, as even architects themselves are coming to see. The faith has failed—as it deserved to fail, since its underlying *imago hominis* and *imago civitatis* were, in the long run, as trivial and as trivializing as those of avant-garde modern painting. I can only applaud the strain of mockery in the new competition; what the mockers are mocking fully deserves to be mocked.

Is there any way then that architects can "communicate ideals that remain inwardly compelling"? Probably not, since the institutions and corporations that commission the erection of buildings seem unable to do so. Faith in the very idea of paradise is wanting, and without some vision of ultimate goodness, the little goodnesses of comfort, convenience, aesthetic titillation, and novelty seem hardly worth the effort that is required to achieve them. In another of his books, Nietzsche declared that "the essential thing 'in heaven and earth' is apparently that there should be long obedience in the same direction; there thereby results, and has always resulted in the long run, something that has made life worth living". For nearly a thousand years the stabilizing influence of architectural symbolism was, in all likelihood, a factor of considerable importance in maintaining the "long obedience" we call Western civilization. The obedience has been shattered. What the future holds, no one can say.

¹So that confusion may be avoided, note that Rieff is here using the English word "cultus", which is derived from, but does not mean at all the same thing as, the Latin *cultus*. The modern term pertains to religious beliefs and practices and is more commonly designated by the word "cult"; the ancient noun refers to "training, education, culture; an honoring or veneration; care directed to the refinement of life; elegance, civilization, refinement".

NORRIS KELLY SMITH
Washington University
1980

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112	ABBEY, BRUCE	18	JUNKER, C. ANTHONY	78	ROMNEY, HERVIN
	ANDO, TADAO	19	KALLA, ANN	20	ROSS, MICHAEL
	ARMSTRONG, CLAUDE	20	KENNON, PAUL	42	RUBLE, JOHN
	ARQUITECTONICA	21, 22	KOETTER, FRED	43, 44	SAKAL, RONALD
	ASHKAR, TAREK	23	LIVESY/ROSENSTEIN	45	SAMUELS, DANNY
	BALARAN, HARRIET	24	LYNDON, DONLYN	46	SCHROEDER, KEN
	BEEBY, THOMAS	25	MACHADO, RODOLFO	47	SCHWARTZ, FRED
	BODNAR, JAMES LESLIE	26	MACNAIR, ANDREW	48	SCHWARTZ/SILVE
	BOOTH, LAURENCE	27	MAKI, FUMIHIKO	49	SCHWARTZ, WARE
	BROWN, ANDREA CLARK	28	MARUSZCZAK, J.	80	SILVER, ROBERT
	CASBARIAN, JOHN	73	MOORE, CHARLES	50	SILVETTI, JORGE
	DE BRETTEVILLE, PETER	29	MOORE, RUBLE, & YUDELL	50	SMITH, THOMAS
	DELSALLE, JEF	30	MOSS, ERIC	51	SMITHSON, ALISON
	DI MAIO, JUDITH	31	MOSTOLLER, MICHAEL	85	SMITHSON, PETER
	DOYLE, DEBORAH	32	NAGLE, JAMES	52	SORKIN, MICHAEL
	DUANY, ANDRES	33	NEREIM, ANDERS	53	SPEAR, LAURINDA
	ELLIS, JOHN	41	NETSCH, WALTER	54	STERN, ROBERT A
	FIORENZOLI, GIULIANO	34	PELLI, CESAR	55	TAFT ARCHITECT
	FODERA, LEONARDO	20	PESCE, GAETANO	56	THANHAUSER, CH
	FORT-BRESCIA, BERNARDO	21	PLATER-ZYBERK, ELIZABETH	33	TIMME, ROBERT
	GEHRY, FRANK	35	PLUNZ, RICHARD	20	TORRE, SUSANA
	GROSS, STEVEN	36	POLI, JOSEPH	57	TSCHUMI, BERNA
	HAAG, EDGAR C.	37	POTTERS, STEVEN	58	TSIEN, BILLIE
	HOPPNER, PETER	38	PRAN, PETER	59	TUPKER, HANS
	HURTT, STEVEN	39	RANALLI, GEORGE	60	TURNBULL, WILL
	ISRAEL, FRANK	40	READ, FRITZ	39	UELAND, MARK
	JAHN, HELMUT	42	RICCI, LEONARDO	61	VINCIARELLI, LAU

Page

78

20

42

43, 44

45

46

47

48

49

80

50

50

51

85

52

53

54

55

56

33

20

57

58

59

60

39

61

ROMNEY, HERVIN

Page

22

ROSS, MICHAEL

62

RUBLE, JOHN

50

SAKAL, RONALD

63

SAMUELS, DANNY

73

SCHROEDER, KENNETH A.

64

SCHWARTZ, FREDERIC

65

SCHWARTZ/SILVER ARCHITECTS

66

SCHWARTZ, WARREN

66

SILVER, ROBERT

66

SILVETTI, JORGE

67

SMITH, THOMAS GORDON

68

SMITHSON, ALISON

69

SMITHSON, PETER

69

SORKIN, MICHAEL

70, 71

SPEAR, LAURINDA

21

STERN, ROBERT A. M.

72

TAFT ARCHITECTS

73

THANHAUSER, CHARLES

23

TIMME, ROBERT H.

73

TORRE, SUSANA

74

TSCHUMI, BERNARD

75

TSIEN, BILLIE

84

TUPKER, HANS

76

TURNBULL, WILLIAM, JR.

77

UELAND, MARK

78

VINCIARELLI, LAURETTA

20

Page

79

VREELAND, THOMAS

80

WALDMAN, PETER

81

WEESE, BEN

82

WEESE, CYNTHIA

83

WILLIAMS, TOD

84

WOLIN, JUDITH

85

WOOD, TIMOTHY

86

WOODS, LEBBEUS

50

YUDELL, BUZZ

ANONYMOUS, FROM JAPAN

87

"THE BRIDEGROOM PACKED

INNOCENT BY HIS SPINSTERS, EVEN"

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