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CLASSICAL ARCHITECTURE

IN THIS NUMBER
WILLIAM BRUMFIELD’S PHOTOS OF RUSSIAN NEOCLASSICISM
JOHN BURGE ON MODELING ROMAN ARCHITECTURE
EXCERPTS FROM W. JACKSON BATE’S THE BURDEN OF THE PAST
AND
DAVID EBONY ON THE PAINTINGS OF CARLO MARIA MARIANI
PROJECTS BY THE I’ION COMPANY
KENT TATE
NIEL DAVIS
THE GLAVE FIRM
DAVID MAYERNIK
AND
DRAWINGS BY JOHN BARRINGTON BAYLEY
The Institute teaches the fundamentals of architecture through the exploration and study of the classical tradition. It exists to perpetuate the cultural memory of the past as a resource for architectural issues in the present.

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Prentice: "The Creation of Rome" by Leonard Porter, 1994, oil on linen, 46" x 68".


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The classic spirit is the disinterested search for perfection; it is the love of clarity and reason instead of sentiment; it is, above all, the love of permanence and of continuity. It asks of a work of art that it shall be sound or efficient, but that it shall be fine and noble. It seeks not merely to express individuality or emotion through the essential rather than the momentary—loves in personality more than personal beauty, and feels more in the orderly succession of the hours and the seasons than in the violence of earthquakes or storms. And it loves to keep still in tradition. It would have each new work connect itself in the mind of him who sees it with all their beauty and charm a part of the beauty and charm of the work before him. It does not consider tradition as immutable or set rigid bounds to invention. But it would add to the old beauty, seen only from a different angle and colored by a different medium. It wishes to add link by link to the chain of tradition, but it does not wish to break the chain. —

With our streamlined name, our mission has been re-evaluated and our allied arts are in this age of technology. What does it mean to study and understand how the past can reference the ways we live in this very modern time? As the editors, we want to present a consistent and provocative point of view on current practices of contemporary classicism in professional and academic work. We had more submissions than ever before and continued to respond and be as challenged and intrigued as we are with the editors of this publication as we work to bring our readers something fresh and support the Institute’s mission. The editors of the Classicist, No. 5, leave off, we continue to grapple with our collective definitions of what is classical and with the artist’s-age-old struggle with the burden of a culturally rich past, that is, how can we improve on what has been done before? How does one remain inspired and new? This applies to anyone who has ever created anything and certainly applies to the editors of this publication as we bring to our readers something fresh and support the Institute’s mission of furthering the sensibility of the past for our own time. To help us move forward, we have seriously considered the pertinent criticism that has come from our Board of Directors, our members, Fellows, contributors, and readers alike. We note here some of the issues raised and how we have responded.

Several of the concerns recently expressed regarding the text-heavy No. 3, our readers will notice that the new essays section has been somewhat reduced to make room for presenting more professional and academic work. We had more submissions than ever before and wanted to show as many projects as possible. Still, our essays include a challenging, thought-provoking essay excerpted from the lectures of W. Jackson Blat; a photo essay on the ruins of Russian estate architecture; and a new feature that introduces some of the Institute’s Advisory Council members.

In part, a plea to put architecture back on the cover prompted the creation of a response to the Canadian Center for Architecture’s recent competition in which the invited competitors did not include a single traditional architect or planner. The perspective image on the front of this issue provides an alternative to the winning entry (see Compositions page 81-85) created by a pair of recent graduates. Historically, not intentionally, our covers generate considerable discussion, even controversy. The renderings for the covers of our first two issues, “The Phoenix of Seventh Avenue” by Richard Cameron and “Cosme, Let Us Build Ourselves a City” by Jonathan Lee, endured lengthy discussions (what are we saying and how do we show it?) typical of many a new publication. “The School of New York,” the computer-generated image gracing the cover of No. 3 was a collaborative effort between John Bunge and Richard Cameron that combined then-recent advances in computer technology with architectural rendering. Again, the message we were sending was seriously debated. Was it defining a publication about traditional architecture to use a computer-generated image or did it confuse our intention? “Mercury Downloading,” the illustration created by Stephen Potts for No. 4, inspired comment ranging from whether or not a figure should dominate the cover of an architectural publication, to what kind of image Mercury should or should not wear. Finally “The Allegory of Architecture,” on the cover of issue No. 5, sparked the debate over what exactly is classical. The painter John Woodruff Kelley used contemporary figures chosen for the beauty and composure reminiscent of an ancient time. Many considered this to be naturalism or even realism rather than contemporary classicism.

In the Institute’s relatively brief existence, every image for the cover passes through rigorous criticism (the cover of this issue is no exception) that seems initially divisive, but, in the end we find in our differences potential to enlarge our vision. In fact, the covers stand for, even epitomize, the growth of the Institute and its publication, and what we have learned in the process of making it all happen.

We all believe that the work we present encourages us to look closer at our ideals and helps define how narrow or broad the scope of our efforts should be. As practitioners, artists, planners, writers, creators at all levels, we require the push that takes us another step further. Personal questioning and re-evaluation of our work must not hold us back. As Saint-Exupéry wrote, “It’s taking a step that saves a man.”

Thank you for your readership these last six issues. We hope that you continue to respond and be challenged and intrigued as we are with the topics and projects presented in The Classicist. As such, you join us in adding links to Kenyon Cox’s chain of tradition, or at least in making blips on the timeline of creating history. —H.D.T. 

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FADED GLORY:
IMAGES OF RUSSIAN CLASSICISM

By William C. Brumfield

In my travels through the Russian countryside I have seen the devastation inflicted upon the treasures of Russia's history—a phenomenon including many buildings in the neoclassical style. Photographing these masterpieces not only allows me to document and visually interpret their existence but it also confronts me with complex, perhaps universal questions about changing social values and the ruined architectural landmarks, the product of rise and fall of cultures. Every country has its occasional ruin enshrined and poeticized, as in Clarence J. Laughlin's photographs of Louisiana plantation mansions, as well as in the United States, neoclassical ruins have long been a staple of romantic genre painting. We do not, however, like to acknowledge that the devastation of history's legacy has often been the product of our own century. In Russia I have found blatant evidence of the modern and cultural vandalism attending the neoclassical secular as well as religious monuments. In some cases the destruction is deliberate, the result of violent social upheavals. In other cases it is less direct, the result of demographic shifts from country to city, which have led inevitably to the abandonment of many country churches, not to mention estate houses. A photographer can only work with what time and fate have left. For the late eighteenth century architect Nikolai Lvov, some of whose work is featured in the following photographs, buildings of all designations—temple, house, or mansion—could be subsumed within a unified aesthetic system shaped by pure forms and the immutable principles of the classical orders. Equally important was the placement of the structure in an open setting appropriate for the picturesque qualities valued in the idealized landscapes of painters such as Hubert Robert. Lvov's extensive work in park design and his estate pavilions reveals not only an understanding of architectural form and interior design, but also an appreciation of the building as noble ruin. It is this quality that makes the work of Lvov so congenial to me. For even in ruined form, great architecture retains its visual power and its hold over our imagination.

OPPOSITE PAGE AND BELOW: FIGURES 1-2: Demidov Mansion, Petrovskoe, Abinsk This great house (palace might be a more fitting term) was built for Nikita Demidov at the estate of Petrovskoe, near the village of Abinsk to the west of Moscow. At the beginning of the eighteenth century the estate, then known as Kazan Suchkov, belonged to PP. Shafaror, a close associate of Peter the Great and a distinguished diplomat. In the 1740s Shafaror's heirs sold the estate to Aksili Demidov, one of the most prominent of Russia's eighteenth-century industrialists and holder of a vast fortune in mines, metal-working, and related plants in the Urals. In the late 1770s Nikita Demidov turned his attention to the estate at Petrovskoe, where he apparently commissioned Marev Kanakov to build a large mansion with detached, flanking wings. The genius of the design of this palatial edifice, which burned in the 1930s and survives only in the magnificent ruins of its brick walls and limestone columns, has been the cause of much dispute. The discovery at the beginning of this century of a monument with an inscription, the date 1776, and Kankaev's name, clearly marked, seemed to establish the architect's identity; yet the similarity of the design to the centralized structures of Vasily Bazhenov has led to the supposition that while Kankaev might have built the mansion, its true author was Kankaev's mentor, Bazhenov. It must be admitted that the complex geometry of this plan argues in favor of Bazhenov's participation, yet this is only supposition, as is so much else in the career of that architect.

Whatever the authorship of the mansion at Petrovskoe, the structure's distinctive monumentality is beyond dispute. The original form of each of its four symmetrical facades was dominated—almost overwhelmed—by a loggia of four Tuscan Doric columns of the major order, flanked by pilasters, that support the entablature and cornice. Behind each of the loggias was a large state room. The beveled corner projections, with a less grand Ionic portico of two columns, represent the facades of smaller rectangular rooms, or studies, at the ends of diagonal corridors. The corridors intersected in a circular hall beneath the dome above the center of the structure (this plan was repeated on the second story). The diagonal configuration continued beyond the mansion to four-story wings—with ruminated facades—that defined the corners of the court d'honneur and were linked by a brick wall around the square court. The park beyond the central ensemble was landscaped in the natural manner.
This grand design by Lvov was for the estate of General and Senator F.I. Glebov at Znamenskii-Raek (1787-1790). Located on the small Logovezh River not far from Tver, this large estate was intended as a place in which the senator could receive important guests. In location near the main road between Moscow and St. Petersburg facilitated this function, and Glebov gave Lvov full rein for a grand mansion. Though some of the park buildings were damaged or destroyed during the Second World War, the main house and attached buildings are extant. (Unfortunately, the house, which was formerly used as a tourist park and a children’s camp, is in a state of disrepair, and a restoration effort has been stalled for lack of funds.)

The two-story mansion has an oval vestibule that leads into the main ballroom. All flanking rooms are subordinate to this square central space—a clear indication of the house’s purpose as a center of reception and entertainment. The most distinctive feature of the plan is a grand colonnade that encloses the cour d’honneur in front of the house. It is the largest such design in Russia and is flanked on either side with pavilions and service buildings that are integrated into the colonnade. In some respects this extraordinary entrance court reminds one of Jefferson’s design for the colonnaded lawn at the University of Virginia.

At Znamenskii-Raek, Lvov created a distinctive approach for the adaptation of the natural setting to the architectural design of the neoclassical manor and its auxiliary buildings. At this time the concept of landscape gardening centered on the desire to contemplate “unfettered” nature, which complemented the belief in the natural logic and meaning of neoclassical forms in architecture. The origins of this intellectual, aesthetic, and cultural union of neoclassicism and natural principles are many and diverse—including in no small measure English and French literature (e.g., Horace Walpole and above all, Rousseau). Lvov’s grand colonnade at Znamenskii-Raek facilitates that union by providing forest vistas through the classical entrance arch and the colonnade itself, a rare achievement through which artifice and nature are both delineated and at the same time fused.

FIGURE 6, RIGHT: Durasov Mansion, Lyublino (southwest Moscow ca. 1801). I.V. Egipetov, architect.

Though less refined in its design and detail than the better known Bratunovo villa, the mansion at the Durasov estate of Lyublino (southwest Moscow) ranks not only as a major monument in late neoclassical estate architecture, but also can lay claim to possess one of the most idiosyncratic plans of the period, a genuine example of symbolic architecture (or architecture parlant) at its most obvious. Attributed to Ivan Egipetov, the design consists of four wings that radiate from a central hall and are connected by a colonnade in the Composite order. The genesis of the configuration is plausibly said to have originated with Durasov’s desire to memorialize his attainment of the Order of St. Anne, whose encircled cross is reproduced in the form of the house. Yet the elaborate conceit of the design of the Lyublino mansion serves admirably in one of the most important functions of the estate house—to provide, a sheltered yet immediate view of surrounding nature. The brightly illuminated interior, the state rooms, and most especially the central hall, are decorated with grisaille trompe l’oeil wall paintings of architectural motifs and friezes with such attention to detail and illusion as to be distinguished only with difficulty from the plaster medallions that also decorate the upper parts of the walls. The interior walls themselves are a combination of various shades of faux-marble relief of both urban and country mansions in Moscow at the end of the eighteenth century.
Within Tozhok itself, Levov created a masterpiece of Russian neoclassicism with the building of the Church of Saints Boris and Gleb at the Monastery of the same name, one of the oldest in Russia. Built in 1785-1796, this monumental church is similar to the Cathedral of St. Joseph in Mogilev, but is more complex in design. The hexastyle Tuscan portico on the west facade is repeated on the east (apsidal) end in a display of the neoclassical aesthetic at its purest. The porticoes provide a visual transition to the central dome, which rests above a polygonal drum with a large thermal window.

For all of its neoclassical rigor, the Church of Saints Boris and Gleb also reflects some of the basic elements of Russo-Byzantine church architecture, not only in the centralized plan but also in the appearance on the exterior corners of arched bays reminiscent of the cathedral of twelfth century Novgorod. To be sure, the arches contain classically-inspired thermal windows, yet the ability to integrate so unobtrusively traditional features of Russian architecture into the classical tectonic system is a mark of Levov’s genius.

Within this church the massive split-corner piers are faced with Doric columns that support open arches over the arms of the cross. The arches in turn lead upward to the thermal windows and the central coffered dome, which on the interior is hemispherical. Again, the classical rigor of the design is stated with remarkable clarity—referring both to the Pantheon and the thermæ—yet the interior space is as appropriate to the needs of the Orthodox liturgy as was the Hagia Sophia and other Byzantine models that laid the basis for Russian church architecture.

Levov’s great neoclassical churches are firmly in the manner of his idol Palladio, whom he studied with great care and whose work he saw in situ in Italy. His efforts bore fruit in 1798 with the first published edition in Russian translation of Palladio’s Quattro Libri, in the introduction to which Levov proclaimed “Long live the Palladian taste in my fatherland. French curls and English subtlety have enough imitators without us.”

One of the most eccentric examples of Levov’s work is the Church of the Trinity at the estate of Prince A. A. Viazemsky at Aleksandrovo, on the southern outskirts of St. Petersburg. Here he uses the familiar rotunda form, surrounded by sixteen Ionic columns, profaced on the west by a pyramidal bell tower. Built in 1785-1787, the structure has impeccable classical antecedents (most notably the Temple of Vesta and the reproductions of the pyramid in Rome), yet it also represents the extreme of stylistic and cultural secularization in Russian church design, the culmination of a process well underway in Russia by the end of the seventeenth century.
The estate culture of central Russia produced a remarkable variety of architectural designs for country mansions in the area of Moscow and its surrounding provinces. Some of the mansions such as the two-story stuccoed wooden estate house at Valuyovo (southwest of Moscow), built in 1810-1811, reveal an unexpected similarity with Greek Revival architecture in the American antebellum South. The Ionic portico with veranda and belvedere speak of influences from grander houses; and yet Valuyovo, owned by the distinguished archeologist Alexander Minin-Pushkin (publisher of Russia's great medieval epic, The Igor Tale) is itself of considerable merit for the unity of its ensemble.

In contrast to the neoclassical style of the mansion and its wings—connected to the central structure by extended Doric colonnades—the offices and service buildings flanking the manor have a rough, unstuccoed brick surface with rusticated pillars, and the decorative corner towers of the brick wall enclosing the front of the estate are in a late variant of the Gothic revival (ca. 1830). Thus the designs of the ensemble proceed from the refined mansion in the center to the progressively more “archaic” and eccentric forms. The English-style landscape park beyond the mansion contains a similar contrast of texture between the neoclassical Hunting House, an ethereal structure with light yellow walls, white trim and Tuscan portico, which rests over the heavy rustication of a grotto.

FIGURE 9: Valuyovo Estate, Hunting House (ca. 1810).

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The economy of this compact, centralized design integrates every carefully considered decorative element into the texture of the structure itself, which is in rare harmony with its landscaped setting—above a green swathe on the slope of a hill. Within the natural park of this modest retreat, the single monument is as restrained and elegant as the house itself: a domed pavilion of Ionic columns surrounding a square block in imitation of a classical altar (also attributed to Voronikhin). There could be no clearer expression of the secularization of gentry culture than this noble idealized form, open to the surrounding nature but also entirely self-sufficient and centered beneath the coffered ceiling of the dome.

FIGURE 10: Pavilion at the Bratissvo Estate (near Moscow). Attributed to Andrei Voronikhin, architect.

The Stroganovs themselves were not inactive in the Moscow area at the end of the eighteenth century, and though Alexander Stroganov chose not to build on the Demidov scale, he too commissioned one of the most noble of neoclassical houses for his family estate at Bratissvo, to the northwest of Moscow (now within the city limits). The Stroganovs were, of course, presided over by their extensive palaces and cultural activities in St. Petersburg; yet the design and placement of the Bratissvo villa are on a level to suggest that the architect was none other than their former serf and one of the great Russian neoclassicists at the turn of the century, Andrei Voronikhin. The structure is centered on a domed rotunda, whose form is reflected in half rotundas projecting from the east and west facades. The main facades—north and south—are marked by Ionic porticos on the background of a rusticated projection of the facade. Above the portico a balustrade frames the thermal window of the upper story.

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Every so often we come across an essay or book from a field other than architecture or the visual arts that treats certain problems, dilemmas, or central questions facing us in a way that is particularly insightful and yet would be appropriate for publication in the essay section of The Classicist. So in this issue, we have included some excerpts from the work of W. Jackson Bate, who was a three-time winner of the Pulitzer Prize and he was a three-time winner of the National Book Critics Circle Award.

For many years, the English poet between the English Renaissance and the Victorians and near-moderns (1660 to 1830), his subject to the practice of architecture, especially in the twentieth century, should be obvious. One has only to consider the following excerpts to understand why the practice of serious architecture in the more recent centuries— or for that matter the modern history of the arts in general— has been a major example of the accumulating anxiety and the questions it so directly presents to the poet or artist: what is there left to do? To say that this has always been a problem, and that the arts have still managed to survive, does not make us forget that the fact that it has become far more pressing in the modern world. Of course the situation is not the same from the Renaissance to the present day. If W. Jackson Bate's subject to the practice of architecture, especially in the more recent centuries— or for that matter the modern history of the arts in general— has been a major example of the accumulating anxiety and the questions it so directly presents to the poet or artist: what is there left to do? To say that this has always been a problem, and that the arts have still managed to survive, does not make us forget that the fact that it has become far more pressing in the modern world. Of course the situation is not the same from the Renaissance to the present day.

W. Jackson Bate, in order to introduce the writer and his work to our readers. Until his death in July 1999, W. Jackson Bate was the Poets of the English poet between the English Renaissance and the Victorians and near-moderns (1660 to 1830), and his work has been a major example of the accumulating anxiety and the questions it so directly presents to the poet or artist: what is there left to do? To say that this has always been a problem, and that the arts have still managed to survive, does not make us forget that the fact that it has become far more pressing in the modern world.
produce great art. The special honor in that is this involves the willing, the deliberately chosen, destruction of part of his brain in order to free himself to the achievement of something—particular destruction of the brain that is to be followed, after the agreed lapse of years, by what he knows beforehand will be a complete disintegration.

The universality of the problem lies in the fact that the arts, in addition to everything else that can be said of them, are also the sensitive antennae of human life generally; that as with them so, in time, everything else that we still subsume by the word "culture" (however immense variety of what has been done and said, all brought with immediate focus and pressure, like a huge inverted pyramid, upon the nakedness, where a step-
himself in such time as he could, and, as the same time we have had, or, if he could, not, in conscience, he wholly despised, though on the other hand there is the natural desire of every human being to assert himself in such time as he
has—to contribute in some respect, however small, to the world's total self-creation. What, in this connection, we are looking for, in this astonishing century now and begun to learn about this with the kind of perspective which is relatively easy with, and even for, this generation—lack of literature and sensitivity and this grotesque way of gaining literature and sensitivity and, in its latter half, the creation of most of what we associate with the promise of the modern effort not only in the arts but in philosophy.

What is as reassuring to us, as we look back on this astonishing century now and begun to learn about this with the kind of perspective which is relatively easy with, and even for, this generation—lack of literature and sensitivity and this grotesque way of gaining literature and sensitivity and, in its latter half, the creation of most of what we associate with the promise of the modern effort not only in the arts but in philosophy.

The risk was naturally greatest for the poet or the artist, always so

This is also true of our special problem, the whole problem of the "burden of the past" as it applies to the arts (and, by implication, to humanitarian interests and pursuits as a whole). My thought, in these lectures, is resolute to pose for us, in general, this central question: how can we contribute, to leave his mark in some other way.

We may feel too naked, too pre-ent to convey August and holiness, and, in this stage of our unhappiness, we have not been condemned by history to be the first to face this frightful challenge, unusual though it is, to scale, to the modern world. There may be some comfort to our feeling of historical limitations—and not only comfort but some spur to both our courage and listlessness for good seems—to know we have a precessor—was it not long ago still lingering in the suburbs of its significance—above all, its significance for us, as contemporaneous with which it had, or seemed to have, for the nineteenth century. And the nineteenth part of the twentieth century behind it, and beyond the eighteenth century. A challenge that has not been long ceased to be something from which we need to disengage ourselves. We talk of free consciousness, a state of minds or of other human minds. We talk of freedom of ideas and freedom of thought, and freedom of expression. If we talk of freedom of consciousness, we talk of freedom from ideas and expression. For what. For now, looking back on the last half-century as a whole, the central interest of the eighteenth century is that it was the first period in modern history to face the problem of what it means to come into someafter a great creative achievement. It was the deliberate even, destruction, the destruction of part of his brain in order to free himself to the achievement of something —the modern brain (that is, the Renaissance) spirit had to be at the beginning of the art. Simultaneously we have the start of almost everything else we associate with the modern world—the attempted Europeanization of the globe, with some of its new enrollments; the American and French Revolutions; the rapid spread of literacy; the beginning of industrialism, urbanization, and the sudden rapid increase of population; and, in its latter half, the creation of most of what we associate with the promise of the modern effort not only in the arts but in philosophy.

The Second Temple, completed 70 years after the destruction of the First by Nebuchadnezzar, differed in four ways especially from the Temple of Solomon. Through about the same in area, it was not so high. It was also less of a unit, being divided now into an outer and inner court. In equipment and decoration it was bare. Above all, the Holy of Holies was now an empty shrine, as it was also to remain in the magnificent Third Temple built by Herod. The Ark of the Covenant was gone, and no one felt it had to try to replace it with a substitute.

EXCERPTED FROM LECTURE 2: THE NEOCLASSIC DILEMMA

It is necessary to repeat that what we are saying is in no way intended to confine ourselves to any special period of history for the scholar or critic who devotes himself to the study and interpretation of it to become more highly definitive. Our special interest is in the unique nature of the modern effort not only in the arts but in philosophy.

We are speaking of a state of mind—
movements in the arts try to embrace

The risk was naturally greatest for the poet or the artist, always so

This is also true of our special problem, the whole problem of the "burden of the past" as it applies to the arts (and, by implication, to humanitarian interests and pursuits as a whole). My thought, in these lectures, is resolute to pose for us, in general, this central question: how can we contribute, to leave his mark in some other way.

We may feel too naked, too pre-ent to convey August and holiness, and, in this stage of our unhappiness, we have not been condemned by history to be the first to face this frightful challenge, unusual though it is, to scale, to the modern world. There may be some comfort to our feeling of historical limitations—and not only comfort but some spur to both our courage and listlessness for good seems—to know we have a precessor—was it not long ago still lingering in the suburbs of its significance—above all, its significance for us, as contemporaneous with which it had, or seemed to have, for the nineteenth century. And the nineteenth part of the twentieth century behind it, and beyond the eighteenth century. A challenge that has not been long ceased to be something from which we need to disengage ourselves. We talk of free consciousness, a state of minds or of other human minds. We talk of freedom of ideas and freedom of thought, and freedom of expression. If we talk of freedom of consciousness, we talk of freedom from ideas and expression. For what. For now, looking back on the last half-century as a whole, the central interest of the eighteenth century is that it was the first period in modern history to face the problem of what it means to come into someafter a great creative achievement. It was the deliberate even, destruction, the destruction of part of his brain in order to free himself to the achievement of something —the modern brain (that is, the Renaissance) spirit had to be at the beginning of the art. Simultaneously we have the start of almost everything else we associate with the modern world—the attempted Europeanization of the globe, with some of its new enrollments; the American and French Revolutions; the rapid spread of literacy; the beginning of industrialism, urbanization, and the sudden rapid increase of population; and, in its latter half, the creation of most of what we associate with the promise of the modern effort not only in the arts but in philosophy.

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The eighteenth century did make an effort to provide helpful answers, as much as any period in the history of critical writing. Boldly and specifically it tried to contain, as critics have sometimes done before or since, on both the pathos of genius and the stylistic means of attaining the highest possible reach of art, the "sublime" and the "romantic" as antithetical conceptions. The particular details may be open to endless quibbles. The point is that past struggles over the nature of poetry and the particular qualities that could be latched on to it, qualities that, if taken singly as essentialism (getting back to the fundamental), vigor, purity, and above all freedom of the spirit. As such it transcended most of the particular qualities that could be latched on to it, qualities that, if taken singly as exclusive ends, could so easily conflict with each other (poetry versus sensibility, art versus moral perfection); because of this, "range" or "primitive simplicity versus the creative intelligence of an Isaac Newton." Add to this the social appeal of the concept of "originality" as an association with the individual's "identity" (a work that was now increasing as commutative importance) as contrasted with the more repressive and demarcating aspects of organized life. What Nelson Trilling rightly describes as one of the principal themes of modern literature— the growing disenchantment of culture with culture itself— had already begun in the second half of the eighteenth century. If for a while the undertone of "originality" seemed like an emotional tag (and it was as it was), in the eighteenth century it made clear that the interest it used to have for us as part of merely the picturesque folklore of the eighteenth century, in the eighteenth century effort to clear its own past or to shift it to one side, had first spun off, then developed as a general movement in the arts, for which, extending into the eighteenth-century critics were all alway seem to start: perhaps not what was the case, but what the writer would want to do or what the writer would seem to think he was trying to do, for the purpose of for which the concept of "originality" was so much more the central issue of the eighteenth century. The problem?… In short, one kept coming back to a doubt: had about emitting in the "age—what prom- mises, threats, or demands. This was a period to the point from which one started in actual fact. But the concept of "originality" as an attempt to take on the center of the intellect itself. The concept of "originality" must be defined specifically, indeed taken for granted. At the same time, as an additional embarrassment, the eighteenth-century effort to resettle, recommit and to regain itself to the fundamental— to go back to the es- sentially human, as we ourselves are again trying to do— had for the second half of the eighteenth century. These two relatively new ideals of "originality" and "sincerity" (now as a basis for art's "peculiar freedom," one that could never be truly described and defined as necessary, indeed taken for granted. At the same time, as an additional embarrassment, the eighteenth-century effort to resettle, recommit and to regain itself to the fundamental— to go back to the es- sentially human, as we ourselves are again trying to do— had for the second half of the eighteenth century. These two relatively new ideals of "originality" and "sincerity" (now as a basis for art's "peculiar freedom," one that could never be truly described and defined as necessary, indeed taken for granted. At the same time, as an additional embarrassment, the eighteenth-century effort to resettle, recommit and to regain itself to the fundamental— to go back to the es- sentially human, as we ourselves are again trying to do— had for the second half of the eighteenth century.

Yet, however subjective the arguments, it was plain that the principal difficulty was an art that was not sensible, or "impossible" customs and surroundings, not in language, not the growing com- parisons between the arts. The general hypothesis is, in short: art and philosophy and the sciences, nor the lack of "insanity." In the eighteenth- century debate with itself, one after another of these considerations, not to mention others, had been brought forward, been given its due or more than its due, and been weighed in the balance. True, they were all important (this was taken for granted); and, if an art itself abandoned centrality, they would certainly become more so— particularly competition from other intellectual currents. But the essential problem—the real anxiety—lay elsewhere, as David Hume had said, and it had to do with the artist's relation to his own art. It had to do with what the artist would least care to dwell on publicly if he were trying other to begin or even to maintain his way, and with what is even now—in the second half of the eighteenth century—not openly celebrated but surrounded with a protective fog of other consider- ations: that it is naivety and embarrassment (with the inevitable temptation to parody or routine imitation) from which the century was usually with some success—to pick holes in what has been presented. But as soon as we feel we have parsed all this, and at last stand free and ready to make our own contri- bution, the human heart shrinks at its new reality and in its new gift of what Santayana calls "vacant liberty." We start once again to crave specif- ic data, we feel the need to explore that which has been indicated in our notebook in hand, on those who are now exercising us—is it a fit spirit we had before demanded—to go and do likewise.

The eighteenth century, especially after 1750, is to a large extent the result of the Jacob- like wrestle of the century with the classical angel, the classical ideal— its centuries before in When we are actually confronted with specific answers, we soon com plain and ready to make our ow n contri- bution, the human heart shrinks at its new reality and in its new gift of what Santayana calls "vacant liberty." We start once again to crave specif- ic data, we feel the need to explore that which has been indicated in our notebook in hand, on those who are now exercising us—is it a fit spirit we had before demanded—to go and do likewise.

The Iliad, says Young, is not imitating Homer. Of other things, this was the situation that confronted the writer as soon as he were to prove healthful in the highest degree. Was not the greatest of classical legacies, after all, the Greek ideal of gain or loss, this was the situation that confronted the writer as soon as he were to prove healthful in the highest degree. Was not the greatest of classical legacies, after all, the Greek ideal of gain or loss, this was the situation that confronted the writer as soon as he were to prove healthful in the highest degree. Was not the greatest of classical legacies, after all, the Greek ideal of gain or loss, this was the situation that confronted the writer as soon as he were to prove healthful in the highest degree.

Yes, however seductive the arguments, it was plain that the principal difficulty was an art that was not sensible, or "impossible" customs and surroundings, not in language, not the growing com-

EXCEPTED FROM LECTURE 4: THE THIRD TEMPLE

"he Third Temple" as shorthand. But in any case the fact remained that the eighteenth-century "Enlightenment" had created, and had found upon itself and its immediate child—not to mention in later decades an "ideal of "originality" sanctioned both officially (theoretically, intellectually) and, in potio, popularly. As a result the vulnerability of the post, already great enough, was accentuated by having its enemies now given a "local habitation and a name." For the first time in history, the ideal of "originality" aside from the personal pleasure the artist might feel to achieve it anyway—was now becoming threatened, in short, the third temple of classic use of the classical exam ple. In short, the eighteenth century, in its effort to lift the burden of the past or to shift it to one side, had first spun off, then developed as a general movement in the arts, for which, extending into the eighteenth-century critics were all alway seem to start: perhaps not what was the case, but what the writer would seem to think he was trying to do, for the purpose of for which the concept of "originality" was so much more the central issue of the eighteenth century. The problem?… In short, one kept coming back to a doubt: had about emitting in the "age—what prom- mises, threats, or demands. This was a period to the point from which one started in actual fact. But the concept of "originality" as an attempt to take on the center of the intellect itself. The concept of "originality" must be defined specifically, indeed taken for granted. At the same time, as an additional embarrassment, the eighteenth-century effort to resettle, recommit and to regain itself to the fundamental— to go back to the es- sentially human, as we ourselves are again trying to do— had for the second half of the eighteenth century. These two relatively new ideals of "originality" and "sincerity" (now as a basis for art's "peculiar freedom," one that could never be truly described and defined as necessary, indeed taken for granted. At the same time, as an additional embarrassment, the eighteenth-century effort to resettle, recommit and to regain itself to the fundamental— to go back to the es- sentially human, as we ourselves are again trying to do— had for the second half of the eighteenth century.
nial success—powerfully deepened. Similarly, if you are exulted to be what you have been taught to admire (and in what you really do most admire) is botched by those very predecessors from whom you must now distinguish yourself, and, even worse, if your "original" departure from those admired models must spring from an "originality" that is mild "insober"?

Was there no way of getting out of this self-created prison? For of course it was self-created. How the Oriental artist, during all the centuries that he followed his craft, would have started—or laughed—if told that those past artists by whom, and through whom, he had been taught should suddenly represent territory that was unknown: that he had studied a Greek artist, the Renaissance for his greatest predecessors; and, if he was able to go still further than they, did he not assume that it would be through assimilating the virtues and techniques of his predecessors while perhaps capping them with just a little more? Was it not a sufficient triumph even to recapture a few of the virtues of our greatest predecessors, as Sir Joshua Reynolds Academy?—that last discourse that in him it was to make those victims of what we deterministically call “circumstances” (social, cultural, or reductively psychological) but, that by linking ourselves through what Kants call an “immanent” or “transcendental” self, we can become fonder—fitter to be ourselves, to be what we most want and value; and that by caring for the kinds of things that we did not only "idealizing" them, in the best and most fruitful sense of the word, but also "joining" them.

ENDNOTES
1 Comments about the growth of literacy, the rise of the middle class, and so on have a point. But the eighteenth century has seen a further extension of these circumstances in a time when what we call “western” art has been frank, if altogether, detached to uneducated and to the academy.
2 E.g., the French Revolution and the challenges of social change through these centuries has had comparable experiences, to cite something radically different, the whole modern conception of the evolution and change of genres in the eighteenth century is not the way to talk about the theoretically as difficult to insinuate into the habitual vision of those time, how to create or perform rather than to reflect their own intentions and the conclusion of an argument: “The sense of greatness is the groundwork of morals”—of what really does and is it for this reason, more than any other, that the famous work from the first century, Longinus’ On the Sublime, had, at least since the 1750s, become so central as an authoritative support—on first-speech and idealized, and not necessarily Sublime he draw s,” said Pope)—about the problem of getting out of the prison of the “happy valley,” “Many things difficult to design prove easy on performance.” And Halden could like the philosopher who, weary of arguing against Zenos’s para-
don providing the impossibility of motion, finally lost and walked across the room. To an important extent that “rescue” of the arts through the extension of their public did happen, against all the theoretical probabil-
ties, and was to continue to happen throughout the nineteenth century. Nor was it simply borrowed by social circumstance. It had to be won! Whichever she can be said of Romanism as a painless victory, the sense of greatness involved—the most sustained effort of the last three centuries to secure a popular appeal for the serious arts. If there is no significant aspect of Romanism on which we should lose less, it is partly because of the inherent rubesque to ourselves. For the romantic effort, with its remarkable, if emotionally specialized success, was to create an immense problem for the twentieth century in its own transnational attempt to distance itself from the nineteenth. Forced to establish and defend a difference, the twentieth century was led into a sterile attempt to be different, thus a supposed prediction in The Deliberation of the Art—it often found itself compelled to champion the anti-popular (humorously confusing the “anti-pop-
ular” with the merely “a-popular” or the “unpopular”); without anything to do or so quite knowing why it was doing so. Adding to the psychological conflict was the fact that the twentieth-century artist, with few exceptions, continued to share the humanitarian and social liberalism of the romantic...

And yet when we put all these things together, we do not get the full answer to our question: why the Romans—those children of the eighteenth century—were able to do what they did despite the apparent weight against them. Nor do we get closest by merely adding other consider-
alities, for the same upon which we are dism al the Greek artist, he had studied a Greek artist, the Renaissance for his greatest predecessors; and, if he was able to go still further than they, did he not assume that it would be through assimilating the virtues and techniques of his predecessors while perhaps capping them with just a little more? Was it not a sufficient triumph even to recapture a few of the virtues of our greatest predecessors, as Sir Joshua Reynolds Academy?—that last discourse that in him it was to make those victims of what we deterministically call “circumstances” (social, cultural, or reductively psychological) but, that by linking ourselves through what Kants call an “immanent” or “transcendental” self, we can become fonder—fitter to be ourselves, to be what we most want and value; and that by caring for the kinds of things that we did not only "idealizing" them, in the best and most fruitful sense of the word, but also "joining" them.

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T
e the desktop computer revolution has redefined the methodology of the arts as well as the sciences. In architecture, the emergence of 3D CAD (three-dimensional computer aided design and drafting) has effectively merged the former distinct disciplines of architectural rendering and model making. In the digital realm, to make a rendering you have to build a model, and if you build a model it can be easily turned into a rendering. Additionally, multiple views of a given subject can be rendered with only a small additional effort. In the related field of archaeological reconstruction, these advantages are supplemented by the ability to incorporate surviving elements accurately: columns, moldings, etc. As a result, the advent of desktop computer technology has enabled archaeologists and the very nature of Roman architectural technique being anathema to domes supported on a ring of eight arches, which in turn are supported on concrete. Yet in its finished form there would not have been a single brick or patch of concrete visible. The dome's exterior was sheathed in gilded bronze ornam ents (several of the mounting holes for which survive). The exterior of the rotunda was covered with stucco shaped to look like ashlar stone, the interior completely covered with marble plates, as was the floor. There was no structural honesty in Roman architecture. Like the architects of the American Renaissance, Roman architects drew clear distinctions between structure and ornament, between the practical and the aesthetic.

On the following pages you will see several of the archaeological reconstruction projects that I have worked (and am still working) on since I built my first Pantheon in 1994 (several images of which appeared in The Classical No. 9). The Forum of Trajan, the Pantheon, and the Theater of Pompey are all among the greatest buildings of Rome. The Wonders of Rome

In the mid-fourth century, Constantius II—son of Constantine the Great—the first true Christian emperor and the first emperor not crowned in Rome, made his first official visit to the Eternal City. Accompanying him was the historian Ammianus Marcellinus. His account of the trip records the tremendous impression made upon Constantius by the spectacular architecture of the great old city. He lists a number of important structures by name:

- Jupiter, beside which all else is like earth compared to heaven, or the buildings of Rome.
- The baths as big as provinces, or the solid mass of stone from Tibur that forms the amphitheatre, with its top almost beyond the reach of human sight, or the Pantheon spread like a self-contained district under its high and lovely dome, or the lofty columns with spiral stairs to platforms which support the statues of former emperors, or the temple of Rome or the Forum of Peace, the Theatre of Pompey or the Temple of Jupiter (Capitoline) completely rebuilt after 109 AD. One of the notable trends of this period, and something that would become characteristic of the High Empire Style, was the development of large-span architecture both using flat ceilings with roof-trusses as well as vaulting. It was in these great interior spaces that Roman architecture is most clearly defined as an architecture of its own and not just a variation of classical Greek and Hellenistic style. Large span interiors date from the very beginning of the Empire. The Domicianum, one of Julius Caesar’s pet projects, was commented on by Pliny, who talked of the 100-foot long beams that were spliced to span it. The temple of Mars Ultor, in Anagni Forum, was not far behind with a cella nearly 80 feet wide. But starting with the Flavian emperors there would be a rapid development in large-span interiors culminating in the great dome of the Pantheon.

The Domician Flavian, the new palace built by Domitian circa 90 AD included two enormous halls, the Aula Regia (golden hall, the throne room) and the Thermae (dining room). Both had spans of 100 feet or more. The Thermae almost certainly was roofed with trusses and had a flat ceiling. The Aula Regia probably also had a flat ceiling but may have...
The Forum of Trajan (equation 2) was the last and greatest of the five Imperial Fora, additions to the Republican Forum Romanum built during the early Empire. The complex consists of two colonnaded squares on either side of a central basilica. The south complex, the Area Fori (the forum proper), was dedicated in 112 AD. The courtyard is 300 feet wide and over 400 feet long. The nave of the basilica was 300 feet long and 90 feet wide with a 90-foot ceiling. The smaller complex on the north side consisted of two libraries (equation 3) flanking a colonnaded court containing the 140-foot high Column of Trajan, and was dedicated in 113 AD. After the emperor’s death in 117 AD Trajan’s remains were placed in the base of the Column. The complex was one of the wonders of Rome until its destruction by earthquake in the early ninth century.

The reconstruction shown here is based on the work of Professor James Packer of Northwestern University, and appears in the revised soft-cover edition of his seminal work on the complex The Forum of Trajan in Rome: A study of the Monuments in Brief (University of California Press, 2000). Inspired by his earlier edition of the book, I began this model in late 1997. I have been collaborating directly with Professor Packer since early 1998, and the digital model incorporates many new conclusions and interpretations based on commentary and discussions following the original edition. As of this writing (fall 2000), our work is continuing as new discoveries come to light from the ongoing excavations in the Imperial Fora.

The Pantheon is, with the possible exception of the Colosseum, the best-known building of Imperial Rome. The surviving structure, the third Pantheon to stand here, was built under the emperor Hadrian between 118 and 128 AD and like most of the very large temples in Rome, the Emperor and the Senate commonly used the Pantheon as an audience hall and meeting place. Its dome, with a span of over 140 feet, held the record for the greatest span in the world until the nineteenth century.

These reconstruction models of the existing building (equation 5) and the proposed “original scheme” (equation 4) are based on the work of Mark Wilson-Jones and appear in his book Principles of Roman Architecture (Yale University Press, 2000). The original scheme concept was proposed in an attempt to explain the many oddities in the details of the Pantheon’s facade.

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These reconstruction models of the existing building (equation 5) and the proposed “original scheme” (equation 4) are based on the work of Mark Wilson-Jones and appear in his book Principles of Roman Architecture (Yale University Press, 2000). The original scheme concept was proposed in an attempt to explain the many oddities in the details of the Pantheon’s facade.
The theater theory is that the Pantheon was intended to have a porch of 60-foot columns, with 50-foot monolithic granite shafts. When an insufficient number of these were available (the temple of the Divine Trajan, which was working on a project in Nashville. Boston has Beacon Hill, one of the loveliest and most urban places in America. And lastly in Philadelphia, the entry hall at the Museum of Art is a great space.

In Europe I have been inspired by the work of Soane, Hawkesworth, Lutyens, and Mackintosh. For Soane’s work the Soane Museum, the Dulwich Picture Gallery, and the old Bank of England are my favorites. Hawkesworth’s Christ Church Spinfield also ranks high on my list of favorite things as well as Lutyens’s Liverpool Cathedral, Midland Bank, and Theosophical Society in Glasgow. Mackintosh’s Glasgow School of Art and “Greek” Thompson’s necropolis churches are inspiring to me. In addition to public and religious buildings, Europe also boasts one of my favorite bridges, the Pont du Gard, while the other is in New York, the

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The classicist as well as the French Romanesque style. Hardwick Hall and Longleat, Wilts, where the classicism is suppressed to a greater extent than the Palladian example and are particularly successful in using classicism to deal with a large scale while maintaining the essence of the classical language.

Elizabeth Plater-Zyberk: My father was an architect, and he admired these towns. I remember how much he admired them. He thought that the classicism went beyond the Palladian example and are particularly successful in using the drawings of those small-scale urban and rural buildings...

...about designing a world of possible forms for our cities as a worthwhile endeavor; Vincent Scully and Allan Greenberg’s courses at Yale; and Robert A. M. Stern was a role model for many of my generation; these people that we had any real exposure to them. Our early buildings were up in our library, we did, and I used it in my studio at Miami. This book influenced our design at Charleston Place...


FIGURE 2: BottoM: Sketch of S. Giovanni dei Fiorentini from across the Tiber, Elizabeth Plater-Zyberk.
present, the architectural and the urban, and the civil and the religious. Understanding how that is so and trimming one's actions in accordance with that knowledge is surely more important than changing the prevailing monuments of the Zeitgeist or adhering to its “influence.”

ENDNOTES

THOMAS GORDON SMITH: One of the most delightful remainders from Hellenistic antiquity is the Choregic Monument of Lysicrates. It stands in an archaeological clearing at the center of the Plaka in Athens. The structure was built as a monumental base to support a now-lost bronze tripod won by a young man as the trophy for a theatrical competition in 334 B.C. He and wealthy parents endowed this victory by constructing a marble structure not only to raise the bronze on a pedestal, but to create an elaborate and, as it turned out, lasting architectural panegyric to poetic triumph.

Adalbert the Areopagite structure is in exquisite contrast to the site or civic importance of the Parthenon, or the Temple of Zeus Olympios, the architectural refinement of its planning and detail have attracted historical attention and admiration since 1750. The double hexastyle portico surrounding the outer cella served to mask the structural underpinnings of the plan as well as to provide a break in the grid of the overall design. The square base supports a cylindrical tower surrounded by six unengaged columns with unique Corinthian capital. The column of columns is divided in half to culminate in a three-pronged final covered with interweaving acanthus leaves and vines which provided the room for the tripod.

The Greek Gymnasium was particularly designed variations on the Corinthian theme. This type had been invented less than one hundred years earlier, when Kallimachus was inspired to fabricate a new capital type on his way past the cemetery of Corinth. The stately Lysicrates capitals have attracted historical attention and architectural emulation since 1750. They focused on the theme whose proportions and refinements challenged many conceptions of the Vitruvian-Palladian legacy. Their first volume of 1762 did not present the Parthenon or the Erectheum. Instead, a series of minor structures were featured, such as the Tower of the Winds, the Propylon to the Roman Forum, and the Lovely Fount of the Blest. The new form of Ionic temple on the Ilissus River (possibly built for hire). In addition, the gym of the Choragic Monument of Lysicrates was published in minute detail. Thus, for the first time the architect had the numerous remains. A group of small and idiosyncratic buildings were proposed as new norms. Subsequent volumes of The Antiquities of Athens would present the Parthenon and its sculptures in greater detail, but the first neo-Greek structures in England were garden pavilions in the form of the Tower of the Winds and the Lycueum Monument. Consonant with the paradigmatic approach developed by the Renaissance, these buildings and their individual elements were used to formulate a new canon of classical architecture.

The first generation of American-born archtects included William Strickland and Robert Mills. They created the first architectural Greco-Roman buildings in the United States around 1820. They preferred the medium of the Doric type, based on the Temple of Hephaestus located above the Agora in Athens. Around this time, several examples of the Lysicrates Monument were also made. It was not until after 1830, however, that this type, often abstracted, Doric was used in contrast to the Egyptian Lysicrates Corinthian. One could almost say that there was a twenty-year gap in the United States for the Lysicrates type of Corinthian, from 1830-1850. In 1832 Strickland used the Corinthian type on a building along the curve of the Merchant’s Exchange of Philadelphia. He adapted the whole Choragic monument to become a lantern set atop the radial structure. A decade later, Strickland created a stone, eight-columned version of this beacon instead of a dome atop the Tennessee State Capitol on the acres of Nashville. The structure was completed on the eve of the Civil War.

New York was another city where enthusiasm for the Lysicrates column was pronounced. Enfant structures like the deeded La Grange Terrace of 1832, near the Astor Place station, retain four of its original nine townhouses which have continuous porticos of Lysicrates columns cut from Westchester marble.

From the period onward the Lysicrates column was used as an expression of Corinthian elegance in exterior and interior applications throughout the United States. Though Schinkel in Germany, Braunlie in Russia, and Brower in London had used the type, it was not until about 1850 that it was rediscovered and promoted to represent the spirit of American Republicanism during the first half of the nineteenth century.

FIGURE 4: The Choregic Monument of Lysicrates, Athens, 334 B.C.

When selecting the featured architects for this year’s Professional Portfolio section, it was clear, based on the quantity and quality of the work submitted, that classical architecture has not yet been born in America; it is taking its place among respected twenty-first century architecture. In a “modern” culture where society’s values revolve around technology, service, and commerce, the new, the fast, and the never-before-seen attracts the most attention. Notwithstanding the entertainment value of movies, personalities, the Internet, and sometimes even buildings, we must ask ourselves if it is enough to simply be entertained. In what life presents a challenge to us? In regard to architecture and design, the editors of the Professional Portfolio section were requested to find innovative solutions in the following projects. All are noteworthy for their bold existence in spite of the style of the times, or even because of it.

Success is not measured by the same standards in every situation, as the problems to solve are often greatly varied. Challenges faced by architects are two-fold; these relating to design, and others dealing with practicalities, such as cost or the particular demands of a client. In this portfolio, the architects have addressed their work with a conscious, rigorous referral to traditional and vernacular architecture. Solutions of this nature significantly differ from the self-referencing buildings and products typical of signature architects, or conversely, the generic cookie-cutter architecture that gives the onlooker little clue as to where they might be. Naturally, every architect struggles with the issues intrinsic to building—architectural language, sensiblity to context, choice of materials—but all represented here share a commitment to beauty, proportion and sustainability. These are the end results of good design, whether it is a pedastal, a church, or an offiice building. Modern classicism does embody the spirit of the times. It embraces and promotes many of the ideals valued in our society—integrity, originality, and the deconstruction and reinterpretation of the architecture presented here. Not only have they incorporated modern technology into their designs and responded successfully to higher demands of service and convenience, but they have also created objects, buildings, and communities that will remain respected and cherished long after any “entertainment value” has vanished. The challenge in architecture and design today is not about being more innovative, nor is it about technology, but rather about the challenge of architecture, the world, and our society. What in life presents a challenge to us? In regard to architecture and design, the editors of the Professional Portfolio section were requested to find innovative solutions in the following projects. All are noteworthy for their bold existence in spite of the style of the times, or even because of it.

FOLLOWING PAGE: American Society of Landscape Architects Centennial Celebration Poster Rendering by Craig Farnsworth.

This image was created to commemorate the selection of 20 medalion sites by the Illinois ASLA Fellows and broader public awareness of the ASLA Centennial Year. From the beginning of the project, the artist/landscape architect was connected with a design that would be meaningful and elegant. The transparent medium of watercolor subtly conveyed information as well as the nuances of Midwestern regionalism and the native landscape. The medalion sites were represented in the grid design recalling the setting and patronage of the Midwest, as are the Illinois state flower, tree, and motto for Chicago. The Legion of memory erected beyond commemoration to celebration.

The medalion itself is designed in a classical motif and rendered with a weather- stained patina to suggest that the site still remain important landmarks of the profession long into the future. The sites shown on the left are from the Chicago admirers and devotees of junctions and are arranged in a north-south pattern. The City of Chicago and Cook County sites are represented on the right. All the parks selected from the Chicago Park districts are shown allegorically to emphasize their interrelatedness as well as to provide a formal and grid design. The past has been well recibed by both the professional and general public in Illinois and the upper Midwest. It has played a key role in publicizing the medalion project and has strongly influenced the medalion sites in a manner that is different to their status and retained to their place in the larger regional landscape.
From the Offices

I’On, located five miles north of Charleston, South Carolina, is a planned neighborhood reminiscent of early Atlantic coastal towns such as Savannah and Beaufort. Filled with tree-lined streets, gardens, and finely crafted homes, I’On is perfectly sited in a natural landscape characterized by marshes, oaks, green vistas, and lakes. Nationally recognized in the field of traditional neighborhood development, I’On was recently granted a Best Community Award in the Nation by the National Association of Home Builders.

In a period of American suburban development, often equated with the destruction of nature and the loss of identity, I’On adheres to a growth management strategy that is strengthened by careful planning and building practices. Fundamental to this philosophy is the goal of establishing balanced relationships, between nature and the built environment, or between architects, builders, and residents. As a result, new growth in the shape of homes and civic spaces become beneficial, not overwhelming. Unlike conventional subdivision developments, the I’On Company subscribes to a small set of simple guidelines, more suggestive than restrictive, that focus on proportion, materials, building placement, and craftsmanship. Called the I’On Code, it is intended to help create beautiful and picturesque streetscapes, and consequently ensure home marketability. The Code assists with future development by placing emphasis on skilled architects, builders, craftsmen, and subcontractors working together to build a high quality traditional neighborhood.

The architects of I’On, in an effort to create a community rooted in character, beauty, and sustainability, rely primarily on traditional American urban planning models, and the classical and vernacular architecture of the Lowcountry region of the South. The proportion and order of individual buildings and their relationship with the community as a whole are carefully considered. Fundamentally, I’On is a group of neighborhoods composed of an interconnected network of streets and blocks that encourage a variety of housing types, a commercial center, and preserved civic spaces.

Details of traditional Lowcountry architectural elements, such as porches and balconies, windows and shutters, entry and door design, fences, walls, and gates are all mindfully designed and constructed. Well-planned civic spaces, beautifully crafted architecture, and preservation of the natural environment all facilitate this community’s bright future.

MASTERS PLAN FOR THE AMERICAN SCHOOL IN SWITZERLAND (TASIS), BUILT WORK—THE NEW GYMNASIUM

David Thomas Mayernik, Architect & Painter in Association with Studio Conza

Based upon premises found in the traditional European village model, the new master plan for TASIS responds to the current planning needs of the school with an architectural philosophy rooted in history and cultural continuity. Often times, the planning of new academic buildings in existing historical contexts results in poor spatial relationships between buildings, usually at the expense of successful open, green spaces. The challenge at TASIS is one of preserving character and of harmonizing old and new forms of architecture in a manner that adds beauty to the campus and to the way of life found there.

Referencing the architectural plans of university towns such as Bologna, Oxford, or Eton, one can clearly see that schools and towns have had a long and interwoven history. The new master plan for TASIS and its first realized building, The New Gymnasium, considers the synergy between the academic institution and the larger community beyond.

The new gym building, situated between a dormitory and the library, is pivotal on the campus both functionally and architecturally. It accommodates the requirements for various types of athletic, performance, and educational facilities that includes an international standard basketball court with seating for 400, dance performance spaces, music practice rooms, a commons room, and a computer server room. Exteriorly it preserves the memory of the original gymnasium in type and spirit and provides a spacious piazza.

Overall, the new master plan for TASIS stresses architecturally to provide an environment for its students and places equal importance on the spaces between buildings as on the buildings themselves. Architect David Mayernik has provided TASIS with a holistic perspective of a nurturing community on a multitude of levels.
Set in the uptown district of New Orleans between Audubon Park and the edge of the Tulane University campus, Audubon Place is one of New Orleans’ last remaining private, gated boulevards. Dating back to the late nineteenth century, the boulevard was conceived as a park-like street that would be solely for the use of private residences. The original site developer in 1893 was George Blackwelder and Company who envisioned an urban plan that would encompass about twenty-eight private residences built along a landscaped avenue. The avenue had a prominent terminus of two stone lodges connected by large iron gates. Determined in the early stages of planning, the building lot sizes were roughly one hundred feet by two hundred feet, which are still the respective sizes used there today. The architectural character of the Audubon Place streetscape is resonant of the various classical traditions found in New Orleans, particularly that of the opulent French tradition, the Ecole des Beaux-Arts, and of a regional eclecticism influenced mainly by French Creole architecture. Covered porches, second story arcades and galleries, deep projecting eaves, columns, arches, and pediments are typically found on the grand homes throughout the street, all of which attest to the very classical origins of Audubon Place’s building tradition.

The first twenty-eight houses of Audubon Place were completed before 1910; there have been however, several building campaigns throughout the century. Designed by Louisiana architect Ken Tate, #25 Audubon Place is currently under construction and will complete the last vacant lot on the boulevard, as the former house on the lot was demolished. Keeping true to the predominantly classical architectural tradition, Ken Tate looked to the park-like character of the Venetian villa as a suitable and unpretentious architectural paradigm. Drawing from various Palladian villas of the Veneto region, Tate composed plans and elevations which are harmoniously proportioned and of simple and clear geometry. Also characteristic of Venetian villas, the larger public rooms, such as the family room, and the living and dining rooms, are situated on the ground floor and open out onto a loggia or terrace with views of the garden beyond. The secondary and ancillary spaces, such as the kitchen, library, and laundry are also located on the ground floor. The three main bedrooms, not including the guest bedroom and the master suite, are all accessed through the family room—the central core of the second floor. The master bedroom suite and the guest suite are privately accessed off the main stair or the back stair. Each bedroom looks onto either a private garden or a terrace.

The circulation through the house is tightly planned so that one might travel through rooms rather than through undefined corridors. Tate’s depiction of the classical villa type is also expressed through the simplicity of the interior architecture. Planter walls with shallow moldings, heavy wooden ceiling beams, and stone lintels and floors create an expression of understated elegance throughout the house.

The exterior elevations are a well-balanced composition of architectural elements that express a logical and unified whole. There is particular attention to the expression of openings and classical detailing that is highly regarded by the community of Audubon Place. Remarkably, Tate’s house is a fine example of contemporary residential urbanism combined with a classical thematic architectural tradition that is all but lost today.
These two houses, completed in 1998 in the historic inner suburb of South Yarra, echo the smaller simple houses of the colonial period that previously characterized the area. The attempt was to recapture much of the detail that has given the area its personality and distinction, and to redeem the tenuous historic links with this young city’s stirring past.

The building, tendency in historic Australian districts is usually a replication of the prevailing architectural language/style, or anemic likenesses of Victorian, Italianate, Boom Style, and Queen Anne buildings. These types of houses were largely decorative, eclectic, and stylistically connected to a specific historic period. This is understandable when one considers that Melbourne was predominantly developed in the late nineteenth century.

An alternate view is to rediscover the simplicity of earlier únpretentious domestic structures. These houses by Christopher Doyle Architects show clearly that their own integrity was based upon purpose and proportion. This outlook reflects an ideology that seeks to avoid unnecessary complexity, and that discovers creative solutions firmly based on a simple traditional outlook. The gentle austerity of early Melbourne, prior to the extravagant expansion of such a building strengthens arguments for tenets of planning and building character. The owner of this house, a member of F.O.N.’s development team, chose this lot in order to demonstrate how a comfortable home and garden can be built on a small and constricive lot.

The house faces directly south, taking advantage of the region’s prevailing breezes and optimum orientation toward the winter and summer sun. The zero setbacks of F.O.N. help to define the street edge despite the relatively small size of a home like 75 Sowell Street. A deep porch and high ceilings allow for sunshine in the winter and shade in the summer.

To reinforce a sense of grandeur within a small house, the design emphasis was placed on simple progressions of hierarchy from the public to the private areas. From the pavement, one proceeds into a raised and modest courtyard; climbs to a commodious porch, then crosses to the recessed alcove, and finally arrives into the foyer and stair hall. The experience continues on the interior with careful attention to material and details throughout. The use of such a building strengthens arguments for the availability of traditional architecture in suburban developments.

75 Sowell Street rests on the smallest lot in F.O.N., a new and celebrated neighborhood in Mount Pleasant, South Carolina. This exemplar of urban design maintains simple and universal tenets of planning and building character. The owner of this house, a member of F.O.N.’s development team, chose this lot in order to demonstrate how a comfortable home and garden can be built on a small and constricive lot.
BEESON SCHOOL OF DIVINITY AT SAMFORD UNIVERSITY, BIRMINGHAM, ALABAMA

DAVIS ARCHITECTS,
BIRMINGHAM, ALABAMA

Project Team
T. Paul Bates, Laura Borenstein, Nik E. Davis, Larkin Horwell, Ashimoni Newell, Mecston Smith, Diane Stinson, Brian Vitek

When Samford University approached Davis Architects with plans to renovate an abandoned dormitory into classrooms and offices for its divinity school, they envisioned a new and updated facility that would be architecturally as appealing and inspiring as the institution’s mission and program. Additionally, the Beeson School of Divinity wanted a chapel that would be an instructive space for students, employing symbolism, artistic expression, and liturgical architecture rooted in the reformed Christian tradition.

Samford University’s campus was originally designed and built in the 1950s, with an architectural language reminiscent of traditional Georgian American architecture. The main quadrangle features two prominent buildings that terminate the north and east axes. At the north, opposite the gated main entrance to the campus, is a three-story brick and stone library, complete with a bell tower. To the east is Reid Chapel, a traditional protestant “hall church” flanked by two brick arcades and crowned with a wooden steeple. With the site of the new divinity school terminating the west axis of the main quadrangle, the most difficult challenge rested in creating a new building of distinction that would complement rather than compete with the existing structures. The new design, inspired by Palladio’s Il Redentore in Venice, resulted in a domed chapel with a nave, featuring a copper clad exterior shell surmounted by a golden cross.

Creating a cohesive marriage between the existing U-shaped dormitory and the new chapel however, presented many problems. The building’s relationship with the main quadrangle provoked two dramatic alterations which impacted the specific location of the chapel. The U-shaped plan of the building was reversed by first removing the center connector on the east facade, and secondly, by replacing it with the new chapel on the west facade. This preserved the two side wings with their elegant Doric porticos, provided a formal entrance to the building from the street, and created a more intimate courtyard with views overlooking the quadrangle.

The interior design of the chapel focuses primarily on issues of character, ornament, and symbolism as a declaration of faith and as a means of learning. The clients, realizing that institutions of distinction are often housed in buildings of distinction, saw the new chapel as an opportunity to establish a presence not only on the physical campus of Samford University, but also throughout the theological circles they traveled. Ecumenical in nature, the Beeson School of Divinity felt it important to consider the traditions of various Christian denominations during development of the iconographic program. The chapel is filled with literal and symbolic artistic representations of the Christian faith, crafted and painted by Christians from different denominations across the world. Imagery such as the four gospels in the pendentives, the “Cloud of Witnesses” fresco on the dome, and scenes from the life of Christ in the side apses, all enrich the worshiper’s complete experience of the space. Classical detailing such as hand-carved pews, elaborate marble paving, and ornamented Corinthian columns and entablature add beauty and elegance to the space. Though used primarily for private instruction to seminary students and open to the public only for Sunday church services, the chapel has quickly become one of the most popular spiritual and architectural destinations on campus.

CLOCKWISE: Detail of entablature; Interior view of nave looking towards the dome; Exterior view of the chapel main entrance.

FA R  L E FT: Wall section through dome.
N E A R  L E FT, T O P: First floor plan of chapel.
N E A R  L E F T, M I D D L E : Detail of corinthian column base.
N E A R  L E F T, B O T T O M : Site plan showing phases of demolition and new construction.
PRIVATE RESIDENCE, BEVERLY HILLS, CALIFORNIA

HABLINSKI ARCHITECTURE, BEVERLY HILLS, CALIFORNIA

Project Team
William Hablinski, Partner in Charge
Richard Marston, Partner
David Holman, Project Manager
Nnamdi Elufuya, Project Architect

The intimate residence of some 36,000 square feet incorporates imagery drawn from fifteenth and sixteenth century villas in Northern and Central Italy. The program, for a movie studio executive and oenophile, called for a formal layout of public and private family spaces elevated with a grand and prominent facade to establish a presence on the street front. The extensive use of loggias was an integral part of the design, planned both as outdoor entertainment spaces and for future enclosed family functions.

The grand two-story Palladian portico that provides shelter from the California sun to arriving guests. A pair of arcaded loggias and galleries span apart from the central portico to opposing corner towers, reminiscent of Italian Castelli with large, irregular quoins. The garage elevation, taking its cues from the Late Renaissance and Counter-Reformation Italian churches, is composed of a central pediment flanked by large scrolls and obelisks. This elevation’s subdued prominence lends an air of dignity to the garage court, which functions as the main family entrance in this suburban locale. The rear facade takes full advantage of the expansive views of the adjacent canyon and the city of Los Angeles with a double height portico. The rear garden, overlooking the canyon beyond, has a central lawn flanked by the balanced masses of the sunken swimming pool and tennis court.

The main construction materials include plaster walls and run plaster pediments, mahogany doors and windows, cast stone columns and moldings, and Roman roof tiles. Construction began in early 1996 and was completed in 1998. The house is currently being furnished.

The Italianate residence of some 16,000 square feet incorporates imagery drawn from fifteenth and sixteenth century villas in Northern and Central Italy. The program, for a movie studio executive and oenophile, called for a formal layout of public and private family spaces elevated with a grand and prominent facade to establish a presence on the street front. The extensive use of loggias was an integral part of the design, planned both as outdoor entertainment spaces and for future enclosed family functions.

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Built as a freestanding structure located in the formal gardens surrounding a Georgian revival residence, the Writer’s Pavilion draws upon several influences to create the “romantic vision” often associated with traditional garden architecture and design. Responding to a program that calls for one room to serve as a library and study for a retired professional turned writer, the design takes advantage of its garden setting and creates an architectural event within the natural landscape.

Thematically, the pavilion references the Pantheon in Rome. With a centralized plan, front portico with classical orders, and a domed ceiling with an oculus, the pavilion takes these elements and transforms them from the grandiose into the intimate. Taking inspiration from Jeffersonian America and Monticello, the circular plan becomes an octagon, and niches are translated into triple hung windows, providing views out into the garden and blurring the distinctions between indoor and outdoor spaces. English pavilions and follies of the eighteenth and nineteenth centuries also influence the character of the building: the exterior and playful nature of the Writer’s Pavilion is best seen inside, where the domed ceiling is customized with a painted mural and the interior entablature is carved with a quote selected by the writer. Furthermore, the diminutive scale, delicacy, and playfulness of its forms all work together with the surrounding gardens to create an idealized place of contemplation seemingly far away from the pressures of the modern world.
Conceptually, the new library is rooted in traditional attitudes that view the process of learning as both an individual's private pursuit of knowledge as well as the experience gained from social interaction. Though clearly influenced in spirit by the great public libraries of New York and Boston, and without omitting the need for uplifting spaces for community and repose, Stern's new library design successfully incorporates these principles along with those that encourage easy and direct public access to research materials. For example, open stack areas are located around the formal public spaces and in contrast, also provide quiet eddies of informal seating. The sensitivity given to both concerns has resulted in a library that provides the necessary functional qualities that today's society demands, without sacrificing the aesthetic qualities that are instrumental in registering the experience of learning in the minds of library patrons. A knowing that library buildings are repositories of both knowledge and culture, the new Nashville Public Library is distinct in its unique contribution to the city of Nashville. The library is a center for learning as well as a link to the classical tradition of a city known as the "Athens of the South."

TOP RIGHT: Rendered detail showing the Main Entry Lobby and the Great Reading Room. MIDDLE RIGHT: Second level plan cut through the Main Entry Lobby and the Garden Courtyard. TOP LEFT: Rendered detail of the Library entrance. BOTTOM: North-South section showing the sequence of the library's major public spaces.

Winning the commission for the New Public Library of Nashville and Davidson County presented Robert A.M. Stern Architects with two challenging opportunities: first, to provide Nashville with a technologically state-of-the-art library worthy of its architectural history; and secondly, to help revitalize the city's diminished downtown civic center. Naturally, the design process incorporated both concerns and resulted in a classically proportioned building that enhances the downtown cityscape and generously serves as an extension of the civic realm. With an unapologetic departure from popular post-World War II library design, with its endless open stacks of books, low ceilings, and nondescript office building aesthetics, the new Nashville library centers around a complex sequence of public spaces that guide patrons to clearly defined destinations. These spaces include the Main Entry Lobby, the skylit Grand Stair, the Great Reading Room, and the Garden Courtyard. Also, careful attention has been given to the siting of the library, with its important axial relationship to William Strickland's Tennessee State Capitol. The formal and grand spaces of the library are all located on this axis, and one's progression through these spaces culminates with its spectacular views back to the State Capitol.

TOP: Rendered perspective view of the Garden Courtyard.
BOTTOM: North-South section showing the sequence of the library's major public spaces.

PUBLIC LIBRARY OF NASHVILLE AND DAVIDSON COUNTY, NASHVILLE, TENNESSEE

ROBERT A.M. STERN ARCHITECTS, NEW YORK, NY

Project Team: Melissa DeVecchio, Tim Din, Mark Gage, Kelly Grizzell, Alex Leder, Jeremy Powalski, Robert A.M. Stern, Mei Wu, Shuh Yu, Paula Zunino
WILDER HOUSE, SEASIDE, FLORIDA

Charles Warren’s Wilder House is the final building that completes a residential block on Tupelo Street in the town of Seaside, Florida. Drawing from regional antecedents from Florida and the Caribbean, which are very much a part of the local color of Seaside, the Wilder House’s architectural language is of the classical tradition. This is best demonstrated by the architect’s use of the Doric order, expressing a monumental and civic tie to the public realm on the exterior. Additionally, the tectonic arrangement of heavy brackets, deep eaves and large roof overhangs references the regional origins of the existing vernacular tradition.

The Wilder House’s typology, based on the classical villa, is clearly described in the elevations that are comprised of a series of visually distinct masses: the main pavilion of the house, the kitchen pavilion, the observation tower, and the cylindrical screened porch. As a result of the variation in height and scale, Warren composes a harmoniously balanced asymmetrical composition on the exterior elevations that distinguishes the Wilder House from its surrounding context.

The footprint of the Wilder House is based on specific site requirements determined by Seaside’s codes and a very restricted building lot size. Warren’s response to the limited lot size was to utilize vertical circulation by creating two main axes both initiating from a double height entry hall. The principal axis found on the ground floor unites the entry hall to the cylindrical porch towards the back of the house and leads to the sea. The second is a vertical axis also from the entry hall that spirals up and out to the top of the observation tower. It is these two axes that bind the plan to the elevations, and allow for a well-conceived and interlocking play of forms. Taking note of Wilder House’s plans and elevations, one will find rigorous geometric ratios throughout, which is very much a part of Warren’s idea for creating a villa by the sea.
This recently built house is sited on 50 acres and stands on an isolated hilltop in northwestern Connecticut. The ruggedness of the site led the architect to look at Scottish precedent for the character of the design. Much of the detail and proportions follow the work of Scottish-Palladian architect William Adam, author of the Vitruvius Scoticus and father of the more famous brothers Robert and James Adam.

The residence, with its simple geometry and latent baroque flourishes, provides a strong presence from a lofty Prospect that overlooks Litchfield County. Over-sized handmade brick with broad, burred joints are paired with stone quoins, stone columns, and a heavily detailed cornice. The roof is laid with thick green slates, purposefully diminishing in size as they near the ridge. Though the house is relatively small, less than 3,500 square feet, it has the stature of a county manor house that has forever been a part of the landscape.
The University of Toronto’s Convocation Hall was built with funds donated by alumni in 1910 to hold graduation ceremonies and for large lectures and concerts. It is the principal ceremonial building at the University, and every graduating student receives his or her degree from the Chancellor here. It is located on the diagonal axis of the central formal space, King’s College Circle, of the St. George Campus of the University. It is the only neoclassical building in the central ensemble. The modernist medical sciences building stands nearby and the other college buildings around the circle are gothic and Romanesque-revival in nature.

Cameron Cameron & Taylor was asked to create a setting for honoring donors to the University in the annular entry foyer, immediately inside the front doors of the hall. This space had not been completed in the original building campaign and over time has deteriorated into a mean hallway filled with wastebaskets and covered in notice boards. This project proposed a new interior to fit into the existing space that would bring architectural order to it, create an appropriate entry to the building, and establish a framework for the names of the donors.

The space is articulated with a series of anta-pilasters that carry elliptical arches and that frame the bronze name-plaques of the donors. At each end of the curving hall, two rotundas were introduced to terminate the hall, and to create formal entries to the stage area for University dignitaries during convocation ceremonies. Here the orders change from pilaster and engaged half columns to full Greek Doric columns embedded in the wall in Michelangelesque fashion. Each of the rotundas has a shallow dome and artificial oculus carried on a compressed entablature. Bronze pendant chandeliers ring the space, and a series of niches was created for busts of major figures in the history of the University.
In comparison to the preceding projects, the magnitude of this commission is of a more moderate nature yet the attention to detail is the same. The program called for the design of a pedestal on which would rest a previously purchased bronze sculpture. The sculpture itself is a gracious piece by Cordelia Hepburn that incorporates three blissful muses raising a shallow basin to the sky. In keeping with the tri-partite nature of the sculpture, the pedestal was designed with three slender accentuated facets that relate to each of the muses. Transition from facet to facet was gracefully achieved through the use of larger concave paneled faces. The pedestal is of hand-carved limestone by Chris Pellettieri. Together, the bronze statue and the limestone pedestal create a charming focus for this garden setting.

TOP: Plan of motor court and hotel at the entry level.
MIDDLE LEFT: Elevation of The Jefferson Hotel with The Glave Firm addition.
MIDDLE RIGHT: Plan at the second level.
BOTTOM: Section of The Jefferson Hotel with The Glave Firm addition.

THE JEFFERSON HOTEL MOTOR COURT, RICHMOND, VIRGINIA

THE GLAVE FIRM, RICHMOND, VIRGINIA

Project Team: James M. Glave, Morgan Prine, David Ray, William Taylor, Marcus McIlroy

Completed in 1895, The Jefferson Hotel in Richmond, Virginia epitomizes the classical grandeur of the Gilded Age. Designed by Carrere and Hastings—by then already renowned for their design of the Prince de Leon in St. Augustine, Florida—The Jefferson captured the regal character desired by affluent travelers of the period and continues to provide an elegant atmosphere today. In the century since its completion, the hotel has undergone a series of modifications, most notably those resulting from a devastating fire around 1902.

As this structure entered its second century of use, the owners sponsored a competition to reconfigure the motor court and to add an indoor swimming facility. After detailed research and numerous concepts, The Glave Firm arrived at a design solution that retained the sense of grandeur to the arrival sequence, taking cues from the urban context as well as from other Carrere and Hastings landmarks, in particular the Plaza Hotel in New York City. Dominated by a new urban plaza, which marries the building to the streetscape, the design incorporates a striking entrance pavilion and fountain that augment a much-needed importance to the arrival areas. Additionally, the reintroduction of an axial relationship into the entry sequence adds a degree of finish commensurate with that of the original structure and reinforces the architectural significance of this building.

TOP: Plan of water court and hotel at the entry level.
MIDDLE LEFT: Elevation of The Jefferson Hotel with The Glave Firm addition.
MIDDLE RIGHT: Plan at the second level.
BOTTOM: Section of The Jefferson Hotel with The Glave Firm addition.

THE FRANCK PARTNERSHIP

NEW YORK, NEW YORK

Project Team: Michael Franck, Christopher France

In comparison to the preceding projects, the magnitude of this commission is of a more moderate nature yet the attention to detail is the same. The program called for the design of a pedestal on which would rest a previously purchased bronze sculpture. The sculpture itself is a gracious piece by Cordelia Hepburn that incorporates three blissful muses raising a shallow basin to the sky. In keeping with the tri-partite nature of the sculpture, the pedestal was designed with three slender accentuated facets that relate to each of the muses. Transition from facet to facet was gracefully achieved through the use of larger concave paneled faces. The pedestal is of hand-carved limestone by Chris Pellettieri. Together, the bronze statue and the limestone pedestal create a charming focus for this garden setting.

ABOVE: Elevation of pedestal and sculpture.
RIGHT: View of pedestal and sculpture.
KOENIG DISTILLERY & WINERY

THE NEW IDAHO VERNARIAL

Deep in the heart of fruit country in the Snake River Valley of southwest Idaho, surrounded by blue mountains and countless acres of orchards, sits a modern distillery and winery that defines the existing building tradition of rural agricultural architecture in the American Northwest. With his design, architect Greg Koening demonstrates his desire to convey a sense of permanence to future generations. His broad vision, coupled with the inclination toward the expression of traditional architecture in the region for wineries and agrarian buildings that satisfied his criteria, was to develop a “true working building,” as Koening calls it, totally unlike the average side of the highway office-park with short lifespans and limited functionality. Instead he set out to create a building type that utilizes the best that modernity and technology has to offer while also embracing traditional methods of building construction.

Koening believes that his building is a vast improvement on the rural agricultural buildings that are being built throughout the Northwest that challenges what he has termed the “Idaho vernacular”—buildings that look like temporary shed-like industrial building facades constructed of wood or metal.

The original idea for the Koening distillery and winery was developed during Koening’s fifth thesis project while studying architecture at the University of Notre Dame. Initially, the project was simply conceived as a distillery with ancillary buildings but later evolved into an elaborate plan that incorporated multiple building types for both public and private use, all of which were associated with the distillation process and other communal functions. The 1994 thesis project laid the ideological foundations and formal footprint that would eventually be realized as the Koening Distillery and Winery. One of Koening’s main themes, consistent throughout his thesis, was the idea of creating flexible building types that would ideally prove functionally adaptable over time. This strategy was best demonstrated in the plans of each building—throughout much of the original design went through a number of changes, the building adaptability concept remained intact.

Greatly influenced by Tuscany and Austrian farmsteads and the rural hill towns throughout Italy, Koening modeled his masterplan on the typical arrangement of rural farm buildings that share a common central courtyard. In Koening’s thesis plan, the courtyard of the complex is surrounded by five auxiliary buildings to be used for commerce and public functions. Clearly resembling a small rural village, the buildings that distinguish the formal aspects of the private realm from those of the public, include a small inn for housing the employees and visitors, a residence for the groundskeepers, and a private residence for the owners of the distillery. Koening’s cultural heritage and his education abroad further influenced the sensibility of his early vision.

Koening, who is of Austrian-American heritage, had the opportunity to live in Austria where he observed traditional distillation processes used by his family there. The thesis design allowed for utilization of these “Old World techniques” and knowledge of traditional metal and woodworking lent him greater understanding of character and detailing in vernacular architecture, crafts that Koening feels are nearly obsolete today. This early interest in construction and craftsmanship contributed to Koening’s decision to study architecture.

Additional research for the project occurred while traveling with his family to Italy and Austria where Koening studied and documented regional models of farmed buildings and wineries. He observed that most rural architecture in Europe, unlike many traditional American farms in the Northwest, were constructed of heavy load bearing masonry which led to a more permanent life span. Koening therefore chose a limited palette of building materials that would formalize the character of his thesis architecture, and also become the precedent for the realized winery and distillery building today. Stone, heavy timber, stucco, and terracotta tiles were specified as the basic vocabulary. Koening felt strongly about expressing exactly how buildings were going to be crafted—ideological and bold. Koening’s thesis won a design award from the school of architecture.

After Koening graduated from Notre Dame, he returned to Idaho, where he and his family decided to make his thesis vision a reality. Koening believed that by combining “new world” farming techniques, that is, American style farming, with the traditional practice of distillation, and he and his family could create a world class product. Within one year, after the purchase of a 70-acre, nearly abandoned farm, the Koenings planted new fruit orchards and vineyards. An irrigation system was constructed on the site, thus completing the initial phase of programming and planning the Koening Winery and Distillery. From 1995 to 1999, Koening, his family members, and close friends have worked together to create a sustainable working agrarian complex that is meaningful today and will have an impact on future generations.

From the beginning, the thesis masterplan served as a guide enabling Koening to map out several building campaigns that would occur over time. The first building to be developed had to be selected from the original five and was designated to become the main fermentation and distillation hall. Koening chose what he calls the tower building and by the fall of 1996, Koening completed a full set of construction documents in preparation for construction the following May. Ultimately, deemed too large and costly for the first building phase, Koening found himself once again reworking his original design ideas and postponed the anticipated construction date.

Starting again, Koening selected a smaller rectangular building to develop—a more modest building that flanked the tower building in plan to the Northeast. The building was to incorporate both the fermentation and distillation functions, bottling and equipment storage, and include a visitor’s area with a tasting room open to the public. All these
The classicist functions housed under one streamlined roof naturally were accommodated by Koenig’s initial willingness to have a more flexible building type. He did not want the building to be functionally compartmentalized.

In redesigning the building, its footprint retained the original plan, measuring 22 feet by 80 feet in length, as well as the building’s overall proportions. However, because of “real factors” such as climate, material changes, and budget that critically influence a building’s design, the character of the building changed from the original thesis scheme. Not surprisingly, the final outcome of the built work is distinguished by the compromises that still allowed Koenig to achieve a well-crafted and uncommonly beautiful debut.

**TOP:** Panoramic Perspective of Koenig’s thesis project, the distillery complex.

**ABOVE:** Master plan for Koenig Distilleries and Vineyards with Phase I building plans of ground floor, second floor, and roof plan.

**LEFT:** South Elevation of Distillery and Winery building.

**ABOVE:** Working drawings for the Distillery and Winery building for Phase I. Sections through the fermentation hall and entry & tasting room to the West.
Koenig felt the most conservative approach for minimizing the budget was to
describe the type of building materials used. 
Originally, the buildings were to be erected of
stone with timber detailing, tiled roofs, and
deply overhanging eaves. These evolved into
buildings assembled with concrete block and
cast stone detailing, stucco finish work, and
wrought iron, which proved to be significantly
less expensive. Koenig, however, keep a
series of nine exposed trusses that span the
lofty double-height space in the fermentation
hall and are constructed of heavy beams to
support the weight of the roof structure. As for
the interiors, Koenig relied heavily on his
knowledge of metal and wood working from his
education in Austria, which is carefully
showcased by his choice of interior building
materials such as steel, wrought iron, and pre-
cast stone floors. All the attention to detail and
craftsmanship, though minimal, is refined and
consistent throughout the entire structure,
keeping true to Koenig’s vernacular model.

Before Koenig finalized the design of the
distillery and winery, a friend and colleague
from Notre Dame was intrigued by Koenig’s
building vision and decided in July of 1997 to
join him as a designer and builder. David
Colgan, a licensed architect with previous con-
struction experience, aided Koenig with clari-
fication of the architectural detailing and
overall proportions of the building. By
September 1997, they had prepared a full set of
documentation and obtained a build-
ing permit. During the fall of that year,
Koenig, Colgan, and Koenig’s brother Andy
commenced building construction. They were
fully aware of the tremendous task and huge
learning experience for everyone involved but
Koenig knew that if he had hired a full con-
struction crew to build his building, the out-
come would not achieve the specific attention
to detail that he so desired. Looking critically
at current methods of building construction
and technology, Koenig observed that how one
builds and intends to craft a building is the
essence of what separates good architecture
from the ordinary and lifeless.

So, over a period of nearly two years the
building task of Phase One was accomplished.
By November 1997 the main excavation and
site work was completed along with all the
masonry work at the collar level (which was to
contain the winery storage and mechanical
area). By April, Koenig began construction on
all of the masonry for the upper level of the
building, as well as all of the present floor slabs,
which were finished in July. The nine roof
trusses, constructed of heavy timber with metal
plate detailing were completed in September.
From November 1998 to June of 1999, all of
the exterior detailing, cast stone flooring, pla-
sterwork, mechanical and electrical was com-
pleted. In July of 1999 the winery and distillery
officially opened to the public for business, for
tasting and touring.

The Koenig Winery and Distillery, pro-
ducing about a thousand cases of wine a year,
is run by Koenig and his wife. Additionally,
the building and vineyards are used as the setting
for formal affairs and special occasions for
members of their community. It is evident that
Koenig’s vision does not stop here. Already,
future plans have been made to completely
build the masterplan that Koenig conceived as a
student. He has determined that the next build-
ing phase will separate the dual functions of
wine making and distillation into two buildings.
The tower building set to originally build would become the main body of
the winery, which in plan flanks the already
built distillery. Between the future winery building
and the current distillery building, Koenig
intends to design an exedra on an elevated sur-
face that would be used for outdoor public con-
cerits and events. Koenig also hopes to build two
more buildings that would be used as a wine
house and bottling area to keep up with their
anticipated production increases. A building for
equipment storage, a building for a public shop,
and a parking garage are also being planned.
Koenig says that in the process of their
unique experience, he and his family feel a bit
like the pioneers who settled the west. They
have made a place in Idaho that is truly theirs;
it is a place that was firmly cultivated by the
hands and strength of family and friends. Unlike
many other industrial agrarian sites and
buildings today, the Koenig Winery and
Distillery has achieved tremendous success by
virtue of its level of design and pure craftsman-
ship. It is much more than just a working building
in rural America. It is unified and thematic expression working in the broader context of a family tradition and community.
Koenig has successfully married together the
themes of agriculture and technology. “Old
World and New World,” into a dignified build-
ing in an uncomplicated landscape that would
have been impossible without a clear vision
grounded in beauty, conviction, and reality. —C.G.
As a student of the Harvard Graduate School of Design in the early 1940s, John Barrington Bailey and his fellow classmates believed they were at the epicenter of the modern movement. While the United States was fighting fascism across the Atlantic in the Second World War, young designers attempted to defeat a perceived fascism in architecture with new building forms and details. Turning a blind eye to the past, students at the GSD charged ahead.

Ironically it was the Second World War that sent Bailey to Europe. While stationed in Paris, Bailey made pilgrimages to the buildings of Le Corbusier around which he had based his studies at Harvard. Initially enamored with his idol’s work, Bailey soon grew disenchanted. The buildings he studied and admired for hours in books seemed demure and grim in reality and Bailey began to question the wave of modernism that had carried him that far.

Our barracks were high in Montmartre. Early in the morning we would get on our bicycles and coast down the slopes of the moutain to the Opéra, on through the Rue de la Paix, Place de la Concorde, Place Vendôme, Rue de Rivoli, Place de la Concorde and up the Champs Élysées to the Étoile, to arrive at last at our office on Avenue Wagram. There, standing at a French window and staring out at the city over the clipped trees of the Avenue, we deemed the modern movement curious indeed. —John Bailey, “A Personal Account,” Classical America, 1971.

Upon his return to the States at the end of the war Bailey was determined to design more classical buildings like the ones he had seen in Paris. The architectural landscape in the United States, however, was distinctly modern. There was no place for a young classical architect. Eventually, Bailey sought refuge in the interior design firm of McKim, Mead and White, a firm he thought could practice the tenets of classical design within a room and hope that clients would recognize the beauty of the room and desire houses in the same vein; then clubs and other public buildings. This hope unfortunately did not come to fruition, so Bailey returned to Europe to continue his studies. At the American Academy in Rome from 1947 to 1950 he slowly fell in love with the Eternal City in the same way he had with Paris years earlier. While modernists studied in Scandinavian countries for their sleek housing projects, Bailey was discovering gardens, courtyards, buildings, marble sculptures; all the beauties of Rome. He stayed in Italy for a number of years, collecting and cataloging images of architectural forms that he could reference in the course of his future designs.

Bailey returned to the States in the late 1950s and worked for a modernist architectural firm in New York City. He would stay late, after business hours, and redesign the firm’s projects for his own sake, using the language of classical architecture but maintaining the modern program. He wanted to express the fact that classicism could be used to complement the demands of modern life.

Always striving for ways to encourage acceptance of classical art and architecture, Bailey became the founder and first president of Classical America, an organization of classically minded artists and architects that survives to this day. From 1963 to 1972 Bailey also worked with the Landmark’s Preservation Commission of New York. And in 1977, he compiled his best known work—the masterful addition to the Frick Museum in New York City. His magnum opus, the Frick addition demonstrates Bailey’s exquisitely command of classical architecture and a zeal for the art that is also expressed in his writings, including Literary’s on Renaissance Rome published by Classical America in 1984.

During the 1960s and ‘70s the architectural establishment was still under the influence of...
Two perspective views of a waterfront proposal for Long Island City.

TOP: Colored pencil on tracing paper.

BOTTOM: Pencil on tracing paper.

A design for a corner church on Park Avenue. Pencil on tracing paper.
moderнизм. John Barrington Bailey practiced at a time when classicism was much more unpopular than it is today. He was in that sense, the precursor of today’s classical revival among practicing architects, especially those in New York City. For him, there was no better place to advocate classicism than New York. In his own words:

Classicism belongs to New York, the nation’s definitive seat of power. An escape into the past is always in cities in Europe. Here there is no curiosity: we see the facts of our time head on. The problem of art and the city will be solved here, and when they are New York will revive as a great and complete metropolis.

Thanks also to National Reprographics and Jubilee proposals for New York City echo his vision. The scale is beyond monumental—almost colossal—befitting Bailey’s belief in New York’s preeminence as a New World capital. The style of Bailey’s sketches from this period (1957) is simple, almost cartoonish. It is not aimed at giving an accurate impression of the materials or textures nor is it a study of light, shadow, and mass. Rather, his drawings convey an architectural idea with almost single-minded purpose—a circular place at the intersection of several important streets and a park; a hemicycle and a promenade at the water’s edge; a window with a view. The idea is always grand and detail yields to the idea that aims at giving beautiful form.

It loves man and nature. And loving them, it attempts to give them their greatest beauty. For Classicism, the style of glory, the paradigm of art is the human form. —J.B.B.

“T he modern movement can’t last forever,” he said. —M.M., T.M.

A heartfelt thank you to Mr. Henry Hope Reed, Mr. Clark McLay, and our other friends at Classical America for drawings and inspiration for this article. Thanks also to National Reprographics and Jubilee Gallery for their assistance.

ABOVE: An apartment on Washington Square Park, NYC. Pen and ink on film.
John Blatteau, known for his commitment to classical architecture in both the academic and professional fields, took the role of thesis advisor for this project that develops a replacement scheme for the Termini train station in Rome, Italy. The current Termini station, near the historic center of Rome, is the transportation core for the entire city. The city’s bus and taxi systems, as well as two metro lines, all converge at this location. Master’s student Marco DiDominico proposes that the current station be replaced with a classical scheme to create an appropriate balance between contemporary technology and the ancient setting of its surrounding. The Third Terminal Station, or La Stazione Termini Terzo, incorporates the typology of the ancient Roman baths as precedent for the design. The new station would create a new gateway to Rome, one that is representative of the spirit of the “eternal city.”

**TOP TO BOTTOM**
- Site plan. Giclee on paper.
- Sections. Water color on paper.
- Front elevation. Giclee on paper.
- Artwork by Marco DiDominico.


**ABOVE:** Jonathan Lacrosse, Elevation. Pencil on paper.

**LEFT:** Greg Harrell, Elevation Detail. Pencil on paper.


This bridge was designed to connect historic Madison, Indiana and Milton, Kentucky. The bridge allows vehicular, pedestrian, and light rail traffic to enter Madison at its commercial spine. The mixed use of materials creates a dialogue between both craft and technology and mediates the scale differences between the two towns.

TOP: Erin Christensen, Plate. Watercolor on paper.


In June 1996 the Irish Republican Army detonated a 3,300 pound bomb in the center of Manchester—the largest explosion in Britain since World War II. The devastation inflicted upon the infrastructure of the city provided a unique opportunity for the enhancement of the city’s architectural and cultural heritage. By modeling itself on the ideals of the traditional city, this counterproposal aims to create an improved environment in which Mancunians can fully participate in city life. The design by Phillip Dodd for a new Opera House is intended to act as an urban catalyst that reflects the aspirations of the city’s urban renaissance, fitting seamlessly within the existing eclectic dialogue of Manchester.

TOP: Phillip Dodd, Front elevation. Ink on paper.

RIGHT: Phillip Dodd, Master plan. Ink on paper.

UNIVERSITY OF NOTRE DAME


In June 1996 the Irish Republican Army detonated a 3,300 pound bomb in the center of Manchester—the largest explosion in Britain since World War II. The devastation inflicted upon the infrastructure of the city provided a unique opportunity for the enhancement of the city’s architectural and cultural heritage. By modeling itself on the ideals of the traditional city, this counterproposal aims to create an improved environment in which Mancunians can fully participate in city life. The design by Phillip Dodd for a new Opera House is intended to act as an urban catalyst that reflects the aspirations of the city’s urban renaissance, fitting seamlessly within the existing eclectic dialogue of Manchester.

TOP: Phillip Dodd, Front elevation. Ink on paper.

RIGHT: Phillip Dodd, Master plan. Ink on paper.


The project was the design of a new small airport terminal building for Meigs Field in downtown Chicago. It raised interesting questions: Can industrial use such as that of an airport be compatible with civic life? Does this use prescribe that the building's character be derived solely from an industrial vocabulary? How can principles of urbanism tie an object into the landscape?

These students were pressed upon by these seemingly opposing concerns and established criteria. First, that the typological principles of traditional urbanism and architecture could play a mediating role in resolving the seemingly opposing and mutually exclusive positions of civic art and industrial infrastructure.

The process that each school's students employed had both common and divergent approaches. Both Miami and Notre Dame's students are well versed in typology, historical precedents, and drawing skills. Both schools' students began with organizing the site along the principles of the Italian villa. The site, for both studies, was approached with clear figurative qualities through clearly defined streets, blocks, and squares (interpreted as gardens, groupings of buildings, or series of interconnected spaces). The common site planning approach diverged somewhat as the project developed into the architectural realm. Both groups used traditional interpretations of building typology, though some of the Miami students integrated principles of the free plan while relying on finite planar geometric volumes for spatial clarity and character. For structural typologies, both groups engaged a full range from the traditional load-bearing to contemporary tensegrity elements.

Of the Miami students, Desidala Pereira's building (figure 4) employed free plan organization within geometries, masses, a substitute for traditional typology that facilitated the change to the industrial. The use of a glass and steel curtain wall contained the figural space of the main hall, and the dialogue of the massive bearing walls retained typological clarity and ensured durable construction. Alam's Barnoldi proposal (figures 1 and 6) stretched the limits of the quantity of openings in a load-bearing wall, maximizing the horizontal rhythm. He scheme borrowed much from Louis Kahn's tectonic explorations and offered some insights towards a reconciliation of some of Kahn's reductivist forms with more traditional applications. Of the Notre Dame Students, Damian Samora's project (figures 3) replaced vernacular structural elements with contemporary materials—steel, glass, and masonry—in a tempered and picturesque composition. The scheme took the limited free plan approach of McKim, Mead and White's Casino at Narragansett Pier where each part of the principle mass of the building was an identifiable building type with an open interior plan. Dana Gulling's design (figures 1 and 6) stretched a dialogue between the proportions and rhythm of the masonry walls and openings, and their steel and glass counterparts to maximize the transparency of the upper floor and engaging the site visually. The shallow pitch of the roof and the deep overhangs retained the typological durability of traditional construction while using contemporary materials to their maximum advantage.
In the end both studios realized there is much middle ground between the contributions of modernism and traditionalism. If one can draw any conclusions about the pedagogy of Miami and Notre Dame it is that the Miami students were more comfortable integrating notions of free plan and planometric organizations. The Notre Dame students were more interested in transforming the structural typologies that affected the character of the building, than the hierarchical relationship between the parts. Both studios were firmly rooted in traditional urban typologies. Both succeeded in offering convincing proposals of how one can mediate between industrial and civic use. Both groups successfully explored how principles of urbanism can tie an object building to the city. The commonalities and differences of the two schools were very welcome, as it is in the dialectic between the two approaches where the discoveries about new ways of looking at architecture are to be found. — M.L.

**FIGURE 5:** Alain Bartoli, Miami, Front Elevation. Coffee on paper.

**FIGURE 6:** Alain Bartoli, Miami, Plan. Coffee on paper.

**SUMMER PROGRAM IN CLASSICAL ARCHITECTURE**


This summer school class introduces students to the traditional architectural rendering media of India ink, and the various ways in which it can be used to create wash drawings and studies of architectural subjects. Among the topics covered are India Ink wash, understanding shades and shadows, simulating texture, sheet composition, materials, and the production of an analytique.

As part of a team, students are required to measure a building and produce a set of measured drawings from which they then create an analytique. This is then rendered throughout the six-week program. In each example, the measured drawing and analytique project was related to the subsequent design project, thus enabling the student to learn about the design project site before beginning the design project.

**LEFT:** Orestes del Castillo, Analytique of Merchant’s House Museum. Ink wash on paper Summer 1999.

**ABOVE:** Nadine Dacanay, Analytique of Prospect Park Entrance Pavilion. Ink wash on paper Summer 1998.

**SUMMER PROGRAM IN CLASSICAL ARCHITECTURE**


This course is an introduction to the drawing of objects leading to sketching of architectural subjects in perspective. Observation of architectural subjects and proficiency in hand drawing are important goals of this course, allowing the student to achieve better work during the design studio of the summer school. The class covers simple shapes, complex shapes, shade and shadow, one- and two-point perspective, leading up to exterior perspective sketching.

**RIGHT:** Norimasa Aoyagi, Sketch of statue. Charcoal on paper Summer 1999.

**ABOVE:** Todd Furgason, Perspective of Flat Iron Building. Charcoal on paper Summer 1999.

On Wednesday and Saturday of every week, a small group of produce trucks pull into the wedge of pavement between Grand Army Plaza and Prospect Park in Brooklyn. While the occurrence of this market is positive for the civic and commercial life of Brooklyn, the current physical reality of this market is neither pleasant nor dignified. The general exposure to the elements, including the traffic in the circle, prohibits this market from being a public experience that it could be. This design studio explored the building of a structure to house this market which would shelter it from the elements and provide an appropriate setting.

This portion of the summer school curriculum included walking tours, sketching exercises, and precedent research, as part of a broader study of the rowhouse and townhouse and its development in New York City, as well as the role of this building type in the structure of traditional streets and neighborhoods.


This project considered the possible expansion of the Merchant’s House Museum. Student designs addressed the reconstruction of the block with the focus being the infill of row houses within the three vacant lots between the Old Merchant’s House and the Skidmore House on East 4th Street. Students first worked as a team to develop master plan guidelines and a cohesive solution, then worked individually to develop one townhouse that would fill one of the three available sites.


The Institute’s drawing tour provides direction and instruction for participants in the observation and assimilation of classical Roman forms of architecture. Observation, analysis, and drawing are used as a means of gaining familiarity with Roman architecture. The emphasis of these tours is on direct drawing experience rather than classroom instruction. These images are from the Institute’s inaugural Architectural Drawing Tour in Rome.

LEFT: Matthew Dockey, Front elevation. Watercolor on paper.


ABOVE LEFT: Joel Klise, Front elevation. CAD drawing
LEFT: Jim Wisniewski, Rear elevation. Watercolor on paper
ABOVE: Jim Wisniewski, Site plan. Watercolor on paper
The foundation course is a unique, intensive, one year full-time course for students who wish to pursue a career in architecture, the building arts, or the fine applied arts. For those students without formal qualifications the course provides a recognized route to higher education and leads to a Diploma in Architecture and the Building Arts. Strong emphasis is placed upon relating theory to practice. The students are also taught the principles and techniques of traditional building and how these might be used appropriately today. — The Prince’s Foundation Catalog


During the 1998 academic year, the Foundation Course students learned about design, construction, and siting of buildings through the various strands of the curriculum. The ultimate test of this understanding came in the summer term when, over a five week period, they designed and constructed a simple building, working for a real client.

The Prince’s Foundation was asked to build a loggia for a new housing development inside the market town of Shepton Mallet, Somerset. Working in close partnership with the District Council, the landowner, the Duchy of Cornwall, and the architect for the housing scheme, the students were able to undertake this project. Under the supervision of practicing architects, engineers, health and safety consultants, craftsmen, and a local building contractor, the project was completed in five weeks. In this way, the students were exposed to the entire process of building in a microcosm. The final design was composed of natural materials, including green oak and handmade tiles. The students worked as a team to prepare working drawings of the final design to ensure that they understood how the building would be constructed and finished. Once on site, the students cut the timber to the requisite sections out of the round and erected the oak frame on a stone plinth using traditional pegged joints. In just fourteen days, these eighteen students, none of whom had any significant building experience, produced this innovative structure.


“The Redevelopment of Wembley Park” was a one year diploma project submitted to the Architectural Department of The St. Petersburg Academy of Painting, Sculpture, and Architecture in fulfillment of the final architectural requirement for graduation. The work on this project was executed under the supervision of the Brent Council (Brent, London) and in association with The Prince’s Foundation (London).

The focus of this project centers on the development and revitalization of Wembley Park, the area surrounding Wembley Stadium in the London borough of Brent. The design proposes a grand pedestrian artery which links the Wembley Park tube station to the stadium grounds. The project includes an enfilade of shops, restaurants, and cafes as a means of supporting the stadium crowds and providing a much needed infusion of commerce into the surrounding area. The lower level of the design is dedicated to underground parking.

TOP: Anton Gilkein, Section/Elevation. Watercolor on paper.

MIDDLE: Anton Gilkein, Site plan. Watercolor on paper.

BOTTOM: Anton Gilkein, Ground floor plan. Watercolor on paper.

ABOVE: Foundation course students working on site.

TOP RIGHT: The finished loggia.

BOTTOM RIGHT: Details of the finished loggia.


RIGHT: Christina Goldmich, plaster cast.
IN T E R N AT IO N A L  U R B A N  D E SIG N  R econstruction of G reek Square.” M axim A tayantz, B en B olgar, M arina Shirskaya, assis -
tants. Sum m er 19 9 6.

The 19 9 6 International U rb an D esign Studio . Sculpture and A rchitecture in 19 9 4. T he pro -
gram b rief and organization w as developed b y Brian H anson (T he Prince of W ales’s Project
O ffice), Sim eon M ikhailovsky (St. Petersb urg A cadem y of A rts) and T hom as G ordon Sm ith
(T he U niversity of N otre D am e School of A rchitecture).

Greek Square is situated in the south-east -
ern quadrant of St. Petersb urg at the b eginning
of L igovsky Prospekt. In 18 61, the G reek
D iaspora w as given this piece of land for the
b uilding of a church. U nder the design direc -
tion of the architect R om an K uzm in, the
m odern edifice w as erected in honor of the
construction of the O ctob er C oncert H all. T his
50th anniversary of the O ctob er R evolution.
given the follow ing tasks: Preserve the heart of
the concert hall w hile increasing its usab le
using w ith a contextually sensitive m otif, and
m em oration of the G reek church. Professor
Jean Verzhb itzky (St. Petersb urg A cadem y of
A rts), one of the original designers of the
O ctob er H all, served as consultant to the sum -
m er school.

N E A R  R IG H T: M em orial chapel elevation.
Watercolor on paper.

FA R  R IG H T . Concert H all elevation. Watercolor on
paper.

A previous issue of The Classicist, the competitions section has high -
lighted many classical and traditional solutions entered in architectural
and planning competitions. Whether the featured projects have been
ventures, as many have been, or not is in some respects unimportant, as
the creative work that went into the projects has brought experience to the
participating architects and inspiration to our readers. This year, however,
we present the results of a closed competition in which the
traditional/classical urbanists were not invited to participate. Included are
images submitted by the invited participants of this competition, a count -
ter-proposal from a pair of uninvited classicalists, and a response from a
noted traditional architect to the question “Where are the New Urbanists?”

In November of 1998, Phyllis Lambert, Founding D irector and C hair
of the first IFC C A  Prize C om petition stated that “existing urb an develop -
m ent formulas would be ineffective. Competitors are, therefore, b eing
encouraged to go beyond existing convention in their thinking. We’re ask -
ing them to consider how to overcome the site’s isolation, how to spark
new forms of urban experience, and how to revitalize those forms that may
have been overlooked…” According to Mr. Lambert, “the aim of the com -
petition is to enhance and extend the public understanding of architec -
ture’s ability to offer bold re-examinations of existing models of urbanism.”

The CCA selected five preeminent architects, none of which are
classicists, to participate. They are: Peter Eisenman, Thom Mayne of
Morfeoecps, Cedric Price, R eiser+U m em oto, and Ben VanB erkel and
Caroline Box of UN Studio in the N etherlands. T he first prize went to
noted architect and protagonist, Peter Eisenman. Though the images and
models by Eisenman (and all of the participants for that matter) appear
subtly and polished as sculptural objects for architectural commentaries,
the schemes lack the variety and complexity of elements that are neces -
sary in the making of a viable human city. However successful the CCA
has been in “making architecture a matter of public concern,” it has
actually done a disservice to the public by its failure to also include even
one traditional architect who would have presented a different approach
to contemporary urbanism. Such an approach would certainly have
contributed a more believable, enriching solution that engages rather than
overwhelms or even terrifies the public. —M.E. & W.B.

BELO W : A xonom etric Site Plan of CCA com petition
A Critique of the Recent Canadian Center for Architecture Competition

By ANDRE DUANY

The recent Peter Eisenman contest and where are the “New Urbanists”? And, once, one of us most take the time is2 responded.

The short answer, of course, is that no New Urbanist was invited to participate in this competition, intended to develop an urbanism worthy of Manhattan. The entrants were selected ideologically, all five being at a minimum allergic to traditional urbanism. This editing was undoubtedly necessary. Had a New Urbanist behind the NU design. An open, democratic process and a modernist megastructure are again. But he is not stupid, so he supplies a caveat: not within the city. InDelirious New York

This fulfills the suburbanite’s dream of driving into Manhattan without engaging street traffic, parking conveniently, and using the facility while avoiding the noisy sidewalks. It might as well be on the Jersey landfill.

Morphosis imposes their usual laid-back, L.A. informality. But new York tolerates such bad manners, such unvarnished flouting of the decorum that underlines Manhattan’s mature urbanism! To support their playfulness they create a sort of baby talk that passes for terminology: makers, conquistadores, props, flowers, crescents, linkers, nodules, missiles, warp halls, displays, bits, suspended objects unknown, and so on, to describe their design. While Morphosis mangles the lexicon of urbanism for fun, Reiser and Unemoto unpalatably deploy language in order to control the discourse. They use semantically neutral terms like “clunk,” “void,” and “critical package,” when “block,” “square,” and “campus” would do (but calling a square a square is so square). They suggestively promise “mutability,” “absences,” “deficiencies,” “deformations,” “transformations,” “potential,” “diversity,” “survival,” when in fact everything has been thoroughly designed and controlled.

Eisenman’s project undermines the status quo, not verbally, but with a version of the kiosks, popularized by Holl at Helsinki: a sort of bureaucracy, not verbally, but with a version of the kitsch of the irrational. As Goya warned, the sleep of reason creates monsters.

The design of the decorum that underlies Manhattan’s mental design would assure a self-correcting scale of a Rockefeller Center or a Yankee Stadium. Never more, because it is important to the vitality of the urban public realm to avoid entertaining activity.

The NU proposal would subdivide each block into many building sites. The architectural work would thus be detached from visions of architecture itself. The five entrants to this competition not excluded. A sequential, incremental design would assume a self-correcting variety in programming, investment strategy, and architecture. The result would be infinitely more resilient, though it would lack the bludgeon quality of an Eisenman.

The CCA competition is not about urbanism. The four designs and their more than audaciously large architectural projects, and their only contribution to this harvested art is to add the horror of the gigantic to the nightmarish of the irrational. As Gray warned, the sleep of reason creates monsters.

Reiser+Unemoto displayed a superb maturity in programing, investment strategy, and architecture. The result would be infinite variability in programing, investment strategy, and architecture. The result would be infinite variability in programing, investment strategy, and architecture. The result would be infinite variability...
COUNTER-PROPOSAL FOR THE RECONSTRUCTION OF
HELL'S KITCHEN
BY DINO MARCANTONIO AND RICCARDO VICENZINO

Our proposal begins with the restoration of the Manhattan block pattern. We expanded the original CCA competition area down to 23rd Street, and divided it into two quarters, each about a 10-minute walk from end to end. The more heavily trafficked streets mark the boundaries of the neighborhoods. 34th Street to the north, 23rd Street to the south, Eighth Avenue to the east, Ninth Avenue in between, and of course, the Hudson River and a new promenade to the west. Since Ninth and Eleventh Avenues pass through the center of each neighborhood, we interrupt them with a square, at once slowing down automobile traffic and emphasizing the importance of the square. The squares would serve as the conceptual centers of each neighborhood, and one can imagine them bounded by commercial and residential buildings, arcaded on the ground floor like those on Place des Vosges, for example. We thought the East Side Manhattan blocks, at 450 feet long, were much more hospitable to pedestrian traffic than the typical 800-foot long blocks of the West Side, so we halved the blocks on the competition site. Those smaller blocks, about 350-375 feet by 200 feet, will not only make walking more comfortable, but will also increase commercial frontage and ease traffic in the north-south direction.

The proposed promenade on the Hudson would be built over the West Side Highway. It could incorporate a boardwalk and gardens reminiscent of Grant Park in Chicago. The promenade, a continuation of the planned procession that begins at Battery Park, would be punctuated where it meets 34th Street by a combination ferry terminal, naval museum, and recreational structure based on Magonigle’s winning entry for the Robert Fulton Memorial of 1910. To the east it faces a public square, shown in the perspective on the cover of this issue. At the far end one can see a public building, perhaps a college or an art gallery, based on one of Hawkesmoor’s projects for All Souls. A new baseball stadium would anchor the southern edge of the square. The stadium is related axially to the west entrance of the newly renovated train station, currently the Post Office, designed by McKim, Mead and White. We have also extended the competition site to the east of the new train station. Additionally, in order to accommodate the increased traffic in and out of the building, and to give it a more civic setting, which is its due, Madison Square Garden gets pushed back to make way for a public square. This square would also extend up to 34th Street, so that the train station would be more clearly visible from that heavily trafficked street.

This plan strengthens the civic quality of the Manhattan urban landscape, first by increasing the number of squares. It draws from some of the more successful examples nearby, such as Gramercy Park and Tompkins Square, and from great European examples as well. Second, the plan gives priority to the pedestrian by keeping unimpeded avenue traffic to the edges of the neighborhoods, and by reducing block sizes.

Riccardo Vicenzino received his B. Arch. from Pratt Institute and M. Arch from the University of Notre Dame. He is a registered architect in New York State and is currently working in the office of Nasser Nakhla Architects.

Dino Marcantonio received his M. Arch. from the University of Virginia, and has worked in the offices of Hartman-Cox Architects, Robert A. M. Stern Architects, and Ferguson Shamamian and Rattner Architects. He now teaches at the University of Notre Dame.
At classical architects, our work at Ferguson Shamamian & Rattner Architects (FSR), like that of many traditional architects, is recognizable by the use of architectural moldings. Although more than ornamental—providing structure to the meet—moldings have symbolic significance, protecting it and its inhabitants from sun, shading rain water at joints and edges where building elements meet—moldings have symbolic significance that makes buildings meaningful. John Summerson, in _The Classical Language of Architecture_, credits the Romans with transporting the orders (and I take this to include all other ornament) from merely the sculptural equivalent in stone of earlier carpentry devices to this higher level.

"...they mixed architectural language to a new level.… The orders are, in many Roman buildings, quite useless structurally, but they make their buildings expressive, they make them speak; they conduct great elegance, into the mind of the beholder."

"...when Anglo-American architect Peter Harrison, 20, designed his first building in America, the Portuguese Synagogue in the Dutch colonial port of Paramaribo in Guiana, South America…when the clients told him that there was no resource for thousands of miles around to build his design, Harrison quickly altered the specification to beaded plastics representing stone."

Our contemporary practice at FSR is largely limited to residences, and we use a variety of styles of ornament depending on the client's taste and the context in which the building will be set. In many cases, we have followed the Georgian precedent of using elements more traditionally associated with public buildings to upgrade a smaller or simpler volume. We use the language of public buildings, but clothed in less formal materials. When appropriate to the construction of a building we prefer to use stone, but we find that we are often constrained by budget, time, and the unavailability of higher levels of building craftsmanship. So, we have found that we can construct moldings in new and different materials, often finished to imitate stone, without losing their significance or language. Of course, as designers we are not unique in this pursuit. We have only to look to Percemi Mazzoni, July/August 2000, to find a letter from John Firthough Mialar, who reminds us that imitation of stone has been done with ingenuity as early as 1736:

"...when Anglo-American architect Peter Harrison, 20, designed his first building in America, the Portuguese Synagogue in the Dutch colonial port of Paramaribo in Guiana, South America…when the clients told him that there was no resource for thousands of miles around to build his design, Harrison quickly altered the specification to beaded plastics representing stone."

The example quoted above refers to the creation of a new material to achieve a form based on historical precedent. We do not in our practice resort to the use of imitative materials to produce the contrived, derivative, or wholly unsuitable forms that we sometimes see in architecture à la Vegas. The selection of the appropriate material is not in itself based upon historical correctness as much as it is based on budget, efficiency of fabrication and installation, and sequence of construction. Yet, as we consider what might be available for a particular project, we avoid using methods or materials that cannot accurately represent the moldings or which do not exhibit longevity in use.

With some exceptions, we consider the same alternative materials for both exterior and interior applications. Interior moldings, however, can be selected and finished with less regard for durability and weathering. There is greater selection of stones and stone polishing techniques, wood species and exotic graining effects, as well as wood finish techniques that are available for interior molding use. Moldings can even become part of the decorative finish, using paint and glazing effects.

Historical examples of decorative painting representing architectural elements include interiors as ancient as those revealed by the excavations at Pompeii. Another example would be the particularly beautiful painted interior by Giambattista Zelotti and Paolo Veronese at Villa Emo.

When we look to the precedents of Greek and Roman buildings, stone was often used for both interior and exterior moldings. For exterior moldings, stone is still preferable on buildings with stone or other unit masonry facades but usually does not fit into today’s budget. As a raw material, stone is costly and supporting its weight requires careful detailing which then compounds the outlay. Further, carving is not only costly but often cannot be executed in an architecturally correct manner by the majority of stone carvers today. This is largely to the fact that there was a 50-year period during which the time-honored tradition of transfering knowledge, methods, or techniques in the form of working apprenticeship was abandoned. This gap was a direct result of how the architectural educational process changed. Fortunately, there are many alternatives to stone.

Wood is easy to cut, carve, and support, and is appropriate as our office is often involved in residential construction projects that are structured with wood members. Stock shapes are readily available. Wood species that are best for exterior use are red cedars, Southern cypresses, redwood, and mahogany. Each species has different characteristics—strength, resistance to mold, paintability—so we select a species based upon the intended use. Most wood species, with the exception of teak and old growth red cedars, must be protected from sunlight and moisture for longevity. Opague stains or paint coats must be applied and maintained, especially on the building exterior. For some uses, composites can be a better alternative. Cast stone and terracotta have been used for centuries, but their weights are similar to natural stone, and newer and lighter materials have been found. Composites can be factory fabricated and include GFRC (glass fiber reinforced concrete), GFRG (glass fiber reinforced gypsum), and proprietary glass fiber reinforced exterior plaster mixes which can be layered into molds to create thin shells, and easily lifted into place and supported.

The use of these composites does require skilled craftsmen, but it can be done away with...
from the building site and within carefully controlled environments. The texture and color of the finished product can vary based on the materials used in the mix, the treatment of the mold prior to casting, and surface treatments applied after forms are stripped. The architect can direct and control the finished appearance of the composites through a sampling process.

For a recent project in Nashville, Tennessee, FSR specified double height Ionic columns for the entry portico. The three different materials: the plinth block is stone, the shaft (including the torus and necking, abacus, volutes, egg and dart, honeysuckle leaves) were carefully considered for additional insights, structural steel members were used for additional structural support. However, the lightweight, less dense characteristics of the polystyrene foam may have disadvantages. The foam is softer and less dense than wood or stone, so the shapes that are carved do not have the sharp corners, crisp edges, and reveals that can be achieved with the carved components.

Ahnad’s first task was to make the model/prototype based on our design and his own knowledge of historical precedents. Ahnad modeled in clay and plaster and did not suggest adding additional material to fully cured castings because the difference in curing conditions will create incompatibilities and applied material may delaminate.

For our purposes, we wanted the finished capitals to imitate limestone and the casting materials do just that. However, if alternative faces are required, cast surfaces can be treated during or after casting. Color pigments and colored aggregates can be added to the casting mix; veining can be imitated by partial mixing, or by laying within the mold with different color mixes. Aggregates can be sand, marble dust, crushed limestone, or marble. The texture can also be altered by washing the finished surface.

The support for our capital was provided by the projecting necking of the wood shaft below; but an additional corice or projecting moldings would require support for its casing. Looking to the fabrication of terracotta for additional insights, structural steel members can be cast into the concave surfaces and Ahnad suggested forming male and female ends at individual members of a running trim. The positive keying will restrict movement of adjacent members.

Site drawn plaster is also a traditional material for moldings. At FSR, we admire the carved and plaster coved entablature at Lutyens’ Salutation. But site drawn plasterwork can be expensive and requires a level of craftsmanship difficult to attain. There is also the uncertainty of curing. Exterior planters are made with cements, and shrink as the moisture hydrates and dries.

To reduce costs, simplify the construction, and provide control of shop fabrication environments, we are contemplating executing a similar entablature detail with EIFS. EIFS is the acronym for Exterior Insulation and Finish System. Manufacturers of building materials have developed EIFS products that are sold through approved application contractors. The typical EIFS assembly incorporates a succession of layers applied over a rigid substrate. The layers are typically, 1) extruded polystyrene foam insulation, 2) inorganic or fiberglass reinforcing mesh, 3) acrylic emulsion primer or fiber reinforced Portland cement base coat, and 4) acrylic based emulsion finish coats, which may be colored and/or textured.

Extruded polystyrene foam is an insensible and easily sculpted back-up material. To execute a design, insulation can be shop sculpted to form the cores, eliminating the need to site install lathing across the eave line. Sculpted units can be installed over cast concrete, concrete block, or wood sheathing. The units are lightweight and easily installed with construction adhesives—there is no expense or time required for installing structural framing support. However, the lightweight, less dense characteristics of the polystyrene foam may have drawbacks. The foam is softer and less dense than wood or stone, so the shapes that are carved do not have the sharp corners, crisp edges, and reveals that can be achieved with the carved components.
harder materials. Even after coating with base and finish materials, foam can be easily dented or abused, and so is inappropriate for use adjacent to pedestrian or vehicular traffic expected at lower elevations of a building wall. The cornice, on the other hand, would be a good, protected location on the building, and is a suitable shape for the use of foam.

After site erosion, the insulation will be covered with a reinforcing mesh and a two-coat finish. By carefully specifying the coating mix, we hope to achieve a non-porous surface that will convincingly mimic exterior plaster and withstand weathering. The site-installed coating will be continuous, eliminating the inevitable cracks where the typical joint lines would be. We have used this type of material on a residence in Florida, successfully creating, coats, ruminations, and casings.

EIFS assemblies have been in use approximately 15-20 years, but the methods of installation for the earlier systems have proven to be inadequate. Wind-driven moisture was allowed to enter at cracks at joints between the EIFS finish and dissimilar materials and became trapped behind the non-breathable acrylic finish. The moisture damaged the wall back-up. Newer installation techniques now incorporate air cavities and weeps behind the finish to allow moisture to be evacuated. Wherever we are specifying acrylic coating, we are careful to consider its joint to adjacent materials.

The design and application of moldings for contemporary classical architecture is enhanced by the availability of a wide variety of materials—both natural and man-made. Historical reference and research are only the beginning steps that need not be a deterrent to creating what makes a building expressive. Wherever we are specifying acrylic coating, we are careful to consider its joint to adjacent materials. The design and application of moldings for contemporary classical architecture is enhanced by the availability of a wide variety of materials—both natural and man-made. Historical reference and research are only the beginning steps that need not be a deterrent to creating what makes a building expressive. Wherever we are specifying acrylic coating, we are careful to consider its joint to adjacent materials.

Marani evokes these architectural elements as fragmentations of the highest forms of human values, endeavors, and aspirations. While the artist uses traditional techniques of oil-on-canvas and ink and graphite on paper, and the paintings may conjure the heady atmosphere of antiquity, Marani does not wish to elicit a nostalgic longing for the past. Instead, he aims to juxtapose an argument for classical ideals into a discourse on contemporary artistic practice and values. In his witty compositions, the artist is as likely to refer to the German conceptuallist Joseph Beuys as he is to Tintoretto. Elements of Architecture in the Paintings of Carlo Maria Mariani

by David Ebony

“The past, present and future are one.” —Carlo Maria Mariani

Born in Rome’s Trastevere district, Mariani was an only child. His father, a writer, and mother, a painter, helped him understand and appreciate the rich cultural heritage that surrounded him. He remembers as a young boy visiting the famous museums, churches, villas and other treasured houses of Rome. The collections of the villas Farnesina, Doria Pamphilj, Medici, and of the Vatican museums were familiar to him at an early age. Among his childhood memories are scents of devastation brought by bombs and shelling in and around Rome during World War II. In a recent drawing, Apocalypse of the Divine, Marani evokes these memories are scenes of devastation wrought by bombs and shelling in and around Rome during World War II. In a recent drawing, Apocalypse of the Divine, Marani evokes these memories.
where he graduated early and with honors in 1955. The paintings he produced there reflect his thorough understanding of Italian modernists such as Modigliani, Morandi, and Carrà as well as artists of the Roman and Venetian Renaissance, including Raphael, Titian, Veronese, and Tintoretto.

Soon after graduation, Mariani's career abruptly ignited when his proposal for a mosaic was the surprise winner in a prestigious competition to decorate the apse of the Frascati Cathedral. In a sense, the first public acceptance of his art was for work that was directly related to architecture. The success of this commission led to a string of new church projects. Though Mariani was raised as a Catholic, his interest in Catholicism did not extend much beyond an appreciation for the music and pageantry of church ritual. Intellectually, he was always more stimulated by the mythology of the Greek-Roman pantheon. He used the church commissions to support himself and his family for a number of years. However, while he worked on those projects by day, at night he produced a very different group of works in his studio.

Many of the early canvases are allegorical images that reflect the angst-ridden cacophony of the tumultuous 1960s. In Triumph of the City (1966), for example, a screaming woman holding a megaphone stands before towering skyscrapers made of Legos, the brightly colored plastic building blocks for children, which Mariani uses symbolically to refer to the dehumanizing aspects of modernist urban design that favors cheap materials and prefabricated uniformity in key works of the period such as Algory of the Future (1967), the artist juxtaposes structures made of Legos with fragments of classical architecture. The conflict of ideals represented by the classical marble and contemporary plastic, a theme Mariani returns to in a number of subsequent works, is already well underway here.

During a period of experimentation with conceptual works and performance art in the late 1960s and ’70s, Mariani discovered a way to connect with and assimilate certain aspects of the distant past. Key to this revelation was a simple matrix he had invented for his work, which he explained with his now-famous proclamation, “I am not the painter. I am the work.” In art-historical terms, he amended the techniques, attitudes, and, in a sense, the identities of well-known figures from art history, ranging from Leonardo da Vinci, Raphael, Van Eyck, and Dürer to Angelica Kauffmann, Jacques-Louis David, and Angèleaka Kaffeaam, Jacques-Louis David, and Angèleaka Kaffeaam. After much research, Mariani re-created lost originals by some of these artists, based on written accounts of whom he had discovered in libraries. And, remaining true to the various artists’ styles, Mariani made completed versions of works that they had left unfinished. He focused on the ideas of the neo-classical period of the late eighteenth and early nineteenth centuries, as exemplified by the writings of Goethe, Delècluze, and Winckelmann, who famously wrote that “The only way to become great and, if possible, immortal, is by imitating the ancients.” Mariani felt a special communion with Mengs, whose tomb, Mariani later learned, is located in the church of his elementary school in Rome.

Mariani featured some of these works in a 1975 exhibition in Rome titled “Compendium of Painting.” The show caused quite a stir. A number of critics declared it a pivotal moment in the emergence of “post-modernism.” It anticipated the so-called appropriation art movement by more than a decade. For a 1976 exhibition in Rome, Mariani painted a large architectural study, based on Baldassare Peruzzi’s illusionistic renderings of a Doric colonnade executed in 1535 for the Palazzo Massimo alle Colonne in Rome. This palace is part of an older complex that housed Rome’s first printing office, established in 1467 by the Germans Arnold Pannartz and Konrad Schweinfurth, who were responsible for the some of the first printings of works by Cicero and other authors from antiquity.

Mariani’s formidable canvas, in the shape of a tall arch, is currently enshrined in the artist’s Bridgehampton studio. It was one of his first works featuring this Doric colonnade, a recurring motif in numerous subsequent works. Also on view in the show was Mariani’s History of Art, a series of large images centered on Winckelmann’s book of the same name. These blow-up details of bodily parts and drapery were executed according to the rules of proportion put forth by the author to illustrate and define classical beauty. Here, Mariani makes an equation between the idealized figure and the architectural elements. In a metaphorical sense, the artist juxtaposes art and architecture, the two allied arts, as a way to connect with and assimilate certain aspects of the distant past. Key to this revelation was a simple matrix he had invented for his work, which he explained with his now-famous proclamation, “I am not the painter. I am the work.”

ABOVE: “The Constellation of Leo,” 1980-1, oil on canvas, 133 3⁄4” x 177”.

ABOVE: “The Eye Does Not See, The Heart Does Not Hurt,” 1990, oil on canvas, 76” x 71”.
Radically, Mariani turned away from direct quotations of eighteenth and nineteenth century art history, and instead devoted himself to refining a kind of personal mythology about which he incorporates well-known works of modern and contemporary art. Pieces by artists such as Picasso, Brancusi, Duchamp, Calder, and Bouyng make regular appearances in Mariani’s art beginning in the mid-1980s. Around the same time, he met the American art director, Carol Lane and began to solicit part of such images to a secular context. In the works of that period he continued to use classical perfect form, figures and references to classical architecture, but his imagery became even more fantastical and dreamlike.

A particularly striking work from 1989, Every Time (page 90), shows a classical perfect male nude with a miniature figure of "History" standing on his shoulder. Flanked by towering white Doric columns, he stands in profile with the help of tiny following white flags hor- rored from a 436-4th century B.C. painting. Crushing down from above and all around him are earthy stone slabs, components of a famous 1985 installation by Bouyng titled The End of the Victorian Gown in allegorical terms, the painting depicts the ultimate triumph and trans- form of classical art as represented in earthy stones. The modernist predecessor doesn’t have a moment in the past. It is also modern because it comes from what I’m painting now.

The Eye Does Not See, The Heart Does Not Hurt (1990) is an elaborate, multi- colored composite featuring a dynamic, Hermetic architectural form (page 93). Two panels in the shape of right triangles, abutting at the left lower corner, forms the base of a column soars toward the sky, while on the right a Cretan column is attached to the upper right presses against the lower left panel. On the right is another study of columns. The large canvas depicts a figure of Brancusi’s bronze column that traverses the height of the composition in the foreground. Three Doric columns loom in the background while a large reclining figure wedged in-between seems to meld into one of Bernini’s twisted Baluchoth pillar from the Vatican.

In Mariani’s work, the caryatid, metaphorically at least, carries the weight of history and modern and contemporary art. In his Caryatid, she hangs seem to have hung herself rather than face misunderstanding and neglect. In his Caryatid II, she is depicted as a solitary caryatid thus came to be used in support for porticos and terraces. In Mariani’s work, the caryatid, metaphorically at least, carries the weight of history and modern and contemporary art. Pieces by artists such as Picasso, Brancusi, Duchamp, Calder, and Bouyng make regular appearances in Mariani’s art beginning in the mid-1980s. Around the same time, he met the American art director, Carol Lane and began to solicit part of such images to a secular context. In the works of that period he continued to use classical perfect form, figures and references to classical architecture, but his imagery became even more fantastical and dreamlike.

In Mariani’s most recent paintings and works on paper is a schematic representation of the upper plan of the Accademia in Venice. Situated in the former. The Mine, a statue of Apollo seated, placed to the left of the entrance in the interior space lined with tall blue-green columns. An enormous spiral of coral from the figure’s hair tumbles down a band of sculptural figures with Picador heads. The sculpture is made to resemble the giant stone monuments of Kao Karake on Easter Island. However, in Mariani’s painting they appear to be humble
Architectural elements in Mariani’s work function symbolically to enhance his overall project. His work offers an alternative to the discord and strife of the present cacophonous era. But rather than turn away from the relentless chaos, nihilism, violence, rhetorical conformity, and aggressive commercialism of today, the artist faces the situation head on. He produces an art of clarity and balance that is provocative in its silence and serenity.

Carlo Maria Mariani has held numerous exhibitions in the U.S. and abroad. A museum retrospective of his work was organized by the Mathildenhohe, Darmstadt, Germany, in 1991, and traveled to the Los Angeles County Museum of Art in 1992. Another museum survey is currently being organized by the Bruges Museum of Modern Art, Italy, for 2001. His next major gallery exhibition was held at Hackett-Freedman in San Francisco in 1999.

David Ebony is associate managing editor of Art in America. He also contributes to the online magazine artnet.com. His monograph on Carlo Maria Mariani is forthcoming from Volker Huber Editions, Frankfurt.

ENDNOTES
1. This and following Schelling quotation from Friedrich W. J. Schelling, The Philosophy of Art, Minneapolis, University of Minnesota, 1989, pp. TK-TK.
5. “Ivory Tower (Turris Eburneosa),” 1989-90, oil on canvas, 90" x 74".
6. “The Empty Night,” 1999, oil on canvas, 40" x 40".
Our section in this edition has several features to distinguish it from previous ones. First, we have an essay by Seth Joseph Weiner to address the essential nature of the monograph. A Fellow of the Institute of Classical Architecture and the original art director for this publication, Mr. Weiner gives us the elements of an ideal monograph, once considered just a port -folio, and enumerates the different types of monographs available today.

Next, in the ‘Bookshelf’ section, a selection of monographs is divided into regions, giving readers a sampling of the variety of architecture across the country. Through only a brief cross section of architects, we aim to acquaint readers with many talented architects who are almost unknown outside of their particular region. And lastly, we are pleased to bring back our ‘Briefly Noted’ section, with recent publications of distinction.

The editors note that there are many excellent architects—both regional and nationally known architects or ‘firms’ who lack monographs of any sort. We hope the following list spurs readers to research these architects including Carrère & Hastings, Delano & Aldrich, Warren & Wetmore, Vos & Sweeney, Peabody & Starns, Harr & Tullberg, Clinton & Russell, Arthur Brown (Bakewell & Brown), Henry Bacon, Bruce Price, and Horace Trumbauer. Readers may also note the paucity of women or minorities in these lists. It was difficult for either of these groups to gain clients in the early part of the century, and their work was rarely published. We urge readers to explore their libraries, their hometown’s smaller libraries, and other sources for architects who have contributed to the architectural heritage of our country. The Classicist looks forward to years to come, as talented architects are discovered, and are shared with the rest of the world. — S.J.T.


DEVELOPING THE AMERICAN MONOGRAPH

In the past, The Classicist’s Ex Libris section has covered the language of architecture, its grammar; the interior; and means of laying out the rules of drawing and composition. However, one important component of the education of a classical architect has not yet been addressed—precedent. Imitation, or mimesis, is one of the foundation principles in classical architecture. Students of architecture study them attemp to reconstruct the building. By studying its elements and relationships to the whole, one learns about the architect’s intentions, and about the uniqueness of the classical language.

One of the best ways to learn is to look at monographs of other architects. By examining many buildings by one architect one may observe trends in the architect’s work and study his or her development. In the early years of the twentieth century, monographs were often collections of working drawings and photographs of buildings—excellent photos and a few drawings, and are useful in a sort. We hope the following list spurs readers to explore their libraries, their家乡’s smaller libraries, and other sources for architects who have contributed to the architectural heritage of our country.

We are presented here with something of a puzzle. A book—focused on an important subject, sumptuously produced, scrupulously researched, labored over many years and in many lands, and published in a lavish edition for which one can imagine hardly any reader! There may be general readers who would like to know more about an architect as important as John Russell Pope, but this book is too long and ponderous for a limited audience. It is almost useless for the design professional as its visual materials are too rich and lavish to chew and impossible to digest.

How could this impressive project have yielded such unsatisfying results? The situation is not entirely this single example, for the innumerable presentations of architects’ work to be found in the majority of monographs on the market. There is an origin to this wasteful phenomenon: The avoidance of the most basic questions that a publisher should ask when considering a new monograph project: What kind of monograph will it be? What do architects want? How could this impressive project have yielded such unsatisfying results? The situation is not confined to this single example, for the infinitesimal presentation of architects’ work to be found in the majority of monographs on the market. There is an origin to this wasteful phenomenon: The avoidance of the most basic questions that a publisher should ask when considering a new monograph project: What kind of monograph will it be? What do architects want? What do architects want? How could this impressive project have yielded such unsatisfying results? The situation is not confined to this single example, for the infinitesimal presentation of architects’ work to be found in the majority of monographs on the market. There is an origin to this wasteful phenomenon: The avoidance of the most basic questions that a publisher should ask when considering a new monograph project: What kind of monograph will it be? What do architects want?
Such studies would be gargantuan, and few publishers will have the means to support such productions—though the advent of the CD-ROM may architect's work. Each project is cataloged, vital information is supplied, plan, and document is shown with a caption that explains how each published and edited by the architect's own firm, a tradition reaching back impressing potential clients or for soothing the anxious ego of the architect who is unsure of his place in history. This is not to say that they are information about a designer's output (the one that Pope's office produced came out). The Adam brothers set a high standard, and some self-published is usually provided, as reference points for the narrative.

Reviewing a life's work is hard, especially since we are generally expected the politics of the time before we get to "the good stuff." What's needed inciting classicists, however, we only hope that when he says, "As an architectural work of a late friend. As I unrolled drawing after drawing, I won -

1. **Be "properly introduced"**  
   *Already stepping up the slope of reviewing a life's work is hard, especially since we are generally expected to trudge through a chapter or two on family history, early education, and the political climate before we get to "the good stuff." What's needed is to get our biographical-voyniquistic juices flowing, in a spirited, appreciative, overview. Someone must be found to author a Forward, someone who is intimate with the protagonist, and who has a romance for the subject. William L. MacDonald's Forward shows that he has a deep respect for Pope. As prac -

2. **Firm images**  
   *Doesn't help organize an exhibition of the architectural work of a late friend? As intended drawing after drawing, I would say. As an architectural text of monumental American buildings, Pope was the last of that long line of classical interpreters...he is ultimately proved to be wrong."

3. **Forget facts**  
   *Has he not helped organize an exhibition of the architectural work of a late friend? As intended drawing after drawing, I would say. As an architectural text of monumental American buildings, Pope was the last of that long line of classical interpreters...he is ultimately proved to be wrong."

4. **Number the anecdotes**  
   *Has he not helped organize an exhibition of the architectural work of a late friend? As intended drawing after drawing, I would say. As an architectural text of monumental American buildings, Pope was the last of that long line of classical interpreters...he is ultimately proved to be wrong."

5. **To psychologize—or not:**  
   *Has he not helped organize an exhibition of the architectural work of a late friend? As intended drawing after drawing, I would say. As an architectural text of monumental American buildings, Pope was the last of that long line of classical interpreters...he is ultimately proved to be wrong."

6. **Give us the anecdotes:**  
   *Has he not helped organize an exhibition of the architectural work of a late friend? As intended drawing after drawing, I would say. As an architectural text of monumental American buildings, Pope was the last of that long line of classical interpreters...he is ultimately proved to be wrong."

7. **Show us the man:**  
   *Has he not helped organize an exhibition of the architectural work of a late friend? As intended drawing after drawing, I would say. As an architectural text of monumental American buildings, Pope was the last of that long line of classical interpreters...he is ultimately proved to be wrong."

8. **Behind the scenes:**  
   *Has he not helped organize an exhibition of the architectural work of a late friend? As intended drawing after drawing, I would say. As an architectural text of monumental American buildings, Pope was the last of that long line of classical interpreters...he is ultimately proved to be wrong."

9. **Biographical:**  
   *Has he not helped organize an exhibition of the architectural work of a late friend? As intended drawing after drawing, I would say. As an architectural text of monumental American buildings, Pope was the last of that long line of classical interpreters...he is ultimately proved to be wrong."

10. **The little things:**  
   *Has he not helped organize an exhibition of the architectural work of a late friend? As intended drawing after drawing, I would say. As an architectural text of monumental American buildings, Pope was the last of that long line of classical interpreters...he is ultimately proved to be wrong."

...
of Cass Gilbert, don’t flinch when revealing that her subject shared in the endemic anti-Semitan of the times. Bedford forthrightly shoes Pope providing segregated facilities in a major project, as well as noting his sometimes difficult relations with employees.

16. Writing that moves: Bedford’s prose is clear and serviceable, but largely emotionless—one can only wonder what a stylist like John Summerson would have done with the material. Where can the writer find passion to inject into his voice? By returning to the sense of wonder and curiosity that motivated him to begin his study! Only once does Bedford’s text well with energy. During his account of Pope’s alternative schemes for the Lincoln Memorial, his descriptions are mouthwatering. I’ve seen the drawings and Bedford is right: They’re knockouts! But his prose offers no sense of them, which brings us to fragmented views. A “long shot” would have helped in gain a sense of the “wholeness” of the project.

17. Less talk, more show: When provoking detailed descriptions, when a photo or elevation would let us see the point with directness and power? Bedford makes us sail oceans of words, when we desire the sweet water of plans and elevations. Why the strong emphasis on drawings? Because that’s how an architect thinks. Decree: All monograph authors shall have the phrase “show it!” boldly printed on their mouse pad.

18. Context is all: Designs respond to their environment. Now there’s a home truth, but you’ll never know it from looking at this book. The reader is hardly ever presented with a site plan, a street map, north arrow, scale indication, or anything that would tell how the project fits into the world. Bedford’s text well with energy. During his account of Pope’s alternative schemes for the Lincoln Memorial, his descriptions are mouthwatering. I’ve seen the drawings and Bedford is right: They’re knockouts! But his prose offers no sense of them, which brings us to fragmented views. A “long shot” would have helped in gain a sense of the “wholeness” of the project.

19. The big picture: Filmmakers often open scenes with an “establishing shot,” an overall view that helps the audience understand the environment and the character’s place in it. Such an approach would have helped in this book. Some of the most significant projects, like the Frick Museum, are presented in such fragmented views. A “long shot” would have helped in gain a sense of the “wholeness” of the project.

20. More than the obvious: Beyond the general views, almost every project has a unique, telling (and sometimes quirky) detail that would delight the reader. Give it to us for free. We’re intrigued and want to see it up close—but where is a picture? We are denied the pleasure. Similarly, the book offers a close-up shot of a Corinthian capital from one of the lateral towers. It’s a nice photo but a very strange capital. Surely the house had something more interesting, more revealing, to expand space on.

21. Density creates context: Sometimes an architect’s designs so saturate a city that his oeuvre begins to transform the metropolis. This can certainly be said for McKim Mead and White’s work in New York, and an even stranger case could be made for Pope’s impact on the nation’s capital. Describing the projects in a city one-by-one, as the book does, allows us to see the merits of each—but denies us a sense of the whole.

22. Im age versus reality: Ever since Plato articulated the philosophy of ideal and perfect Forms, the West has been deeply haunted by the contrast between our inner vision and the consciousness of life. Architects play with this tension every time they prepare a rendering for a client’s review. (If anything, the computer’s ability to depict a variety of highly persuasive “realities” has aggravated the problem.) Pope’s office (through the hand of Otto Eggers) created some of the most compelling architectural renderings of modern times. The pencilwork is bewitching, and we get to see them. Bedford’s book joyfully offers us something that monograph authors should do for every project. Show us the rendering and the final built results (preferably side-by-side, photographed from the same point of view), so that the ideal and the real can be compared. William Mitchell’s Neil Reid monograph is particularly good in this regard.

23. Captions as opportunities: Bedford shows a beautiful photograph of one of the main palaces for the site that Pope created, but what about the site itself? Does the reader not at least want to see what Pope designed that fountain in the garden too? And this interior shot? Are we looking at a shell or a room? What about thatmonograph-land’s most unexploited natural resource, and that should change. Contemporary book designers print “white

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Designs respond to their environment. Now there’s a home truth, but you’ll never know it from looking at this book. The reader is hardly ever presented with a site plan, a street map, north arrow, scale indication, or anything that would tell how the project fits into the world. Bedford’s text well with energy. During his account of Pope’s alternative schemes for the Lincoln Memorial, his descriptions are mouthwatering. I’ve seen the drawings and Bedford is right: They’re knockouts! But his prose offers no sense of them, which brings us to fragmented views. A “long shot” would have helped in gain a sense of the “wholeness” of the project. See also the big picture: Filmmakers often open scenes with an “establishing shot,” an overall view that helps the audience understand the environment and the character’s place in it. Such an approach would have helped in this book. Some of the most significant projects, like the Frick Museum, are presented in such fragmented views. A “long shot” would have helped in gain a sense of the “wholeness” of the project. More than the obvious: Beyond the general views, almost every project has a unique, telling (and sometimes quirky) detail that would delight the reader. Give it to us for free. We’re intrigued and want to see it up close—but where is a picture? We are denied the pleasure. Similarly, the book offers a close-up shot of a Corinthian capital from one of the lateral towers. It’s a nice photo but a very strange capital. Surely the house had something more interesting, more revealing, to expand space on. Density creates context: Sometimes an architect’s designs so saturate a city that his oeuvre begins to transform the metropolis. This can certainly be said for McKim Mead and White’s work in New York, and an even stranger case could be made for Pope’s impact on the nation’s capital. Describing the projects in a city one-by-one, as the book does, allows us to see the merits of each—but denies us a sense of the whole. Image versus reality: Ever since Plato articulated the philosophy of ideal and perfect Forms, the West has been deeply haunted by the contrast between our inner vision and the consciousness of life. Architects play with this tension every time they prepare a rendering for a client’s review. (If anything, the computer’s ability to depict a variety of highly persuasive “realities” has aggravated the problem.) Pope’s office (through the hand of Otto Eggers) created some of the most compelling architectural renderings of modern times. The pencilwork is bewitching, and we get to see them. Bedford’s book joyfully offers us something that monograph authors should do for every project. Show us the rendering and the final built results (preferably side-by-side, photographed from the same point of view), so that the ideal and the real can be compared. William Mitchell’s Neil Reid monograph is particularly good in this regard. Captions as opportunities: Bedford shows a beautiful photograph of one of the main palaces for the site that Pope created, but what about the site itself? Does the reader not at least want to see what Pope designed that fountain in the garden too? And this interior shot? Are we looking at a shell or a room? What about that monograph-land’s most unexploited natural resource, and that should change. Contemporary book designers print “white
space in their page layouts. Fear not! The ample margins of most books could absorb captions of three times today's average length without a sacrifice in the overall readability of the page. Let us have extended captions. If we make it less revealing of the designer's skill. Moreover, secondary spaces often reveal much about the life lived in them: Whether the offices have interesting one: We are shown an upper library level of the National Archives building, where most of the space is devoted to stacks. But what of the main level, where Powell provided a procession spatial sequence whereby country house books are approached with reverence? Further, can a building be understood without a section? This is particularly true of Powell's monumental institutional commissions relied on the play of stairs, ceilings height, and the experience of ascent (he was truly a master at creating cascades of exterior stairs). Sketch to detailed contract drawing. But there are shown plans, they must be big enough to be readable. I am delighted to see a full page of a classic view of a hanging lounge in Pope's Windhorse House for A. and B. (wouldn't mind standing up there myself), but readers would be better served by a larger reproduction of the facility's plan, which is printed too small to read without a magnifying glass. 26. Deeper, please: Perhaps the paucity of plans and other drawings on the interior development of most of Pope's plans. This however is not the case with the National Gallery of Art, Pope's most famous building. Here the opportunity—not taken by the author—to show through drawings the complete development of a project from sketch to detailed contract drawing. A copy of Pope's brilliant, summery concisely composed, exquisitely drawn A.C.E. of the museum revealed on one sheet (does exist but mysteriously does not rate an appearance in the book. Ideally, every monograph would at least devote a whole chapter to fully documenting a single project. After showing the development stages of the design, a complete set of plans, sections, and elevations, would be reproduced. Finally a portfolio of representative contract drawings would be included so that one can see how the grand concept is ultimately manifest at the tectonic and visual level of detail. 27. Chronology: A list of buildings can be so much more potent a tool for understanding the course of architecture if it is presented as a narrative of events. Ideally it would offer a mini-dossier on each work, including the following information: • Class • Building type and concise description • When it was completed • Office job number • Private patron and staff • When construction was begun and completed • Complete address, including street number (or cross-street) • Gross floor space and cost • Primary materials and structural system • Present status • A general view (preferably a photo, taken at middle distance) • A plan of the primary floor • A comment from a contemporary source (newspaper, the client, etc.) Bibliographical references

EX LIBRIS THE CLASSICIST BOOKSHELF

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The Classicist

BOOK REVIEW

Paul Phillips. Citi Architect and Theatrical, by Theo White combines essays of Citi as an architect and architectural critic with a wide range of projects of his in the 1950s, 1960s, University of Amsterdam (1953) is a monograph of one building in Citi's career, and as an excellent vehicle giving insight into the design and development of Paul's children, transformation of a style, and a word on medium: modern sensibility.


Richard Haywood Doane (1897-1953) was educated at Harvard and Columbia schools of architecture and went on to study at the Ecole des Beaux Arts in Paris. He returned to New York and worked in the offices of Delano & Aldrich and Welles Bosworth. He opened his practice in 1920. During that time, the firm went out of business and restructured several and institutional work among these architects. Books range from the biographic to the wholly graphic. Alternate titles have been suggested for some anecdotes. Though many of the volumes are still available, some are rare or out of print. Many of these titles are rare or out of print. We hope that our efforts may influence one to see or two previously unknown masterpieces. — S.Y.D., P.H.W.

The architectural firm of McKim, Mead and White was one of the most influential architectural firms of the 19th century. It was founded in New York City in 1878 by Charles Follen McKim, William Rutherford Mead, and Stanford White, who had previously worked together on the design of the Harvard Art Museum. The firm was responsible for many of the most important buildings in American architecture, including the New York Public Library, the United States Capitol, and the Pennsylvania Station.

The firm's work spanned a wide range of architectural styles, from the Beaux-Arts Neoclassical style to the later modernist styles. McKim, Mead and White were noted for their use of grandiose designs and their attention to detail. They were also known for their ability to create cohesive and harmonious environments.

The firm's greatest achievement was perhaps the design of the United States Capitol, which was completed in 1861. The firm's later works included the New York Public Library, the Pennsylvania Station, and the Pan Am Building.

The firm's success was due in large part to the talents of its three partners. Charles Follen McKim was known for his ability to design large public buildings, while William Rutherford Mead was noted for his skill in designing smaller buildings. Stanford White was known for his ability to create dynamic and expressive designs.

The firm's work had a significant impact on American architecture, and its influence can be seen in the work of many later architects. The firm's legacy continues to be celebrated and studied today, and its works remain a testament to the power of architectural design.
William Lawrence Bottomley in Richmond, Virginia. Among Bottomley’s works, Neddyline, Cantleyhills, and Milburnie, represent the finest achievements of English Georgian architecture in the last decades of the eighteenth century. The publication of this book is a significant event in the study of architecture.

SOUTH

The Florida Architecture of Addison Mizner, Experience the architectural genius of one of America’s most influential architects, Addison Mizner (1875–1916), with this comprehensive survey of his work. This volume features over 300 illustrations, including photographs, plans, and elevations, that highlight Mizner’s innovative designs and his influence on the development of Florida architecture.

MID-ATLANTIC

Although the architecture of Florida is often mentioned, the name of the architect is perhaps more deserving of acclaim — is the work of Maurice L. D. Vason Jones (1909–1980). Jones became one of America’s great architects, known for his restrained and elegant period rooms in the South. His work was characterized by a fresh approach and originality, which set him apart from his contemporaries.

ARCHITECTURAL AND VOULGAR

The architects responsible for the development of American architecture were not only skilled in design but also leaders in their field. The three volumes of this survey show that this firm was one of the most important and influential in the United States, with projects ranging from the cathedral of commerce to the most avant-garde in their field. The book’s designers reduced the excessive leading, the facing numbers, and, as successors to Daniel H. Burnham, were involved in projects like the Burnham Plan for Chicago.

MIDWEST

Architectural Record: The Architecture of Philip Trammell Shutze, and James Means. This book is a comprehensive study of the work of Philip Trammell Shutze and James Means, two of the most accomplished and influential architects of their day. Though not form ally trained as an architect, Edward H. Mitchell, who edited the book, brought a fresh perspective to the architecture of this period, as he was not constrained by the traditional academic approach.

EDWARD VASON JONES

The Classicist

In this groundbreaking study, Elizabeth Dowling chronicles the exceptional talent of Philip Trammell Shutze to assemble a comprehensive collection of the architect’s works. The book provides an in-depth examination of Shutze’s architectural legacy, covering his entire career from his early days to his later years. Through detailed analysis of his work, Dowling highlights Shutze’s versatility, knowledge, and mastery of form.

The three volumes of this survey show that the firm was one of the most successful in the history of American architecture. The book’s designers reduced the excessive leading, the facing numbers, and, as successor to Daniel H. Burnham, was involved in projects like the Burnham Plan for Chicago.

Edward Van Jones

The Architecture and Planning of Graham, Ashton, Peltz and White, as well as its significance of their known work. The book includes a detailed look at the firm’s contributions to the development of American Architecture. The firm’s innovations in urban and suburban planning and the design of civic and commercial buildings are explored in depth.

The Mathew B. Smith collection

The Mathew B. Smith collection includes 80000 items of American architecture, and the collection has been established to highlight the significant contributions of the firm. The book includes a detailed look at the firm’s contributions to the development of American Architecture, with a focus on its innovative designs and use of materials.

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Vitruvius' career and his enormous number of completed projects. Few architects can lay claim to this breadth, and we are pleased to see over 100 projects illustrated in his oeuvre. Often the photographs are treated to views of his many projects. Of course, the architects worked in several offices before relocating to Cleveland, and each of his projects is recorded regional architect. The work began with small scale commissions, and gradually grew into more public buildings. In 1912, on a mission to build banks in Akron, Ohio, his firm became known as the Walker & Weeks' office. Their work has taken on a unique style and scale, and their influence is still evident in the work of many architects today. The catalog is illustrated showing Gill's ability as a painter and draftsman, and the importance of his role in the development of Modernism in America. This volume is a testament of Gill's work, and an inspiration for all architects to follow. It is a unique blending of generous proportions, classical and modern, and reflects the ideals of the early 20th century. Gill's work has a timeless quality, and is a reflection of the American identity.

Matthews, Henry. The Legacy of Style, Santa Monica: Hennessey & Ingalls, 1988.

This small book focuses on Howard's relationship with his mentor, the Beaux-Arts architect H. Hope Dana, and the influence his mentor had on his career. William Weeks (1877-1949) both graduated from MIT and studied under Dana before settling in Santa Barbara. Dana's influence is evident in the work of Weeks, who was known for his modernist approach to architecture. The Legacy of Style is a fascinating look at the development of American architecture in the early 20th century.


This volume is a testament to the legacy of John F. Staub, an American architect who was known for his innovative and modernist approach to architecture. The book contains a comprehensive catalog of Staub's work, including a partial list of his buildings and clients. Interested readers can also track down John Staub's work through the legacy of his architectural practice.


This catalog consists of five sections, each with an introduction by a different architect. The sections include essays on the influence of American architects on their contemporaries, and the role of architecture in the development of American identity. The catalog is illustrated with drawings and photographs of Neff's work, and provides a fascinating insight into the evolution of regional architecture in the United States.


This book tells the story of Maybuck, the first woman to receive a certificate in architecture in the United States. Maybuck's projects are notable for their originality and attention to detail. From early in her career, she was known for her innovative approach to architecture, and her work has a timeless quality. This book is a testament to the importance of Maybuck's contribution to the history of American architecture.
of the University of Notre Dame and Yale University was elected to Fellowship in recognition of her voluminous work with the Institute’s newly formed Board of Directors. Several Fellows have become Fellow Emeriti, having resigned themselves as volunteers in the past but who are no longer able to act. These include Grace Hinton, Victor Doress, and Laurence Dumoff.

DEVELOPMENT
NEW MEMBERSHIP LIBRARY

In an effort to build upon the Institute’s new growth, as well as to ensure its future, the Board of Directors launched a membership program in November of 1999. After years of having no formal means of membership, the Institute has created a structure that will make it easier for its Fellows to join the Institute and support its mission.

Another major development for the Institute during that year has been the establishment of the cornerstone for an Institute Library—the acquisition by Board member Christopher H. Browne of some 2,200 volumes on architecture, decorative arts, ornament, and furniture design. Thanks to the happy convergence of Barry Cenower’s decision to close his bookstore, Acanthus Books, and the generosity of Mr. Browne, this significant collection of both general reference works and rare titles will be able to the Institute’s learning community are being developed.

ACADEMIC PROGRAMS
SUMMER PROGRAMS

Under the direction of Richard Wilson Cameron as Chairman of Programs, the Institute’s academic programs have undergone significant review and have been strengthenred and refined over the past two years. Since the publication of The Classicist No. 5, the Institute has offered three Summer Programs designed to introduce students to classical architecture as well as continuing education programs for professional audiences. Each summer the Institute hosts an intensive six-week training program where students learn the fundamentals of the classical language of architecture through drawing and lecture classes, sketching tours, and visits to architectural offices and fabrication of building components at the craft. These core classes then culminate in a studio design project that allows students to integrate all of the lessons that they have learned. Students participating in the 1998 Summer Program included a sculptor, set designer, an architect, several architecture students, and a manufacturer of moldings. The students were primarily American, but two students traveled from as far away as Romania and the Philippines. In the measured drawing portion of the program students studied the entry problem at the Grand Army Plaza entrance to Prospect Park. In keeping with the location of the measured drawing project, students then went on to design a structure to cover the farmer’s market that occurs every weekend at Grand Army Plaza. The studio instructors were Steven Bass and Cynthia Frank. Scholarships were generously granted by Chadsworth’s 1800 Columns and Curtis & Windham Architects.

In the following year, from June 5 through July 17, 1999, the Institute hosted its sixth Summer Program. Nine exceptionally talented students and professionals from around the world studied under the direction of Summer Program Director Christiane Franke. The students came from as far away as Japan, Brazil and Venezuela, and as close as New York State. During the course of the program students first surveyed the entrance of the Merchant’s House Museum in New York and then completed a design project for three empty lots adjacent to the Old Merchant’s House Museum. Molina Del Vecchio and James A. Tison served as

BELOW LEFT: Summer Program student Brian Johnson measures one of McKim, Mead & White’s entry pavilions at Grand Army Plaza. The studio instructors were Steven Bass and Cynthia Frank. Scholarships were generously granted by Chadsworth’s 1800 Columns and Curtis & Windham Architects.

BELOW BELOW: Summer Program student Kate Bridgwater and Colin Ticeley work on an analysis drawing for their studio design project.

BOTTOM LEFT: Students and faculty from the 1999 Summer Program during their graduation at the home of Institute Board member Christopher Browne.

CONTINUING EDUCATION

The Institute has continued to offer AIA/CE registered continuing education courses. New offerings include tours of the Eastman, L-shaped House, Rocco Leonardo, Leonard Porter, Richard Simmons, Peter Talty, and Andy Taylor. Lecture instruction in literature, theory, proportion, drafting, sculpture, materials, and construction, the elements of classical architecture and traditional urbanism, the students would not be able to take on the challenging studio projects presented to them.

TRAVEL PROGRAMS

The Institute sponsored in first travel program, an Architectural Drawing Tour of Rome July 23 through August 7, 1998. The ten program participants included an international body of architects, designers, students, and one set decorator. Under the instruction of Richard Cameron, Christiane Franke, and Fellow-in-Residence, Leonard Porter, the students studied the architecture and urbanism of Rome through analytical drawings, measured drawings, and sketches. The Institute held its next Architectural Drawing Tour of Rome in October of 2000, for which architect and friend of the Institute, William H. Bates Ill, created the Edward Vauzun Jones Scholarship in honor of the great American classicist and fellow Georgia native, Mr. Bates believes the scholarship will bring some much-needed recognition to Jones’ work and underscore the importance of drawing in classical design. thanks to the generosity of the I. Grace Company and the design skills of Cameron & Taylor, Douglas Associates in the Fall of 2000. The Institute also offers courses on Design Strategies for the Classical Interior and an one- evening lecture on the design and project management of university projects, to be offered at Robert A. M. Stern Architects and underwritten by Manning & Windows.

Another Institute venture into travel-oriented programs was the English Country House and Garden (May 23 through June 2, 2000). The Institute was pleased to offer this ten-day itinerary focusing on the countryside houses and gardens of England in conjunction with the Sotheby’s Institute of Art. Led by Tom Savage, Vice-President and Director of Sotheby’s Institute of Art, the tour visited many homes rarely open to the public: Nancy Lancaster’s Driverley Park and Hadley Court, Cockerell’s Grook Revival masterpiece, Oopky Park, a private tour at Magdalen College, Oxford were among the highlights of this trip.

TOP LEFT: Institute Fellows-in-Residence Leonard Porter instructs students in perspective during a private visit to the Villa Aldobrandii Francesco. BOTTOM LEFT: Participants of the 1998 Architectural Drawing Tour in Rome study the exposed structure of the portico of the Pantheon. ABOVE: During the May 2000 English Country House and Garden, Lord Northrop shows participants the gardens. NEXT PAGE, TOP: Institute Vice President, Richard Cameron (left) discusses the “Truth of the Matter” with Sotheby’s Leonardo. NEXT PAGE, BOTTOM: Attendees of the Second Hasting Conant gala on the steps of the Chelsea City Hall.
The Institute also sponsored two Summer Lecture Series in conjunction with both the 1999 and 2000 Summer Programs in Classical Architecture. Speakers in 1999 included Professor Norman Cone of the University of Notre Dame; Dr. Richard J. Ijutsu of the University of Miami; and David Ligon, Tim Schmidt, John Kelley, and Leonard Porter who participated in a panel’s symposium “The Young Architects Forum” hosted by the founders of Cameron Cameron & Taylor Design Associates, Farrokh & Sammons Architects, and Catherine Johnson.

The Summer 2000 Lecture Series was co-sponsored by the Institute and Sotby’s Institute of Art and held at Sotby’s new headquarters in New York. Organized by Institute fellows Susan Searle and Caroline Conover, and Sotby’s Tom Snayo, the series was a "Grand Tour of Classical in Four American Cities.” Berkeley urban geologist Gray Brichton spoke on San Francisco; University of Virginia architectural historian Maurie McGuinness spoke on Charleston; and architects Norman Askins and Robert A.M. Stern each spoke about their hometowns, Atlanta and New York, respectively.

Under the direction of Leonard Porter and with assistance from William Bates, Katherine Cheng, and Tony Goldsby the Web Site has been updated with the addition of new members. Finally, the Web Site has also been linked to the Institute of Classical Architecture and Fine Art for the publication of their new newsletter, The Classicist.

Communications Website and Newsletter

The Classicist is edited by a team of professional historians, architects, and others on developments since the last meeting. The editors of The Classicist announce an ongoing call for papers and projects to be published in forthcoming issues. The work may be related to any theoretical or practical aspect of classical architecture and its allied disciplines, which include painting, sculpture, and the decorative arts. Contributions to the journal are welcome from architects, artists, landscape designers, interior designers and decorators, educators, builders, craftsmen, and students. Generally, submissions received by January 15 will be considered for publication in that year.

All papers must be accompanied by an abstract. Illustrations should be 8½” x 11” photographs. If selected for publication, authors will be required to submit a computer disk. Architectural projects may be built or unrealized, professional or student work, involve new construction or rehabilitation of existing structures. Project submissions should be accompanied by written documentation concerning site, program, etc. Drawings submitted must be REPRODUCTIONS ONLY and NO LARGER THAN 18” x 24” or 1/2” DEPTH OR ORIGINAL MATERIALS OR ROLLED DRAWINGS! Photographs may be prints up to 8” x 10” in size or 35mm slides. Materials for papers or projects will be returned only if a self addressed and stamped envelope is provided.

The Classicist No. 1 1994-95
ISBN 1-56000-840-4

The Classicist No. 2 1995-96
ISBN 1-56000-850-4

Selections from this issue: Essays by Ingri Rowland on The New Venetians; David Waterman, The Brioche of Architectural History and Culture (an essay by Kenneth Frampton) and David Watkin on César Pelli’s City College of New York.

The Classicist No. 3 1996-97

These issues are now out of print.

The Classicist No. 4 1997-98
ISBN 1-56000-936-5-X

Selections from this issue: Essays by Leen Koon and Ann Rountree, Robert Gilkey Dykx on Peter Schuyler’s Drawing Techniques; James Stempel on The Classics of Classical Architecture; J.-F. Gabriel’s Guide to the Luxembourg Gardens; David Anthony’s occasional course at the Cooper Union, and Charles Elliot’s Continuing Education courses at the New Town Center for the Village of Plainfield, IL, the Oklahoma City Memorial, and the Royal Oak Center. The Sketchbooks of Milton Grenfell, B. B. Law, and others.

THE CLASSICIST ANOUNCIES ONGOING CALL FOR PAPERS AND PROJECTS

The editors of The Classicist announce an ongoing call for papers and projects to be published in forthcoming issues. The work may be related to any theoretical or practical aspect of classical architecture and its allied disciplines, which include painting, sculpture, and the decorative arts. Contributions to the journal are welcome from architects, artists, landscape designers, interior designers and decorators, educators, builders, craftsmen, and students. Generally, submissions received by January 15 will be considered for publication in that year.

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TRAJAN (logo, cover text, and department heads) is based on the inscription carved on the pedestal of Trajan’s column in Rome, 113 a.d.
Bauers Bodoni (headlines) is derived from the designs of Giambattista Bodoni (1740–1813). This interpretation was cut in 1924 by Louis Hoell.
Bembo (text face) is a twentieth century revival of a typeface cut by Francesco Griffo (c.1490–1518) at the Venetian printing house of Aldo Manuzio.